

Summary

Over the centuries in Western music, microtonality has been primarily a theoretical issue that did not enjoy much practical interest. Attitudes towards microtonality have radically changed since the early twentieth century. In the work by Ferruccio Busoni, Alois Hába, Julián Carrillo, or Ivan Wyshegradsky – the classics of the musical avant-garde – microtonality was reinvented and updated as an advanced theoretical concept and a liberating compositional practice. Although the idea of microtonal music as an avant-garde utopia became exhausted by the late 1960s, it encouraged numerous musical practices, from composition and performance to the manufacture of musical instruments. In the contemporary omnivorous culture, microtonality exists on different levels of different musical practices.

This volume is based on the conviction that microtonality is a fundamental change-indicating concept in Western music history. The book focuses on the development of microtonal music in Eastern and Central Europe from World War I to the present. The authors examine how diverse concepts of microtonality have given way to new composition theories and practices in the region, which has long been marginalized in general histories of avant-garde and post-avant-garde music. These scholars hold the view that even between WWI and WWII, microtonal music and its theoretical reflection were outstanding contributions of Eastern and East-Central European composers to the contemporary discourse of avant-garde music. That provoked radical changes in the composition and performance practice of new music and affected several generations, sustaining and transforming early avant-garde insights.

Organized into four sections, the book encompasses a broad interdisciplinary trajectory, combining analytical approaches with historical studies and artistic research. Throughout the volume, our contributors explore the interactions of Central/Eastern European and Western music and musicians as creative forces that illuminated cross-cultural exchange. The first section “Microtonality Versus Microchromatics: Concepts and Contexts” reflects a diversity of issues and approaches addressing microtonal music concepts and practices. It begins with the chapter “Introduction to Microtonal Music” by Lidia Ader, which discloses a study on microtonal music and its phenomenon in different musical spheres. Based on research of new techniques, it revives hidden layouts of the course

of late nineteenth- and early twentieth-century music development. During this observation and analysis the author recalls forgotten works and names and lesser-known scores. She carried out such research in archives of microtonal leaders in Russia, the UK, France, Germany and the Czech Republic. This allowed major centers of microtonal music to be united and it to be analyzed in a general context. The terminological overview includes discussions on the unification of a joint notion, observing such concepts as xenharmony, ekmelic, super-chromatic or ultrachromatic, microdimensional, microchromatic and microtonal music. Discussing the phenomenon of microtonal music as a whole, it is necessary to analyze the numerous prerequisites for the idea of splitting sound into micro-components at the beginning of the twentieth century, to reveal the general cultural and social processes that were the impetus for its development and dissemination, and finally, to pay attention to the parallel experiences of splitting the whole into parts in the second part of the paper. The next observation includes analysis of the evolution of auditory sensations and physical processes accompanying a century of innovation. The key part of the chapter proposes the classification of existing works by systems used in the works. The author introduces basic and applied features with succeeding subdivisions. A short look at the marginal culture of composers who worked in the microtonal field shows some conclusions and reflections on microtonal composers' destiny and the results of their work.

The overview of the contemporary microtonal composition practices is continued in the chapter "Microtonality in Slovenia: The Concept and Its Scope" by Leon Stefanija. Stefanija argues that the history of microtonality in Slovenia is sketched from the first discussions of the topic during the World War I to the second decade of the twenty-first century. When Vito Žuraj (1978), a composer active mainly in Germany, gave a pre-concert talk in Cankarjev dom on March 13, 2015, after he received the highest national recognition, the Prešern's Prize, for his recent work, he commented that today many contemporary composers also write *only* microtonal works. He, among some other composers today, accepted microtonality as a *common* compositional vehicle. The concept had to undergo a thorough redefinition to become a *common* in music after it was reflected publicly for the first time in Slovenia in 1928 by one of the theoretically best-informed composers in Slovenia, Srečko Koporc (1900–1965), and further propagated by the main "opinion maker" of the 1930s, Slavko Osterc (1895–1941), who wrote only two pieces of microtonal music. Namely, although after WWII the concept of a microtonal system was considered a part of the modern aesthetic capital, it was considered but as a consequence (Alojz Gržinič), even as a dead-end (Ivo

Petrić) to romantic chromatism. A more positive attitude toward microtonality came with the growing popularity of electronic music during the 1960s, especially in Slovenia with the generations of composers that were active from the last quarter of the twentieth century (such as Uroš Rojko, Brina Jež Brezavšček, Urška Pompe, Tadeja Vulc, and Nina Šenk, among many others from the younger generations).

