

8TH | INTERNATIONAL MICROTONAL GUITAR COMPETITION

AWARDS CEREMONY

15TH JUNE
SATURDAY 2024
19:00 ISTANBUL TIME

Live On Youtube:



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JURY MEMBERS

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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 Lammass 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

Movement I

♩=95

mysterious, secretive

┐ bright, like a 4-3 ┐
suspension

Composed by Madeline Ashman
Text by Jessa Brown

Maighdeann Mhara

make sure to dampen any ringing strings, particularly when moving to C and F strings

tasto

pp

C 7 7 7 7 7 7 7 7 4 4 6 6 6 6 6 6 6 6

A

D

B

G

D

6

exult, from which waters the saints take up their pilgrimage: ha - nat

TAB

7 7 6 6 6 3 3 5 5 5 5 5 5 7 7 5 5 5

11 A

lo, ha-lo, co às a tha-thu? 'tha ga - ol a - gam ort pe-a - ta - mo lu-aidh mo lu-aidh ha - lo, ha-lo, co

p *mf* *p* *mf*

T 0 5 5 5 | 3 3 3 5 5 | 2 3 | 5 5 5 5 | 0 5 5 5

A 0 5 5 5 | 3 3 3 5 5 | 2 5 | 4 4 5 5 | 0 5 5 5

B 0 5 5 5 | 3 3 3 5 5 | 2 5 | 4 4 5 5 | 0 5 5 5

16

à a tha-thu? 'tha ga-ol a-gam ort pe-a ta mo lu-aidh ga-ol a-gam ort pe-a ta mo lu-aidh, lu-

dark bright dark bright

TAB

3	3	3	5	5	2	3	5	5	2	3	5	5
3	3	3	5	5	2	5	4	4	2	5	4	4

B stronger, with more conviction

21 *p*

aidh. Se - ven long months you'll wait for her to re -

mf

lv II

p

mf

TAB

26 suddenly sweetly

claim you, se - - - ven

sp

tasto suddenly sweetly

sp

TAB

28 not brighter this time
same note as before

long hunts cas - rùis - gte you're lost to the sky, like

mf

III nat. III

mf

p

TAB

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

TAB

bye ah foo - lish fish - er - men good-bye, mar sin leat_ good bye mar sin leat_ good bye I

p *f*

dark bright

T 8 5 5 5 0 0 5 5 2 2 3 3
A 8 10 12 5 5 4 4 0 5 0 5 5 5
B 8 10 12 5 5 4 4 0 5 0 5 5 5

38

told you thoir an ai - re a' phò-gan de maigh - deann - mha - ra told you

dark bright

T 5 0 0 2 2 3 3 5 0 0
A 4 0 0 2 2 5 5 5 0 0
B 0 0 4 5 5 5 5 5 0 4 4

40 *ff* bright rit. - - - - - improvised cadenza

thor an ai - re a' phò - gan de maigh - deann-ròin de maigh- deann - - - -

campanella

ff

T 2 3 5 5 3 5 3 5 3 5 0 5
A 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0

42 **D**

- ròin

rubato, expressively *accel.* - - - - - *rit.* - - - - -

p a m i

lv

T 2 3 5 5 3 5 6 3 3 3 6 3 3 3 6 3 3 3 6 3 3 3 6 3 3 3
A 5
B 0

43

2 3 5 5 3 5 2 2 2 5 2 2 2 5 2 2 2 5 2 2 2 5 2 2 2 5 2 2 2 5 2 2 2

44

TAB

2 3 5 5 3 5 6 3 3 3 6 3 3 3 0 5 5 5 0 5 5 5 10 7 7 7 10 7 7 7

[illegible]

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 **pp**

50 *p* 7

beur, Tigh nan Cail

f

T
A
B

51

leach. Cail Cail Cail Cail

f

sp *f* *sp* *f* *p* *ff*

T
A
B

53 audible inhale/gasp

pp

leach

ff

T
A
B

54

p

T
A
B

8 **F**
55 **p**

Hic geam - hradh geam - hradh geam - hradh geam -

f

TAB

[illegible]

