RCL
Research Council of Lithuania

LIETUVOS KOMPOZITORIŲ SĄJUNGA

International Society for Contemporary Music
Société Internationale pour la Musique Contemporaine
Internationale Gesellschaft für Neue Musik

PARC
Performing Arts Research Centre

LMTA
LITHUANIAN ACADEMY OF MUSIC AND THEATRE

VINAZZER
EUROPEAN PATENT ATTORNEYS
UPC REPRESENTATIVES

The International Symposium "Mikrotöne: Small is Beautiful"

Book of Abstracts

30 September–3 October 2026
Lithuanian Academy of Music and Theatre

Vilnius, Lithuania

GENERAL INFORMATION

INTERNET ACCESS

Wi-Fi is available at LMTA under the name LMTA_Guest with the password *muzikairteatras*.
Free Wi-Fi is available in many public areas of the city.

VILNIUS CITY INFORMATION

Vilnius Tourist Information Centre.
Vilnius City Card, sightseeing tours, Vilnius Tourism app, MP3 audio and audio guides, publications, and more.
For more information, visit: www.govilnius.lt/visit-vilnius

VILNIUS PUBLIC TRANSPORT

Timetables, maps, and more: https://judu.lt/en/
Trafi, m.ticket apps.

The Lithuanian Academy of Music and Theatre, Main Building, Gedimino Avenue 42 (Photo by D. Matvejev)

The Lithuanian Composer' Union Building, A. Mickevičiaus street 29

PROGRAMME

Wednesday, 30 September

LMTA Julius Juzeliūnas Spatial Sound Sphere (Gedimino Ave. 42, Vilnius, 3rd floor)

12:30 Welcome words from Agustín Castilla-Ávila

PRESENTATIONS I (ONLINE)

Chair: Agustín Castilla-Ávila

12:45 **Danilo Alvarado** (BRA): "Microtonality and Performance in the Guitar Quartet Repertoire: A Comparative Analysis of *The Thinker of the Small* by Agustín Castilla-Ávila and *Tuning Exercise No. 7* by Navid Bargrizan"

13:30 **Christian Klinkenberg** (BEL): "Sonascore: Integrating Microtonal Music Notation and Playback in a Contemporary Score Editor"

14:15 **Pantelis Lykoudis** (GRC): "Leroux-Adamek-Lévy: Microtonal Parallels in Homage to Gérard Grisey"

15:00-15:30 Break

15:30 **Luis da Costa** (PRT): "Microtonal Expansions: the Different Techniques in Luís Neto da Costa's Pieces from 2016 to 2021"

16:15 **Ali Balighi** (IRN): "Beyond Tonal Center: Shāhed, Modal Character and Pitch Organization in Microtonal Music"

17:00 **Che** (DEU): "Omnitonality, a Lecture-Demonstration"

17:45-19:00 Break

CONCERT

The Lithuanian Composer' Union (A. Mickevičiaus st. 29)

19:00 **Kai and Andrus Kallastu** (EST): LOOMINE JA LÕPP ("Creation and End")

*Zoom link for the online presentations:
https://liedm.zoom.us/j/8475653277

Thursday, 1 October

LMTA Julius Juzeliūnas Spatial Sound Sphere (Gedimino Ave. 42, Vilnius, 3rd floor)

9:30 Registration

10:00 Welcome words from Agustín Castilla-Ávila, Rūta Stanevičiūtė-Kelmickienė, Vytautas Germanavičius

PRESENTATIONS II

Chair: Agustín Castilla-Ávila

10:15 **Hans-Gunter Lock** (EST): "Some Examples of Vocal Microtonality in Traditional Music of Southern Benin (Africa)"

11:00 **Orlando Zavala Galindo** (MEX): "Toward a Universal System for the Reading and Writing of Microintervals: The Urgency of Standardization in Contemporary Microtonal Practice" (online)

11:45-14:00 Break

PRESENTATIONS III

Chair: Gerhard Bruno Erich Lock

14:00 **Vytautas Germanavičius** (LTU): "Pitch, Pattern, and Perception: Integrating Lithuanian Folk Music, Textile Heritage, and Artificial Intelligence"

14:45 **Agustín Castilla-Ávila** (ESP): "4 Different Microtonal Approaches in the Guitar in *Le Fay*, *Hurrian Song*, *Cerises* and *Annatavindriya*"

15:30 **Ralph Lewis** (USA): "A Manageable Horror: Finding A Personalized Practice While Composing for a Harry Partch Specialist"

Friday, 2 October

LMTA Julius Juzeliūnas Spatial Sound Sphere (Gedimino Ave. 42, Vilnius, 3rd floor)

PRESENTATIONS IV

Chair: Agustín Castilla-Ávila

10:15 **Gerhard Bruno Erich Lock** (EST): "Penrose Tilings and Moments of Symmetry as Principles for STEAM Education and Microtonal Music Creation"

11:00 **Simon Kaplan** (FRA): "The Kaplanophone: A Quarter-Tonal Virtual Keyboard Instrument"

11:45-14:00 Break

PRESENTATIONS V

Chair: Gerhard Bruno Erich Lock

14:00 **Leonid Galaganov** (USA): "The Intonophone: Ready-to-Hand Extended Just Intonation"

14:45 **Richard Whalley** (GBR): "Text Setting, Moss, and False Relations: a Depiction of the Forest for Ensemble in 19 EDO"

15:30 **Dina Kitrossky** (ISR): "Quarter-Tone Piano as a Bridge Between Arabic Maqam and Contemporary Jazz: A Lecture-Recital"

Saturday, 3 October

LMTA Julius Juzeliūnas Spatial Sound Sphere (Gedimino Ave. 42, Vilnius, 3rd floor)

PRESENTATIONS VI

Chair: Agustín Castilla-Ávila

9:30 **Stefan Pohlit** (DEU): "The Microtonal Mandal Santur"

10:15 **Navid Bargrizan** (USA): "Urban Listening in Manfred Stahnke Microtonal Street Music and Harbor Town Love at Millennium's End" (online)

11:00 **Manfred Stahnke** (DEU): "On Tones – Beyond Limits Between Just Intonation and Extended Temperament. An Organ Project"

11:45-14:00 Break

PRESENTATIONS VII

Chair: Navid Bargrizan

14:00 **Diether Soyka** (AUT): "Composition and Recording Techniques in LALASA"

14:45 **Eleni Ralli** (GRC): "Beyond 43 Tones? New Compositional Approaches to the Musikfabrik Partch Instrumentarium"

PRESENTATIONS

Danilo Alvarado

Microtonality and Performance in the Guitar Quartet Repertoire: A Comparative Analysis of *The Thinker of the Small* by Agustín Castilla-Ávila and Tuning Exercise No. 7 by Navid Bargrizan

The growing presence of microtonality in contemporary music has considerably expanded the compositional and interpretative possibilities for the guitar and chamber music ensembles. Within the repertoire of the Kohr Guitar Quartet, works that explore alternative scordatura configurations and pitch divisions beyond the conventional semitone challenge both musical notation and performance practice, requiring new approaches to preparation, listening, and ensemble interaction. This paper presents a comparative analysis of two representative works from this repertoire: *The Thinker of the Small* (2025) by Agustín Castilla-Ávila and *Tuning Exercise No. 7* (2024) by Navid Bargrizan. Based on the performance practice of the Kohr Guitar Quartet, the study examines the distinct compositional approaches adopted by each composer, focusing on their structural and morphological characteristics as well as the specific resources of microtonal writing for guitar quartet.

The analysis considers rhythmic, melodic, textural, and formal aspects of both works, with particular emphasis on the quarter-tone scordatura employed in each composition and the ways these tuning configurations shape musical discourse. The paper also discusses the contrasting aesthetic approaches of the two composers and the implications of their compositional choices for performance practice, including issues of ensemble intonation, the perception of microtonal intervals, timbral balance among the instruments, and rehearsal strategies required for the successful realization of the works.

By comparing two distinct compositional approaches for the same instrumental ensemble, this presentation seeks to demonstrate how different conceptions of microtonality generate unique musical languages and performance solutions. Ultimately, the study aims to contribute to current discussions on the interpretation of the microtonal guitar quartet repertoire by offering both analytical insights and practical perspectives for performers, composers, and scholars interested in contemporary music and the expressive potential of quarter-tone scordatura.

