8TH INTERNATIONAL MICROTONAL GUITAR COMPETITION

AWARDS CEREMONY

15TH JUNE
SATURDAY 2024
19:00 ISTANBUL TIME

Live On Youtube:

TolgahanCogulu

WEBSITE:
WWW.MICROTONALGUITAR.ORG

E-MAIL:
MICROTONALGUITARIST@GMAIL.COM

JURY MEMBERS

BEKİR KÜÇÜKAY | FERNANDO PEREZ | GOLFAM KHAYAM
JOHN SCHNEIDER | JÜRGEN RUCK | KAĞAN KORAD
MAK GRGIC | SAFA YEPREM | STEPHEN GOSS
TOLGAHAN ÇOĞULU | TUFAN KURDOĞLU

Compositions

1. Madeline Ashman
2. Temmuz Işı Özerkan
3. Matt Pollock

Arrangements

1. Mert Mutaf
2. Reyhan Hemmatfari
3. Naren Rata

Mention Awards

Simon Martin
Mert Mutaf
Sina Keshavarz

FOGHAR

Composed by Madeline Ashman
Text by Jessa Brown & Angus Peter Campbell

for Juliette Ashman & Eosaph Caimbeul

MUSIC

FOGHAR is for classical/microtonal guitar and voice. The music uses a hybrid of equal temperament and Just Intonation, that is pure tuning that looks at the innate natural physics of sound and harmonic series.

Rather than limiting the guitar to equal temperament, that is 12 fixed pitches clearly defined by the fretboard, FOGHAR expands beyond this with an unconventional guitar string tuning.

Two of the guitar strings are tuned to the 7th harmonic (in other words 31 % lower than equal temperament) of another string. This opens up the possibility of different intonational versions of notes for different harmonic contexts, and allows for striking yet consonant microtonal shifts.

The soprano melodies have specific intervallic relationships with every note the guitar plays. They are mostly in line with conventional triadic harmony, but with the guitar's intonational shifts, melodies become microtonal and feel familiar yet uncanny.

Madeline Ashman's music asks how equal tempered instruments, tunings and musical traditions can be deconstructed and reimagined. It demonstrates the rich resonances, acoustical beatings and intriguing microtonal shifts that are possible with Just Intonation.

The guitar strings are tuned:
D
G
D
F - tuned to 7th harmonic of G string (-31 cents)
A
C - tuned to 7th harmonic of D string (-31 cents)

There should be an added fret to the guitar on the 5th fret of the lowest D string, to allow for a version of 'G' that is 31 cents lower.

In the score, the accidental below is used to identify notes that are a septimal comma lower:

These notes always fall on the C and F strings, and sometimes the 5th fret of the lowest D string.

TEXT

The lyrics to the first two movements were written after Angus Peter Campbell's 'Foghar', the poem of the final movement. Inspired by the poem's satisfied autumn hen, Jessa Brown's text casts other Scottish creatures as the resident spirits of summer and winter.

For the first movement, this presence is the mythical selkie, a seal-human shapeshifter associated with the Northern Isles of Scotland. In the second movement, Scotland's famous hag goddess, the Cailleach, appears as the traditional owl of winter. In both pieces, the speaker seems both in awe and afraid of these supernatural beings, and their respectively seductive and violent energy. Like their corresponding seasons of summer and winter, both the selkie and the Cailleach appear as untameable extremes compared to autumn's temperate calm.

Jessa Brown's two movements blend Scottish Gaelic with English and some of their older etymologies. The lyrics' fluctuating language mirrors the shapeshifting forms of the selkie and the Cailleach, as well as the inevitable changing of the seasons they represent. In particular, Gaelic place names crop up frequently in the lyrics' storytelling, broken down to their original folktale meanings, and suggesting a space both real and imagined. The lyrics' fluid, metamorphic quality speaks to the way that myth and language are interwoven and ever-changing. In this setting, the characterisation of these seasons as three distinctly female Scottish entities suggests a strange unity to the characters. Their presence together forms a tentative pagan trinity, each movement a different face of the other. Bound together by the score, the lyrics consider the often loose construction of identity through music, language and myth.

Movement 1: Summer's Selkie - by Jessa Brown

maighdeann-mhara, air an tràigh, in avon, ex, loch,
mermaids, on shore, river, water, lake,

from which waters the selkies take up their pibroch:
from which waters the seal-people take up their piping:

'halo, halo, co às a tha thu?'
greetings, greetings, where are you come from?

'tha gaol agam ort peata – mo luaidh.
'I love you tame creature – my darling.

halo, halo, co às a tha thu,
greetings, greetings, where are you come from?

tha gaol agam ort peata – mo luaidh
I love you tame creature – my darling,

tha gaol agam ort peata – mo luaidh
I love you tame creature – my darling.'

Seven long months, you'll wait for her to reclaim you,
Seven long months, you'll wait for her to reclaim you,

Seven long hunts, cas-rùisgte you're lost to the sky.
Seven long hunts, bare-footed you're lost to the sky.

Like sealskin, she'll shed you by Lughnasadh.
Like sealskin, she'll shed you by Lammas Day.

Mar sin leat och foolish fisherman, mar sin leat,
Goodbye, ah foolish fisherman, goodbye,

Mar sin leat, och I told you,
goodbye, ah I told you,

thoir an aire a' phògan de maighdeann-ròin
beware the kisses of mermaids.

Movement 2: Winter's Owl - by Jessa Brown

Beur, Tigh nan Cailleach
Fierce, House of the Old Hag,

Beur, Tigh nan Cailleach –ah-ah-ah-ah-ah
Fierce, House of the Old Hag

Thig geamhradh
Come, winter,

Thig geamhradh, , earrach, samhradh, foghar
Come, winter, spring, summer, autumn

Earrach, samhradh, foghar, geamhradh
spring, summer, autumn….winter,

mmm
gèile blows,
a gale blows,

Beira on Ben Cruachan surveys the
the Queen of Winter on Mount Cruachan surveys the

ragged stones
ragged stones

that she hammered from - the icy riverbed for mountains
that she hammered from the icy riverbed for mountains

watch her slow
watch her slow

as she washes her féileadh - in the whirlpool
as she washes her tartan plaid in the whirlpool

white as snow
white as snow

Coire Bhreacain
Cauldron of the Plaid

Laughing as she wrings and
Laughing as she wrings and

Singing as she wrings and
Singing as she wrings and

Laughing as she wrings and –
Laughing as she wrings and

Brìghde, carry us to Latha na Cailliche,
Brigid [goddess of spring], carry us to Lady Day,

Brìghde, let us lie in Bealltainn and the Cailleach to curse,
Brigid, let us lie in Beltane [May Day festival] and the old hag to curse,

Brìghde, make her gather, gather, fire, fire, firewood and scrub,
Brigid, make her gather, gather, fire, firewood and scrub,

Là Fhèill Brìghde, send her off like a cailleach-oidhche – cailleach-oidhche
Feast of Brigid, send her off like an owl, an owl…

Movement 3: Foghar - by Angus Peter Campbell

Thig foghar mar a thig e
Take Autumn as she comes

Òr eadar uain' is geal
Gold between green and white

Na Stri 'son ràith eile
Do not strive for another season

Ach creid an t-seann fhirinn
But believe the old truth

Gun laigh gach mios sios mar chearch-ghur
That every month will lie down like a roosting hen

Gus am bris an là
Until the day breaks

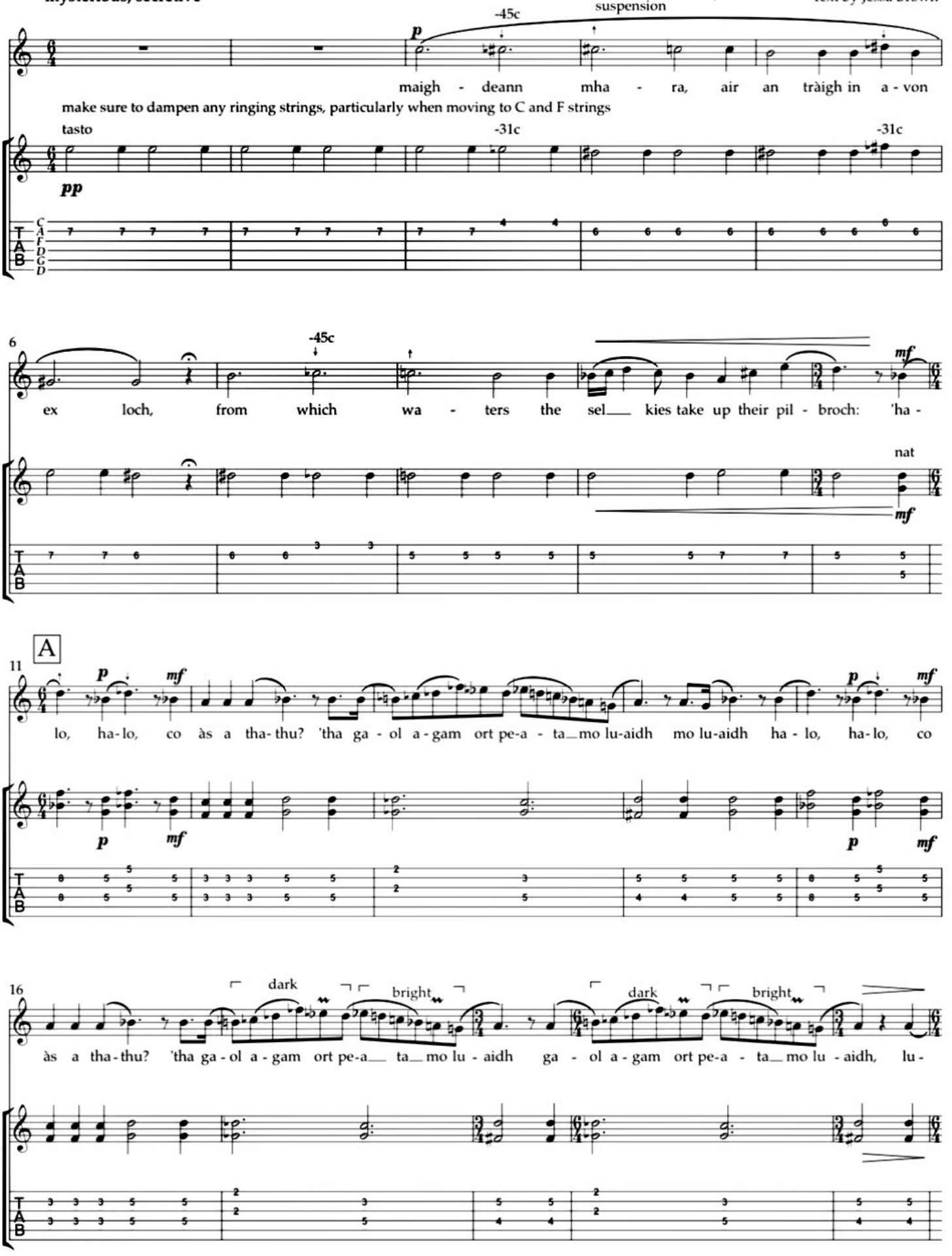
The guitar strings are tuned:

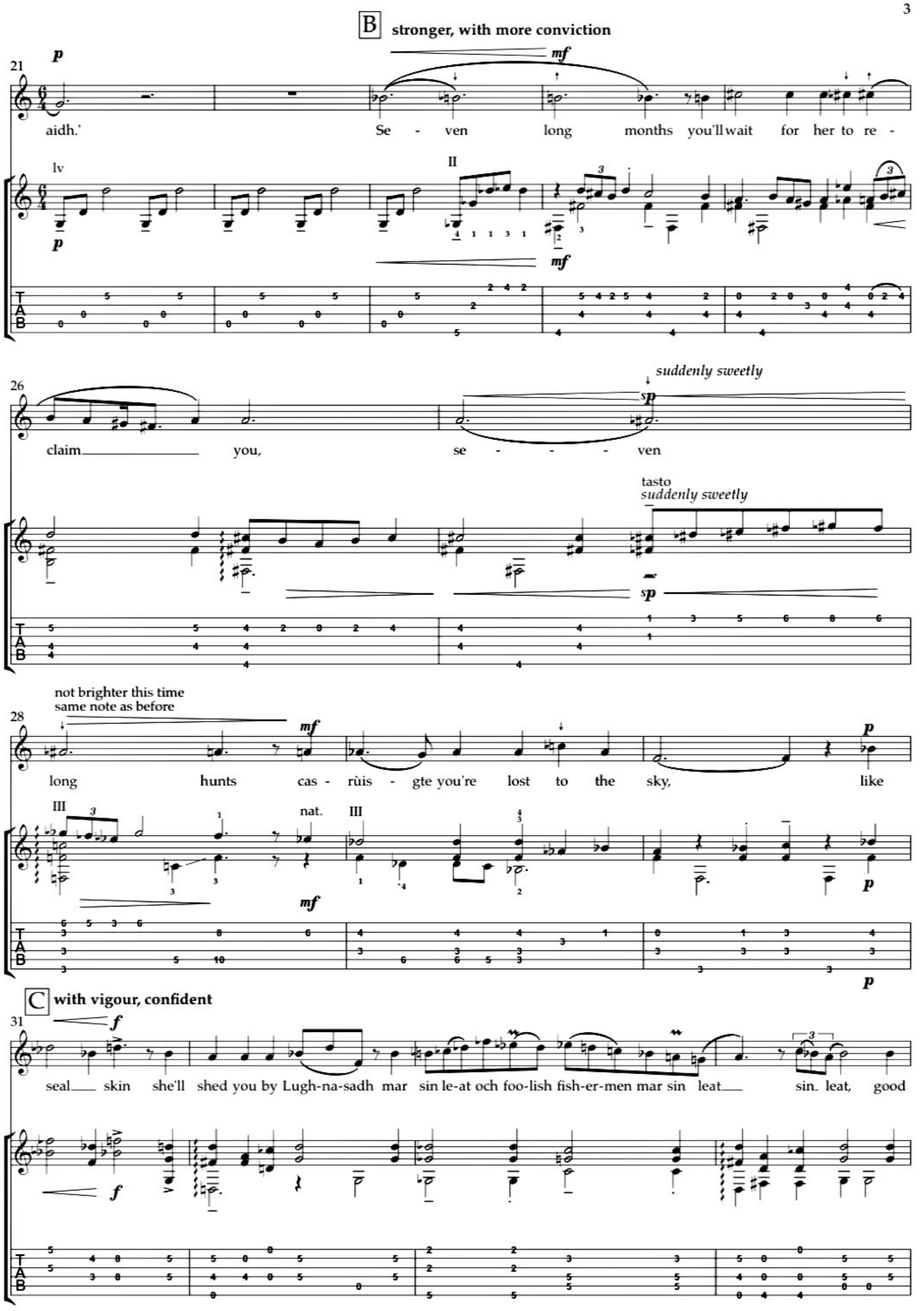
D
G
D
F - tuned to 7th harmonic of G string (-31 cents)
A
C - tuned to 7th harmonic of D string (-31 cents)

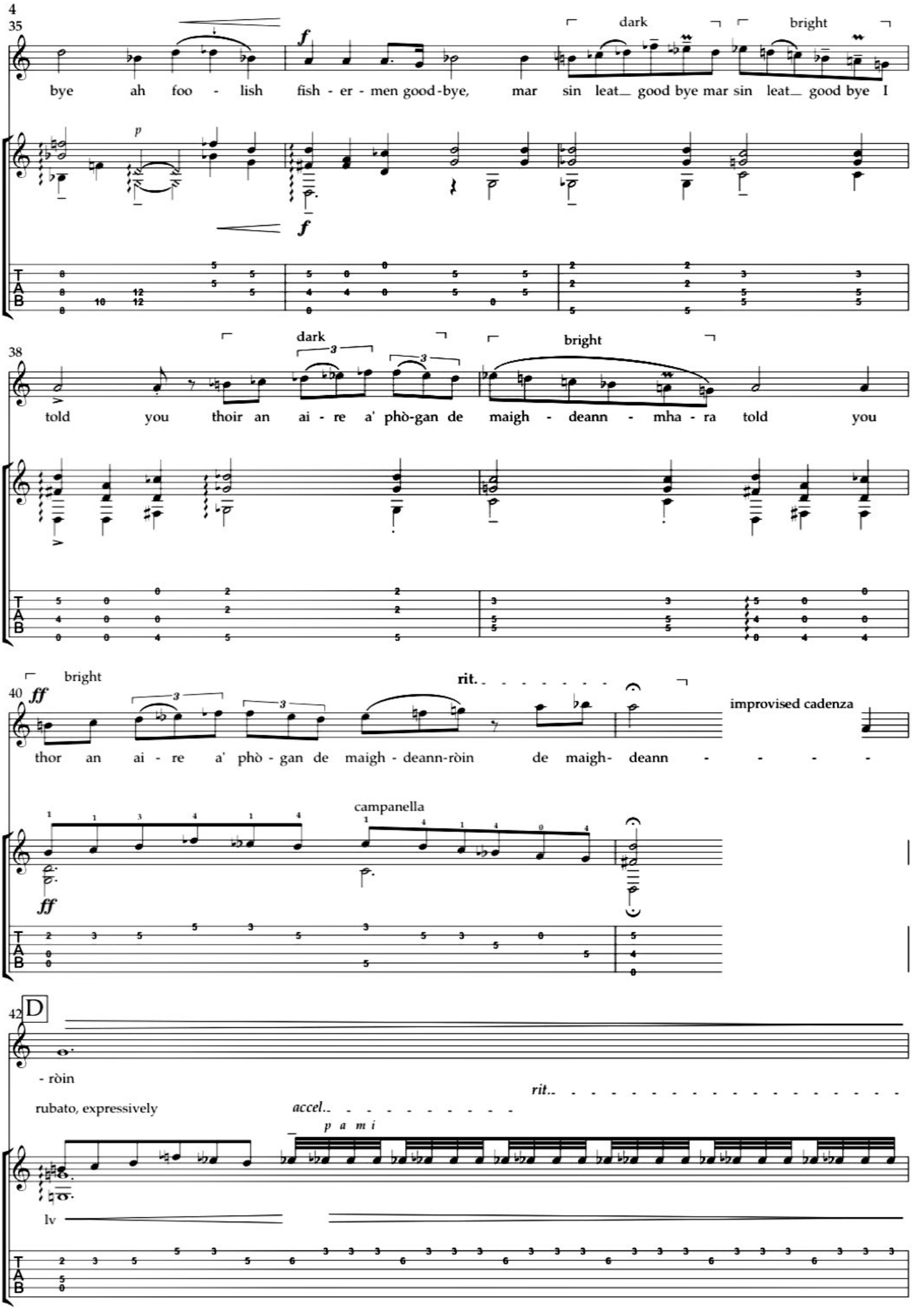
Movement I

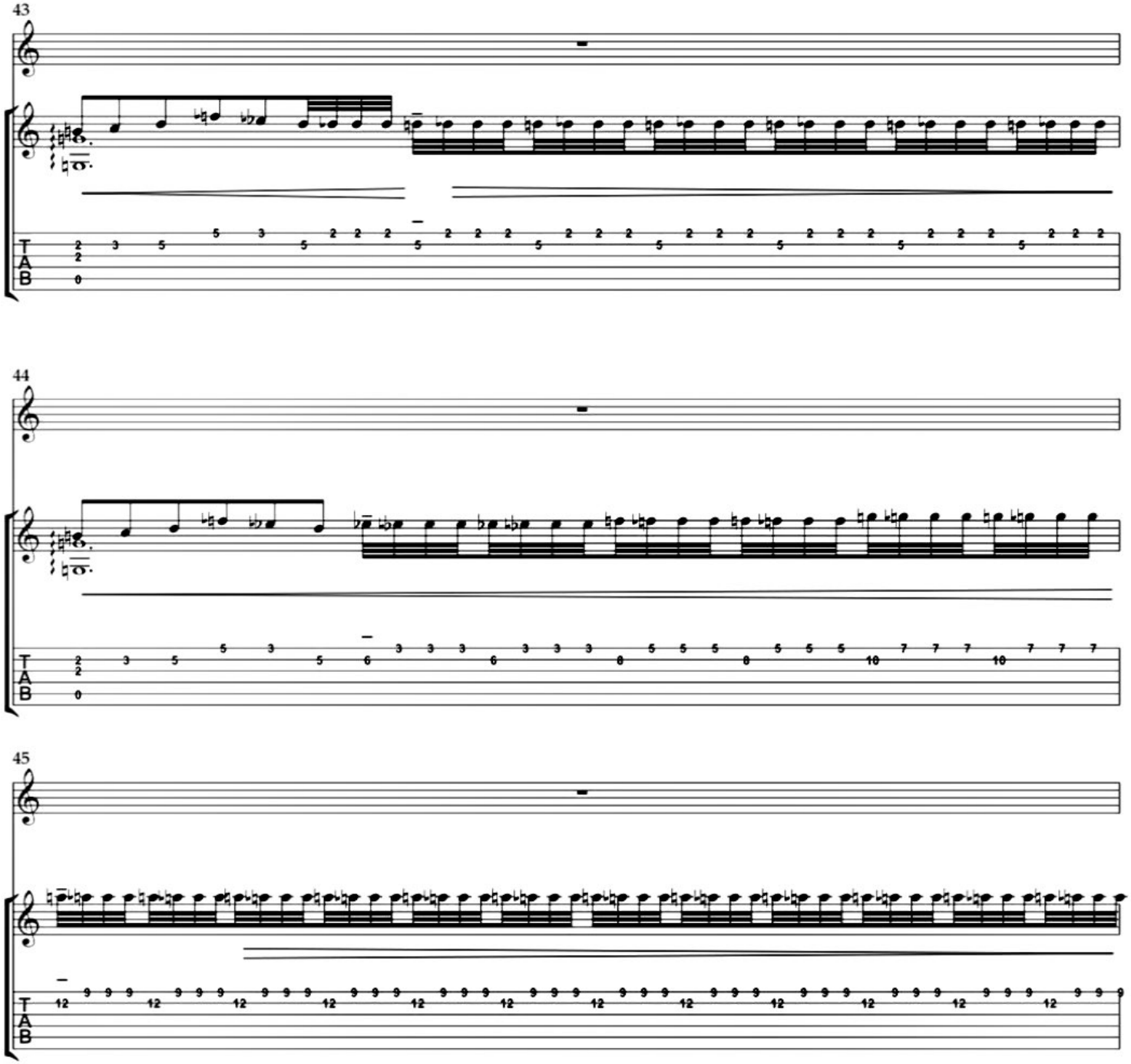
♩=95
mysterious, secretive

Composed by Madeline Ashman
Text by Jessa Brown




B stronger, with more conviction
21
p
mf
aidh.' Se - ven long months you'll wait for her to re -
lv
II
p
mf
26
suddenly sweetly
sp
claim you, se - - - - ven
tasto
suddenly sweetly
sp
28
not brighter this time
same note as before
mf
long hunts cas - rùis - gte you're lost to the sky, like
III
nat.
III
mf
p
p
C with vigour, confident
31
f
seal skin she'll shed you by Lugh-na-sadh mar sin le-at och foo-lish fish-er-men mar sin leat sin. leat, good
f


