

English Summaries

The present issue is devoted to the problems of music in psychoanalysis, The issue compiled and edited by ANNA BORGOS. After a Foreword by FERENC ERŐS the Editor's Introduction follows.

In the **MAJOR ARTICLES** section we publish the following contributions:

STUART FEDER, “Promissory Notes.” Method in Music and Applied Psychoanalysis.

There is something fundamental to music which seems promising and applicable to the study of all the arts. This is its essentially formal property. The consideration of form might provide a bridge between a work of art and the mental life of its creator. It might, for example, link elements of character and style seen in or out of a clinical setting with stylistic features of art. Further, it might illuminate elements of the underlying structures of mind. Feder's study is an attempt to derive and develop governing principles which might be useful in the application of psychoanalysis to art – music serving as the extreme but not unique example.

NATHAN ROTH, Sigmund Freud's Dislike of Music: A Piece of Epileptology. Although few people in the history of mankind have been studied so thoroughly as Freud, no one has attempted to explain his aversion to music. The author makes an attempt to understand Freud's dislike of music taking into consideration a rather rare form of reflex epilepsy known as musicogenic epilepsy.

ALEKSANDAR DIMITRIJEVIĆ, The Birth of Self Psychology from the Spirit of Music.

In this essay the author looks for answers to two questions. In the first part he is interested in why and how the psychoanalysis of music became the least developed part of the applied psychoanalysis. He offers illustrations and arguments for the claim that Freud's lack of musicality not only delayed the development of the application of psychoanalysis to music, but that it was also deeply connected to his attitude toward transference and counter-transference as well as the technical recommendations he gave to his students. In the second part, he offers a close

reading of Kohut's early papers on music and his papers on empathy. He argues that Kohut's deep interest in music provided a model that applied to clinical phenomena, i.e. that his ideas about psycho-economy of musical experience were analogous to his conception of narcissistic transferences. In this way, Kohut's non-reductionist approach can serve as a model to all psychoanalysts interested in cultural phenomena.

In the **WORKSHOP** section we publish a neurobiological and object relational analysis of music (based on Dezső Mosonyi's book and Béla Bartók's music), and a review of a jazz musician's book.

CSABA HORGÁSZ, The psychoanalysis of music. Reflections on Dezső Mosonyi's forgotten book, illustrated by the analysis of Béla Bartók's early works.

The author discusses the connections between emotion and cognition at a neurobiological level, pointing out that the elements of music (rhythm, melody, harmony, and musical forms) are compromising formations between the conflicting forces of motivation and adaptation. He locates these main organizing principles into the context of psychoanalytical object relation theory, showing invariance between musical and object relational structures. In a case study, he explores how certain characteristics of Bartók's early compositions represent his unrequited love to violinist Stefi Geyer, illustrating the musical representation of object relation dynamics.

KORNÉL ZIPERNOVSZKY, Playing trumpet and analyzing. A review of Krin Gabbard's *Hotter Than That: The Trumpet, Jazz, and American Culture* (Faber and Faber, New York, 2008).

Krin Gabbard, following his earlier groundbreaking volumes of the interpretation of jazz, Hollywood and American culture (*Jammin' at the Margins; Black Magic*), takes a psychoanalytic look at how the trumpet came to assert masculinity as well as Afro-American identity. Utilizing character, style, social history, generation gap and other viewpoints, he especially excels in putting the influence of Buddy Bolden, Louis Armstrong and Miles Davis into this context. The author's devoted study of the instrument (and his introspection of learning to play it) gives an additional authenticity and depth to his treatment of the topic. Though the chapters on the universal cultural history of the instrument and its manufacturing prove to be somewhat lengthy, the volume is a great reading for anyone even slightly touched by the interest for the social and psychological aspects of American popular music and jazz.

In the ARCHIVES section we publish two essays.

The Hungarian psychoanalyst SIGMUND (ZSIGMOND) PFEIFER (1889-1945) in his study *Musikpsychologische Probleme*, originally published in *Imago* in 1923 (based on his lecture at the 7th International Psychoanalytic Congress in Berlin, 1922), explains the bases of the developmental theory of music. According to him, music is distinguished from all other arts by its inability to represent objects of the libido outside the ego. It induces a regression to the mode of activity dominated by the pleasure principle, and on this basis countless preconscious fantasies arise in partial compensation for wish-fulfillments connected with objects. These fantasies, which are the substance of other arts, are only indirect derivatives of music, appearing first in the listener's mind. The psychology of music is rooted in biology and sexuality. The objectless, functional type of music is a consequence of the circumstances of creation and the narcissistic and autoerotic fixation of the contributing libido.

We publish the introductory chapter from a book by the Hungarian physician and musicologist DEZSŐ MOSONYI (1885-1945), *New ways in the psychology of music* (*A zene lélektana új utakon*).

The author suggests that music can be considered a way of relief for psychological tensions; music is an expression of these tensions under the realm of the pleasure principle. Instincts search first for a motoric, then a vocal, and finally a musical expression. He explores the ensemble of musical and dance performances through several anthropological examples, demonstrating the relationship between the expression of sexual drive and music. He considers the pleasure of listening to music as the manifestation of sublimated libido similarly to one's own musical expression.

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