Danilo Alvarado began his guitar studies with his uncle, the Chilean folklorist Héctor Alvarado. Shortly thereafter, he studied harmony and jazz guitar with João Cantiber. Between 2003 and 2010, he refined his classical technique and contemporary music repertoire under the guidance of Professor Carlos Alberto de Carvalho. In 2004, he began his music studies at the Federal University of Rio de Janeiro (UFRJ). During this time, he received an artistic scholarship focused on contemporary music under the supervision of Prof. Dr. Rodrigo Cicchelli. He was awarded prizes in several competitions, including the XXVI Latin American "Rosa Mística" Competition (Curitiba) and the VII Young Talents Selection by AV- Rio (Rio de Janeiro).

In 2011, he completed a master's degree in performance at the Mozarteum University Salzburg (Austria), studying with Prof. Marco Tamayo. In 2019, he began a second master's degree in music pedagogy at the Zurich University of the Arts (ZhDK), studying with Prof. Anders Miolin, and deepening his knowledge of early music with Prof. Eduardo Egüez. His musical training was enriched through masterclasses with renowned artists such as Nora Buschmann, Pablo Márquez, Fábio Zanon, Eduardo Isaac, José Antonio Escobar,

Lorenzo Micheli, Hopkinson Smith, Álvaro Pierri, and Leo Brouwer. As a soloist, he has performed across Europe and South America, and regularly teaches and performs at international festivals.

He is a founding member of the Kohr Guitar Quartet, with which he performs regularly and collaborates with contemporary composers. In 2023, Spanish composer Agustín Castilla-Ávila dedicated the quartet's first original piece, inspired by the ideas of philosopher Leopold Kohr. Since 2019, he has been teaching guitar at Musikum Pinzgau (Austria). And since 2024, he has co-directed the Adema Guitar Association and the Pinzgau Guitar Festival, alongside Barbara Giusto.

Ali Balighi

Beyond Tonal Center: Shāhed, Modal Character, and Pitch Organization in Microtonal Music

This paper investigates shāhed as a compositional and analytical concept for describing pitch salience in modal and microtonal music. The study does not treat shāhed as a privileged or superior note in any absolute sense. Instead, it examines how a pitch may acquire functional prominence through repetition, durational weight, registral placement, return points, local emphasis, and melodic design. From this perspective, shāhed is understood as a contextual feature of musical organization, one that helps shape character without exhausting the full hierarchy of tonal or modal relations.

The discussion begins with Persian and Arabic musical practices, in which modal identity is not defined by scalar content alone, but by patterned behavior among pitches. Within these traditions, melodic recognition depends on how specific tones are articulated, revisited, prolonged, approached, or displaced in time. Shāhed is therefore considered here not as a fixed theoretical label with identical meaning across repertoires, but as a useful point of inquiry into how pitch focus is composed and perceived. This approach allows comparison between related yet non-equivalent modal frameworks while avoiding reductive one-to-one translation of terms.

The paper then extends the concept into contemporary composition, particularly in microtonal and equal-step systems such as 7-EDO. In these environments, where inherited modal categories may not transfer directly, the notion of shāhed offers a way to describe emergent pitch centers produced by compositional process rather than by traditional doctrine. A pitch may function as a shāhed-like center because of its recurring role in formal articulation, motivic structure, timbral reinforcement, or listener orientation.

By bringing together modal practice and contemporary tuning design, the paper proposes shāhed as a flexible compositional tool and analytical lens. Its value lies in clarifying how musical character can be projected through pitch behavior, not only in traditional Arabic and Persian contexts, but also in newly constructed microtonal languages.

Ali Balighi is an Iranian composer, sound designer, and audio engineer whose work explores the intersection of contemporary composition, electroacoustic music, and Persian musical traditions. Currently pursuing his Doctor of Musical Arts in Composition at Texas Tech University, he holds a Master's in Composition from the same institution and a Bachelor's in Music Performance (Cello) from The University of Art in Tehran.

Balighi's music has been performed internationally at major festivals including Sonic Matter, NYCEMF, ClarinetFest, and the Tehran Contemporary Music Festival. His compositions — such as *Too Loud a Solitude,*

Khane Haftom, and *Daramad* series — blend traditional instruments with fixed media and live electronics. His creativeoutput spans contemporary chamber works, algorithmic compositions, and soundtracks for film and video art.

An active researcher and educator, he has presented on music technology and electroacoustic composition at conferences and serves as a Graduate Part-Time Instructor at Texas Tech. He is the Artistic Director of the Gilgamesh Composition Competition and a jury member for multiple electronic music festivals. His published albums and poetry books, along with numerous awards and residencies, reflect a deeply interdisciplinary practice. Balighi is a member of the Millennium Composers Initiative, ASCAP, and the Iran Music House.

Navid Bargrizan

Urban Listening in Manfred Stahnke Microtonal Street Music and Harbor Town Love at Millennium's End

Manfred Stahnke's *Street Music cycle* (1990s) and his multi-movement piece *Harbor Town Love at Millennium's End* (1994) grow out of engagement with vernacular and transient musicians, as well as informal performances and everyday city life, in Germany and beyond. These compositions reference specific figures and places outside institutional concert culture: bottle collectors in Hamburg's *Grindel* district, musicians performing at the nearby train station *Dammtor*, and artists working on the outskirts of Western artmusic infrastructures, including Harry Partch. Stahnke's encounter with Zulu musician Dumisani Mabaso further expands this civic perspective into a transnational field of corporeal and socially grounded musical experience. His microtonal language in these works operates as a practice of urban listening, shaped by street music encounters, collective memory, and performative immediacy rather than through fixed tuning systems.

This paper examines *Street Music I–V* alongside *Harbor Town Love at Millennium's End*. In *Street Music I*, for instance, hocketing between bass flute and steel drum generates a single melodic line harmonically unsettled amidst ancient Greek, non-European, and idiosyncratic tonalities. Street Music III for solo double bass, then, divides the fourth into three equal steps of 167 cents and deploys sixth tone inflections of ±33 cents, jazz inflected rhythm, and vocal participation-gestures that evoke eccentric and individualistic musicianship. As another example, Street Music V, composed in close collaboration with percussionist Thierry Miroglio, employs asymmetrical, intuitively detuned scales that foreground instrumental materiality and performative negotiation.

Stahnke's compositional practice anchors these microtonal strategies. Keyboard improvisations, which computer records, preserve instantaneous nuances, while subsequent editing sharpens latent melo-harmonic, intonational, and micro-rhythmic processes. This constant mediation betweenspontaneity and structural discipline locates microtonality within lived, tactile musical situations rather than abstraction. It positions Stahnke's compositions that draw upon street music within broader exploration of microtonality as a culturally embedded, socially active mode of musical practice.

Navid Bargrizan is an Assistant Professor of Music at East Carolina University and a Goethe-Institut-certified instructor and examiner of German language at Dallas Goethe Center. His research projects have appeared in many international publications, including an upcoming book chapter titled *Tonality Diamond*

Reflections: The Linked Philosophies, Theories, and Aesthetics of Harry Partch and Manfred Stahnke (published by the University of Rochester Press) and in *The Opera Journal* and *German Studies Review*. He has spoken at conferences such as *Society for Music Theory*, *American Musicological Society*, *German Studies Association*, *Society for American Music*, and has received awards such a DAAD Postdoctoral Fellowship and the 2025–26 Research and Creative Activity Award of ECU's College of Fine Arts and Communication that will lead to the release of an album of his electroacoustic music by Neuma Records. Bargrizan's compositions have been staged at numerous venues in the North America and Europe and are published under Navona and Ravello labels, as well as by Mahoor Institute and Edition Zalzal. American Prize for Composition chose him as a finalist in its 2017, 2020, and 2023 editions.