58

ear - rach sam - hradh, fog - har geam - hradh

p *f* *p* *f*

T
A
B

12 12 12 12 12 12 12 12 12 12 0 0 0 0 12 12 12 12 0 0 0 0 12 12 12 12 0 0 0 0

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

gèi - - - le blows be - i -

mf

mf

66

back to original speed

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

70 *more excited, pushing ahead*

wa-shes her féil-leadh she wa-shes her féil-leadh in the whirl-pool white as snow coi-

ff *f*

TAB

74

mute with flat index finger at nut
notes in brackets unmuted

p

T
A
B

76 *p*

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

(fretted / unmuted)

77 *f*

- - lich - e

unmute

f *p* *sfz*

78 *p*

Brigh - de let us lie in Bell - - - - -

f

unmute

sfz *f*

79

curse -

sfz *sp*

p

Brig - de make her gath - er gath - ther fire fire fi re wood and

unmute

fz **fz** **f**

(2) 7

scrub Là Fhèill Brìgh - de send her off like a cail leach oidh-che cail -

unmute

p **fz** **f** **p**

(6)

leach oidh-che cail cail cail

unmute

f **p** **f** **p** **f** **p** **f** **p** **f** **p** **f**

Movement III

Composed by Madeline Ashman
Text by Angus Peter Campbell

♩=95 ebbing and flowing
reflective, vulnerable

85

fast, desperate vibrato
tasto

p mute harmonic

fog - har fog - har fog - har hiic

TAB

bright

92

p

fog - har_ mar_ a thig_ e fog - har fog - har fog - har hiic

p mute string

TAB

96

mp

fog - har_ mar_ a thig_ e òr ea - dar_ ua-in' is geal Na

mp

TAB

99 **I** inquisitive, with wonder

stri 'son ràith ei - le ach creid an tseann fhì - rinn Na stri

VII $\frac{1}{2}$ 1

TAB

pushing forward

105

'son__ ràith__ ei - le ei - le 'son__ ràith__ ei - le ei - le ei - le ei - le ach

TAB

10 10 10 8 10 8 6 8 10 10 10 8 10 8 6 6 8 8 10 10 12 12 12

5 7 7 8 10 12

rit..

110

creid an tseann fhirinn

moving pont →

gun laigh

nat

f

p

p

TAB

13 13 13 13 13 13 13 13 13 13 13 17 10 7 7 9 7 6 7 11

12 7 7

p

113

gach mì - os sì - os mar mar

TAB

9 6 6 8 6 5 6 10 8 5 7 9 10 9 7 10 6 6 0 0 6

5

accel..

gaining momentum and speed

mf

116

gun laigh gach mì - os sì - os mar mar mar

mf

TAB

10 7 9 11 9 7 9 6 8 10 8 6 8 5 7 6 0 0 6 0 0

5 5

♩=130 excited, building tension

15

120

mar mar mar mar mar

f *pp*

mute ringing

TAB

keep pushing forwards

124

mar mar mar mar

f

TAB

mp *mp* *ff* [K] glorious, racing to end

127

mar mar mar chearc ghur

ff

TAB

131

gus am bris an là mar

TAB

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 bris an

142

là am bris an là

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

A

Allegro

1

4

7

10

14

17

21

25

A1.1

1. 2.



A1.2



A1.3





88

B1.1

♩ = 250

92

95

97

101

B1.2 - 2 repeats - normal play

105

B1.3 - 2 repeats - recursive play

109

B1.4 - 2 repeats - harmonic play

113

B1.5 - 2 repeats - percussive play



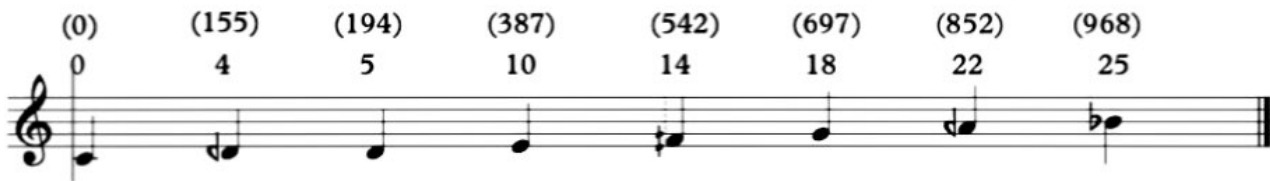
Stream

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

mp

Bass

6

Gtr.

E. Bass

mp

12

Gtr.

