

## Summary

The monograph *Development of Lithuanian Music Culture (1970-2020) from the Perspective of the Genotype: From Deformation to New Phenomena* in three chapters and fifteen subchapters is devoted to the critical analysis of innovative musical works (artifacts) by Lithuanian composers from the viewpoint of typology. The monograph sought to present the fifty-year development of Lithuanian music from a specific point of view; moreover, the idea of the research was stimulated by the huge systemic divide in Lithuanian musical culture between the situations of the early twentieth and the early twenty-first centuries. While the first decades of the twentieth century were a period of debuts of art music genres in the Lithuanian music scene, then in the early twenty-first century, it was dominated by the integral expression of genre-mixes, free genres of music, and the interdisciplinary audiovisual, performative art opuses of the new generation. The transitional milieu of the interaction between sound art and other arts crossbreeds their characteristic genres and means of expression, institutionalizes typological innovations, and transcends aesthetic conventions and professional landmarks. A century-long curve of music creation and the perspective of its dynamics calls for a critical review and theoretical conceptualization. The aim of the monograph was to reveal the unique experience of national music culture and the mechanisms of its modernization and to place them in the milieu of an epistemological discourse. The rights of the optimal “tool” of theoretical interpretation in the monograph were attributed to

universal phenomena of music typology. However, in the hierarchy of phenomena of music morphology, the author chose one of the most popular analytical instruments, that is, the analytical “instrument” of the music genre. As the development of music consists of representations of specific works, their critical aspectual analysis is impossible solely at the level of composing musical texts or their sociocultural reception: it is primarily focused on the systemic conception of the predominating aspect of the problem, that is, the theory of the music genre.

In recent decades, the views on this phenomenon have been marked by a particularly wide range of pluralistic evaluations. Therefore, before embarking on an analysis of Lithuanian music over five decades, the author decided on a complex reflection on the epistemological state of the music genre, which led to the formation of an authorial model of the phenomenon. The latter was published in the author’s monograph *A Theoretical Model of the Music Genotype* in 2022. It can be conditionally summarized as the conceptualization of the process of change in the “old” and the “new” music genres (called “music genotypes” by the author). The author refined the theoretical concept of a dynamic, changing music genotype through reflection of a long-term period of art music in Western culture as well as a century-long period of compositional practice of Lithuanian composers and its results. As an observer and an interpreter relying on a critical, systemic approach and the principle of deconstruction, the author of the monograph cannot help seeing the constant ongoing movement, reflected in the present study by an integral typological standard, the level of the music genotype. The scale of the five-decade-long observation of the transformation of Lithuanian music spacetime is evidently the optimal period to objectively evaluate the logic of the process of art music writing, as it avoids both the stability dictated by a short observation period and the impression of an unsystemic series of coincidences. The monograph tries to explain the systemic change in Lithuanian music during the five decades from the viewpoint of the music genotype. On the other hand, a complex analysis of the development of Lithuanian art music contributes to revealing and substantiating its “turning points” and the directions of renewal.

The identity of the undertaken study has been predetermined by three main prerequisites/attributes. To start with, the monograph is based on the

author's conception of the music genotype (2022). The desire to cover and conceptualize the ongoing sound art processes in the late twentieth and the early twenty-first centuries could not be realized without ascertaining the most important theoretical interpretations of the typologization and taxonomy of art music that integrate the facts of the historical changes in these phenomena, which transformed into a theoretical model of the music genotype. Reflection on the dynamic, self-organizing, and changing type of musical work (as researchers usually describe the genre of music) in the authorial discourse has made it possible to introduce a certain bioartistic approach. For the traditional concept of "music genre," having taken root on that basis and devalued in a certain way, the author of the monograph proposed the synonym "music genotype," derived from a combination of two concepts of Greek origin (gene + type). The latter signifies the ontic aspects of the music genotype and has been used in the theoretical discourse of the monograph when dealing with the context of music composition and theoretical epistemology in the late twentieth and the early twenty-first century. The principal position of the author is the methodological approach of the general systems theory (GST), which helped her to substantiate both the concept of the music genotype itself and the state of change in the "chromatic" intersystemic (macro) systems of genotypes which, from the author's viewpoint, is represented by contemporary sound art.