4
35
dark
bright
bye ah foo - lish fish - er - men good-bye, mar sin leat_ good bye mar sin leat_ good bye I
38
dark
bright
told you thoir an ai - re a' phò-gan de maigh - deann - mha - ra told you
40
bright
rit.
improvised cadenza
thor an ai - re a' phò - gan de maigh - deann-ròin de maigh- deann - - - - -
campanella
D
- ròin
rubato, expressively
accel..
rit..
lv


43
44
45
T
A
B

Movement II

♩=67
Excited, breezy, playful

Composed by Madeline Ashman
Text by Jessa Brown

46

imagery windy / leaves rustling and dancing in the air
ebbing and flowing

lv always

pp

47

E

48

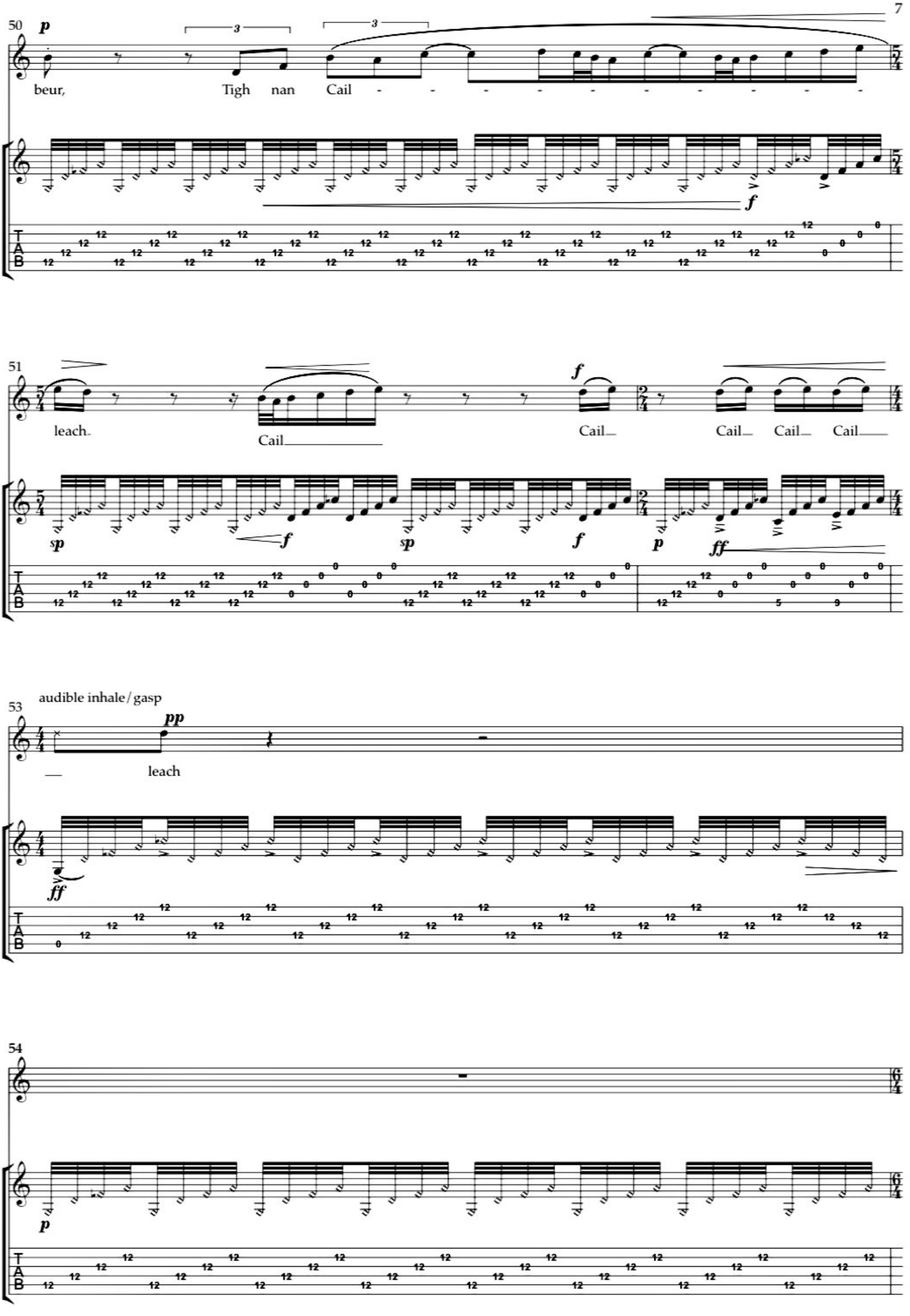
p

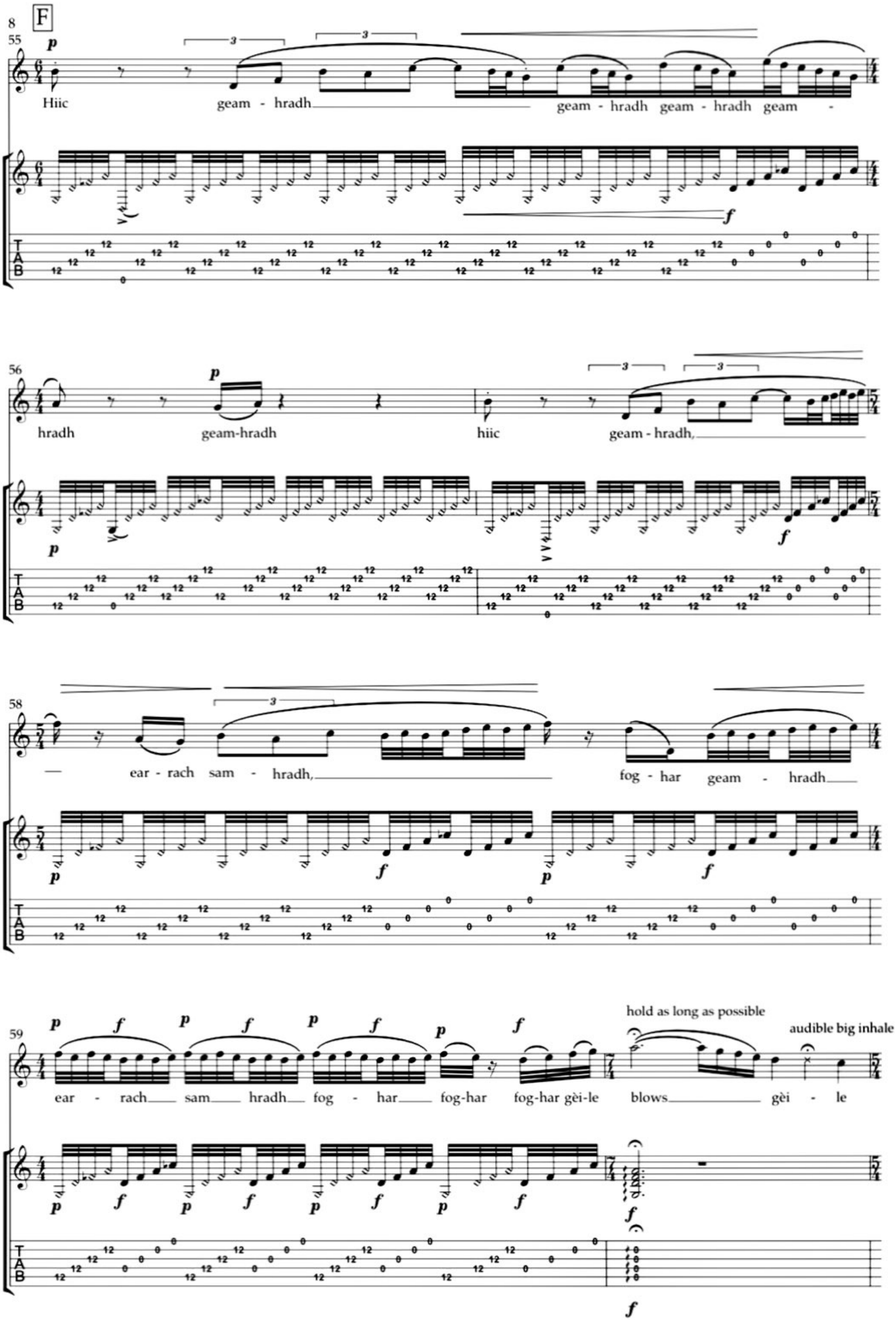
Beur, Tigh nan Cail - - - - - - -

49

- - leach,

f ***p***


50
p
beur,
Tigh nan Cail - - - - - - - - - - -
f
51
leach
Cail
f
Cail
Cail Cail Cail
sp
f
sp
f
p
ff
audible inhale / gasp
53
pp
leach
ff
54
p


8
F
55
Hiic
geam - hradh
geam - hradh geam - hradh geam -
56
hradh
geam-hradh
hiic
geam - hradh,
58
— ear - rach sam - hradh,
fog - har geam - hradh
59
ear - rach sam hradh fog - har fog-har fog-har gèi-le
blows gèi - le
hold as long as possible
audible big inhale

G **slower, tentative**

61

mp

blows

held back, waiting for wind to pick up again

accidentals continue like this sim.

mp

tentative at first, held back
like rain

mp

62

gaining momentum

mm

64

accel.. - - -

with wonder
tracing guitar

3

gèi - - - le blows be - i -

mf

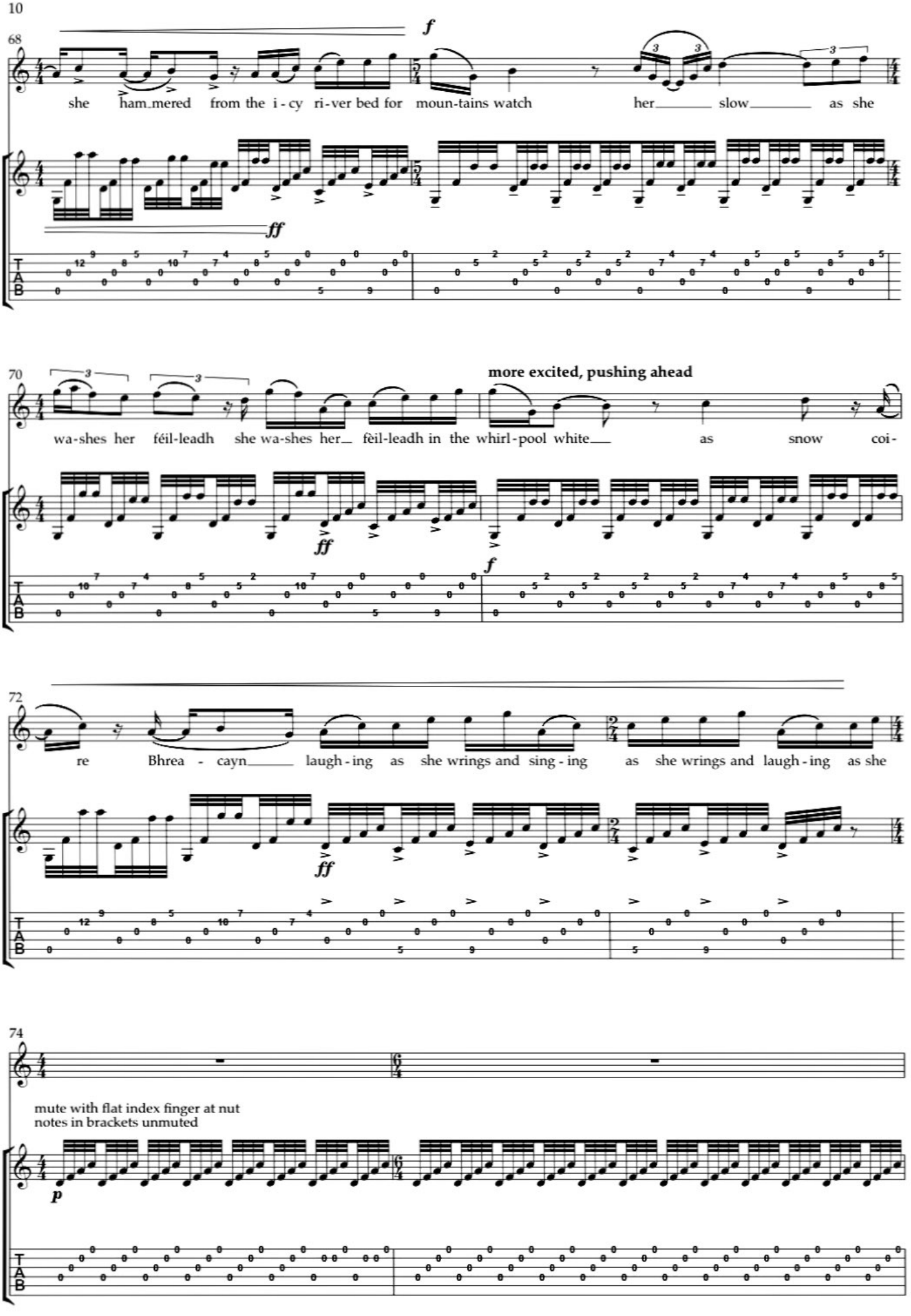
mf

66

3 3

back to original speed

ra on Ben Croo-ach - an sur - veys the rag - - - ged stones that


68
f
she ham_mered from the i - cy ri - ver bed for moun-tains watch her slow as she
ff
70
more excited, pushing ahead
wa-shes her féil-leadh she wa-shes her fèil-leadh in the whirl-pool white as snow coi-
ff
f
72
re Bhrea - cayn laugh - ing as she wrings and sing - ing as she wrings and laugh - ing as she
ff
74
mute with flat index finger at nut
notes in brackets unmuted
p
T
A
B

H

76 *p*

Brìgh - de car - ry us to Latha na Cail - -

(fretted / unmuted)

