

# **Questionnaire**

## **Summary of the main activities of a research institute of the Slovak Academy of Sciences**

*Period: January 1, 2012 - December 31, 2015*

### **1. Basic information on the institute:**

#### **1.1. Legal name and address**

**Ústav hudobnej vedy / Institute of Musicology**  
Slovenská akadémia vied / Slovak Academy of Sciences  
Dúbravská cesta 9  
841 04 Bratislava  
Slovak Republic

#### **1.2. URL of the institute web site**

[www.uhv.sav.sk](http://www.uhv.sav.sk)

#### **1.3. Executive body of the institute and its composition**

<b>Directoriat</b>	<b>Name</b>	<b>Age</b>	<b>Years in the position</b>
<b>Director</b>	PhDr. Hana Urbancová, DrSc.	59	7 -
<b>Deputy director</b>	Mgr. Alžbeta Lukáčová, PhD.	32	3
	PhDr. Jana Lengová, CSc.	63	4
	PhDr. Eva Veselovská, PhD.	41	1 -
<b>Scientific secretary</b>	–		

#### **1.4. Head of the Scientific Board**

PhDr. Janka Petőczová, CSc.

#### **1.5. Basic information on the research personnel**

- 1.5.1. Number of employees with university degrees (PhD students included) engaged in research projects, their full time equivalent work capacity (FTE) in 2012, 2013, 2014, 2015, and average number of employees in the assessment period**

	2012		2013		2014		2015		total		
	number	FTE	number	FTE	number	FTE	number	FTE	number	averaged number per year	averaged FTE
Number of employees with university degrees	12,0	10,747	12,0	10,500	13,0	11,080	15,0	10,290	52,0	13,0	10,654
Number of PhD students	3,0	3,000	3,0	3,000	5,0	5,000	5,0	5,000	16,0	4,0	4,000
Total number	15,0	13,747	15,0	13,500	18,0	16,080	20,0	15,290	68,0	17,0	14,654

### 1.5.2. Institute units/departments and their FTE employees with university degrees engaged in research and development

Research staff	2012		2013		2014		2015		average	
	No.	FTE	No.	FTE	No.	FTE	No.	FTE	No.	FTE
Institute in whole	12,0	10,747	12,0	10,500	13,0	11,080	15,0	10,290	13,0	10,654
Department of Music History	5,0	4,000	5,0	4,000	5,0	4,370	7,0	3,850	5,5	4,055
Department of Ethnomusicology	4,0	3,747	3,0	3,000	3,0	3,000	3,0	3,000	3,3	3,187
Department of Systematic Musicology	2,0	2,000	3,0	2,500	3,0	2,710	4,0	2,440	3,0	2,413
Technical Laboratory	1,0	1,000	1,0	1,000	1,0	1,000	1,0	1,000	1,0	1,000

### 1.6. Basic information on the funding of the institute Institutional salary budget and others salary budget

Salary budget	2012	2013	2014	2015	average
<b>Institutional Salary budget</b> <i>[thousands of EUR]</i>	152,888	155,936	152,453	156,549	<b>154,457</b>
<b>Other Salary budget</b> <i>[thousands of EUR]</i>	2,851	14,129	8,757	9,335	<b>8,768</b>

## **1.7 Mission Statement of the Institute as presented in the Foundation Charter**

According to the Foundation Charter of July 28, 2008, Ústav hudobnej vedy SAV:

1. conducts basic research on musical culture in Slovakia in broader regional, international and social contexts, with overlaps to other types of art; it employs the methods of historical musicology, ethnomusicology and systematic musicology;
2. orients the findings of research to the system of international scholarly knowledge and in applied forms for use in artistic practice and in the teaching process, and seeks also to spread knowledge through the media;
3. provides expertise and advisory services for other scholarly and cultural institutions in national and international contexts;
4. conducts doctoral study within the regular legal stipulations;
5. takes responsibility for the publication of the findings of research activity through periodical and non-periodical publications and further media and information systems.

## **1.8 Summary of R&D activity pursued by the Institute during the assessment period in both national and international contexts, (recommended 5 pages, max. 10 pages)**

Ústav hudobnej vedy SAV has had a long-term profile as an institution of basic research, which develops knowledge in all three disciplines of musicology: historical musicology, ethnomusicology, systematic musicology.

The idea of representing the three disciplines of musicology in one institution took shape specifically in the Central European setting and has analogies in several academic musicological centres in neighbouring countries (especially Hungary and Poland). It was also a premise of the organisational changes at Ústav hudobnej vedy SAV at the end of 2009. These were intended to support the development of neglected research fields (specialisations), including systematic musicology. The results of the organisational changes were manifested positively in the evaluated period 2012 – 2015.

The research programme of the Institute is organised according to three departments (Department of Music History, Department of Ethnomusicology, Department of Systematic Musicology), which enter into mutual collaboration. In this way, on the one hand space was maintained for the development of the individual disciplines of musicology within the framework of the Departments. On the other hand, possibilities were opened to strengthen mutual communication through common research themes. The basic conception of the Institute places emphasis on nationally and territorially oriented research, which is directed according to current trends in the European space.

During the evaluated period research was performed both at home and abroad. Research findings were presented through the medium of scholarly, professional and popularising activities. In terms of output, the dominant position was taken by scholarly monographs and essays, contributions at scholarly events, and preparation of scholarly catalogues, databases, anthologies and critical source editions. In the research, use was made of notational, iconographic, sound and audiovisual media, which were often combined in multimedia and multidisciplinary projects. These serve to mediate complex information on music and musical culture.

## Department of Music History

The Department is engaged in reconstruction of the history of music and musical culture in Slovakia from medieval times to the 20<sup>th</sup> century in the European context. Research is specialised according to historical periods: the music of the medieval period (to the 15<sup>th</sup> century), Renaissance and Baroque (16<sup>th</sup> –17<sup>th</sup> centuries), Classicism (18<sup>th</sup> century) and Romanticism (19<sup>th</sup> century – 1918). Research of 20<sup>th</sup> century music, which was previously not covered by the Institute, is now being undertaken in doctoral studies. The scheme of specialisations has been extended with hymnology and music regionalistics.

During the 2012 – 2015 period several syntheses were concluded, which were important from both the national and international standpoints. Research on the music of the Renaissance and Baroque culminated in the publication of two monographs, *Hudba ako kultúrny fenomén v dejinách Spiš (Raný novovek)* [Musik als Kulturphänomen in der Geschichte der Zips (Frühe Neuzeit)] and *Cantus Catholici a tradícia duchovného spevu na Slovensku* [Cantus Catholici and the Tradition of Hymn Singing in Slovakia]. Romantic music was the subject of monographic research, focused on the genre of piano music (monothematic issue of the journal *Musicologica Slovaca – Kontexty hudby pre klávesové nástroje na Slovensku* [Contexts of Music for Keyboard Instruments in Slovakia]). The basic classification and primary processing of the sources of medieval music were advanced to the level of international collaboration. A collective monograph was produced under the auspices of Österreichische Akademie der Wissenschaften (*Katalog der mittelalterlichen Musikhandschriften der Österreichischen Nationalbibliothek Wien*). The findings of music regionalistics include monographic profiles of 20<sup>th</sup> century Slovak composers (Ján Móry, Zdenko Mikula).

In accordance with the international context, historical musicology has concentrated on two areas:

1. Heuristics and music philology represent the traditional field of historical musicology, focusing on the music source and its analysis and source criticism. Output in the form of critical music editions is bound up with a long-term project of national significance, *Súborné dielo J. L. Bellu* [Complete Works of J. L. Bella] and with publication of the music of 17<sup>th</sup> century Spiš in the edition *Musica Scepusii Veteris* (G. Wirsinger, J. Schmirack). Work with medieval sources of liturgical music continued with the publication of two further scholarly catalogues in the edition *Catalogus fragmentorum cum notis musicis medii aevi*. Piano compositions by domestic authors were published as the culmination of several years' research on this musical genre (*Antológia klavírnej hudby na Slovensku /1830 –1918/* [An Anthology of Piano Music in Slovakia (1830 – 1918)]).
2. The second area is associated with the influence of ideas from anthropology and furthermore with the collaborative efforts of historical musicology and ethnomusicology. Research of identities, acculturation processes, multiculturalism and gender aspects were applied to the music of the period of Romanticism and partially to the music of the Middle Ages, Renaissance and Baroque. This has resulted in a number of essays and published papers from international conferences.

2012 saw the launching of a national database of medieval sources from the territory of Slovakia, *Slovak Early Music Database / Cantus Planus in Slovacia* (<http://cantus.sk>). Since 2013, it has been part of the worldwide database project *CANTUS Index* (<http://cantusindex.org>), in collaboration with University of Waterloo (Canada), Universidade de Lisboa, Univerzita Karlova v Praze, Magyar Tudományos Akadémia, and Polska Akademia Nauk.

## Department of Ethnomusicology

The Department devotes itself to traditional (folk) music in Slovakia in an inter-ethnic and socio-cultural context. Extensive collections have emerged from its documentary activity in the field, and these are the object of professional care and further processing. As compared with the structure of specialisations in the past (song, musical instruments and instrumental music,

dance), the Department is responsible for research in three central areas: folk song culture, the music of ethnic minorities, the historical sources of folk music. The change in the structure of specialisations was connected with a generational turnover at the Department; a further impetus, however, came from the need for a new conception of research which would take account of how the scholarly discipline had evolved.

For the evaluated period a number of partial syntheses were produced on song genres (e.g. *Laments and Farewell Hymns as Two Traditional Genres of Funeral Singing*). Research on the music of ethnic minorities was concentrated predominantly on Roma song culture. A scholarly synthesis was published (*Bašav, more, bašav. O piesňach slovenských Rómov* [On the Songs of Slovak Romas]) and also a work of applied ethnomusicology (*Šun, Devla, šun tu man. Rómske kresťanské piesne a príbehy* [Roma Christian Songs and Stories]); in the international sphere collaboration was undertaken on a sound encyclopaedia of music composed and performed in concentration camps, *Encyclopedia of Music Composed in Concentration Camps* (1933 – 1945). There was a substantial expansion of research on the historical sources of Slovak folk music, connected with the establishment of a new specialisation: historical ethnomusicology. The need for it became manifest from work with the Department's older collections, and also from stimuli from historical musicology. Research on the Slovak enclaves abroad was revived as a theme of doctoral study.

The work of the Department has developed around two fundamental lines. These are connected, respectively, with the tradition of European ethnomusicology oriented to researching the musical culture of one's own ethnic group (the concept of national cultural heritage), and with the application of aspects of anthropology to European ethnomusicology:

1. Research on the cultural heritage follows older approaches and themes, which guarantees the continuity of research and the comparability of findings at distant timepoints, and enables evaluation of the content of the Department's collections. Another part of this line is the study of historical sources which are deposited in other institutions in Slovakia and abroad. The 2012 – 2015 period saw the publication of Andrej Kmet's *Prostonárodné vianočné piesne* [Popular Christmas Songs], a mid-19<sup>th</sup> century collection of Central European significance. Through international collaboration a critical edition was produced of the phonograph recordings by Leoš Janáček and his collaborators, which appeared in bilingual form entitled *Vzaty do fonografu / As Recorded by the Phonograph*. This was the culmination of a multilateral project in the preceding period, whose participants were Ústav hudobnej vedy SAV, Etnologický ústav, Akademie věd České republiky, and Phonogrammarchiv, Österreichische Akademie der Wissenschaften. Work continued on the manuscript collection of Karol Plicka, which is one of the most important sources of Slovak folk music in the first half of the 20<sup>th</sup> century.

2. The second line is connected with stimuli from cultural and social anthropology. These stimuli are applied in addressing currently emerging themes focusing on the study of song and music in the socio-cultural context. A new research field has been opened, which hitherto had not had adequate representation in the domestic context: gender studies.

## **Department of Systematic Musicology**

The Department offers space to selected sub-disciplines of systematic musicology which are currently among the dynamic areas of research in the international context (music theory, music aesthetics, organology, music psychology).

During the evaluated period several studies were produced in music theory and music aesthetics, integrating domestic musical composition alongside the music of European composers (e.g. *Der Klavierstil von Johann Nepomuk Hummel und Franz Liszt*). Organological research focused on historical musical instruments (organs) and the possibilities of their restoration. A series of essays and conference papers has been published on these questions, in collaboration with the Institute's Technical Laboratory. The Department has complemented its range with music psychology, where research develops in close combination with cognitive musicology (*Style-Dependency of Melodic Expectation: Changing the Rules in Real Time*).

## Collaboration between departments

Themes linking the activities of departments were concentrated in several groups. Firstly, they included papers from the history of musicology and its individual disciplines in a national and international context (e.g. a monothematic issue of the journal *Musicologica Slovaca* on the occasion of the centenary of the birth of the founder of Slovak musicology, *Jozef Kresánek /1913 – 1986/ a integrujúci model muzikológie* [Jozef Kresánek (1913 – 1986) and the Integrating Model of Musicology]). A second such thematic group was a combined project of ethnomusicology and historical musicology in gender studies (*Žena v tradičnej hudobnej kultúre* [Woman in Traditional Musical Culture]), coordinated by the Department of Ethnomusicology. During the evaluated period, preparations were begun on several monographs and source editions related to these questions, which will be published in a subsequent period. The third group was a project of collaboration between music theory, music aesthetics and ethnomusicology (*Vplyv štylizácie folklórnych elementov na paradigmu umeleckej hudby* [The Influence of Stylization of Folk Elements on the Paradigm of Composed Music]), coordinated by the Department of Systematic Musicology.

The Institute has held various scholarly events with interdisciplinary collaboration based on musicology, the output from which has been published nationally and internationally. An international musicological conference was organised for the occasion of the centenary of the birth of Jozef Kresánek, *Conceptions of Musical Thinking in the European Musicology of 20th Century (on the Occasion of the 100th Anniversary of the Birth of Jozef Kresánek)*, with subsequent publication of the proceedings with collected papers in extended versions. An international musicological conference for the bicentenary of the birth of Franz Liszt produced the collective publication *Franz Liszt und seine Bedeutung in der europäischen Musikkultur*.

## **2. Partial indicators of main activities:**

### **2.1. Research output**

#### **2.1.1. Principal types of research output of the institute: basic research/applied research, international/regional (ratios in percentage)**

basic research / applied research:

90 % : 10 %

international research / regional research:

40 % : 60 %

#### **2.1.2 List of selected publications documenting the most important results of basic research. The total number of publications listed for the assessment period should not exceed the average number of employees with university degrees engaged in research projects. The principal research outputs (max. 5, including Digital Object Identifier - DOI) should be underlined**

BÁRDIOVÁ, Marianna. *Ján Móry (1892 – 1978). Tatranský skladateľ a hotelier*. [Ján Móry (1892 – 1978). Tatra composer and hotelier.] Rev. Bajgarová, J., Lengová, J. Bratislava : Slovenská muzikologická asociácia : Ústav hudobnej vedy SAV, 2013. 264 p. ISBN 978-80-971440-6-7. Type: AAB

BELIŠOVÁ, Jana. *Bašav more bašav: o piesňach slovenských Rómov*. [Bašav more bašav: on the songs of Slovak Romas.] Rev. Urbancová, H., Krekovičová, E., Davidová, E. Bratislava : Žudro : Ústav hudobnej vedy SAV, 2012. 230 p. ISBN 978-80-970748-1-4. Type: AAB

CENKEROVÁ, Zuzana. Melodické očakávania v kontexte hudobného štýlu. [Melodic Expectation in the Context of Musical Style.] In *Musicologica Slovaca*, 2015, Vol. 6 [32], Nr. 1, p. 19-60. (2015 - RILM, CEJSH). ISSN 1338-2594. Type: ABB

LENGOVÁ, Jana. *Antológia klavírnej hudby na Slovensku (1830 – 1918)*. [An Anthology of Piano Music in Slovakia (1830 – 1918).] Rev. Petőczová, J., Kačic, L., Zagar, P. Bratislava : Ústav hudobnej vedy SAV, 2015. 144 p. ISBN 978-80-89135-35-6. Type: AAB

LENGOVÁ, Jana. Franz Liszt und seine Beziehungen zur Slowakei. In *Franz Liszt und seine Bedeutung in der europäischen Musikkultur*. Ed. Štefková Markéta. Bratislava : DIVIS-Slovakia; Ústav hudobnej vedy SAV, 2012, p. 247-268. ISBN 978-80-89454-08-2. Type: ABD

PETŐCZOVÁ, Janka. *Hudba ako kultúrny fenomén v dejinách Spiša. Raný novovek*. [Musik als Kulturphänomen in der Geschichte der Zips. Frühe Neuzeit.] Rev. Hlávková, L., Kowalská, E., Kačic, L. Bratislava : Ústav hudobnej vedy SAV : Prešovský hudobný spolok Súzvuk, 2014. 384 p. ISBN 978-80-89188-40-6. Type: AAB

PETŐCZOVÁ, Janka. Žalm Nr. 100 v európskom barokovom hudobnokultúrnom priestore. [Der Psalm Nr. 100 im europäischen musikkulturellen Raum des Barocks.] Rev. Burlas, L., Sehnal, J., Kačic, L. In PETŐCZOVÁ, Janka [ed.]. *Johann Schimrack. Jauchzet dem Herren, alle Welt! (1642)*. Bratislava, Prešov : Ústav hudobnej vedy SAV, Prešovský hudobný spolok Súzvuk, 2012. ISBN 978-80-89188-34-5. Type: ABB

RUŠČIN, Peter. *Cantus Catholici a tradícia duchovného spevu na Slovensku*. [Cantus Catholici and the Tradition of Hymn Singing in Slovakia.] Rev. Kačic, L., Hulková, M., Slavický, T. Bratislava : Ústav hudobnej vedy SAV, 2012. 327p. ISBN 978-80-89135-29-5. Type: AAB

PROCHÁZKOVÁ, Jarmila - LECHLEITNER, Gerda – URBANCOVÁ, Hana – LUKÁČOVÁ, Alžbeta – UHLÍKOVÁ, Lucie – LECHLEITNER, Franz – FÜGNER, Milan – MACH, Václav – ŠKOPIK, Michal. *Vzaty do fonografu : slovenské a moravské písně v nahrávkách Hynka Bíma, Leoše Janáčka a Františky Kyselkové z let 1909 – 1912* = As recorded by the Phonograph. Slovak and Moravian Songs Recorded by Hynek Bím, Leoš Janáček and Františka Kyselková in 1909 –1912. I Studie a zprávy, II Transkripce textů, III CD 1-3, DVD. Brno : Etnologický ústav AV ČR, 2012. 234, 181 p. Title of translation: *As Recorded by the Phonograph* / Jarmila Procházková, Gerda, Lechleitner, Hana Urbancová, Alžbeta Lukáčová,..., Michal Škopík. Brno : Etnologický ústav AV ČR, 2012. ISBN 978-80-87112-63-2. (English version); ISBN 978-80-87112-62-5. (Czech and Slovak version) Type: AAA

URBANCOVÁ, Hana. *Andrej Kmeť. Prostonárodné vianočné piesne [I.]*. [Andrej Kmeť. Popular Christmas songs [I.]]. Rev. Lengová, J., Kačic, L. Bratislava : Hudobné centrum, 2007 (appeared in 2012, backdated). 214 p. Monumenta Musicae Slovaca. ISBN 978-80-88884-85-9. Type: AAB. *Andrej Kmeť. Nápevy vianočných piesní [II.]* [Andrej Kmeť. Tunes of the Christmas Songs [II.]]. Rev. Lengová, J., Kačic, L. Bratislava : Hudobné centrum, 2007 (appeared in 2015, backdated). 101 p. Monumenta Musicae Slovaca. ISBN 978-80-88884-86-6. Type: AAB

VESELOVSKÁ, Eva. *Catalogus fragmentorum cum notis musicis medii aevi – Archivum nationale Slovacum*. Rev. Hulková, M., Javošová, E. Bratislava : Ústav hudobnej vedy SAV, 2014. 265 p. Catalogus fragmentorum cum notis musicis medii aevi in Slovacia, Tomus III. ISBN 978-80-89135-31-8. Type: AAB

