10TH INTERNATIONAL MICROTONAL GUITAR COMPETITION

1st CATEGORY

COMPOSITIONS INCLUDING A MICROTONAL GUITAR

2nd CATEGORY

ARRANGEMENTS INCLUDING A MICROTONAL GUITAR

DEADLINE FOR APPLICATION

27 MAY 2026

1ST PRIZE

50000₺

2ND PRIZE

30000₺

3RD PRIZE

20000₺

JURY MEMBERS

BEKİR KÜÇÜKAY, FERNANDO PEREZ
GOLFAM KHAYAM, JOHN SCHNEIDER
JÜRGEN RUCK, MAK GRGIC
MAREK PASIECZNY, RICH PERKS
SAFA YEPREM, STEPHEN GOSS
TOLGAHAN ÇOĞULU, TUFAN KURDOĞLU

WEBSITE: WWW.MICROTONALGUITAR.ORG

1975 - 2025 50 İTÜ TÜRK MUSİKİSİ DEVLET KONSERVATUARI

İTÜ

İSTANBUL TEKNİK ÜNİVERSİTESİ 1773

microtonal guitar institute

İ.T.Ü. GELİŞTİRME VAKFI 1993

Contents

1st Category - Compositions Including a Microtonal Guitar

Triptych - 1st Prize — **2**

Futile Ground - 2nd Prize — **91**

As If Catching The Breeze - 3rd Prize — **104**

Kaleidoscope Trio - Mention Award — **119**

Termite Terrace (22-TET) - Mention Award — **141**

varjo, varjo - Mention Award — **159**

2nd Category - Arrangements Including a Microtonal Guitar

Prelude in 19ET - 1st Prize — **170**

Sandal - 2nd Prize — **181**

Beni Görüp Yüzün Öte Dönderme - 3rd Prize — **187**

Page numbers refer to the separator page introducing each work.

10th International Microtonal Guitar Competition

1st Prize

Compositions Including a Microtonal Guitar

Triptych

Composer

Daragh Black Hynes

Notation Booklet

Daragh Black Hynes

Triptych

for Guitar Quartet in Eighth-Tones

Overview of the Work

This work in three movements for guitar quartet is composed in 48-EDO, where the temperament is achieved by retuning the individual guitars; the first guitar is in concert pitch, and the second, third and fourth guitars are tuned down by 25 cents, 50 cents and 75 cents respectively. As such, the microtonal intervals are created via the interaction of the four instruments, similar to the tuning approach in the works of Wyschnegradsky – collectively, the four guitars combine to form one composite 48-EDO instrument, as illustrated overleaf.

The first movement of this work is composed almost entirely using natural harmonics, and takes the form of an interlocking, hocket-like contrapuntal texture across the four instruments; this interlocking approach is ultimately what enables the use of densely microtonal pitch material involving eighth-tones, quarter-tones and their sums. Structurally, the movement uses additive process to develop and expand melodic and textural cells, and is written in ternary form, with a contrasting middle section. The extensive use of natural harmonics throughout results in quite a bright sound and atmosphere, hence the title 'In Light'.

The second movement, 'In Shade', is a kind of 'yin' to the first movement's 'yang', so to speak – a darker, more sombre atmosphere prevails, albeit interspersed with an energetic middle section. There is similar use of densely microtonal contrapuntal textures, constructed via interlocking of the four instruments, and a limited use of artificial harmonics creates connectivity with the first movement. The movement, essentially in ternary form with a variational middle section, builds in intensity and complexity to a dense contrapuntal climax, before subsiding and returning to the opening material.

The third movement explores the tuning in a manner quite different to the first two. In this movement, there is no hocket-like interlocking of the parts in order to create eighth-tone melodies and contrapuntal textures; rather, the texture is entirely in the form of an echoing, eighth-tone canon. As such, the parts do still interlock, but in broader strokes than in the first two movements. The inspiration for this echoing approach was the sound of the pitch-shifting delay effect, where the unit produces echoes that shift progressively up or down in pitch by a fixed interval. Apart from a few punctuating fragments, the entire movement is structured this way. Ultimately, I wanted to end the work with a movement that has a consistent forward-moving energy after the plaintive atmosphere of the second movement, hence the title 'In Motion'.

All four parts in each movement were recorded by myself on a 2004 John Beckett guitar, with an AKG C414 XLS microphone, and mixed/mastered in Logic Pro X. A click track and audio cues were used during the recording process, which was necessary due to the interlocking textures and intricate, offbeat rhythms and the difficulty involved in syncing the parts with no other musicians involved.

Composite 48-EDO tuning represented as a conceptual single instrument

Guitar 1 – concert pitch

Guitar 2 – down 25 cents

Guitar 3 – down 50 cents

Guitar 4 – down 75 cents

Conceptual 48-EDO Composite Guitar

Performance Notes

1. Tuning

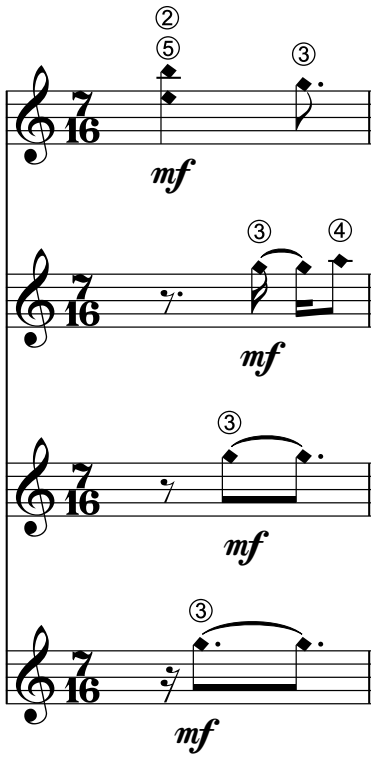
For all three movements of this work, the guitars should be tuned as follows:

Guitar 1 – standard concert pitch
Guitar 2 – all strings tuned down by 25 cents
Guitar 3 – all strings tuned down by 50 cents
Guitar 4 – all strings tuned down by 75 cents

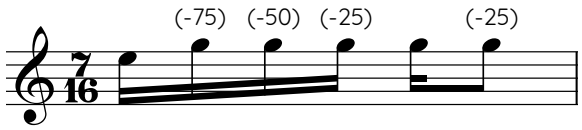
The score is a written score – as such, the second, third and fourth guitars should read the notes as though the guitars are in standard tuning; for example, when a G4 is written in the fourth guitar part, the player should play a G4 on the instrument, even though we will hear a note 75 cents flat of it.

2. The Issue of Sustain

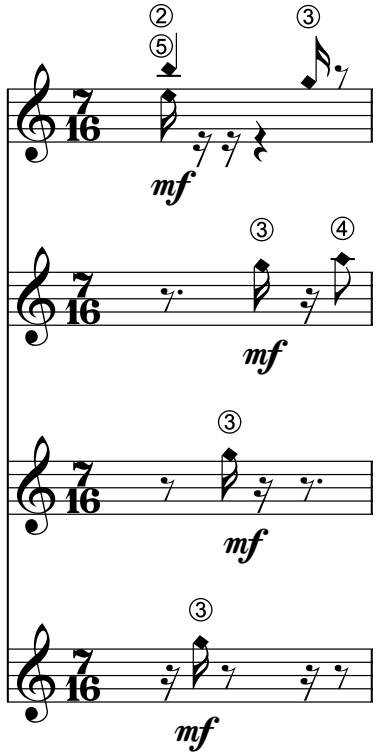
The first and second movements of this work involve the use of lines and textures passed around the ensemble in a hocket-like manner; accordingly, a line such as:



would, if it were played on a single, hypothetical 48-EDO instrument, be written thus, with the tuning illustratively indicated in brackets (omitting the upper B in the original example):

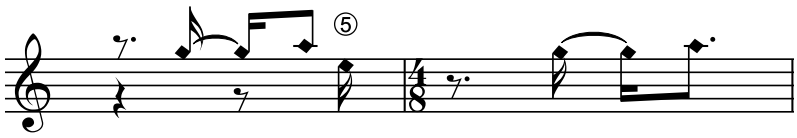


If this were written in a more literal way, as illustrated below, this would make for a quite stark appearance on the score, and furthermore it would not be practical for the performers to attempt to isolate the individual notes in a texture by stopping them immediately, nor would it flow properly:



Ultimately, the textures and lines of these first two movements are best served by the players letting the notes sustain, at least until the end of each phrase. There will be no negative effective from a harmonic perspective in letting essentially any of the notes in the first movement sustain like this. As such, the notes are generally written out as sustained sonorities, with some exceptions

such as a semiquaver at the end of a bar/phrase, as with the E in the example below:



A similar approach is taken with regards to sustain in the second movement, where it generally sounds effective to sustain notes within phrases, and even slightly beyond them.

3. Fingering, String Indication and Harmonic Notation

The first movement is composed almost entirely using natural harmonics. The notational approach taken is to give the resulting pitch (written as though the guitars are all in concert pitch, see above) and the string on which the harmonic should be produced, with diamond noteheads used for all harmonics. With the majority of the pitches used in the movement, there is only one (practical) option for each note – for certain pitches, however, there is more than one.

In order that the score is not overly cluttered with string indications on every note, the string is only indicated initially and then periodically. When a note is to be produced on a different string, such as the D5 which is played both on the 7th fret of the G string and sometimes the 5th fret of the D string (in order to allow for the note to sustain amidst a texture of surrounding notes), the change in string will be indicated. In the very minimal case of artificial harmonics, the indication ‘art. harm.’ is used.

As this movement involves only a very fleeting use of stopped notes, fingering is not indicated (with the exception of the few stopped notes). This is because it is ultimately not important which fingers are used, and where there is any kind of intricate texture it is generally obvious which fingers will work best; in general throughout, individual players will find their own best approach.

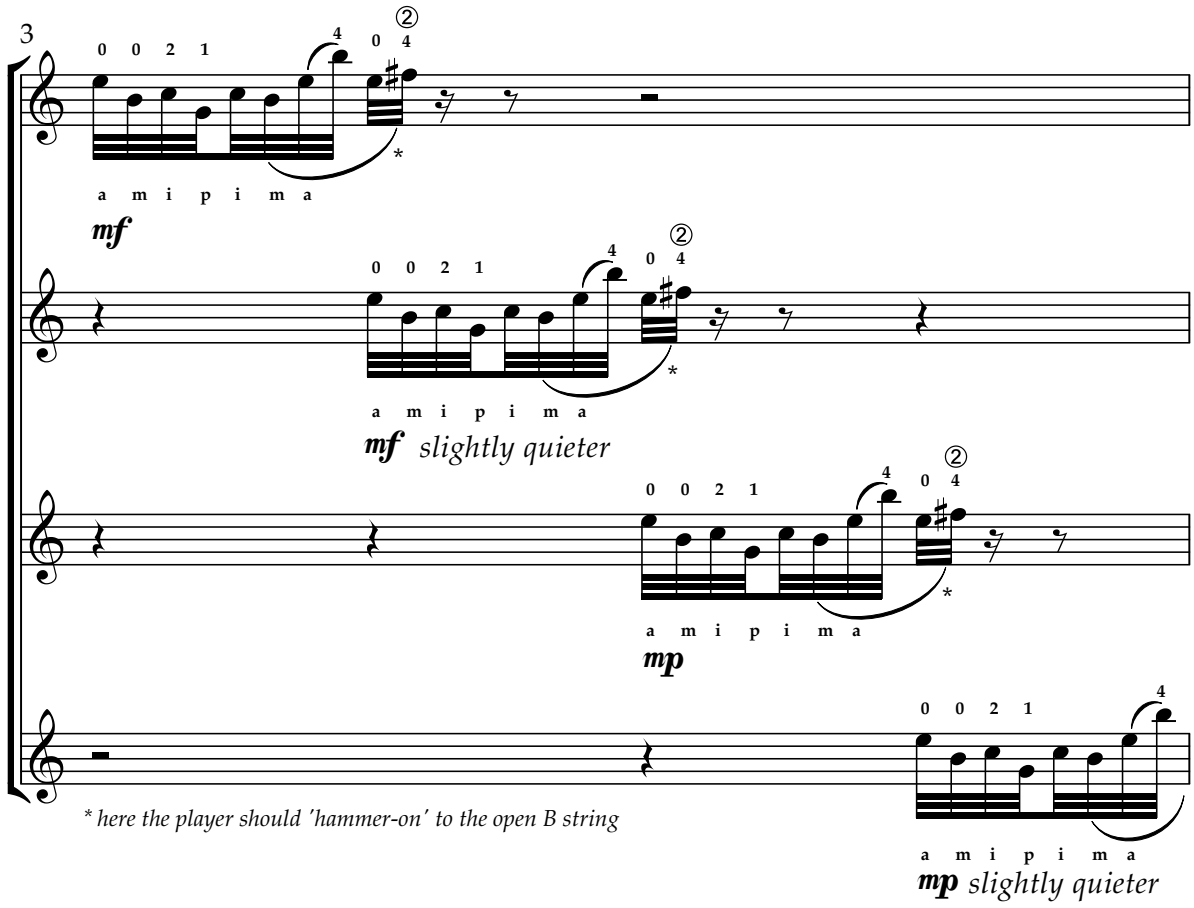
In the second movement, there is, conversely, quite extensive string and fingering indication given. This is for two reasons; firstly, from a technical perspective, these were the fingerings I found to work best when recording the work myself, and secondly, there is the issue of timbral consistency across the quartet - if there is a line or texture being shared where one player is producing

the notes up high on the G and D strings, for example, while another player is playing low down on the G and B or using open strings, then a quite different timbre will result. Accordingly, players should mostly aim to follow the fingering and string indications where they are given, or at least produce the notes in a similar area.

The third movement is quite straightforward in this respect – in the case of the cross string patterns that make up the majority of the movement, there is only one place in which they can be played. Since this movement involves specific patterns in the right hand, right hand fingering is given.

4. Slurring, Dynamics and Tremolo with the Pad of the Finger in Mvt. III

In the third movement, there are instances where a note is produced by a slur, or 'hammer-on', onto a previously plucked open string, where there are other notes plucked in between – this is indicated thus, with a slur between the open B string and the F# that is produced on the 7th fret:

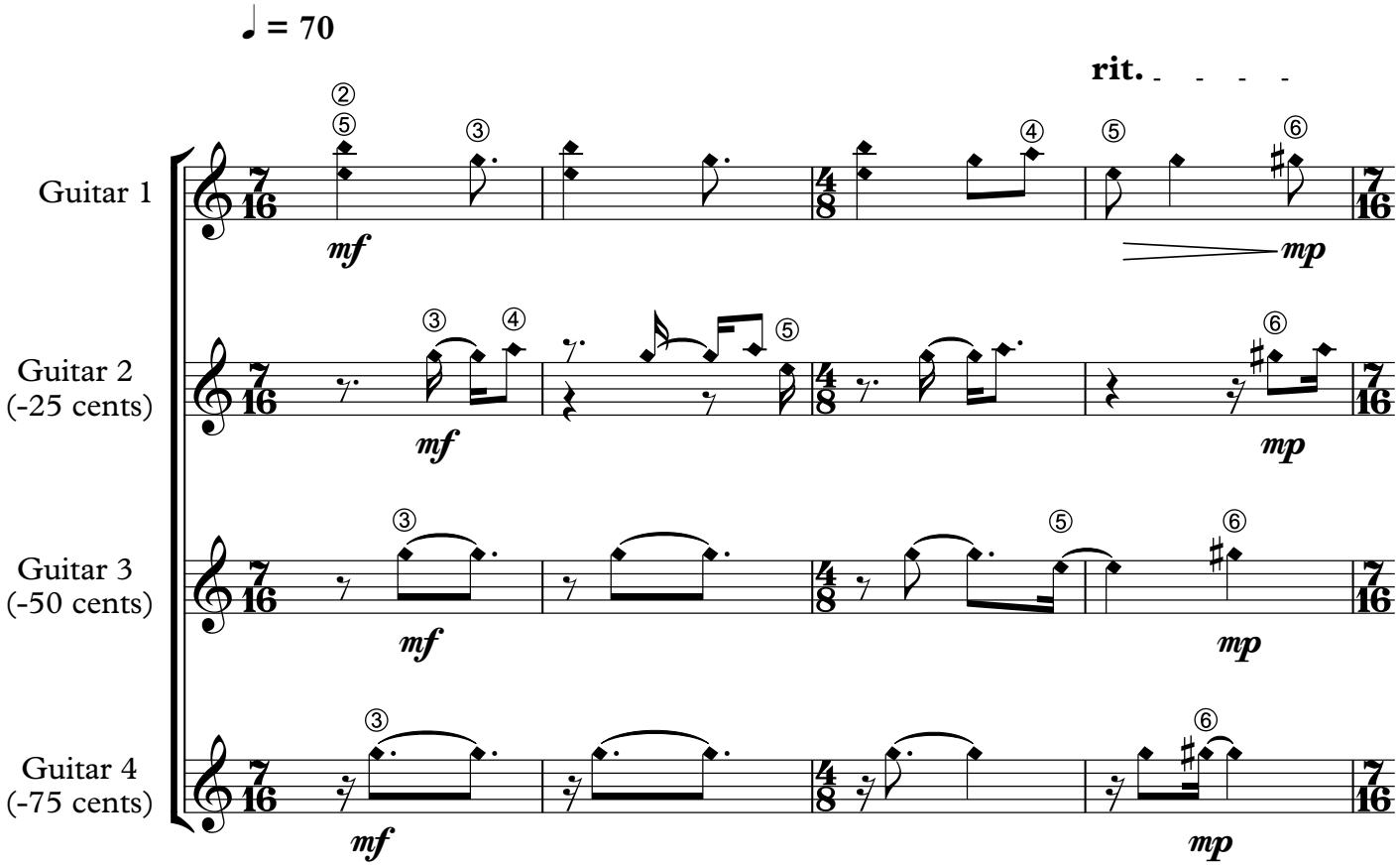


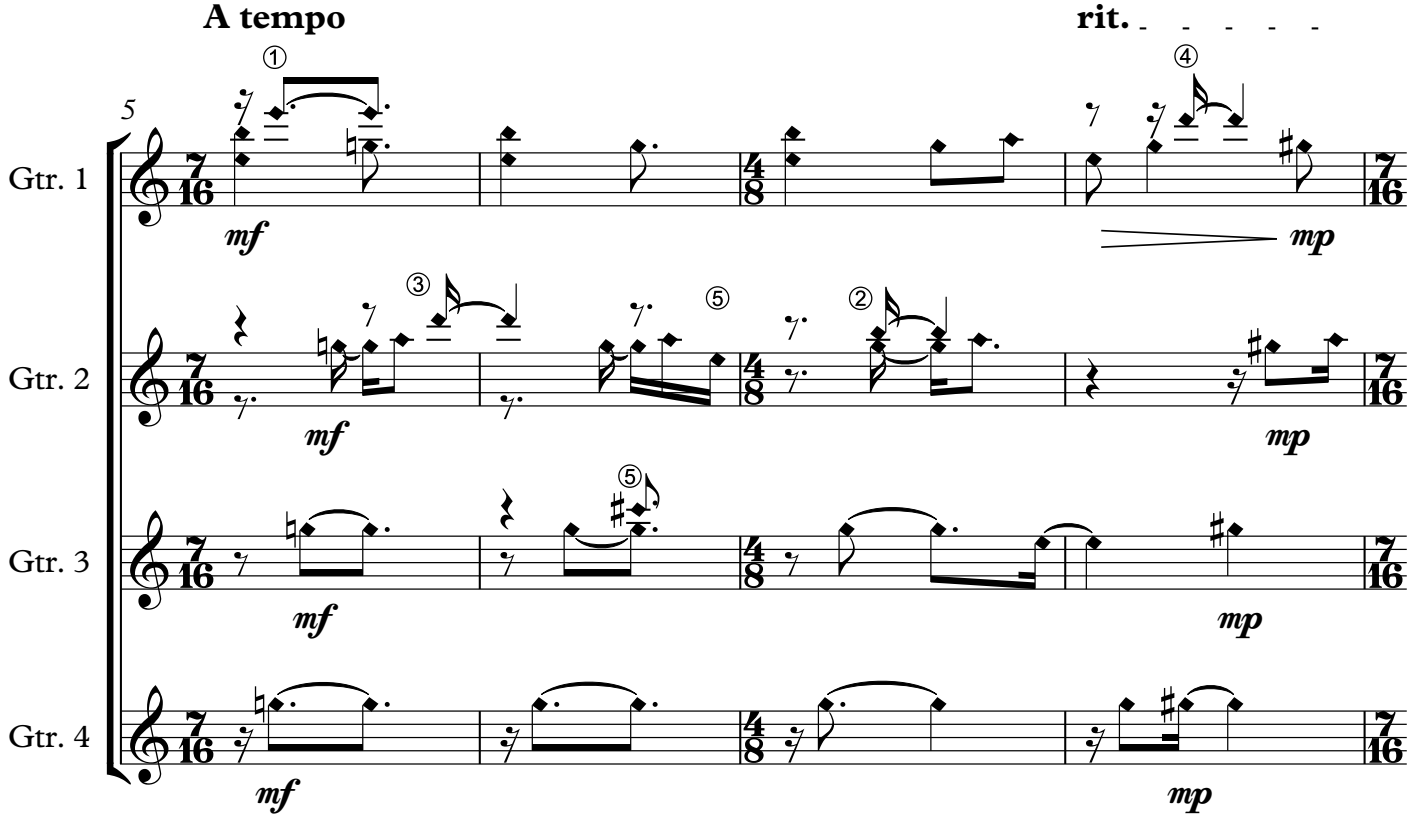
In terms of the dynamics, this movement is structured in the form of an echoing canon, where each echo should be slightly quieter than the last. To notate the descending dynamics ***f, mf, mp, p, pp*** etc. would not be practical, as there are up to eight echoes and this would result in the use extreme dynamics such as ***pppp***. As such, the above notation, ***mf, mf*** *slightly quieter* etc. is used.

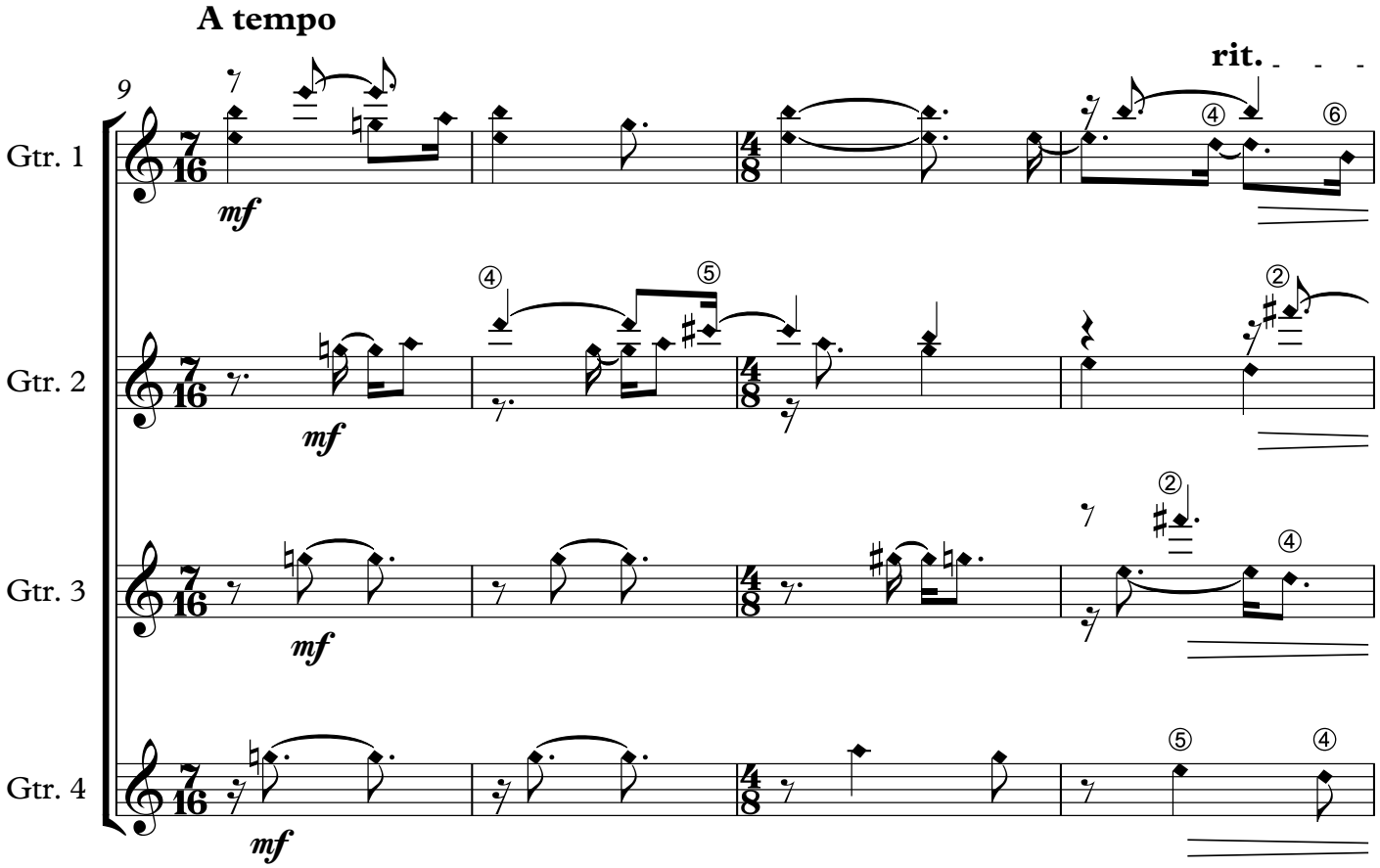
At the very end of the work, there are chords played as tremolos with the pad of the finger. This simply involves rapidly strumming the strings with the pad of the middle or index fingers, for a softer, more muted tremolo sound.

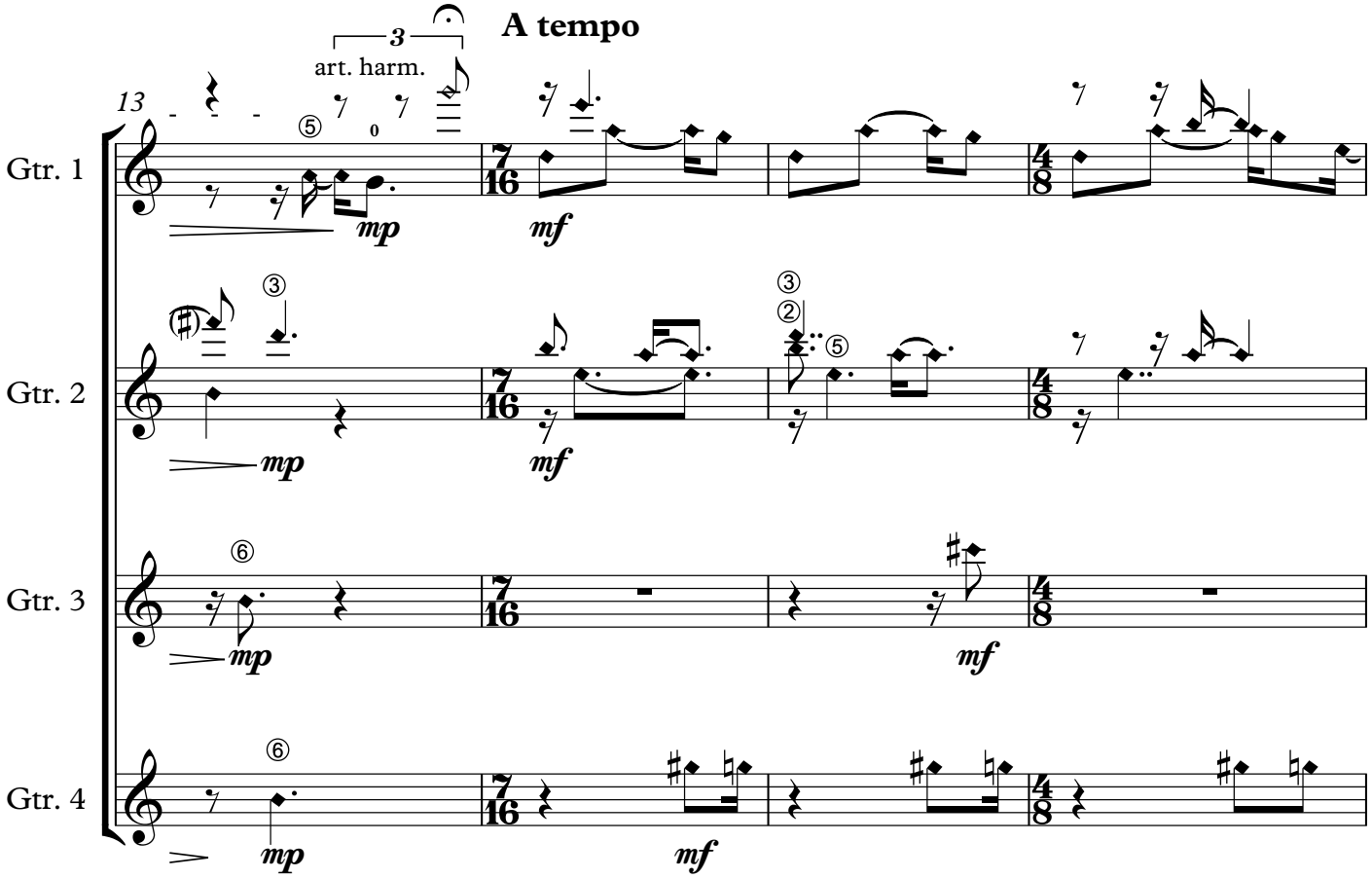
I. In Light

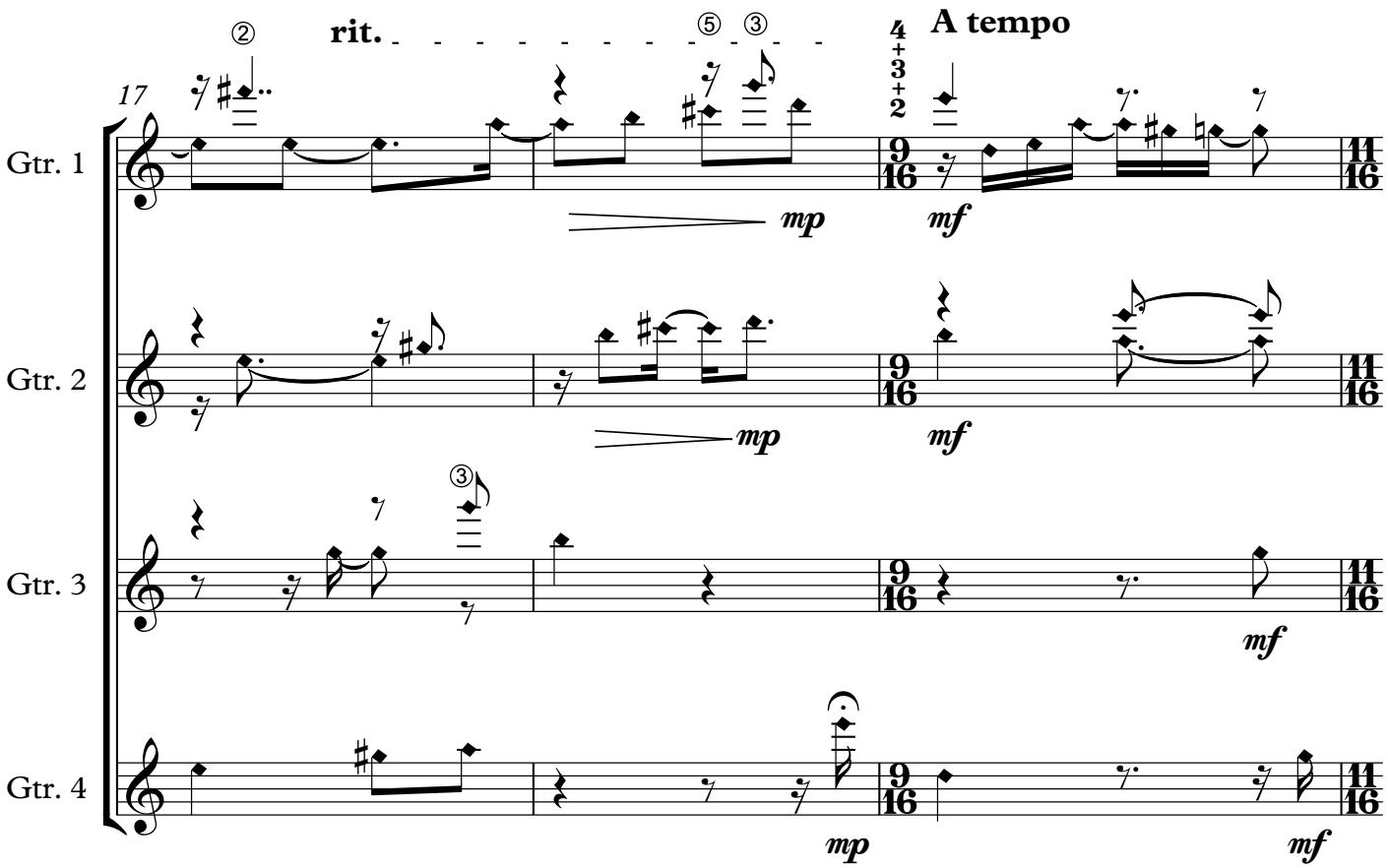
Daragh Black Hynes

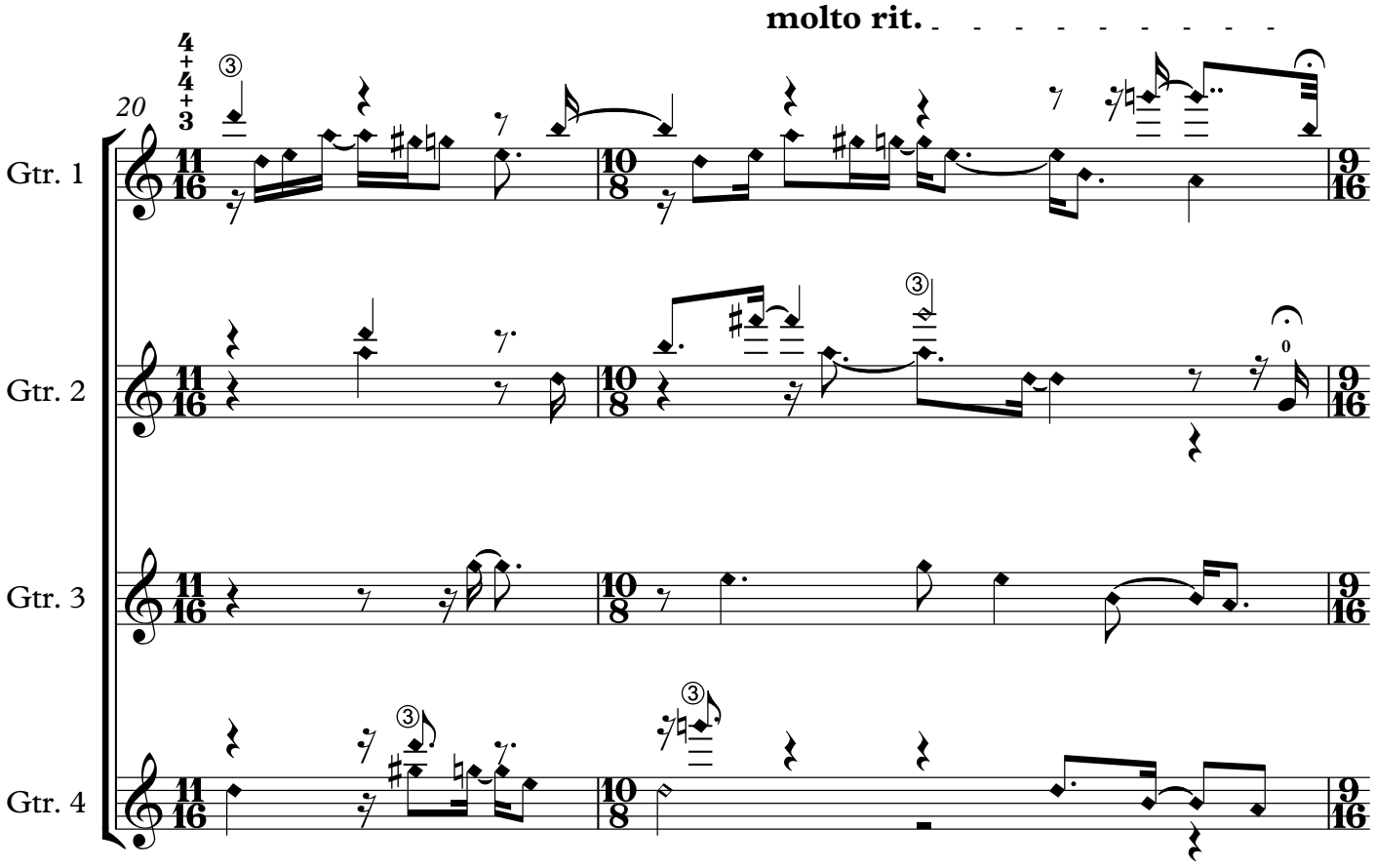




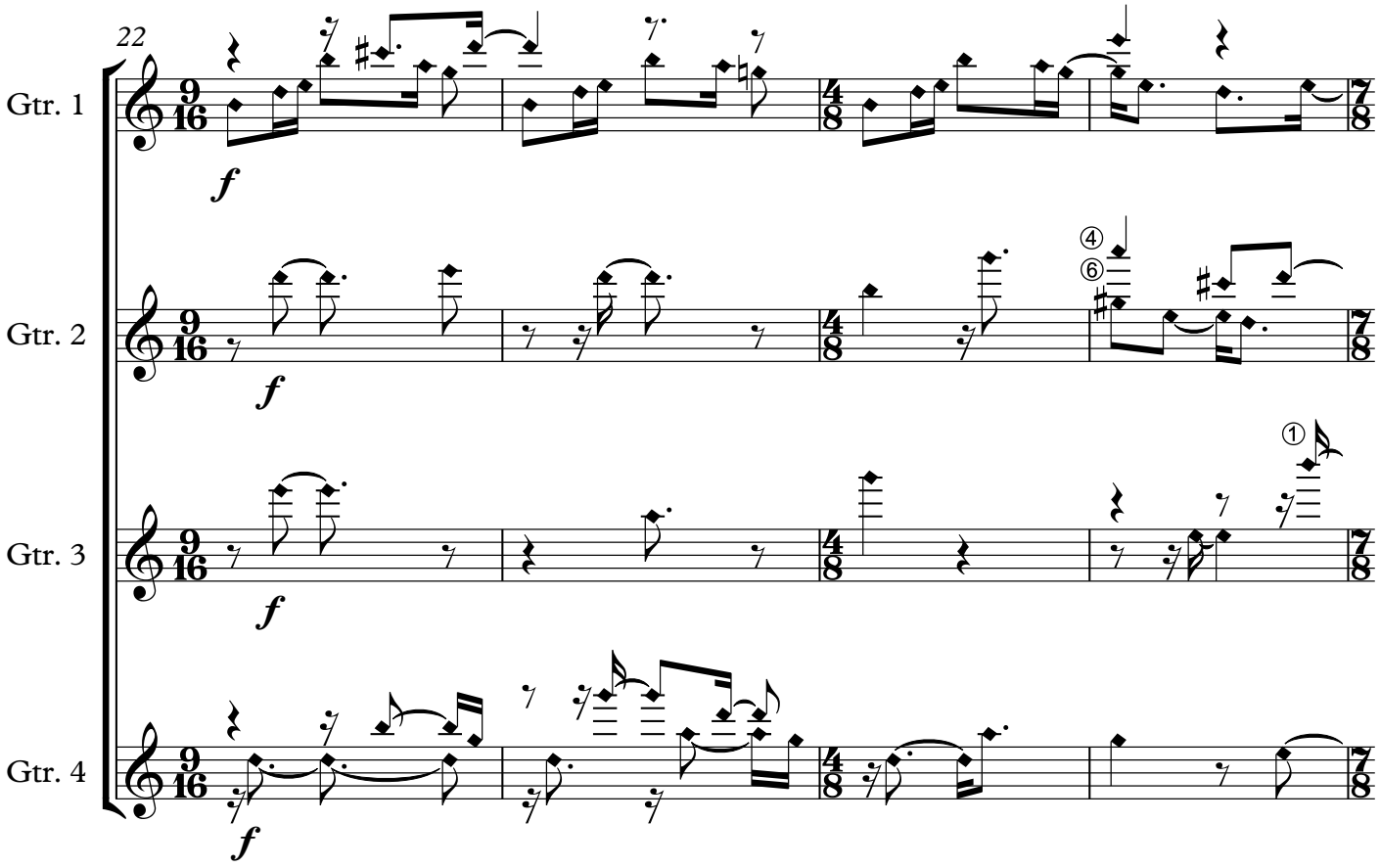

A tempo
rit.
9
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf


A tempo
3
art. harm.
13
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
mf

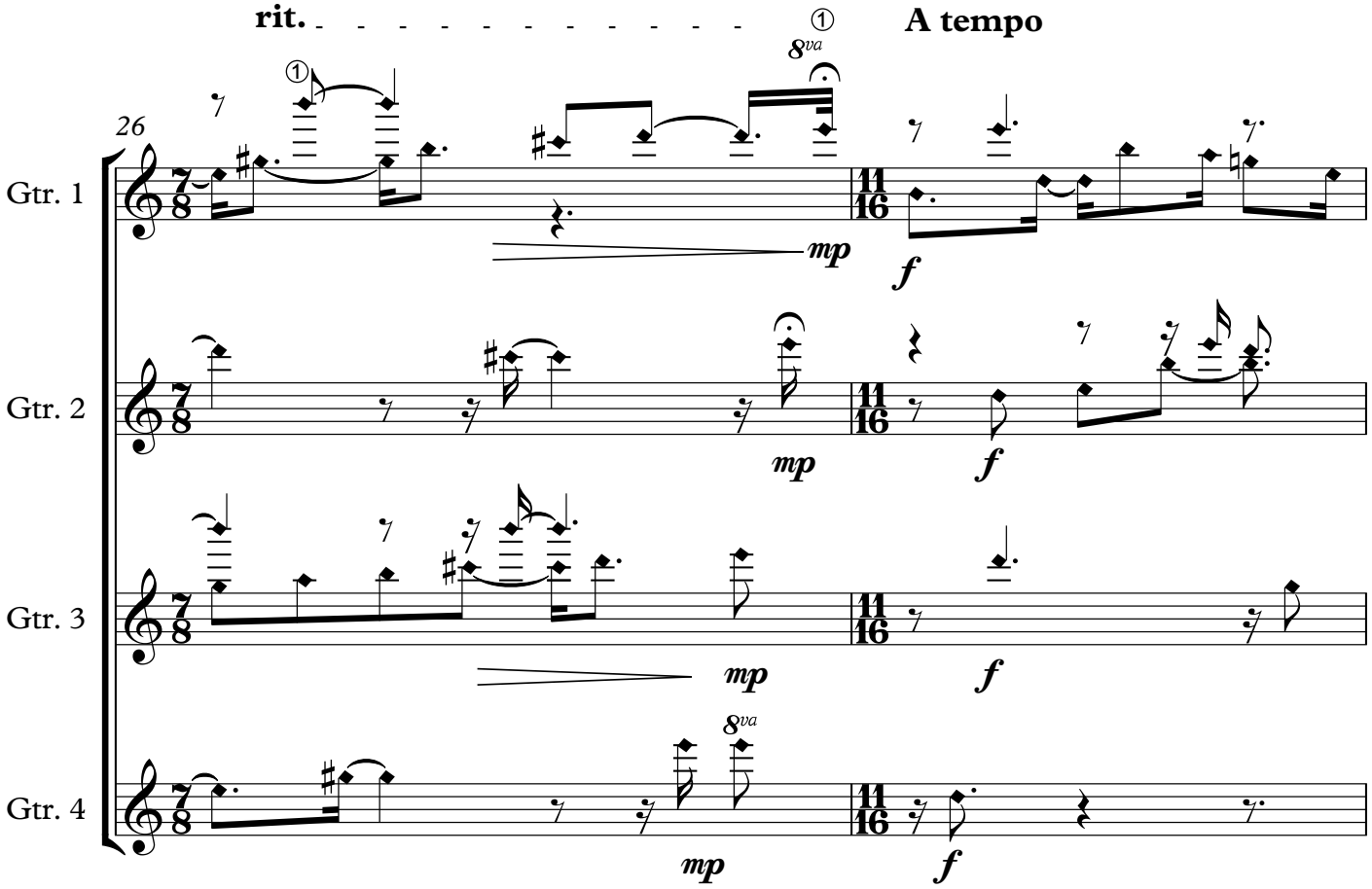

17
rit.
A tempo
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
mf

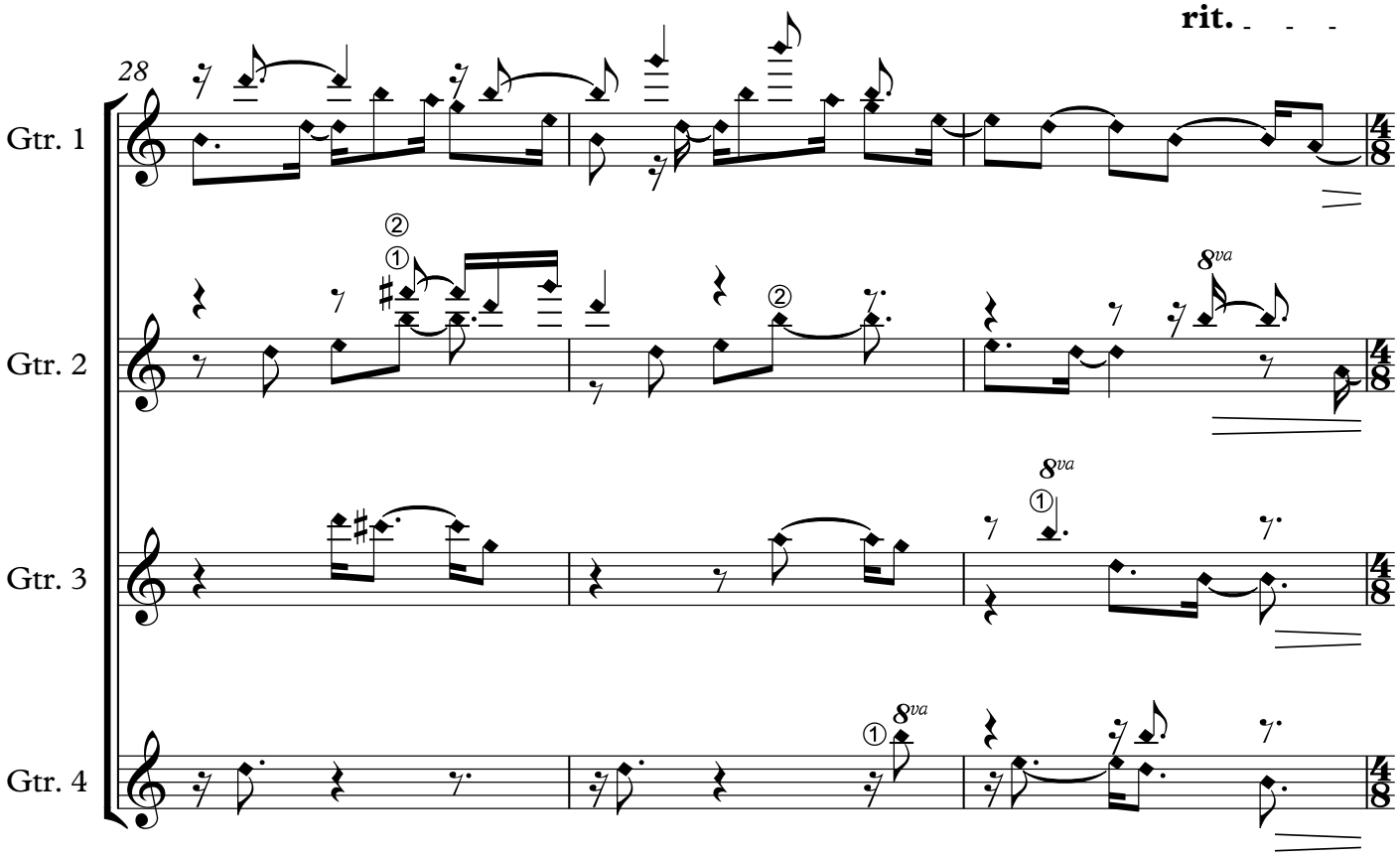

20
molto rit.
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

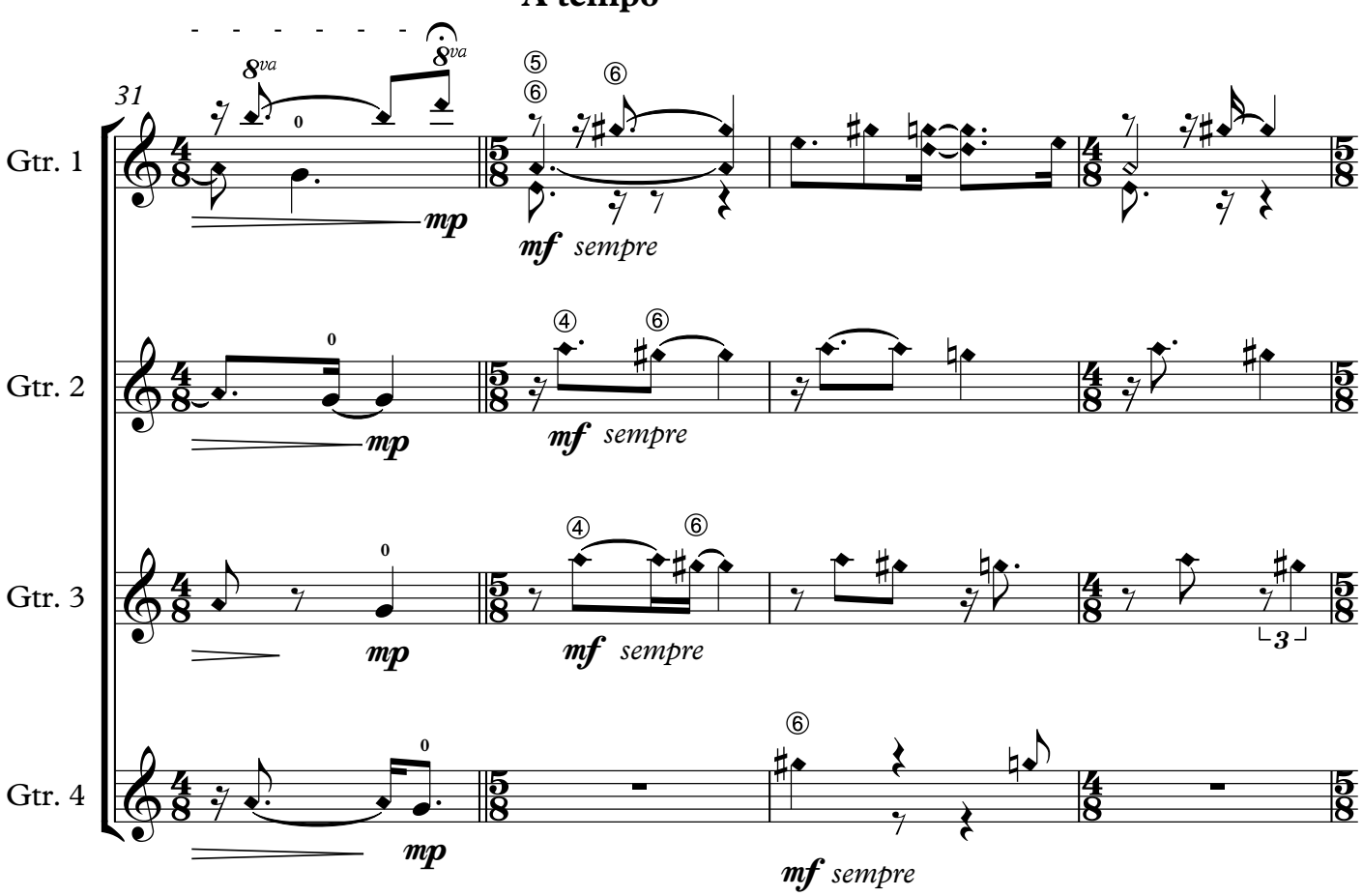
A tempo



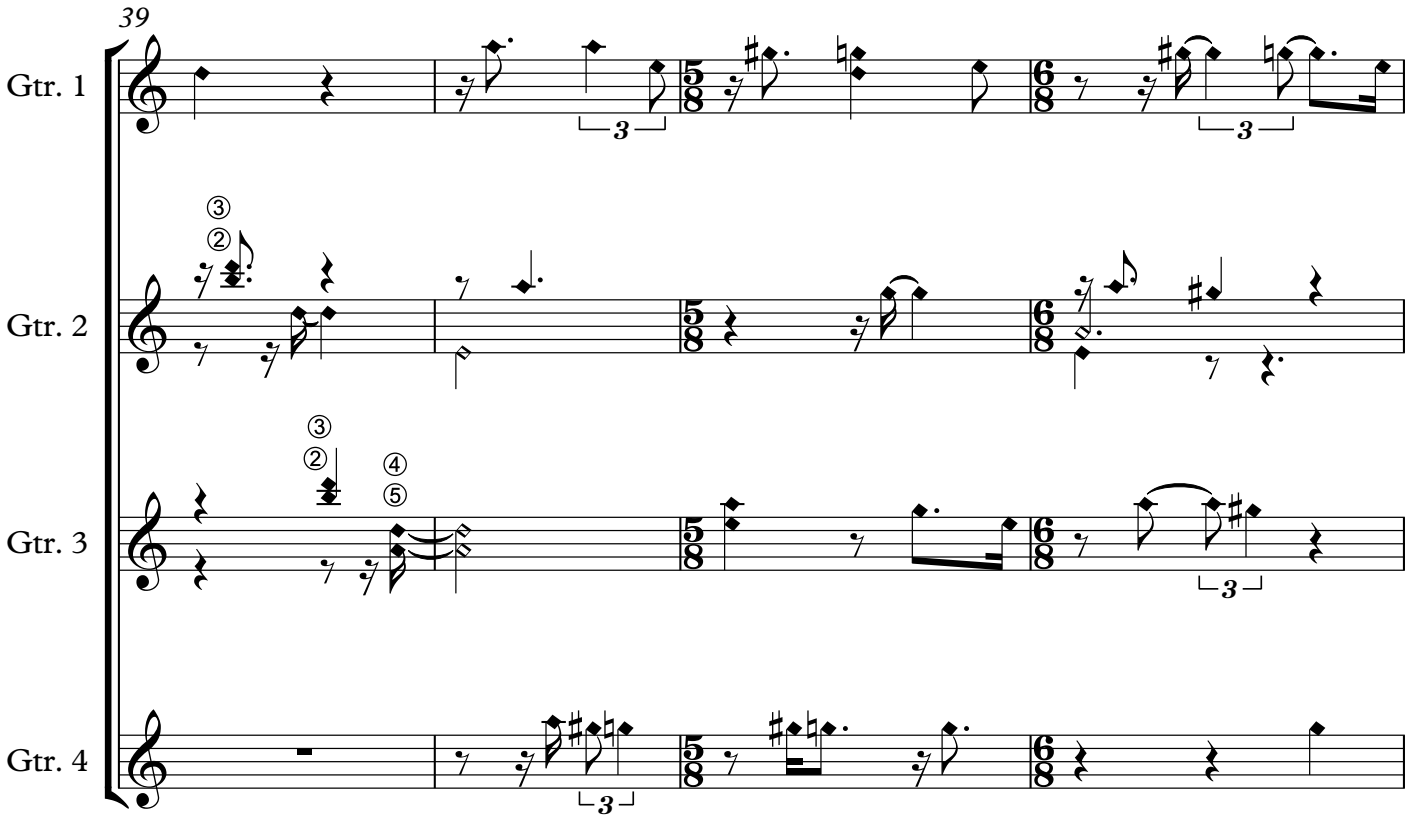
rit. **A tempo**

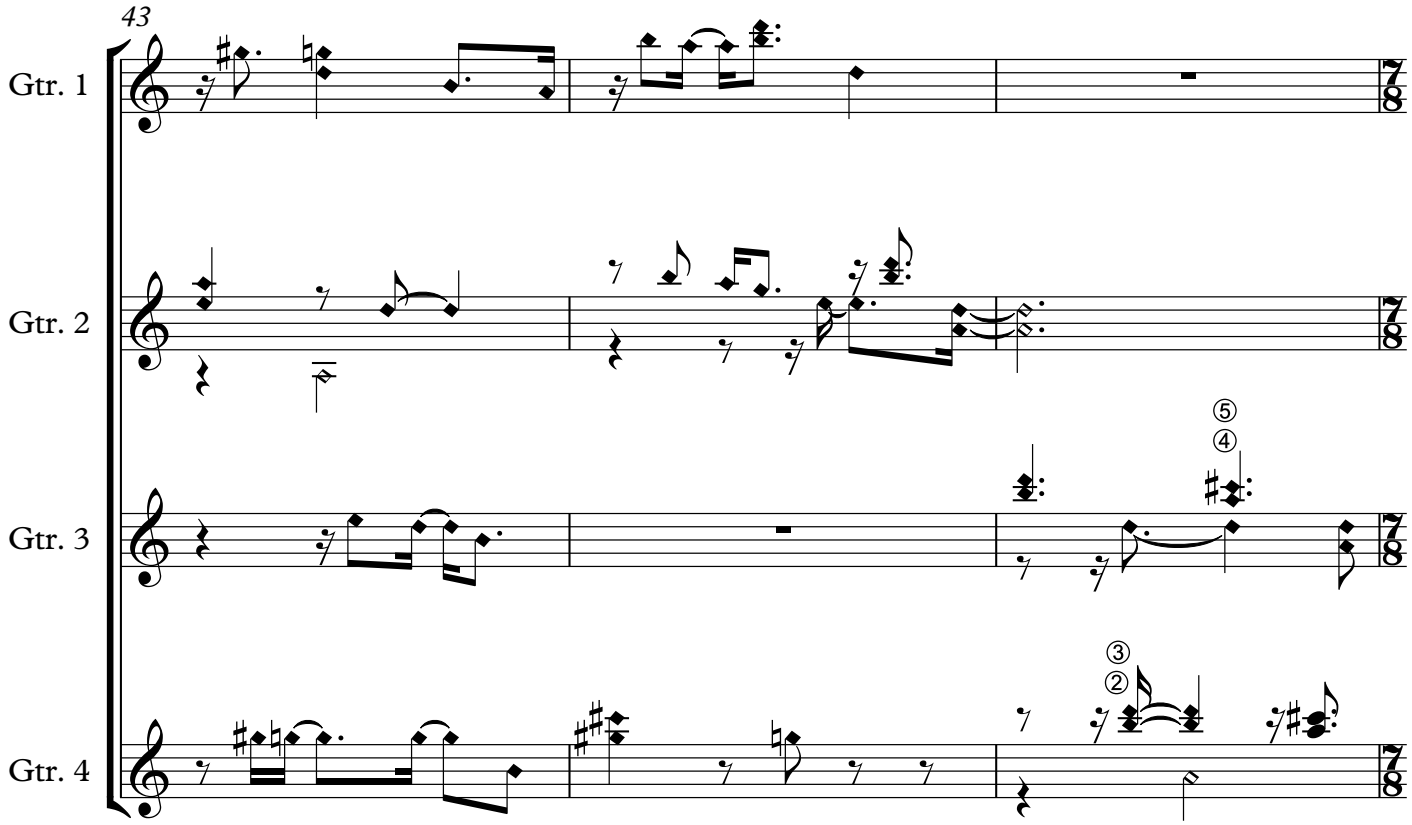


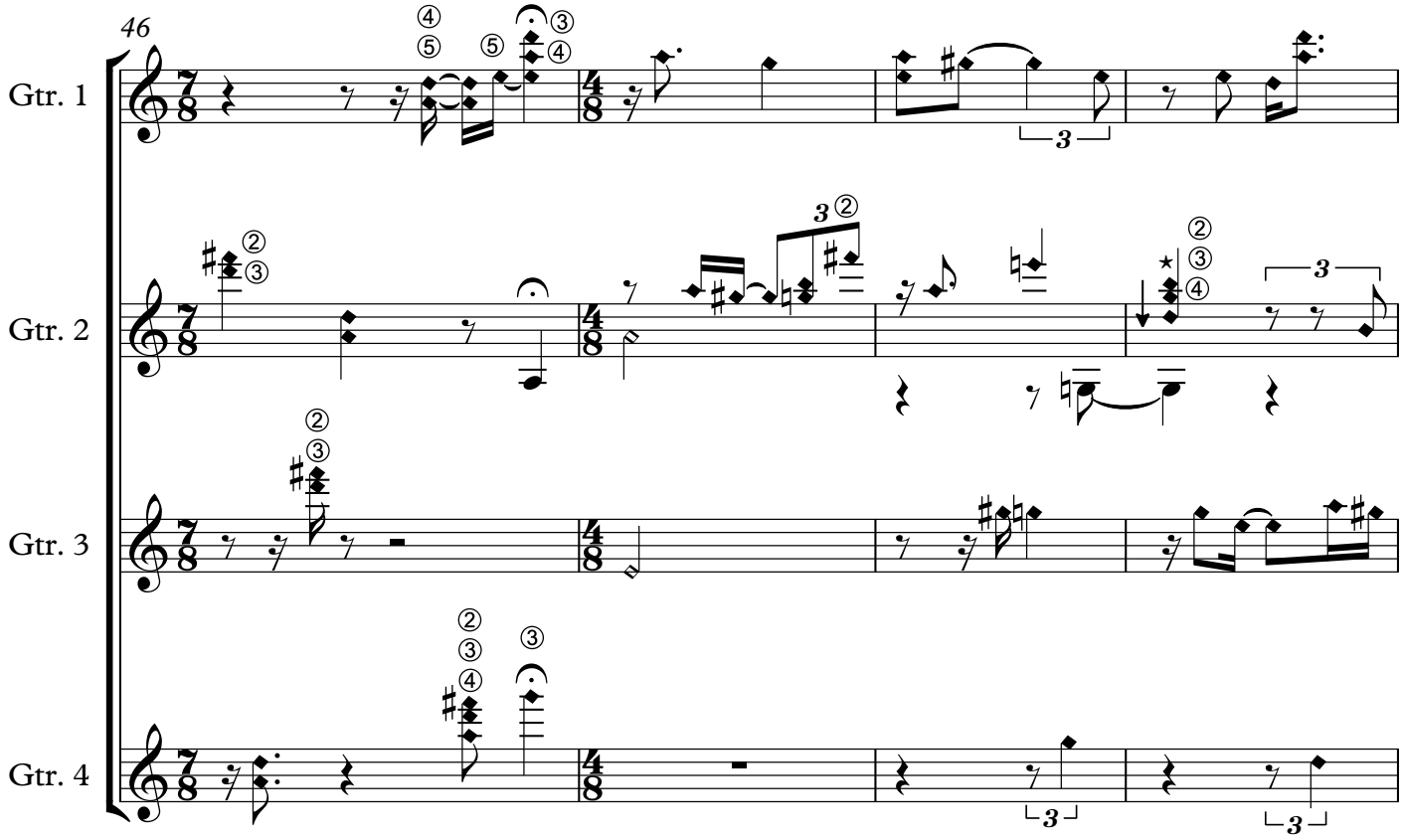

rit.
28
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
8va


A tempo
31
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
8va
mp
mf sempre

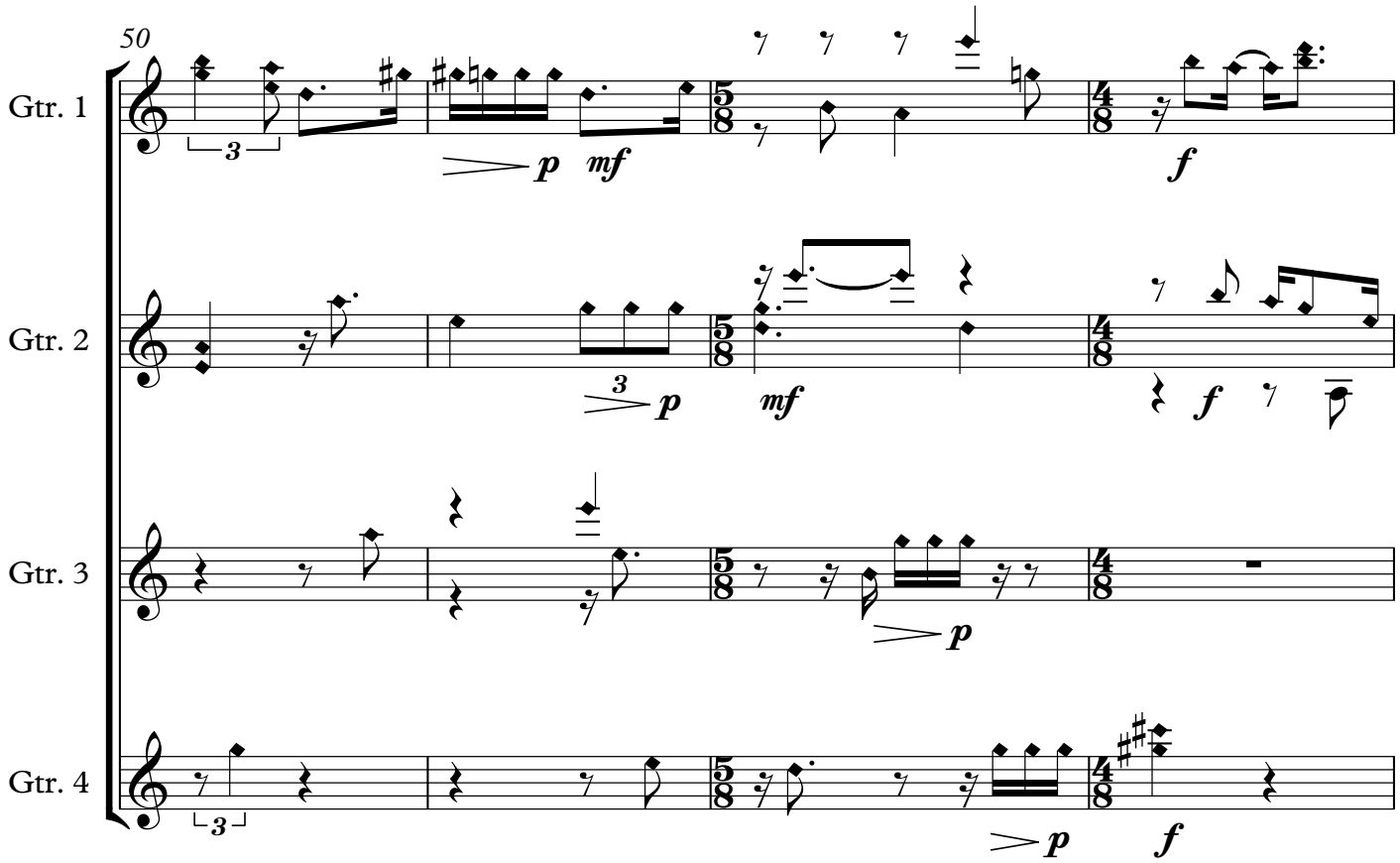
35
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

