7TH INTERNATIONAL MICROTONAL GUITAR COMPETITION

1ST CATEGORY "COMPOSITIONS INCLUDING A MICROTONAL GUITAR"

2ND CATEGORY "ARRANGEMENTS INCLUDING A MICROTONAL GUITAR"

FIRST PRIZE:
MICROTONAL GUITAR KG

SECOND PRIZE:
UD

THIRD PRIZE:
BAĞLAMA

DEADLINE FOR APPLICATION
27TH MAY 2023

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STEPHEN GOSS | TOLGAHAN ÇOĞULU | TUFAN KURDOĞLU

Contents

Composition :

Curse of the Sandman	*by Rich Perks*	(1st Prize)
Monorail Etude 1	*by Aart Strootman*	(2nd Prize)
Karaağaç Çarpıldı	*by Temmuz Işı Özerkan*	(3rd Prize)

Arrangement :

Uşşak Saz Semai (Salih Dede)	by Radu Varga	(1st Prize)
Derdim Çoktur	*by Mert Mutaf*	(2nd Prize)
Seher Yeli Nazlı Yare	*by Tony Italia*	*(3rd Prize)*

Mention Prizes :

Scolopendra	*by Flavio Virzi*
Zambra Anatolia	*by Alper Yakın*
Dulab Rast	*by Bar Halevy*

Curse
of
The Sandman

for Solo Microtonal Guitar
(fretted in 8-EDO)

+ Electronic Effects

Rich Perks

"I move from dreamer to dreamer, from dream to dream, hunting for what I need. Slipping and sliding and flickering through the dreams; and the dreamer will wake, and wonder why this dream seemed different, wonder how real their lives can truly be."

— Neil Gaiman (The Sandman)

8-EDO Overview

8-EDO (Equal Divisions of the Octave) is the tuning system derived by dividing the octave into eight equal parts of exactly 150 cents each. A guitar fretted in 8-EDO adds a further dimension in that each string can produce a different set of eight notes depending on the choice of tuning/scordatura applied. This yields a specific overall 'note-pool', containing a complex array of quarter-tone pitches. Certain notes may appear only in certain registers; and some pitch classes common to 12-TET (i.e. where each string yields the same twelve notes) may be eliminated altogether. This method of note/pitch generation presents various expansions and limitations both sonically and physically on the guitar, affording novel performance possibilities.

Each string generates a pitch-set comprising two diminished seventh arpeggios, each displaced by 150 cents. Though these pitch-sets inherently yield much dissonance, they also provide excellent approximations of 11-limit Just ratios 12/11 (undecimal neutral second ≈ 150.6¢) and 11/6 (undecimal neutral seventh ≈ 1049.4¢), and a very good approximation of the 13-limit Just ratio 13/10 (tridecimal semisixth ≈ 454.2 ¢), see Figure 1 below.

Curse of The Sandman is written for any microtonal guitar fretted in 8-EDO (or any microtonal guitar capable of producing the equivalent note-pool, e.g. adjustable microtonal guitars; guitars fretted in 16-/24-EDO etc.), and makes explicit use of any well-approximated Just intervals throughout.

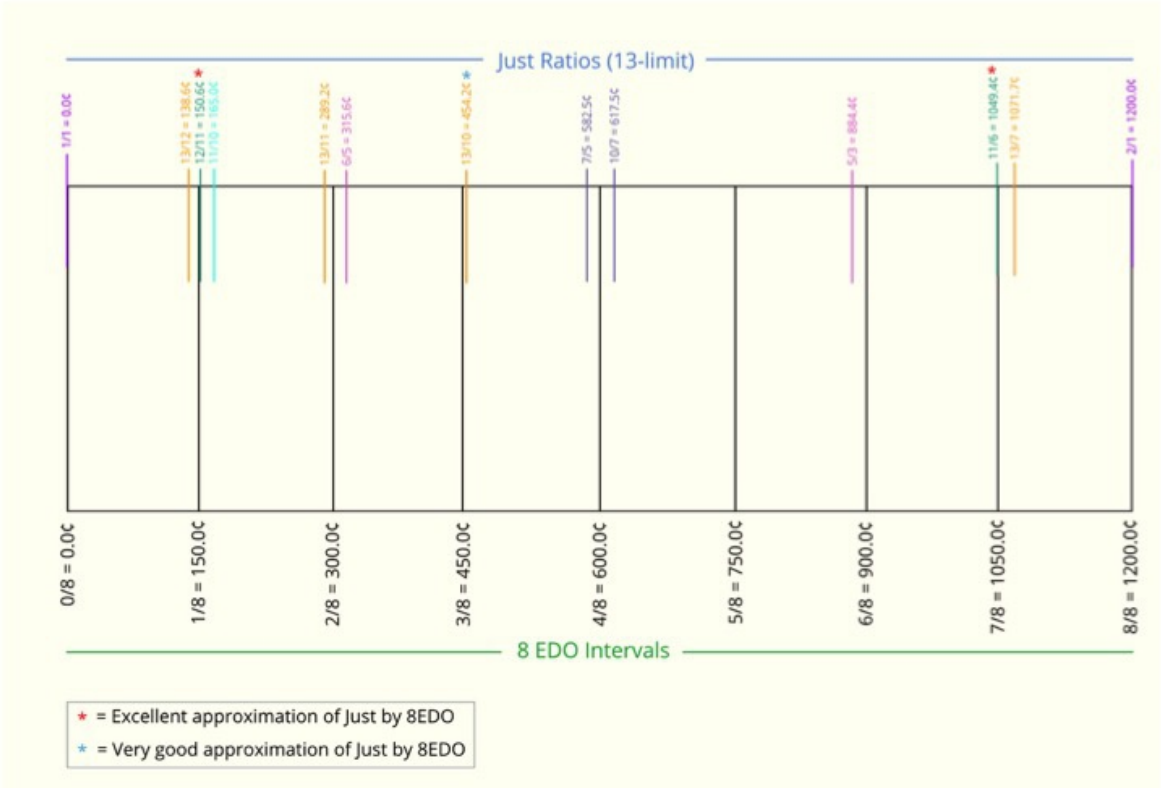
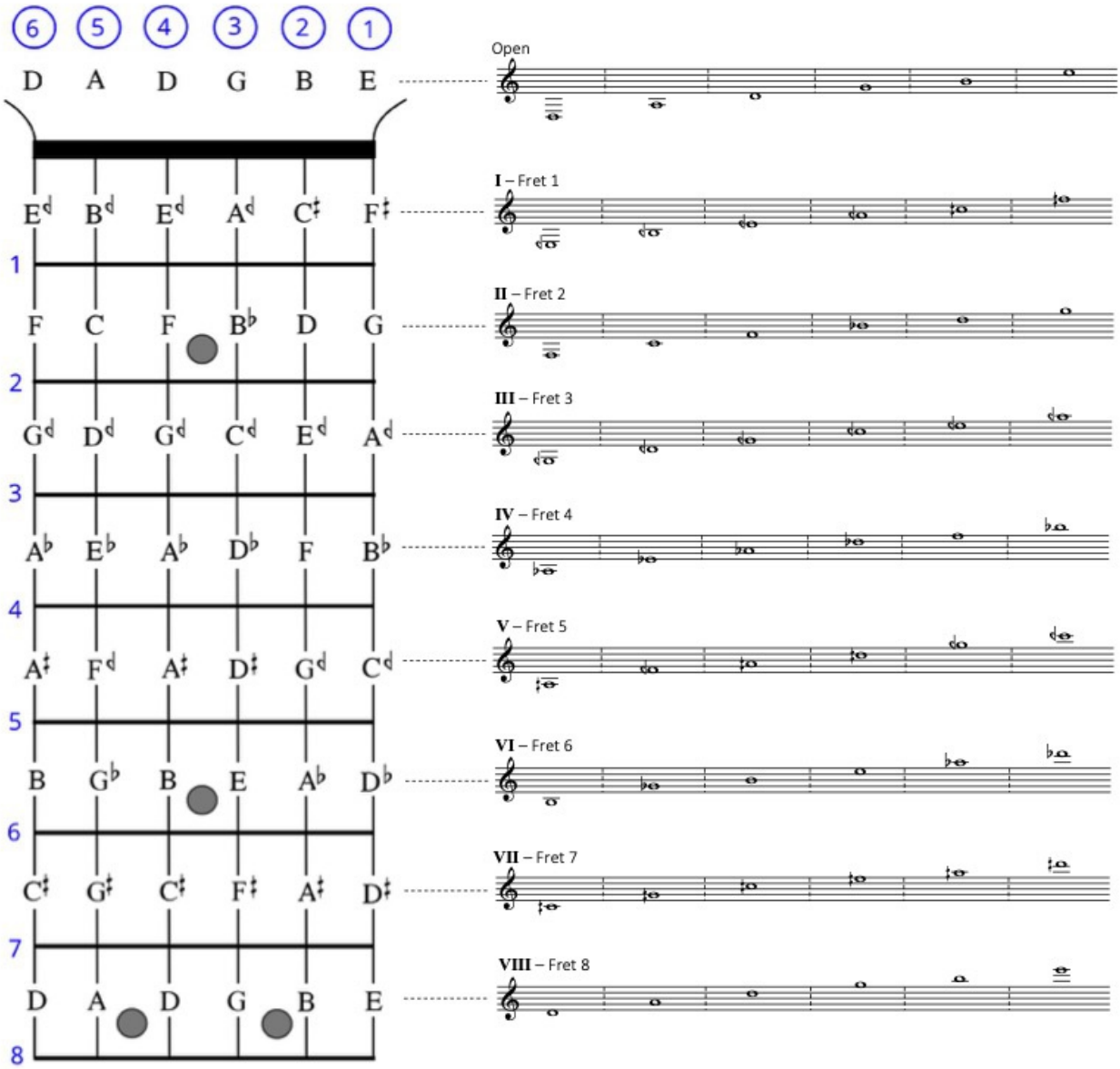


Fig 1. Just intervals approximated by 8-EDO

Note-pool/Fretboard Map (first octave)



Enharmonics/Pitch Class Labelling System:

1. All quarter-tone pitches have been spelt in their simplest form (e.g. *C quarter-tone-sharp* is used instead of *D three-quarter-tones-flat* throughout, as this note is 'closer' to C than to D etc.).
2. Pitches along each string (by fret, from the open string) have been allocated a different 'letter-name', until the point at which a duplication of letter-name is needed to ensure simplest quarter-tone enharmonic spelling, in accordance with rule 1.
3. Any strings that yield the same pitch-set, have matching enharmonic spellings (to avoid confusion in score).
4. All semi-tone accidentals have been spelt consistently throughout, in accordance with rule 2.

Performance Notes

Curse of The Sandman is inspired by characters and events from the graphic novel *The Sandman vol. 1: Preludes & Nocturnes*, by Neil Gaiman (1989).

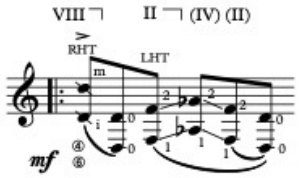
Duration: c. 5 minutes.

Scordatura:

⑥ ⑤ ④ ③ ② ①
D A D G B E

Special Techniques and Notations:

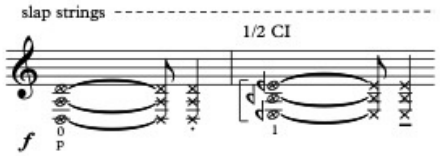
Tapping



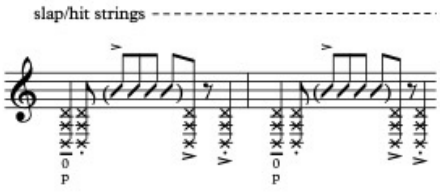
Right Hand Tapping (RHT)
Tap notes with right hand. Notated with *backslashed* noteheads and RHT direction above. Finger suggestions provided (i, m, a); Fret number/position indicated by Roman Numerals.

Left Hand Tapping (LHT)
Tap notes with left hand. Notated with standard noteheads and LHT direction above. Finger suggestions provided (1, 2, 3, 4); Fret number/position indicated by Roman Numerals.

Percussive



Slap
Slap strings with right thumb (p) to create a forceful percussive sound (i.e. a more 'aggressive' form of *tambora*); notated with *cross-head* noteheads; performance direction above.



Hit
Hit strings (or guitar body) with either right or left hand; indeterminate pitch; notated with non-pitched *slash* noteheads in brackets; performance direction above.

'Hit' Artificial Harmonic
Strike strings with right index finger (i) directly above the fret indicated to create artificial harmonic(s); string numbers provided; sounding pitches notated with *diamond-head* noteheads; performance directions above.

Electronic Effects:

Electronic effects/pedals needed: reverb(s); delay(s); EQ boost; synth/bitcrusher; ring modulator [LFO]; and vinyl/phonograph emulator.

The use of electronic effects/pedals should be applied as directed by the score; specific settings however, may be decided by the performer. Effects may be added as part of a direct signal chain (i.e. if using an electric or electro-acoustic guitar) or via a microphone (i.e. if the guitar is acoustic). Effects instructions are indicated on the score in square brackets (underneath the stave), e.g. [*add delay*].

Curse of The Sandman – for Solo Microtonal Guitar (fretted in 8-EDO) + Electronic Effects

8-EDO fretted guitar used to compose, perform and record *Curse of The Sandman*:

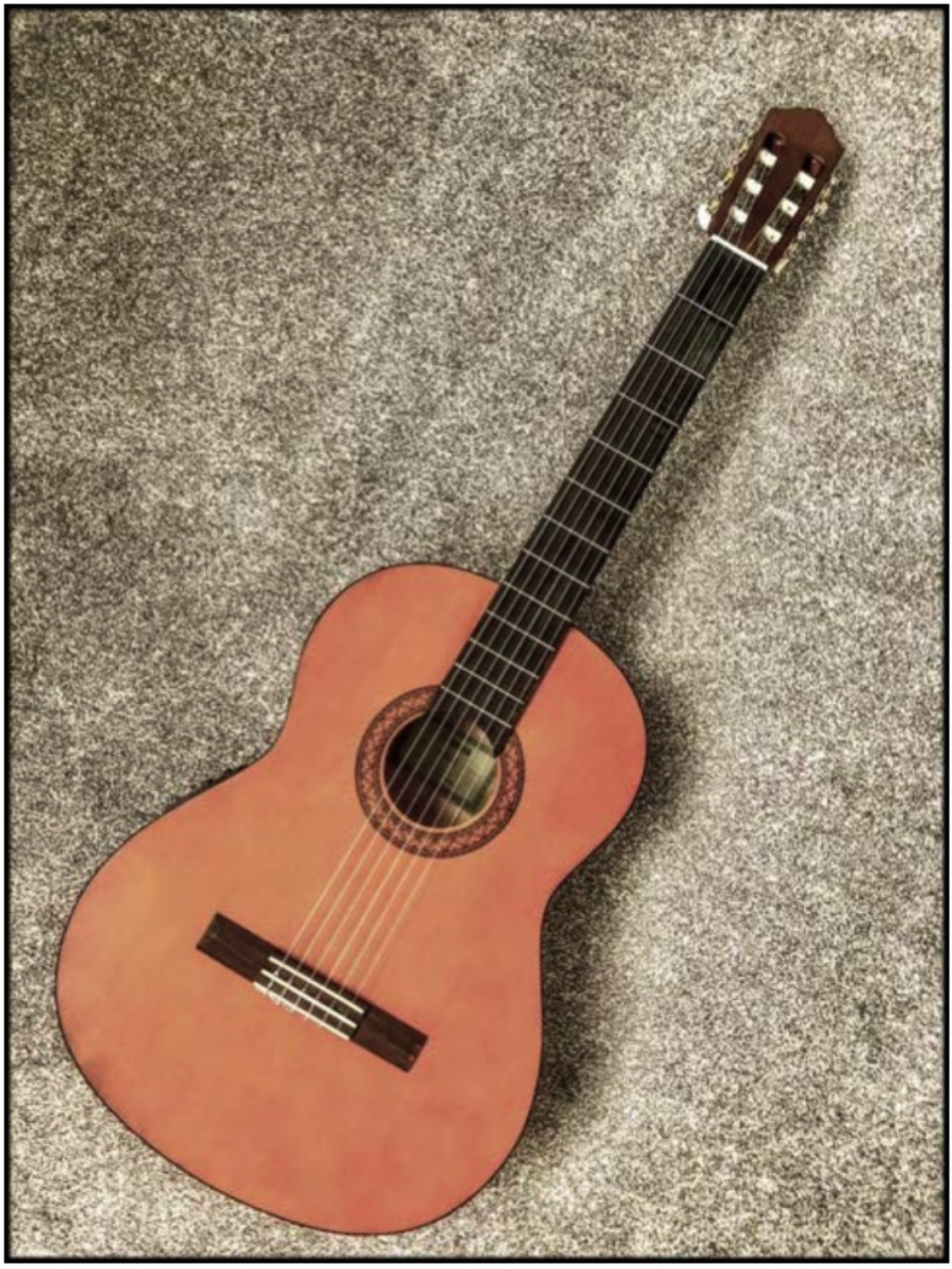


Photo: Converted Yamaha CX40 (nylon-string electro-acoustic)

Curse of The Sandman

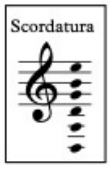
Duration: c. 5 mins.

Rich Perks

a tempo

♩. = 110

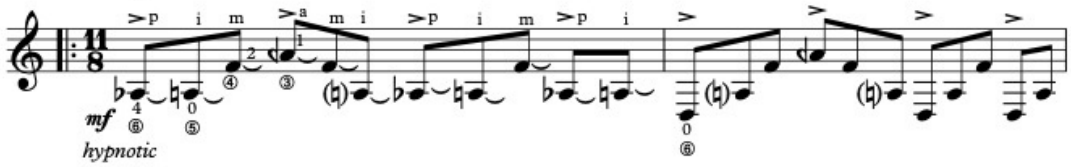
Scordatura



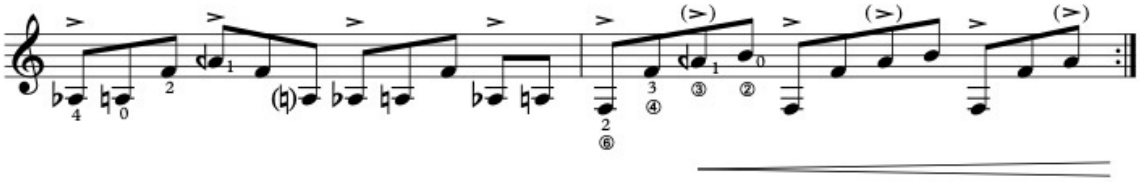
l.v. (wherever poss.)

I

sim.

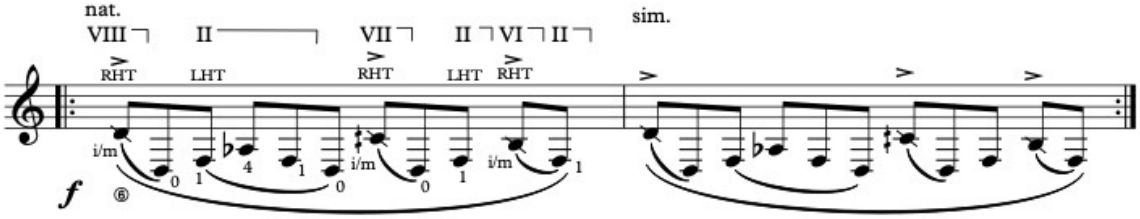


Drift away...

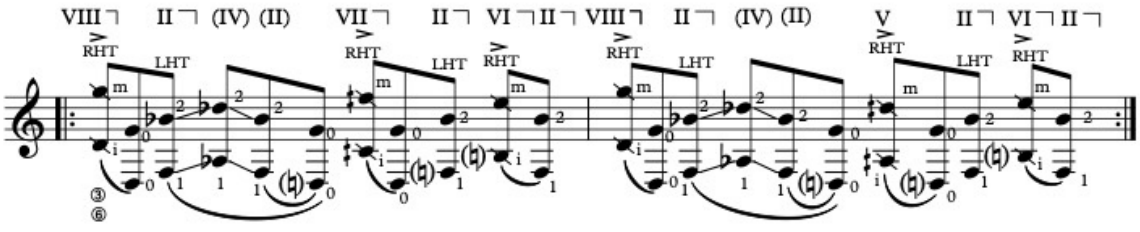


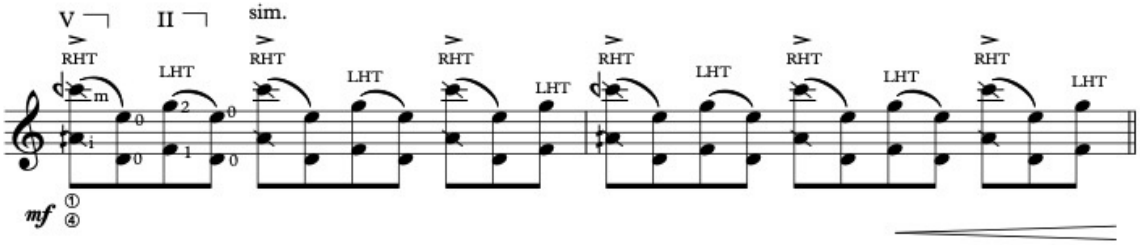
nat.

sim.



'The Sandman' appears...