In the Stefanija's opinion, microtonality today is a clear sign of composers' rootedness in the avant-garde tradition. However, the artistry emerging out of different aesthetic ideals connected to microtonality has a different meaning today than in the early days of the concept. Two layers of the phenomenon are traced out as crucial. On one side, microtonality was seen as a technical issue enabling an expansion of a musical universe that has been growing in importance generally only after World War II and features as a commonality of sound-art culture today. On the other side, the tectonic shifts in the musical habits within the last century reveal microtonality as a powerful utopian concept with several ideological faces, ranging from the Slavic stream between the wars to the fuzzy concept of making and understanding music today.

In the chapter "From Tone Inflection to Microdimensional Glissando: Observations on Microtonal Manner in Contemporary Lithuanian Music," Rima Povilionienė examines Lithuanian microtonal music in a wider international context. At the beginning of the twentieth century, increasing attempts to produce microtonal music resulted as a response to the rapid changes taking place in the world and a burst of technological innovation. Microtonal experiments prompted the decline and transformation of the 12-tone temperament, introducing such theoretical ideas as *el sonido trece* (Carrillo) and sixth-tones scale (Busoni), bichromatic music (Möllendorff) as well as the rich and refined oeuvres of Wyschnegradsky, Hába, their pupils, and other followers. However, today the description of non-12-tone as well as music of different tuning, including microtonal, is rife with concepts and systematization attempts due to the variety of microtone applications and the highly individualized technological as well as aesthetic approaches by each composer. The chapter collects and examines the cases of microtonality systematization (e.g. bipartite generalization based on observations by Werntz, Denyer, Haas, etc.) in order to highlight the important features of microtonal music composition and to present specific cases in Lithuanian contemporary music that focus on operating with microtones as an expansion of the single tone (unison), shaping the glissando, manifestation of integral microchromatics (cf. ultrachromatics by Wyschnegradsky), and others.

In the chapter “Microtonal Music in Serbia: A Newly (Re)discovered Resource” Miloš Zatkalik rethinks the spread of microtonality in Serbia from the historical and analytical perspectives. Although non-tempered and microtonal intonations abound in Serbian traditional music, both folk and church, microtones were used only rarely by composers of art music, chiefly by a handful of those who studied with Alois Hába. It is, therefore, remarkable that the second decade of the present century saw an eruption of interest in microtonality among younger generations of composers (typically doctoral students). Their primary concern is not so much with microtonal systems of pitch organization, and in the majority of cases microtones are treated as inflections of “regular” pitches, rather than pitches in their own right. Instead, microtones – notated almost invariably as $\frac{1}{4}$ -tones – are generally used with the intention of evoking folk traditions (not only Serbian) or ancient and non-Western civilizations. This is part of an apparently broader tendency of archaization, or more precisely, of incorporating the past into the present.

The research focus of the chapter “Microtonality in the Post-spectralist Context: Microintervalics in the Compositions of Gabrielius Simas Sapiiega and Mārtiņš Viļums” by Simas Sapiiega is the conversion of microintervalics in the music of the second half of the twentieth through the early twenty-first century. The manifestations of the new microintervalics that began to form in avant-garde music stimulated changes in the principles of composition, transformed the established idioms of music, and reconstructed the relationship between the composer and the composition. When looking through the prism of the theory of music and seeking to detail different strategies of compositional techniques employing microintervals, the taxonomic categories of transference, syncretism, and synthesis (cf. Yayoi Uno Everett 2004) are used. Moreover, the place of microchromatics in the composer's reflective consciousness is brought to the foreground as a network of communicative relationships of historical and theoretical heritage. The final and comprehensively consolidating circle of microprocess conversion reveals the compositions affected by the transformation aspect as the most radical oppositions not only in terms of the strategies of the use of microintervals but also of the notional meanings of functionality. To disclose the transformation of microsystems into the ultimate completion of conversion, different compositions by Simas Sapiiega and Mārtiņš Viļums are analyzed using philosophical-aesthetic insights and the methods of analysis adapted to microchromatics.