VESELOVSKÁ, Eva. *Catalogus fragmentorum cum notis musicis medii aevi e civitate Tyrnaviensi*. Catalogus fragmentorum cum notis musicis medii aevi in Slovacia, Tomus IV. Rev. Hulková, M., Bugalová, E. Bratislava : Ústav hudobnej vedy SAV, 2015. 173 p. ISBN 978-80-89135-34-9. Type: AAB

### 2.1.3 List of monographs/books published abroad

PROCHÁZKOVÁ, Jarmila - LECHLEITNER, Gerda - URBANCOVÁ, Hana - LUKÁČOVÁ, Alžbeta - UHLÍKOVÁ, Lucie - LECHLEITNER, Franz - FÜGNER, Milan - MACH, Václav - ŠKOPÍK, Michal. *Vzaty do fonografu : slovenské a moravské písně v nahrávkách Hynka Bíma, Leoše Janáčka a Františky Kyselkové z let 1909 – 1912* = As recorded by the Phonograph. Slovak and Moravian Songs Recorded by Hynek Bím, Leoš Janáček and Františka Kyselková in 1909 –1912. I Studie a zprávy, II Transkripce textů, III CD 1-3, DVD. Brno : Etnologický ústav AV ČR, 2012. 234, 181 p. Title of translation: *As Recorded by the Phonograph* / Jarmila Procházková, Gerda, Lechleitner, Hana Urbancová, Alžbeta Lukáčová,..., Michal Škopík. Brno : Etnologický ústav AV ČR, 2012. ISBN 978-80-87112-63-2. (English version); ISBN 978-80-87112-62-5. (Czech and Slovak version) Type: AAA

KLUGSEDER, Robert - RAUSCH, Alexander - ČIZMIČ, Ana - CHARVAT, Vera Maria - VERHAAR, Oscar - VESELOVSKÁ, Eva - ZÜHLKE, Hanna. Katalog der mittelalterlichen Musikhandschriften der Österreichischen Nationalbibliothek Wien. In *Codices Manuscripti & Impressi*. - Purkersdorf : Verlag Brüder Hollinek, 2014, supplementum 10, 521 p. ISSN 0379-3621. Available online: <<http://e-book.fwf.ac.at/o:599>>. Type: AAA

### 2.1.4 List of monographs/books published in Slovakia

BÁRDIOVÁ, Marianna. *Ján Móry (1892 – 1978). Tatranský skladateľ a hotelier*. [Ján Móry (1892 – 1978). Tatra composer and hotelier.] Rev. Bajgarová, J., Lengová, J. Bratislava : Slovenská muzikologická asociácia : Ústav hudobnej vedy SAV, 2013. 264 p. ISBN 978-80-971440-6-7. Type: AAB

BÁRDIOVÁ, Marianna - BURLAS, Ladislav - KOREŇOVÁ, Katarína - NECHALOVÁ, Ľubica - STRENÁČIKOVÁ, Mária. *Zdenko Mikula (1916 – 2012). Rád som žil a tvoril*. [Zdenko Mikula (1916 – 2012). I loved living and working.] Rev. Holubec, J., Chalupka, Ľ. Banská Bystrica : Akadémia umení Banská Bystrica, DALI-BB, s.r.o., 2015. 162 p. ISBN 978-80-89555-62-8. Type: AAB

BELIŠOVÁ, Jana. *Bašav more bašav : o piesňach slovenských Rómov*. [Bašav more bašav: on the songs of Slovak Romas.] Rev. Urbancová, H., Krekovičová, E., Davidová, E. Bratislava : Žudro : Ústav hudobnej vedy SAV, 2012. 230 p. ISBN 978-80-970748-1-4. Type: AAB

BELIŠOVÁ, Jana - MOJŽIŠOVÁ, Zuzana. *O Del džível. Boh žije. Kresťanské piesne Rómov na Slovensku*. [O Del dživel. God lives. Christian songs of Romas in Slovakia.] Rev. Urbancová, H., Ambrózová, J. Bratislava : Ústav hudobnej vedy SAV : Žudro, 2014. ISBN 978-80-970748-2-1. Type: AAB

BELIŠOVÁ, Jana. *Šun, Devla, šun tu man. Počúvaj ma, Bože, počúvaj. Rómske kresťanské piesne a príbehy*. [Šun, Devla, šun tu man. Hear me, Lord, hear. Roma

Christian songs and stories.] Rev. Ambrózová, J., Jágerová, M. Bratislava : Ústav hudobnej vedy SAV: Žudro, 2015. 166 p. ISBN 978-80-970748-3-8. Type: AAB

CENKEROVÁ, Zuzana. Melodické očakávania v kontexte hudobného štýlu. [Melodic Expectation in the Context of Musical Style.] In *Musicologica Slovaca*, 2015, Vol. 6 [32], Nr. 1, p. 19-60. ISSN 1338-2594. Type: ABB

LENGOVÁ, Jana. *Antológia klavírnej hudby na Slovensku (1830 – 1918)*. [An Anthology of Piano Music in Slovakia (1830 – 1918).] Rev. Petőczová, J., Kačic, L., Zagar, P. Bratislava : Ústav hudobnej vedy SAV, 2015. 144 p. ISBN 978-80-89135-35-6. Type: AAB

LINDTNEROVÁ, Jana. Význam citácií Mahlerových piesní z Chlapcovho zázračného rohu v symfóniách Nr. 2 – 4. [The Meaning of the Quotations of Mahler's Songs from The Youth's Magic Horn in His Symphonies Nos. 2 – 4.] In *Slovenská hudba : revue pre hudobnú kultúru*, 2013, Vol. 39, Nr. 1, p. 7 – 56. ISSN 1335-2458. Type: ABB

PETŐCZOVÁ, Janka. *Hudba ako kultúrny fenomén v dejinách Spiša. Raný novovek*. [Musik als Kulturphänomen in der Geschichte der Zips. Frühe Neuzeit.] Rev. Hlávková, L., Kowalská, E., Kačic, L. Bratislava : Ústav hudobnej vedy SAV : Prešovský hudobný spolok Súzvuk, 2014. 384 p. ISBN 978-80-89188-40-6. Type: AAB

PETŐCZOVÁ, Janka. Žalm Nr. 100 v európskom barokovom hudobnokultúrnom priestore. [Der Psalm Nr. 100 im europäischen musikkulturellen Raum des Barocks.] Rev. Burlas, L., Sehnal, J., Kačic, L. In PETŐCZOVÁ, Janka [ed.]. *Johann Schimrack. Jauchzet dem Herren, alle Welt! (1642)*. Bratislava, Prešov : Ústav hudobnej vedy SAV, Prešovský hudobný spolok Súzvuk, 2012. ISBN 978-80-89188-34-5. Type: ABB

RUŠČIN, Peter. *Cantus Catholici a tradícia duchovného spevu na Slovensku*. [Cantus Catholici and the Tradition of Hymn Singing in Slovakia.] Rev. Kačic, L., Hulková, M., Slavický, T. Bratislava : Ústav hudobnej vedy SAV, 2012. 327 p. ISBN 978-80-89135-29-5. Type: AAB

URBANCOVÁ, Hana. *Andrej Kmeť. Prostonárodné vianočné piesne* [I.]. [Andrej Kmeť. Popular Christmas songs [I.].] Rev. Lengová, J., Kačic, L. Bratislava : Hudobné centrum, 2007 (appeared in 2012, backdated). 214 p. Monumenta Musicae Slovaca. ISBN 978-80-88884-85-9. Type: AAB

URBANCOVÁ, Hana. *Andrej Kmeť. Nápevy vianočných piesní* [II.]. [Andrej Kmeť. Tunes of the Christmas Songs [II.].] Rev. Lengová, J., Kačic, L. Bratislava : Hudobné centrum, 2007 (appeared in 2015, backdated). 101 p. Monumenta Musicae Slovaca. ISBN 978-80-88884-86-6. Type: AAB

VESELOVSKÁ, Eva. *Catalogus fragmentorum cum notis musicis medii aevi – Archivum nationale Slovaca*. Rev. Hulková, M., Javošová, E. Bratislava : Ústav hudobnej vedy SAV, 2014. 265 p. Catalogus fragmentorum cum notis musicis medii aevi in Slovacia, Tomus III. ISBN 978-80-89135-31-8. Type: AAB

VESELOVSKÁ, Eva. *Catalogus fragmentorum cum notis musicis medii aevi e civitate Tyrnaviensi*. Catalogus fragmentorum cum notis musicis medii aevi in Slovacia, Tomus IV. Rev. Hulková, M., Bugalová, E. Bratislava : Ústav hudobnej vedy SAV, 2015. 173 p. ISBN 978-80-89135-34-9. Type: AAB

### 2.1.5. List of other scientific outputs specifically important for the institute, max. 10 items

LENGOVÁ, Jana. K otázke rodových štúdií: Ženy v opernej a operetnej prevádzke bratislavského Mestského divadla 1886 – 1920. [On the Question of Gender Studies: Women in Opera and Operetta in the Bratislava City Theatre (1886 – 1920).] In *Musicologica Slovaca*, 2014, Vol. 5 [31], Nr. 1, p. 66-87. ISSN 1338-2594. Type: ADFB

LENGOVÁ, Jana. Zum Musikleben in Preßburg im Biedermeier. In *Wien – Budapest – Preßburg: Facetten biedermeierlicher Musikkultur : Wissenschaftliche Tagung 8. bis 9. Oktober 2010, Ruprechtshofen, N. Ö.* Tutzing : Hans Schneider, 2012, p. 147-162. ISBN 978 3 86296 042 2. Type: AFA

LENGOVÁ, Jana. Ján Levoslav Bella a jeho Missa in b. [Ján Levoslav Bella and His Missa in b.] In *Bella, Ján Levoslav: Missa in b. Súborné dielo E:I, 4.* [Bella, Ján Levoslav: Mass in B flat Minor. Complete Works E:I, 4.] Ed. Lengová, J., Spusta, M., Zagar, P. Bratislava : Hudobné centrum, 2015, p. 81-87. ISSN 979-0-68503-013-3. Type: AED, CAJ

NAGY, Štefan – ŠTAFURA, Andrej. Stabilita ladenia organov. [Stability of the Tuning of Organs.] In *Musicologica Slovaca*, 2012, Vol. 3 [29], Nr. 2, p. 254-264. ISSN 1338-2594. Type: ADFB

PETŐCZOVÁ, Janka. The Role of Silesia in the development of Musical Culture in the Towns of Spiš/Zips and Šariš/Scharosch. In *The Musical Culture of Silesia before 1742. New Contexts – New Perspectives (= Eastern European Studies in Musicology 1, Ed. M. Gołęb).* Frankfurt am Main : Peter Lang GmbH, 2013, p. 161-178. ISBN 978-3-631-63414-1.

PETŐCZOVÁ, Janka. Dejiny hudby na Spiši ako modelový prípad hudobnohistoriografického výskumu. [History of Music in Zips/Spiš as a model for the Research into Historical Musicology.] In *Vedy o umeniach a dejiny kultúry : zborník príspevkov z medzinárodnej konferencie.* Gerát, I.; Bžoch, A.; Podmaková, D.; Urbancová, H.; Hučková, D.; Žeňuch, P. (eds.). Bratislava : Ústav dejín umenia SAV, 2013, p. 206-220. ISBN 978-80-971407-5-5.

URBANCOVÁ, Hana. Pieśń ludowa i naukowe konteksty jej badań na Słowacji. [The folk song and the disciplines engaged in its research in Slovakia.] In *Polski Rocznik Muzykologiczny.* Tom 11, 2013, p. 13-36. ISSN 1733-9871. Type: ADEB

URBANCOVÁ, Hana. Ľudová hudobná kultúra a jej miesto v syntetických dejinách hudby – koncepcie a metodologické kontexty. [Folk Musical Culture and its Place in the Synthetic History of Music – Concepts and Methodological Contexts.] In *Vedy o umeniach a dejiny kultúry : zborník príspevkov z medzinárodnej konferencie.* Gerát, I.; Bžoch, A.; Podmaková, D.; Urbancová, H.; Hučková, D.; Žeňuch, P. (eds.). Bratislava : Ústav dejín umenia SAV, 2013, p. 25-45. ISBN 978-80-971407-5-5. Type: AED

VESELOVSKÁ, Eva. Notation und Identität : Bemerkungen zur gegenseitigen Durchdringung der typologischen Strukturen der Notationssysteme vom Gebiet der Slowakei. In *De musica disserenda*, 2013, Vol. IX, Nr. 1-2, p. 61-82. ISSN 1854-3405. Type: ADC

VESELOVSKÁ, Eva. Czech Notation in Slovakia in the Middle Ages. In *Hudební věda*, 2012, Vol. XLIX, Nr. 4, p. 337-376. ISSN 0018-7003. Type: ADCA

- 2.1.6. List of patents, patent applications, and other intellectual property rights registered abroad, incl. revenues**
- 2.1.7. List of patents, patent applications, and other intellectual property rights registered in Slovakia, incl. revenues**

### 2.1.8. Table of research outputs (as in annual reports).

Papers from international collaborations in large-scale scientific projects (Dwarf team, ALICE Collaboration, ATLAS collaboration, CD Collaboration, H1 Collaboration, HADES Collaboration, and STAR Collaboration) have to be listed separately.

Scientific publications	2012			2013			2014			2015			total			
	number	No. / FTE	No. / salary budget	number	No. / FTE	No. / salary budget	number	No. / FTE	No. / salary budget	number	No. / FTE	No. / salary budget	number	averaged number per year	av. No. / FTE	av. No. / salary budget
Scientific monographs and monographic studies in journals and proceedings published abroad (AAA, ABA)	1,0	0,073	0,007	0,0	0,000	0,000	1,0	0,062	0,007	0,0	0,000	0,000	2,0	0,5	0,034	0,003
Scientific monographs and monographic studies in journals and proceedings published in Slovakia (AAB, ABB)	3,0	0,218	0,020	2,0	0,148	0,013	3,0	0,187	0,020	5,0	0,327	0,032	13,0	3,3	0,222	0,021
Chapters in scientific monographs published abroad (ABC)	0,0	0,000	0,000	0,0	0,000	0,000	0,0	0,000	0,000	0,0	0,000	0,000	0,0	0,0	0,000	0,000
Chapters in scientific monographs published in Slovakia (ABD)	3,0	0,218	0,020	0,0	0,000	0,000	2,0	0,124	0,013	0,0	0,000	0,000	5,0	1,3	0,085	0,008
Scientific papers published in journals registered in Current Contents Connect (ADCA, ADCB, ADDA, AADB)	1,0	0,073	0,007	3,0	0,222	0,019	0,0	0,000	0,000	1,0	0,065	0,006	5,0	1,3	0,085	0,008
Scientific papers published in journals registered in Web of Science Core Collection and SCOPUS (ADMA, ADMB, ADNA, ADNAB)	0,0	0,000	0,000	0,0	0,000	0,000	0,0	0,000	0,000	0,0	0,000	0,000	0,0	0,0	0,000	0,000
Scientific papers published in other foreign journals (not listed above) (ADEA, ADEB)	3,0	0,218	0,020	1,0	0,074	0,006	3,0	0,187	0,020	0,0	0,000	0,000	7,0	1,8	0,119	0,011
Scientific papers published in other domestic journals (not listed above) (ADFA, ADFB)	6,0	0,436	0,039	19,0	1,407	0,122	14,0	0,871	0,092	7,0	0,458	0,045	46,0	11,5	0,785	0,074
Scientific papers published in foreign peer-reviewed proceedings (AEC, AECA)	1,0	0,073	0,007	0,0	0,000	0,000	0,0	0,000	0,000	3,0	0,196	0,019	4,0	1,0	0,068	0,006
Scientific papers published in domestic peer-reviewed proceedings (AED, AEDA)	5,0	0,364	0,033	16,0	1,185	0,103	9,0	0,560	0,059	4,0	0,262	0,026	34,0	8,5	0,580	0,055
Published papers (full text) from foreign and international scientific conferences (AFA, AFC, AFBA, AFDA)	2,0	0,145	0,013	3,0	0,222	0,019	0,0	0,000	0,000	1,0	0,065	0,006	6,0	1,5	0,102	0,010
Published papers (full text) from domestic scientific conferences (AFB, AFD, AFBB, AFDB)	3,0	0,218	0,020	2,0	0,148	0,013	2,0	0,124	0,013	15,0	0,981	0,096	22,0	5,5	0,375	0,036

- **Supplementary information and/or comments on the scientific outputs of the institute.**

At Ústav hudobnej vedy SAV, corresponding to the individual type of research work, outputs are predominantly individual in all categories. Publications which result from the (long-term) collaboration of two authors appear principally in the output of systematic musicology (organology, music psychology), especially in the form of scholarly essays. Publications by larger authors' collectives emerge as a rule from international collaboration, predominantly as collective monographs, symposia proceedings and essay collections.

**The Institute's most important outputs** pertain to several publication categories:

- collective monographs resulting from multilateral collaboration (for the Institute: Alžbeta Lukáčová, Hana Urbancová, Eva Veselovská);
- individual monographs, whether as book publications (Marianna Bárdiová, Jana Belišová, Janka Petőczová, Peter Ruščin) or essays on the scale of a monograph (Zuzana Cenkerová, Janka Petőczová);
- critical editions of music sources of the magnitude of collections/anthologies (Jana Lengová, Hana Urbancová);
- scholarly catalogues with commentary (Eva Veselovská);
- chapters in monographs (Jana Lengová).

All of the above are important final or partial syntheses, deriving from the centre's long-term research programme. Also included in the list of the most important publications was a two-part critical edition which has an older publication date (from 2007) and accordingly is not presented in the overview of the Institute's publications (Hana Urbancová). In reality, however, it was published within the evaluated period (Part I in 2012, Part II in 2015).

Further initiatives important from the Institute's standpoint include scholarly essays and critical editions of music sources of a smaller extent (generally an edition of one composition). The selected publications are evidence of the development of various specialisations at the Institute (music philology, organology), new methodological procedures and relevant thematic circles.

**The quantity** of representation of some publication categories is connected with the heightened emphasis that the Institute has long placed on the preparation and publication of monographs and essays. During the evaluated period, on average 3–4 monographs (AAA, AAB, ABB) and 14–15 scholarly essays were published yearly. In most cases papers published in symposia proceedings were extended and substantially extended versions of the talks originally delivered, corresponding to scholarly essays of medium extent (7 papers yearly on average). In contrast to preceding periods when there was a complete absence of CC-publications, during the evaluated period 5 essays were published in various periodicals in Slovakia and abroad (ADCA, ADCB, ADDA).

For most staff members there tends to be a relatively narrow range of output confined to certain categories, principally essays and monographs. Some staff members publish over the full extent of the output categories: from monographs and source editions, through essays, to compilation and editorial work (Jana Lengová, Hana Urbancová). Critical editions of music sources are a highly specialised activity to which staff members from historical musicology particularly have a long-term commitment (Jana Lengová, Janka Petőczová). The Institute supports the publication activity of doctoral students, which in Slovak circumstances is specifically required.

Due to the limited opportunities for publishing musicological material in Slovakia, the Institute also engages in **publishing** of its own. As a publisher it issues not only individual outputs by its own staff members (alone or in collaboration with other subjects), but also

various edition series. *Catalogus fragmentorum cum notis musicis medii aevi*, an edition of scholarly catalogues with a monograph-length accompanying essay and commented musical material, systematically makes available the source research findings of music medievalistics (Eva Veselovská). The critical source edition *Musica Scephusii Veteris* (in collaboration with the Prešov musical association Súzvuk) systematically makes available the works of 16<sup>th</sup> and 17<sup>th</sup> century composers from the Spiš region (Janka Petőczová). After a longer interval preparations have begun on a further volume of materials to be published from the collections of the Department of Ethnomusicology, *Corpus Musicae Popularis Slovacae*, which will be published in a subsequent period (Hana Urbancová). Since 2010, the Institute has resumed publication of its own scholarly journal *Musilogica Slovaca*, which is the responsibility of an Institute staff member in collaboration with an external editor.

