

MUSIC IN SLOVENIA

A brief outline of the Slovene music scene and market

In spite of its small population and geographical size, Slovenia is able to offer Europe and the world a great deal that is interesting in the field of music, as its many music scenes are currently experiencing a genuine blossoming. Slovenia's gaining independence, the change in the social system and the consequent opening up of the market, as well as the associated loss of the broader common Yugoslav cultural sphere in 1991, thoroughly shook the economic foundations of Slovene music. With the aid of private capital and sponsorship, many new organisers and producers entered the market, creating a paradoxical situation: less and less (public) money for the growing number of events and players on the scene. This led to the commercialisation both of the music scene itself and of the media infrastructure, forcing local musicians to redefine their mode of operation and communication with their potential public. An increasing number of Slovene musicians therefore consciously shifted their gaze across national borders to a greater extent and directly included themselves in international music currents. A positive consequence of all of these turbulent events is today's lively and diverse music scene.

SLOVENE MUSIC BY GENRE

Classical Music

The first world-renowned composer born in the territory of today's Slovenia was Jacobus Gallus Carniolus. During the Baroque period, composer Janez Krstnik Dolar was active in the Slovene territories, having an important influence on musical life not only in Ljubljana but also in Vienna. Other key figures during this time were Izak Poš (or Isaac Posch) and Antonio Tarsia, as well as the "devil's violinist" Giuseppe Tartini. The period of Romanticism was marked above all by the brothers Alojz, Gustav and Benjamin Ipavec, as well as the master of lieder Hugo Wolf. At the beginning of the 20th century, two composers, Marij Kogoj and Slavko Osterc, placed Slovene musical creativity in the context of current happenings in Europe.

Contemporary musical life in Slovenia is extraordinarily developed and dynamic. In a country with a population of just two million people, there are three professional symphony orchestras, two professional wind orchestras, two opera houses (in Ljubljana and Maribor) and numerous chamber ensembles. The musical institution with the longest tradition is the Slovenian Philharmonic Orchestra, which, with its concerts at home and its tours throughout Europe, can take its place alongside the very best European orchestras. Many of the numerous high quality Slovene performers belong to the very apex of the international music scene. Amongst them are mezzo-sopranos Bernarda Fink, Marjana Lipovšek and Barbara Kozelj, sopranos Sabina Cvilak and Bernarda Bobro, tenor Janez Lotrič, baritones Matjaž Robavs and Marcos Fink, pianist Dubravka Tomšič Srebotnjak, flutist Irena Grafenauer, clarinetist Mate Bekavac, violinist Igor Ozim, trombonist Branimir Slokar, and conductor Marko Letonja, as well as the Slovenian Octet and the Slowind Wind Quintet. The young hopefuls of Slovene music include the winner of the Eurovision Young Musicians Competition flutist Eva Nina Kozmus, multiple prizewinner violinist Tanja Sonc and cellist Luka Šulić, who has gained international fame as part of the duo 2 Cellos.

Slovene composers are also extremely active. The first masterpieces for various performance bodies created by Lucijan Marija Škerjanec, Danilo Švara, Marjan Lipovšek, Demetrij Žebre and Uroš Krek date from the middle of the previous century. Contemporary paths were forged in the second half of the 20th century by Darijan Božič, Krno Cipci, Božidar Kos, Božidar Kantušer, Lojze Lebič, Janez Matičič, Primož Ramovš, Vinko Globokar, Ivo Petrić, Pavel Mihelčič, Jakob Jež, Alojz Srebotnjak, Igor Štuhec, Pavle Merkù and Pavle Šivic, to mention just a few outstanding composers. Their tradition is being continued today by composers who are at the zenith of their creativity, including Uroš Rojko, Urška Pompe, Dušan Bavdek, Jani Golob, Aldo Kumar, Peter Šavli, Larisa Vrhunc and Bor Turel, who is engaged primarily with electroacoustic music, as well as by New Zealand immigrant Neville Hall. The younger generation is also very penetrating and focused on the world, with composers such as Nina Šenk, Nana Forte, Vito Žuraj, Tadeja Vulc, Petra Strahovnik, Bojana Šaljić Podešva and Matej Bonin.