Agustín Castilla-Ávila

4 Different Microtonal Approaches in the Guitar in Castilla-Ávila's *Le Fay*, *Hurrian Song*, *Cerises* and *Annatavindriya*

This presentation is a practical comparison in different microtonal works for the ordinary classical or electric guitar, explaining their advantages and disadvantages. The presented works are *Le Fay* (2016) , *Hurrian Song* (2015), *Cerises* (2018) and *Annatavindriya* (2022)

Agustín Castilla-Ávila is a composer, guitarist, improviser, graphic artist, author and artistic researcher. He worked as a composer in Europe, Asia and USA. His music was conducted by D. Russell-Davies, J. Kalitzke, T. Ceccherini, A. Soriano, H. Lintu and H. Schellenberger among others. He has written solo and chamber music, orchestral, theater plays, choreographies and opera. He has published for *Doblinger Verlag*, *Bergmann Edition*, *Mackingerverlag*, *Da Vinci Edition*, *Verlag Neue Musik*, *Matrix* and *Joachin Trekel*. His music has been recorded on sixteen CDs and three DVDs.

He is the president of the Internationale Gesellschaft für Ekmelische Musik in Austria, director of the symposia "Mikrotöne: Small is Beautiful" in Salzburg and Vilnius and "The microtonal Village" in New York. He has lectured internationally about his ideas, including at universities such as Juilliard School in New York, Mozarteum in Salzburg, Yong Siew To Conservatory in Singapore, Boston University, etc. As a graphic artist, he has exhibited his works "Still Life with Silence" in galleries and museums in Japan, Ukraine, Latvia, Estonia, Lithuania, Denmark, Austria, Italy, France, Spain, Portugal, USA and Mexico.

Che

Omnitonality, a Lecture-Demonstration

An approach to harmony and intonation that treats the full pitch continuum as one connected, playable space rather than a set of separate, fixed tuning systems. Around this approach I am building the Omnitonal Suite: software instruments for composing, performing, and visualizing music across that continuum. Its main parts so far are the Omnitonal Performer, for real-time pitch-continuous performance, and the Omnitonal Composer, a de-quantized sequencer and piano roll for fluid intonation and free tuning structures. The presentation would combine a short introduction to the theory with live demonstration of the instruments, and could be adapted in length and format to fit your program. I could present in person or online, depending on scheduling.

Che (any pronouns) is a composer and interdisciplinary artist based in Berlin, whose work spans sound, audiovisual art, and performance, centered on intonation studies.

Building their own tools is part of that practice. They studied composition under Marc Sabat and electronic music under Kirsten Reese at the Universität der Künste Berlin, where they also taught intermediate and advanced Ableton classes, audiovisual art, and intonation studies. Their audiovisual work spans projects built in TouchDesigner and Unreal Engine.

Their central project is the Omnitonal Suite, music software that lets musicians compose, perform, tune, and visualize music across the full pitch continuum, extending the vocabulary of harmony and intonation beyond fixed tuning systems. The main parts of the suite so far are the Omnitonal Performer, a tool for real-time pitch-continuous performance, and the Omnitonal Composer, a de-quantized harmonic sequencer and piano roll for fluid intonation and free tuning structures. Visualizing pitch is a core concern of the suite, both as a path into this music for learners and listeners and as a form of artistic expression in its own right. An ongoing strand of the work, still taking shape, centers on self-built, performer-customizable neural networks: AI-assisted sound design and intonation for performers in real time.

Luís Neto da Costa

Microtonal Expansions: the Different Techniques in Luís Neto da Costa's Pieces from 2016 to 2021

Microtonal expansions: the different techniques in Luís Neto da Costa's pieces from 2016 to 2021 This article addresses several microtonal techniques Luís Neto da Costa employed in his music between 2016 and 2021. From chromaticism to new spectralist approaches, microtones were used indistinctive ways: in twin prime serializations, scales with specific constraints, cyclic sets, curves, glissandi, clusters, acoustical beats, prime partial harmonies, and common partials harmonies. To generate most of these materials, several patches were created in PWGL and Max with libraries such as «bach: automatic composer's helper», «cage» and «Zsa.Descriptors». The composer starts by reviewing the terms "microtonal" and "microtonality" and considering the absence of a microtonal tradition. Following this, the main microtonal features of each work are described.

Luís Neto da Costa is a Portuguese composer dedicated to broadening instrumental vocabulary and developing techniques based on the harmonic series, a primary focus of his doctoral research. He has collaborated with several musicians to explore extended techniques, including "muffled sounds" for clarinet, pivot-finger multiphonics for saxophone, and distinctive sound qualities of the violin body. He often develops computer-aided composition tools and occasionally incorporates electronics into his compositions, with recent projects involving the creation of video scores. His compositions have been performed by renowned ensembles and orchestras, including Ensemble Suono Giallo, Ensemble Recherche, Aleph Guitar Quartet, Sond'Ar-te Electric Ensemble, Remix Ensemble, Porto Symphony Orchestra, Lisbon Metropolitan Orchestra, and ars ad hoc, among others. He has received commissions from several prestigious institutions, such as Projeto DME and Casa da Música, where he was a resident artist, as well as MISO Music, Festival delle Nazioni, Arte no Tempo, Portuguese Composers Association, and Antena 2. To date, he has been honored with nine composition awards, which include the Francisco de Lacerda Composer Prize by Millennium bcp Foundation. He is currently a Ph.D. candidate at the Aristotle University of Thessaloniki under the supervision of Dimitri Papageorgiou, Franck Bedrossian (KUG-Graz), and Emilios Cambouropoulos, with support from the Portuguese Foundation for Science and Technology. His educational background includes a Composition degree from ESMAE in Porto, a Master's in Music Teaching from the University of Aveiro, and a Post-Graduation in Composition from ESML in Lisbon. He has participated in masterclasses such as OutHear New Music Week with Klangforum Wien, IISUONO Contemporary Music Week, and CROMA, and he interacted with composers such as Luis Naón, Pierluigi Billone, and Harrison Birtwistle, among others.

Leonid Galaganov

The Intonophone: Ready-to-Hand Extended Just Intonation

The intonophone is a fixed-pitch instrument which allows musicians to compose, perform and improvise in the EJI (Extended Just Intonation) system with intuitive convenience. This instrument is able to play 264 distinct pitches that are logically organised into a practical system of overtones and undertones, affording the possibility of playing harmonic progressions around the circle of fifths while vertically maintaining integer ratios of chosen complexity. Employing a traditional keyboard layout, the intonophone makes the familiar skills and performance technique of keyboard players readily adaptable to the expanded harmonic geometries of EJI.As a fixed pitch instrument, the piano has shaped the course of music theory and practice within 12-EDO. In an ensemble with a piano, non-fixed pitch instruments (e.g. voices, winds, etc.) are not physically bound by 12-EDO, but they largely follow the tuning of the piano. When the intonophone performs in an ensemble, it shapes the pitch space of the entire ensemble with integer relationships of EJI.

As the other instrumentalists in such an ensemble read their scores in the HEJI (Helmholtz-Ellis Just Intonation) notation system which defines all the integer ratios up to prime number 47 with a logical system of accidentals, cues from the intonophone aid the non-fixed pitch instruments in finding the less familiar ratios.

Leonid Galaganov is a composer, improviser and multi-instrumentalist who explores relationships between the spontaneity of raw emotion and precisely dened ideals, perfection and longing, extremely rational and existentially absurd. His music is shaped by a broad range of both traditional and experimental inuences – especially feeding on contemporary improvisation, devotional rituals, new music, jazz and world music. His current research mainly focuses on microtonality, multichannel spatialization and the exploration of new structures for improvisation.

Orlando Zavala Galindo

Toward a Universal System for the Reading and Writing of Microintervals: The Urgency of Standardization in Contemporary Microtonal Practice

The rapid expansion of microtonal music during the twentieth and twenty-first centuries has generated an extraordinary diversity of tuning systems, compositional approaches, and experimental instruments. However, this development has also revealed a fundamental problem that remains unresolved: the absence of a universal and standardized system for the reading and writing of microintervals.

While contemporary composers increasingly explore pitch spaces beyond the traditional twelve-tone system, the notational solutions employed today are often fragmented, highly specialized, and difficult to communicate across different musical contexts. As a consequence, performers, composers, conductors, and educators frequently encounter significant obstacles in the interpretation, teaching, and dissemination of microtonal music.