Note:

For the publication of research findings in the scholarly field of musicology, apart from the standard publishing outputs (book monographs, symposia proceedings, essay collections, articles) other forms linked specifically with historical musicology and ethnomusicology are also used (sheet music, sound and audiovisual editions). Published scores in the form of critical source editions are bound to the procedures of music philology (music textology) when making musical material accessible. Music philology is internationally accepted as one of the specialisations of musicology: it is characterised as fundamental research, overlapping with applied research. Bibliographical guidelines on the filing and categorisation of publication activity in Slovakia do not recognize or do not distinguish outputs of this type. In the bibliographic registration of publications of this type we have sought a solution which would be adequate to their magnitude and difficulty. Their classification is based on the currently valid categorisation, with the individual titles being assessed individually. Sources of greater extent (collection, anthology), which are accompanied by a scholarly study and critical commentary, are classified as monographs. Sources of lesser extent (generally an edition of one composition) which are accompanied by a scholarly study and critical commentary, are divided between two bibliographic units:: 1. essay (AED); 2. editorial work with score material or edition of an artistic work (FAI or CAJ).

## 2.2. Responses to the research outputs (citations, etc.)

### 2.2.1. Table with citations per annum.

*Citations of papers from international collaborations in large-scale scientific projects (Dwarf team, ALICE Collaboration, ATLAS collaboration, CD Collaboration, H1 Collaboration, HADES Collaboration, and STAR Collaboration) have to be listed separately.*

Citations, reviews	2011		2012		2013		2014		total		
	number	No. / FTE	number	No. / FTE	number	No. / FTE	number	No. / FTE	number	averaged number per year	av. No. / FTE
Citations in Web of Science Core Collection (1.1, 2.1)	0,0	0,000	0,0	0,000	2,0	0,124	1,0	0,065	3,0	0,8	0,051
Citations in SCOPUS (1.2, 2.2) if not listed above	0,0	0,000	0,0	0,000	0,0	0,000	0,0	0,000	0,0	0,0	0,000
Citations in other citation indexes and databases (not listed above) (3.2,4.2,9,10)	0,0	0,000	0,0	0,000	0,0	0,000	0,0	0,000	0,0	0,0	0,000
Other citations (not listed above) (3, 4, 3.1, 4.1)	135,0	9,820	126,0	9,333	123,0	7,649	64,0	4,186	448,0	112,0	7,643
Reviews (5,6)	16,0	1,164	15,0	1,111	8,0	0,498	7,0	0,458	46,0	11,5	0,785

### 2.2.2. List of 10 most-cited publications, with number of citations, in the assessment period (2011 – 2014).

1. LENGOVÁ, Jana. Hudba v období romantizmu a národno-emancipačných snáh (1830 – 1918). [Music in the age of Romanticism and national-emancipation efforts (1830 – 1918).] In *Dejiny slovenskej hudby od najstarších čias po súčasnosť*. Bratislava: Ústav hudobnej vedy SAV: ASCO, 1996, p. 195 – 258. ISBN 80-8882004-9. Type: ABB  
Number of citations: 12
2. ŠTEFKOVÁ, Markéta. *O hudobnom čase*. [On musical time.] Bratislava: Divis Slovakia: Ústav hudobnej vedy SAV, 2011. 158 p. ISBN 978-80-89454-06-8. Type: AAB  
Number of citations: 12
3. URBANCOVÁ, Hana. *Trávnice – lúčne piesne na Slovensku: Ku genéze, štruktúre a premenám piesňového žánru*. [Trávnice – Meadow Songs in Slovakia. A Contribution to Genesis, Structure and Transformations of a Song Genre.] Bratislava: Academic Electronic Press, 2005. 324 p. ISBN 80-88880-67-X.  
Type: AAB  
Number of citations: 12
4. VESELOVSKÁ, Eva. *Mittelalterliche liturgische Kodizes mit Notation in den Archivbeständen von Bratislava II*. Bratislava: Slovenské národné múzeum – Hudobné múzeum, 2006. ISBN 80-89135-10-2. Type: AAB  
Number of citations: 12
5. URBANCOVÁ, Hana. *Mariánske legendy v ľudovom speve: príspevok k typológii variačného procesu*. [Virgin Mary legends in folk song: A contribution to the variation process typology.] Bratislava: AEP, 2007. 220 p. ISBN 978-80-88880-75-2. Type: AAB  
Number of citations: 10
6. VESELOVSKÁ, Eva. *Mittelalterliche liturgische Kodizes mit Notation in den Archivbeständen von Bratislava*. Bratislava: Slovenské národné múzeum – Hudobné múzeum, 2002. 134 p. Musaeum Musicum. ISBN 80-8060-093-7.  
Type: AAB  
Number of citations: 10
7. VESELOVSKÁ, Eva. *Catalogus fragmentorum cum notis musicis medii aevi e civitatibus Modra et Sanctus Georgius*. Bratislava: Ústav hudobnej vedy SAV, 2008. 131 p. Catalogus fragmentorum cum notis musicis medii aevi in Slovacia, Tomus I. ISBN 987-80-89135-22-6. Type: AAB  
Number of citations: 10
8. PETŐCZOVÁ, Janka. *Polychorická hudba II: na Spiši v 17. storočí*. [Polychoral Music in Spiš in the 17<sup>th</sup> Century.] Prešov: František Matúš, 1999. 192 p. ISBN 80-968106-9-3.  
Type: AAB  
Number of citations: 7
9. URBANCOVÁ, Hana. *Vianočné piesne medzi písomnou a ústnou tradíciou. Vzťah folklórneho repertoáru k historickým prameňom 17. – 19. storočia*. [Christmas Songs between the Written and Oral Traditions (The Relationship of the Folk Repertoire to Historical Sources of the 17<sup>th</sup> – 19<sup>th</sup> Centuries).] In *Vianoce a hudba*. [Christmas and Music.] Bratislava: Ister Science, Ústav hudobnej vedy SAV, 2002, p. 120-156. ISBN 80-89135-00-5. Type: ABD  
Number of citations: 7

10. ADAMKO, Rastislav – Veselovská, Eva – ŠEDIVÝ Juraj. *Spišský antifonár*. [Antiphonarium Scepusiense.] Ružomberok: Katolícka univerzita, 2008, 200 p. ISBN 978-80-8084-360-1. Type: AAB  
Number of citations: 7

**2.2.3. List of most-cited authors from the Institute (at most 10 % of the research employees with university degree engaged in research projects) and their number of citations in the assessment period (2011– 2014).**

Eva Veselovská: 125

Hana Urbancová: 112

- **Supplementary information and/or comments on responses to the scientific output of the institute.**

Responses to the outputs of the Institute generally correspond to the dominant focus of research on domestic realia – the musical culture of Slovakia. Works of historical musicology and ethnomusicology are cited predominantly by domestic authors from the field of musicology, and also from other arts and humanities. Abroad, these works are cited either for their thematic or comparative overlaps with the broader European space, or for their methodological contribution. Works from the field of systematic musicology are more frequently cited by domestic authors from other scholarly disciplines, while they also (stemming from the nature of the discipline) have the greatest potential for response abroad.

For the period evaluated, 2012 – 2015, domestic responses maintained a notable predominance over responses abroad. This is influenced especially by the language in which publications are issued: the addressee of the publications is not only the community of scholars, but also the broader public in Slovakia. All the fundamental works of the Institute are published in the Slovak language. Foreign languages are used for communication with foreign audiences (symposia proceedings, publications resulting from international collaboration, journals). The international response to works from systematic musicology will be genuinely manifested only in the future, since their authors are among the youngest staff scholars at the Institute, having completed their PhD. studies during the 2012 – 2015 period.

**The quantity of responses** during the evaluated period was influenced by the following factors especially: generational change in the preceding period, with only a gradual establishment of the younger staff scholars; the high diversification of research fields and specialisations, which partially restricts the mutual citation of works.

The data on responses presented in the table (categories 3, 4, 3.1, 4.1, 5, 6) suggest a continual tendency to a decline between years. This picture is distorted. The decline presented does not reflect the real response to works, rather, it reflects the method of acquiring data on responses. The sources in which musicological works are cited are not concentrated in a few central publication sources: they are exceptionally diffuse. Hence data regarding them are often acquired only as supplements, with a time lag. This is shown by a comparison of data from this table and the numbers of responses presented in the yearly reports on the Institute's activity during individual years.

The Institute's **most cited works** include individual monographs, scholarly catalogues with commentary and editions of music sources, occasionally also essays which make a fundamental contribution to knowledge. Taking this basic structure, evidence of the

special significance of some types of outputs for musicology can be shown. These include not only the type of individual monographic synthesis, which is important in humanities generally, but also types of publication that are specific to musicology: editions of music sources and scholarly catalogues with commentary.

## 2.3. Research status of the institute in international and national contexts

### • International/European position of the institute

**2.3.1. List of the most important research activities demonstrating the international relevance of the research performed by the institute, incl. major projects (details of projects should be supplied under Indicator 2.4). Max. 10 items.**

#### **Publications:**

PROCHÁZKOVÁ, Jarmila – LECHLEITNER, Gerda – URBANCOVÁ, Hana – LUKÁČOVÁ, Alžbeta – UHLÍKOVÁ, Lucie – LECHLEITNER, Franz – FÜGNER, Milan – MACH, Václav – ŠKOPÍK, Michal. *Vzaty do fonografu : slovenské a moravské písně v nahrávkách Hynka Bíma, Leoše Janáčka a Františky Kyselkové z let 1909 – 1912* = As recorded by the Phonograph. Slovak and Moravian Songs Recorded by Hynek Bíma, Leoš Janáček and Františka Kyselková in 1909 –1912. I Studie a zprávy, II Transkripce textů, III CD 1-3, DVD. Brno : Etnologický ústav AV ČR, 2012. 234, 181 p. Title of translation: *As Recorded by the Phonograph* / Jarmila Procházková, Gerda, Lechleitner, Hana Urbancová, Alžbeta Lukáčová,..., Michal Škopík. Brno : Etnologický ústav AV ČR, 2012. ISBN 978-80-87112-63-2. (English version); ISBN 978-80-87112-62-5. (Czech and Slovak version) Type: AAA

KLUGSEDER, Robert – RAUSCH, Alexander – ČIZMÍČ, Ana – CHARVAT, Vera Maria – VERHAAR, Oscar – VESELOVSKÁ, Eva – ZÜHLKE, Hanna. Katalog der mittelalterlichen Musikhandschriften der Österreichischen Nationalbibliothek Wien. In *Codices Manuscripti & Impressi*. – Purkersdorf : Verlag Brüder Hollinek, 2014, supplementum 10, 521 p. ISSN 0379-3621. Available online: <<http://e-book.fwf.ac.at/o:599>>. Type: AAA

CENKEROVÁ, Zuzana – PARNCUTT, Richard. Style-Dependency of Melodic Expectation : Changing the Rules in Real Time. In *Music Perception*, 2015, vol. 33, Nr. 1, p. 110-128. ISSN 0730-7829. Available online: <<http://mp.ucpress.edu/content/33/1/11>>. (doi 10.1525/mp.2015.33.1.110). Type: ADC

ŠTEFKOVÁ, Markéta [ed.]. *Franz Liszt und seine Bedeutung in der europäischen Musikkultur* = Franz Liszt and His Position in the European Musical Culture. Bratislava : DIVIS-Slovakia : Ústav hudobnej vedy SAV, 2012. 268 p. ISBN 978-80-89454-08-2. Type: FAI, ABD (authors of studies from the Institute: M. Štefková, J. Lengová, H. Urbancová)

*Konzeptionen des musikalischen Denkens in der europäischen Musikwissenschaft des 20. Jahrhunderts (anlässlich des 100. Geburtsjahres von Jozef Kresák)*. Ed. Štefková, Markéta. Bratislava : Ústav hudobnej vedy : Divis-Slovakia, 2014. 232 p. ISBN 978-80-89454-11-2. Type: FAI, ABD (authors of studies from the Institute: M. Štefková, H. Urbancová)

#### **Projects:**

Hudobná kultúra na slovensko-poľskom pomedzí [I], II [Musical culture on the Slovak Polish Borderland]

Responsible person: PhDr. Hana Urbancová, DrSc.

### **Attendance at international conferences abroad:**

LENGOVÁ, Jana: Beethoven-Rezeption in Pressburg im Zeitraum von 1833 bis 1918  
Beethoven-Rezeption in Mittel- und Osteuropa. Internationale musikwissenschaftliche Konferenz  
Leipzig (Germany), October 23 – 25, 2014

PETŐCZOVÁ, Janka: The Polychoral Music of 17<sup>th</sup> Century: New Findings, Music Analysis and Problems of Historical Performance  
Internationales Accentus Musicalis – Symposium zum Thema: Zur Geschichte und Aufführungspraxis der Musik vom 16. bis 18. Jahrhundert in der Region Mittel- und Osteuropa  
Wien (Austria), April 16 – 18, 2012

ŠTEFKOVÁ, Markéta: The shaping of national styles in the piano works of Fryderyk Chopin and Edvard Grieg  
Shaping of national identity in the culture of Poland and Norway during the nineteenth century and up to the First World War / national styles in music.  
International Musicological Conference  
Trondheim (Norway), September 4, 2014

URBANCOVÁ, Hana: The Image of the Turk in Slovak Traditional Ballads  
Multiethnicity and Ethnic Mobility in Ballads. 44th International Ballad Conference  
Pécs (Hungary), June 23 – 27, 2014

### **2.3.2. List of international conferences (co)organised by the institute.**

Music Culture on the Slovak-Polish Borderland  
International musicological conference  
Organized by: Ústav hudobnej vedy SAV  
Co-organized by: Instytut sztuki PAN  
Bratislava, November 7, 2012

Conceptions of Musical Thinking in the European Musicology of 20th Century (on the Occasion of the 100th Anniversary of the Birth of Jozef Kresánek)  
International musicological conference  
Organized by: Ústav hudobnej vedy SAV  
Bratislava, October 21 – 22, 2013

Vedy o umeniach a dejiny kultúry [Studies of Arts and Cultural History]  
International interdisciplinary conference  
Organized by: Ústav dejín umenia SAV  
Co-organized by: Ústav svetovej literatúry SAV, Ústav hudobnej vedy SAV, Ústav divadelnej a filmovej vedy SAV, Ústav slovenskej literatúry SAV, Slavistický ústav Jána Stanislava SAV  
Bratislava, March 20 – 21, 2013

### **2.3.3. List of edited proceedings from international scientific conferences.**

*Vedy o umeniach a dejiny kultúry : zborník príspevkov z medzinárodnej konferencie.*  
[Studies of arts and cultural history: proceedings from international conference] GERÁT, I.; BŽOCH, A.; PODMAKOVÁ, D.; URBANCOVÁ, H.; HUČKOVÁ, D.; ŽEŇUCH, P. (Eds.).

Bratislava : Ústav dejín umenia SAV, 2013. 259 p. Project Európske dimenzie umeleckej kultúry Slovenska. ISBN 978-80-971407-5-5.

ŠTEFKOVÁ, Markéta (Ed.). *Franz Liszt und seine Bedeutung in der europäischen Musikkultur* = Franz Liszt and His Position in the European Musical Culture. Bratislava : DIVIS-Slovakia : Ústav hudobnej vedy SAV, 2012. 268 p. ISBN 978-80-89454-08-2.

*Konzeptionen des musikalischen Denkens in der europäischen Musikwissenschaft des 20. Jahrhunderts (anlässlich des 100. Geburtsjahres von Jozef Kresánek)*. Ed. Štefková, Markéta. Bratislava : Ústav hudobnej vedy : Divis-Slovakia, 2014. 232 p. ISBN 978-80-89454-11-2.

#### **2.3.4. List of journals edited/published by the institute:**

**2.3.4.1. WOS (IF of journals in each year of the assessment period)**

**2.3.4.2. SCOPUS**

**2.3.4.3. other databases**

Musicologica Slovaca

Editor-in-chief: Hana Urbancová

Bratislava : Ústav hudobnej vedy SAV

CEJSH, RILM

First issued in 1969, it continued 1970 through 2008 as a non-periodical; since 2010 it appears twice yearly.

ISSN 1338-2594

- **National position of the institute**

#### **2.3.5. List of selected projects of national importance**

##### **VEGA:**

Kontexty hudby pre klávesové nástroje na Slovensku: osobnosti, štruktúra, funkcia. [Contexts of the Music for Keyboard Instruments in Slovakia: Personalities, Structure, Function]

Responsible person: PhDr. Jana Lengová, CSc.

Hudba ako kultúrny fenomén v dejinách Spiša [Music as a Cultural Phenomenon in the History of the Spiš/Zips]

Responsible person: PhDr. Janka Petőczová, CSc.

Pramene renesančnej a barokovej hudby na Spiši a v Európe [Sources of Renaissance and Baroque Music in Spiš (Zips) and in Europe]

Responsible person: PhDr. Janka Petőczová, CSc.

Duchovná pieseň v hudobnej kultúre na Slovensku. Písomné pramene a ústna tradícia. [Hymn in the Musical Culture in Slovakia. Written Sources and Oral Tradition]

Responsible person: Mgr. Peter Ruščin, PhD.

Zvukové vlastnosti historických organov na Slovensku [Acoustic Properties of Historical Pipe Organs in Slovakia]

Responsible person: Mgr. art. Andrej Štafura, PhD.

Vplyv štylizácie folklórnych elementov na paradigmu umeleckej hudby [The Influence of Stylization of Folk Elements on the Paradigm of Composed Music]

Responsible person: doc. Markéta Štefková, PhD.

Piesňové žánre tradičnej kultúry na Slovensku [Song Genres of Traditional Culture in Slovakia]

Responsible person: PhDr. Hana Urbancová, DrSc.

Žena v tradičnej hudobnej kultúre [Woman in Traditional Musical Culture]

Responsible person: PhDr. Hana Urbancová, DrSc.

Pramene stredovekej hudby cirkevných knižníc na Slovensku [The Medieval Music Sources in the Slovak Church Libraries]

Responsible person: PhDr. Eva Veselovská, PhD.

CANTUS PLANUS – gregoriánsky chorál na Slovensku ako fenomén doby [CANTUS PLANUS – Gregorian Chant in Slovakia as an Era Phenomenon]

Responsible person: PhDr. Eva Veselovská, PhD.

#### **APVV:**

Žalostné piesne slovenských Rómov v kontexte životných príbehov

[Lamentable Songs of Slovak Roma in the Context of Life Stories]

Responsible person: Mgr. Jana Belišová, PhD.

#### **Internal projects of the Institute:**

Digitalizácia zbierok slovenskej ľudovej hudby [Digitalization of the Collections of Slovak Folk Music]

Responsible person: Ing. Štefan Nagy, ArtD.

Rukopisná zbierka slovenských ľudových piesní Karola Plicku [Karol Plicka's Manuscript Collection of Slovak Folk Songs]

Responsible person: Mgr. Miriam Timková, PhD.

#### **2.3.6. Projects of the Slovak Research and Development Agency (APVV)**

Žalostné piesne slovenských Rómov v kontexte životných príbehov [Lamentable Songs of Slovak Roma in the Context of Life Stories]

Project number: APVV-0859-12

Duration: October 1, 2013 – September 30, 2017

Responsible person: Mgr. Jana Belišová, PhD.

Hudba v Bratislave [Music in Bratislava]

Project number: APVV-14-0681

Duration: July 1, 2015 – June 30, 2019

Responsible person: PhDr. Eva Veselovská, PhD.

Coordinator: Filozofická fakulta Univerzity Komenského v Bratislave

Investigators: Ústav hudobnej vedy SAV

Pedagogická fakulta Univerzity Konštantína Filozofa v Nitre  
Slovenské národné múzeum - Hudobné múzeum

### **2.3.7. Projects of the Scientific Grant Agency of the Slovak Academy of Sciences and the Ministry of Education (VEGA)**

#### **a) Ústav hudobnej vedy SAV as coordinator:**

Piesňové žánre tradičnej kultúry na Slovensku [Song Genres of Traditional Culture in Slovakia]

Project number: 2/0165/10

Duration: January 1, 2010 – December 31, 2013

Responsible person: PhDr. Hana Urbancová, DrSc.

