

The 24th International Music Theory Conference  
24-oji tarptautinė muzikos teorijos konferencija

**Principles of Music Composing:**  
*ETHNO- IN CONTEMPO*



**Muzikos komponavimo principai:**  
*ETHNO- IN CONTEMPO*

November 13–15, 2024  
2024 m. lapkričio 13–15 d.  
Vilnius

Lithuanian Academy of Music and Theatre, J. Karosas Hall  
Lietuvos muzikos ir teatro akademija, J. Karoso salė  
Gedimino pr. 42, Vilnius

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# Programme

Wednesday, November 13

Lithuanian Academy of Music and Theatre,  
Juozas Karosas Hall, Gedimino pr. 42, Vilnius

- 9.30 Registration
- 9.50 Opening speech

## Session 1

### **Interactions between *Ethno-* and *Contempo*: Theory and Practice**

Chair: dr. Marius Baranauskas, Mantautas Krukauskas

- 10.00 Daiva Račiūnaitė-Vyčiniienė (Lithuanian Academy of Music and Theatre)  
***Sutartinės* as a Sign of Lithuanian Identity: The Interaction Between *Ethno-* and *Contempo***
- 10.30 Eglė Gelažiūtė-Pranevičienė (Institute of Lithuanian Literature and Folklore)  
**Fundamentality of Traditional Cultures in Contemporaneity: A Glance to a Theory of Ontological Lack**
- 11.00 Daniele Buccio (Italy)  
**On the Destiny of Mikalojus Konstantinas Čiurlionis's (1910) and Juozas Pakalnis's (1947–1948) Lithuanian Pastoral Symphonies**
- 11.30 Coffee break
- 12.00 Aistė Vaitkevičiūtė (Lithuanian Academy of Music and Theatre)  
**Resonances of Bells in Vocal Ethno-practices and My Composition *I Ring This Bell***
- 12.30 Vytautas Germanavičius (Kaunas University of Technology, Lithuania)  
**Comparing Lithuanian Folk Scales with Historical Temperament Systems in Lithuania and USA**
- 13.00–18.00 Lunch break



Lithuanian Academy of Music and Theatre,  
The Great Hall, Gedimino pr. 42, Vilnius

- 18.00 Concert: **“Unidentified Piano Cycles of Čiurlionis”**  
Performed by Sergejus Okruško and his students

Thursday, November 14

Lithuanian Academy of Music and Theatre,  
Juozas Karosas Hall, Gedimino pr. 42, Vilnius

Session 2

**(Re)interpretations of *Ethno-* in *Contempo*:  
Searches, Influences, Syntheses**

Chair: dr. Andrius Maslekovas, dr. Aistė Vaitkevičiūtė

- 10.00 Ben Lunn (Royal Conservatoire of Scotland / St. Andrew's University, UK)  
***Symphony for me Marras: Towards a North-East Symphony***
- 10.30 Jan Bielak (Academy of Music in Wrocław, Poland)  
***Adhan, Tarab and Songs. On the Orient of Karol Szymanowski***
- 11.00 Olha Myronenko-Mikheishyna (University of Bristol, UK)  
***Musical time in Witold Lutosławski's Works from the 1960s and 1970s and its Connection with Polish musical folklore: a Reconstruction of the Composer's Works***
- 11.30 Coffee break
- 12.00 Paula Șandor (Cluj Napoca Music Academy, Romania)  
***Romanian Folklore: Transfer and Reinterpretations in Transylvanian Contemporary Music. The Cluj School of Composition***
- 12.30 Gvantsa Ghvinjilia (Tbilisi State Conservatoire, Georgia)  
***Synthesis of Ethnic Rituals and European Traditions in Sulkhan Nasidze's Symphonic Triptych: A Study of National Identity and Universal Themes***
- 13.00 Sanna Iitti (Finland)  
***Klezmer Influences in Clarinet Concerto by Kimmo Hakola***
- 13.30–19.00 Lunch break



Church of St. Casimir, Didžioji g. 34, Vilnius

- 19.00 Concert: **"Ethno in Contempo"**  
Compositions by Rimantas Janeliauskas, Mykolas Natalevičius, Vytautas Germanavičius, Marius Baranauskas, Artūras Mikoliūnas, Ramūnas Motiekaitis and Jonas Jurkūnas.  
Performers: Karolina Juodelytė (organ), Gunta Gelgotė (soprano), Laurynas Lapė (trumpet)

Friday, November 15

Lithuanian Academy of Music and Theatre,  
Juozas Karosas Hall, Gedimino pr. 42, Vilnius

Session 3

## **Ethnic Consciousness in Contemporary Approaches**

Chair: dr. Paula Şandor, dr. Ben Lunn

- 10.00 Malgorzata Kaniowska (University of Silesia, Katowice, Poland)  
**Thomas Fortmann and his Musical Universes**
- 10.30 Nana Amowee Dawson (University of Cape Coast, Ghana)  
**The Interplay of Genres: Redefining Ghanaian Music through Ethno-Contempo Fusion Across Generations**
- 11.00 Jonas Jurkūnas (Lithuanian Academy of Music and Theatre)  
**Piece and Paper: The Case of Robotic Folk's Album "Volume One"**
- 11.30 Coffee break
- 12.00 Desislava Dobрева (Institute of Arts Studies, Bulgarian Academy of Sciences)  
**Practices in the Bulgarian Ethno Pop Music**
- 12.30 Mantautas Krukauskas (Lithuanian Academy of Music and Theatre)  
**AI Assisted Composition as a Parallel of Collective Ethno-Consciousness in Contemporary Composition**
- 13.30 Discussion. Closing remarks. Buffet



### **Poster**

Marius Baranauskas (Lithuanian Academy of Music and Theatre)  
**Structural Elements of the Gamelan Orchestra. A Contemporary Approach**

## Rengėjų žodis

24-oji tarptautinė konferencija *Muzikos komponavimo principai* kviečia nagrinėti etniškumo vaidmenį šiuolaikybėje. Konferencijos tikslas – permąstyti etniškumo reikšmę XX–XXI a. muzikoje, išryškinti estetines ir technines jo raiškos galimybes. Žvelgdami į profesionaliosios Vakarų muzikos istoriją galime pastebėti, kad etniniai aspektai neretai redukuojami iki atpažįstamumo funkcijos, o jiems realizuoti pasitelkiami bendrakultūriniai struktūriniai principai. Vis dėlto besikeičiančios mąstymo paradigmos skatina pergalvoti šiuolaikinio žmogaus/kūrėjo santykį su etnosu ir ieškoti aktualių funkcinių ir struktūrinių sprendimų. Šiuolaikiniuose kontekstuose etniškumas gali skleisti netikėčiausiais asambliažais: nuo vienijančio ar segreguojančio tapatybės faktoriaus iki į masinį vartojimą orientuotų komercinių apropiacijų.

Konferencija jausta į globalumo ir lokalumo (nacionalumo, tautiškumo, etniškumo, mažumų, kultūrinių užribių) sąveikos problematikai skirtą renginių triptiką. Šių metų renginys tarsi tiesia tiltą tarp pernai nagrinėtos globalumo ir nacionalumo sąveikos ir kitąmet minėsimo lietuvių genijaus M. K. Čiurlionio 150-ojo jubiliejaus.

Konferencija rengiama nuo 1999 metų. Per tą laiką prie jos įgyvendinimo prisidėjo daug pagalbininkų: mokslo ir meno daktarų, profesorių, kompozitorių, muzikologų, prof. dr. R. Janeliausko studentų ir bendražygių. Ankstesnių konferencijų koordinatoriai – kompozitoriai prof. dr. Antanas Kučinskas (I–IV), doc. dr. Marius Baranauskas (V–XIII, XVI, XVII, XIX–XXIII), dr. Andrius Maslekovas (XIV, XV, XVIII, XIX, XXI–XXIII) ir dr. Aistė Vaitkevičiūtė (XVIII–XX). Šių metų konferenciją rengia doc. dr. Marius Baranauskas ir dr. Andrius Maslekovas. Konferencijos tikslai išlieka tie patys – aktyvinti Lietuvos ir tarptautinį muzikinį gyvenimą, kurti pasaulinį komponavimo teorinės minties traukos centrą, skatinti estetinę ir konceptualią nacionalinės muzikos raidą.