This paper examines the historical and practical necessity of developing a shared notational framework capable of representing extended pitch divisions with clarity and precision. The presentation will discuss how traditional staff notation, originally conceived for a limited tonal framework, becomes progressively inefficient when applied to high-resolution pitch systems. Particular attention will be given to the growing contradiction between contemporary technological advances and the persistence of a musical writing system whose structural foundations remain largely unchanged for centuries.

Within this context, the universal microtonal notation system developed by Julián Carrillo through the theory of Sonido 13 will be presented as an early and remarkably advanced attempt to establish a scalable method for representing virtually any fractional division of the musical tone. The paper will explore the structural logic of this system, its relationship with contemporary acousticmicrotonal instruments, and its relevance for current efforts toward international standardization in microtonal practice.

The presentation ultimately argues that the future development of microtonal music depends not only on new sounds and tuning systems, but also on the creation of a common written language capable of facilitating understanding, collaboration, and accessibility across the global musical community.

Orlando Zavala Galindo. Born in Mexico City in 1989, he attended the National Autonomous University of Mexico studying civil engineering, before abandoning his studies and focusing on the study of music. he was part of the symphonyc orchestra of Magdalena Contreras playing the French horn, also part of the wind band of the house of fine arts "Juventino Rosas" playing the Clarinet and have piano studies within this same institution. In 2011 he learned about the Theory of Sonido 13 by the Mexican musician Julian Carrillo and since then he has dedicated his time to the study of this theory.

With the two-year study in what was the house of maestro Julián Carrillo in San Ángel, Mexico City, the use of the 16 metamorphosing pianos, microtonal harps anddocuments, with the previous knowledge of music acquired and with the knowledge and technical skills as for engineering, calculus. musical physics and management of industrial tools, in the year 2012 he began his career as a builder of microtonal instruments, resulting in xylophones and flutes in different fractions of tone. He currently teaches metal sculpture and sound sculpture at the Ajusco Medio arts and crafts center in Tlalpan, Mexico City.

Vytautas Germanavičius

Pitch, Pattern, and Perception: Integrating Lithuanian Folk Music, Textile Heritage, and Artificial Intelligence

The idea of mapping musical intervals to colors often called "color music" or "optophonics" has been explored in artistic, philosophical, and experimental psychology contexts. The idea of this research project explores the interdisciplinary connection between sound and color, aiming to convert pitch and intervals of Lithuanian folk music scales into visual data and to extract color data from color photographs of reconstructed Lithuanian national costumes, exploring how pitch structures of the songs may correlate with the color spectra present in traditional textile patterns. It is hypothesised that the colours of the pitches and intervals of the song could match with the colours of the traditional costumes of the regions in Lithuania. This approach can be linked to neuroscience which explores how the brain processes auditory and visual stimuli, e.g. how the traditional communities in Lithuania experienced the world particularly relevant in

cases like synesthesia, multisensory integration, and audiovisual perception. There may not be extensive empirical research directly converting sound wave frequencies to corresponding wavelengths but the conceptual framework for such a conversion does exist and is applied in various scientific contexts. Moreover, the intersection of folk music scales and photography remains an unexplored frontier in the proposed fusion of science and art.

Dr. Vytautas Germanavičius (b. 1969) is a Lithuanian composer and researcher at the Faculty of Social Sciences, Arts and Humanities and the DI Excellence Centre at Kaunas University of Technology. He is a research fellow at the Performing Arts Research Center (PARC) of the Lithuanian Academy of Music and Theatre and Vice-Chair of the Lithuanian Section of the ISCM (International Society for Contemporary Music).

His research interests focus on micro-intervals and tuning systems in Lithuanian traditional vocal and instrumental music. He studied in Vilnius (Lithuanian Academy of Music and Theatre, 1989–1996), San Francisco (MFA, Mills College, 2003–2005; Fulbright Scholarship), and Helsinki (Sibelius Academy of Music, 2019; Erasmus Doctoral Internship). In 2022, Germanavičius was awarded a scholarship by the Research Council of Lithuania for his PhD research results. His post-doctoral project (2024 and 2026) received European Union support through the Research Council of Lithuania.

The results of his research on Lithuanian folk music scales have been published in the scientific journals *Lithuanian Musicology* (Lithuanian Academy of Music and Theatre, No. 22) and *Mikrotöne: Small Is Beautiful* (Mackingerverlag, Austria, 2023, 2024), as well as on www.academia.edu. His research has also been presented at international scientific conferences, including *Principles of Music Composing* (Vilnius, 2020, 2024), *Innovation in Traditions & Traditionality in Innovations* (Odessa, 2020), *Symposium of New Works and Research into Contemporary Composers: Avant-Garde and Experimental Creative Considerations in Art Music* (Taipei, 2021), *Mikrotöne ~ Microtone: Small Is Beautiful* (Salzburg, 2021, 2023, 2025), and *The Microtonal Village* (New York, 2024).

Germanavičius has been a recipient of the UNESCO–Aschberg Bursary for a residency at the Banff Centre for the Arts (Canada, 2001). He has also held residencies at the Visby International Composers Centre (Sweden, 2001), the Nida Art Colony (2016), and the Cité Internationale des Arts (Paris, 2019).

Neo-romanticism, minimalism, and microtonality are considered defining features of Germanavičius' music. Since 2021, he has been integrating the results of his research-building integrated microtonality, natural tunings, and paying detailed attention to timbral spectra of sound — into his compositions. His works have been performed by prominent orchestras, ensembles, and soloists at numerous international contemporary music festivals across Europe, North America, and Asia, including ISCM World Music Days (Hong Kong, Yokohama, Stuttgart, Vilnius, Zagreb, Vancouver); Gaudeamus Music Week (Amsterdam); Other Minds BRINK Music Series (San Francisco); Niagara International Chamber Music Festival; Seattle International Dance Festival; Foro Internacional de Música Nueva Manuel Enríquez (Mexico City); Est-Ouest (France); Italian Composers Forum; European Lead Forum (Berlin), Musicacoustica (Beijing), Berlin Philharmonie; Muza Kawasaki Hall (Tokyo); and others.

His music has been commissioned by the Lithuanian Council for Culture, the Lithuanian Philharmonic Society, contemporary music festivals, and performing ensembles in Lithuania and abroad.

Kai and Andrus Kallastu

LOOMINE JA LÕPP ("Creation and End")

Our proposal focuses on the electroacoustic stage work LOOMINE JA LÕPP ("Creation and End"), a collaborative project by Kai Kallastu, Madis Arukask, Gérard Pape, Olga Krashenko, Hans-Gunter Lock, Indrek Palu, and Andrus Kallastu, performed by soprano Kai Kallastu and electronics. The work combines archaic Finno-Ugric runic song, live voice, electronics, and spatial sound into a ritualistic musical environment exploring cosmo-

logical processes of emergence, transformation, and disappearance. Rather than treating creation and ending as opposites, the composition approaches them as continuously interacting states within sound, memory, and perception. Our proposal to the symposium is primarily the performance and discussion of this work as an artistic example situated between oral tradition, experimental electroacoustic composition, and contemporary performance practice. At the same time, LOOMINE JA LÕPP has led us toward a broader theoretical and artistic question that we would like to open for collegial discussion during the symposium: the problem of "Unidentified Microtonality." During the creation and performance process, we observed that many intonational phenomena emerging in vocal practice cannot be adequately described through conventional distinctions between equal temperament and explicit microtonal systems. Although performers may conceptually operate within 12- tone equal temperament, actual intonation continuously adapts to resonance, timbre, harmonic context, spatial acoustics, and collective listening. Such pitch deviations are often systematic and musically meaningful, yet they remain largely unnamed and theoretically underexamined. The notion of "Unidentified Microtonality" is therefore not proposed as a new tuning system, but rather as a conceptual framework for discussing latent microtonal processes already present within conventional musical practice. Taking the work LOOMINE JA LÕPP as an example, we hope to initiate an open interdisciplinary discussion concerning the relationship between notation, perception, embodiment, oral tradition, and the unstable reality of performed pitch.