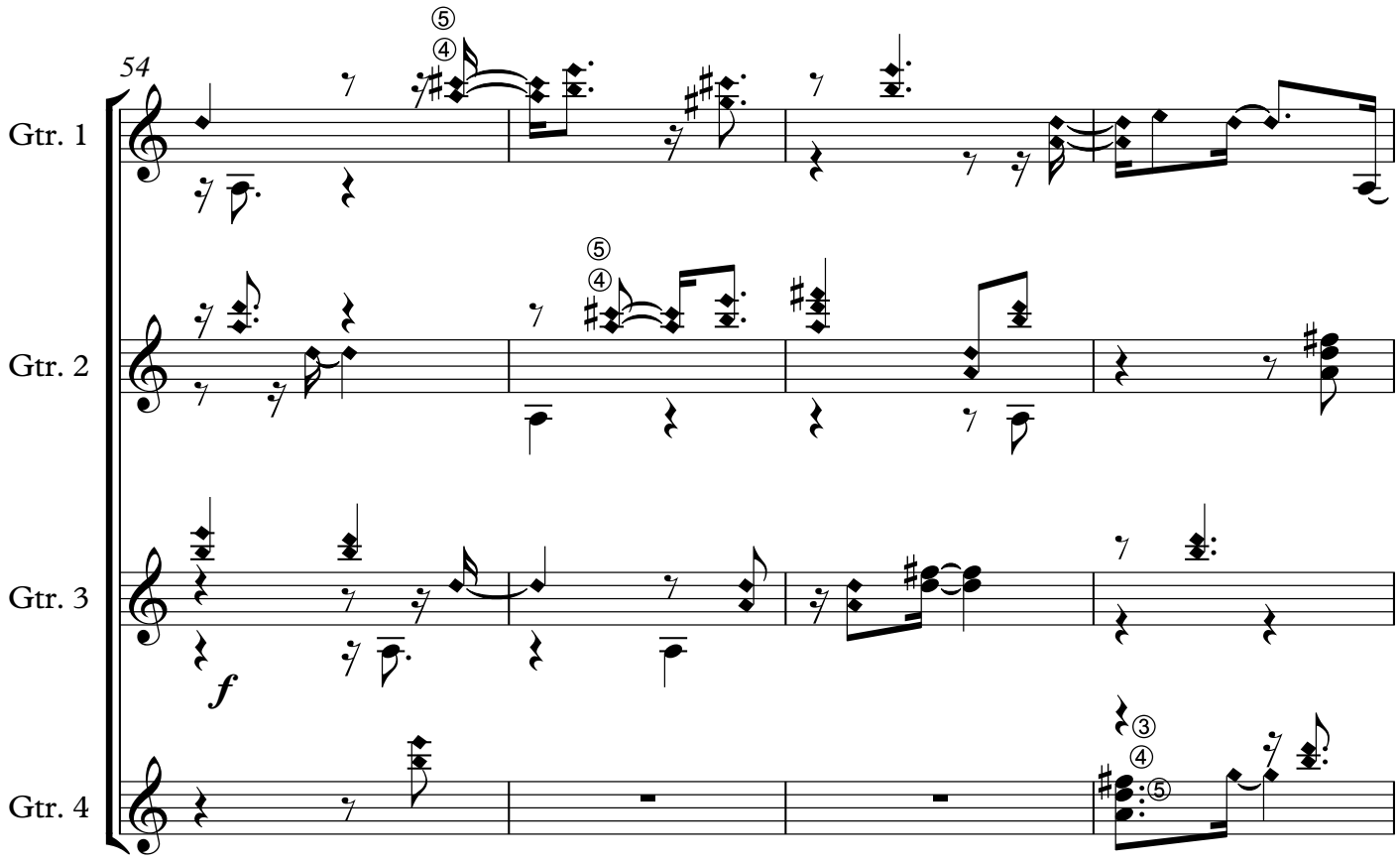

39
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

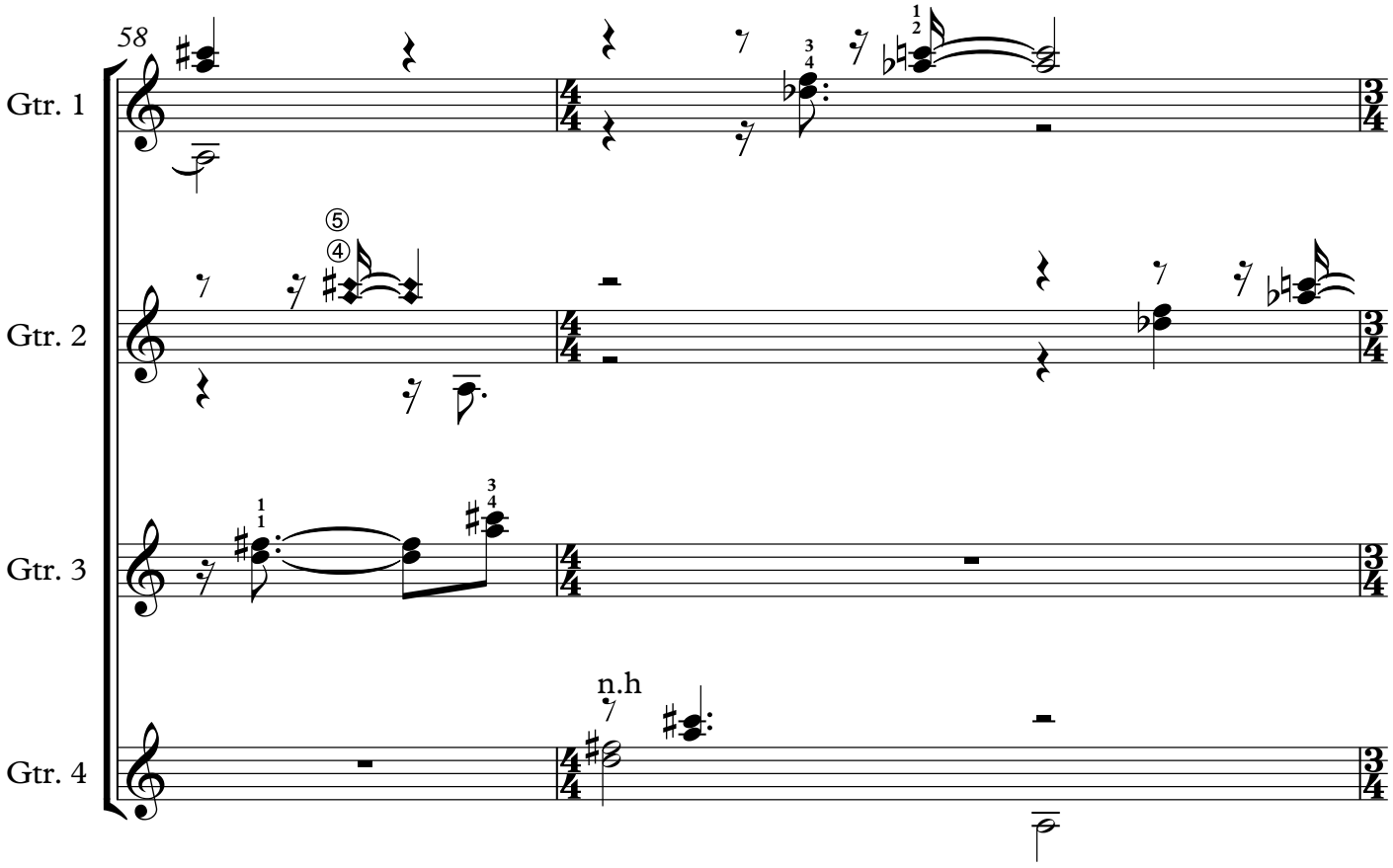


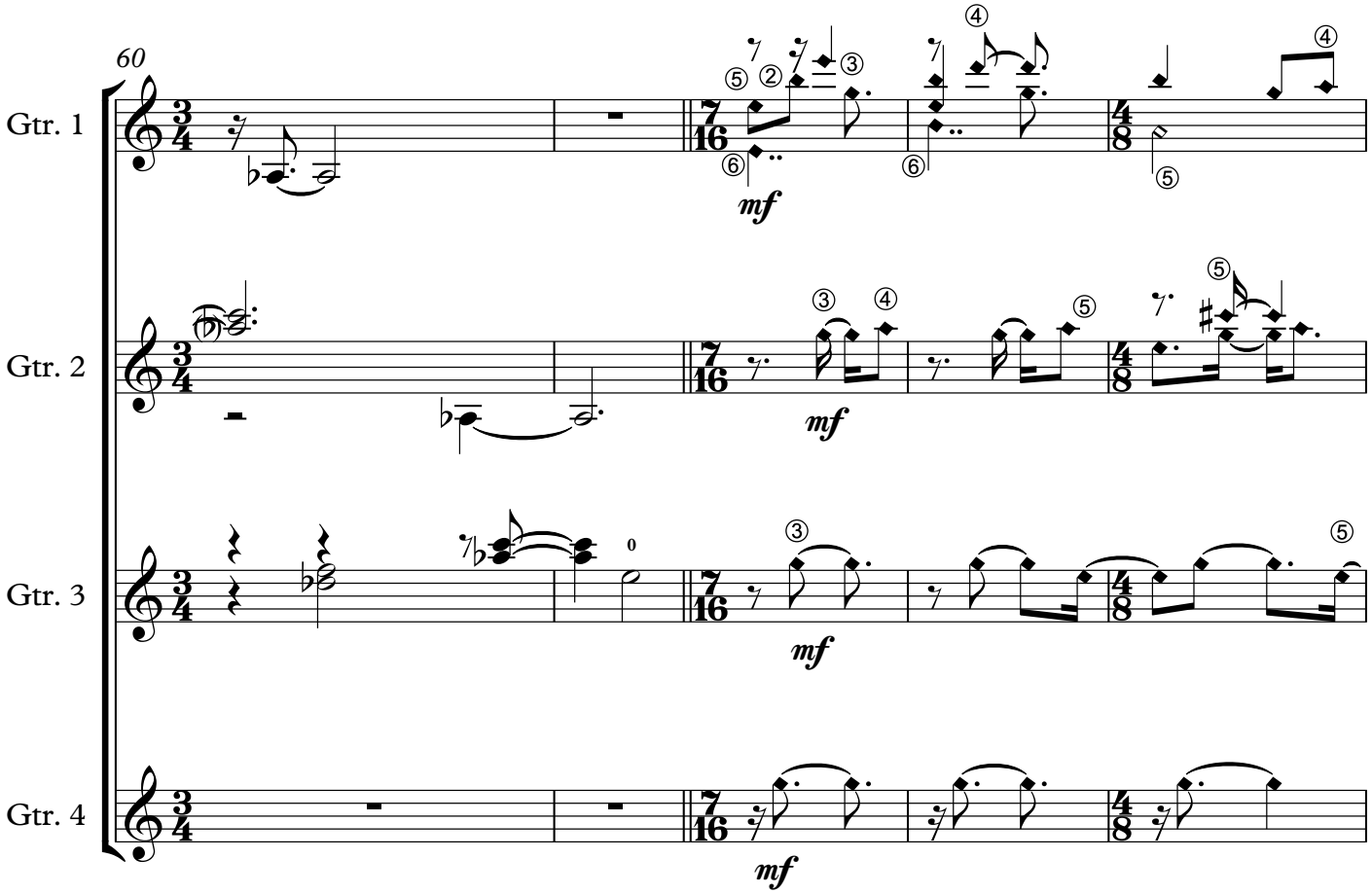


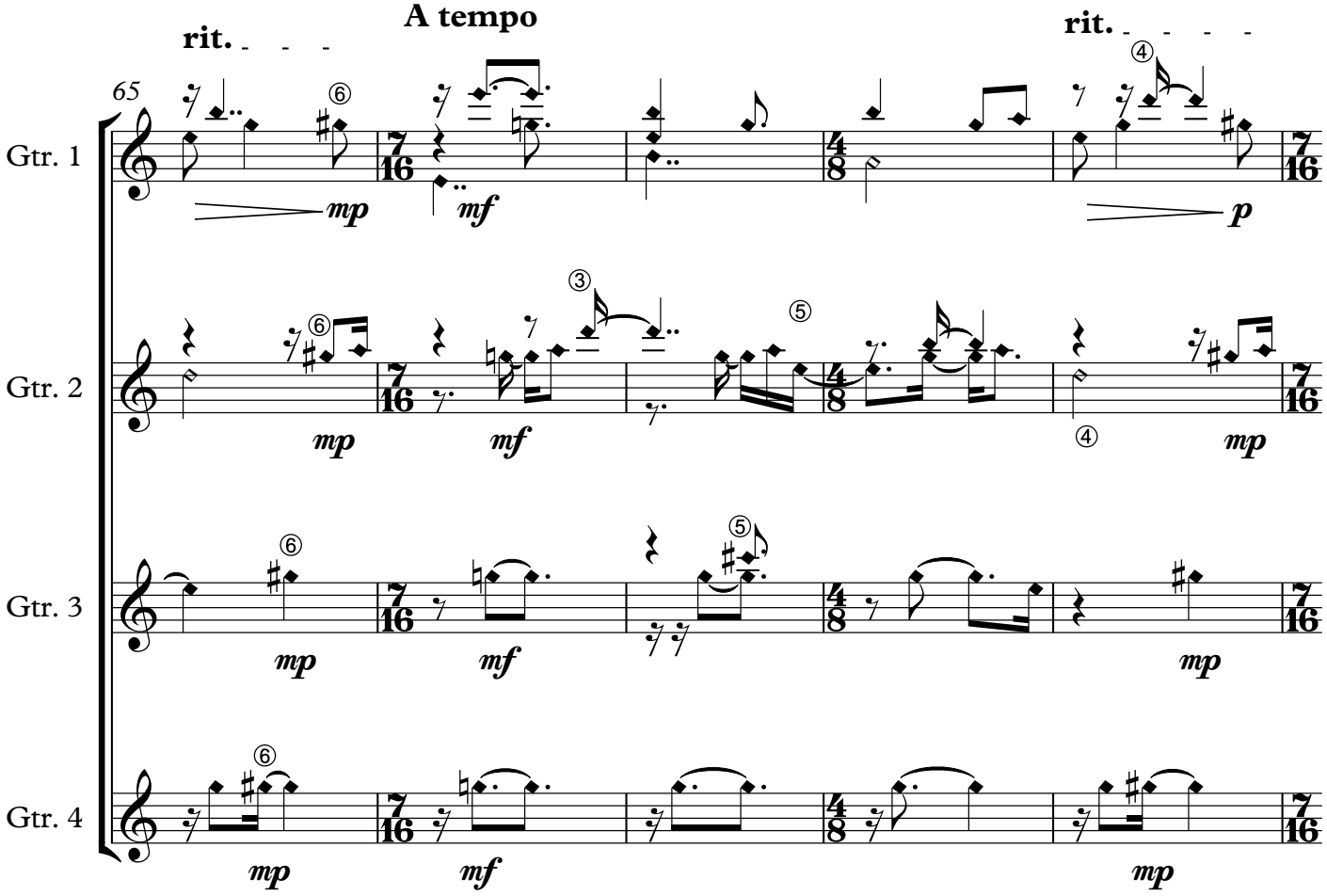
*play with artificial harmonic technique

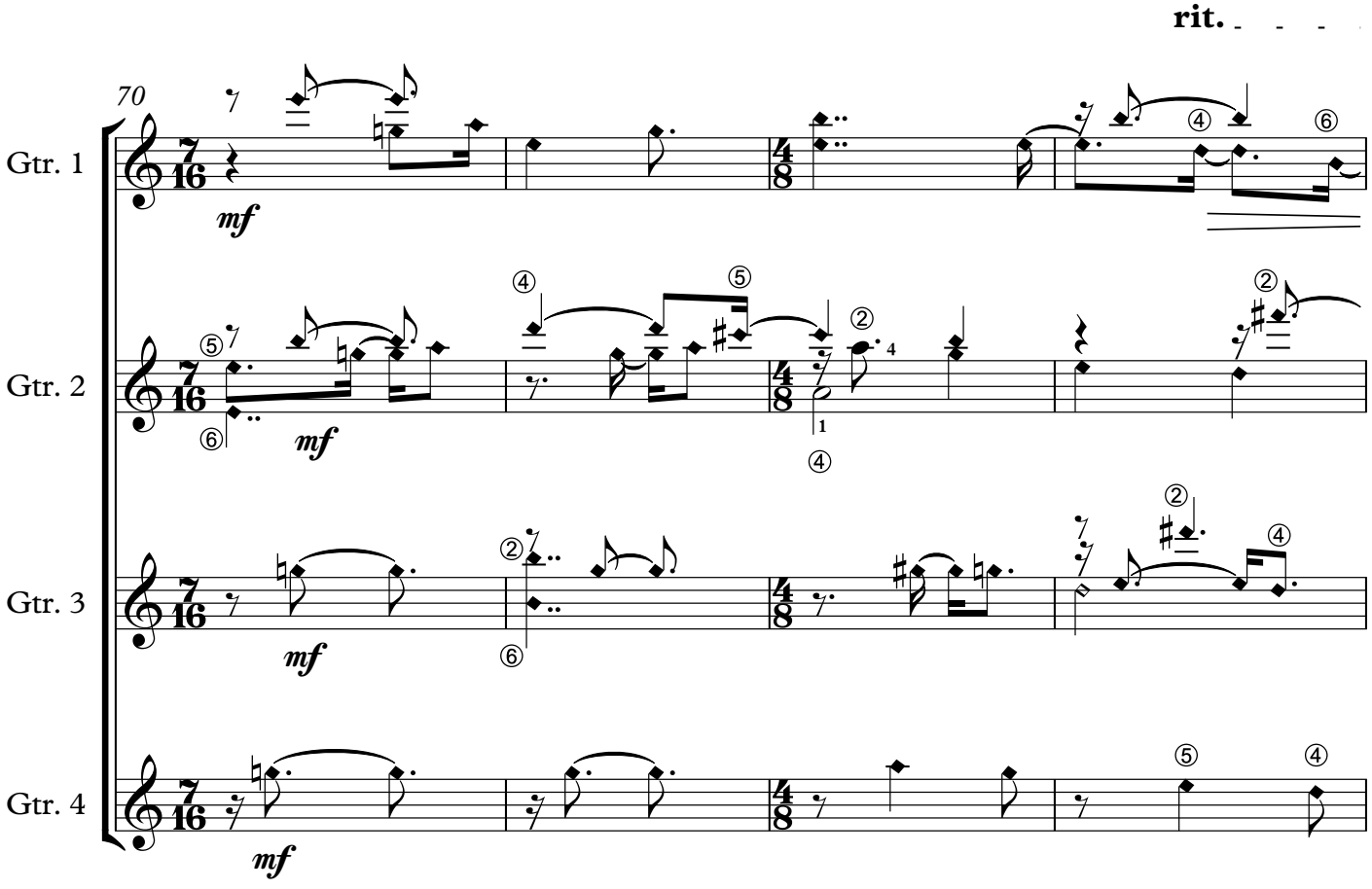

50
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
3
p
mf
f

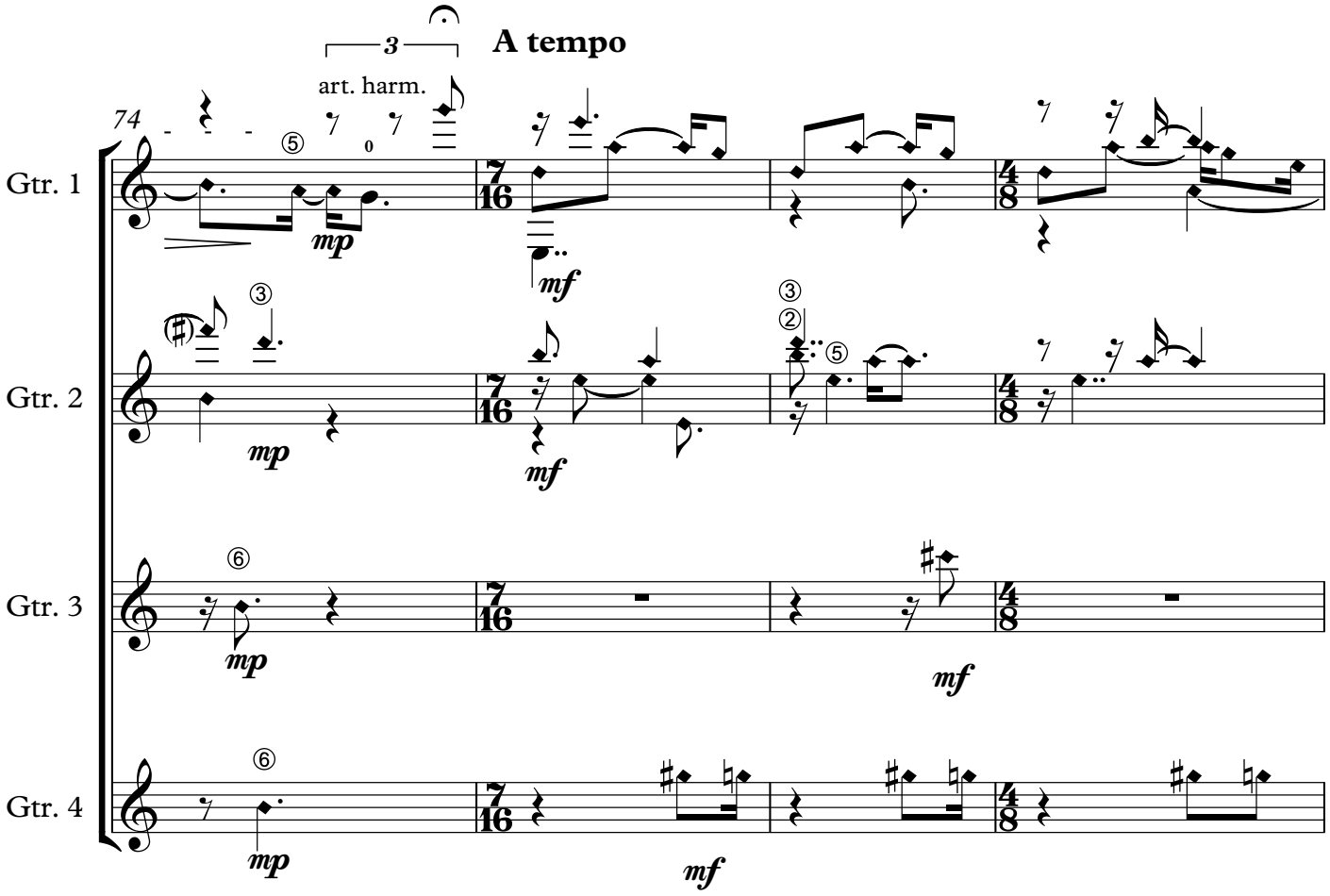

54
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
f

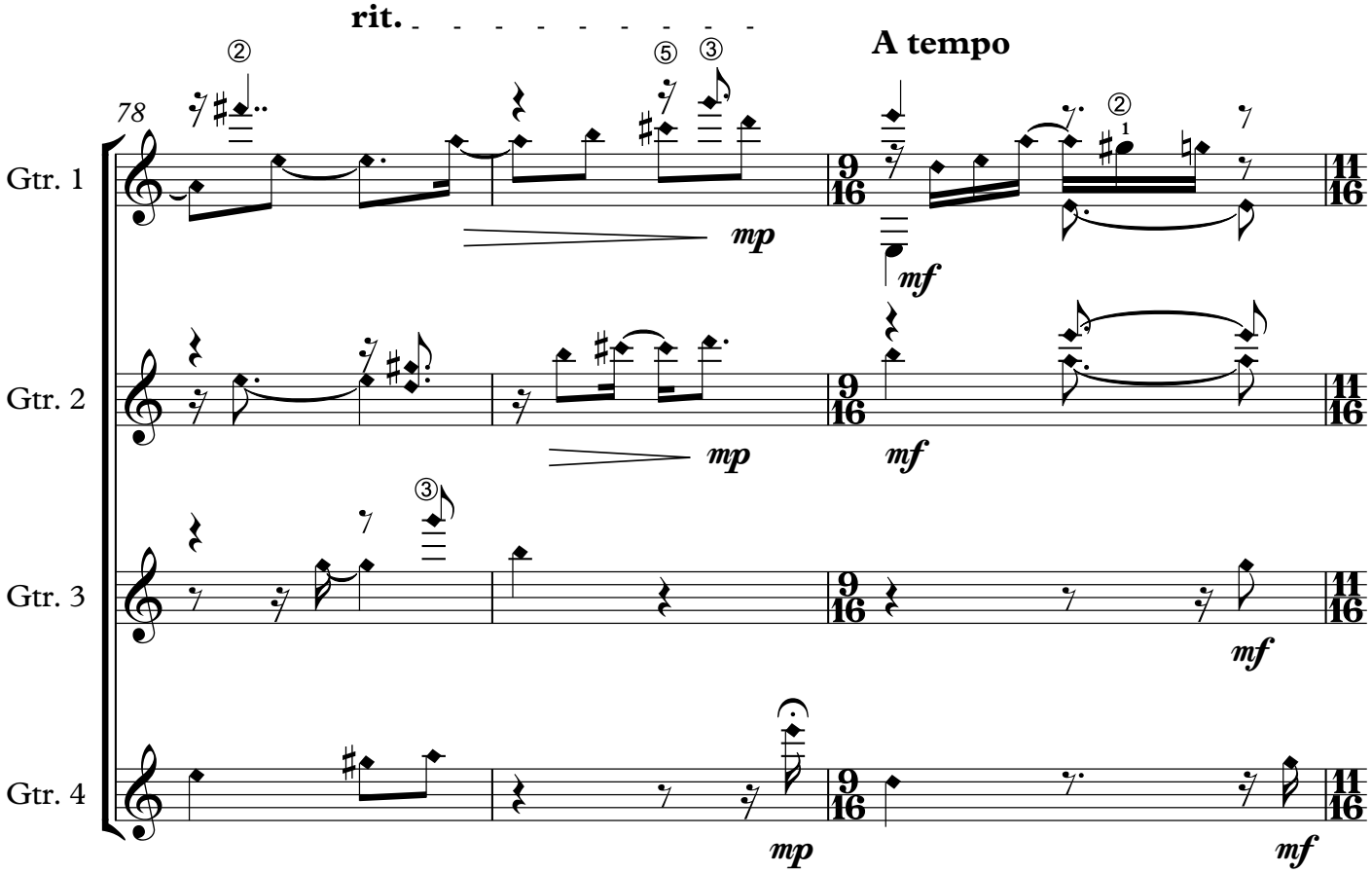

58
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
n.h

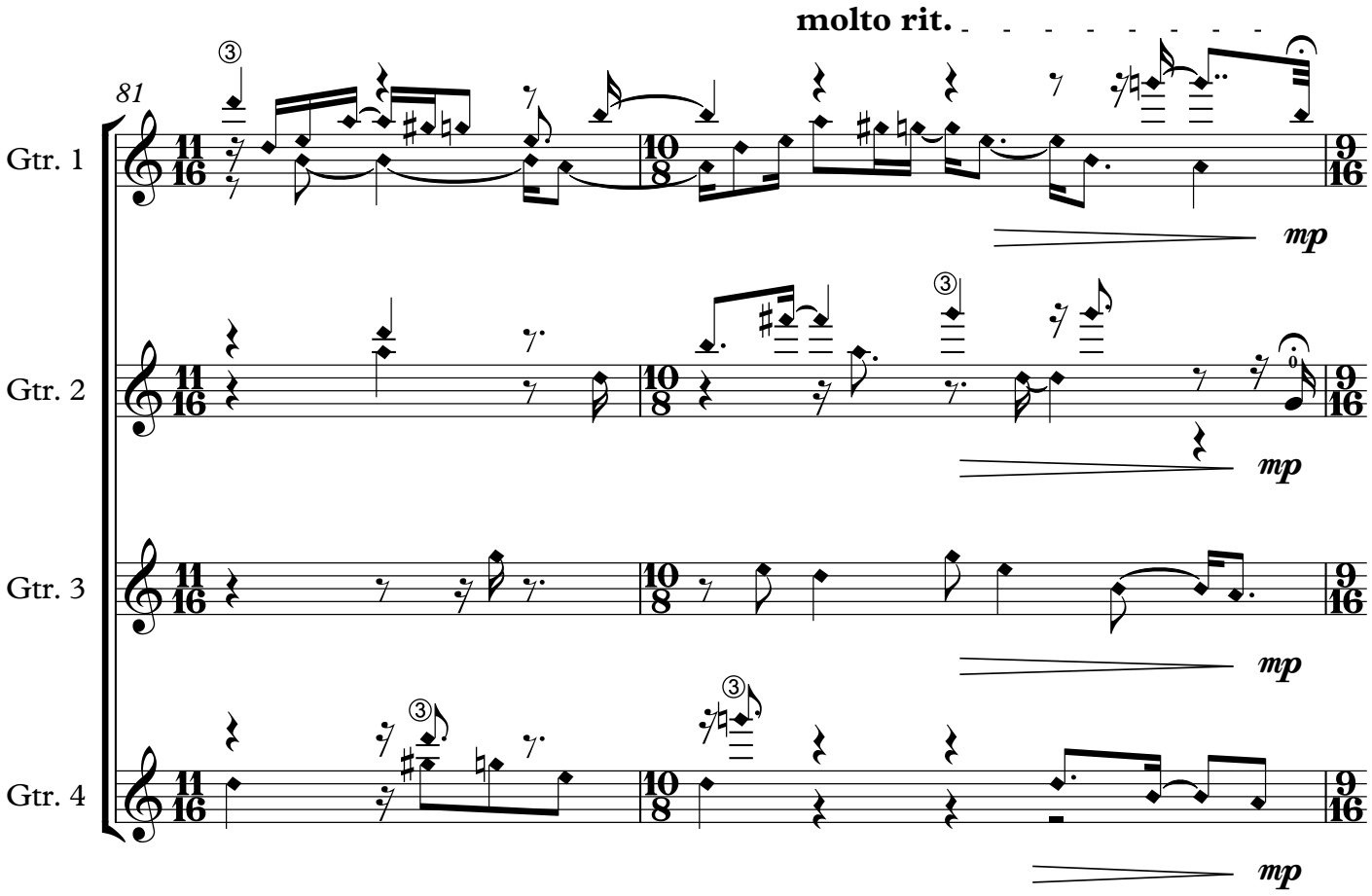

60
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf

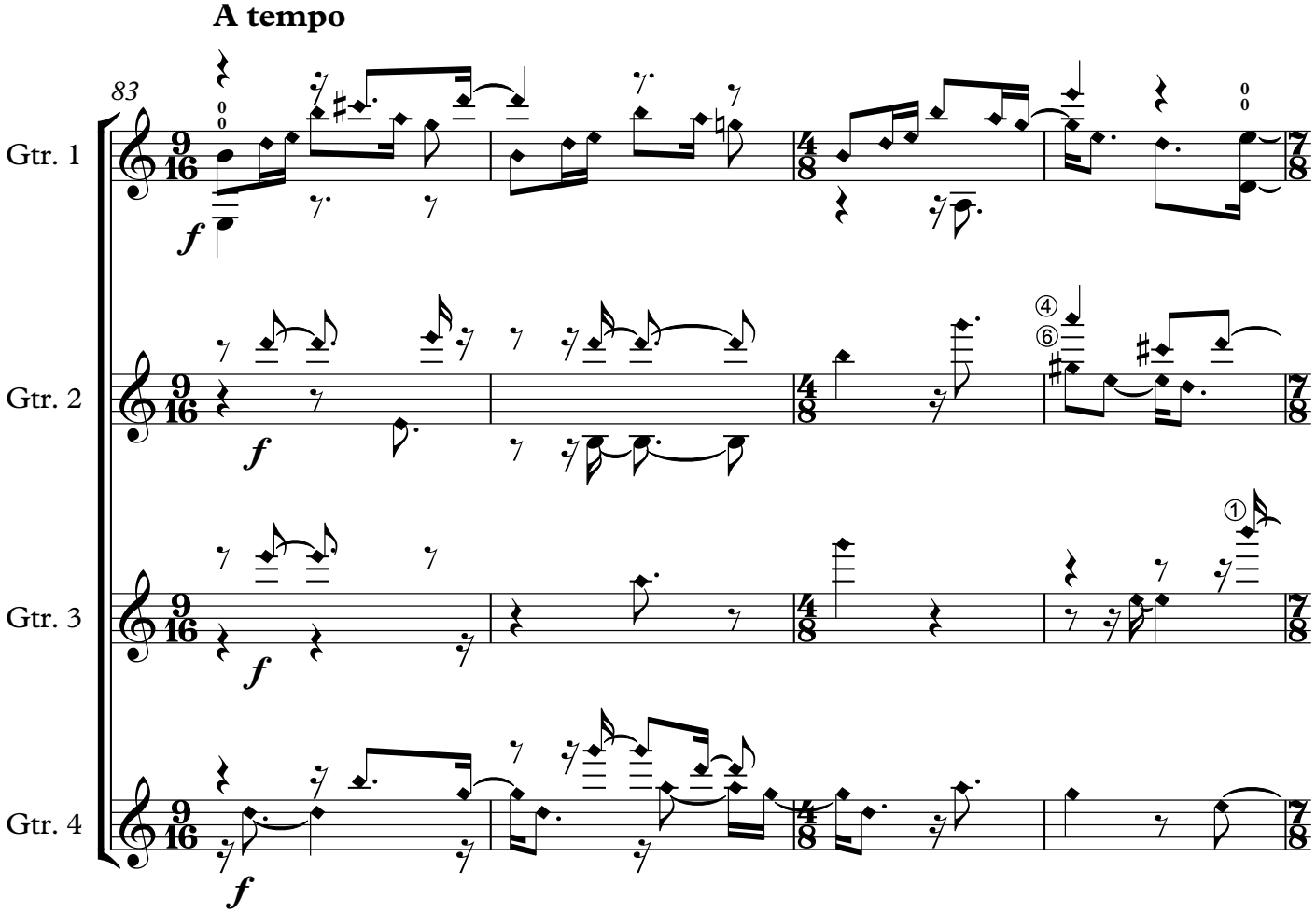

A tempo
rit.
rit.
65
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
mf
p

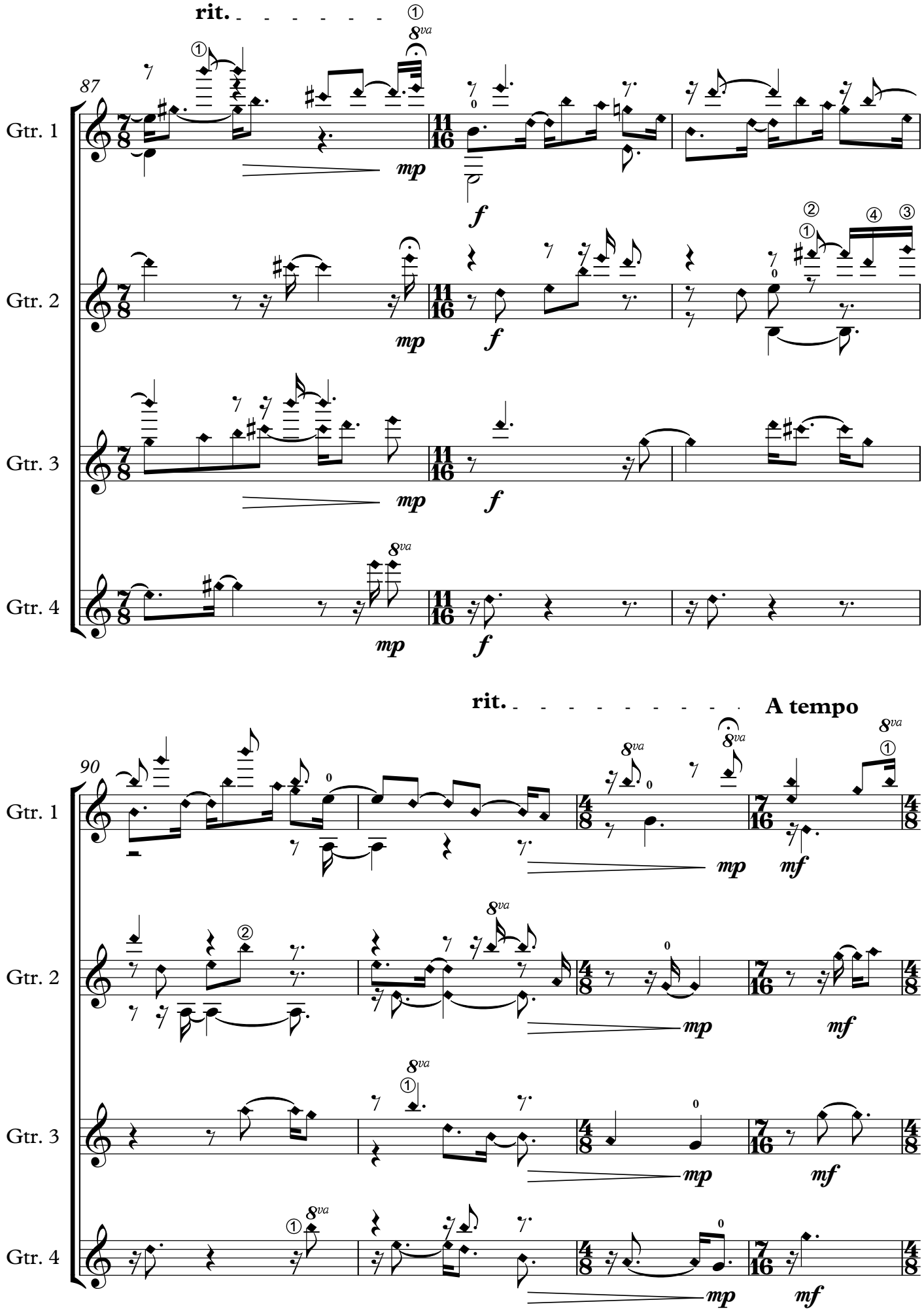

rit.
70
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf


3
art. harm.
A tempo
74
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
mf

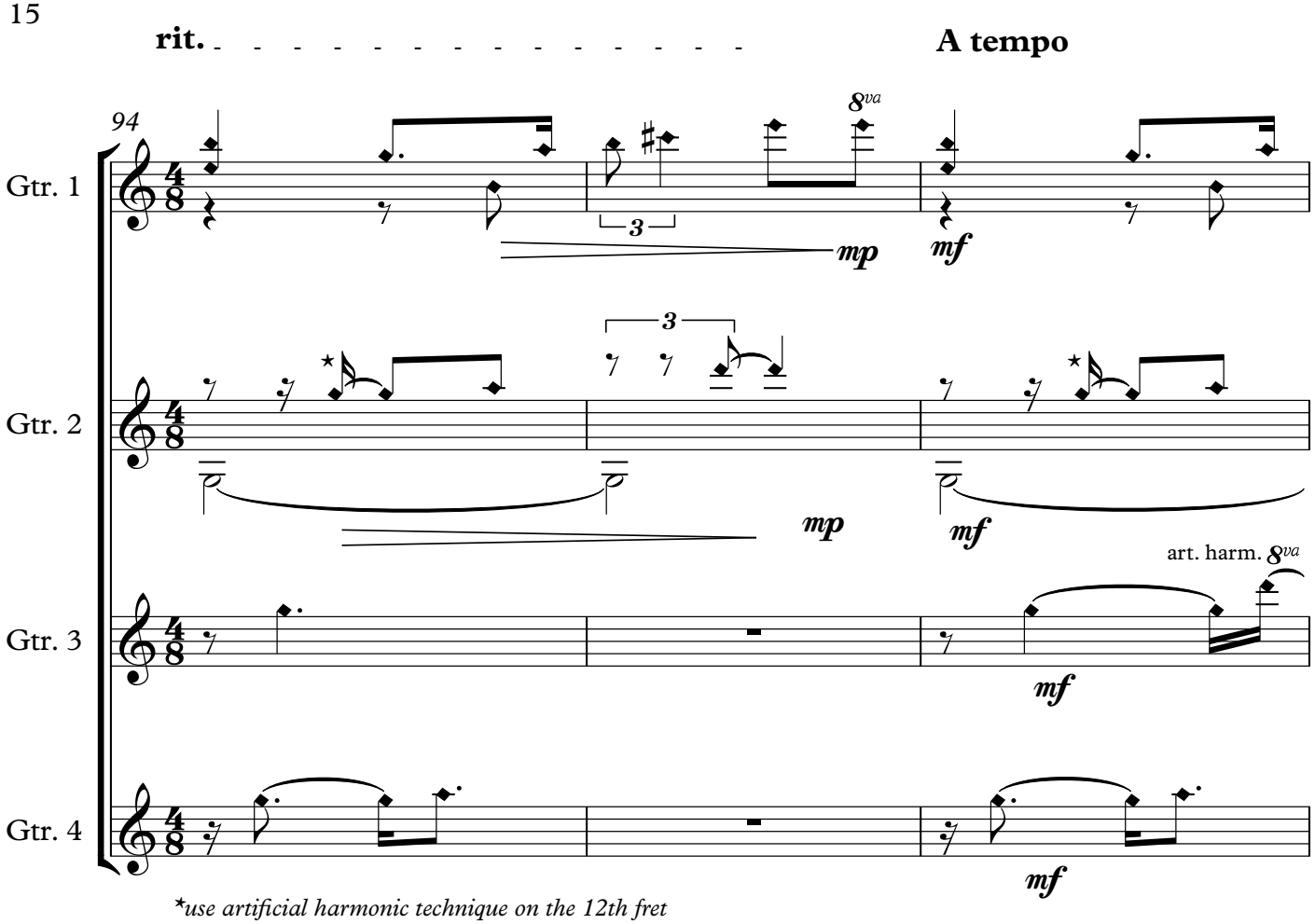

rit.
A tempo
78
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
mf

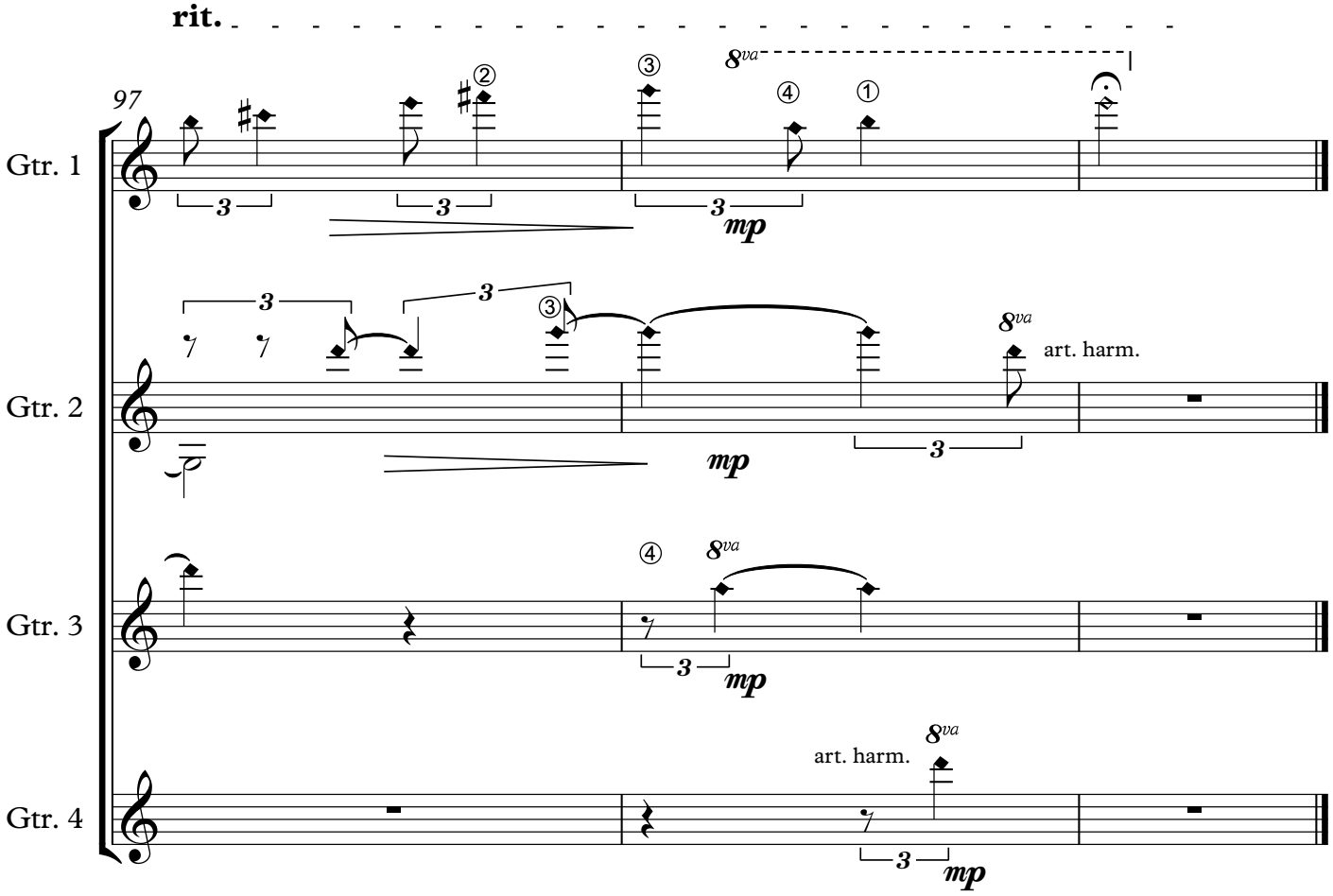

molto rit.
81
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp


A tempo
83
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
f

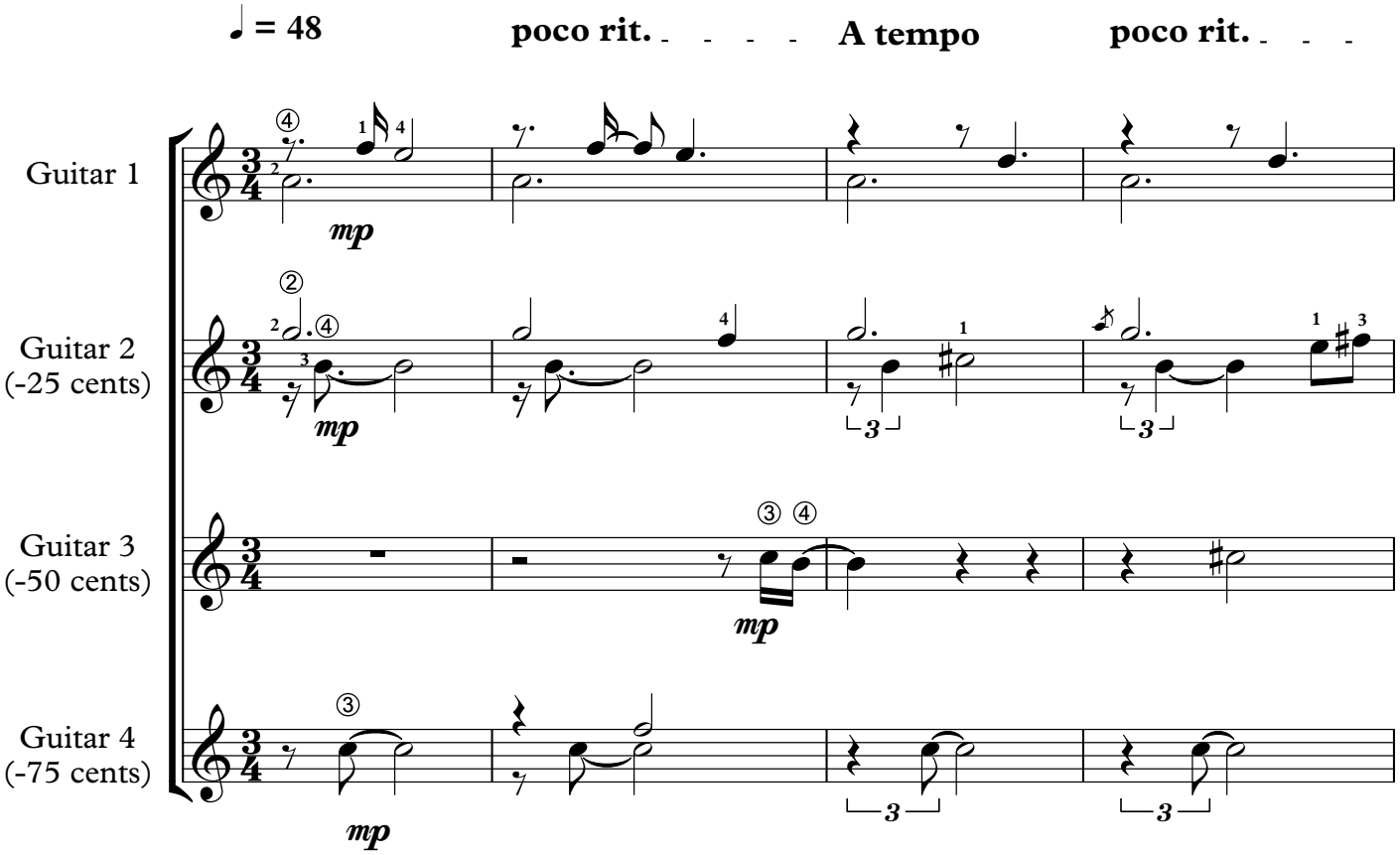

rit.
87
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
f
8va
rit.
A tempo
90
mf

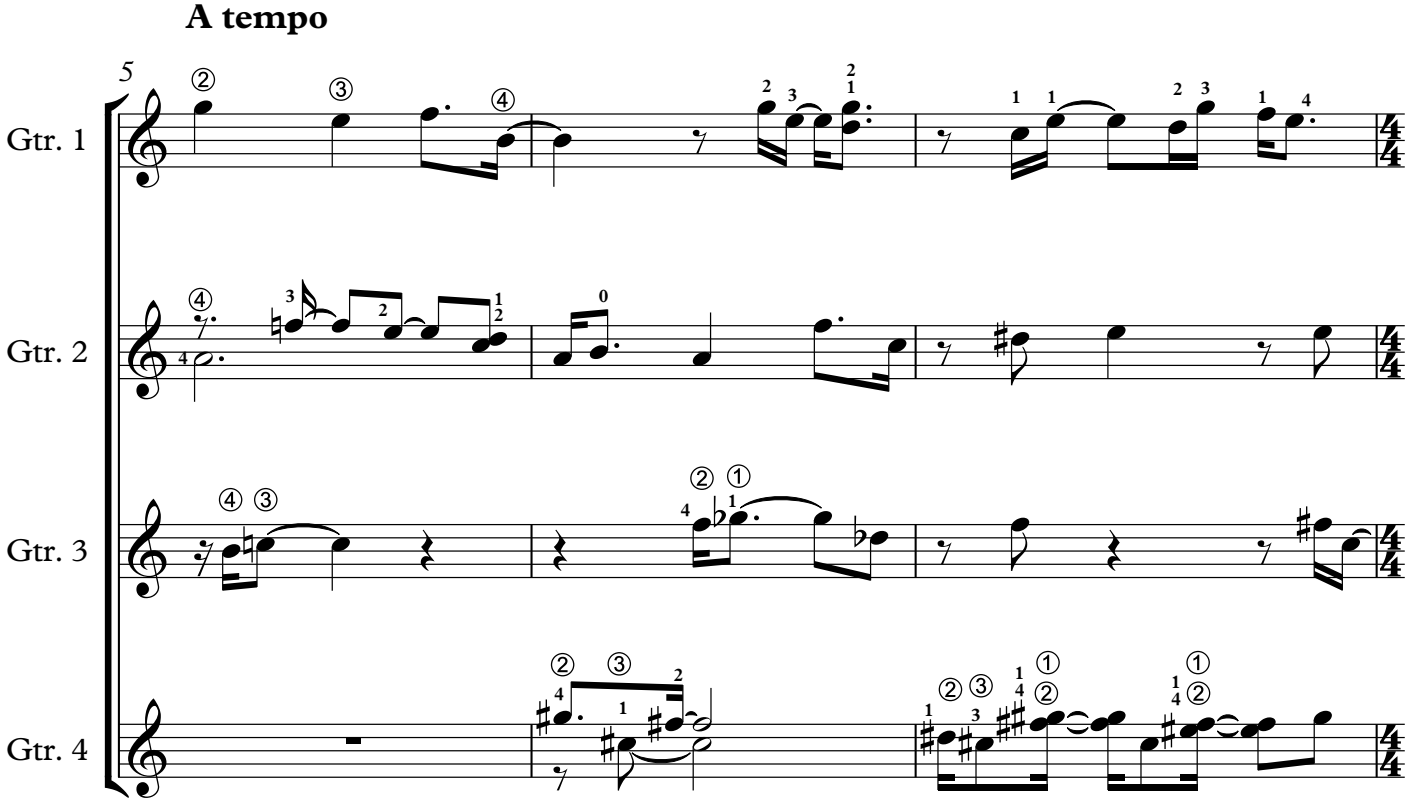
15

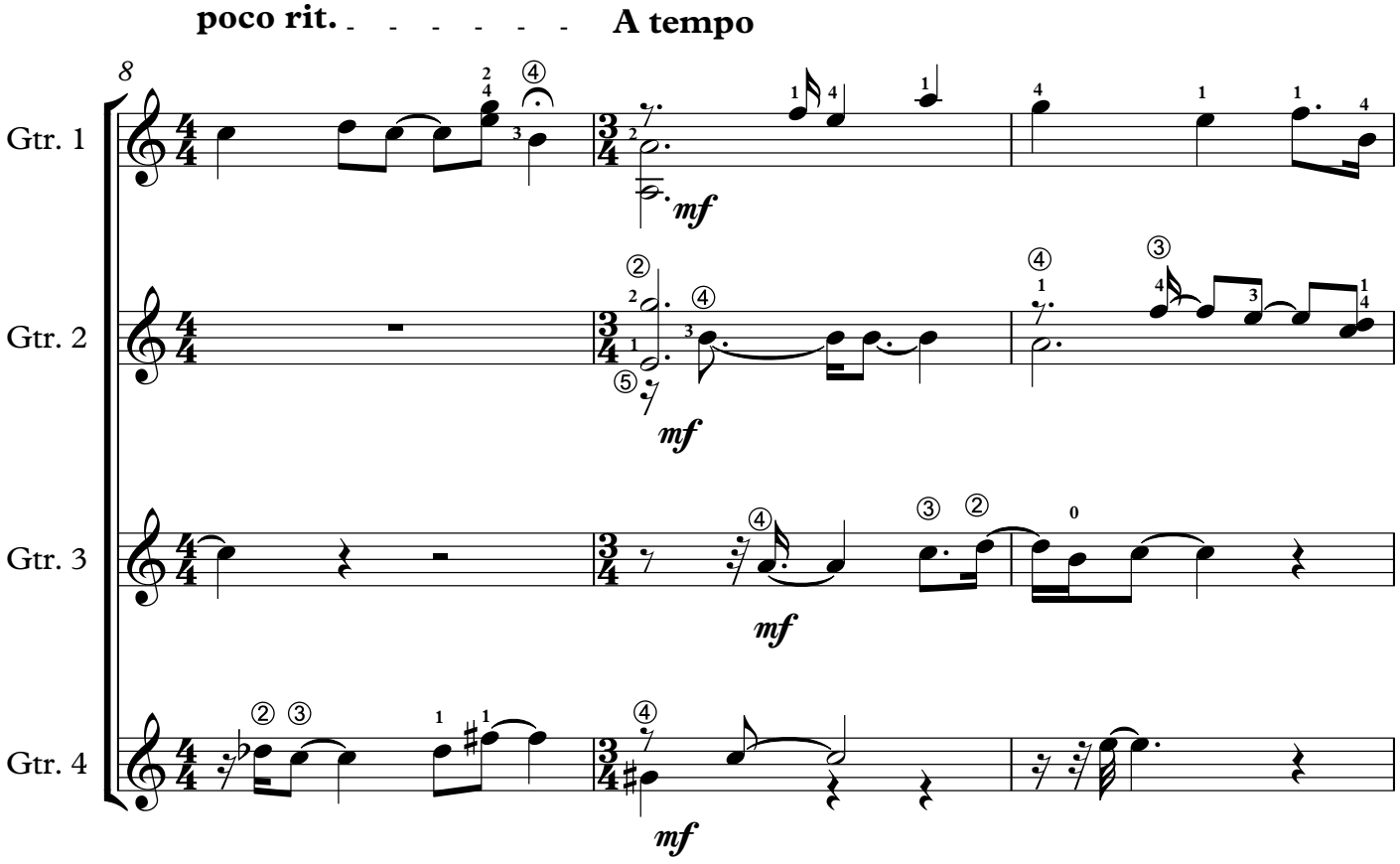

rit.
A tempo
94
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
8va
mp
mf
art. harm.
*use artificial harmonic technique on the 12th fret

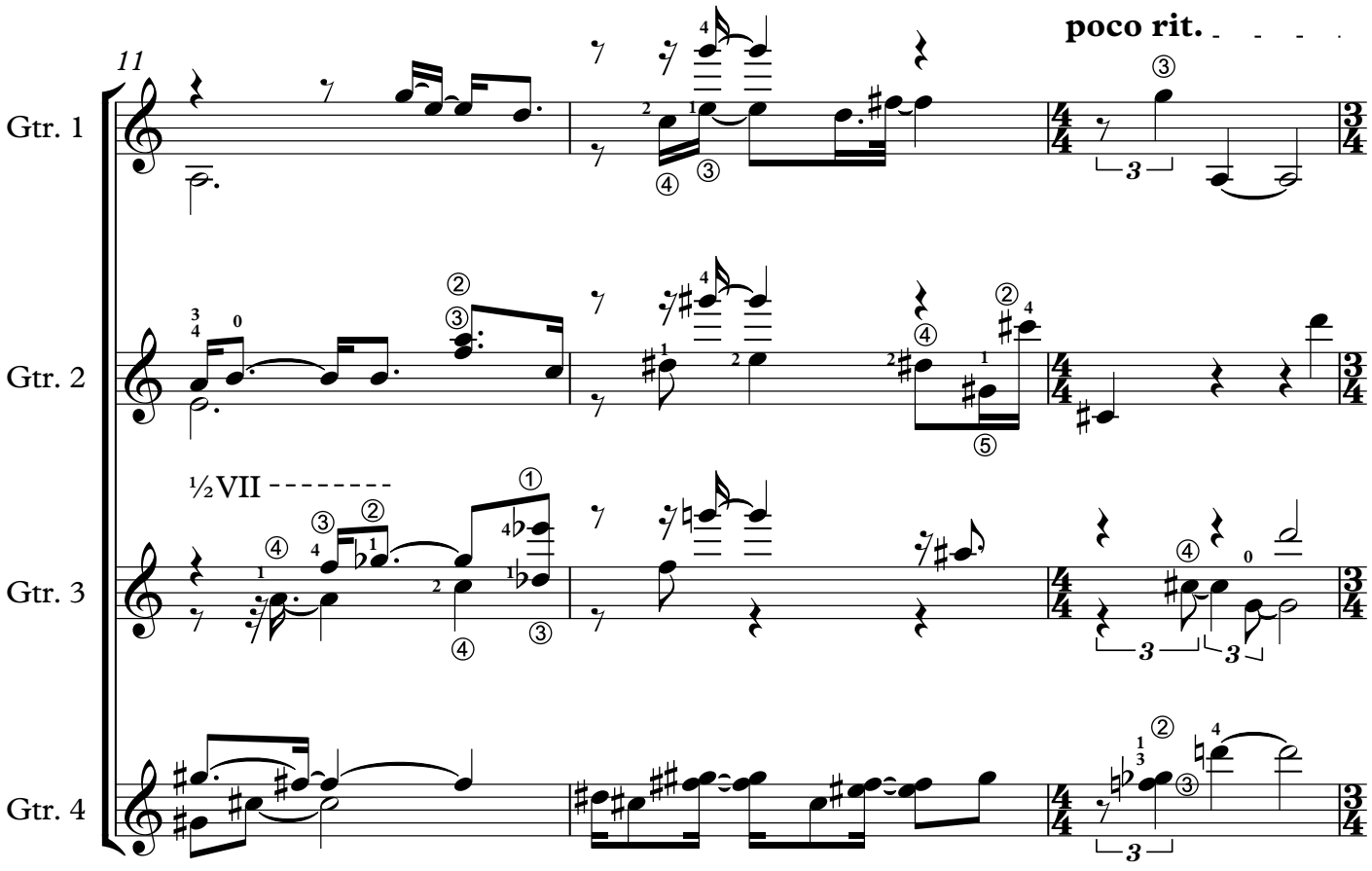

rit.
97
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
8va
mp
art. harm.

II. In Shade

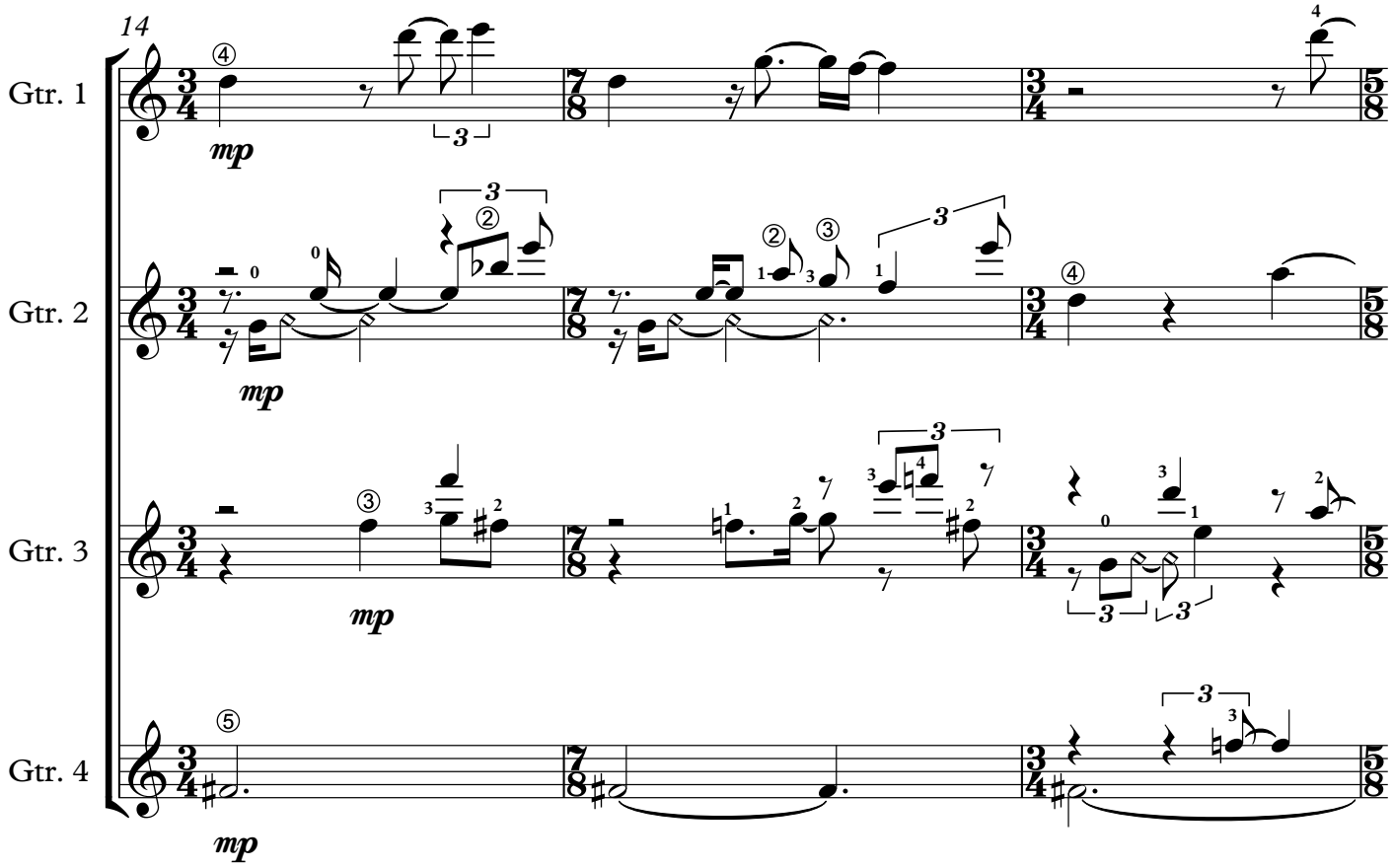

♩ = 48
poco rit.
A tempo
poco rit.
Guitar 1
Guitar 2
(-25 cents)
Guitar 3
(-50 cents)
Guitar 4
(-75 cents)
mp

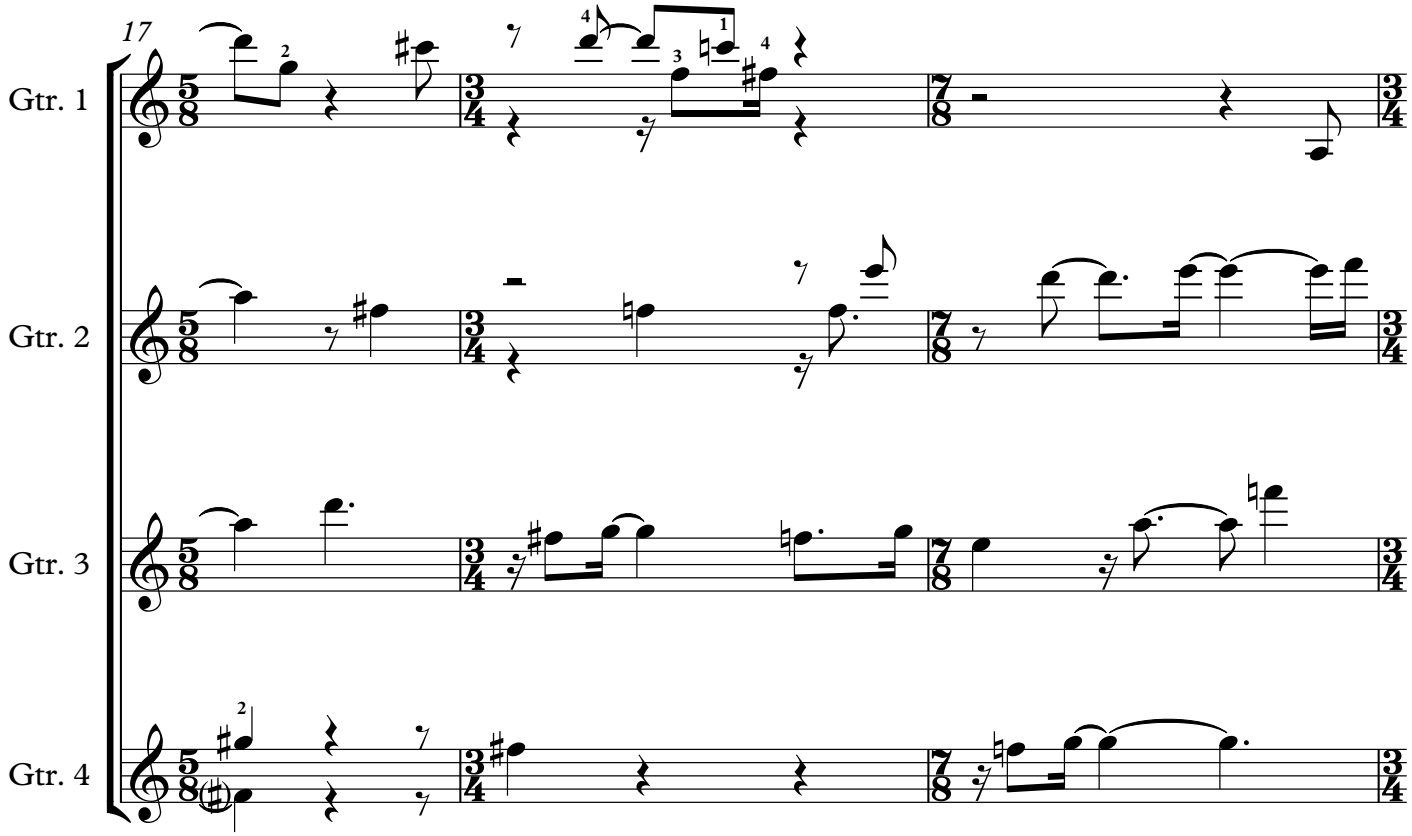

A tempo
5
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

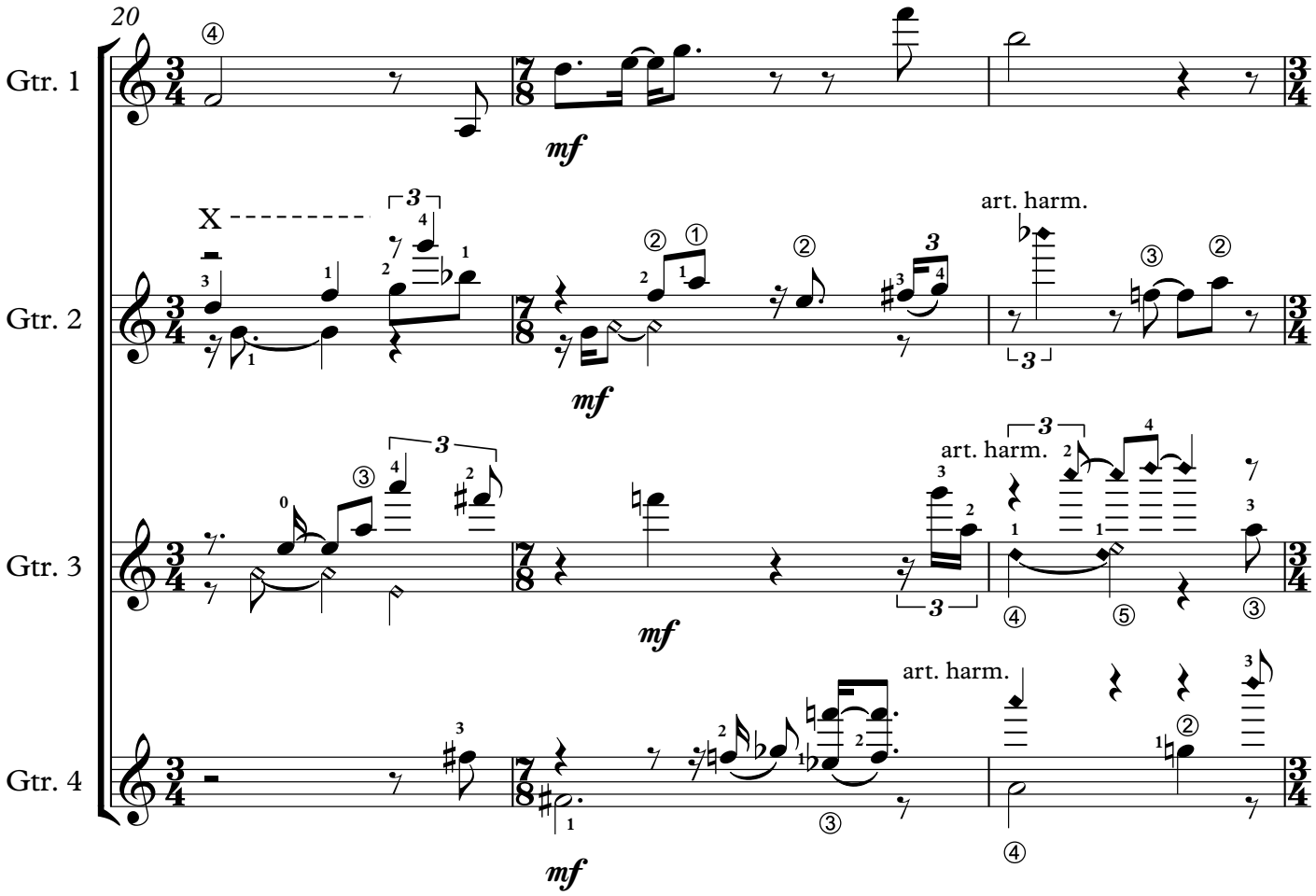

poco rit.
A tempo
8
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf

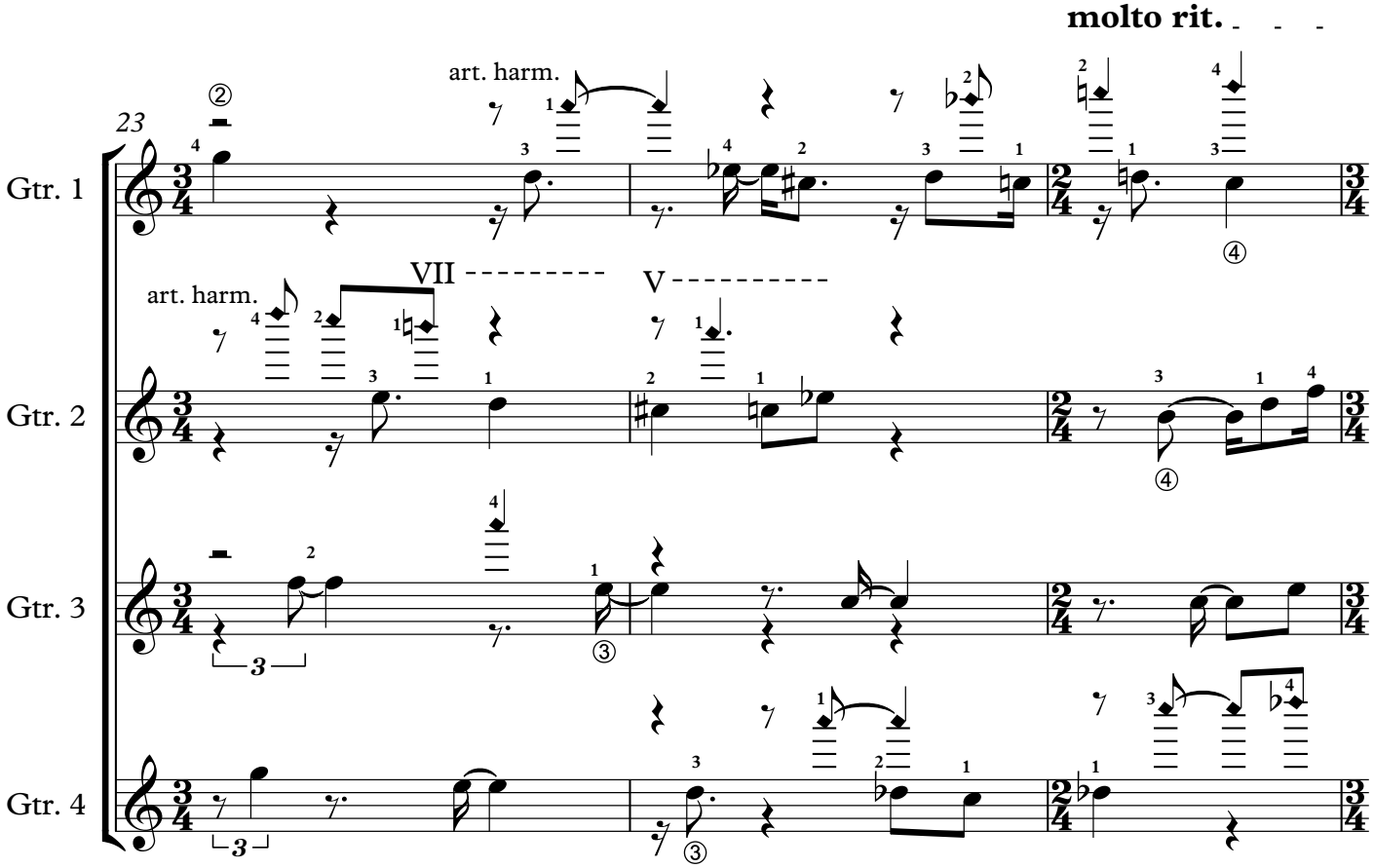

poco rit.
11
Gtr. 1
Gtr. 2
½VII
Gtr. 3
Gtr. 4

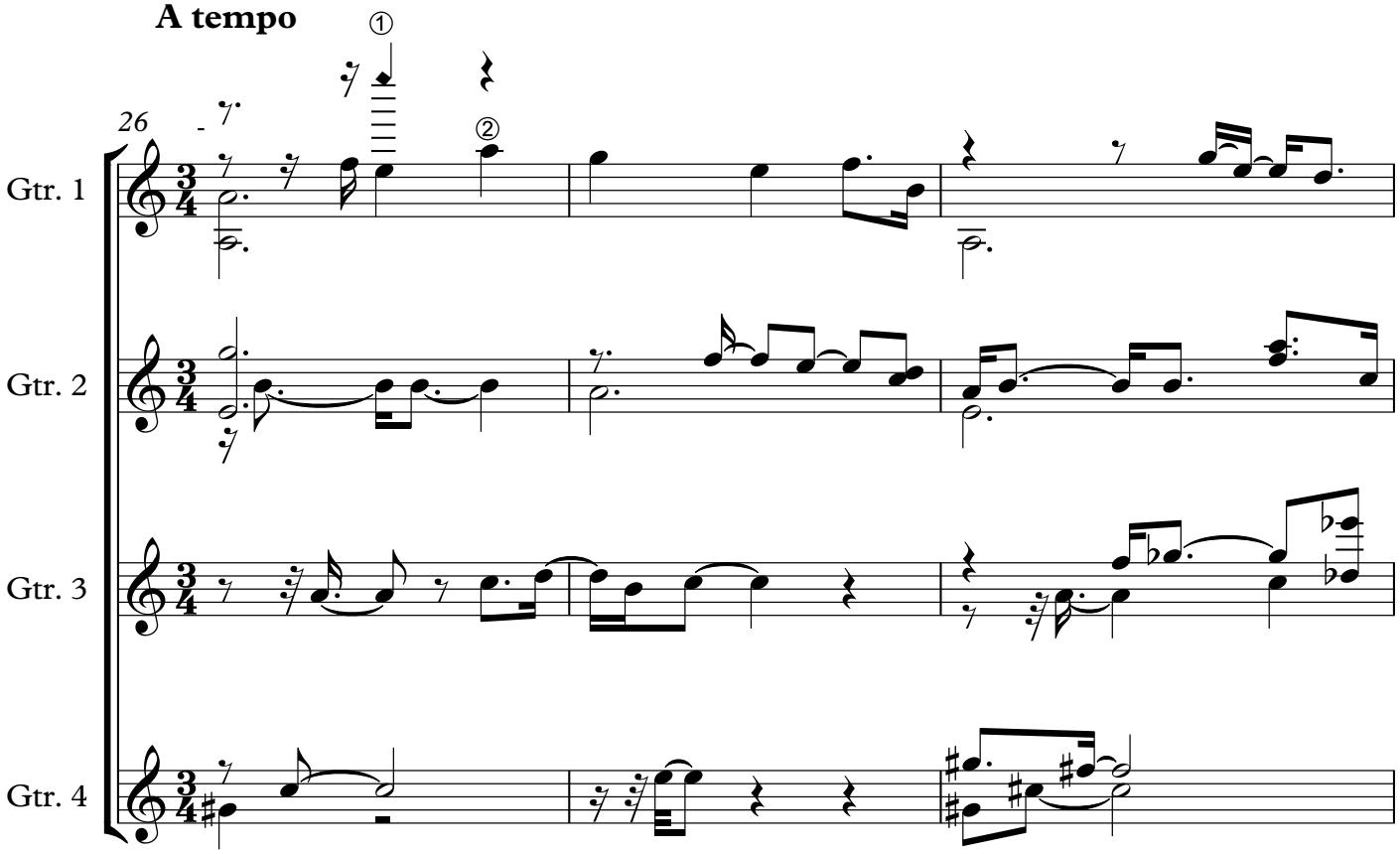
A tempo

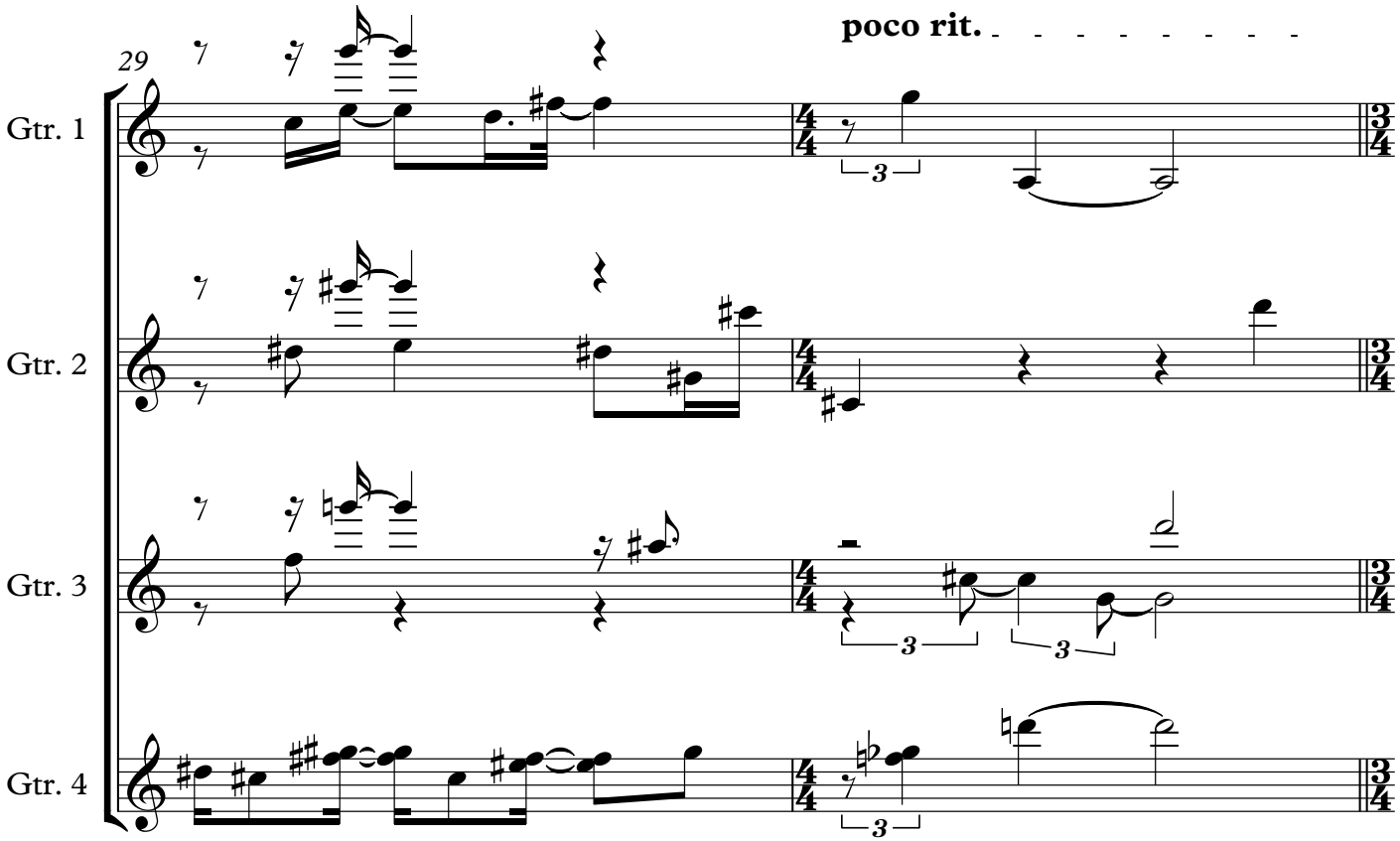




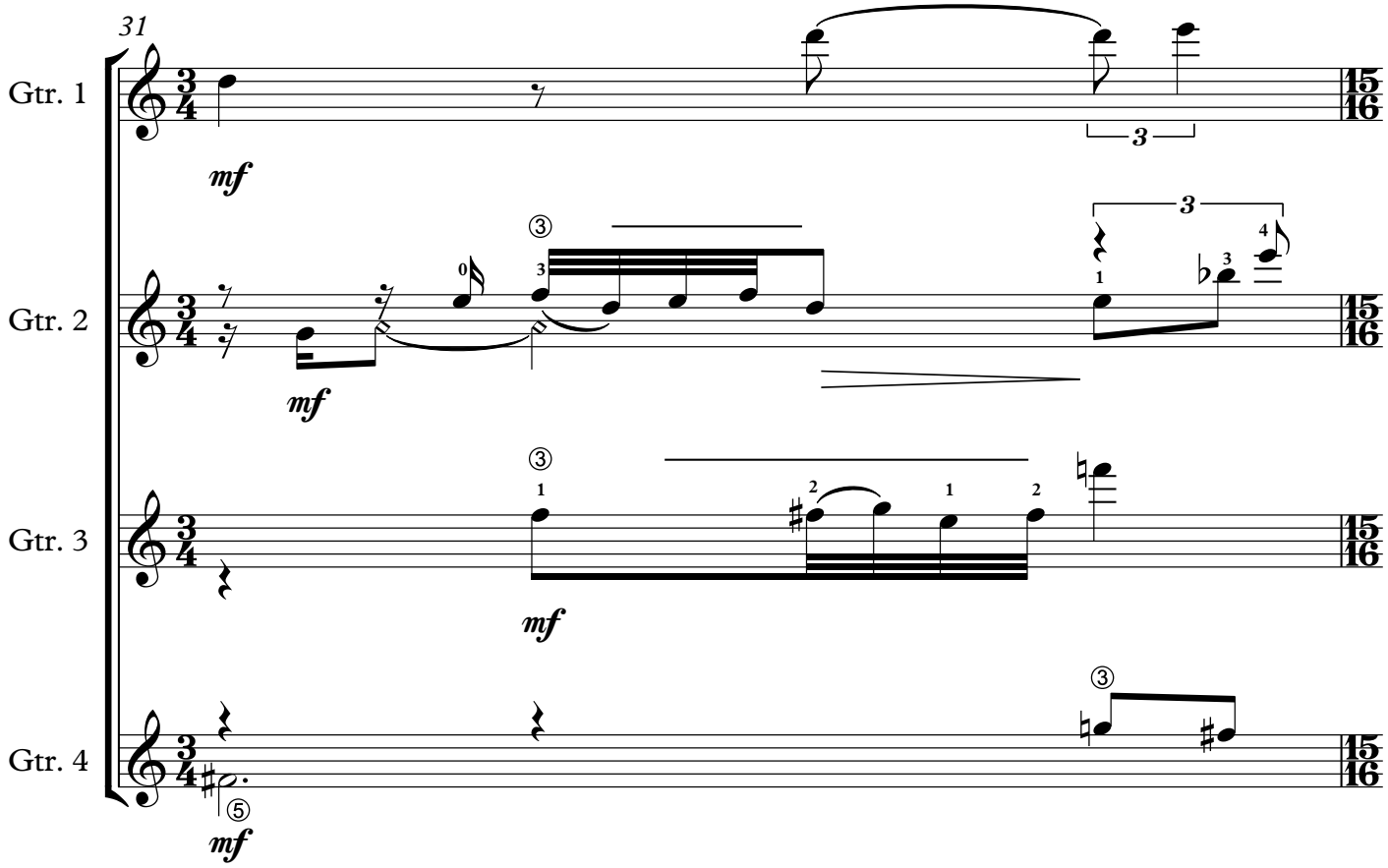

20
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
X
art. harm.
mf

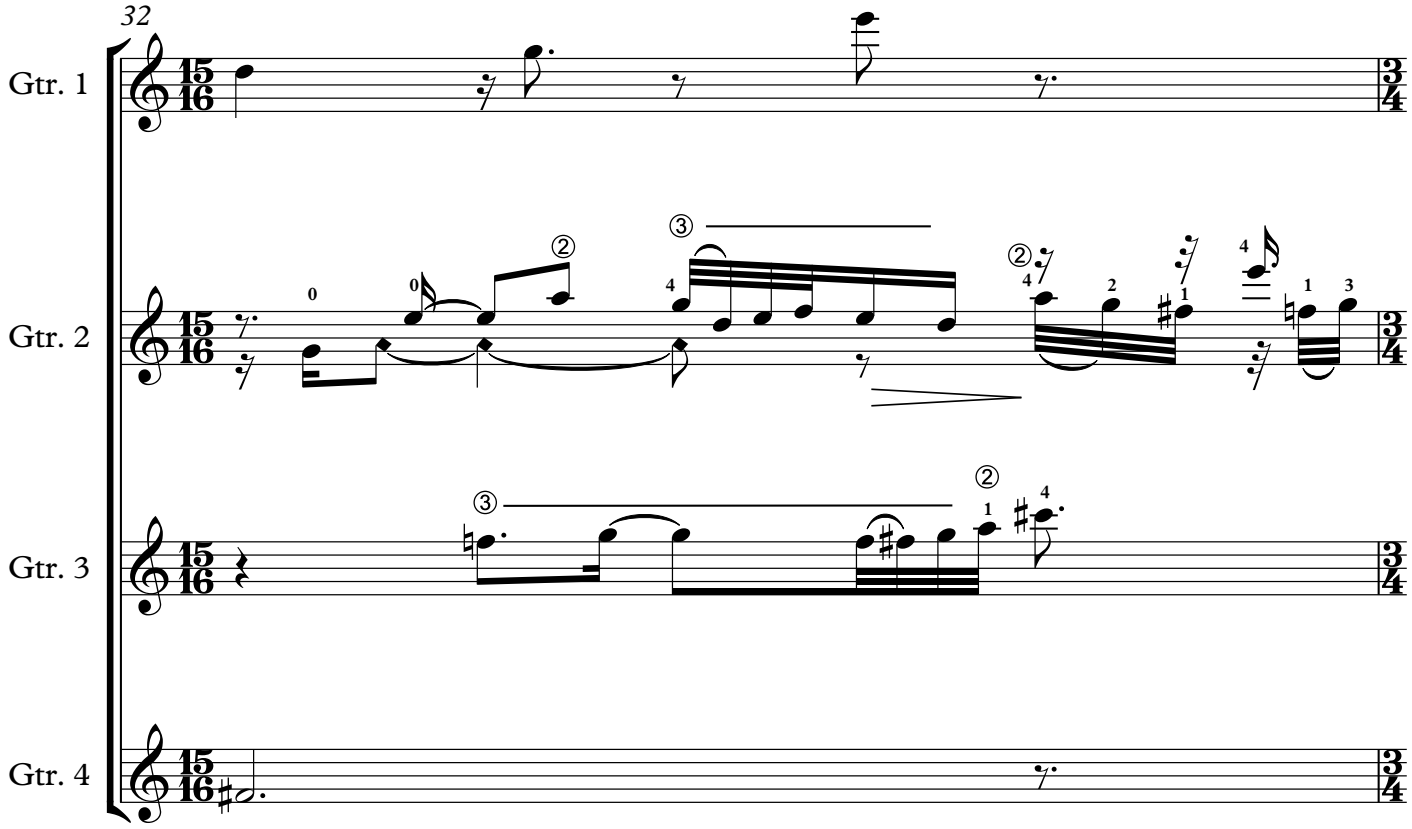

molto rit.
23
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
art. harm.
VII
V

