

MICROTONAL ADVENTURES FESTIVAL

for xenharmonic practitioners and enthusiasts



Un.Twelve, Western Washington University and Make.Shift
Bellingham, USA

MICROTONAL ADVENTURES FESTIVAL 2022

Western Washington University Performing Arts Center & Make.Shift

SCHEDULE AT-A-GLANCE

FRIDAY 5/13

presentations, PAC room 16 [free]

3pm John Platter – A Path Towards a More Usable Text-based Scale

3:30 Lois Lancaster – recorded performance and Q&A [remote]

4pm WORKSHOP: the Kite guitar (overview, performance, & optional hands-on participation)
Kite Giedraitis, Aaron Wolf, Athan Spathas & Timmy Barnett (with weekend Kite guitar loans)

Concert – PAC room 16, 7:30pm [free]

ELECTROACOUSTIC, AMBIENT, ELECTRONICA, PIANO MUSIC

Zhea Eroze, Aaron Krister Johnson, Christopher Bailey, Jack Conklin, Bruce Hamilton, Ursin(e)

SATURDAY 5/14

presentations, PAC room 16 [free]

10am Praveen Venkataramana – Wilsonian/other perspectives, guitar music [remote]

10:30 Kite Giedraitis – 41-edo Notation and Key Signatures

11am Michael Kudirka – Exploring Historical Tunings and Temperaments on Microtonal Guitar

1-3pm WORKSHOP: Xenharmonic choir

facilitated by Aaron Krister Johnson (w/break); details TBA

3:30-4:30pm Keynote 1: Dolores Catherino – polychromatic music, microtonal controllers, Q&A

Concert – @Make.Shift (306 Flora St.) 8:30pm [\$10 advance/\$12 door]

PROG METAL, ELECTRONICA, LEFT-FIELD

The Mercury Tree, GNU/Linux Loves All, Emma Etc., Bruce Hamilton, Christopher Bailey, more

SUNDAY 5/15

presentations, PAC room 16 [free]

10am Indra Sadguna – Gamelan [remote]

11am Stephen Weigel – behind the YouTube xen covers & more

1-2:30pm panel discussion (hybrid); Sevish, FastFast, Müesk, Dolores Catherino, Stephen Weigel
(moderator) - topic(s) TBA

3-4pm Keynote 2: Zhea Eroze (Amelia Huff) – Just Intonation, 31edo, Q&A

Concert – PAC room 16, 7:30PM [free]

CLASSICAL, ELECTRIC, PEDAL STEEL GUITAR + MORE

Brendan Byrnes, Larch West Trio, Timmy Barnett, Alan Wild, Susan Alcorn, Michael Kudirka
+ bonus group improvisation

WELCOME!

I'm delighted to welcome you to another weekend exploring a vast world of music and ideas underrepresented in western culture. The last MAF was in 2018, and we certainly didn't expect it to take four years to return! We are grateful for the opportunity to again gather, in person and remotely, to explore and celebrate microtonal and xenharmonic music and thought. Encompassing history, geography, genre, style, and approach to pitch space, the fest represents a sliver of the growing fascination with unconventional tuning and temperament around the globe. The Microtonal Adventures Festival is, above all, a labor of love among the dedicated participants. As with all festivals I'm involved with here, there's a healthy presence of local and regional artists, including Western students and alumni. I'm thrilled to collaborate with my friends on the UnTwelve board to help secure such a variety of quality artists and thinkers from around the world. If you're new to the microtonal scene, we're glad you're here; stick around and chat! We're expanding the frequency domain and we're expanding the community.

--Bruce Hamilton, WWU Music Department & UnTwelve Board

We acknowledge that we are gathered on the ancestral homelands of the Coast Salish Peoples, who have lived in the Salish Sea basin, throughout the San Juan Islands and the North Cascades watershed, from time immemorial. Please join us in expressing our deepest respect and gratitude for our Indigenous neighbors, the Lummi Nation and Nooksack Tribe, for their enduring care and protection of our shared lands and waterways.

