

Preface

This publication includes scientific reports made at the 2nd international conference on musical theory 'Composing Principles: continuity and innovation in contemporary music' held on 5–6 April 2001 in Vilnius. The organizers of the conference – the Lithuanian Academy of Music and the Lithuanian Composers' Union.

The aim of both the conference and publication is to give fresh impetus to the development of a theoretical thought in the sphere of composition practice and a teaching process. The publication targets composers, musicologists, art historians, culturologists and all those interested in the mentioned issues. The organization of conferences on a regular basis and the publication of their materials is significant in several respects. It intensifies a mutually beneficial, regulating link between the activities of composer and theorist as well as expanding the possibilities of collaboration with foreign colleagues, open up new vistas for the promotion of Lithuanian researches in the sphere of music theory and creative work and should make an impact on young musicians not only in respect of the expansion of their tuition curriculum but also in that of their views on the whole.

The publication includes eight articles (in Lithuanian, Russian, German and English). The reader of the publication is sure to easily notice that the majority of the papers primarily deal with the analysis of the archaic ethno- and the present – day techno- situation of composing connections. Musicologists motivate this "between" ethno and techno rather differently. A musicologist from Russia Michail Prosnjakov discerns a possibility of a third synthetic way emerging due to trinomial logic (object – subject – transcendence). According to him a connection with a transcendent source makes possible to synthesize a great many old and new principles of composing. A Lithuanian musicologist Antanas Kučinskas investigates the ethno- and techno-connection in the aspect of the impact of archaic principles of composing on new music. This impact realizes itself through binary structures (mode, rhythm, form), which suggestively remind of the structures of mythical thinking. A musicologist from Russia Margarita Katunyan accentuates a diametrically different aspect of the mentioned impact, namely an intensive penetration of ethno music into modern present – day culture. To a certain extent, as the musicologist notices, it is evidenced by a variety of employed terms (ethnomusic, avant-folk, ethno-techno, ethno-sacro, sacro-folk, world-music, free-folk, ethno-jazz, incidental music...). All these genres of music demonstrate their ability to interact with diverse types of avant-garde and electronic music. Two Lithuanian musicologists Inga Jankauskienė and Rūta Gaidamavičiūtė present two different works by Bronius Kutavičius, an outstanding Lithuanian composer. Despite the fact that they analyze different works both musicologists emphasize a distinctive common feature of the composer's music manifesting itself by way of the multilevel dispersion of his music and myth.

Other musicologists tend to orient themselves to universalias, number, algorithm, intuition. For example, since time immemorable the number has maintained the most universal structures of the part and present day composing secrets. In this respect of interest is the paper by a Russian musicologist Valerya Tsenova on the magic of numbers in the music by Sophya Gubaidulina. A modern computer program can govern the past and present in a not less universal way. Therefore, it is worthy of mention the software formed by a group of Italian scientists for the analysis of the new timbre functioning of the harmony. The authors of this program are the italians Giovanni Grosskopf, Didier Guique, Ernesto Trajano. The work by a Lithuanian musicologist Rimantas Janeliauskas "Theoretical Outline of Composing Technique" (presented the first part of conception) focuses the main attention on one more composing universalias – the intuitive techno- rudiment.

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