On deconstruction in music/ology,

as this volume of *Musicological Annual* should have been entitled, was stimulated by Marcel Cobussen's lecture on deconstruction in music, held in Ljubljana in autumn of 2004. The thought of inviting other scholars to contribute an article dedicated to *deconstruction in music/ology*, was natural as a consequence of Cobussen's lecture as well as naïvely imagined project of confronting as many as possible determinations of *deconstruction* as a musicological notion (*musicological* in the widest sense of the word). The result is a modest survey of the facets that deconstruction in music/ology has, or could have.

After the articles were submitted and circulated to all contributors, they were invited to write a comment on the whole topic: either with regard to all the articles in this volume or in much broader terms. Their answers are presented at the end, in the *Postscript* chapter. This chapter should be therefore understood as a succinct reflection on the poisons and remedies that the notion of deconstruction has been offering to music/ology as one can read from this collection of eight articles – or as one can grasp from what is missing among, and in, them.

Such a ("double") reading of different tokens of one phenomenon, I believe, could help with a *theory transfer* from one discipline to another, as is the case (not only) with deconstruction in musicology. Ultimately, all "communications" among disciplines are doomed to openness as long as values and methods that eventually come out of that, do not reach (a temporary?) end – either in wider acceptance or refusal. To the best of my knowledge, none of that has been achieved with deconstruction.

I am far from claiming that this volume has the arguments to do that: i.e. to enthrone or dismiss the notion deconstruction in this or that way, for this or that reason. However, I

O dekonstrukciji v glasbi / muzikologiji,

kot bi se morala imenovati ta številka *Muzikološkega zbornika*, je tema, ki jo je spodbudilo predavanje na temo dekonstrukcije in glasbe Marcela Cobussena, ki ga je imel jeseni leta 2004 na Oddelku za muzikologijo ljubljanske Filozofske fakultete. Misel o tem, da bi več raziskovalcev prispevalo članek o dekonstrukciji in glasbi / muzikologiji, je bila razumljiva posledica Cobussenovega predavanja, ki je spodbudila naivno željo po soočenju čim večjega števila opredelitev dekonstrukcije kot muzikološkega pojma. Rezultat je skromen prerez obstoječih in potencialnih plati dekonstrukcije v muzikologiji.

Ko so avtorji oddali svoje članke in je bil vsak seznanjen s prispevki vseh drugih, sem jih prosil za refleksijo na celoto: bodisi v zvezi s članki bodisi zgolj o obravnavani temi. Prošnji so štirje ustregli s spisi iz zadnjega poglavja, ki nosi naslov *Po-govor*. Tako kaže to poglavje razumeti kot jedro premisleka o strupih in zdravilih, ki jih dekonstrukcija ponuja muzikologiji na način, ki ga je mogoče razbrati iz osmih člankov, objavljenih v nadaljevanju, ali pa iz tega, kar v njih, in med njimi, manjka.

Tovrstno («dvojno») branje različnih plati iste ga pojava pomaga pri *prenosu teorij* med disciplinami, za kar gre (ne le) pri dekonstrukciji. Ne nazadnje so vse »komunikacije« med disciplinami obsojene na odprtost, dokler vrednote in metode, ki se postopoma ne razkrijejo iz njih, ne najdejo svojega (začasnega?) konca – najsi v tem, da jih širša raziskovalna skupnost sprejme, ali pa v tem, da jih zavrže. Z dekonstrukcijo se, po mojem najboljšem vedenju, ni zgodilo ne eno ne drugo.

Zdaleč ne mislim, da ima ta zbornik dovolj argumentov za eno ali drugo: za ustoliče(va)nje ali zavračanje dekonstrukcije. Toda ne dvomim, da v nadaljevanju objavlj-

have no doubt that the articles in this volume, contributed by scholars with different research backgrounds, offer a reliable compass for discussing deconstruction as a musical notion.

Thus I am very happy to give my thanks to Marcel Cobussen for his incentive for this project (and for allowing his score of Debussy's *Syrinx* to be printed in this volume), to the chief editor of this journal, Matjaž Barbo, who enabled the realization of this idea, while my warmest gratitude goes, of course, to the contributors to this volume who offered superb intellectual rigour with praiseworthy kindness.

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jeni članki znanstvenikov, ki izhajajo iz različnih raziskovalnih področij, ponujajo zanesljiv kompas za obravnavo dekonstrukcije kot muzikološkega pojma.

Za to se z veseljem zahvaljujem Marcelu Cobussenu za vzgib (in tudi za dovoljenje za objavo njegovega preisa Debussyjeve skladbe *Syrinx* v tem zborniku), glavnemu uredniku, Matjažu Barbu, ki je z vso prijaznostjo omogočil realizacijo te ideje, seveda pa gre najbolj srčna zahvala avtorjem člankov: njihovi intelektualni ostrini, ki so jo posredovali s hvalevredno prijaznostjo.

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