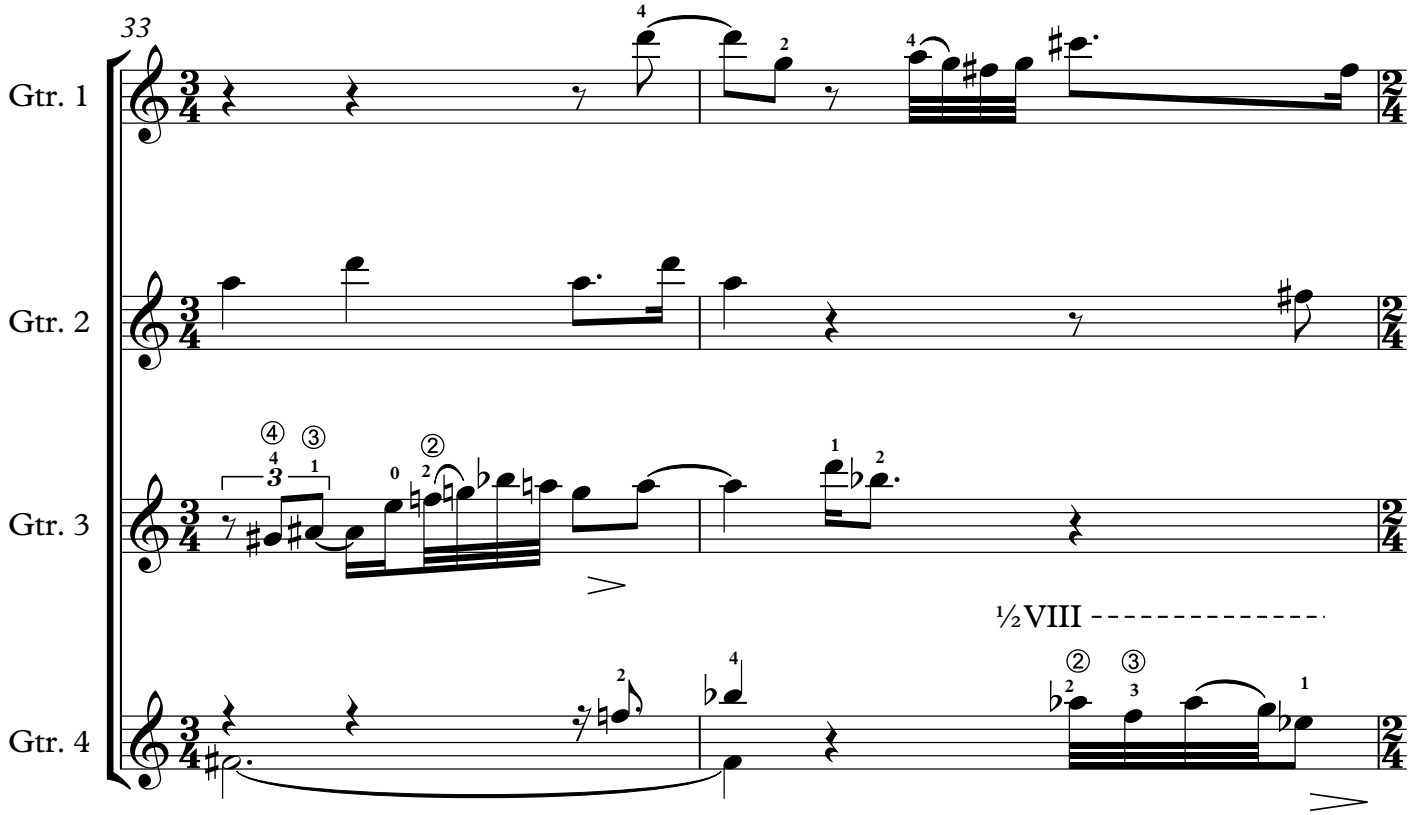

A tempo
①
②
26
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

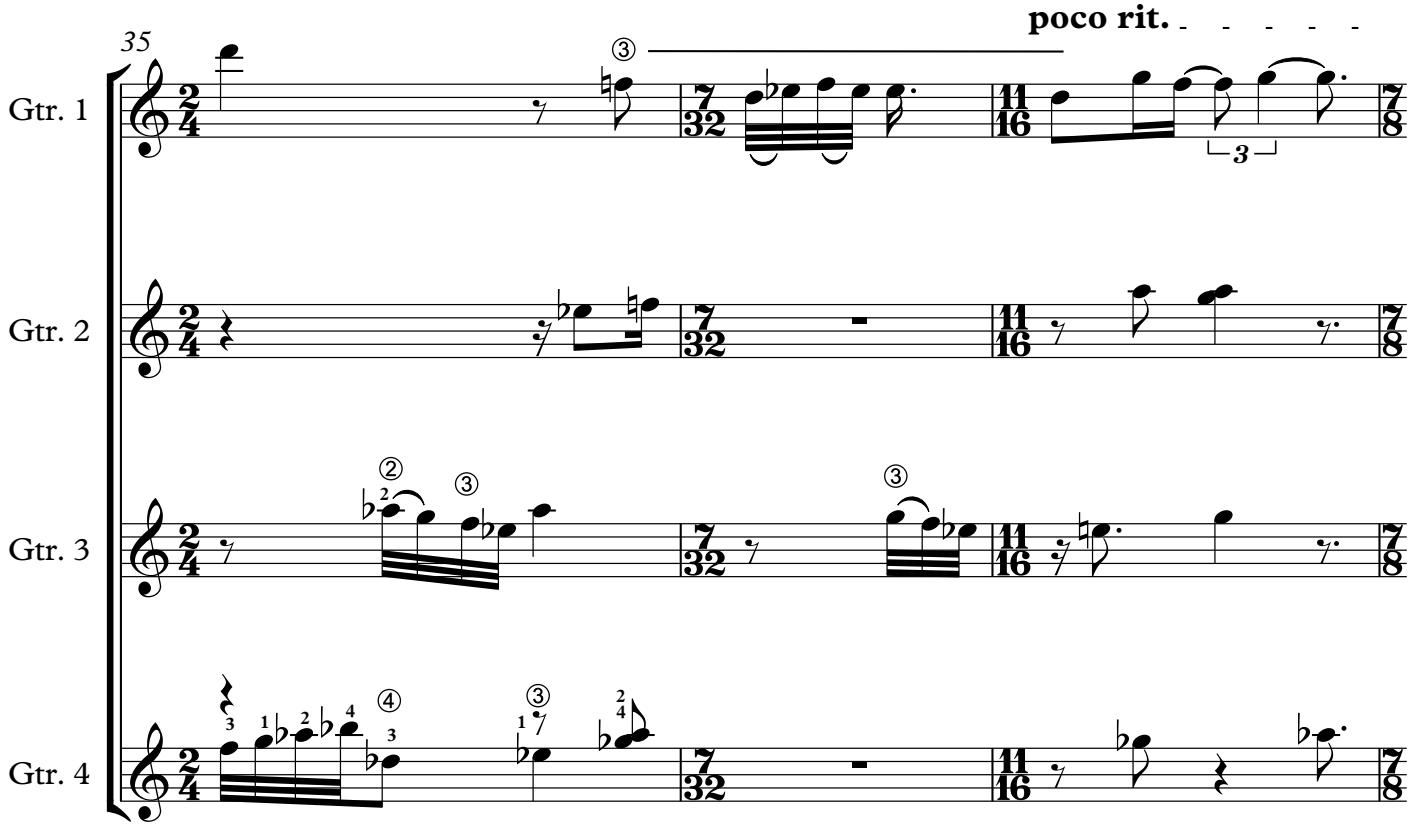

poco rit.
29
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

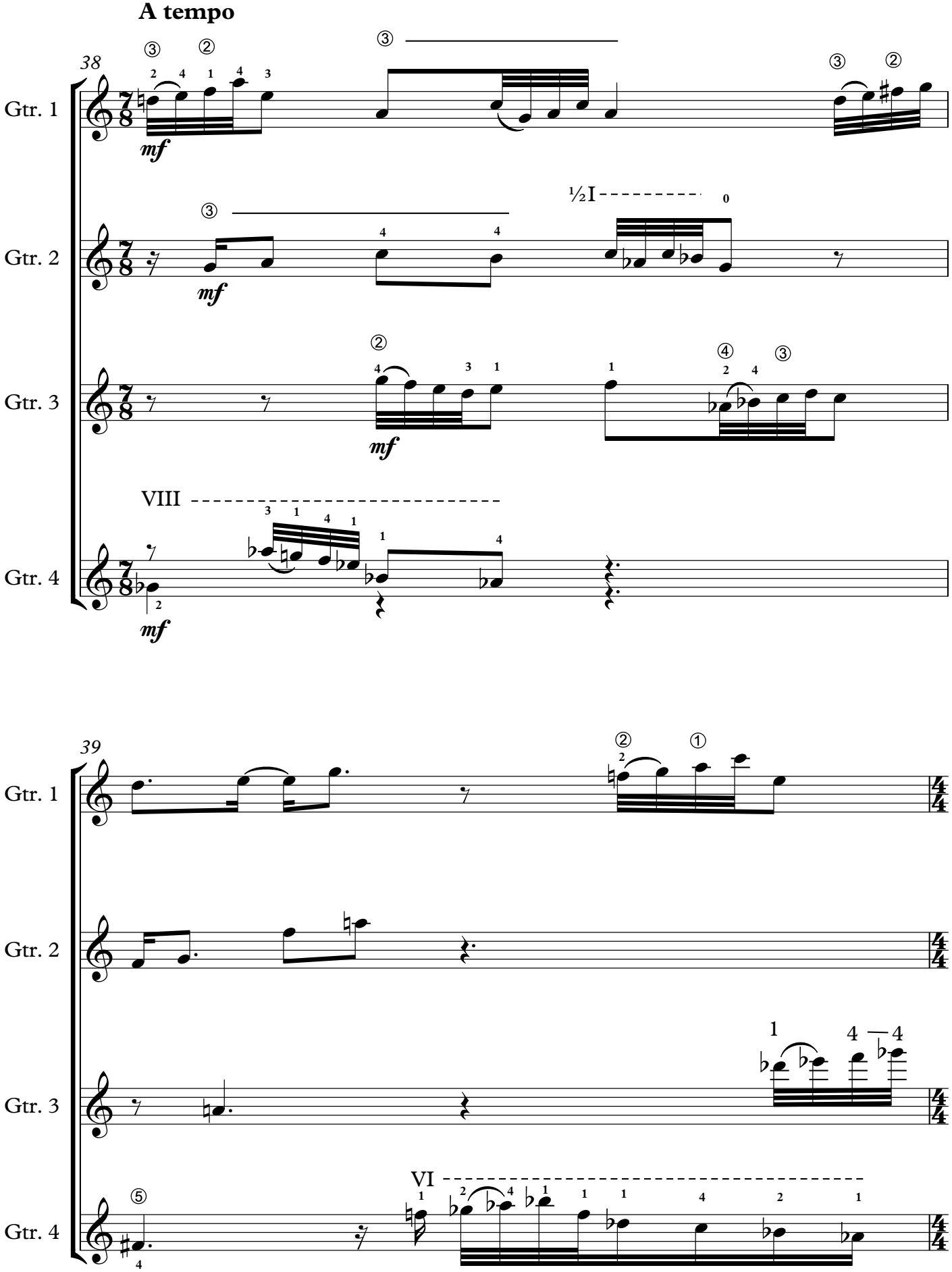
A tempo

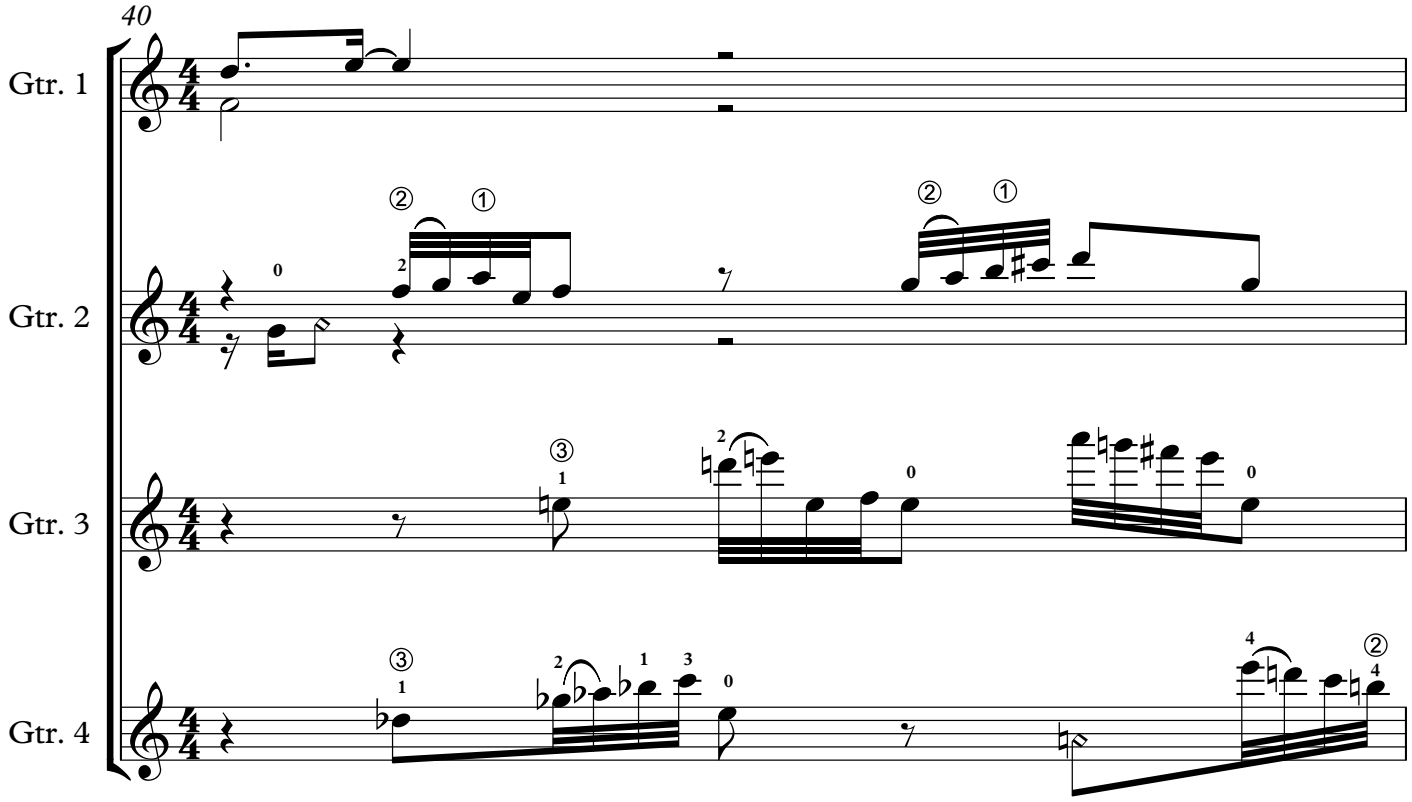


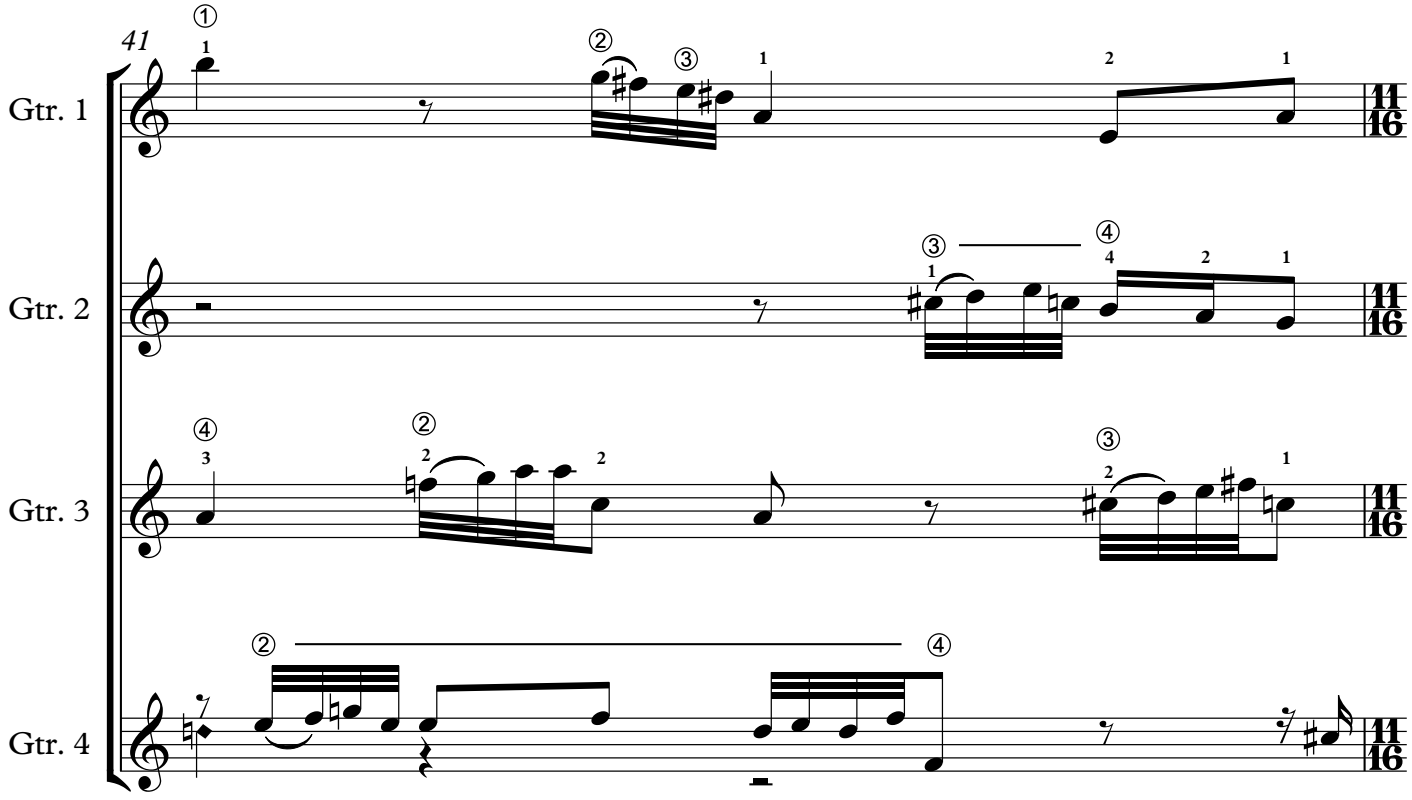


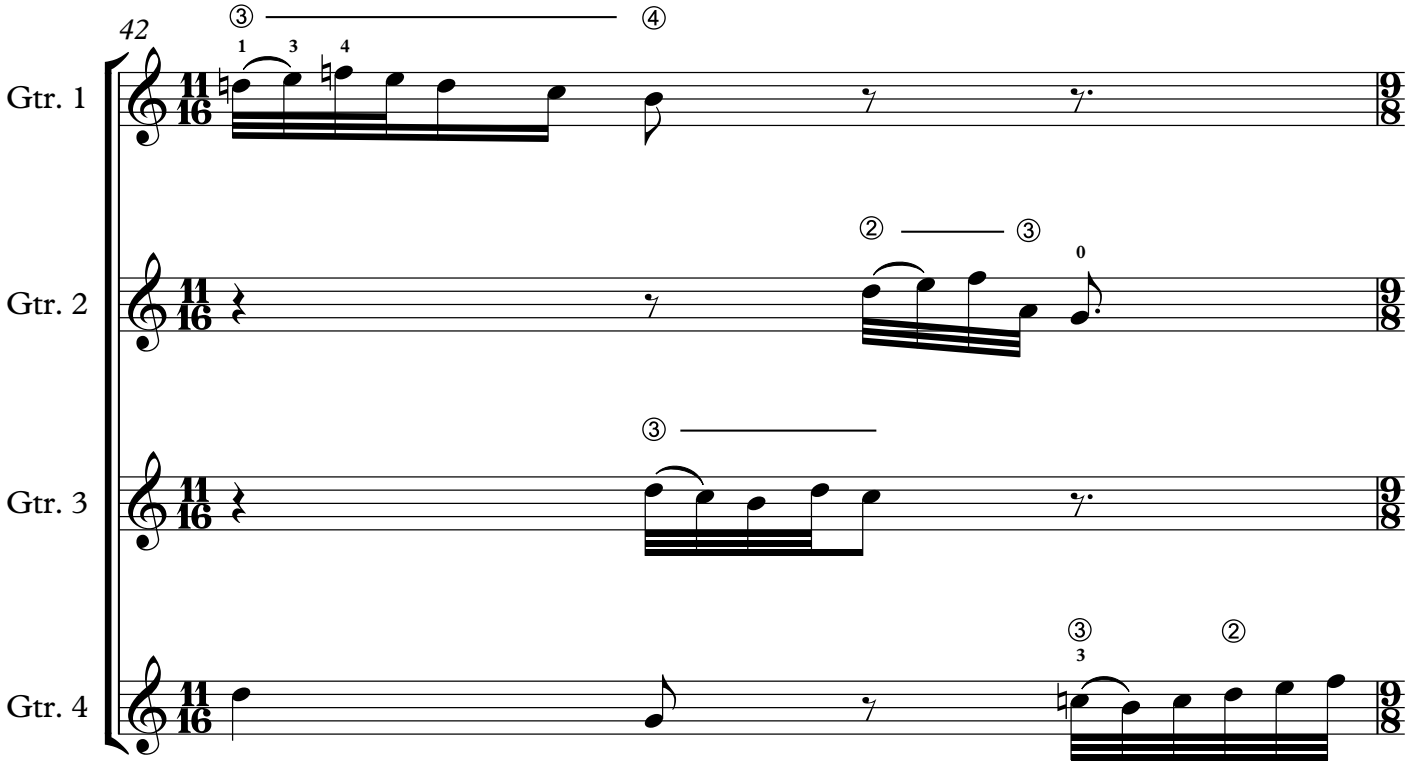

33
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
½VIII

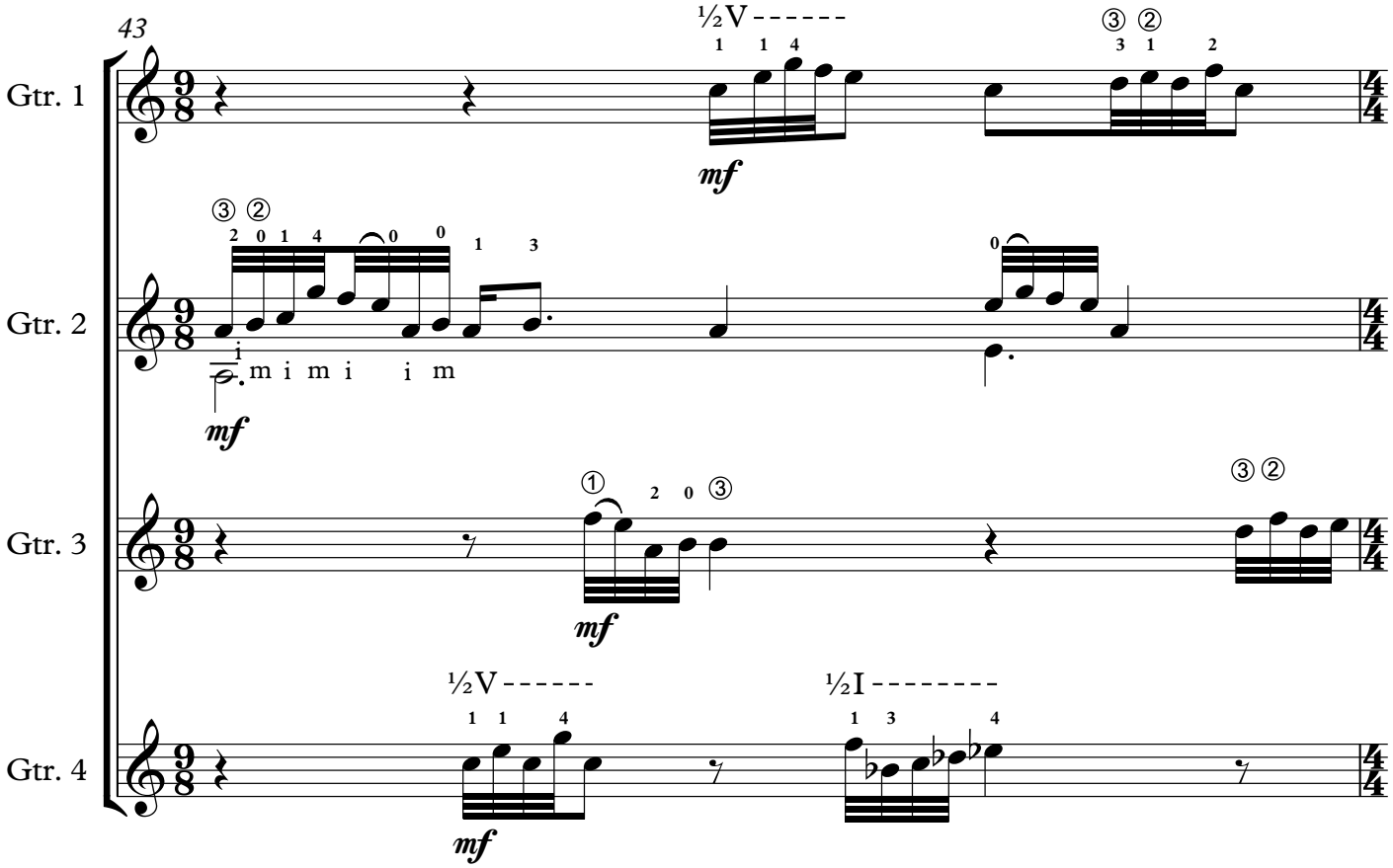

35
poco rit.
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

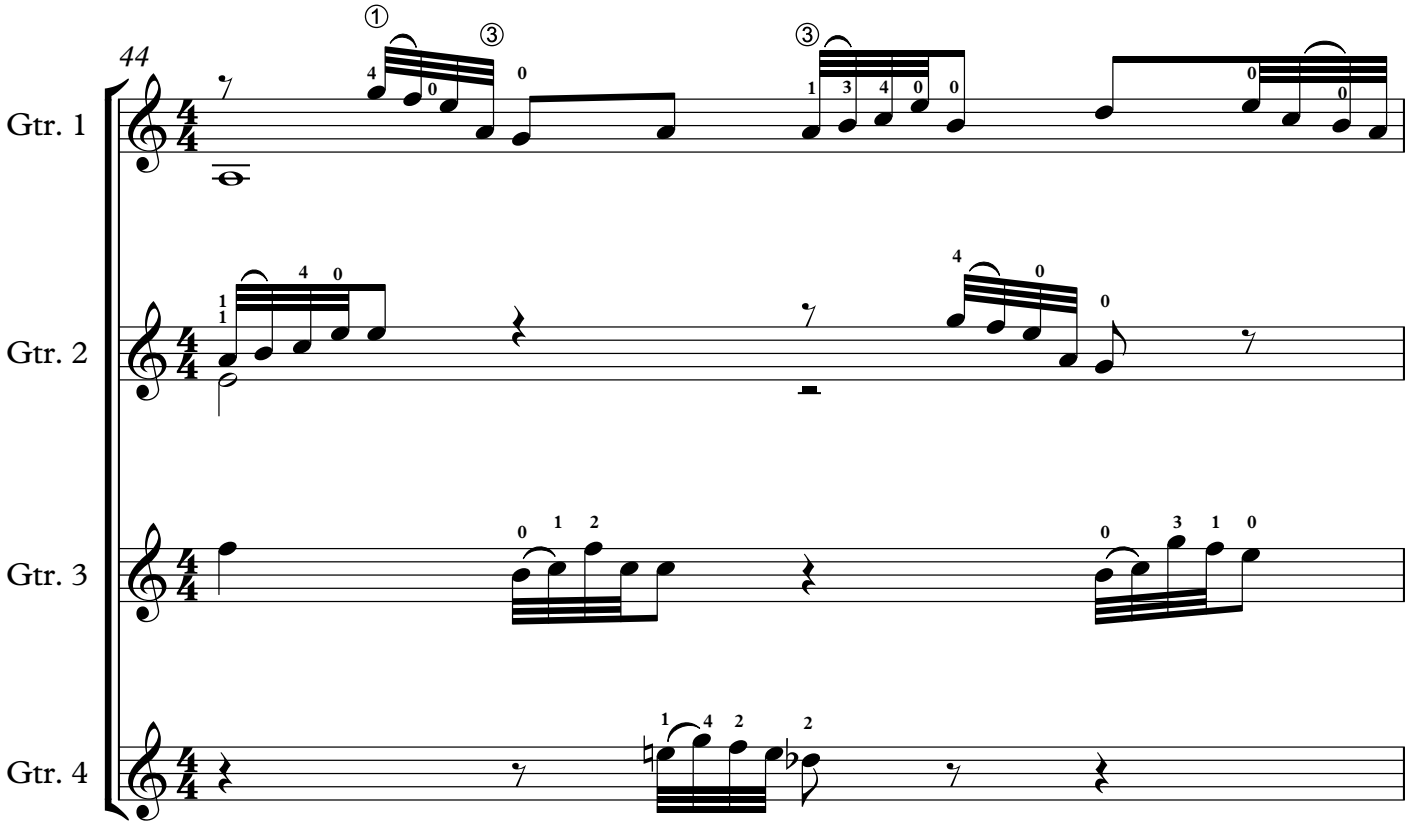

A tempo
38
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
½I
VIII
39
VI

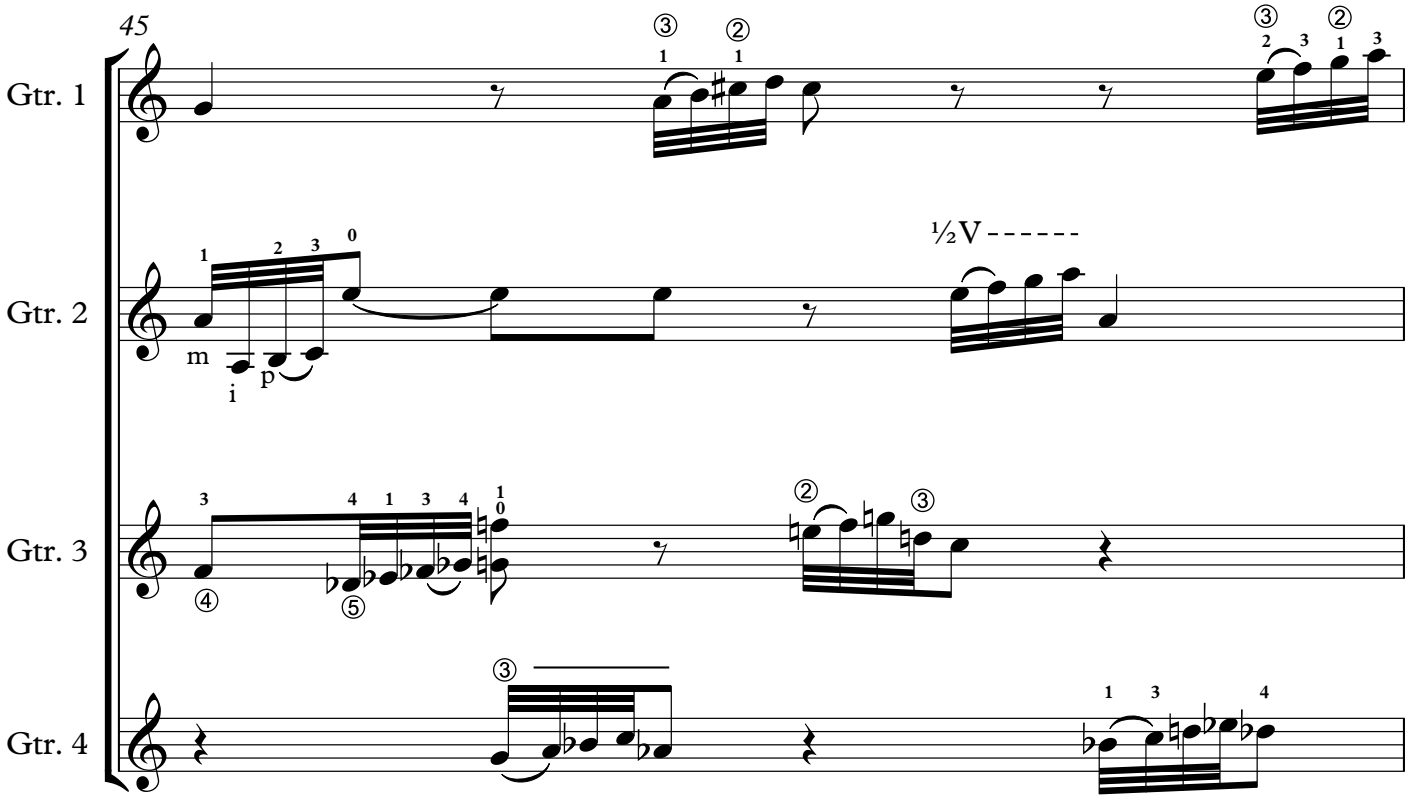

40
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

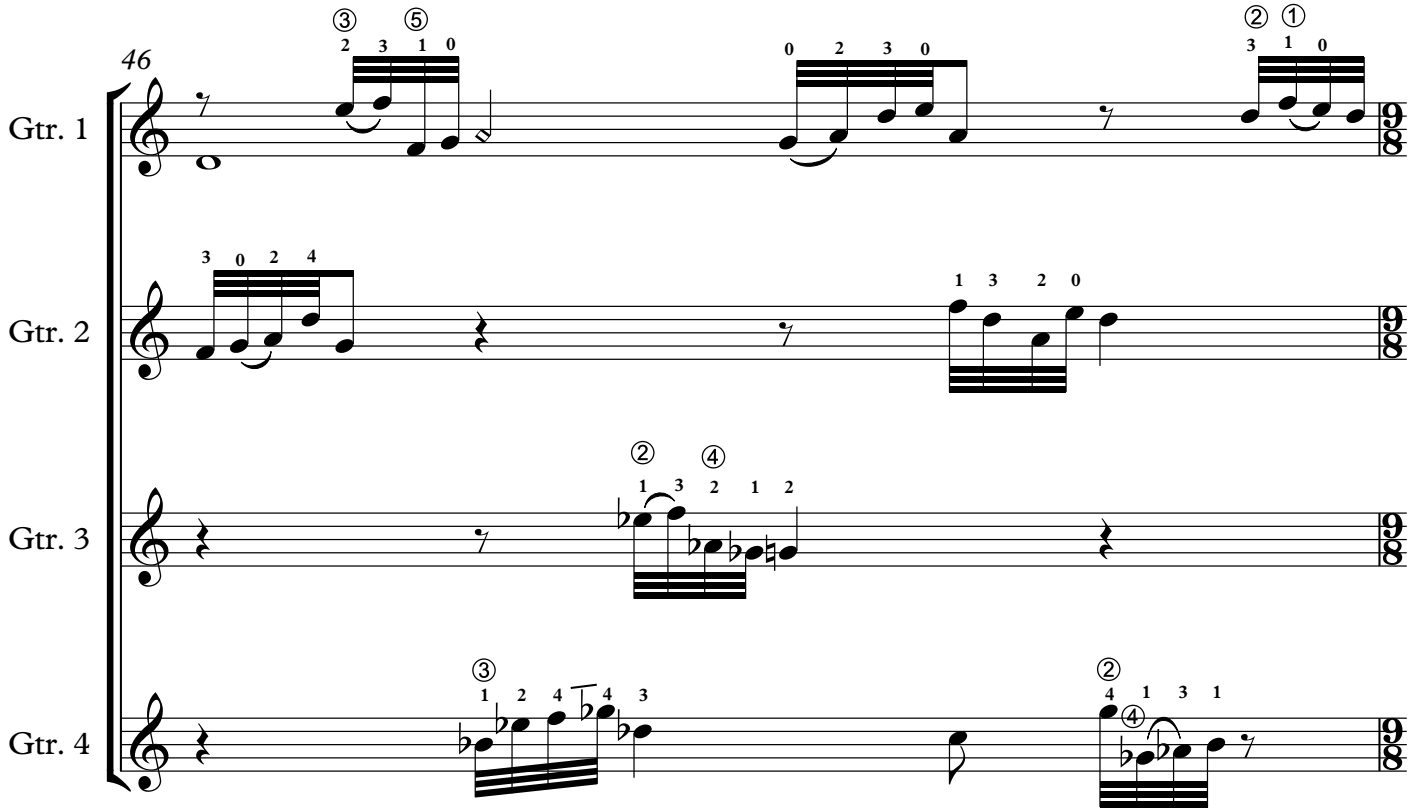

41
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

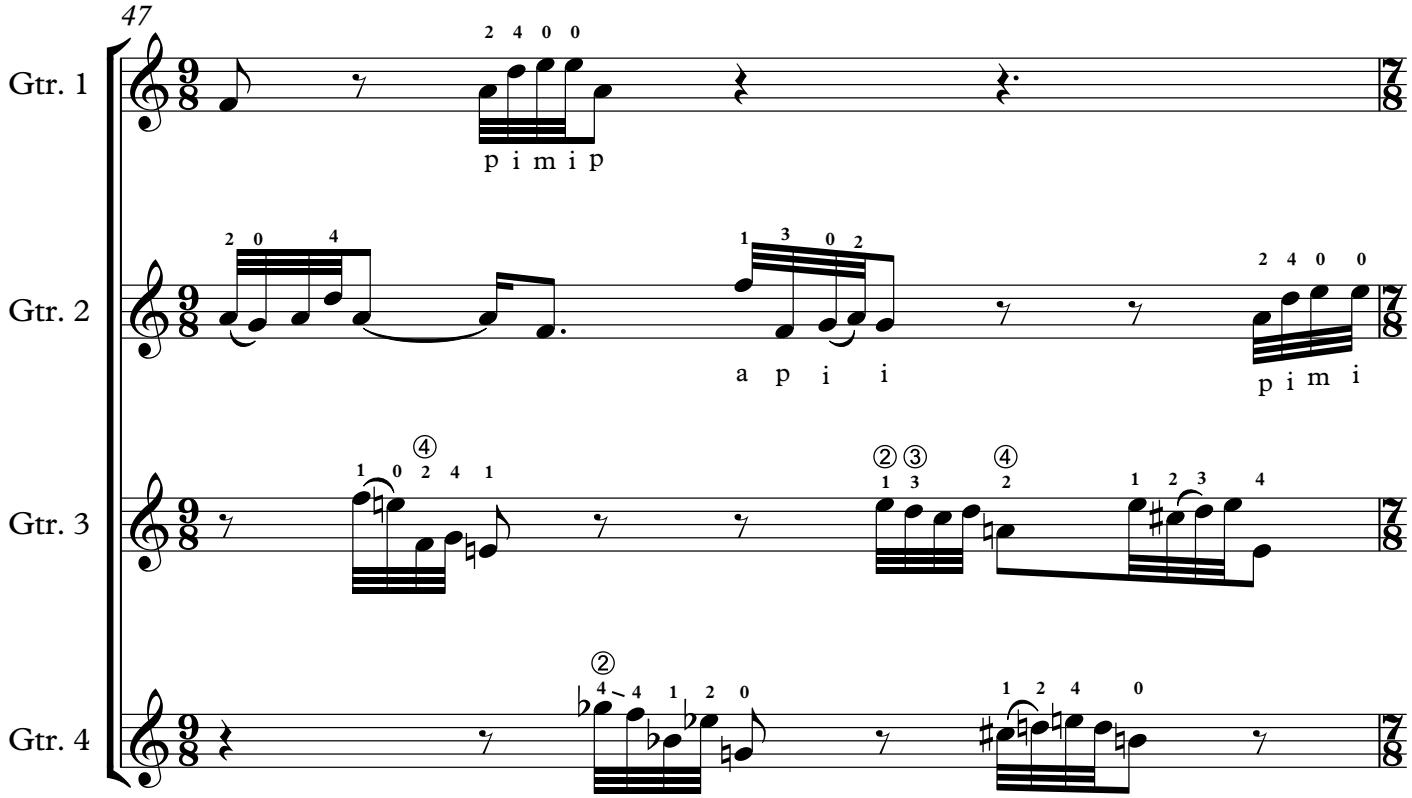

42
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

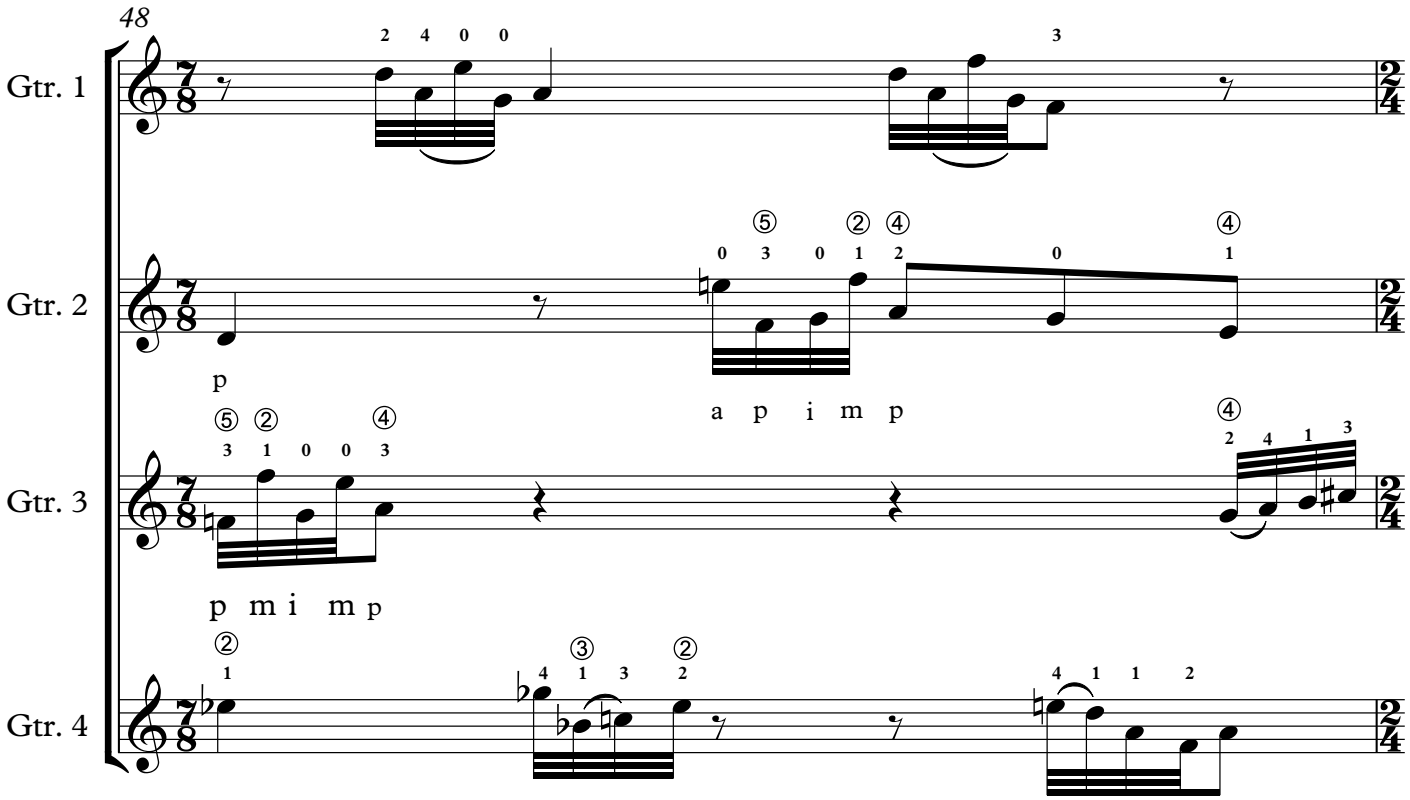

43
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
½V
½I
mf
i m i m i i m

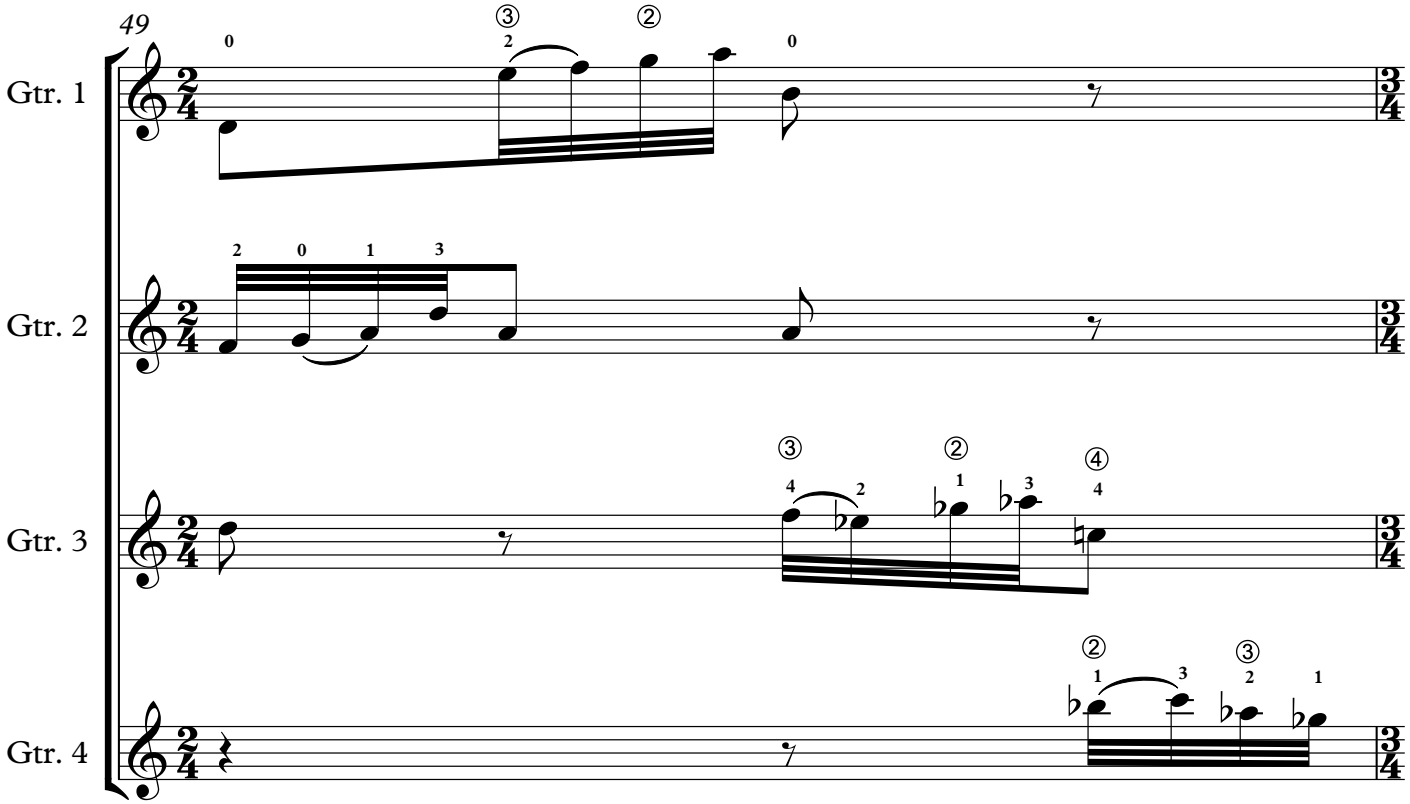

44
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

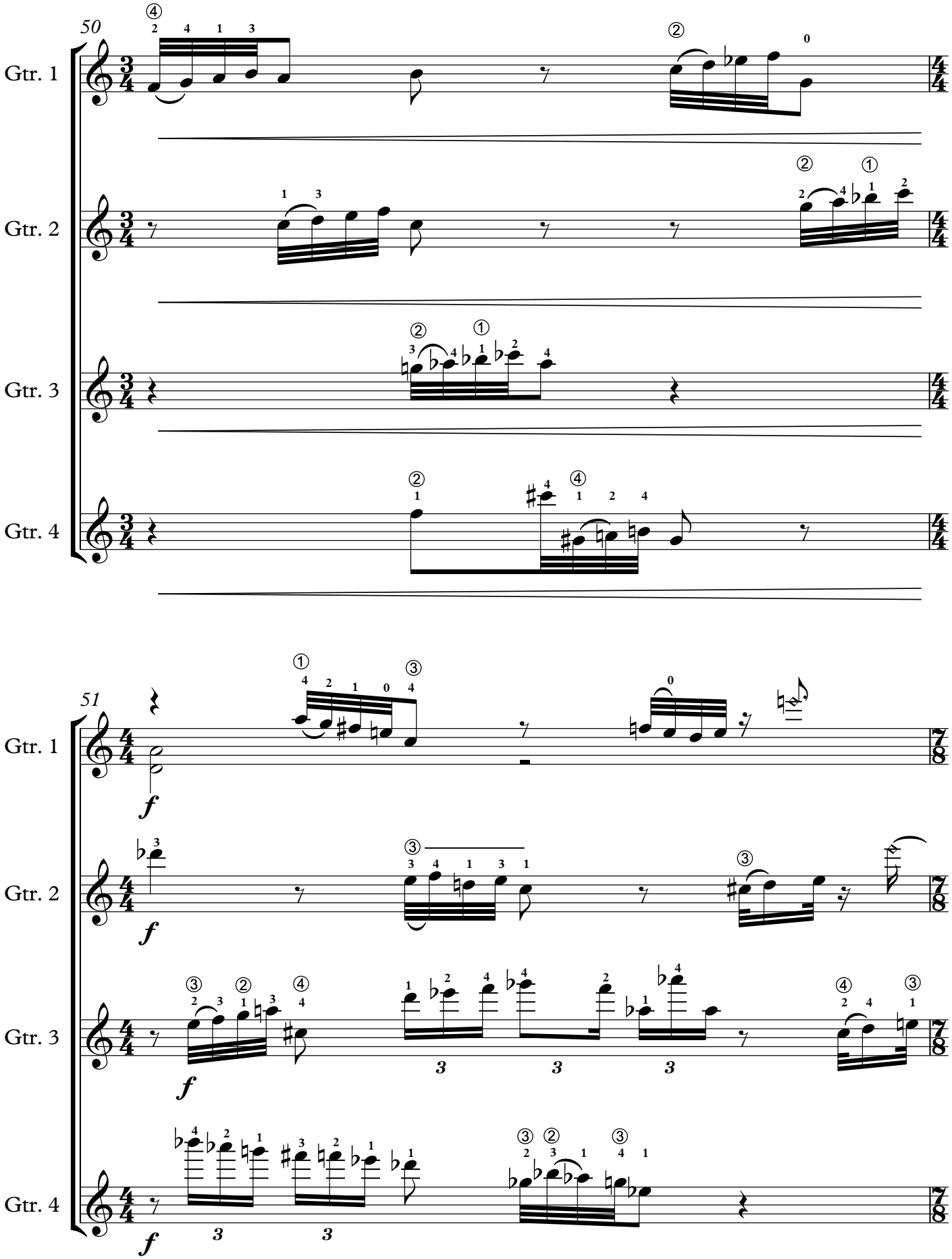

45
Gtr. 1
Gtr. 2
½V
Gtr. 3
Gtr. 4

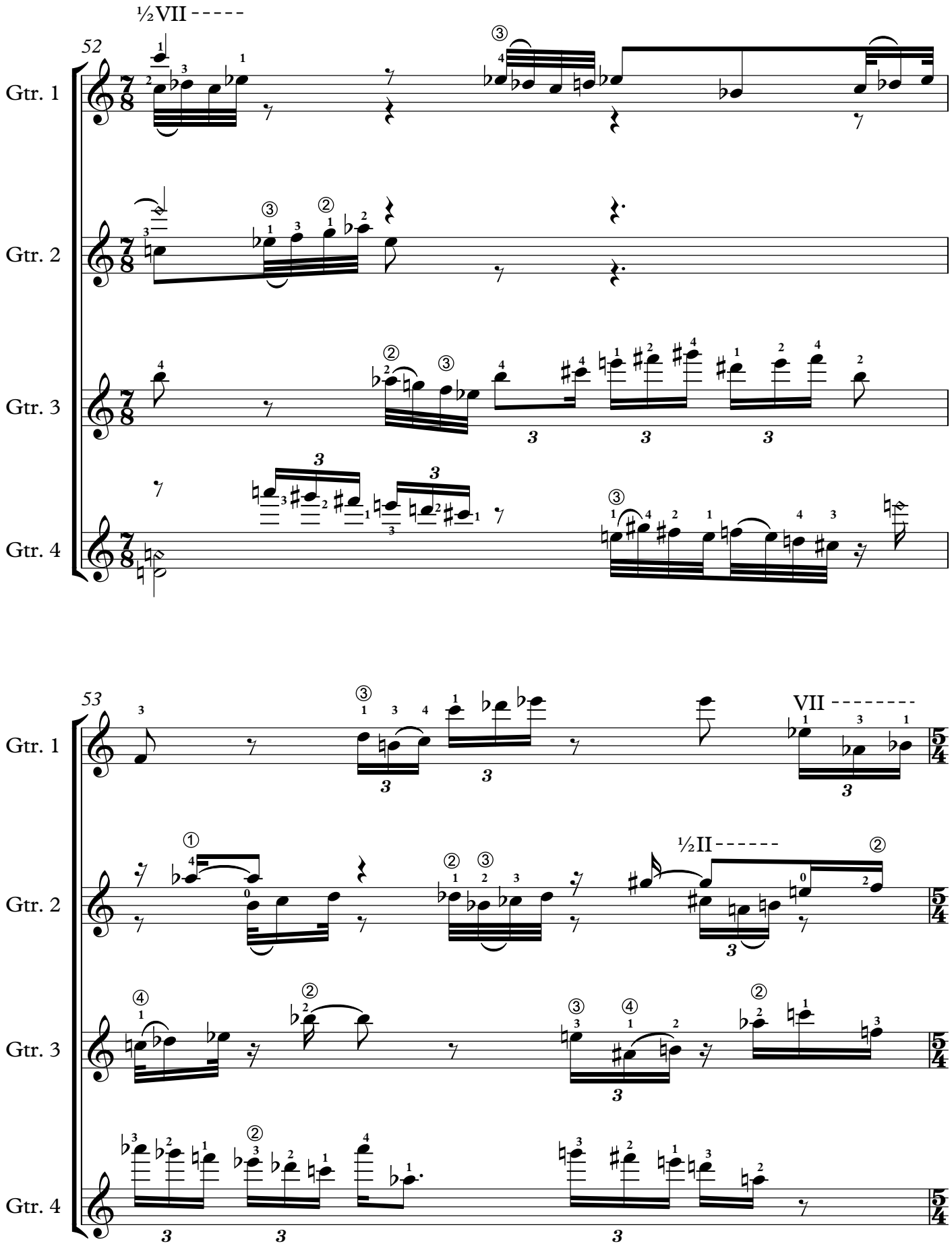

46
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

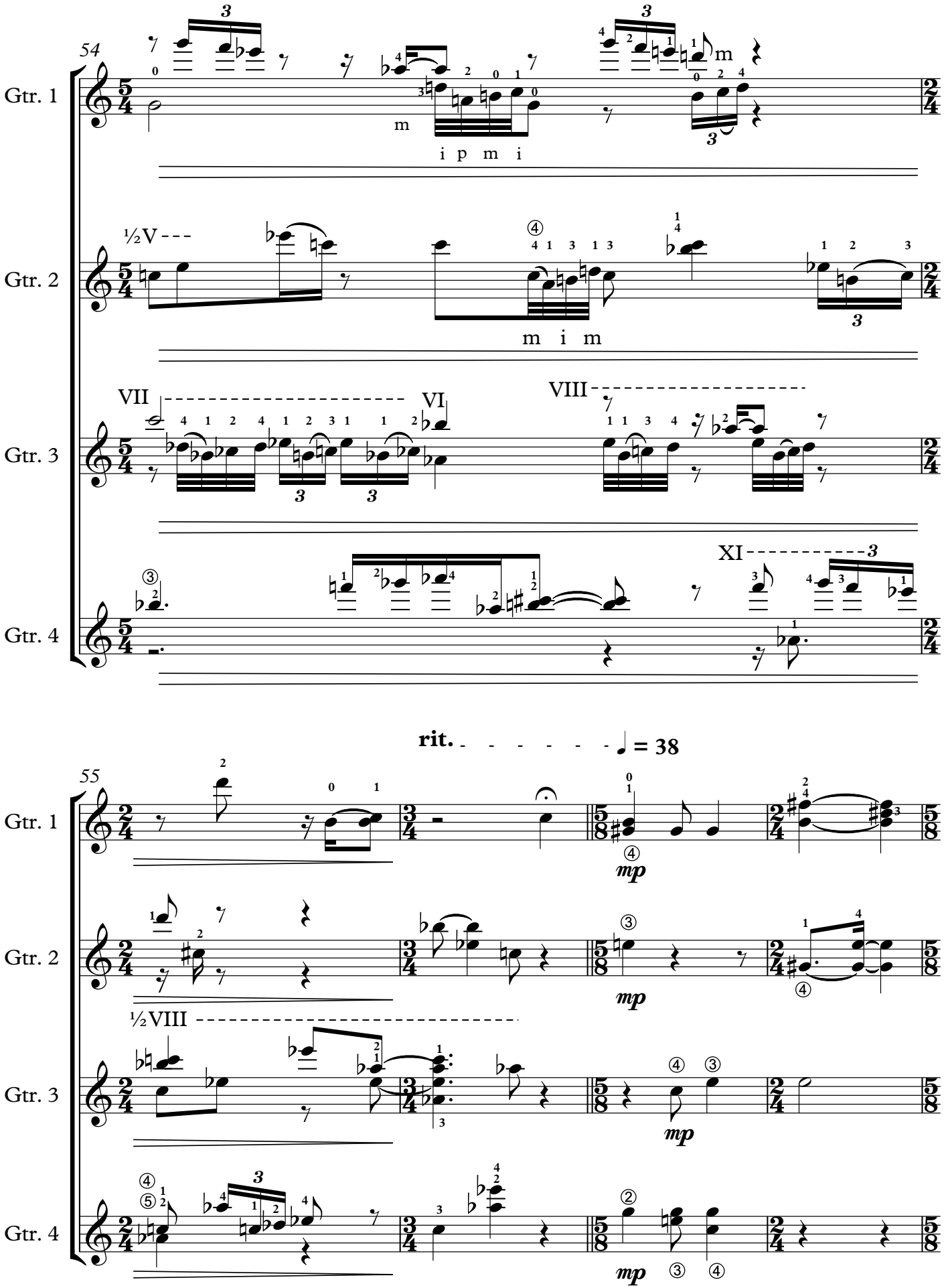

47
Gtr. 1
p i m i p
Gtr. 2
a p i i
p i m i
Gtr. 3
Gtr. 4

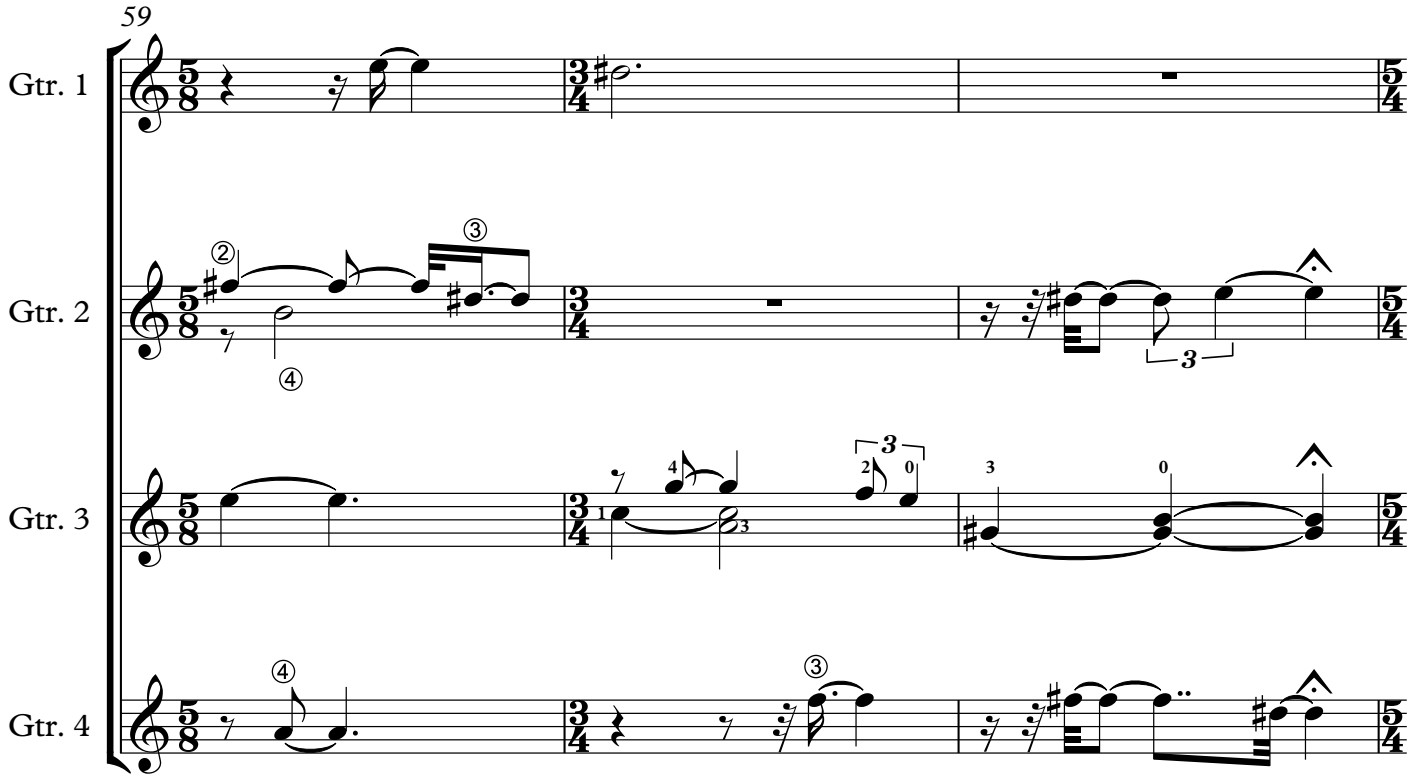

48
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
p
a p i m p
p m i m p

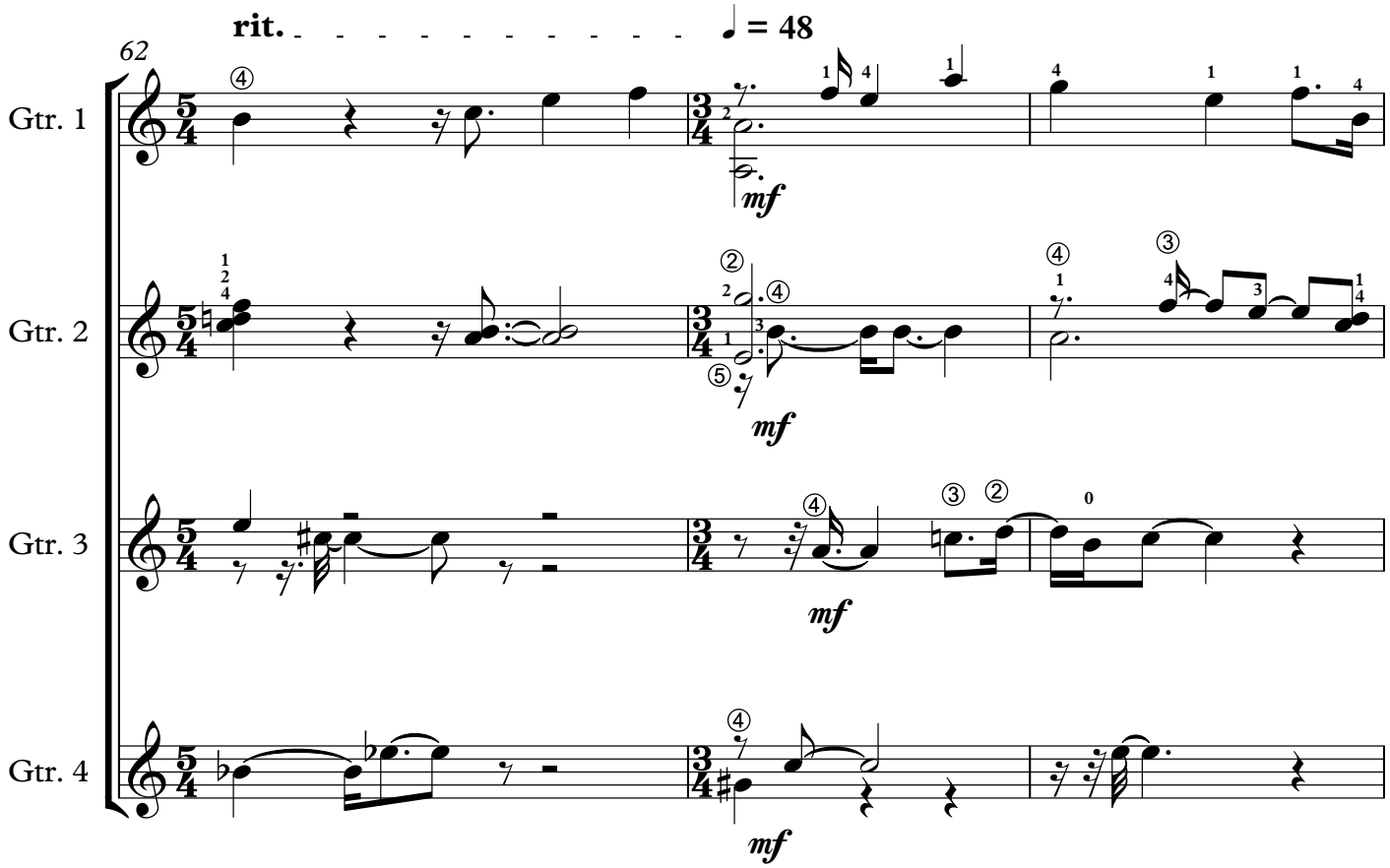

49
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

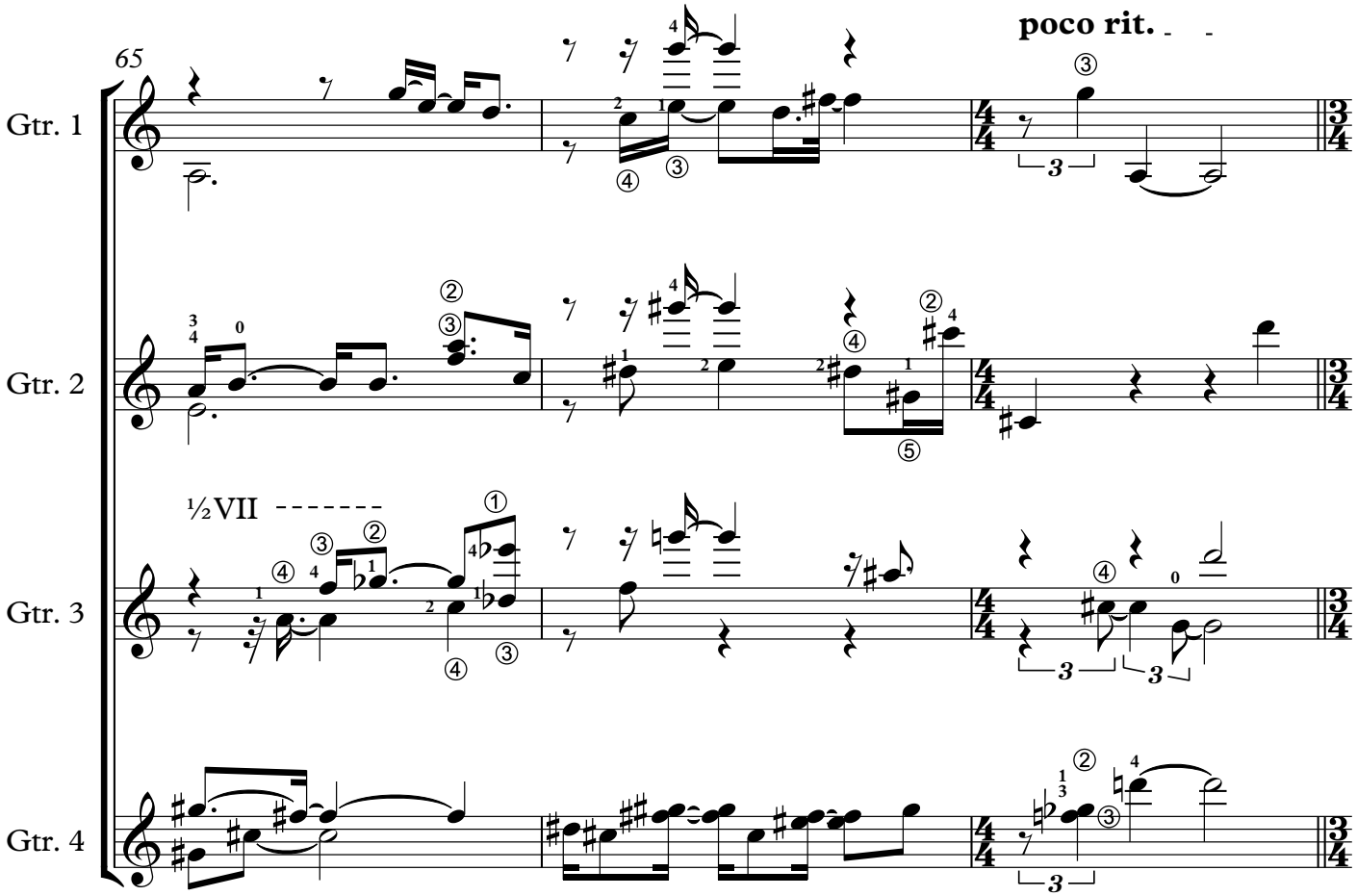

50
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
51
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