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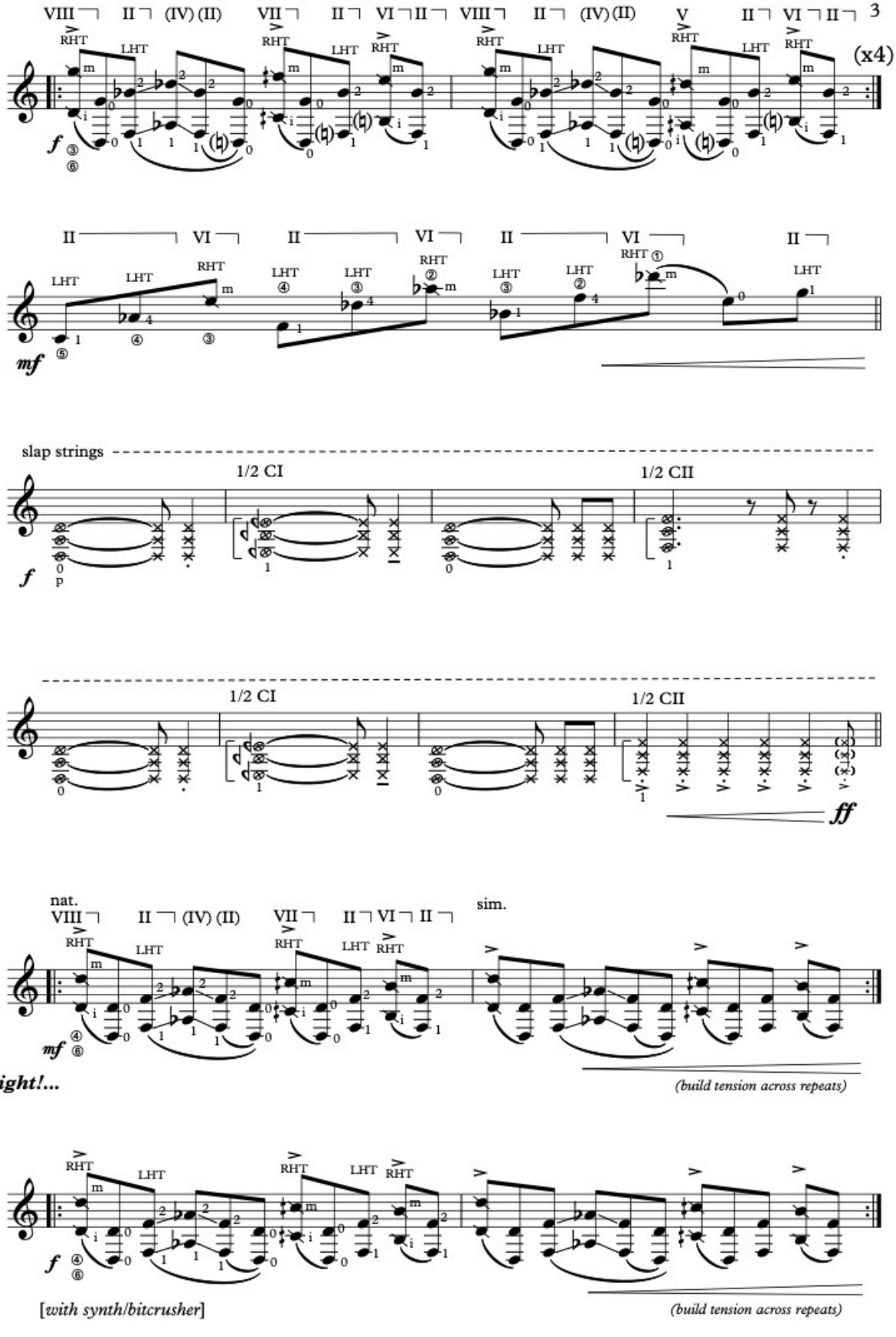
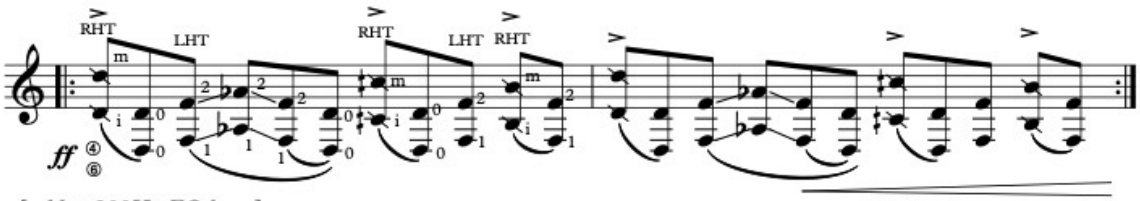
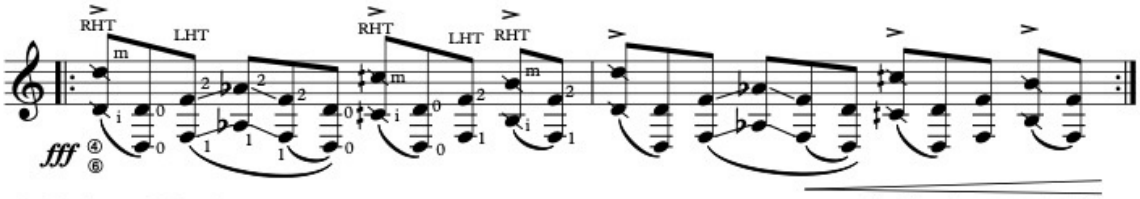
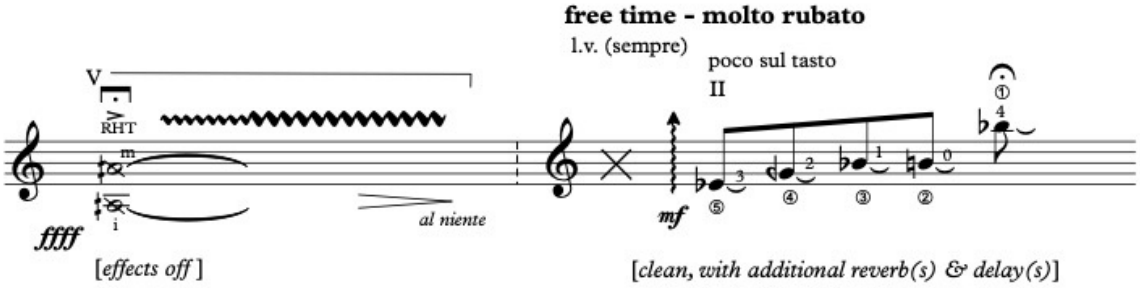
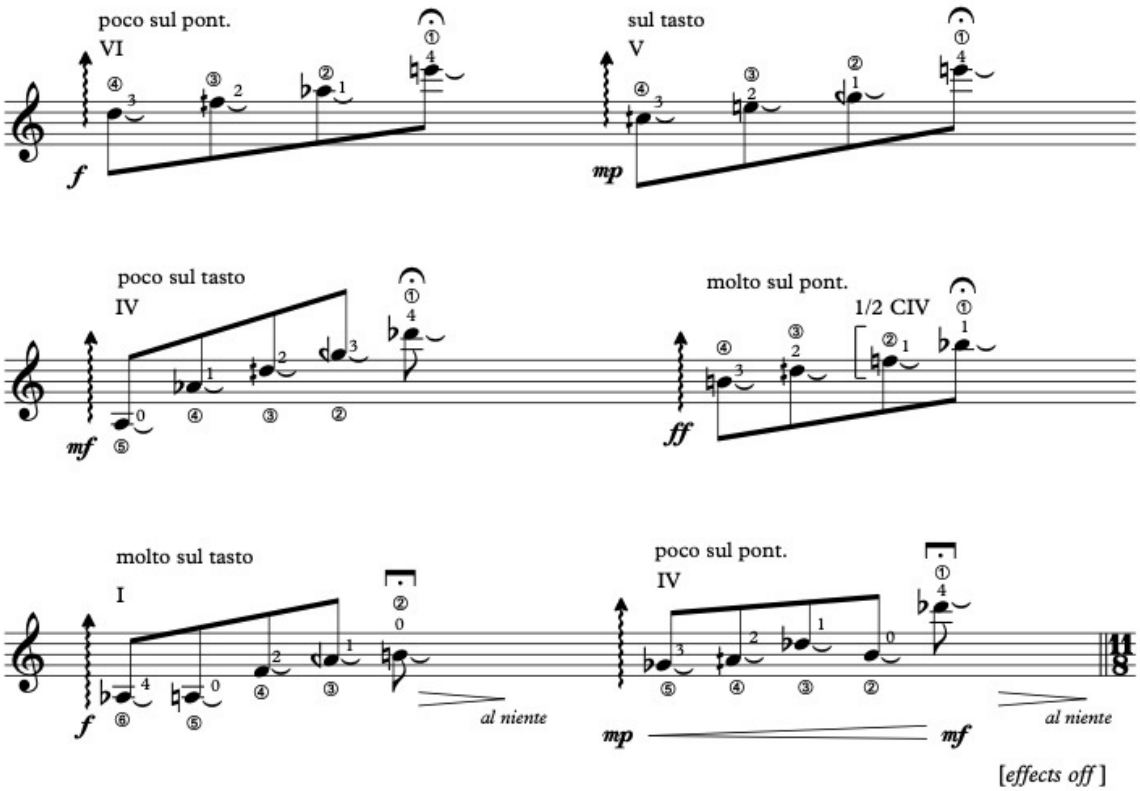

3
(x4)
mf
slap strings
1/2 CI
1/2 CII
ff
nat.
sim.
Fight!...
(build tension across repeats)
[with synth/bitcrusher]
(build tension across repeats)





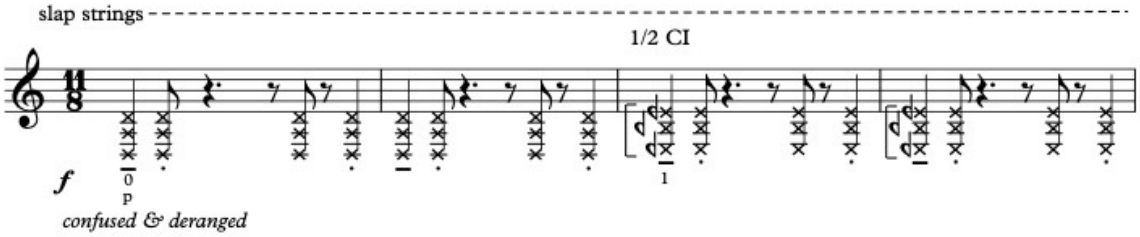


Lost to 'the Dreaming'...

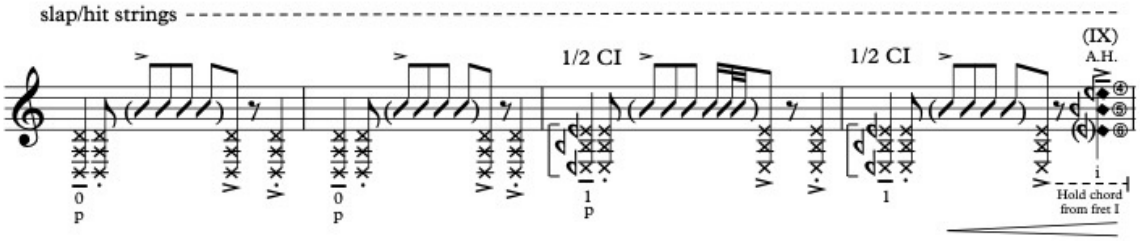


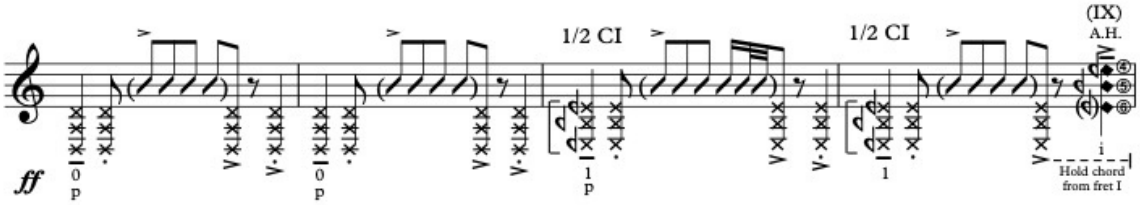
a tempo

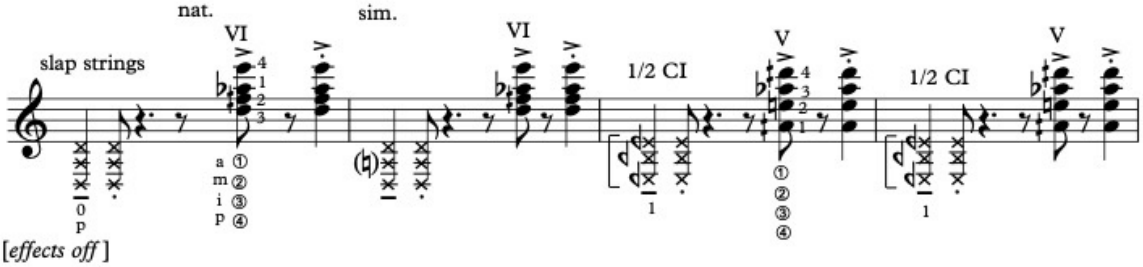
♩. = 110



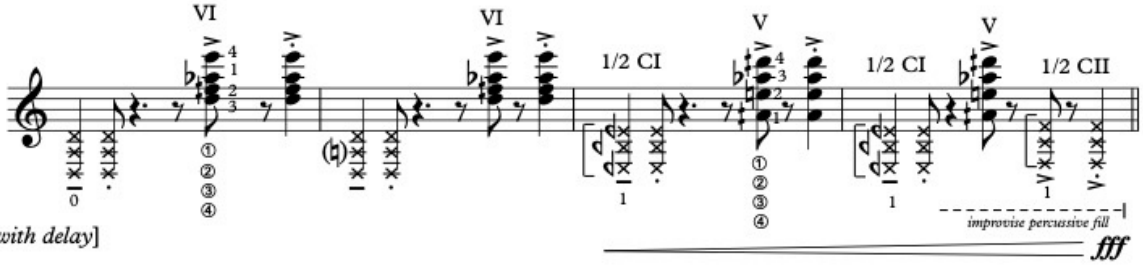
Partially emerge...

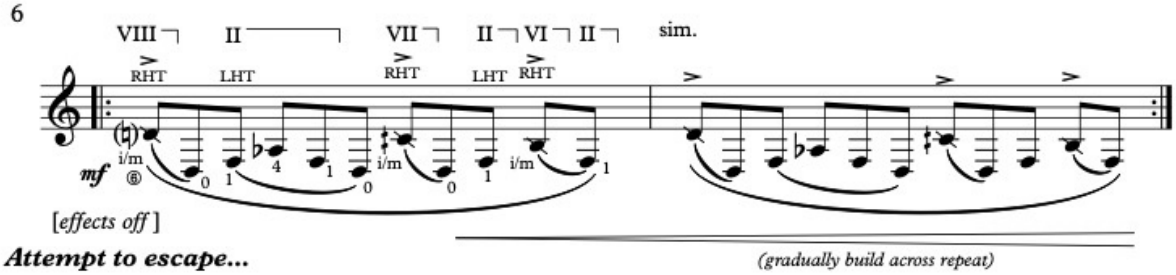


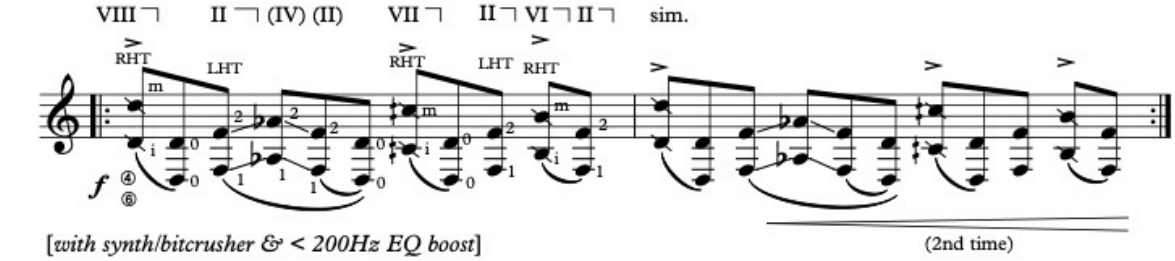


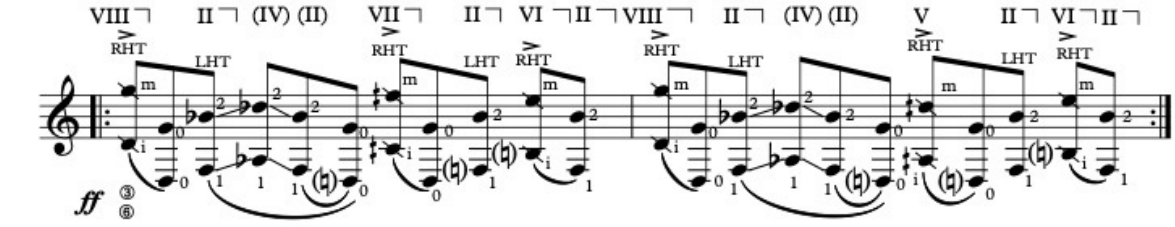


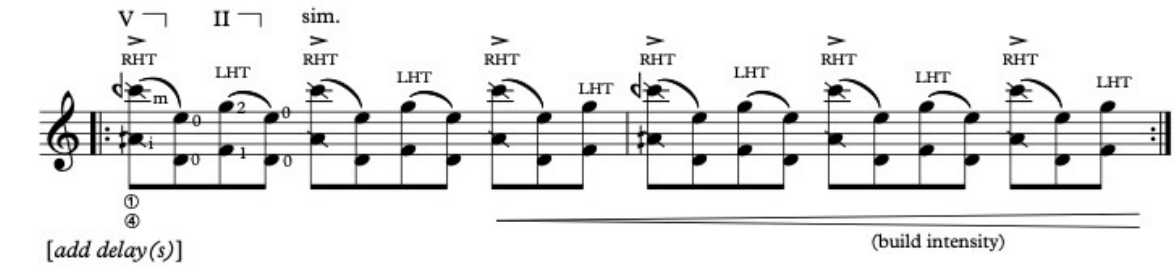
Seek help of 'Desire'...

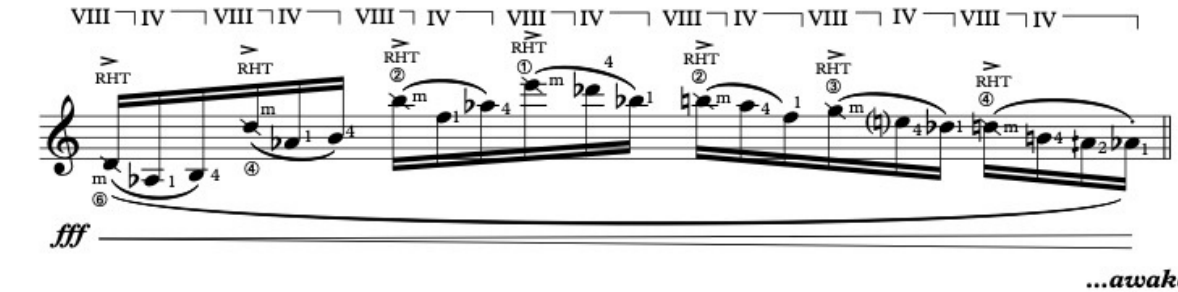


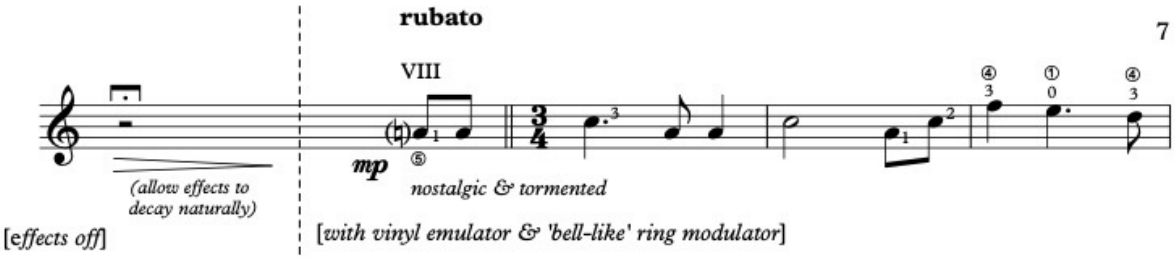

VIII II VII II VI II sim.
RHT LHT RHT LHT RHT
mf
[effects off]
Attempt to escape...
(gradually build across repeat)


VIII II (IV) (II) VII II VI II sim.
RHT LHT RHT LHT RHT
f
[with synth/bitcrusher & < 200Hz EQ boost]
(2nd time)

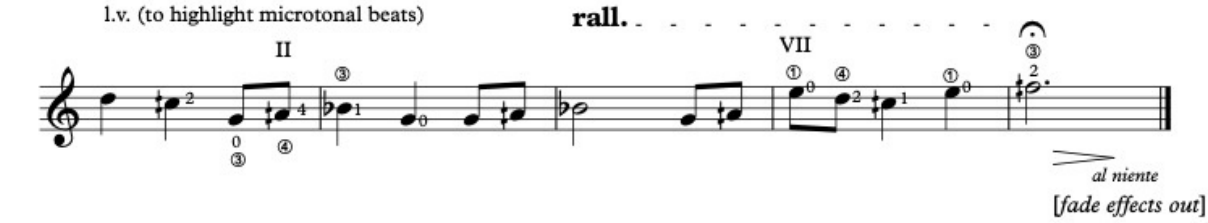

VIII II (IV) (II) VII II VI II VIII II (IV) (II) V II VI II
RHT LHT RHT LHT RHT RHT LHT RHT LHT RHT
ff
[add 'agressive' ring modulator]
Increasing panic & mania...


V II sim.
RHT LHT RHT LHT RHT LHT RHT LHT RHT LHT
[add delay(s)]
(build intensity)


VIII IV VIII IV VIII IV VIII IV VIII IV VIII IV VIII IV
RHT RHT RHT RHT RHT RHT RHT
fff
...awake!



Coda: eternally trapped in a wakeful lullaby...



Monorail etude I

Aart Strootman 2023

About the piece:

I wrote this first monorail etude for a call for scores from microtonalguitar.org. The competition was aimed for compositions making use of a microtonal guitar. Just before encountering the call I was experimenting with an electric guitar with added frets. The idea for this instrument was to extend the instrument's most used "blues in E" chords (E-A-B) to their 13th partial.

In this first minimal-inspired work the microtonal notes are limited to the 7th partial of A, the 7th and 13th partial of B, and the 5th and 11th partial of E. The only exception is the 5th partial of the 5th partial of E: the ratio 25/16, so a C lowered with a double syntonic comma. All notations are based on Helmholtz-Ellis' suggested notation.

Effects:

The title is referring to the *delay* settings of the piece: a strict tempo between 60 and 72 is chosen (so 1000 or 833 ms) for the opening of the piece (dotted quarter). This effect doesn't change throughout the piece, creating various rhythmical grids. This is inspired by the composer to whom the piece is dedicated: Terry Riley. Rhythmical precision is key, hence the monorail.

To get the maximum effect from the delay effect it is recommended to put a piece of *tape* on the highest four strings. The sustain is reduced severely and a snappy attack is assured.

Besides the effects the performer is invited to gradually add *distortion* towards the climax of the piece (roughly bar 125) and gently remove it when the opening material reoccurs (bar 164). Any other effect that can enhance the kaleidoscopic effect of the limited tone material is welcomed.