77 *f*

- - lich - e

unmute

f *p* *sfz*

78 *p* *f*

Brìgh - de let us lie in Bell - - tayn and the Cail - leich to

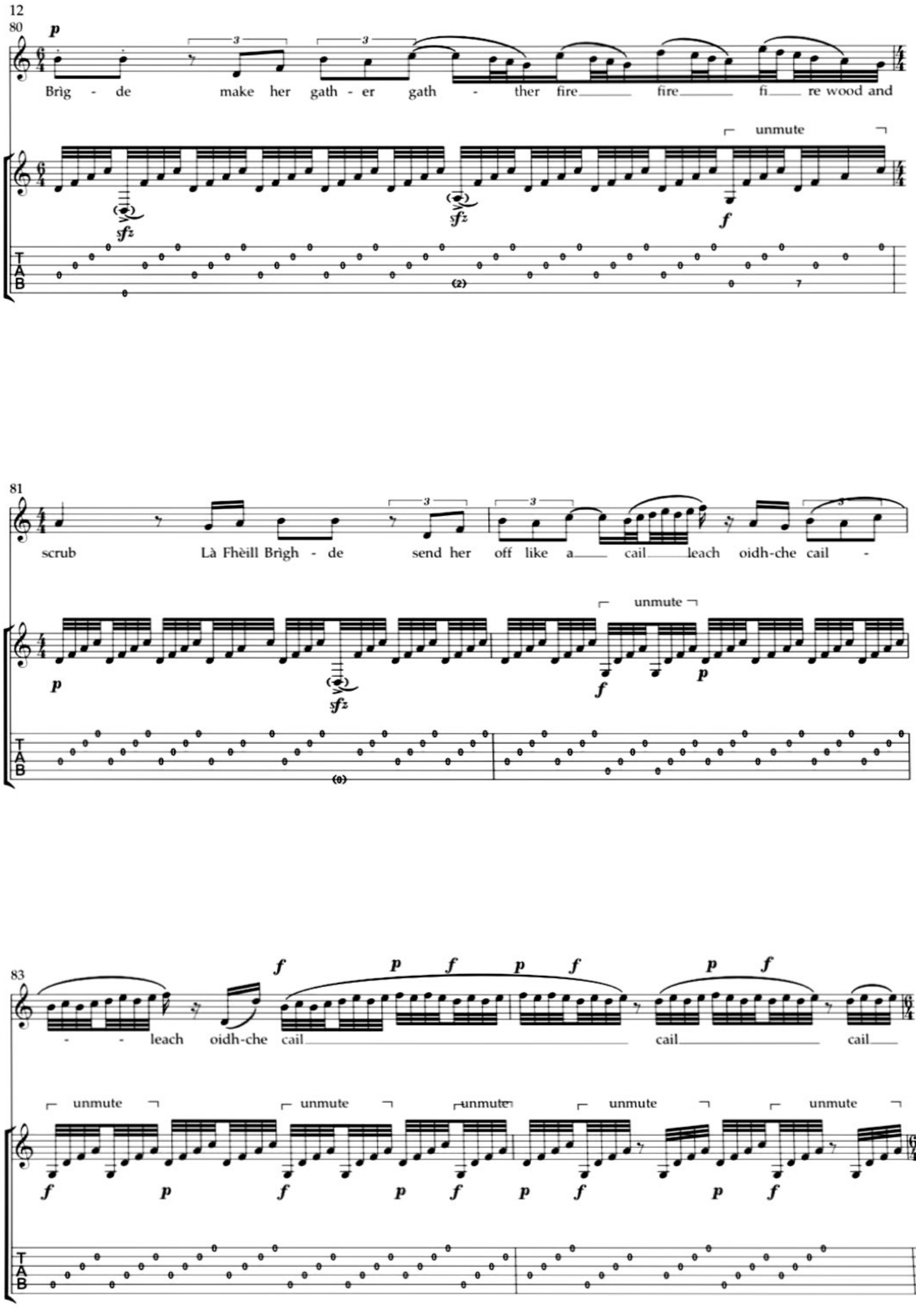
unmute

sfz *f*

79

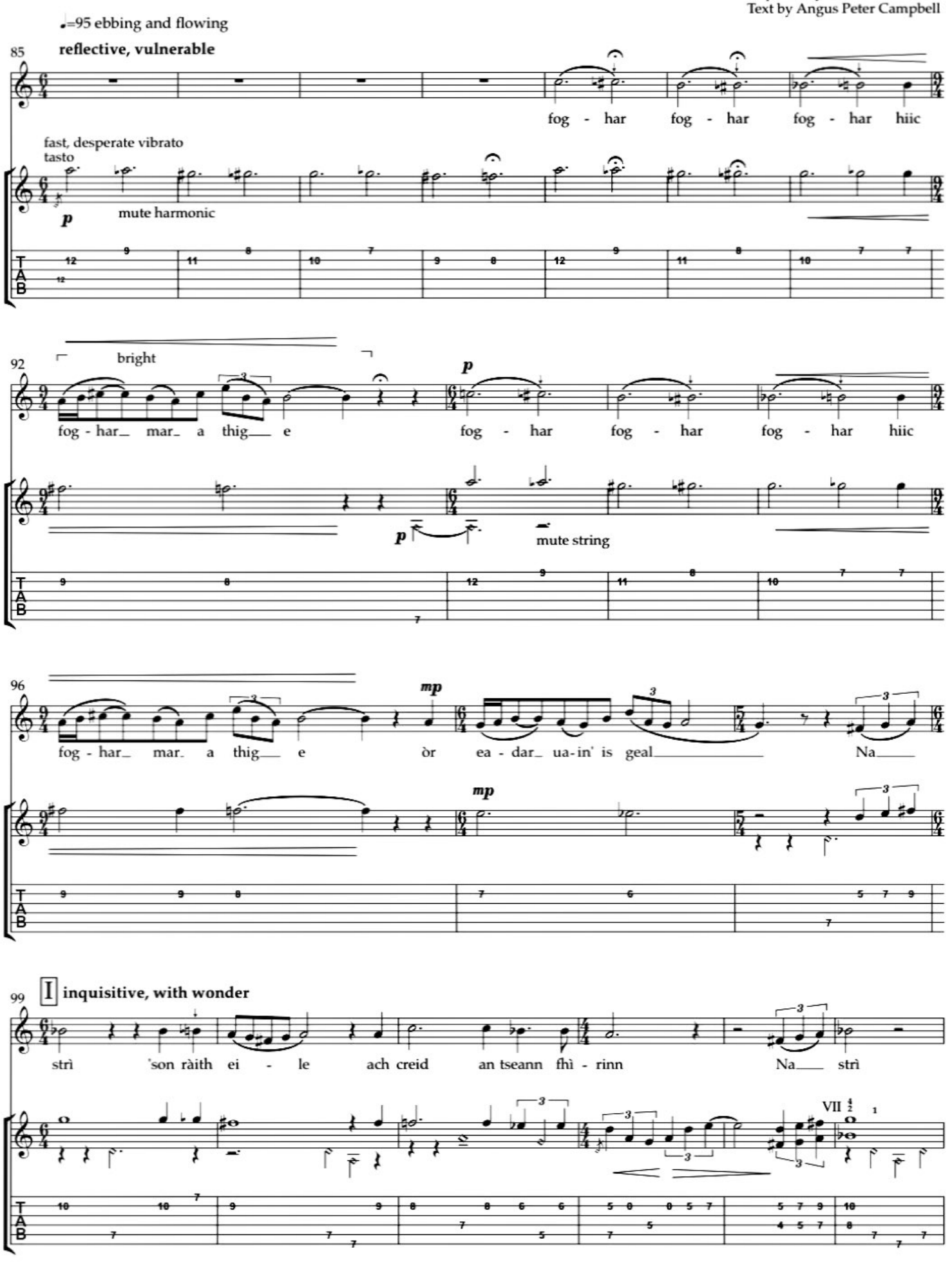
curse

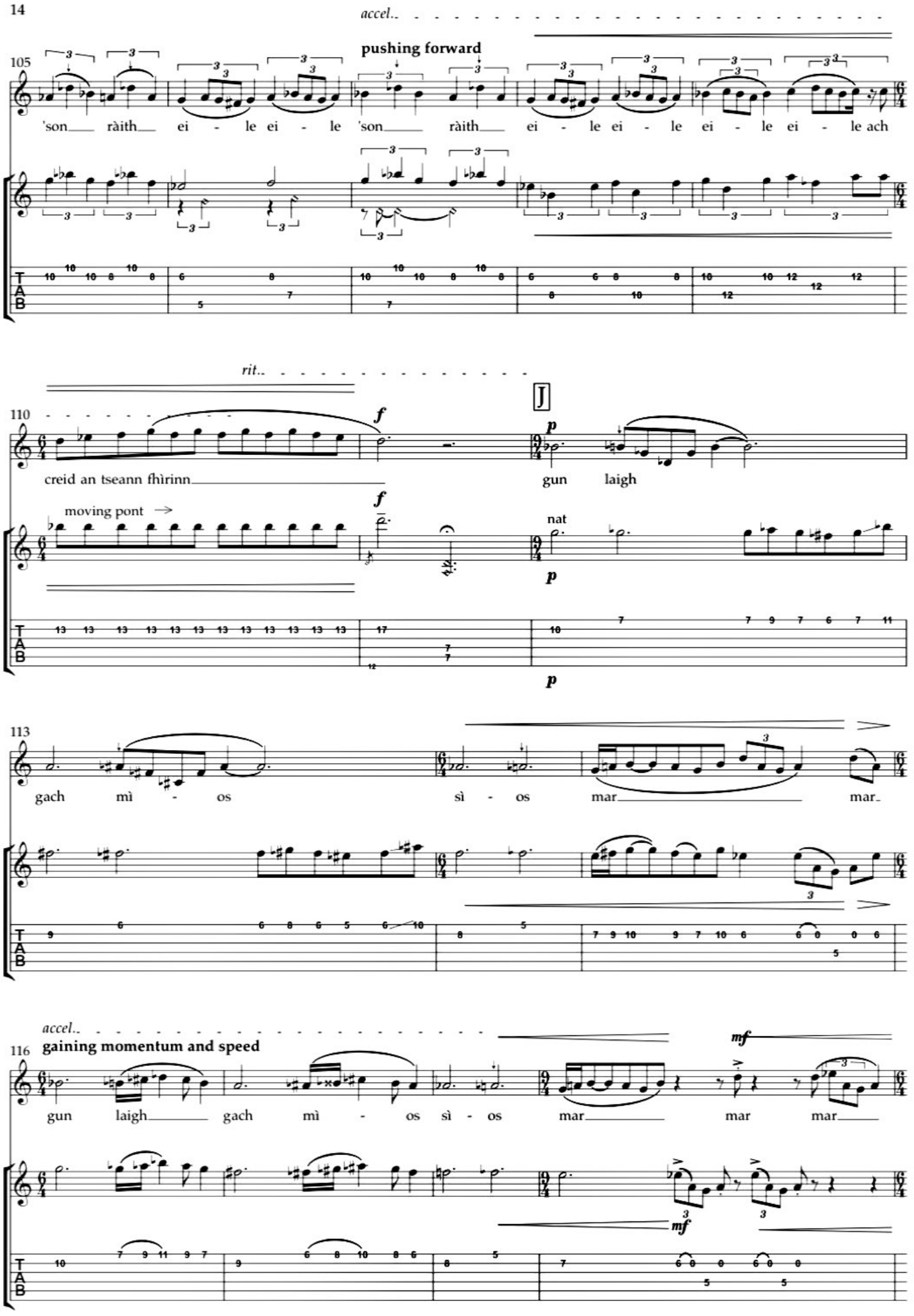
sfz *sp*


80
Brìg - de make her gath - er gath - ther fire fire fi re wood and
unmute
81
scrub Là Fhèill Brìgh - de send her off like a cail leach oidh-che cail -
unmute
83
- - leach oidh-che cail cail cail
unmute
unmute
unmute
unmute
unmute

Movement III

Composed by Madeline Ashman
Text by Angus Peter Campbell




accel..
pushing forward
105
'son ràith ei - le ei - le 'son ràith ei - le ei - le ei - le ei - le ach
rit..
110
creid an tseann fhìrinn
gun laigh
moving pont
nat
113
gach mì - os sì - os mar mar
accel..
gaining momentum and speed
116
gun laigh gach mì - os sì - os mar mar mar

♩=130 **excited, building tension**

120

mar mar mar mar mar

pp

f *f* *f*

mute ringing

pp

keep pushing forwards

124

mar mar mar mar

f *f*

mp *mp* *ff*

127

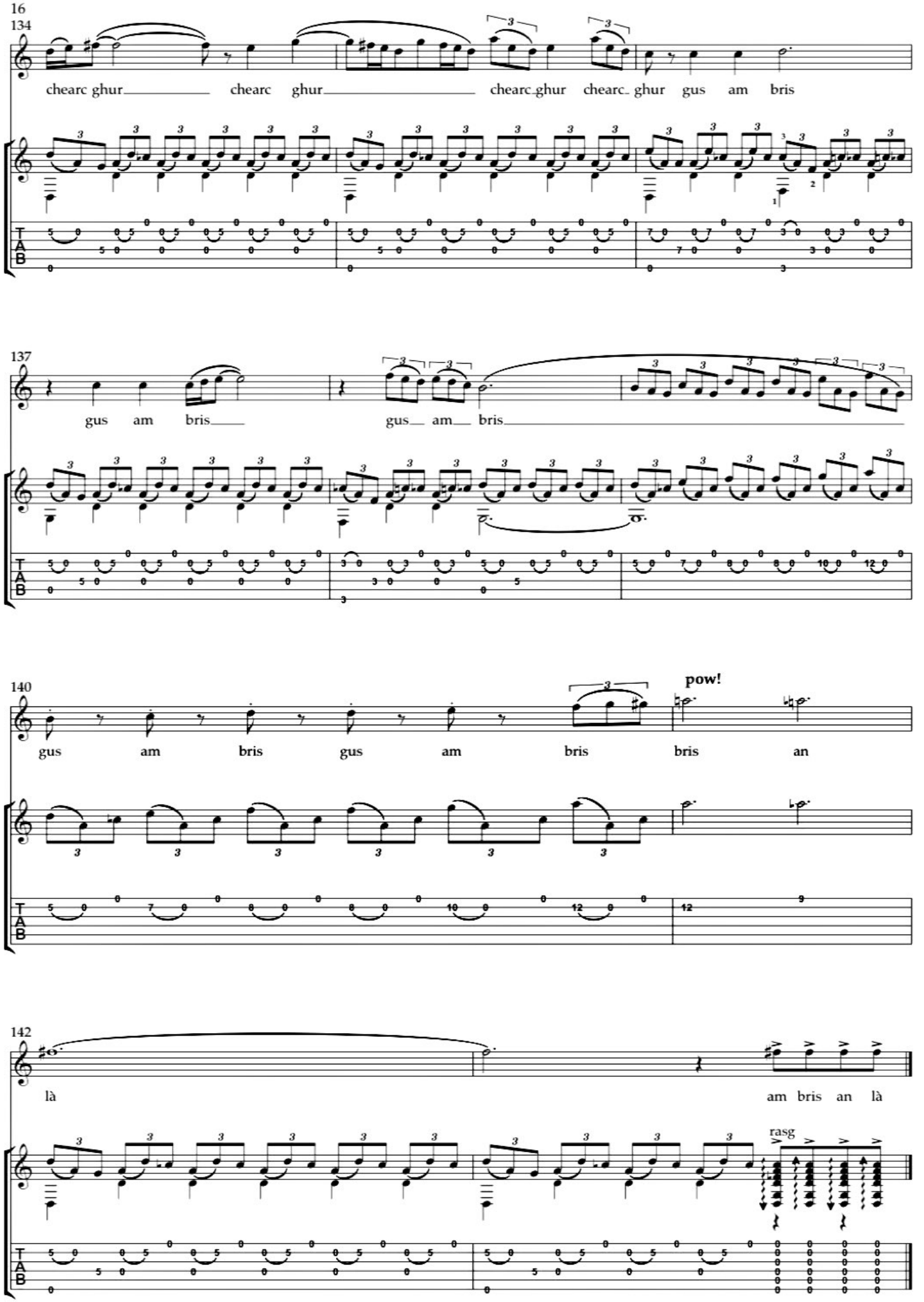
K **glorious, racing to end**

mar mar mar chearc ghur

ff

131

gus am bris an là mar


16
134
chearc ghur chearc ghur chearc ghur chearc ghur gus am bris
137
gus am bris gus am bris
140
gus am bris gus am bris bris an
pow!
142
là am bris an là
rasg

Alev-i Sation 3 (2024)
Temmuz Işı Özerkan

General Introduction:
Composed for the 8th INTERNATIONAL MICROTONAL GUITAR COMPETITION (2024) and features the instruments; microtonal acoustic guitar, e-guitar, bass, and drums.

The piece consists of five sections:
1. A - [A1.1, 1.2, 1.3]
2. Bridge
3. B - [B1.1, 1.2, 1.3, 1.4, 1.5]
4. C
5. D

The "C" and "D" sections are the climax of the piece, featuring an improvised e-guitar solo with microtones achieved using the tremolo arm.

Performance and Interpretation:
In the performance of the piece, although certain sections are repeated, the dynamics of the piece change with each repetition.
A significant portion of the piece is performed using a technique called Şelpe.

Attention should be paid to dynamic changes, and the characteristic features of each section should be emphasized. Recommended tempos are indicated with metronome markings, but these tempos can be applied flexibly to maintain the dramatic structure of the piece.

Impact of the Piece:
"Alev-i Sation 3" aims to synthesize a structure that intertwines Eastern and Western music, as can be inferred from its complex name. Therefore, it includes both microtonal pitches and irregular rhythms that can be described as variable rhythms.

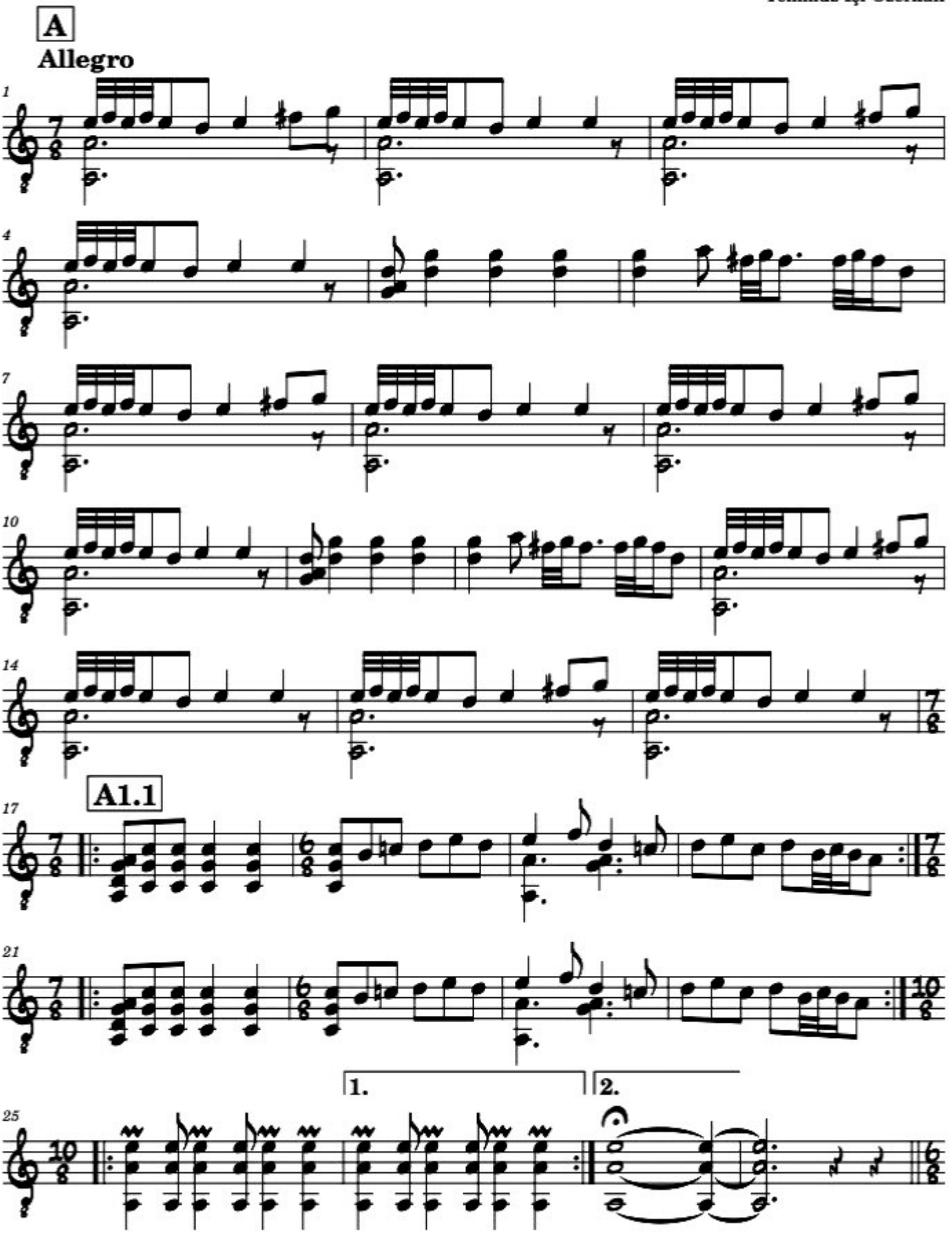
Acoustic Guitar Tuning: DADGAD
tuned to A=440Hz.
The following tones are tuned to their specific frequencies:

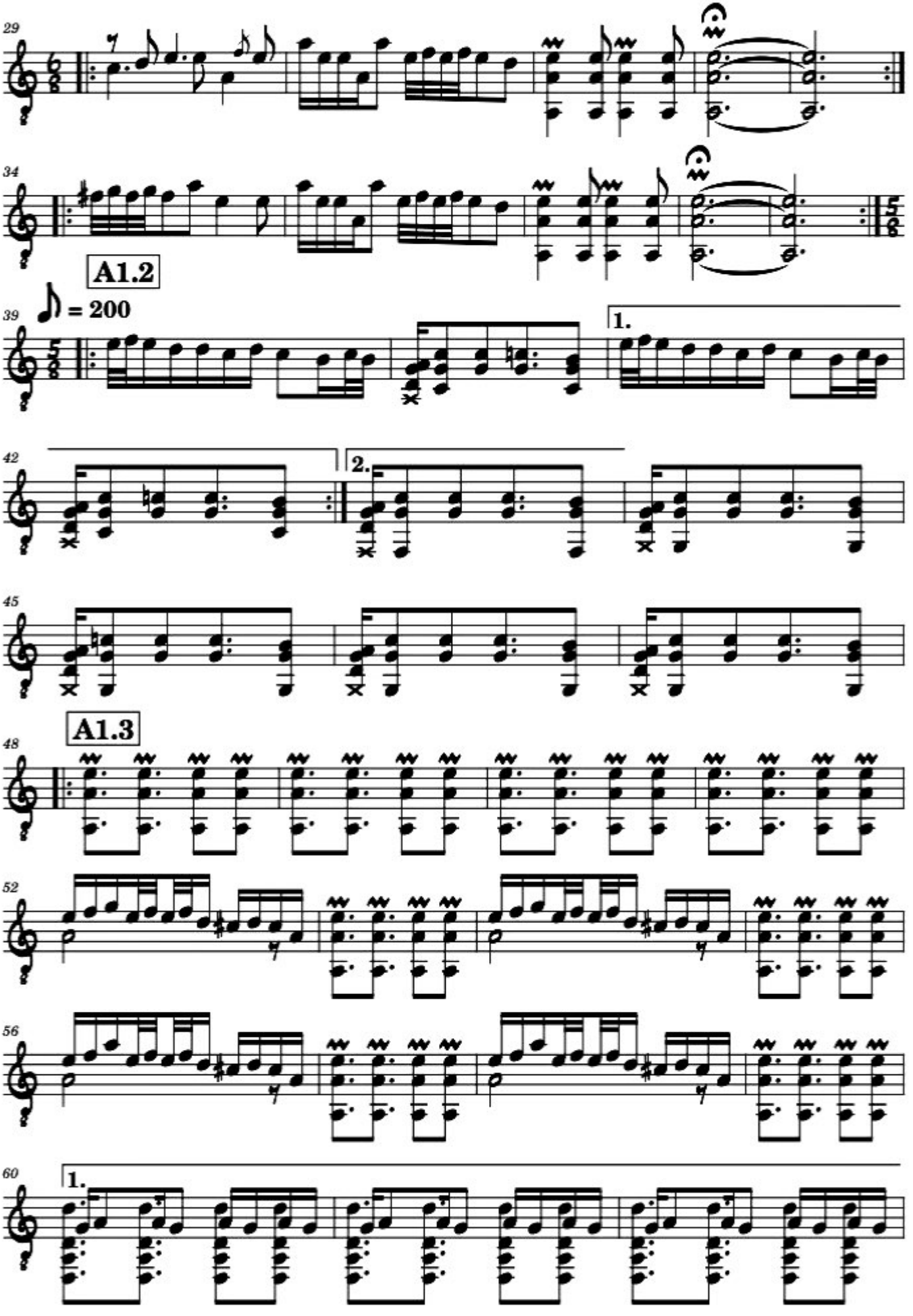
Bb = 228 Hz
B = 241 Hz
C = 255 Hz
C# = 271 Hz
F = 341 Hz
F# = 360 Hz

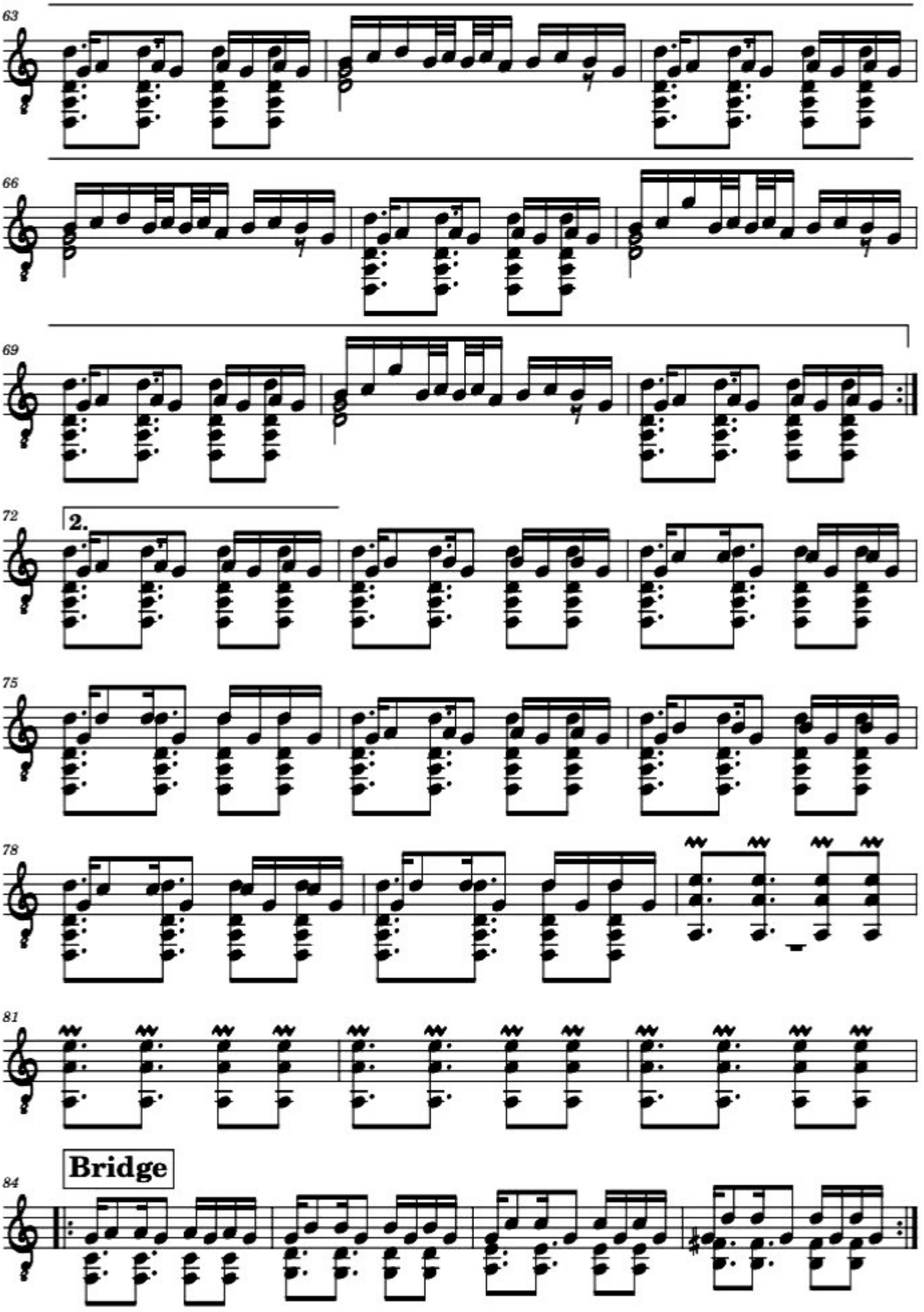
Alev-i Sation 3

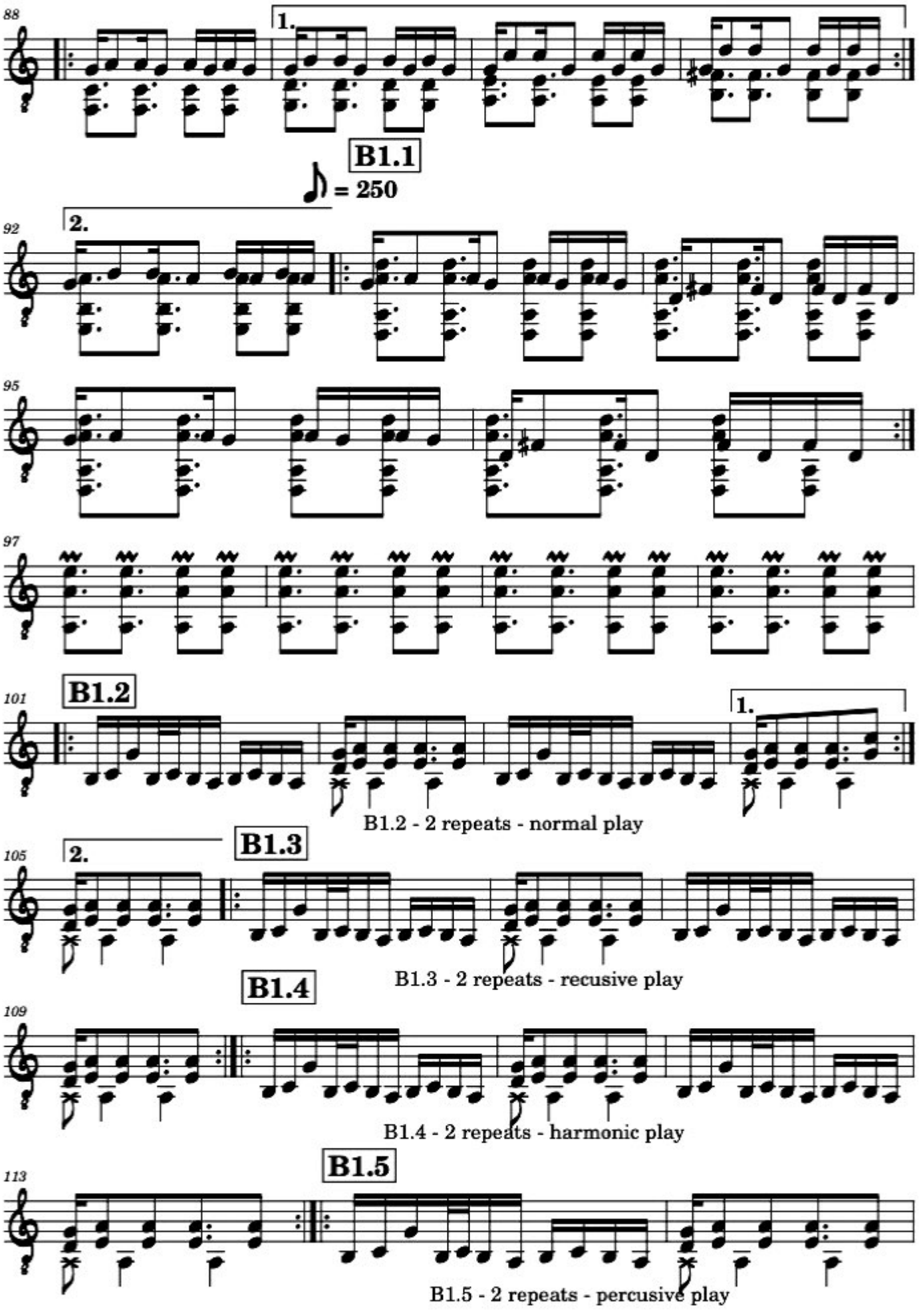
8th International Microtonal Guitar Competition

