

Sound Design is the New Score is distinguished by an extraordinary level of methodological discernment, effective dramaturgical structure, holistic approach to sound in film, and intimate knowledge of its subject matter. It constitutes a valuable scholarly contribution in the field of film musicology, which makes it suitable for specialized and wider reading publics alike. Although the author corroborates her claims with an impressive number of examples from films and appropriate theoretical-empirical evidence, her conclusions might not be entirely acceptable to every reader, especially to composers of film music, who might recognize in the monograph's very title the danger facing their craft – when its role and significance are presented as nearly equal to those of the creative practices of sound designers. Since Serbian and regional musicology has so far spawned a rather limited number of studies concerning the musical aspects of filmmaking, it would be extremely stimulating if this monograph by Danijela Kulezic-Wilson were to be translated into Serbian. We hope that this book will also act as an incentive to Serbian publishers and cultural institutions to support further research in film music and sound, and thus enrich Serbian scholarly musicology with new applied insights in the domain of cinematic art and audiovisual media.

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**Blanka Bogunović, Sanela Nikolić
(Eds), Proceedings / The First
International Conference *Psychology
and Music: Interdisciplinary Encounters*
[24–26th October 2019, Belgrade].
Belgrade: Faculty of Music, University
of Arts Belgrade, 2020.¹**

Finally, the complex and dynamic interdisciplinary field of music psychology received its first international conference in our country. It was held from October 24 to 26 in Belgrade, under the title *Psychology and Music: Interdisciplinary Encounters* (PAM-IE Belgrade 2019). The organizer was the Faculty of Music in Belgrade, and the co-organizers were the Institute of Psychology of the Faculty of Philosophy in Belgrade and the Section for Music Psychology of the Serbian Psychological Society.

Ambitiously designed as an inclusive communication space for researchers

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at different levels of experience and with diverse methodological backgrounds, this three-day conference offered a platform for exchanging ideas and networking on a broad (inter)disciplinary, geographical (18 countries from 4 continents), institutional (researchers and authors come both from different faculties and institutes as well as associations and specialised music schools) and expertise levels (from students and young researchers, through those more experienced, to leading authorities in this field such as John Sloboda).

In addition to their initiation and encouragement of the conference and a series of lectures and workshops held in the pre-conference segment, as well as several keynotes within the conference, members of the European Society for the Cognitive Sciences of Music (ESCOM)² further contributed not only to the outline of the conference, but also to that of the published collection of papers, through their participation in the Program Committee and the Abstract Review Committee.³

A collection of academic papers from this conference, edited by Dr. Sanela Nikolić and Dr. Blanka Bogunović, ESCOM representative for Serbia and *spiritus movens* of the conference, was published in 2020, as an edition of the

Faculty of Music in Belgrade (hereinafter FMU), and contains the editor's note, a list of members of the program and organizing committee and 30 papers in English, arranged in 11 thematic units (including two thematic symposia), which follow the thematic units of the conference. The collection is dominated by reviews of empirical research, including several case studies. The Proceedings also contains theoretical interdisciplinary papers, as well as studies that have uniquely and profoundly intertwined different disciplines with opposing epistemologies.

Musical development at the pre-school age represents the thematic starting point of the collection and contains an overview of two empirical research studies. While Portuguese authors Carolina e Sá and Eduarda Carvalho reviewed their multiple case study of a transdisciplinary nature, in which they investigated the characteristics of a repertoire of lullabies sung to pre-term infants in intensive care by their mothers, Marija Savić, Dubravka Stošić, and Nikola Goljović presented the results of their research that examined the importance of music education of pre-school teachers and their performing competencies for successful work on the development of children's musical abilities in educational pre-school institutions.

The second thematic circle of the collection, *Musical Perception and Cognition*, consists of three texts. By analyzing the use of different forms of pedal tone, in selected examples of Western art music of the XVIII and XIX centuries, Ida Vujović, from the perspective of expectancy theory, constructed a new dictionary for describing pedal tone and differ-

² John Sloboda, Richard Parncutt, Renee Timmers and Jane Ginsborg.

³ See the bilingual abstract booklet, which includes abstracts of the pre-conference program, four plenary presentations and 90 papers presented at the conference in 12 thematic sessions, 2 thematic symposia and 13 poster presentations.

entiated pedal concept variants and their subtypes. Teodora Vuletić discussed methodological problems that undermine the validity of tasks aimed at examining music conservation, giving the overview of a recent domestic pilot study, and Blanka Bogunović, Ida Vujović and Ana Protulipac presented a detailed review of their research on reading strategies in singing and playing music students, which contributes to the correlation of two music disciplines, ear training and vocal-instrumental learning.