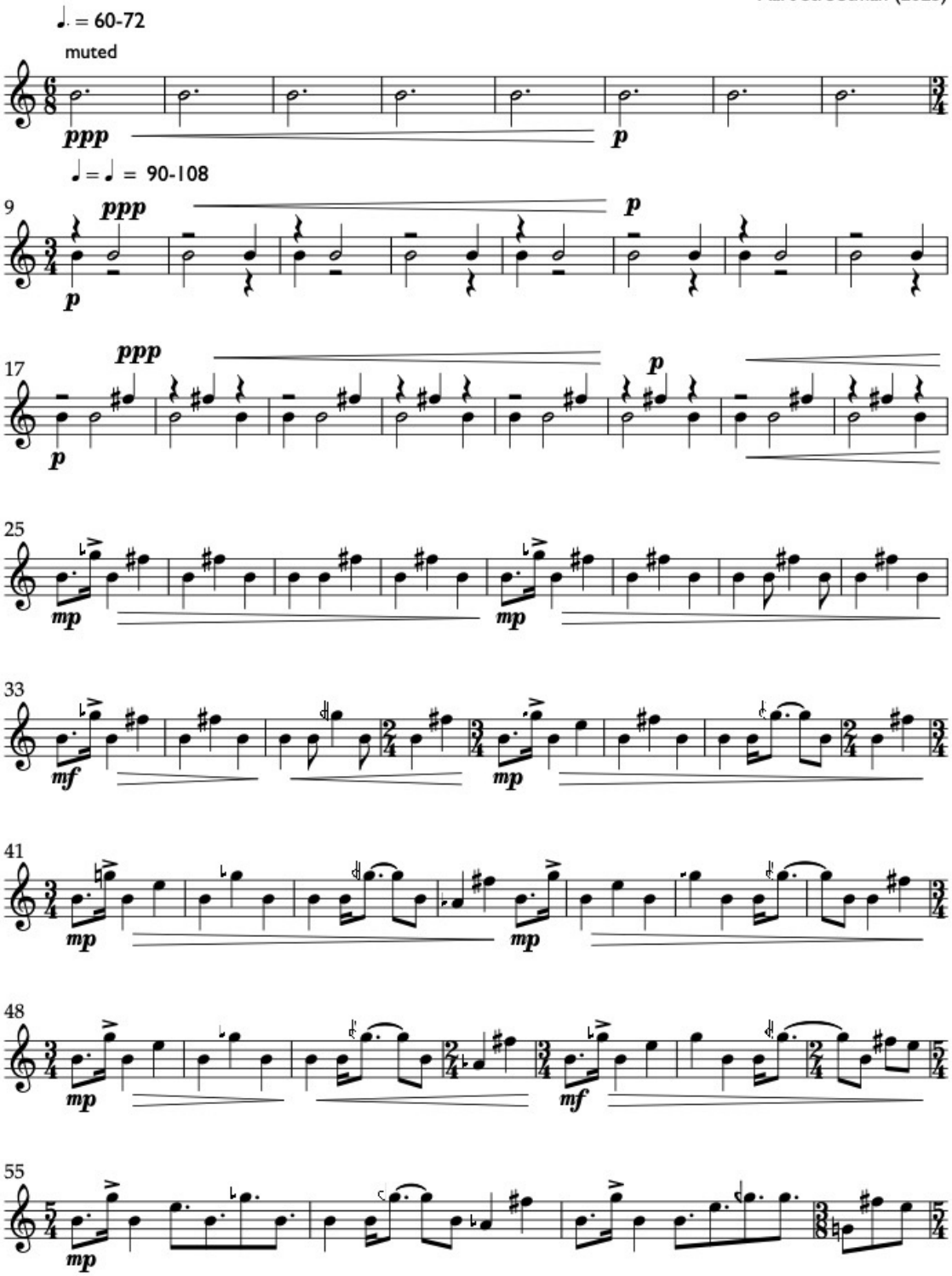
Submarine makes pickups that can only pickup the lowest two strings of the guitar. In the provided recording this pickup is used to add an open E string with *reverb* in the 16th section from bar 125. This is ad libitum but gives a nice warm low end to the frantic texture.

Dedicated to Terry Riley

Monorail etude 1

for microtonal electric guitar and (ping-pong) delay

Aart Strootman (2023)



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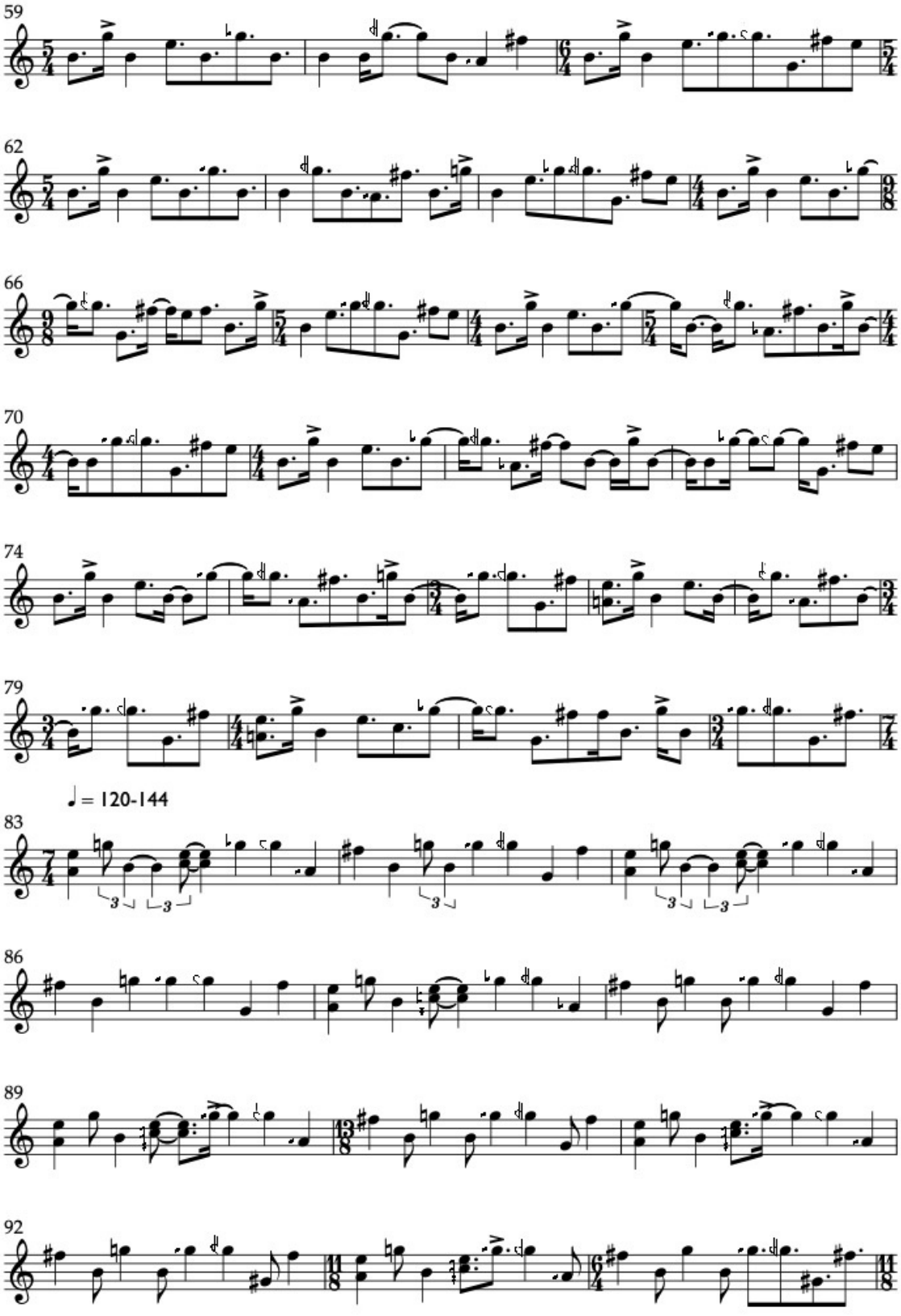
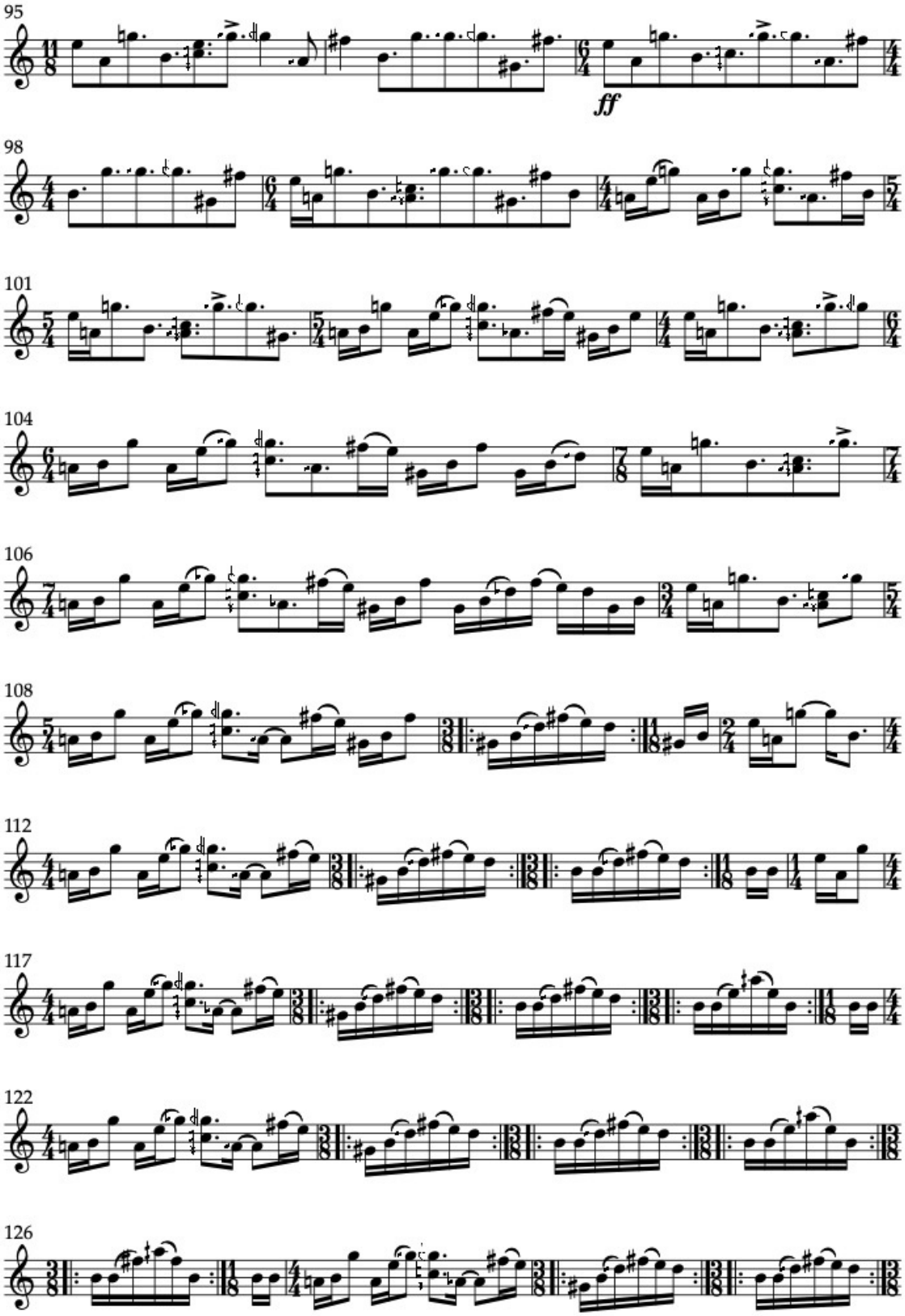
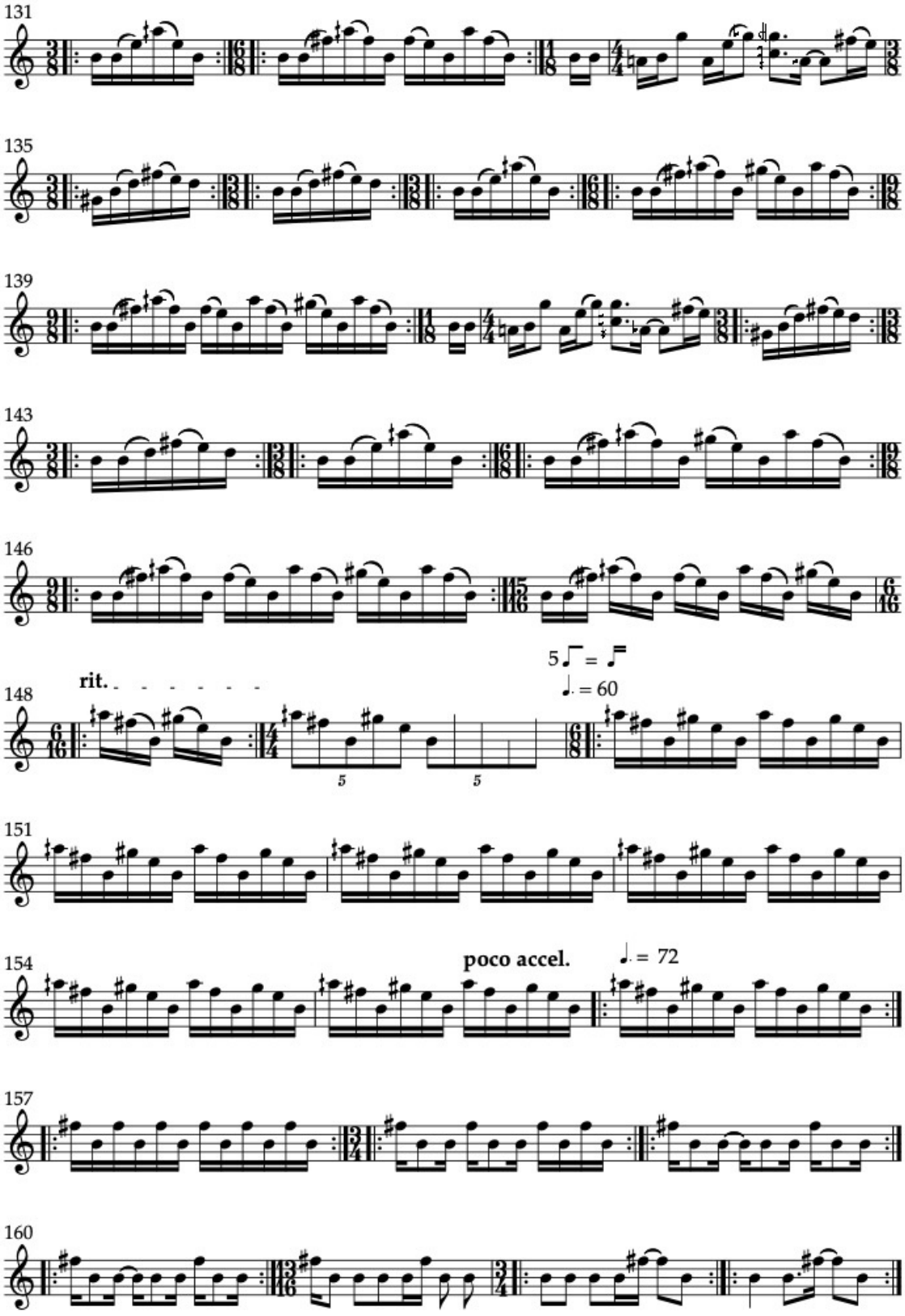
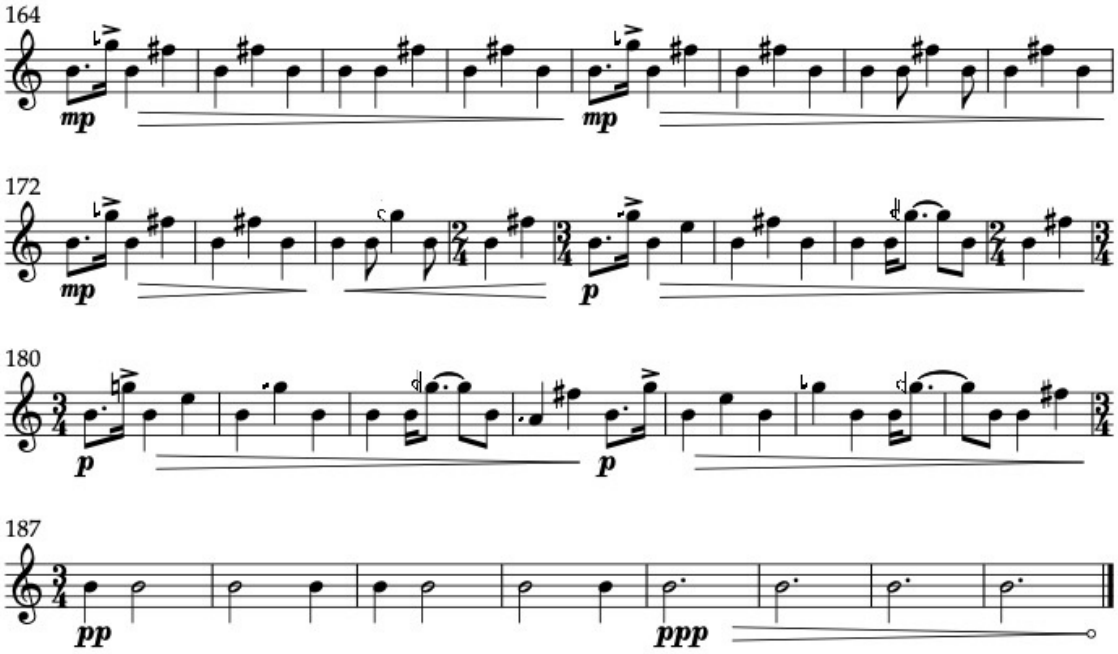

59
62
66
70
74
79
♩ = 120-144
83
86
89
92


95
ff
98
101
104
106
108
112
117
122
126


131
135
139
143
146
rit.
148
5 =
= 60
151
154
poco accel.
= 72
157
160

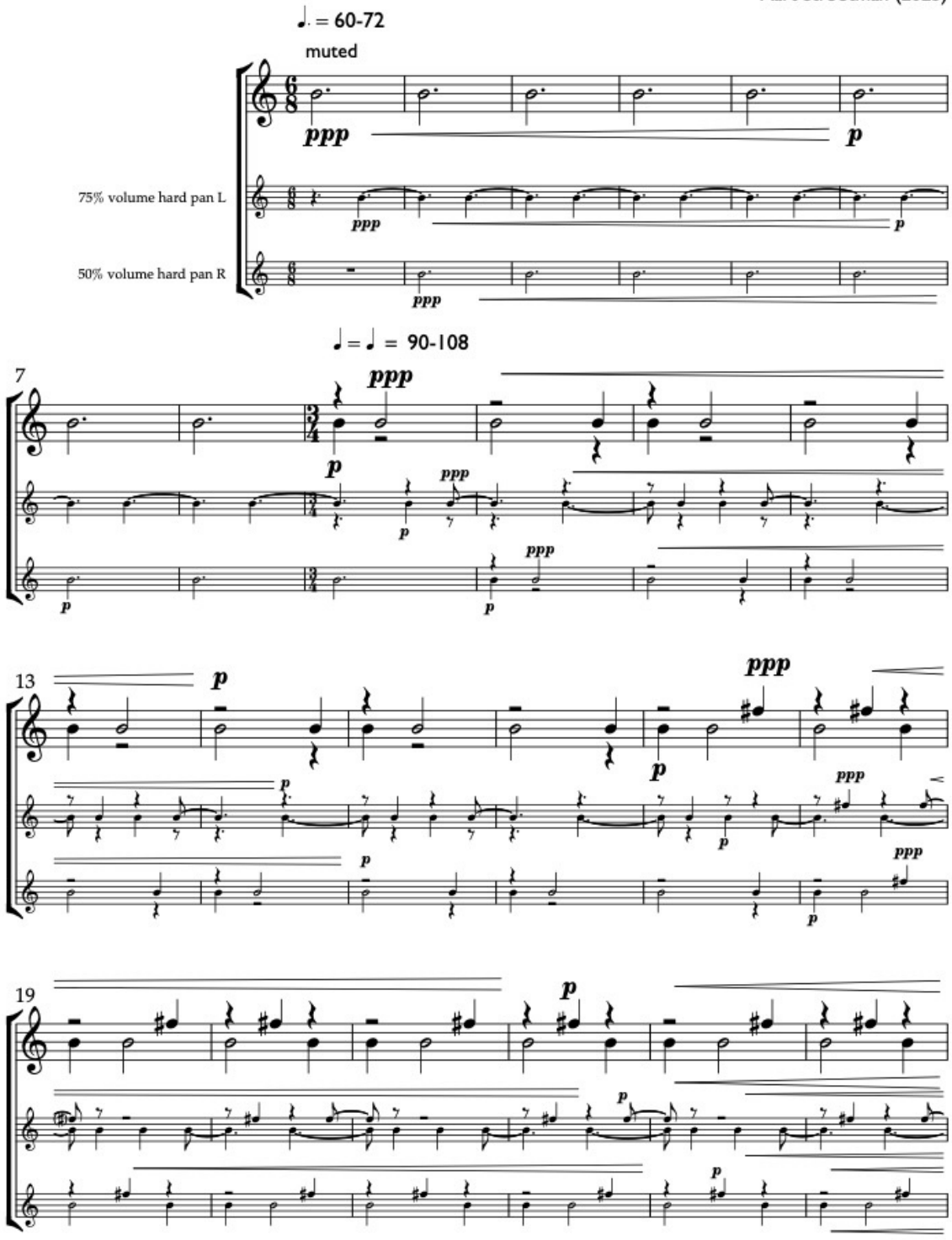

164
mp
mp
172
mp
2/4
3/4
p
180
3/4
p
p
187
3/4
pp
ppp

Dedicated to terry Riley

Monorail etude 1

for microtonal electric guitar and (ping-pong) delay

Aart Strootman (2023)