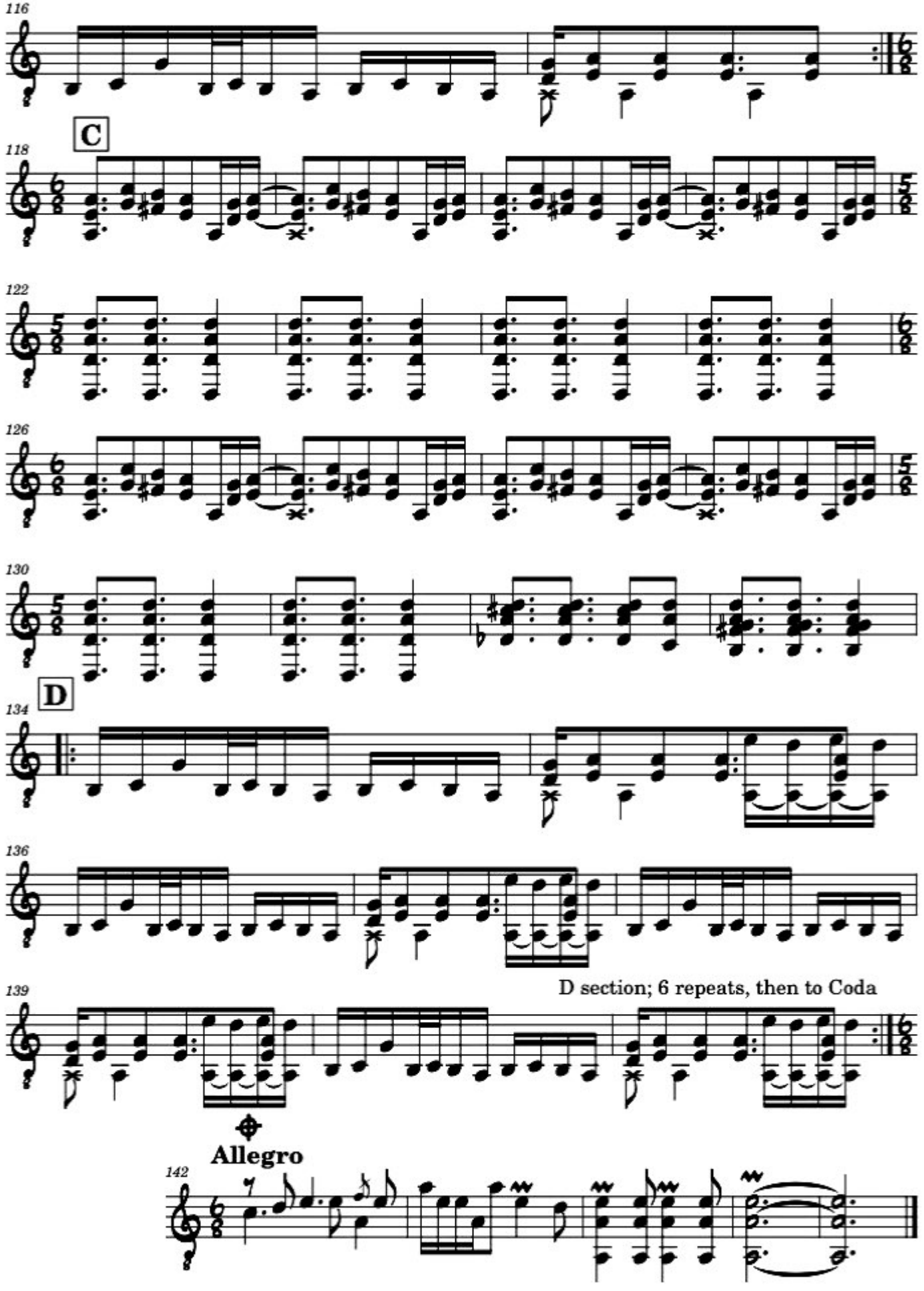
Temmuz Işı Özerkan




29
34
A1.2
39
♪ = 200
1.
42
2.
45
A1.3
48
52
56
60
1.


63
66
69
72
2.
75
78
81
Bridge
84


88
1.
B1.1
= 250
92
2.
95
97
101
B1.2
1.
B1.2 - 2 repeats - normal play
105
2.
B1.3
B1.3 - 2 repeats - recusive play
B1.4
109
B1.4 - 2 repeats - harmonic play
B1.5
113
B1.5 - 2 repeats - percusive play


116
C
118
122
126
130
D
134
136
139
D section; 6 repeats, then to Coda
Allegro
142

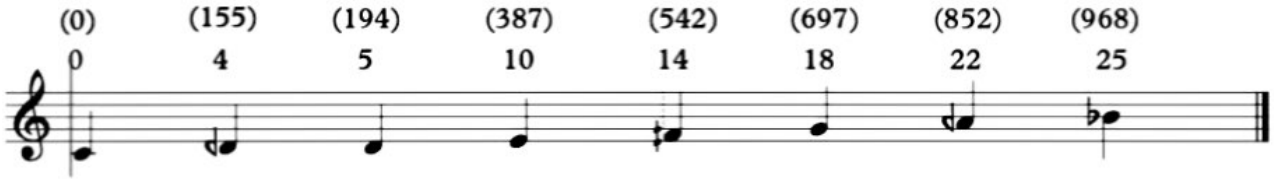
Stream

for 12-string guitar and 6-string bass in 31-tone equal temperament

by Matt Pollock

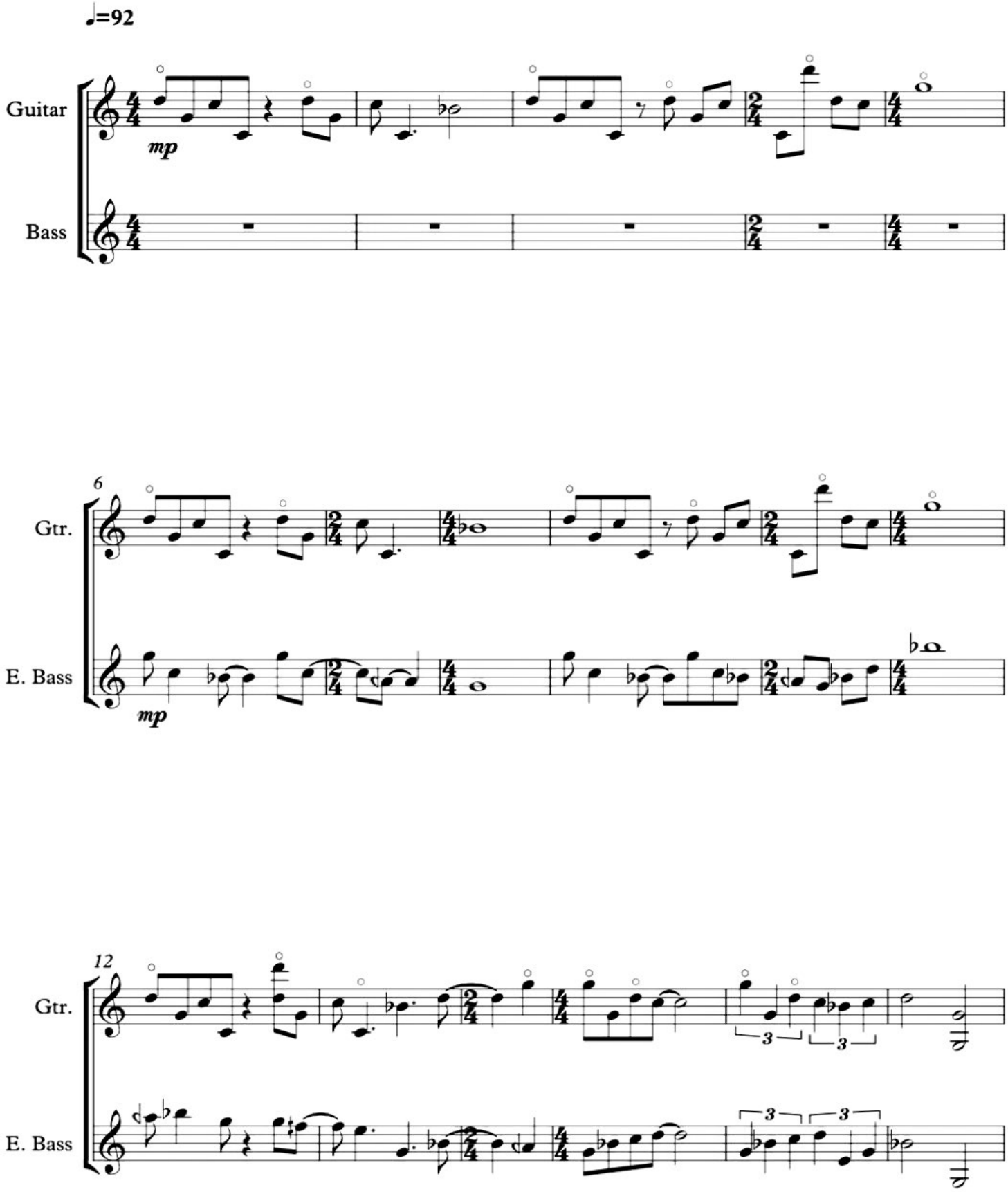
Tuning Notes

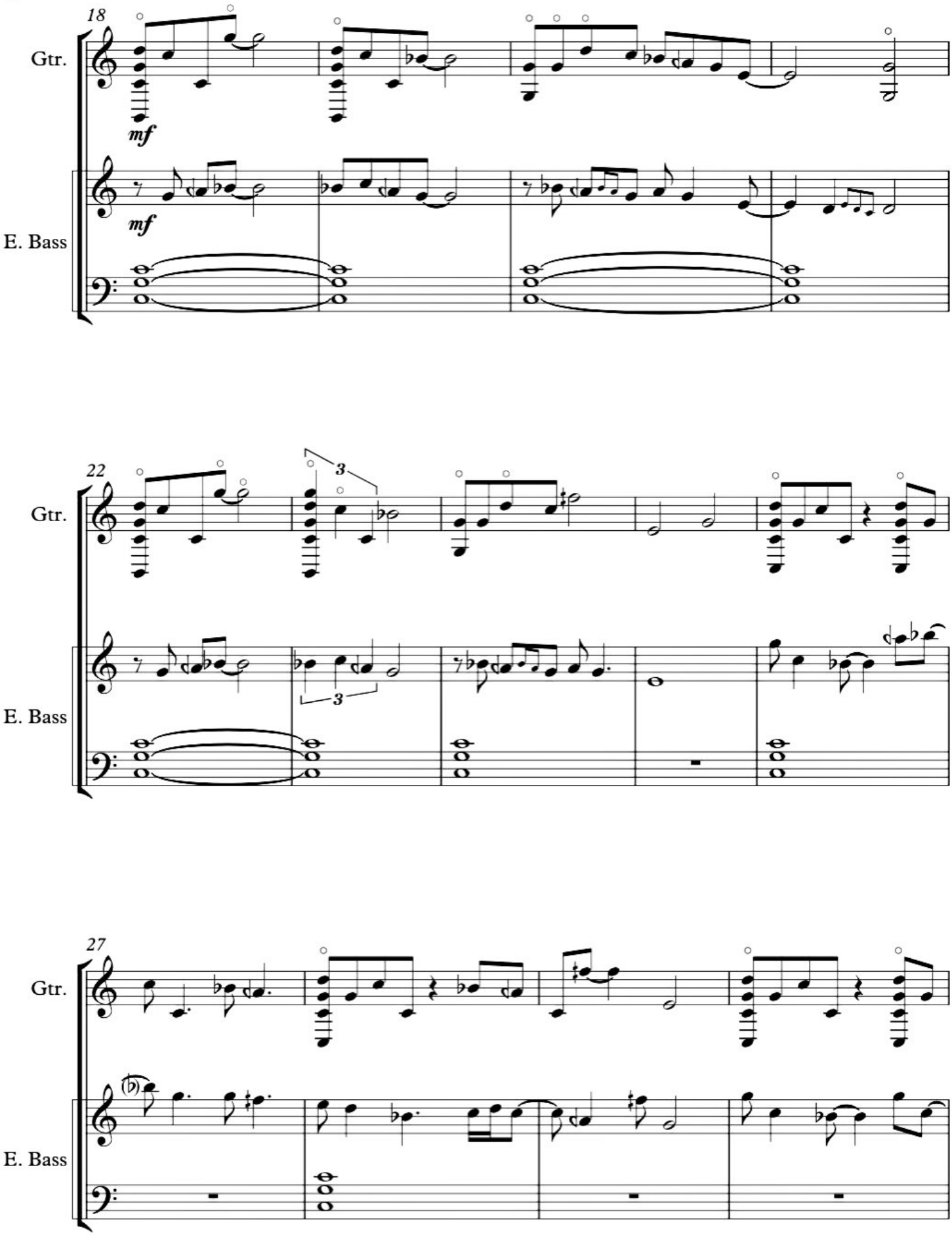
This piece uses 31-tone equal temperament (also known as 31-EDO, 31-equal, 31-TET). A subset of the available pitches are used; for clarity, notation is shown below. This includes steps in 31-tone equal temperament (lower number) and cents above the tonic (upper number).

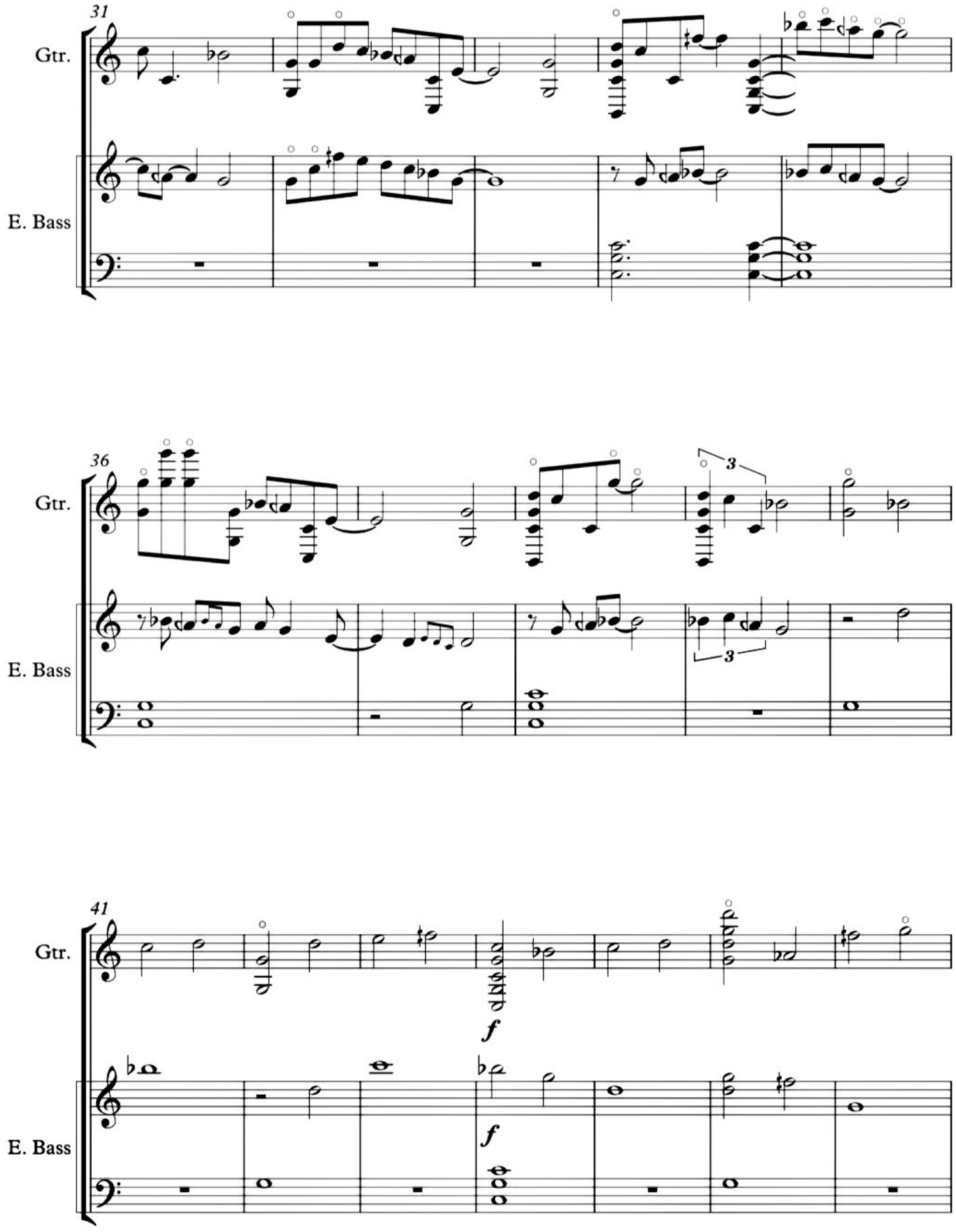


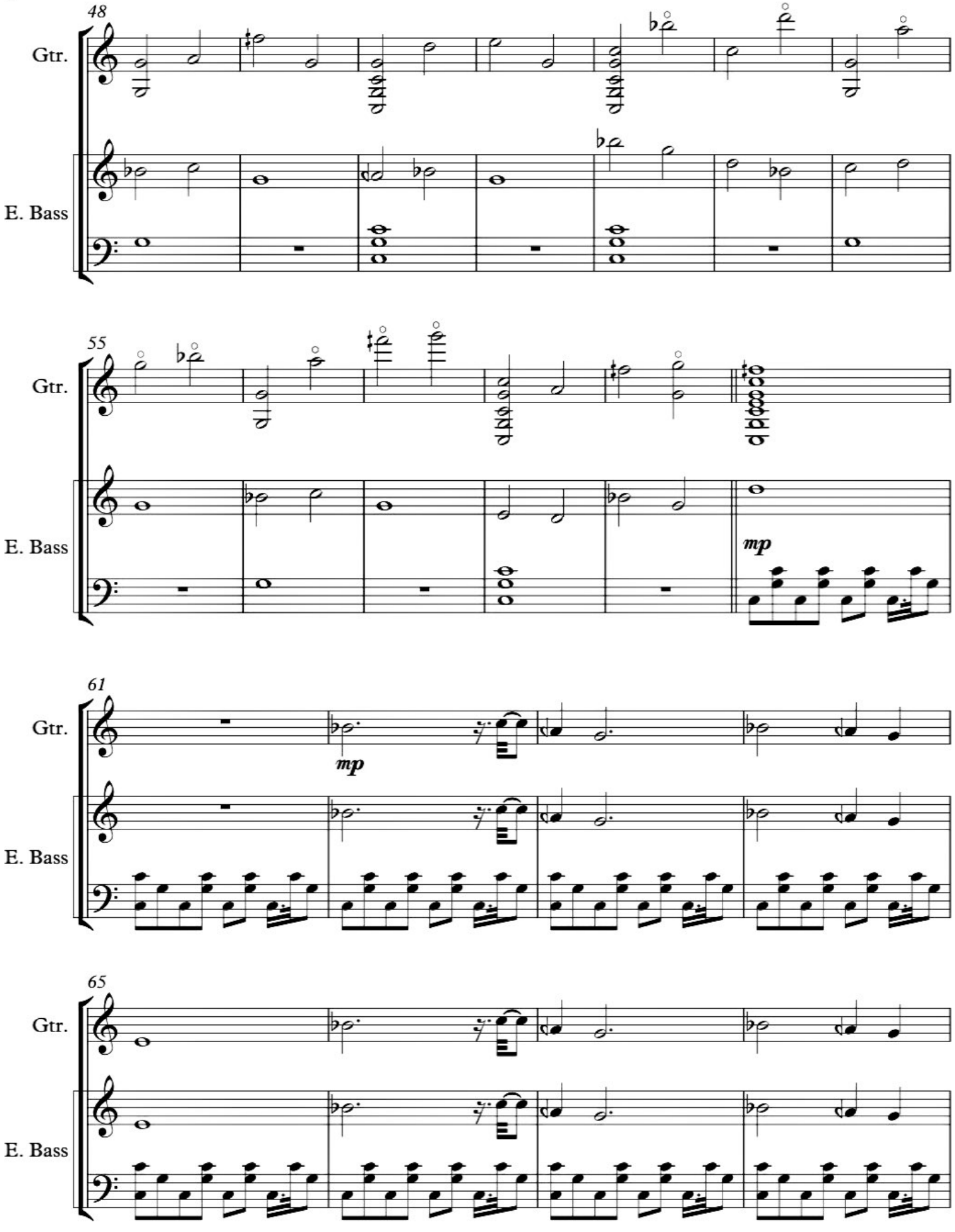
Ornamentation on the part of the performers is encouraged.