It has been explored by the author in the system of three classification groups proposed by her: the monogenre, the polygenre, and the free genre (librogenre), through interpreting the dynamic coexistence of genotypes, respectively: the "old" tradition monogenre – polygenre – free genre – "new" tradition monogenre and their transitional mixes from the synchronic and diachronic perspectives. The holistic concept of the music genotype as a system and the self-organizing (macro) system of its elements prompted a methodological approach to the objective of the present monograph: to reflect on and to conduct an aspectual analysis of the creative manifestations of Lithuanian composers in the period from 1970 to 2020 by interpreting innovations through the prism of change in music genotypes. Interdisciplinary interpretive strategies, which ensure the inclusion of the problematic field of research in the interpretive field based on new theoretical and methodological approaches, ensure both the realized task of the scientific

studies and the diagnosis of creative trends in the work of innovative Lithuanian composers at the level of the music genotype over the last five decades.

A specific configuration of research methods and their leadership has become one of the central segments of the monograph identity. The post-structuralist direction of the theoretical model of the music genotype also predominates in the choice of a critical discourse of the analysis of the Lithuanian music genotype, or the approach of critical interpretation of musical compositions, which enables a broad context of views and takes into account the variability of insights. In addition to specific methods of musicological analysis, the overall image of music renewal in the book was expanded and validated by the phenomenological reflection of the research object. In the unity of theoretical approaches, two more centered approaches stand out, corresponding to the concept of typologically examined musical works.

The conceptual notion of the construction of genotypes in the opuses by Lithuanian composers as a systemic object at the micro- and macro-levels<sup>859</sup> correlates with the application of a *systemic method* that contributes to revealing the genetic structure of the opuses and the systemic relationships of its elements. Emphasis has been placed on the concept of a dynamic, changing music genotype, which, upon absorbing the logic of the GST and synergetics as its variant as the logic of the developmental principles of systemic objects, envisages the logic of their developmental leaps, perturbation, and the crisis (bifurcation) instability processes. The complex interactions of the open system, both within the (macro) system (hybridization of genotypes) and with other complex systems (manifested by interdisciplinarity, mediality, and common genotypes in different fields of art), lead to a constant energy exchange (“diffusion” of ideas). They predetermine the consequences of the formation of mixed phenomena of various typological hierarchies, which is evident at present, starting with the genotypes of music and ending with the fusion of art types and the arts themselves. Rosalind Krauss calls the consequences of this process the concept of *post-medium art* (Krauss, 2000).

<sup>859</sup> Such a conception of hierarchical ‘size’ in music genre – micro-, macro-, and super-genre – has been proposed by Marina Lobanova in her monograph (2013).

Another fundamental aspect of the configuration of research methods in the monograph is based on the centered case study method. The exploration of the genetic structure of Lithuanian composers' opuses of five decades is realized in the monograph through observing it from the viewpoint of the "modulating" ontic statuses of four genotypes: the "old" tradition monogenre – polygenre – free (librogenre) – "new" tradition monogenre. In this way, hybridization as the predominant principle in the development of the intersystemic milieu of music genotypes is revealed. Not only does it control the perspective of self-organization of the morphological system of music, but it is also active in all layers of its horizontal and vertical development. The monograph adapts the differentiated approach of literary critic Mikhail Bakhtin (1935, 2004), who discussed the processes of hybridization in arts, that set off organic, unintentional, unconscious hybridization against its antipode, intentional hybridity.<sup>860</sup> It is the organic hybridity, according to Bakhtin, that is *the most important way of the historical life and evolution of all languages*, as it becomes the ontic principle of the passionarist intersystemic evolution of music genotype and pervades all the typological statuses of the systematics. On the other hand, we cannot rule out the "intentional" synthesis initiated by composers' individual projects (IPs) in certain musical works.