## Organizers' word

The 24th International Conference *Principles of Music Composing* invites scholars to explore the role of ethnicity in the modern world. The aim of the conference is to reassess the significance of ethnicity in the music of the 20th and the 21st century with a focus on highlighting the aesthetic and technical possibilities of its expression. It is easy to observe, that throughout the history of Western professional music, the function of ethnic aspects has often been reduced to mere recognition, while their development mostly relies on co-cultural structural principles. However, contemporary philosophic paradigms encourage us to reevaluate the relationship between the ethnos and a modern creative individual, which leads us into the search for more appropriate functional and structural approaches. In contemporary contexts, ethnicity can thus spread in the most unexpected assemblages: from a unifying or segregating factor of identity to commercial appropriations aimed at mass consumption.

The conference is woven into a triptych of events dedicated to the issue of interaction between globality and locality (nationality, ethnicity, minority, cultural boundaries). This year's event seems to build a bridge between the interaction of globality and nationality, which was examined last year, and next year's 150th anniversary of the Lithuanian creative genius M.K. Čiurlionis.

The conference has been organized since 1999. Many people contributed to the realization of the conferences: scholars and artists, professors, composers, musicologists and quite a number of students and comrades of prof. dr. Rimantas Janeliauskas. We cannot imagine this kind of marathon without the coordinators of the conferences: the composers prof. dr. Antanas Kučinskas (I–IV), assoc. prof. dr. Marius Baranauskas (V–XIII, XVI, XVII, XIX–XXIII), dr. Andrius Maslekovas (XIV, XV, XVIII, XIX, XXI–XXIII), dr. Aistė Vaitkevičiūtė (XVIII–XX). The coordinators of the 24th conference are assoc. prof. dr. Marius Baranauskas and dr. Andrius Maslekovas. The ambitions of the conference remain the same—to stimulate Lithuanian and international musical life, to establish a world center of attraction for theoretical thought of composing, and to stimulate aesthetic and conceptual development of national music.

# Interactions between *Ethno-* and *Contempo*: Theory and Practice

Chair: dr. Marius Baranauskas, Mantautas Krukauskas

SESSION

1

**Daiva Račiūnaitė-Vyčiniene** (Lithuanian Academy of Music and Theatre)

## ***Sutartinės* as a Sign of Lithuanian Identity: The Interaction Between *Ethno-* and *Contempo***

More than 100 years ago, the renowned folklorist canon Adolfas Sabaliauskas marked *sutartinės* as a potential foundation for the identity of Lithuanian professional music. Having discovered *sutartinės* in the late 19th century, Sabaliauskas stated: “They will be an inexhaustible source for Lithuanian composers” (Sabaliauskas, 1904). The musical characteristics of *sutartinės* (sharp seconds harmonies, syncopated rhythms, rhythmic motorism, *ostinato*, etc.) are woven into the works of many 20th-century composers (Stasys Vainiūnas, Vytautas Montvila, Teisutis Makačinas, Vytautas Barkauskas, Feliksas Bajoras, Algirdas Martinaitis, and others). However, only a few composers—Juozas Gruodis, Julius Juzeliūnas, and Bronius Kutavičius—have made *sutartinės* a significant feature of their creative programs. The individual style of these composers is consciously constructed from Lithuanian folklore (primarily *sutartinės*) and modern means of musical expression. Juzeliūnas shares his understanding of the interaction between *ethno-* and *contempo* in his theoretical work *On the Structure of the Chord* (1972), where he explains the principles of juxtaposing two closed musical systems—*sutartinės* and dodecaphony—which, according to the composer, create a new, special type of structure.

In this presentation, I will discuss various instances of the use and existence of *sutartinės* in contemporary culture. I will highlight different ways *sutartinės* manifest as a “sign of Lithuanian identity” in the early 21st century:



- Authentic forms of *sutartinės* in projects combining different ethnic musical cultures (e.g., *A Marriage of Sutartinės and Flamenco* (2015), *Mugam and Sutartinės: Dialogues* (2016), *Voices of the World: The Thread of Persian Music and Sutartinės* (2019), *Saula sodų sadina* at the “SurSadhana 2019” festival, and others);
- *Sutartinės* as a marker of ethnic music in interdisciplinary projects—alternative music, visual arts, jazz (e.g., “Fusedmarc” and “Trys keturiose” *Waft* (2010); Brigita Bublytė, Dominykas Vyšniauskas, “Trys keturiose” *Circle of Rasas* (2016); Martynas Kuliavas (guitar) and “Ūtara” *Undiscovered Sensations* (2017), etc.);
- Monophonic bitonal *sutartinės* melodies “unfolded,” melodic fragments, individual intonations (e.g., Veronika Povilionienė and Petras Vyšniauskas *Apy-nys auga* (1993), Agota *Saulala sadina*, Agnė Sabulytė *Saulala sadina lylija*, and others);
- *Sutartinės* (or their fragments) incorporated into electronic music (e.g., Linas Rimša, Linas Paulauskis *Sutartinės Party* (2003); Girių dvasios *Ratu* (2015), Narovski and “Ratilio” (feat. *Elektronik Sutartinės*), etc.);
- The use of only the refrains with vocables (e.g., Guoda Isado *Čiūto Tūto* (2011), Monika Linkytė *Stay (Čiūto Tūto)* (2023), and others).

In some creative projects, the musical context typical of *sutartinės* is absent altogether, while in others, the melodic intonations of *sutartinės* are unrecognizably altered, their characteristic metrorhythmic structure is broken, and they are sung in a “pop” voice, etc.

With this presentation, I would like to invite a discussion: can we always recognize or assess *sutartinės* as a sign of Lithuanian identity in every instance of their use? Can this distorted image represent the national distinctiveness of Lithuanian music and, more broadly, the Lithuanian mentality?

**Daiva Račiūnaitė-Vyčinienė**, PhD, habil., Professor and Head of the Department of Ethnomusicology at Lithuanian Academy of Music and Theatre. The author of four monographs and over 100 articles in peer-reviewed journals and collections of essays, a compiler of as many as 15 CDs and DVDs. She is a renowned researcher of *sutartinės*, the singer and leader of group “Trys keturiose”, one of the organizers International Folklore Festival “Skamba skamba kankliai”. She has received two prestigious national recognitions in Lithuania—the Jonas Basanavičius award (2002) and the National Prize for Culture and the Arts (2021).

**Eglė Gelažiūtė-Pranevičienė** (Institute of Lithuanian Literature and Folklore)

## **Fundamentality of Traditional Cultures in Contemporaneity: Glimpse to a Theory of Ontological Lack**

Traditional local cultures today are consciously or unintentionally used in various fields, acting through different expressive means, through constant and indissoluble interactions, ending in diverse outcomes. In this paper, a case of Lithuanian today's music scene will be taken into consideration as an example of the continuity of ethnic culture functioning as a source, as a mode of being, and as a fundamental yet not obvious state of consciousness. Even though there are many reasons for that, which will also be discussed, this time, the main focus goes to the question of lack in the society of abundance, the ontological lack thus appearing to be one of the main reasons for turning to traditional cultures.

These and related matters will be considered with the approach of phenomenological anthropology while considering both music and interviews with the artists.

**Eglė Gelažiūtė-Pranevičienė** is a Ph.D. student and a music artist working in the fields of musicology and phenomenological anthropology. While using various interdisciplinary measures she focuses on the live continuity of traditional Lithuanian culture in different contemporary musical forms, assessing both musical and experiential shifts.

**Daniele Buccio** (Italy)

## **On the Destiny of Mikalojus Konstantinas Čiurlionis's (1910) and Juozas Pakalnis's (1947–1948) Lithuanian Pastoral Symphonies**

The subject of the submitted research focuses on a particular aspect of the broader relationship between traditional Lithuanian singing and the classical instrumental music in the 20th century. Čiurlionis was among the initiators of this particular direction in the history of Lithuanian music; his absorption of traditional stylistic traits starting from the second half of the first decade of the century ended up pervading the same avant-garde compositional research, merging with it inseparably. In the two drafted movements of the unfinished Second Symphony, "Lithuanian Pastoral", among his later pages contained at the end of Čm 16, Čiurlionis intended to develop ideas already collected in 1907 in the concluding sections of the *Stworzenie świata* within a symphonic guise that sees in the Beethovenian

reference an indispensable model. Their reconstruction offers points of view of capital importance for the understanding of the musical thought of the author over the last years of his life.