Choral Singing

Choral singing is very popular and highly developed in Slovenia, as is illustrated by the fact that, in a country with a population of only two million people, there are more than 2,300 vocal ensembles. Slovene choral singing has deep roots, extending to Jurij Slatkonja, the Viennese bishop of Slovene descent, who founded the Viennese Court Chapel in 1498 (the source of the Vienna Boys' Choir).

Slovene choirs have achieved outstanding results in international competitions, and Slovenia itself hosts two of the most renowned such competitions: the International Youth Choir Festival in Celje (www.celeia.info/mmpf2011) and the International Choral Competition Maribor (www.jskd.si/maribor/en).

The most prominent Slovene choirs include:

- The Tone Tomšič Academic Choir of the University of Ljubljana, conducted by Sebastjan Vrhovnik;
- The female vocal ensemble Carmina Slovenica, led by Karmina Šilec;
- VAL (Vocal Academy of Ljubljana) conducted by Stojan Kuret, which is the only male choir to date to win the European Grand Prix for Choral Singing (in 2010);
- The Slovenian Chamber Choir, led by Martina Batič, recipient of the Eric Ericson Award.

In recent years, the Slovene choral scene has witnessed the emergence of an increasing number of a cappella jazz vocal ensembles. The ensemble with the longest history, as well as the largest number of singers, is the well-known Perpetuum Jazzile, who have successfully made inroads into the international scene. Their arrangement of Toto's *Africa* has received more than 15 million views on the Youtube portal, triggering a genuine "PJ mania".

Wind Bands

After choral singing, playing in wind bands is the most prevalent form of cultural activity in Slovenia. Today, more than 150 amateur society and school bands or wind orchestras are active in Slovenia, with more than 10,000 Slovenes in their ranks. The history of band performance also plays an important

role in the history of Slovenia, both in awakening national awareness and in culture in general. Slovenes are therefore proud of having the oldest operating wind band in the world, the Miners' Wind Band of Idrija, which in 2015 will celebrate 350 years of existence. This band is not alone in achieving such an honourable jubilee, as there are a number of Slovene bands that have already celebrated 200 years of operation. However, the majority of the bands active today were formed in the three different periods of the development of industrialisation, and have thus celebrated their 150th, 100th or 50th jubilees in recent years.

There are also two professional wind orchestras active in the field of band performance: the Slovenian Police Orchestra and the Slovenian Armed Forces Military Band. Numerous other first rate wind orchestras are active in Slovenia, achieving the very apex of international band playing and regularly receiving prizes in international competitions and festivals: the Trbovlje Workers' Band, the Wind Orchestra of Maribor Post Office Cultural Society, Papirnica Vevče Wind Orchestra, Krka Wind Orchestra, the Logatec Wind Orchestra, etc. It is also worth mentioning certain internationally recognised composers and arrangers of "band" music, such as Bojan Adamič, Vinko Štrucl, Emil Glavnik, Tomaž Habe and Rok Golob.

Oberkrainer Music

Oberkrainer music (folk-pop music) is undoubtedly the most widespread form of entertainment in the Slovene territory. The style was most successfully formed by the ensemble Slavko Avsenik und seine Original Oberkrainer, which was then followed by thousands of similar ensembles in Slovenia and throughout the entire alpine region of Europe. Television, which over the last 20 years has opened its doors broadly to this genre, has undoubtedly had an impact influence on the popularity of Oberkrainer music, aiding the establishment of a third generation of musicians who swear by the polka and the waltz, amongst whom there is an increasing number of trained instrumentalists and singers.

Each year, there is a series of at least ten resounding festivals in Slovenia (e.g., Slovenian Polka and Waltz Festival, the Vurberk Festival, the Ptuj Festival, the Števerjan Festival, etc.), as well as thousands of other smaller and larger joyous events at which Oberkrainer music is the focus of attention. A particularly popular combination in recent times has been the diatonic accordion with multi-voice male singing, following the example of the Lojze Slak Ensemble (such as Modrijani, the most popular Oberkrainer ensemble in Slovenia at the present moment, as well as Mladi Dolenjci, Spev, etc.), while so-called "quintets of the Avsenik type" (Sašo Avsenik und seine Oberkrainer, Die Runden Oberkrainer, Ensemble Svetlin, etc.) are somewhat more prevalent in the neighbouring alpine countries.