SPECIAL THANKS TO:

Christopher Bianco, Dean, WWU College of Fine and Performing Arts
Patrick Roulet, Chair, WWU Music Department
CFPA technical crew
David Saxton
Nick Hastings, technical director
Quin Wilder
Chris Casquilho (CFPA publicity)
Justene Merriman (CFPA designer)
UnTwelve
Christopher Bailey
Aaron Krister Johnson
Genevieve Croy
Stephen Weigel
Make.Shift
Kelly Sorbel & crew

SCHEDULE

---- Friday 5/13 ----

presentations, PAC room 16 [free]

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Kite Giedraitis, Aaron Wolf, Athan Spathas & Timmy Burnett (with weekend Kite Guitar loans)

Concert – PAC room 16, 7:30pm [free]

ELECTROACOUSTIC, AMBIENT, ELECTRONICA, PIANO MUSIC

Ursin(e)

set

Christopher Bailey

Ooogaah: Dungeony Specimen Spaceship

Aaron Krister Johnson

set

Jack Conklin

Piece for Two Quartertone Pianos (world premiere)

Jack Conklin and Emily Perry, piano

Christopher Bailey

Out of Burning Creation

Christopher Bailey and Aaron Krister Johnson, piano

Jack Conklin

Piece for Two Quartertone Pianos (second performance)

Jack Conklin and Emily Perry, piano

Bruce Hamilton

Holt Henge Pass-through

Zhea Erose

set

---- **Saturday 5/14** ----

presentations, PAC room 16 [free]

10am Praveen Venkataramana – Wilsonian/other perspectives, guitar music [remote]

10:30 Kite Giedraitis – 41-edo notation and key signatures

11am Michael Kudirka – Exploring Historical Tunings and Temperaments on Microtonal Guitar

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facilitated by Aaron Krister Johnson (w/break)

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PROG METAL, ELECTRONICA, LEFT-FIELD

GNU/Linux Loves All

short set

Christopher Bailey

short set

Bruce Hamilton

improvisation

Miles Hamilton-Sommer

track

Emma Etc.

short set

The Mercury Tree

1. Dreamwalking

2. Similar Self

3. Blind Assertion

4. Past You (sound person note: this is the only song with backing vocals, so we can keep that mic down the rest of the time)

5. Superposition of Silhouettes

6. Stay the Corpse

7. Dark Triad

---- **Sunday 5/15** ----

presentations, PAC room 16 [free]

10am Indra Sadguna – Gamelan [remote]

11am Stephen Weigel – behind the YouTube xen covers & more

1-2:30pm panel discussion (hybrid):

Sevish, FastFast, Müesk, Dolores Catherino, Stephen Weigel

topic(s) TBA

3-4pm Keynote 2: Dolores Catherino – polychromatic music, microtonal controllers, Q&A

Concert – PAC room 16, 7:30PM [free]

CLASSICAL, ELECTRIC, PEDAL STEEL GUITAR + MORE

Larch West Trio

short set

Timmy Barnett

Two pieces for Kite guitar (announced from stage)

Susan Alcorn [remote]

set

Alan Wild

Quarter tone miniatures for guitar (three unnamed movements)

Brendan Byrnes [remote]

short set + video

Michael Kudirka

program:

Part I. 1/4-comma meantone

Intabolatura di Liuto, libro terzo (pub. post. 1562) Francesco da Milano (1497-1543)

Fantasia 2

Fantasia 10

Fantasia 18

Fantasia 3

Semper Dowland Semper Dolens John Dowland (1563-1626)

Part II. 1/5-comma meantone

Cello Suite No. 2 in D minor, BWV 1008 Johann Sebastian Bach (1685-1750)

Prélude

Allemande

Courante

Sarabande

Menuet I, II

Gigue

Levantine Suite (1995) Dusan Bogdanovic (b. 1955)

I. Prélude

II. Dance

III. Cantilena

IV. Passacaglia

V. Postlude

group improvisation

Artist bios:

One of the world's premiere exponents of her instrument, **Susan Alcorn** has taken the pedal steel guitar far beyond its traditional role in country music. Having first paid her dues in Texas country & western bands, she began to expand the vocabulary of her instrument through her study of 20th century classical music, visionary jazz, and world musics. Though known for her solo work, she has collaborated with numerous artists including Pauline Oliveros, Eugene Chadbourne, Chris Cutler, the London Improvisors Orchestra, the Glasgow Improvisors Orchestra, Joe McPhee, Ken Vandermark, Nate Wooley, Ingrid Laubrock and Leila Bourdreuil, George Burt, Evan Parker, Michael Formanek, Zane Campbell, and Mary Halvorson among others. In 2017 she received the Baker Artist Award and in 2018, along with saxophonist Joe McPhee, the Instant Award in Improvised Music. Her album "Pedernal, released in 2020, was included in several "Best of the Year" lists.