Juozas Pakalnis's composition, his Symphony No. 1, composed between 1947 and January 1948, also remained in an unfinished state. It is very likely that Pakalnis, also by virtue of his activity as a conductor, was aware of Čiurlionis's previous work and that he drew inspiration from it. These two works seem to represent the only two Pastoral Symphonies in the history of Lithuanian symphonic music; they were composed in the first half of the century and their unfinished fate leaves open new possible solutions for completion or for understanding the reasons why composers of the following decades did not follow up on this idea. The pastoral character is conversely vividly represented in numerous chamber compositions that span a good part of the second half of the 20th century. Historical investigation of the traditional compositional style and of the use of traditional techniques in the compositional practice of their time can shed light on their significance for composers of our time who intend to engage in analogous compositional paths.

**Daniele Buccio.** After graduating in piano performance and composition, Daniele Buccio (Verona, 1980) received the title of Ph.D. in Musicology at the University of Bologna with a dissertation on the history of Gestalt psychology in the musical domain. From 2011 until 2017, he has been a teacher of piano and score reading for composers at the "Santa Cecilia" Conservatory of Music in Rome. In 2016, he was awarded the DAAD short-term research grant to pursue a research project at the Musikhochschule Lübeck and in 2020 he was awarded a research grant by the Paul Sacher Stiftung Basel. He is currently a member of the board of the Association "Ivan Wyschnegradsky" in Paris. In 2010, he published the recording *Dettagli e ritagli*, 69 piano pieces dedicated to him by Luigi Verdi. He recently researched on, and publicly performed piano works by Mikalojus Konstantinas Čiurlionis, Ivan Wyschnegradsky, Igor Miklachevsky, Marina Scriabine. In 2022 he performed the complete Lisztian transcriptions of Beethoven's symphonies and in May 2024 he performed the complete Ludwig van Beethoven piano sonatas.

**Aistė Vaitkevičiūtė** (Lithuanian Academy of Music and Theatre)

## **Resonances of Bells in Vocal Ethnopractices and My Piece *I Ring This Bell* (2022–2024)**

The resonance of bells has enchanted people in different cultures for centuries. We can find many traces in folklore that testify to the bell as a particularly rich sensory experience. We will therefore focus our attention on those folkloric expressions that somehow reflect the acoustic nature of bells: mainly onomatopoeic phenomena

as well as particular musical expressions. Ethnographic material undoubtedly suggests a great variety of linguistic and musical reflections of the sound of bells in different cultural regions. Nevertheless, a portion of universality is undeniable (mostly in onomatopoeic expressions of the bell sound across different languages, as well as in the phenomenon of *Schwebungsdiaphonie*). It is most likely dictated by the acoustic nature of bell-like objects, which is more or less universal. The study of culturally diverse vocal reflections of the bell sound has become the main source of inspiration for my piece *I Ring This Bell* for vocal ensemble, instrumental ensemble, and bell and chime installation (2022–2024). In my presentation, I will show that by collecting linguistic and musical material from various ethnicities (with a greater focus on Lithuanian and Balkan), the piece paradoxically reflects both the diversity and universality of ethno-based expressions related to the sound of bells.

**Aistė Vaitkevičiūtė** is a Lithuanian composer and researcher of a young generation. In 2022, she was awarded a doctoral degree (DA) for her thesis “Perceiving Categories along the Timbral Continuum: Compositional Potentials” at the Lithuanian Academy of Music and Theatre. From 2016, she is a co-editor of the annual peer-reviewed journal *Principles of Music Composing*. Aistė Vaitkevičiūtė’s interests are not limited to compositional issues, but encompass such fields as cultural studies and aesthetics. She has a bachelor’s degree in Cultural History and Anthropology of Vilnius University.

**Vytautas Germanavičius** (Kaunas University of Technology, Lithuania)

## **Comparing Lithuanian Folk Scales with Historical Temperament Systems in Lithuania and USA**

The abandonment of natural intervals in the equal temperament system of the 20th century resulted in the loss of the sonic quality of the musical instruments, which influenced the changing sonority of composers’ musical works. It could be argued that the 12-TET equal temperament has also influenced Lithuanian traditional tunings, but my recent research (2022) on Lithuanian traditional vocal and instrumental music has shown that the 12-TET temperament is not widespread. The idea of this project is to identify the origin of one of the essential features of Lithuanian folk music—microtonality—and its links (similarities and differences) with the unequal temperament systems of Europe (meantone and irregular temperament systems) and the Middle East (Turkish, Arabic). It is hypothesised that the European tuning systems of the 16th to 20th centuries influenced Lithuanian folk music and its tuning system through the spread of Christian music

(especially organ music), coming to Lithuania from Italy and Germany, and on the other side, Lithuanian folk music interaction was influenced by the music of non-Christian cultures of Karaims, Tatars and Jews—Arabic and Hebrew music tradition that have existed in Lithuania since the Middle Ages. The novelty and relevance of the idea of this research lies in the comparison of the intervals of the traditional Lithuanian unequal tunings found in audio archives in Lithuania and the USA with the European and Middle Eastern unequal temperament systems, in order to identify the degree of identity and differences of the interval distances.

**Vytautas Germanavičius** (b. 1969) is a Lithuanian composer, researcher at the Faculty of Social Sciences, Humanities and Arts of Kaunas University of Technology, research fellow at the Centre of Excellence of the Lithuanian Academy of Music and Theatre, and vice-chairman of the Lithuanian section of the ISCM (International Society for Contemporary Music).

The researcher's areas of interest include micro-intervals and tunings of the scales of Lithuanian traditional vocal and instrumental music. Studied in Vilnius (Lithuanian Academy of Music and Theatre, 1989–1996), San Francisco (MFA Mills College, 2003–2005, Fulbright Scholarship), Helsinki (Sibelius Academy of Music, 2019, Erasmus Doctoral Internship). In 2022, Germanavičius was awarded a scholarship from the Research Council of Lithuania for PhD study results. Vytautas Germanavičius' post-doctoral project (2024–2026) has won EU support (Research Council of Lithuania).

The results of the research of Lithuanian folk music scales so far have been published in the scientific journals *Lithuanian Musicology* (Lithuanian Academy of Music and Theatre, No. 22), *Mikrotöne: Small is Beautiful* (Mackinger Verlag, Austria, 2023, 2024), [www.academia.edu](http://www.academia.edu), and presented at the international scientific conferences in Vilnius (2020), Odessa (2020), Taipei (2021), Salzburg (2021–2023), New York (2024).

He was a recipient of the UNESCO-Aschberg Bursary for Residency at the Banff Centre for the Arts (Canada, 2000), a resident at the Visby International Composers Centre (Sweden, 2001), the Nida Arts Colony (2016), and the Cité Internationale des Arts (Paris, 2019).

The influence of neo-romanticism, minimalism and microtonality is considered as a special feature of Germanavičius' music. Since 2021, the composer has been integrating the results of his research—building integrated micro-tonality, natural tunings, paying special attention to the timbre spectrum of sound—into his compositions. The composer's music has been performed by prominent orchestras, ensembles and soloists at many international festivals of contemporary music in Europe, North America and Asia.

# (Re)interpretations of *Ethno-* in *Contempo*: Searches, Influences, Syntheses

Chair: dr. Andrius Maslekovas, dr. Aistė Vaitkevičiūtė

SESSION

2

**Ben Lunn** (Royal Conservatoire of Scotland / St. Andrew's University, UK)

## ***Symphony for me Marras: Towards a North-East Symphony***

Within Britain there are numerous communities, regions, and identities of varying character and curiosity. But within the realm of classical music, North-East England, sits bizarrely adrift. Though figures like Charles Avison, Dame Sarah Connolly, and Sir Thomas Allen show that music is to be found in the region—despite arguably having no clearly identifiable musical culture.