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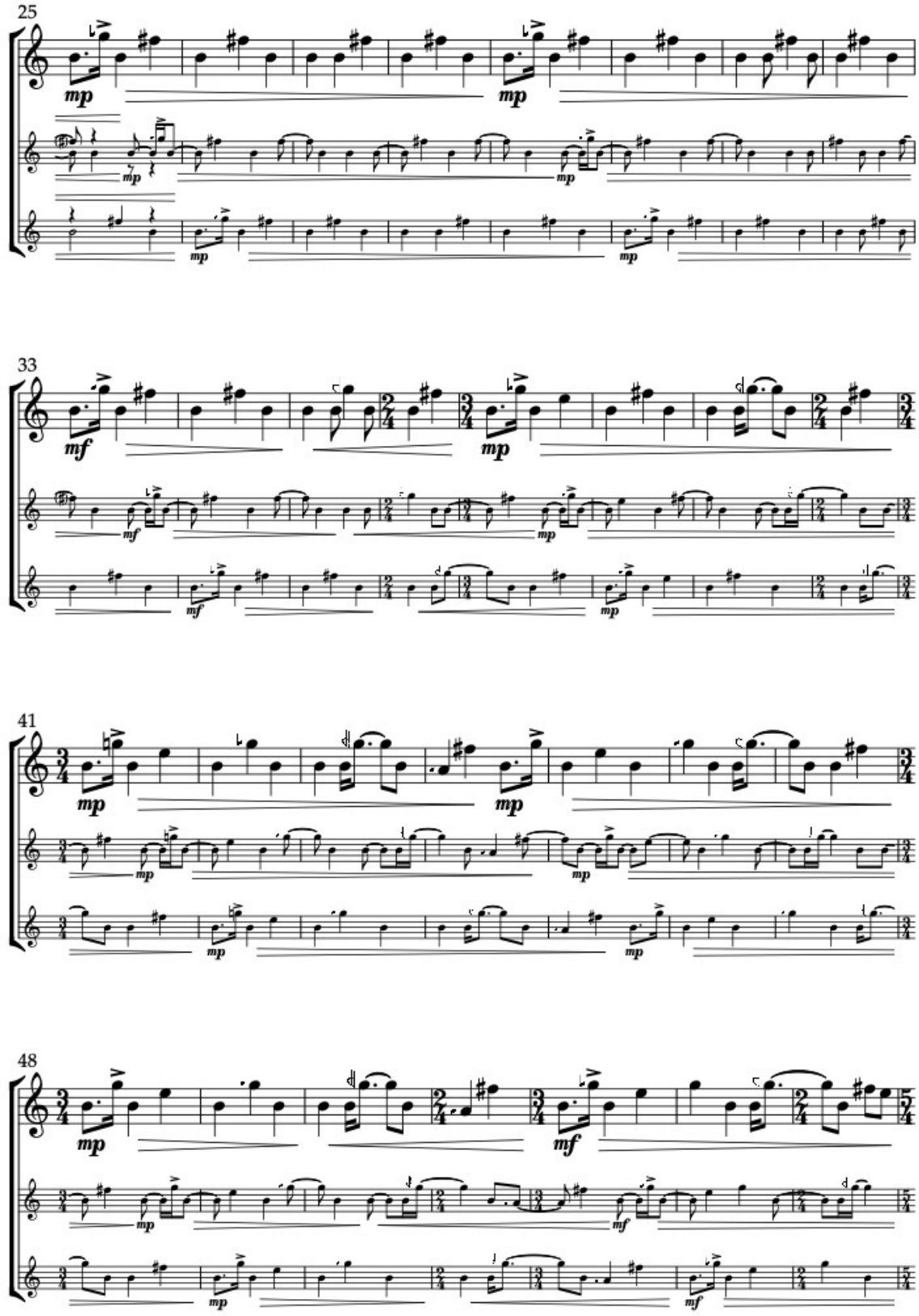
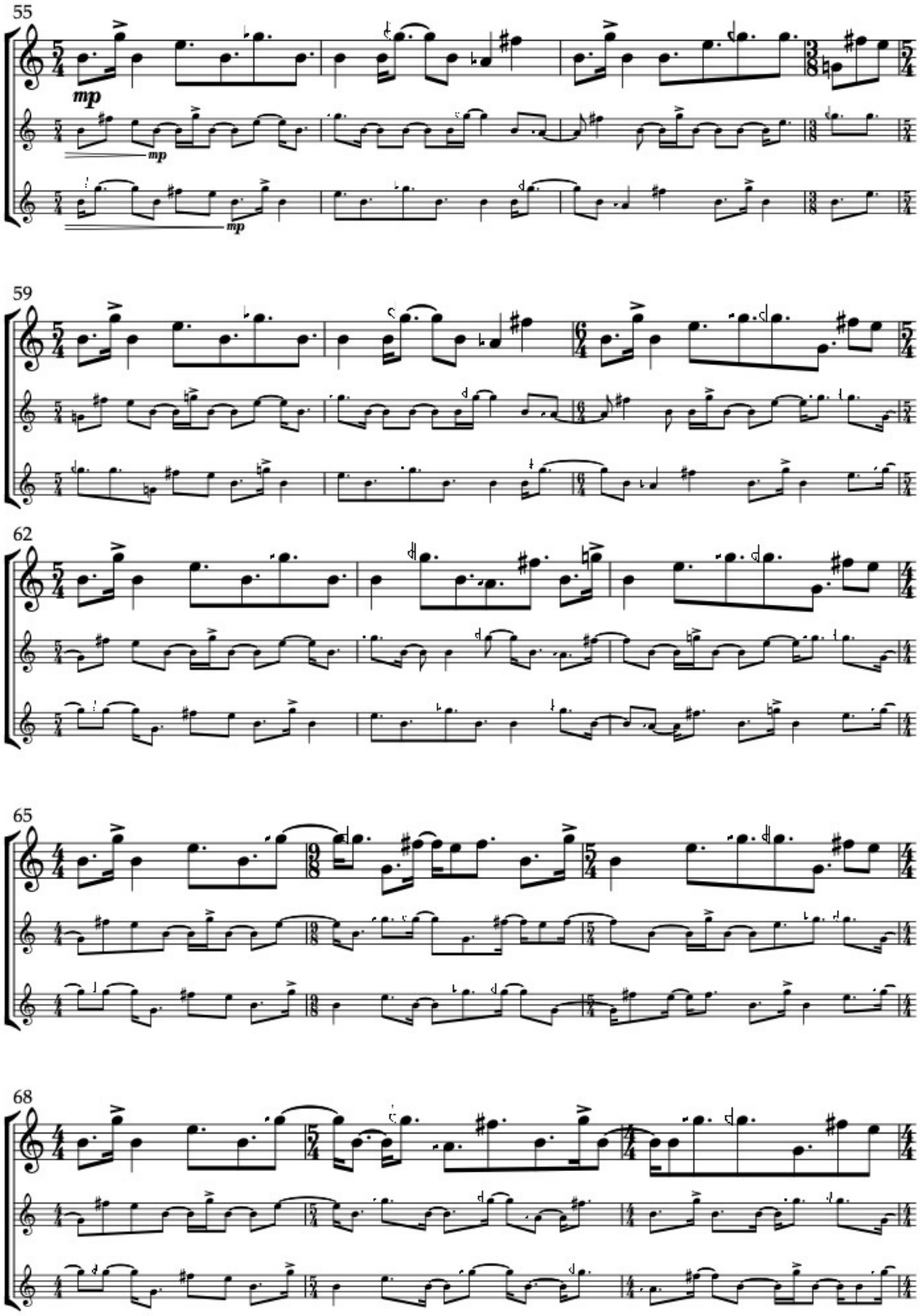
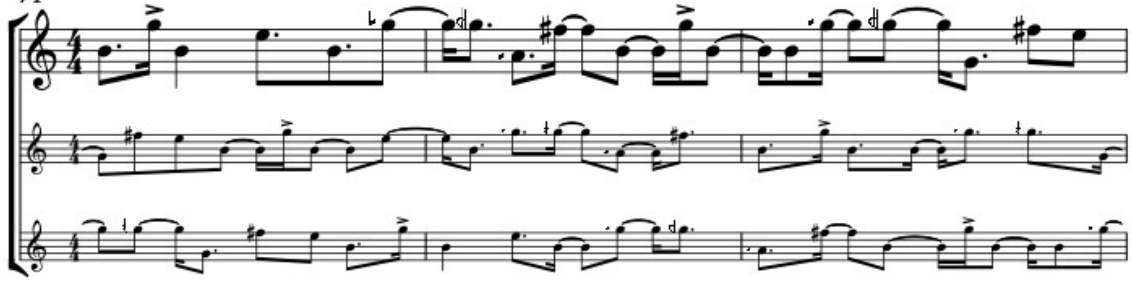

25
33
41
48


55
mp
mp
mp
59
62
65
68

71



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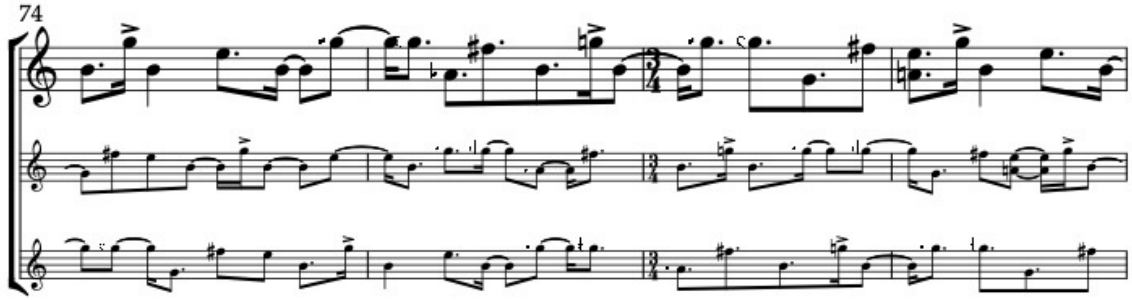

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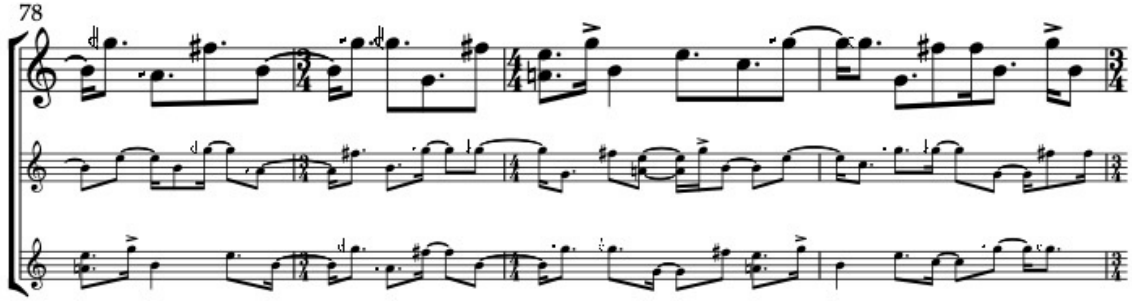
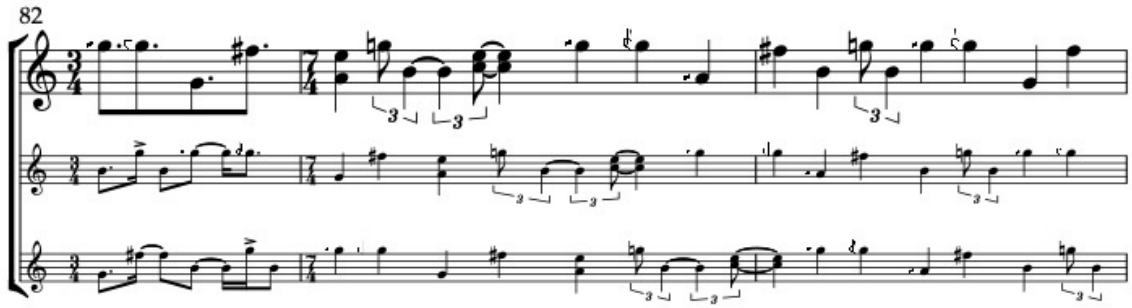
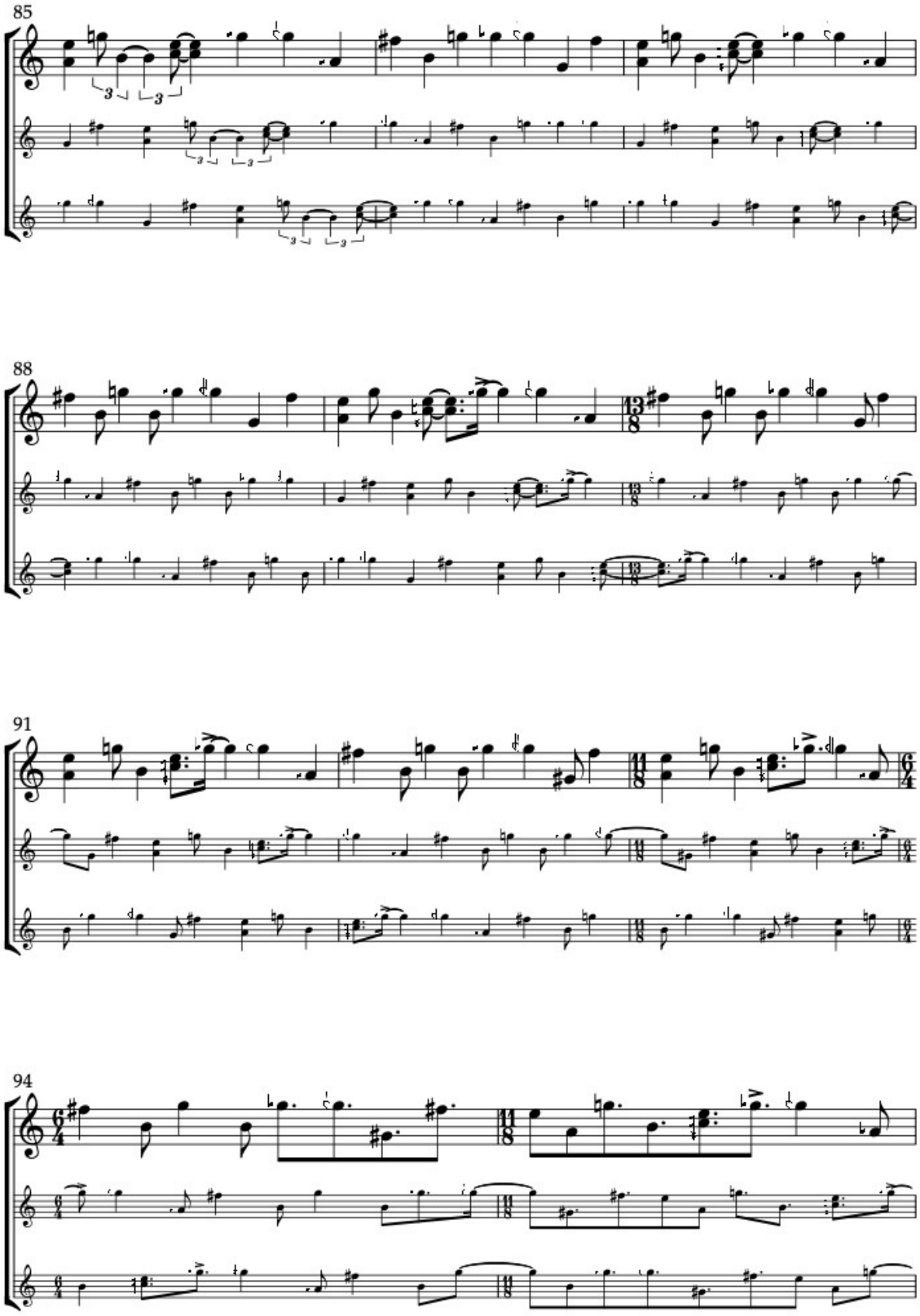


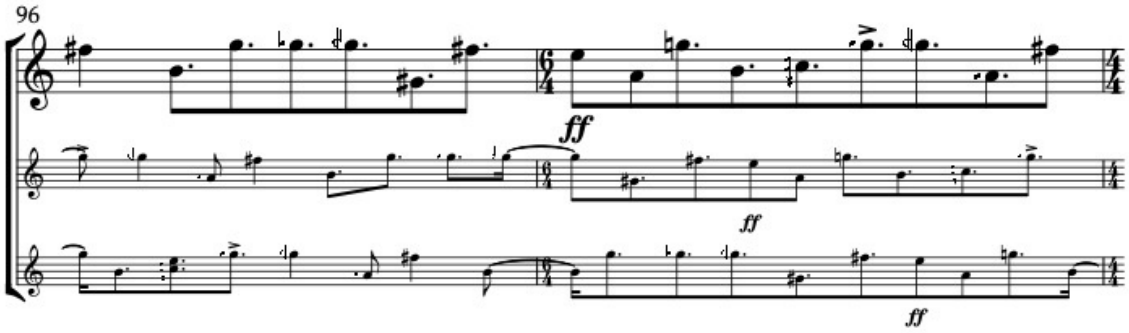
♩ = 144

82




85
88
91
94

96



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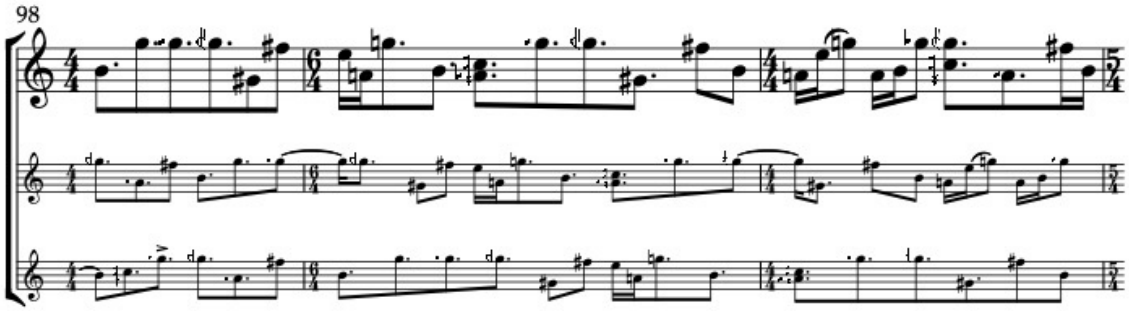

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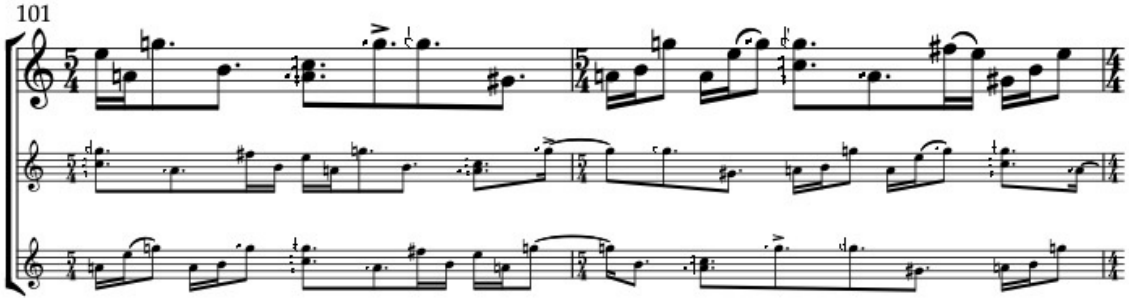

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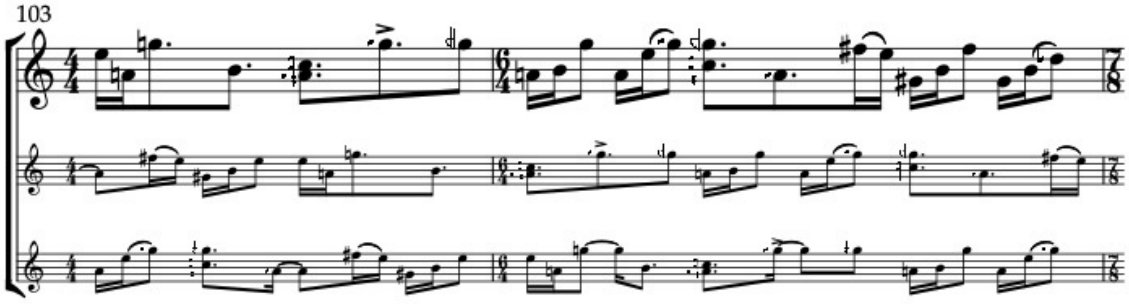
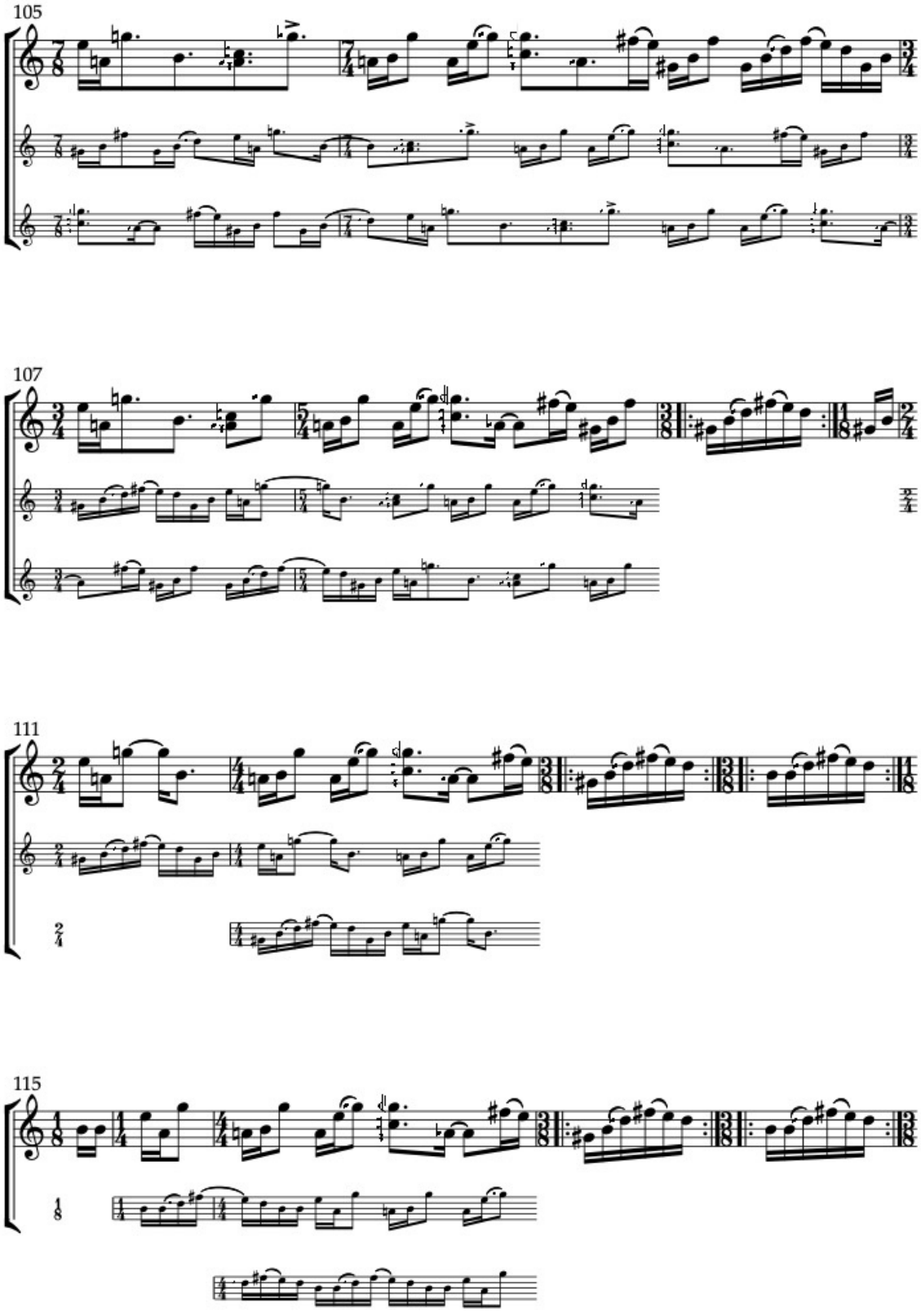
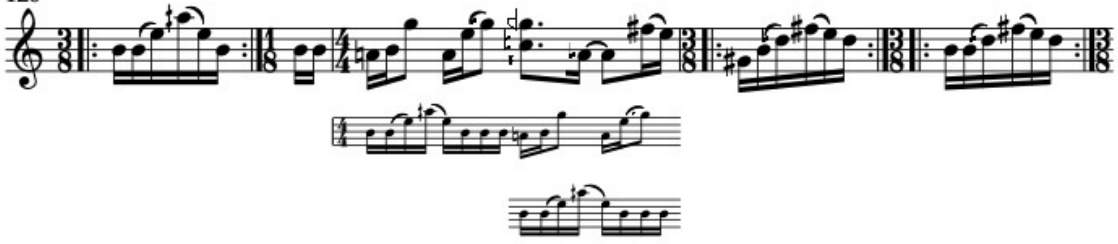