--As an improviser and composer, Alcorn has proven to be visionary. Her pieces reveal the complexity of her instrument and her musical experience while never straying from a very direct, intense, and personal musical expression." - Manchester Guardian

--The pedal steel player Susan Alcorn is one of the finest on the instrument of her generation. - Chris Richards, Washington Post

--Alcorn is one of the world's finest instrumentalists — don't miss her. - Ed Hurt, Nashville Scene

--A pioneer of the pedal steel guitar in improvised music. - Bill Milkowski, Downbeat Susan Alcorn pulls an energy out of the pedal steel that feels both ancient and otherworldly. - Lars Gotrich, NPR

Born outside of Philadelphia, PA, **Christopher Bailey** turned to music composition in his late 'teens, and to electroacoustic composition during his studies at the Eastman School of Music, and later at Columbia University. He is currently based in Boston, but frequently participates in musical events in New York City. His music explores a variety of musical threads, including microtonality, acousmatic and concrète

sounds, serialist junk sculpture, ornate musical details laid out in flat forms, and constrained improvisation.

Recent commissions include *Empty Theatre*, a piano concerto with string orchestra, commissioned for a portrait concert of his music as part of the Sinus Ton Festival in Magdeburg, Germany (October 2014); a chamber-music version of *Mergurs Ehd Ffleweh Bq Nsolst*, ostensibly a field recording of denizens of the planet Mercury, featured on MATA's 2013 festival in New York City; *Composition For S#1++¥ Piano, Drum Samples, Concrete Sounds, and Processing*, for the Allen Strange Award of the Washington Composers Forum; *Harvest Kitchen*, commissioned by Harvestworks in New York City; and *Out Of*, written for Marilyn Nonken.

He was a 2nd-Prize recipient in the Seoul 2005 International Composers Competition in Korea (Timelash); Balladei (for piano and 'tape') was a finalist at the Earplay competition in 2007; *Sand* (an interactive computer-music composition) won a mention at Denmark's 2007 Infinite Composing interactive computer-music competition; *Walking Down the Hillside at Cortona*, and *Seeing it's Towers Rise Before Me* (for 2 pianos tuned to 19-tone-equal-temperament) won a mention in the 2009 Salvatore Martirano Competition at the University of Illinois. Previous awards include prizes from BMI, ASCAP, and the Bearns Prize.

Timmy Barnett is a musician, teacher, and FLO software/hardware developer. He studied violin with Vladimir Krakovich for 4 and a half years before studying with Anna Vayman at Ball State University for 6 years, where he received his BM and MM. He has played violin for the Danville Symphony Orchestra, Muncie Symphony Orchestra, and Kokomo Symphony Orchestra, and has served as concertmaster for the Hendricks Symphony Orchestra and Fishers Chamber Orchestra. He teaches and performs on violin, viola, cello, double bass, standard guitar, Kite guitar, subharmonic guitar (a Just Intonation fretting of equally spaced frets), electric bass, piano, and organ. He plays violin with !mindparade.

Timmy has been involved with Kite guitar since late 2019. Kite guitar is a revolutionary guitar fretting that makes 7-limit (and higher) harmony playable. After becoming familiar with Kite guitar, he composed and performed 7-limit and 19-limit pieces for Kite guitar, voice, violin, detuned standard guitar, and subharmonic guitar. Timmy's band **GNU/Linux Loves All** focuses on these tuning innovations and on everything FLO - software, hardware, music and culture.

Brendan Byrnes is a composer, mix engineer, and sound designer based in Los Angeles, CA. His vivid productions and lush, organic compositions have been featured in films, television, and podcasts. In addition to mixing music for independent artists and film composers, he has mixed Emmy winning scores and documentaries (That Far Corner: Frank Lloyd Wright in Los Angeles and Lost LA Season 2). Byrnes is also an accomplished microtonal guitarist with several microtonal/xenharmonic albums on Spectropol Records and Split-Note Records. Recent releases have included 2227 and Sunspots.

Clients include Vice, Google, Maiyet, KCET, Sage Lewis Music (Operator Film Score and Soundtrack), Electronic Countermeasures, Adam Schoenberg, Katy Jarzebowski, and Stitcher (Mob Queens, LeVar Burton Reads, Just Between Us, Dead Ass, Bad With Money) He has a BFA in Contemporary Writing and Production from the Berklee College of Music and an MFA in Composition from The California Institute of the Arts.