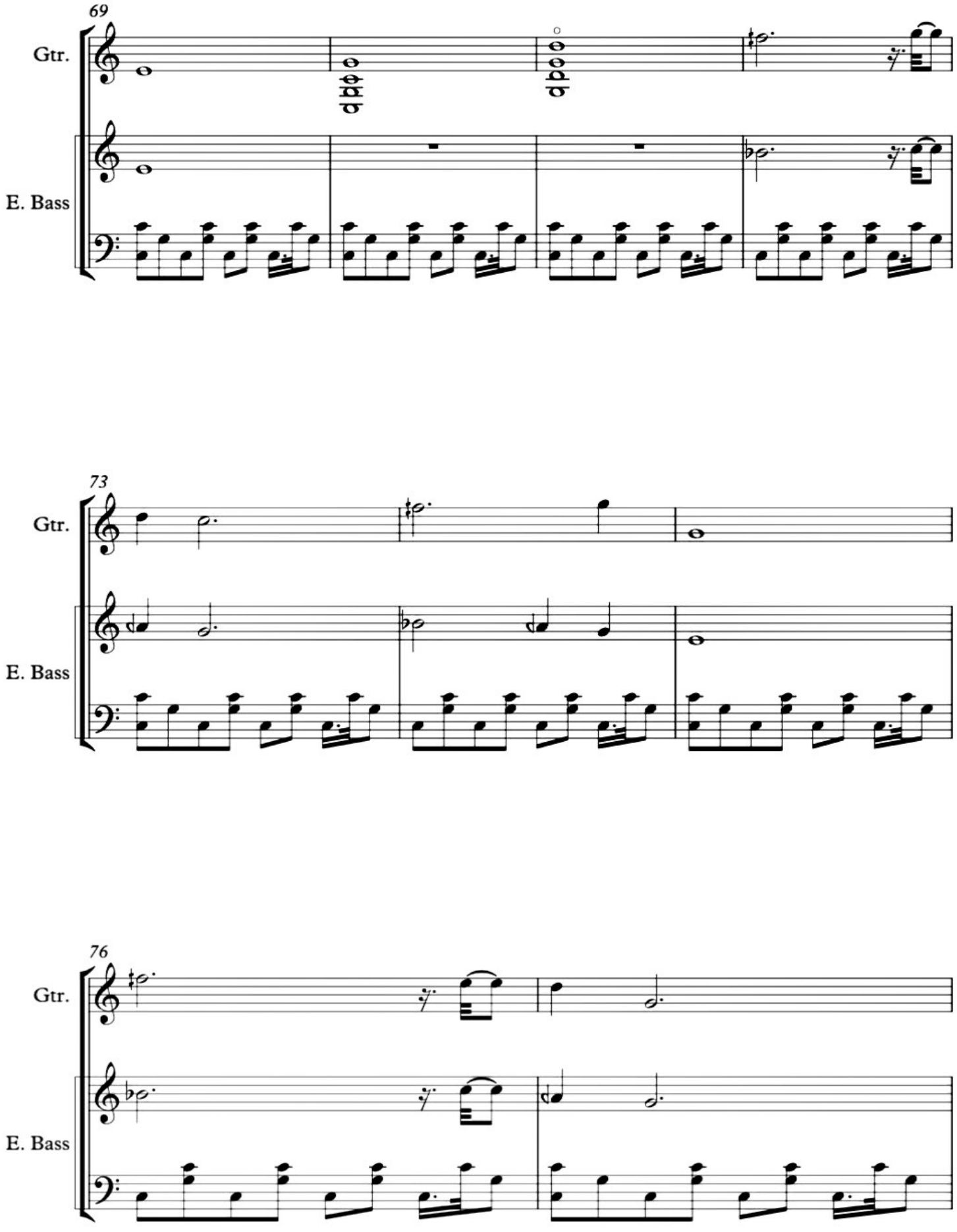
Completed May 2024, Vancouver, WA, USA.