Music, stress and performance anxiety is the title of the third thematic section, which consists of two papers. Psychologists Anna Antonina Nogaj and Izabela Czarnecka from Kazimierz Wielki University in Bydgoszcz searched, in their study, for differences in stress management styles and social competencies among classical and jazz musicians, while Miloš Zaktalik and Aleksandar Kontić, a prolific interdisciplinary duo, integrated insights of musical analysis and psychoanalytic concepts in an original way, examining the phenomenon of stage anxiety among musicians.

In the fourth thematic section of the collection, entitled *Psychology of Musical Performance*, there are four texts. As part of their case study, Croatian authors Valnea Žauhar, Aleksandra Matić, Ana Dražul and Igor Bajšanski investigated the influence of the use of formal structure, segmentation of form by the pianist, as well as the influence of the technical complexity of the work on the process of memorizing contemporary music. The musicologist Marija Tomić, a young researcher from FMU, searched in her empirical study for answers concerning the

relationship between the perception of idiosyncrasy of musical interpretation and the experience of the character of the work, by means of selected performances of Debussy's *Syrinx* for solo flute. In their case study, Brazilian musicologists Maria Bernadete Castelan Póvoas and Luís Claudio Barros investigated the effects of the implementation of movement cycles and anticipated gesture strategies to the mutual integration of performers and the optimization of music performance in piano duos by Brazilian composers, whereas Tatjana Popović compared expressive kinesthetic function in two selected pianistic performances.

Psychology and music education is the title of the fifth problem section, which comprises two papers. In their pilot research, Dejana Mutavdžin and Blanka Bogunović pointed out the differences in the educational preferences of musically gifted high school and university students and laid the foundation for a larger research that will have great pedagogical significance. Vesna Rokvić, Majda Marić, Danica Bajagić, et al. gave an overview of their empirical study, in which the quality of inclusive education in music schools was examined. The findings of the study showed that (selected) specialised music schools have created a favourable environment for the development of inclusive practices, regarding both the quality of student support and the partnerships with parents, but also revealed the need for support of a more successful integration of pupils with additional support needs and their peers.

The sixth section, *Music and the Regulation of Affects*, also contains two articles. Scandinavian authors Margarida

Baltazar and Daniel Västfjäll have holistically approached data sources in search of the qualities of music that is perceived as relaxing. The article has a pioneering character because it represents the first study in the field of music psychology based on data obtained using the Application Programming Interface (API) of the Spotify and Genius platforms. Exploring the potential of listening to music as a method of regulating the parasympathetic nervous system through heart rate analysis, a group of Slovenian researchers of various competencies (Maja Derlink, Veronika Rogelj et al.) made an interesting discovery about parasympathetic reactivation after one has stopped listening to music.

In the seventh section, *Music in Everyday Life*, there are three papers. At the beginning of the section there is another pioneering contribution from Scandinavia, the study of Johanna N. Wilson, Marc Thompson and Suvi Saarikallio, who explored cognitive and emotional processes when listening to music on platforms such as YouTube and set up preliminary theoretical framework for understanding of the listening experience of young people with the medium of music video, as well as for the comprehension of its impact on emotional health. Then musicologist Radost Galonja Krtinić gave an overview of her empirical research in which she searched for emotional responses to mass (partisan) songs by members of different generations, from the space of former Yugoslavia. At the end of this section, a group of psychologists from the Faculty of Philosophy in Niš (Marija Stankov, Nebojša Milićević and Ana Jovančević) presented

the results of their empirical study on the influence of music as the dance accompaniment on the perception of dance performance in classical ballet, hip-hop and contemporary dance.

Another thematic section, the eighth, is dedicated to the problems of perception and cognition, this time in the context of musical analysis, and contains four texts. The possibilities of correlations between the aesthetic experience of popular music and the probability of its harmonic progressions were examined in two related studies by Marik Roos from the Ludwig Maximilian University of Munich, who used the results of harmonic analysis of over a thousand songs, as well as specially composed musical models, while Ana Rebrina in her case study analyzed the connection between audibly recognizable details and macroforms in one of the *Three Piano Compositions* by Milton Babbitt, applying psychomusicological theories of perception. At the end of this thematic part, there are two empirical studies of the students of the Music theory department at the FMU. In his empirical research, Đorđe Stanojević (one of the honorary mentions at the conference), measured the accuracy of the perception of rhythmic patterns, meters and types of beats and ways of functioning of musical memory in music students, while Neda Nikolić's exploratory research examined the connections between perception of procedural musical flow and emotional response.