In addition to his own work mentioned above, his works for string ensemble and orchestra have been performed internationally. His String Quartet "Aman" was premiered in 5 cities in Nicaragua including

Managua's National Concert Hall and a composition for full orchestra titled "Chroma" was premiered by the San Francisco Sinfonietta alongside Paul McCartney's "Oratorio" in San Francisco, California (2011). A recent collaborative composition with virtuoso violinist and composer Mark Menzies titled "Swongering Butterfly" was premiered for "Ensemble Sospeso: The Machine Breathes" at the DiMenna Center for Classical Music, NYC.

Dolores Catherino is a multi-instrumentalist and composer. She explores micro-pitch harmony, and composes polychromatic music to demonstrate unique sonic possibilities and techniques of performance. Her interests also extend toward understanding the limits of auditory pitch perception and the development of associative [pitch-color] synesthesia in musicians and listeners.

In her practice with innovative keyboard designs, she is developing a polychromatic system of music which uses "pitch-color" to conceptualize micro-pitches and generalize their notation. This facilitates an easier transition between micro-pitch scales and the combined use of different scale generation methods. Her goal is to increase accessibility and excitement about this expansive frontier in music.

Jack Conklin is a second-year piano and composition student at WWU.

Emma et Cetera (Genevieve Emmalyne Gough-Croy) is a sound designer and composer from the Pacific Northwest. Her current audio work focuses on patterns of emergence between and through the aural, infra-aural, and visual senses. This weekend she brings a composition of music for dancing, in 31-edo.

FASTFAST is a brain melting experimental alt pop project from British Canadian TV and video game composer James Mulvale. With sun drenched harmonies, vertigo inducing microtonal chord changes and heartfelt lyrics, FASTFAST will leave your feeling like you ate all the mushrooms with just a pair of headphones.

Kite Giedraitis invented the Kite Guitar in April 2019. Unlike most professional musicians, he didn't play any instrument until his mid-twenties. He clearly recalls being an adult non-musician, to which he credits his unique perspective on music and music teaching. He started with the bowed psaltery and moved to African marimba, mbira dzavadzimu and hand drums. He was first exposed to microtonal music while studying traditional African music, especially Hukwe Zawose. Upon hearing 7-limit just intonation, he fell in love with it instantly.

Kite is fascinated by microtonal notation, seeing it as the intersection of music, mathematics and language. He has devised several notations, including the Kite Guitar's ups and downs notation. He is a computer programmer and the creator of alt-tuner, microtonal midi tuning software. He has also written an ear trainer for 41-equal. A lyricist/composer/arranger/vocalist, he plays African marimba and mbira in his band Fools In Paradise. He also teaches and builds marimbas.

Bruce Hamilton (b. 1966, near Philadelphia) composes and performs music in a variety of genres. He has performed as a percussionist, improviser, and electronic musician for over 35 years. His music is published by Non Sequitur Music and can be heard on the Albany, Amaranth, and/OAR, black circle, Capstone, Aural Films, Ilse, [ink | fuel], Linear Obsessional, Memex, Phill, SEAMUS, Spectropol, split-notes, Tangy Citrus, Three Legs Duck and Mark labels.

He has received honors, awards and commissions from ALEA III, AMC, ASCAP, PAS, Barlow Endowment, Carbondale Community Arts, Indiana University, Jerome Foundation, National Society of Arts and Letters, Pittsburgh New Music Ensemble, Exit 9, Whatcom Symphony, Russolo-Pratella Foundation, and SEAMUS. Performances of his music have included those at NYCEMF, NWEAMO, ICMC, Friends of Rain, Electronic Music Midwest, June in Buffalo, JMU Contemporary Music Festival, Third Practice Festival, SEAMUS, Festival Sonica, Arts NOW, and the Percussive Arts Society International Convention.