In folk music, the Northumberland pipes give a distinct flair and sound which separates it from the brash Great Highland Bagpipe, and even the similarly curious Uilleann pipes. Similarly, the folk melodies like *When the Boat Comes in* or the various ballads of Tommy Armstrong, the pitman poet, emphasise there is music in the region. Within this circumstance the question arises; what does a symphony from this region sound like?

In this paper, Ben Lunn will introduce his work *Symphony for me Marras* which was composed in 2022 for the Durham Brass festival. The symphony, arguably the first symphonic work of its kind, and its quest for regional identity. The paper will explore the historic and contemporary socio-political concerns of the region, as well as reflecting the linguistic and geographical elements too. From this exploration and discussion, we will come to understand the unique quality of the region as well as how exploration of regional identity can evoke intriguing musical results.

*'Ben Lunn puts his beloved birthplace Sunderland on the musical map', -*  
Linton Stephens, BBC Radio 3.

*'His work extends the palette of sounds that can be brought into contemporary classical music, redefining both modern composition and concert-hall inclusion', -*  
Alan Morrison, Rhinegold.co.uk.

**Ben Lunn** has forged himself a unique position within the new music landscape. As a composer, Lunn's music reflects the material world around him, connecting to his North-Eastern heritage or how disability impacts the world around him or his working-class upbringing. Alongside this, he has become renowned for his championship of others, which have seen him creating unique collaborations with musicians from across the globe and developing unique concert experiences and opportunities for others.

**Jan Bielak** (Academy of Music in Wrocław, Poland)

## **Adhan, Tarab and Songs. On the Orient of Karol Szymanowski**

The Oriental current is one of the most intriguing aspects of Karol Szymanowski's music. Researchers argue about its nature and extent, taking different positions towards it. While some point to a direct and deep connection with Arab music (Witghman, Janicka-Stysz) and Middle Eastern culture (Chylińska, Tomaszewski), others question not only its importance in the evolution of the composer's style (Dąbrowski), but also the very fact of its existence (Żerańska-Kominek). The biographical data provide arguments for both sides—Szymanowski took a keen interest in Middle Eastern civilisation, but not in its music. As a result, the problem of the actual extent and specific manner in which Arab music influenced the Polish composer's work remains unresolved.

This paper proposes an answer to this research question. Its aim is to prove—by means of the *tarab*—the inspiring role of the *adhan*, which Szymanowski listened to during his travels to North African countries. For this reason, I will present my own concept of *adhan* transcription and, based on it, a classification of the four most important features of Arab monodic musical thinking, which will then be comprehensively shown in selected songs by Szymanowski from the years 1914–1918—the period when the Oriental trend predominated. The choice of this genre is not accidental, since the other aim of the paper is to show that it was specifically in the songs that the birth, development and culmination of the described trend took place. Finally—and this is the third objective—Szymanowski's Oriental exoticism will be described in the context of the formation of his identity, understood as artistic fulfilment and homosexual sublimation.

**Jan Bielak** is a lecturer at the Academy of Music in Wrocław. He holds degrees in Music Theory and Conducting—both of which he completed with distinction. In 2023, he received an academic grant for realising the artistic creation project entitled *Songs of Karol Szymanowski. Development of a complete monograph and its international promotion* under the first edition of the programme 'Pearls of Science', organised by the Ministry of Education and Science. He held the post of resident conductor at the Józef Wiłkomirski

Sudecka Philharmonic Orchestra in Wałbrzych in the 2023/2024 season under the Conductor-in-Residence programme, organised by the National Institute of Music and Dance. He participates in academic conferences in Poland and abroad. He publishes among others in *Kwartalnik Młodych Muzykologów* and *Notes Muzyczny*.

**Olha Myronenko-Mikheishyna** (University of Bristol, UK)

## **Musical Time in Witold Lutosławski's Works from the 1960s and 1970s and its Connection with Polish Musical Folklore: a Reconstruction of the Composer's Work**

Musical time is an area of musical composition, that was for Witold Lutosławski a constant source of searches and innovative solutions—artistic, aesthetic, philosophical, compositional and technical. All aspects of musical time (compositional, aesthetic, philosophical) are revealed in different ways through the score text of the composition, the text of the concert performance, the text of the audio recording, conversations with the composer, performer, listener. Each of these layers of musical time amazingly forms a single wholeness, all elements of which require multifaceted investigation. My research is devoted to compositional time in Witold Lutosławski's music and the issues of the methodology of the non-metrical time. In this presentation, I would like to present the results of my source research, the main aim of which was to reconstruct the pre-compositional stages of Witold Lutosławski's work on temporal organization. This research is based on the study of the compositional drafts from the 60s and 70s, stored in the archive of the Paul Sacher Foundation. Also, I would like to present some results of the surveys conducted among the listeners of Lutosławski's music, in order to reveal the peculiarities of the listener's perception of musical time.

**Olha Myronenko-Mikheishyna**, PhD, is a displaced honorary research associate at the University of Bristol and a holder of the Paul Sacher Foundation Scholarship (2024—the research project on Witold Lutosławski's drafts and manuscripts). She is a multiple laureate of academic scholarships and awards for the most promising students of musicology during her studies at the Ukrainian National Tchaikovsky Academy of Music. The main field of Olha's research is Lutosławski's creative work of the 1960s–1990s from the viewpoint of temporal organization, as well as the development of the new analytical approaches to the non-metric stylistic systems of rhythm. The ideas of her studies are reflected in the articles and the doctoral thesis *Temporal organization of Witold Lutosławski's Works in the 1960s–1990s: Innovative Solutions and Their Theoretical Comprehension*.



**Paula Șandor** (Cluj Napoca Music Academy, Romania)

## **Romanian Folklore: Transfer and Reinterpretations in Transylvanian Contemporary Music. The Cluj School of Composition**

The importance of the Romanian folkloric vein in the shaping of the modern school of composition was fully confirmed in the work of composer George Enescu, who achieved in his own music a synthesis of elements of national culture and European techniques. This is even more innovative as it implied overcoming a striking incompatibility between the monodic-modal characteristics of the local folklore and the international circuit of classical music.

The obvious contrast between the colour of Romanian folkloric modalism and the norms of the Western idiom of the time proved to be, in the end, style generative. Later generations of composers, supported by increasingly specialized research in the field of ethnomusicology, were to integrate into their own works the determining characteristics of the autochthonous tradition, including modal language, the free *parlando-rubato* style, monodic character, dancing or swaying rhythms, archetypal elements (such as the *ison* or the *bi-tertial* chord), timbral effects of specific instruments (alpenhorn, whistle, semantron), without excluding contemporary or even avant-garde techniques adopted in the rest of Europe.

At the confluence of tradition and modernity, the Cluj school of composition (located in the capital of Transylvania) was formed, with the composer Sigismund Toduță, an important promoter of local folklore, as its mentor. His last disciple, the composer Adrian Pop (b. 1951), like other representatives of the Cluj circle, shaped his own style in accordance with the sources of inspiration and the intended artistic message, turning to the resources of the autochthonous heritage, to the original aesthetic contributions of contemporary Romanian music (heterophony, spectralism, etc.) as well as to Western techniques (such as texturalism, aleatorism). His choral, chamber and symphonic works present successful fusion of Romanian Ethno- in Contempo.

**Paula Șandor** is a scientific researcher at the National Academy of Music “Gheorghe Dima” in Cluj-Napoca, Romania. She graduated the Musicology program of the same institution, obtaining her PhD title in 2020 (*summa cum laude*), following the defence of the thesis *The Chamber Oeuvre of the composer Adrian Pop* (later published under the title *Stylistic Aspects in the Chamber Music of Adrian Pop*). Paula Șandor’s musicological activity has been manifested, over time, through her presence at national and international scientific events—such as *Stylistic directions in contemporary music creation* or *Memory of the stage—music rewritten* (organized within the International Festival “Sigismund Toduță”, Cluj-Napoca, Romania), *The Science of Music—Excellence in Performance* (Brasov, Romania),

*International Music Therapy Symposium* (Cluj-Napoca), The *AEC Annual Meeting for International Relations Coordinators 2023* (Leuven, Belgium)—through publications in specialized journals as well as through the coordination of large-scale projects, the most recent being *IncluMusic—Increasing skills for building more inclusive conservatories* (KA220-HED-80543879) initiated in 2022.