Jazz

The most renowned Slovene jazz ensemble is undoubtedly the RTV Slovenia Big Band, which has been active since 1945. In its long career, the band has collaborated with a series of high profile local and foreign soloists, composers and conductors, from both traditional and modern jazz, including Clark Terry, Bob Mintzer, George Lewis, Herb Pomeroy, Paquito D'Rivera, Mike Stern and Joe Lovano. In addition, the RTV Slovenia Big Band also appears and records with numerous Slovene singers who nurture standard vocal jazz: Mia Žnidarič, Eva Hren, Uroš Perić-Perry, etc.

The “hard core” of the older (but still musically exploratory) generation is made up of the protagonists of fusion and jazz rock from the 1970’s and 1980’s: accordionist Bratko Bibič, the band Lolita, wind and keyboard player Milko Lazar, ethno-jazz guitarist Igor Leonardi and the multifaceted drummer and percussionist Zlatko Kaučič. The latter is also an important pedagogue. It is from his workshop that the ensemble Kombo emerges, whose energetic playing combines jazz with other genres. Its young members are also active in other ensembles, such as the fusion quartet Zmajev rep and Balžalorsky/Drašler 3o. These two ensembles are marked by the guitar, an instrument whose voice has been most fully developed in Slovene jazz by the inventive guitarist and composer Samo Šalamon, who regularly performs with internationally renowned jazz musicians. The magazine *Guitar Player* has ranked Šalamon amongst the ten hottest guitarists in the world, and his first release *Ornithology* achieved the distinguished company of the 1001 best albums selected by the editors of the reference book *The Penguin Guide to Jazz*.

The guitarists are followed by a squad of young saxophonists, active both in Slovenia and abroad, such as Lenart Krečič, Lovro Ravbar, Igor Lumpert, Jaka Kopač and Jure Pukl. The latter enthused critics with his compositionally innovative album *EARchitecture*, and then went on to record the album *Abstract Society* with the celebrated American pianist Vijay Iyer. While Pukl brings elements of contemporary classical, funk and hip-hop music to his compositions, Vasko Atanasovski is faithful to a fiery mix of jazz with traditional musics, predominantly Balkan and klezmer motives, but also material from the Far East.

Amongst the younger generation of Slovene jazz musicians, many of whom have trained and perfected their skills abroad, particular mention must be made of pianist Kaja Draksler (who, with the refined interpenetration of the stricter canon of classical music and vivacious jazz improvisation, has attracted critical praise for a number of albums) and double bass player Robert Jukič. Both have made a name for themselves as superb instrumentalists, but above all as composers and leaders of various ensembles. Amongst the new names in jazz, particular mention should be made of saxophonist Cene Resnik, trombonist Žiga Murko, drummer Andrej Hočevar, the trio Drašler/Karlovčec/Drašler, the fusion band Vsemogočni mlin and the Rok Zalokar Trio.

World Music

With an international career behind him, Slovenia’s greatest star of the world music genre is the “Balkan gigolo” Magnifico. He is followed by the younger generation of admirers of traditional music, who form their own vision of folk music on the basis of diverse multi-genre and technological possibilities as well as collaborations, whether flirtations with jazz (Maja Osojnik, Vasko Atanasovski), rock (Katalena, Orlek), or global musical styles (Sagar, Vesna Zornik, Klarisa Jovanović, Fake Orchestra). The most established representative of the contemporary treatment of traditional music is the explosive group of virtuosi Terrafolk, who were awarded the prestigious audience prize at the BBC Radio 3 Awards. In the last few years, the band Brina has also won international acclaim with their performances at major world music festivals as well as with their recordings included on the best-selling European charts of world music.

