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**FANTASY AND MUSICAL
THINKING**

TIJANA POPOVIĆ

MLAĐENOVIĆ:

***Procesi panstilističkog muzičkog
mišljenja***

***[Processes of Pan-Stylistic Musical
Thinking]***

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The edited doctoral thesis of Tijana Popović Mladenović, published under the title *Procesi panstilističkog muzičkog mišljenja* [*Processes of Pan-Stylistic Musical Thinking*], bears the qualities that classify it among the most successful, compelling achievements in the recent production of Serbian musicology. A high-level of competence in musicology, scientific meticulousness and responsibility, originality of

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interpretations of the issues she lays out, as well as the colourful language describing interdisciplinary genre characteristics, are the attributes distinguishing this work in all its dimensions.

The book consists of five voluminous parts of the main text followed by *Priče sa margine* [Stories from the Margin], forming almost a separate (but unmarked) part six in which those “priče” [“stories”] are brought “sa margine” [“from the margin”] of each of the five parts. Next, comments are given *Uz reprodukcije litografija i du-boreza M. C. Eschera* [With the Reproductions of Lithographs and Woodcuts by M. C. Escher], as a factual basis for their interdisciplinary, functionalized inclusion into all formal ‘units’ of the thesis, and *Literatura* [Bibliography] containing more than 190 entries in Serbian, French, English and German. Also included are *Indeks imena* [Index of Names], *Beleška o autoru* [Note on the Author], *Rezime* [Summary] and *Sadržaj* [Table of Contents] in Serbian and English. The above content is preceded by *Predgovor* [Foreword] written by the author of these lines and tutor for the doctoral dissertation, and *Reč autora* [A Word from the Author], serving as a thematic, problem-oriented and methodological introduction to the book, to the applied research orientation and global findings of the research.

Part I consists of three chapters: **Punctum saliens**, containing ten subchapters, all of which are titled *Nodus* and bear a particular specification: physics and mathematics; biophysics; information physics; philosophy and neurophysiology; philosophy, psychiatry, neurosciences and cognitive sciences; molecular neurobiology; “musical brain” and neurology; neurology of music; neuropsychology of music; cog-

nitive psychology of music. Chapter 2 is titled *Fantastičan dijalog* [Fantastic Dialogue], and Chapter 3 – *Fantastično hipotetičko pitanje* [Fantastic Hypothetical Question].

Chapter 1 considers the generative problematic starting point of the thesis: music as thinking in sound, as the fruit of thinking *with the help of sound*. Such an assumption, as a research starting point, opens up the vast spaces of the levels of consciousness and musical thinking, the need of confronting brain sciences, consciousness sciences and musical sciences. Therefore, Chapter 1 discusses the past efforts and achievements of these sciences in shedding light on brain and consciousness functioning from the viewpoint of the meeting and interlacing of these sciences and music, actually their node points. They are treated here as nodes of a widely extended experimental and theoretical network, being the subject of the focus of this thesis in its essence.

In Chapter 2, an imaginary dialogue going on between the exponents of these sciences is actually used to dynamize and functionalize the theoretical and informative material from the preceding chapter. The material now focuses on the aspects of artificial intelligence, psychoanalysis, psychology of music, psychology, neurology of music, developmental psychology of music, neuropsychology of music, astronomy, philosophy, neurophysiology (of music), physics, mathematics, cognitive psychology of music, molecular neurobiology..., with the subject of listening, understanding, liking, loving ... music.

The last, concise chapter concentrates on the formulation of a hypothetical question logically ensuing from the previous

discussion: what would happen to the human brain if, instead of language, music were to develop as a means of communication among people. In the context of that question and partial success of the above sciences regarding its exploration, the science of music is growing considerably richer, it is changing and being specified.

This is the subject of discussion in Part II, *Muzikologija – psihomuzikologija – neuromuzikologija. Mogućnost feedback procesa i jedinstva policentričnog područja istraživanja muzike?* [*Musicology – Psychomusicology – Neuromusicology. The Possibility of a Feedback Process and Unity of the Polycentric Area of Musical Research*].

This part is organized into two chapters. The first one, titled *Na putu ka novom naučnom pristupu muzici* [*On the Way to a New Scientific Approach to Music*], consists of three subchapters, the first of which, *Otto Laske – Ka muzikologiji za XXI vek?* [*Otto Laske – Towards the Musicology for the 21st Century?*], deals with the theory supported by psychomusicology pioneers, the theory resting on an effort to clarify the cognitive processes leading to musical knowledge and knowledge about music.