E. Bass

18

Gtr.

mf

E. Bass

mf

This system contains measures 18 through 21. The guitar part (Gtr.) is written in treble clef and features a melodic line with eighth and sixteenth notes, starting with a *mf* dynamic. The electric bass part (E. Bass) is written in two staves: a treble clef staff with a melodic line and a bass clef staff with sustained chords. The bass clef staff has a *mf* dynamic marking. The key signature has one flat (Bb).

22

Gtr.

3

E. Bass

3

This system contains measures 22 through 25. The guitar part (Gtr.) continues the melodic line, including a triplet of eighth notes in measure 23. The electric bass part (E. Bass) continues with a melodic line in the treble staff and sustained chords in the bass staff. The key signature has one flat (Bb).

27

Gtr.

E. Bass

This system contains measures 27 through 30. The guitar part (Gtr.) continues the melodic line. The electric bass part (E. Bass) continues with a melodic line in the treble staff and sustained chords in the bass staff. The key signature has one flat (Bb).

31

Gtr.

E. Bass

This system contains measures 31 through 35. The guitar part (Gtr.) is written in treble clef and features a complex melodic line with many accidentals and ties. The electric bass part (E. Bass) is written in two staves (treble and bass clef). In measures 31-33, the bass is mostly silent. In measures 34-35, the bass plays a low, sustained chord in the bass clef staff.

36

Gtr.

E. Bass

This system contains measures 36 through 40. The guitar part continues with a melodic line, including a triplet of eighth notes in measure 39. The electric bass part has a more active role, with the treble staff playing a melodic line and the bass staff providing harmonic support with chords and single notes.

41

Gtr.

E. Bass

This system contains measures 41 through 45. The guitar part features a melodic line with a double bar line in measure 42. The electric bass part has a double bar line in measure 42 as well. In measure 43, both instruments have a forte (*f*) dynamic marking. The bass part in measure 43 features a complex chordal structure in the bass clef staff.

48

Gtr.

E. Bass

This system contains measures 48 through 54. The guitar part (Gtr.) is written in treble clef and features a melodic line with various chords and single notes, including a key signature change to one flat. The electric bass part (E. Bass) is written in bass clef and provides harmonic support with chords and single notes, including a key signature change to one flat. The measures are grouped by a brace on the left.

55

Gtr.

E. Bass

mp

This system contains measures 55 through 60. The guitar part (Gtr.) continues the melodic line with chords and single notes. The electric bass part (E. Bass) features a steady eighth-note pattern in the lower register. A dynamic marking of *mp* (mezzo-piano) is present in measure 60. The measures are grouped by a brace on the left.

61

Gtr.

E. Bass

mp

This system contains measures 61 through 64. The guitar part (Gtr.) has a more active melodic line with some triplets. The electric bass part (E. Bass) continues the eighth-note pattern. A dynamic marking of *mp* (mezzo-piano) is present in measure 61. The measures are grouped by a brace on the left.

65

Gtr.

E. Bass

This system contains measures 65 through 68. The guitar part (Gtr.) continues the melodic line. The electric bass part (E. Bass) continues the eighth-note pattern. The measures are grouped by a brace on the left.

69

Gtr.

E. Bass

Measure 69: Gtr. (whole note), E. Bass (eighth-note pattern). Measure 70: Gtr. (half note), E. Bass (half note). Measure 71: Gtr. (half note), E. Bass (half note). Measure 72: Gtr. (half note), E. Bass (half note).

73

Gtr.

E. Bass

Measure 73: Gtr. (half note), E. Bass (eighth-note pattern). Measure 74: Gtr. (half note), E. Bass (half note). Measure 75: Gtr. (whole note), E. Bass (half note).

76

Gtr.

E. Bass

Measure 76: Gtr. (half note), E. Bass (eighth-note pattern). Measure 77: Gtr. (half note), E. Bass (half note). Measure 78: Gtr. (whole note), E. Bass (half note).

w/slide

78

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

rit.