105
107
111
115

120



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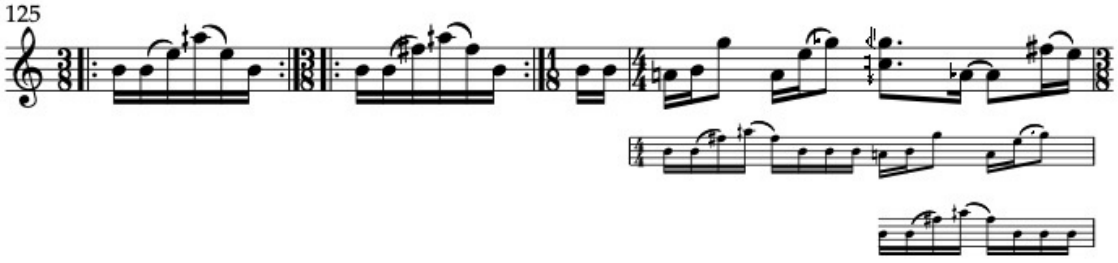

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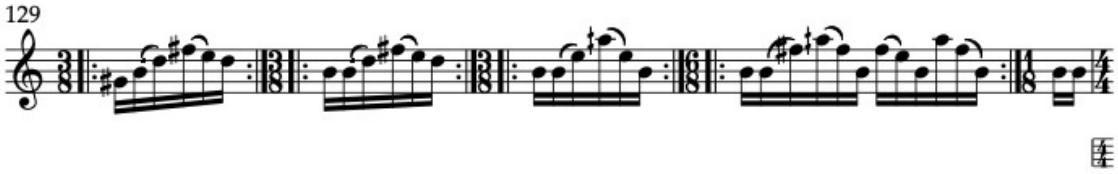

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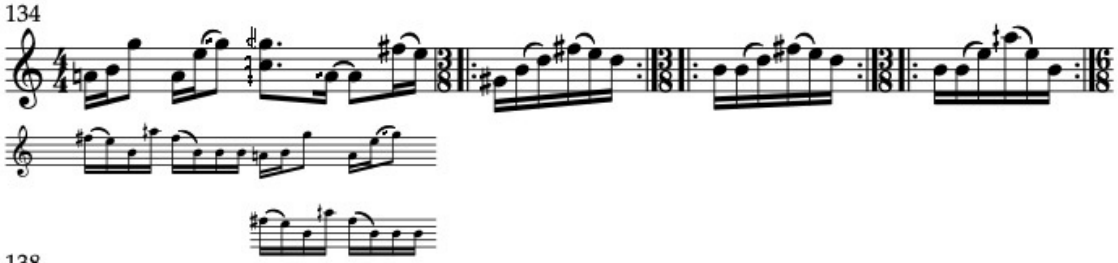

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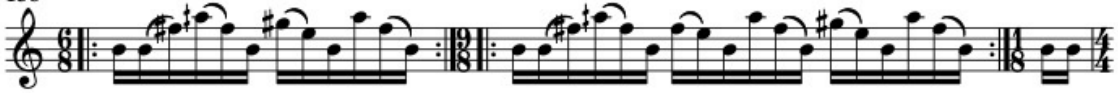

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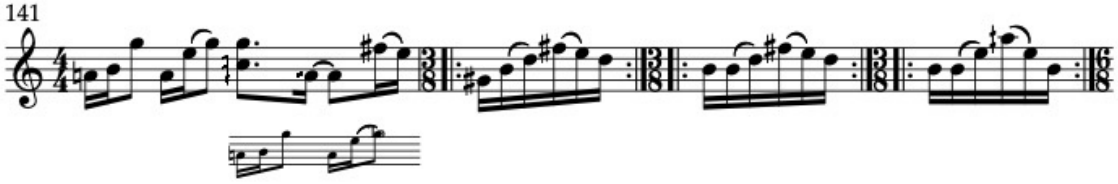
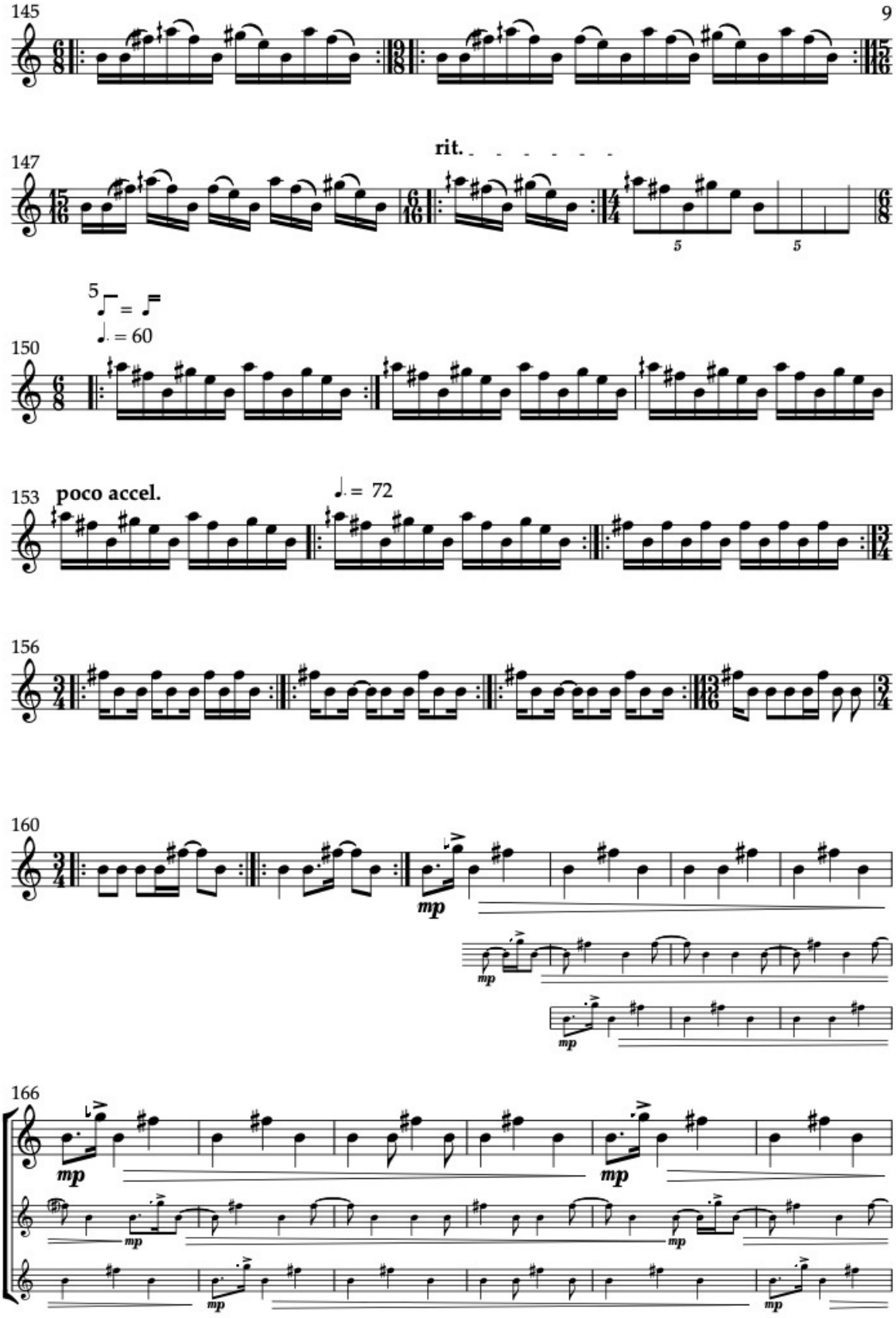
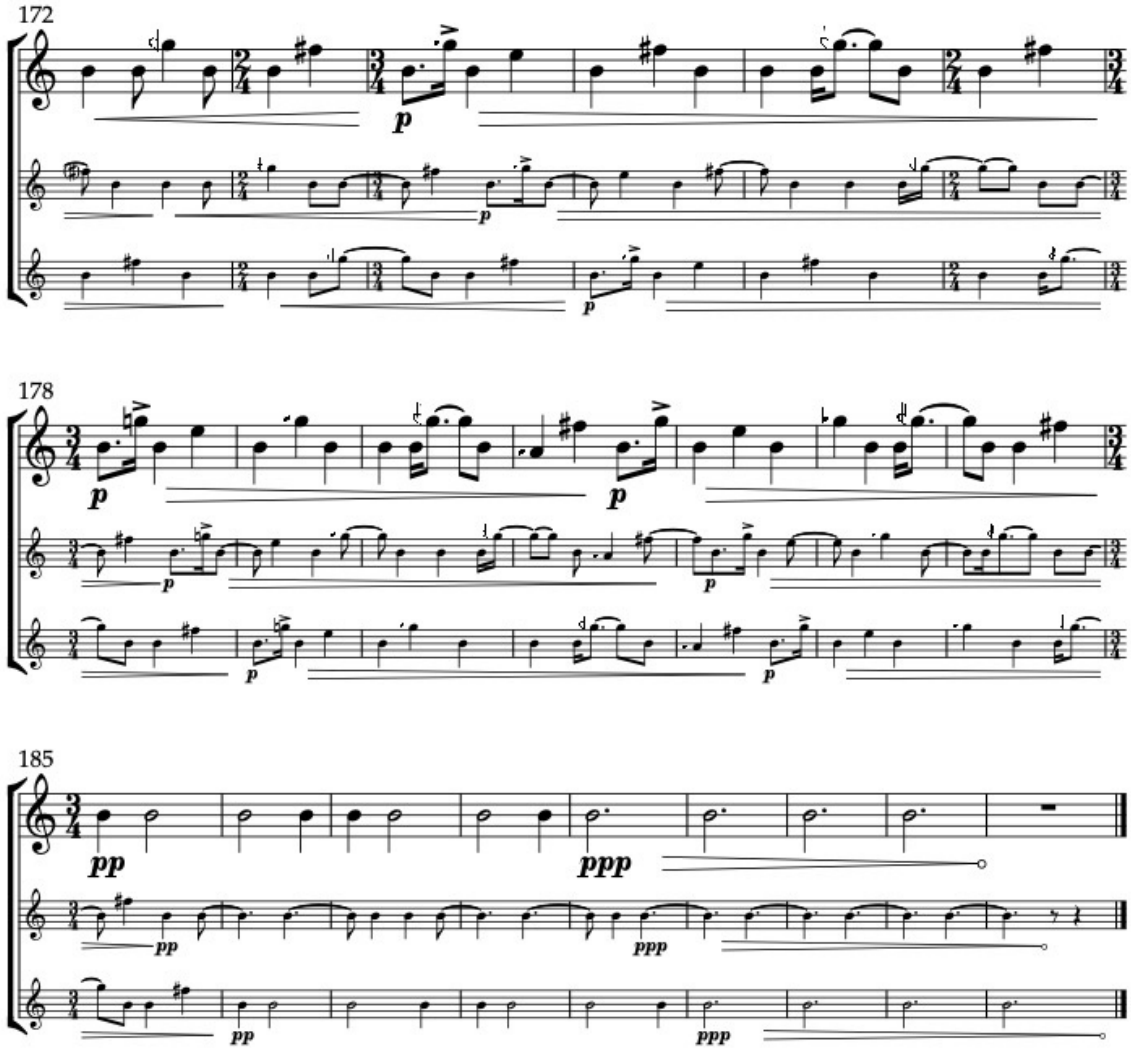



145
147
rit.
5
150
153
poco accel.
156
160
166


172
178
185

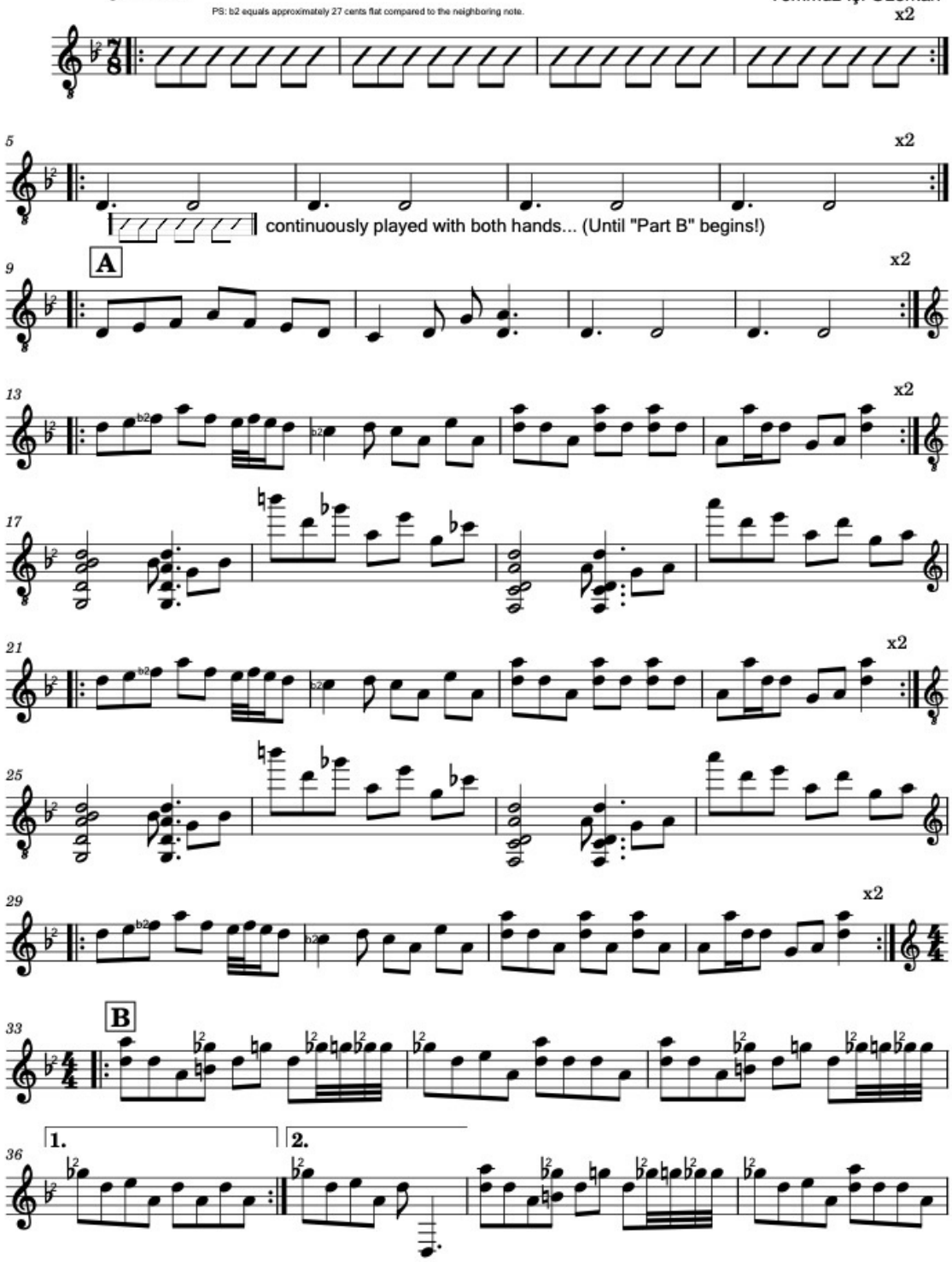
Karaağaç Çarpıldı

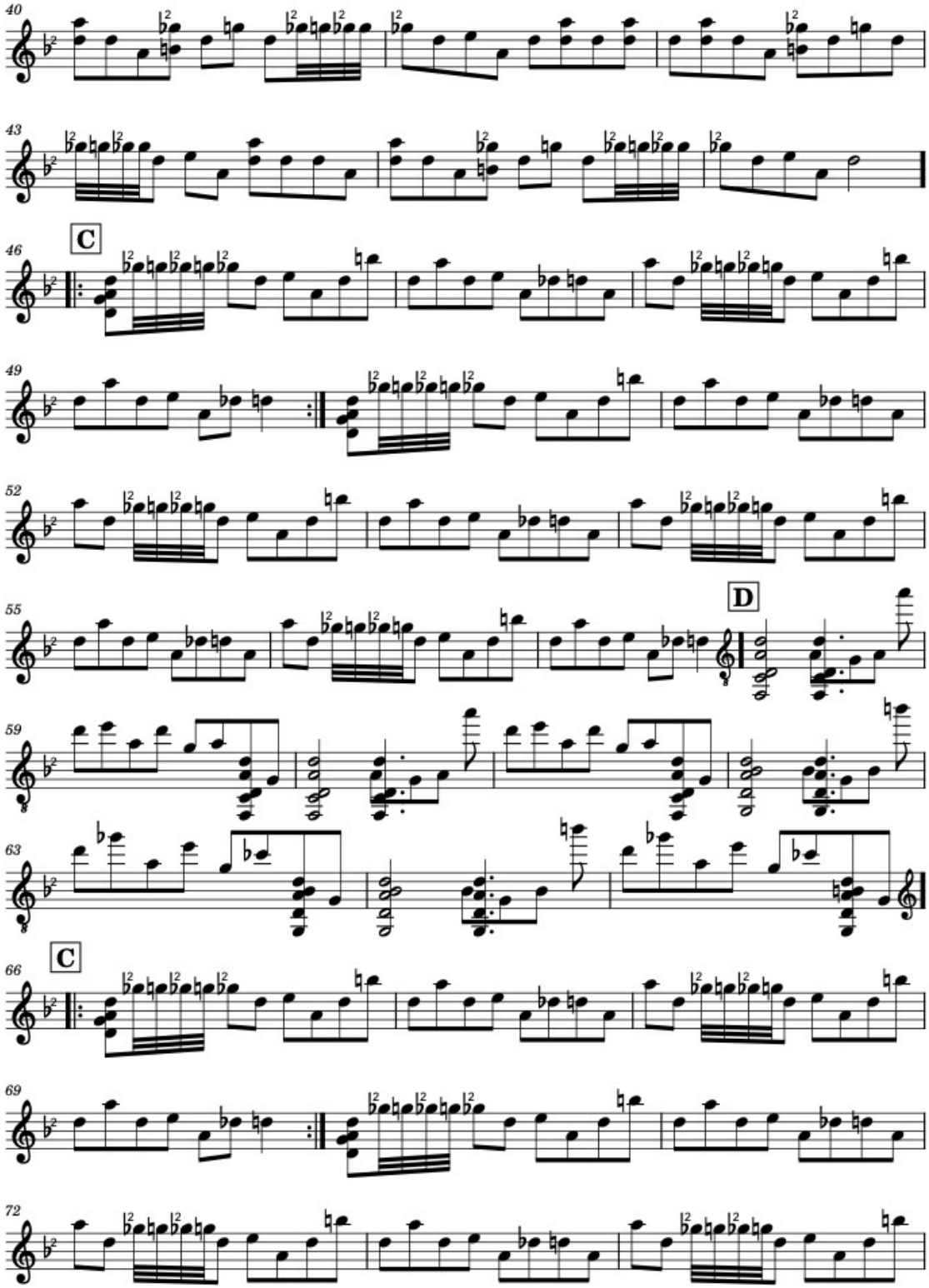
Score for
7th INTERNATIONAL MICROTONAL GUITAR COMPETITION

