

## Foreword

The present publication is comprised of scientific reports made at the 8th International Music Theory Conference (April 23–25, 2008) “Principles of Music Composing: Musical Archetypes”. The organizers of the conference are the Lithuanian Academy of Music and Theatre and the Lithuanian Composers’ Union.

Twenty reports that comprise the content of the present publication were made by musicologists from 10 countries (Rumania, Estonia, the United Kingdom, Russia, Greece, Serbia, France, Poland, Brazil and Lithuania). The speakers most actively responded to the following three subthemes of the conference: 1) conceptions and definitions of Archetype (outlooks, sources and development); 2) archetypes and a national identity of music; ethnomusical archetypes; 3) Manifestation of archetypes in composing practice of contemporary music (20th–21st c.).

Even nine reports, although rather conditionally, were attributed to **the first subtheme**. All of them discuss the most general theoretical issues of musical archetypes. The report-makers approach them from different aspects. For example, Rastko Jakovljević notices that there is a close relationship between all the types of music, making possible to think about existing archetypes similar to the visual and psychological figures described by C. G. Jung. In the opinion of the musicologist, an effective manner of the investigation of musical archetypes is the concentration of attention on the basic characteristics of recapitulation and contrast.

Pavel Puščas, marking interstylistic phases in the development of musical styles through an archetype glance, proposes two models of thinking, i.e. anarchetype and echatype, holistically characterizing the continuity of styles.

Of interest is the other report made by the same musicologist. He makes an attempt to clear up whether symbolic connotations of tonalities belong to archetypes. On the basis of semiotic means, he works out definitions of the tonalities, determines the force of their expression and the strategy of configuration.

Mart Humal seems to have discovered his approach to a musical archetype in the polemics with H. Schenker. It is known that the higher-level structures of counterpoint (themes, composition) are constructed on the basis of elemental structures. M. Humal calls the latter archetypes. They are marked not only by one of H. Schenker’s ‘Ursatz’ forms (prolongation of tonic though the entire form) but also, in the musicologist’s opinion, an archetypal four-part voice-leading matrix attributed to them.

A somewhat unexpected association of an archetype with the anonymity of music is disclosed in the report made by Panayotis Demopoulos. The anonymity of music related to the entire system of cultural values is interpreted by the musicologist as a principal archetype of contemporary music. It is best witnessed by the most talented works of contemporary music. The musicologist thinks that a poetic archetype is of great importance to the future music.

Igor Vorobyov unfolds an interesting parallel, prototypically connecting the avant-garde music in the 1910s–1920s with a totalitarian art (Soviet, the Third Reich art, etc.). Prototypical common points, according to the musicologist, manifest themselves by means of several traits: aesthetics of negation, anti-romantic, futurological directedness, a social and political slant, etc.

A retreat to an autonomous non-linear expression characteristic of the present-day music, in the opinion of Margarita Katunyan, makes the importance of the structural archetypes (series, agon, cycle), originating in the archaic rituals, more topical whereas a verbal syntax and rhetorics was of great importance to the music of earlier periods (Monteverdi, Mozart).

Kostas Chardas accentuates the importance of musical archetypes (the sonata form, the tonal triad, the perfect-fifth relation, the plagal cadencies, etc.) for the perception of the present-day music. The musicologist is also interested in the intentions stimulating the use of such archetypes.

Elvio Cipollone directs his attention to an archetypal figure of rhetorics related to the importance of an interruption of the musical tissue. The musicologist points out different figures of suppression (in absentia and in presentia).

**The second subtheme** includes five reports.

The diverse roots of the Greek music, in the opinion of Kalliopi Stiga, enabling one to discover quite a number of musical archetypal texts, make a perceptible impact both on the Greek contemporary music and ‘art songs’ as well as on the Greek musical character on the whole.

Rimantas Janeliauskas thinks that the majority of piano musical cycles, spontaneously written and untitled by M. K. Čiurlionis, are marked by archetypal binary structures related to the national roots of Lithuanian music. They serve to a certain extent as a basis for the prognostication of spontaneous “un-recognized cycles”.

Zlata Marjanović is of the opinion that a characteristic voice-shaking of rural singing in Montenegro can be considered as a certain archetype. It is witnessed by its spread in the whole Dinaric region.

Daiva Vyčinienė reveals an archetypal importance of the anapestic rhythmic formula in various folklore genres of Lithuanian music and its spread in the melodies of other nations.

Rimantas Astrauskas focuses his attention on the intonational processual archetypes, witnessing high antiquity, which bring out ritual features of the Lithuanian musical folklore.

**The third subtheme** consists of six reports.

Bogumiła Mika makes an attempt to reveal how the melodic archetype of the national and religious song ‘Bogurodzica’ determines a national identity of the works by 20th century Polish composers there, where this archetype is employed.

Liduíno Pitombeira and Luciana Gifoni investigate how ethnomusical and geometrical archetypes are applicable in the context of contemporary music, and how they manifest themselves in Pitombeira’s work *Seresta No 9*.

Investigating one of B. Bartók’s eight ‘Improvisations’ (op. 20/IV), Rimantas Janeliauskas notices that a compositional structure of the work is consistently derived from a melodic archetype of a Hungarian rural song.

Comparing *Cum essem parvulus* by O. di Lasso and R. Mažulis, i. e. the works written on the basis of the same text, the musicologist Gražina Daunoravičienė come across not only compositional differences conditioned by distanced stylistic epochs but also their common points (a sophisticated style, the motet genre), which can be called as certain musical prototypes.

Ewa Kowalska explores string works by 20th century Polish composers, i. e. their evolution and stylistic changes, glancing through a prism of a classical quartet as an archetype.

In the opinion of the musicologist Gaël Tissot, musical archetypes (static, dynamic, positional) employed by François Bayle, a prominent composer of French electroacoustic music, make possible to perceive the composer’s creative process and his works.

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