Recently completed commissions include works for KOMPULZ (Slovenia), Iktus Duo and Iktus Piano/Percussion Duo (NYC), Drumartica (Slovenia), Bellingham Chamber Music Society, Fifth Inversion (WA), and a double concerto for INVERSE Percussion Project and Musique Militaire Grand-Ducal du Luxembourg. He is a frequent contributor to the Sound-In and other online music communities. Over the past 20 years Hamilton has performed electroacoustic music and free improvisation under various monikers at the Decibel Festival, Hempfest, Sonarchy Radio, and other venues around the Pacific Northwest. His collaborations with choreographer/filmmaker Susan Haines have been performed and presented in Brooklyn, Seattle, Eugene, Braga, and Dusseldorf. His most recent full-length albums are Hello Turbine (as Jostaberry, 2022), Greener Grass (as Jostaberry, 2020), Lanes (2017), Winding (2016); drams (2012), and Compulse (as Skiks, 2011).

He has given masterclasses and lectures in Munich, Strasbourg, Frankfurt, Namur, Dudelange, Portland, Seattle, Olympia, Greensboro, Bloomington, Harrisonburg and Carbondale. A graduate of Indiana University (BM, MM, DM), Hamilton is Professor of Music at Western Washington University, where he teaches music theory, composition, and directs the electroacoustic music studio (WWEAMS). He is a co-organizer of the Sound Culture Adventures Festival, Bellingham Electronic Arts Festival, and the Microtonal Adventures Festival. He runs the Spectropol experimental netlabel and has served on the boards of Make.Shift, UnTwelve, the Bellingham Alternative Library, and the Washington Composers Forum. Hamilton lives in Bellingham with composer Lesley Sommer and their son Miles.

Amelia Huff/Zhea Eroze is a prominent microtonal theorist, composer, youtuber, and teacher.

Aaron Krister Johnson is a Tucson-based composer and musician. Primarily weaned on classical music as a pianist through his maternal grandfather and subsequent studies, he also experienced classic rock, jazz, and electronic music at an early age, later devouring various world ethnic traditions, Medieval and Renaissance music, and Minimalism. His interest in tuning was piqued by an encounter as a teen with Terry Riley's *Shri Camel*. His experience as a performer ranges from the Western classical keyboard tradition to folk music groups, as well as to modern electro-acoustic free improvisation. His improvisations have been hailed by Keyboard Magazine as "challenging and creative". His work has appeared on NPR and has been lauded by *chicagocritic.com*, the Chicago Tribune, the Windy City Times, and the online music journal *tokafi.com*. Aaron's score for *Peer Gynt* was called "evocative" by The Chicago Sun-Times and was nominated for a 2005 Joseph Jefferson award for outstanding original incidental music for a play. In 2019, his 2003 electronic 19-edo work *The Juggler* (2003) received a live acoustic performance by Ensemble SCALA in Amsterdam.

Aaron is both a founder and co-artistic director of UnTwelve, a group dedicated to encouraging musical practice in alternative tunings. Through the UnTwelve organization, Aaron collaborated with 60x60 as a music director, or "macro-composer", to create the *60x60 UnTwelve Mix*, which contained 60 one-minute works with a theme of microtonality. UnTwelve continues to promote tuning-aware activity through the hosting of international composer competitions, concert events, and articles and interviews with tuning-aware artists on *untwelve.org*.

During the 2020 Covid pandemic, Aaron and his wife, mezzo-soprano Amy Pickering, relocated from Chicago to Tucson, AZ. During the day, Aaron works as a software engineer at a Chicago-based financial company. His deep interests in technology in general and audio tech has led to the development of his own software, including a new programming language, dclang. He continues to develop his music by playing with electronic composition software and analog modular synth, sometimes producing ambient works under the moniker Filtercreed. He has maintained his classical piano chops as well--currently surveying the entire *Well-Tempered Clavier* of J.S. Bach, and in 2015 released a recording of the complete *Musica Callada* of Catalan composer Federico Mompou.

He originally received his education at the Manhattan School of Music Preparatory division, the State University of New York at Purchase (BFA Magna Cum Laude) and Northwestern University (MFA Magna Cum Laude) for his graduate studies.

Described by Classical Guitar Magazine as “a leading proponent of new directions in classical guitar music”, **Michael Kudirka** specializes in both contemporary works and in the field of microtonality with his interchangeable fretboard system, developed by the company he co-founded: MicroTone Guitars. An avid and long-time advocate of new music, Kudirka has maintained a close collaboration with Los Angeles-based composer Jeffrey Holmes since 2002, and a retrospective album of Holmes’s microtonal guitar works titled *May the Bridges I Burn Light My Way* has been released by MicroFest Records (USA). In the same year Kudirka also released the world-premiere recording of Bryan Johanson’s 13-movement album-length composition *13 Ways of Looking at 12 Strings* with Eric Benzant-Feldra on Les Productions d’OZ (Canada).