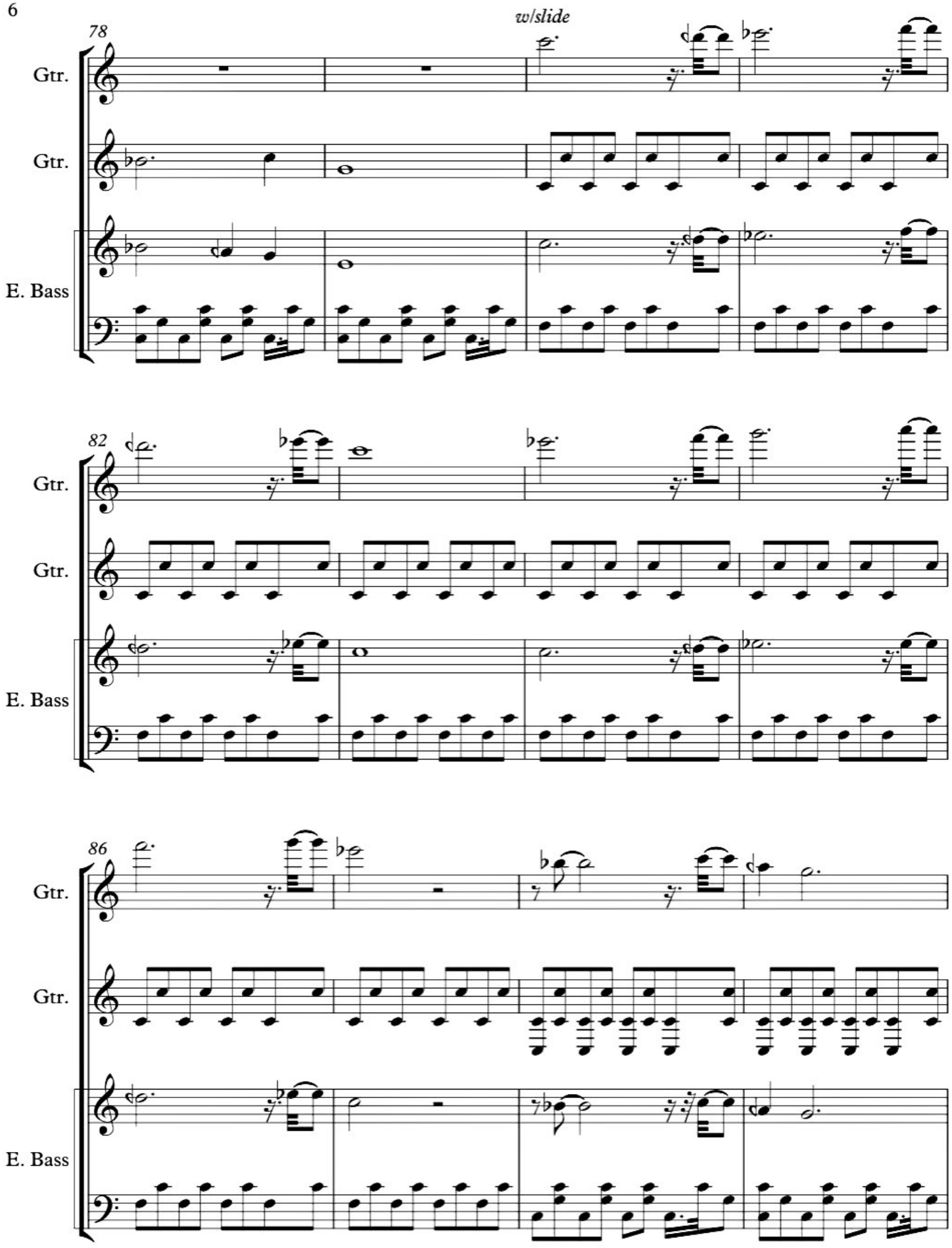

♩=92
Guitar
Bass
mp
6
Gtr.
E. Bass
mp
12
Gtr.
E. Bass
3
3
3
3

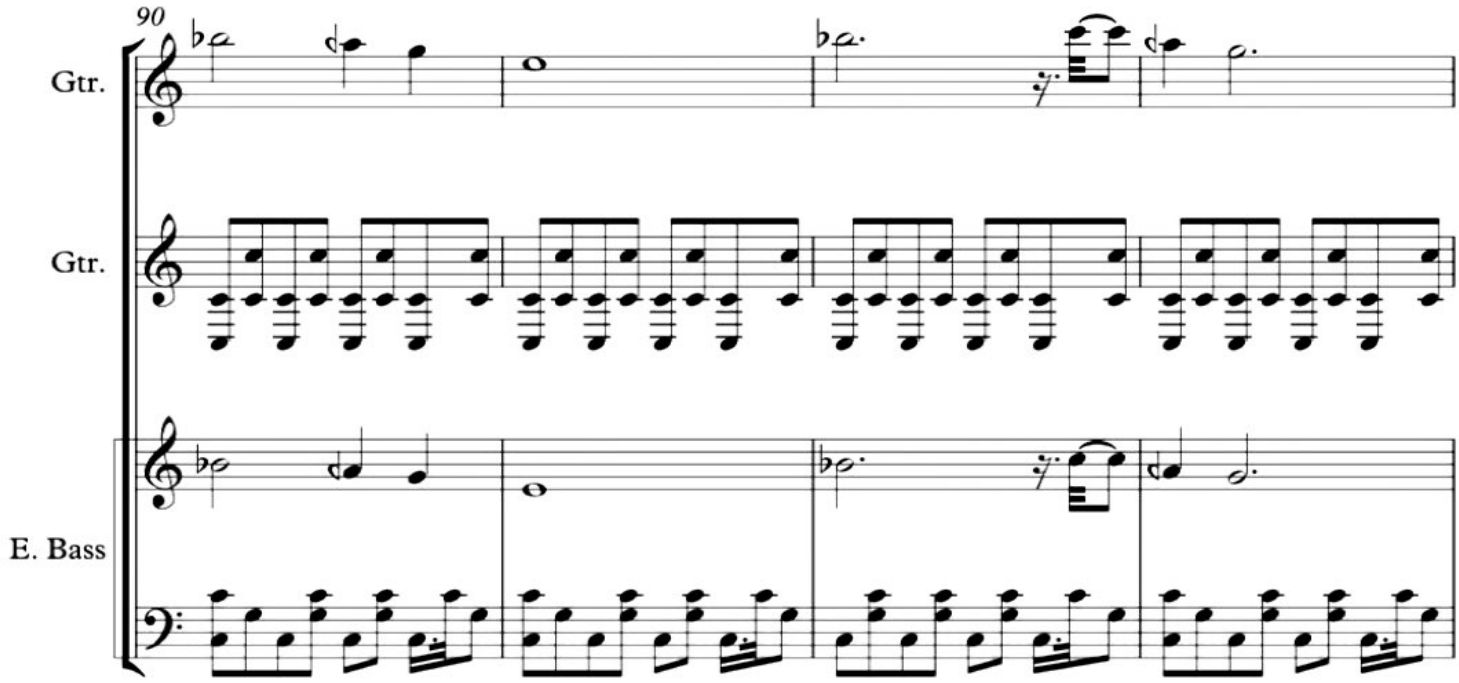

18
Gtr.
mf
E. Bass
mf
22
Gtr.
3
E. Bass
3
27
Gtr.
E. Bass

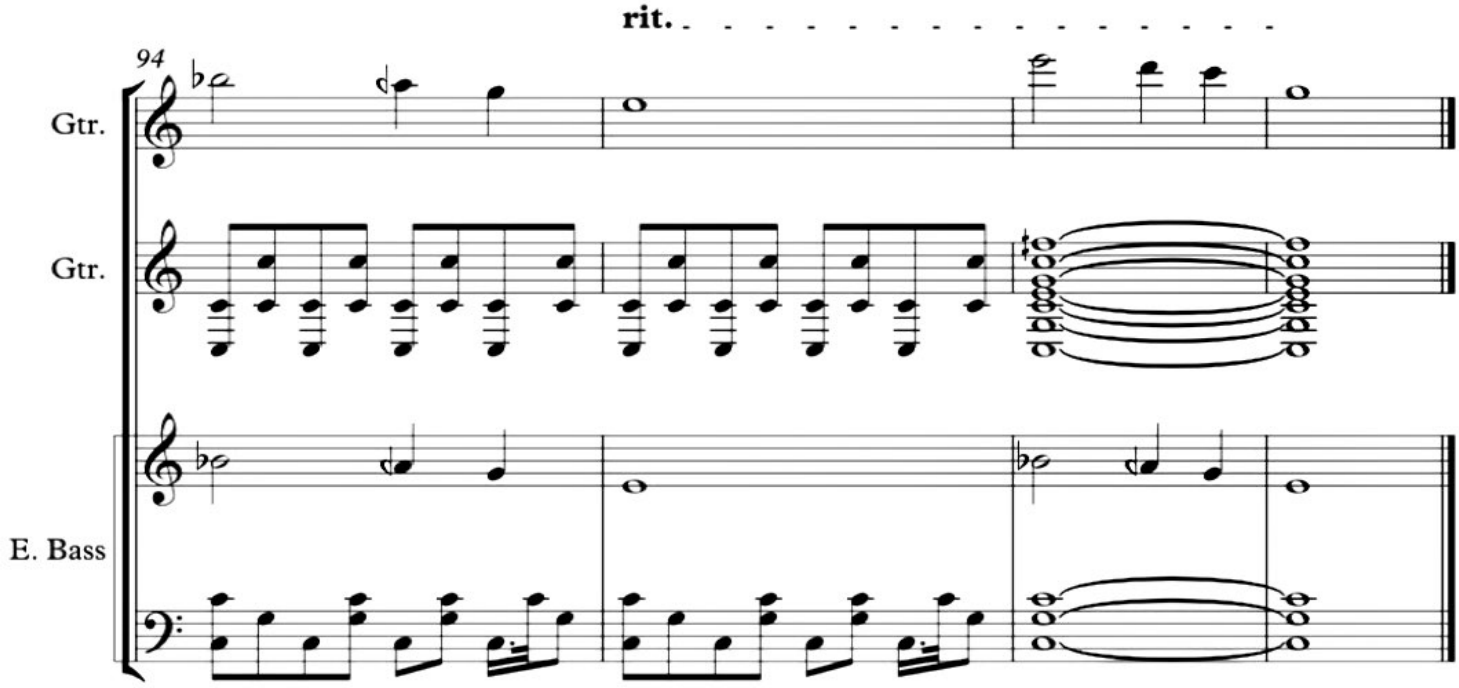

31
Gtr.
E. Bass
36
Gtr.
E. Bass
3
3
41
Gtr.
E. Bass
f
f


48
Gtr.
E. Bass
55
Gtr.
E. Bass
mp
61
Gtr.
E. Bass
mp
65
Gtr.
E. Bass


69
Gtr.
E. Bass
73
Gtr.
E. Bass
76
Gtr.
E. Bass


78
w/slide
Gtr.
Gtr.
E. Bass
82
Gtr.
Gtr.
E. Bass
86
Gtr.
Gtr.
E. Bass

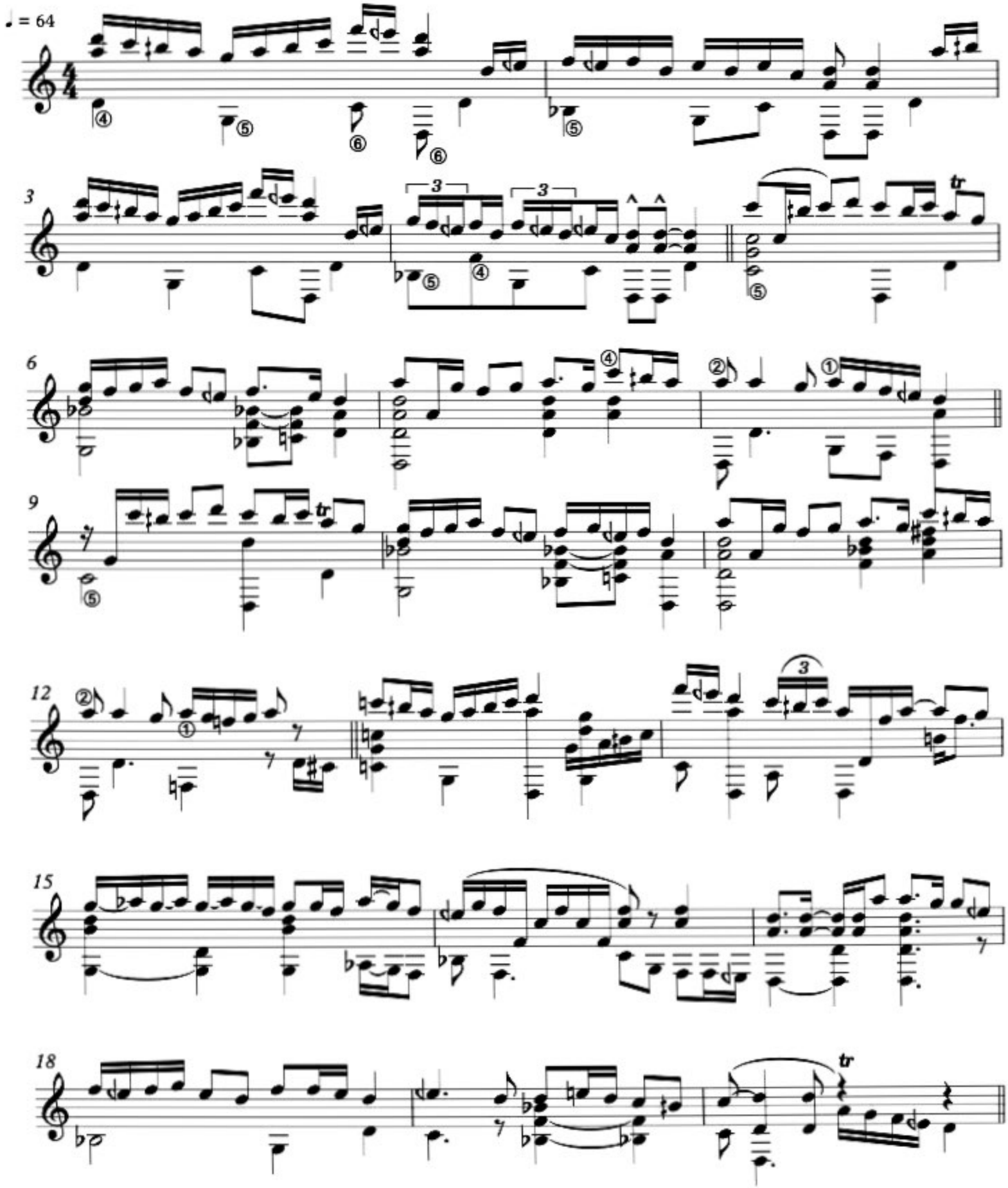

90
Gtr.
Gtr.
E. Bass

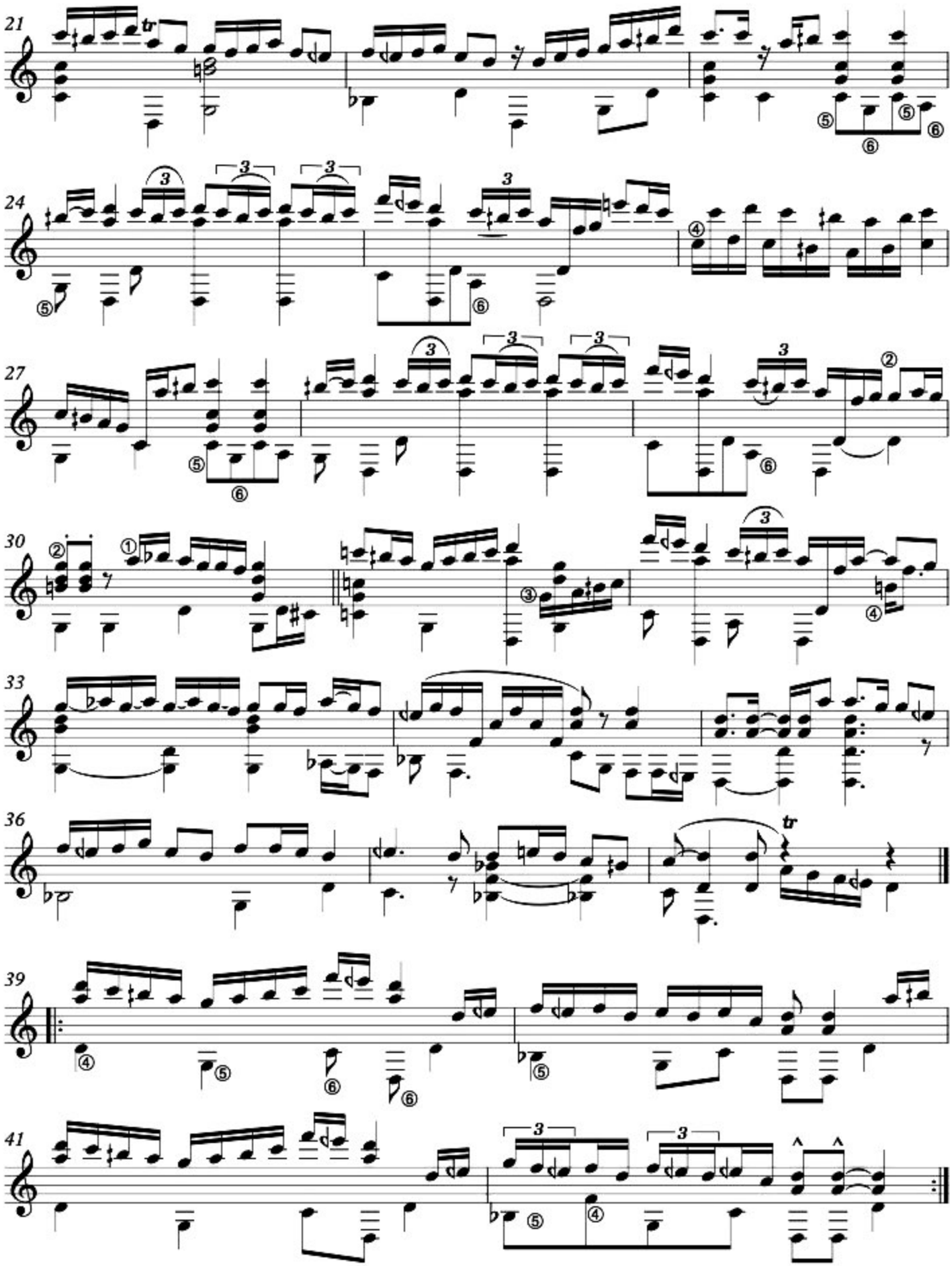

rit.
94
Gtr.
Gtr.
E. Bass

HÜSEYNİ ŞARKI
ÇEŞMEYE GİDERDİ

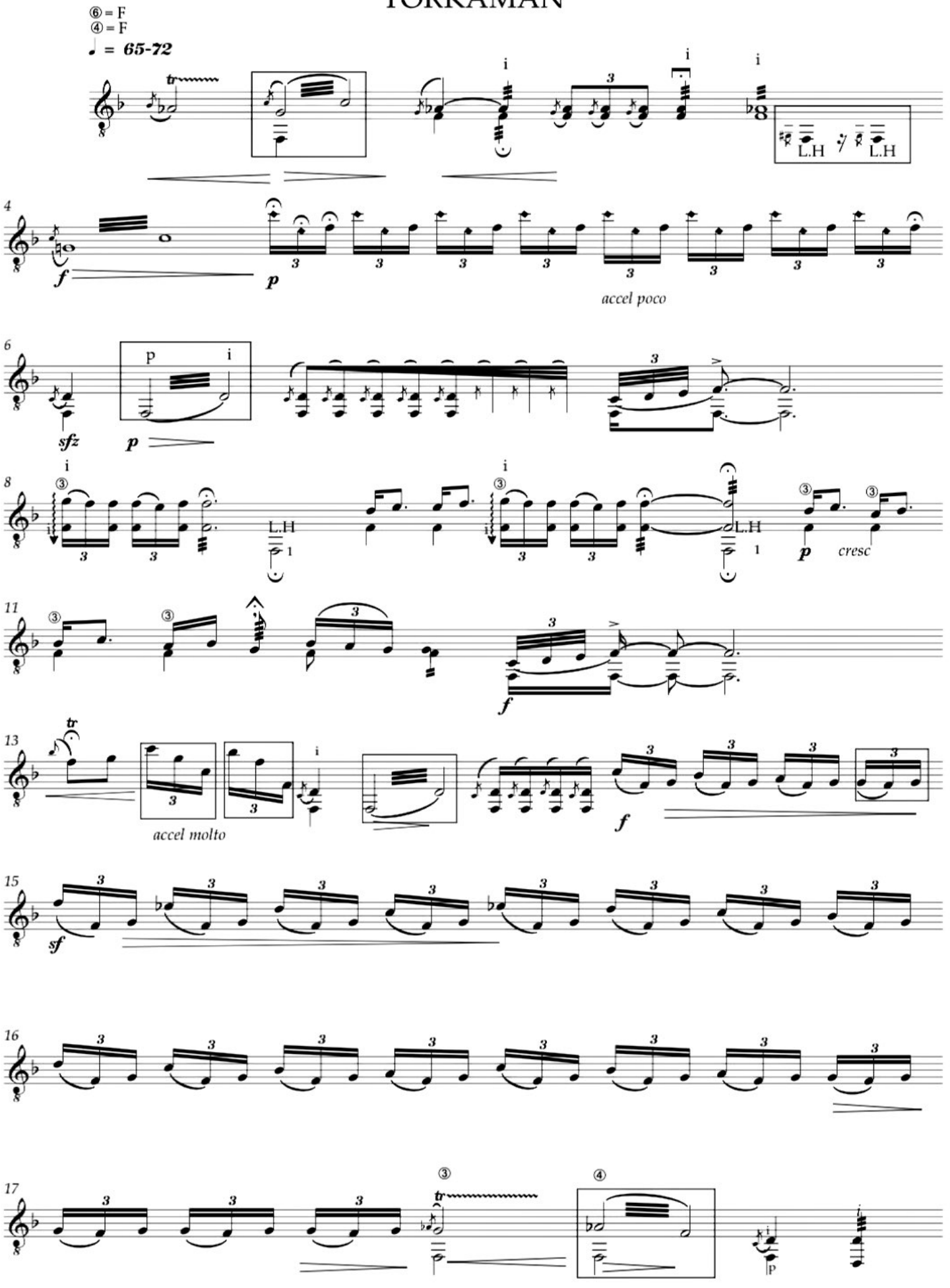
①②③④⑤⑥
E B G D G D

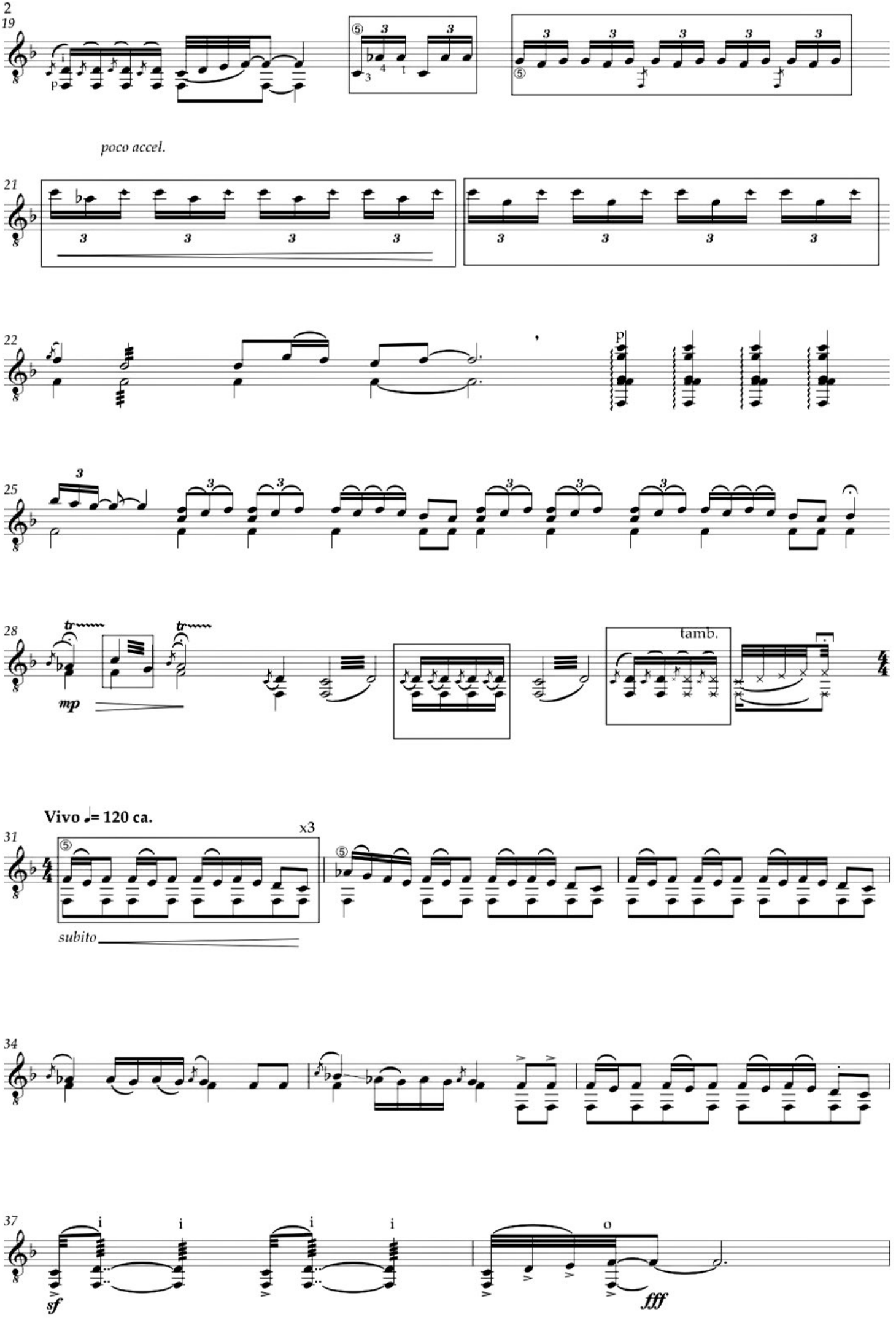
ALEKO BACANOS
Arr. : S. Mert Mutaf
Makam: Hüseyni

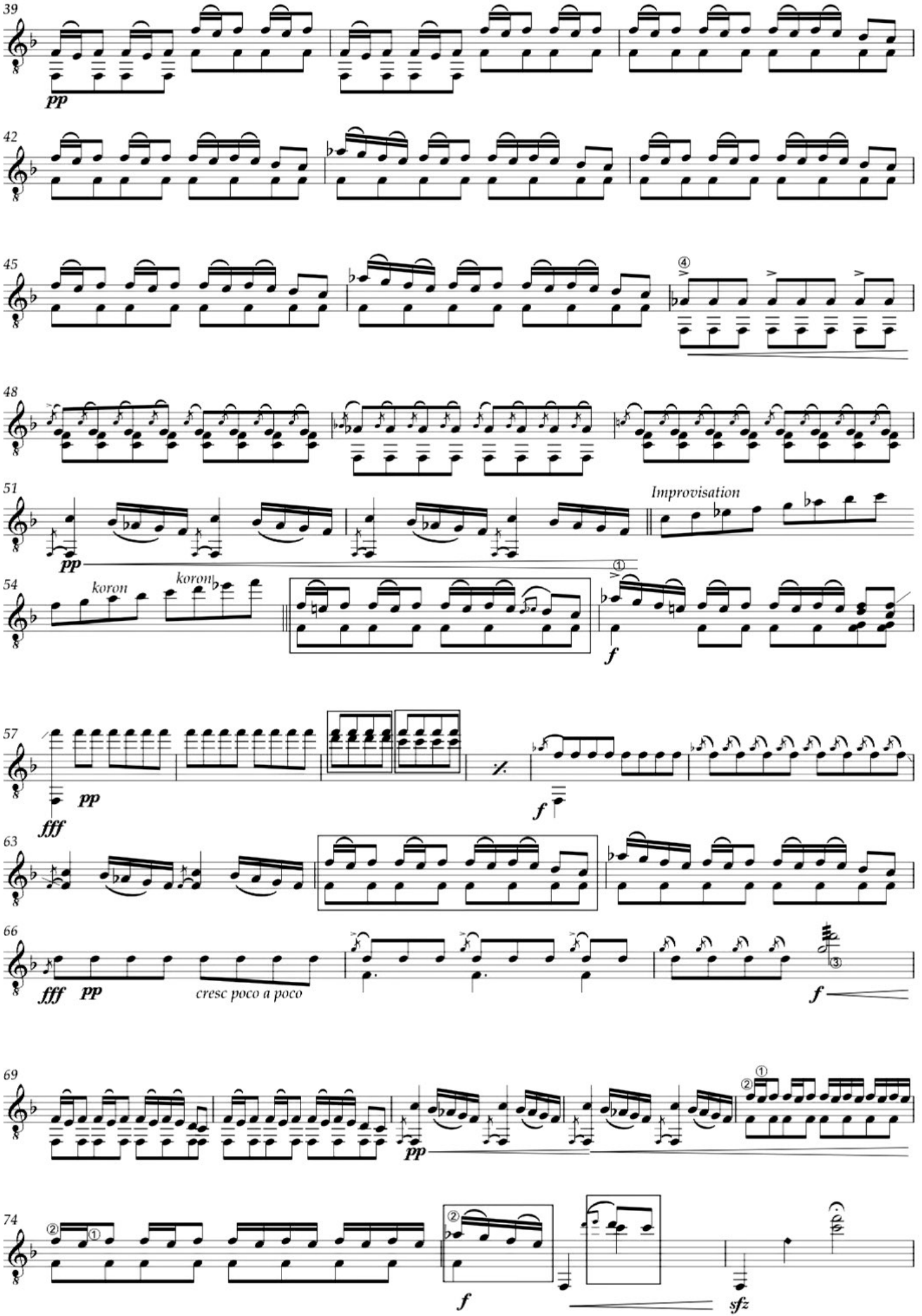



21
24
27
30
33
36
39
41

TORKAMAN

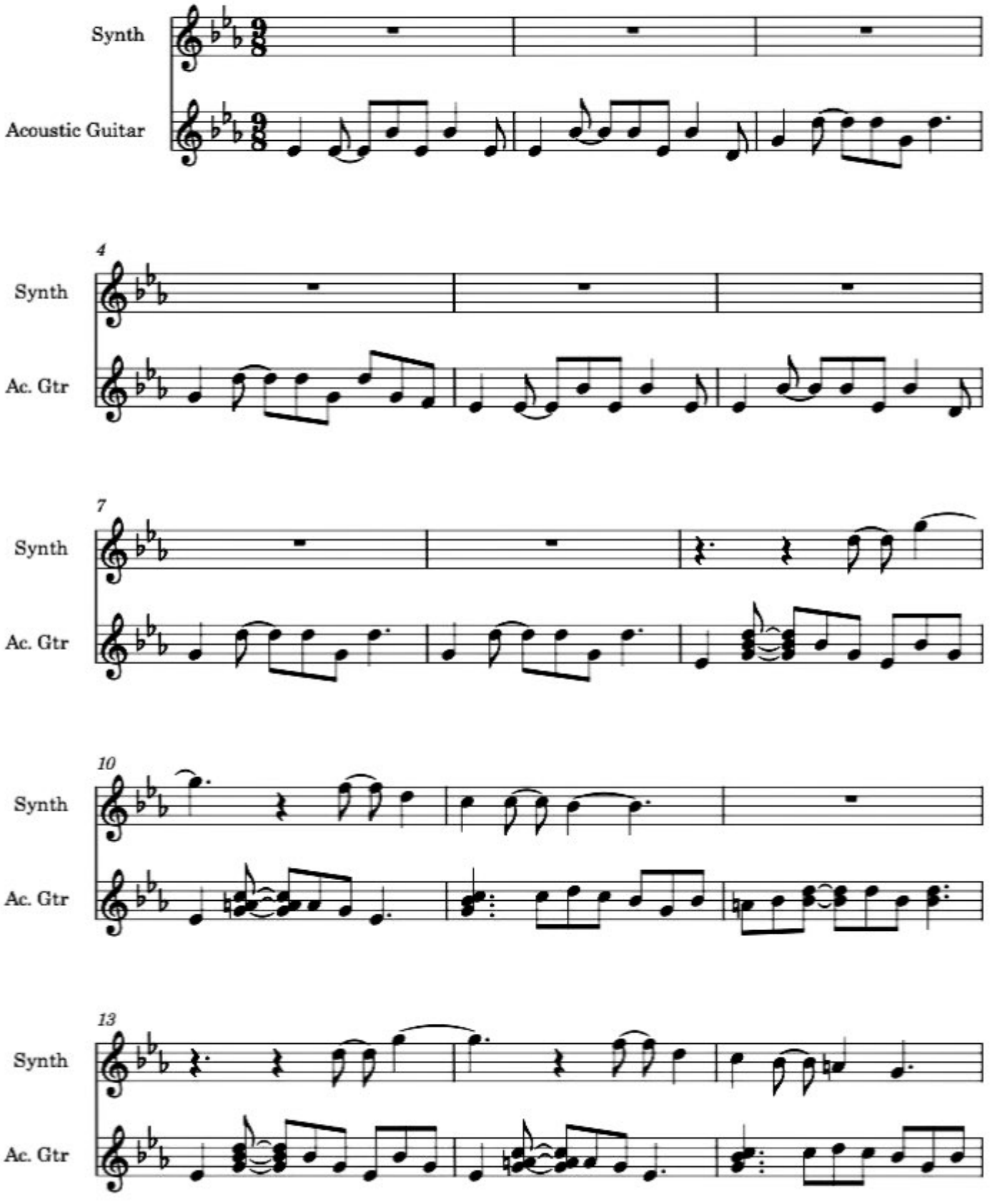


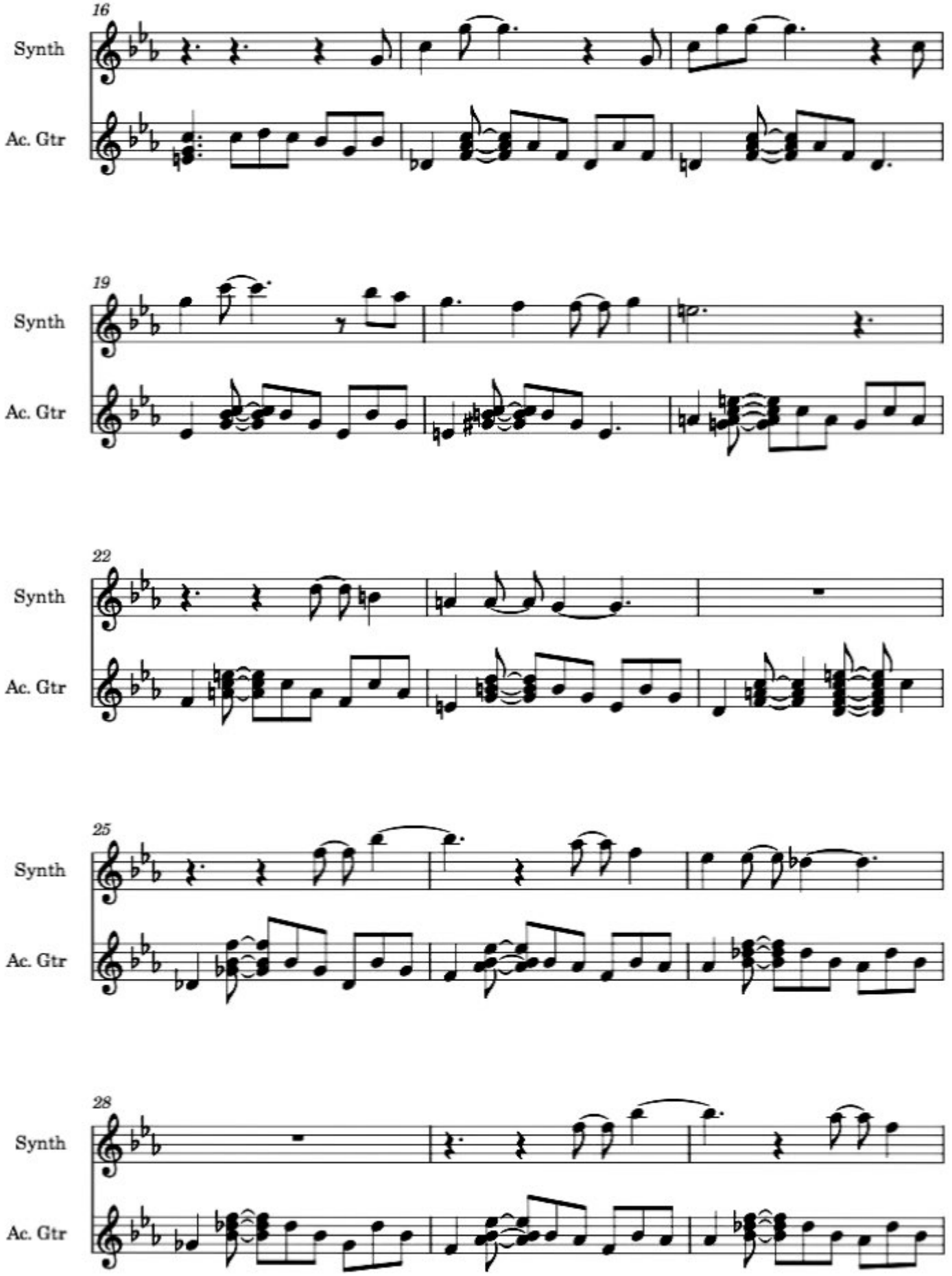

19
poco accel.
21
22
25
28
tamb.
Vivo ♩= 120 ca.
x3
31
subito
34
37
sf
fff

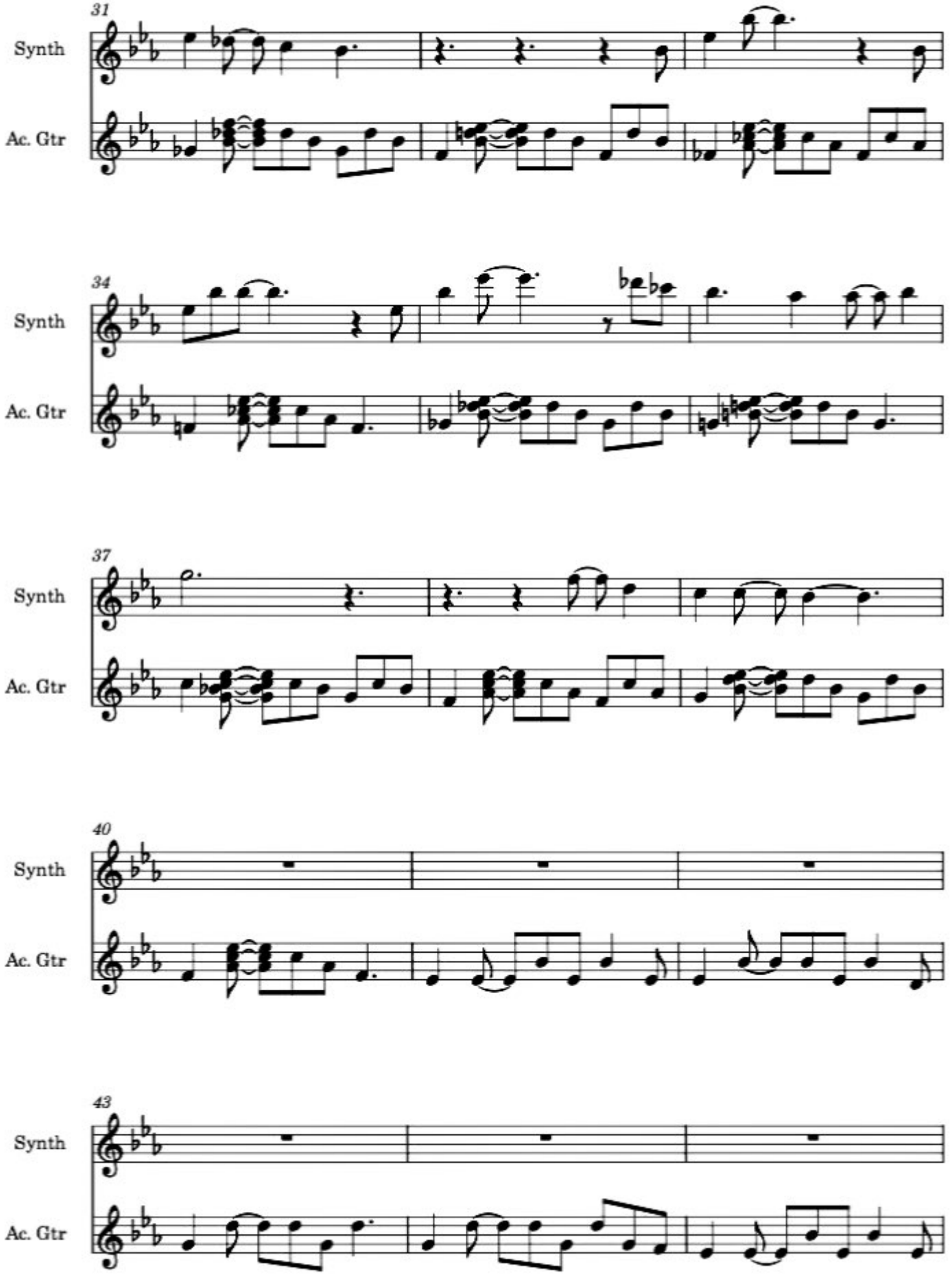

39
pp
42
45
48
51
pp
Improvisation
54
koron
koron
f
57
fff
pp
f
63
66
fff
pp
cresc poco a poco
f
69
pp
74
f
sfz