①②③④⑤⑥
E B G D G D

HÜSEYİNİ ŞARKI ÇEŞMEYE GİDERDİ

ALEKO BACANOS

Arr. : S. Mert Mutaf

Makam: Hüseyini

♩ = 64

3

6

9

12

15

18

This musical score is for guitar, spanning measures 21 to 41. It is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The notation includes various guitar-specific techniques and fingerings:

- Measure 21:** Starts with a trill (tr) on the first string, followed by eighth-note patterns. Fingering numbers 5, 6, and 6 are indicated at the end of the measure.
- Measure 24:** Features triplets of eighth notes on the first string. Fingering numbers 5 and 6 are shown.
- Measure 27:** Continues with eighth-note patterns and triplets. Fingering numbers 5, 6, and 2 are indicated.
- Measure 30:** Includes a double bar line and a key change to two flats (B-flat and E-flat). It features sixteenth-note patterns and triplets. Fingering numbers 2, 1, 3, and 4 are shown.
- Measure 33:** Contains a long eighth-note run across the measure, followed by a triplet. Fingering numbers 4 and 6 are indicated.
- Measure 36:** Features a trill (tr) on the first string. Fingering numbers 4 and 6 are shown.
- Measure 39:** Includes a double bar line and a key change to one flat (B-flat). It features eighth-note patterns. Fingering numbers 4, 5, 6, and 6 are indicated.
- Measure 41:** Ends with a double bar line. It features eighth-note patterns and triplets. Fingering numbers 5 and 4 are shown.

TORKAMAN

⑥ = F
④ = F
♩ = 65-72

4

f *p* *accel poco*

6

sfz *p*

8

p *cresc*

11

f

13

accel molto *f*

15

sf

16

17

③ *tr* ④ *p*

2
19

p

poco accel.

21

22

p

25

28

mp

tamb.

Vivo ♩ = 120 ca.

31

subito

34

37

sf

fff

39 *pp*

42

45

48

51 *pp* *Improvisation*

54 *koron* *koron* *f*

57 *pp* *fff* *f*

63

66 *fff* *pp* *cresc poco a poco* *f*

69 *pp*

74 *f* *sfz*

Kind folk

Kenny Wheeler, arr. Naren Ratan

The image shows a musical score for two instruments: Synth and Acoustic Guitar. The Synth part consists of three measures, each containing a single whole note on the G line of the treble clef (G4). The Acoustic Guitar part consists of three measures, each containing a single whole note on the G line of the treble clef (G4). The key signature is one flat (Bb) and the time signature is 3/4.

4

Synth

Ac. Gtr

7

Synth

Ac. Gtr

7

Synth

Ac. Gtr

10

Synth

Ac. Gtr

11

13

Synth

Ac. Gtr

14

16

Synth

Ac. Gtr

Measures 16-18. The Synth part has a melody starting on a whole rest, then moving up stepwise. The Acoustic Guitar part has a rhythmic accompaniment with chords and eighth notes.

19

Synth

Ac. Gtr

Measures 19-21. The Synth part continues the melody. The Acoustic Guitar part continues the accompaniment.

22

Synth

Ac. Gtr

Measures 22-24. The Synth part has a melody. The Acoustic Guitar part continues the accompaniment.

25

Synth

Ac. Gtr

Measures 25-27. The Synth part has a melody. The Acoustic Guitar part continues the accompaniment.

28

Synth

Ac. Gtr

Measures 28-30. The Synth part has a melody. The Acoustic Guitar part continues the accompaniment.

31

Synth

Ac. Gtr

34

Synth

Ac. Gtr

37

Synth

Ac. Gtr

40

Synth

Ac. Gtr

43

Synth

Ac. Gtr

46

Synth

Ac. Gtr

Measures 46-48. Synth part is a whole rest. Acoustic guitar part is in 3/4 time, key of B-flat major, with a melody of eighth and quarter notes.

49

Synth

Ac. Gtr

Measures 49-52. Synth part is a whole rest. Acoustic guitar part is in 3/4 time, key of B-flat major, with a continuous eighth-note accompaniment.

53

Synth

Ac. Gtr

Measures 53-54. Synth part is a whole rest. Acoustic guitar part is in 4/4 time, key of B-flat major, with a melody of eighth and quarter notes.

55

Synth

Ac. Gtr

Measures 55-56. Synth part is a whole rest. Acoustic guitar part is in 4/4 time, key of B-flat major, with a melody of eighth and quarter notes.

57

Synth

Ac. Gtr

Measures 57-59. Synth part is a whole rest. Acoustic guitar part is in 4/4 time, key of B-flat major, with a melody of eighth and quarter notes.