Pop

The most exciting segment of mainstream pop is the contemporary urban current, whose gaze extends beyond national borders. Some of its key proponents include soul singer and composer Neisha, pop-rockers Gušti, syncopated R’n’B aficionados Leeloojamais, and the aforementioned Magnifico. Musicians with the status of national music icons, such as Zoran Predin and Vlado Kreslin, also

increasingly seek opportunities to operate beyond the national borders. The most prominent proponents of pop-rock are the groups Tabu, Nude and DMP (Društvo mrtvih pesnikov), and the singers Tinkara Kovač, Alya and Nina Pušlar, while the music of brother and sister Gal Gjurin and Severa Gjurin has a strongly original flavour. In terms of pure entertainment, pop-reggae group Kingston lead the way. There is an increasing trend for vocalists to collaborate with larger instrumental ensembles, such as Jan Plestenjak's appearances with the RTV Slovenia Symphony Orchestra, and Neisha's performances with the RTV Slovenia Big Band.

The pop-vocal genre has also been caught in a fresh breeze with the concept of "New Pop-Vocal", which has given rise to some promising musicians, such as Eurovision entrant Maja Keuc, the entertaining Bilbi and the soft strands of Papir.

A great deal of commercial attention has been attracted by so-called "turbo-pop", which absorbs elements of Slovene and Mediterranean folk-pop. Its key proponents include Čuki, Helena Blagne, Rebeka Dremelj, Natalija Verboten, Saška Lendero, Werner, Domen Kumer, etc.

Rock

Amongst the biggest names of rock music, who stand as a bulwark of mass taste and represent the Slovene rock mainstream today, the most prominent acts are Mi2, Dan D, Orlek, Slon in Sadež, Gal in Galeristi, Shyam, Hiša, Tide in Adam and, of course, Siddharta, whose concert with the RTV Slovenia Symphony Orchestra before a crowd of some 30,000 fans established an unsurpassed record in the history of Slovene rock.

In recent years, the alternative part of the Slovene rock scene in particular has experienced a unique renaissance. Older groups – such as the globally notorious Laibach and the razor-sharp Demolition Group, as well as Res Nullius, CZD and the ska-nuts Elvis Jackson – have been joined by a long line of stylistically diverse groups: Moveknowledgement, ŠKM banda, Muškat Hamburg, Red Five Point Star, Multiball, Melodrom, Coma Stereo, Insane, Nikki Louder, Čao Portorož, etc. Just as elsewhere in the world, the last decade in Slovenia has witnessed numerous reunions of legendary groups, such as Šank Rock, Buldožer, Pankrti, Niet, Buldogi and Železobeton.

Indie

It is certainly worth devoting particular attention to the intriguing events in the teeming and burgeoning indie rock scene, which in recent times has been marked most of all by the groups Warefox, Barely Modern, The Toronto Drug Bust, Kill Kenny, We Can't Sleep At Night, It's Everyone Else, Milk Drinkers, Napravi Mi Dete, Tide, Zebra Dots, Relight, etc. All of these groups also appear more or less regularly outside Slovenia, as their aim is to integrate themselves to the greatest possible extent into the global indie rock scene.

Metal and Hard Rock

By far the most renowned Slovene metal group is Noctiferia, which has already succeeded in making inroads into the international scene and is regarded as the founder of the new metal style "djent". Following in the footsteps of their success are the groups Negligence and Metalsteel, while the female group Hellcats is gaining an increasing number of fans in the broader region.

A gratifying development of the scene can also be felt in the broad range of the various subgenres of metal music. Particular mention should be made of the unique alternative metallers Zircus, while the

strong stoner rock scene is most successfully represented by the group Carnival, but also by Brocken Lock and Grrizli Madams.

Singer-Songwriters

Slovenia is characterised by an extraordinarily strong singer-songwriter scene. The first generation of Slovene singer-songwriters built their careers primarily on the heritage of American folk music. Later, however, the scene became more professional and increasingly diverse, ranging from artists with their roots in rock genres, such as Vlado Kreslin, Zoran Predin, Andrej Guček and Leon Matek, to the folk bard Adi Smolar, the socially engaged Xsenia Jus and the master of dialectic narratives Iztok Mlakar, who remains one of the most enigmatic singer-songwriters, with an enviable collection of well-selling albums. The singer-songwriter scene can boast strong progeny: Marko Grobler, Boštjan Narat, Tadej Vesenjajk, Matej Krajnc, Katarina Juvančič and Gaber Brin, to mention just a few.

