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THE PROCESSES OF PAN-STYLISTIC MUSICAL THINKING

Punctum saliens –the living spot; jumping spot; metaphorically, the thing around which everything revolves.

The PhD thesis *The Processes of Pan-stylistic Musical Thinking* addresses the perception of music as a form of thinking in sound or by means of sound, all manifestations of which (music creation, performance and listening) rest on the same, basic generic processes which are first and foremost ‘universal’ to all music styles, or *pan-stylistic*.¹ If we do not question the *notion of style*, which is continually and inevitably changing, simultaneously implying the existence and change of *stylistically specific processes* of musical thinking, there is an assumption that there also exist *generic processes* of musical thinking which are constant, lasting and stable throughout different styles. Hence, I identify generic processes of musical thinking primarily as *pan-stylistic* (processes characteristic of most, if not all styles), deliberately avoiding the term *universal* - the meaning of which has become ‘worn-out’ or ‘discredited’ due to its use in varied contexts by writers – as true universality is not demonstrable.

Musicological speculation about music as thinking in sound or by means of sound - thinking that might hide and emblematised the secret of consciousness and principles of how the brain works - used to lead through a unique ‘maze’ of essentially new ways of observation and reflexions, a ‘maze’ not designed from a single central example and not resting on a unique draft. It led through a network of intertwined phenomena, notions, concepts, different visions, research outcomes and interpretations, a network that simultaneously expanded and shrank, tightened and slackened

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without a wish (or capacity) either to encompass all or set any trap in expansion of horizons, to leave room for the extra/ordinary, unbridled, incalculable or unfathomable.

By passing all these trajectories and corridors (too narrow at one moment and too wide at another) among *nodi*, the musicological speculation has ‘accumulated’ that *otherness* and *excellence*, shaped, reshaped and created its ‘micro-polyphonic texture’. Passing through the field of *between* and *meanwhile*, it has come through ‘differentiating adventure’ to the acknowledgement and study of the pan-stylistic processes of musical thinking, and to the establishment of the specific interdisciplinary musicological method through which cognitive, cultural and psychoanalytic approaches are interwoven and made compatible on musicological grounds. The moulding of a possible analytical, interpretative model (and/or specific analytical interpretative metaphorisation) results in the study and reflection of the music-dynamics of ‘pan-dimensional’ musical thinking.

Metaphorically speaking, this is how the powers of brothers Morpheus² and Phantasos³ merged and became interwoven at the very place in music where the action of the primary process can be noticed. It is the place in which the *unconscious* – as the structure of direct spontaneous, unmediated, amalgamating relations (as the *locus* of ‘truth’, the dimension of authenticity) – is least hidden, in which through processes of musical shrinking and dislocation it gets constituted as a discourse of the musical other, as a musical text in which the primary and the secondary processes get mutually ‘closer’ or ‘overlapped’ (in fact, they overlap through getting closer) and prove not to be so unlike. The generic, pan-stylistic processes of musical thinking, which function in the *unconscious* (whose effects do not cease after ‘waking-up’), become apparent in the stylistically specific, conscious processes of ‘alert’ musical thinking.

Therefore, this is the place at which one thing becomes most obvious – the thing suggested by the interdisciplinary musicological method and the analytical interpretative model, and already referred to in connection with the works of Claude Debussy, Wolfgang Amadeus Mozart, and Max Reger –the principle of musical fantasy. For this reason, as a specific plea, but also as a potential impulse for future research of the pan-stylistic processes of musical thinking and/or of fantasy principle, there is another ‘maze’ (this time) of fantasy through which to pass in the modelling of an

² According to Ovid, Morpheus is son of Somnus, god of sleep, god of dreams himself, called Morpheus because, owing to him, in the souls of those asleep there get created various images and forms (*morphe* = form).

³ Morpheus’s brother Phantasis, god of dreams too, evokes to those asleep pleasant things in their dreams (*phantasia* = thought, appearance).

autonomous vision of history, function, significance and capacity, and of the unique essence of the music fantasy as a type, from the moment of its appearance in music till now.

Translated by Goran Kapetanović