

INSIDE THE COMPOSING PROCESS: THE MEANINGS OF CREATIVE STAGES AND THEIR INTERCONNECTIONS

JURGITA VALČIKAITĖ-ŠIDLAUSKIENĖ

PhD Student, Lithuanian Culture Research Institute

<https://orcid.org/0009-0007-2967-2141>

<https://doi.org/10.61215/MA/2025.vol.2.iss.1.01>

Abstract

This article focuses on the process of musical composition and the avenues for identifying distinct stages within the context of 20th-century theories of creativity and the creative process (e.g., Wallas, 1926; Rossman, 1931; Osborn, 1952; Koberg and Bagnall, 1971; Fritz, 1991). The possibility of segmenting the composition process into phases is considered, the analytical basis of which is the study of precompositional (sketch) material. The expression of creative thought is inherently dependent on the individuality of the creator; thus, universally applying existing models of creativity is limited by the risk of subjective interpretation, particularly when relying on the specific sequence of stages proposed by any one theory. Given that most theories of the creative process are formulated based on research in psychology, philosophy, and related fields, they often exhibit recurring structural and conceptual patterns. I propose a combination of these models as a potential means of identifying compositional phases that directly correlate with the creative evolution of a selected composer's work.

Keywords

music, creativity, process, compositional phases, sketches.

Bibliography

1. "Bisociation." *Merriam-Webster.com Dictionary*. Merriam-Webster. Accessed June 30, 2025.
2. <https://www.merriam-webster.com/dictionary/bisociation>.
3. Agon, Carlos, Moreno Andreatta, Gérard Assayag, and Stéphan Schaub. "Formal Aspects of Iannis Xenakis' 'Symbolic Music': A Computer-Aided Exploration of Compositional Processes." *Journal of New Music Research* 33, no. 2 (2004): 145–59.
4. <https://doi.org/10.1080/0929821042000226744>.
5. Albert, Robert S., and Mark A. Runco. "A History of Research on Creativity." In *Handbook of Creativity*, edited by Robert J. Sternberg, 16–36. Cambridge: Cambridge University Press, 1999.
6. Amabile, Teresa M. "What Does a Theory of Creativity Require?" *Psychological Inquiry* 4, no. 3 (1993): 179–81.
7. Arieti, Silvano. *Creativity: The Magical Synthesis*. New York: Basic Books, 1976.
8. Bent, Ian. "The 'Compositional Process' in Music Theory 1713–1850." *Music Analysis* 3, no. 1 (1984): 29–55.

9. Besada, José L., Anne-Sylvie Barthel-Calvet, and Cristóbal Pagán Cánovas. "Gearing Time Toward Musical Creativity: Conceptual Integration and Material Anchoring in Xenakis' *Psappha*." *Frontiers in Psychology* 11 (2021): art. 611316. <https://doi.org/10.3389/fpsyg.2020.611316>.
10. Chanan, Michael. *Musica Practica: The Social Practice of Western Music from Gregorian Chant to Postmodernism*. London: Verso, 1994.
11. Csikszentmihalyi, Mihaly. *Creativity: Flow and the Psychology of Discovery and Invention*. New York: HarperCollins, 1996.
12. Damböck, Christian, ed. *Influences on the Aufbau*. Vienna Circle Institute Yearbook 18. Cham: Springer International Publishing, 2016.
13. Forsth, Leif Runar. *Naujas praktinis mąstymas*. Vilnius: Eugrimas, 2014.
14. Headlam, David. "Sketch Study and Analysis: Berg's Twelve-Tone Music." *College Music Symposium* 33/34 (1993–94): 153–67. Accessed June 1, 2025. <https://symposium.music.org/index.php/33-34/item/2104-sketch-study-and-analysis-bergs-twelve-tone-music>.
15. Heinrich, Falk. "Bisociation of Artistic and Academic Approaches in Problem-Based Projects." *Journal of Problem Based Learning in Higher Education* 6, no. 1 (2018): 88–105.
16. <https://doi.org/10.5278/ojs.jpblhe.v6i1.1949>.
17. Huovinen, Erkki. "Theories of Creativity in Music: Students' Theory Appraisal and Argumentation." *Frontiers in Psychology* 12 (March 25, 2021). <https://doi.org/10.3389/fpsyg.2021.612739>.
18. Jamalavičiūtė, O. "Justina Repečkaitė: 'Muzikos rašymas – kaip kodavimas'." *Muzikos antena*, June 21, 2018. Accessed June 6, 2025. <https://muzikosantena.lt/2018/06/21/justina-repeckaite-muzikos-rasymas-kaip-kodavimas/>.
19. Kaffemanas, Raimondas. *Mąstymo psichologija*. Šiauliai: Šiaulių universiteto leidykla, 2001.
20. Kim, Steven H. *Essence of Creativity: A Guide to Tackling Difficult Problems*. New York: Oxford University Press, 1990.
21. Koch, Heinrich Christoph. *Musikalisches Lexikon*. Frankfurt am Main: August Hermann der Jüngere, 1802.
22. Koestler, Arthur. *The Truth of Imagination*. London: Hutchinson, 1977.
23. Kovaleff Baker, Natasha. *The Aesthetic Theories of Heinrich Christoph Koch*. London: Routledge & Kegan Paul, 1977.
24. Lucas, George R. "Alfred North Whitehead." *The Stanford Encyclopedia of Philosophy* (Spring 2019), edited by Edward N. Zalta. Accessed June 26, 2025. <https://plato.stanford.edu/archives/spr2019/entries/whitehead/>.