**Gvantsa Ghvinjilia** (Tbilisi State Conservatoire, Georgia)

## **Synthesis of Ethnic Rituals and European Traditions in Sulkhan Nasidze’s Symphonic Triptych: A Study of National Identity and Universal Themes**

Among the Georgian composers who deeply expressed the aesthetic and philosophical aspects of ethnicity in their music, Sulkhan Nasidze, a representative of the 20th century’s ‘sixties’ generation, stands out as one of the foremost. His symphonies are rooted in the synthesis of Georgian archaic ethnic elements of folk rituals and European Romanticism, as well as twentieth-century musical traditions. Nasidze was particularly interested in reviving the features of Georgian folk music and archaic rituals within a modern compositional framework, thus expanding the cultural boundaries of Georgian music. These ethnic rituals became significant because they encode universal human dilemmas—such as the antinomy of life and death, which remains perpetually relevant. It was the philosophical dimensions of these rituals that captivated the composer’s attention.

The focus of this research is Nasidze’s symphonic triptych (“Pirosmani”, “Passione” and “Dalai”).

“Pirosmani” is dedicated to a solitary artist, isolated from society, whose inner spiritual experiences unfold against the backdrop of Tbilisi’s multi-ethnic musical environment.

In “Passione”, the composer seeks to draw an emotional and visual parallels between the mourning and burial rituals of the mountainous regions of Georgia and the European Passion genre. Since this ritual was traditionally performed by a male choir, the composer revives it by incorporating a male chorus into the symphony. To enhance the emotional atmosphere of mourning, Nasidze employs traditional elements of ethnic expression from the Eastern Georgian mountains’ region, such as the recitative style and the modes of local songs.

In the final part of the triptych, Nasidze aims to convey the funeral ritual of Tusheti, a mountainous region of Georgia, traditionally performed on the anniversary of a person’s death. The folk tradition of responsorial singing between

the mourner and a unison chorus is symbolically reimagined by Nasidze in symphonic dramaturgy as the alternation of different orchestral groups. By blending the characteristics of national mountainous folk music with the musical traditions of Baroque and Romanticism, Nasidze seeks to interpret the national tradition within the broader context of European musical heritage.

This research examines how Nasidze synthesizes ethnic music with European composing principles in general. It focuses on two main aspects: (1) exploring which layers of ethnic culture are relevant to a 20th-century composer, and (2) analyzing how elements of ethnic music and folk traditions can be integrated, transformed, and reinterpreted in modern composition. Since Nasidze's Symphonic Triptych has not been studied in this context before, the article offers new insights. Using historical and comparative research methods, the research concludes that ethnic elements are central to Nasidze's style, providing a sense of belonging to the traditional heritage of his country.

Nasidze is interested in national rituals not merely as ethnic material but as a means of exploring the universal human concerns of life and death embedded within them, in the context of the reality of his era. By integrating ethnic culture into the context of his epoch, he gave greater global significance to local phenomena. By synthesizing elements of both ethnic and European music, Nasidze develops his unique, distinctive compositional style.

**Gvantsa Ghvinjilia** is a musicologist, Ph.D., Doctor of Art Studies, and Associate Professor at the Tbilisi State Conservatoire (Department of Music History). She is a member of the Academic Council and the head of the dissertation board at the Tbilisi State Conservatoire. Additionally, she is a member of the Georgian Composer's Union and a guest senior lecturer at Shota Rustaveli Theatre and Cinema Tbilisi State University. She served as a jury member for the Tsinandali Awards in 2022. Ghvinjilia has received scholarships from Zakaria Paliashvili and the President of Georgia. From 2006 to 2013, she was the PR manager and head of the literary department at the Tbilisi Zakaria Paliashvili Opera and Ballet State Theatre. From 2021 to 2023, she participated in the Erasmus+ Mobility exchange program in Belgium, France, and Poland. She has delivered public lectures in Georgia, Belgium, Poland, and Ukraine and is frequently invited as a speaker on Georgian television and radio programs. Ghvinjilia also works as a music critic for periodical publications in Georgia. She is an active participant in national and international conferences. Her scientific interests include eco-music; religion and music; transhumanism and music; multimedia hybrid musical genres; interdisciplinary studies; the European integration of Georgian music; Soviet ideology and music.

**Sanna Iitti** (Finland)

## **Klezmer Influences in Clarinet Concerto by Kimmo Hakola**

My paper examines influences of klezmer music in Finnish composer Kimmo Hakola's (b. 1958) Clarinet Concerto (2001). I shall suggest that Hakola continues in the footsteps of 19th- and 20th-century Orientalists, constructing an imaginary East in musical terms. I shall reveal that his approach to klezmer music is fictitious and highly stylized. He invokes aspects of klezmer clarinet playing and develops scalar passages that suggest Middle-Eastern influences. But his constructions are always original inventions instead of quotations of real klezmer music and his treatment is that of a Western exoticist.

Hakola's concerto involves four movements instead of the traditional three. It builds on an effective dramaturgy and the form is characterized by clear-cut sections. The orchestration is block-like. Hakola's scales for the clarinet feature augmented seconds, and his harmonies are at times tonal. This is the case in the slow section of the concerto's fourth movement, which is entitled *Khasene*, a Yiddish word that means "wedding".

I shall reveal aspects about the ways in which the composer develops the sense of Jewish nuptials by his music and shall discuss the ways in which he uses the clarinet and taped voices in creating the sense of Jewish folk celebration. I shall examine Hakola's stylistic influences in the concerto and shall suggest that besides klezmer music these include jazz ballad, Mozart's Clarinet Concerto and Béla Bartók's Concerto for Orchestra. I shall also discuss Hakola's concerto's place in the composer's output and shall compare it with his other pieces that contain exotic traits such as *loco* for solo clarinet and the Clarinet Quintet.

Hakola's klezmer invocations could be characterized as a tribute to the compositional possibilities of the clarinet, whose player he makes improvise and urges into virtuosic displays. The composer's inventions include the blending of bird song imitations by the solo clarinet with full orchestral texture and the effective use of the harp and percussion instruments. I shall assess the nature of Hakola's exoticism in terms of examining writings by John M. MacKenzie, Ralph P. Locke and Edward Said. I shall propose that Hakola's modernist Orientalism is imbued by a Romantic undertow, something that makes his music appealing and easy to listen to.

**Sanna litti** (PhD) is a Finnish musicologist. She graduated from New York University and has carried out her research in the USA, Germany and the U.K. besides Finland, Greece and Sweden. Dr litti is a specialist of the vocal music of the long 19th century. Her research revolves around Lied and opera in tandem with feminist criticism and cultural history of music. She has also explored issues in the field of music iconography.

Dr. litti's publications include books entitled *Reflections on Opera, Faith and the Orient* (Beau Bassin: Lambert Academic Publishing, 2018 [2016]) and *The Feminine in German Song* (New York: Peter Lang Publishing, 2006). She is currently an independent scholar.

# Ethnic Consciousness in Contemporary Approaches

Chair: dr. Paula Şandor, dr. Ben Lunn

SESSION

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**Małgorzata Maria Kaniowska** (University of Silesia in Katowice / Faculty of Arts and Educational Science / Poland)

## Thomas Fortmann and his Musical Universe

The presentation aims to highlight the profile and work of Thomas Fortmann, a Swiss composer who uniquely combines diverse musical traditions to create unique sonic universes. He is a unique figure in the contemporary music scene, combining various styles, techniques, and philosophies in his work. He began his career in the 1970s as a pop and rock songwriter, finding success as a hitmaker for artists such as Udo Lindenberg and Alexis Korner. At 26, Fortmann surprisingly abandoned this commercial world to devote himself entirely to classical music. His oeuvre is characterized by a remarkable diversity, influenced by his in-depth study of music theory, including the works of Hindemith and Schoenberg, and by his fascination with ancient Greek music, Gregorian chant, and anthroposophical teachings.