60

Synth

Ac. Gtr

Measures 60-62. Synth part is a whole rest. Acoustic guitar part is in 4/4 time, key of B-flat major, with a melody of eighth and quarter notes.

63

Synth

Ac. Gtr

Measures 63 and 64. The Synth part (top staff) features a melody in B-flat major with a half rest at the start of each measure, followed by eighth and quarter notes. The Acoustic Guitar part (bottom staff) provides a rhythmic accompaniment using chords and eighth notes.

65

Synth

Ac. Gtr

Measures 65 and 66. The Synth part continues the melody from the previous system. The Acoustic Guitar part maintains the accompaniment pattern.

67

Synth

Ac. Gtr

Measures 67, 68, and 69. The Synth part introduces sixteenth notes in measure 69. The Acoustic Guitar part continues with its accompaniment.

70

Synth

Ac. Gtr

Measures 70, 71, and 72. The Synth part concludes with a final phrase. The Acoustic Guitar part also concludes with a final phrase. The system ends with a double bar line.

Esquisse 3

pour guitare classique en harmonie naturelle

Durée : 5m30s

lent

4 *mp*

8 modéré

12 rall II *a m i p a m i p*

16 *p i m p i p m i p m p i m m p a*

19 III II

23 *mf*

p sub.

27 *V*
mf *p*

31 *mp* *p* *mf*

35 *I*
p sub.

39 *a tempo*
rit. *V* *p* *i* *a* *P* *a* *i* *m* (4) *p* *m* *p* *a*
> pp *p*

46 *mf* *p* *mf*

54 (4) *pp*

62 (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

mp

118



125



131



135



140



144



148



151



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

Swing'it

S. Mert Mutaf

♩ = 130

The musical score is written for guitar in 4/4 time with a tempo of 130 bpm. It consists of two staves: a treble staff for the melody and a bass staff for the bass line. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 5, 9, 14, 20, 24, 28, and 32 indicated. The melody line includes various musical notations such as eighth notes, quarter notes, and half notes, along with fret numbers (1, 2, 3, 4, 5, 6) and a 'pizz.' (pizzicato) marking. The bass line includes various musical notations such as eighth notes, quarter notes, and half notes, along with fret numbers (1, 2, 3, 4, 5, 6) and a 'pizz.' (pizzicato) marking. The score ends with a double bar line.

2
36

40

44

48

53

56

59

64

68

Vivace

f

p

gliss.

Harm.

(tr)

72

76

80

84

86

f

This musical score is written for a piano, featuring a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score consists of measures 72 through 86. Measures 72-75 show a continuous eighth-note melody in the treble staff, with a descending bass line of eighth notes. Measure 76 begins a new section with a half-note chord in the treble and a half-note bass line. Measures 77-79 continue with a half-note melody in the treble and a half-note bass line. Measures 80-83 feature a half-note melody in the treble with triplet markings and a half-note bass line. Measures 84-86 conclude the section with a half-note melody in the treble and a half-note bass line. The piece ends with a final chord in measure 86, marked with a forte (*f*) dynamic.

Etude in E

Sina Keshavarz

$\text{♩} = 88$

Guitar

4

Gtr.

7

Gtr.

10

Gtr.

12

Gtr.

14

Gtr.

16

Gtr.

18

Gtr.

20

Gtr.

22

Gtr.

24

Gtr.

26

Gtr.

This musical score for guitar spans measures 22 to 26. Measure 22 features a treble staff with a triplet of eighth notes (F#4, G#4, A4) and a bass staff with a dotted half note (F#3). Measure 23 continues the treble staff with eighth notes (B4, C5, B4, A4, G#4, F#4) and the bass staff with a dotted half note (G#2). Measure 24 has a treble staff with eighth notes (E4, D#4, C#4, B3, A3, G#3) and a bass staff with a dotted half note (F#2). Measure 25 contains a treble staff with a sixteenth-note triplet (F#4, G#4, A4), a sixteenth-note sixteenth-note triplet (B4, C5, B4), and a dotted half note (A4); the bass staff has a dotted half note (G#2). Measure 26 begins with a treble staff showing a quarter note (F#4), an eighth note (G#4), and a quarter note (A4), followed by a final chord of F#4, G#4, A4, B4, C5, D5. The bass staff has a dotted half note (F#2). The piece concludes with a double bar line.