Hudba ako kultúrny fenomén v dejinách Spiša [Music as a Cultural Phenomenon in the History of the Spiš/Zips]

Project number: 2/0026/10

Duration: January 1, 2010 – December 31, 2012

Responsible person: PhDr. Janka Petőczová, CSc.

Investigators: Slavistický ústav Jána Stanislava SAV  
Pedagogická fakulta Prešovskej Univerzity v Prešove

Pramene stredovekej hudby cirkevných knižníc na Slovensku [The Medieval Music Sources in the Slovak Church Libraries]

Project number: 2/0125/10

Duration: January 1, 2010 – December 31, 2012

Responsible person: PhDr. Eva Veselovská, PhD.

Investigators: Pedagogická fakulta Katolíckej university v Ružomberku  
Pedagogická fakulta Univerzity Konštantína Filozofa v Nitre

Premeny tradičnej ľudovej hudby na Slovensku [Changes of Traditional Folk Music in Slovakia]

Project number: 2/0078/11

Duration: January 1, 2011 – December 31, 2014

Responsible person: Mgr. Alžbeta Lukáčová, PhD.

Investigators: Filozofická fakulta Univerzity Konštantína Filozofa v Nitre

Vplyv štylizácie folklórnych elementov na paradigmu umeleckej hudby [The Influence of Stylization of Folk Elements on the Paradigm of Music]

Project number: 2/0143/11

Duration: January 1, 2011 – December 31, 2014

Responsible person: doc. Markéta Štefková, PhD.

Investigators: Filozofická fakulta Univerzity Komenského v Bratislave  
Hudobná a tanečná fakulta Vysokej školy múzických umení v Bratislave

Kresťanské piesne Rómov na Slovensku [Christian Songs of Roma People in Slovakia]

Project number: 2/0057/12

Duration: January 1, 2012 – December 31, 2014

Responsible person: Mgr. Jana Belišová, PhD.

Investigators: Filmová a televízna fakulta Vysokej školy múzických umení v Bratislave

Kontexty hudby pre klávesové nástroje na Slovensku: osobnosti, štruktúra, funkcia. [Contexts of the Music for Keyboard Instruments in Slovakia: Personalities, Structure, Function]

Project number: 2/0078/12

Duration: January 1, 2012 – December 31, 2015

Responsible person: PhDr. Jana Lengová, CSc.  
Investigators: Pedagogická fakulta Univerzity Konštantína Filozofa v Nitre

Duchovná pieseň v hudobnej kultúre na Slovensku. Písomné pramene a ústna tradícia.  
[Hymn in the Musical Culture in Slovakia. Written Sources and Oral Tradition]

Project number: 2/0082/12  
Duration: January 1, 2012 – December 31, 2015  
Responsible person: Mgr. Peter Ruščin, PhD.

Pramene renesančnej a barokovej hudby na Spiši a v Európe [Sources of Renaissance and Baroque Music in Spiš (Zips) and in Europe]

Project number: 2/0049/13  
Duration: January 1, 2013 – December 31, 2016  
Responsible person: PhDr. Janka Petőczová, CSc.  
Investigators: Slavistický ústav Jána Stanislava SAV  
Pedagogická fakulta Prešovskej Univerzity v Prešove  
Filozofická fakulta Prešovskej university v Prešove

CANTUS PLANUS – gregoriánsky chorál na Slovensku ako fenomén doby [CANTUS PLANUS - Gregorian Chant in Slovakia as an Era Phenomenon]

Project number: 2/0031/13  
Duration: January 1, 2013 – December 31, 2016  
Responsible person: PhDr. Eva Veselovská, PhD.  
Investigators: Pedagogická fakulta Katolíckej university v Ružomberku

Žena v tradičnej hudobnej kultúre [Woman in Traditional Musical Culture]

Project number: 2/0165/14  
Duration: January 1, 2014 – December 31, 2017  
Responsible person: PhDr. Hana Urbancová, DrSc.

Zvukové vlastnosti historických organov na Slovensku [Acoustic Properties of Historical Pipe Organs in Slovakia]

Project number: 2/0097/15  
Duration: January 1, 2015 – December 31, 2018  
Responsible person: Mgr. art. Andrej Štafura, PhD.  
Investigators: Drevárska fakulta Technickej university vo Zvolene  
Ústav stavebníctva a architektúry SAV

#### **a) Ústav hudobnej vedy SAV as investigator:**

Výskum a pramenná edícia graduála deponovaného v Slovenskom národnom archíve v Bratislave, fond Knižnice Bratislavskej kapituly, signatúra Manuscripta 67 [The Research and Source Edition of the Gradual Deposited in the Slovak National Archive in Bratislava, Bratislava Chapter Library Fund, Signature Manuscripta 67]

Project number: 1/0027/13  
Duration: January 1, 2013 – December 31, 2016  
Coordinator: Pedagogická fakulta Katolíckej university v Ružomberku  
Investigator: Ústav hudobnej vedy SAV  
Responsible person: PhDr. Eva Veselovská, PhD. (ÚHV SAV)

#### **2.3.8. Projects of SAS Centres of Excellence**

Hrady na Slovensku. Interdisciplinárny prierezový pohľad na fenomén hradov [Castles in Slovakia. Interdisciplinary Cross-sectional View of the Phenomenon of Castles]

Coordinator / Responsible person: Historický ústav SAV / prof. PhDr. Ján Lukačka, CSc.  
 Project number: III/1/2013  
 Duration: October 3, 2013 – October 2, 2017  
 Responsible person: PhDr. Eva Veselovská, PhD. (ÚHV SAV)  
 Investigators: Ústav hudobnej vedy SAV  
 Ústav slovenskej literatúry SAV  
 Geografický ústav SAV  
 Ústav stavebníctva a architektúry SAV  
 Ústav krajinnej ekológie SAV  
 Filozofická fakulta Univerzity Komenského v Bratislave  
 Fakulta humanitných vied Univerzity Mateja Bela v Banskej Bystrici  
 Filozofická fakulta Univerzity Pavla Jozefa Šafárika v Košiciach  
 Filozofická fakulta Prešovskej univerzity v Prešove

### **2.3.9. National projects supported by EU Structural Funds**

Európske dimenzie umeleckej kultúry Slovenska [European Dimensions of the Artistic Culture in Slovakia]

Coordinator / Responsible person: Ústav dejín umenia SAV / doc. PhDr. Ivan Gerát, PhD.  
 Project number: 26240120035  
 Duration: December 1, 2010 – March 31, 2015  
 Responsible person (ÚHV SAV): PhDr. Hana Urbancová, DrSc.  
 Investigators: Ústav hudobnej vedy SAV  
 Ústav svetovej literatúry SAV  
 Ústav divadelnej a filmovej vedy SAV  
 Ústav slovenskej literatúry SAV  
 Slavistický ústav Jána Stanislava SAV

### **2.3.10. List of journals (published only in the Slovak language) edited/published by the institute:**

**2.3.10.1. WOS (IF of journals in each year of the assessment period)**

**2.3.10.2. SCOPUS**

**2.3.10.3. Other databases**

**2.3.10.4. Not included in databases**

- **Position of individual researchers in an international context**

### **2.3.11. List of invited/keynote presentations at international conferences, as documented by programme or invitation letter**

BELIŠOVÁ, Jana: The Documentary Film and Video is a Window Portraying the Life of Roma Music  
 Seventh Symposium of the Study Group Music and Minorities (ICTM)  
 Zefat (Israel), August 7 – 12, 2012

BELIŠOVÁ, Jana: Audiovisual capturing of Lament Songs of Slovak Roma in the context of their life stories  
 International Council for Traditional Music (ICTM)  
 Astana (Kazakhstan), July 16 – 22, 2015

CENKEROVÁ, Zuzana: Note-by-note melodic expectation: Hymns vs. rock  
ESCOM 2015 (The Ninth Triennial Conference of the European Society for the Cognitive  
Sciences of Music)  
Manchester (United Kingdom), August 17 – 22, 2015

CENKEROVÁ, Zuzana: Note-by-note melodic expectation: Hymns vs. rock  
Konversatorium Systematische Musikwissenschaft  
Graz (Austria), April 28, 2015

FULKA, Vladimír: Ernst Kurth v kontexte európskej a svetovej muzikológie.  
Estetické myslenie na Slovensku v rokoch 1890 – 1949 v kontexte európskej  
a stredoeurópskej estetiky  
Prešov, October 25, 2012

FULKA, Vladimír: Hudobná spiritualizácia smrti. Sekvencia Dies Irae a jej hudobno-  
sémantické kontexty  
Medzinárodná vedecká konferencia Kumšt(k) smrti z kulturologických priezorov  
Nitra, November 6, 2014

FULKA, Vladimír: Status hudobnej semiotiky v súčasnom hudobnovedeckom poznaní  
Semiotika literatúry (teoretické východiská a súčasné dilemy)  
Medzinárodný vedecký seminár  
Nitra, June 10, 2015

FULKA, Vladimír: Esteticko-filozofická paradigma 2.viedenskej školy u Theodora W.  
Adorna  
Súradnice estetiky, umenia a kultúry I.  
Vedecká konferencia s medzinárodnou účasťou  
Prešov, November 5, 2015

FULKA, Vladimír: Neoklasicizmus v ranej tvorbe Bohuslava Martinů  
Kantoři a kantorská hudba v 17. – 19. století. Česká a slovenská hudba 1918 – 1938  
Mezinárodní muzikologická konference  
Praha (Czech Republic), November 28 – 29, 2015

LENGOVÁ, Jana: Baladický princíp v dielach Jána Levoslava Bellu a Tadeáša Salvu  
Balada a baladické v literatúre a umení  
Žáner balady v slovenskej literatúre 19. a 20. storočia a jeho presahy do iných umení  
Medzinárodná interdisciplinárna konferencia  
Bratislava, May 3 – 4, 2012

LENGOVÁ, Jana: Wagner und die Slowakei  
Richard Wagner. Persönlichkeit, Werk und Wirkung  
Medzinárodná muzikologická konferencia k 200. výročiu narodenia Richarda Wagnera  
Leipzig (Germany), May 20 – 25, 2013

LENGOVÁ, Jana: Ivan Zajc and his Reception in the Slovak Music Culture  
Ivan Zajc (1832 – 1914): Musical Migrations and Cultural Transfers in the 'Long' 19<sup>th</sup>  
Century in Central Europe and Beyond  
International Musicological Conference  
Zagreb (Croatia), October 16, – 18, 2014

LENGOVÁ, Jana: Beethoven-Rezeption in Pressburg im Zeitraum von 1833 bis 1918  
Beethoven – Rezeption in Mittel- und Osteuropa  
Internationale musikwissenschaftliche Konferenz  
Leipzig (Germany), October 23 – 25, 2014

LINDTNEROVÁ, Jana: Musical quotation as a fundamental way for expressing a message in the work of Alfred Schnittke  
Between universal and local: From modernism to postmodernism  
Medzinárodná muzikologická konferencia  
Ljubljana (Slovenia), September 28 – 30, 2015

LOMEN, Kristína: Tradičný spev v živote Slovákov v Starej Pazove  
Hudobné umenie v živote človeka. 10. muzikologická konferencia cyklu Slovenská hudba vo Vojvodine  
Novi Sad (Serbia), November 21, 2014

NAGY, Štefan – ŠTAFURA, Andrej: Zvukové vlastnosti hrubostennej písňaly  
Akustika a vibrácie, medzinárodná konferencia  
Kočovce, June 9 – 10, 2014

PETŐCZOVÁ, Janka: The Polychoral Music of 17<sup>th</sup> Century: New Findings, Musical Analysis and Problems of Historical Performance  
Internationales Accentus Musicalis – Symposium zum Thema: Zur Geschichte und Aufführungspraxis der Musik vom 16. bis 18. Jahrhundert in der Region Mittel- und Osteuropa  
Vienna (Austria), April 16 – 18, 2012

PETŐCZOVÁ, Janka: Dejiny hudby na Spiši ako modelový prípad hudobnohistoriografického výskumu  
Vedy o umeniach a dejiny kultúry  
Medzinárodná konferencia  
Bratislava, March 20 – 21, 2013

PETŐCZOVÁ, Janka: Richard Rybář's theory of musical historiography in the context of Central European musicology  
Narodowosc i uniwersalizm / Historiografia muzyczna w Europie Srodkowej i Wschodniej (Nationality / Universality, Musical historiography in Central and Eastern Europe)  
Radziejowice (Poland), September 15 – 17, 2014

PETŐCZOVÁ, Janka: Fraternitas Litteratorum in Spišská Nová Ves. New findings in the musichistory of the Spiš/Zips region  
Musikalische und literarische Kontexte des Barocks in Mitteleuropa / in der Slowakei  
Bratislava, October 22 – 24, 2014

PETŐCZOVÁ, Janka: Česko-slovenský kontext v hudobnej historiografii. Príspevok k reflexii výskumov Dobroslava Orla v súčasnosti  
Pocta Dobroslavu Orlovi  
Medzinárodná muzikologická konferencia  
Ronov nad Doubravou (Czech republic), April 23 – 25, 2015

PETŐCZOVÁ, Janka: Musica scepusii veteris. Renaissance and Early Baroque Music in Scepusium / Zips / Spiš. Sources from the Territory of Slovakia  
Annual International Medieval and Renaissance Music Conference  
Bruxelles (Belgium), July 6 – 9, 2015

RUŠČIN, Peter: Der geistliche Kirchengesang auf der Zips in der Barockzeit  
Identität und Migration. Zum Kirchenlied im Böhmen  
Medzinárodná interdisciplinárna konferencia  
Mainz (Germany), September 19 – 21, 2012

RUŠČIN, Peter: Handschriftliche Gesangbücher der Barockzeit im Literarischen Archiv Slowakischer Nationalbibliothek in Martin  
Musikalische und literarische Kontexte des Barocks in Mitteleuropa / in der Slowakei

Medzinárodná konferencia  
Bratislava, October 22 – 24, 2014

ŠTAFURA, Andrej – NAGY, Štefan: Zvukový výsledok historických organov v kontexte organových menzúr  
8th International Conference. Material – Acoustics – Place 2013  
Medzinárodná interdisciplinárna konferencia  
Zvolen, September 18 – 20, 2013

ŠTAFURA, Andrej – NAGY, Štefan: Klasifikácia dreveného píšťalového fondu slovenských historických organov  
Horizonty umenia, webová konferencia s medzinárodnou účasťou  
Banská Bystrica, October 1 – 31, 2013

ŠTAFURA, Andrej: Píšťala s extrémne tenkou zadnou stenou a jej zvukové vlastnosti  
Noise and vibration in practice  
Medzinárodná konferencia  
Kočovce, May 25 – 26, 2015

ŠTAFURA, Andrej: Organové píšťaly s tenkými stenami a ich zvukové vlastnosti  
Akustika a vibrácie, medzinárodná konferencia  
Kočovce, June 8 – 9, 2015

ŠTAFURA, Andrej: Vplyv hrúbky hrany horného lábia na frekvenčné spektrum zvuku píšťaly  
Nové trendy akustického spektra  
Medzinárodná konferencia  
Zvolen, September 23 – 25, 2015

ŠTAFURA, Andrej: Potreba interdisciplinárneho pohľadu pri obnove či reštaurovaní historických organov  
Integrácia konzervačnej vedy a technológií do interdisciplinárnej ochrany materiálov a objektov dedičstva  
Medzinárodná konferencia  
Bratislava, October 7 – 9, 2015

ŠTEFKOVÁ, Markéta: Vplyv Hummela na hudbu popredných rakúskych a nemeckých skladateľov prelomu 18. a 19. storočia  
Prezentácie – Konfrontácie 2012, medzinárodný muzikologický seminár  
Bratislava, March 21, 2012

ŠTEFKOVÁ, Markéta: Stilistische Originalität der Klaviermusik von Johann Nepomuk Hummel und die ästhetischen Aspekte ihrer Interpretation auf den historischen und modernen Instrumenten  
Zur Geschichte und Aufführungspraxis der Musik vom 16. bis 18. Jahrhundert in der Region Mittel – und Osteuropa. Internationales Symposium  
Vienna (Austria), April 16, 2012

ŠTEFKOVÁ, Markéta: Balada v klavírnej literatúre 19. storočia  
Balada a baladické v literatúre a umení. Žáner balady v slovenskej literatúre 19. a 20. storočia a jeho presahy do iných umení  
Medzinárodná interdisciplinárna konferencia  
Bratislava, May 3 – 4, 2012

ŠTEFKOVÁ, Markéta: The Story of Slovak National Opera Krutnava (Whirlpool) by Eugen Suchoň  
Scandals in Music History, medzinárodná muzikologická konferencia pri príležitosti 100. výročia premiérového uvedenia Stravinského Svätenia jari

Oxford (United Kingdom), November 2, 2013

ŠTEFKOVÁ, Markéta: Teória hudobnej interpretácie ako most medzi teóriou a praxou  
Hudební teorie praxi – prax hudební teorii  
Medzinárodná muzikologická konferencia  
Praha (Czech Republic), March 20, 2013

ŠTEFKOVÁ, Markéta: Sonoristik, Dynamismus und Thematismus als grundlegende Kategorien der Erfassung des Wesens des musikalischen Denkens von Jozef Kresánek am Beispiel von Ligeti  
Musica Ricercata  
Conceptions of Musical Thinking in the European Musicology of 20th Century (on the Occasion of the 100th Anniversary of the Birth of Jozef Kresánek)  
Medzinárodná muzikologická konferencia  
Bratislava, October 22, 2013

ŠTEFKOVÁ, Markéta: The shaping of national styles in the piano works of Fryderyk Chopin and Edvard Grieg  
Shaping of national identity in the culture of Poland and Norway during the nineteenth century and up to the First World War / national styles in music. International Musicological Conference  
Trondheim (Norway), September 4, 2014

ŠČEPÁN, Michal: Tadeáš Salva a jeho Mša glagolskaja  
Mezinárodní výroční konference České společnosti pro hudební vědu  
Medzinárodná muzikologická konferencia  
Praha (Czech Republic), November 29 – 30, 2013

URBANCOVÁ, Hana: K variabilite balady v tradičnom speve  
Balada a baladické v literatúre a umení. Žáner balady v slovenskej literatúre 19. a 20. storočia a jeho presahy do iných umení  
Medzinárodná interdisciplinárna konferencia  
Bratislava, May 3 – 4, 2012

URBANCOVÁ, Hana: Porovnávací výskum piesňových žánrov v slovensko-poľskom kontexte  
Hudobná kultúra na slovensko-poľskom pomedzí / Music culture on the Slovak-Polish borderland  
Medzinárodný seminár na záver riešenia bilaterálneho projektu  
Bratislava, November 7, 2012

URBANCOVÁ, Hana: Piesne a obrady letného slnovratu na Slovensku ako súčasť slovanskej kultúrnej tradície  
XV International Congress of Slavists, medzinárodný slavistický kongres  
Minsk (Belarus), August 20 – 27, 2013

URBANCOVÁ, Hana: Oskar Kolberg and Slovak Ethnomusicology  
Oskar Kolberg – prekursor európskej folklórystiky, medzinárodná konferencia pri príležitosti 200. narodenia Oskára Kolberga  
Warszawa (Poland), February 21 – 22, 2014

URBANCOVÁ, Hana: The Image of the Turk in Slovak Traditional Ballads  
Multiethnicity and Ethnic Mobility in Ballads. 44th International Ballad Conference  
Kommission für Volksdichtung SIEF – The English Institute of the University of Pécs  
Pécs (Hungary), June 23 – 27, 2014

URBANCOVÁ, Hana: Andrej Kmeť (1841 – 1908) and his collection of Slovak Christmas songs

The Kolbergs of Eastern Europe, medzinárodná muzikologická konferencia  
Wrocław (Poland), November 13 – 15, 2014

