
DEFENDED DOCTORAL THESES

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**Примена гештALT аналитичког
метода у проучавању форме
Мокрањчевих руковети
[Application of the Analytical
Gestalt Method to Study of
Rukoveti by Mokranjac]**

The initial goal of the dissertation titled *Application of the analytical gestalt method to the study of Rukoveti by Mokranjac* was to solve still open problems in studying the formal aspects of *Rukoveti* by Stevan Stojanovic Mokranjac, primarily those concerning macroforms of specific *intrasemiotic bimodal* collages based on folk song arrangements. Since early investigations showed that the basic theoretical and methodological approach was good, but that neither the chosen method nor the

underlying gestalt theory were entirely finished concepts which made them inoperative in many domains, the author of this paper designed *an expanded analytical gestalt method* which incorporated elements of related and compatible theories and models: a pro-gestalt *microgenesis theory*, cognitive *levels of processing theory* and Rudolf Arnheim's *perceptual field model*.

The sustainability and significance of this method were tested on a wider categorical analytical sample – vocal music, which yielded results important in the field of quality analysis: a model to distinguish between analogously and proportionally coded components of vocal music and a mechanism of the delayed *precoding* of an affectively and emotionally significant textual content into an analogous code; a model of *macrogenesis in stages* used to turn the course and combinations of tones (chords) into different levels of gestalt relevant *dynamic forms*, ranging from fundamental as the base of dynamicity to terminal as the carrier of the final, reachable sense of the composition; dissolution of the vocal musical course into vertical *dynamical categories* was employed to create a polyphony model of *partial dynamical forms* as the finite goal of quality dissolution and ordinal arrangement of the analysed vocal musical courses; the model of *macrogenesis in stages* was used together

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with the *model of somatovisceral afferency of emotions* to form a hypothetical construct of specific unfinished *musical emotion* (still vague genetic connection to *real emotions*), which can be directed towards the evocation of a certain *real emotion* by the text of the vocal musical composition, and in which the music can then become a *factor of dynamicity*.

Unfortunately, the testing results showed the impossibility of a full operationalization of the newly formed analytical model in domains requiring the application of interval measurements and arithmetic calculations. Therefore, the application of this method to the primary analytical sample, *Rukoveti* by Mokranjac, involved approximations of the needed quantifiers acquired by experience, intuitive or phenomenological method. Furthermore, the particular suitability of these compositions enabled the use of valuable results obtained by other analytical methods as cornerstone points for the application of the *extended gestalt method* to unprocessed or insufficiently processed structural and formal levels. For these reasons, the final *dynamical form* of *Rukoveti* is shown as two-dimensional – both textual and musical (including the sound text component), which (now) enables the comparison of comparable elements, structures and the quality of the fundamental components of vocal musical compositions. Finally, the conclusion suggests that the value of the *gestalt method* application does not primarily lie in yielding complete results, but in shedding some light on the way in which our perception and judgment transform raw sound material into an ultimate intuitive opinion on the final form, i.e. on the sense of the heard vocal musical composition.

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**Vidovi organizacije tonalnog sistema
Sergeja Prokofjeva [Modalities of
Organizing the Tonal System of Sergei
Prokofiev]¹**

The subject of this dissertation is the exceptional tonal structure in the harmonic system of Sergei Prokofiev, one of the most prominent composers of the 20th century. His tonal system is one of the key points in determining his outstanding and notably recognizable music language. The

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¹ The dissertation *Modalities of Organizing the Tonal System of Sergei Prokofiev* was produced under the supervision of Dr. Vesna Mikić, Professor at the Faculty of Music in Belgrade. It was defended on July 18th 2016 before a committee comprising the following members: Dr. Sonja Marinković, Professor at the Faculty of Music in Belgrade, committee chair; Dr. Katarina Tomašević, Senior Research Fellow, Institute of Musicology of the Serbian Academy of Science and Arts; Dr. Anica Sabo, Professor at the Faculty of Music in Belgrade; Dr. Tijana Popović Mladenović, Professor at the Faculty of Music in Belgrade. The dissertation comprises six main chapters, Literature, Summaries in Serbian and English, two appendixes, and Biography, total of 295 pages.