25. Mattheson, Johann. *Das Neu-eröffnete Orchestre*. Hamburg: B. Schiller, 1713.
26. Mazzola, Guerino, Joomi Park, and Florian Thalmann. *Musical Creativity: Strategies and Tools in Composition and Improvisation (Computational Music Science)*. Heidelberg: Springer, 2012.
27. Mednick, Sarnoff A. "The Associative Basis of the Creative Process." *Psychological Review* 69, no. 3 (May 1962): 220–32.
28. <https://doi.org/10.1037/h0048850>.
29. Mickis, Sigita. "Kūrybingumo fenomeno muzikos kompozicijoje tyrimo teorinis modelis." *Lietuvos muzikologija* 18 (2017): 46–62.
30. Nagy, Zvonimir. "The Apperception of Musical Creativity: Performance as Ritual, Composition as Self Realization." *Creativity Research Journal* 27, no.1 (2015): 68–75. <https://doi.org/10.1080/10400419.2014.961784>.
31. Nevels, Daniel L. "Music Software in the Compositional Learning Process." *Graduate Theses and Dissertations*, 2018.
32. Osborn, Alex F. *Applied Imagination*. New York: Charles Scribner's Sons, 1953.
33. Papalia, Diane E., Cameron J. Camp, and Ruth Duskin Feldman. *Adult Development and Aging*. New York: The McGraw-Hill Companies, Inc., 1996.
34. Piirto, Jane. "The Creative Process as Creators Practice It: A View of Creativity With Emphasis on What Creators Really Do." In *Perspectives in Gifted Education: Creativity*, vol. 5, edited by N. L. Hafenstein, K. Haines, and B. Cramond. Denver: Institute for the Development of Gifted Education, Ricks Center for Gifted Children, University of Denver, 2009.
35. Ritchey, Tom. "General Morphological Analysis: A General Method for Non-Quantified Modelling." Adapted from a paper presented at the 16th Euro Conference on Operational Analysis, Brussels, July 1998. Accessed June 9, 2025. <https://www.swemorph.com/pdf/gma.pdf>.
36. Ritchey, Tom. "Outline for a Morphology of Modelling Methods: Contribution to a General Theory of Modelling." *Acta Morphologica Generalis* 1, no.1 (2012): 1–20. <https://www.swemorph.com/amg/html/amg-1-1/amg-1-1.html>.
37. Rossman, Joseph. *The Psychology of the Inventor*. Washington, DC: Inventor's Publishing, 1931.
38. Runco, Mark A., and Ivonne Chand. "Cognition and Creativity." *Educational Psychology Review* 7, no. 3 (September 1995): 243–67.
39. <https://doi.org/10.1007/BF02213373>.
40. Schoenberg, Arnold. *Fundamentals of Musical Composition*. Edited by Gerald Strang, with the collaboration of Leonard Stein. London: Faber and Faber, 1967.

41. ScienceDirect Topics. "Geneplore Model." *Elsevier*. Accessed June 26, 2025. <https://www.sciencedirect.com/topics/psychology/geneplore-model>.
42. Sulzer, Johann Georg. *Allgemeine Theorie der schönen Künste*. Leipzig: Verlag von Georg Joachim Göschen, 1774.
43. Torrance, Ellis Paul. "The Nature of Creativity as Manifest in Its Testing." In *The Nature of Creativity*, edited by Robert J. Sternberg, 43–75. Cambridge: Cambridge University Press, 1988.
44. Vinacke, William E. *The Psychology of Thinking*. New York: McGraw-Hill, 1953.
45. Wallas, Graham. *The Art of Thought*. New York: Harcourt, Brace and Company, 1926.
46. Wertheimer, Max. *Productive Thinking*. New York: Harper, 1945.
47. Whitehead, Alfred North. *Process and Reality*. Edited by David Ray Griffin and Donald W. Sherburne. New York: Free Press, 1978.