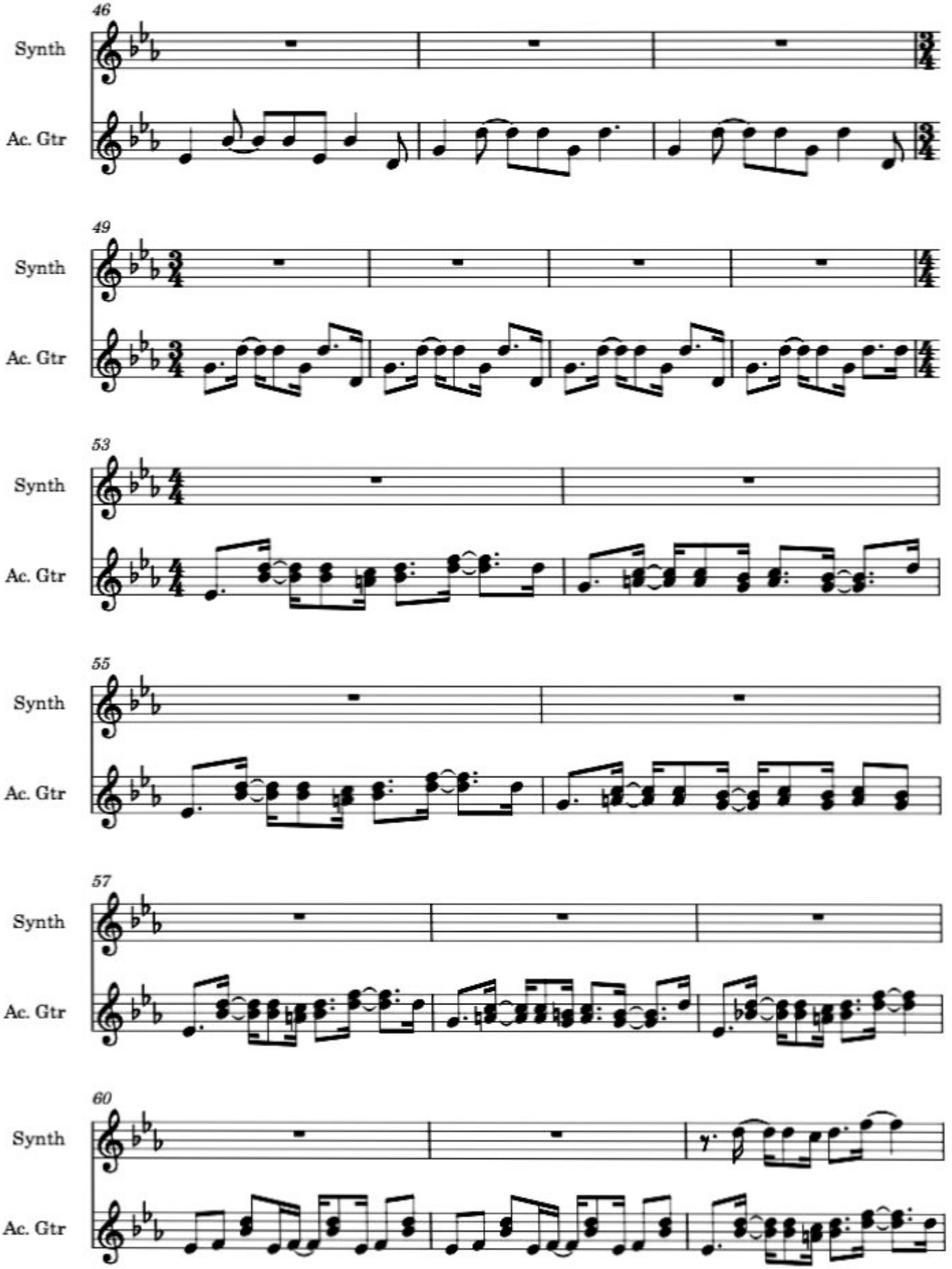
Kind folk

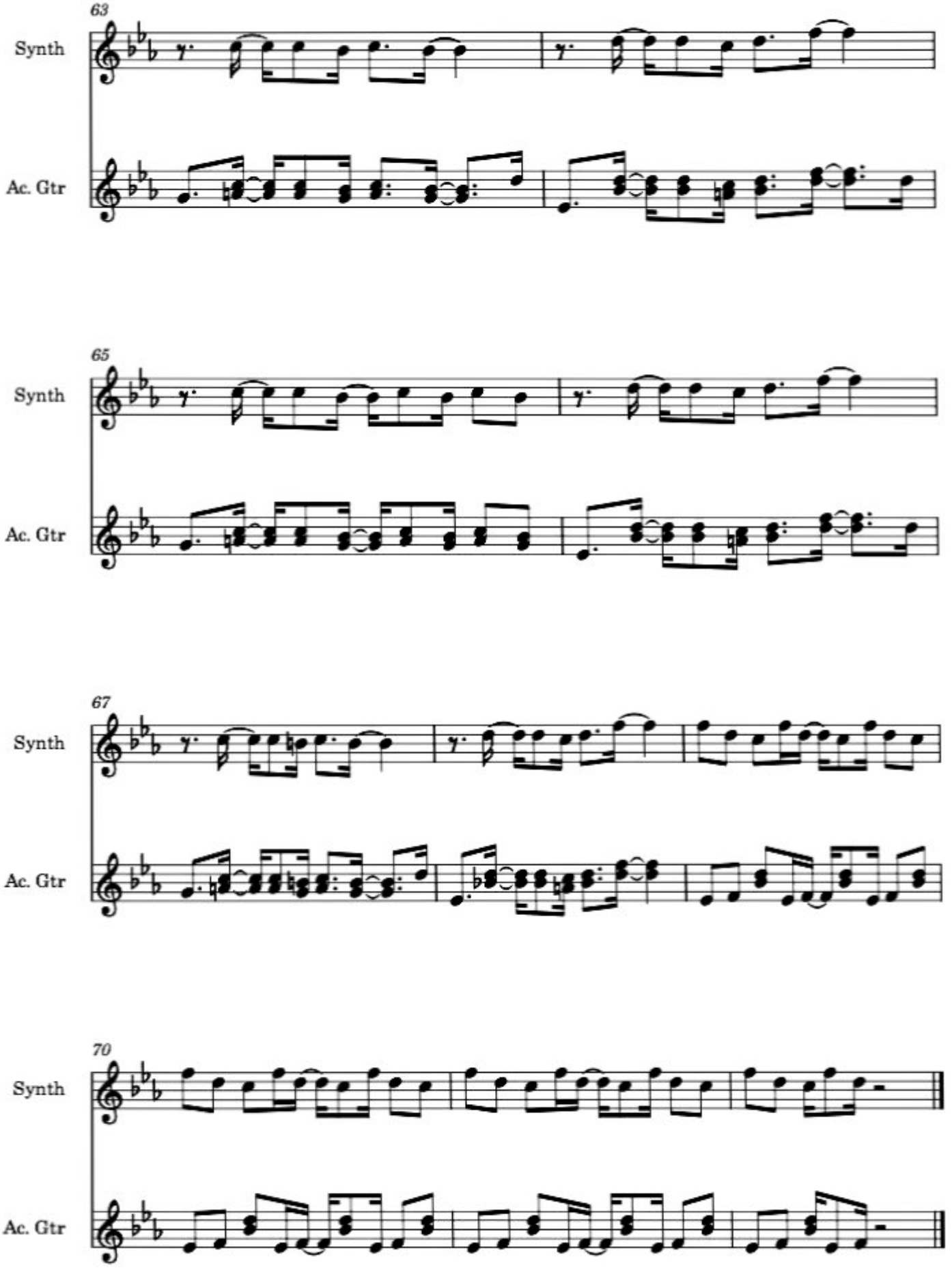
Kenny Wheeler, arr. Naren Ratan




16
Synth
Ac. Gtr
19
Synth
Ac. Gtr
22
Synth
Ac. Gtr
25
Synth
Ac. Gtr
28
Synth
Ac. Gtr


31
Synth
Ac. Gtr
34
Synth
Ac. Gtr
37
Synth
Ac. Gtr
40
Synth
Ac. Gtr
43
Synth
Ac. Gtr


46
Synth
Ac. Gtr
49
Synth
Ac. Gtr
53
Synth
Ac. Gtr
55
Synth
Ac. Gtr
57
Synth
Ac. Gtr
60
Synth
Ac. Gtr

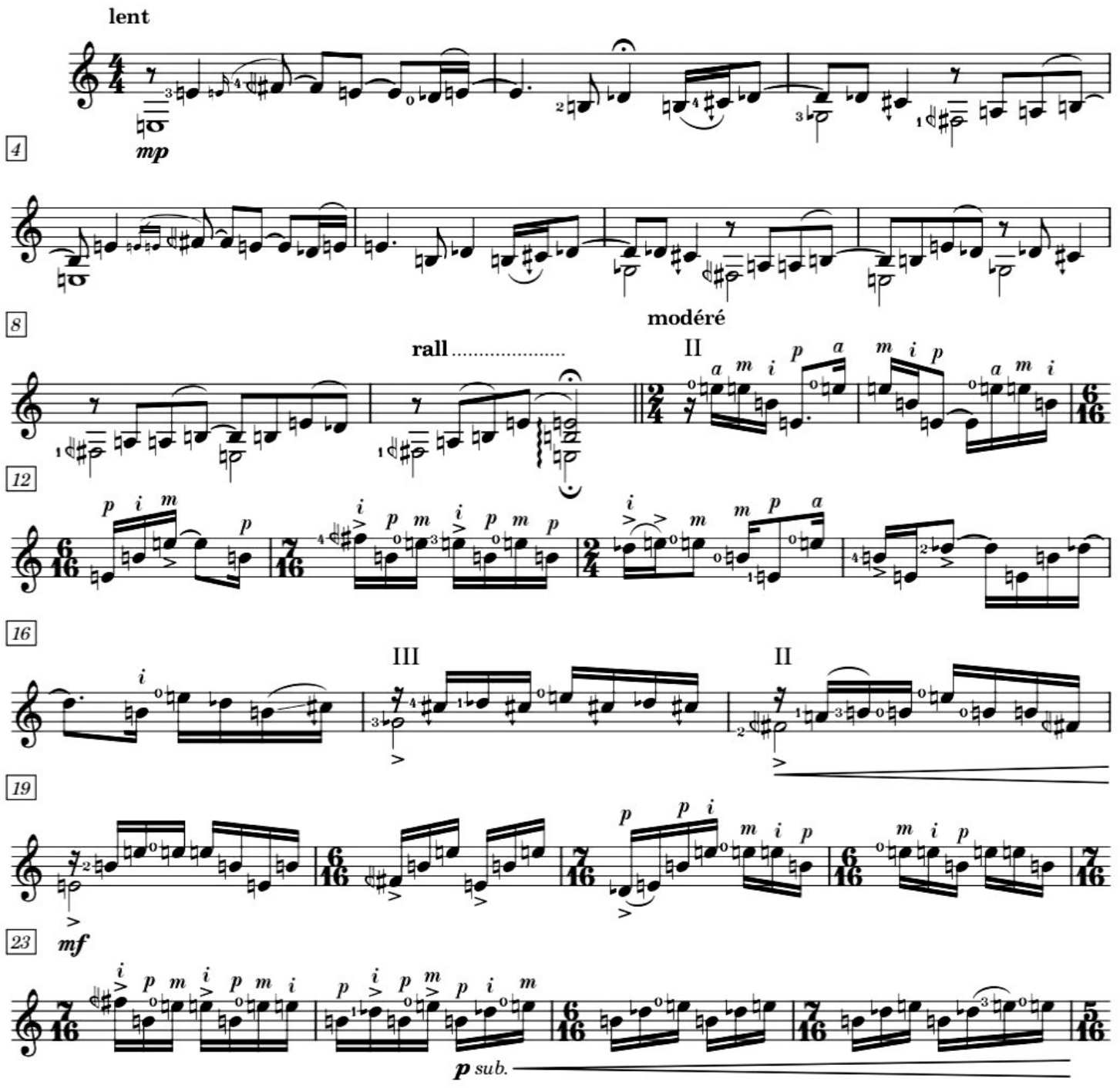

63
Synth
Ac. Gtr
65
Synth
Ac. Gtr
67
Synth
Ac. Gtr
70
Synth
Ac. Gtr

Modèle de guitare : L13d-D7G7
Informations : projectionsliberantes.ca

Esquisse 3

pour guitare classique en harmonie naturelle

Durée : 5m30s



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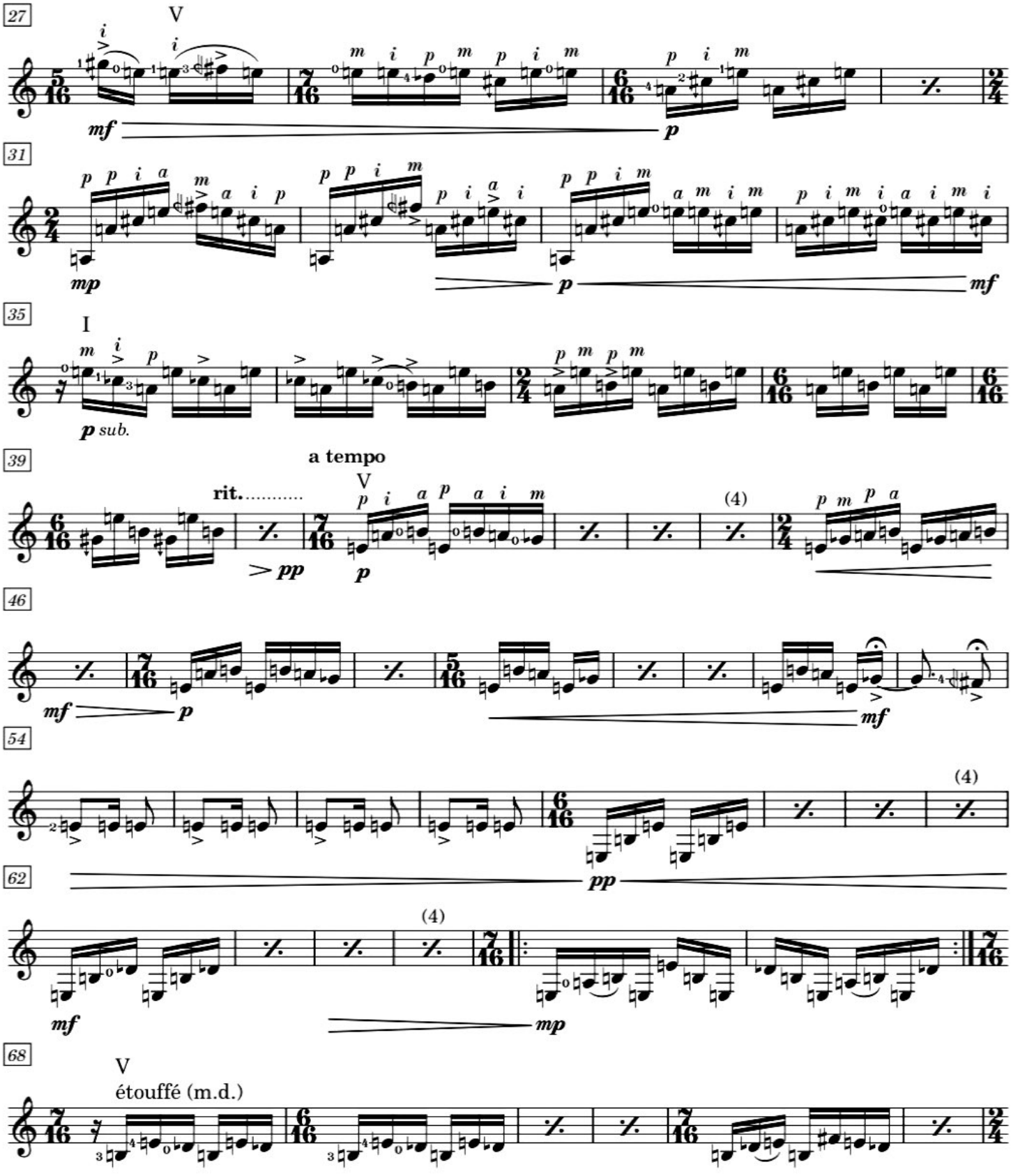
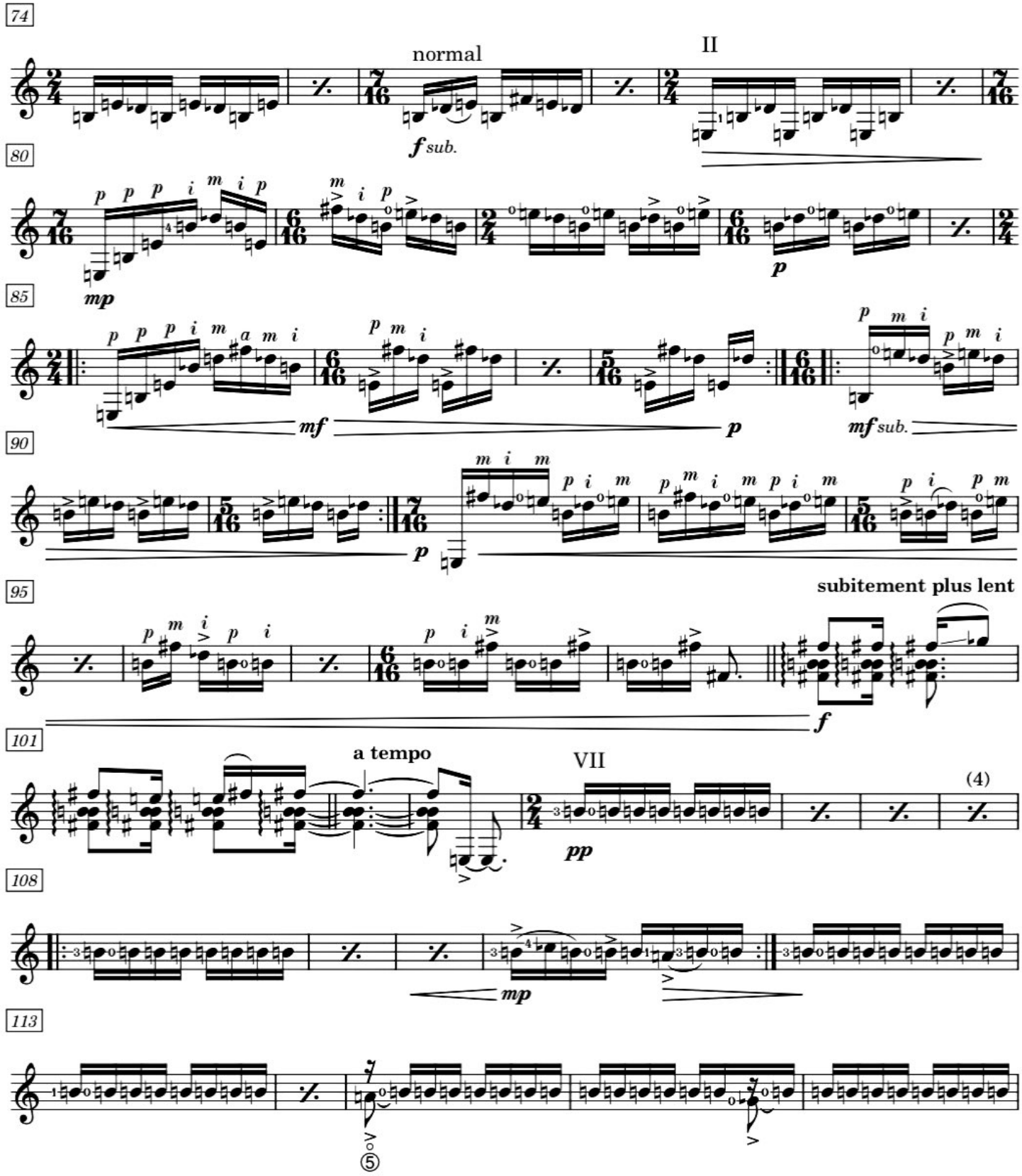
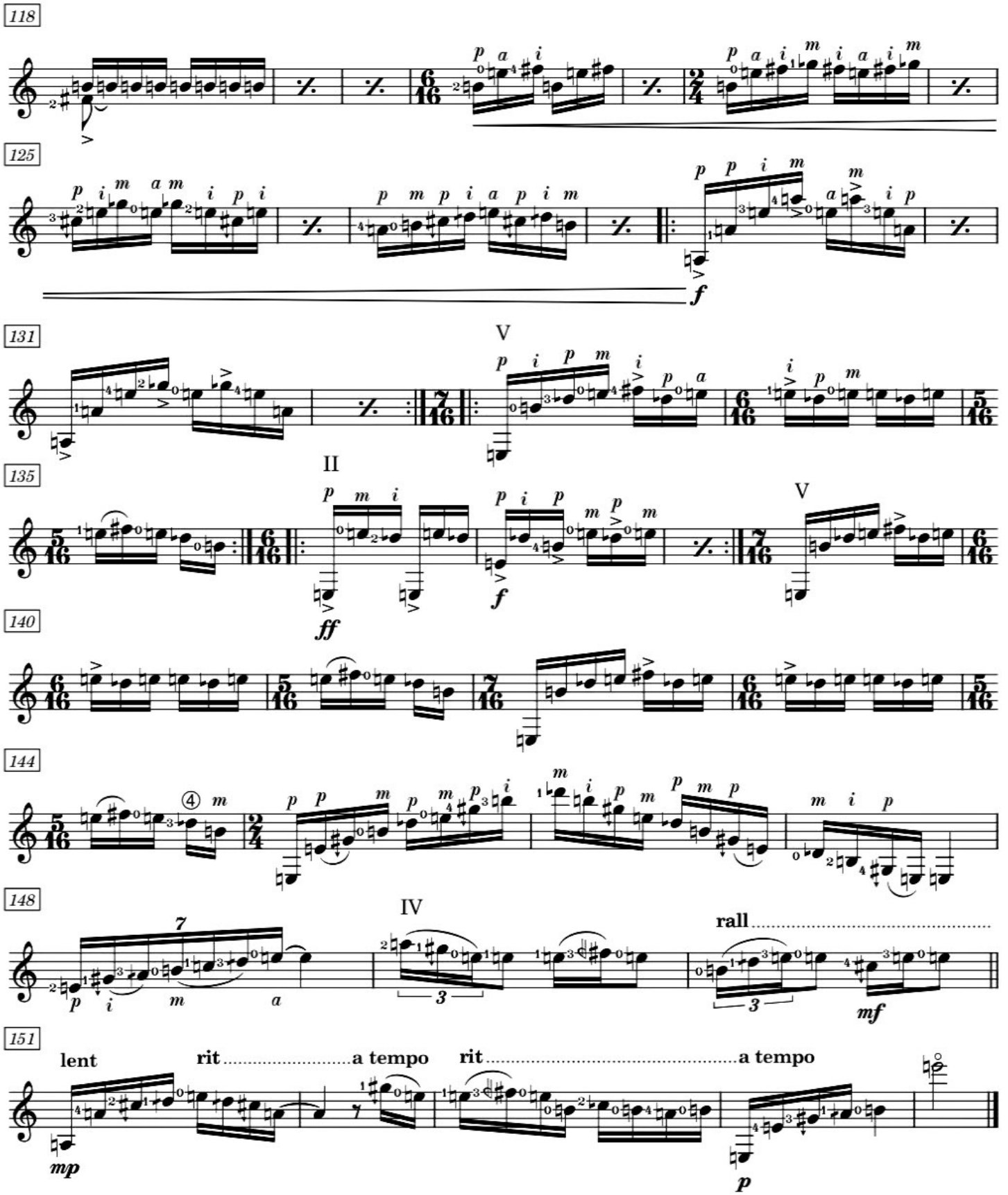