URBANCOVÁ, Hana: Výskum piesňovej tradície Slovákov vo Vojvodine – dokumentácia a reflexia  
Hudobné umenie v živote človeka. 10. muzikologická konferencia cyklu Slovenská hudba vo Vojvodine  
Novi Sad (Serbia), November 21, 2014

URBANCOVÁ, Hana: Dobroslav Orel a slovenská ľudová pieseň  
Pocta Dobroslavu Orlovi, medzinárodná muzikologická konferencia  
Ronov nad Doubravou (Czech Republic), April 23 – 25, 2015

VESELOVSKÁ, Eva: Bemerkungen zur Erforschung mittelalterlicher Handschriftenfragmente aus dem Gebiet der Slowakei – auf den Spuren von Pauliner Quellen  
Liturgy and Music in the History of the Pauline Order, medzinárodná muzikologická konferencia  
Budapest (Hungary), November 25 – 27, 2013

VESELOVSKÁ, Eva: Bemerkungen zur Durchdringung der typologischen Strukturen der adiaستمatischen Neumensysteme des Salzburger Typus in der Slowakei  
Liturgische Musik im Spannungsfeld zwischen Rezeption, Produktion und Tradition in der mittelalterlichen Kirchenprovinz Salzburg  
Medzinárodná muzikologická konferencia  
Salzburg (Austria), March 28 – 29, 2014

VESELOVSKÁ, Eva: Late medieval notation system in sources in Slovakia and the notation of Gradual no. 67 (Graduale civitatis Nitriense) from Slovak national archive in Bratislava  
Musica mediaeva liturgica II, medzinárodná muzikologická konferencia  
Ružomberok, June 3 – 4, 2015

VESELOVSKÁ, Eva: Dobroslav Orel, Slovensko a stredovek  
Pocta Dobroslavu Orlovi, muzikologická konferencia  
Ronov nad Doubravou (Czech Republic), April 23 – 25, 2015

VESELOVSKÁ, Eva: An der Grenze der Kulturen. Böhmisches Einflüsse inspätmittelalterlichen Handschriften in der Slowakei  
50. International musicological colloquium Brno. Monophony an polyphony in the liturgical music of the 15th and 16th centuries: coexistence and mutual inspiration in the Central Europe  
Medzinárodná muzikologická konferencia  
Brno (Czech Republic), October 12 – 14, 2015

#### **2.3.12. List of researchers who served as members of the organising and/or programme committees**

PhDr. Janka Petőczová, CSc. (2015)  
doc. Markéta Štefková, PhD. (2013)  
PhDr. Hana Urbancová, DrSc. (2012)

- **Position of individual researchers in a national context**

**2.3.13. List of invited/keynote presentations at national conferences, as documented by programme or invitation letter**

BÁRDIOVÁ, Marianna: Ján Levoslav Bella v kontexte cyrilometodských tradícií  
Ján Levoslav Bella – priesečník tradície a moderny v slovenskej hudbe  
Vedecká konferencia  
Žilina, October 10, 2013

BÁRDIOVÁ, Marianna: Klavír v živote a tvorbe Viliama Figuš-Bystrého  
Kontexty hudby pre klávesové nástroje na Slovensku: osobnosti,  
štruktúra, funkcia.  
Muzikologický seminár v rámci grantového projektu VEGA Nr. 2/0078/12  
Bratislava, June 17, 2015

BELIŠOVÁ, Jana: O súčasných podobách rómskej hudby na Slovensku  
Etnologické dni, odborný seminár  
Nitra, March 20, 2013

BELIŠOVÁ, Jana: Hudba ako prejav kultúrnej identity a ako prostriedok integrácie  
Rómska kultúrna identita ako kľúčový segment pri presadzovaní ľudských práv a v  
processe integrácie, odborný seminár  
Prešov, November 7, 2013

ČEPEC, Andrej: Poznámky k rukopisnej učebnici pre klavír „Anleitung zum  
Klavierschlagen“  
Hudba – výskum – kontexty. Regionálna muzikologická konferencia venovaná 100.  
výročiu narodenia Františka Zagibu  
Jelšava, November 29, 2012

ČEPEC, Andrej: Franz Paul Rigler a klavírne školy prvej polovice 19. storočia  
Malé osobnosti veľkých dejín – veľké osobnosti malých dejín. Príspevky k hudobnej  
regionalistike  
Bratislava, November 12 – 13, 2014

ČEPEC, Andrej: Hudobniny z chóru Rímskokatolíckeho kostola sv. Vavrinca diakona v  
Revúcej  
Kultúrne dedičstvo Gemera a Malohontu a jeho sprístupňovanie  
Interdisciplinárna konferencia  
Ústav hudobnej vedy SAV – Ústav slovenskej literatúry SAV – Osvetovým centrom  
vyšehradskej kultúry Jelšava, Mestom Jelšava a Quirinus, o.z.  
November 25 – 27, 2015

ČEPEC, Andrej: Pedagogické pôsobenie Johanna Nepomuka Batku (1795 – 1874)  
Malé osobnosti veľkých dejín – veľké osobnosti malých dejín II. (Príspevky k hudobnej  
regionalistike)  
Muzikologická konferencia  
SNM – Hudobné múzeum, Výstavný pavilón Podhradie Bratislava  
November 19 – 20, 2015

FULKA, Vladimír: Pojem hudobného myslenia v muzikológii Jozefa Kresánka  
Jozef Kresánek (1913 – 2013) a integrujúci model muzikológie, seminár pri príležitosti  
100. Výročia narodenia zakladateľa slovenskej muzikológie prof. PhDr. Jozefa Kresánka,  
DrSc.  
Bratislava, June 26, 2013

LENGOVÁ, Jana: Bratislavský Cirkevný hudobný spolok a jeho činnosť v dobe biedermeieru

Hudobné inštitúcie na Slovensku: vznik – vývoj – poslanie – perspektívy – medzinárodné kontexty.

Muzikologická konferencia

Bratislava, October 24, 2012

LENGOVÁ, Jana: Jozef Bahéry a jeho kancionál adventných a vianočných piesní

Hudba – výskum – kontexty. Regionálna muzikologická konferencia venovaná 100. výročiu narodenia Františka Zagibu

Jelšava, November 29, 2012

LENGOVÁ, Jana: Gustáv Koričánsky (1886 – 1947) a František Zagiba (1912 – 1977)

v slovenských hudobných dejinách 1952 – 2012. Hudobný kabinet Univerzitnej knižnice v Bratislave

Odborný seminár hudobných knihovníkov

Bratislava, May 22 – 23, 2012

LENGOVÁ, Jana: Vrstovník Jozefa Kresánka – historik Ernest Zavarský

Jozef Kresánek (1913 – 1986) – inšpiratívna osobnosť slovenskej hudobnej kultúry, muzikologická konferencia v rámci festivalu Bratislavské hudobné slávnosti 2013

Bratislava, October 9 – 11, 2013

LENGOVÁ, Jana: Od hudobnej histórie k hudobnej teórii

Jozef Kresánek (1913 – 1986) a integrujúci model muzikológie, seminár pri príležitosti 100. Výročia narodenia zakladateľa slovenskej muzikológie prof. PhDr. Jozefa Kresánka, DrSc.

Bratislava, June 26, 2013

LENGOVÁ, Jana: Bella a súborné vydanie jeho diela

Ján Levoslav Bella – priesečník tradície a moderny v slovenskej hudbe, vedecká konferencia pri príležitosti 170. výročia narodenia skladateľa

Žilina, October 10, 2013

LENGOVÁ, Jana: Katolícka hudba Jána Levoslava Bellu z aspektu pramenného bádania

Pramene slovenskej hudby IV., konferencia

Žilina September 24 – 25, 2014

LENGOVÁ, Jana: Ku klavírnej tvorbe Stephanie Wurmbrand-Stuppachovej

Malé osobnosti veľkých dejín – veľké osobnosti malých dejín. Príspevky k hudobnej regionalistike

Odborný seminár

Bratislava, November 12 – 13, 2014

LENGOVÁ, Jana: Tanečný žáner a klavírna hudba na Slovensku v druhej polovici 19. storočia

Kontexty hudby pre klávesové nástroje na Slovensku: osobnosti, štruktúra, funkcia Muzikologický seminár v rámci grantového projektu VEGA Nr. 2/0078/12

Bratislava, June 17, 2015

LINDTNEROVÁ Jana: Hudobný citát v postmoderných kompozíciách ako špecifická forma interpretácie hudby

Prezentácie – konfrontácie 2014. Hudobná interpretácia – teória a prax

Medzinárodná muzikologická konferencia

VŠMU Bratislava, April 24 – 25, 2014

LUKÁČOVÁ, Alžbeta: Ľudová hudba a prístupy k jej spracovaniu na pôde folklorizmu  
Hudobno-tanečný folklorizmus: problémy a ich riešenia, konferencia  
Nitra, July 2 – 4, 2012

PETŐCZOVÁ, Janka: Umelecká hudobná kultúra na Spiši v ranom novoveku ako  
predmet muzikologického bádania  
Interpretačné jazyky dejín umeleckej kultúry  
Bratislava, November 21, 2012

PETŐCZOVÁ, Janka: Nové poznatky k predvádzaniu hudby spišskopodhradského  
organistu Jána Šimráka (Johann Schimrack) vo Vroclavi (Breslau) v druhej polovici 17.  
storočia  
Nové objavy v umení Spiša, konferencia Spišského dejepisného spolku  
Spišská Sobota June 15, 2013

PETŐCZOVÁ, Janka: Kritické edície hudobných prameňov. (Reflexia problematiky v diele  
Jozefa Kresánka)  
Jozef Kresánek (1913 – 1986) a integrujúci model muzikológie, seminár pri príležitosti  
100. výročia narodenia zakladateľa slovenskej muzikológie prof. PhDr. Jozefa Kresánka,  
DrSc.  
Bratislava, June 26, 2013

PETŐCZOVÁ, Janka: Pramene knižnej kultúry z obdobia raného novoveku a hudobná  
kultúra mesta Spišská Nová Ves  
Spoločnosť a knižná kultúra (knižnice – osobnosti – udalosti – sídla)  
Vedecká konferencia  
Prešov, November 11, 2013

PETŐCZOVÁ, Janka: Pramenno-kritická edícia Musica Scepūsii Veteris. Baroková hudba  
Jána Šimráka, organistu v Spišskom Podhradí v kontexte výskumu stredoeurópskych  
hudobných prameňov  
Pramene renesančnej a barokovej hudby na Slovensku a v Európe (k problematike  
kritických edícií hudobných prameňov)  
Muzikologický videoseminár  
Bratislava, November 28, 2014

RUŠČIN, Peter: Slovenská duchovná pieseň v tereziánskej a jozefínskej ére  
Anton Aschner v kontexte slovenskej duchovnej hudby 18. storočia  
Muzikologická konferencia  
Ružomberok, April 29, 2013

RUŠČIN, Peter: Kancionál Mikuláša Simonidesa z Veľkej ako prameň unikátnej  
duchovnej hudby z druhej polovice 17. storočia v Európe a na Spiši  
Pramene renesančnej a barokovej hudby na Slovensku a v Európe (k problematike  
kritických edícií hudobných prameňov)  
Muzikologický videoseminár  
Bratislava, November 28, 2014

RUŠČIN, Peter: Duchovné piesne v „Manuale musico-liturgicum“ (Editio latino-  
slavica, 1853) Františka Žaškovského  
Kontexty hudby pre klávesové nástroje na Slovensku: osobnosti, štruktúra, funkcia  
Vedecký seminár  
Bratislava, June 17, 2015

ŠČEPÁN, Michal: Sláčikové kvartetá v kontexte tvorby Tadeáša Salvu  
13. dni Tadeáša Salvu  
Seminár  
Lúčky, October 17 – 19, 2013

ŠČEPÁN, Michal: Bachovské podnety v hudobnej tvorbe Tadeáša Salvu  
Prezentácie – konfrontácie 2014  
Muzikologická konferencia  
Bratislava, April 24 – 25, 2014

ŠČEPÁN, Michal : Básne zo zbierky „Nox et solitudo“ Ivana Kraska v piesňovej lyrike  
troch slovenských hudobných tvorcov  
Kontexty hudby pre klávesové nástroje na Slovensku: osobnosti, štruktúra, funkcia  
Muzikologický seminár v rámci grantového projektu VEGA Nr. 2/0078/12  
Bratislava, June 17, 2015

ŠTAFURA, Andrej: Menzurácia píšťalového fondu historických organov stredného  
Gemera  
Hudba – výskum – kontexty  
Regionálna muzikologická konferencia k 100. výročiu narodenia Františka Zagibu  
Jelšava, November 29, 2012

ŠTAFURA, Andrej: Včasná diagnostika verus životnosť organov  
Seniorálno-pastorálna konferencia Gemerského seniorátu ECAV na Slovensku  
Dlhá Ves, October 8, 2013

ŠTAFURA, Andrej: Organový pozitív v Sáse a význam komplexného organologického  
výskumu  
Kontexty hudby pre klávesové nástroje na Slovensku: osobnosti, štruktúra, funkcia  
Muzikologický seminár  
Bratislava, June 17, 2015

ŠTEFKOVÁ, Markéta: Možnosti využitia teórie harmónie Miroslava Filipa pri analýze  
hudby 19.storočia  
Prezentácie – konfrontácie 2013. 11. ročník muzikologického seminára s tematickým  
zameraním  
Miesto a význam teórie hudby v prostredí vysokoškolského hudobného vzdelávania  
(venované jubileám Jozefa Kresánka a Miroslava Filipa)  
Bratislava, April 17, 2013

ŠTEFKOVÁ, Markéta: Kresánkova koncepcia „hudobného myslenia“ a možnosti jej  
využitia pri reflexii hudby 20. storočia  
Jozef Kresánek (1913-2013) a integrujúci model muzikológie, seminár pri príležitosti 100.  
výročia narodenia zakladateľa slovenskej muzikológie prof. PhDr. Jozefa Kresánka, DrSc.  
Bratislava, June 26, 2013

ŠTEFKOVÁ, Markéta: Teória harmónie Miroslava Filipa ako metodologické východisko  
štruktúrálnovo-významovej analýzy hudby 20. storočia.  
Jozef Kresánek (1913-2013). Inšpiratívna osobnosť slovenskej hudobnej vedy,  
muzikologická konferencia v rámci festivalu Bratislavské hudobné slávnosti 2013  
Bratislava, October 9 – 11, 2013

TIMKOVÁ, Miriam: Zbierka Karola Plicku ako jeden z prameňov Kresánkovej práce o slov.  
ľud. piesni  
Jozef Kresánek (1913-1986) a integrujúci model muzikológie, seminár pri príležitosti 100.  
výročia narodenia zakladateľa slovenskej muzikológie prof. PhDr. Jozefa Kresánka, DrSc.  
Bratislava, June 26, 2013

URBANCOVÁ, Hana: Prínos Františka Zagibu k výskumu slovenskej ľudovej piesne  
Hudba – výskum – kontexty  
Regionálna muzikologická konferencia k 100. výročiu narodenia Františka Zagibu  
Jelšava, November 29, 2012

URBANCOVÁ, Hana: Interdisciplinárne kontexty Kresánkovej teórie o slovenskej ľudovej piesni

Jozef Kresánek (1913 – 1986) a integrujúci model muzikológie, seminár pri príležitosti 100. výročia narodenia zakladateľa slovenskej muzikológie prof. PhDr. Jozefa Kresánka, DrSc.

Bratislava, June 26, 2013

URBANCOVÁ, Hana: Jozef Kresánek ako etnomuzikológ

Jozef Kresánek (1913 – 2013) – inšpiratívna osobnosť slovenskej hudobnej kultúry, muzikologická konferencia v rámci festivalu Bratislavské hudobné slávnosti 2013

Bratislava, October 9 – 11, 2013

VESELOVSKÁ, Eva: Stredoveké hudobné pramene Gemera a Malohontu

Hudba – výskum – kontexty

Regionálna muzikologická konferencia k 100. výročiu narodenia Františka Zagibu

Jelšava, November 29, 2012

VESELOVSKÁ, Eva: Spišský antifonár a Graduál Juraja z Kežmarku – stredoveké notačné systémy rukopisov Spišskej Kapituly v stredoeurópskom kontexte

Dejiny knižnej kultúry Spiša, vedecká konferencia

Spišská Kapitula, November 20, 2012

VESELOVSKÁ, Eva: Hudba, náboženstvo a identita – interpretácia vzájomných prienikov typologických štruktúr stredovekých notačných systémov z územia Slovenska

Interpretačné jazyky dejín umeleckej kultúry Slovenska

Bratislava, November 21, 2012

VESELOVSKÁ, Eva: Stredoveké notované fragmenty na Slovensku. Cantus Planus in Slovacia

Vedy o umeniach a dejiny kultúry

Interdisciplinárna konferencia

Bratislava, March 20 – 21, 2013

VESELOVSKÁ, Eva: Stredoveké notované fragmenty z Revúcej

Kultúrne dedičstvo Gemera a Malohontu a jeho sprístupňovanie

Interdisciplinárna konferencia Jelšava, Osvetové centrum vyšehradskej kultúry Jelšava,

Ústav hudobnej vedy SAV, Ústav slovenskej literatúry SAV, November 27, 2015

#### **2.3.14. List of researchers who served as members of organising and programme committees of national conferences**

PhDr. Jana Lengová, CSc. (2012, 2013, 2015)

Mgr. art. Andrej Štafura, PhD. (2012, 2015)

PhDr. Hana Urbancová, DrSc. (2013)

- **Supplementary information and/or comments documenting the international and national status of the Institute**

Ústav hudobnej vedy SAV is the only musicological centre in Slovakia which covers research in all three disciplines of musicology: historical musicology, ethnomusicology and systematic musicology. The purpose of maintaining this range of disciplines in one centre is not merely their coexistence but also their collaboration: interdisciplinarity on the basis of musicology.

In two disciplines (historical musicology, ethnomusicology), research is predominantly oriented nationally (Slovak musical culture, including Slovak enclaves abroad), territorially (the territory of Slovakia with a multiethnic and multicultural profile) and comparatively (Central European and European context). For systematic musicology, the point of departure is an international platform of research, which is conducted within the Institute in selected sub-disciplines (music theory, music aesthetics, music psychology, organology). For these sub-disciplines the “domestic material” is part of the material base serving for the demonstration of selected theoretical problems.

An essential part of the research findings contributes to forming the cultural and historical awareness of Slovak society (music historiography, ethnomusicology). The research findings are therefore reflected principally in the domestic context, where the largest spectrum of potentially interested people is also to be found. In the international context there is direct reflection of a section of research which is oriented towards reception, comparison and theoretical methodology.

### **The national context**

- The Institute is a unique centre in Slovakia in its structure of disciplines and breadth of specialisations, through the collaborative effort of which it also develops knowledge.
- Represented at the Institute are several sub-disciplines, which are not currently covered by other Slovak institutions (for example, research on 19<sup>th</sup> century music, historical ethnomusicology, music Romistics, music psychology).
- The Institute has had long-term collaboration with the majority of third-level and university departments in Slovakia focusing on musicology, music and music education. As a partner it fulfils the role of initiator and coordinator of a number of projects either in historical musicology and music theory, or conceived interdisciplinarily on a musicological basis.
- The majority of VEGA projects undertaken at the centre are assigned to category A; during the period 2012 – 2015 two of them, following completion, were selected by the VEGA grant agency among its projects with important findings in the given year.  
[http://www.vega.sav.sk/files/doku\\_pages/20150515\\_170\\_subor.pdf](http://www.vega.sav.sk/files/doku_pages/20150515_170_subor.pdf) (Petőczová)  
[http://www.vega.sav.sk/files/doku\\_pages/20150515\\_172\\_subor.pdf](http://www.vega.sav.sk/files/doku_pages/20150515_172_subor.pdf) (Urbancová)
- The Institute has built up and administers a unique collection fund of folk music in Slovakia.