Soprano Kai Kallastu is an active singer and vocal pedagogue, known especially for her work with Pärnu Opera. She holds a master's degree in classical singing and vocal pedagogy from Metropolia University in Helsinki. Her repertoire ranges from Renaissance to contemporary music, with a particular focus on experimental vocal works. She has performed in Estonia, Latvia, Italy, Iceland, Germany and Finland as an opera, chamber and concert singer. Since 2007, she has been a member of Repoo Ensemble and has collaborated with various orchestras and ensembles. She has premiered several experimental vocal works. Kai Kallastu has had a very intensive and creative cooperation with her husband, composer and conductor Andrus Kallastu, with whom she has performed tens of programmes of vocal music.

Andrus Kallastu (b. 1967) studied at the Tallinn Conservatory (now the Estonian Academy of Music and Theatre) and the Sibelius Academy, and works as a freelance composer, conductor, and producer of music events. Kallastu's compositional output can be divided into two periods: before and after 1991. His works from the first period are characterised by a free atonal musical language, motoric and often ostinato-based rhythms, and a Neoclassical style. The works of the second period are characterised by serial structures, extended techniques, non-pulsating rhythm, and a sound world that explores the boundaries between musical sound and noise. Kallastu's interests are often connected with music theatre. In addition to traditional genres, he has also explored forms such as mystery-like sacred composition and the visualised concert.

Simon Kaplan

The Kaplanophone: A Quarter-Tonal Virtual Keyboard Instrument

This presentation describes a design procedure for the kaplanophone, a quarter-tonal virtual keyboard instrument playable via two MIDI controllers and pedals. The controllers, arranged like harpsichord manuals, connect to a computer application which triggers notes through a stereophonic sound system, with loudspeakers positioned on either side

of the performer. The instrument's envelope resembles that of a piano, featuring a decreasing sustain phase accompanied by a low-pass filter. Its spectrum includes quarter-tonally adapted partials with progressively diminishing amplitudes. The controllers are velocity-sensitive and tuned to two semitone scales a quarter-tone apart, one of which is at standard pitch. The sustain pedal extends notes by disabling note-off messages while the *una corda* pedal dampens the sound. This design offers a practically and timbrally quarter-tonal keyboard instrument, filling an important gap in microtonal organology.

Simon Kaplan is a United States-based French composer, music theorist and instructor. His oeuvre, published by *BabelScores*, encompasses a diverse range of solo, chamber and electronic pieces premiered by esteemed performers across Belgium, Denmark, France, Japan and the United States. From 2017 to 2018, he was the composer and orchestrator of the Great Synagogue of Europe. Presently, he serves at the University of North Texas as a teaching assistant and fellow. In 2021, the young scholar invented diahemitonicism, a pioneering quarter-tonal composition system which has become a defining feature of his musical style. In 2024, he developed the kaplanophone, a quarter-tonal virtual keyboard instrument with an inharmonic timbre playable via a pair of MIDI controllers equipped with two pedals. In 2025, he devised a set of nine temperaments for the quarter-tone scale: onelfzarnean, six meansemitone and two circular ones designated Kaplan I and II. In 2026, he created the kaplanophony orchestra, a collection of fourteen quarter-tonal virtual instruments derived from the kaplanophone and programmed by means of additive, subtractive, granular and FM synthesis. The microtonalist has lectured on his innovations at venues such as the Royal Flemish Conservatoire of Brussels, Aristotle University of Thessaloniki, Regional Conservatoire of Lille, DepartmentalConservatoire of the Choletais and Mozarteum University of Salzburg. His articles have been published in the journals *Tempo* and *Xenharmonikon*. Kaplan earned his Master of Arts in Composition from the Royal Flemish Conservatoire of Brussels in 2022, where he studied under Peter Swinnen. He furthered his academic pursuits in Claude Ledoux's class at the Royal Conservatoire of Mons, graduating with a Master of Music in Compositional Didactics in 2023. He also benefited from the teaching of Alan Belkin, Henry Fourès, Dimitri Papageorgiou and Calliope Tsoupaki through private lessons and masterclasses. Currently, he is pursuing doctoral studies at the University of North Texas under the guidance of Andrew Chung, Sungji Hong, Panayiotis Kokoras, Jon Nelson and Kirsten Soriano. He expects to receive his Doctor of Philosophy in Composition with a Minor in Music Theory in 2027.

Dina Kitrossky

Quarter-Tone Piano as a Bridge Between Arabic Maqam and Contemporary Jazz: A Lecture-Recital

This lecture-recital explores the artistic and practical integration of Arabic maqam traditions into contemporary jazz through the use of a quarter-tone piano. While microtonality has been widely discussed in relation to composition and tuning theory, its implementation within jazz improvisation on fixed-pitch Western instruments remains relatively rare. The presentation examines how a quarter-tone piano can function as a bridge between the modal language of Arabic music and the improvisational practices of jazz.

Drawing upon both artistic practice and academic research, the lecture addresses the challenges and possibilities that emerge when adapting maqam-based melodic and expressive principles to the piano. Particular attention is given to the role of quarter tones in shaping melodic identity, ornamentation, improvisational vocabulary, and intercultural musical dialogue.

The presentation is based on the author's ongoing research concerning the incorporation of Arabic musical elements into jazz and on her experience as a performing artist working with a microtonal piano. Historical precedents for microtonality in Western music and keyboard instruments will be briefly discussed, providing context for contemporary developments.

The lecture-recital will include live demonstrations of selected maqamat, examples of improvisational approaches, and performances of original compositions from the author's recorded works. Through these musical examples, the audience will be introduced to practical strategies for integrating microtonal pitch resources into contemporary creative practice.

By combining scholarly inquiry with performance, the presentation aims to contribute to current discussions on microtonality, intercultural composition, and the expansion of expressive possibilities on Western instruments.

Dina Kitrossky is a versatile pianist and acclaimed composer. Her innovative work merges jazz and Middle Eastern maqams, performed on her quarter-tone-tuned piano. Her debut album *WAVES* (December 2023) received significant acclaim. Obsessions, the upcoming album by the Dina Kitrossky Trio: Bar Geva (bass), Yaniv Loven (drums), featuring Itamar Borochov (trumpet). The new album is dedicated to Dina's exploration of maqam, quarter tones, jazz improvisation, and microtonal approaches within a contemporary trio setting. Notable Collaborations: Andalusian Orchestra Ashdod, Enrico Macias, Elad Levy, Omer Avital, Amir Shahsar, Madhav Haridas, Yaron Peer, Yinon Muallem ,Yuvi Gerstein.

Performance Highlights: Red Sea Jazz Festival 2025, International Music Showcase Festival 2025, Jazz'N'Klezmer (Paris, 2025), Pardes Hanna Jazz festival (2026), Sea Jazz Ashdod Festival 2024, QUEENTA jazz festival (2022, 2024), "Ktzat Jazz" line The Yellow Submarine, Weizmann Institute jazz series, Meridiano Festival with Enrico Macias (2026). Awards and Grants: Vice President's Prize, JAMD (2024–2025), Van Leer innovation Grant (2024, 2025), Rabinovich Foundation prize (2024), ACUM Fund prize (2022, 2024), Mifal HaPais Composition Prize (2023), Independent Creators Fund (2022), AICF Composition Prize (2016).

"Dina Kitrossky's debut album is a rich musical collage, full of imagination and fantasy. Her use of quarter tones gives the piano an Eastern twist rarely heard in jazz." — Davar News (Hebrew).

"By blending equal temperament and microtonal tuning across tracks, Kitrossky creates a sound world full of surprises — bold, colorful, and emotionally gripping". — Terra Music (Japanese).

"*WAVES* is a debut jazz album of the highest level — rich in emotion, storytelling, and musical color. Dina Kitrossky is a gifted and original pianistwho lives and breathes the space between East and West." - Avreviews (Hebrew).

Christian Klinkenberg

Sonascore: Integrating Microtonal Music Notation and Playback in a Contemporary Score Editor

This presentation introduces Sonascore, a music notation software environment developed to support the creation, editing, and playback of microtonal music within a single integrated workflow. While many notation programs offer only limited support for pitches beyond the standard twelve-tone system, Sonascore is designed to treat microtonality as a core compositional and editorial feature rather than an add-on.