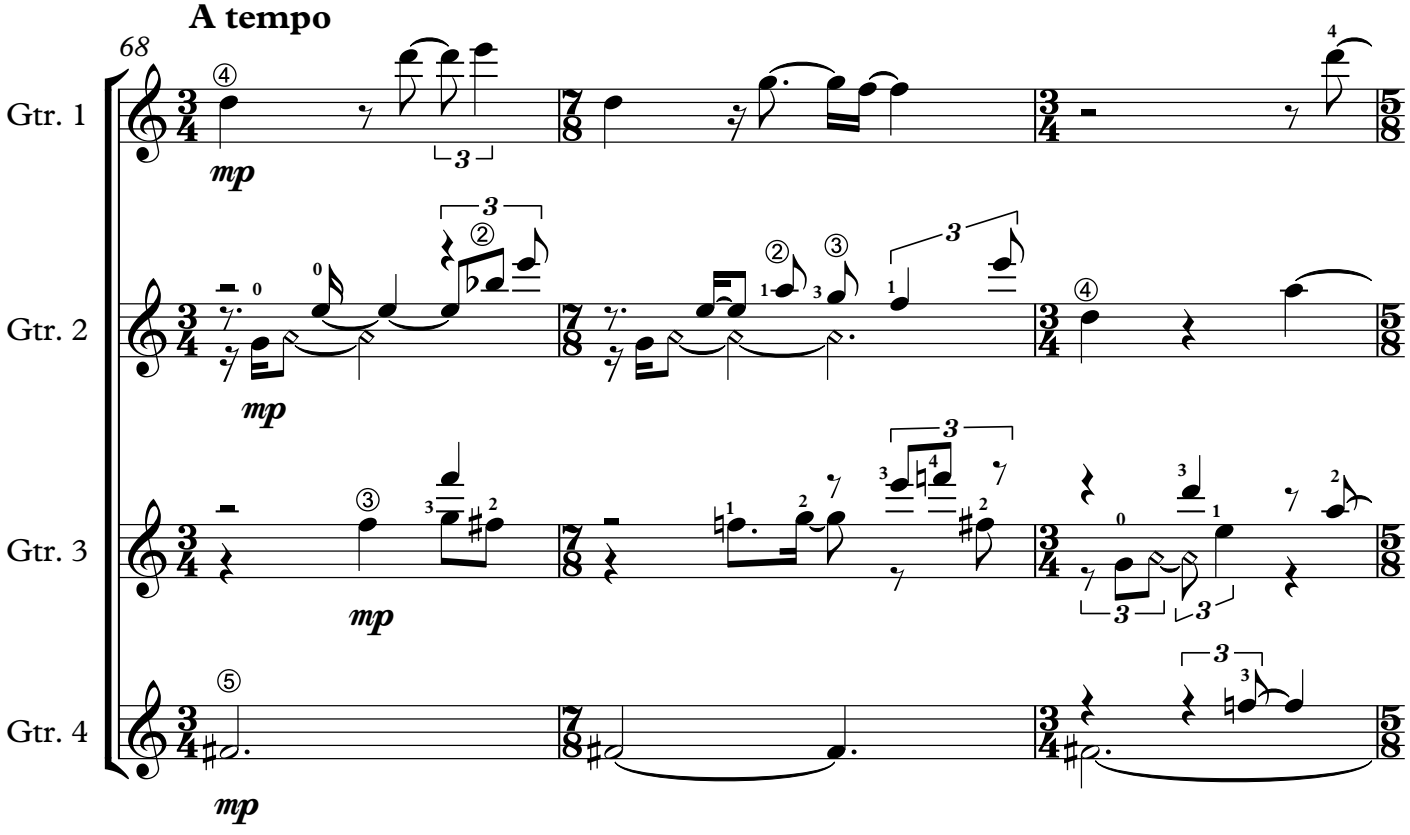

½VII
52
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
53
VII
½II
5/4

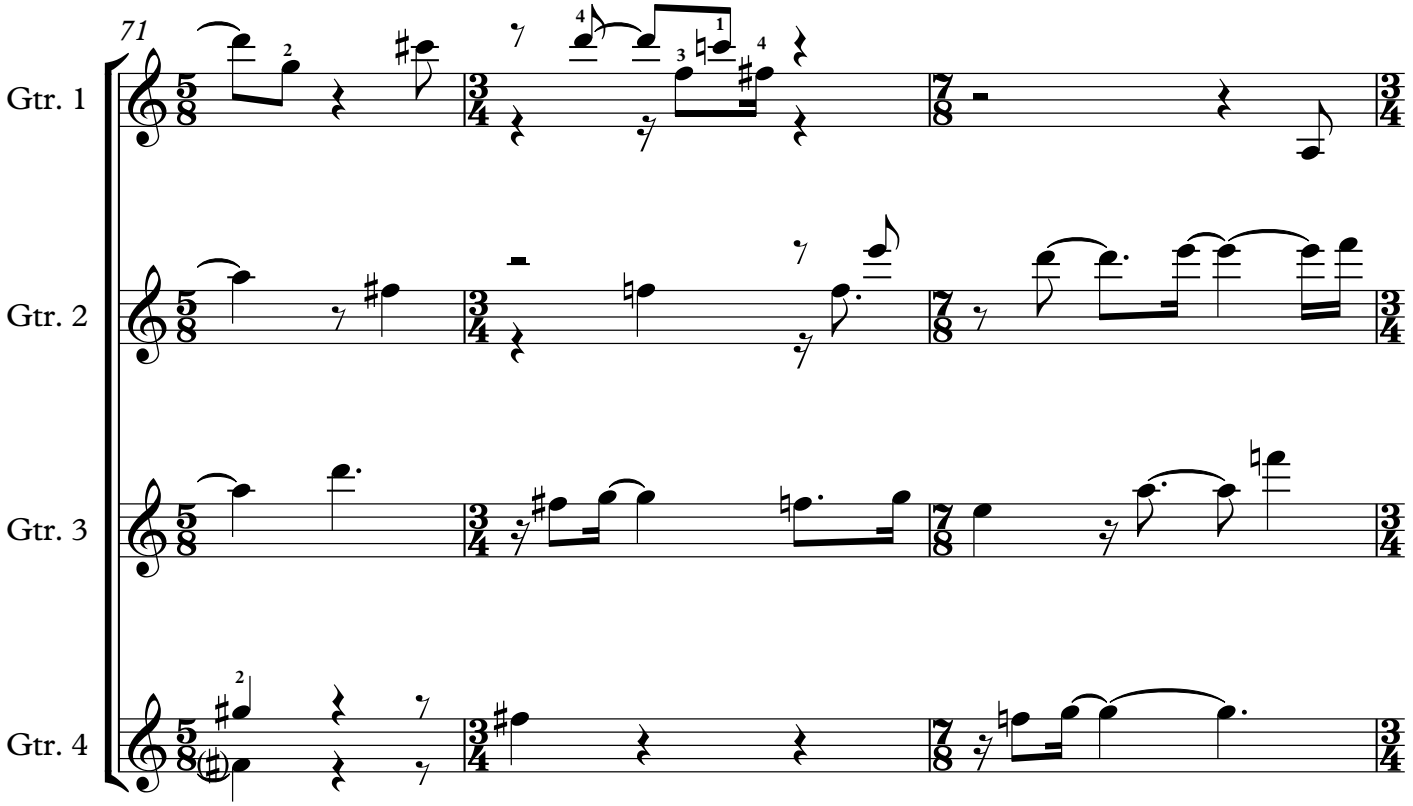

54
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
i p m i
m i m
½V
VII
VI
VIII
XI
rit.
♩ = 38
55
mp
½VIII

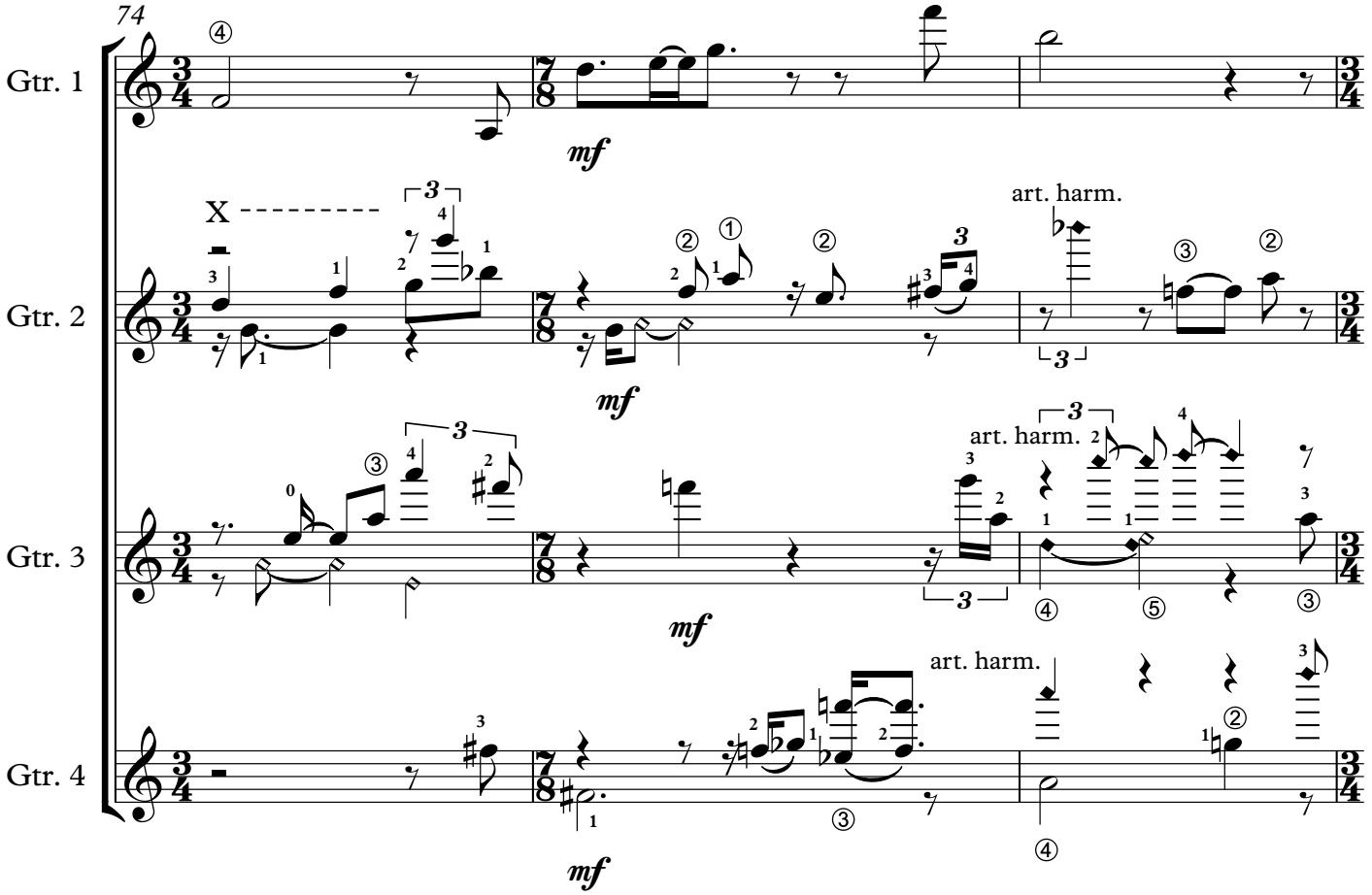

59
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

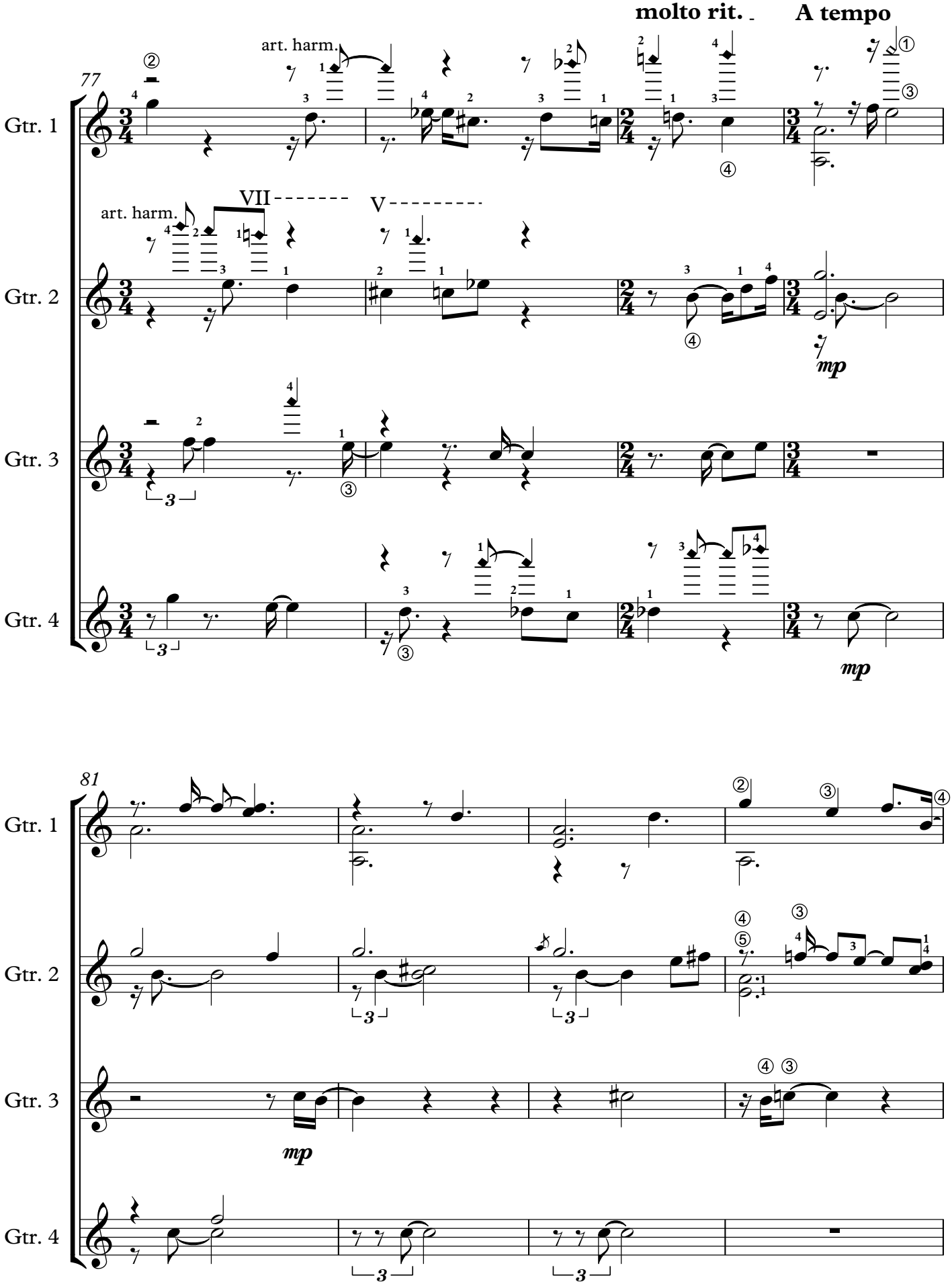

rit.
♩ = 48
62
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf

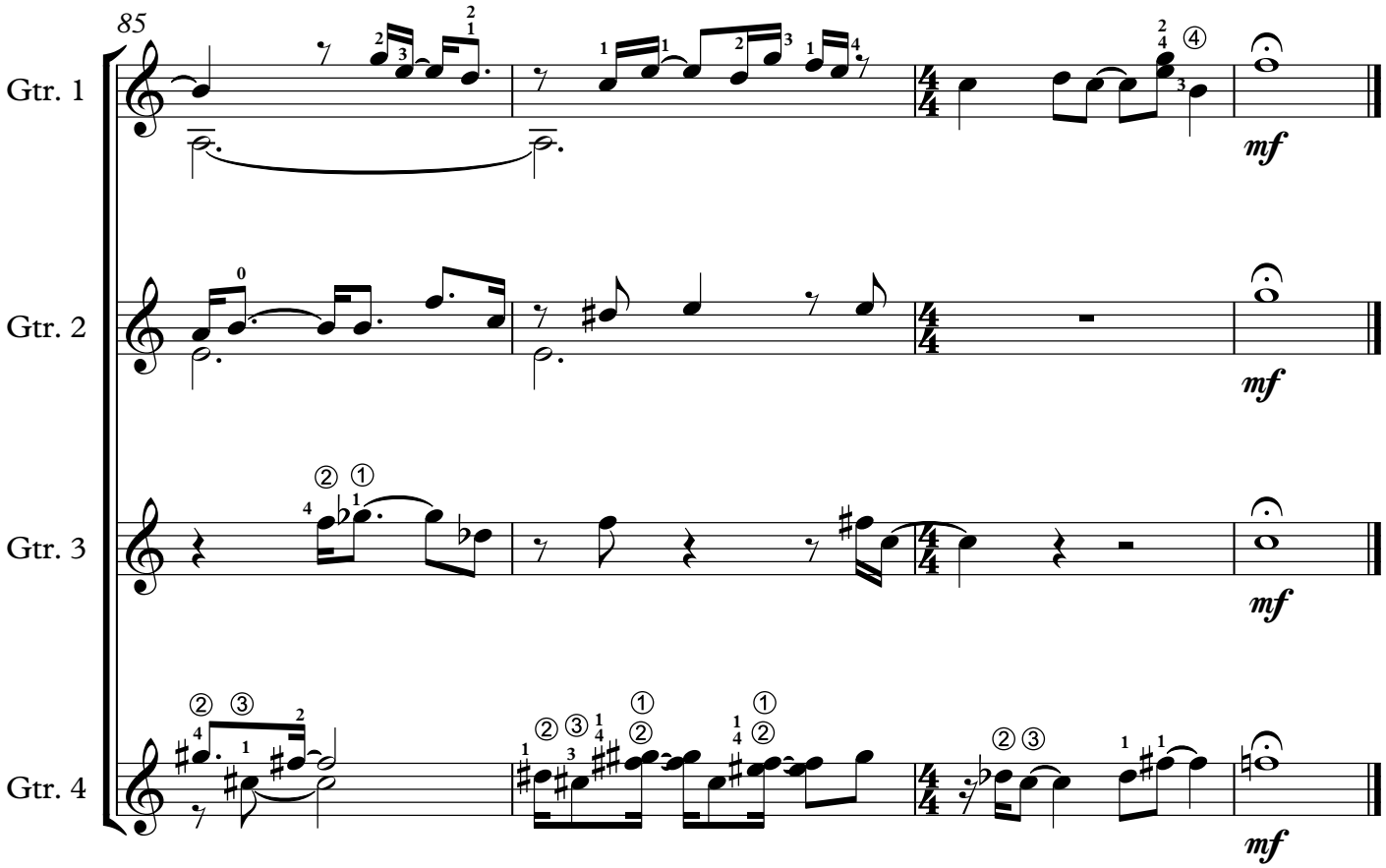

65
poco rit.
Gtr. 1
Gtr. 2
½VII
Gtr. 3
Gtr. 4


A tempo
68
mp
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

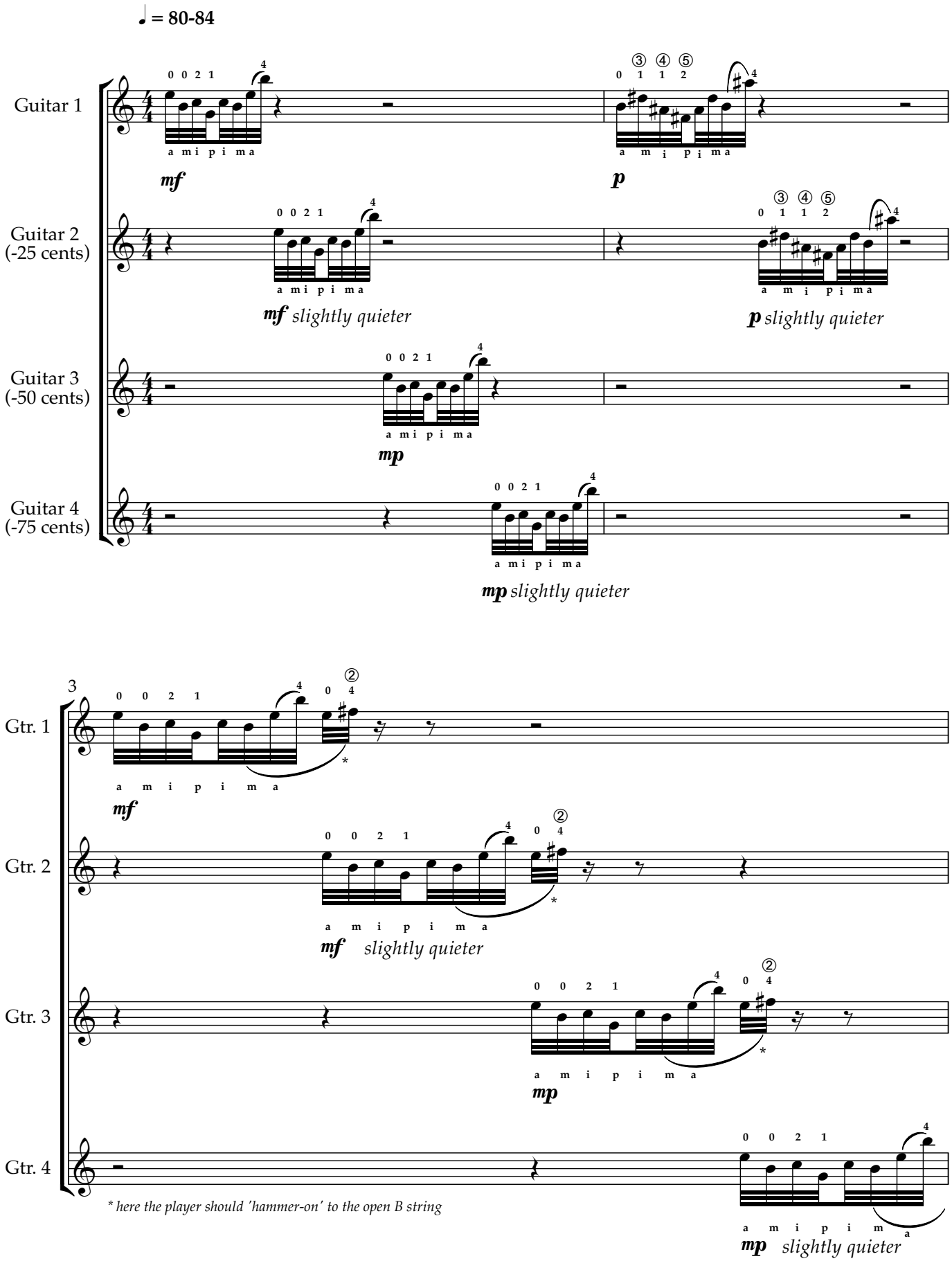

71
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

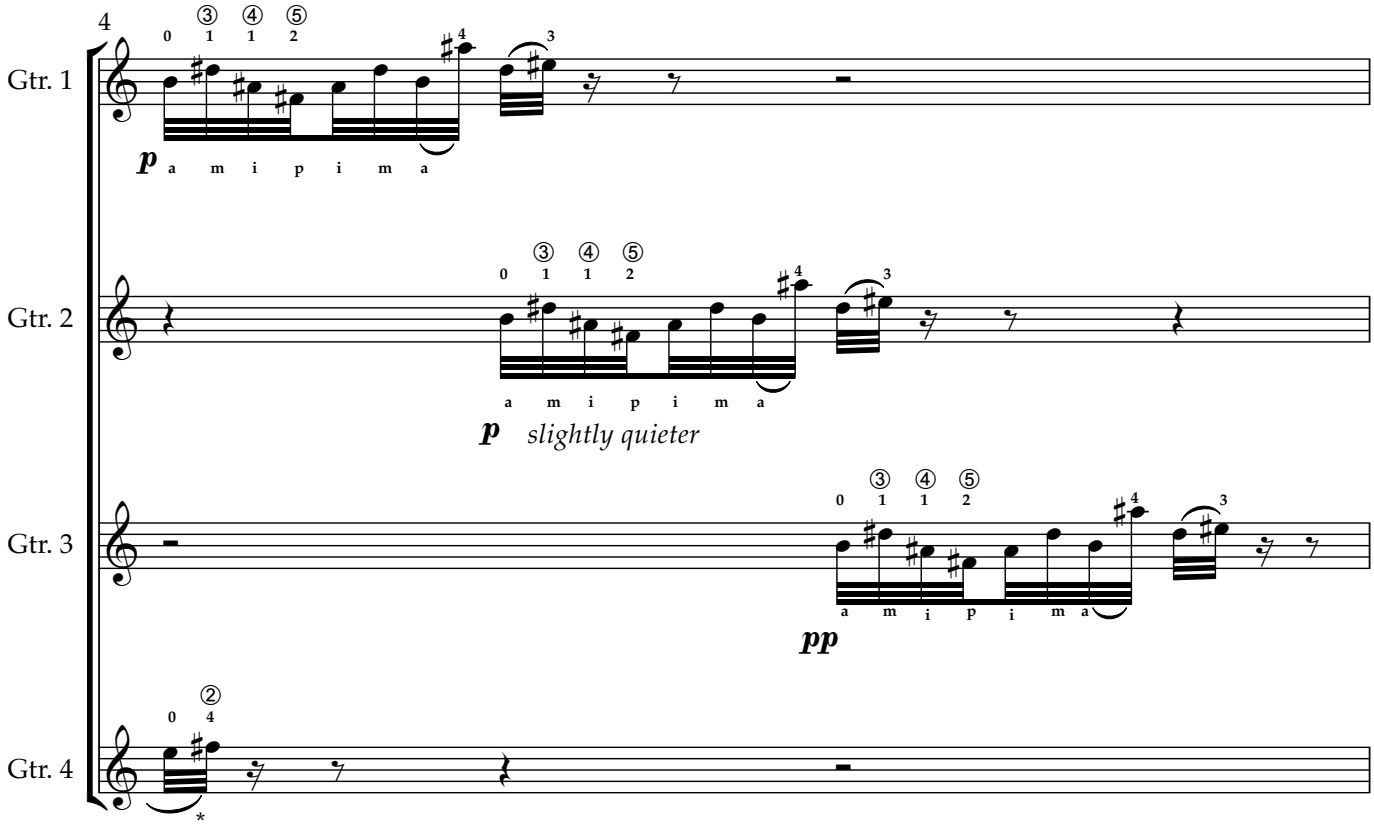

74
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
art. harm.

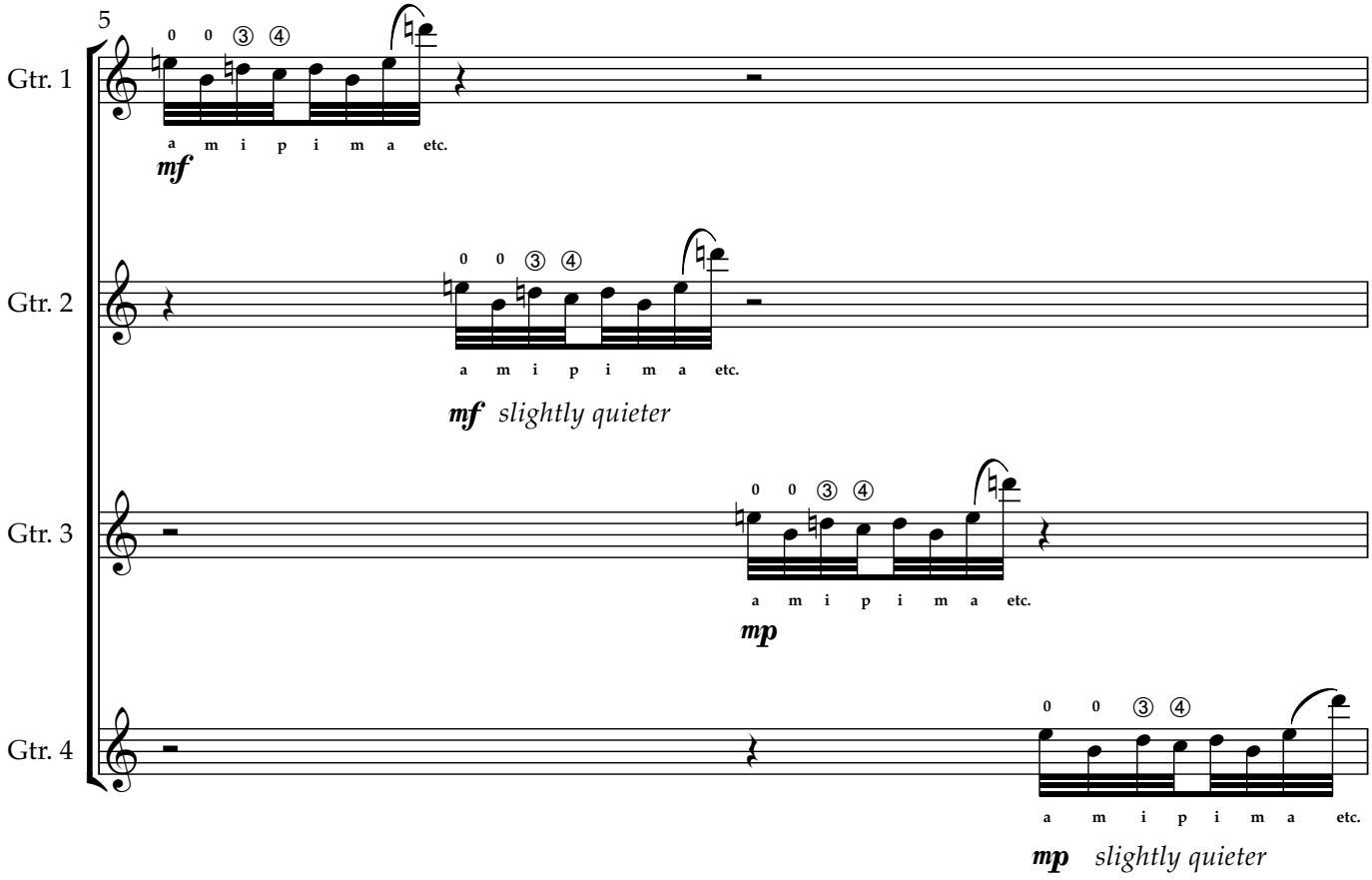

molto rit.
A tempo
77
Gtr. 1
art. harm.
Gtr. 2
art. harm.
VII
V
mp
Gtr. 3
Gtr. 4
mp
81
Gtr. 1
Gtr. 2
Gtr. 3
mp
Gtr. 4

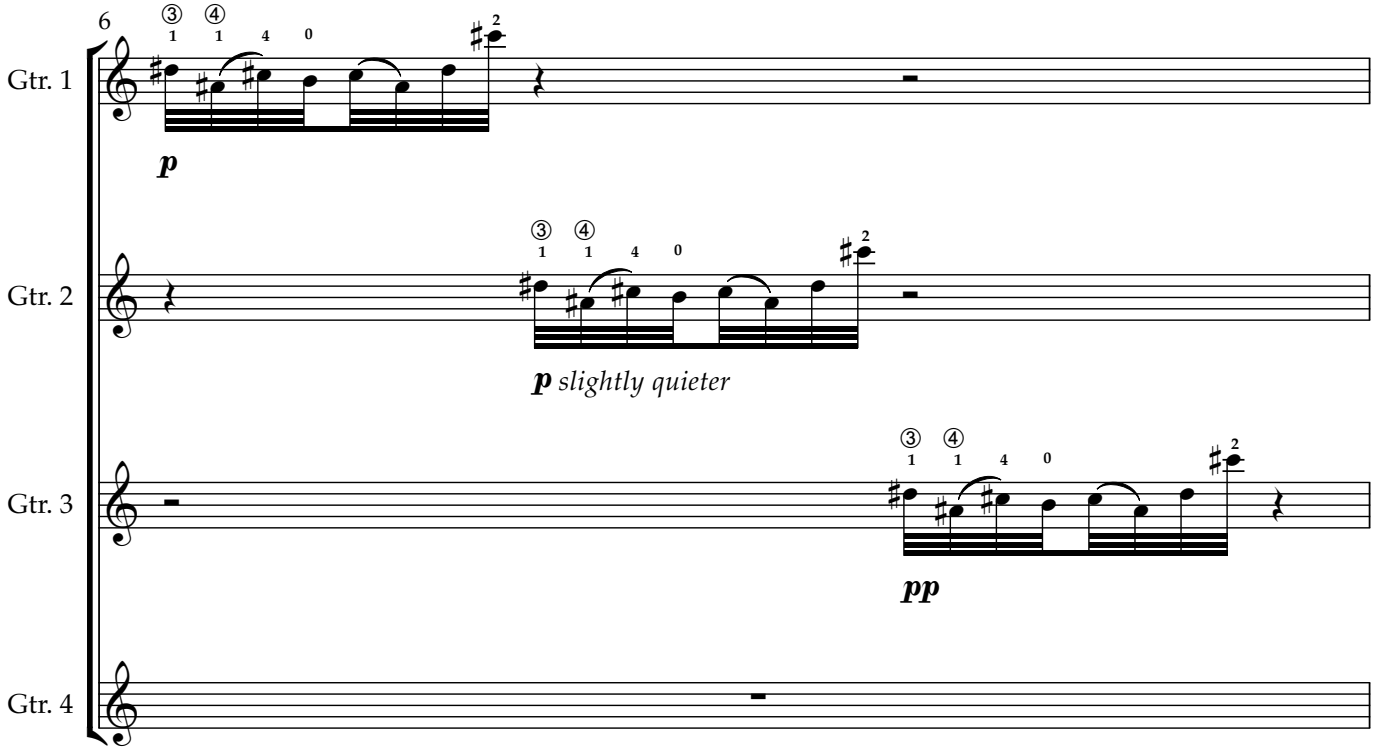

poco rit.
85
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
mf
mf
mf

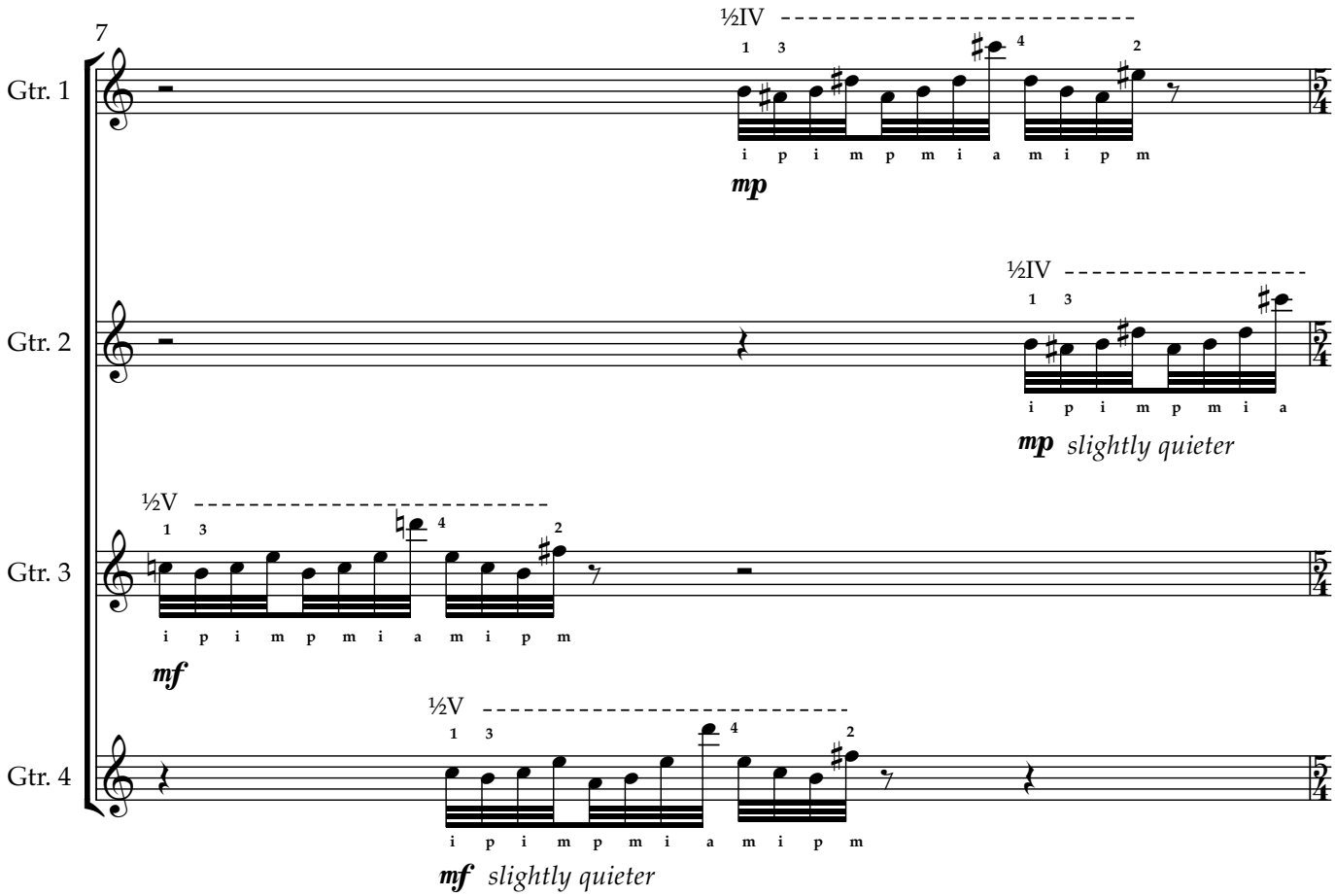
III. In Motion

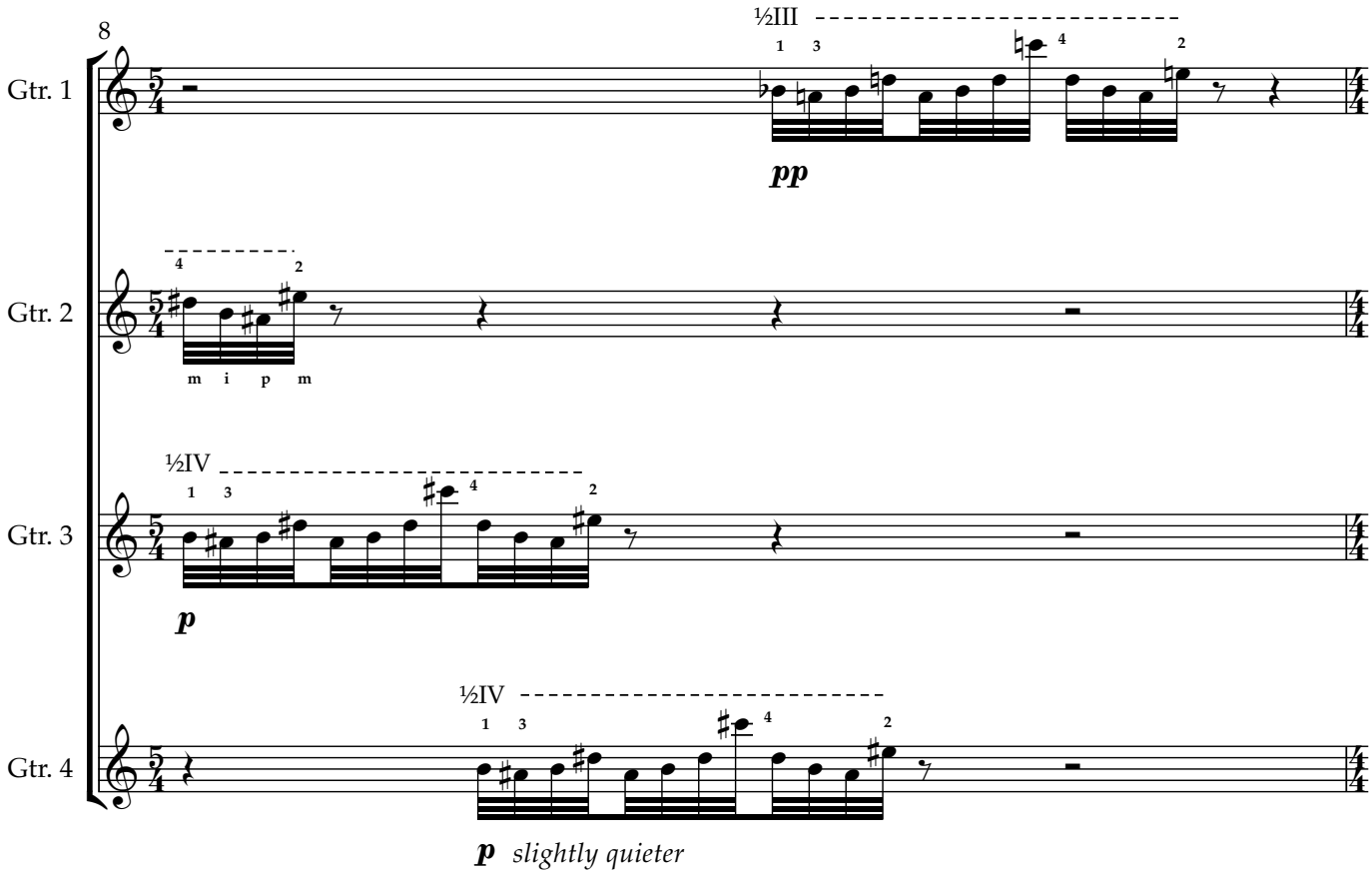


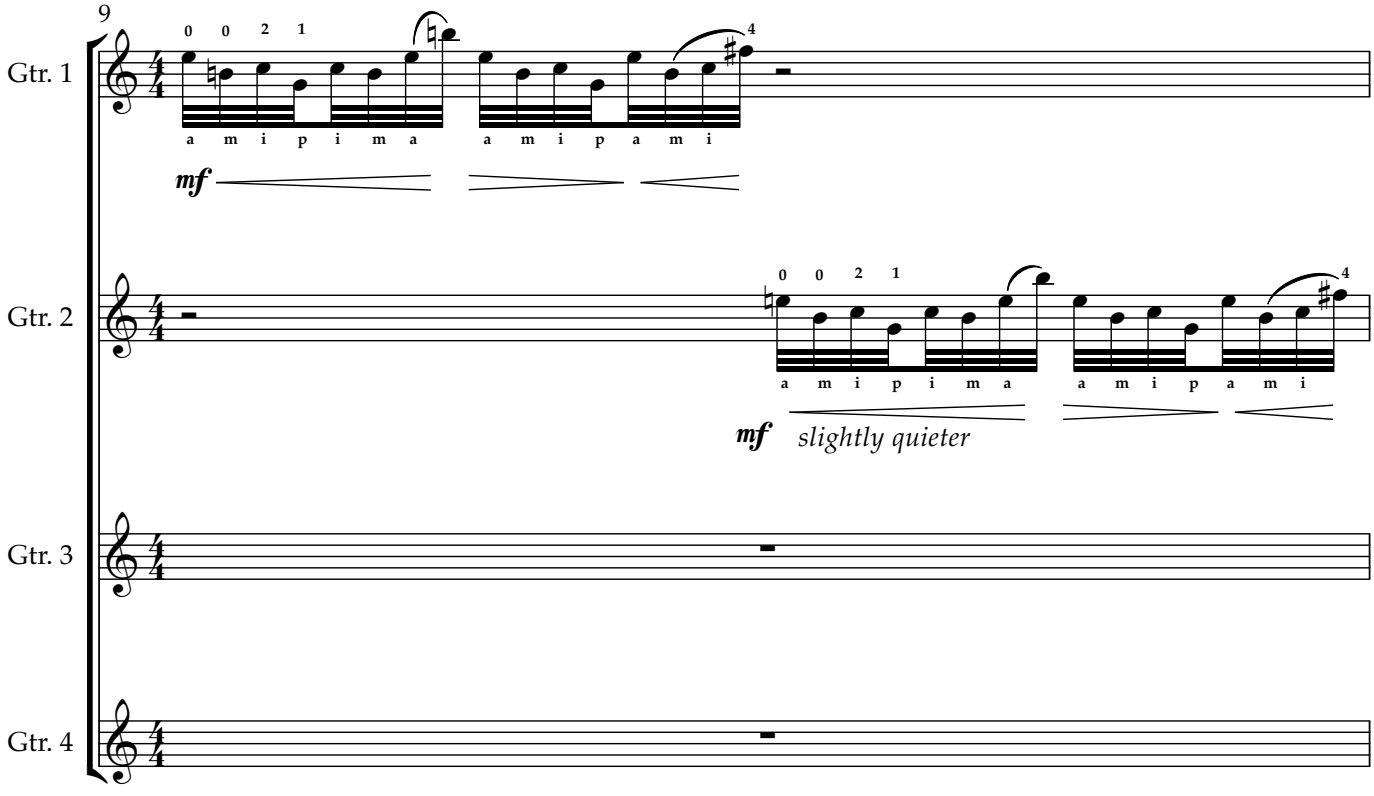

4
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
p
a m i p i m a
p slightly quieter
pp

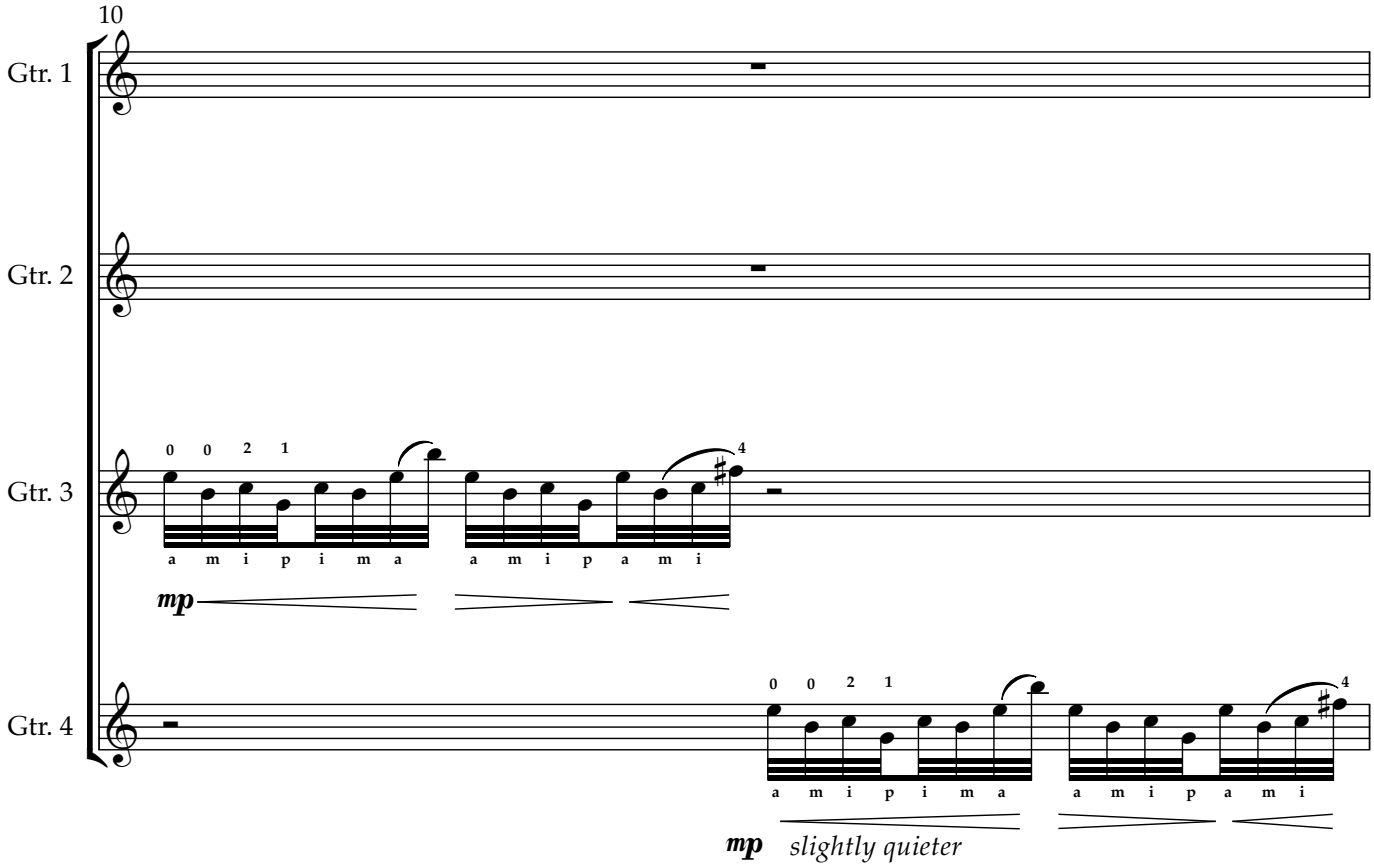

5
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
a m i p i m a etc.
mf
mf slightly quieter
mp
mp slightly quieter

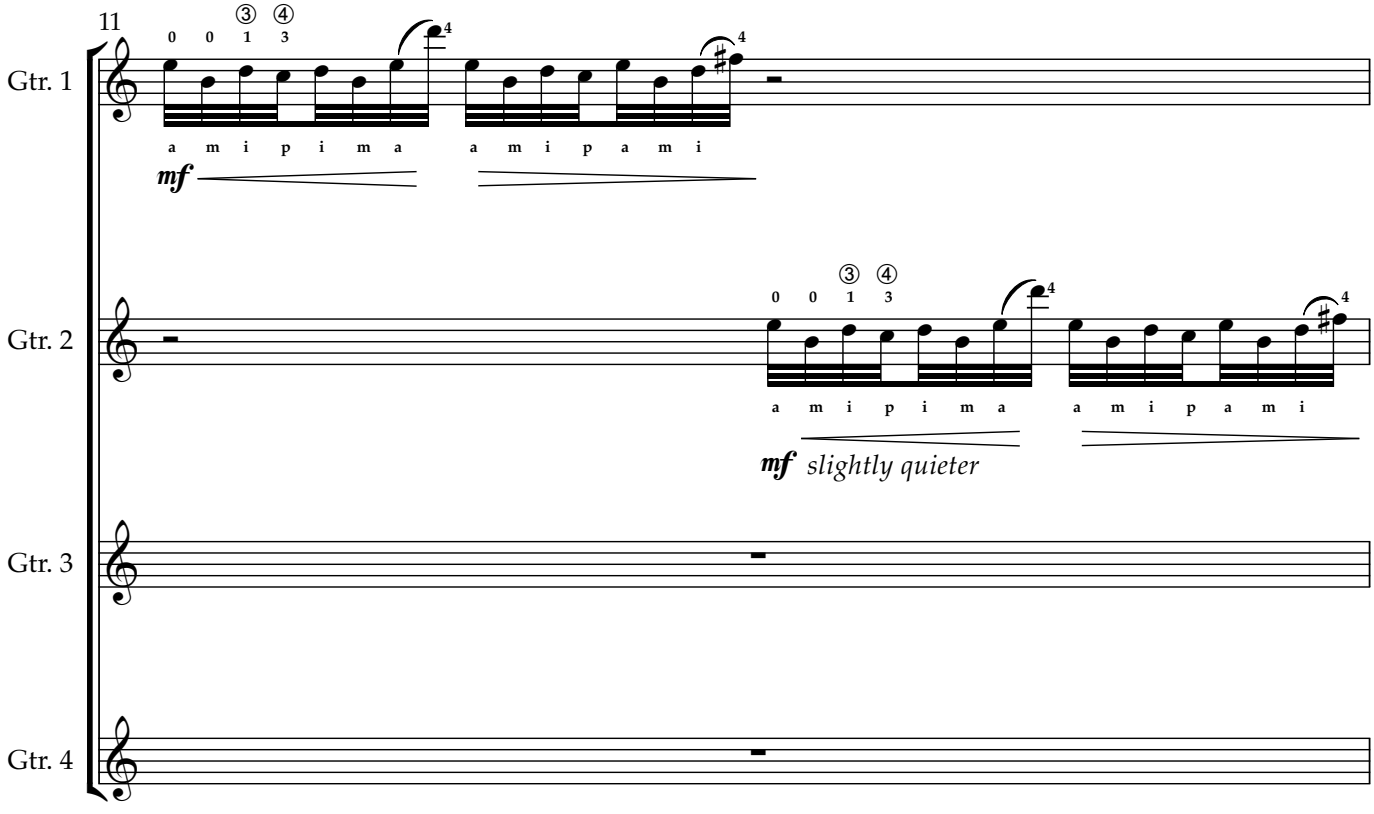

6
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
p
p slightly quieter
pp

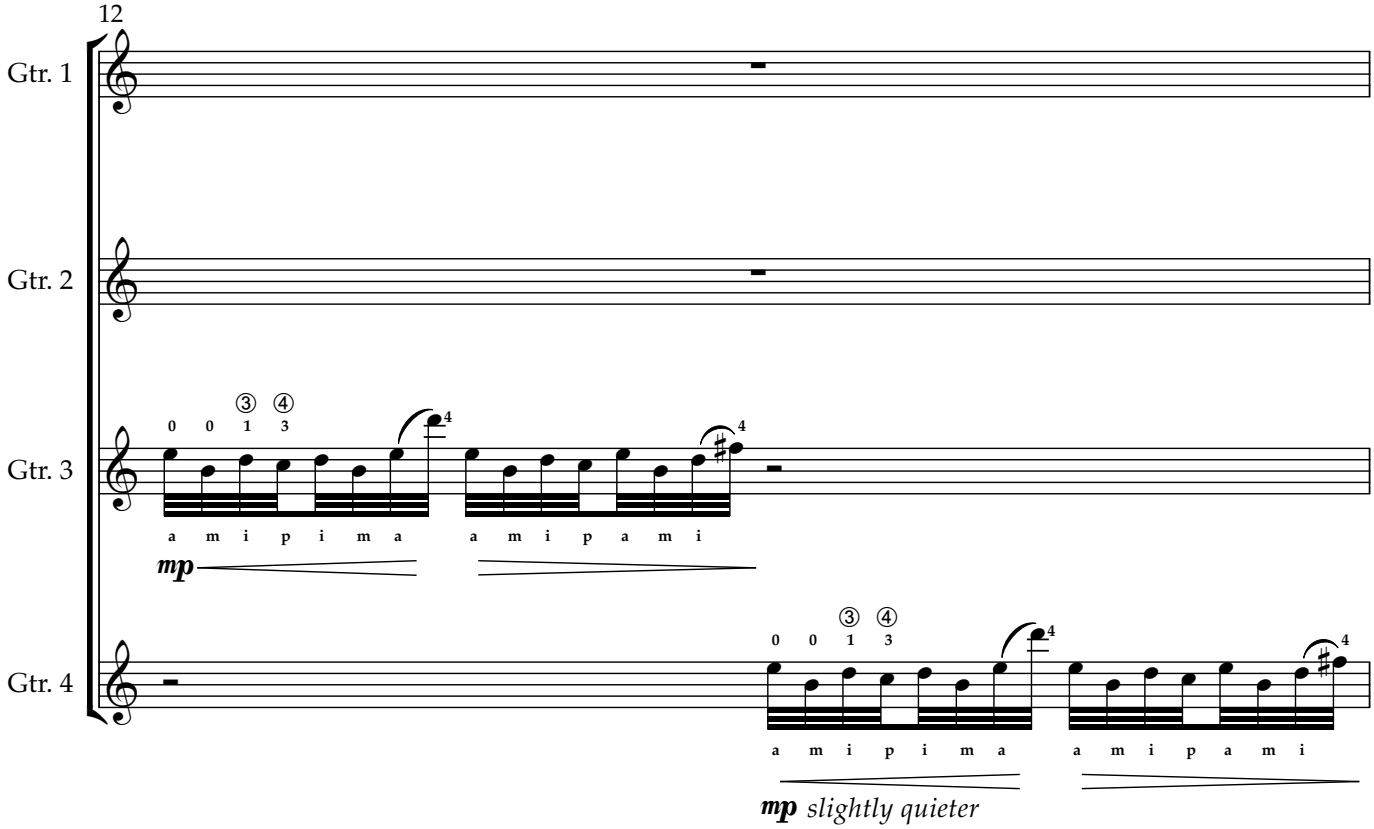

7
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
½IV
½V
i p i m p m i a m i p m
mp
mp slightly quieter
mf
mf slightly quieter

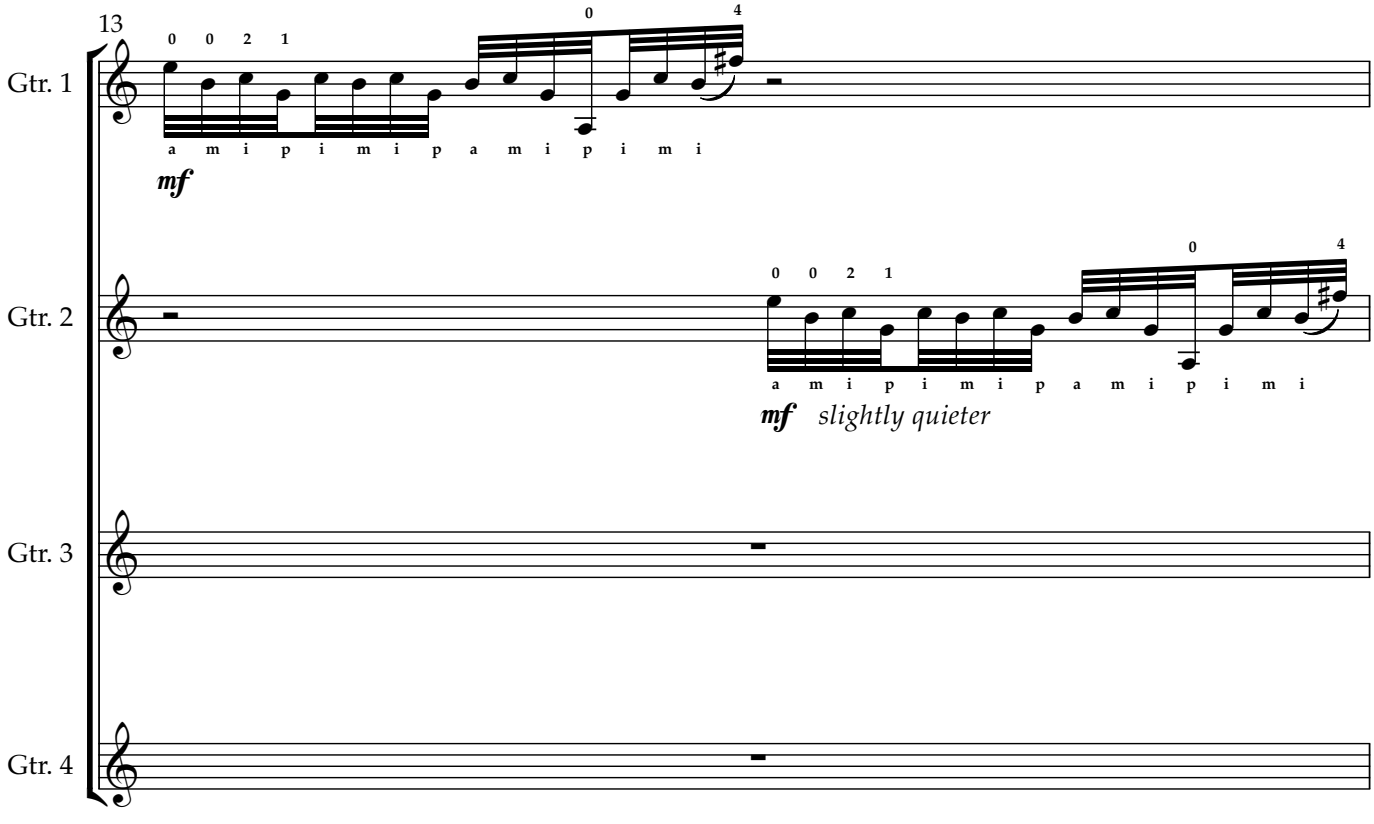

8
Gtr. 1
½III
pp
Gtr. 2
m i p m
Gtr. 3
½IV
p
Gtr. 4
½IV
p slightly quieter

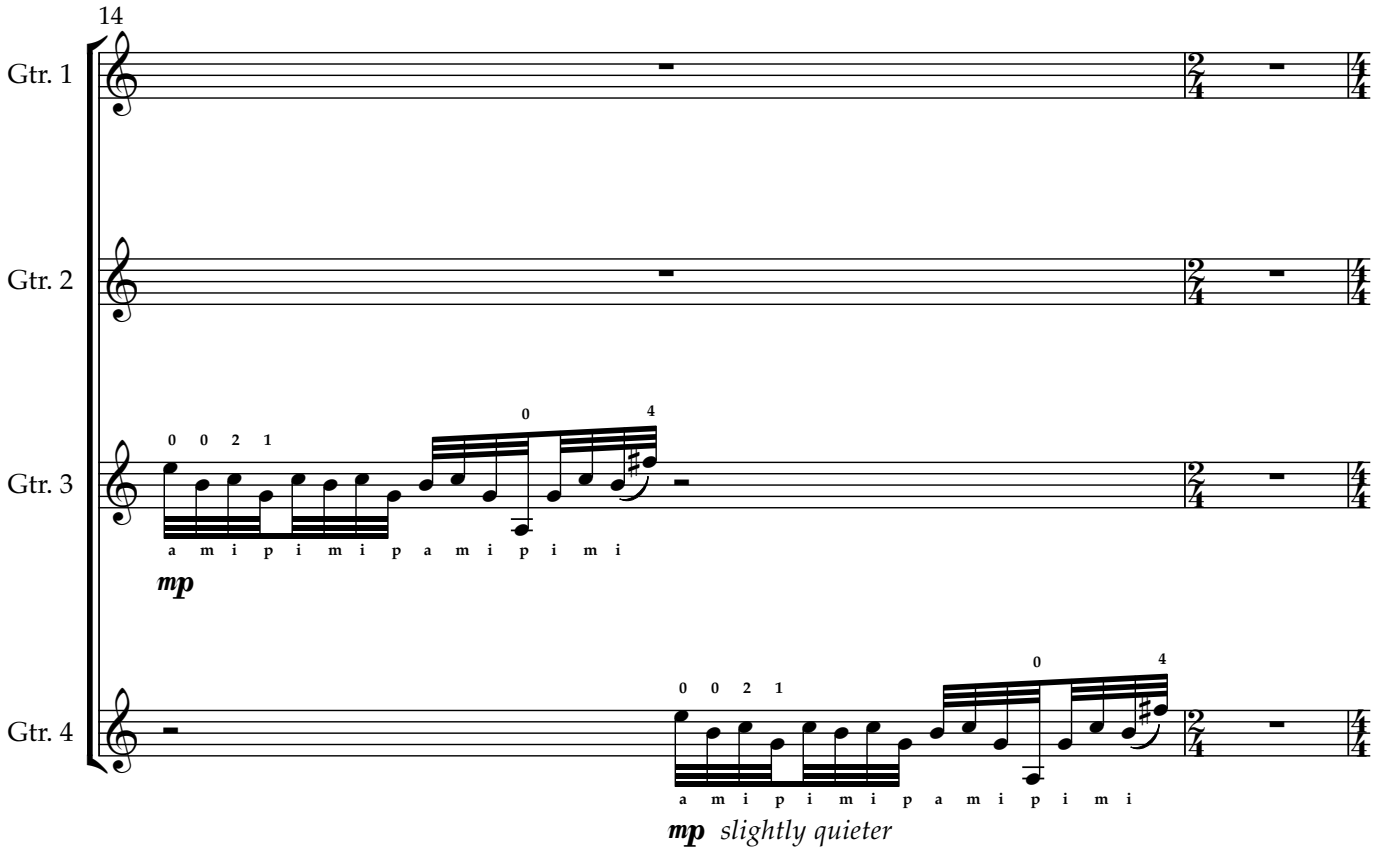

9
Gtr. 1
a m i p i m a a m i p a m i
mf
Gtr. 2
a m i p i m a a m i p a m i
mf slightly quieter
Gtr. 3
Gtr. 4

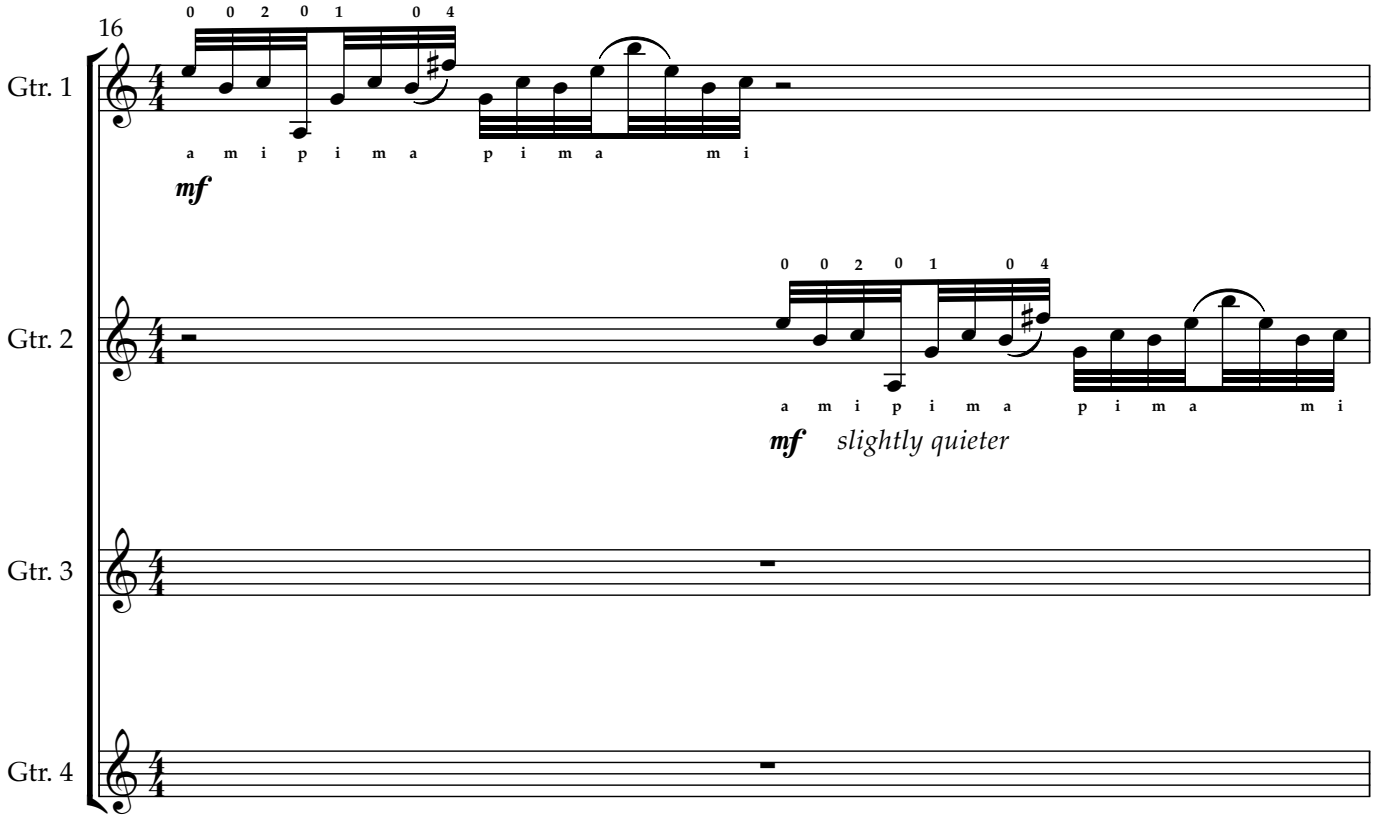

10
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
0 0 2 1
a m i p i m a a m i p a m i
mp
mp slightly quieter

