

## Foreword

This publication is a collection of articles of scientific and artistic research, which are based on the presentations made at the 18th international conference of music theory “Principles of Music Composing: Links between Audiation and Composing”. The conference took place in Vilnius on 13–15 November 2018. It was organized by the Lithuanian Academy of Music and Theater and the Lithuanian Composers’ Union. Around twenty musicologists and composers from Lithuania, Poland, Serbia, the United Kingdom, Germany, the United States of America, Russia and Ukraine presented their research at the conference. The articles in this collection are divided into three subthemes.

**Subtheme I. Audiation and Compositional Process: Theoretical and Technological Perspectives.** Audiation is a primary manifestation of a composer’s relation with sound and the source of all peculiarities of compositional process. The authors reflect this subtopic in a variety of different angles: according to Bert Van Herck, audiation is a part of creative process. He discusses the parallels between the means by which a composer employs sound in order to create a meaning and the nature of audiation of sound, as well as compositional approaches (such as process, form etc.). The research by Roger Redgate focusses on the analytical audiative process, which is being introspectively described as a) the primary comprehension of sound, b) its meaningful development and c) the dialogue between auditory and notation. A scientific tandem formed by Aleksandar Kontić and Miloš Zatkalik tackles audiation as an expectation, or prolongation, which according to them, is a subconscious ability to represent sound without it physically being present. This ability is deeply rooted in the mentality of both, the listener and the composer and is irreplaceable in compositional process. This paper employs a number of psychoanalytical concepts and thus creates interdisciplinary ties between musicology and psychoanalysis. Rimantas Janeliauskas addresses the archaic relation with sound and spontaneous archetypical compositional patterns that emerge in the music of nationalist composers of the 20th century. Sigitas Mickis strives to systematize various strategies of audiation of rhythm that allows the individuality of the composer to unfold.

**Subtheme II. Audiation Tendencies and their Manifestation in Contemporary Music.** By analyzing different musical elements (such as pitch, timbre, interval, structure, etc.) the authors here reveal audiative tendencies and peculiarities of contemporary music. Božena Čiurlionienė addresses the evolution of the audiation of tritone (prohibition versus apotheosis), which inspired a number of new compositional approaches, systems and processes. Raimonda Žiūkaitė discusses the manifestations of audiation-less manipulation of triads inspired by a neo-Riemannian approach in Lithuanian contemporary music. Andrius Maslekovas tackles transmodal relations between musical parameters (pitch and sound quality) and a consequential fusion of their audiative patterns in contemporary music. Aistė Vaitkevičiūtė investigates the polarization of fractionation and fusion of the structures in the audiation of timbre in contemporary music. Martin Vishnick offers ways to upgrade a pedagogical approach to audiation, which would help to understand new morphologies of classical guitar as well as properly familiarize with the extended techniques. Maja Bosnić explores a rather new field – technology-assisted audiation. In her paper she addresses the means of implementing technology in various stages of audiation; she also explains the role of various technology-related solutions in the works and creative processes of her own and other composers.

**Subtheme III. Audiation Aspects in Relation to Creative Evolution and Style.** It is safe to assume that individual style could not exist without audiation, therefore the authors here delve into personal stylistic aspects of individual composers. In his analysis of post-tonal music by Arnold Schoenberg, Stephan Lewandowski, alongside the directly comprehensible musical surface, discovers a deep layer, which emerges into our aural perception only after completing its set analysis. Mark Konewko delves into the stylistic unity of Oliver Messiaen, which is formed by relations between audiation, improvisation and synesthesia. Alastair White employs the concepts by Jacques Lacan for his analysis of Michael Finnissy’s “Verdi Transcriptions” in order to explain the phenomenon of “trans cultural reaudiation”.

We would like to conclude this brief introduction with an observation: the articles in this issue can be divided into two main categories – scientific (theoretical) and more practice oriented. Even though no clear boundaries are present, we would like to conditionally discern the articles that stand out in their theoretical value (authors: Bert Van Herck, Roger Redgate, Aleksandar Kontić and Miloš Zatkalik, Rimantas Janeliauskas, Sigitas Mickis, Božena Čiurlionienė, Andrius Maslekovas, Aistė Vaitkevičiūtė, Stephan Lewandowski, Mark Konewko, Alastair White) and the ones that shine with their practical (artistic) insights (authors: Raimonda Žiūkaitė, Martin Vishnick, Maja Bosnić).

We hope that Volume XVIII of “Principles of Music Composing” will be popular with the readers and will attract attention of those who are interested in contemporary music and audiation. All comment and criticism are welcome. On behalf of the editors, I thank all who contributed to the preparation and publication of this volume.

Prof. Dr. Rimantas Janeliauskas  
*Translated by Andrius Maslekovas*