The project focuses on two closely connected challenges: the visual representation of microtonal pitch structures in readable, flexible notation, and their accurate sonic realization in playback. Sonascore enables composers to work with extended accidental

systems and microtonal pitch organization directly in the score, while also linking these notational decisions to playback behavior so that what is written can be heard immediately and meaningfully.

The talk will present the conceptual and technical foundations of this approach, including the relationship between notation, pitch mapping, and sound generation. It will also discuss practical questions of usability: how a notation editor can remain accessible while supporting a wide variety of tuning systems and compositional practices.

By combining microtonal notation and playback in one environment, Sonascore aims to reduce the gap between compositional idea, written score, and audible result. The presentation will be relevant to composers, researchers, and developers interested in digital tools for contemporary and microtonal music.

Christian Klinkenberg is a composer, pianist, and software developer working at the intersection of microtonal composition, contemporary music notation, and multimedia opera. He holds a PhD in the Arts (Vrije Universiteit Brussel and the Royal Conservatory of Brussels, 2020), awarded for the multimedia opera *The Glacier* — built on a graphic video score and instruments tuned in microtonal systems — which gave shape to the format he calls Opera 2.0. His subsequent opera 1984 continues this line of work, combining custom-tuned instruments with dedicated notational solutions.

Klinkenberg founded the Christian Klinkenberg Orchestra in 2001 and is a member of the ensemble KL-EX, for which he composes and performs works exploring extended and microtonal tuning systems. He taught instrumentation and orchestration at the Brussels Conservatory until 2020 and currently teaches computer music (informatique musicale et création) at the Conservatoire du Nord in Luxembourg. Alongside composing, he develops software for music learning, notation, and synthesizer programming, including Sonascore, a contemporary score editor built to integrate microtonal notation directly with audio playback — the subject of his presentation at this conference. Klinkenberg is based in Eupen, in the German-speaking Community of Belgium, and works across Belgium, Germany, Luxembourg, and internationally.
www.christianklinkenberg.com

Ralph Lewis

A Manageable Horror: Finding A Personalized Practice While Composing for a Harry Partch Specialist

In *A Manageable Horror: Finding A Personalized Practice While Composing for a Harry Partch Specialist*, I will examine the experiences of preparing new compositions for a Harry Partch performance specialist. In doing so, I explored Partch's compositional practice, the recent performance history of adapted violist and vocalist Luke Fitzpatrick (a member of University of Washington's Partch Ensemble), and elements of my existing approaches to songwriting. Through further collaboration with Fitzpatrick, a series of horror songs emerged entitled *Nightpartches*, which Fitzpatrick has since performed on Partch's original adapted viola. Throughout the talk I will share critical workshopping moments and insights regarding writing and setting the lyrics, accessibility to just intonation reference tools, the notation preferences of Fitzpatrick and the ensemble he is part of, and audio and score examples of the final works, as well as reflect on how these experiences have since affected my approach to songwriting and sharing this work with performers beyond the Partch Ensemble.

Dr. Ralph Lewis is a composer, music theorist, and educator who is passionate about exploring, supporting, and understanding new musical expression. His compositions seek out meeting points between sonorous music and arresting noise,alternative tunings and timbre, and the roles of performer and audience. His research often centers on inclusive spaces and engaging less discussed music and technology. Lewis's compositions have been performed at festivals and conferences throughout the United States, United Kingdom, Canada, France, Italy, and Australia, including SCI National Student Conference, Electronic Music Midwest, SEAMUS, College Music Society, Radiophrenia Glasgow, Boston Microtonal Society, the International Conference on Technologies for Music Notation and Representation (TENOR), and the Music for People and Thingamajigs Festival. He holds a D.M.A. in Music Composition from University of Illinois at Urbana-Champaign, an M.F.A. in Electronic Music and Recording Media and an M.A. in Music Composition from Mills College, a B.M. in Music Composition from Oberlin Conservatory, and a B.A. in Classical Civilization from Oberlin College.

Hans-Gunter Lock

Some Examples of Vocal Microtonality in Traditional Music of Southern Benin (Africa)

In the framework of the Benin Traditional Music Project (BTMP no date), organized by the Estonian Arnold Schönberg Society, the author is researching the traditional music of Southern Benin in the Grand-Popo region at the border to Togo. Together with composer Andrus Kallastu two expeditions (2019/20 and 2023/24) have been undertaken and resulted in a larger amount of multichannel audio and video field recordings. Despite the goal of this research to understand the rhythmical complexity (different from the European habits) of this extraordinary musical culture it came out, that often the vocal parts seem to contain differently intoned or non-Western intervals, which can be treated as a form of microtonality.

A traditional ensemble of this region contains dancers, singers and percussion instrument players. There is a lead singer with a monophonic chorus, one musician playing a bell-like instrument (gankokoé or atoke), two or three ensemble drums and one musician playing a low pitched solo drum. There are no melodic instruments, the vocalists are singing unsupported in pitch.

The current research will try to find out details about the microtonality of the vocal parts in the recordings of these expeditions. As the amount of the recorded material is large, a non-representative selection of a few samples from different pieces will be taken and analysed pitch-by-pitch distinguishing the size of some of the constitutive intervals, attempting to derive a microtonal scale that can represent the pitch-related essence of the analysed piece.

Hans-Gunter Lock was born in 1974 in Halle (Germany) and has lived since 2000 in Estonia. He is teaching and working both at the Estonian Academy of Music and Theatre and at the Estonian Academy of the Arts. His creative work contains electroacoustic music and acoustic compositions for various chamber music ensembles. In the field of electroacoustic composition spatialization has been an integral part of his artistic output. Working for a long time with 8-speaker systems he recently prefers higher order ambisonic technology. Therefore he designed his own 3-dimensional 23-speaker multichannel sound system, which is set up in his studio or can be moved for concerts into appropriate venues. Hans-Gunter Lock focuses on microtonal pitch organization systems regarding their specific melodic and harmonic features, composing with the Bohlen-Pierce scale and with 22 equal divisions of the octave. Engaging musicians to play microto-

nal he has employed specialized instruments like the Bohlen-Pierce clarinet, a microtonally refretted guitar, building specialized instruments by himself (modified recorders, tubular bells), and also creating specialized intonation exercises for flexible pitch instruments and voice. Together with Estonian composer Andrus Kallastu Hans-Gunter Lock is researching the rhythmically very complex traditional music of Southern Benin (Africa), from which he received samples from field recording expeditions in the Grand-Popo region in 2019/20 and 2023/24. Trying to understand the inherent logic of this music gave inspiration for his recent compositions.

Gerhard Bruno Erich Lock

Penrose Tilings and Moments of Symmetry as Principles for STEAM Education and Microtonal Music Creation

In this paper I present the integration of special geometric and microtonal pitch structures as inspiration for teaching and composing. I introduce geometric shapes called Kites and Darts. These are aperiodic so-called Penrose Tilings, quasi-crystal structures that do not repeat regularly – discovered by the British mathematician and Nobel prize laureate Roger Penrose. I compare Penrose's Kites' and Darts' structures with Moments of Symmetry (MOS) structures relevant in microtonal music, especially in Equal Division of the Octave (EDO) systems. I have applied these structures as inspirational and structural material in my educational and compositional activities. The integration of 22EDO pitch structure and the Kite/Dart-geometric material I have developed during the Gradus ad Parnassum Contemporary music learning circle organized by the Estonian Arnold Schoenberg Society 2021–2023 started during the Pärnu Contemporary Music Days (PNP) 2021 workshops. In this paper I present (1) my audiovisual pedagogical material "Improvisation/storytelling inspired by geometric shapes. The story of Kite and Dart" for school students (2022) in the STEAM (Science, Technology, Engineering, Arts and Mathematics) education realm, and (2) the basic principles and development of several versions of my composition "Pajara Circle: Kites and Dart. Exercise No 1" – 1st trio version PNP 2022, 2nd ensemble version PNP 2023 with vocalization, 3rd UnTwelve version 2024 with improvised reading or singing of prayers of the World Fellowship Center 1935 (Conway, New Hampshire). I will present the 4th string orchestra version of this piece (work in progress 2026) that will also treat the text (the prayers) as compositional material using principles of aperiodic/MOS structures to achieve a more refined merging of musical (microtonal pitch, rhythm), geometric (visual) and verbal (words, text) components in composing and as educational STEAM material.