In November, 2017 Michael Kudirka completed his third production run of Thomas Adès's *The Exterminating Angel* at The Metropolitan Opera of New York, following performances at the Salzburger Festspiele (Austria) and The Royal Opera House (UK). Kudirka worked personally with Adès on the composer’s first-ever music written for guitar, and a DVD of The Met's Fall 2017 production has been released by Erato. Kudirka has also collaborated with 2017 MacArthur Foundation ‘Genius’ Award Winner Yuval Sharon in his production of Veronika Krausas’s chamber opera *The Mortal Thoughts of Lady Macbeth*.

Michael Kudirka performs around the globe as a recitalist and chamber musician, and has appeared at the Walt Disney Concert Hall (Los Angeles), EUROMicroFest (Germany), Darmstadt Ferienkurse Für Neue Musik (Germany), Le Chappelle Historique du Bon Pasteur (Montreal), Guildhall School of Music and Dance (London), Royal Conservatory of Music (Toronto), Conservatorio de Las Rosas (Mexico), Ono Guitar School (Japan), Shanghai Conservatory of Music (China), Palace of Fine Arts (San Francisco), , Zipper Recital Hall (Los Angeles), REDCAT (Los Angeles), Flatfile Galleries (Chicago), Lincoln Recital Hall (Portland), Frye Art Museum (Seattle), and many others. He has performed at numerous festivals and guitar societies including the 2011 Guitar Foundation of America Convention, Portland Guitar Festival, American Guitar Society, Jacaranda – Music at the Edge, Pacific Standard Time’s Stravinsky Retrospective, New Mexico Guitar Festival, Grand Canyon Guitar Society, Los Angeles County Museum of Art’s “Sunday’s Live”, American Composers Forum, EUROMicroFest, Seattle Classical Guitar Society, Northwest Guitar Society, Other Minds 8, and Music of Changes.

He has taught at the Idyllwild Arts Academy, California Institute of the Arts, University of Southern California, Interlochen Arts Academy, and the University of North Carolina School of the Arts. He is

currently a faculty member at Northwestern Michigan College. Michael Kudirka is sponsored by D'Addario and Augustine strings.

Löis Lancaster composes microtonal (xenharmonic) songs since 2010. His composition "Sinfonia do Ocidente", sung by Ana Maura in the Bohlen-Pierce scale, won the first prize in the UnTwelve contest 2014-2015. His xen and regular tunes in the soundcloud.com/lois-lancaster site amounts to hundreds. For this presentation exclusively was composed the 'Kafka's Pinocchio', a reflection on the children's tale, sung in Bohlen-Pierce by Luciana Lazulli to Löis' synths, with images provided by the Photon Duo, Rebecca Moure and Miguel Bandeira.

Larch West Trio is a trio from southwest Washington featuring vocalist Joshua Bott, keyboardist Bryce Pollock, and bassist Matt Pollock.

The Mercury Tree is an experimental rock trio from Portland, OR that has been playing together since 2010. After being irretrievably xen-pilled in 2016, they decided to focus entirely on microtonal music. In 2019 they released the full-length 17-edo album Spidermilk, which also included a month-long tour of the U.S., inflicting microtones on unsuspecting audiences to highly variable effect. The band's lineup for the Spidermilk album and tour also included xen guitar titan Igliashon Jones (Cryptic Ruse, City of the Asleep.) In 2021 they released the self-titled album from Ventifacts, a lush, acoustic collaboration with Damon Waitus (Jack o' the Clock) using 10-, 17-, and 24-edo tunings. They are currently working on the next Mercury Tree album to be released in the fall of this year, as well as a new Ventifacts EP.

Müesk (Steve Mueske) is a multifaceted producer and poet from South Carolina, currently working as Pentachrist (pentachrist.com). His xenharmonic releases include eventual (2016 Split Notes) and Eventual EXT (forthcoming). In 2018 Mueske curated Eidolons, an electronic music compilation, for Spectropol Records. His books include A Mnemonic for Desire and Slower than Stars.

John Platter is a musician and data-focused programmer from Lopez Island who creates music under the moniker Ursin(e). He created Retune for Live - a free polyphonic retuning device for Ableton Live - in 2015, which retunes using MIDI pitch bend and accepts scala scale (scl) and keyboard mapping (kbn) files.