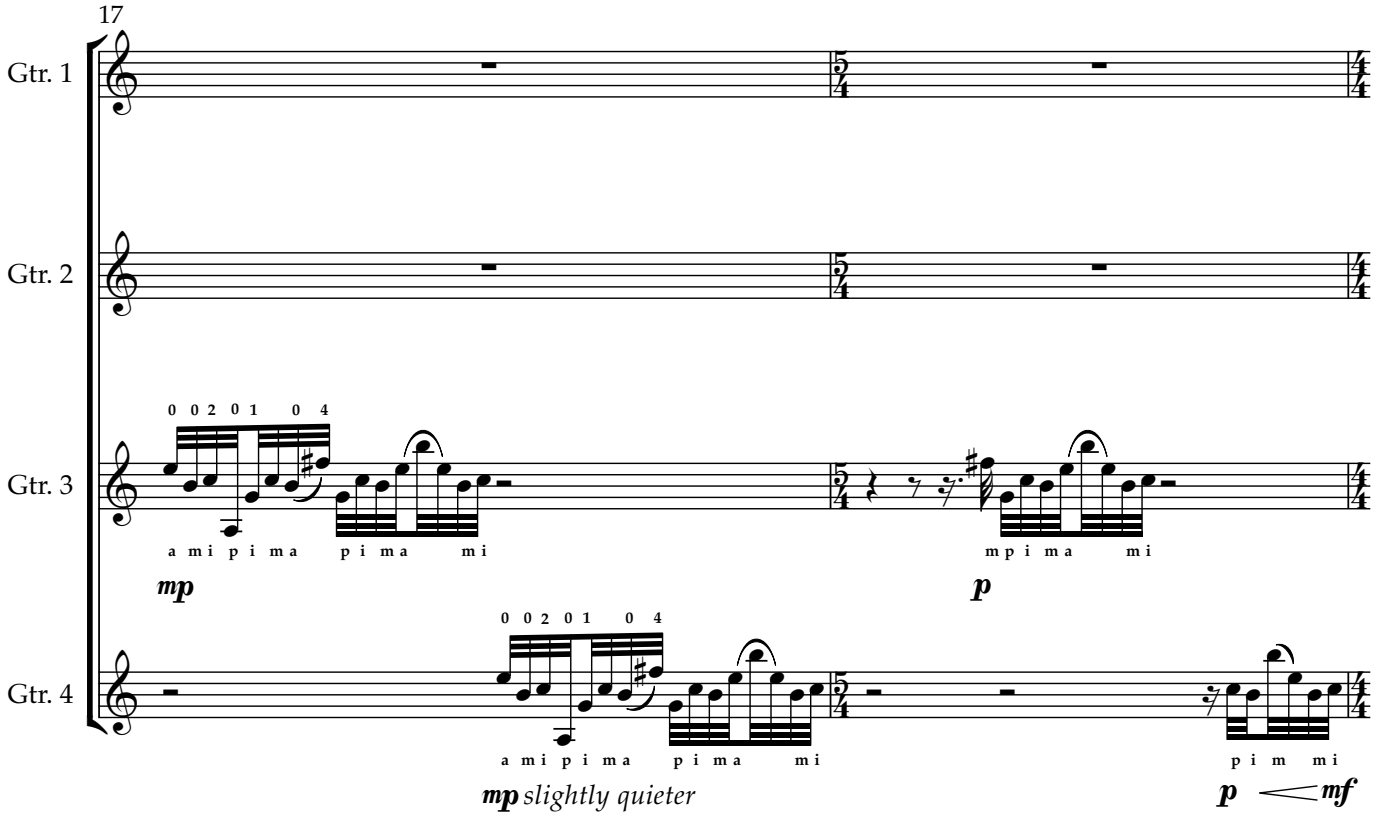

11
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
0 0 ③ ④ 1 3
a m i p i m a a m i p a m i
mf
mf slightly quieter

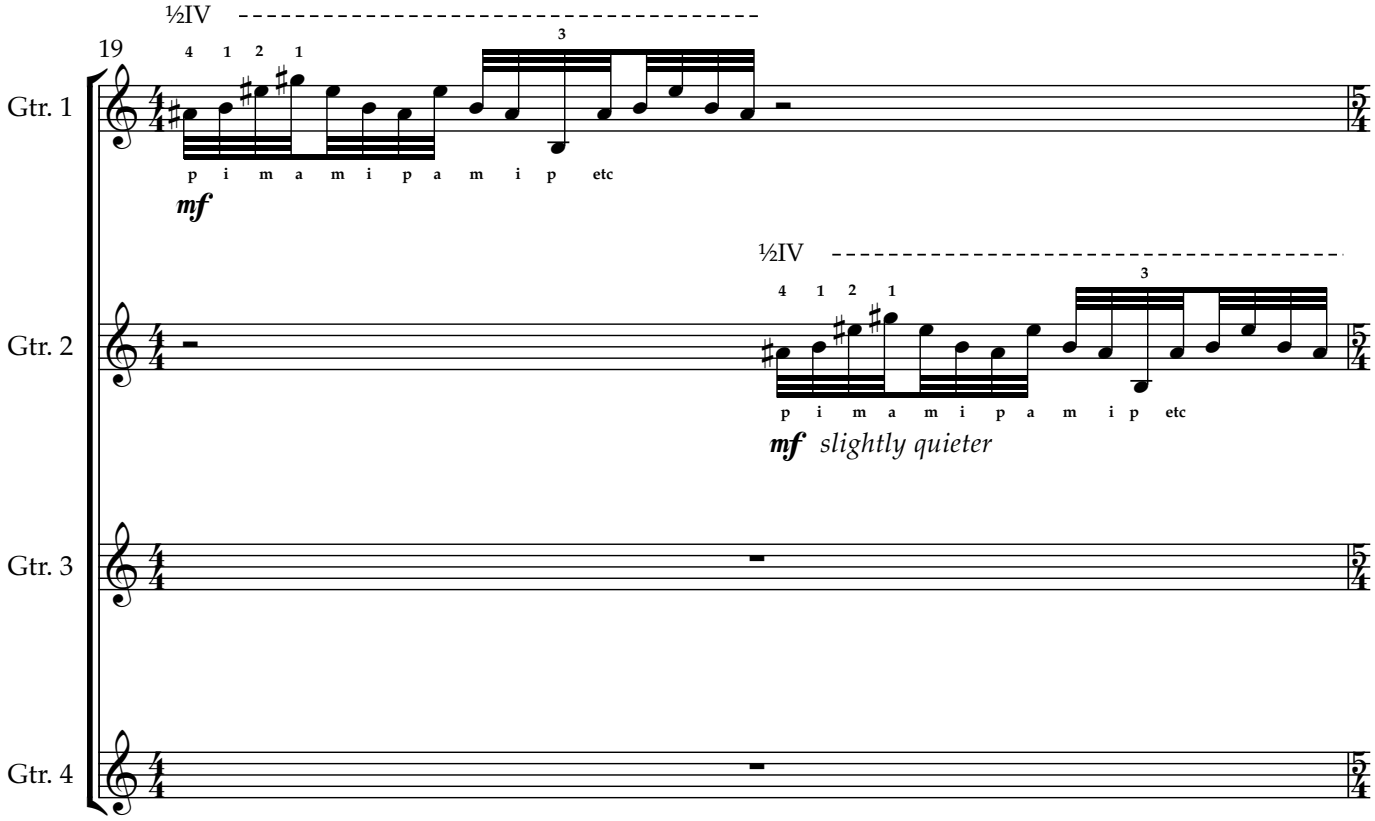

12
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
0 0 ③ 1 ④ 3
a m i p i m a a m i p a m i
mp
0 0 ③ 1 ④ 3
a m i p i m a a m i p a m i
mp slightly quieter

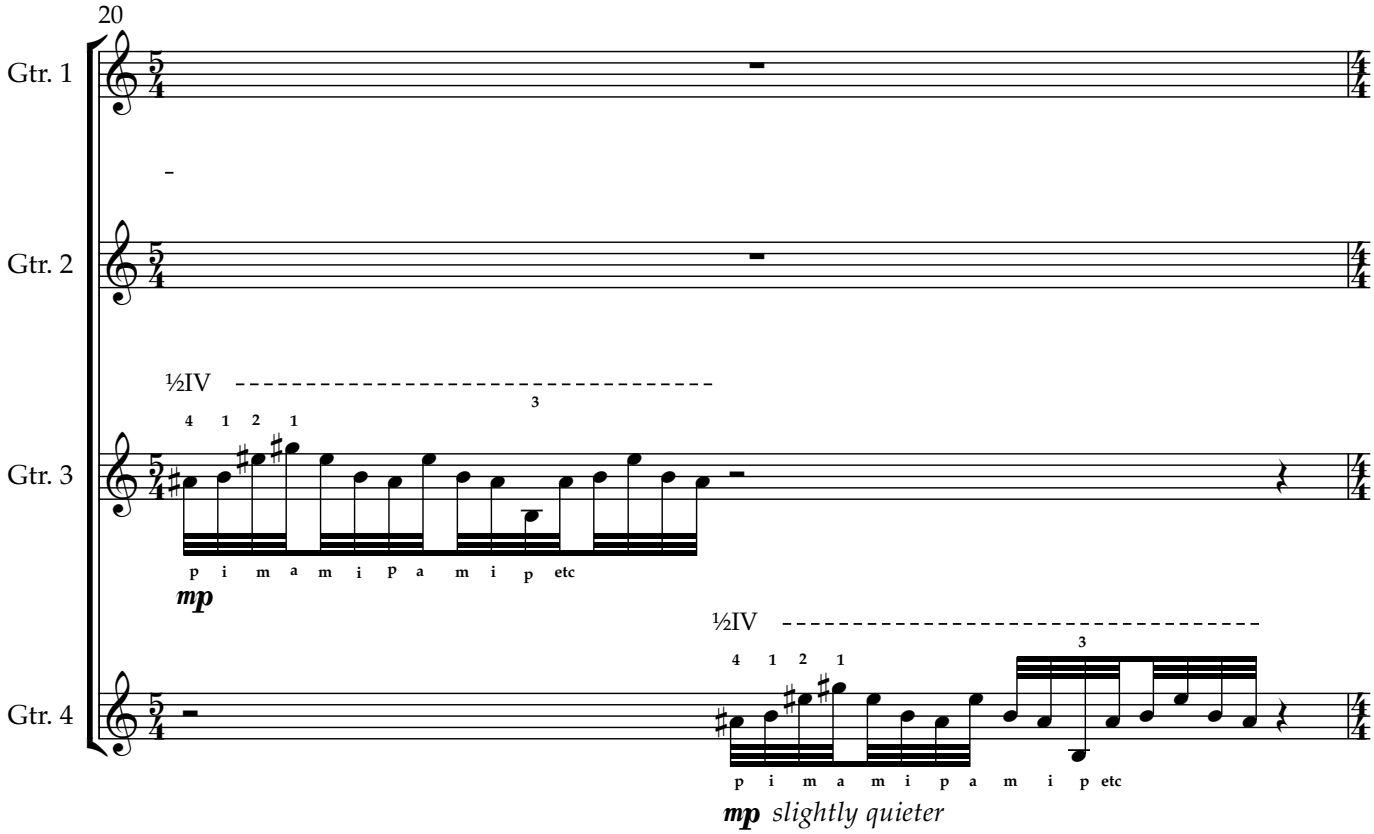

13
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
0 0 2 1
a m i p i m i p a m i p i m i
mf
0 0 2 1
a m i p i m i p a m i p i m i
mf slightly quieter

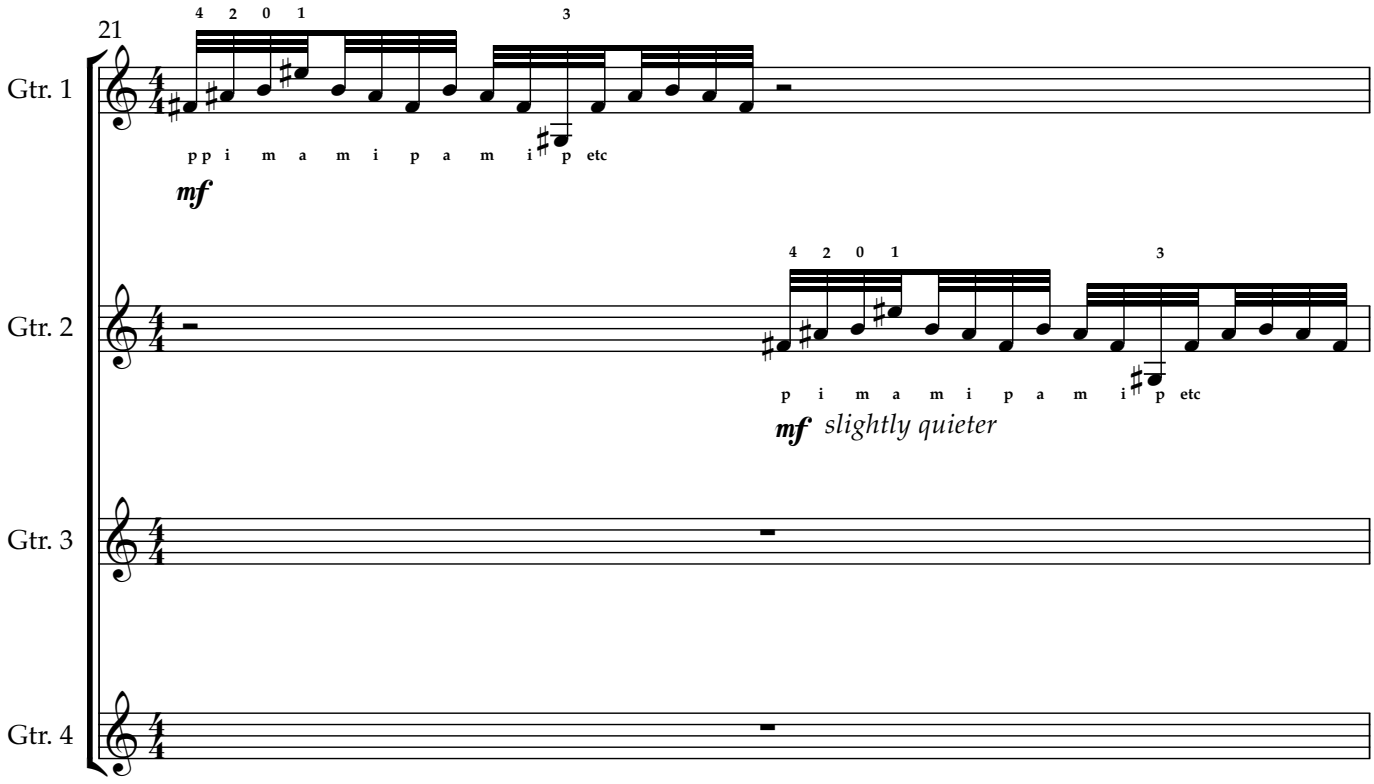

14
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
0 0 2 1
0 4
a m i p i m i p a m i p i m i
mp
0 0 2 1
0 4
a m i p i m i p a m i p i m i
mp slightly quieter

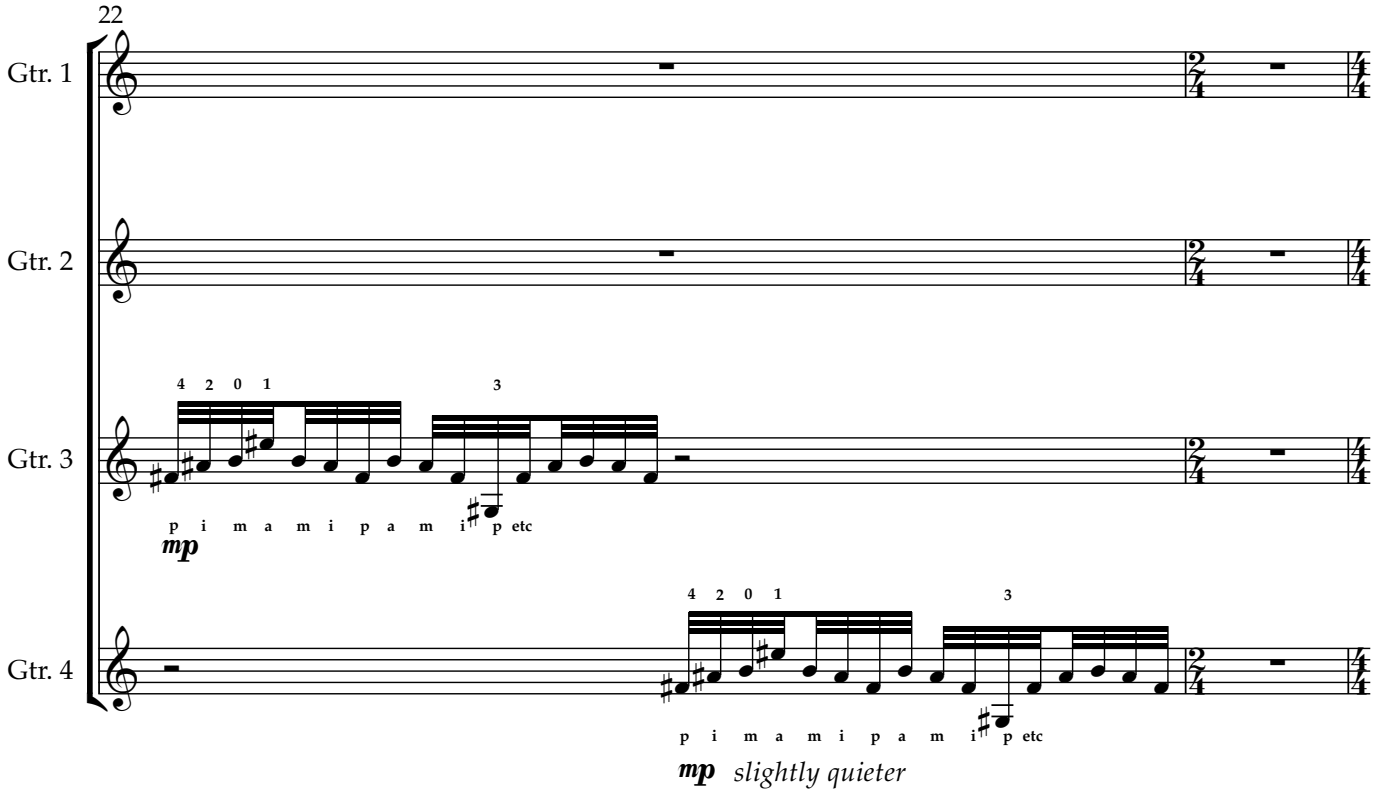

16
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
0 0 2 0 1 0 4
a m i p i m a p i m a m i
mf
0 0 2 0 1 0 4
a m i p i m a p i m a m i
mf slightly quieter

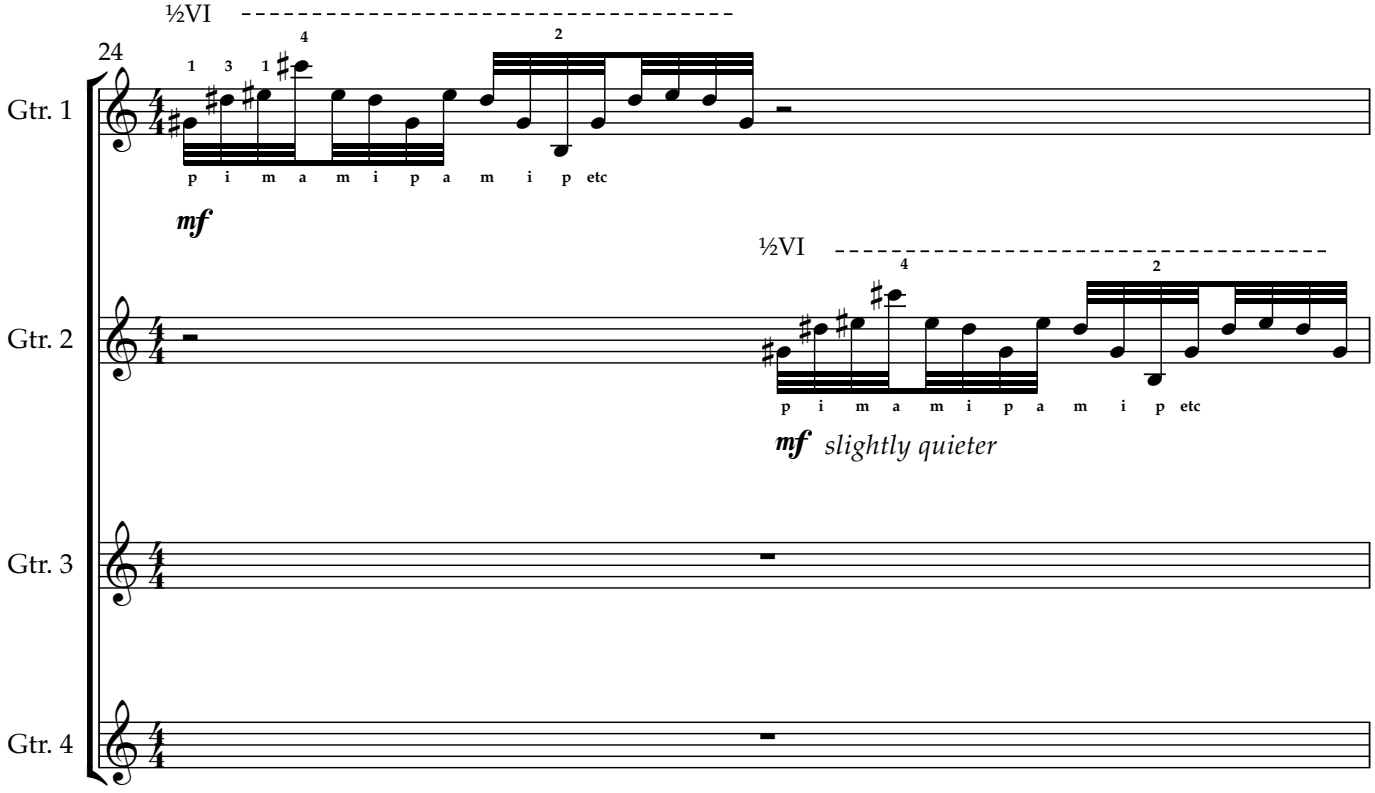

17
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
0 0 2 0 1 0 4
a mi p i ma p i ma mi
mp
p
mp slightly quieter
p mf

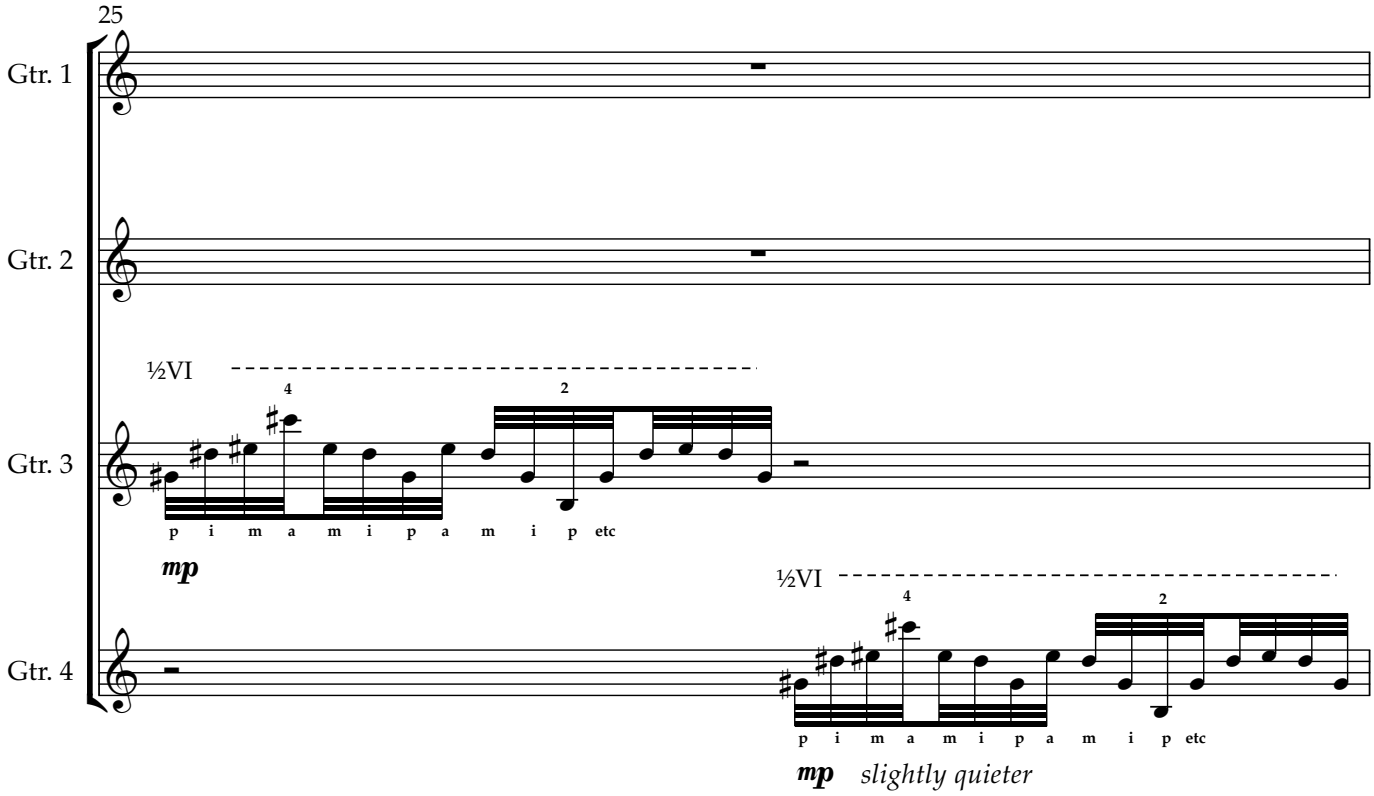

½IV
19
4 1 2 1
3
p i m a m i p a m i p etc
mf
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf slightly quieter

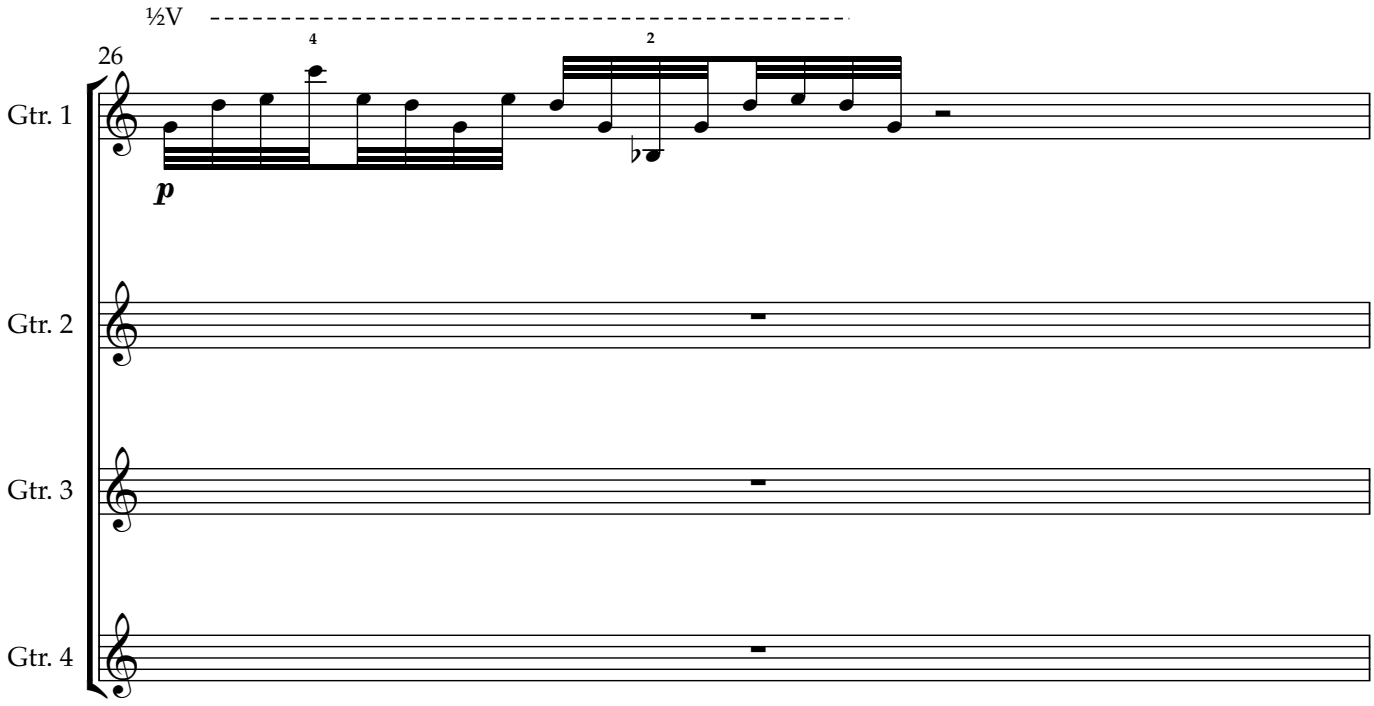

20
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
½IV
4 1 2 1
3
p i m a m i p a m i p etc
mp
½IV
4 1 2 1
3
p i m a m i p a m i p etc
mp slightly quieter

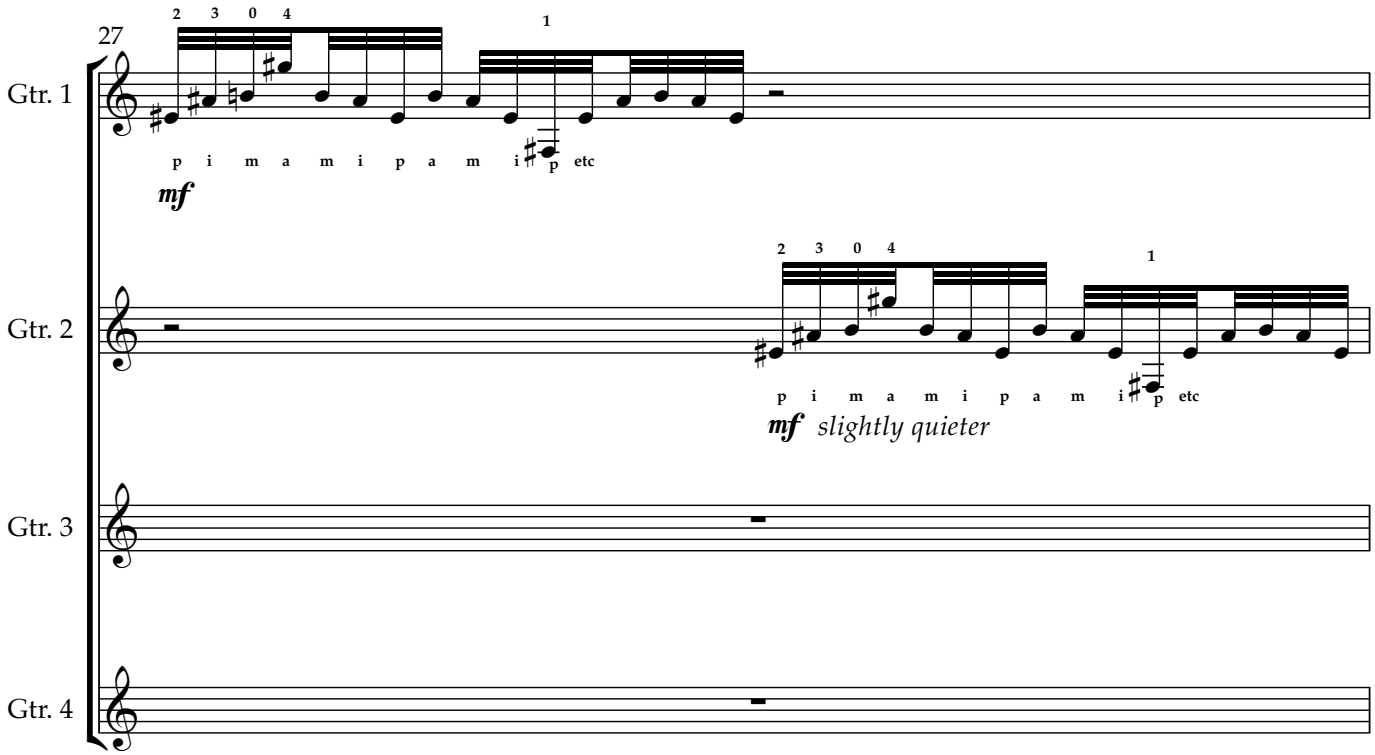

21
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
4 2 0 1
3
pp i m a m i p a m i p etc
mf
4 2 0 1
3
p i m a m i p a m i p etc
mf slightly quieter

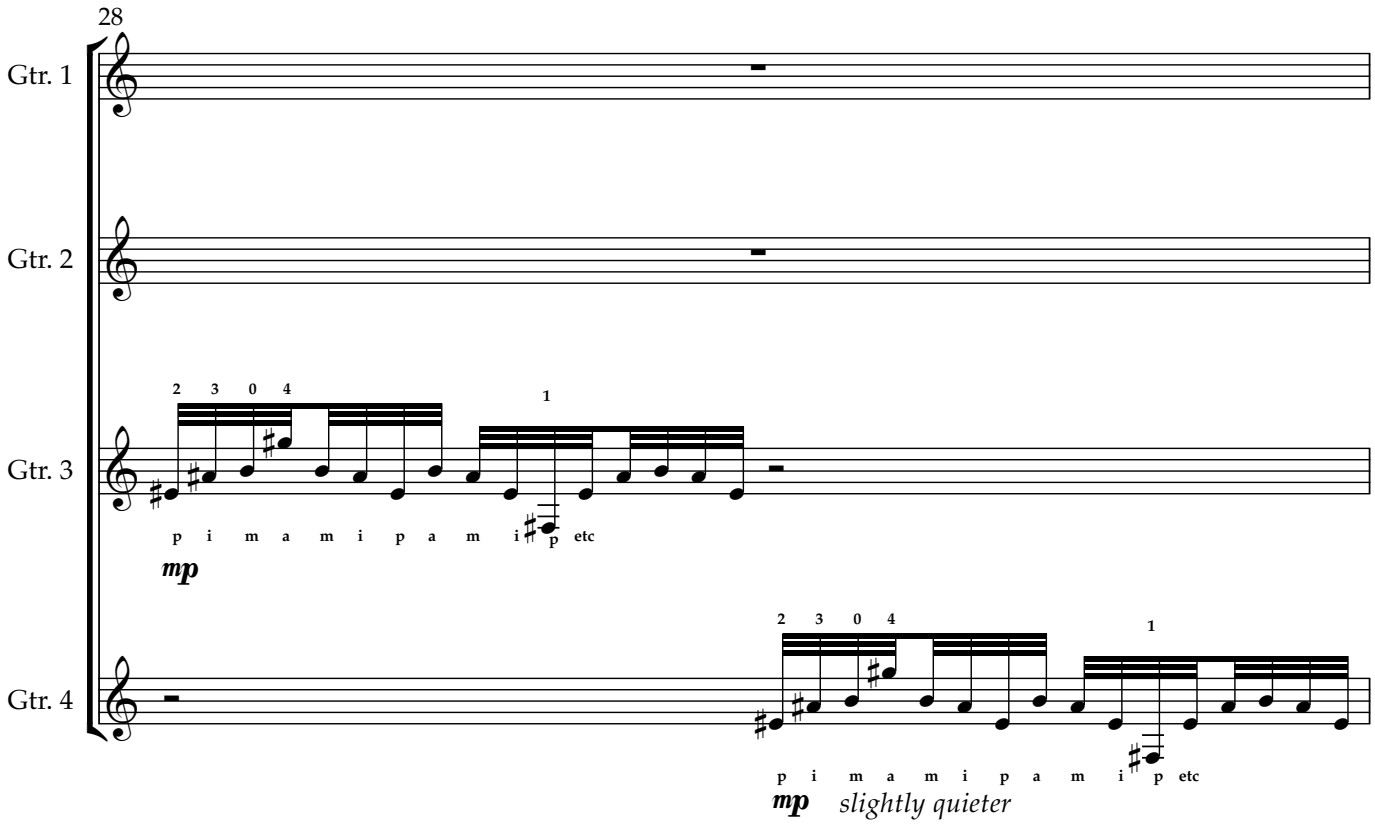

22
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
4 2 0 1
3
p i m a m i p a m i p etc
mp
4 2 0 1
3
p i m a m i p a m i p etc
mp slightly quieter

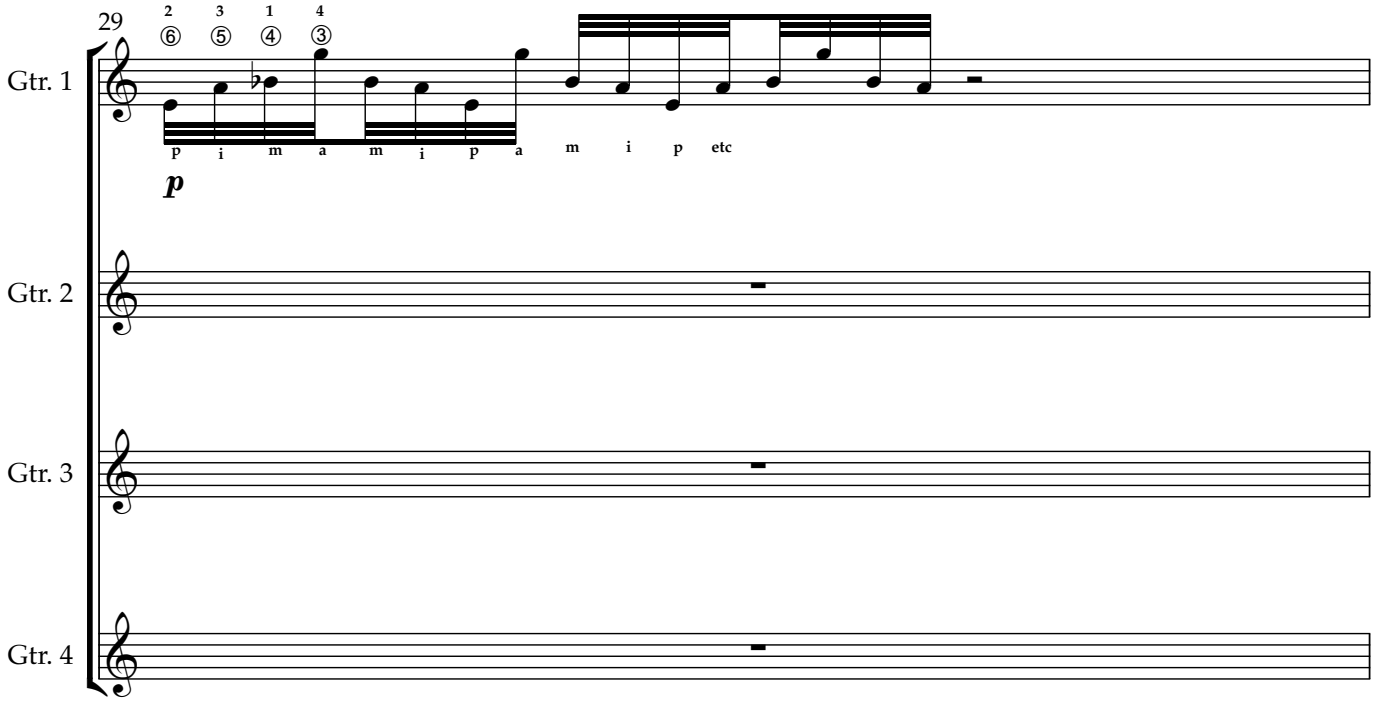

½VI
24
Gtr. 1
1 3 1
4
2
p i m a m i p a m i p etc
mf
½VI
Gtr. 2
4
2
p i m a m i p a m i p etc
mf slightly quieter
Gtr. 3
Gtr. 4

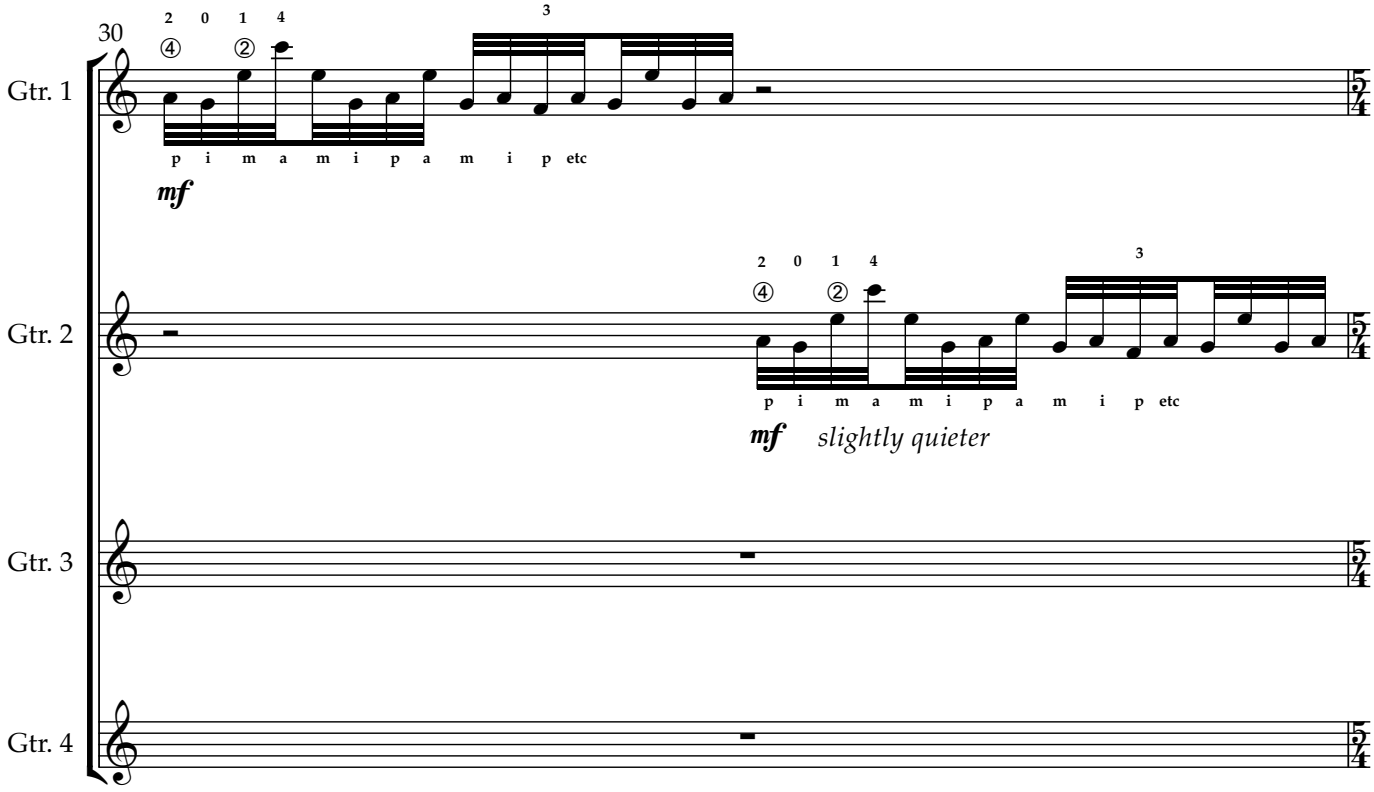

25
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
½VI
4
2
p i m a m i p a m i p etc
mp
½VI
4
2
p i m a m i p a m i p etc
mp slightly quieter

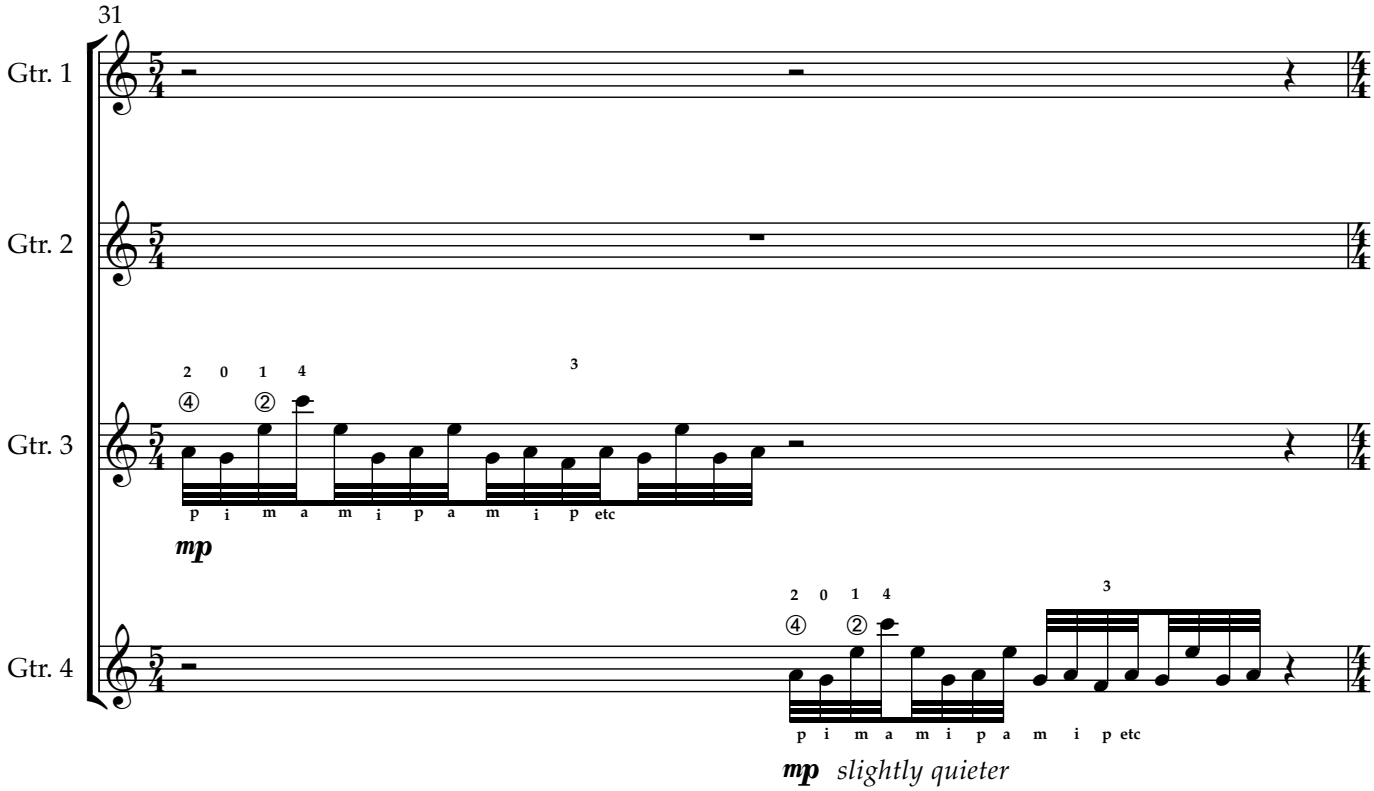

½V
26
4
2
p
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

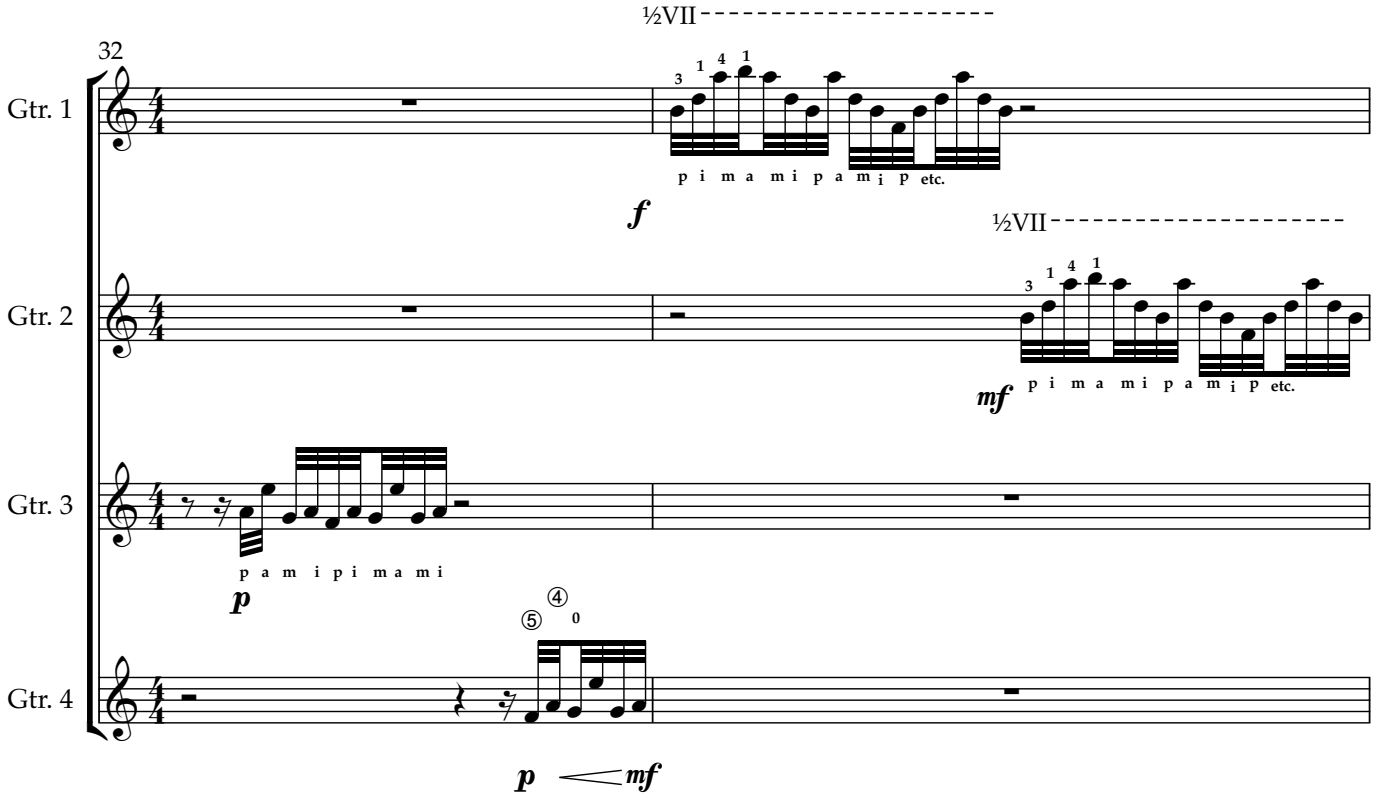

27
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
2 3 0 4
1
p i m a m i p a m i p etc
mf
mf slightly quieter

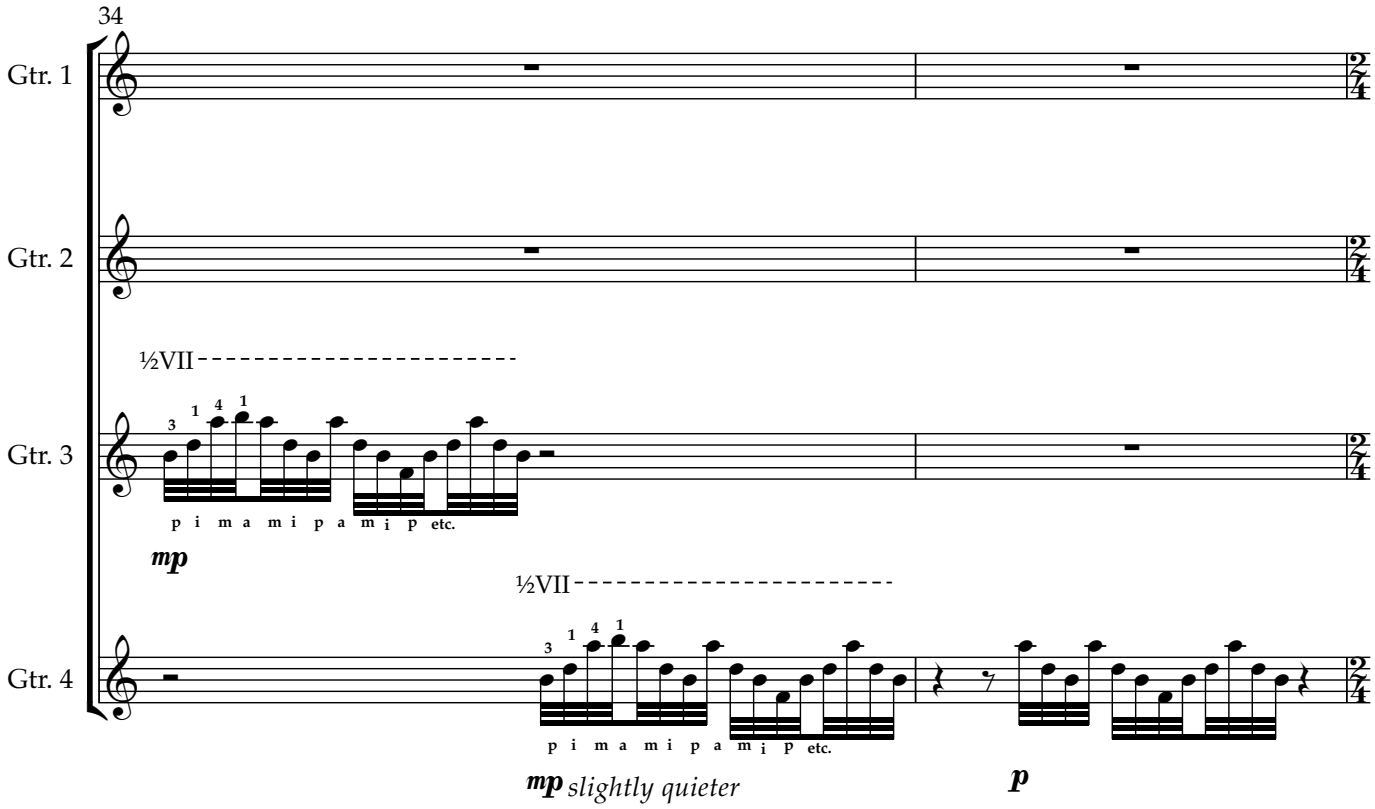

28
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
2 3 0 4
1
p i m a m i p a m i p etc
mp
mp slightly quieter

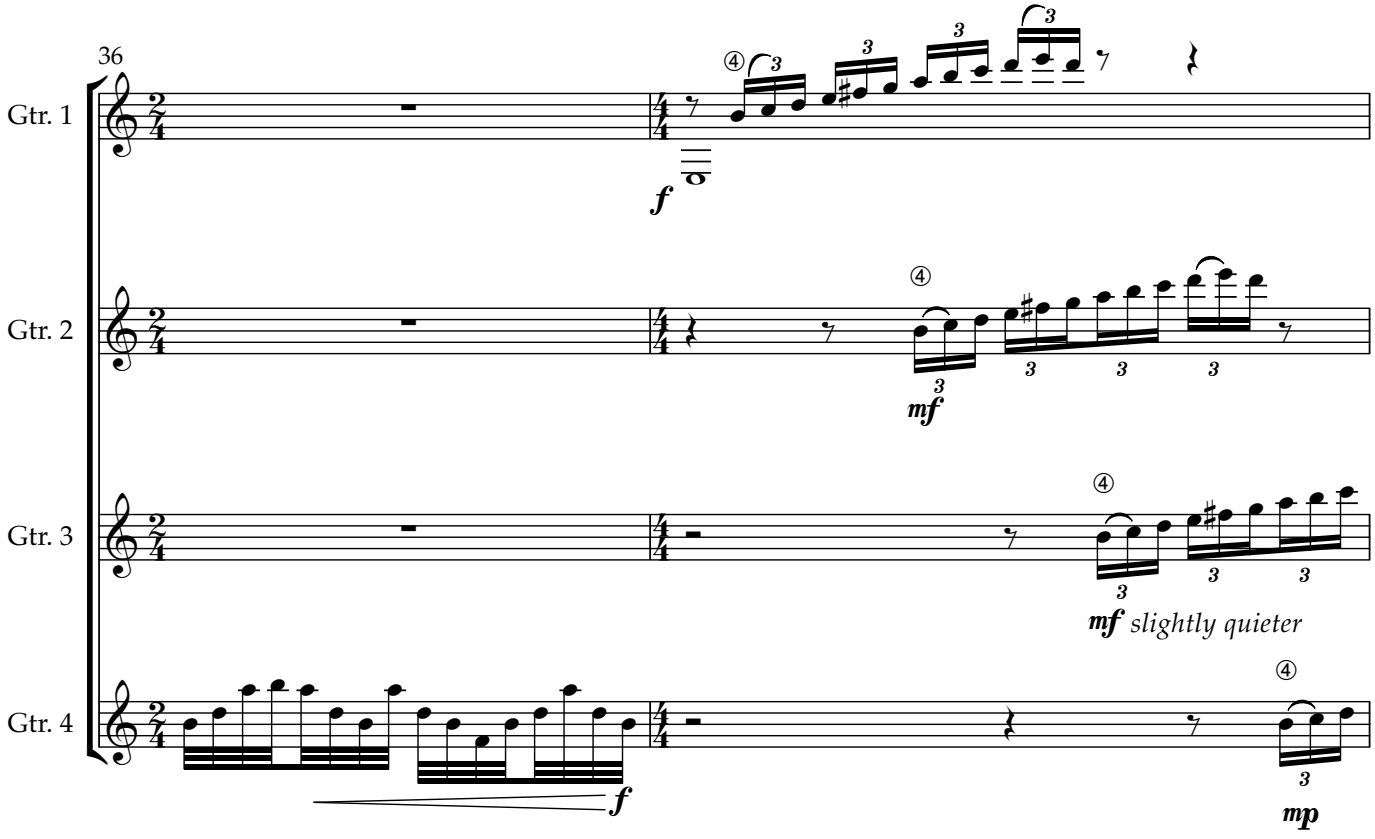

29
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
p i m a m i p a m i p etc
p

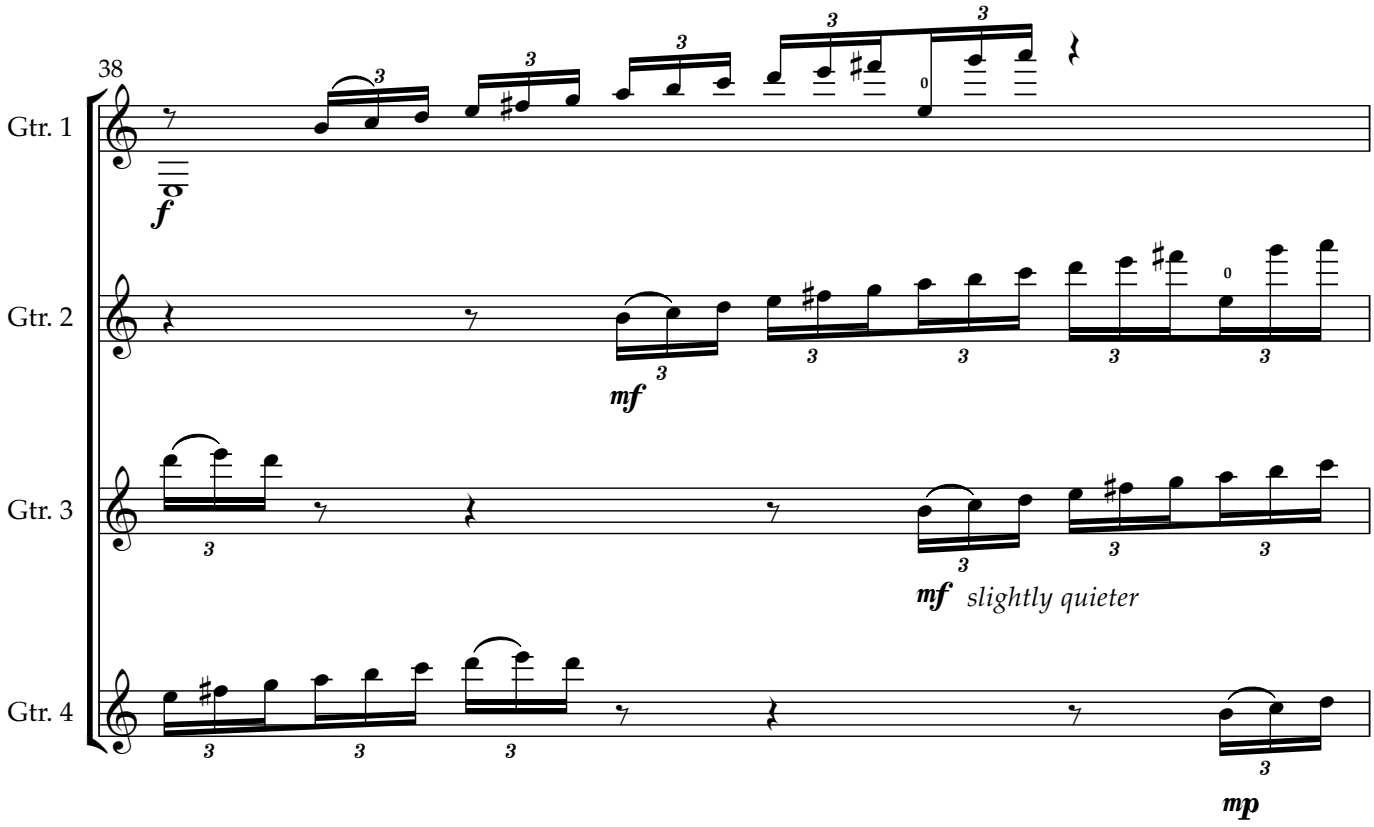

30
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
p i m a m i p a m i p etc
mf
p i m a m i p a m i p etc
mf slightly quieter

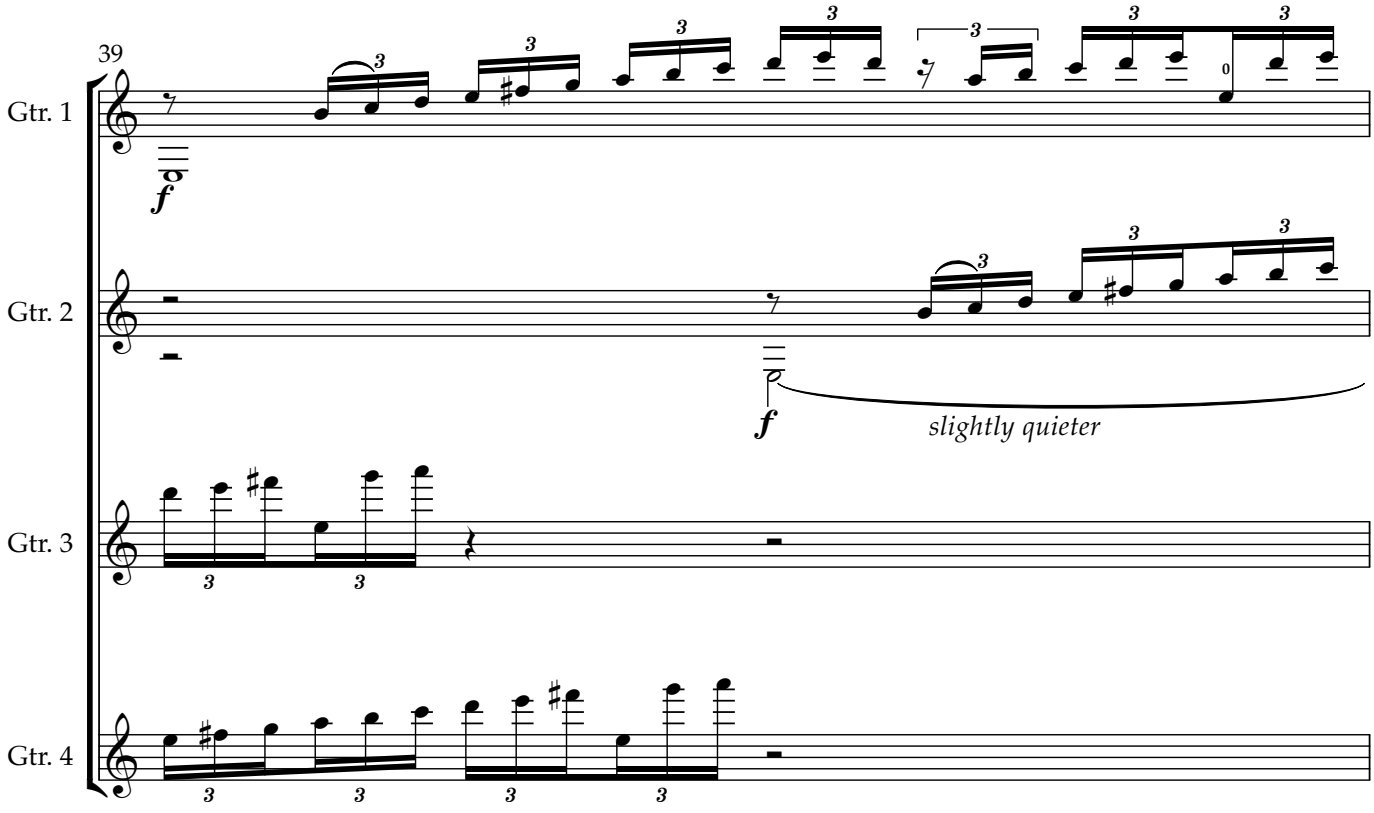

31
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
p i m a m i p a m i p etc
mp
p i m a m i p a m i p etc
mp slightly quieter

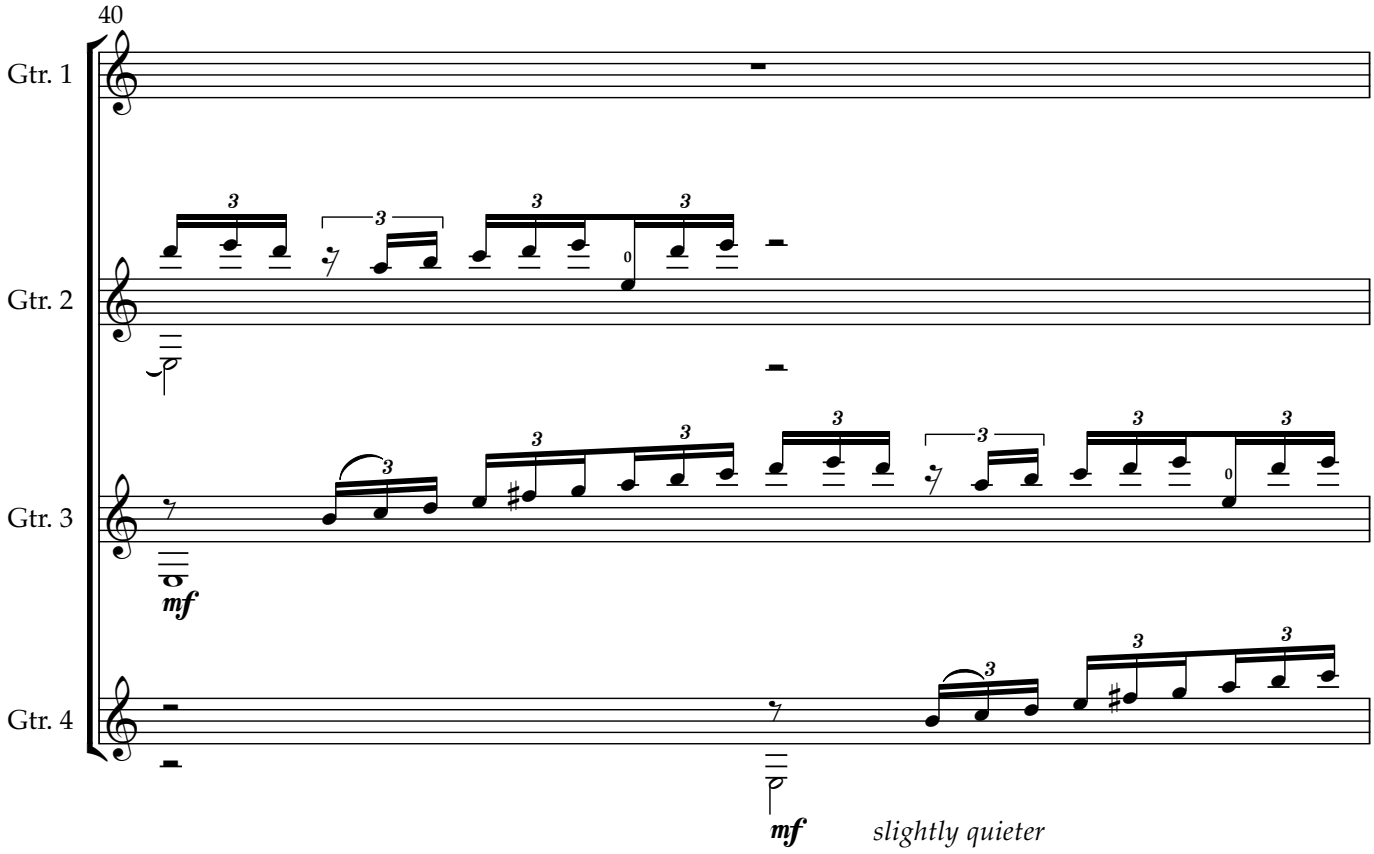

32
½VII
Gtr. 1
p i m a m i p a m i p etc.
f
½VII
Gtr. 2
mf
p i m a m i p a m i p etc.
Gtr. 3
p a m i p i m a m i
p
Gtr. 4
p mf

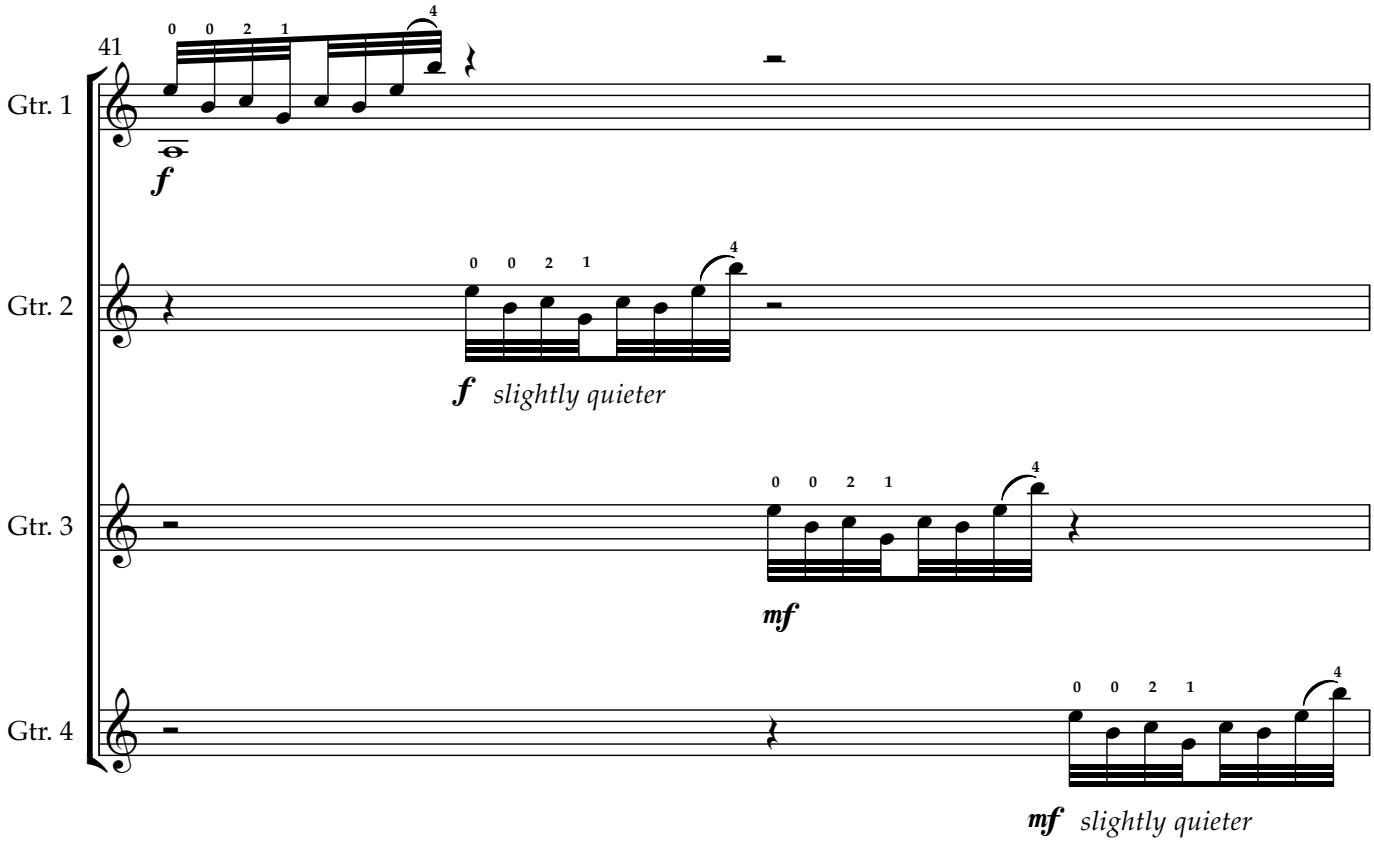

34
Gtr. 1
Gtr. 2
½VII
Gtr. 3
p i m a m i p a m i p etc.
mp
½VII
Gtr. 4
p i m a m i p a m i p etc.
mp slightly quieter
p

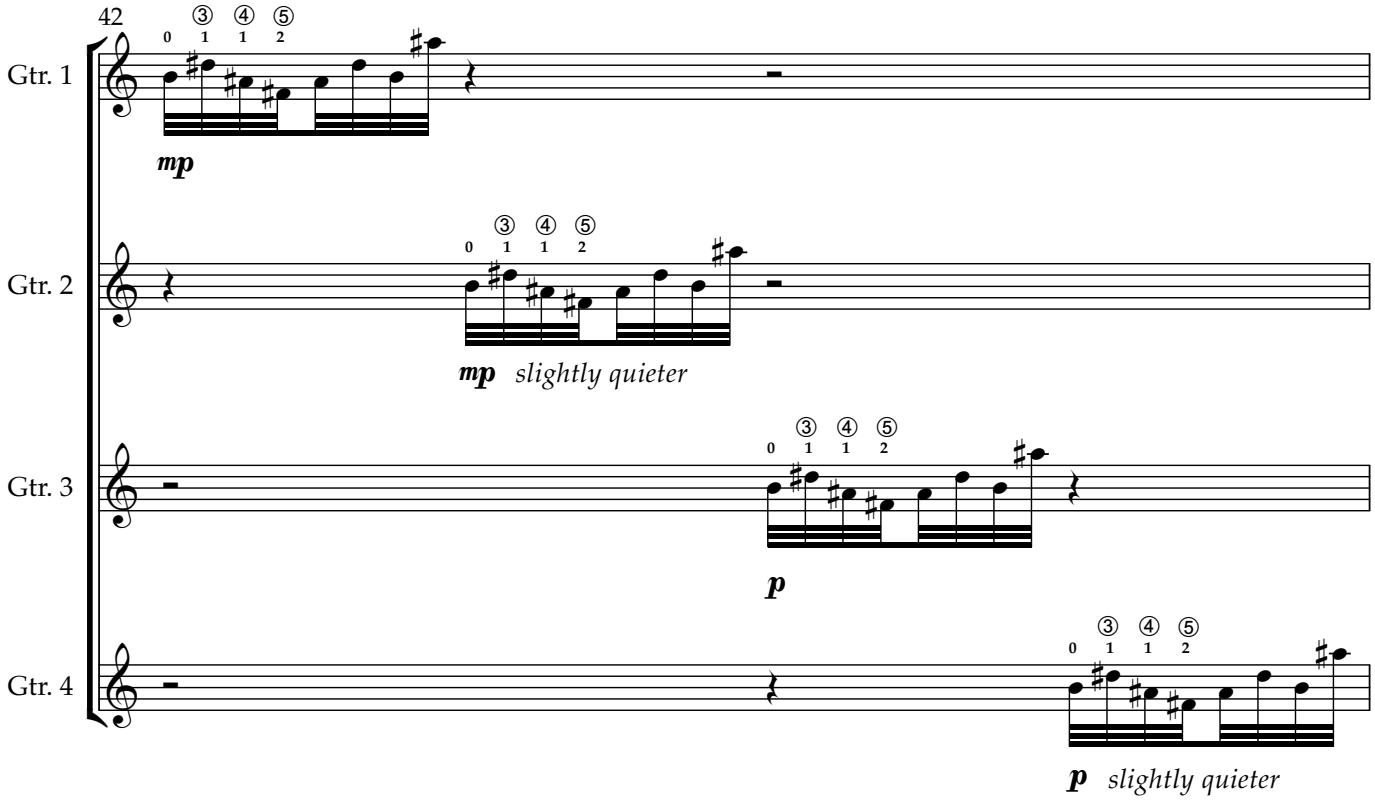

36
Gtr. 1
f
Gtr. 2
mf
Gtr. 3
mf slightly quieter
Gtr. 4
f
mp

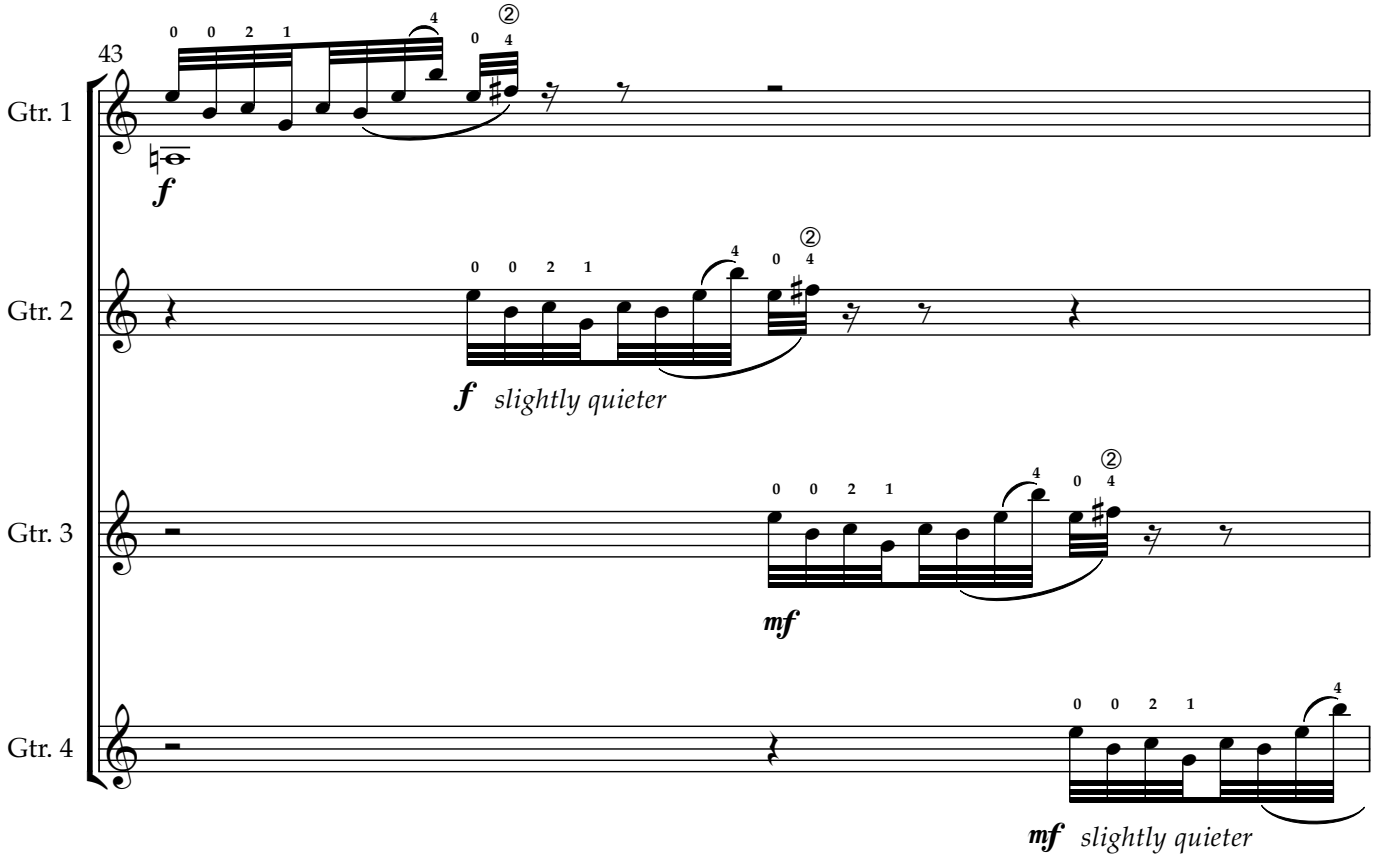

38
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
f
mf
mf slightly quieter
mp

