

Foreword

This publication is comprised of scientific reports made at the fifth international music theory conference "Principles of Music Composing: Creative Process" held on 13–15 October 2005 in Vilnius. At the conference, the speakers particularly actively responded to the following three subthemes of the conference: first – the specific character of the composer's creative process, second – the character of creation and composition, third – types and typologies of a creative process.

The organizers of the conference – the Lithuanian Academy of Music and Theatre and the Lithuanian Composer's Union. The conference was supported by the Fund for the Support of Culture and Sport of the Republic of Lithuania, and the conference publication was sponsored by the Vytautas Landsbergis Foundation and the Lithuanian Academy of Music and Theatre.

The closest to the first subtheme were the reports aiming at the explanation of the composer's creative process and its specific character. In the opinion of the reporters, it is possibly: collection – D. Račiūnaitė-Vyčiniienė, commenting – M. Katunyan and A. Žiūraitytė, a physiological stimulation – Leon Stefanija, *Yin and Yang* – S. K. de Ghize, *morphogenesis* – M. Szoka, *morphopoiesis* – P. A. Kokoras.

The closest to the second subtheme seem to be those ideas of the reports the aim of which is to explain what a process of creation is. The process of creation paying a particular attention to the connection between time and images – D. Ungar, a number and mathematics – R. Povilionienė, an audiovisual image – M. Wesley-Smith, the unity of composing and performing – P. Roe, individual mode – K. Slutskaya-Levine, purposefulness and dynamics – F. M. Pastor. Worthy of mention are also explanations on the basis of the musical fragment – S. Downes, creation of the work from another work – Shuann Chai, a spontaneous expansion of the composer's idea – R. Janeliauskas.

The greatest response to the third subtheme was voiced by three reports. P. Ramshaw, basing himself on H. G. Gadamer, makes an attempt to base the composer's process of creation on a cycle, i.e. an original autoreflexion which is obligatory for improvisation. N. Schüler presents Otto Laske's idea to create models of musical intellect which imitate the process of creation. Whereas R. Janeliauskas typologizes the composer's processes of creation on the basis of the archetypal motifs of "giving birth", "acquisition", "making" and "spontaneous activity".

Editors and compiler believe that the publication should be interesting to everybody who cares for the composer's process of creation and the issues on creativity on the whole. The editorial board expects a wealth of readers in Lithuania and abroad and says thank you for comments and observations in advance. We kindly ask you to send your observations by e-mail: mbaranaus@yahoo.com

In the name of all the organizers we thank all those who morally or materially contributed to this publication.

Dr. R. Janeliauskas, Ass. Prof.