Hip-Hop

In addition to the active scene in larger cities, in recent years there has been a crucial shift in smaller towns in all regions of Slovenia, with the development of lively local scenes, from which have emerged artists such as Valterap, Stekli psi, Mrigo & Ghet ... Zlatko, Trkaj, and Murat & Jose have, on the other hand, successfully made inroads into the mainstream. Their music has a gentler production and often also lighter texts, and their recordings are played by both national and commercial radio stations. The most serious international breakthrough has been made by the champion of the state competition in freestyling N'toko, who spins rhymes in both English and Slovene, and whose music can be placed in the field of alter hip-hop and electronics.

Electronic (Dance) Music

The electronic scene is extremely lively, with internationally established DJs and producers (such as Umek and Valentino Kanzyani) increasingly being joined by younger representatives: producers Poll A Rock and Ian Green, and the group BeatMyth (often in collaboration with N'toko, the best known Slovene rapper abroad) and Wanda & Nova deViator, who play a kind of connecting role between the dance electronic current and producers who depart from strictly dance frameworks. The synth duo New Wave Syria flirt heavily with the aesthetics of alterpop, electronics and DIY rock. Amongst the progeny of the best known Slovene electronic label rx:tx, the most promising artists are: Oknai, a producer with an ear for hip-hop and new bass music, Yanoosh, a representative of dub electronic production, and the dubstep producer Nataša Muševič alias D.o.t. This kind of music is released increasingly often either on the Internet or in the form of more or less frequent compilation serials, the most recognised of which is the annual collection *Chilli Space* (chillispace.bandcamp.com), which follows the tenets of ambient music, IDM, atmospheric techno and their diverse derivations. Behind this compilation stand, amongst others, former Umek collaborator DJ Dojaja, who has for many years been one of the most interesting Slovene producers, and Octex, who is amongst the Slovene electronic artists who appear abroad with increasing frequency.

Experimental Music, Alternative Music and Sonic Art

In Slovenia in recent years, the area at the crossroads of contemporary jazz, electroacoustic music, sonic art, contemporary classical music, freely improvised music and more experimentally oriented electronic music can be seen as having reached a genuine turning point, marked by new innovations, networking and the emergence of new venues where the younger generations have established themselves and formed links with the older generation through joint performances, collaborations and common music making. The internationally recognised bassist, composer and improviser Tomaž Grom

is regarded as the central connecting figure of this new scene. The practice of free improvisation leads to contacts between musicians of diverse musical practices, giving rise to a number of permanent ensembles, as well as ad hoc groups of a smaller format who regularly make music together (Vid Drašler and Jošt Drašler, Andrej Fon, Neža Naglič, Marko Karlovčec, Irena Tomažin, Samo Kutin, Vitja Balžalorsky, etc.). In this regard, it is essential to mention the tireless percussionist Zlatko Kaučič and his pedagogical work with young musicians.

One of the central platforms for this kind of music is the series Con-fine Aperto (www.sploh.si/confineeng.html), which also devotes an increasing amount of space to contemporary classical music and the younger generation of composers (Bojana Šaljič Podešva, Uroš Rojko, accordionist Luka Juhart and pianist Nina Prešiček).

In the field of artistic creativity from the fringes, it is worth mentioning Marko Košnik, a former member of the group Laibach and one of the pioneers of multimedia art in Slovenia, as well as the art initiative Cirkulacija 2, which is made up of battle-hardened experimenters Borut Savski, Boštjan Leskovšek Ror and Stephan Doepner.

In addition to the established and regularly creating artists in the field of sonic art who reap recognition for their work abroad (Tao G. Vrhovec Sambolec, Marko Košnik, Borut Savski, Miha Ciglar, etc.), young artists are also gaining increasing prominence (Marko Batista, Tanja Vujinović, Octex, Maja Delak & Luka Prinčič, Vasja Progar, Irena Tomažin, etc.). With her experimental project iT for voice and Dictaphones and with the disc *Crying Games*, it is Irena Tomažin who most authoritatively smudges the border between experimental and popular music.

