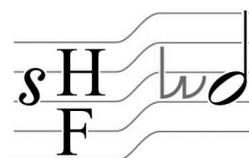


THIRTY-ONE
THE JOURNAL OF THE HUYGENS-FOKKER FOUNDATION



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Welcome to the first issue of *Thirty-One: the Journal of the Huygens-Fokker Foundation*. In its new form this journal continues the work done by *Thirty One: a Microtonal Series*, edited by Ned McGowan, and, stretching further back, the Huygens-Fokker Yearbooks, which appeared irregularly every few years in the 1980s and 1990s and provide documentation of the activities and ideas of those working for, or with, the Huygens-Fokker Foundation in The Netherlands.

This journal is intended to be a forum for the Foundation's central aims: to promote interest in and knowledge about microtonality in its broadest sense and in all its aspects. As a particular idiosyncrasy, the journal will contain a greater-than-average focus on the system of 31-note equal temperament as explored in the mid-20th century by the Dutch scientist and musician Adriaan Daniël Fokker (1887-1972), following up the theoretical interests of the great scientist Christiaan Huygens (as described in his *Lettre touchant le cycle harmonique* of 1691 and his *Novus Cyclus Harmonicus* of 1724).

The use of microtonal pitch materials in contemporary composition has expanded enormously in recent decades. This journal welcomes and attempts to respond to that expansion of focus. This issue features texts by and about several composers, few if any of whom would identify themselves as "microtonalists", together with texts by theorists and musicologists who explicitly cite "microtonality" as one of the chief preoccupations of their ongoing research. As such we hope to start a debate into the multiplicity of viewpoints that underlie the usage of microtonality in theory and practice – indeed, even the semantics of the term itself – a debate which, we hope, will resonate through future issues of this journal.

The articles are collected into three main groups. In the Composition Forum, the Dutch composer Peter Adriaansz writes about the intricate processes that led him to begin using an expanded pitch vocabulary in his music in recent years; the English composer Frank Denyer writes about his particular interest in melodic, rather than harmonic, uses of microtonality; and the American composer and musicologist Kyle Gann offers an analysis of the *Suite for Microtonal Piano* by his teacher Ben Johnston. The Theory Forum offers an intriguing investigation into one aspect of 31-note equal temperament, with a paper by Giorgio Dillon and Riccardo Musenich on the Huygens comma; the authors discuss three different methods to select an equal temperament that best approximates meantone temperament, in the last of which (involving chains of pure thirds) they find an analogue of the Pythagorean comma that they propose be named the *Huygens comma*. In the Instrument Forum, Cees van der Poel describes work on the recently renovated Fokker organ, now again fully functional after several years of disuse.

Thirty-One is intended to be a home for interesting and original writing about microtonality in its broadest sense, covering the whole spectrum from detailed issues of theory or of instrumental practice to broad issues of aesthetics and history. We are happy to consider proposals for new articles – please contact the editor at thirty-one@huygens-fokker.org.