The case study method, the author's conceptual choice, helped her to achieve the aim of the monograph: to systemically reflect on and aspectually analyze the contemporary creative manifestations of Lithuanian composers and to interpret innovations through the prism of the dynamic change in music genotype. As previously indicated, the choice of this method was preconditioned by the critical discourse of an art work as the central object of art studies and the experience of scientific research organization. The latter method has been supplemented by an effective *comparative method*, which specifies the juxtaposition and opposition of the analyzed opuses and monitors their interrelationships and synthesis. However, the comparative method needs to be specified by the approach of *paratactic comparativism* (Susan Friedmann, 2007; Jenny Doctor, 2008), pro-

<sup>860</sup> Bakhtin, Michail. *Discourse in the Novel* (1935), in: Michael Holquist (ed.), *the Dialogic Imagination*, Austin, Texas: University of Texas Press, 2004: 259–422.

moted by the monograph author for more than one year, which interprets the facts of the development of Lithuanian music genotypes not as cases of the “Rest” culture, but as the reality of the process of modernization of a unique equivalent “West” culture. The curve of Lithuanian music modernization, reflected on from the viewpoint of music genotype, is perceived as an equivalent, unique indicator of the modernization process, supplementing in a contrapuntal manner the individual image of Lithuanian music modernization, including the unique “physiognomy” of the music culture chronotope with periods of the change acceleration, deceleration, or “distortion.”

The specificity of this monograph is predetermined by another characteristic indicator: the analyzed objects of the Lithuanian musical scene from over a five-decade-long period and the principles of their selection. Due to the limited scope of the monograph, the choice of the opuses to be analyzed was regulatory and targeted. The items included by the author in the analytical discourse were the pronounced deformations of traditional genotypes, thriving in Lithuanian music, and the mixes of ‘intentional’ hybridization that began in the mid-1960s (Juzeliūnas’s Symphony No. 3, “The Human Lyre” (for mixed choir and symphony orchestra, 1965) and Balsys’s “Dramatic Frescoes” (for violin, piano, and symphony orchestra, 1965).

The range of the analyzed opuses by Lithuanian composers from 1970 to 2020 has been created by a wide network of opus configurations, which has been formed starting with the cases of critical, traumatic functioning of the elements of the traditional (“old”) music genotype (macro) system. The natural hybridization of their genotypic forms (both organic, “unintentional,” and “intentional” synthesis) was observed in the structure of the genotypic canon of cantatas, operas, oratorios, concertos, and symphonies. To this end, the works analyzed in the monograph included Bronius Kutavičius’s innovative cantata “Two Birds in the Shade of the Woods” (for soprano, oboe, prepared piano, and tape, 1978), the oratorios “The Last Pagan Rites” (for soprano, mixed choir, organ, and four French horns, 1978) and “From the Jotvingian Stone” (for voice, longitudinal flute, accordion, violin, percussion, piano, and folk instruments, 1983), Feliksas Bajoras’s oratorio “The Bell Raising” (for soprano, mezzo-soprano, tenor, bass, mixed choir, percussion, piano, and stringed instruments, 1980) Onutė

Narbutaitė's oratorio "Centones meae urbi" (for soprano, baritone, mixed choir, and orchestra, 1997) as well as Vidmantas Bartulis's oratorios "The Unfortunate Job" (for two tenors, two baritones, bass, mixed choir, percussion, and stringed instruments, 2003) and "Our Lithuania" (for mixed choir, symphony orchestra, rock band, jazz improviser, folk ensembles and singers, 2003). The latter composition, as well as the mentioned oratorios by Kutavičius, were ascribed to the traditional genotype by the composer himself. However, in its nature as well as in the artistic and communicative structure, the opus moved away from the traditional canon of the oratorio towards the aesthetics of the new music (macro) system and the representativeness of the new genotypes.