THE SLOVENE MUSIC MARKET

Concert Venues

The most important venues for concerts of classical music in Ljubljana are the Cankarjev Dom - Culture and Congress Centre and the Križanke Open Air Theatre, both of which offer multi-genre programmes (including jazz, world music, pop, etc.), as well as the concert halls of the Slovenian Philharmonic. First-rate performances of classical music in Maribor can be heard primarily in the Union Hall and in the opera theatre of the Slovene National Theatre Maribor. In addition to the above-mentioned larger venues, the fever of jazz can most easily be experienced in smaller clubs, such as Ljubljana's Gajo Jazz Club and Klub CD, Maribor's Satchmo or the Gabrijel Bar in Cerkno, while the Ljubljana club Zlati Zob specialises in world music and Romani music.

One of the key venues for a diverse range of musical events is the Metelkova Mesto Autonomous Cultural Zone, which is made up of a network of numerous independent clubs with various genre orientations, predominantly alternative (Channel Zero, Gala Hala, Menza pri koritu, Gromka, etc.), located in the buildings of a vacant army barracks in the very centre of Ljubljana. Maribor's Pekarna is a similar story. One of the most important organisers in Ljubljana is the Kino Šiška Centre for Urban Culture, which offers a broad programme of trendy urban musical currents, with an emphasis on indie rock. Amongst rock venues, particular mention should be made of Ljubljana's Orto Bar and the larger club Cvetličarna (which also regularly hosts pop stars) as well as Maribor's Štuk. The Portorož Auditorium is an important venue for pop music, while the best platform for becoming familiar with the electronic dance scene in Slovenia is offered by the Ljubljana clubs K4, F-Club and Channel Zero.

The Festival Caravan

Slovenia boasts a complex mass of festivals of extremely diverse size and genre orientation, ranging from those that cover all of the musical genres and last for more than a month (such as Maribor's Lent, which has on several occasions been recognised as one of the best European festivals by the European Culture programme, the IFEA and the organisation Local Festivities), to smaller and very genre-specific festivals. The central festivals of classical music remain the Ljubljana Festival, the Festival Maribor, Seviqč Brežice and the Radovljica Festival. While the latter two festivals are devoted primarily to early music, the festivals in Ljubljana and Maribor have a broad programme scheme and host international stars who attract a wide audience. Contemporary music is the focus of the Slowind Festival, Unicum and the Slovenian Music Days. The largest jazz festival is the Ljubljana Jazz Festival, while other major jazz festivals include Jazz Cerklje, Izzven (Maribor), Jazzinty (Novo Mesto), Marezijazz (Marezige; dedicated to big bands), Jazz Ravne, Jazz Kamp Kranj, etc. The greatest contribution to the presentation of contemporary folk, ethno and world music is made by Bled's Okarina Etno Festival and Ljubljana's Druga godba, while a very diverse programme of more experimental, contemporary musical content and sonic art is offered by Sajeta, held in Tolmin, and the EarZoom Sonic Arts Festival, which takes place in Ljubljana.

Due to the small size of the market, the Slovene rock festival scene can hardly match the larger festivals in the region in terms of size. One exception is the festival Metalcamp/Metaldays, set in the idyllic surroundings of the alpine town of Tolmin, which has been attracting some of the most important players in the world metal scene for nearly a decade. This is followed by the middle-sized festivals Punk Rock Holiday, also held in Tolmin, Schengenfest in Vinica and Rock Otočec near Novo Mesto, and then by small but very agile festivals such as Koperground in Koper, the FV Festival in Ljubljana, No Border Jam, Garage Explosion in Maribor, etc. New acts on the indie rock and electronic scene gain their best opportunity to establish themselves in the local sphere, and to perform to a wider public, by participating in the Klub Maraton, a club tour throughout Slovenia organised by Radio Študent. For this kind of scene, the showcase festival and conference the Slovenian Music Week (a partner festival of Waves Vienna) represents an excellent springboard for presentation to the international environment, as individual groups selected by an international expert jury gain an opportunity to present their music on the largest festival stages in the region.

Festivals are financially dependent both on state support and on the support of local authorities and private funding (sponsors, donators), which, given the current economic situation in Slovenia, represents an increasingly insecure future, especially for festivals in smaller places.