27
V
mf
p
31
mp
p
mf
35
I
p sub.
39
rit.
a tempo
V
> pp
p
(4)
46
mf
p
mf
54
(4)
62
pp
(4)
mf
mp
68
V
étouffé (m.d.)

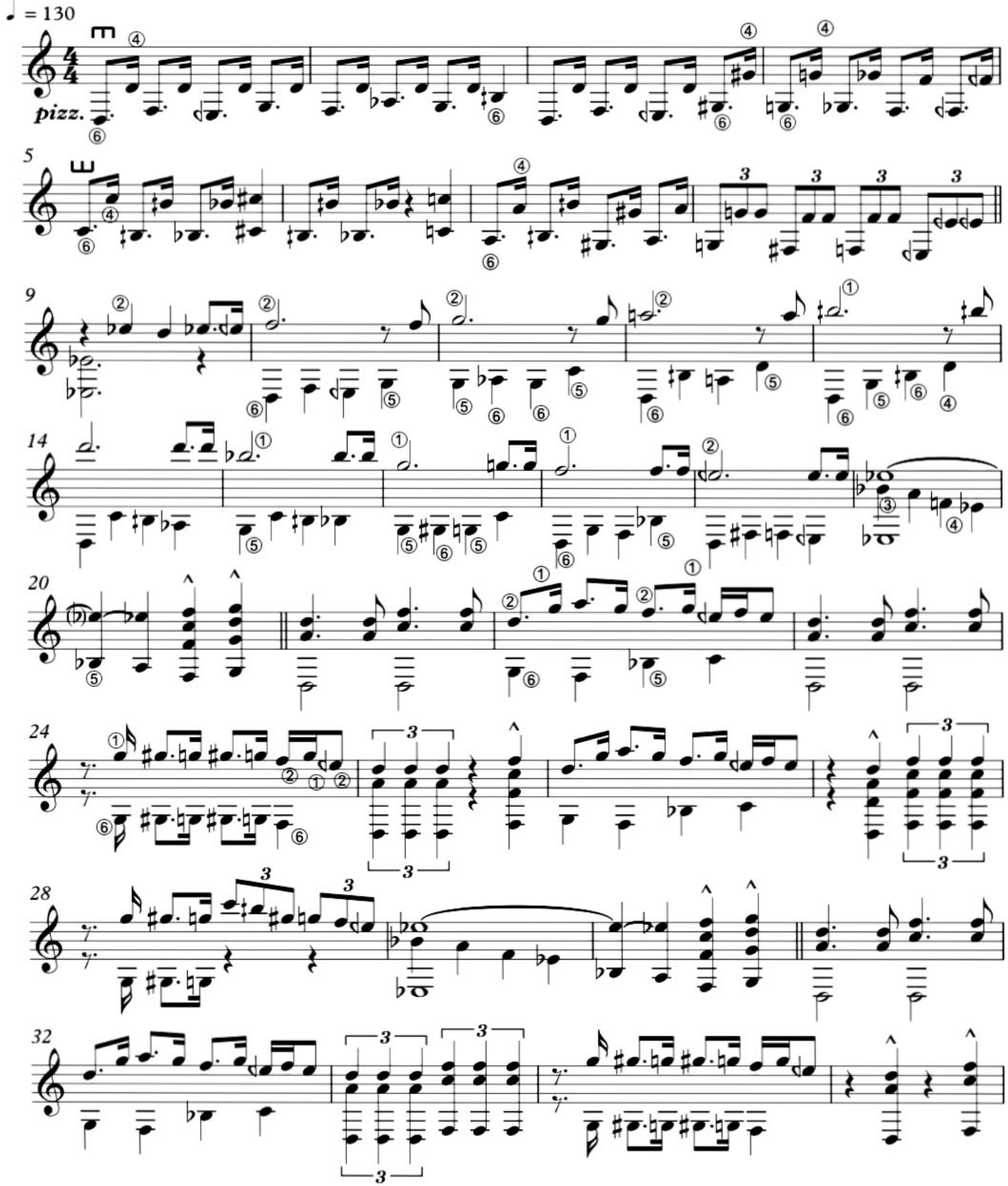

74
normal
II
f sub.
80
mp
p
85
mf
p
mf sub.
90
p
95
subitement plus lent
f
101
a tempo
VII
(4)
pp
108
mp
113

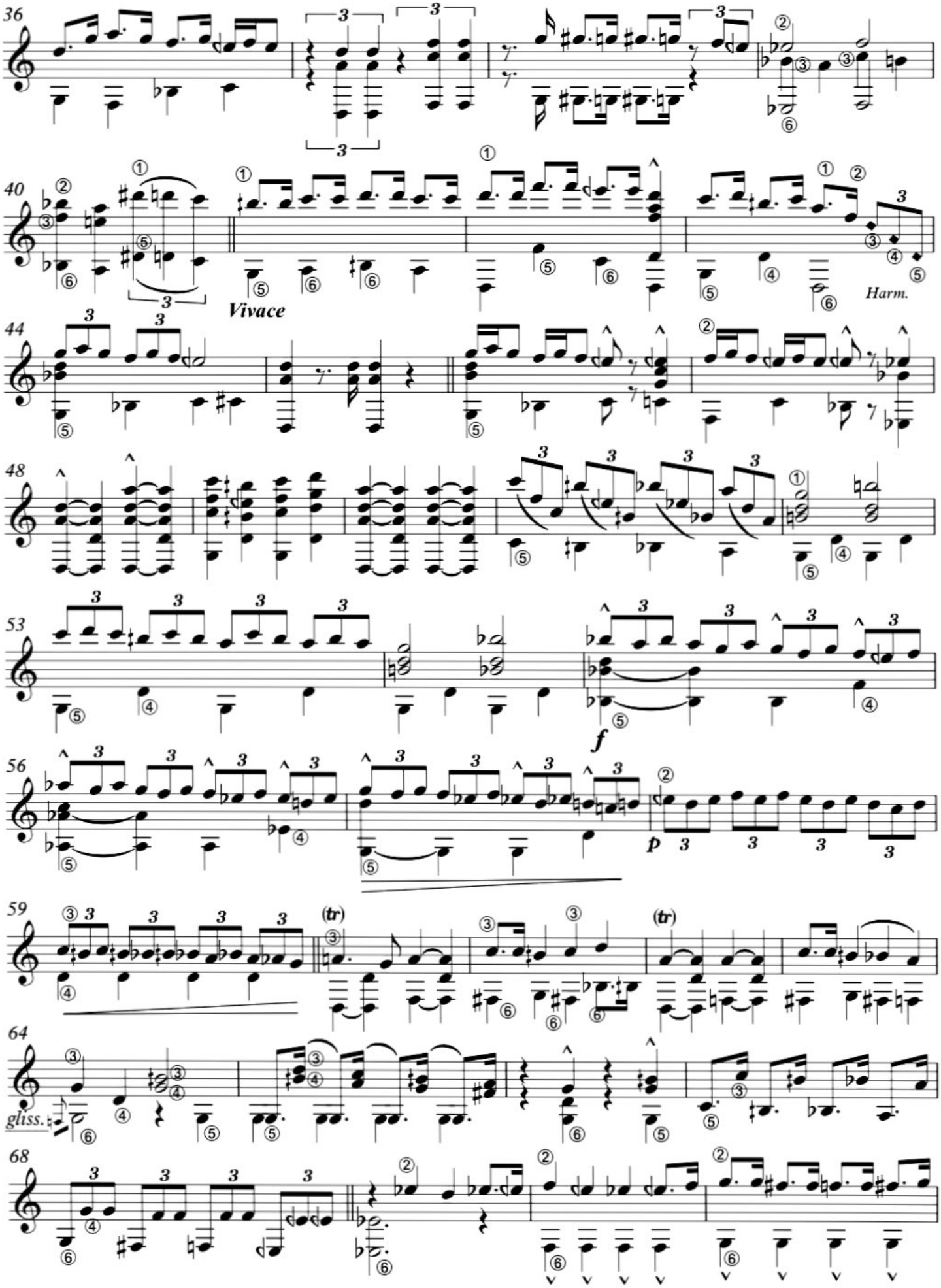

118
125
131
V
135
II
V
140
144
④
148
IV
rall
151
lent
rit
a tempo
rit
a tempo

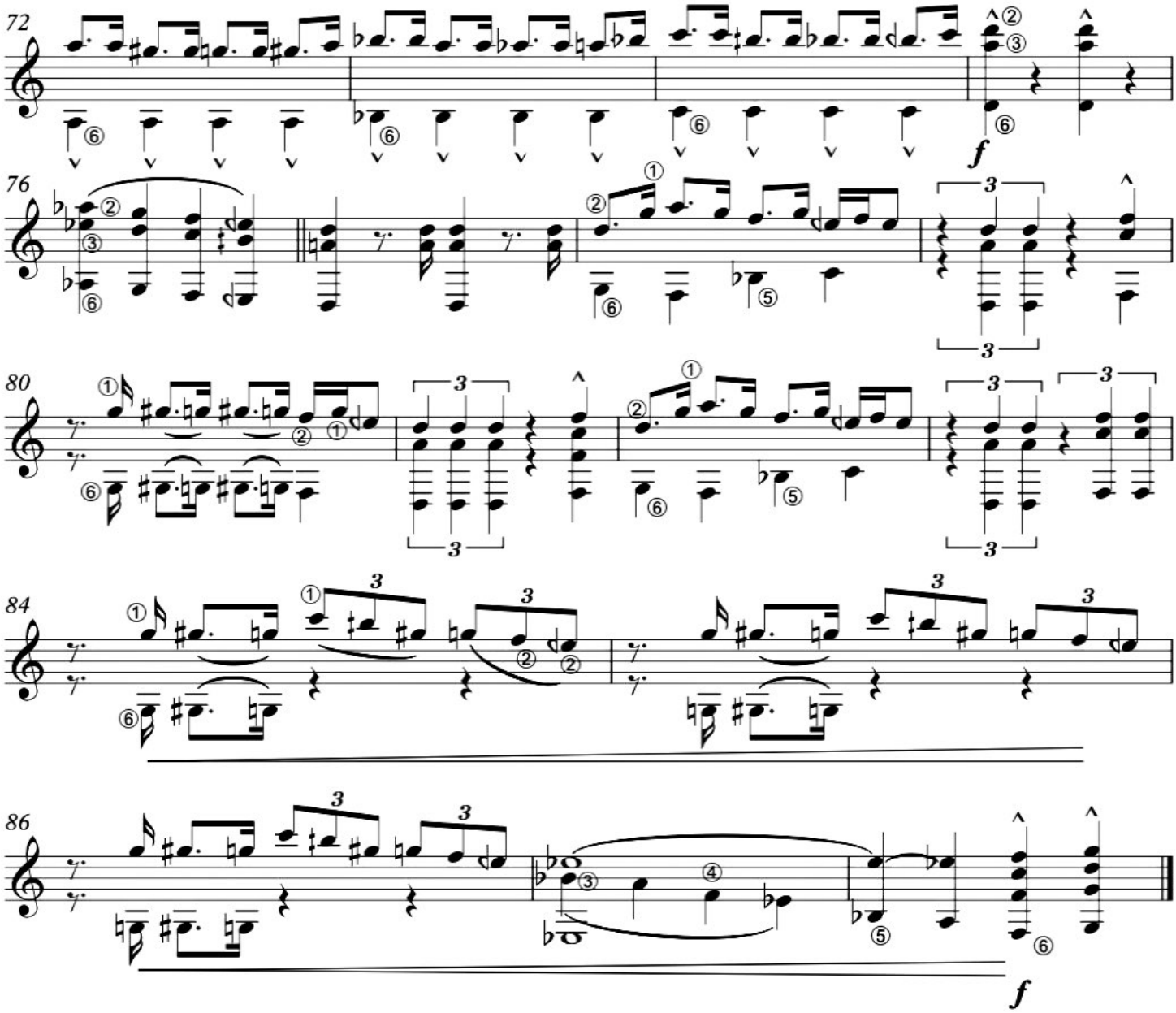
Swing'it

Tuning:
1=E, 2=B, 3=G
4=D, 5=G, 6=D

S. Mert Mutaf

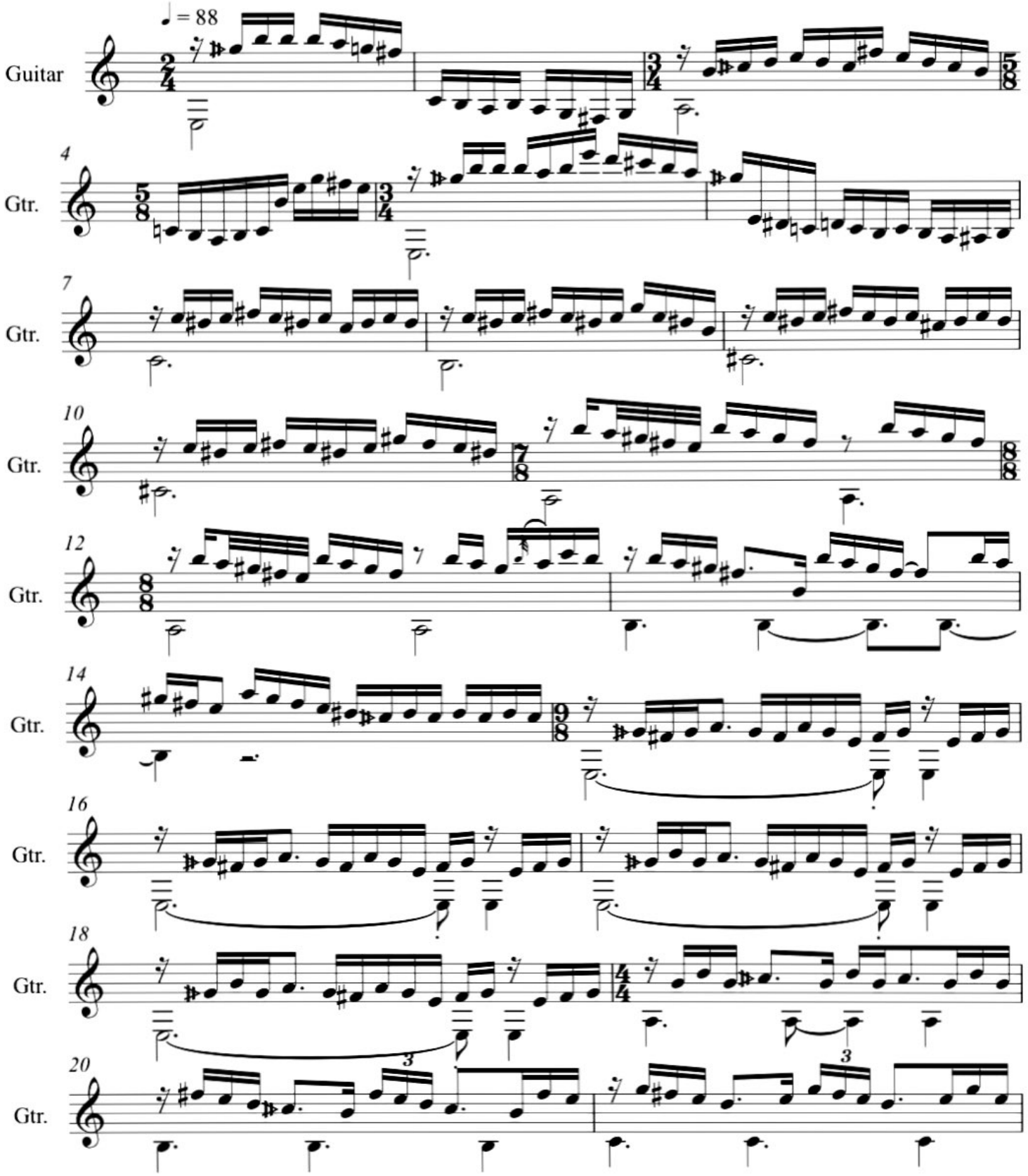


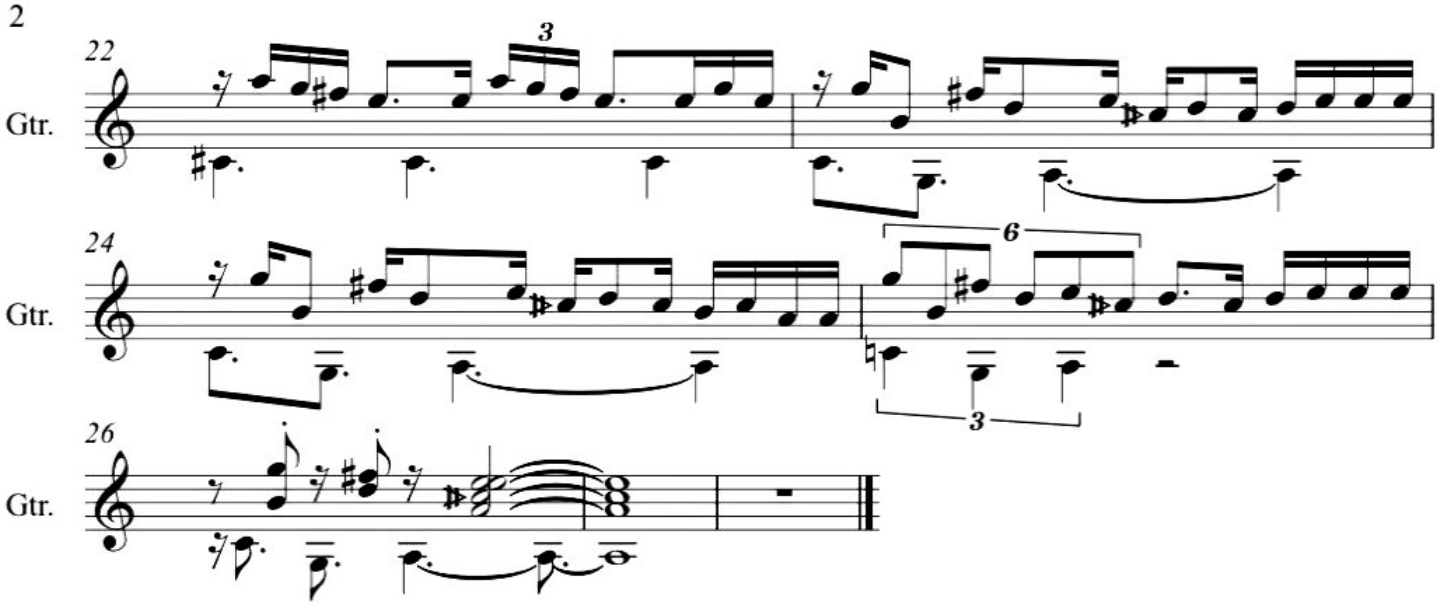

36
40
Vivace
Harm.
44
48
53
f
56
p
59
(tr)
(tr)
64
gliss.
68


72
f
76
80
84
86
f

Etude in E

Sina Keshavarz




22
Gtr.
3
24
Gtr.
6
3
26
Gtr.