The second section “Contemporary Practice of Composing and Performing of Music with Microintervals” addresses issues of current microtonal trends in both composition and performance. It provides composers' own reflections

on aesthetic orientations and microtonal compositional techniques presented in the chapters by Agustín Castilla-Ávila (Austria), Zoran Šćekić (Croatia), Rytis Mažulis (Lithuania), and Tomaž Svete (Slovenia). The section begins with the article “Writing Microtones for Guitar” by composer and guitarist Agustín Castilla-Ávila on composing and performing on microtonal guitar. Castilla-Ávila presents the 36-division system he created for ordinary guitar and discusses other ways to get microtones on guitar with reference to his compositions *Caged Music 3* (2006), *Canto de Nezahualcóyotl* (2018), *Dos Sonetos* (2014), *Sakura* (2012), *Tres Momentos Microtonales* (2001), *Tres Tristes Tríos* (2012) and others.

Based on his rich experiences as a composer, innovator, arranger, multimedia artist, and jazz guitarist in the fields of written and improvised music, Zoran Šćekić tackles issues of microtonal harmony. In the chapter “Introduction to the Five Limit Intervals Harmony” Šćekić introduces us to the original harmonic theory he developed in the book *Five Limit Intervals – Theory & Praxis* and creatively tested in his numerous microtonal compositions. The necessity of the new harmonic approach based on microintervals is discussed at length through the harmonic analyses of the Šćekić’s pieces from the open series of compositions *Just Music / Music for piano in five-limit Just intonation* (2015).

In two chapters (“Structural Cycles in My Microtonal Compositions” and “Composing Microtonal Melody”) Rytis Mažulis opens his creative laboratory for composing microtonal music. The composer typically composes by defining cycles of proportional or mensural canons. Dealing with microtonal music, he argues, various problems of composing melody should be considered. The result of the compositional approach and technical means depends on which particular type of linear model is applied. According to Mažulis, there are five main categories of microtonal melodic models: the motif-based structure; the pendulum motion of the melodic line; microphonic contour; the gliding notes technique; and the resulting patterns. All of these models are illustrated with Mažulis’s vocal and instrumental compositions *Sybilla* (1996), *Palindrome* (1996), *Talita cumi* (1997), *ajapajapam* (2002), and *Canon mensurabilis* (2000).

The chapter “Ekmelic Music in Slovenia” by Tomaž Svete sketches the fragments of the ekmelic music movement from the Slovenian perspective. The author shares his experience from creative cooperation with the Austrian Ensemble of New Music (ÖENM / Österreichisches Ensemble für Neue Musik) and International Society for Ekmelic Music (IGEM / Internationale Gesellschaft für Ekmelische Musik) in Salzburg.

The third section “The History of Microtonal Music in Central and Eastern Europe: Alois Hába and His School” focuses on a historical exploration of early microtonality in Central and Eastern Europe, exploring Alois Hába’s microtonal music school and its international reception. In this part of Europe, microtonal experimentation was institutionalized first at the Prague Conservatory, where Alois Hába started to teach on microtonality in 1923. In the 1930s, when in European modern music centers discussion began about the end of experimentation and the search for new paths, the Eastern European microtonalists opposed the musical mainstream. In the chapter “Alois Hába: A Poet of Liberated Music” Vlasta Reittererová and Lubomír Spurný discuss the historical role of Alois Hába as a leading protagonist of the Central European interwar avant-garde that moved between Vienna, Berlin, and Prague. In the authors’ words, Alois Hába’s life and work are important aspects of his creative biography. In the specific context of Czech music, he likewise has the reputation of being an exemplary innovator but is considered to have been strongly rooted in tradition as well. Hába is known primarily as a tireless propagator of microtonal and athematic music, for which his own term was “liberated music.” In this music he added more subtle quarter-fifth-, and sixth-tone intervals to the semitone system and abandoned the traditional treatment of motifs. Hába’s dream of the unlimited possibilities of new music lasted roughly twenty years (1919–1939) and found expression in a series of pieces that oscillate between the diatonic and bichromatic systems. He wanted to introduce the public to the new tonal systems by using newly constructed instruments, and we might see his progress in this respect as a step towards the institutionalization of his own innovations as a composer. Finally, Hába was a tireless organizer who helped to ensure that works of new music were regularly presented in Prague concert halls. Many of Hába’s pieces provoked a great deal of controversy in their time, and the listener today will certainly be able to judge his output (103 opuses) more objectively. Today, we can see Hába’s creative impulses against the background of a broader pattern of cultural history, in which shorter periods of destruction of existing artistic norms always give way to periods of creative synthesis.

