

Foreword

This collection of scholarly articles is a periodical aimed at raising, researching, and comprehending fundamental questions of music composing. The 20th volume of *Principles of Music Composing* is focused on the subject of teleology. This term usually expresses the purposefulness of the compositional process (gr. *τέλος*—purpose). The phenomenon of teleology reaches the peak of its actualization alongside the stage of evolution of tonal music and turns into a complicated stated along its demise. In this volume, a number of scholars address various teleological challenges of contemporary music. Authors from Canada, Lithuania, Poland, Serbia, Spain, UK, and USA have contributed to this publication.

Selection of articles relies on the three basic criteria: (a) only papers of the highest quality show up in the journal; (b) individual topics must correspond to the overall subject of the particular issue; (c) authors address a dedication of a volume. At least two of the listed criteria have to be met in order to qualify for publication.

The articles of the collection are divided into three important subthemes.

Subtheme I: Theoretical Aspects of Teleology. Here the authors discuss the relevant theoretical and interdisciplinary questions and challenges of composition. Miloš Zatkalik juxtaposes musical teleology with phenomena of worldview (philosophical, scientific). The scholar compares the process of teleology with the Newton's laws and classical thermodynamics, and rethinks these connections in the light of philosophical ideas of Deleuze, Leibniz and Spinoza. Zatkalik expresses a fundamental idea: contemporary “extramusical” principles in contemporary music no longer produce autonomous analogies of worldview (metaphors, models), but are constantly folding, unfolding, refolding their potentials.

It is reasonable to assert that the narrative that shapes teleology in tonal music is directly dependent on the harmonic plan. According to the observations by Roger Redgate, after the demise of the tonal system, harmonic plan was replaced by the formal structures that initially led the composers towards serial technique and later—to much more complicated structures, that not only govern the material, but form as well. The author discusses this hierarchical system of formal structures, its influence on the new approaches on the process of listening and the process of composition. Redgate illustrates these new approaches with the examples by Webern, Boulez, Ferneyhough and himself.

Jimmie LeBlanc approaches the relationship between teleology and musical form from a perspective of Deleuzian materialist ontology. The author investigates how the two main principles (*the virtual* and *the actual*) can lead us to a different approach to teleology, he discusses the possible teleological relations between *the virtual* and *the actual*, and how they affect our understanding of musical form. It seems that eternal ontological components serve the author as an easily operable tool to explain the teleological phenomena that are far beyond his choice of a classical sonata (Beethoven's Sonata for violin and piano No. 9, Op. 47), but stretches into the realms of contemporary music.

According to Edson Zampronha, teleology of music is not a musical piece itself (nor is the musical text, R. J.), it happens in the mind of the listener. The mind transforms what it hears into what is intelligible, according to the ideas of similarity, directionality, and reduction. The author asserts that these three ideas epitomize the process of understanding, which is a key for analyzing the teleology of both classical and contemporary music. Zampronha's position provokes us to think about teleology as a worldview phenomenon, a composer's choice that happens prior to any sonic event.

Subtheme II: Teleological projects in contemporary music. The papers in this chapter illustrate the changes of the phenomena of teleology, which are attributed to the decentralization and demise of the tonal system. Agata Krawczyk juxtaposes two symphonies by Hanna Kulenty: No. 1 and No. 3. By doing this, she defines the key difference between the teleological projects of the two: the former features a dynamic process of events, while the latter presents a trance-like repetitive state. However, these teleological differences, according to the author, do not form a binary opposition, but rather function within a single spectrum of teleological approaches.

Canon approaches to music genres (genotypes), which carry traditional models of teleology, and their exposition to the twelve-tone technique (both serialist and non-serialist approaches), are in Gražina Daunoravičienė's scope. The musicologist examines the most prolific compositions by Lithuanian Composer Eduardas Balsys (Symphony-concerto “Dramatic Frescoes”, oratory “Don't Touch the Blue Globe”, opera “Journey to Tilsit”). After a thorough research, the author unravels a very characteristic trait of Balsys' works: a hard-to-solve contradiction between “genotypic canon” and twelve-tone technique, which is left open to the individual interpretations.

