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

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

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

The authors of the first three papers discuss the methodological starting points, paradigms and conceptual backgrounds of researching the (Slovenian) musical past, and present some past and recent achievements of Slovenian musicology. Thus, Aleš Nagode’s article offers a critical examination of the nationalist-framed Slovenian music historiography and reflection on the necessity of moving away from such a treatment of the history of (Slovenian) music. Drawing from his personal experience of researching the history of music in Salzburg, Thomas Hochradner discusses the importance of regional music
historiography in his paper, while Matjaž Barbo, with a survey of the thematic starting points, conceptual frameworks and achievements of Slovenian musicologists, presents the path of Slovenian musicology from a music history-oriented science to topically diverse and all-encompassing views on music.

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

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

Nejc Sukljan, editor