### **International context**

- Collective publications resulting from multilateral collaboration are related to music sources of European significance.
- Nationally and territorially oriented research is combined with an international contextualisation of knowledge; research on European phenomena is linked on the one hand to their domestic (national/regional) reception, on the other hand to theoretical studies on selected problems.
- The Institute has initiated bilateral collaboration on projects with academic centres which have a related structure of musicology (Instytut sztuki, Polska Akademia Nauk, Zakład muzykologii; Zenetudományi intézet, Magyar Tudományos Akadémia).
- During the period evaluated the Institute was the organiser of an important international conference in which European musicologists participated (*Conceptions of Musical Thinking in the European Musicology of the 20<sup>th</sup> Century*); staff scholars regularly take part in international conferences, symposia and seminars organised in Slovakia and abroad.
- Individual forms of membership in international professional organisations serve to intensify international contacts; this enables staff members, according to their research focus, to integrate into an international context (8 staff members participate in 15 international organisations)

## 2.4. Tables of project structure, research grants and other funding resources

- International projects and funding

2.4.1. Major projects within the European Research Area and other important project – Framework Programmes of the EU, ERA-NET, European Science Foundation, NATO, COST, INTAS, etc. (here and in items below please specify: type of project, title, grant number, duration, total funding and funding for the institute, responsible person in the institute and his/her status in the project, e.g. coordinator “C”, work package leader “W”, investigator “I”),

	Project title	Typ / Project number	Duration in months	Funding for the Institute (EUR)	Role of the Institute / Responsible person
2012					
2013					
2014					
2015					

2.4.2. Other international projects, incl. total funding and funding for the institute

2.4.3. Other important, international projects and collaborations without direct funding (max. 10 projects)

### MAD – projects of inter-academic agreement

Hudba a tanec ako súčasť európskeho kultúrneho dedičstva II [Music and Dance as Part of the European Cultural Heritage II]

Duration: January 1, 2010 – December 31, 2012

Responsible person: PhDr. Hana Urbancová, DrSc.

Investigators: Hungary: 1

Hudobná kultúra na slovensko-poľskom pomedzí [Musical Culture on the Slovak-Polish Borderland]

Duration: January 1, 2010 – December 31, 2012

Responsible person: PhDr. Hana Urbancová, DrSc.  
Investigators: Poland: 1

Hudobná kultúra na slovensko-poľskom pomedzí II [Musical Culture on the Slovak-Polish Borderland II]

Duration: January 1, 2013 – December 31, 2015

Responsible person: PhDr. Hana Urbancová, DrSc.

Investigators: Poland: 1

- National projects and their funding**

#### 2.4.4. Projects supported by the Slovak Research and Development Agency (APVV)

Role of the Institute e.g. coordinator "C", investigator "I".

	Project title	Typ / Project number	Duration in months	Funding for the Institute (EUR)	Role of the Institute / Responsible person
2012					
2013	Žalostné piesne slovenských Rómov v kontexte životných príbehov [Lamentable songs of Slovak Roma in the context of life stories]	APVV-0859-12	10/2013-12/2013	4 096,-	C / Belišová
2014	Žalostné piesne slovenských Rómov v kontexte životných príbehov [Lamentable songs of Slovak Roma in the context of life stories]	APVV-0859-12	01/2014-12/2014	43 751,-	C / Belišová
2015	Žalostné piesne slovenských Rómov v kontexte životných príbehov [Lamentable songs of Slovak Roma in the context of life stories]	APVV-0859-12	01/2015-12/2015	37 666,-	C / Belišová
	Hudba v Bratislave [Music in Bratislava]	APVV-14-0681	07/2015-12/2015	2 061,-	I / Veselovská

#### 2.4.5. Projects supported by the Scientific Grant Agency of the Slovak Academy of Sciences and the Ministry of Education (VEGA) for each year, and their funding

VEGA	2012	2013	2014	2015
Number	8	9	8	7
Funding in the year (EUR)	36 073,-	35 552,-	35 181,-	31 609,- <sup>1</sup>

<sup>1</sup> Excluding projects for the popularisation of science

- **Summary of funding from external resources**

#### 2.4.6. List of projects supported by EU Structural Funds

##### **Európske dimenzie umeleckej kultúry Slovenska** [European Dimensions of the Artistic Culture in Slovakia]

Coordinator / Responsible person: Ústav dejín umenia SAV / doc. PhDr. Ivan Gerát, PhD.

Duration: 1.12.2010 – 31.3.2015

Project number: 26240120035

Role of the Institute: Investigator

Responsible person (ÚHV SAV): PhDr. Hana Urbancová, DrSc.

Investigators: Ústav hudobnej vedy SAV

Ústav svetovej literatúry SAV

Ústav divadelnej a filmovej vedy SAV

Ústav slovenskej literatúry SAV

Slavistický ústav Jána Stanislava SAV

#### 2.4.7. Summary of external resources of the EU Structural Funds (ERDF/ESF)

Role of the Institute in the project, e.g. coordinator “C”, work package leader “W”, investigator “I”.

Year	Project title	Project number	Duration in months	Funding for the Institute (EUR)	Role of the Institute
2012	Európske dimenzie umeleckej kultúry Slovenska [European Dimensions of the Artistic Culture in Slovakia]	26240120035	01/2012-12/2012	33 269,-	I
2013	Európske dimenzie umeleckej kultúry Slovenska [European Dimensions of the Artistic Culture in Slovakia]	26240120035	01/2013-12/2013	30 790,-	I
2014	Európske dimenzie umeleckej kultúry Slovenska [European Dimensions of the Artistic Culture in Slovakia]	26240120035	01/2014-12/2014	104 311,-	I
2015	Európske dimenzie umeleckej kultúry Slovenska [European Dimensions of the Artistic Culture in Slovakia]	26240120035	01/2015-03/2015	8 293,-	I

<b>External resources</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>	<b>total</b>	<b>average</b>
<b>External resources (milions of EUR)</b>	0,033	0,031	0,104	0,008	<b>0,177</b>	<b>0,044</b>
<b>External resources transfered to cooperating research institute (milions of EUR)</b>	0,000	0,000	0,000	0,000	<b>0,000</b>	<b>0,000</b>

- **Supplementary information and/or comments on research projects and funding sources**

Ústav hudobnej vedy SAV – like other research organisations of the III. Department of Sciences – is obliged to acquire financial means to secure not only the research process but even the basic running of the institution. For a long time the financial resources allotted from the state budget have served only to cover the ordinary requirements of the centre for the first 3–4 months of each calendar year. Considering the low number of the Institute's staff, tactical planning of grant projects is paramount.

We have a long-term preference for a higher number of grant projects diversified in themes and disciplines rather than a smaller number of grant projects undertaken by a numerous collective. This strategy is connected with the inner structure of the scholarly department and its specialisations, represented at our Institute. It stems from the unavoidable necessity of securing financial resources to cover the entirety of research in all research fields and specialisations.

In terms of content the grant projects are conceived so as to, firstly, assist the in-depth development of the individual specialisations, and, secondly, to support their interpenetration and foster their cooperation in addressing common themes and groups of problems. This makes it possible to achieve a higher degree of bonding between the individual specialisations and musicological disciplines at the centre, prevents their isolation, and secures their balanced development.

During the period 2012 – 2015 four types of grant projects were undertaken:

- projects delimited on the basis of individual specialisations, which either had an individual character or linked scholars in the given specialisation from a number of centres;
- projects linking several specialisations on the basis of a single scholarly discipline of musicology (predominantly historical musicology and ethnomusicology);
- projects with an integrating purpose, which were oriented towards cross-section themes undertaken on an interdisciplinary basis in the framework of musicology (collaboration of historical musicology, ethnomusicology and selected disciplines of systematic musicology, especially music theory and music aesthetics);
- projects supporting interdisciplinary collaboration of musicology with other scholarly disciplines.

Each year, Ústav hudobnej vedy SAV undertakes 11–12 grant projects altogether, which considering the centre's small staff is an above-average number.

The Institute's project structure has as its foundation the grants for basic research supported by the Agency of the Slovak Academy of Sciences and the Ministry of Education (**VEGA**). The majority of the scholarly employees conduct their own individual grant projects, which support the development of their own specialisations or disciplines. On average the Institute has undertaken 7–8 VEGA projects yearly in which it was the coordinator; in further projects it participated as investigator. VEGA projects are the core of the centre's thematic tasks, based on the needs of the individual disciplines at the centre

and also in the all-Slovakia context. The greater number of VEGA grants are supported by collaboration with other institutions, whether other SAV Institutes (Ústav etnológie SAV, Slavistický ústav Jána Stanislava SAV) or university and third-level college departments (Filozofická fakulta, Univerzita Komenského v Bratislave; Hudobná a tanečná fakulta, Vysoká škola múzických umení v Bratislave; Pedagogická fakulta, Univerzita Konštantína Filozofa v Nitre; Fakulta humanitných a prírodných vied, Prešovská Univerzita v Prešove; Pedagogická fakulta, Prešovská Univerzita v Prešove; Pedagogická fakulta, Katolícka univerzita v Ružomberku). All doctoral students at the Institute have also been involved in grant projects.

Of the domestic projects supported by the Slovak Research and Development Agency (**APVV**), the Institute is the coordinator in a project of the applied type on issues of the song and narrative tradition of Slovak Roma. As investigator it participates in a project of basic research on the musical culture of the city of Bratislava (coordinator: Katedra muzikológie, Filozofická fakulta, Univerzita Komenského v Bratislave).

The period 2012 – 2015 included the core activity of a grant project supported from the structural funds of the European Union (**EU SF**), *Európske dimenzie umeleckej kultúry na Slovensku* [European Dimensions of Artistic Culture in Slovakia], (2010 – 2013, extended to 2014, main partner Ústav dejín umenia SAV). Ústav hudobnej vedy SAV participated in the project as a partner with other institutes of scholarship on science and culture (Ústav svetovej literatúry SAV; Ústav slovenskej literatúry SAV; Ústav divadelnej a filmovej vedy SAV; Slavistický ústav Jána Stanislava SAV). Ultimately this project resulted in a substantial improvement in the quality of conditions for top-level research of a European dimension of the cultural and artistic heritage of Slovakia. Part of the project was to secure the technical infrastructure, to make a network of subjects in the domestic base of scholarly research, and to create new links of communication and partnership with a number of scholarly and research institutions abroad. The project made an important contribution towards integrating the research capacities of all the partner subjects participating. It prepared good conditions for the continuation of research in fields which demand a multidisciplinary approach to the defined themes.

In the field of international cooperation, during the given period Ústav hudobnej vedy SAV focused mainly on maintaining the personal and institutional contacts gained from projects undertaken in the preceding period. The core projects among these were international projects without direct financing but with a contribution in various areas (forging or renewing inter-institutional contacts, formal agreement on prospective collaboration, mobility of employees, participation in conferences, mutual publication of the results of research, mutual membership on the editorial boards of journals, exchange of literature, etc.).

For Ústav hudobnej vedy SAV, the foundation of international collaboration were the bilateral projects conducted on the basis of inter-academic formal agreement (**MAD**) with partner centres in Poland (*Musical Culture on the Slovak-Polish Borderland*) and Hungary (*Music and Dance as Part of the European Cultural Heritage II*). Both projects were completed in 2012; the project with the Polish partner centre (Instytut sztuki, Polska Akademia Nauk) was directly succeeded by a continuation (*Musical culture on the Slovak-Polish Borderland II*). During the second half of 2015 a newly-conceived project aim with the partner centre in Hungary (Zenetudományi Intézet, Magyar Tudományos Akadémia) was submitted, and this was approved for a further period.

Besides the resources mentioned, other extra-budgetary financial means were also acquired, which are not included in the tables. The Institute acquired them by means of grants from the resort of culture (Hudobný fond) for activities connected with making accessible and publishing the results of research activity. For the period in question finance was given to the extent of €4,000. These financial resources were used for the preparation of databases of musical sources and import of data, publication of monographs, symposia

proceedings, collections of essays and musical source editions, and the organisation and dramaturgic preparation of a public concert.

Another, indirect source of acquiring financial resources is collaboration with civic associations (non-governmental organisations) which function on an all-Slovakia or regional basis (Slovenská muzikologická spoločnosť; Prešovský hudobný spolok Súzvuk; Quirinus, etc.). Ústav hudobnej vedy SAV regularly collaborates with these civic associations in the preparation of domestic scholarly conferences and issuing publications. The civic associations in question gained financial subventions for their activities from the Grant System of the Slovakian Ministry of Culture, which was superseded in 2015 by a new form of financial grants for cultural activities, including various forms for creating access to the results of basic research in the fields of art and culture.

## 2.5. PhD studies and educational activities

### 2.5.1. List of accredited programmes of doctoral studies, period of validity

discipline 2.1.21 *Music Theory*, study programme *Musicology*

### 2.5.2. Summary table on doctoral studies (number of internal/external PhD students; number of foreign PhD students, number of students who successfully completed their theses, number of PhD students who quit the programme)

PhD study	31.12.2012			31.12.2013			31.12.2014			31.12.2015		
Number of potential PhD supervisors	5			6			6			5		
PhD students	number	defended thesis	students quitted	number	defended thesis	students quitted	number	defended thesis	students quitted	number	defended thesis	students quitted
Internal	5,0	1,0	0,0	6,0	1,0	1,0	6,0	0,0	0,0	5,0	1,0	0,0
External	4,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0
Other supervised by the research employees of the institute	2,0	0,0	0,0	2,0	1,0	0,0	1,0	0,0	0,0	1,0	0,0	0,0

### 2.5.3. Summary table on educational activities

Teaching	2012	2013	2014	2015
Lectures (hours/year) <sup>2</sup>	616	460	436	128
Practicum courses (hours/year) <sup>2</sup>	176	186	518	88
Supervised bachelor theses (in total)	2	1	1	2
Supervised diploma theses (in total)	2	0	0	2
Supervised PhD theses (in total)	3	0	1	3
Members in PhD committees (in total)	5	5	4	3
Members in DrSc. committees (in total)	0	0	0	0
Members in university/faculty councils (in total)	0	0	0	0
Members in habilitation/inauguration committees (in total)	1	2	1	0

### 2.5.4. List of published university textbooks

### 2.5.5. Number of published academic course books

### 2.5.6. List of joint research laboratories/facilities with universities

- **Supplementary information and/or comments on doctoral studies and educational activities**

Ústav hudobnej vedy SAV is conducting doctoral study as an external organisation in cooperation with Katedra muzikológie, Filozofická fakulta, Univerzita Komenského v Bratislave. In July 2012 the Institute gained reaccreditation for doctoral study in discipline 2.1.21 *Music Theory*, study programme *Musicology*, with a new guarantor (PhDr. Hana Urbancová, DrSc.) and with extension of the internal form of doctoral study from a three-year to a four-year period.

Following the inception of the new discipline 2.1.37 *Musicology* (effective from 29. 4. 2014), in mid-2015, Katedra muzikológie, Filozofická fakulta, Univerzita Komenského v Bratislave transferred to the new discipline, including the third degree of university study (PhD.). In conjunction with this change, Ústav hudobnej vedy SAV applied for accreditation for doctoral study in the new study programme *Musicology* within discipline 2.1.37 *Musicology*. At the end of 2015 the application for accreditation of the new discipline was being processed administratively.

During the period 2012 – 2015 **doctoral supervision** was performed by 3 scholars employed by the Institute (Jana Lengová, Markéta Štefková, Hana Urbancová); concurrently two of these (Markéta Štefková, Hana Urbancová) were engaged in doctoral supervision for other institutions (Katedra muzikológie, Filozofická fakulta, Univerzita Komenského v Bratislave; Katedra teórie hudby, Hudobná a tanečná fakulta, Vysoká škola múzických umení v Bratislave). During the period in question the Institute, in its capacity as educational centre, shifted the emphasis from quantity (prioritised in the past) to quality in the preparation of doctoral students. This involved a lower number of doctoral students accepted and preference given to the internal form of study over the external.

From 2013 the Institute has collaborated with Katedra muzikológie, Filozofická fakulta, Univerzita Komenského v Bratislave in the preparation of a cycle of lectures and seminars for doctoral students at both centres.

Support of PhD study internationalization: study stays abroad of PhD. students; field and archive research of PhD. students abroad. International stays of PhD. students within the evaluated period were both long-term (Jana Lindtnerová: a 4-month stay at Universität für Musik und darstellende Kunst Wien in 2014 as part of the Ernst Mach Stipendium, Aktion Österreich-Slowakei) and short-term.

During the period evaluated employees of the Institute were members of a number of departmental committees for doctoral study:

- Departmental Committee for Doctoral Study in discipline 2.1.21 *Music Theory*, study programme *Musicology* (currently 2.1.37 *Musicology*, study programme *Musicology*), which functions at Katedra muzikológie, Filozofická fakulta, Univerzita Komenského v Bratislave as a joint committee with Ústav hudobnej vedy, SAV (Jana Lengová, Janka Petőczová, Markéta Štefková, Hana Urbancová, Eva Veselovská);
- Departmental Committee for Doctoral Study in discipline 3.1.3 *Ethnology*, study programme *Ethnology* (Hana Urbancová); the committee functions at Katedra etnológie a folklóristiky, Filozofická fakulta, Univerzita Konštantína Filozofa v Nitre;
- Departmental Commission for Doctoral Study in discipline 2.1.37 *Musicology* (Markéta Štefková, Hana Urbancová); the committee functions at Katedra teórie hudby, Hudobná a tanečná fakulta, Vysoká škola múzických umení v Bratislave.

The **teaching activity** of employees of Ústav hudobnej vedy SAV at universities and third-level schools is conducted in two forms: by regular contract and as external collaboration. The employees of the Institute conduct courses in the field of their scholarly specialisation, ensuring that the latest findings of their research work are projected into the teaching process. At universities and third-level schools they provide lectures and seminars and also supervise bachelor and diploma theses. In all cases there is long-term collaboration, which has importance for our centre in finding students who fulfill the requirements for scholarly research work and participation in scholarly organisational activities. The employees of the Institute who work at third-level schools/universities as external teachers, in general have responsibility for subjects for which the relevant departments do not have internal teachers (especially ethnomusicology, music psychology, music acoustics).

The following is the list of institutions where employees of Ústav hudobnej vedy SAV have worked as teachers:

- Katedra muzikológie, Filozofická fakulta, Univerzita Komenského v Bratislave (Hana Urbancová, Alžbeta Lukáčová, Zuzana Cenkerová)
- Katedra teórie hudby, Hudobná a tanečná fakulta, Vysoká škola múzických umení v Bratislave (Markéta Štefková, Hana Urbancová, Zuzana Cenkerová)
- Katedra klávesových nástrojov a cirkevnej hudby, Hudobná a tanečná fakulta, Vysoká škola múzických umení v Bratislave (Markéta Štefková)
- Katedra sláčikových a dychových nástrojov, Hudobná a tanečná fakulta, Vysoká škola múzických umení v Bratislave (Markéta Štefková)
- Katedra tanečnej tvorby, Hudobná a tanečná fakulta, Vysoká škola múzických umení v Bratislave (Hana Urbancová)
- Ústav mediálnej tvorby, Fakulta masmédií, Paneurópska vysoká škola (Štefan Nagy).

Besides long-term collaboration, employees of Ústav hudobnej vedy SAV offer universities and third-level schools **individual forms of lectures** on invitation. In the period 2012 – 2015 this form of collaboration was conducted with departments not only in Slovakia (Katedra muzikológie, Filozofická fakulta, Univerzita Komenského v Bratislave; Katedra teórie hudby, Hudobná a tanečná fakulta, Vysoká škola múzických umení;

Katedra etnológie a kultúrnej antropológie, Filozofická fakulta, Univerzita Komenského v Bratislave), but also abroad (Ústav hudební vědy, Filozofická fakulta, Univerzita Karlova v Praze; Institut für Musikwissenschaft, Universität Wien; Zentrum für Systematische Musikwissenschaft, Universität Graz). These engagements involved either cycles of lectures in selected specialisations (music medievalistics, theory of music performance), or single lectures on selected problems in the fundamental disciplines of musicology (historical musicology, ethnomusicology, music psychology).