I Gde Made Indra Sadguna was born in Denpasar, Bali, Indonesia. He holds a Ph.D. in Ethnomusicology from Florida State University. His studies was sponsored by the Fulbright-DIKTI program. In Bali, Indra is a lecturer at the Institut Seni Indonesia (ISI) in Denpasar, specializing in Balinese gamelan. As a musician, he has performed in many countries including Australia, Japan, Singapore, Thailand, India, Malaysia, Canada, and the United States. He has also been invited as artist in residence at the University of Western Australia (UWA), Wake Forest University, Swarthmore College, Lawrence University, Philadelphia Folklore Project, and the Chicago Balinese Gamelan.

While at Florida State University, he directed the Sekaa Gong Hanuman Agung Balinese Gamelan and participated in Mas N Steel, the university's steelpan ensemble. Indra has presented his scholarly work at numerous seminars and conferences in Indonesia and the United States, as well as in other international locations. His research focuses on investigating the complexities of Balinese drumming, as well as on Balinese improvisational practices, and the organology of gamelan instruments.

Sevish (aka Sean Archibald) is a musician from London (UK) who produces various styles of electronic music like jungle drum & bass, house, breaks, techno and ambient. His use of alternative tunings — microtonality & xenharmony — give his music a uniquely warped sound. It is approachable and funky music that appeals to the body as much as its abstract concepts appeal to the brain.

Sevish prefers to release new music in the form of albums. As of 2021, his solo albums include Formless Shadows, Bubble, Horixens, Harmony Hacker, Rhythm and Xen, Golden Hour, and Sean but not Heard (as Sean Archibald). These can be grabbed on [Bandcamp](#), or streamed on YouTube, Spotify etc. The British Library Sound Archive has copies of several Sevish albums.

Other projects include [Scale Workshop](#), a web app to create and play microtonal tunings (programmer); [Now & Xen](#), a podcast about microtonal music (with Stephen Weigel); a blog about microtonal music, synth geekery, and electronic music tutorials; and [split-notes](#), a digital record label (netlabel) for microtonal music with a beat, launched in 2010.

Praveen S. Venkataramana considers himself a Wilsonian in approach and has composed a variety of chamber, solo, and electronic pieces in various tuning systems. He is mostly self-taught in music but he studied cello with Rich Eckert, South Indian music with Neyveli Santhanagopalan and composition with Keeril Makan. He received a Philip Loew Memorial Award for creative accomplishment at MIT and his music has been performed by the ensembles Either/Or and Sound Icon.

Stephen Weigel is a composer and performer of Indianapolis, IN, and got both his Master's in Music Composition and Bachelor's of Music Media Production at Ball State University. His past teachers include Jody Nagel, Michael Pounds, Derek Johnson, Amelia Kaplan, Daniel Swilley, Eleanor Trawick, and Keith Kothman. Stephen's contributions have been featured at UnTwelve, Electronic Music Midwest, Charlotte New Music Festival, Electroacoustic Barn Dance, Classical Connect, Edition Zalzal, MU Global, Thirsty Ear, SEAMUS, Microtonal Adventures Festival, Pärnu Nüüdismuusika Päevade, and Hindemith & Copland International Festival. His music is melodic, intelligible, and purpose-driven, though conceptual premises vary wildly - compositional goals may include finding new-sounding chord progressions and melodies, evoking unfamiliar or diverse emotions, poking fun at social ideas, or making sense of uncharted territory. His specialties are electronics and xenharmonic music, which he often plays live using DIY keyboard interfaces, guitars, and the voice. In graduate school, he wrote about all-scalar-set theory, which is the mathematical link between Forte's post-tonal set theory and Wilson's Moment of Symmetry theories. Other endeavors include the microtonal podcast featuring Sevish (Now&Xen), appearances on online albums/microtonal cover songs/transcriptions, and keyboard arrangements of Easley Blackwood's microtonal etudes.

Alan Wild is a composer and guitarist from Portland, Oregon, who composes both acoustic and electronic works. He is a recent graduate of Western Washington University. During his time there, he studied composition with Charles Halka and Bruce Hamilton, and guitar with David Feingold.



<http://untwelve.org>
<https://makeshiftartspace.org/>
<https://cfpa.wwu.edu/music>