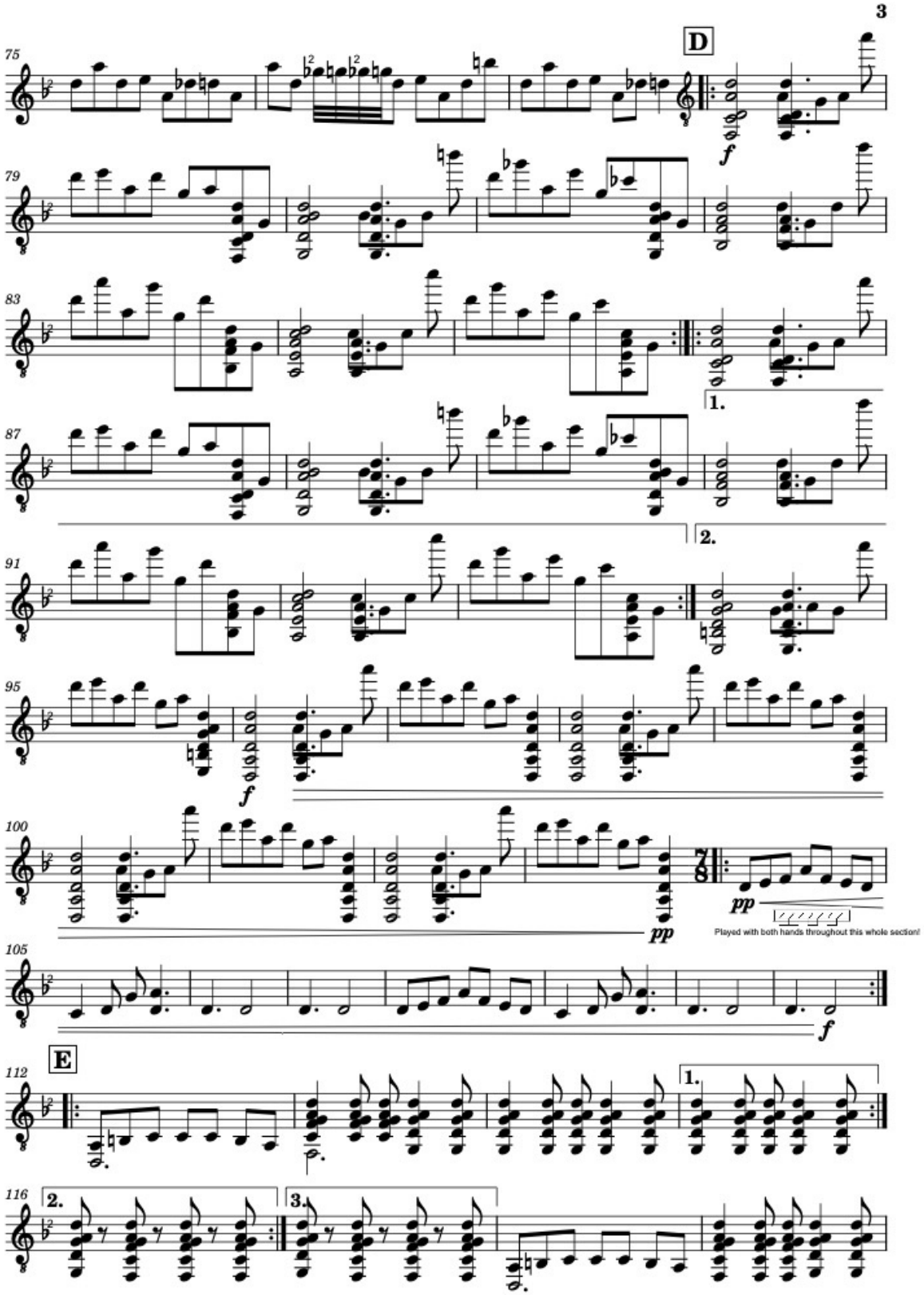
♩ = 120

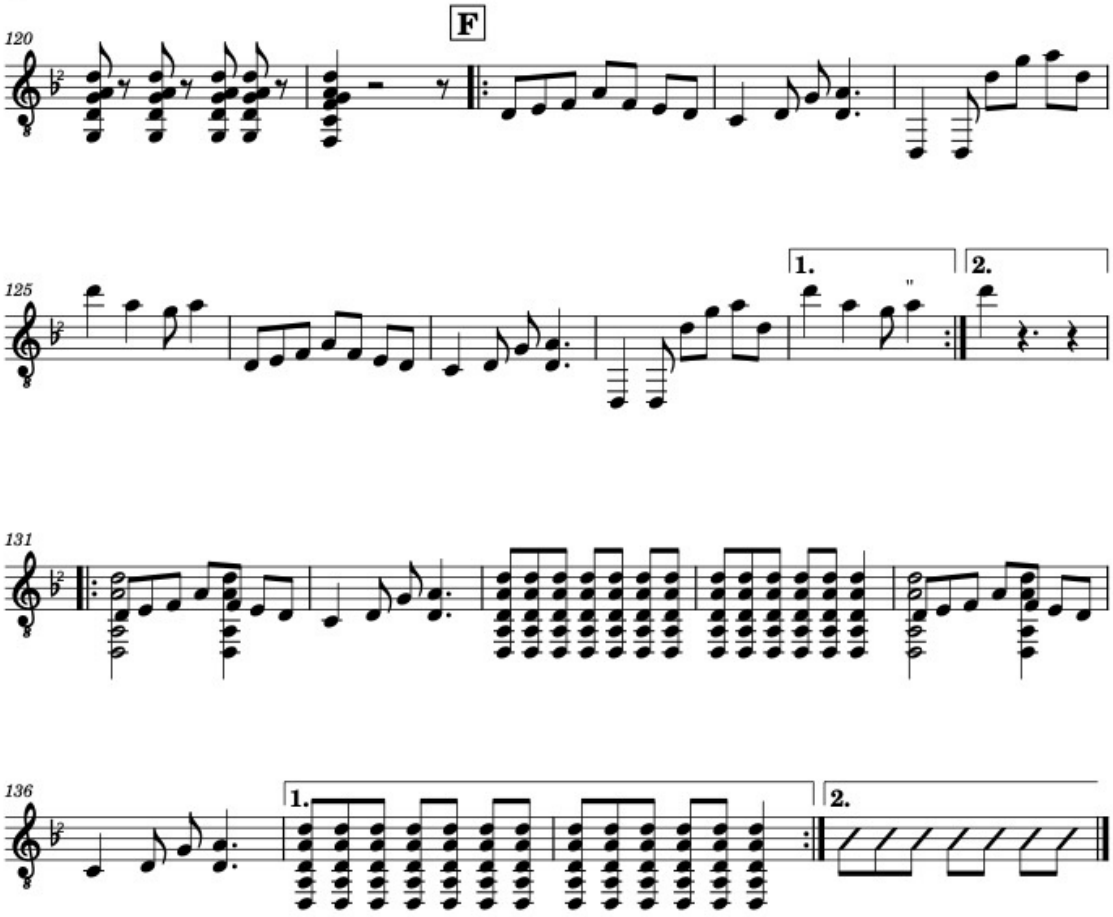
Temmuz Işı Özerkan

PS: b2 equals approximately 27 cents flat compared to the neighboring note.




40
43
46
C
49
52
55
D
59
63
66
C
69
72


75
D
f
79
83
1.
87
2.
91
95
f
100
pp
pp
Played with both hands throughout this whole section!
105
f
112
E
1.
116
2.
3.


120
F
125
1.
2.
131
136
1.
2.

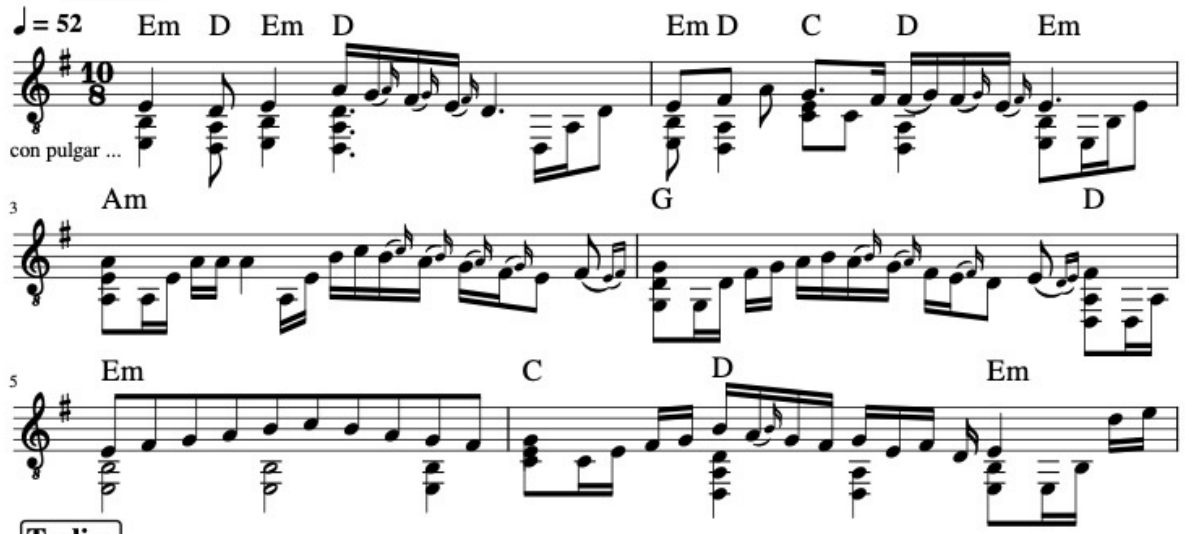
drop D
F# = F + 50 cents
C# = C + 70 cents

Uşşak Saz Semâî

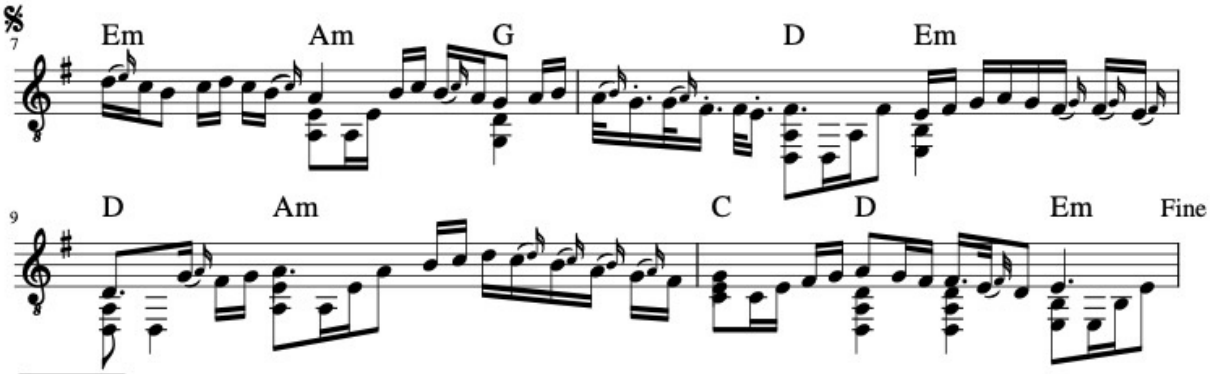
arranged by Radu Varga

Salih Dede

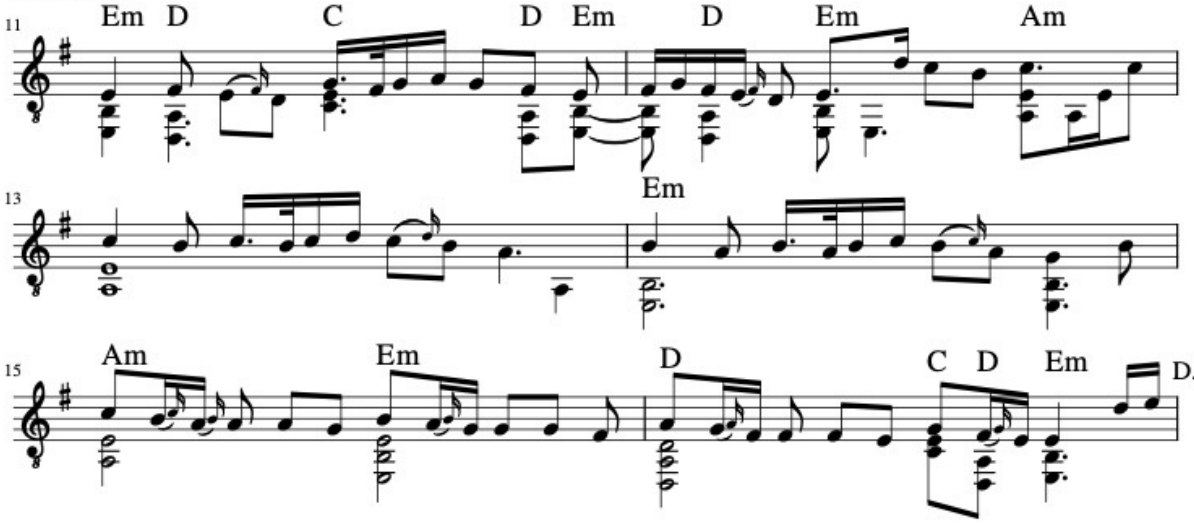
1. Hane

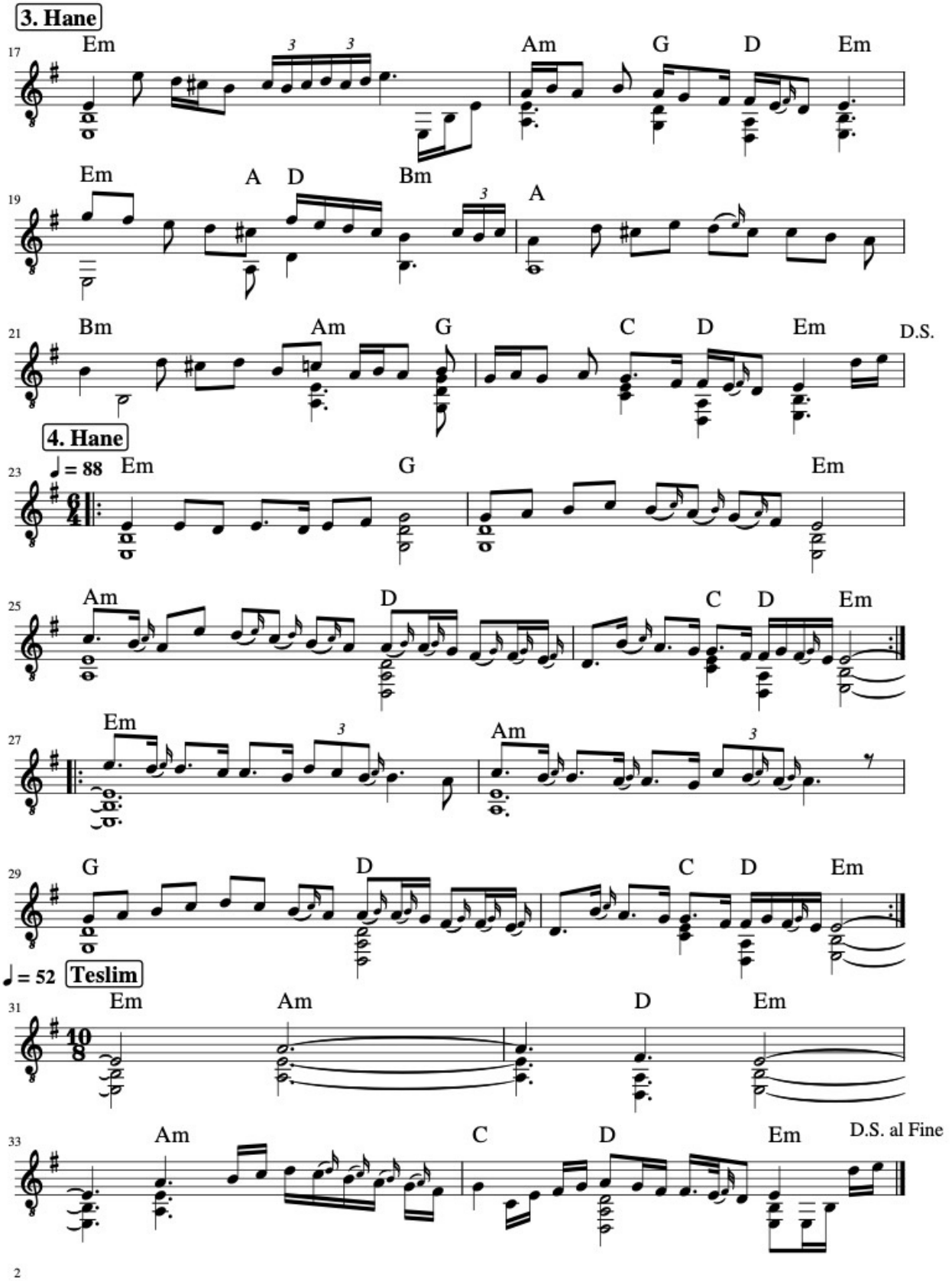


Teslim



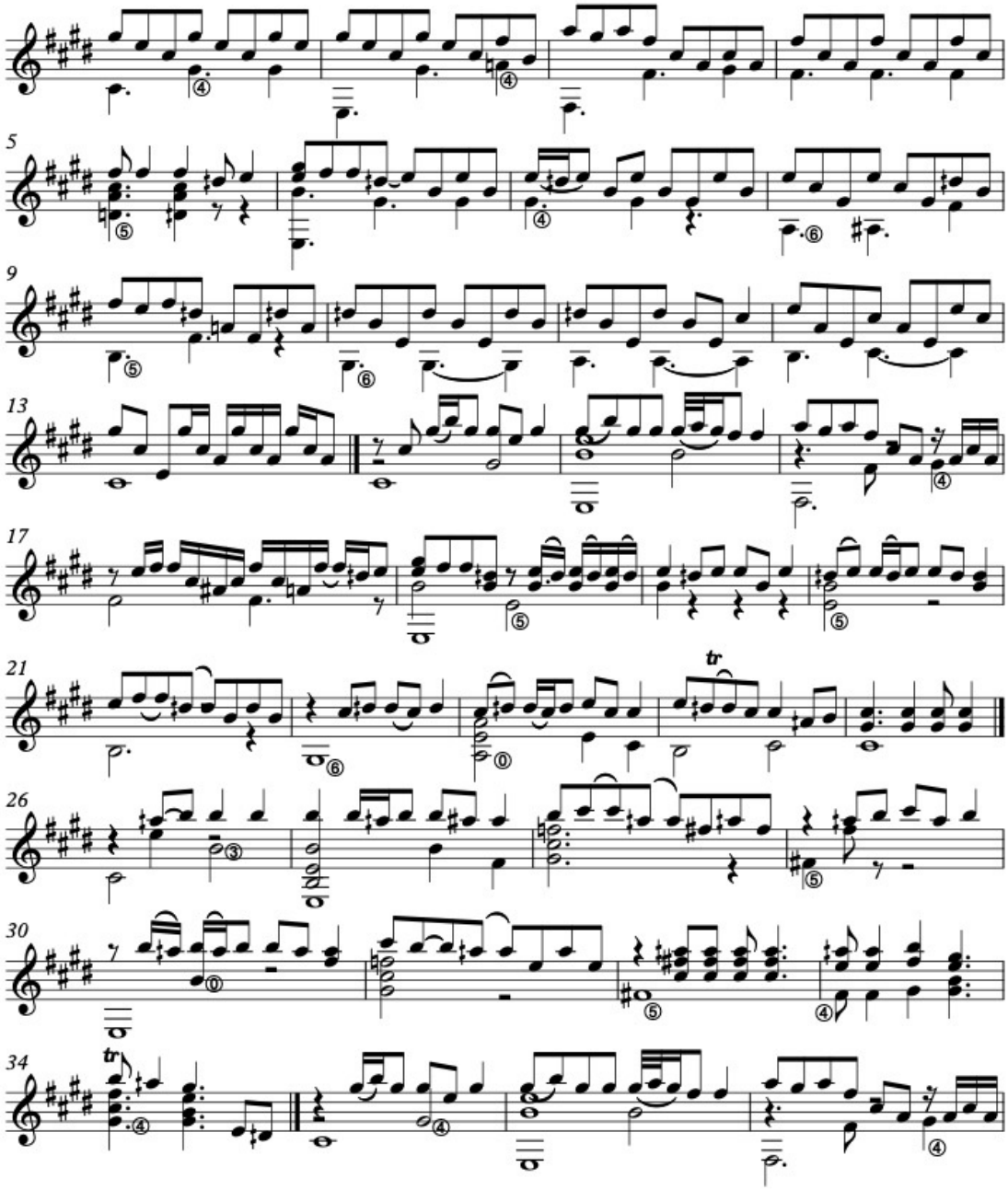
2. Hane

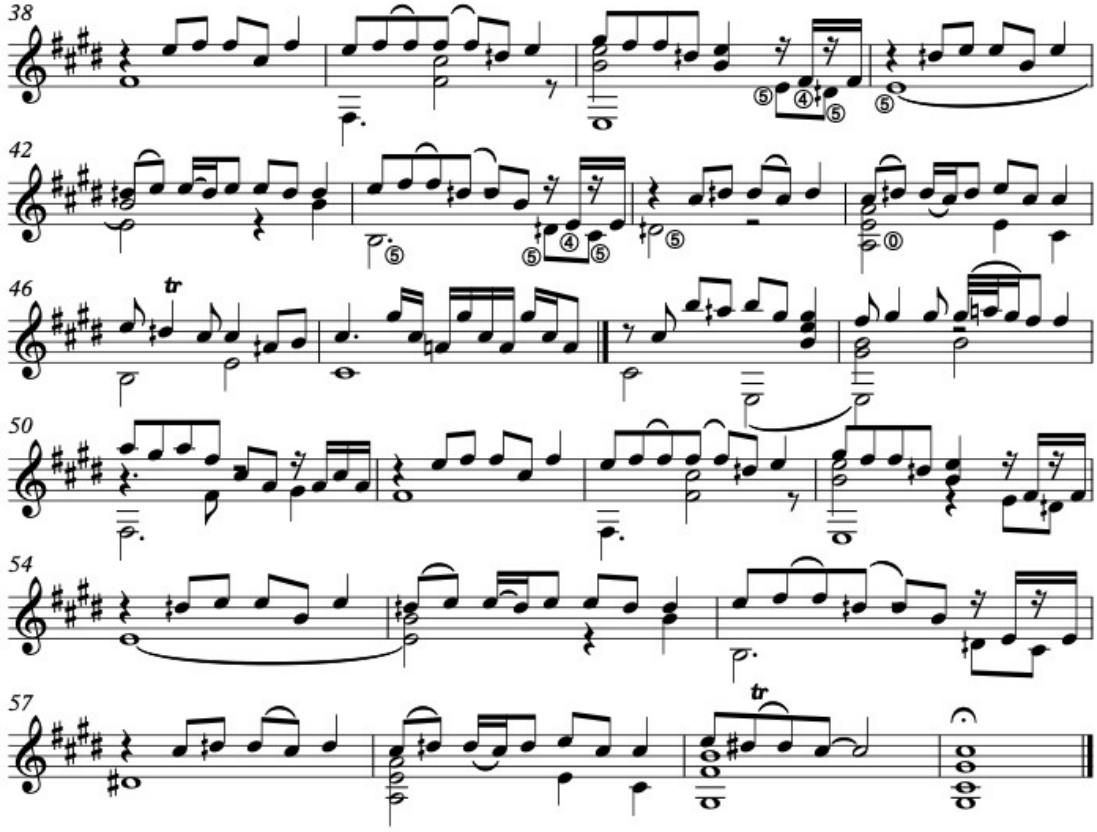



3. Hane
17
Em
Am
G
D
Em
19
Em
A
D
Bm
A
21
Bm
Am
G
C
D
Em
D.S.
4. Hane
23
♩ = 88
Em
G
Em
25
Am
D
C
D
Em
27
Em
Am
29
G
D
C
D
Em
♩ = 52
Teslim
31
Em
Am
D
Em
33
Am
C
D
Em
D.S. al Fine