A large group of aspectually analyzed opuses is presented in the monograph by cases of transformation of Lithuanian symphonies and concertos. From the viewpoint of deformation of the traditional music genotype, the opuses of Julius Juzeliūnas, who has distinguished himself in that respect, such as Symphony No. 5 "Songs of the Plains" (for women's choir and orchestra, 1982), Symphony for Organ (1984), and Concerto for Clarinet and String Quartet (1985) shall be discussed. Strong modifications and individual projects based on them (IP, a concept applied by Yuri N. Kholopov) were created in the field of Lithuanian symphony during the period in question. The study examines Algirdas Martinaitis's two-part "Unfinished Symphony" (1995), Onutė Narbutaitė's Symphony No. 2 (2001), and a hybrid of a double concerto-symphony, Martinaitis's "Spleen Symphony" (for violin, piano, and symphony orchestra, 2019). In terms of genotype, Vytautas Barkauskas's monumental seven-part Symphony No. 7 op. 132 (2010) shall be discussed as well as Narbutaitė's three-part Symphony No. 4 "riverbank river symphony" (2007). In the monograph, special attention is paid to the phenomenon of the meta-genre (the concept of Naum L. Leiderman) that came to light in Lithuania and other countries. The author explores Vytautas Laurušas's cantata "Flaming Night" (1982) and Concerto for Voice and String Quartet (1983) as well as Balakauskas's Symphony No. 2 (1979) and "Dada Concerto" for vocal quartet and 11 instruments (1982) as meta-genres,

As indicated by the research, it was the genotype of opera that has undergone extremely radical modifications of the genotype canon structure in Lithuanian music from the point of view of the potential of both the trans-

formation of the traditional canon, the aspect of the poly-genre, and the modulation towards plastic interdisciplinary, performative art. Therefore, the author paid great attention to the analysis of significant cases of this music genotype through exploring Giedrius Kuprevičius's anti-opera "The Lesson" (based on Eugène Ionesco's play, for soprano, tenor, mixed choir, piano, synthesizer, and two percussion instruments, 1976, premiered in 2015), Bartulis's chamber opera "The Lesson," based on the same work of literature (for soprano, tenor, baritone, four percussion instruments, piano, accordion, harpsichord, and stringed instruments, 1993, premiered in 1996), Rita Mačiliūnaitė's dance opera "No AI DI" (for mezzo-soprano, violin, *kanklės*, percussion instruments, a recording, 2010), and the three-minute nano-opera "Dress code. Opera" (for tenor, baritone, clarinet, tape, 2012).

In the monograph, the author paid considerable attention to the analysis of the opuses of the passionarist field of "free genotypes" (libro-genres), conceptualized in her theoretical model, and to the study of the phenomenon itself. On the one hand, this classification group of contemporary music genotypes is an obvious fact of the transforming self-organization of music genotypes and one of the most reliable, representative testers of the dynamic "seismicity" of music genotypes. The creation of a wide range of "free genotypes" by Lithuanian composers is expressed in the monograph by the author's differentiated approach to their separate subordinate taxonomic groups or sub-genres. The principles of differentiation of the latter in the Western music of the late twentieth and early twenty-first century have been crystallized by the author in the last chapter of her monograph *A Theoretical Model of Music Genotypes* (2022). The research testified that similar sub-genres of free genotypes have been exhibited in the works of Lithuanian composers of postmodernist, poststructuralist orientation.

In terms of creation of free genotypes increasingly popular since the 1970s, the monograph author identified several characteristic directions. The first is the group of compositions of art music that emerged in the world and in Lithuania under the common keyword of sound art *Muzika* [Music]. In the monograph, the group of Lithuanian "Musicians" is presented by "Music for Seven" (for wind instruments, 1975) by Feliksas Bajoras, "Intimate Music" (for flute and percussion ensemble, 1993) by Vytautas Barkauskas, "Breathing Music" (for string quartet, tape, live electronics,



and air installation, 2007) by Justė Janulytė and “Underground Music” (for four bassoons and electronics, 2008) by Andrius Maslekovas. An extremely broad field of free genotype compositions of neo-programmic opuses in the monograph is represented by works of Justė Janulytė, one of the leaders in the field. Her compositions discussed in the monograph are “Elongation of Nights” (for string orchestra, 2009) and “Observation of Clouds” (for mixed choir, two flutes, two oboes, two bassoons, two French horns, and string orchestra, 2012). They reveal an individual composing system developed by Janulytė, designed to realize the idea of “breathing” music in the score and the solution of the problem of sound as a permanent process and the change in all parameters.