Music Fairs

Due to the small size of the Slovene market, no domestic music fairs with a complete presentation of the music industry have developed. The festival Tresk does, however, organise a fair devoted to the presentation of Slovene music publishers, which is attended primarily by publishers with a more non-mainstream catalogue.

Music Publishing

Pop, turbo-pop, mainstream rock and the other more commercial genres are largely dominated by three record labels: ZKP RTV Slovenija, Menart and Dallas Records. In addition to these, there are smaller but penetrating labels with enviable catalogues (ZARŠ – Založba Radia Študent, Moonlee

Records, rx:tx, FV, Front Rock, Kapa Records, God Bless This Mess, On Parole, Monofonika, Panda Banda, Downtown Recordings, Eat This Production, Synaptic Pathways, Rnka Rnka, Cheap Tunes, Beton Records, etc.). Since 2013, the Internet portal INDIE-GRAD (www.indie-grad.net) has been in operation, a platform that brings together and presents the majority of Slovene independent labels of various genres, providing a good overview of the Slovene independent discography.

The key record label in the area of world music, folk revival and related genres, including jazz and pop, is Celinka, which operates on the principle of a cooperative. The specialised label Zlati zvoki covers Oberkrainer music (folk-pop). With its collection *Ars Slovenica*, the Society of Slovene Composers or its publishing house Edicije DSS is the most important publisher of contemporary Slovene music, as well as having a very important role in Slovene musical life in general. An essential contribution to the release of (Slovene) classical music is made by the publishing operation of the national radio and television, ZKP RTV Slovenija.

In recent years, just as elsewhere in the world, music publishing in Slovenia has been weakened financially, and consequently in terms of production, by falling sales of physical sound media, a fact that is evident primarily in reduced investment by record labels in new releases (above all by breaking artists) and in the decimated sales network of music shops.

Releases of Recordings

In spite of the decrease in sales, the number of officially registered newly released recordings has remained approximately the same over the last five years (around 500 per year), but the number of copies of each title has dropped significantly.

YEAR	NUMBER OF REGISTERED AUDIO AND VIDEO RELEASES
2008	431
2009	532
2010	500
2011	460
2012	476

For less commercial genres, there is a noticeable increase in interest in vinyl LPs, but the absolute number of vinyl releases is still very small.

The Digital Music Market

Although the Internet or digital music market in Slovenia is opening up and developing, we can safely say that compared with Western European countries it is still at its very beginnings. The first (and for now only) provider to decide to broaden its offer to the Slovene market is iTunes, which has been present since 2011. Elsewhere in the world, there is a trend towards more digital music content providers, and it is difficult to define exactly why there is not a greater (and consequently better) selection of providers in Slovenia. The key reason is probably the small size of the Slovene market, which, from a business point of view, promises a relatively small profit in relation to the large investment in setting up Internet services. Furthermore, a large amount of piracy – or the illegal circulation of music – is clearly evident.

Radio on Air

Radio is still the primary and most important music media in Slovenia. In an analysis of Slovene radio stations, it was found that music made up the greatest share of programme content, representing an average of 70% of content, and on some stations up to 85%. There are currently 90 radio stations in Slovenia, broadcast by 55 broadcasters, of which 9 broadcast nationwide (received by 50% or more of the population), while 30 broadcast regionally (received by 10–50% of the population) and 16 broadcast locally (received by less than 10% of the population). The national broadcaster Radio Slovenia broadcasts 7 stations, while the others are broadcast by local and commercial radio. Particular mention should be made of Radio Študent (a regional broadcaster), which is regarded as one of the oldest independent radio stations in Europe, having been in operation since 1969. The radio station with the most listeners in Slovenia is Radio Slovenia's 2nd Programme (Val 202) with a 10.6% share of listeners, while the commercial radio network Radio 1 is in second place with 10.5% of listeners. Radio Slovenia also takes the third place with its 1st Programme (6.6%), followed by the commercial station Radio City (6.2%). The majority of radio stations do, of course, also enable Internet distribution.

