
REVIEWS

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Leon Stefanija and Rūta Stanevičiūtė
(Eds), *Microtonal Music in Central*
and Eastern Europe: Historical
Outlines and Current Practices.
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While research on microtonal music has been continuously published, most research focuses on specific composers, specific instruments or tuning systems, or on ethnomusicological research. Larger-scale studies or compilations of studies on microtonal music, such as the 1987 special issue of the *Computer Music Journal* (vol. 11, no. 1, edited by Curtis Roads), are rare. Thus, this new, 345-page volume on *Microtonal Music in Central*

and Eastern Europe: Historical Outlines and Current Practices is a wonderful new resource on numerous aspects of microtonality. And while the editors, Leon Stefanija (Slovenia) and Rūta Stanevičiūtė (Lithuania), specifically state that this book is not intended to be comprehensive or exhaustive, it *is* an in-depth and rather inclusive collection of research studies related to microtonal music in general as well as to developments of microtonal music and their relationships to other (modern) musics in Central and Eastern Europe, in their interactions with Western music, with an emphasis on Austria, Czech Republic, Croatia, Latvia, Lithuania, Serbia, and Slovenia.

The editors of this volume were very successful in attracting a multi-generational and multi-interest slew of scholars, composers, and musicians as contributors, which elevates this book to a rather holistic reflection on microtonality from numerous perspectives. The book is organized in four parts: (1) “Microtonality Versus Microchromatics: Concepts and Contexts”, (2) “Contemporary Practice of Composing and Performing of Music with Microintervals”, (3) “The History of Microtonal Music in Central and Eastern Europe: Alois Hába and His School”, and (4) “Ekmelic Music”.

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The first part begins with an excellent historical study by Lidia Ader, a musicologist from St. Petersburg, Russia, and a specialist on microtonal music, summarizing important late 19th-century and early 20th-century microtonal developments in their interdisciplinary contexts: musical, cultural, social, etc. Based on detailed archival work all over Europe, Ader summarizes the terminological complexities and includes numerous lesser known or 'forgotten' compositions and composers, culminating in a system of classifying microtonal works. Ader furthermore exposes the evolution of auditory and physical processes that went along with the musical evolution. The second paper in this first part of the book focuses on "Microtonality in Slovenia: The Concept and Its Scope" by Leon Stefanija, who describes microtonality in Slovenia as both a technical issue as well as a utopian concept. Equally well versed in epistemology of music research, historical musicology, with an emphasis on modern music, and in systematic musicology, such as in the plurality of analytical methods or music sociology, Stefanija exposes microtonal music in Slovenia as a more common compositional approach in recent decades, with first discussions about it as early as during World War I and blooming since the 'revolution' of electronic music during the 1960s in Slovenia, naming numerous well-known and lesser known composers who clearly deserve more recognition and scholarly attention. The Lithuanian musicologist Rima Povilionienė, well known through her book *Musica Mathematica: Traditions and Innovations in Contemporary Music* (Peter Lang, 2016) contributed the chap-

ter "From Tone Inflection to Microdimensional Glissando: Observations on Microtonal in Contemporary Lithuanian Music", contextualized through international developments of microtonal music. Discussing theoretical ideas by Carrillo, Busoni, and Möllendorff, Povilionienė reviews achievements of Lithuanian composers such as Justė Janulytė, Justina Repečkaitė, Rytis Mažulis, or Šarūnas Nakas in the historical context of music, for example, by Wyschnegradsky, Hába, their pupils and followers. Povilionienė also enlightens the readers on the systematization of microtonality, focusing on important musical features and compositional techniques. Miloš Zatkalik's chapter on "Microtonal Music in Serbia: A Newly (Re)discovered Resource" focuses on the rather rare approaches to microtonal composition in Serbia during the 20th century, primarily through Hába pupils, and especially on the influx of microtonal approaches in recent years, which often intend to invoke ancient, non-Western, and Serbian folk traditions. Concluding this most extensive part of the book with in-depth research studies, the Lithuanian composer Gabrielius Simas Sapiiega contributed a chapter on "Microtonality in the Post-Spectralist Context: Microintervallics in the Compositions of Gabrielius Simas Sapiiega and Mārtiņš Viļums", focusing on changes in the principles of composition in recent decades that were initiated by microintervallics.