In Lithuanian music of the late twentieth century, another direction emerged in Western art music: the direction of free genotypes, signifying the keywords of compositional technology and structural codes, and presenting a sub-group (sub-genre) of free genotypes. For the most part, it was chosen by the composers of the constructivist, algorithmic, unique creative method. In the pages of the monograph, this direction is presented by the work of Ričardas Kabelis, who developed an individual method on the basis of the neo-Riemannian triadic theory (*Tonnetz of triads*), and his composition “Cell” (for piano, violin, and viola, 1992). The opus “Orbifold” (2017) for electronics by Raimonda Žiūkaitė professes a similar aesthetics of composition. The figurative attitude of music composition (FMC, Agnė Mažulienė’s concept) and the sound-generating graphics written in the one-page score mark the score of a free genotype in the case of Agnė Mažulienė’s “Volumen” (for string orchestra, 2019). The composition “En éventail fermé” for two marimbas and two vibraphones (2020) by Rytis Mažulis, a long-time supporter of microdimensional music and *canon mensurabilis* (a mensuration, or proportionate, canon), complements the analysis of the opuses of this sub-genre by Lithuanian composers.

A specific variety of free genotypes, which the author of the monograph calls the sub-genre of creative resonances, is presented by two representative compositions: “Mozartsommer 1991” (for flute, violin, viola, and harpsichord, 1991) by Narbutaitė, who used only documentary-level material from Mozart’s compositions without any personal alterations. Meanwhile, Janulytė’s “Was There a Swan?” (for organ and orchestra, 2019)

was composed as a creative response to or consonance (Germ. *Klang*) with Narbutaitė's composition "Was There a Butterfly?" (for string orchestra, 2013). A comparative analysis was carried out by the monograph author of two other compositions of this subgenre, the motet "Cum essem parvulus" by Orlando di Lasso (~ 1579–1582) and the creative dialogue of Rytis Mažulis in the microdimensional (the concept of Gražina Daunoravičienė, 2016: 318–319) motet "Cum essem parvulus" (for 8 voices, 2S, 2A, 2T, 2B (2001)). The compositions, separated by a 420-year time span, are related by paratextuality, defined in the theory of transtextuality by Gérard Genette (1997) or the relationship of works based on proto-texts, titles, headlines, epigraphs, or dedications.

The author of the monograph also identifies the fact of an authorial genotype as a creative branch, or a subgenre, of free genotypes. It is a unique phenomenon of the manifestation of original creativity in the spectrum of expression of creative passionarity, in which the composer's task of constructing the genotype of his own opus is also integrated as a segment of an "individual project" (IP). As a case of such a sub-genre of free genotypes, the author studied the individual genotype of Vidmantas Bartulis, developed by him in the "I like" cycle (1993–2017). His creative aesthetics is characterized by an intertextual - recompositional attitude to composing and Bartulis's individual relationship with his beloved (as he calls it) Western canon music. From the point of view of the authorial music genotype, Bartulis's composition "I like F. Chopin (Sonata B Min)" for two pianos and orchestra (2000) has been analyzed. The author's careful attention in the monograph has been devoted to the discourse of the development of the new tradition music genotypes in Lithuania, or the composition of *Klangkunst* opuses, the new (macro) system of music genotypes. Their penetration into the aura of Lithuanian music culture has been observed since the spread of information about the Fluxus art movement. Its start in 1963 was marked by the beginning of correspondence between Vytautas Landsbergis and founder of the Fluxus movement George Maciunas (Jurgis Mačiūnas), due to which the ideas of the movement and information material reached Lithuania. In this way, the young cohort of composers became acquainted with the fierce anti-art ideology and some of its examples (e.g., "Piano Activities," Germ. *Klavier Tätigkeiten* by Philip Corner, presented at

the Festival of Very New Music in Wiesbaden in 1962, during the action of *A Little Night Music* in *Kunstmuseum*).