Alongside the resort of third-level schooling, employees of Ústav hudobnej vedy, SAV also work in secondary schools of the Conservatory type (Marianna Bárdiová), where they help in profiling the core subjects of secondary education in the field of music (history of music, composition analysis, basic instruction in music).

## 2.6. Social impact

### 2.6.1. List of the most important results of applied research projects. Max. 10 items

Title: Roma Christian songs and stories

Project: APVV-0859-12 (2013–2017) Žalostné piesne slovenských Rómov v kontexte životných príbehov [Lamentable songs of Slovak Roma in the context of life stories]

Author: Jana Belišová

Description: Field research in the environment of Roma settlements in Slovakia, focusing on the effect of Christian pastoration in Roma communities. Results of field documentation (songs and narratives) stand at disposal of activists engaged in Roma pastoration, priests, pastors, teachers, workers with young people.

Publication:

BELIŠOVÁ, Jana. Šun, Devla, šun tu man. Počúvaj ma, Bože, počúvaj. Rómske kresťanské piesne a príbehy. [Šun, Devla, šun tu man. Hear me, Lord, hear. Roma Christian songs and stories.] Bratislava : Ústav hudobnej vedy SAV; Žudro, 2015. p. 192. ISBN 978-80-970748-3-8. Type: AAB

Title: Historical organs and new possibilities for their restoration

Project: –

Authors: Andrej Štafura – Štefan Nagy

Description: Organological research based on interdisciplinary cooperation, focused on investigating physical-acoustical characteristics of wood used for making organ pipes; new procedures and methods with applications in restoration practice.

Publication:

ŠTAFURA, Andrej – NAGY, Štefan: Zvukový výsledok historických organov v kontexte organových menzúr. [The resulting sound of historic organs in the context of organ measures.] In: *Nové trendy akustického spektra*. Zvolen : Technická univerzita vo Zvolene, 2013, p. 143-156. ISBN 978-80-228-2531-3. Type: AED

Title: Experimental investigation of organ pipes and their restoration practice

Project: –

Authors: Andrej Štafura – Štefan Nagy

Description: Interdisciplinary research (organology, acoustics, wood processing) focused on experimental appraisal of the quality of wood used for making wooden organ pipes; the findings have applications in musical instruments restoration.

Publication:

ŠTAFURA, Andrej – NAGY, Štefan – ČULÍK, Martin: Hodnotenie dreva organových píšťal z pohľadu frekvenčného spektra zvuku píšťal a fyzikálno-akustických charakteristík. [Evaluation of the Wood of Organ Pipes in Terms of the Sound Spectrum and Physico-

acoustic Characteristics.] In: *Musicologica Slovaca*, Vol. 5 [31], 2014, Nr. 1, p. 88-114. ISSN 1338-2594. Type: ADFB

Title: Cantus Planus in Slovakia – Slovak Early Music Database

Project: Štrukturálne fondy EÚ Výskum a vývoj 26240120035 (2010 – 2015), Európske dimenzie umeleckej kultúry Slovenska [European Dimensions of the Artistic Culture in Slovakia]

Author: Eva Veselovská

Description: Online database of the oldest notated materials from the Slovak territory (late 11th – early 16th century), a full-text interactive form of publishing manuscripts. The database enables access to sources from several archive and museum institutions in Slovakia and contributes to accelerating the process of identification, processing and evaluation of manuscripts conserved in fragmentary form.

Publication:

<http://www.cantus.sk>

Critical editions of music sources (selection) – sheet music:

*BELLA, Ján Levoslav: Missa in b. Súborné dielo E:I, 4* [BELLA, Ján Levoslav: Mass in B flat Minor. Complete Works E:I, 4]. Ed. Jana Lengová, Marek Spusta, Peter Zagar. Bratislava : Hudobné centrum, 2015. 119 p. ISBN 979-0-68503-013-3. Type: CAJ

PETŐCZOVÁ, Janka. *Georg Wirsinger/ Juraj Wirsinger. Missa a 6. Tulerunt Dominum meum 4 vocum/ Vzali mi Pána : (1640)*. Vedecký redaktor Matúš, F., Rev.enti Schmid, B., Hlávková, L., Kačic, L. Prešov, Bratislava : Prešovský hudobný spolok Súzvuk, Ústav hudobnej vedy SAV, 2015. ISBN 978-80-89188-41-3. Type: CAJ

PETŐCZOVÁ, Janka [ed.]. *Johann Schimrack. Jauchzet dem Herren, alle Welt! : (1642)* = Ján Šimrák. Zvučne plesaj Hospodinu, celá zem! Bratislava : Ústav hudobnej vedy; Prešov : Prešovský hudobný spolok Súzvuk, 2012. 112 p. Musica Scepusii Veteris, II/7. ISBN 978-80-89188-34-5. Type: FAI

## **2.6.2. List of the most important studies commissioned for the decision-making authorities, the government and NGOs, international and foreign institutes**

Expert study title: Historical organs in Slovakia

Expert study commissioned by: Pamiatkový úrad Slovenskej republiky

Author: Andrej Štafura

Years: 2012 – 2015

Number: 34

Description: actualization letter of item on the cultural heritage list

Expert study title: Identification of defects of a musical instrument

Expert study commissioned by: Evanjelická cirkev a. v., Banská Bystrica

Author: Andrej Štafura

Year: 2014

Description: organological report conducted regarding the reconstruction of a musical instrument

Expert study title: Active corrosion of metal organ parts

Expert study commissioned by: Evanjelická cirkev a. v., Revúca

Author: Andrej Štafura

Year: 2015

Description: organological expert study

Expert study title: Music in Rudolfině Prague  
Expert study commissioned by: Ministerstvo kultúry České republiky  
Author: Hana Urbancová  
Year: 2015  
Description: expert review of a publication

Expert study title: –  
Expert study commissioned by: Slovenian Research Agency  
Author: Hana Urbancová  
Year: 2015  
Number: 4  
Description: expert reviews for basic research projects

Expert study title: Medieval codices from Österreichische Nationalbibliothek Wien  
Expert study commissioned by: Österreichische Akademie der Wissenschaften, project Musikalische Quellen des Mittelalters in Wien  
Author: Eva Veselovská  
Year: 2013  
Description: description, processing and analysis of a manuscript

Expert study title: Evaluation of projects in programme SK05 Zachovanie európskeho kultúrneho dedičstva [Retaining European cultural heritage]  
Expert study commissioned by: Úrad vlády Slovenskej republiky, EHP and Norwegian grants section  
Author: Eva Veselovská  
Year: 2014  
Number: 9  
Description: expert reviews of financing requests

- 2.6.3. List of contracts and research projects with industrial and other commercial partners, incl. revenues**
- 2.6.4. List of licences sold abroad and in Slovakia, incl. revenues**
- 2.6.5. List of most important social discourses under the leadership or with significant participation of the institute (max. 10 items)**
- 2.6.6. Summary of relevant activities, max. 300 words**

### **The Relation of Basic and Applied Research**

In the humanities and arts, it is not always possible to unambiguously determine the border between basic and applied research. Here the findings of basic research often have a direct impact on the particular socio-cultural setting and form the cultural awareness of society. In musicology both types of research intersect, especially in historical musicology and ethnomusicology – part of their findings is immediately put to use in artistic and cultural practice. Critical editions and facsimile publications of musical sources (Jana Lengová, Janka Petőczová, Hana Urbancová, Eva Veselovská) on the one hand serve for further basic research, while on the other hand they are capable of being applied immediately in artistic performance (concert life, media) and in the practice of folklorism (folklore ensembles).

During the period 2012 – 2015 the Institute offered space also to research activities of an unambiguously applied character, which were stimulated by specific practical demands. This type of applied research is conducted in two fields: in organology, with a practical utilisation in the restoration of historic organs (Andrej Štafura) and in ethnomusicology,

researching the musical culture of the Roma, where the scholar fulfils an important role of mediator between the minority and majority societies (Jana Belišová).

### **Activities Involving a Social Impact**

Activities which have direct social impact are firstly those which are secured by the Institute as a whole, and secondly activities of its individual employees. They relate to these principal fields:

1. Cultural heritage, its preservation and revival, and making it accessible to the public.
2. Scholarly and bibliographic databases.
3. Edition and editorial activity.
4. Expert assessments and evaluations.
5. Membership in professional committees.
6. Collaboration with the third sector.

**For detailed information see section 4 (Other information relevant for the assessment).**

## **2.7. Popularisation of Science (outreach activities)**

### **2.7.1. List of the most important popularisation activities, max. 20 items**

Title: Týždeň vedy a techniky na Slovensku 2013, Deň otvorených dverí – “Z najnovších publikácií Ústavu hudobnej vedy SAV” [Slovak Science and technology week 2013, Open day – “From the latest publications of Ústav hudobnej vedy SAV”]

Type: lectures followed by discussion

Description: presentation of monographs and music editions

Author: Hana Urbancová

Co-authors: Jana Belišová, Jana Lengová, Janka Petőczová, Peter Ruščin, Markéta Štefková, Eva Veselovská

Location and date: Bratislava, November 12, 2013

Title: Týždeň vedy a techniky na Slovensku 2014, “Dobrá novina. Traja králi vo výtvarnom umení, hudbe a divadle” [Slovak Science and technology week 2014, “Good news. The three kings in art, music and theatre”]

Type: lectures followed by discussion

Description: art-educational event for the general public, with special focus on activists of the Christmas carol event Good news

Author: Hana Urbancová

Co-authors: Ivan Gerát (Ústav dejín umenia SAV), Anna Hlaváčová (Ústav divadelnej a filmovej vedy SAV)

Location and date: Bratislava, November 12, 2014

Title: Týždeň vedy a techniky na Slovensku 2015, Deň otvorených dverí – “Pramene hudobnej minulosti” [Slovak Science and technology week 2015, Open day – “Sources of the musical past”]

Type: lectures followed by a concert

Description: presentation of the latest research results of historical music sources from the Slovak territory; Gregorian chant concert from the sources of Slovenský národný archív

Author: Eva Veselovská  
Co-authors: Andrej Čepce, Jana Lengová, Janka Petőczová, Peter Ruščin, Michal Ščepán  
Location and date: Bratislava, November 11, 2015

Title: Týždeň vedy a techniky na Slovensku 2015, sprievodné podujatie – “Hudba ako kultúrny fenomén v dejinách Spiša. Raný novovek” [Slovak Science and technology week 2015, related event – “Music as cultural phenomenon in the history of Spiš”]

Type: lecture followed by a concert

Description: presentation of a book monograph, concert introduction of selected pieces from source research of the author as a so-called non-public opening

Author: Janka Petőczová

Location and date: Bratislava, September 23, 2015

Title: “Cigarettes and songs”

Type: expert collaboration on the making of a documentary

Description: presenting the film at the international Southeast European Film Festival, where it was awarded Best Documentary

Author: Jana Belišová

Co-authors: Jana Kovalčíková, Marek Šulík (script, direction)

Location and date: Los Angeles (USA), May 4, 2012

Title: “Cigarettes and songs”

Type: expert collaboration on the making of a documentary

Description: screening of the documentary followed by public discussion of Roma music and ethnomusicological projects of its research

Author: Jana Belišová

Location and date: Basel (Switzerland), May 16, 2014

Title: “Cigarettes and songs”

Type: expert collaboration on the making of a documentary

Description: screening of the documentary at the Roma music festival Bašavel

Author: Jana Belišová

Co-authors: Jana Kovalčíková, Marek Šulík (script, direction)

Location and date: Bratislava, August 16, 2015

Title: “Cigarettes and songs”

Type: lecture followed by discussion

Description: screening of the documentary followed by lecture and public discussion of Roma music at the Etnokraków festival

Author: Jana Belišová

Co-authors: Jana Kovalčíková, Marek Šulík (script, direction)

Location and date: Krakow (Poland), July 7, 2015

Title: “AfterPhurikane”

Type: multimedia

Description: presentation of a multimedia project at film festivals in Slovakia and abroad

Author: Jana Belišová

Location and date: Košice, February 9, 2012; Banská Štiavnica, February 26, 2012; Zagreb (Croatia), February 26, 2012

Title: “Martina and František Ďuďa”

Type: concert

Description: organization and music dramaturgy of the concert of Roma sibling couple at the Etnokraków festival

Author: Jana Belišová

Location and date: Krakow (Poland), July 7, 2015

Title: "Phurikane gi'la"

Type: concert

Description: organization and music dramaturgy of the concert of authentic Roma music at the international Roma festival Romale

Author: Jana Belišová

Co-author: Ida Kelarová

Location and date: Hamry u Poličky (Czech Republic), August 16, 2015

Title: "Pocta J. L. Bellovi / Mucha Quartet" ["Tribute to J. L. Bella / Mucha Quartett"]

Type: DVD booklet, concert bulletin

Description: multimedia project in three parts (audiovisual record, concert, dance performance)

Author: Jana Lengová

Location and date: Bratislava, December 10, 2014

Title: Encyklopédia obcí Slovenska: "Mokrý Lúka" [Encyclopedia of Slovak villages: "Mokrý Lúka"]

Type: expert collaboration on the making of a documentary

Description: collaboration on the making of a documentary about Mokrý Lúka village, in the part about its historical organ

Author: Andrej Štafura

Co-author: Jaroslav Pavlík (direction)

Location and date: Rozhlas a televízia Slovenska, 2014

Title: "Spievanky"

Type: radio

Description: a competition cycle of talks about folk song genres in Slovakia, broadcasted for Slovak expatriates

Author: Hana Urbancová

Co-author: Martin Haraj (host)

Location and date: Slovenský rozhlas, Radio Slovakia International, September 2012 – January 2013

Title: "Folklorista Leoš Janáček" ["Leoš Janáček, the folklorist"]

Type: radio

Description: talk from the cycle Works and their history

Author: Hana Urbancová

Co-author: Melánia Puškášová (host)

Location and date: Rádio Devín, July 27, 2014

Title: "Zažite s nami stredovek" ["Experience the Middle Ages with us"]

Type: public cultural event

Description: presentation of a book monograph followed by a Gregorian chant concert, presentation of medieval music documents from the St. George church in Svätý Jur

Author: Eva Veselovská

Co-author: Rastislav Luz (Katedra archívniectva a pomocných vied historických, Filozofická fakulta Univerzity Komenského)

Location and date: Svätý Jur, May 24, 2015

## 2.7.2. Table of outreach activities according to institute annual reports

Outreach activities	2012	2013	2014	2015	total
Articles in press media/internet popularising results of science, in particular those achieved by the Institute	0	2	1	29	32
Appearances in telecommunication media popularising results of science, in particular those achieved by the Institute	84	12	12	15	123
Public popularisation lectures	10	4	3	5	22

- **Supplementary information and/or comments on popularisation activities, max. 300 words**

The popularisation activities of Ústav hudobnej vedy SAV comprise individual activities of staff members and institutional presentation. At its core are **ordinary forms of popularisation of scholarship generally** (collaboration with the media, internet, lectures, workshops, meetings, public presentations of publications, etc.). Forms employing musical sound as an important instrument of popularisation predominate. The Institute's staff have engaged in long-term collaboration with radio as authors or regular guests of music programmes (Marianna Bárdiová, Jana Belišová, Alžbeta Lukáčová, Hana Urbancová). Staff members have begun to use internet and multimedia more (Eva Veselovská, Jana Belišová). Lectures have been conducted in collaboration with cultural institutions in particular resorts (museums, galleries) and the third sector (Marianna Bárdiová, Jana Lengová, Janka Petőczová).

**Specific forms of popularisation** rely on musical sound or are closely connected thereto. These include especially:

- public concert as a popular presentation of research findings on music sources;
- audiovisual documentary as a visual presentation of music in the socio-cultural context;
- accompanying texts to musical events and musical recordings (concert bulletin, CD booklet);
- authorial, dramaturgic and organisational collaboration with music and folk festivals.

In 2012 – 2015 popularisation of research results on Roma music increased substantially, both quantitatively and also in diversity of forms (Jana Belišová). During that period various projects were prepared in collaboration with the media (radio, press, film) and with cultural events (film and music festivals, concerts, workshops) organised in Slovakia and abroad (Czech Republic, Poland, Hungary, Croatia, Switzerland, Great Britain, USA). Professionals and the broader public both responded appreciatively to the project of musical dialogue between Roma musicians and non-Roma musicians (*AfterPhurikane*). In collaboration with Slovak directors of documentary films (M. Šulík, J. Rihák) several documentaries were produced, which received awards at film festivals at home and abroad and have repeatedly been shown with the authors and their collaborators present. They draw attention to the important part played by song and music in the lives of Roma and also in their integration with the majority society.

## 2.8. Background and management. Human resources and implementation of recommendations from previous assessment

### 2.8.1. Summary table of personnel

Personnel	2012	2013	2014	2015
All personnel	14,0	16,0	17,0	18,0
Research employees from Tab. Research staff	12,0	12,0	13,0	15,0
FTE from Tab. Research staff	10,747	10,500	11,080	10,290
Average age of research employees with university degree	48,3	49,6	46,7	48,5

#### 2.8.1.1. Professional qualification structure (as of 31.12. 2015) FEMALE

FEMALE	AGE								
Number of	< 30	31 - 34	35 - 39	40 - 44	45 - 49	50 - 54	55 - 59	60 - 64	> 65
DrSc. / prof.	0	0	0	0	0	0	2	0	0
II.a / Assoc. prof.	0	0	0	1	0	1	0	1	0
Other researchers PhD./CSc.	0	2	1	0	0	1	0	1	0
doc. / Assoc. prof.	0	0	0	0	0	0	0	0	0

#### 2.8.1.2. Professional qualification structure (as of 31.12. 2015) MALE

MALE	AGE								
Number of	< 30	31 - 34	35 - 39	40 - 44	45 - 49	50 - 54	55 - 59	60 - 64	> 65
DrSc. / prof.	0	0	0	0	0	0	0	0	0
II.a / Assoc. prof.	0	0	0	0	0	1	0	0	0
Other researchers PhD./CSc.	0	1	0	1	0	0	0	1	0
doc. / Assoc. prof.	0	0	0	0	0	0	0	0	0

### 2.8.2. Postdoctoral and mobility scheme

2.8.2.1. Postdoctoral positions supported by national and international resources

2.8.2.2. Postdoctoral positions supported by external funding

2.8.2.3. SAS stipends and SASPRO stipends

#### **2.8.2.4. Internal funding - the Slovak Academy of Sciences Supporting Fund of Stefan Schwarz**

#### **2.8.3. Important research infrastructure (max. 2 pages)**

The research infrastructure of Ústav hudobnej vedy SAV comprises, apart from the ordinary technical equipment, apparatus contributing to work with sound and image, and resources based on stocks of knowledge and structured scholarly information (collections, databases, catalogues).

##### **Technical laboratory**

The operation and updating of technical apparatus is within the competence of the Technical Laboratory as an independent organisational unit of the Institute. The laboratory's activities are the responsibility of one staff scholar with a technical education, who also participates in the centre's scholarly research tasks as part of his contractual duties (Štefan Nagy). The principal activities include:

1. technical collaboration during fieldwork;
2. processing primary recordings (image and sound postproduction);
3. digitalisation of audio- and video-recordings;
4. signal reconstruction of historical sound recordings;
5. technological support for the centre's research tasks;
6. participation in research projects for the field of music acoustics.

During the period 2012 – 2015 digitalisation of part of the collections of the Department of Ethnomusicology was in progress. Collaboration on organological research, for which purpose the laboratory has been equipped with new instruments, was substantially extended.

The technical laboratory serves not only to support the Institute's research activities, but also, selectively, to broader public - people interested in copies of sound and audiovisual records from the Department of Ethnomusicology's collection.

##### **Infrastructure acquired from the resources of the European Union Structural Funds**

Within the project *Európske dimenzie umeleckej kultúry na Slovensku* [European Dimensions of Artistic Culture in Slovakia] a specialist infrastructure was acquired, which comprises:

- technical equipment administered and used by the Institute;
- a common infrastructure serving all the partners of the project, which is part of the National Centre for Research of the European Dimensions of Artistic Culture in Slovakia (central hw-platform, videoconference system, large-screen scanning centre, digital microfilm centre, digital archive and virtual library).