The second subchapter, *Časopis “Psychomusicology” – „središte” psihomuzikoloških istraživanja* [*“Psychomusicology” Journal – “The Center” of Research in Psychomusicology*], contains information on the contribution this journal has made to the development of psychology (of music) and some of its links to musicology. Subchapter *Neuromuzikologija* [*Neuromusicology*] lists the author's comments on Marc Leman's research of the neuronal basis of musical perception and cognition. It stresses his belief that philosophic questions about music

demand a revision in the light of brain research and suggests the significance of his “paradigme konvergencije” [“convergence paradigm”] as an “interdisciplinarnog neuromuzikološkog pristupa” [“interdisciplinary neuromusicological approach”].

This discussion precedes chapter *Orkestrirani koncept muzikologije: kompas u navigaciji ka novim horizontima istraživanja muzičkog mišljenja?* [*Orchestrated Concept of Musicology: a Compass in the Navigation towards New Horizons of Research into Musical Thinking?*], being actually a prelude to Part III, *Imaginabilna polemika. O disciplinarnoj pripadnosti, ili mapiranje istraživačkih polja, proučavanja fenomena muzičke kognicije* [*Imaginable Controversy. On Disciplinary Affiliation, or Mapping of Research Fields, of Exploration of the Music Cognition Phenomenon*].

At this point in the thesis, the positioning of musicology itself in the field of the problem area and, first of all, the crystallization of the author's personal scientific method in studying the chosen topic are fully specified in the sense of a required interactive relationship of the ‘interested’ disciplines. Exactly the discussion aimed at finding out whether in such an approach one of the disciplines should, after all, be the central scientific focus provides the contents for *Imaginarna polemika*.

In this imaginary conversation of the ‘participants’, flowing through a sequence of seventeen chapters, all the previously mentioned disciplines state their views with the discussion being gradually oriented towards musicology and the author's valid conclusion that precisely musicology should become a discipline “koja je u stanju da napravi vertikalni presek kroz sve stratumne

bavljenja muzikom” [“able to make a vertical cross-section through all the strata of engagement in music”] (p. 206).

Paraphrasing V. Woolf’s well-known sentence with its title *Moppe je Morphæus je Morfej* [*Moppe is Morphæus is Morpheus*], the following part is a continuation of the above conclusion, it materializes and elaborates on the author’s main thesis about the forms of *musical* manifestation of “muzike kao oblika mišljenja” [“music as a way of thinking”], resting on the processes that are universal or pan-stylistic. Being of the opinion that the best arguments supporting this thesis can be put forward in the sphere of musical fantasy since fantasy has always been the area of the essential deviation from what is adopted and standard, T. Popović Mladenović first specifies this method in the chapter *Generički, panstilistički procesi muzičkog mišljenja* [*Generic, Pan-Stylistic Processes of Musical Thinking*].

Further on in her discussion, she determines the applicability of cognitivist knowledge and procedures in the field of musicological research into musical thinking by examining musical thinking – she puts the musicological approach in the prism of Mary Louise Serafine’s theory of musical cognition, comparing the theory with the aspects of Lawrence Kramer’s theory of culturology (in chapter *Generički i stilski specifični procesi; autonomija i kontingentnost* [*Generic and Stylistically Specific Processes; Autonomy and Contingency*]), and with Predrag Ognjenović’s theory about art as a dream manifested externally (in chapter *Muzika kao eksternalizovani san* [*Music as an Externalized Dream*]).

From these theoretical essentials, in the final chapter of Part IV, *Muzikodinamika pandimenzije muzičkog mišljenja* [*Music Dynamics of Pan-Dimensional Musical Thinking*], Popović Mladenović enters the domain of inexplicit fantasy ‘dreaming’ in the music of Mozart – in the 1st movement of his Piano Sonata in E-flat Major, K. 282; of Reger – in Piano Variations on a theme by J. S. Bach, Op. 81; and of Debussy – in piano preludes *Feuilles Mortes*, *Voiles* and *La Puerta del Vino*. The author contrasts the analyses of these compositions, given by Carol Krumhansl, Elisheva Rigby-Shafir and Michel Imberty respectively, with her own, giving shape to three subchapters. The analyses were performed from the perspective of and in keeping with the theories of the above authors. In them, she identified the cognitivist, culturological and psychoanalytical approach respectively. Thus, she interpreted Mozart’s Sonata in subchapter *Kognitivistički i muzikološki pristup* [*Cognitivist and Musicological Approach*], Reger’s Variations in subchapter *Kulturološki i muzikološki pristup* [*Culturological and Musicological Approach*], and Debussy’s preludes in subchapter *Psihoanalitički i muzikološki pristup* [*Psychoanalytical and Musicological Approach*].