Musicologist, composer, musician and improvisor (violin, piano), and educator. Tallinn University (TLU) Baltic Film, Media and Arts School (BFM) lecturer of musicology and multimedia. Estonian Academy and Music and Theatre (EAMT) musicology MA 2004, 2008-2014, 2024-2025 EAMT PhD - research topic: cognitivemusical tension. Works since 2005/2006 at TLU Institute of Fine Arts as lecturer and researcher (see below under Career).

Organizer of conferences, concerts and contests as well as managing editor of the peer-reviewed *CFMAE: The Changing Face of Music and Art Education research* journal. Collaborating and leading numerous research, development and youngsters projects (financed by Estonian and international funds): e.g. sh *CFMAE*, *MERYC*, *Academic Estonian development*, *Luubi all (In focus)*, *Nord+ music and dance relations*, *DÕV: Digital Resources for High School*, Estonian National Endowment teachers creative research stipend, *BodyExperienceTime Creative Europe* (Fine5 dance theatre), *DAVC*, *Create and research!* (EKA & BFM).

Pantelis Lykoudis

Leroux-Adamek-Lévy: Microtonal Parallels in Homage to Gérard Grisey

1998 was a sad year for microtonal music, considering that Gérard Grisey, a pioneer of one of its subsets, namely spectral music, passed away. To make matters even more bittersweet, the composer's last piece, *Quatre chants pour franchir le seuil* (1997-98), for voice and small ensemble, was dubbed a musical meditation on the inevitability of death and used texts from four ancient civilizations. In response to Grisey's death, many composers wrote pieces dedicated to his memory. Among them, we encounter three important additions to the repertoire of the saxophone, an instrument that was also used in *Quatre chants...* These are Philippe Leroux's *Un lieu verdoyant* (1999), for voice and soprano saxophone, Ondřej Adámek's *Inflexion* (2000), for two alto saxophones, and Grisey student Fabien Lévy's *Durch* (1998), for saxophone quartet. This paper investigates the common threads between these works, especially in regard to their use of microtonality. In addition, performing instructions related to the stage, saxophone technique and, in the case of Leroux, textual analysis will also be addressed.

Pantelis Lykoudis is a saxophonist, educator and researcher from Greece. He studied at HKU Utrechts Conservatorium, Kunstuni Graz and UMass Amherst. Currently, he is a doctoral candidate and adjunct professor of saxophone at the University of Ioannina. He has performed in Athens, Seoul, Boston, Cairo, Amsterdam and Catania. Pantelis has collaborated with many ensembles, including Osmosis Saxophone Quartet, the European Union Youth Wind Orchestra, Ensemble New Babylon and the Blue Lake Festival Band, as well as being active in the free improvisation scene. A strong advocate of new music, he has premiered numerous works by composers from around the world.

Stefan Pohlit

The Microtonal "Mandal Santur"

My contribution presents a transcultural instrument, the microtonal "mandal santur", invented by Ozan Özdemir from Izmir/Türkiye. (Last year, my lecture at *Mikrotöne: Small Is Beautiful 2025* in Salzburg was complemented by a performance on that instrument within one of the concerts.) My specimen of the "mandal santur" was built in 2022 for the *talysh|pontos* project, an ensemble of exclusively Middle-Eastern instruments from, Iran, Greece, and Türkiye, with generous funding from German institutions. The instrument's tuning bridges (Turk.: *mandal-s*) feature the conventional „commas" of the Turkish kanun (steps of 17 cents each). However, based on the Persian santur, its courses of strings are distributed in two adjacent rows, one of steel, one of copper. The result can be compared to a keyboard with two manuals, each arranged in different scale structures, sharing the central octave and allowing quick modulation by readjustment of the tuning bridges. The instrument took part in some of my recent works, including "Taleshi FolkSongs" (Ensemble Rısonanze Erranti, 2023) and the kanun concerto "Şafakların Cihangiri" (T. Aydoğdu, Staatsphilharmonie Rheinland-Pfalz, D. Kaftan).

In fall 2025, I explored the instrument further during my ISCM residency at Visby Centre

of Composers, uncovering how closely the 17-cents commas relate to an abundance of justly tuned intervals. My investigation thus sheds light also on unexplored territory within the Turkish kanun. Following a precise strategy, the available pitch supply is able to accomodate, beyond the scope of makam, various rational approaches, such as Archytas's enharmonic genre, Julien Jalâl Eddine Weiss's „Just Intonation Todi", and several (U-tonal) Schlesinger scales within the immanent biphony of Persian music. My presentation includes analytical details as well as excerpts from the new cycle of études, "Vineta", that evolved during the residency.

Stefan Pohlit (*1976) studied Composition and Music Theory in Saarbrücken, Basel, Lyon, Karlsruhe, and Adana. Between 1993 and -96 he worked frequently for Société Franz Schreker in Paris. In 1999 he started to explore the Islamic world and Sufism, becoming proficient in Arabic, Turkish, and Farsi, and emerging as an expert of makam. He received his PhD in 2011 at Istanbul Technical university on a tuning system invented by the kanun virtuoso Julien Jalâl Eddine Weiss – a collaboration that found its way into literature. He taught Composition at the Ankara State Conservatory and at Istanbul Technical University. His first novel, Münzevi Adası, was published in 2021 by Heyamola (Istanbul). Influenced by postmodern anthropology and contact with various schools of thought, Pohlit's work flows from an inherently transcultural concept of music. His pioneering investigation in extended tonal systems, drawing on the arithmetic tradition of Asia Minor, has been presented at various international conferences. Besides publications in major academic journals, essays on new music in all German periodicals, recent projects include "Vapur" for the Frankfurt Radio Symphony, "Am Rhein" for the Eclat Festival 2025 as well as, a. o., collaborations with LUX:NM, Kurpfälzisches Kammerorchester, KlangForum Heidelberg.
stefanpohlit.com

Eleni Ralli

Beyond 43 Tones? New Compositional Approaches to the Musikfabrik Partch Instrumentarium

The reconstruction of Harry Partch's instrumentarium by Ensemble Musikfabrik (completed in 2013 for the Ruhrtriennale premiere of *Delusion of the Fury* 1965-66/1967) marked a crucial moment in the reception history of Partch's work. While the instruments are intrinsically tied to his 43-tone just intonation system and his corporeal aesthetic, their replicas availability in Europe has enabled a new wave of commissions to composers who do not necessarily share Partch's microtonal or philosophical framework. This development raises a fundamental question: to what extent can these instruments be detached from the system they embody?

This paper examines two key works written for the Partch instrument replicas: Voices for Harry Partch (2014/15) by Carola Bauckholt and Korpus (2015) by Simon Steen-Andersen. Both composers approach the instrumentarium from distinct aesthetic positions, neither of which isprimarily grounded in microtonal compositional thinking. Instead, their works foreground alternative parameters such as materiality, gesture, vocality, theatricality, and the physical presence of sound production.

Through analytical comparison, the paper explores how these composers engage with, reinterpret, or deliberately bypass Partch's tuning system. Bauckholt's work emphasizes sonic fragility, noise, and vocal extensions, while Steen-Andersen integrates the instruments into a broader performative and conceptual framework, where the body and mediated action destabilize any fixed relationship to tuning.

The study argues that the Musikfabrik replicas function not only as carriers of a closed microtonal system but also as open interfaces for contemporary compositional practice. Rather than "escaping" Partch, these works reveal a shift from system-based composition toward performative and material-based approaches. In doing so, they expand the repertoire and redefine the role of Partch's instruments within contemporary music.

