

## Foreword

This publication is comprised of scientific articles made at the 7<sup>th</sup> international music theory conference "Principles of Music Composing: Musical Text" held on 9–11 May 2007 in Vilnius.

At the conference the speakers devoted the greatest attention to the following three subthemes, namely first – elucidation conceptions of musical text and tradition; second – the process of music textualization and principles, the editing and restoration of text; third – musical text and the specificity of musical instruments.

The organizers of the conference – the Lithuanian Academy of Music and Theatre and the Lithuanian Composer's Union. The conference and its publications were supported by the Lithuanian Fund for the Support of Culture and Sport and the Lithuanian State Science and Studies Foundation.

At the conference reports were made by musicologists from seven countries: Great Britain, France, Russia, Rumania, USA, Greece and Lithuania.

Reports devoted to the first subtheme presented different, sometimes controversial, outlooks and theories serving for the elucidation of musical text. Pavel Puscas focused his attention on the definition of the principal levels of musical text, basing himself on structural linguistics and semiotic structure. The musicologist thinks that the main difficulty arises in the interpretation of musical text, i. e. whether it is a self-contained entity, or a musical discourse. Rimantas Janeliauskas makes an attempt to signify musical text on the basis of the origin of a composing principle. In this way he interprets it in a close relationship with a musical cycle. Margarita Katunyan analyses musical text through a visual glance. The musicologist singles out particularly relevant visualization sources of musical text, i. e. physiological, fixation and performance – based. Anton Rovner seeks to juxtapose artist's topical approaches to text and the expression of music on the basis of the epistolary heritage of prominent aesthetes of the early 20<sup>th</sup> century. The abandonment of that what is visual and visible, accentuating what is abstract and invisible become the common denominator of different aesthetic-textual principles.

The second subtheme merited a special interest. Even seven reports were made embracing various historical evolution phases of musical text and textualization. Rimantas Astrauskas proposes to glance at the issue of the textualization of music from an ethnomusicological point of view and indicates that notation is a rather old invention of humankind arising from indispensable needs. In the Renaissance epoch, as Daiva Dženkaitienė points out, every voice used to be recorded separately without any visual estimation of the situation in respect of other voices. In the opinion of Darius Kučinskas, the result of M. K. Čiurlionis' musical text is a unique dictionary of multiartistic media. Janeliauskas analyses Čiurlionis' minimalist notation of musical text and its intentional meanings related to the latter. Fernando Martin Pastor, analysing I. Stravinsky's sketch-book "The Rite of Spring", reveals quite a number of Lithuanian "borrowed" melodies. Rima Pavilionienė presents in her report several mathematical notations of contemporary music. Aleksandra Vojcic addresses the notation and understanding of compound meters, illustrating a subtle relationship between customary folk idioms and contemporary music.

The third subtheme attracted researchers practitioners, studying the subtleties of notation related to musical instruments. As a certain future project – matroch in a future orchestra – was presented in Lindsay Davidson's report. Francis Rousseaux' report deals with the system of trumpet improvisation GATITO. Mantautas Krukauskas, a Lithuanian composer and musicologist, discusses the correlation between a computer program and musical text.

Kalliopi Stiga's report as if intervenes in the mentioned major subthemes. It analyses the aspects of synthesis of popular and professional music in the work of Mikis Theodorakis, indirectly touching upon some issues concerning musical textualization.

The publication should attract the attention of everyone interested in composing and structure issues of a musical text. The editorial board expects a wide circle of readers both in Lithuania and abroad. We kindly ask you to communicate your comments and observations by e-mail: [mbaranaus@yahoo.com](mailto:mbaranaus@yahoo.com)

In the name of organizers we wish to thank the sponsors and producers of the publication.

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