During the period of *perestroika*, at the end of the 1980s, the acceptance of Fluxus works developed into spontaneous experimental imitation at youth music festivals (AN-88, AN-89, *Druskomanija* 1989, 1991, etc.). Enthusiastic experiments in the genotypes of interdisciplinary multimedia art (happenings, actions, performances, installations, and their mixes) did not have a significant lasting value; however, the contact with radical Western works strongly influenced the pace of modernization and the conceptual capacity of Lithuanian art music development. They can be seen as a change in the level of the leap which disturbed the curve of the calm, “anemic” modernization of the work of Lithuanian composers and contributed to bidding a decisive farewell to the protracted state of Lithuanian music in the twentieth century which, for a variety of reasons, could be described as an example of a “belated culture.”

The field of new music genotypes interpreted by Lithuanian composers, characterized by permanent transformations and occasionally by trauma, has been presented in the monograph through analytical sections of specific taxonomic sublayers. The author analyses the cases of actions, happenings, performances and installations by Lithuanian composers, born at youth art festivals in the mid-1980s and characteristic of post-Fluxus art. They have been illustrated in the study by the experimental actions and performances of Gintaras Sodeika, organizer of the youth festivals AN-88, AN-89, and NI-90. The cases of Lithuanian post-Fluxus art are exemplified by the opuses of previously mentioned Ričardas Kabelis, dedicated to the AN-88 and AN-89 festivals. More mature works are presented by the installation-performance “*Hämmern-Gesang*” for five percussionists, five hammers, and a wooden beam (1992) and the performance “*Sheep instead of Violins*” (1990-1994), created in collaboration with Danish composer and performance creator Henning Christiansen.

The group of installations in the monograph is represented by two works of Rytis Mažulis, created during his residence at the Schloss Solitude Academy (*Akademie Schloss Solitude*) in Germany. It is an installation – the shadow theater performance “*Stulpe*” (1999) and “*Talita cumi*” (for six vocalists, computer, and tape, 1997/1999). The latter composition was cre-

ated in the style of microdimensional music characteristic of Mažulis, where the semitone was divided into 29 microintervals, while the sound and the direction solution were realized in the three-dimensional Dolby surrounding space at Solitude Castle in Stuttgart and in the Centre for Art and Media Technology (Zentrum für Kunst und Medientechnologie [ZMK]) in Karlsruhe. In the monograph, Janulytė's composition "Sandglasses" (for four cellos, live electronics, video, and light and tulle installation, 2010) has been included in the group of audiovisual installations. Two other *Klangkunst* pieces discussed in the monograph are her audiovisual installations "Skycity" (2018) and "Waves" (2019), created in collaboration with visual artist Žilvinas Kempinas. The collaboration of the two artists was promoted by their creative philosophy, which brought together both the visual and sound aesthetics. The cases of the installation genotype in the monograph are supplemented by Marius Čivilis's "Led Glasses Installation" (12 participants, 2013), whose site-specific feature was the environment of the "Sound Sphere" spacetime at the Music Innovation Studies Centre (MISC).

The change in the modernization of Lithuanian art music is presented in the monograph by the works of new genotypes of *sui generis* theatrical genesis, which are not easy to name by means of unambiguous concepts of the contemporary art morphology. The two analyzed opuses are characterized by extensive individual creativity of the composers and the attributes of IP, and therefore they can be defined as the forms of mixed organic interactions of the "old" and the "new" genotypes. Such opuses include Vidmantas Bartulis's hybrid artifact "*Mein lieber Freund Beethoven*" for two performers and a phonogram (1987) and two opuses from Arturas Bumšteinas's cycle "Bad Weather" for Baroque theater noise machines (2017), the first being "Bad Weather" and the second "Navigations" (2019). Since they are "performed" by sound effect machines used in Baroque theater (reconstructed versions), the genotypic essence of Bumšteinas's opuses is to be called the name of the historical treatise of Georg Andreas Bockler *Teatrum Machinarum Novum* (1661) on the miracles of Baroque mechanics. The name of *theatrum machinarum novum* [the new stage machinery], in the opinion of the monograph author, could be applied to the genotypic characteristics of Bumšteinas's opuses, with emphasis placed on the presence of renovated Baroque noise machines in an alien sociocultural environment.

