

## Foreword

This collection of scholarly articles is a periodical aimed at raising, researching and comprehending fundamental issues of music composing. The 21st volume of *Principles of Music Composing* is focused on the phenomenon of creativity. The topic covers many fields of research (arts, psychology, philosophy, sociocultural sciences, etc.), and its new perspective opens up only through the search for points of contact between them. Authors from Estonia, Greece, Hong Kong, Canada, Lithuania, Serbia and the United Kingdom have contributed to the publication. We would also like to commemorate the 110th anniversary of death of Mikalojus Konstantinas Čiurlionis and to reflect anew on the case of this outstanding composer's creativity.

The selection of articles relies on the three basic criteria: (a) only papers of the highest quality are included in the journal; (b) individual topics need to correspond to the overall subject of the particular issue; (c) authors address a dedication of the volume. At least two of the listed criteria have to be met to qualify for a volume.

The articles of the collection are divided into three subthemes.

**Subtheme I: Theoretical, Aesthetic and Philosophical Outlines of the Phenomenon of Creativity.** The phenomenon of creativity is one of the existential issues of humanity, which is discussed from various angles by thinkers and practitioners of all times. This is very well reflected in the article by Miloš Zatkalik, where he examines the multifaceted nature of the phenomenon of creativity using the insights of Freud, Deleuze, and Thomas Nagel. He is seconded by Alastair White, who has a rebellious approach to the perspectives of creativity imbued with the ideas of materialistic philosophy. In turn, Sigitas Mickis talks about the connection between verbal intonation and the creative models of elements of musical language.

**Subtheme II: Cultural Context as a Prerequisite for Creativity (ethnic, national aspects, etc.).** Manifestations of creativity are determined by countless different factors, among which certainly not the last place is taken by the environment surrounding the artist. It shapes the applications of creativity through ethnically determined communicative patterns, cultural fields and many other aspects. The importance of verbal language is further emphasized by Kai-Young Chan, who examines the tonal language-based cognitive difficulties faced by Cantonese-speaking Hong Kong composers and their audiences, as well as the new sources of creativity that emerge in this situation. Aare Tool presents the influences of ethnic models in the works of Veljo Tormis, Arvo Pärt and Bronius Kutavičius. Meanwhile, Arthur Kaptainis examines the composer's creative individuality hidden in Bruckner's Symphony No 3, which is famous for being overwhelmed by the influences of Wagner and Beethoven, as well as the significance of those influences for his creativity.

**Subtheme III: Inside the Creative Process.** The self-reflexive insights of the creators themselves give invaluable insights into the discourse of creativity and open up new perspectives. Manos Panayiotakis and Eleni Perisynaki provide a unique opportunity to get to know the differences in the compositional process that emerge during creative collaborations. The authors present three different cases: when a composer composes a piece that he intends to perform himself; when he collaborates with a specific performer; and when he composes a piece for educational purposes. Another creative duo—musicologist Kalliopi Stigka and composer Yoannis Kourtis—speak about the composer's reactions to sociopolitical events and the popular oratorio and music for a motion picture born in their context, while the composer Jonas Jurkūnas presents an extremely personal essay about faith in his compositional system.

The main chapters are followed by a **supplement**, in which Vytis Nivinskas presents the peculiarities of improvisation and real-time composition in double bass solo performances. The author reviews the development of the double bass as a solo instrument, provides significant insights into the classification of double bass solo albums based on their structure and style, and draws attention to the aspects of such musicking that require an extreme level of creativity and professionalism. In the meantime, Rimantas Astrauskas casts an overarching glance at the peculiarities of the creativity of Mikalojus Konstantinas Čiurlionis.

We would like to conclude this brief introduction with an observation that the papers in this issue can be differentiated into two main categories. Even though no clear boundaries can be set, we can discern the articles that stand out in their theoretical value (the authors Miloš Zatkalik, Alastair White, Sigitas Mickis, Kai-Young Chan, Aare Tool, Arthur Kaptainis) and the ones that shine with their practical (artistic) insights (the authors Manos Panayiotakis and Eleni Perisynaki, Kalliopi Stigka and Yoannis Kourtis, Jonas Jurkūnas).

We hope that the 21st volume of *Principles of Music Composing* will attract the attention of those who are interested in creativity and the problems associated with it. All comments and criticism are welcome. On behalf of the editors, I thank all who contributed to the preparation and publication of this issue.

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