Part II of the book, written entirely by composers, focuses on compositional approaches to, and performance of, microtonal music. Spanish-Austrian composer and guitarist Agustín Castilla-Ávila

discusses composing for, and performing on, a microtonal guitar, spotlighting a 36-division system he created and other ways to create microtones on a guitar. Croatian composer, multi-media artist and jazz guitarist Zoran Ščekić provides an “Introduction to the Five Limit Intervals Harmony” that he developed, discussed and exemplified with his own compositions. Also exemplified with his own compositions, Lithuanian composer Rytis Mažulis contributed two chapters: one on “Structural Cycles in My Microtonal Compositions” and one on “Composing Microtonal Melody”. The most interesting here are Mažulis’ five categories of microtonal melodic models: (a) a motive-based structure, (b) a pendulum motion of the melodic line, (c) microphonic contour, (d) a gliding note technique, and (e) resulting patterns. Last but not least, the Slovenian composer Tomaž Svete reflects on the ekmelic music movement from a Slovenian perspective, especially with regard to his cooperations with the Österreichisches Ensemble für Neue Musik and with the Internationale Gesellschaft für Ekmelische Musik.

Part III specifically focuses on Alois Hába and his school. Vlasta Reittererová and Lubomír Spurný, both scholars from Czech Republic, discuss in their chapter on “Alois Hába: A Poet of Liberated Music” Hába’s leading role in the avant-garde music in Central and Eastern Europe between the World Wars. The authors of this chapter, both specialists on Hába and early 20th century music, beautifully illuminate Hába as one of the most well-known supporters of microtonal and athenatic music, which Hába himself called “liberated music” and for

which, especially in the context of his quarter- and sixth-tone music, Hába designed new instruments. The second (and last) chapter in this third part of the book was authored by Rūta Stanevičiūtė, who explored “The Alois Hába School, Jeronimas Kačinskas, and the Beginnings of Microtonal Music in Lithuania”. Stanevičiūtė, who is a professor at the Lithuanian Academy of Music and Theatre and who specializes in modernism and nationalism in music, explores Hába’s creativity and his influence on the emergence of microtonal music in Lithuania, specifically as it relates to Hába-pupil Kačinskas. This chapter exemplifies how the Hába school, and thus Hába’s influence and reception, spread throughout Eastern Europe and became institutionalized, for example with the establishment of the music journal *Muzikos barai* [Domains of Music] or of the Society of Progressive Musicians in Lithuania, which published articles on microtonal music and organized concerts. Stanevičiūtė also discusses lesser known, recently discovered autographs of microtonal music by Kačinskas.

Part IV of the book republishes two brief articles by the founders of the Institute for Basic Musical Research at the Mozarteum Salzburg, composer Franz Richter Herf (1920–1989) and music theorist Rolf Maedel (1917–2000), who dedicated much of their work to “Ekmelic Music” – referring to music with pitches outside the traditional twelve-tone system. In his article on “The Presence of Ancient Greek Music in the Today’s Musical Work”, Herf discusses how Greek musical concepts are paralleled in his own ekmelic music, or in the music of

Hába, Lutosławski, or Ligeti. The chapter “Microtones” by Herf, Maedel, and musicologist and music theorist Horst-Peter Hesse (1935–2009) provides a brief history of microtonal theories, culminating in the theoretical and practical ‘testing’ of the 72-step system (as originally proposed by Ptolemy) at the Mozarteum from 1970 on.

This peer-reviewed book, *Microtonal Music in Central and Eastern Europe: Historical Outlines and Current Practices*, focuses on microtonal music practices since the beginning of the 20th century, some of which are marginalized in prior scholarly work as well as in general historical overviews. The editors and authors of this volume, which is freely available online (DOI: 10.4312/9789610603122), are to be applauded for their undertaking of pointing out and broadly discussing outstanding achievements by Eastern and East-Central European composers, musicians, and instrument builders that led to significant changes in composing and performing new music since World War I. All chapters include bibliographies with the most important literature on the topics discussed, and the book as a whole contains a very valuable index of more than 500 names – composers, scholars, musicians, philosophers, etc. – associated with microtonal music. Just as this book with its many well-written chapters is multi-faceted, it should be of interest to a variety of music scholars, composers, musicians, and even history and art enthusiasts in general.

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Danijela Kulezic-Wilson, *Sound Design is the New Score: Theory, Aesthetics, and Erotics of the Integrated Soundtrack*. New York: Oxford University Press, 2020, 171 pp. ISBN-13: 9780190855314

Danijela Kulezic-Wilson (1966–2021) was one of the few Serbian musicologists living abroad who specialized in the musical aspects of filmmaking. The scholarly potential of her research was therefore recognized by Oxford University Press, a leading global publisher, whose Oxford Music/Media Series has established a tradition of publishing scholarly studies in the domain of film music and other audiovisual media.

Sound Design is the New Score is its author’s second and, sadly, final monograph publication in English. Combining discourses from different areas in the humanities, such as musicology, film studies, literary theory, and gender studies, Kulezic-Wilson explored and re-examined hierarchical power relations in film music, sound effects, and spoken dia-

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