In the mid-1980s, Fortmann settled in Tuscany, where he founded the Accademia Amiata and organized the 'Toscana delle Culture' festival, promoting dialogue between art forms and culture. His best-known works, such as the 'Oratorio Francese' and the 'Pythagorean Symphony', reflect his deep interest in music's philosophy, mathematical symbolism, and its ability to combine tradition and modernity. Fortmann aims to abolish opposites in his compositions, combining structure with vitality and logic with sensuality, making his music a unique expression of contemporary sensibility.

Drawing on his experience with rock, jazz, ethnic and classical music, Fortmann creates unique 'musical universes' in which the diverse concepts of modernity blend harmoniously while creating an original and unique musical language. His work

also exemplifies the integration of art and life, as highlighted by numerous international projects such as the Clazz Festival, where classical music meets jazz.

Drawing on his extensive experience in rock, jazz and classical music, Fortmann creates works that harmoniously combine diverse concepts of modernity. His compositions are not mere 'crossovers'; they are original expressions of contemporary musical sensibility, where structure and vitality, logic and sensuality are not mutually exclusive but coexist in perfect harmony.

This presentation will chart the evolution of Fortmann's work, showing how his musical universes reflect a synthesis of tradition and innovation and how his unique approach to composition enriches the contemporary musical landscape.

**Małgorzata Maria Kaniowska**, Ph.D. Hab, Associate Professor at the University of Silesia, conductor, composer, music theorist, cultural animator, certified teacher. Founder and artistic director of the "Camerata Impuls" orchestra, with which she has realised many concert and phonographic projects at home and abroad. She has participated in many international and national festivals, including the Laboratory of Contemporary Music (Warsaw), the "Warsaw Autumn" Festival, the International Festival of Viennese Music (Wrocław), the International Festival of Chamber and Organ Music (Leżajsk). Between 2007 and 2011, the artistic director of the Wiesław Ochman Jubilee Concert Series was inaugurated in London (2007). She was a Creative director and conductor of the "Festive Academic Concerts" in 2015–2016 at the University of Silesia in Katowice.

The album 'Ryterband—The Journey,' in the recording of which she participated as conductor with the fantastic pianist Anna Kijanowska, received the Sélection ClicMag! of the French magazine ClicMag and the 'Global Music Award'—'Gold Medal—Best of Show.'

She was the originator and co-organiser of the 1st International Scientific Conference "Biblical Motifs as Source of Inspiration for Artists of the Turn of the 21st Century" (2019), a participant in many national and international scientific conferences in music academies in Łódź, Wrocław, Kraków, and abroad, e.g., in Latvia, Lithuania, Ukraine, Israel, and Portugal.

Author of several chapters and monographs in the area of didactics and conducting interpretation, published, among others, in the publications of the Music Academy: in Łódź, Wrocław, Vilnius ('Principles of Music Composing'), Jan Długosz Academy (now Jan Długosz University in Częstochowa), the University of Silesia in Katowice, Daugavpils University, B. Grinchenko in Kyiv, the Association of Polish Chamber Musicians and IGI Global (London).

She has lectured on interpreting Polish contemporary music at, among others, Evora University (Portugal) and the College of Music Mahidol University in Bangkok (Thailand). Organiser and originator of many educational events for children and young people. She is co-author of the booklet of children's creative work entitled "The Piano or the Game of Texture" and creator of, among others, the composition "Hejnał Miasta Bytomia" (Bytom City Bugle) on the occasion of the 750th anniversary of the city's foundation.

Her interests also include creative interactions between sound and image. Among other things, she is the author of the sound for a series of 3D animations by Professor Małgorzata Łuszczak entitled 'Spring' and 'Summer' from the series 'Four Seasons of Life' (presentation during the 13th Asia Forum on Graphic Science (AFGS 2021), organized by the Hong Kong Polytechnic University, China).

**Nana Amowee Dawson** (University of Cape Coast, Ghana)

## **The Interplay of Genres: Redefining Ghanaian Music through Ethno-Contempo Fusion Across Generations**

This paper explores the dynamic interplay between ethnic and contemporary music genres by analyzing an innovative composition by two Ghanaian musicians. By blending traditional Ghanaian highlife and hiplife with contemporary rap and drill, the musicians create a unique soundscape that reflects Ghana's evolving musical landscape and transcends generational divides. This fusion offers a compelling case study of how genre boundaries can be redefined in the modern era. Highlife and hiplife have historically served as important cultural expressions in Ghana, rooted in the country's rich musical traditions. Highlife originated in the early 20th century, and hiplife, emerging in the late 20th century, represents the confluence of local and global influences. In contrast, rap and drill are contemporary genres that have gained international prominence, characterized by their distinctive rhythms, lyrical styles, and production techniques. Integrating these genres into a cohesive composition illustrates a profound interaction between the ethno- and contempo realms.

The paper employs the conceptual framework of cross-genre composition to analyze how traditional and modern elements are harmonized. Theoretical insights from interculturalism illuminate how this musical fusion engages with issues of cultural identity and generational discourse. The methodology of collaborative musicking provides a lens through which the joint creative process of the musicians is examined, while Philip Tagg's analytical model is used to dissect the technical aspects of the composition. The analysis reveals that this genre-blending challenges traditional genre conventions and offers a novel approach to addressing contemporary themes such as the pursuit of wealth and the uncertainties of hard work. The resulting music resonates across different age groups and cultural backgrounds, respecting Ghanaian musical heritage and embracing global contemporary trends. This paper highlights the innovative ways musical genres intersect and evolve, contributing to the ongoing discourse on ethnicity and modernity in music composition.

**Nana Amowee Dawson** is an ardent devotee of African music, entwined with the world of intercultural artistic exploration. Graduating from the University of Cape Coast, Ghana, in 2015, where he earned a master's degree in music theory and composition, he now sets his sights higher with an ambitious pursuit of a PhD in the same realm. Driven by a deep-seated commitment, his academic journey is guided by a profound mission—to celebrate and uplift the rich mosaic of African musical arts, transcending boundaries



and empowering communities through enlightening scholarship. Drawing inspiration from the heart of Africa's cultural heritage, Nana Amowee is resolute in unearthing the intrinsic musical treasures ensconced within, fostering creativity, and nurturing knowledge-sharing from the grassroots upwards. As an esteemed music tutor at the illustrious Ghana National College, nestled within the historic Cape Coast, he imparts his vast expertise, igniting a musical fervour within his pupils and shaping a generation of harmonious visionaries. Fuelled by an insatiable thirst for musical excellence and an unwavering reverence for Africa's bountiful legacy, Nana Amowee Dawson emerges as a steadfast custodian and fervent advocate of its musical heritage. With each resounding note and soul-stirring composition, he leaves an indelible impression, captivating hearts and inspiring a profound appreciation for the richness of African musical expression.

**Jonas Jurkūnas** (Lithuanian Academy of Music and Theatre)

## **Piece and Paper: The Case of Robotic Folk's Album "Volume One"**

This paper explores the main concepts and genesis of an album "Volume One" of my solo electronic music project Robotic Folk through the paradigms of human folklore and hypothetical robotic folklore. The album consists of eleven tracks, each one is a miniature study of a certain musical element taken from folk music, such as: form, texture, tuning, rhythm, timbre, improvisation, chance operations. Reflecting various musical traditions in addition to contemporary electronic music composition and sound design principles, Volume One attempts to bridge a sonic gap between human ancestral sonic practices and hypothetical non-human sonic practices and cultural identities.

The subtitle of the album is artefacts of human intelligence in robotic folklore. Thus, on the first hand stating a hypothetical situation of robots exploring the remains and archetypes of human culture in their programming codes. Created in 2022, just before the boom of artificial intelligence in musical technologies. Nowadays the post-human aspects encoded in the album became even more relevant. Each track is based on a physical model of a vibrating string generated by computer, becoming a quasi leit-timbre of the whole album. Traditional folk instruments are partly replaced by sampled, modelled sound objects. The result is an amalgam of the organic and the artificial.