The infrastructure serves to support further research in the projects of the Institute as well as in mutual projects with other institutes of Slovenská akadémia vied.

##### **Collections of the Department of Ethnomusicology**

The collections of folk song, music and dance are the result of more than 60 years of systematic gathering, classification and catalogisation, conducted by the staff of the Department and by external collaborators. The core of the collections came into being as a result of the Department's own field documentation, conducted as part of the Institute's

scholarly programme. A smaller part of the collection also contains transcripts/copies of records derived from other institutions, which were acquired for the purpose of creating a 'central archive' of folk music in Slovakia. The holdings are as follows:

- A collection of manuscript records of folk songs (over 50,000 written entries)
- A collection of sound recordings of folk song and music (over 3,500 tape recordings)
- A collection of audiovisual recordings of folk music and dance (a new classification and revision is currently in progress).

Catalogues of various kinds form part of the collections, documenting the evolution of methods and techniques of working with song, music and dance material from the 1950s to the 1990s. Currently a new system of multimedia database is in preparation. This is intended to combine these collections into a single whole, making it possible for the Department to accomplish new research tasks.

The collections serve the Institute's staff, as well as professionals from other institutions and the broader public (folklorism, regional culture).

#### **2.8.4. Description of how the results and suggestions of the previous assessment were taken into account**

In the overall evaluation of Ústav hudobnej vedy SAV in 2012, the effectiveness of research and considerable raise of standards in a number of areas of the Institute's functioning were commended.

Recommendations based on the results of the evaluation and commentary on them:

1. To attempt to raise the index of citation, especially abroad, by publishing in relevant foreign publications.

- we have sought new opportunities to publish abroad, especially in the case of research results which have a bearing on the broader Central European and European context;
  - in comparison to the preceding period, we aimed at publication also in Central European journals in the Current Contents list (Austria, Czech Republic, Slovakia);
- During the period 2012 – 2015 there was an increase in the number of publications abroad (Austria, Poland, Czech Republic, Slovenia, Germany), especially in periodicals (10) and collective monographs (2), with a moderate decrease in symposia proceedings and collections of essays (11).

Achieving citation is generally manifested within a longer time frame.

2. To continue to focus on participation in international projects.

- we followed up the projects of bilateral cooperation hitherto engaged in (MAD);
- we began deliberately to seek out new potential partners for collaboration abroad;
- we conducted a number of talks with foreign partners on new projects of bilateral and multilateral collaboration for a further period.

During the period 2012 – 2015 preparatory work was conducted on a number of projects which will be accomplished in a subsequent period.

3. To attempt a raising of the institutional support for critical editions with commentary, as an important act of cultural creation.

- support for critical editions of musical sources through the Institute's own editorial and publishing activity (5 publications);
- collaboration of the Institute's staff with Hudobné centrum (as the only state publisher in the field of musical literature at present) on an edition of the *Súborné dielo J. L. Bellu* [Complete Works of J. L. Bella] (1 publication) and *Monumenta Musicae Slovaca* (2 publications);

- extending activities also to the field of sound recordings, in collaboration with institutions abroad (Etnologický ústav, Akademie věd České republiky, collaboration of authors on the publication of a critical edition of historical sound recordings)
- preparation of the source edition *Corpus Musicae Popularis Slovaca* from the collections of the Department of Ethnomusicology.

### **Supplementary information and/or comments on management, research infrastructure, and trends in personnel development**

In terms of staff numbers, Ústav hudobnej vedy SAV is one of the small Institutes in Department of Sciences III of the SAV. This results from a gradual decrease in the numbers of staff dating from the early 1990s, when the Institute had up to twenty five staff members. In 2005 many representatives of the oldest generation of staff scholars retired, and a number of specialisations were no longer maintained after their departure. Following the change of management in 2009, a programme of staff development in the Institute was produced, based on a number of principles of personnel management: regular internal evaluation of staff members, modification of the proportion between research activities and 'service' in favour of raising the number of staff scholars, a clearly defined structure of specialisations, and recruitment of scholarly staff from successfully graduated doctoral students. An evaluation in 2012 stated that there was an improvement in the age and qualification structure. Building the qualified staff of the Institute is a long-term process, which was continuing also in the evaluated period 2012 – 2015.

The organisational structure of Ústav hudobnej vedy SAV consists of three departments of the Scholarly Research Section and three organisational components with a service focus (the Technical Laboratory, the Library, the Secretariat). The service is stably maintained by three staff members on full contract, with a further technical staff member engaged, in line with current needs, on a partial contract. The remainder of the employees are scholars on a full or partial contract. Because of restrictions on staff, each specialisation is represented by one scholar.

The Department of Music History is the largest in terms of staff numbers and total number of work contracts, and in breadth of specialisations within the context of historical musicology. During the period evaluated a number of specialisations were filled or stabilised, enabling a substantial extension of the Department's range of research. Currently this Department may be considered the most stable in terms of staffing and prospective filling of further specialisations.

The Department of Ethnomusicology was affected to the greatest extent by the generational change. With the departure of the oldest generation of ethnomusicologists and ethnochoreologists, hitherto it has not been possible to fill all the specialisations which were represented in this Department in the past and which continue to be necessary if the Department's research tasks are to be fulfilled. Due to the restrictions on staffing, for a lengthy period the Department has lacked a specialised worker for work on the collections. Currently these activities are performed by a scholar of the Department as part of her contractual duties, along with her own research activity. The director of the Institute also falls within this Department in terms of her research focus. The Department's reduced staff structure, and the range of work contracts being performed in practice, is manifested in a temporarily constricted scope of work activities.

The Department of Systematic Musicology is in a long-term stage of staff and skills construction. During the evaluated period it managed to secure research in two sub-disciplines by recruiting successfully graduated doctoral students.

Despite the limited opportunities for staff development the Institute is attempting to secure fundamental research in the widest possible range of musicological disciplines and

specialisations. Their selection is conditioned on the one hand by the Institute's tradition and its current research programme, and on the other hand by complementarity towards the research fields represented in the departments of universities and third-level colleges. The generational change has influenced the qualification structure; it is envisaged that in the future a number of younger scholars will advance to qualification.

### **3. Research strategy and future development of the institute for the next five years (2016-2020)** (Recommended 3 pages, max. 5 pages)

#### **3.1. Present state of the art in both the national and the international contexts**

The internal organisation (systematics) of musicology has been a subject of discussion since the inception of this branch of scholarship.<sup>2</sup> To the present day it is linked with thoughts about the tasks and perspectives of musicological research. Ideas of a universal science of music, aspiring to a complex synthesising approach, are currently regarded as outmoded.<sup>3</sup> Central to contemporary musicology is the in-depth development of its individual disciplines and specialisations, while at their interface and in their collaboration new themes and problems appear, which dynamise research and push its development forward.

Contemporary discussions on the systematics of musicology continue to accept its traditional division into three scholarly disciplines: historical musicology, systematic musicology, ethnomusicology. In most European countries historical musicology is the dominant branch, focusing on the reconstruction of the history of music and musical culture in the European, national and territorial contexts. Opinions on the place of ethnomusicology in the system of scholarly disciplines are currently differentiated and have an influence also on its methodology.<sup>4</sup> Research on folk music in Slovakia has developed in the context of musicology on the one hand, and of ethnology / cultural and social anthropology on the other hand.<sup>5</sup> Ústav hudobnej vedy SAV continues the tradition of musicological context, in which Slovak ethnomusicology was established in the mid-20<sup>th</sup> century, while extending it with inspirations from cultural anthropology. Systematic musicology is currently the field with the greatest dynamic of development.<sup>6</sup> It is developing firstly through its individual sub-disciplines and secondly by focusing on the creation of systematics. In the past, when it was established, it had a similar orientation, in Slovakia also.<sup>7</sup>

The three fundamental disciplines of musicology are, on the one hand, relatively independent fields, each with its own subject of research and methodology. On the other hand, they may enter into collaboration, thus contributing to maintaining the inner integrity of musicology even with its high degree of inner differentiation. Musicological research in several Slovak institutions (Ústav hudobnej vedy SAV; Katedra muzikológie, Filozofická fakulta, Univerzita Komenského Bratislava) has been formed in this context. It has confirmed the sound potential of this conception of musicology in developing knowledge to the present day.

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<sup>2</sup> ADLER, Guido. Umfang, Methode und Ziel der Musikwissenschaft. In *Vierteljahrsschrift für Musikwissenschaft*, Vol. 1, 1885, No. 1, pp. 5-20.

<sup>3</sup> JANZ, Tobias – SPRICK, Jan Philipp. Einheit der Musik – Einheit der Musikwissenschaft? In *Die Musikforschung*, Vol. 63, 2010, No. 2, pp. 113-133.

<sup>4</sup> RICE, Timothy. Ethnomusicological theory. In *Yearbook for Traditional Music*, Vol. 42, 2010, pp. 100-134.

<sup>5</sup> URBANCOVÁ, Hana. Pieśń ludowa i naukowe konteksty jej badań na Słowacji [The folk song and the disciplines engaged in its research in Slovakia]. In *Polski Rocznik Muzykologiczny*. Vol. 11, 2013, pp. 13-36.

<sup>6</sup> PARNCUTT, Richard. Systematic Musicology and the History and Future of Western Musical Scholarship. In *Journal of Interdisciplinary Music Studies*, Vol. 1, 2007, No. 1, pp. 1-32.

<sup>7</sup> ELSCHEK, Oskár. *Die Musikforschung der Gegenwart : Ihre Systematik, Theorie und Entwicklung*. 2 Bände. (Acta Ethnologica et Linquistica Nr. 64 / Series Musicologica 4.) Wien-Föhrenau : Verlag Siegelmeier, 1992.

Two priorities have been defined for the Institute's further development:

1. Support for disciplines which prefer nationally and territorially oriented research (historical musicology, ethnomusicology); international communication is supported by the (Central-) European contextualisation of data and current methodology.
2. Stabilisation of the selected sub-disciplines of systematic musicology which function in an international space.

### **3.2. Research strategy of the institute in the national and the international contexts, objectives and methods**

The objective of Ústav hudobnej vedy SAV is to maintain the continuity of basic musicological research on music and musical culture in Slovakia in European contexts in all three traditional disciplines, i.e. systematic musicology, ethnomusicology and historical musicology. The research strategy of the individual disciplines will have as a basic criterion the *uniqueness* of Slovak musicological research in the European space. In systematic musicology *transdisciplinary research* will be conducted on Slovak music and musical instruments by the methods of music psychology, analysis, aesthetics, and organology, with overlaps to the natural sciences and to further social science disciplines (acoustics, informatics, quantitative linguistics) relevant to the understanding of music as a sonic and psychological phenomenon. In ethnomusicology *interdisciplinary research* will be conducted on folk song, music and dance, with the accent on genre syntheses and taking account of anthropological, ethnological and sociological intersections in traditional music and traditional culture. In historical musicology *heuristic and comparative research* will be conducted on the musical sources containing this country's art music, i.e. works that are Slovak in a national and linguistic sense and in a territorial sense (music which was played on the territory of present-day Slovakia), researched in broader European (in geographic and administrative terms mutable) musico-cultural settings. The principal aim here will be to seek out unique and hitherto unknown music and to make it available in modern notation.

In the national context all three disciplines of musicology will primarily be focused on Slovak realia with the basic criterion of *discovering*. In systematic musicology there will be music-theoretical research on selected works by Slovak composers; analytical research on Slovak musical corpuses of composed and traditional music, focusing on the aesthetic and psychological effect of the music on listeners today; and research on the sound qualities of Slovak organs, with practical utilisation. In ethnomusicology the subject of enquiry will be extended to include inter-ethnic, supra-regional research on traditional musical culture, emphasising the anthropological questions of cultural changes and transformations in traditional music and specific issues, such as the problems of Roma musical culture. In historical musicology there will be two research lines. The first of these will be the classical music-historical line, focused on musical personalities, musical works, and the research of musical styles. It is planned to produce critical editions of musical sources in regional (*opera omnia* of individual composers) and supra-regional contexts (selected music anthologies), facsimile catalogues of musical sources, and online database entries documenting Slovak musical sources in media accessible to the general public. Secondly, there will be the modern line, respecting the current European research trends, i.e. research on the specific problems of local and regional musical culture; musical topography of Slovakia; everyday musical life, musical identity and memory; the status of women in musical culture; hymnological problems and their relations with traditional Slovak folk songs; plurilingualism in music.

In the international context the priority will be to extend the circle of collaboration with European musicological centres. Alongside the traditional collaboration with colleagues from the V4 countries, this will include university and academic centres in Germany (Johannes Gutenberg Universität Gesangbucharchiv Mainz; Institut für Musikwissenschaft,

Universität Leipzig; Bayerische Akademie der Wissenschaften München) and Austria (Zentrum für Systematische Musikwissenschaft, Universität Graz; Universität für Musik und darstellende Kunst in Wien; Institut für Musikwissenschaft, Universität Wien). There will be continued bilateral collaboration with the Hungarian Academy of Sciences in researching medieval music sources and in the field of hymnology (Magyar Tudományos Akadémia Bölcsészettudományi Kutatóközpont Zenetudományi Intézet) and collaboration with Polish centres in research on the shared musical and cultural heritage of Slovakia and Poland (Instytut Sztuki Polskiej Akademii Nauk). There are plans for multilateral collaboration with Czech, Hungarian and Polish centres in research on music in both the contemporary and the historical Central European cultural space (Katedra hudební vědy, Filozofická Fakulta Univerzity Karlovy v Praze; Kabinet hudební historie, Etnologický ústav Akademie věd České republiky, v. v. i.; Instytut Muzykologii Uniwersytetu Wrocław; Ústav hudební vědy, Filozofická fakulta, Masarykova univerzita; Akademia Muzyczna im. Karola Lipińskiego ve Wrocławiu; Instytut Muzykologii Uniwersytetu Jagiellońskiego Krakow; Magyar Tudományos Akadémia).

Section 3.2. "Research strategy of the Institute in the national and the international contexts, objectives and methods" of chapter No. 3. ("Research strategy and future development of the Institute for the next five years (2016 - 2020)") was produced by the Scientific Board of Ústav hudobnej vedy SAV.

Project proposals submitted to 7RP or H2020	2012	2013	2014	2015
Institute as coordinator				
Institute as participant				

#### **4. Other information relevant for the assessment**

##### **Répertoire International de Littérature Musicale (RILM)**

Ústav hudobnej vedy SAV has had long-term collaboration with Répertoire International de Littérature Musicale (RILM), the international database of musicological literature operating worldwide, with headquarters in New York (USA). For the Slovak Republic the Institute is responsible for transmission of bibliographic data and abstracts from publications on music and musical culture, focusing on all musical types and genres. These activities are coordinated by the Library of Ústav hudobnej vedy SAV through its librarian and the Slovak Committee of RILM. The bibliographic evidence comprises publication from all fields and specialisations in which research and reflection is done on music and musical culture in Slovakia.

**The Slovak Committee of RILM** is based at Ústav hudobnej vedy SAV and its activity is under the Institute's patronage. The president of the Committee is the Institute's Director. Apart from the staff of Ústav hudobnej vedy SAV, the Committee's members include employees of two further collaborating institutions: Katedra muzikológie, Filozofická fakulta, Univerzita Komenského v Bratislave and Slovenská národná knižnica v Martine. Those also take part in the creation and transmission of bibliographic data and electronic documents for the specialised databases of RILM.

The Slovak Committee of RILM is part of a global network of national committees, operating in 60 countries of the world. A summation of the results of the collaboration of the national committees

with RILM headquarters is performed yearly midway through the calendar year. Currently RILM is promoting the concept of the most complete possible submission of data on music from publications in a variety of media types (print, sound, pictorial, audiovisual). This most recent concept substantially raises the demands for collaboration both in terms of completeness of data and in terms of their organisational safeguarding.

<http://www.rilm.org/>

<http://uhv.sav.sk/en/rilm-national-committee/>

## Activities Involving a Social Impact

### 1. Cultural heritage, its preservation and revival, and making it accessible to the public:

The cultural heritage of Slovakia belongs to the Institute's principal research fields. The Institute engages with the heritage of Slovakia, both material and non-material, in the fields of historical music, traditional folk music, and historical musical instruments. It orientates basic research thematically, while also producing material funds/collections.

The collections of the Department of Ethnomusicology (more detailed information in section 2.8.3) emerged from its own collecting and documentational activity during the second half of the 20th century. Apart from manuscript records, they contain unique originals of sound and audiovisual recordings of folk song, music and dance on the territory of Slovakia and from Slovak enclaves abroad. They represent the largest and most valuable collection fund of this kind in Slovakia. Currently the Institute is engaged in their technical reconstruction (digitalisation) and scholarly revision, in preparation for making their content accessible to the public in the form of source editions.

The microfilm collection of the Department of Musical History contains copies of historical musical sources (manuscripts and prints), which come from the archives of other institutions in Slovakia and abroad. Apart from serving basic research, this collection currently also helps in the renewal of the fund of documents lost or damaged while in the possession of their original owners (archives, museums).

Target group: academic and general public in Slovakia, national and regional culture

### 2. Scholarly and bibliographic databases:

Part of the evidence and documentation of music sources is the foundation and operation of databases, serving musicologists and specialists from other scholarly disciplines, as well as the general public. The online database of medieval notation sources *Cantus Planus in Slovacia* was activated at the end of 2012.

<http://www.cantus.sk>

The Institute's collaboration with the international database of literature on music Répertoire International de Littérature Musicale (RILM) comprises various forms, from transmission of bibliographic data and abstracts for all of Slovakia, to propagation of the activities of this institution in the form of regular workshops.

<http://www.rilm.org/>

Target group: international academic and general public, people interested in music

### 3. Edition and editorial activity:

Following the closure of the Slovak recording company OPUS in the 1990s, the Institute took over various activities in the field of publishing musicological literature and music sources. It publishes the majority of the monographs, symposia proceedings, collections of essays and source editions by its scholarly employees, it issues the only scholarly journal in this field in Slovakia, and it produces critical editions of music sources. Alongside their research work, the employees of the Institute engage in editorial activity, working not only with texts but also with written music. In Slovakia they contribute notably to maintaining the continuity of the profession of music editor (in

the sense of scholarly redaction work with notated materials) or a substitute for this profession. Primarily, this activity is not part of the musicologist's research orientation, but it is connected with the need to make the results of one's research accessible to the public.

Target group: music culture in Slovakia as a whole, especially musicologists, music performers, and music teachers

#### **4. Expert assessments and evaluations:**

All scholarly employees of the Institute offer expert assessments and evaluations for institutions in the fields of scholarship, culture and art:

- reviews for publishing houses and for scholarly and professional journals at home and abroad;
- assessments for scholarly grant agencies at home and abroad;
- expert services connected with the conservation fund of historical musical instruments (collaboration with Pamiatkový úrad Slovenskej republiky) and with museum collections of musical content (collaboration with Slovenské národné múzeum in Bratislava and Martin).

Target group: publishers and publishing houses, grant agencies, cultural institutions

#### **5. Membership in professional committees:**

The employees of the Institute are members of grant committees for the support of scholarly research and of culture and art, with regional, resort and all-Slovakia remit (APVV, VEGA, Grantový systém Ministerstva kultúry Slovenskej republiky etc.).

Target group: academic community, decision-making branches of cultural institutions

#### **6. Collaboration with the third sector:**

The Institute collaborates with a number of non-governmental organisations (civic associations, foundations) in the fields of music, art, culture and public enlightenment. These are professional organisations which associate experts on music with an all-Slovakia or local remit (Slovenská muzikologická spoločnosť, Slovenská muzikologická asociácia, Prešovský hudobný spolok Súzvuk, Nadácia Jána Cikkeru, Spoločnosť J. N. Hummela), workers in regional culture (Quirinus) and activists in the field of Roma musical culture (Žudro).