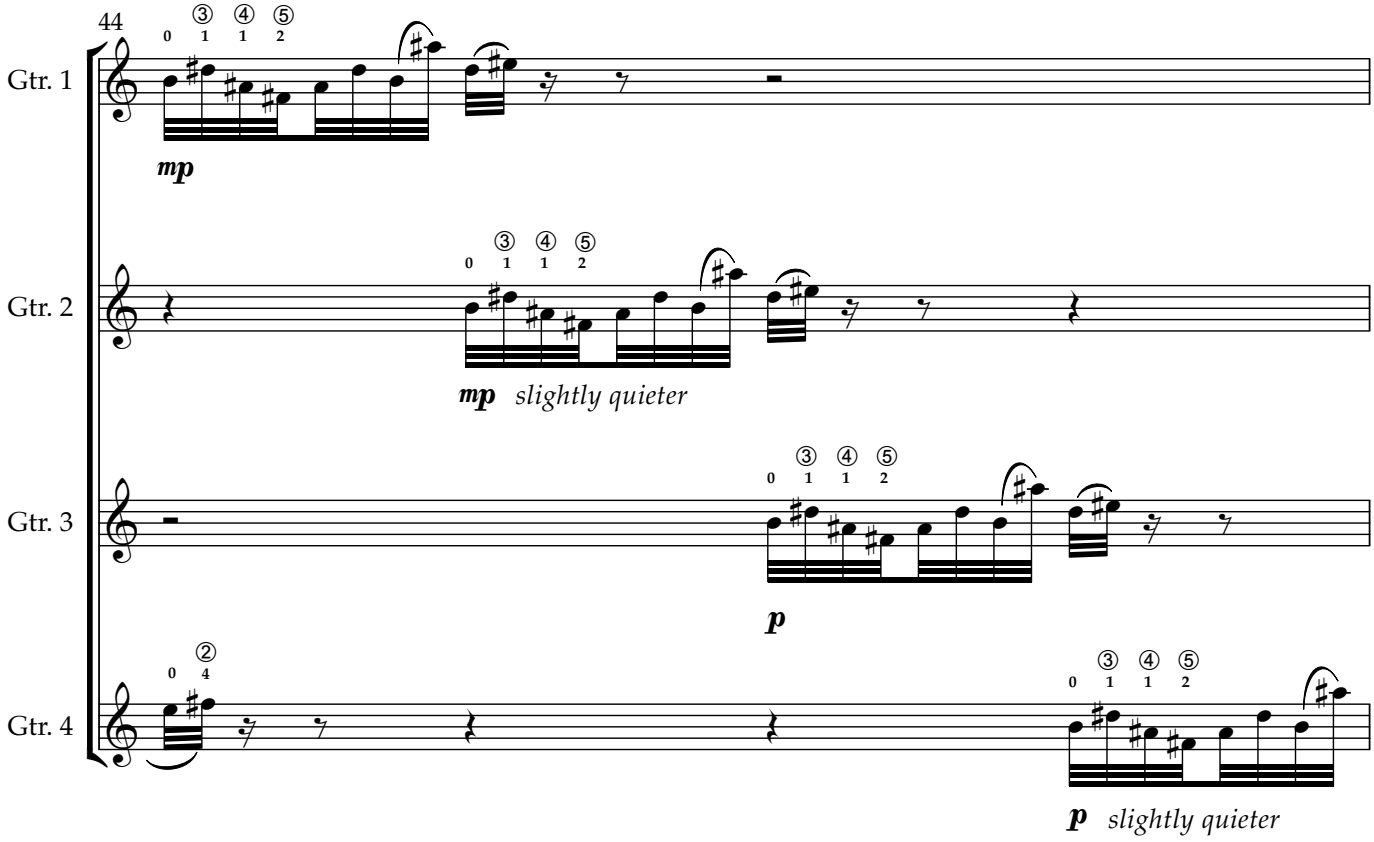

39
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
f
f
slightly quieter


40
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
mf
slightly quieter

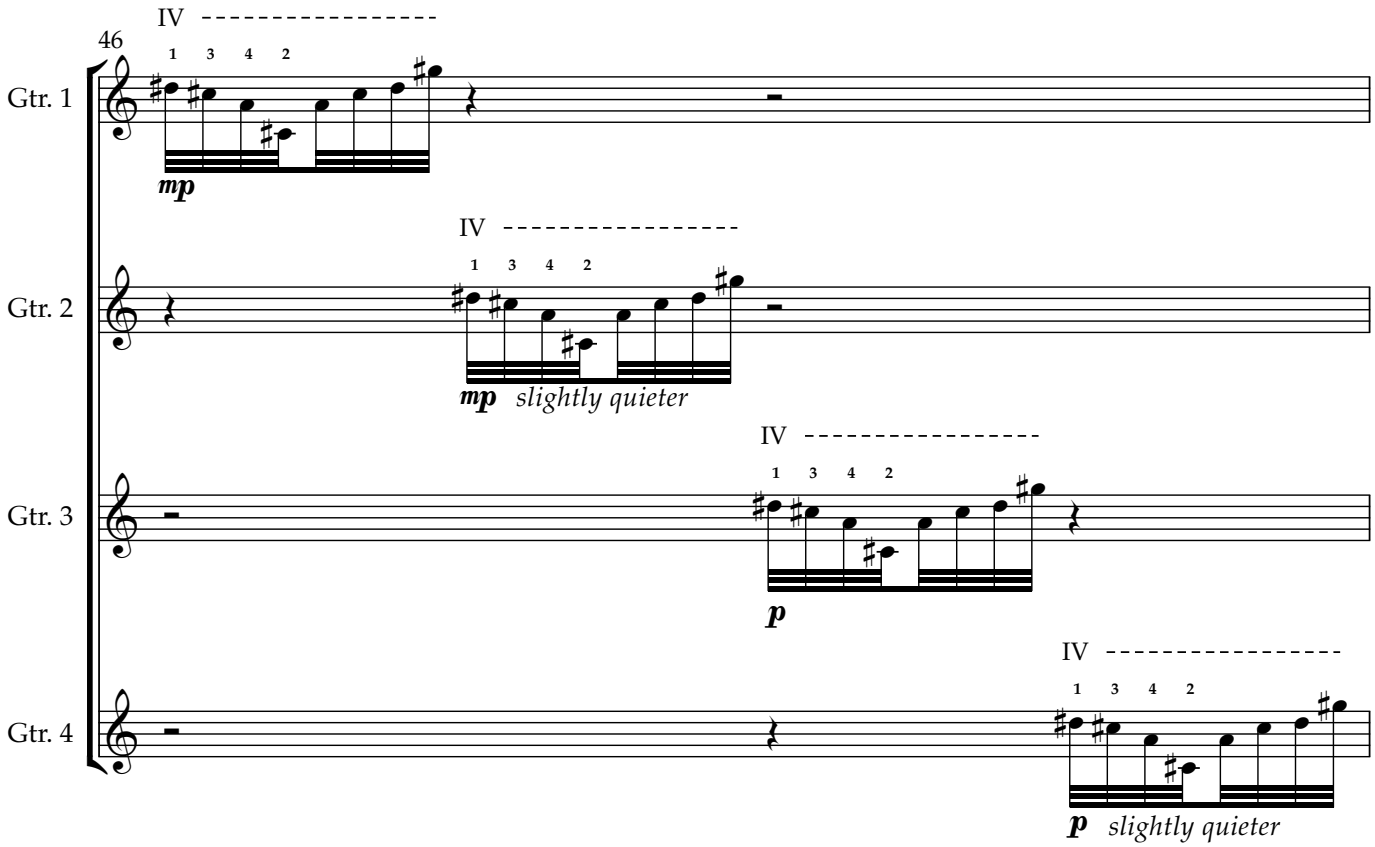

41
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
f
f
slightly quieter
mf
mf
slightly quieter

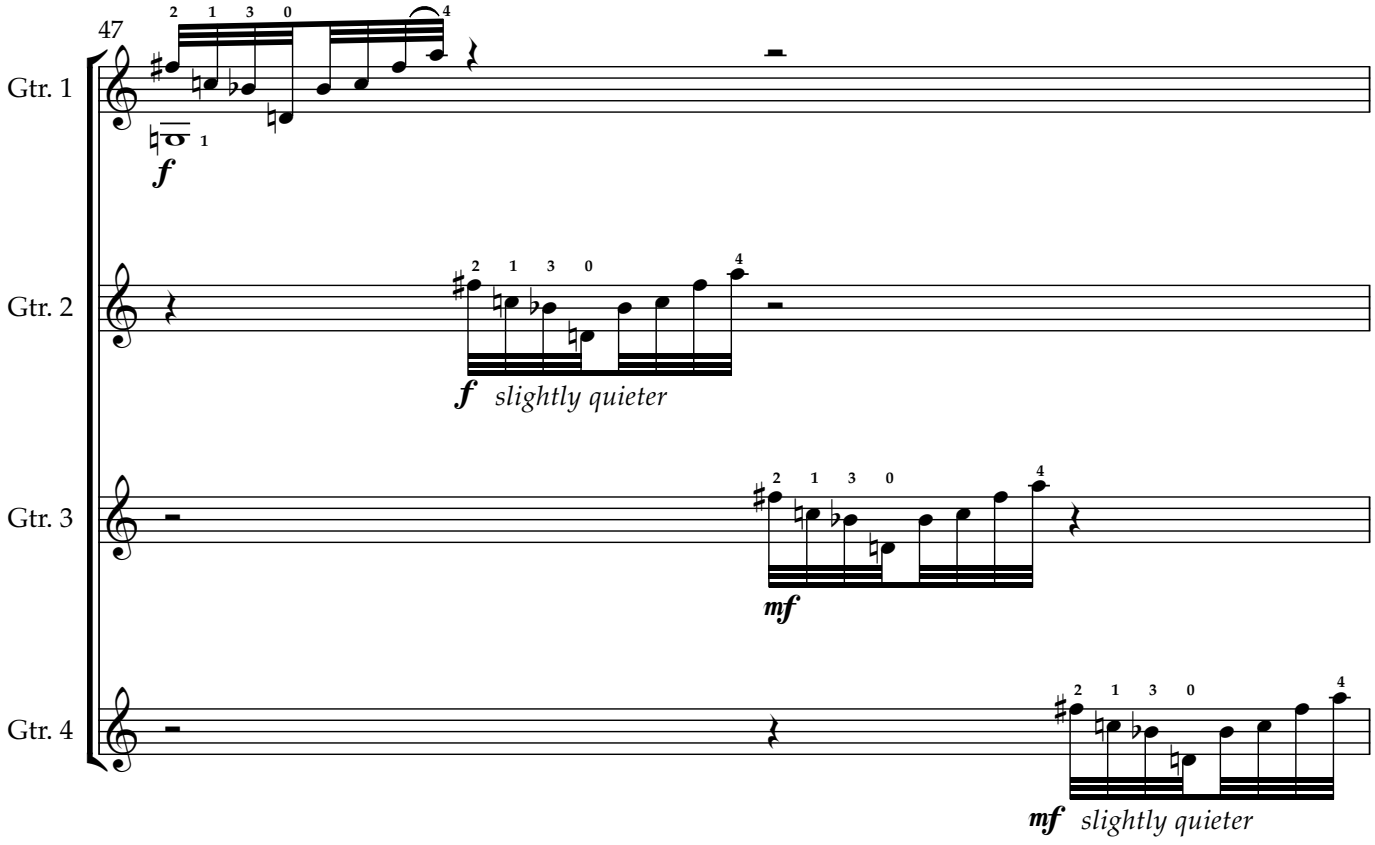

42
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
mp slightly quieter
p
p slightly quieter

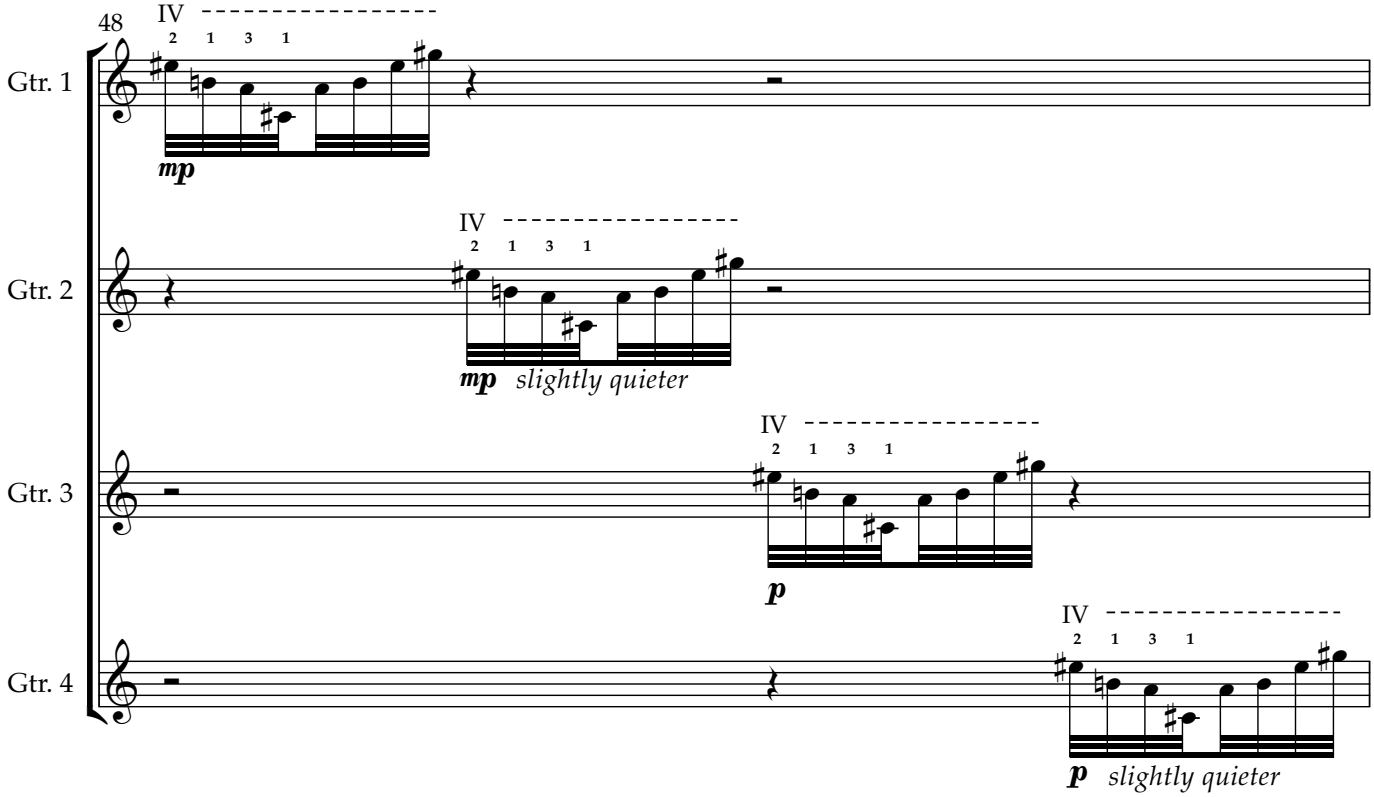

43
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
f
f slightly quieter
mf
mf slightly quieter

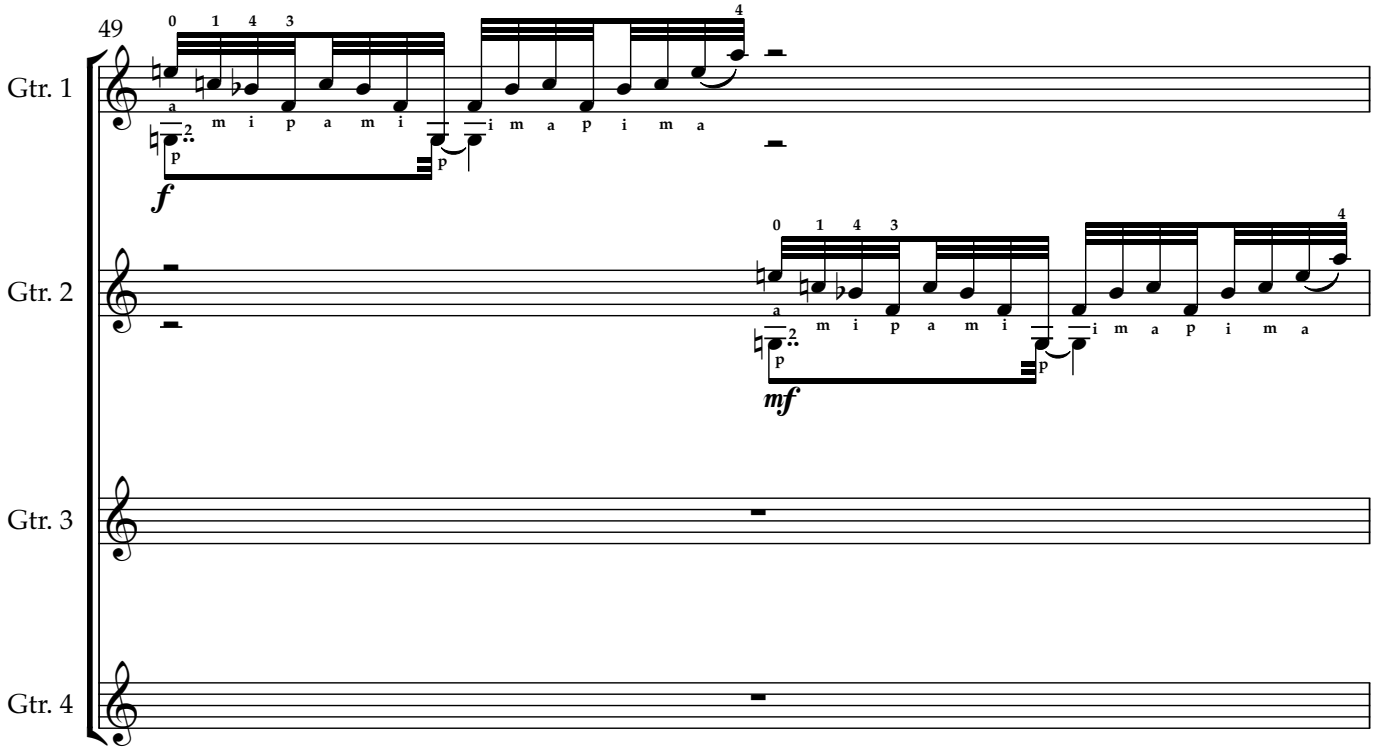

44
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
mp slightly quieter
p
p slightly quieter

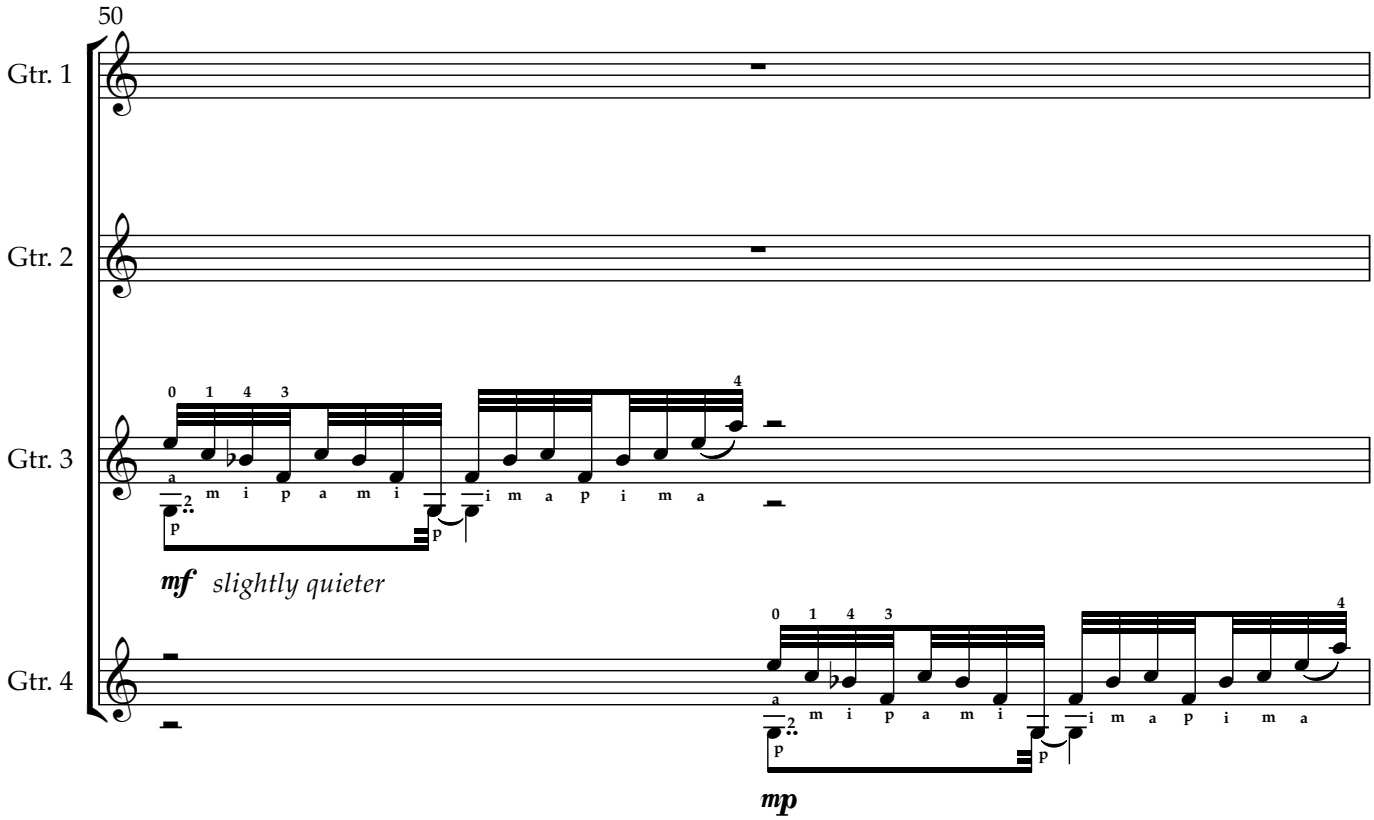
45
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
f
f slightly quieter
mf
mf slightly quieter

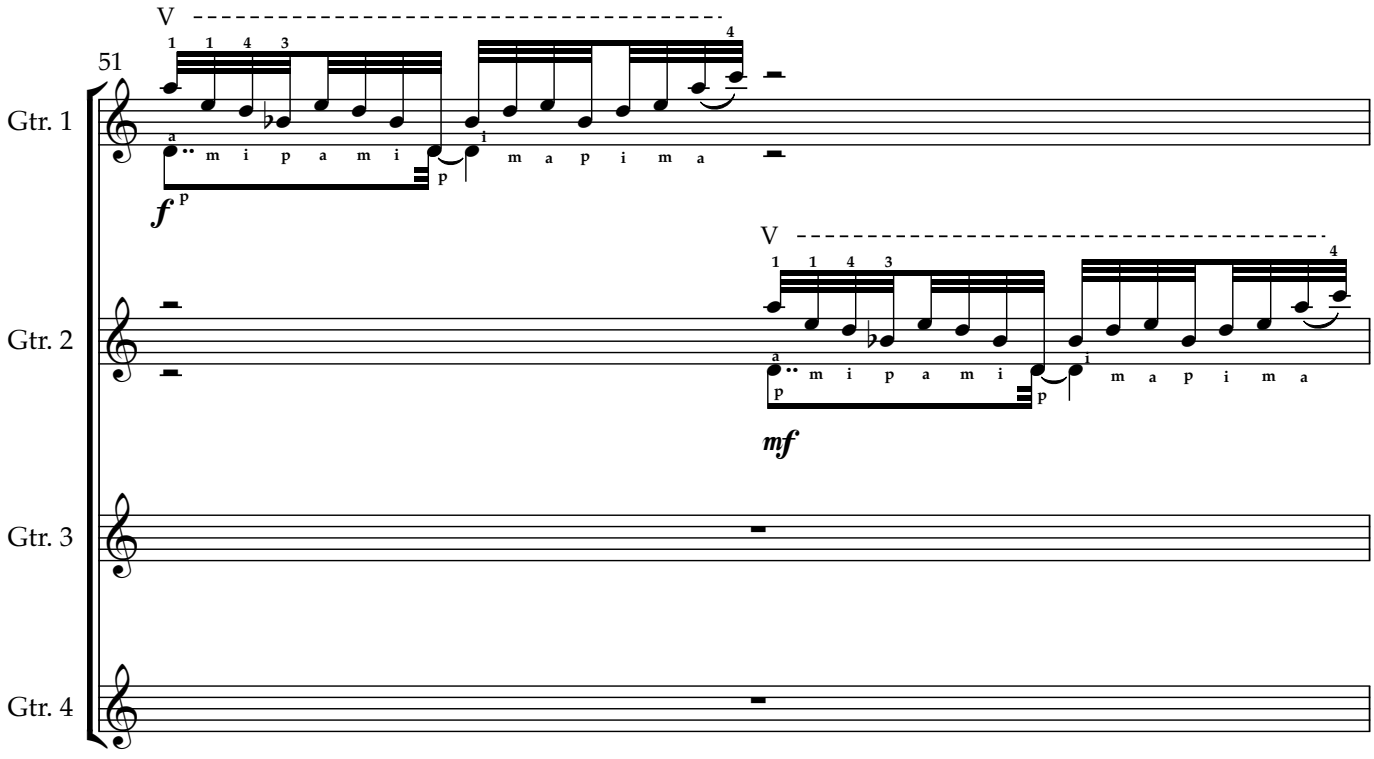

46
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
IV
1 3 4 2
mp
mp slightly quieter
p
p slightly quieter

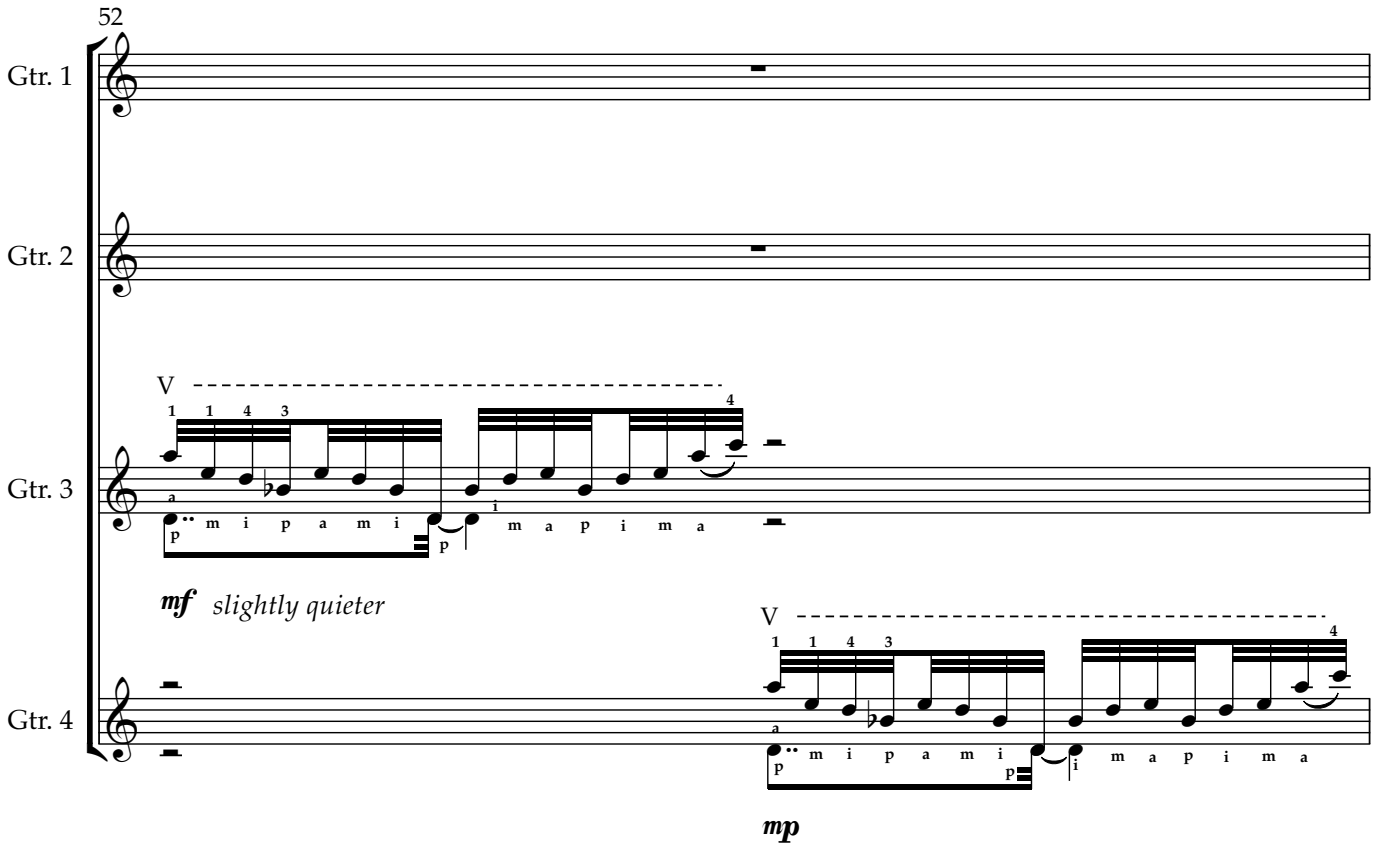

47
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
2 1 3 0
4
1
f
f slightly quieter
mf
mf slightly quieter

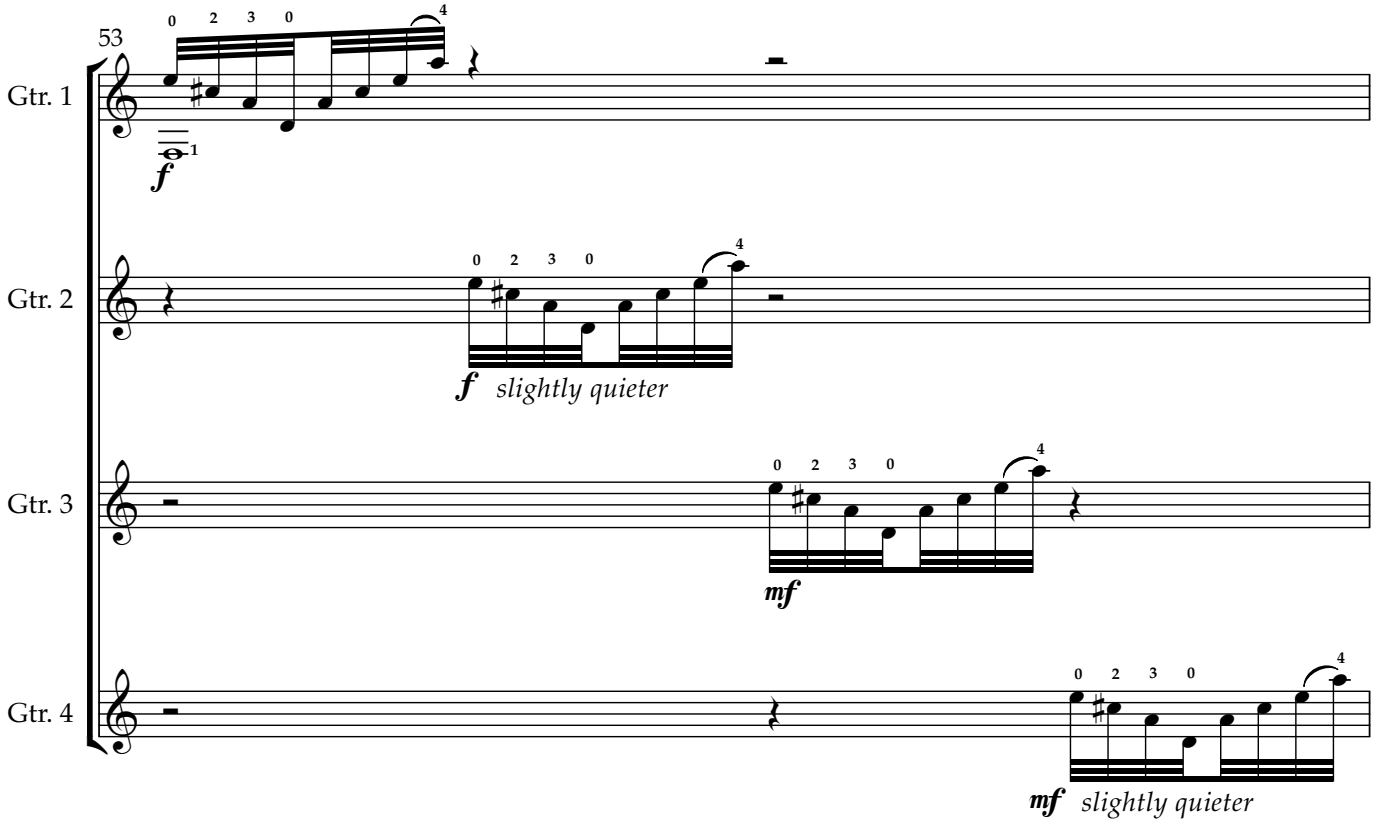

48
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
IV
2 1 3 1
mp
mp slightly quieter
p
p slightly quieter

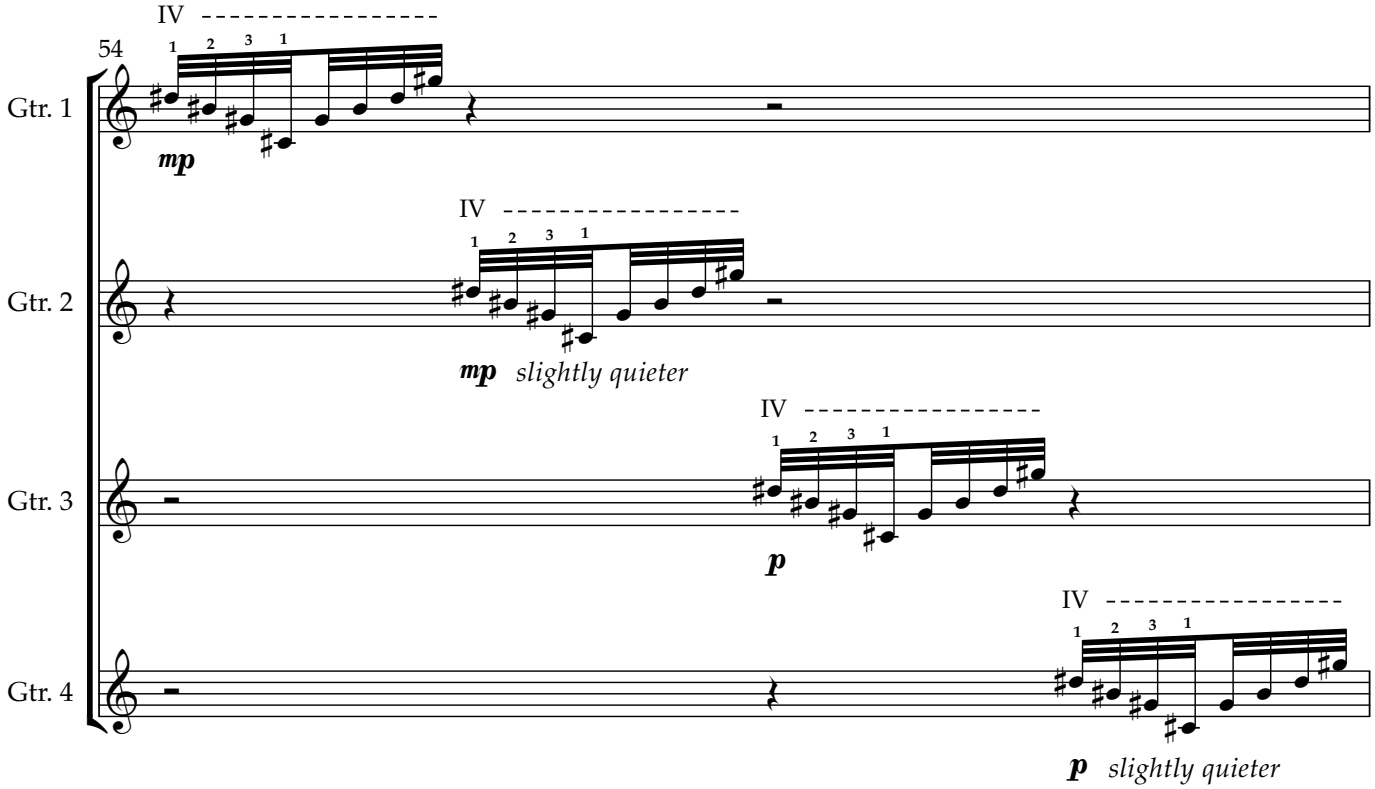

49
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
0 1 4 3
4
a m i p a m i i m a p i m a
f
mf

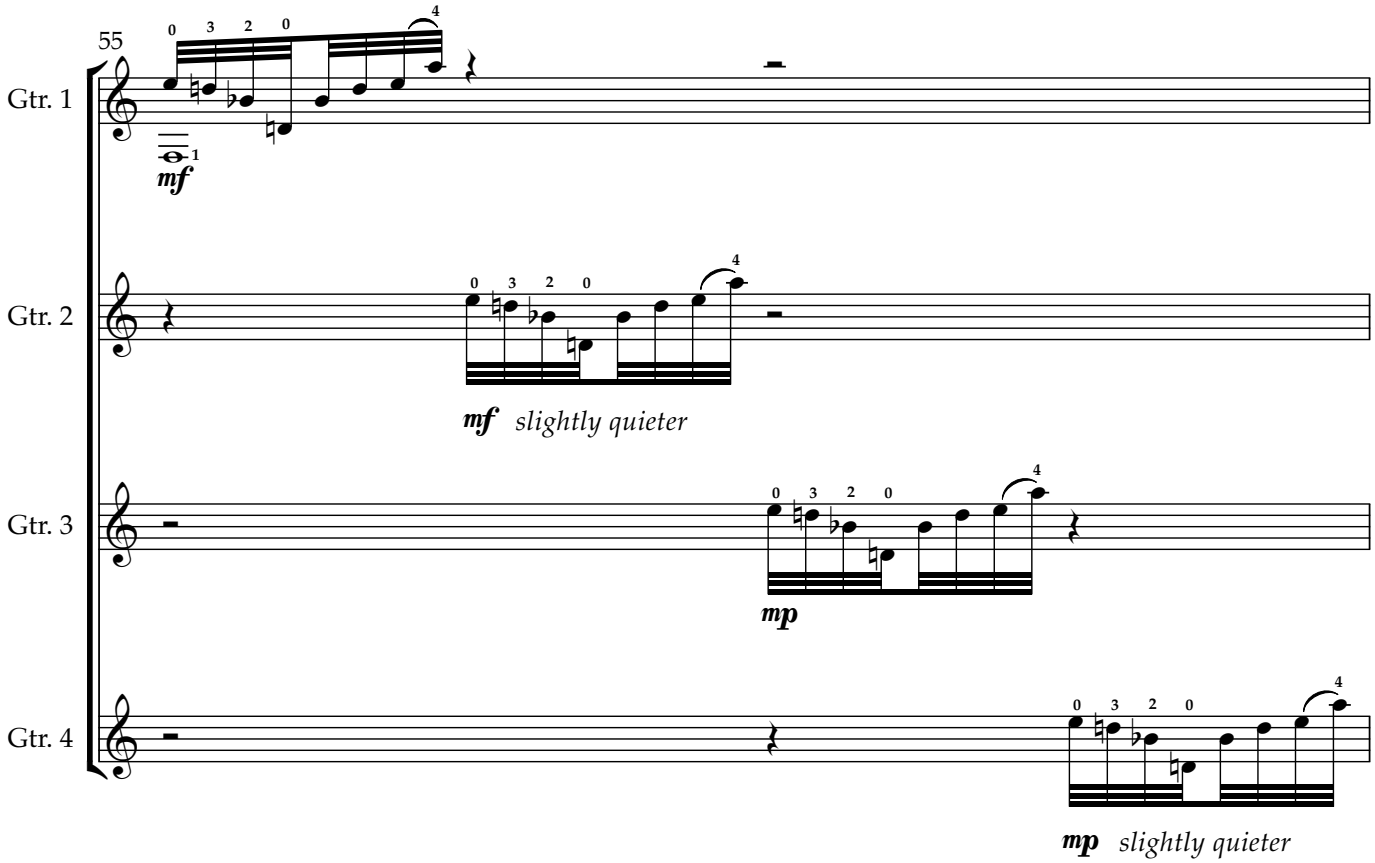

50
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf slightly quieter
mp

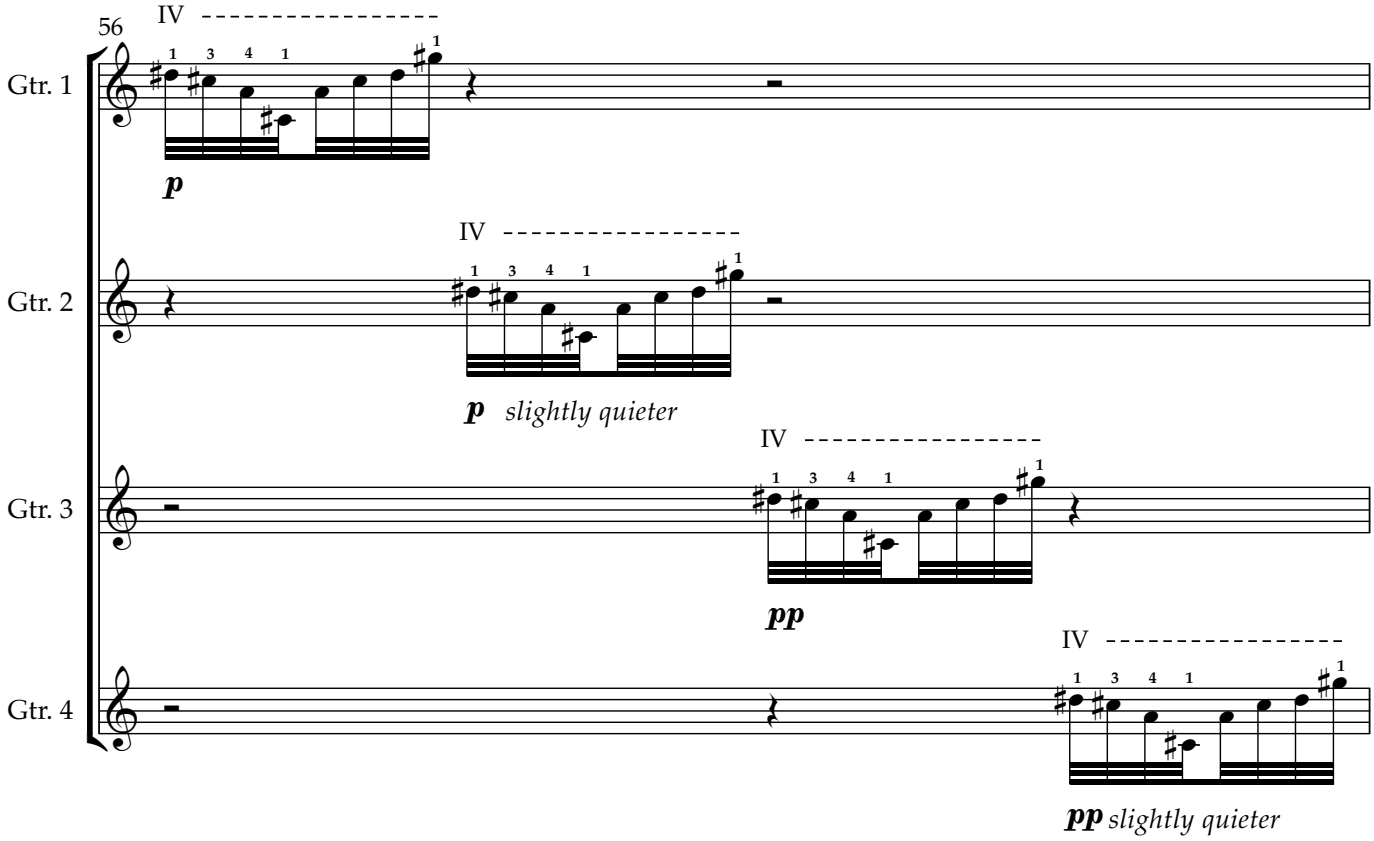

51
V
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
f
mf

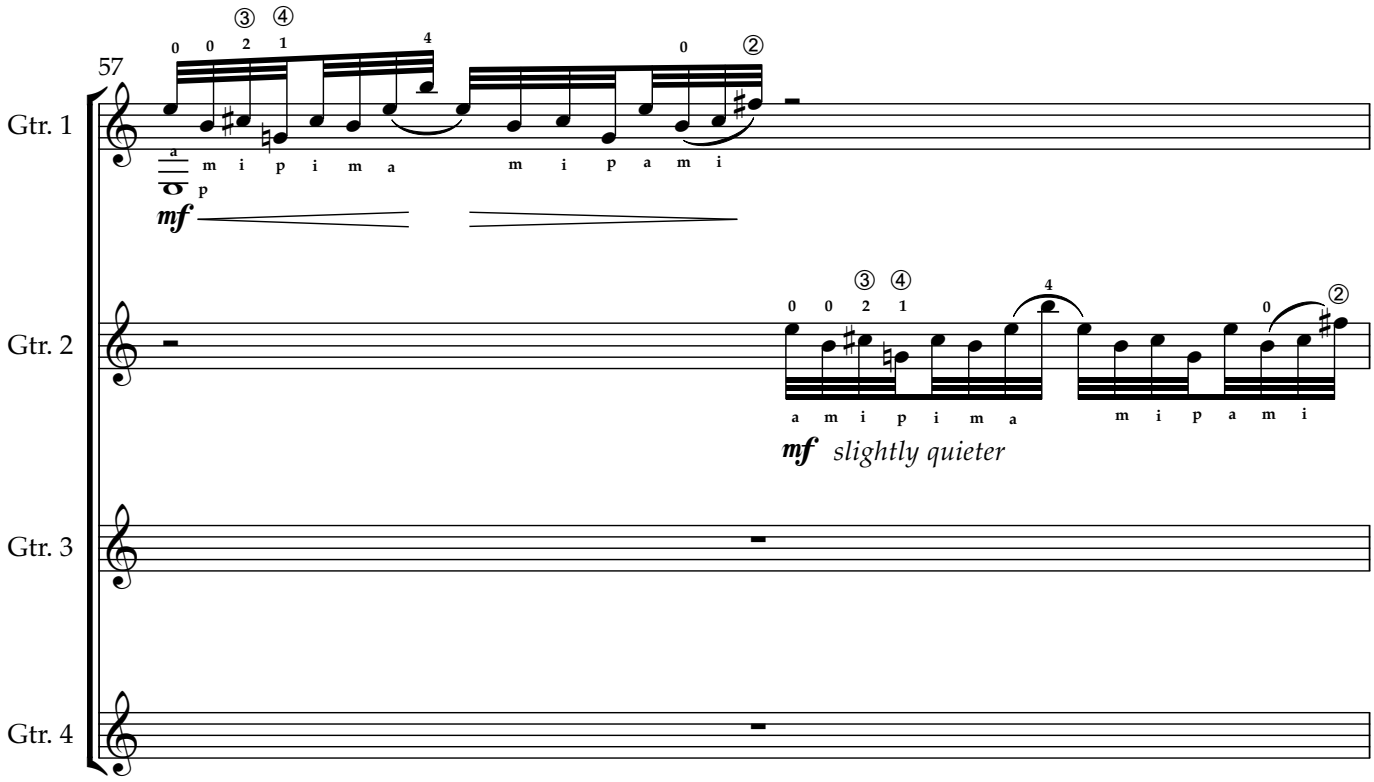

52
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
V
1 1 4 3
4
p m i p a m i
p
i m a p i m a
mf slightly quieter
V
1 1 4 3
4
p m i p a m i
p
i m a p i m a
mp

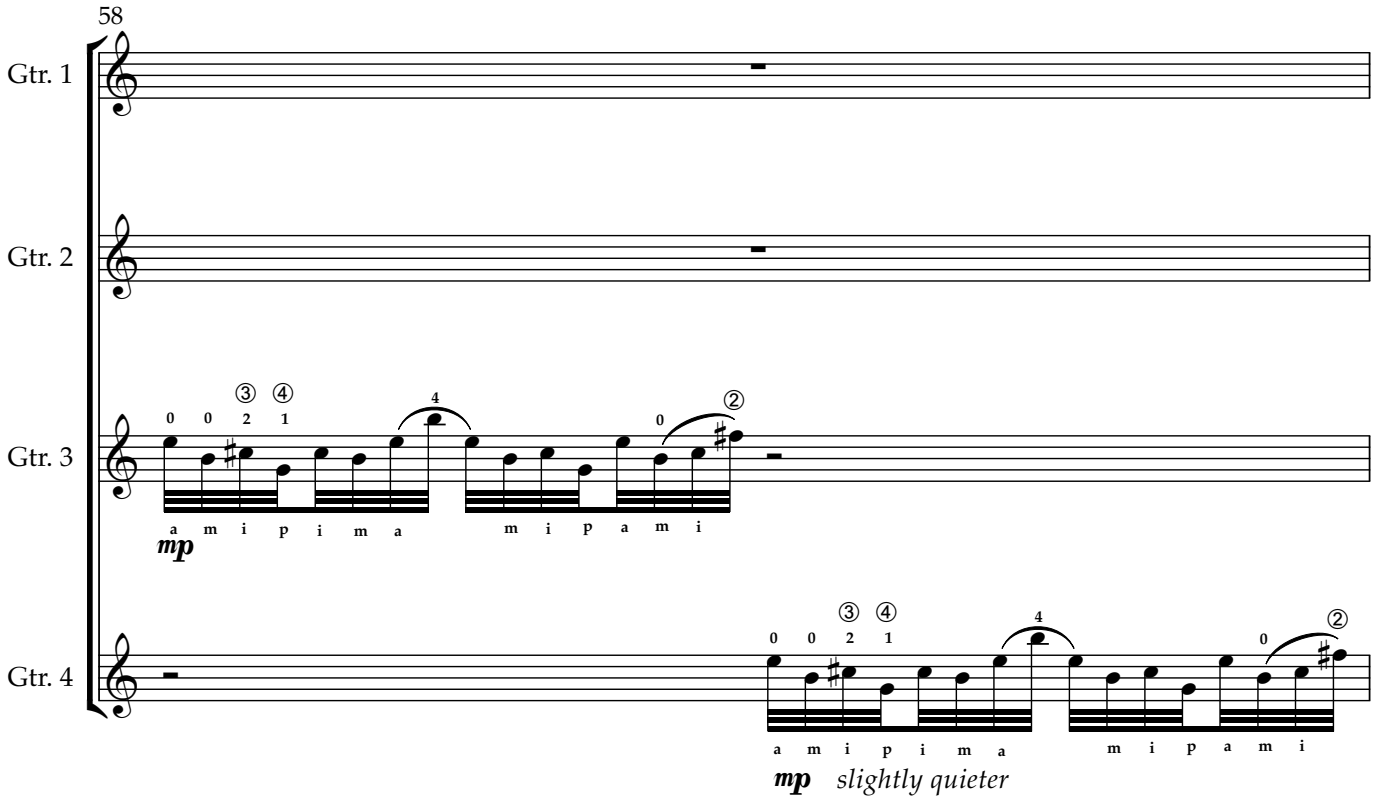

53
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
0 2 3 0
4
f
1
0 2 3 0
4
f slightly quieter
0 2 3 0
4
mf
0 2 3 0
4
mf slightly quieter

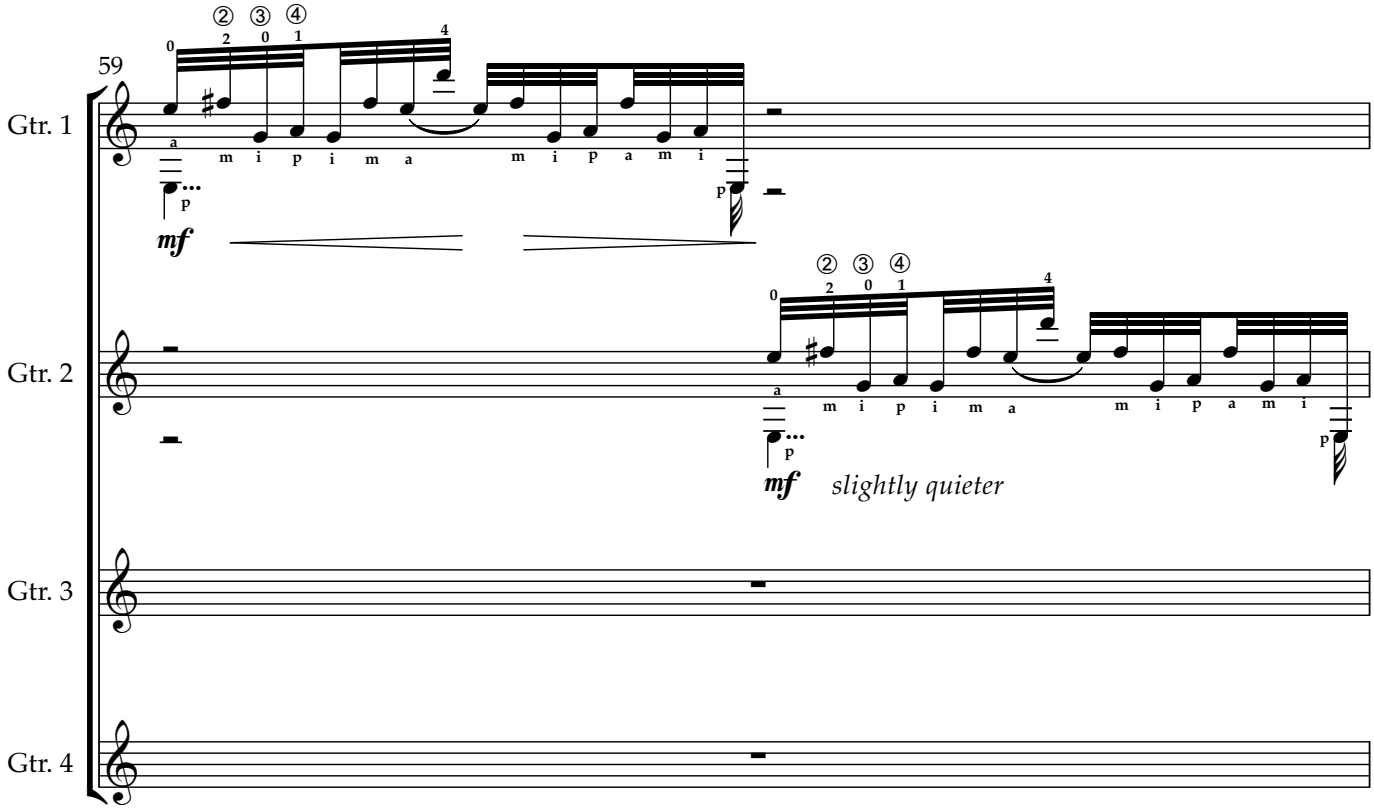

54
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
IV
mp
mp slightly quieter
p
p slightly quieter

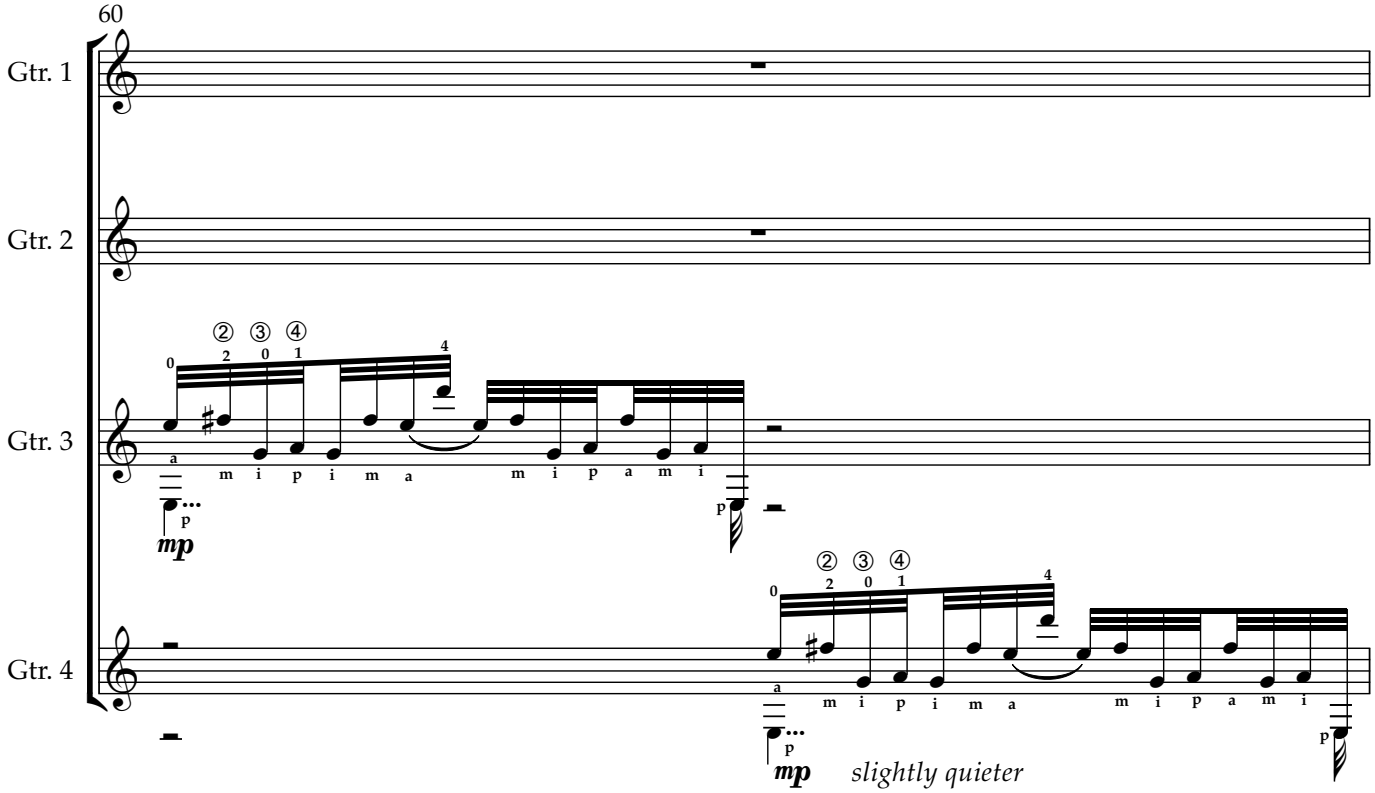

55
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
mf slightly quieter
mp
mp slightly quieter

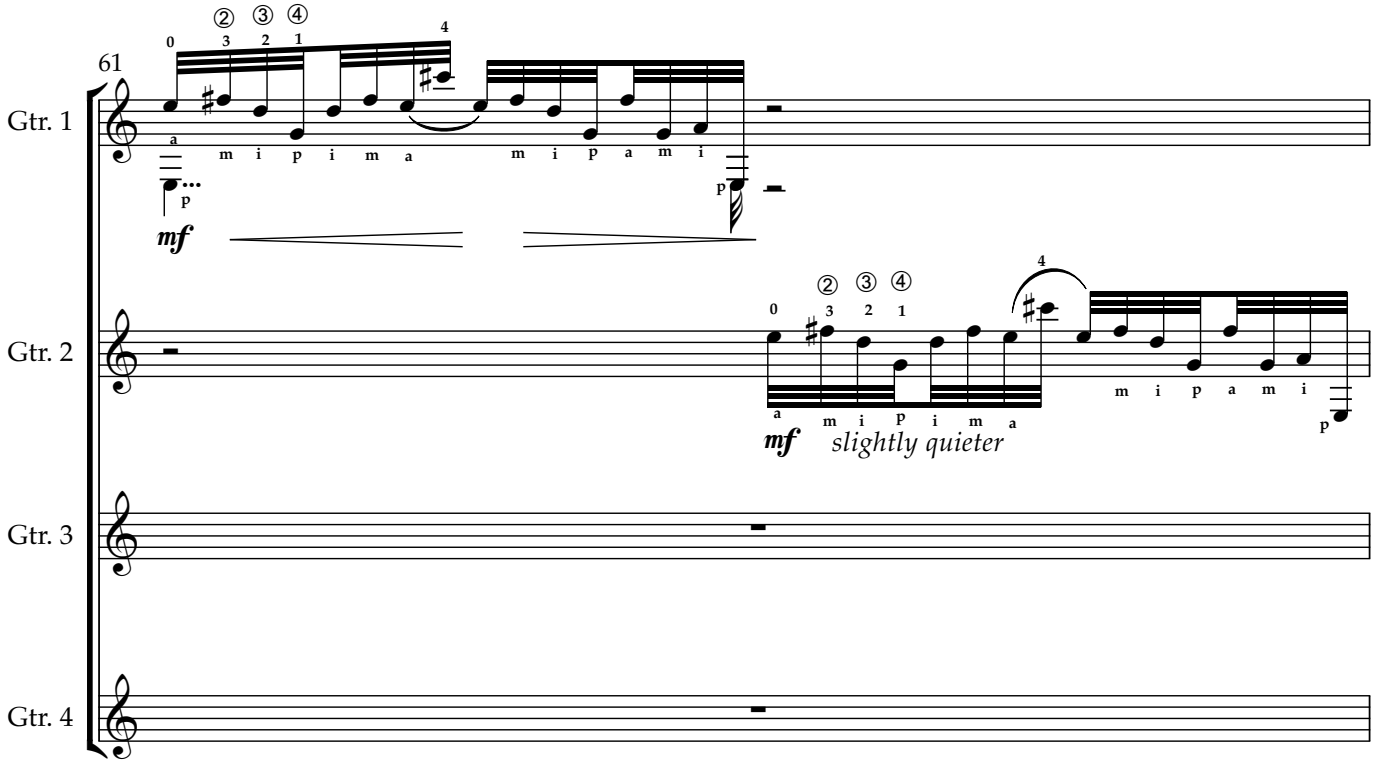

56
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
IV
p
p slightly quieter
pp
pp slightly quieter