The Share of Slovene Music on Radio and Television Stations

It is legally determined that at least 20% of all music broadcast daily on every radio and television station must be Slovene music, that is, music produced by Slovene composers and performers. In the case of radio and television stations of special significance (of which there are currently around 30), at least 25% of the daily music content must be Slovene, while for stations broadcast by the national broadcaster RTV Slovenia the share of Slovene music broadcast daily must be at least 40%. Due to the fact that there is no legislative regulation defining how the quota must be met, the majority of Slovene music is broadcast during the night, particularly in the case of commercial radio stations. Expert opinion is divided with regard to the influence of the quota on the development and quality of the Slovene music market, as is public opinion.

Other Music Media and Webzines

All of the major print (Delo, Dnevnik, Večer, etc.) and digital media (TV Slovenija, POP TV, Siol TViN, etc.) devote part of their content to music. Alongside television channels with a narrower genre profile – mainly Oberkrainer music (e.g., Golica TV, Veseljak TV) – and those with a more mainstream pop or even turbo-pop orientation (e.g., Čarli TV, Idea TV, GTV), MTV Slovenija or MTV Adria is regarded as the platform that enables the broadest recognition of rock, pop-rock and indie music in the region. There are also a number of Webzines that can be credited with the up-to-date following of events and a relatively high level of attentiveness: *RockLine* (rock, pop, indie), *RockOnNet* (rock, pop, indie, jazz, electronic, etc.), *Profanity Webzine* and *Paranoid* (metal, hard rock), *13. brat* (punk, hardcore, hard rock) and *Nova Muska* (all genres). The only two music magazines that operate on a professional basis are the printed *Glasna* (aimed primarily at school pupils) and the web music magazine *Odzven*, which covers all musical genres but is focused primarily on the Slovene scene. The latter is produced by the Slovene Music Information Centre – SIGIC.

The Management of Copyright and Related Rights

The area of copyright and related rights is managed by three collective organisations:

- The Association of Composers, Authors and Publishers of Slovenia – SAZAS (www.sazas.org) – is a full member of the international confederations CISAC and BIEM,

and has concluded contracts on mutual representation within numerous foreign authors' societies.

- The Collecting Society for Asserting Rights of Performers and Producers of Phonograms of Slovenia – Zavod IPF (www.zavod-ipf.si/en) – is active in the field of protecting the related rights of performers and producers of phonograms. It collectively asserts and protects the rights of Slovene performers and producers of phonograms both in Slovenia and abroad, while, on the basis of international contracts, also asserting and protecting the rights of foreign performers and producers of phonograms in Slovenia.
- The Collecting Society of Authors, Performers and Film Producers of Audiovisual Works of Slovenia– Zavod AIPA (www.aipa.si) – is a collective organisation whose main goal and function is the assertion and protection of the rights of authors, performers and producers of audiovisual works. Zavod AIPA is a member of the international society for the protection of performers SCAPR and the European umbrella organisation for performers AEPO-ARTIS.

Financing Music

There are four public institutions in the area of music whose founder and principal financer is the Ministry of Culture of the Republic of Slovenia. According to data for 2012, these four institutes received approximately €31,675,000 in funding: Slovene National Theatre Opera and Ballet Ljubljana (ca. €9,950,000), Slovene National Theatre Maribor – Opera and Ballet (ca. €10,675,000; including Slovene National Theatre Maribor – Drama), the Slovenian Philharmonic (ca. €5,700,000) and the Cankarjev Dom – Culture and Congress Centre (ca. €5,350,000).

In 2012, the Republic of Slovenia supported music projects of non-governmental organisations to the extent of €1,750,000. Data show that approximately half of this funding was devoted to classical music (in the broader sense), followed by contemporary (experimental) music and sonic art, jazz and folklore.

The division of music funding by the Ministry of Culture of the Republic of Slovenia according to individual genres:

	%
classical	29.78
choral	10.79
ballet	6.02
contemporary, experimental and sonic art	9.72
	2.91
jazz	8.73
popular	16.18
other	15.88
TOTAL	100.00

(data of the Ministry of Culture of the Republic of Slovenia for 2012)

The Promotion of Slovene Music

The systematic international promotion of Slovene music is overseen by the Slovenian Music Information Centre – SIGIC (www.sigic.si/en) – which releases a series of compilation CDs surveying various genres (classical music, jazz, world music, experimental music, etc.), organises presentations of Slovene music at international trade fairs and festivals, and facilitates international networking.