The third direction, identified by the author in the self-organization of the new genotypes, is based on the mainstream of the new genotypes of audiovisual art. In the monograph, the trend is represented by Gintaras Sodeika's audiovisual opus "Baza Gaza" (1988) and Vytautas V. Jurgutis and Vaclovas Nevčesauskas's audiovisual performance "Metroscan" (2010) for live electronics and live video projection. Other opuses of the same genotype analyzed in the monograph include Egidija Medekšaitė and Lukas Miceika's audiovisual performance "ReMix" for two tapes and video mapping (light installation or video maps) and 120 techno candles (2011) as well as Marius Salynas and Emilija Škarnulytė's audiovisual performance "Audioscape-GW170817" (for live electronics and live stage events, 2019), whose soundtrack originated from a gravitational wave caused by the fusion of two black holes or sound samples of signal GW170817 stored in the NASA Open Library.

The author forms a subgroup of an individual approach to audiovisual composition through examining two opuses of young Lithuanian artists, composer Dominykas Digimas and video artist Kristijonas Dirsė. The first piece is a music and media performance for violin, voice, electronics, video, and sensorics "This Order Goes Wrong" (2018). The second is "I Remember (Why Does This Appear?)" for flute, clarinet, percussion, piano, electric guitar, violin, viola, cello, double bass, recording, and video (2020). In the morphological group of the new genotypes, Lithuanian composers increasingly bravely propose authorial concepts defining the genotypes of their opuses. Thus, Ričardas Kabelis, author of the performance "Sheep Instead of Violins" (*Schafe Statt Geigen*) for men's quintet and recording (1990-1994), defined his opus as Zeit/art, while Salynas and Škarnulytė presented their composition "Audioscape-GW170817" (2019) as a "musical gig with video projection." The theoretical basis of the music genotype, the chosen research strategy, and the methodological approach in the monograph have been used to achieve the main goal: to decode and to comprehensively explore the 50-year-long development of Lithuanian art music from the chosen perspective and to reveal its systemic turning points and the process of its modernization.

Quite a few works of the new genotypes analyzed in the monograph have been written since the end of the 2010s, in the environment of more radical modernization of Lithuanian music. The unjustified hypothesis,

published in the discourse of art criticism in the last decades of the twentieth century, on the greatest fact of the innovativeness of the music genotype being its collapse and disappearance (Carl Dahlhaus, 1978: 72), the “after genre” era referred to in the theory of literature (Michael Gardiner, 2006: 177–196), or the remnants of the broken traditional genre (“the end[s] of genre,” Eric Drott, 2013: 1–45), have been refuted by the fact that the art of the twenty-first century continues to live and retain the attribute of its universal genetic morphology.

The facts of polygenres, free genotypes, and the new genotypes and their change employed in the analysis of the development of Lithuanian music are interpreted as objective arguments substantiating the pace and trajectory of national music modernization. This discourse is important for the substantiation of the “turning point” in the process of Lithuanian music modernization that took place in the last decades of the twentieth century. It possibly signifies the beginning of the stage of faster renewal of Lithuanian art music or a conditional boundary that separated moderated modernism from the more radical forms of modernization. Medić described the nature of the latter by adjectives such as maximalist, experimental, futuristic, radical, unsteady, anti-traditional, or utopian.<sup>861</sup> The author of the monograph also supports the conception of musical modernism by Maciej Gołąb which marks the phenosystem of musical modernism, subject to specific diachronic and synchronic transformations.<sup>862</sup> Based on such a concept of modernism and the data of the analysis of music genotypes in the work of Lithuanian composers over the period from 1970 to 2020, we can argue that, in the early twenty-first century, Lithuanian art music entered a stage of more radical modernization. This is justified by the socio-cultural, communicative and in-depth “revolutions” of artistic meanings that are sensitively and integrally reflected by the changing phenomenon of music genotype.

<sup>861</sup> Medić, *op. cit.*, p. 280–281.

<sup>862</sup> Maciej Gołąb. *Musical Modernism in the Twentieth Century, Between Continuation, Innovation and Change of Phenosystem*, Eastern European Studies in Musicology, vol. 6, edited by Macieja Gołąb, Frankfurt am Main: PL Academic Research, Peter Lang GmbH, 2015: 357.