Svetlana Barkauskas presents the piano quintet by Vytautas Barkauskas and discusses the way that the composer managed to employ a plethora of traditional and modern composing techniques, without renouncing the essential tonal functions. It seems that this particular circumstance evoked the need of complementary manifestation of teleological narrative. Tonal factor aside, the composer employs a constant development of the register, timbre and dynamics, as the entire structure of the piece is based on an ascension from the low strings to the highest register of piano *al niente*. The author of this paper attributes this teleological approach to the program idea of the composition.

Rimantas Janeliauskas continues his researches of timbral texture (see *Principles of Music Composing*, XIX). He further elaborates on the idea of teleological dynamization, which is integral with the archetypes of timbral texture (antiphonal, responsorial, heterophonic, and bourdon). The research is oriented towards the processes of dynamization of timbral texture, which stimulated the establishment of a new approach to audition. This new approach significantly transformed the composer's relation with the sound, namely from pitch-oriented to timbre-oriented relation. The ideas presented in the article are illustrated with the excerpts from compositions by the composers of the 20th century.

For his composition for the string orchestra *Bloomy Ice*, Vytautas Germanavičius uses scales with micro-tonal variations, which are characteristic to Lithuanian ethnic music. These scales define the soundscape of the composition without sacrificing neither the purpose-driven processuality, nor the equilibrium of musical form.

Subtheme III: Teleological alternatives beyond the narrative. Here the authors address the *probabilistic* (undetermined), or, in contrary, the *totally programmed* (determined) approaches to teleological process.

Martin Vishnick discusses instrumental improvisation and points out the potential of the probabilistic approach to redefine the sound profile of a morphology, and alter its teleological potencies that are carried from the determined approach to teleology.

Thomas Metcalf presents graphical space as a metaphoric stimulus for musical teleology. Author discusses the phenomenon of pixelation, which he employs in his own compositions in a variety of ways, in order to construct the teleological strategies. It is worth mentioning that the relationship between music and teleologically oriented graphical space seems to be of an undeterministic nature.

Rima Povilionienė presents the manifestations of multidimensional *glissando* in the works of Lithuanian composers. She analyzes works by Šarūnas Nakas, Justė Janulytė and Rytis Mažulis, where *glissando* is used not as a singular element of the texture, but as a compositional technique. Here the composition *Solipse* for cello and 31 sound tracks by Rytis Mažulis stands out, where the performer becomes a part of a computer-like process. It would be curious to juxtapose the particularities of such “narrative” with a historically distant idea of Baroque music automatons.

The main chapters are followed by a **supplement**, in which Nico Schüler presents a more universal adaptation of principles of teleology in a seemingly infinite space of methodologies of music analysis. The author advocates the adaptation of Werner Stegmaier's *Orientation philosophy* and discusses its importance not only in the field of musical analysis, but in all research areas. According to Schüler, the process of orientation not only allows the scholar not to get lost in a plethora of methodologies, but also leads to better selections of research objects, hypotheses, goals, etc. It is particularly interesting that Schüler is more concerned about the teleology of analysis itself, rather than the teleology of a musical piece.

We would like to conclude this brief introduction with an observation that the papers in this issue can be differentiated into two main categories. Even though no clear boundaries can be set, we can discern the articles that outstand in their theoretical value (M. Zatkalik, R. Redgate, J. LeBlanc, E. Zamprona, G. Daunoravičienė, R. Janeliauskas) and the ones that shine with their practical (artistic) insights (A. Krawczyk, S. Barkauskas, V. Germanavičius, M. Vishnick, T. Metcalf). Valuable ideas are also presented in the supplement (N. Schüler).

Due to the pandemic, this issue of the magazine comes out a little later than usual. Therefore, the authors of the articles were given an opportunity to update their research with data from 2021.

We hope that the 20th volume of *Principles of Music Composing* will attract attention around the world of those who are interested in the problems of musical teleology. All comments and criticism are welcome. On behalf of the editors, I thank all who contributed to the preparation and publication of this issue.

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