The following chapter of the third section – “The Alois Hába School, Jeronimas Kačinskas, and the Beginnings of the Microtonal Music in Lithuania” – by Rūta Stanevičiūtė examines Hába’s creative impulses, which laid the foundations for the modernization of music beyond the great centers of new music in Europe by exploring the beginnings of microtonal music in Lithuania. By the mid-1930s with composers’ massive emigration from Germany and Austria, the position of the Prague school of microtonal music as a milieu of the

musical avant-garde in the international modern music scene and especially in the environment of the ISCM became stronger. At the time, Alois Hába was especially concerned with the broader representation of his school, and he simultaneously managed to promote his own musical doctrine via his pupils' activities in Central and Eastern Europe. In this chapter the author discusses the effort of Lithuanian composer Jeronimas Kačinskas (1907–2005), a pupil of Hába and an outstanding follower of the Czech composer's microtonal school, to institutionalize microtonality. During his study years, Kačinskas became one of the most prominent adherents of the Hába "school" and continued to consistently deploy the quarter-tone system in his works throughout the 1930s. Having returned to Lithuania in 1931, he seized the opportunity to establish a class on quarter-tone music at the Klaipėda Music School and promulgated ideas of microtonal music in his writings. Kačinskas and some fellow musicians founded the music magazine *Muzikos barai* (Domains of Music) in 1932, which often featured articles by the proponents of the quarter-tone and avant-garde music of the time, such as Hába himself, Karel Ančerl, Karel Reiner, and Mirko Očadlák. To effectuate the dissemination of quarter-tone music in Lithuania he co-founded, in 1932, the Society of Progressive Musicians with a group of like-minded composers, which organised the first Lithuanian tour of the famous Czech Nonet the same year. Along with other contemporary pieces, these concerts featured the world premiere of Kačinskas's Nonet (1931–2/1936) written especially for this ensemble, which was later included in the program of the 1938 ISCM Festival in London. Hába regarded Kačinskas's Nonet among the most remarkable accomplishments in the modern music of the 1930s and several times included this work in concerts that represented his school of composition.

However, the abrupt change in political and artistic climate in the middle of the twentieth century precluded the realization of Kačinskas's ambitions to the extent he would have imagined. After many years in emigration, Kačinskas regrettably admitted that Hába's system failed to realize its full potential, his microtonal theory did not receive wider acceptance and was supplanted, as he said, by *musique concrete*. After Kačinskas's emigration to the United States in the aftermath of World War II, for many decades the Nonet has been the only known example of his microtonal music. Relying on the newly discovered autographs of his microtonal works (for example, Concerto for trumpet and symphony orchestra, 1930–1; Trio No. 1 for trumpet, viola and piano, 1933) and scarcely researched archival documents, this chapter argues the originality of Kačinskas's microtonal compositions and examines their international spread in the context of the Hába school.

The fourth section (“Ekmelic Music”) offers two chapters by Franz Richter Herf – the founder of the concept of ekmelic music – and his co-authors, presenting an important historical source of knowledge on the twentieth-century transformation of microtonality. From 1970, Franz Richter Herf and Rolf Maedel became devoted to the research and systematization of microtones. This led to the development of ekmelic music. Herf was the co-founder of the Institute for Basic Musical Research in Salzburg in 1974 and constructed the ekmelic organ using his own design. The chapters “The Presence of Ancient Greek Music in the Today’s Musical Work” and “Microtones,” kindly provided by the International Society for Ekmelic Music (IGEM / Internationale Gesellschaft für Ekmelische Musik), were originally published in the 1970s and 1980s.

This volume presents new research as well as some testimonies on the rich and varied theories and practices of microtonal music in Czechia, Slovenia, Croatia, Serbia, Russia, Lithuania, Latvia, and Austria. Viewed as a whole, this volume is neither a comprehensive nor an exhaustive account on microtonality within the discussed musical cultures. However, individual contributions as well as the whole volume – and this was exactly what the editors were after – encourage further interest and discussion about history and contemporary musical practices involving microtonality, hopefully not only in Central and Eastern Europe.