Four studies grouped in the ninth thematic section treat the issues of music and meaning. The philosopher Sanja Srećković makes valuable interdisciplinary conceptual connections and viable

methodological combinations, as she considers the contribution of experimental psychology to philosophical debates on musical meaning, by combining methods of philosophical analysis with insights from the psychological experiments. Within the next two original interdisciplinary approaches, Srđan Teparić explores the semantic upgrade of the archetype in postmodernist music, examining selected works by three contemporary Serbian composers, while Sanela Nikolić tests a five-phase theoretical model of aesthetic experience on the selected sample of music criticism, broadcasted on Radio Belgrade 2 in 2017. This thematic circle closes with the article of Milena Petrović, who gave an overview of the development of zoomusicology in Serbia in the previous decade, an interdiscipline whose foundations in our area were laid by her research and pedagogical work.

Within the tenth and eleventh thematic circle of the collection, we find papers presented within the two thematic symposia. The first of them deals with the understanding of Ravel's *Ondine* on the basis of Jung's analytical psychology and the psychology of the element of water of Gaston Bachelard and contains three works. In an exhaustive consideration of selected narrative patterns of Ravel's *Ondine* through the lenses of the concept of anime archetype, musicologist Igor Radeta skillfully weaves a complex interdisciplinary thread of Jung's analytical psychology, applied narratology, musical semiotics and musical analysis. Milica Lazarević discusses the musical dramaturgy of Ravel's *Ondine* from the viewpoint of the dynamics of the phenomenon of psyche (in Jung's definition)

through the conscious and unconscious psychic processes of the main character, and Marija Simonović explores the poetic plane of Ravel's *Ondine* using Bachelard's interpretations of the water element and the concept of material imagination.

Although it is indisputable that the psychology of music is inherently an interdisciplinary field, it is also true that its interdisciplinarity, in the full sense of the word, must be constantly reclaimed, because its interdisciplinary character turns into a disciplinary one over time. Therefore, it is of special importance to achieve new, original and/or deep methodological and disciplinary combinations, which (re)promote the interdisciplinarity of this important scientific field. In that sense, a special place was occupied by the concluding study by musicologists Tijana Popović Mladenović, Neda Kolić and Ivana Petković Lozo, primarily presented within the second thematic symposium of the conference. As a starting point, the authors gave a musicological interpretation of Debussy's *Preludes* as a cycle (discovering the integrative elements of its musical dramaturgy) and as an imaginary painting exhibition, based on pictorial logic. After the psychomusicological discussion on the basis of the theory of synesthesia was developed, the ideas of "observing music" by pictorial logic and "listening to the image" according to the musical laws and synesthetic correspondences of the *Preludes* were tested, using the tools of empirical research, and conclusions were integrated into the musicological discourse.

The realisation of the PAM-IE Belgrade 2019 conference, as well as the publication of this collection, marks a new

phase in the development of music psychology at the Faculty of Music in Belgrade (but also in the country and region), which after increasing activities in this field in the last 15 years, established itself as an important center for the development of music psychology. Regional networking, which was formalized during the conference with the establishment of the Regional Network Psychology and Music (RNPaM), as well as the planned new international conference PAM-IE Belgrade 2022, as additional incentives, will certainly contribute to the further development of music psychology in our region.

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**CD Arrhythmia – Piano Works by
Contemporary Serbian Authors**

Neda Hofman-Sretenović, piano

Duration [41:37];

ISBN 978-86-89621-08-2

The persistent dedication to contemporary art music that Belgrade-based pianist Neda Hofman-Sretenović has demonstrated for a number of years now, through her noted and active work in pianism, pedagogy, and organizing, has yielded another contribution in the form of a CD album titled *Aritmija* (“Arrhythmia”), released in 2019 by The Construction Site Contemporary Music Ensemble.¹ Partly comprising works by Serbian authors commissioned by the pianist, as well as pieces personally selected by her, the album offers a possible and rather individually shaped survey of the diversity of pianistic expression in a relatively

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¹ The editor of the release and author of the essay in the sleeve notes is Dr Ivana Miladinović Prica.