



Johnny Reinhard
presents

128

255



From Wikipedia,
Johnny Reinhard (born 1956) is a microtonal composer,
bassoonist, author and conductor.

Reinhard employs many avant-garde techniques in his bassoon performance such as glissando and multiphonics, as well as uses just intonation and other microtonal tuning systems. Notable compositions by Reinhard include "Dune" (1990), "Cosmic rays" (1995), "Middle-Earth" (1999), "Talibanned Buddhas" (2000), and "Semantics of tone" (2007).[1][2] He reconstructed and performed Charles Ives' Universe symphony in 1996.[3][4] The European premiere of this work was to be performed in Cologne in May 2020.[5]

Biography



Reinhard, the son of Mortimer Reinhard and Francine Zakos, grew up in the Midwood section of Brooklyn. He attended John Dewey High School, and earned a Bachelors of Music degree at the North Carolina School of the Arts in Winston-Salem, North Carolina. He earned a Masters of Music degree at the Manhattan School of Music and was offered a fellowship in ethnomusicology at Columbia University. Reinhard later taught at New York University.

Reinhard's work with microtonal music led him to create The American Festival of Microtonal Music, Inc. (AFMM) in 1981. This organization has created an ongoing concert series intended "to showcase past and contemporary microtonal music and to introduce microtonality to the listening public." [6] As the founder of the AFMM, Reinhard has helped organize more than three decades of concerts around the world, including the organization's yearly Microfests. The AFMM continues to be active today. Reinhard has recently donated the organization's records to Furman University, which will make a collection from these materials in their Special Collections and Archives. [7][8]

On the album *Odysseus*, Reinhard collaborated with pioneering microtonal guitarist Jon Catler.

He is also a member of Trio on the Cuff, as of 2005 the world's only bassoon (Reinhard), didgeridoo (Ulrich Krieger), and miscellaneous percussion (Yoshiaki Ochi) trio.



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PROGRAM ORDER

1. Zanzibar..... Reinhard Bassoo
2. Toivo 128..... Juhan Nuorvala,
bassoon and recording
3. Eye of Newt.....Reinhard, alto recorder
4. Ballad.....Anton Rovner, Bassoon in 128
5. For Jonny Reinhard..... Reinhard, Bassoon 128
6. Dune.....Reinhard, Bassoon
7. Kindergarten Blues.....Reinhard, saprano
recorder

In between Mr. Reinhard will speak about 128
and also about tuning and temperment
using recorders)



Johnny Reinhard, celebrates 45 years of microtonal themed concerts with performances at the Bonita Museum on April 6, 2024 at 2:00 P.M. Also at the performance, find his new book *The Transcendental Tuning of Charles Ives*

Curators: Vallo Riberto with Windy Wilson-Gibson, Director

The concert features original compositions DUNE and ZANZIBAR as microtonal bassoon features, and EYE OF NEWT played on the alto recorder. DUNE is based on the Frank Herbert novel and features science fiction sounds embodying the novel's characters in sound. ZANZIBAR starts with the bassoon in parts on a table but soon magically brings the listener to Africa. EYE OF NEWT is based on the magic potions of the witches found in Shakespeare. Additionally, Mr. Reinhard will play his work KINDERGARTEN BLUES on the soprano recorder. These works employ elements of performance art, with vocals and percussion, in addition to the morphing of the instruments.



Johnny Reinhard's music is conceived and performed in his version of just intonation (JI) that contains 128 notes based on the 8th octave of the harmonic series from 128 to 256. This system provides a very generous palate of intervals not only of extended JI, but also of approximations to many different tempered intervals that produce special esthetic effects in the melodic and harmonic contexts of his music.

Microtonality Glossary

Microtonality is the conscious use of musical intervals less than an equally tempered semitone and, by extension, small variations in the sizes of larger intervals. Such intervals are found in popular music in the West and in both folk and art musics throughout the world, especially in the Near East, Africa and Asia. Ancient Greek music used approximate quarter tones in its Enharmonic Genus.

Equal Temperament: A system of tuning where the distance between each tone is a constant acoustical difference. The most common type is 12-tone equal temperament in which the octave is divided into 12 equal steps called semitones. This tuning has become essentially universal in the European cultural area and was discovered in China about a generation before being independently found in Europe. However, division into 12 tones is only one possibility—South Asian cultures use tunings close to 5 and 7-tone equal temperament (as well as other types of tuning) and some Near Eastern musics use tunings close to 24 equal quarter-tones. Many contemporary composers use equal temperaments with 19, 24, 31 or even 96 notes per octave, among others.

Just Intonation: JI is a system of tuning in which all the notes are related by ratios of whole numbers. For example, the Major Scale in JI is $1/1$ $9/8$ $5/4$ $4/3$ $3/2$ $5/3$ $15/8$ and $2/1$ (to complete the octave). JI is considered more harmonious than Equal Temperament by some composers, but music psychology experiments indicate that because of culture and other factors, many listeners may prefer some kind of temperament that only approximates JI intervals. JI tunings are often characterized by the largest prime numbers used to define intervals. The Major Scales in a 5-limit tuning as 5 is the largest prime number used to define the intervals.

Pythagorean Tuning: Pythagorean tuning is an early form of JI in which all notes are derived by a series of perfect fifths ($3/2$), fourths ($4/3$) and octaves. It actually predates Pythagoras by a millennium at least as clay tablets describing Babylonian tuning are known as well stringed instruments from around 2500 BCE. Pythagorean tuning was used in Western music in the Middle Ages, but was replaced by various tunings in the Renaissance.

Cents: Musical intervals may be measured by pitch ratios or by a logarithmic system. The most common of these is cents, of which there are 1200 to the octave, 200 to the whole tone, 100 to the semitone and 50 to the quarter-tone. In principle, all tunings can be expressed in cents. For example, the perfect fifth measure 701.955+ cents while the 12-tone fifth only 700.

SOME 3-D ANAGLYPHS OF PARTCH AND WILSON SCALES

These scale depictions were generated by a program I wrote in TrueBasic
and were converted to anaglyphs by one or another program either
written by Robert Walker or by John Chalmers in TrueBasic