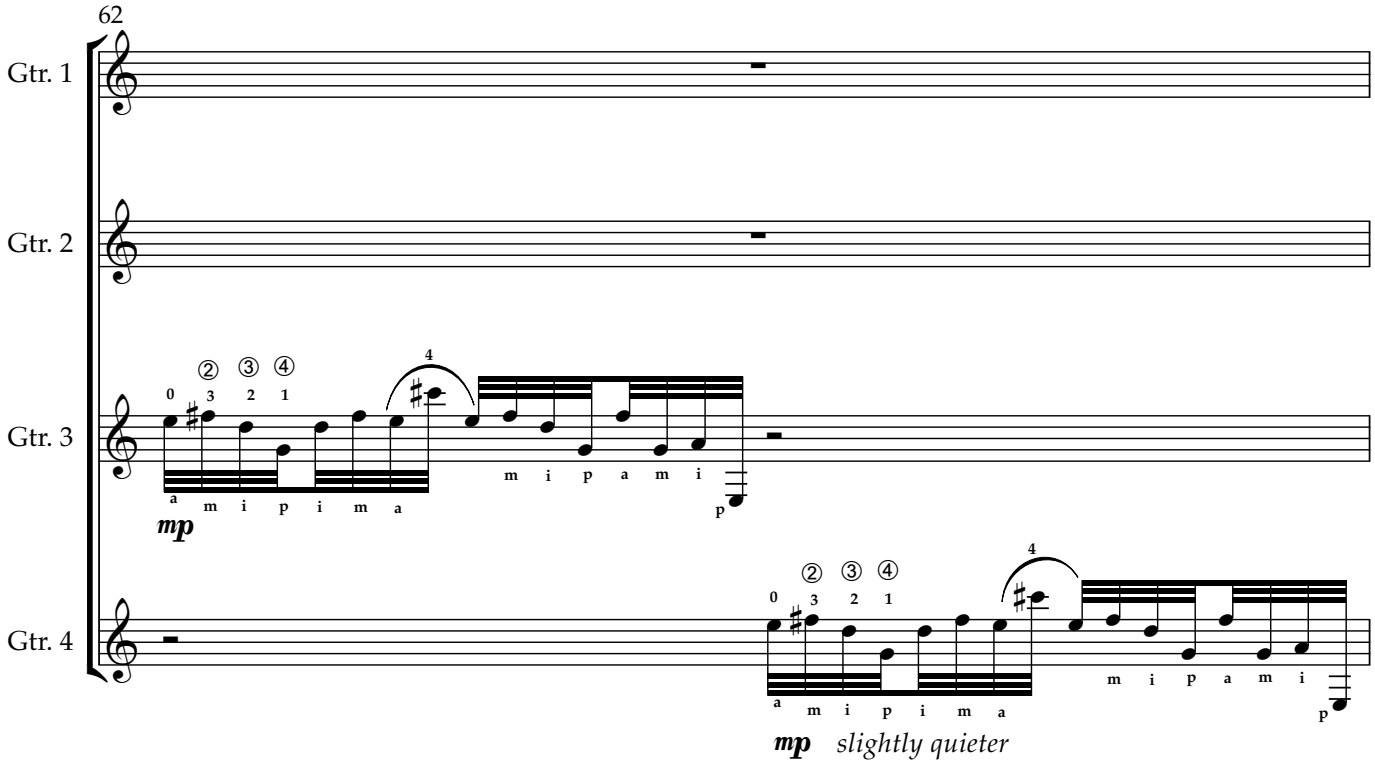

57
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
mf slightly quieter

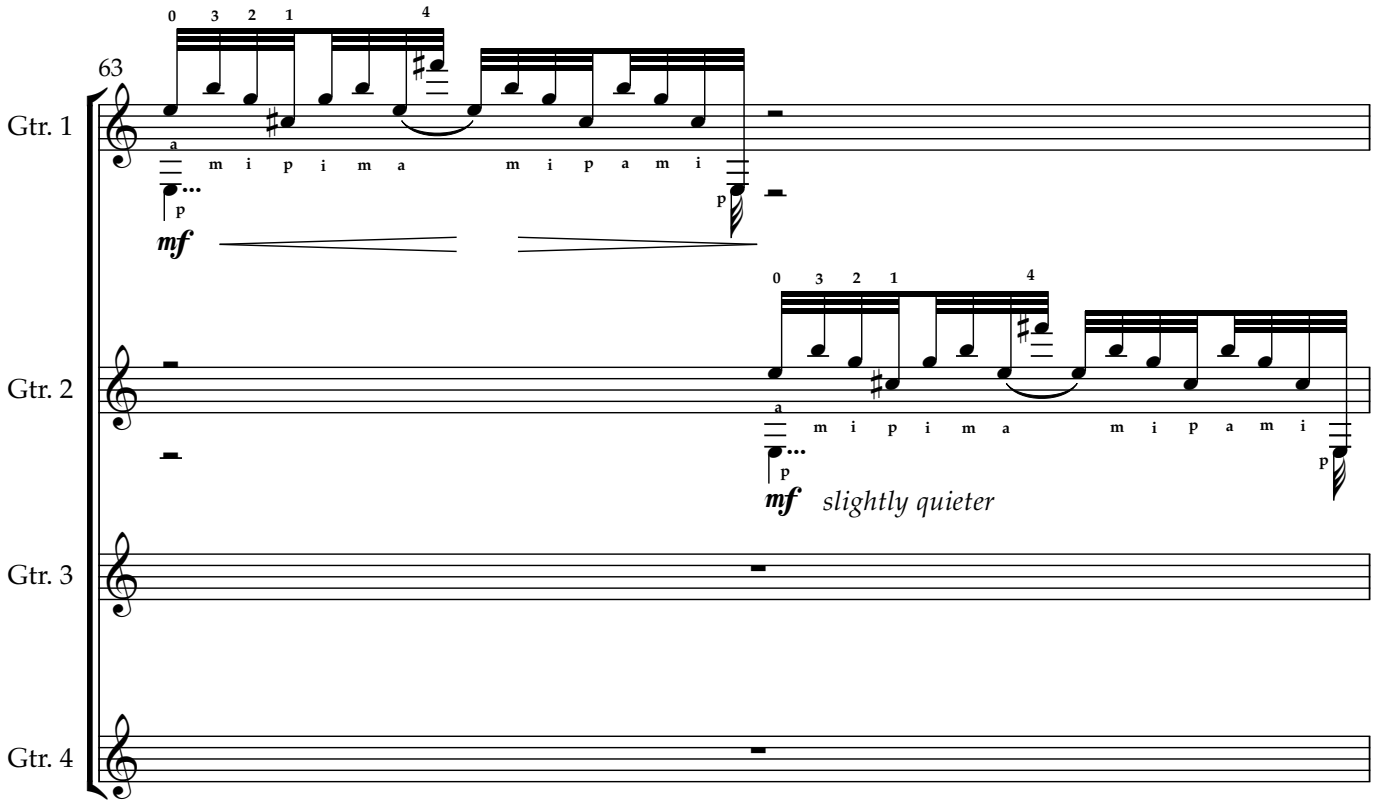

58
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
mp slightly quieter

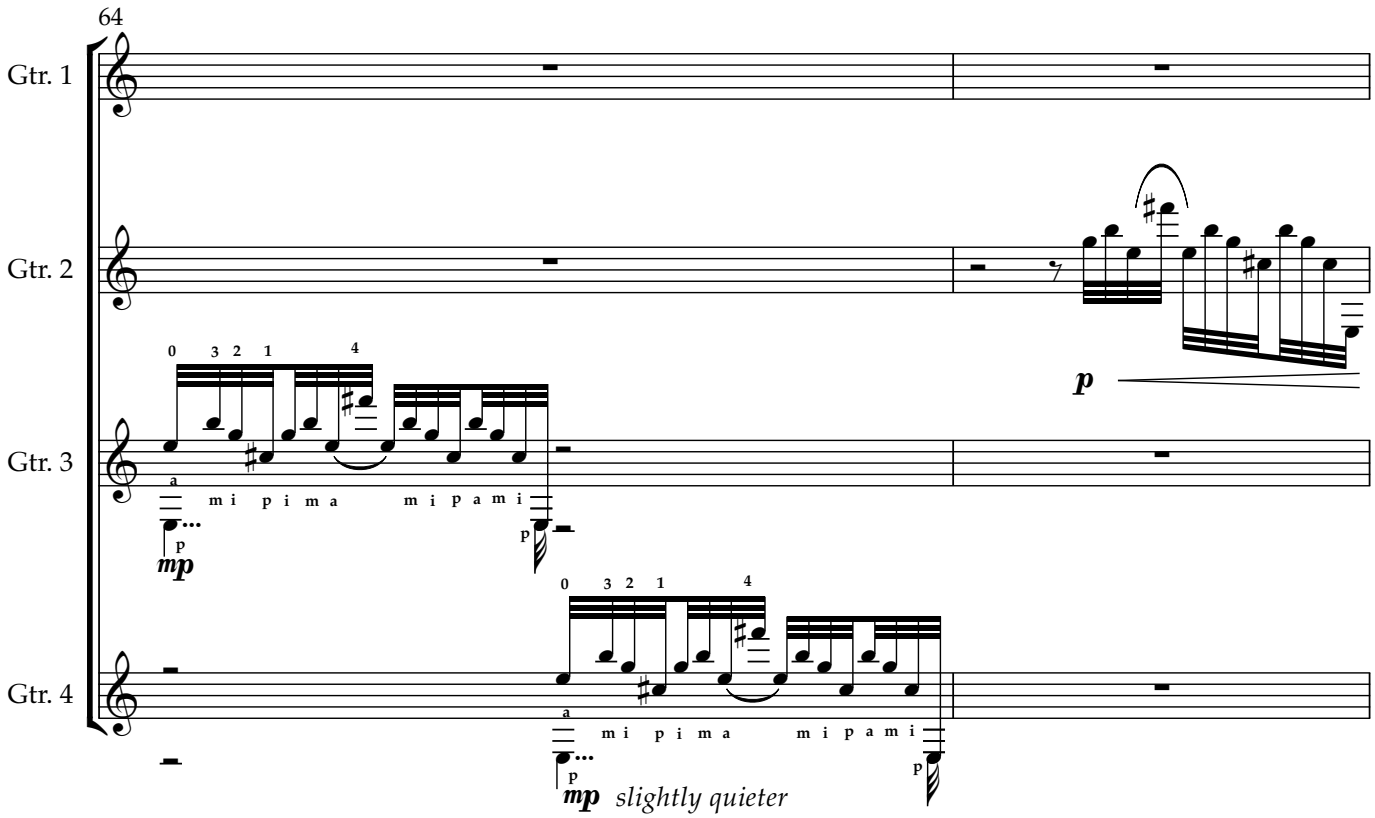

59
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
mf slightly quieter

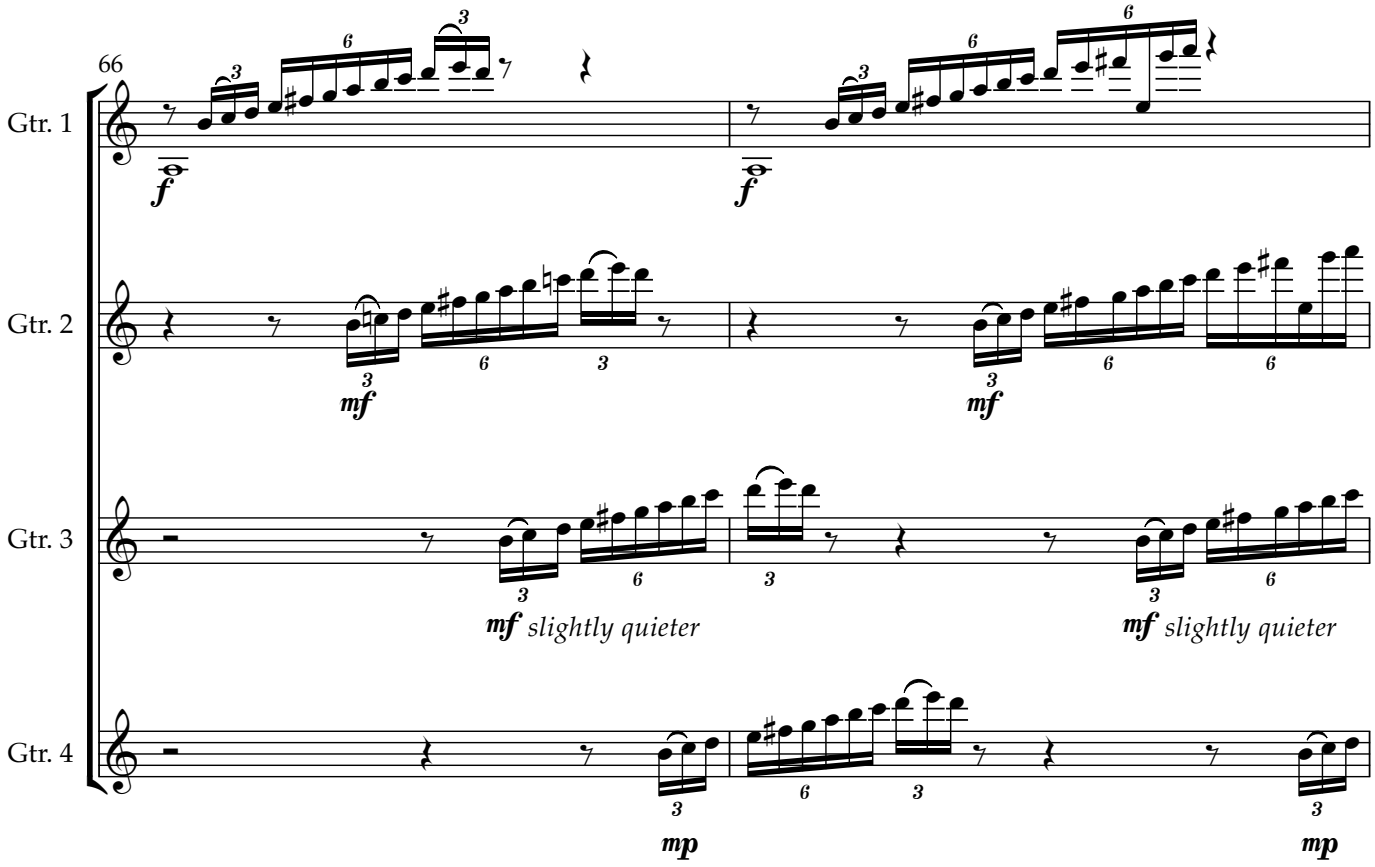

60
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
mp
slightly quieter

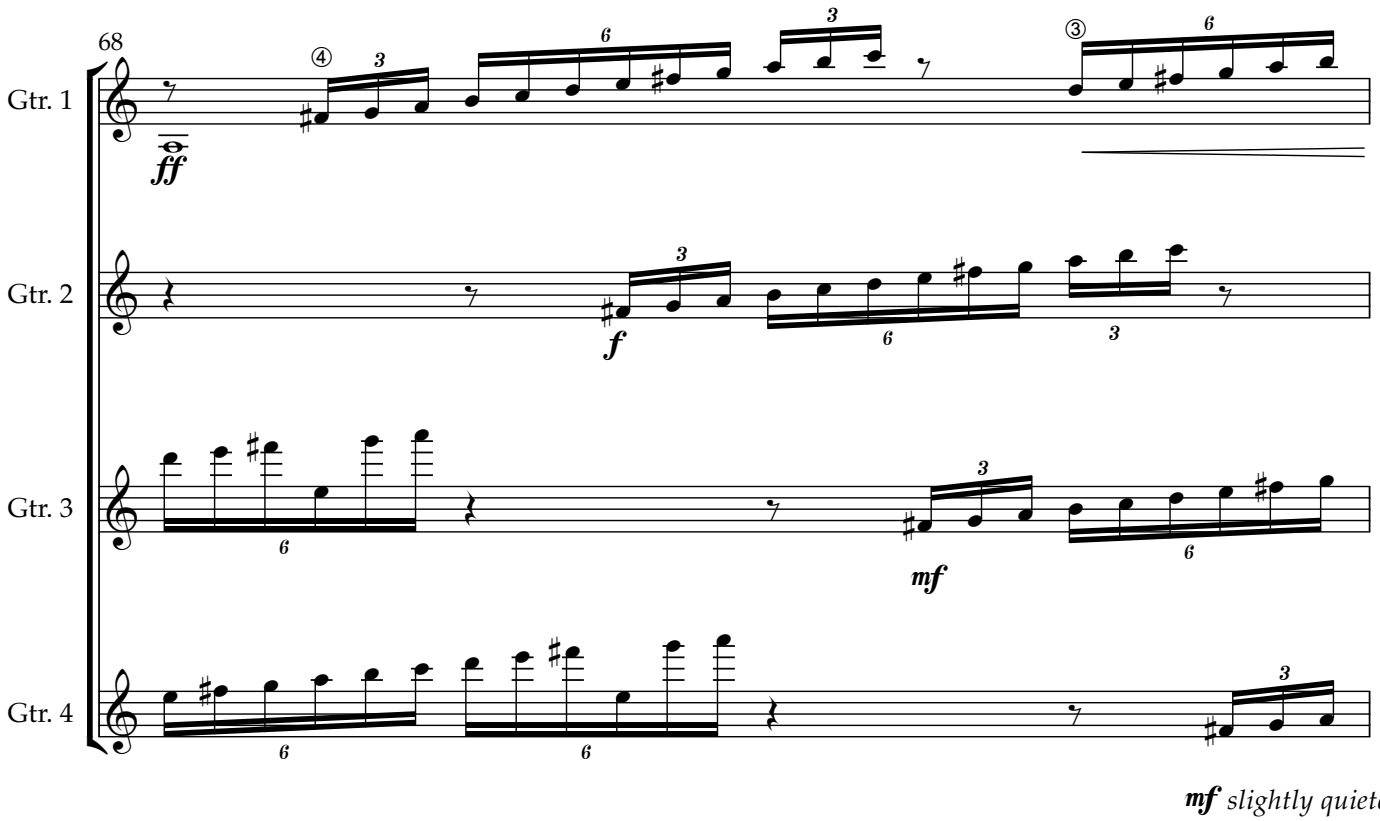

61
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
mf
slightly quieter

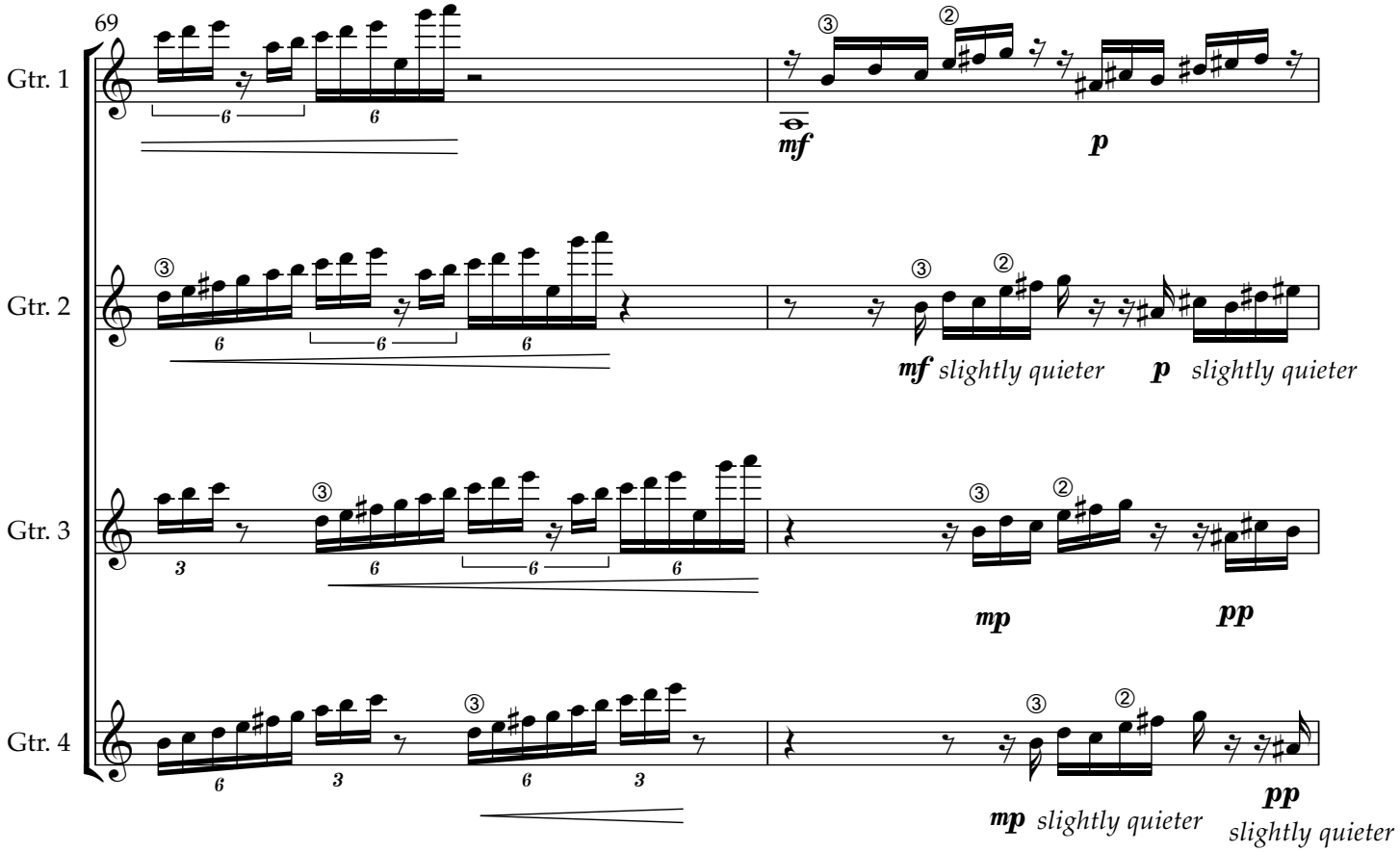

62
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
mp slightly quieter

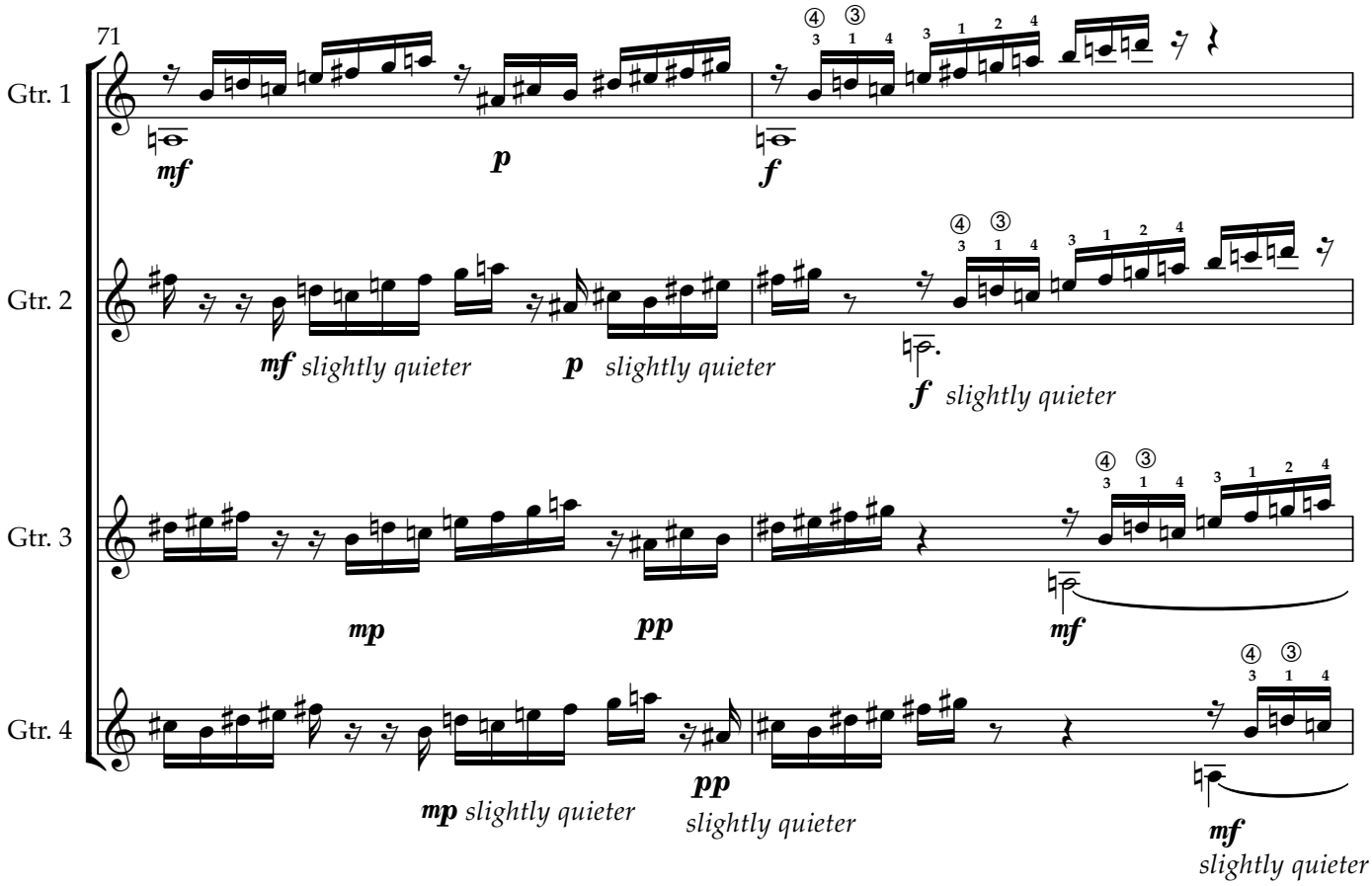

63
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
mf slightly quieter

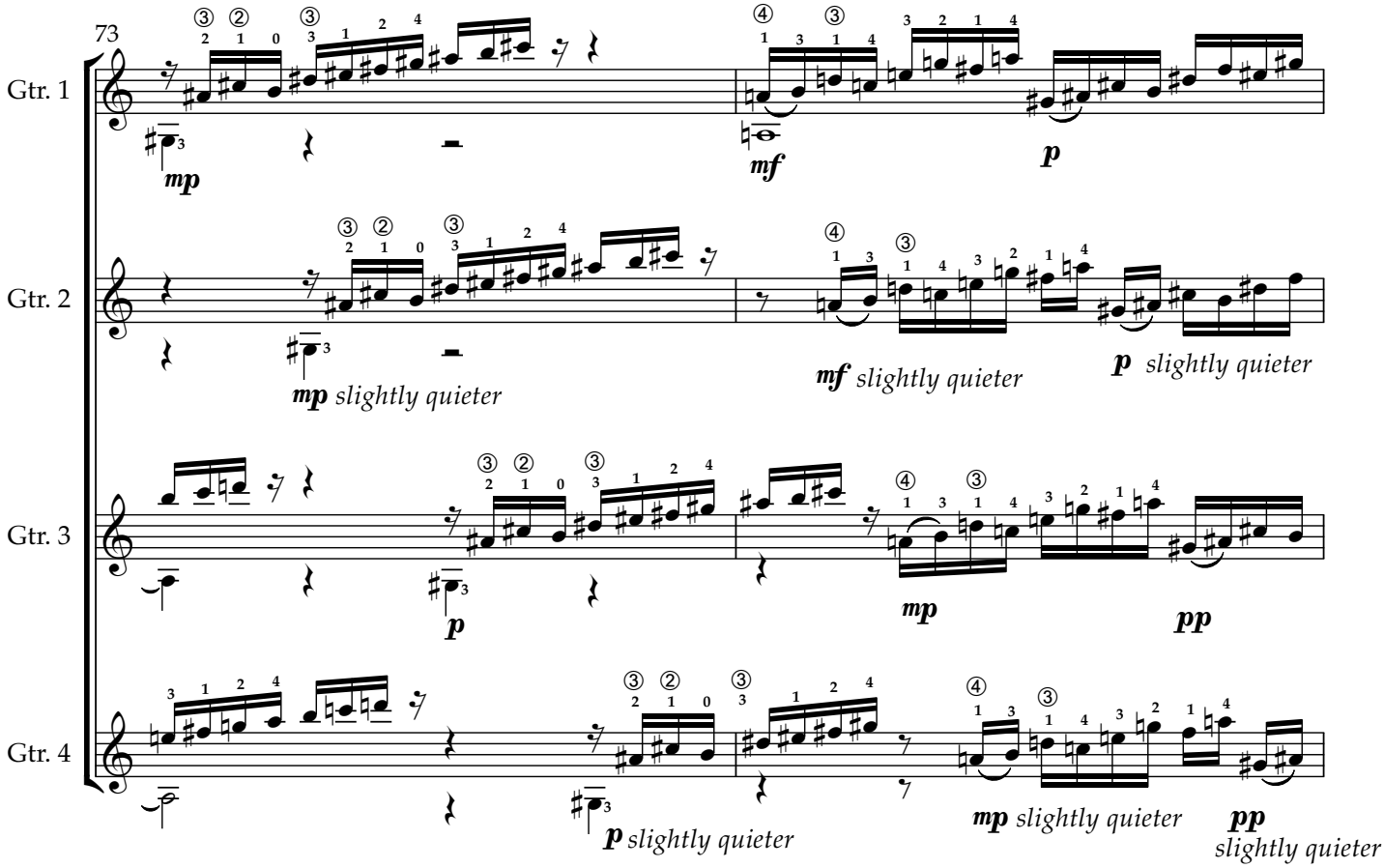

64
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
0 3 2 1 4
a
mi pi ma mi pa mi
p
mp
p
0 3 2 1 4
a
mi pi ma mi pa mi
p
mp slightly quieter

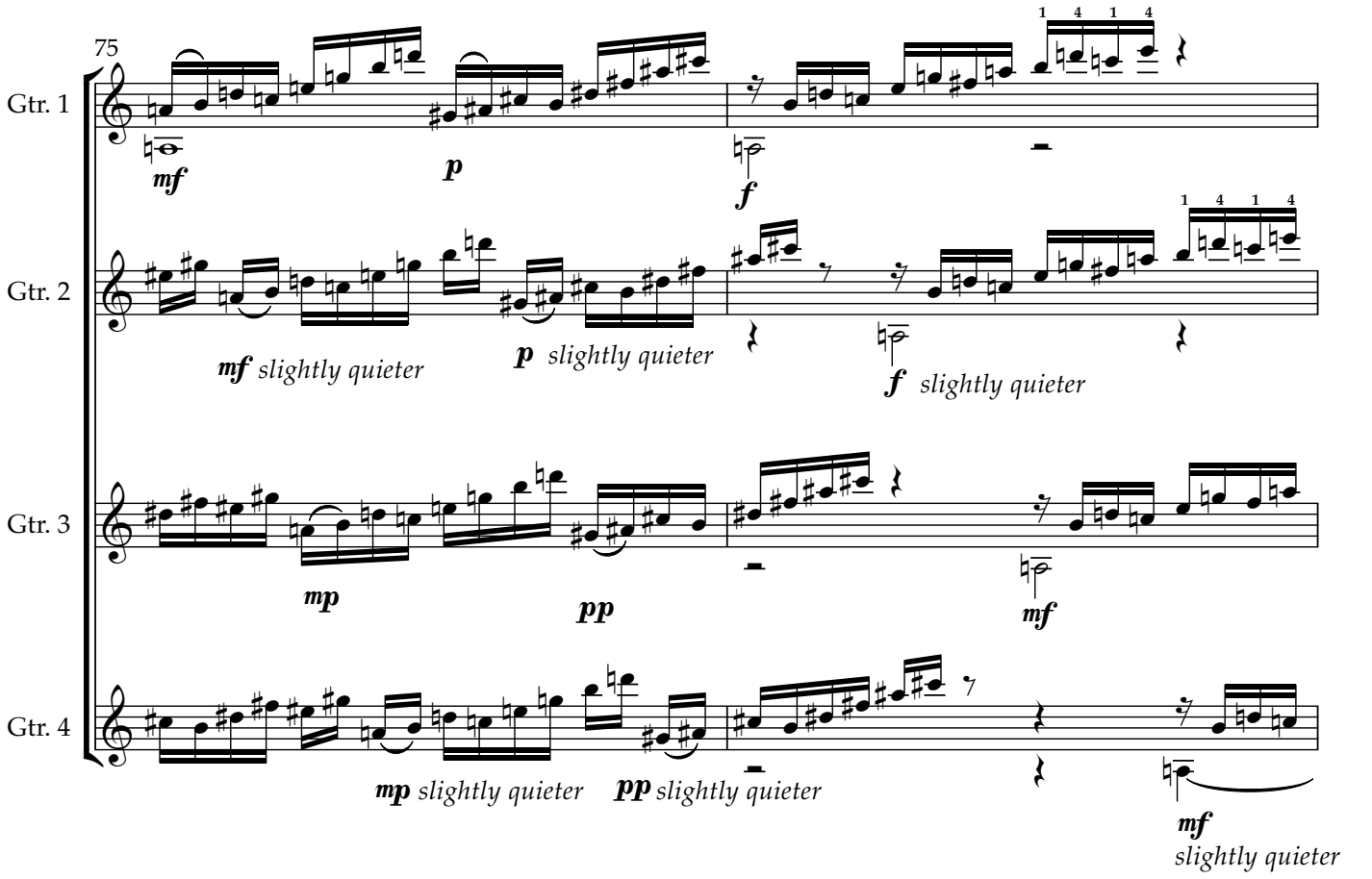

66
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
f
f
mf
mf
mf slightly quieter
mf slightly quieter
mp
mp

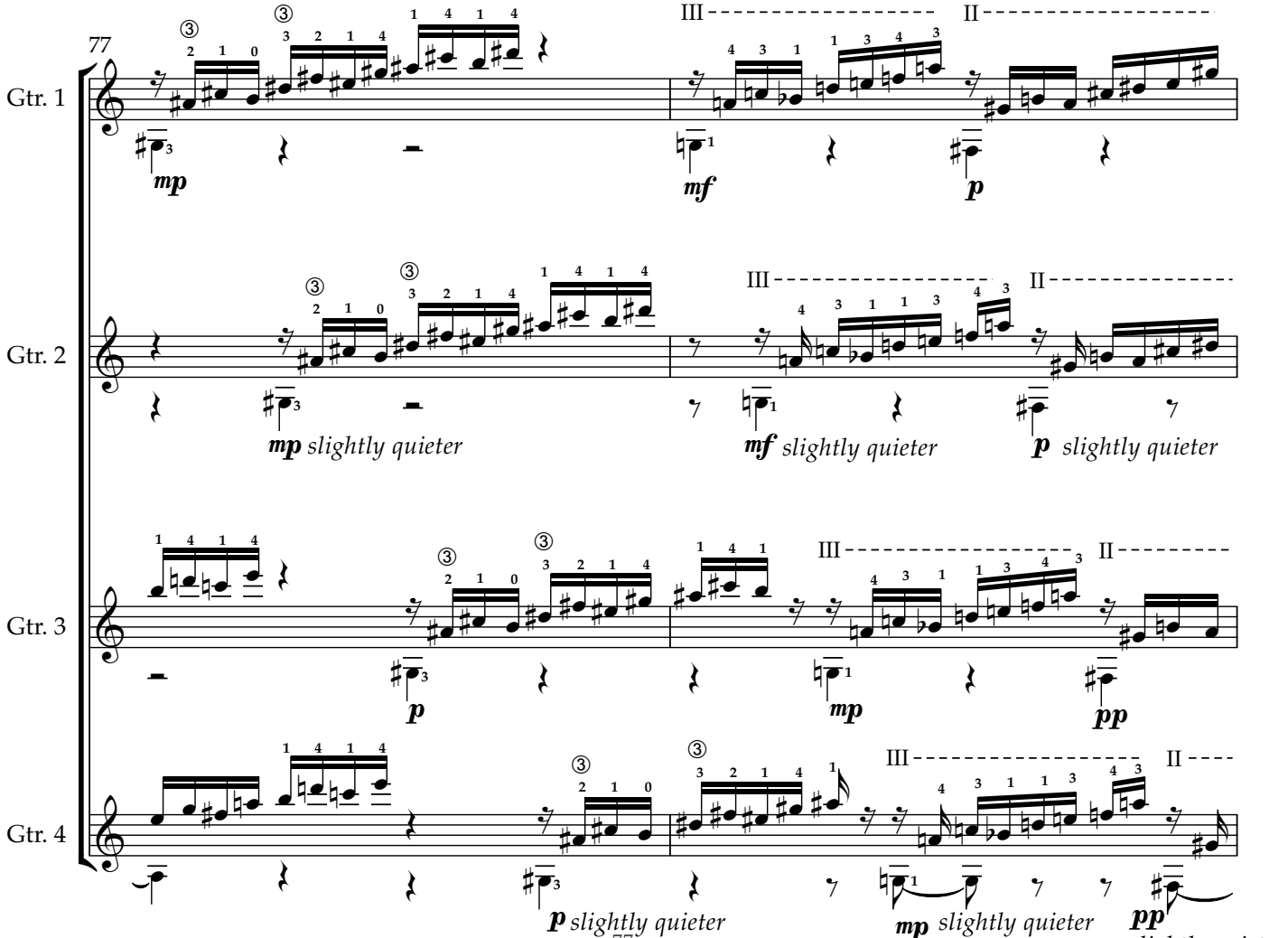

68
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
ff
f
mf
mf slightly quieter

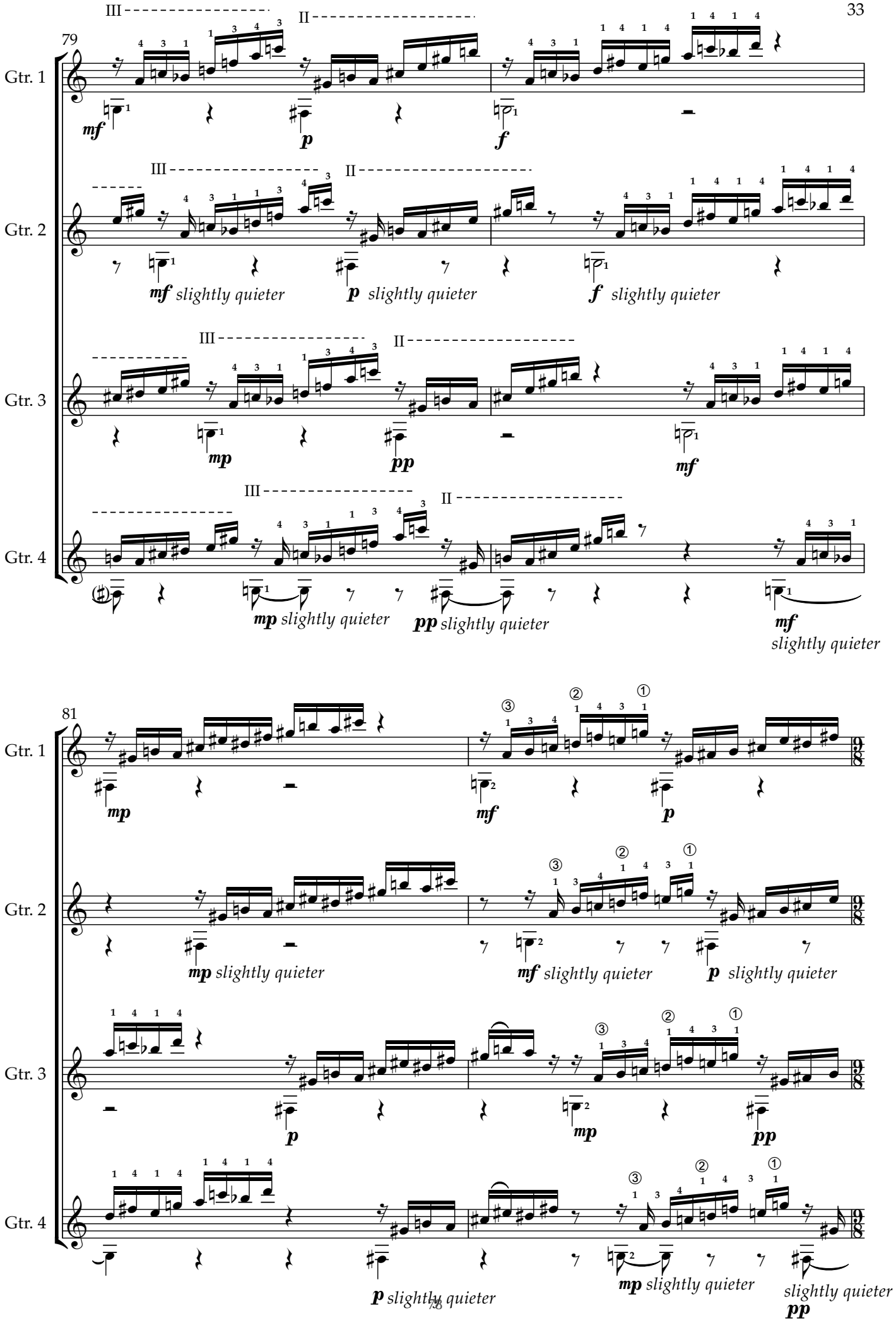

69
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
p
mf slightly quieter
p slightly quieter
mp
pp
mp slightly quieter
pp
slightly quieter

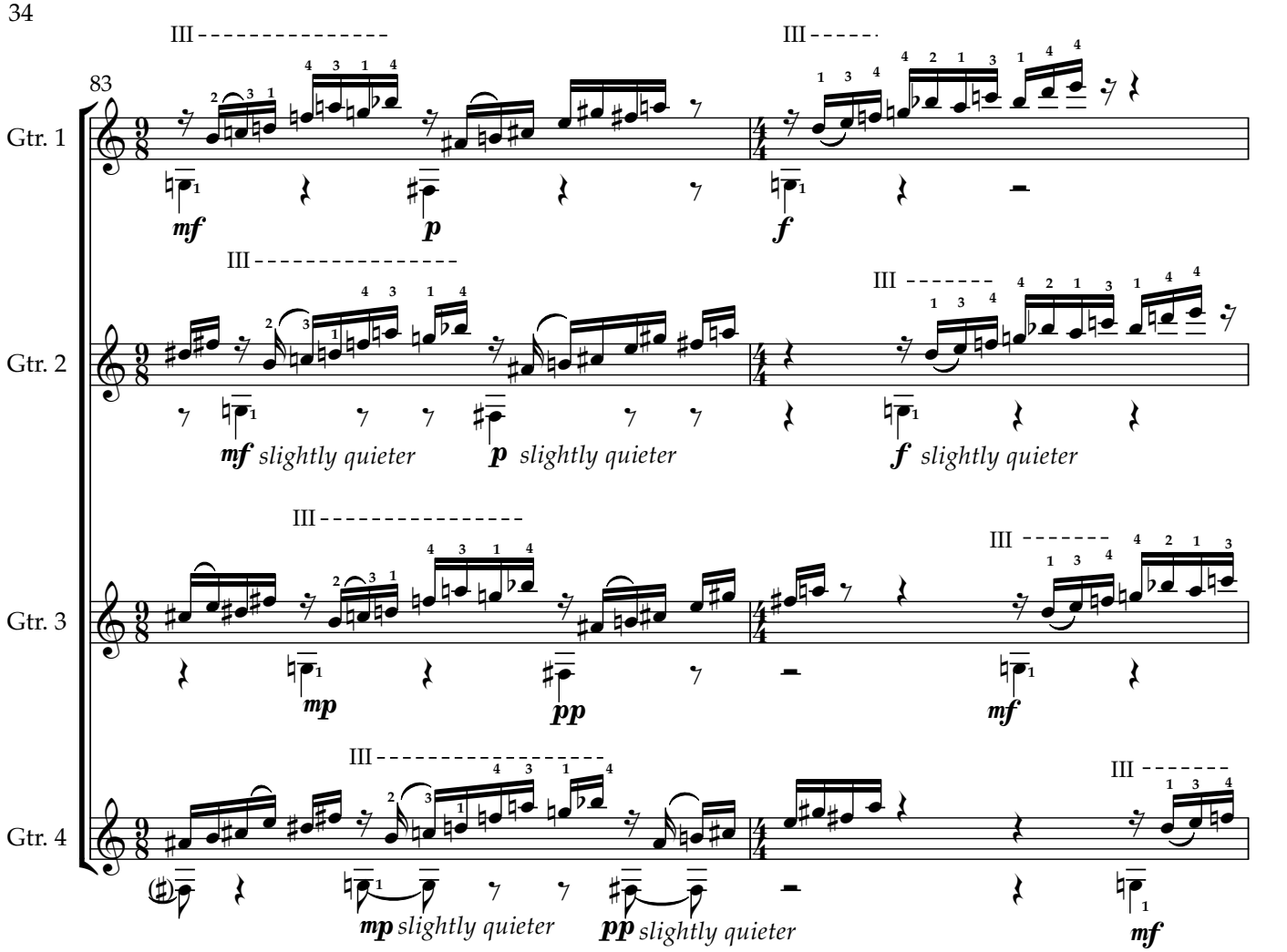

71
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
p
f
mf slightly quieter
p slightly quieter
f slightly quieter
mp
pp
mf
mp slightly quieter
pp
slightly quieter
mf
slightly quieter

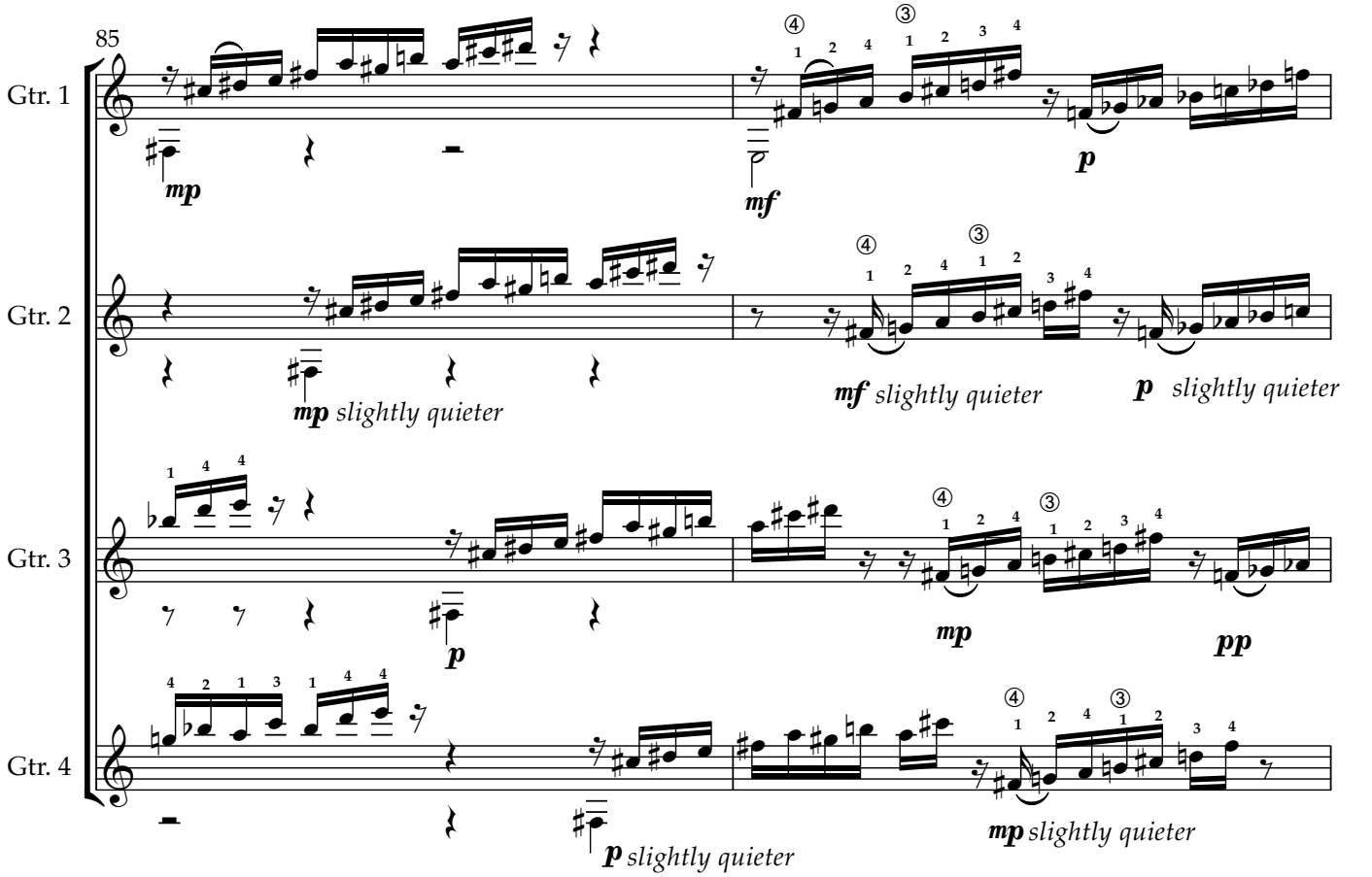

73
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
mf
p
mp slightly quieter
mf slightly quieter
p slightly quieter
p
mp
pp
p slightly quieter
mp slightly quieter
pp
slightly quieter

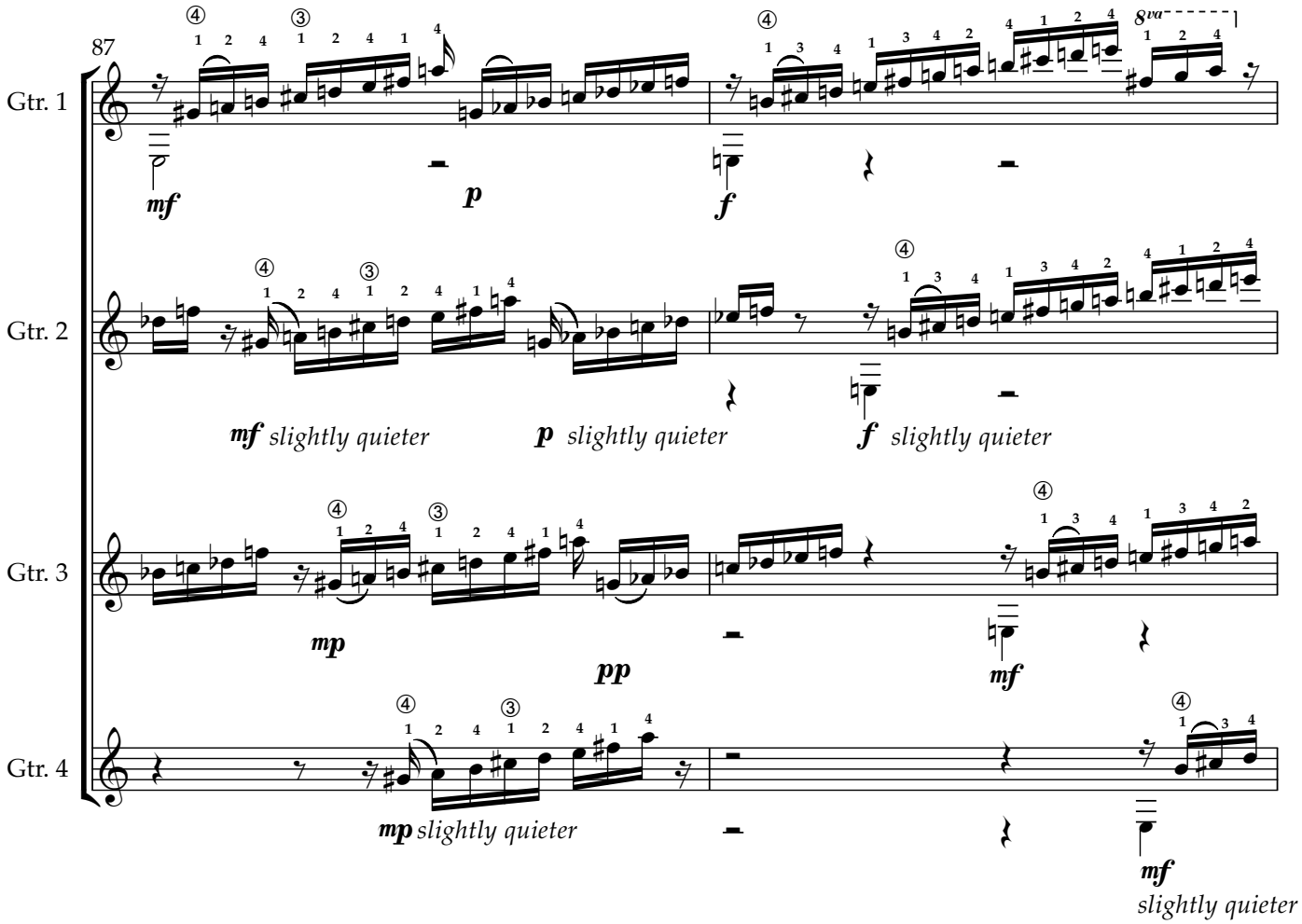

75
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
p
f
mf slightly quieter
p slightly quieter
f slightly quieter
mp
pp
mf
mp slightly quieter
pp slightly quieter
mf
slightly quieter

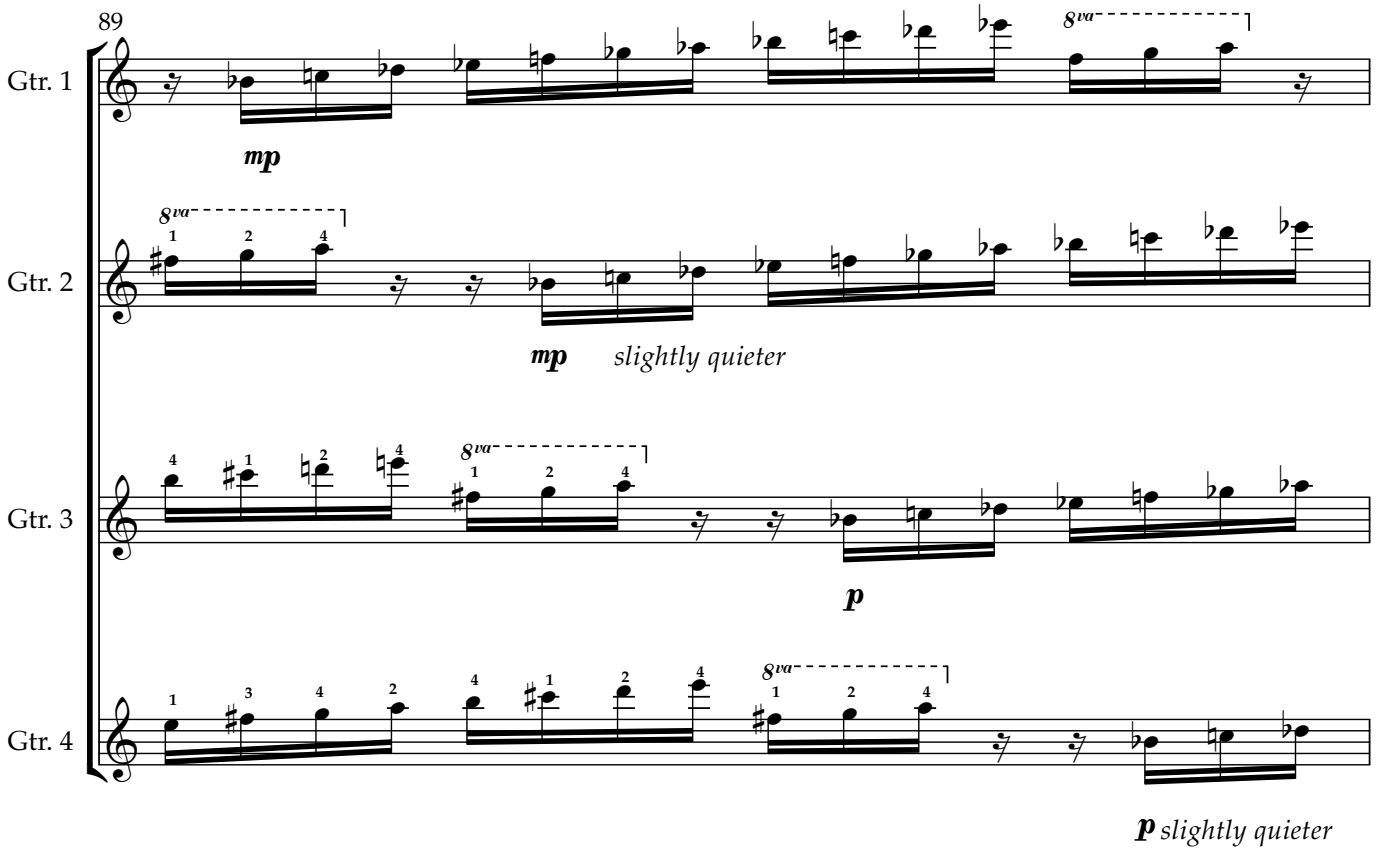

77
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
III
II
mp
mf
p
mp slightly quieter
mf slightly quieter
p slightly quieter
p
mp
pp
p slightly quieter
mp slightly quieter
pp
slightly quieter

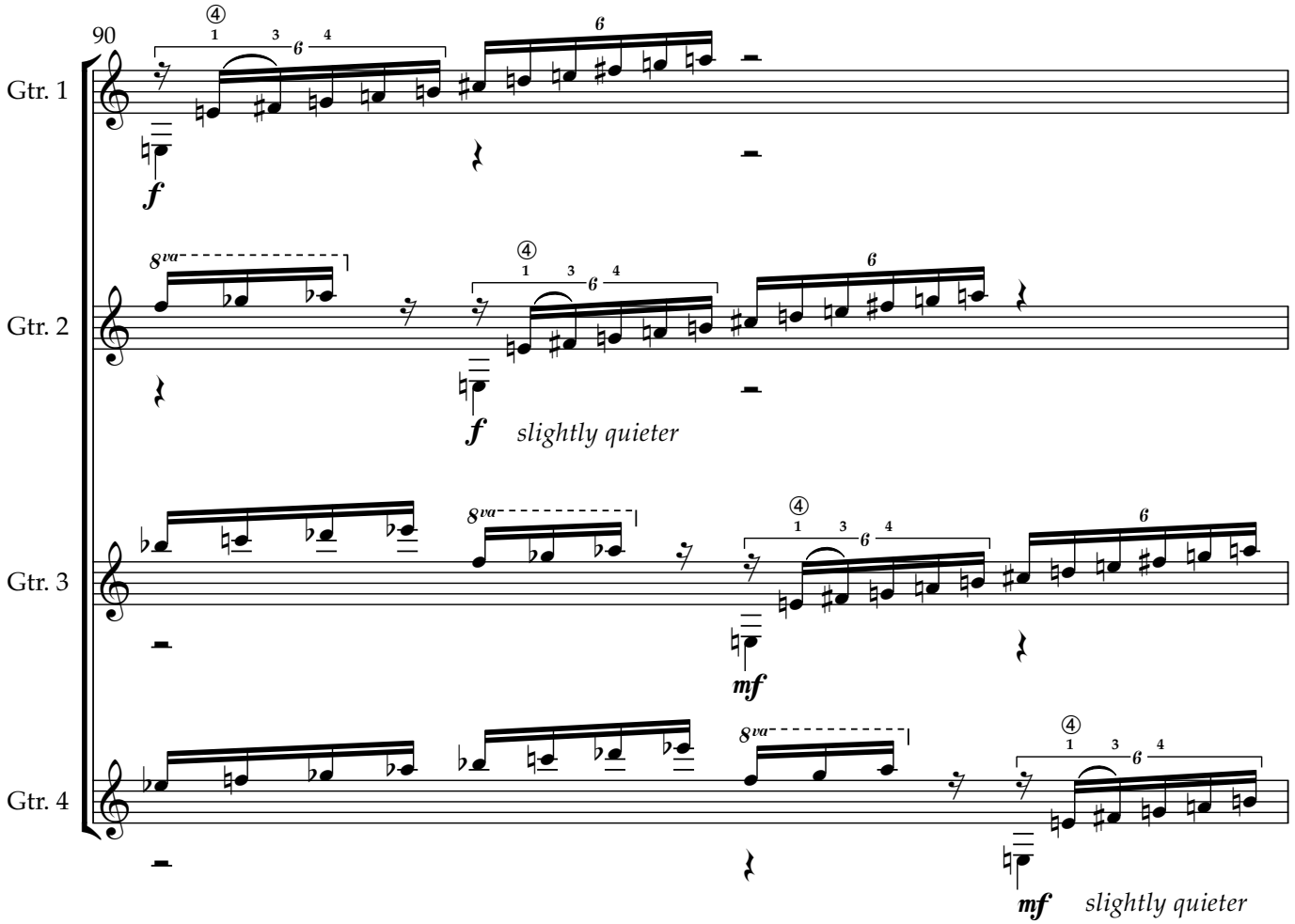

79
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
III
II
mf
p
f
mf slightly quieter
p slightly quieter
f slightly quieter
mp
pp
mf
mp slightly quieter
pp slightly quieter
mf
slightly quieter
81
mp
mf
p
mp slightly quieter
mf slightly quieter
p slightly quieter
p
mp
pp
p slightly quieter
mp slightly quieter
slightly quieter
pp

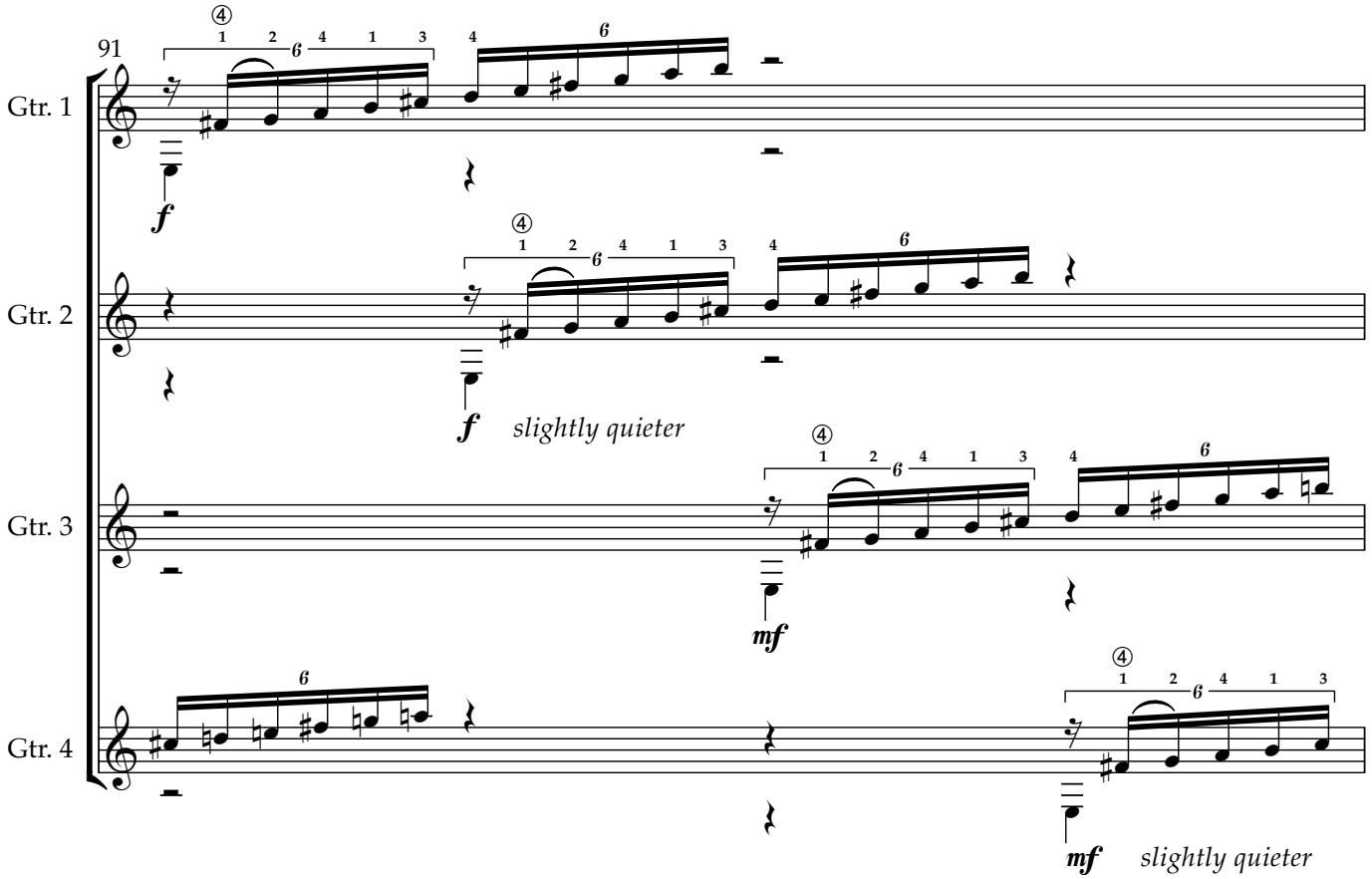

83
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
III
mf
p
f
mf slightly quieter
p slightly quieter
f slightly quieter
mp
pp
mf
mp slightly quieter
pp slightly quieter
mf
slightly quieter

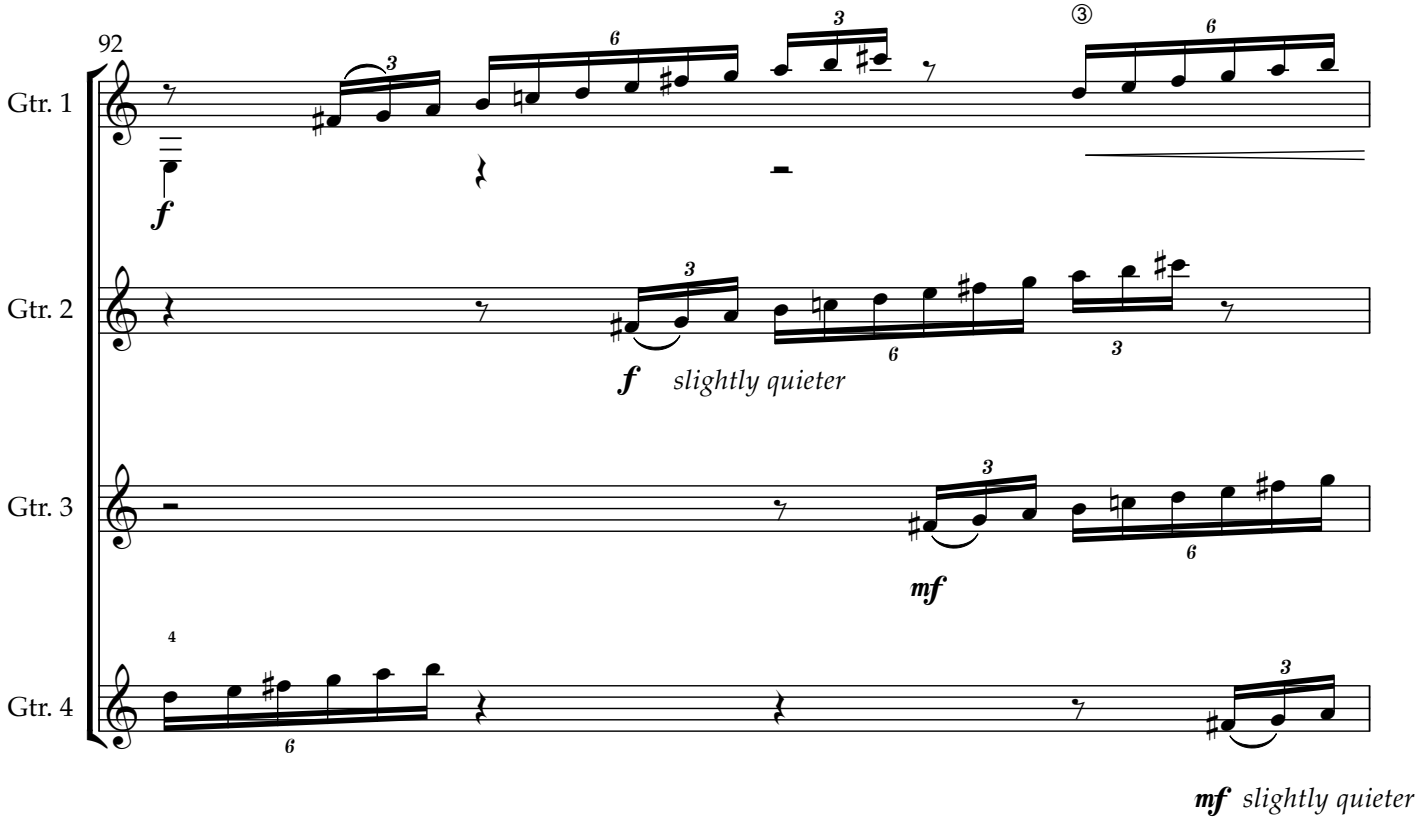

85
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
mf
p
mp slightly quieter
mf slightly quieter
p slightly quieter
p
mp
pp
p slightly quieter
mp slightly quieter

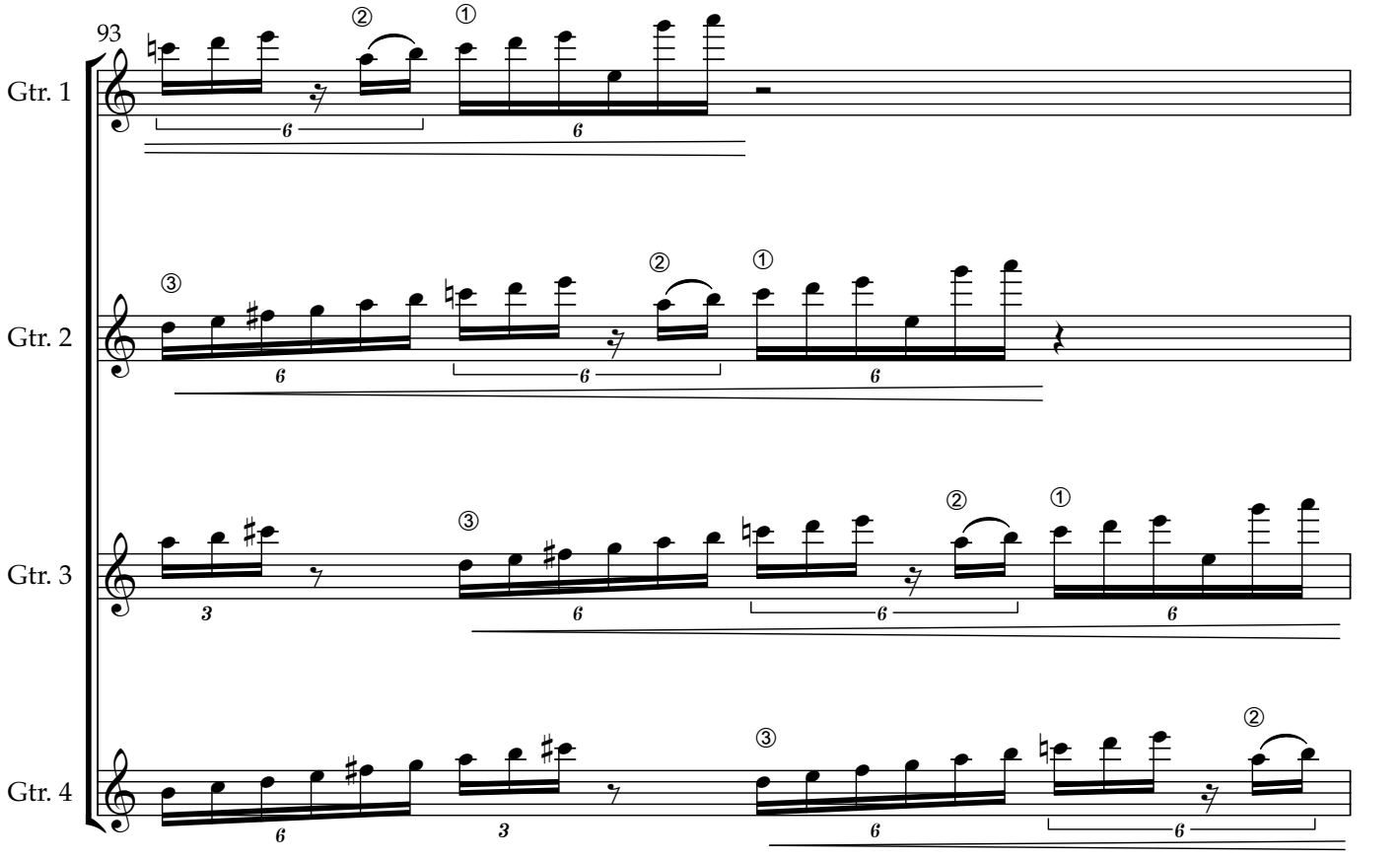

87
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
p
f
mf slightly quieter
p slightly quieter
f slightly quieter
mp
pp
mf
mp slightly quieter
mf
slightly quieter

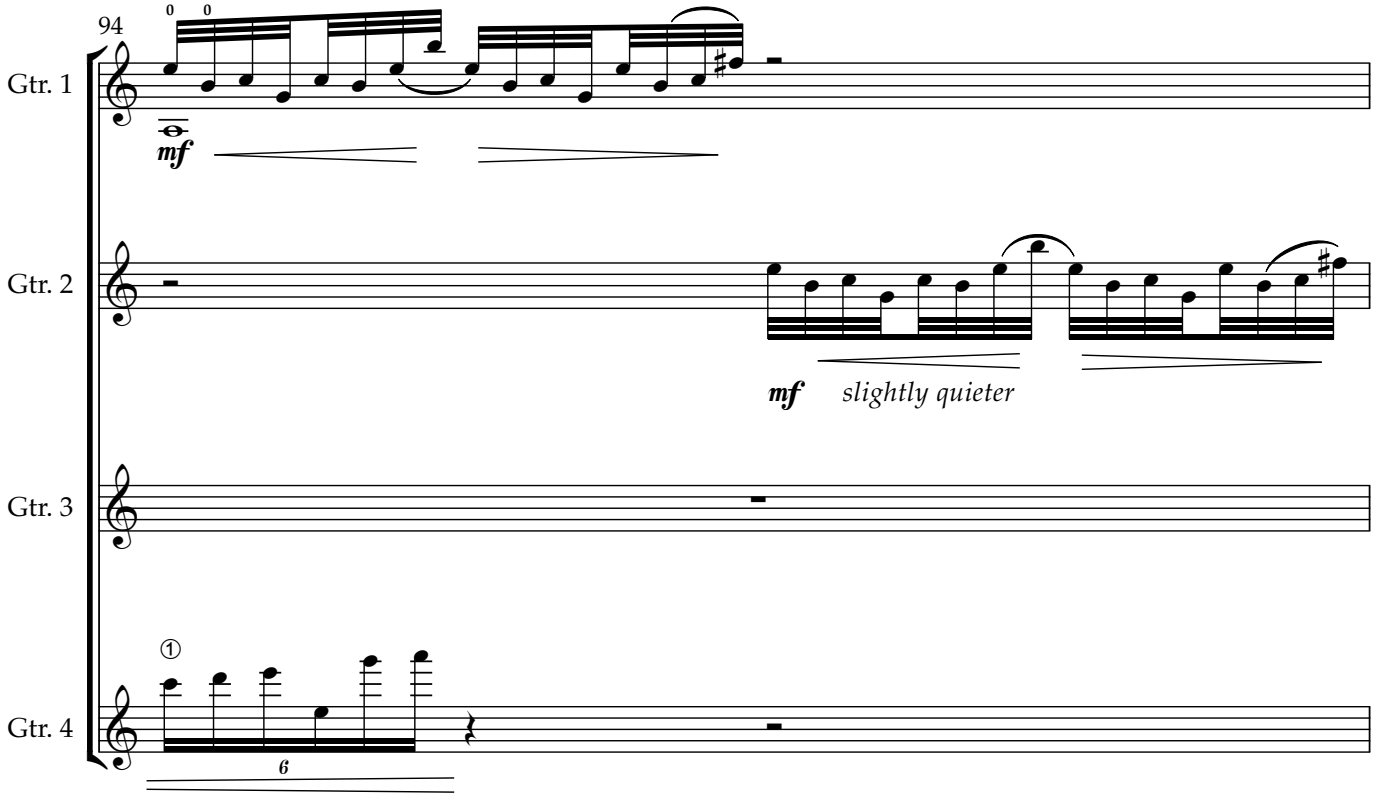

89
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
8va
mp
mp slightly quieter
p
p slightly quieter

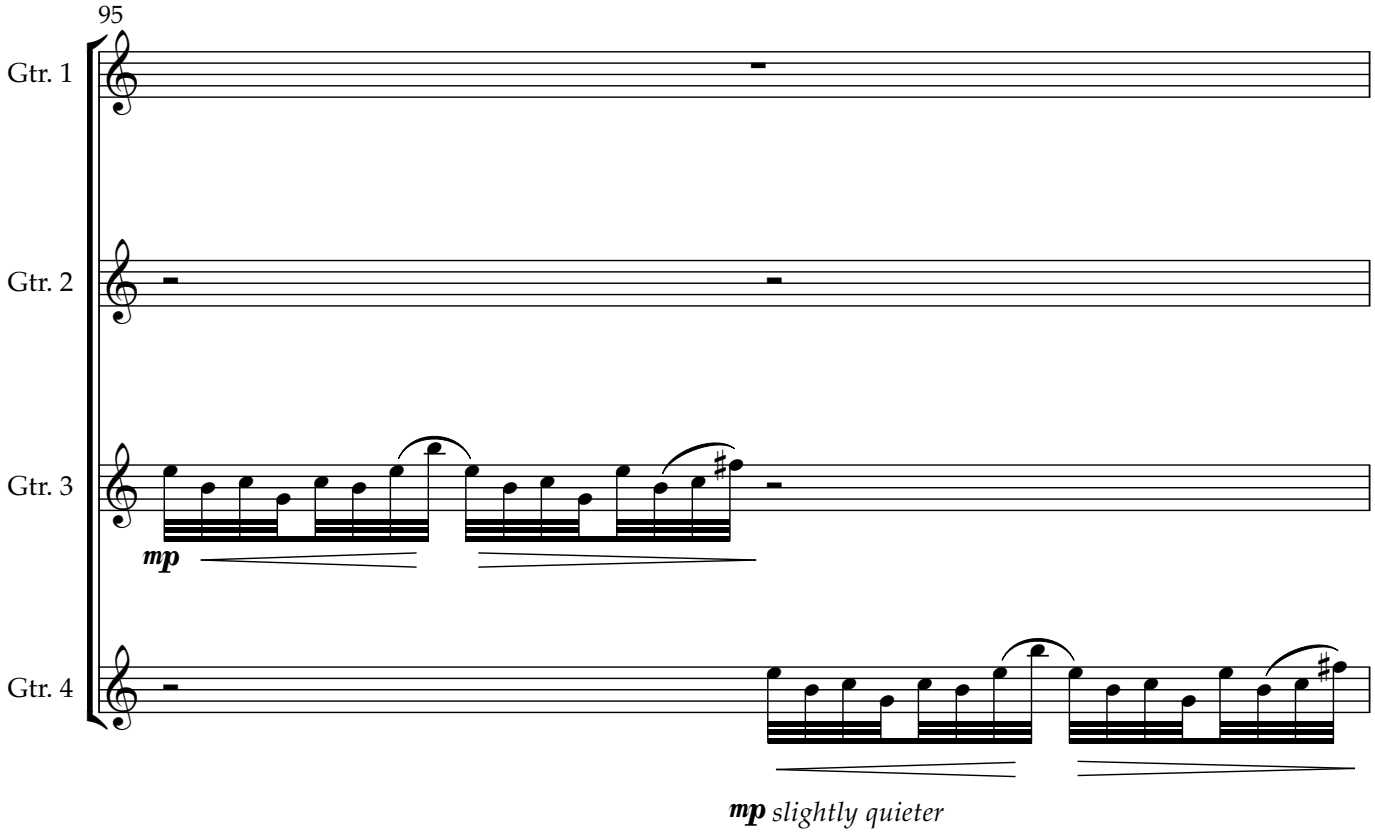

90
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
f
8va
f
slightly quieter
mf
mf
slightly quieter