Eleni Ralli received Bachelor's and Master's degrees in Composition, Music Theory, and Musicology from the Aristotle University of Thessaloniki (2013), Basel Music Academy (2016, 2021), and Bern University (2018) and a Ph.D. degree in Composition from Aristotle University of Thessaloniki (2022). Currently, she is proceeding with her Ph.D. in Musicology/Artistic Research (Bern University). Her research topic is the American composer, Harry Partch (1901-1974). She has presented her ongoing research at festivals such as *Fermentationstage Basel* (January 2015), *International Society for Ekmelic Music "Small is Beautiful"* (Salzburg, 2017, 2019, 2021, 2023), *IGNM Basel* (May 2018) and *GMTH* (Basel 2021). As a composer, she has won many prizes, attended many workshops, seminars, and master classes for contemporary music, and in addition, professional ensembles and festivals regularly commission pieces from her. Her works have been performed in Germany, the US, Spain, Ukraine, Switzerland, Greece, Poland, Holland, Israel, Austria, Iran, Argentina, Russia, England, Estonia, Thailand, and Italy. Her work GO WITHIN for Tenor Saxophone is released in Don Paul Kahl's homonymous solo album in 2021. She was a Fulbright scholar for the academic year 2020-2021 and founding member of the Ensemble False Relationships and the Extended Endings (2019), dedicated to the performance of contemporary music.
https://eleniralli.com
https://falserelationsensemble.com

Ulf-Diether Soyka

Composition and Recording Techniques in LALASA

In the melodic, tonally structured composition LALASA — which at times evokes historical styles — microintervals appear in various forms, including through just intonation (72 EDO, limit 13), as sharpened leading tones, as chord tones, and as reference tones for modulations. These structureswill be analyzed in the lecture. The creation of the digital recording of the composition using the Minimuse will also be explained. This instrument and music theory tool consists of Aaron Andrew Hunt's 72-step U-Plex keyboard in combination with the software TPXE and loopMIDI, as well as the audio production program Mixcraft and the sampled sound database Kontakt. Sheet music for the composition, video recordings of the production process and the instruments used, as well as the audio recording of the piece, will be presented.

Ulf-Diether Soyka (born 1954 in Vienna) has composed sacred music (masses, oratorios), three symphonies, operas and works for orchestra, choir, chamber music, piano, instrumental concerts, songs, film, dance and light music. Starting from tonal dodecaphony, he creatively explored connections between chromaticism and microtonal music as well as non-European tonal systems, and since 2007 has brought micro-intervallic chamber music works and digitally produced recordings of microtone music – especially the completely micro-intervallic 3rd Symphony (The Unplayable) and microtonal sound files for Soyka's opera Ninja (performed in concert in Birmingham in 2012), microtonal interludes for the bilingual opera Leyla (which had six performances in 2003 at Künstlerhaus Vienna). After studies with Friedrich Cerha and Otmar Suitner, Soyka worked as a conductor of numerous first performances, f.e. of composers expelled in 1938, as a composition teacher at grammar schools, as an assistant at the Music University and as a lecturer at conservatories in Vienna. For students, his Mikroetüden (published by Universal-Edition) are helpful.

Manfred Stahnke

On Tones – Beyond Limits Between Just Intonation and Extended Temperament. An Organ Project.

This project aims to make the limits of hearing tangible. The lowest organ tones hover at the audible limit of 20 Hz. I begin with slow, countable, rhythmically discernible beating from the analog organ pipes. Soon, a computer organ joins in, allowing to microtonally accelerate the beating until, in the extreme case, a rapid sequence of notes culminates in a partials-controlled chord impression. In the first part of the organ work, I microtonally recreate a specific measurement from astrophysics: the acceleration of a spacetime oscillation during the merging of two black holes. Here, I delve into increasingly distant partials. The acoustic-physical result of the LIGO collaboration is presented.

My use of Just Intonation in this process is quite hybrid, appearing embedded within an extended 12-tone temperament. In my notation, I resolve to 1/6 tones. Acoustically, the computer organ sounds at a resolution of 3.125 cents.

Alongside the idea of variable beating, I introduce a horizontal beating. This is based on microtonally related chords. Here, I draw on an idea by Harry Partch, which he called "tonality flux." It refers to microtonally neigboring tones in the melodic dimension. The combination of vertical microtonality through beating with melodic microtonal connections ultimately leads to "dark" scenes in the organ work. Here, I think of Hieronymus Bosch, especially of the Apocalypse from his triptych The Garden of Earthly Delights.

In my presentation, I will contrast the upper part of this painting with an image recently calculated at the German Center for Astrophysics (DZA) using data from the MeerKAT observatory in South Africa. This image depicts an event near the black hole at the center of our Milky Way. This can be a picture of highly complex or even chaotic microtonality.

Manfred Stahnke (born 1951 in Kiel) lives in Hamburg. He studied primarily under György Ligeti and Ben Johnston and holds a doctorate in musicology. From 1988 to 2017, he was a professor of composition at the Hamburg University of Music and Theatre (HfMT). He has traveled the world as a lecturer and with his ensemble, Chaosma — often in collaboration with the Goethe-Institut.

His body of work includes three operas, three orchestral works, concertos for violin and saxophone, and extensive chamber music (including pieces for Ensemble Modern). He is currently a violist with the improvisational TonArt String Quartet Hamburg.

Scores and audio samples are available via Babelscores:
https://www.babelscores.com/ManfredStahnke

Selected books:
György Ligeti: Eine Hybridwelt (BoD, Norderstedt 2022); *Mein Blick auf Ligeti, Partch & Compagnons: Gesammelte Aufsätze, Vorträge und Interviews* (BoD, Norderstedt 2017); *György Ligeti im Spiegel seiner Kompositionsklasse* (BoD, Norderstedt 2023)

Since his early youth, Manfred Stahnke has focused on pitch structures that approximate integer frequency ratios. He frequently draws inspiration from non-European music.

Richard Whalley

Text Setting, Moss, and False Relations: a Depiction of the Forest for Ensemble in 19 EDO

I would like to introduce my new trio in 19 EDO for flugelhorn, soprano and lumatone, *A Green Night in June* (2026), which forms part of a larger project in collaboration with microtonal trumpeter Stephen Altoft and soprano / electroacoustic composer Sarah Keirle-Dos Santos entitled *Inside Lud's Church* (see Inside Lud's Church - BLOG). The larger project combines composition, improvisation, photography, soundscape and words, and grew around my earlier composition *Lud's Church* (2020, composed for Altoft), which I presented on in the 2023 Salzburg symposium.

Foremost, this trio is about being in nature, in the forest. The flugelhorn part is a textural representation of the reproductive cycle of moss (not simple!), and creates a free-flowing counterpoint around the vocal and lumatone parts, which set of a poem by John McAuliffe to music. The poem is central to the unfolding of the piece, and analogous to nature, an approach is employed that mimics growth by building musical ideas around fragments of text, thus nouns are connected to create sentences and meaning, and musical cells built around intervals grow from fragmentation into flow. The 19 EDO major third (6/19), so much closer to a just major third than in 12 EDO, is prominent. The interval can suggest sense of tonality, and indeed 19 EDO approximations of harmonic series are prominent in the piece, and the discrepancy between natural 7th and the minor 7th creates a kind of 'false relation'. Chains of major 3rds also suggest whole tone triads and scales, and again the discrepancy between stacked major 3rds (C-E-G#-B#) and the octave within this tuning creates another 'false relation'. All sorts of fascinating anomalies and tonal illusions of this nature are explored, and just as in nature, musical 'moss' grows on and eventually smothers the musical materials.

Richard Whalley is a composer and pianist living in Manchester, where he is a Senior Lecturer in Composition at the University of Manchester. His compositions increasingly take their inspiration from close observation of nature, using fine gradations of timbre and tuning in the process of depicting textures and painting portraits of specific places. Many of his works are microtonal, or incorporate microtones in some way. As a pianist his practice includes performances of classical and contemporary music as a soloist and ensemble player, and he has given numerous premieres. Recent performances have also included improvisation and playing the lumatone.

Past successes have included being selected as a finalist in *BBC Young Musician of the Year* 1992 and *Gaudeamus* 2001, had works selected for *ISCM World Music Days* in Flanders in 2012, *Milan Expo* in 2015 and the *BASCA British Composer Award* shortlist in 2016. Long-term collaborations include those with the Quatuor Danel, the Ebonit Saxophone Quartet, microtonal trumpeter Stephen Altoft, violinist Dimitra Ananiadou, the Yve Poprawski Dance School in Germany (for whom he wrote a number of piano pieces) and with the poet / librettist John McAuliffe. His scores are published by Composers Edition and many of his works have been commercially recorded. Selected recordings and further information can be found on *YouTube* and *SoundCloud*.

CONTENT