This paper delves into the conceptual approaches of merging Cycling74 Max software with elements of O. Messiaen's musical language, as well juxtaposing independent patterns following the tradition of Lithuanian multipart singing of *sutartinės*. Several performance aspects are presented live. The overall concept

of Robotic Folk has a double-sided explanation: on one hand it is a hypothetical folk music that robots play, on the other—the human folk music that is made or has become robotic. The former deals with the emerging novel technological archetypes, the latter explores the digitization of human folklore continuum. Thus, certain philosophical underpinnings resurface.

**Jonas Jurkūnas** is a composer keen on discovering and exploiting very different layers of musical creativity, from academic to pop and incidental music. Genre-wise, his creative portfolio includes chamber and orchestral pieces as well as electronic music, multimedia and interdisciplinary projects. “Robotic Folk” is solo experimental electronic act.

**Desislava Dobрева** (Institute of Arts Studies, Bulgarian Academy of Sciences)

## **Practices in the Bulgarian Ethno Pop Music**

In the paper I will touch on several of the sub-themes of the conference. The purpose of my presentation is to formulate and demonstrate a modern approach to folk culture, based on Bulgarian music. I will use examples from my own work as a composer, arranger and singer to show different aspects of contemporary practices.

First of all, I proceed from the fact, that there is the concept of a “global history of music” (see Reinhard Strohm), which is interpreted as the existence of a global musical, sound vocabulary, which is distributed in different parts of the world. Therefore, I accept the concepts of local and global folk art as parts of this global sound fund.

Secondly, it is obvious that every musical product is the result of sound and intonation mixtures. This refers to the Bulgarian authentic ethnic culture and to the modern Bulgarian pop culture, which does not ignore the folk heritage, but on the contrary, uses features from it. Ethnic elements are aggressively explored and exposed in everyday life—in the fashion industry, in politics, in local delicacies, as well as in the music industry. Many examples can be given to support the ethnic wave in popular music, but the main question is how folklore or authentic ethnic music works together with the means of expression of professional Western music.

Thirdly, I will pose the question of how archaic music-making, folklore functions in modern musical thinking and perception, what are the ways to approach this music, left far behind in the past of our society, to today's tastes and modern sensibility. On this occasion, I will present two possible approaches to folklore heritage: the first, I would call the choice of signs; he selects only individual attractive ele-

ments of the folk style and immerses them in arrangements of Western stylistics foreign to them; I would call the second approach comprehensive, in which the spirit of the artifact, its overall effects, subjects are preserved, but are updated in their entirety. I will focus on the second approach, in which I myself have extensive experience as a musician, composer, arranger and singer.

As a result: I will try to prove with examples, the adaptations of folk tunes/ lyrics in a new sound context helps preserving these same tunes/lyrics and the folklore and traditions altogether. When using recognizable patterns/modes, the new interpretation brings life to old, forgotten and maybe difficult to understand or express themes, makes them much easier to assimilate and appreciate, as well as easy to sing and listen. Thus, the folklore is not just for communities of a specific ethnicity or for the high-educated but selective academic audiences. I will use examples of my own work.

**Desislava (Desi) Dobрева** is a well-known singer and a TV host in Bulgaria with multiple concerts in Bulgaria and abroad. Desi graduated from the National School of Arts “Dobri Hristov” in Varna, Major: Classical Piano. In 2005 she graduated from the National Academy of Music “Prof. Pancho Vladigerov”, Sofia, with two master’s Degrees—Pop and Jazz Singing and Musical Pedagogy. In 2007 Desi graduated from Berklee College of Music, Boston, USA, as a Bachelor in Voice Performance. As an excellent student her name was entered in the annual almanac of the USA: The National Dean’s List 2006.

Desi became famous with her participation as a lead singer in the nightly TV show “Slavi’s Show” and as an author and a TV host of the Bulgarian National TV’s show “Night Flight”. Being a lead singer of Ku-Ku Band and Slavi’s Show, she sang along with such stars as Manhattan Transfer, Dream Theater, Glenn, David Coverdale, Joe Lynn Turner, BOND, Incognito, Zucchero, Al Bano, Goran Bregović, Ishtar, Army of Lovers, Lou Bega, Moloko, to name a few.

Dobрева has participated in multiple projects such as: the spectacles “The Mystery of Enyovden” and “The Circus” with “National Art”, “The Legend” of Lili Ignatova, “The Comics” (bTV), the “National Guards Orchestra” and the “Bulgarian National Radio”, “Balkan-Sky” with Theodosii Spasov, “Bulgaria’s Got Talent” (bTV), “The Voice of Bulgaria” (bTV), “Kato Dve Kapki Voda” (Nova TV; Original show—“Tu cara me suena”), “Muzika Bezkraini” (Bulgarian National TV), Desi’s author project “Ludo Mlado”, presenting Bulgarian folklore in a new modern vision; and others. She has worked with such talents as the cosmic voice Valya Balkanska, Ivo Papazov-Ibryam, Neshka Robeva, Slavi Trifonov & Ku-Ku Bend, Ishtar, The Mystery of the Bulgarian Voices, “Filip Kutev” Ensemble and many others.

Desi has performed at such prestigious stages as the legendary Royal Albert Hall and Astoria Hall (London, UK), as well as at the so-famous jazz-club Blue Note (New York, USA), Mann Auditorium (Tel Aviv, Israel), Copernicus Theater (Chicago, USA), Harvard University, Regent Theatre and Berklee Performing Center (Boston, USA), National Palace of Culture (Sofia, Bulgaria), Arena Armeetz (Sofia, Bulgaria), National Stadium “Vasil Levski” (Sofia, Bulgaria). She has sung also in Russia, Italy, Slovakia, Switzerland, Germany, Greece, Turkey, Malta, Belarus, Lithuania, Czech Republic, Romania, Macedonia, China, as well as yearly tours in the USA and Canada. She has worked as a vocal teacher in the National Academy of Music “Prof. Pancho Vladigerov” and many times has been

a jury member of musical contests. Desi has also taken part in Varna's Drama Theatre "Stoyan Bachvarov" as an actress and vocalist. Dobрева, together with associate professor Valya Manolova, is an author of a music manual for kindergarten (2013). In 2021 Desi wrote her book "Personal & Tasty" containing 87 author's recipes, along with 87 personal stories.

Desi Dobрева has received many awards both at Bulgarian and international contests. Desi is the first official Good Will Ambassador of the campaign "Bulgarian Youth Delegate" 2010/2011 to the UN. As a representative of the Bulgarian Cultural Center in USA and throughout her career as a musician, Desi has been actively promoting Bulgarian culture across Europe and USA.

Currently Dobрева is a PhD student at Institute of Art Studies at Bulgarian Academy of Sciences, Sofia, Bulgaria.

**Mantautas Kruckauskas** (Lithuanian Academy of Music and Theatre)

## **AI Assisted Composition as a Parallel of Collective Ethno-Consciousness in Contemporary Composition**

The conception of ethnos in contemporary music often draws from traditional markers of identity, rooted in cultural specificity. With the recent emergence of generative AI assisted music composition, new parallels emerge that obscure the edges between individual and collective creation and challenge the understanding of authorship and the "ego" of the creator that evolved throughout the 19th and 20th centuries. This paper explores how AI technology, used for music composition in various ways, mirrors the process of ethno- (collective) composition, tapping into the collective unconscious, cultural memes, and/or archetypes shared across human experience and distinct musical traditions.

By exploring AI's ability to assimilate vast datasets and generate new material by introducing entropy/diffusion into algorithms, we witness how it can evolve from synthesized cultural influences, blending and reshaping them into new combinations. Such principle reflects the underlying basis of human creativity, which has always been built upon collective memory and the constant transmission and escalation of ideas. As a result, AI-assisted compositions may reflect a new form of ethnos (and ethos): one not limited to regional or time-period traditions but shaped by artificially interconnected collective consciousness.

The discussion explores AI's potential role in echoing musical traditions, particularly those that are structurally based on ethnic principles (such as heterophony, monody, etc.), and how the fusion of these traditions in computer-assisted composition opens new creative and aesthetic possibilities. We also address how the

collective musical subconscious encoded in AI's output might parallel the evolving nature of ethnos in the 21st century, positioning AI as a modern vessel in the ever-evolving interaction between globality and locality.