DERDİM ÇOKTUR

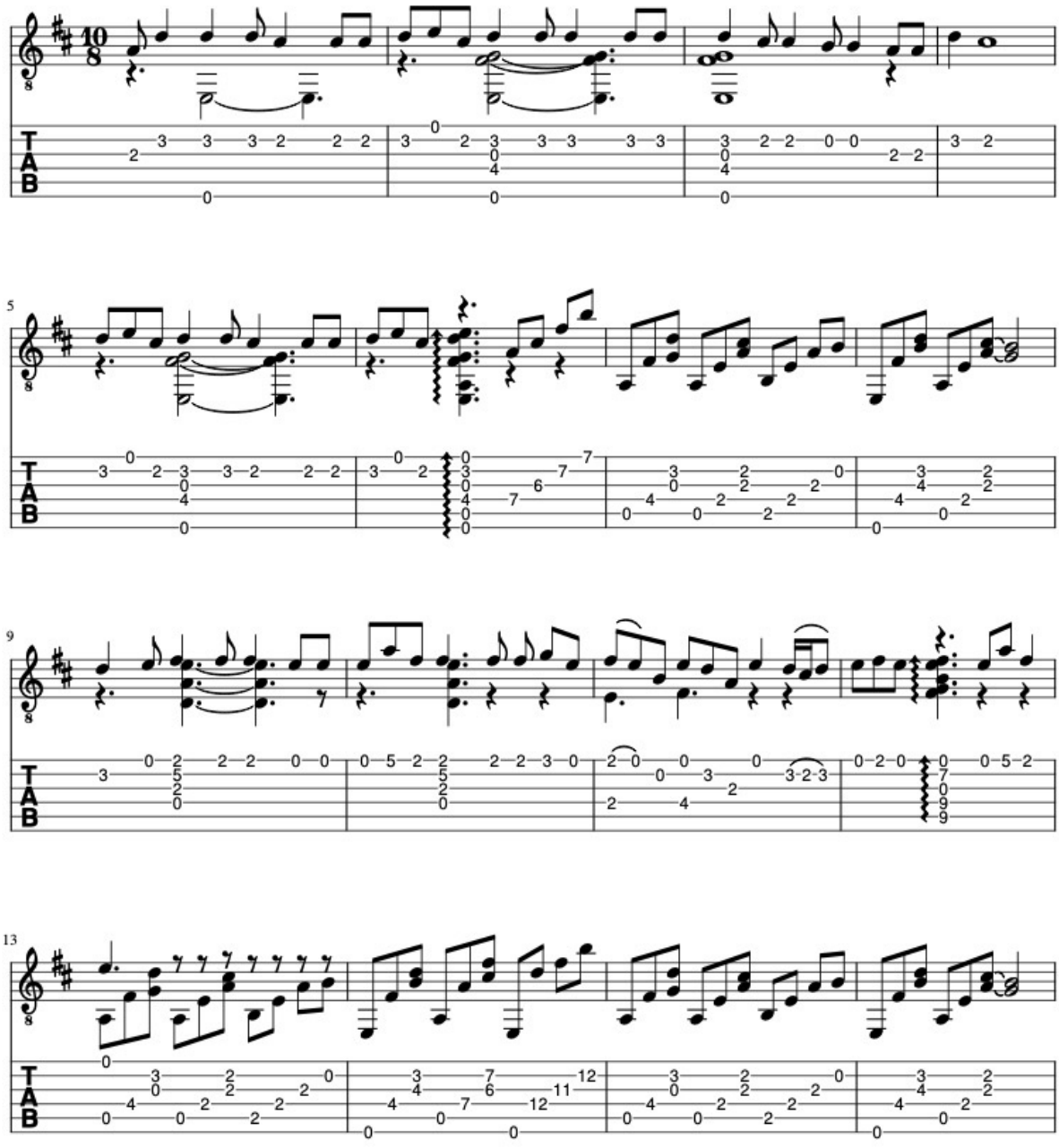
PİR SULTAN ABDAL
DERLEYEN:ALİ EKBER ÇİÇEK
arr: S. Mert MUTAF

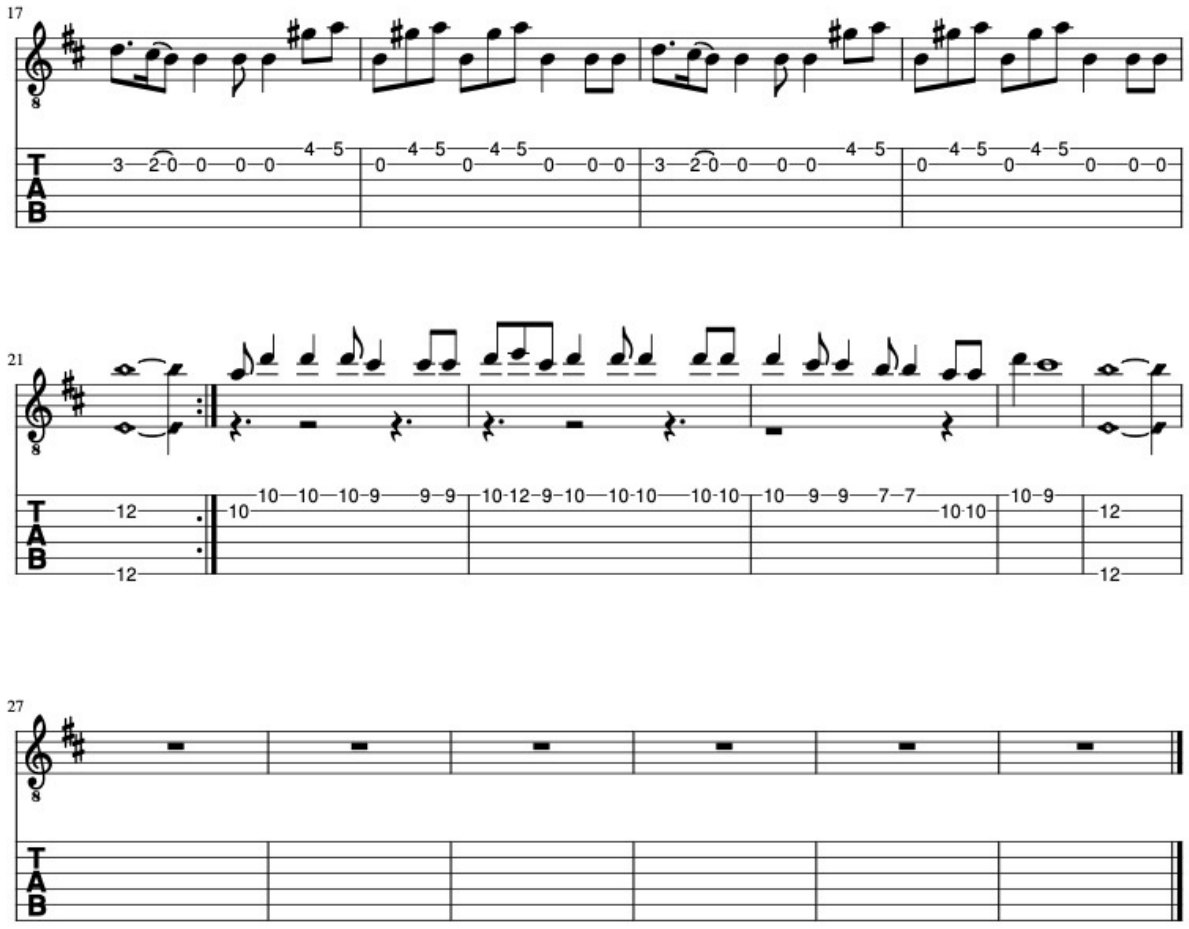



38
42
46
50
54
57

Seher-Yeli-Nazlı-Yare

arr Tony Italia




17
21
27
T
A
B

scolopendra

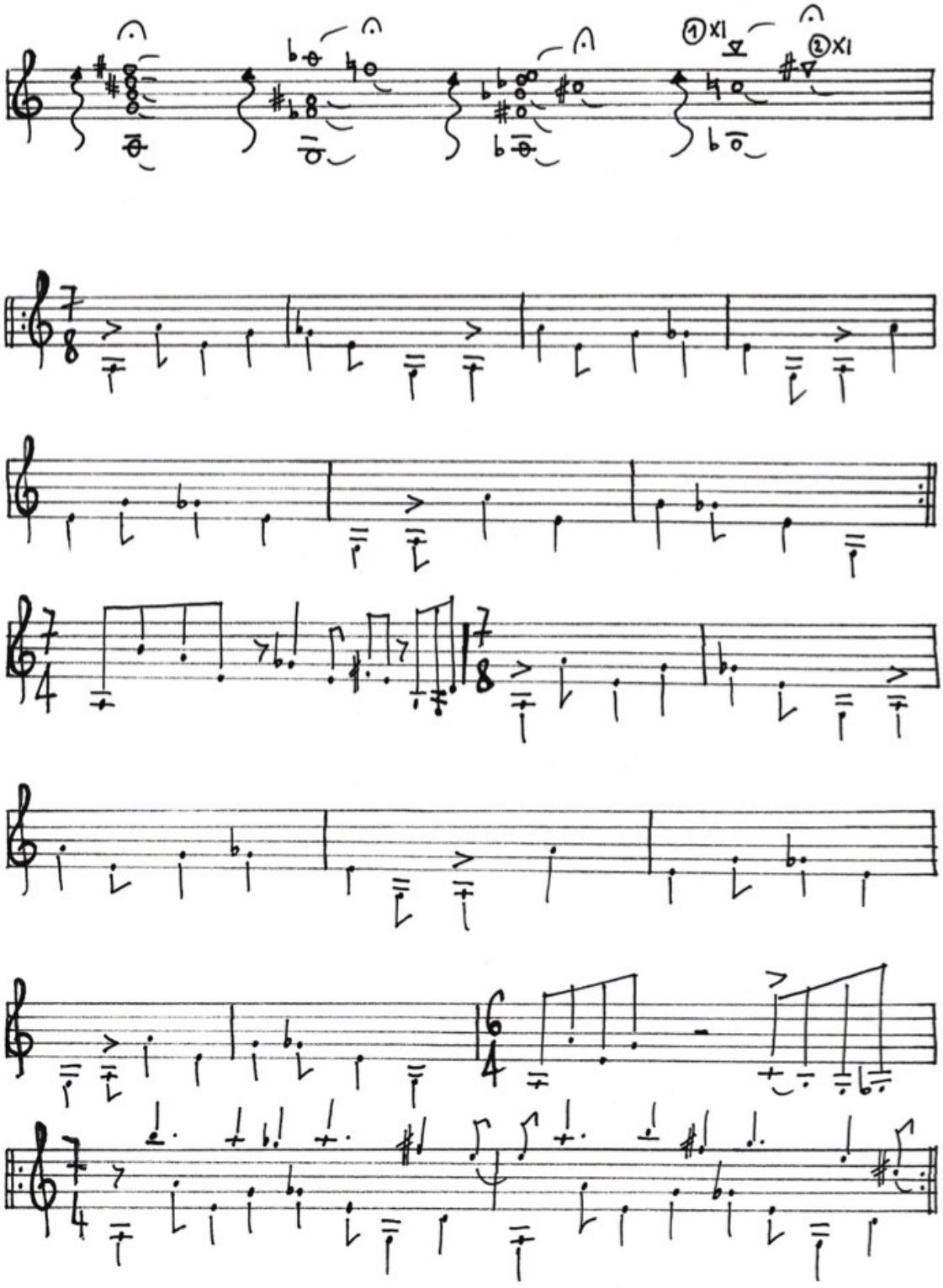
for 19-edo guitar

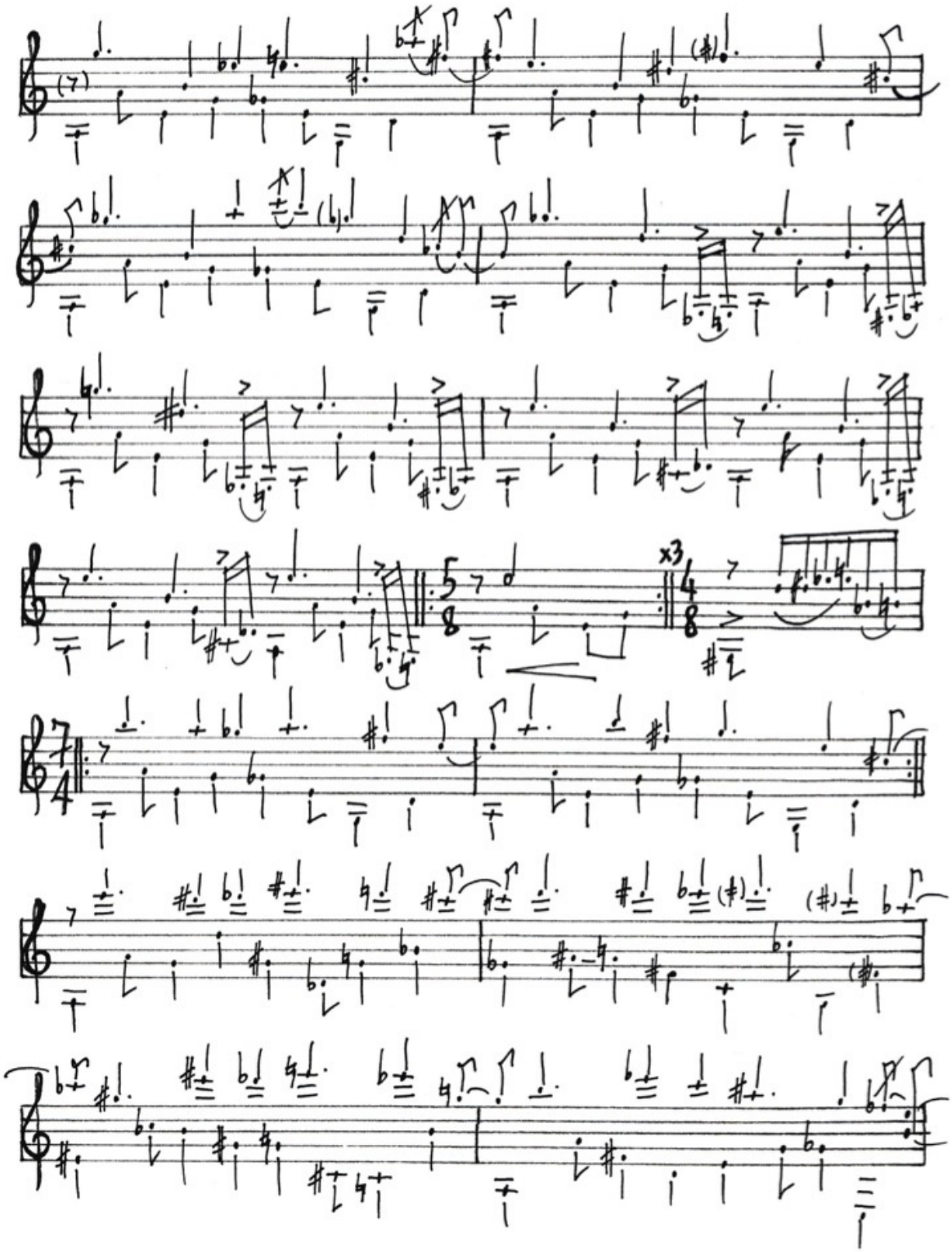
Tuning: the piece is composed for a fretted guitar with 19 equidistant intervals per octave. Open strings are tuned E A D G B E, according to the size of intervals in 19-edo.