The analyses yielded several insights: the results of both experimental and musical analytical processes match to a high degree; pan-dimensional musical thinking had a culturological influence on stylistically modified states of music; and the perception of time and its ephemerality make the basis of musical semantics.

The last part, titled *Φαντασός je Phántasos je FANTAZ* [*Φαντασός is Phántasos is FANTAZ*], consists of three

chapters: *Otvorenost prostora vremena „žive tačke”* [*Openness of the Space-Time of “Live Point”*], *Muzička fantazija kao „druga scena” muzike* [*Musical Fantasy as “Another Scene” of Music*] and *Muzička fantazija kao „senzoriјum” pandimenzije muzičkog mišljenja* [*Musical Fantasy as the “Sensorium” of Pan-Dimensional Musical Thinking*] / *Scenario / Fantasie qui es-tu, où es-tu?*

Here, pan-dimensional musical thinking is explored in the field of musical fantasy as a 'now formal element' of the musical form in the structural freedom of which, on the wings of creative daydreaming and imagination, many shifts in orientation and ways of thinking take place.

In subchapter *Fantazija (elementi za jednu skicu)* [*Fantasy (Elements for an Outline)*], the author initially discusses the meanings of the word “fantasy” and afterwards, within the same subchapter, treats the positions of fantasy “... u teoriji stvaralaštva”; “... u ‘epohi estetike’”, “... u ‘epohi psihoanalize’” [“... in the theory of creative work”; “... in ‘the epoch of aesthetics’”, “... in ‘the epoch of psychoanalysis’”], and “... u ‘epohi antropologije’” [“... in ‘the epoch of anthropology’”], taking into account the interpretation of fantasy given by Miloš Ilić, the relationship between imagination and fantasy interpreted by Danko Grlić, the perception of fantasy by Freud, Adler and Jung, and the perception of imagination by Durand.

Chapter *Muzička fantazija kao “druga scena” muzike* deals with Lacan’s perception of fantasy as the key ‘protagonist’ of his theory. Following immediately is the chapter *Muzička fantazija kao „senzoriјum” pandimenzije muzičkog mišljenja* where the author first explores the differ-

ences between musical and conceptual thinking, aiming to find out *what* the *Law* in music actually *is*, so liberally violated and confronted by fantasy which at the same time embodies pan-dimensional musical thinking. Her answer suggests that the nature of this law lies exactly “in the processes of the pan-stylistic dimension of musical thinking”.

Scenario gives a detailed history of fantasy in music, including a well laid out, descriptive list of works with fantasy explicitly contained in their headings, sub-headings, nature, etc. Here, fantasy is treated with good reason as a form allowing a composer full freedom to create something other than the usual content, the freedom resting on the infinite uplift of Phantasos which strongly affected many other non-fantasy musical genres and formal patterns, and the principle of which – as the symbol and ground of creative freedom – was the source of virtually all crucial changes in the history of musical genres, forms and means, until about 30 years ago when, in the author’s opinion, “muzička fantazija izgubila” [“musical fantasy got lost”]. Outlining the answer to the question where it actually “nestala” [“disappeared”], in the final conclusions of her entire study, the author reminds us of ‘fantasy-like’ titles of some of the works by local artists, deciding that the fantasy in them is a “trail of memory”, the *unconscious*, latency and search (“za detinjstvom”, “moći misli”, “nadam”...) [(“for childhood”, “for the power of thought”, “for hope”...)]. Finishing her study, she expresses her opinion that today, at the time when everything is allowed, there is no need for the fantasy world of *otherness*, the world where standards would be violated or which, based

on some traditional patterns, would serve as a cover for such violation.

Ultimately, her research results in the thought that, over the last thirty years or so, the entire European music has been equal judging by the fantasy principle, so all “drugo (...), ‘rasprostire’ muziku kao fantastični predeo u kojem zaista prebivamo” [“the otherness (...), ‘spreads out’ the music as a fantastic landscape in which we do live”] (p. 417).

All the chapters of the study open up, unobtrusively and yet efficiently, numerous informative ‘links’ to various scientific areas relevant for the interdisciplinary status of musicology. This builds a particular net-like dramaturgy of the study and also the dynamics of relationships between the flow of the ‘main’ content and its ‘side streams’ which bears specific fantasy attributes itself – the attributes of the subject in scientific focus. Thus, personifying the essence of the processes of pan-stylistic musical thinking, fantasy ‘circles around’ here, incessantly restoring itself, between what is artistically musical and interdisciplinarily musicological.

Translated by Goran Kapetanović