By drawing on examples of my recent experimentation with generative AI-assisted compositions and their relationship with traditional ethnic music practices, this paper offers a conceptual reassessment of ethnicity's place in modern composition. Finally, it also considers how AI-generated music can serve as both a unifying and segregating force in the global music landscape and its transcendence.

**Mantautas Krukauskas** (b. 1980)—composer and sound artist, teacher at the Department of Composition of Lithuanian Academy of Music and Theatre in Vilnius, where he is also a co-founder and Head (since 2016) of Music Innovation Studies Centre, academic lab for studies, art and research, with a focus on music technology, innovation in music and music education, interactive arts, immersive media, and interdisciplinarity. His compositions, including chamber music, sound art and other works, music for theatre and dance productions have been performed in Lithuania, Austria, Germany, France, Canada, USA, and other countries. Professional profile also includes electronic music performance and work within creative industries sphere with music production and arrangement.

Mantautas Krukauskas has been actively involved in diverse field of activities, including coordination and management of international artistic, research and educational programmes. His interests comprise interdisciplinarity, creativity, music and media technologies, and a synergy of different aesthetic and cultural approaches.

**Marius Baranauskas** (Lithuanian Academy of Music and Theatre)

## **Structural Elements of the Gamelan Orchestra. Contemporary Approach**

In order to understand the principles of the gamelan orchestra, and to be able to apply them in creative practice, we need a special method of orchestral analysis, common criteria that can be used to reveal the essential features and principles of orchestras of different types and cultures. By using a common analytical tool, we can more easily compare orchestras with each other, anticipate the possibilities of their interaction, and see them in the context of different orchestral cultures. This study reveals a new approach to the structure and principles of the gamelan orchestra, based on the system of structural elements of the orchestra. As a result of this analysis, we are able to establish a number of important principles.

The structural unit of the gamelan serves as a model for the entire composition. *Balungan*, the structural-melodic core of the orchestra, could be seen as a structural unit. Unlike the symphony orchestra, the gamelan has a comprehensive structural unit that is divided both vertically (layered with the help of instrumental groups and textures) and horizontally (given a musical form) in the process of composition. Such a structural unit has the characteristics of a macro-unit and is seen through one main musical parameter—the melodic line. The instruments of this orchestra are grouped according to their musical function, so that the entire orchestra can be divided into standard, unchangeable groups. The relationship between these groups is one of functional complementarity. The interplay between groups is determined from the beginning and maintained throughout the work. The functional distribution of the instrumental groups determines the layering of the texture according to its function. The texture is layered in a hierarchical manner, beginning with the most important layers and ending with the superficial, decorative ones. The overall timbre of the gamelan is dominated by metallic percussion instruments, which provide timbre stability. The temporal distribution of the orchestral structure is also very stable and almost unchanging. This brings us to the main principle of the organization of the gamelan orchestra, which can be formulated as *orchestra as a dissemination of a melodic core*.

The paper goes on to discuss all the major aspects of the above-mentioned features and principles and suggests their systematic relationships.

**Marius Baranauskas** (b. 1978) is a composer, associate Professor of orchestration and composition in Lithuanian Academy of Music and Theatre. He has gained increased recognition in the past decade, especially after he was awarded 3rd Prize at the Toru Takemitsu Composition Award in Japan for the symphonic composition *Talking*. He studied composition in 1996–2002 with Prof. Rimantas Janeliauskas at the Lithuanian Academy of Music and Theatre, and continued his post-graduate studies at the same Academy in 2003–2005. In 2004–2005 he studied composition in Lyon Conservatoire (CNSMD de Lyon).

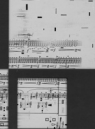
His music is performed and commissioned by the biggest festivals all over the world: “ICSM World Music Days”, “Dark Music Days” (Island), Drezden Contemporary Music Days (Germany), “Nordische Musik” Saarbruecken (Germany), “From Avant-garde to Nowadays” (St. Petersburg, Russia), DOCK Art Center, Berlin, etc.; as well as the biggest Lithuanian festivals: “Gaida”, “Jauna muzika”, “Iš arti”, “Pažaislis Festival”, “Th. Mann Festival”. Pieces performed by: Sinfonietta Leipzig (Germany), ensemble “Les Temps Modernes” (France), ensemble “Melos Ethos” (Slovakia), Latvian Radio Choir, Kammerensemble Neue Musik Berlin, Lithuanian National Symphony Orchestra, Lithuanian State Symphony Orchestra, Slovenian Radio and Television Orchestra, Tokyo Philharmonic Orchestra and a great number of smaller ensembles and soloists.

Baranauskas received a number of awards for his compositions. In 2004, he was awarded 3rd Prize at the Toru Takemitsu Composition Award in Japan for the symphonic composition *Talking*. His electroacoustic piece *NUNC* was cited as the best Lithuanian electro-acoustic composition of the year 2003. *The Molten Thought* (for symphony orchestra) was awarded as the best Lithuanian orchestral piece in 2006 and *Alrediph* (for tam-tam and symphony orchestra) in 2020. He was also awarded as the best Lithuanian theatre composer of the year 2006.

Coordinator of the annual International Music Theory Conference “Principles of Music Composing” since 2005. Assistant editor of the annual scientific peer-reviewed journal “Principles of Music Composing”. He is the author of several scientific articles.

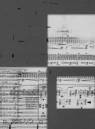
**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI**

Teorija ir praktika



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI**

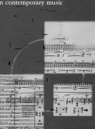
Tarp etno- ir techno-



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI**

perimamos ir atnaujintas  
baudakineje muzikoje

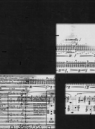
**COMPOSING PRINCIPLES:**  
continuity and innovation in  
contemporary music



**Muzikos komponavimo  
principai.**

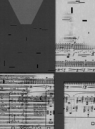
Istorinis sklaidos aspektai

Principles of Music Composing:  
Aspects of Historical  
Dispersion



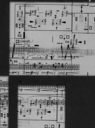
**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
kūrybos procesas

**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Creative Process



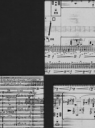
**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
ciklo fenomenas

**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Phenomenon of a Cycle



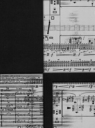
**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
muzikos tekstas

**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Musical Text



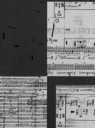
**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
muzikos archetipai

**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Musical Archetypes



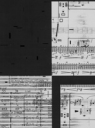
**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
orkestras  
kaip fenomenas

**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Orchestra as a  
Phenomenon



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
sakralinė muzika


**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Sacred Music



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
laikinis romantizmas  
ir šiuolaikinė muzika

**XI**

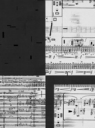
**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
National Romanticism  
and Contemporary  
Music



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
muzikos ir  
vizualiosios menų sąsajos

**XII**

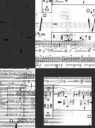
**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Links between  
Music and  
Visual Arts



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
ritmo fenomenas

**XIII**


**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
The Phenomenon  
of Rhythm



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
sonorizmas

**XIV**


**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Sonorism



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
melodijos fenomenas

**XV**


**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Phenomenon of Melody



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
XX a. antrasis pusė –  
XXI a. pradžia

**XVI**


**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
The Second Half  
of the 20th  
and the Beginning  
of the 21st Centuries



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
ratio versus intuitus

**XVII**


**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
ratio versus intuitus



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
ritmo audulizmas  
link komponavimo

**XVIII**


**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Links between Audulation  
and Composing



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
orkestras  
intuitivizmas  
kontekstinis

**XIX**

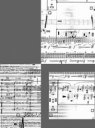
**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Orchestra in  
Contemporary  
Contexts



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
teleologinis  
fenomenas

**XX**

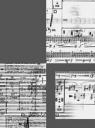
**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Phenomenon  
of Teleology



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
kūrybiškumo  
fenomenas

**XXI**

**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Phenomenon  
of Creativity



**MUZIKOS  
KOMPONAVIMO  
PRINCIPAI:**  
komunikacijos  
aspektai

**XXII**

**PRINCIPLES  
OF MUSIC  
COMPOSING:**  
Aspects of  
Communication