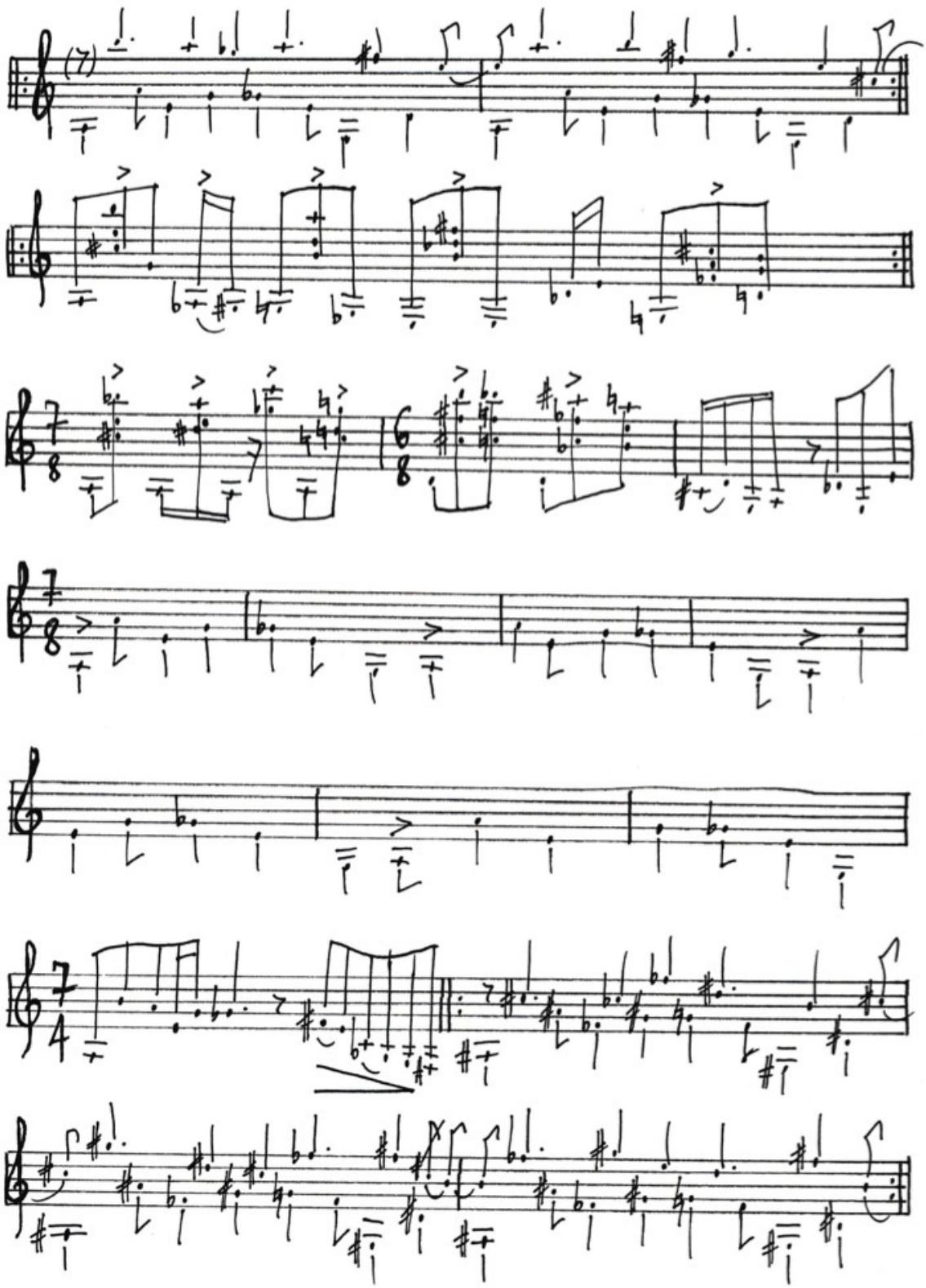
Perfect fourth: 505 cents

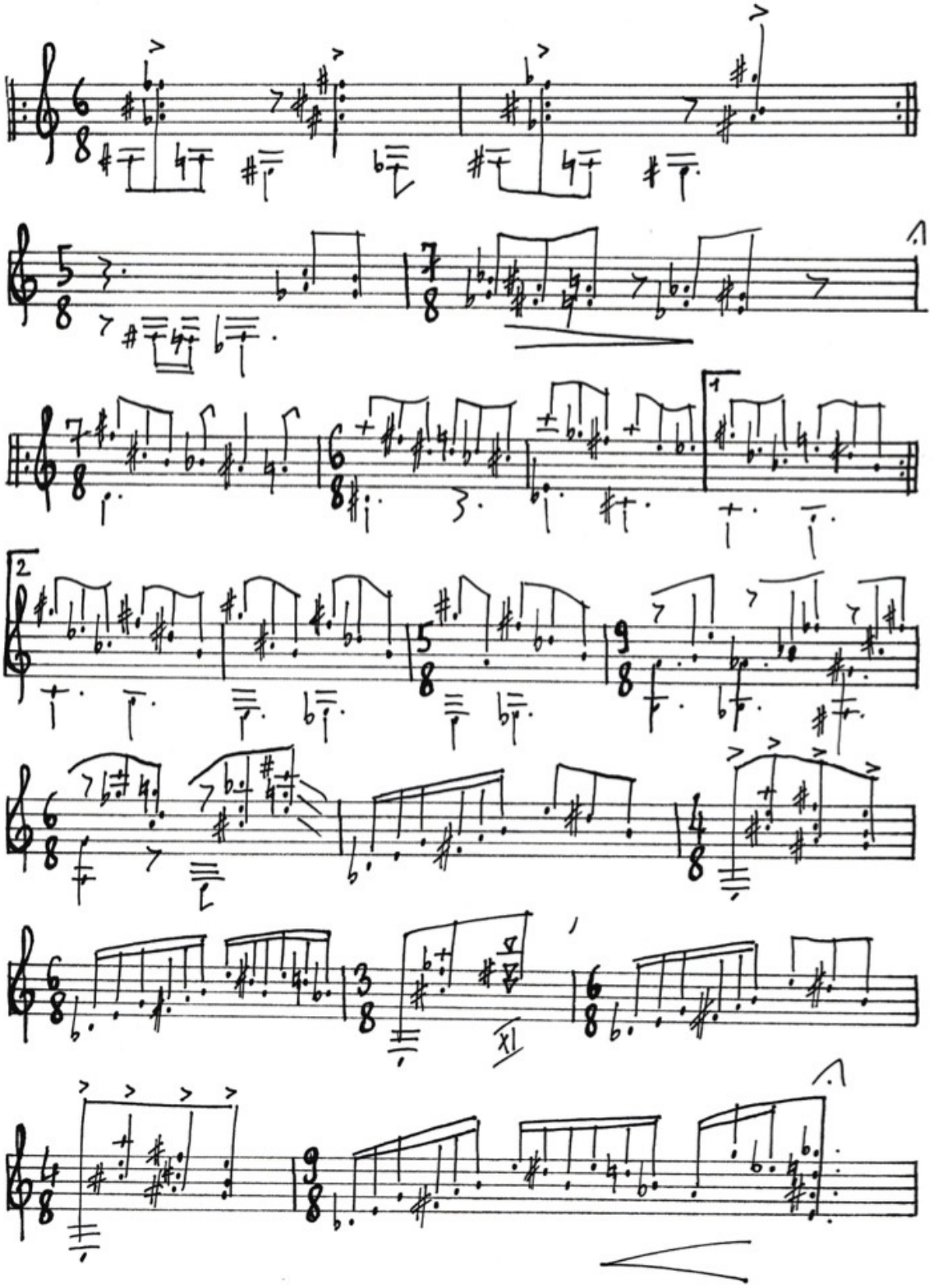
Major Third: 379 cents

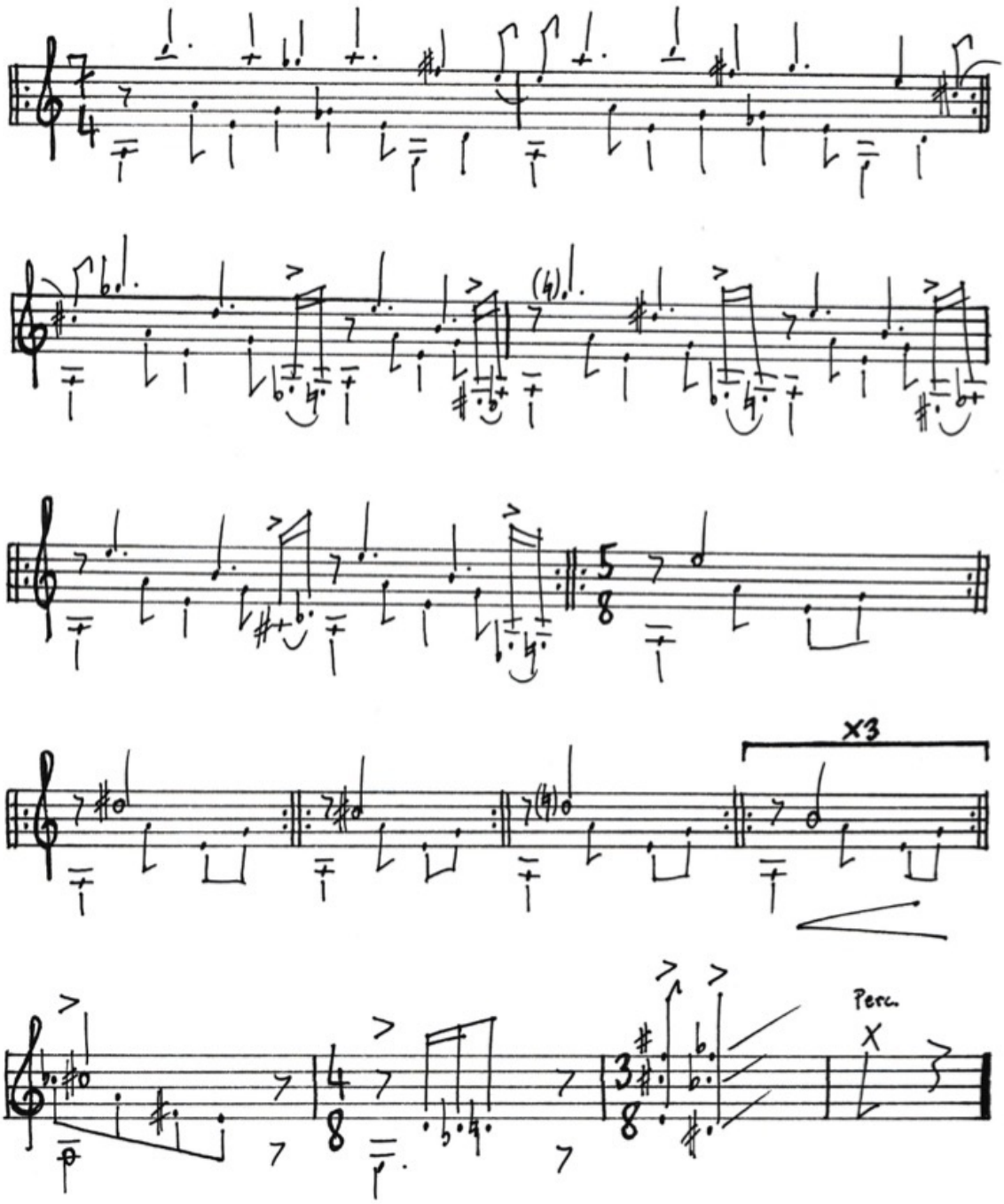
Notation: 19-edo can be represented with the traditional letter names and system of sharps and flats by treating flats and sharps as distinct notes; in 19-edo only B sharp is enharmonic with C flat, and E sharp with F flat.


①XI
②XI


x3





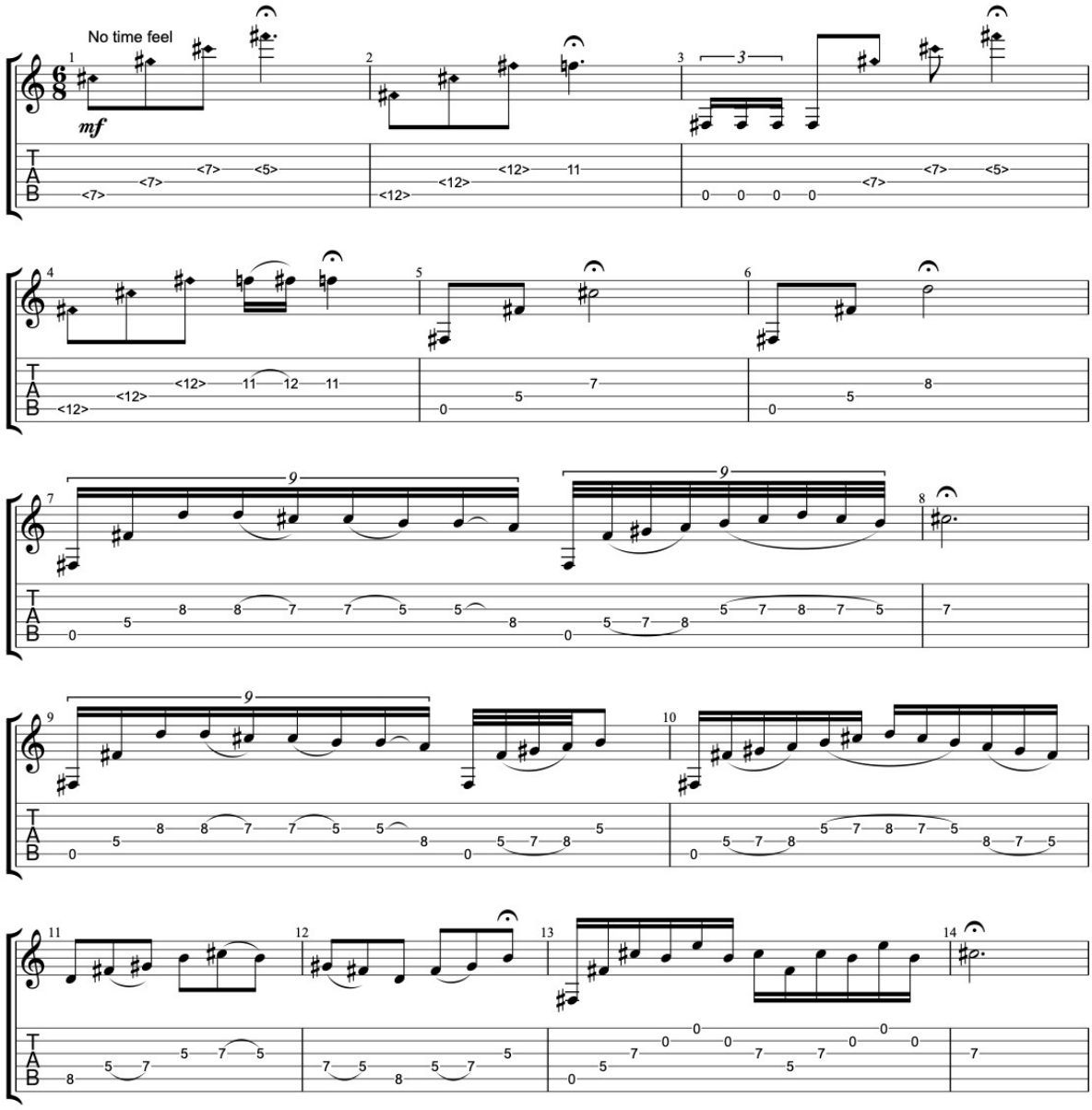

x3
Perc.

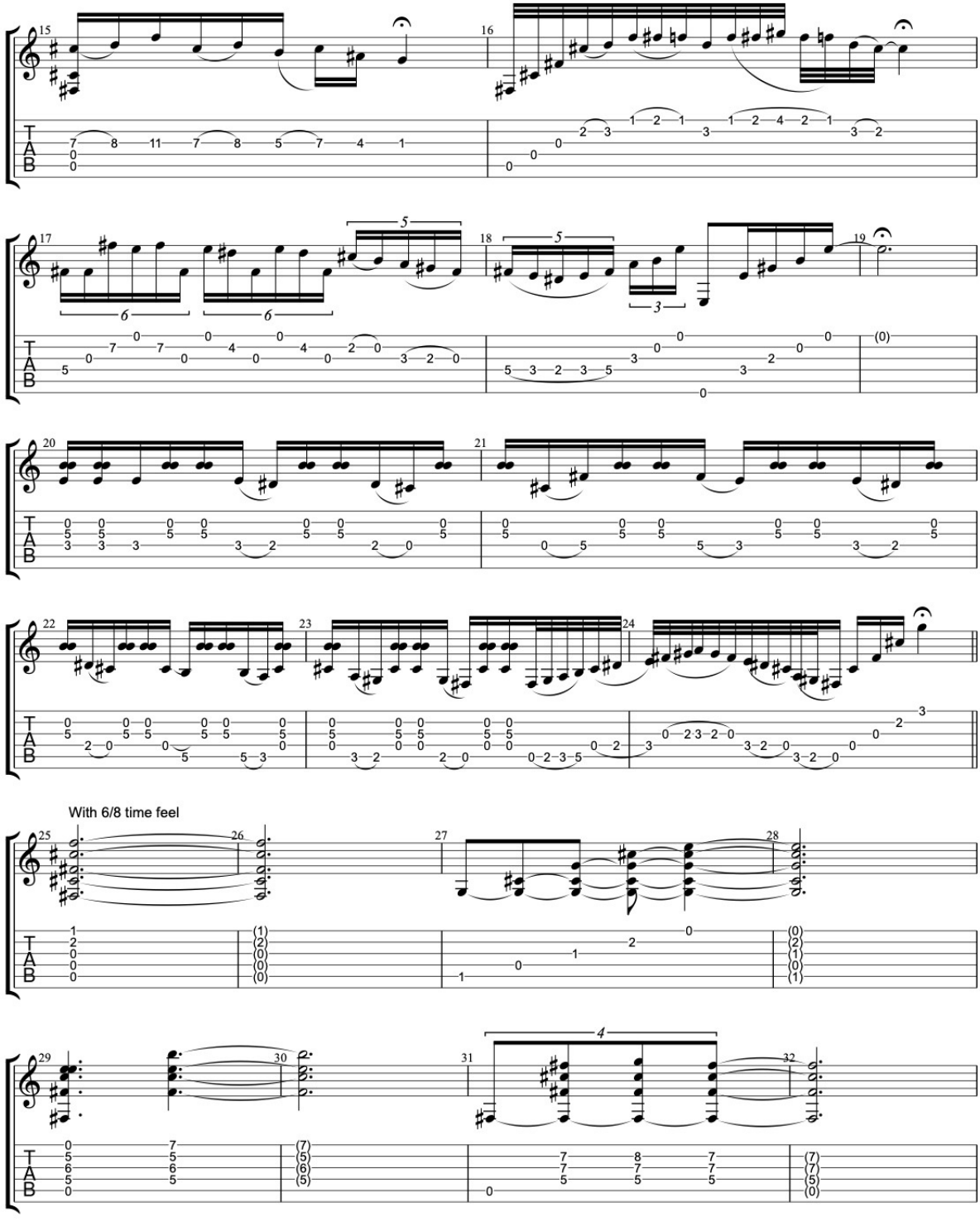
Zambra Anatolia

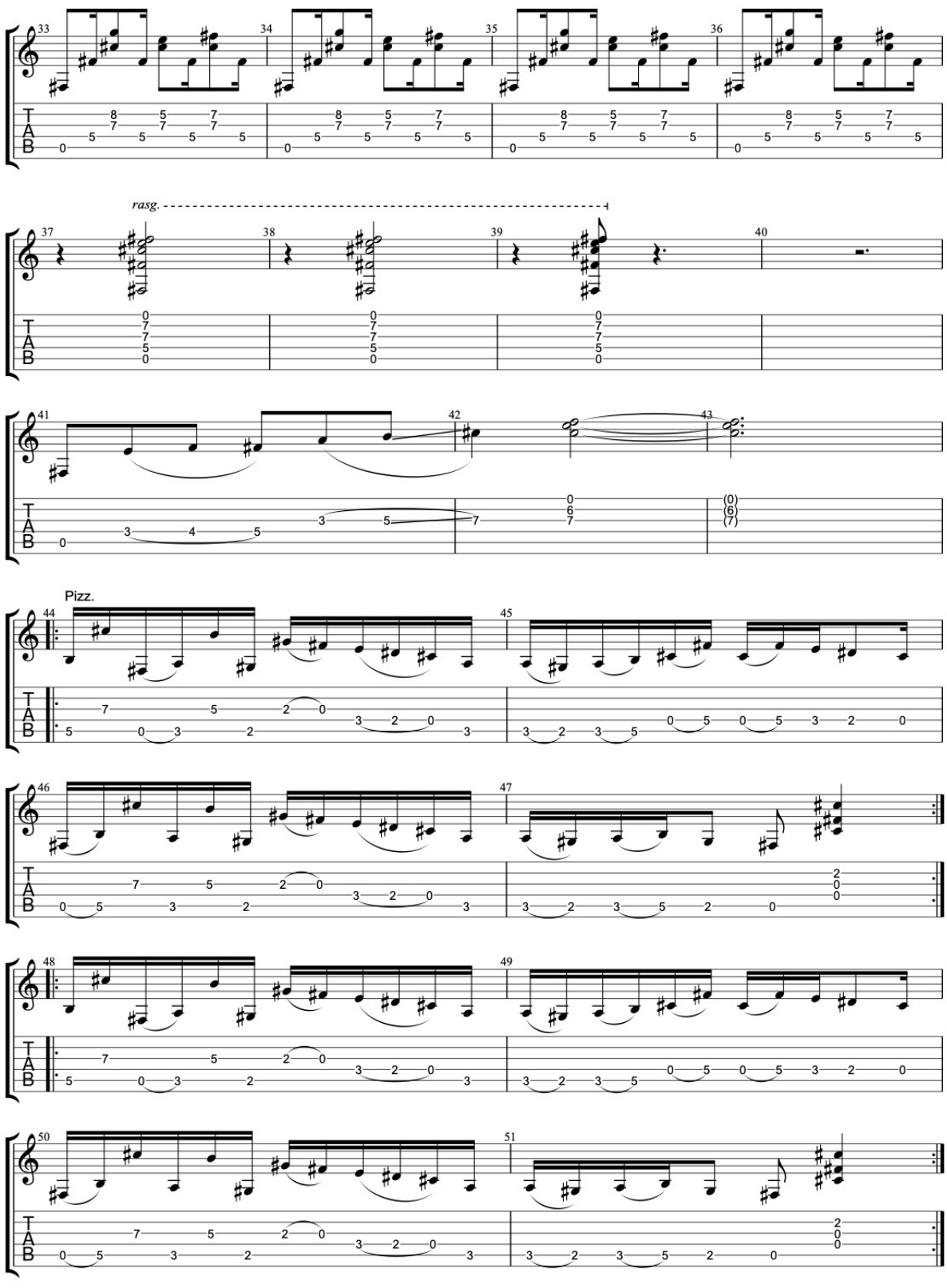
G# and D# occurs as G#3 and D#3
(tune 35 cents lower)

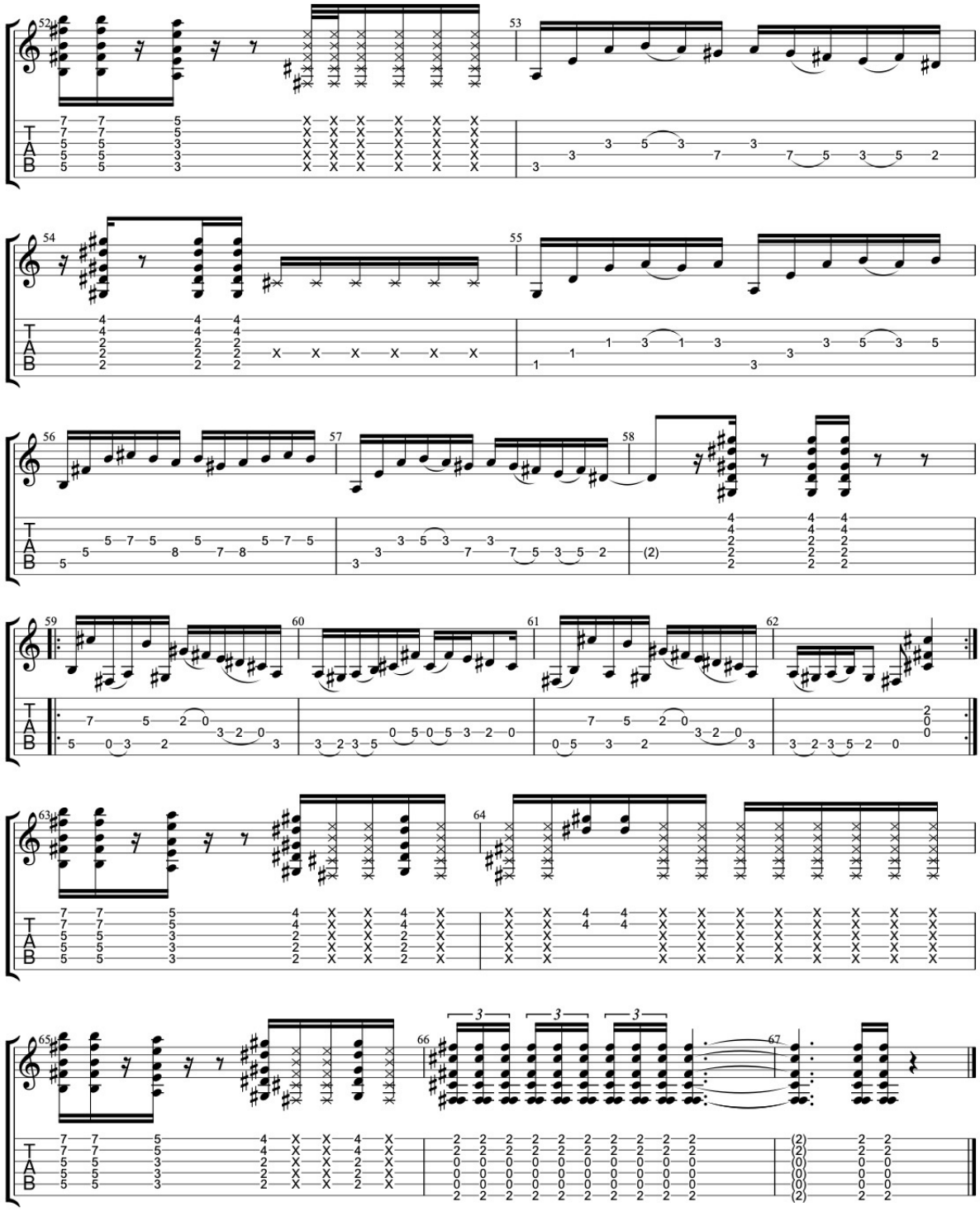
Alper Yakin

Tuning
③ = F♯
④ = C♯
⑤ = F♯

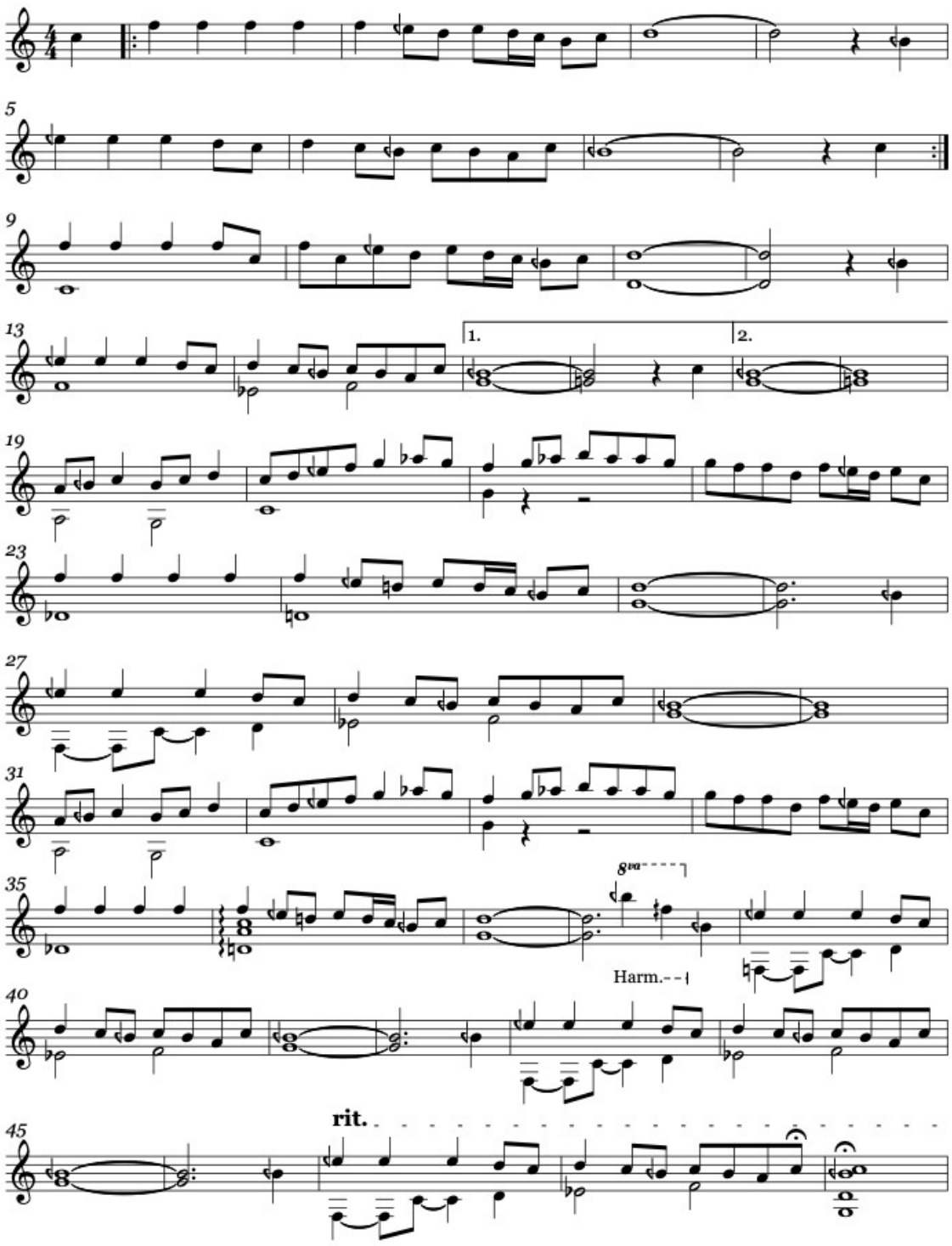



With 6/8 time feel


rasg.
Pizz.



Dulab Rast

Tuning:
(1) and (2) down by more or less a quarter tone

Bar Halevy