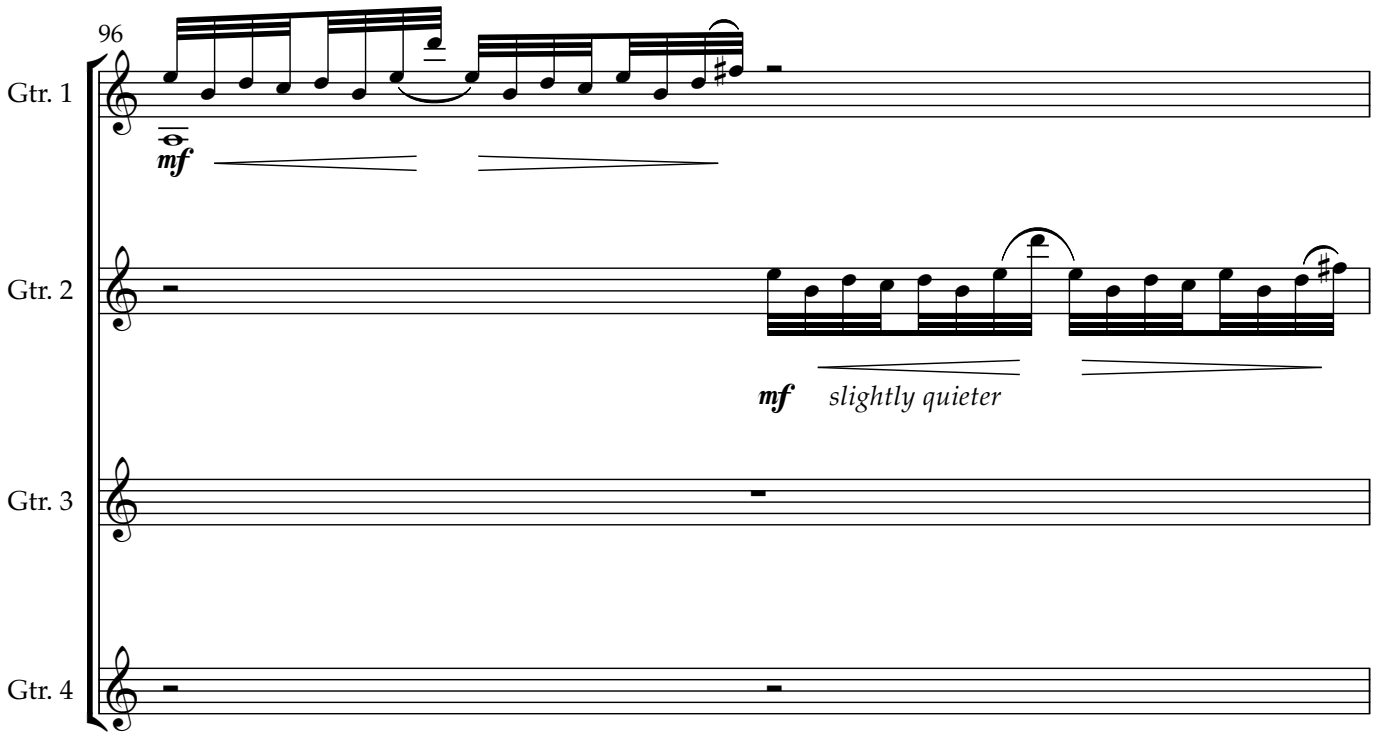

91
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
f
f
slightly quieter
mf
mf
slightly quieter

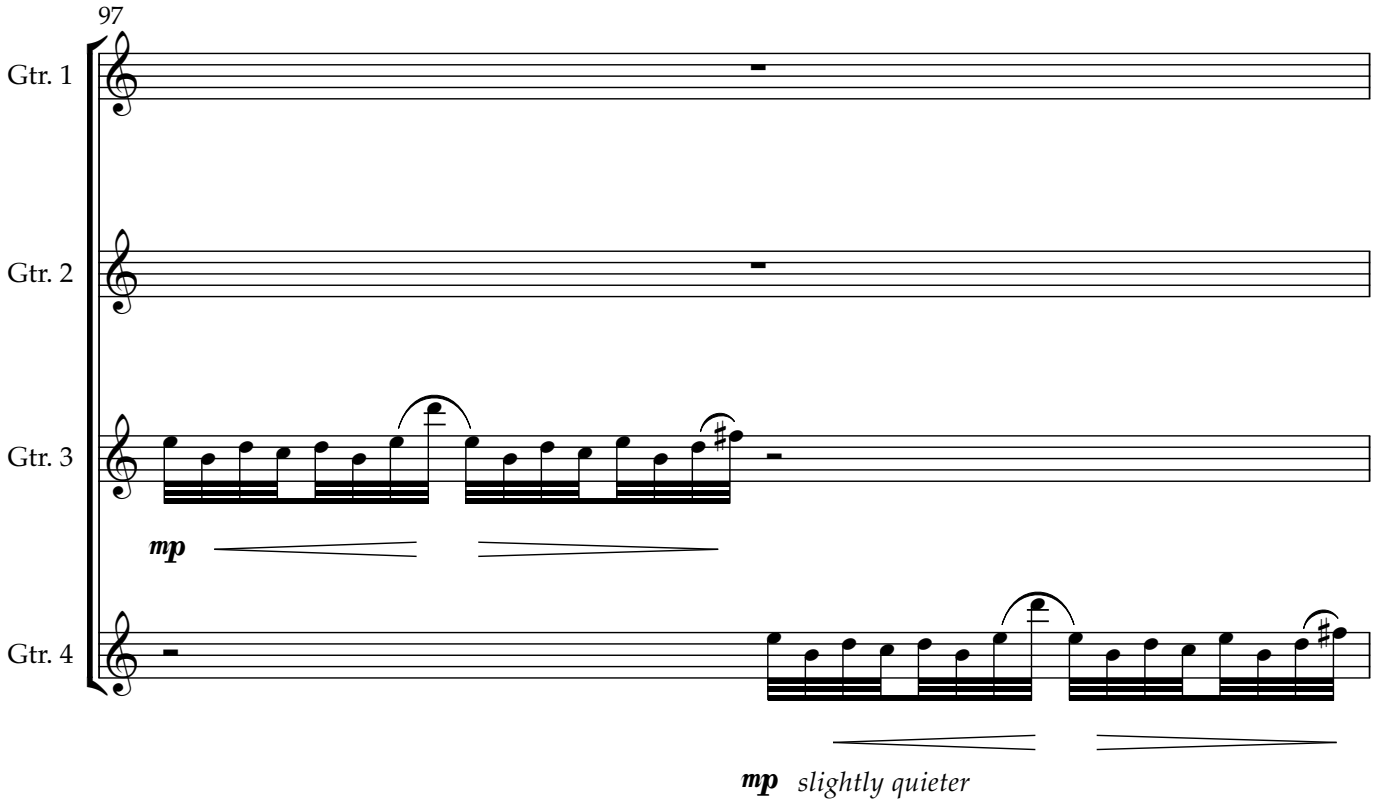

92
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
f
f slightly quieter
mf
mf slightly quieter

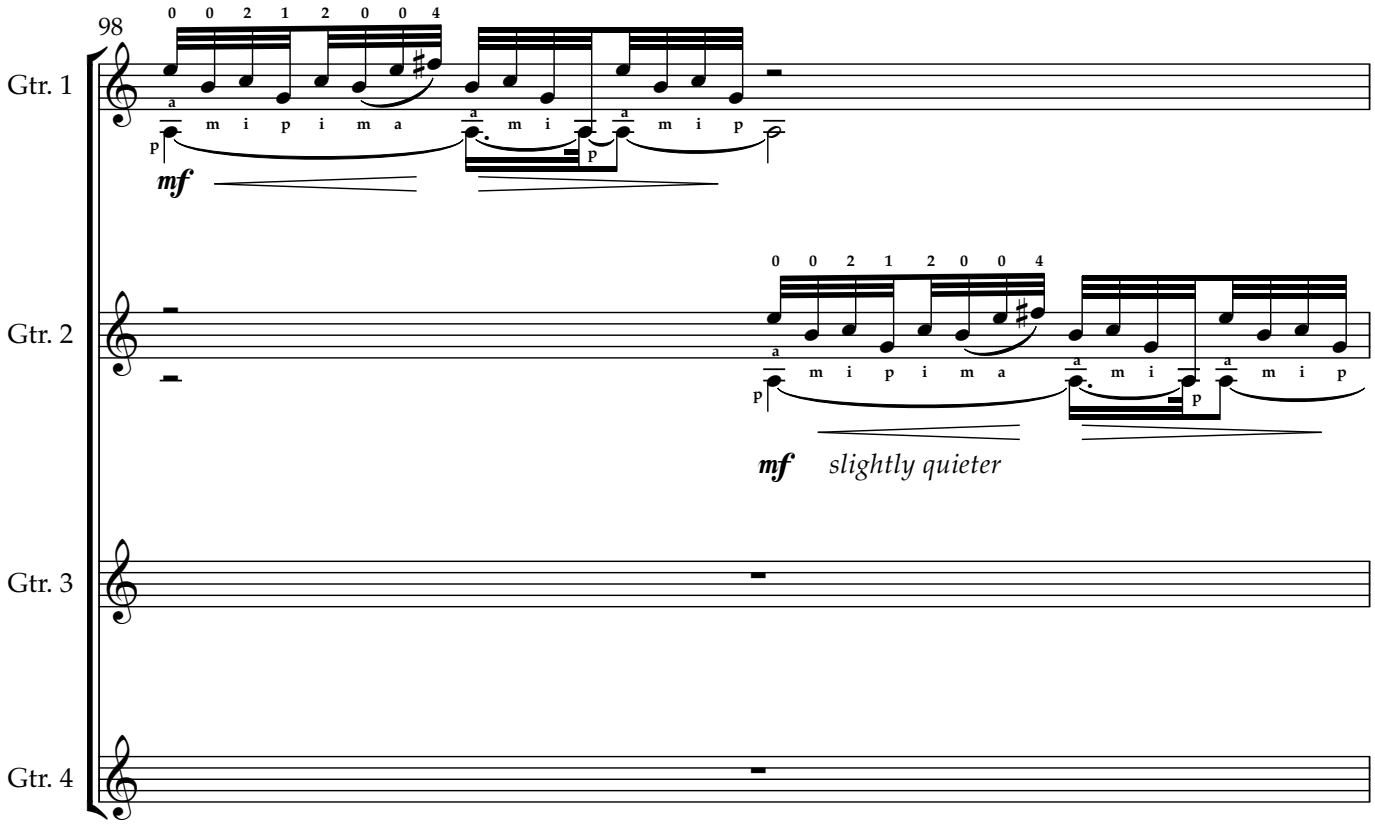

93
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4

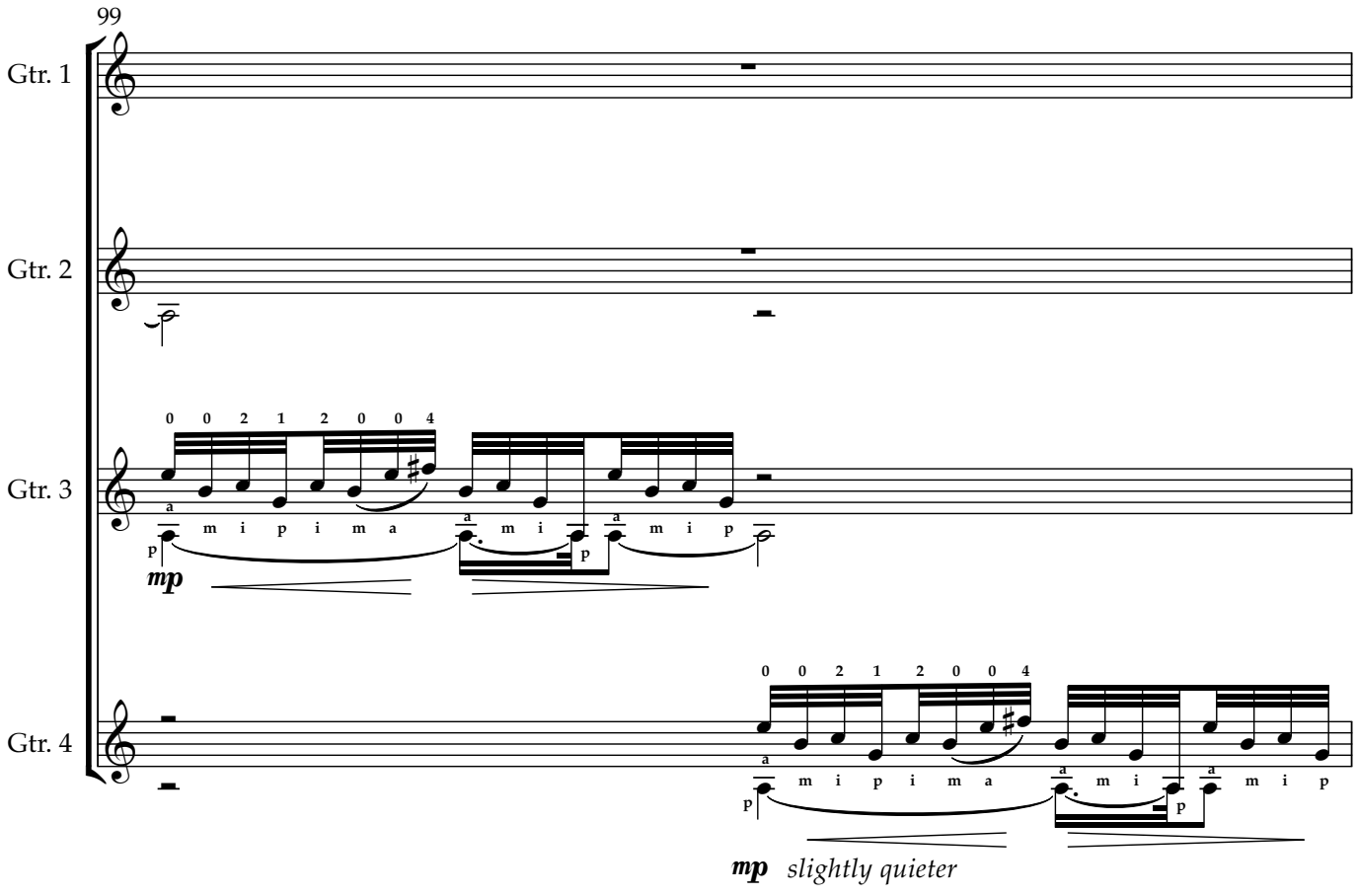

94
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
mf slightly quieter
6

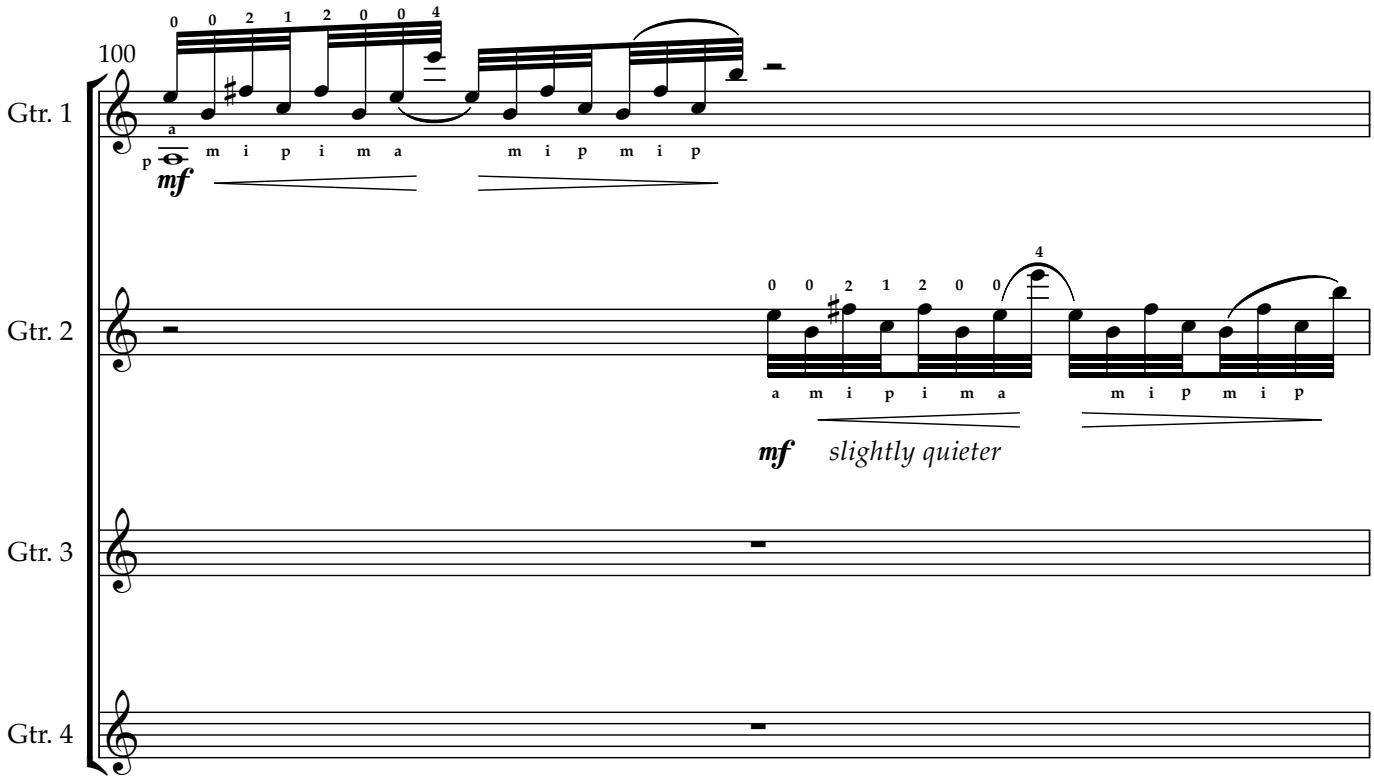

95
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
mp slightly quieter

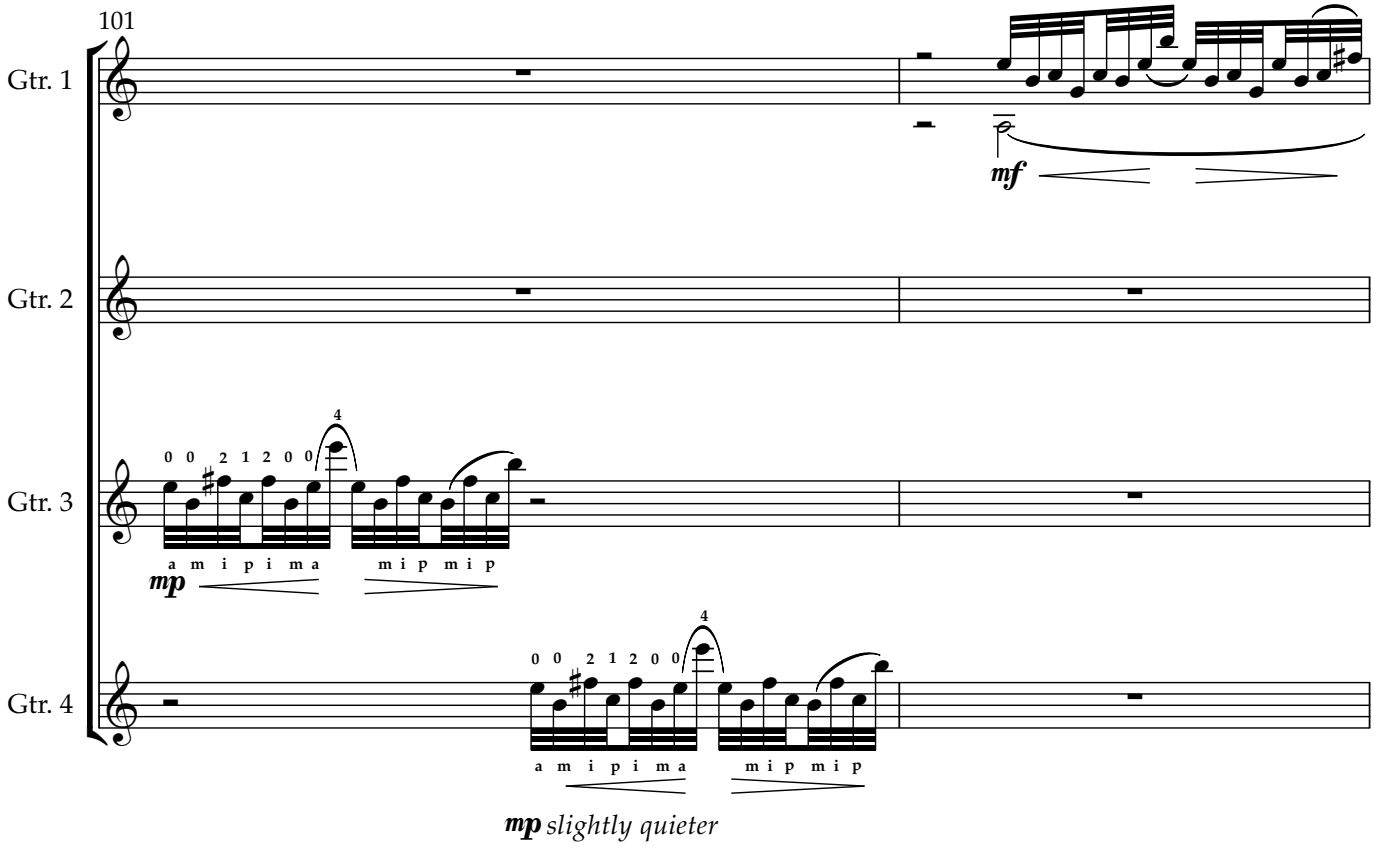

96
Gtr. 1
mf
Gtr. 2
mf slightly quieter
Gtr. 3
Gtr. 4

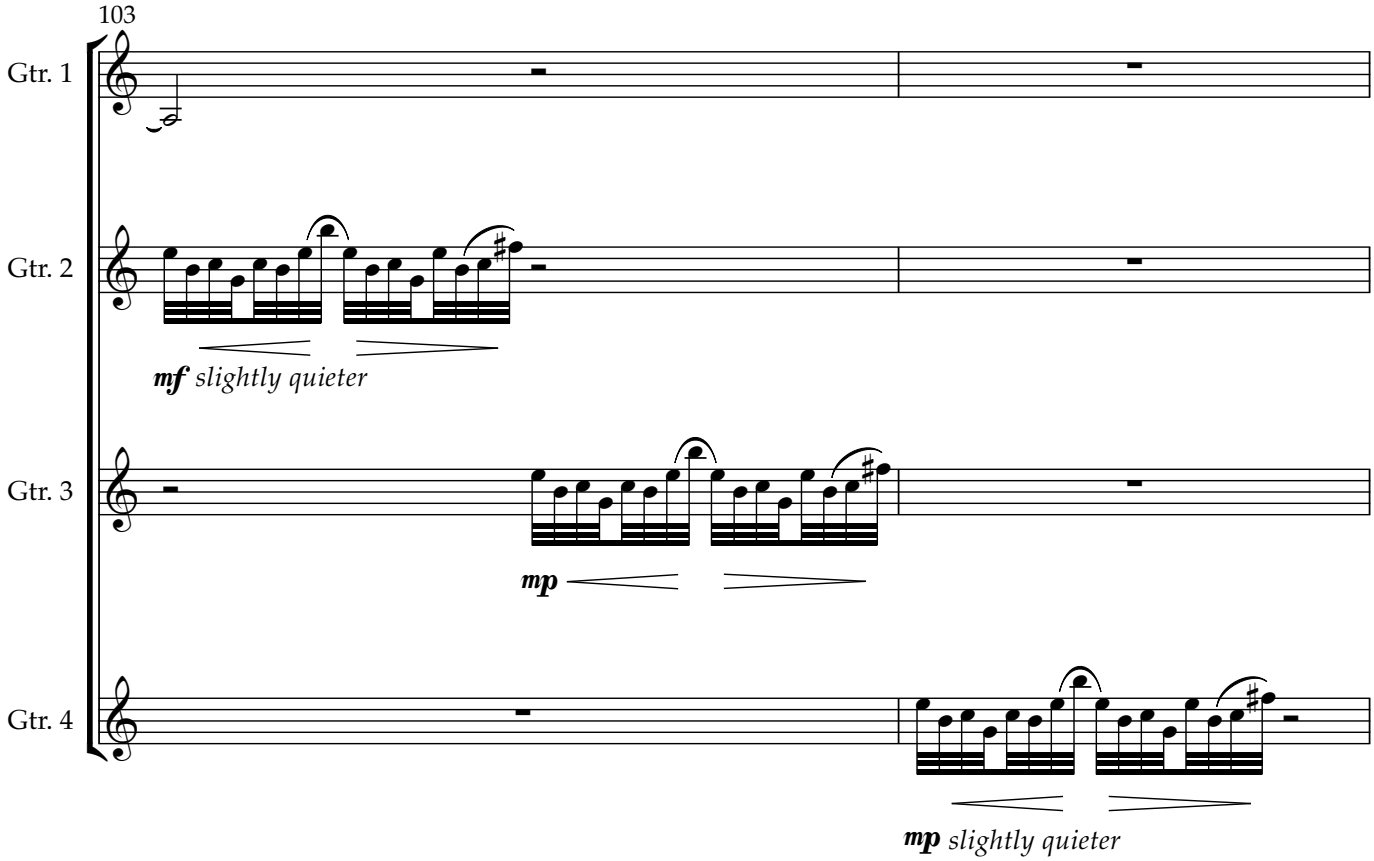

97
Gtr. 1
Gtr. 2
Gtr. 3
mp
Gtr. 4
mp slightly quieter

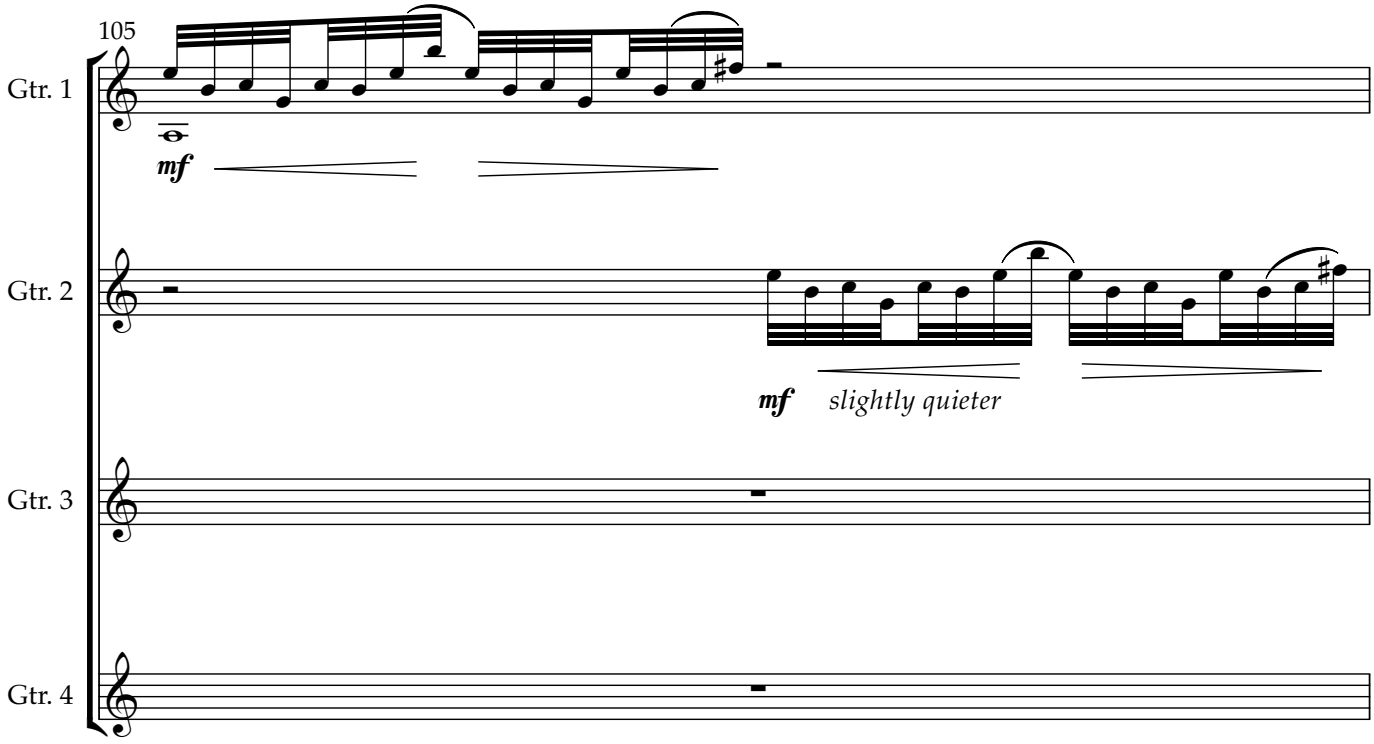

98
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
0 0 2 1 2 0 0 4
a m i p i m a a m i a m i p
p
mf
mf slightly quieter

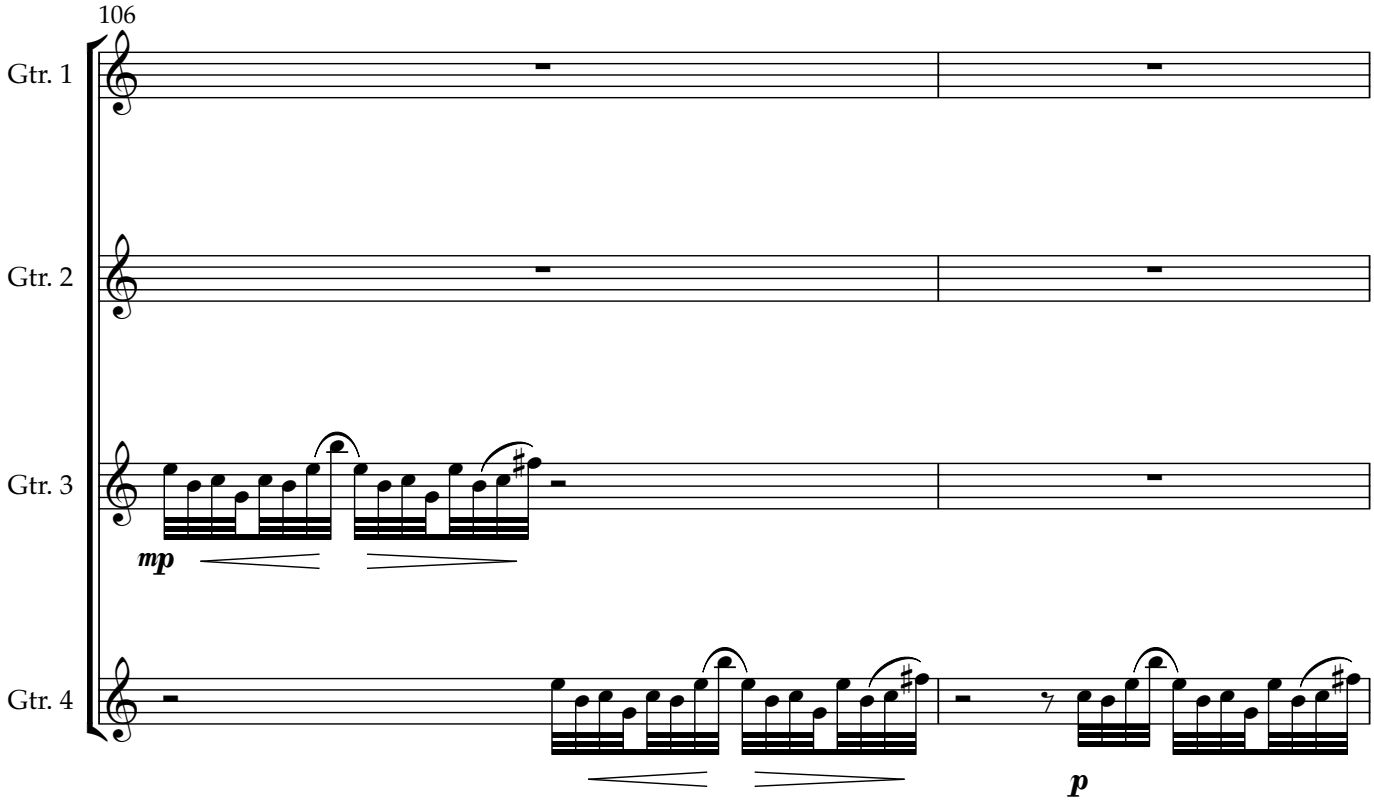

99
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
0 0 2 1 2 0 0 4
a m i p i m a a m i a m i p
p
mp
mp slightly quieter

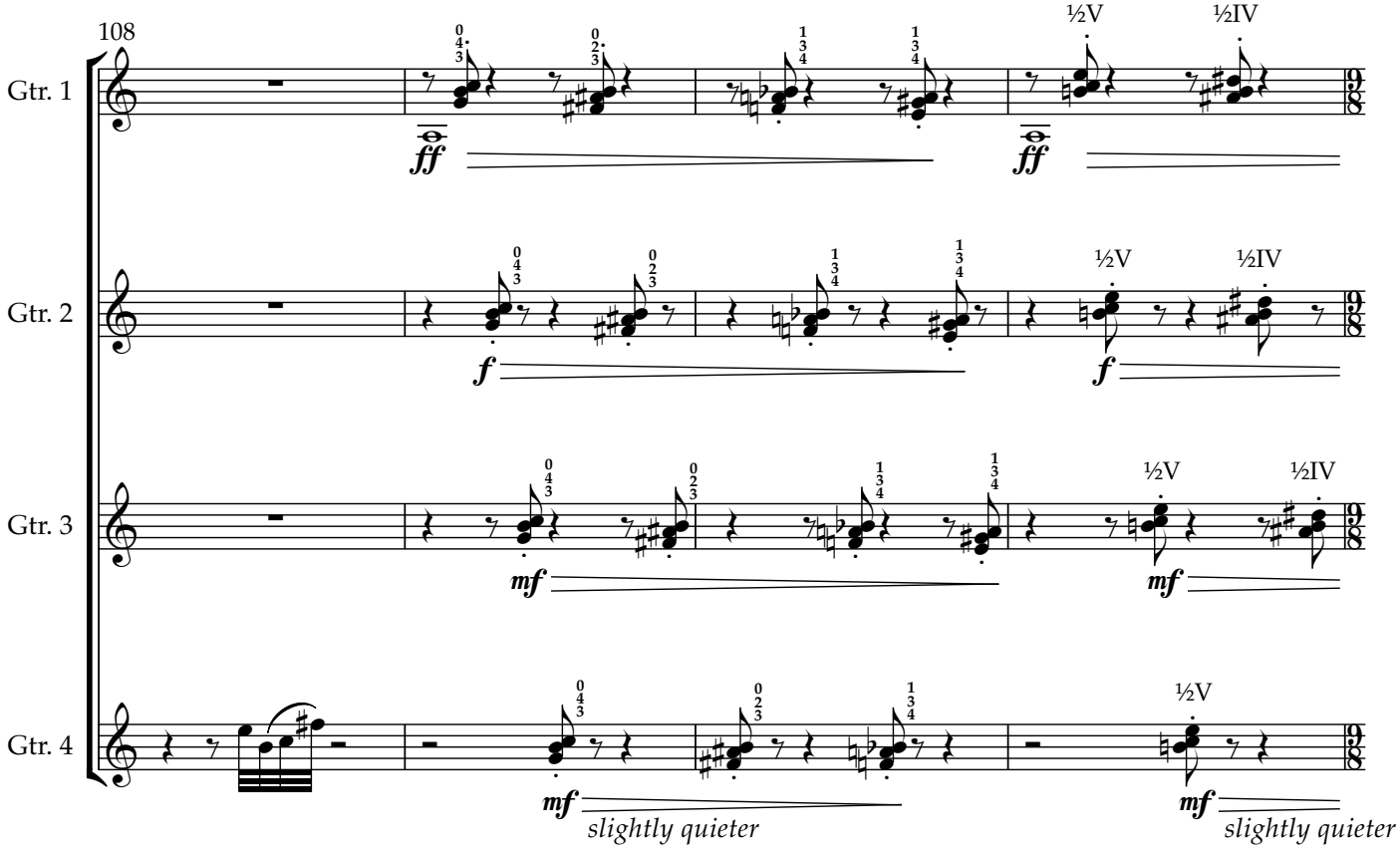

100
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
0 0 2 1 2 0 0 4
m i p i m a
m i p m i p
mf
0 0 2 1 2 0 0 4
a m i p i m a
m i p m i p
mf
slightly quieter

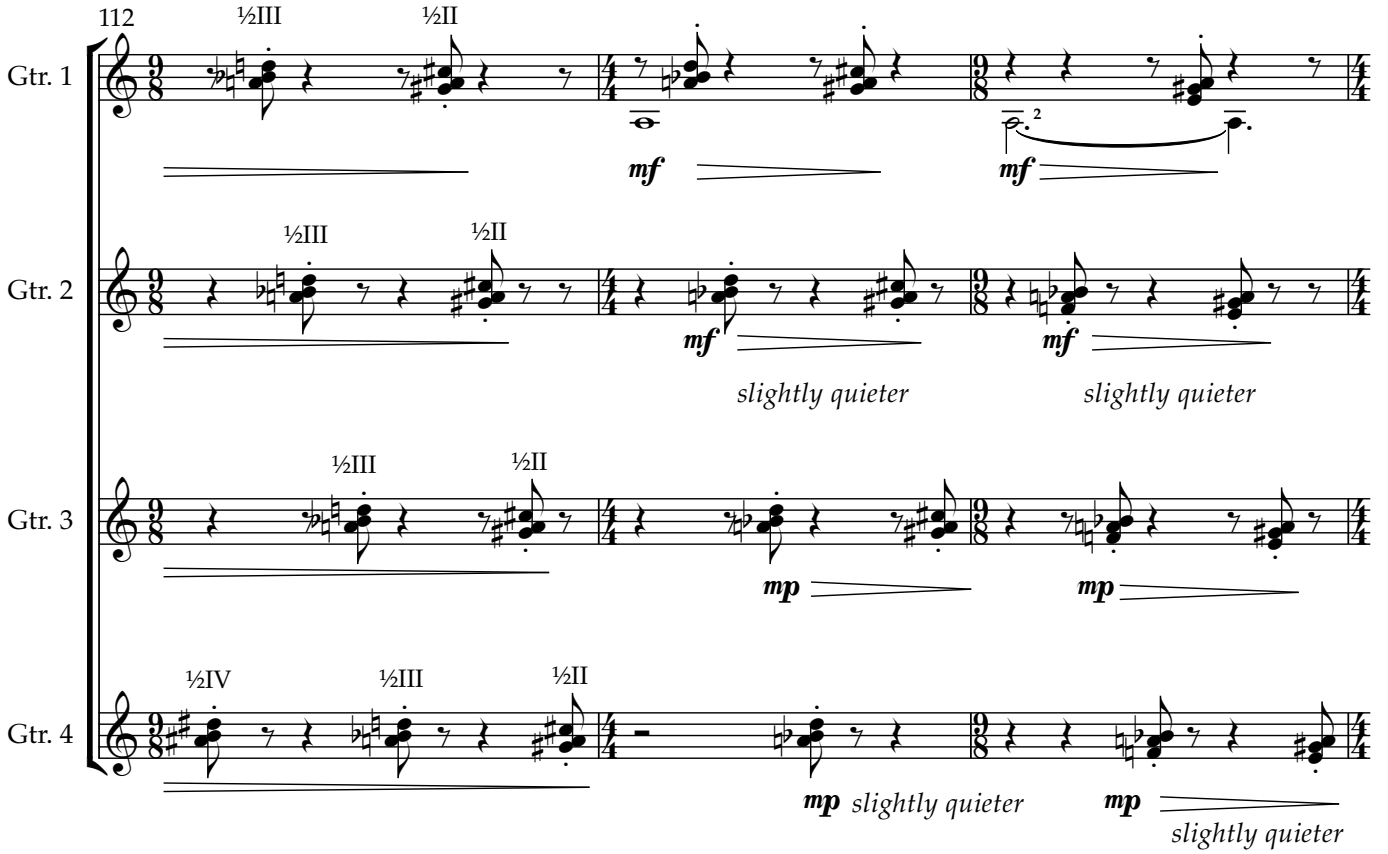

101
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mf
0 0 2 1 2 0 0 4
a m i p i m a
m i p m i p
mp
0 0 2 1 2 0 0 4
a m i p i m a
m i p m i p
mp
slightly quieter

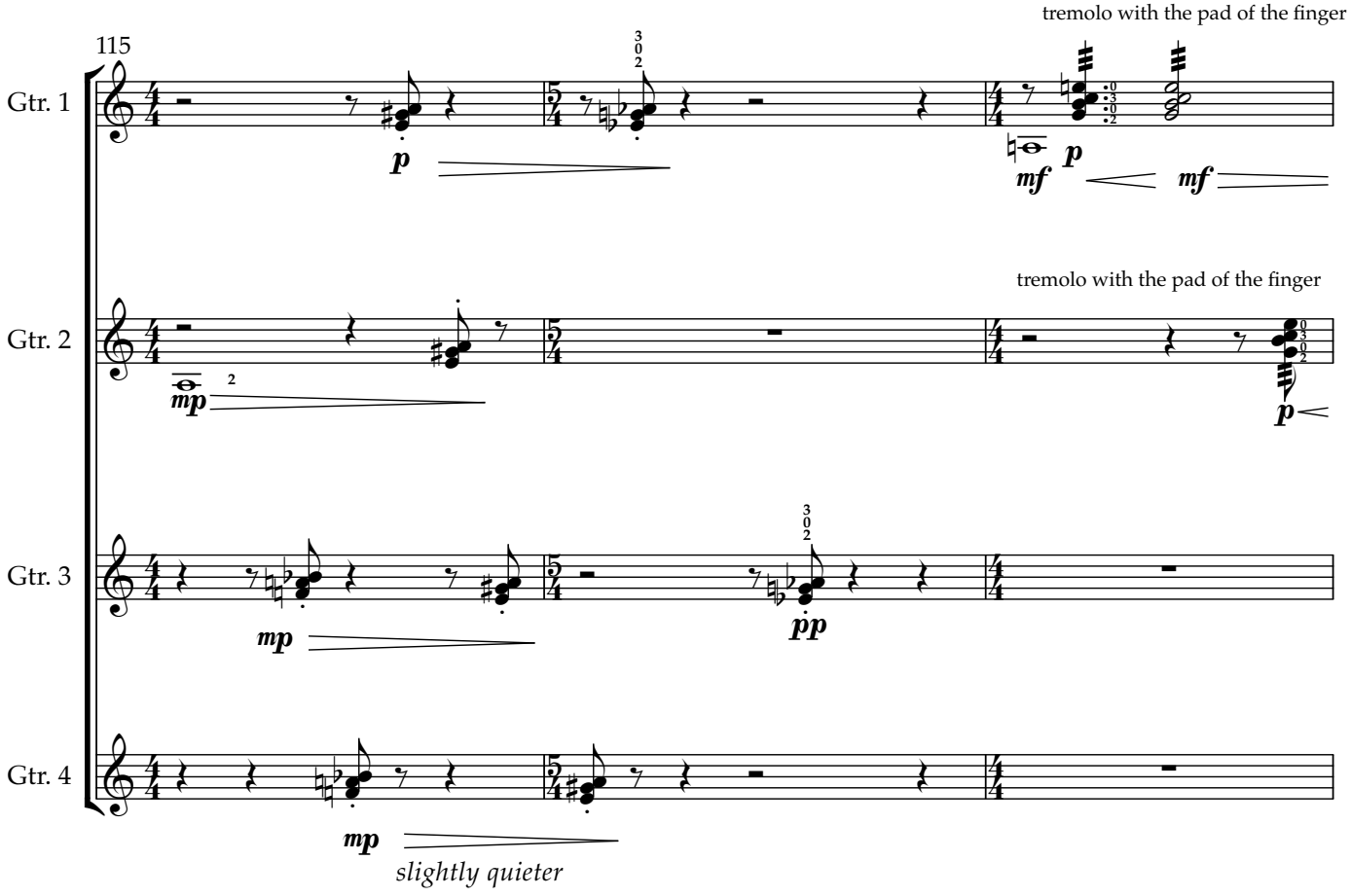

103
Gtr. 1
Gtr. 2
mf slightly quieter
Gtr. 3
mp
Gtr. 4
mp slightly quieter

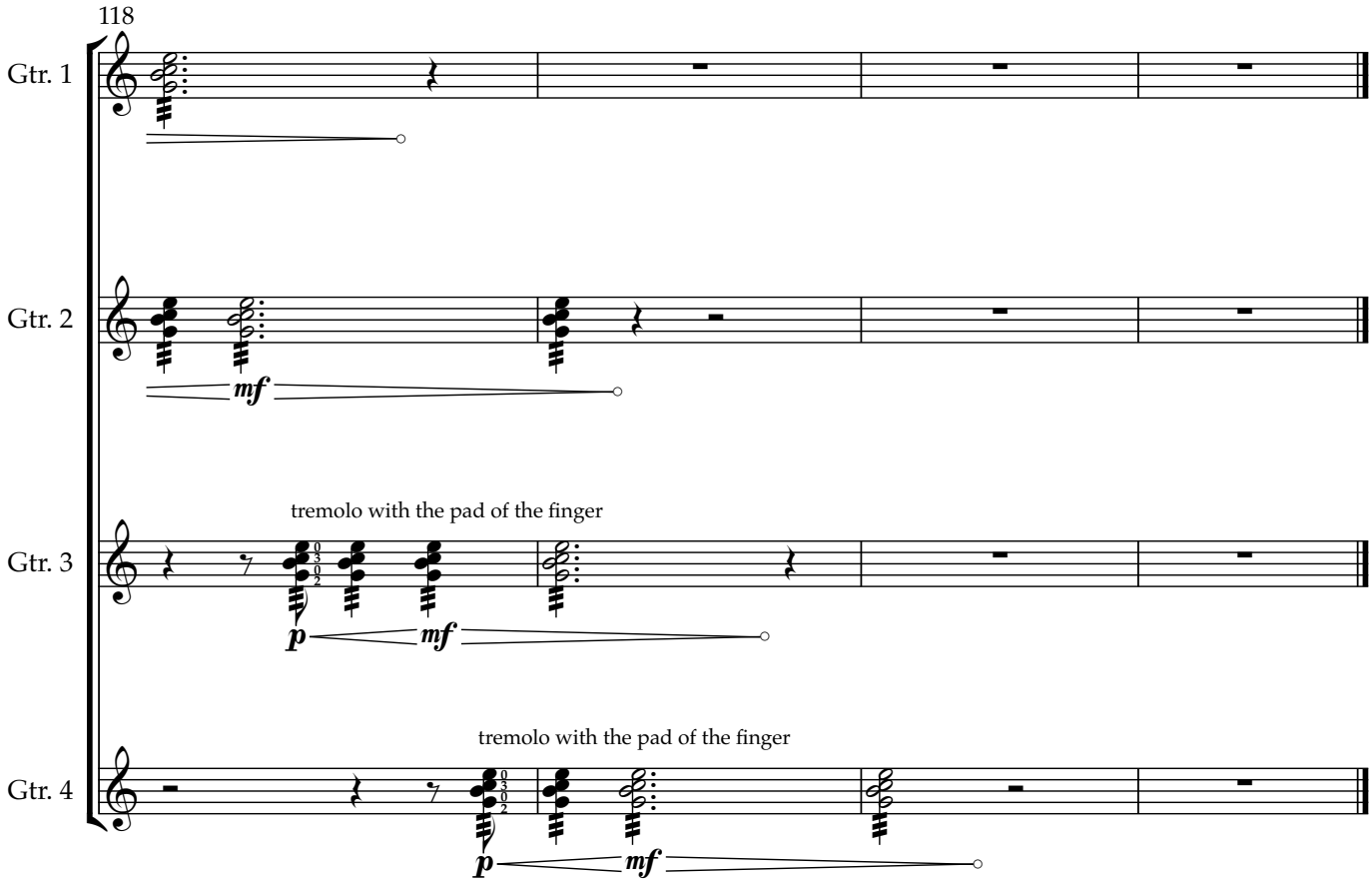

105
Gtr. 1
mf
Gtr. 2
mf slightly quieter
Gtr. 3
Gtr. 4


106
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
mp
p
mp slightly quieter


108
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
½V
½IV
ff
f
mf
slightly quieter


112
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
½III
½II
½IV
mf
mp
slightly quieter


115
Gtr. 1
Gtr. 2
Gtr. 3
Gtr. 4
tremolo with the pad of the finger
p
mf
mp
pp
slightly quieter


118
Gtr. 1
Gtr. 2
mf
Gtr. 3
tremolo with the pad of the finger
p
mf
Gtr. 4
tremolo with the pad of the finger
p
mf

10th International Microtonal Guitar Competition

2nd Prize

Compositions Including a Microtonal Guitar

Futile Ground

Composer

Xavier Davenport

Notation Booklet

Futile Ground

For guitar and violin in 24-tone equal temperament

By Xavier Davenport

Program Notes

This piece is inspired by the first three movements of Alberto Ginastera's Sonata for guitar. For many years, I have been interested in 24-tone equal temperament because of its simple relationship to the common 12-tone equal temperament system prominent nowadays in Western music. Surely such a simple extension of such an expressive temperament would lead to new emotional depths and modes of expressivity. I find in this fertile space for exploration, however, that 24-TET is an unwieldy collection of pitches that unlock incredible dissonances, but not so many clear paths to resolving those dissonances to new consonant areas. To work around these issues, this piece begins with a series of exceptionally dissonant-yet-idiomatic chords, and much of the harmonic content of the piece is derived from the process of figuring out how to build tension and release it in ways only accessible using this temperament.

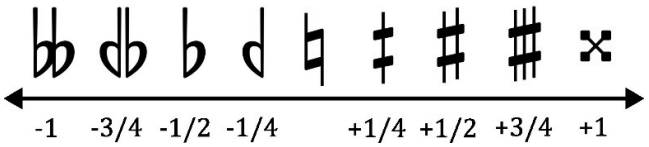
Performance Notes

- I advise the guitarist reads the score with tablature for the sake of readability, and the violinist reads the score in standard notation for the sake of matching pitch.

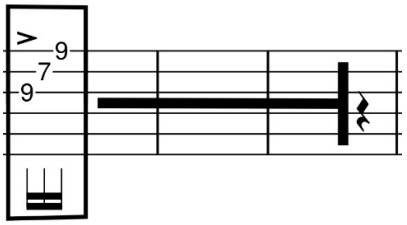
- In general, tempo and rhythm in the piece can be very flexible.

- The second, fourth, and sixth strings of the guitar are tuned down a quarter-tone from standard tuning.

- There are 9 accidentals which appear in the score, pictured below. Beyond the typical flat, natural, sharp, double-flat, and double-sharp accidentals, there are four quarter-tone accidentals. A backwards flat lowers the pitch by a quarter tone, while a backwards flat before an ordinary flat lowers the pitch by three quarter tones. A sharp symbol missing one of its vertical lines indicates a tone should be raised by a quarter, while a sharp symbol with an additional vertical line indicates the tone should be raised by three quarters.

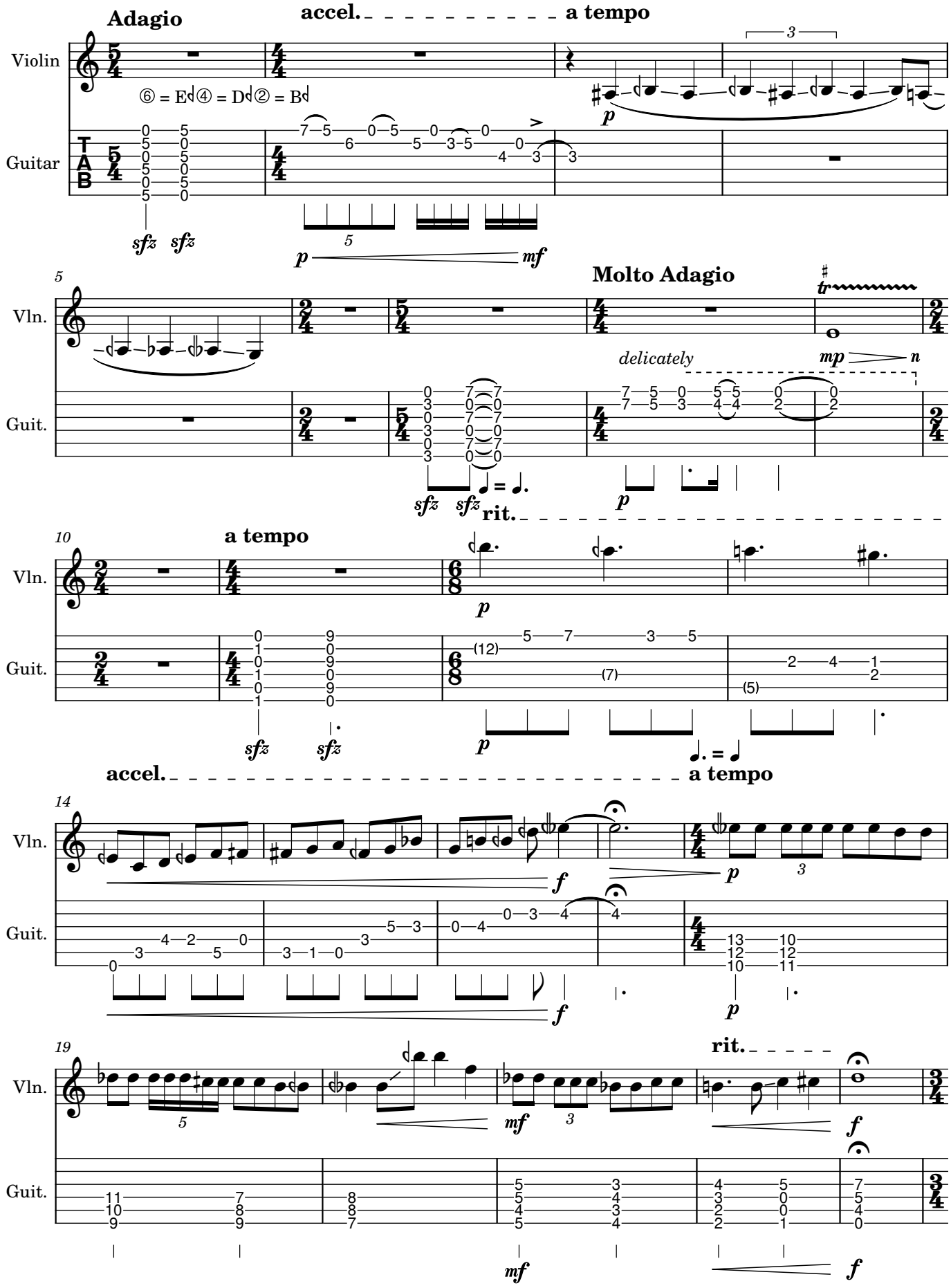


- Boxes around a sequence of pitches followed by a thick line indicate that the performer should play the contents of the box as rapidly as possible for the duration of the line. In the example to the right, the guitarist plays a three-note gesture repeatedly for two measures and all but the last beat of a third measure.

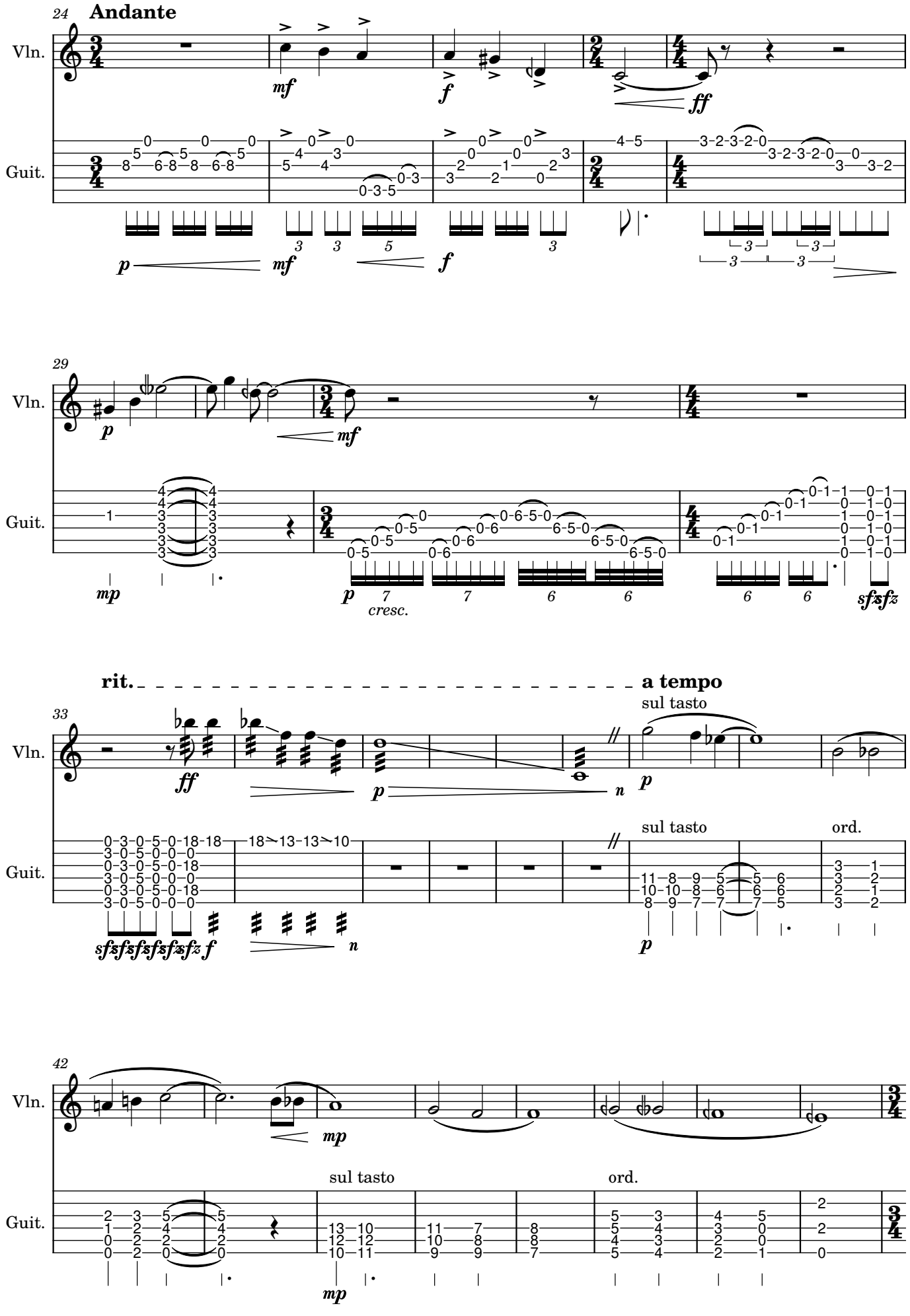


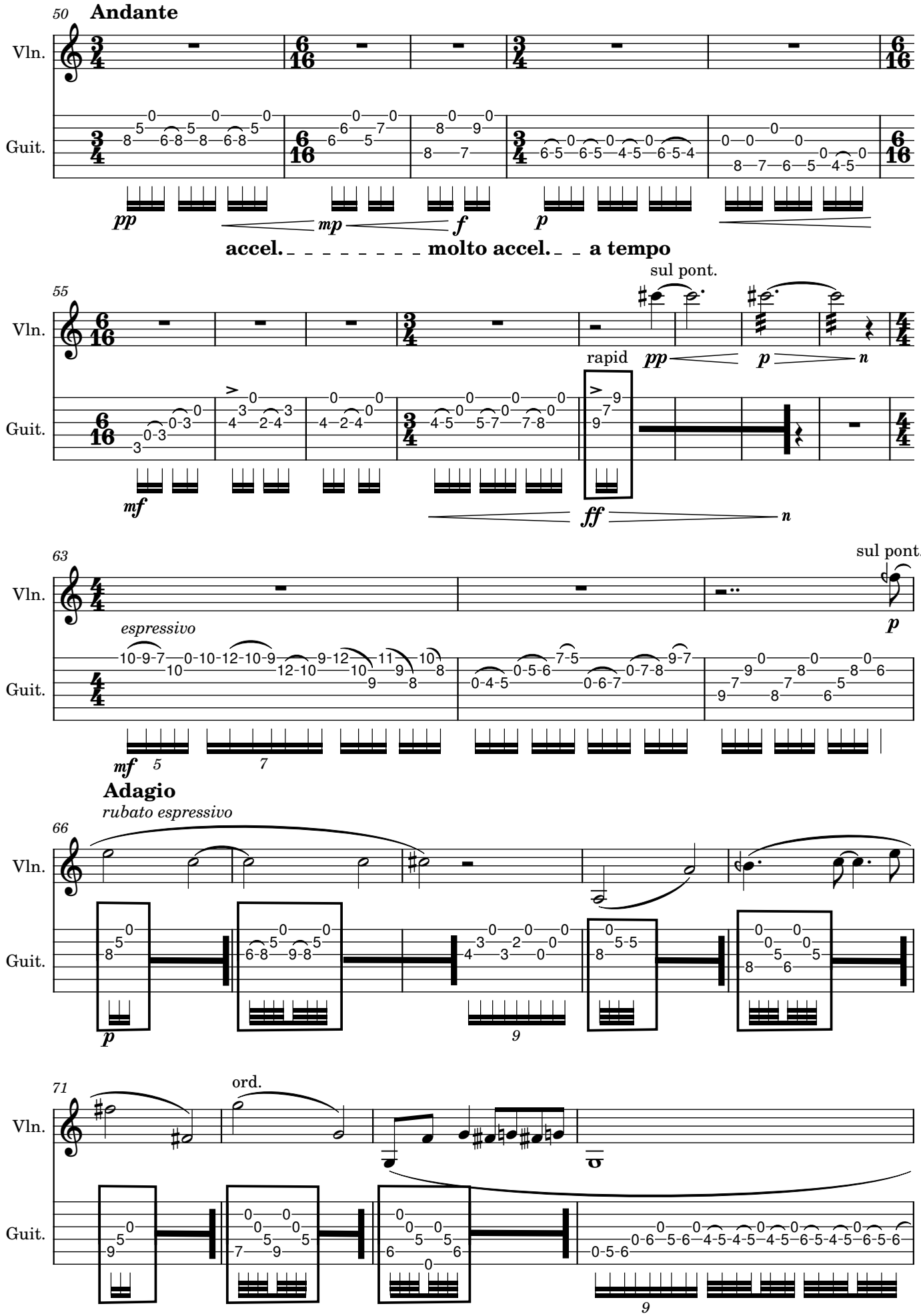
Futile Ground

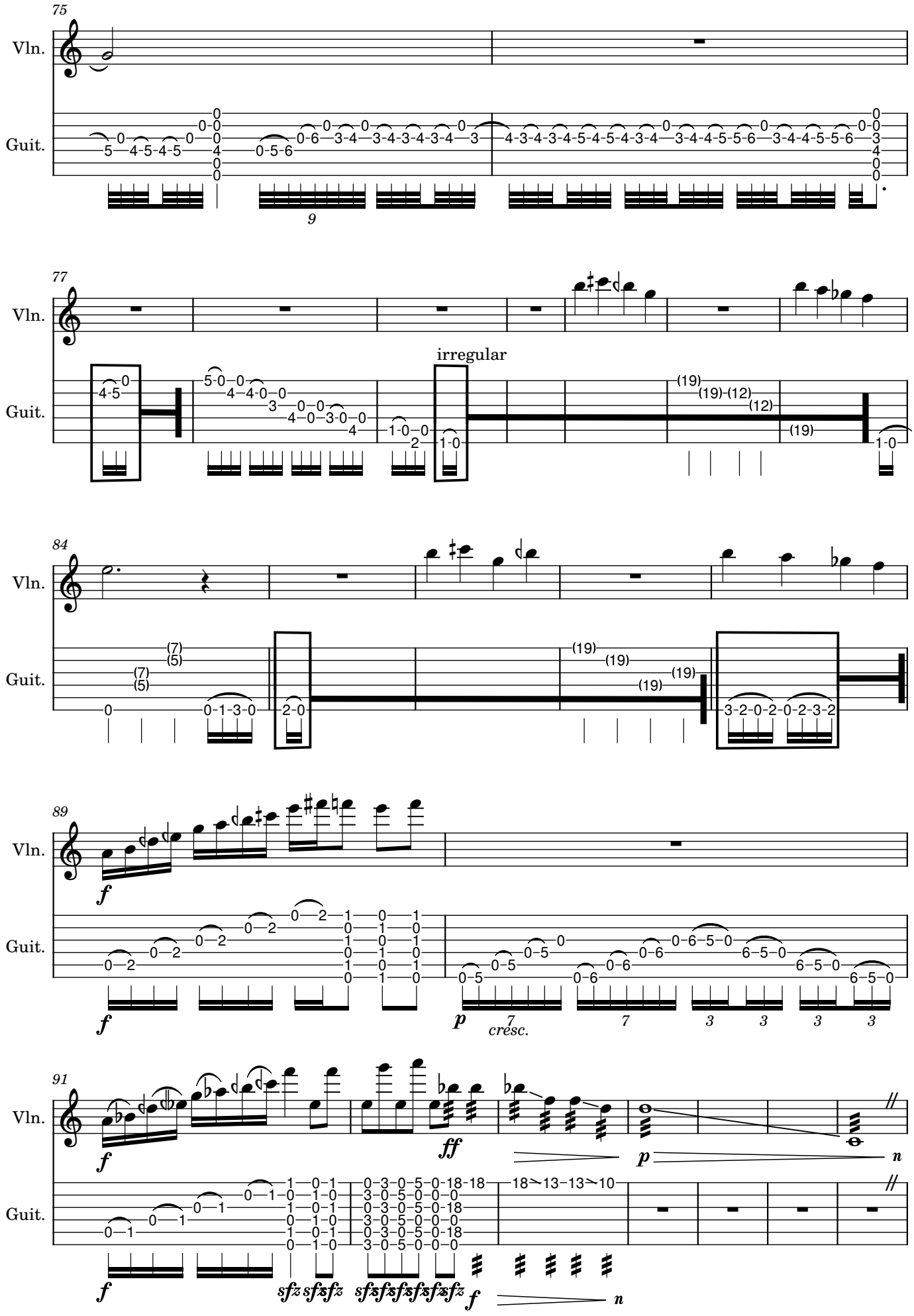
Xavier Davenport

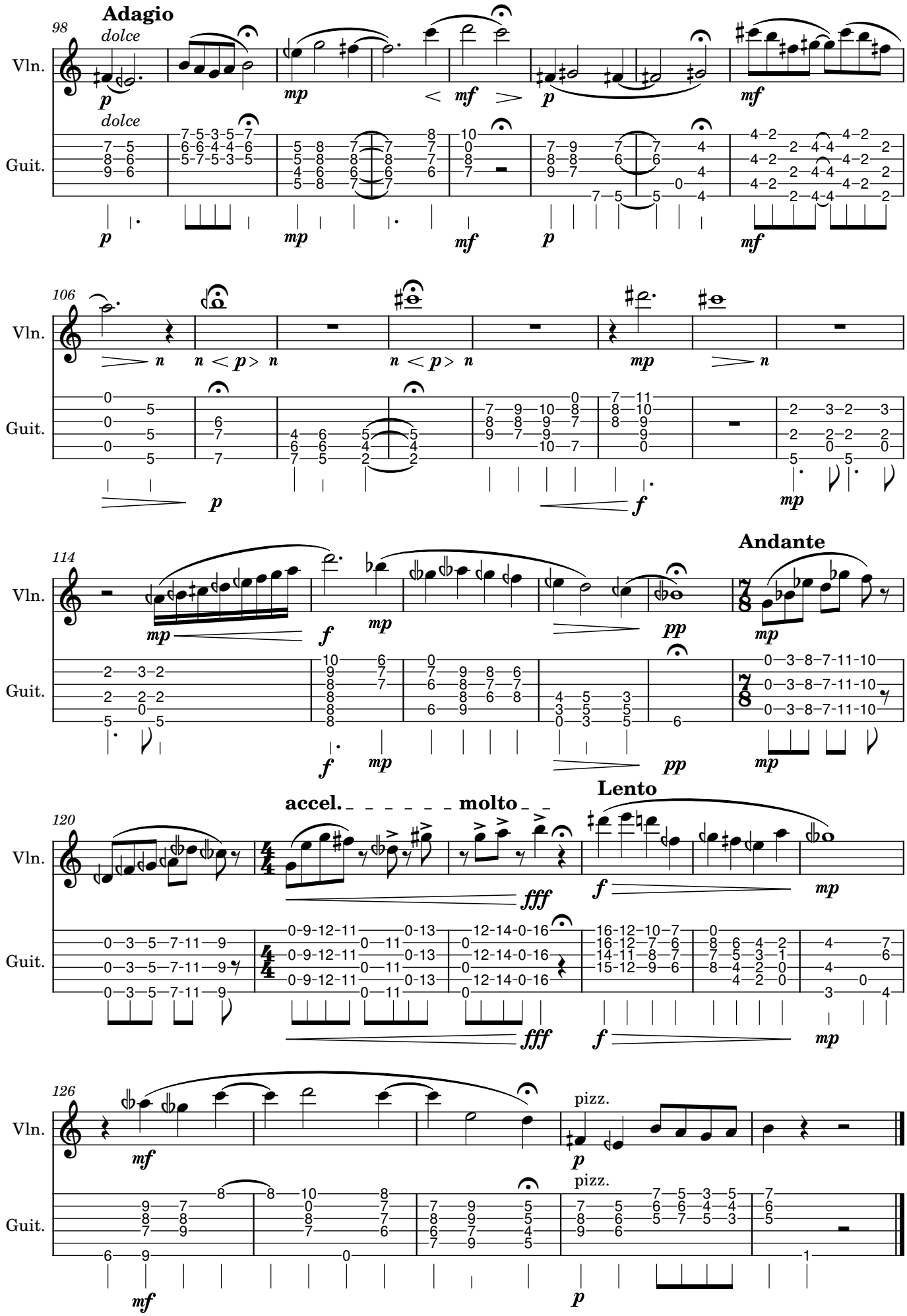


2


24
Andante
Vln.
Guit.
mf
f
ff
p
mf
f
29
Vln.
Guit.
p
mf
mp
p
cresc.
sfzsfz
rit.
a tempo
33
Vln.
Guit.
ff
p
n
sul tasto
ord.
sfzsfzsfzsfzsfzsfzsfz
f
n
p
42
Vln.
Guit.
mp
sul tasto
ord.
mp

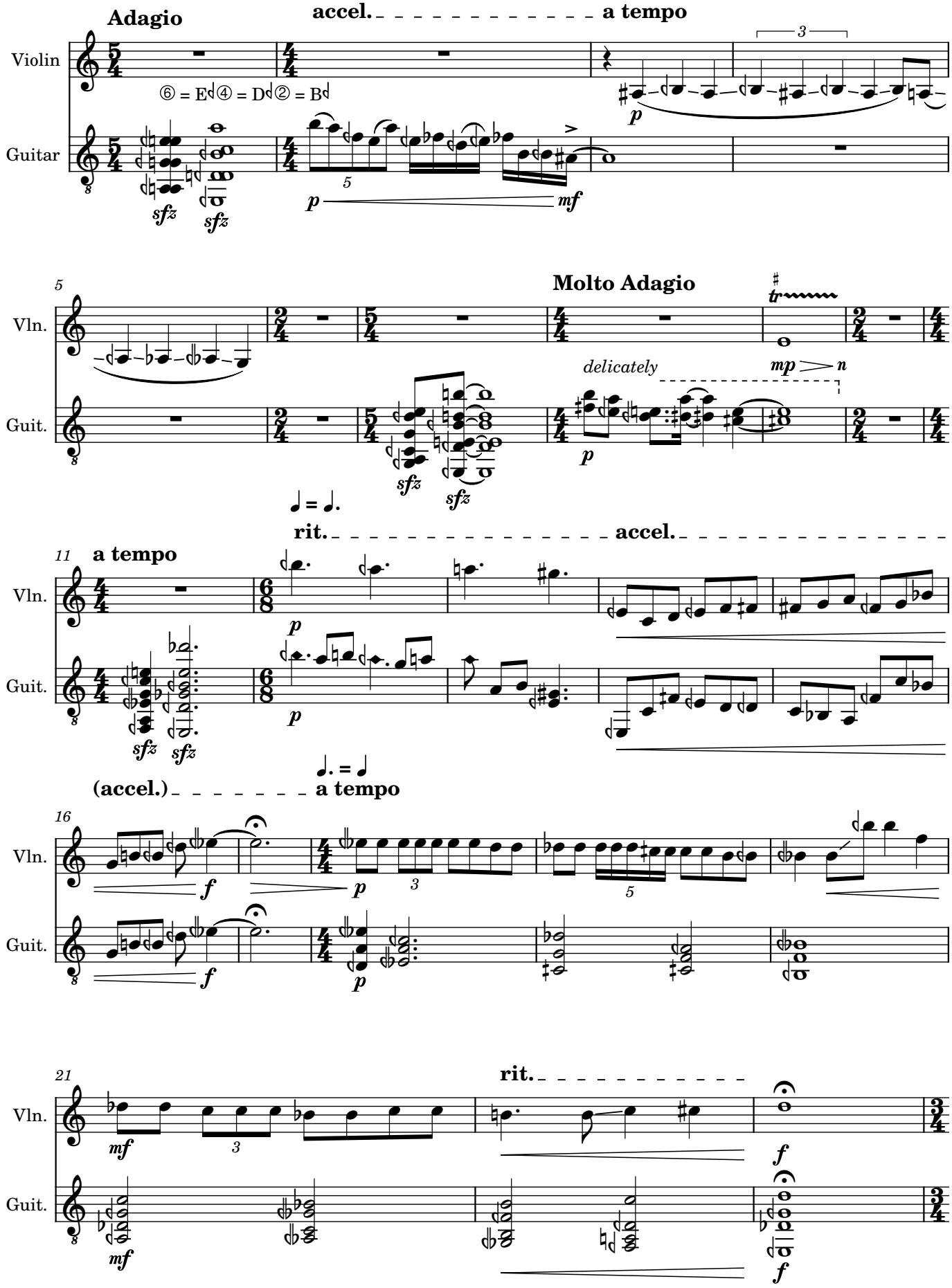

50
Andante
Vln.
Guit.
pp
mp
f
p
accel.
molto accel.
a tempo
55
sul pont.
rapid
pp
p
n
mf
ff
63
sul pont.
espressivo
mf
5
7
Adagio
rubato espressivo
66
p
9
71
ord.
9

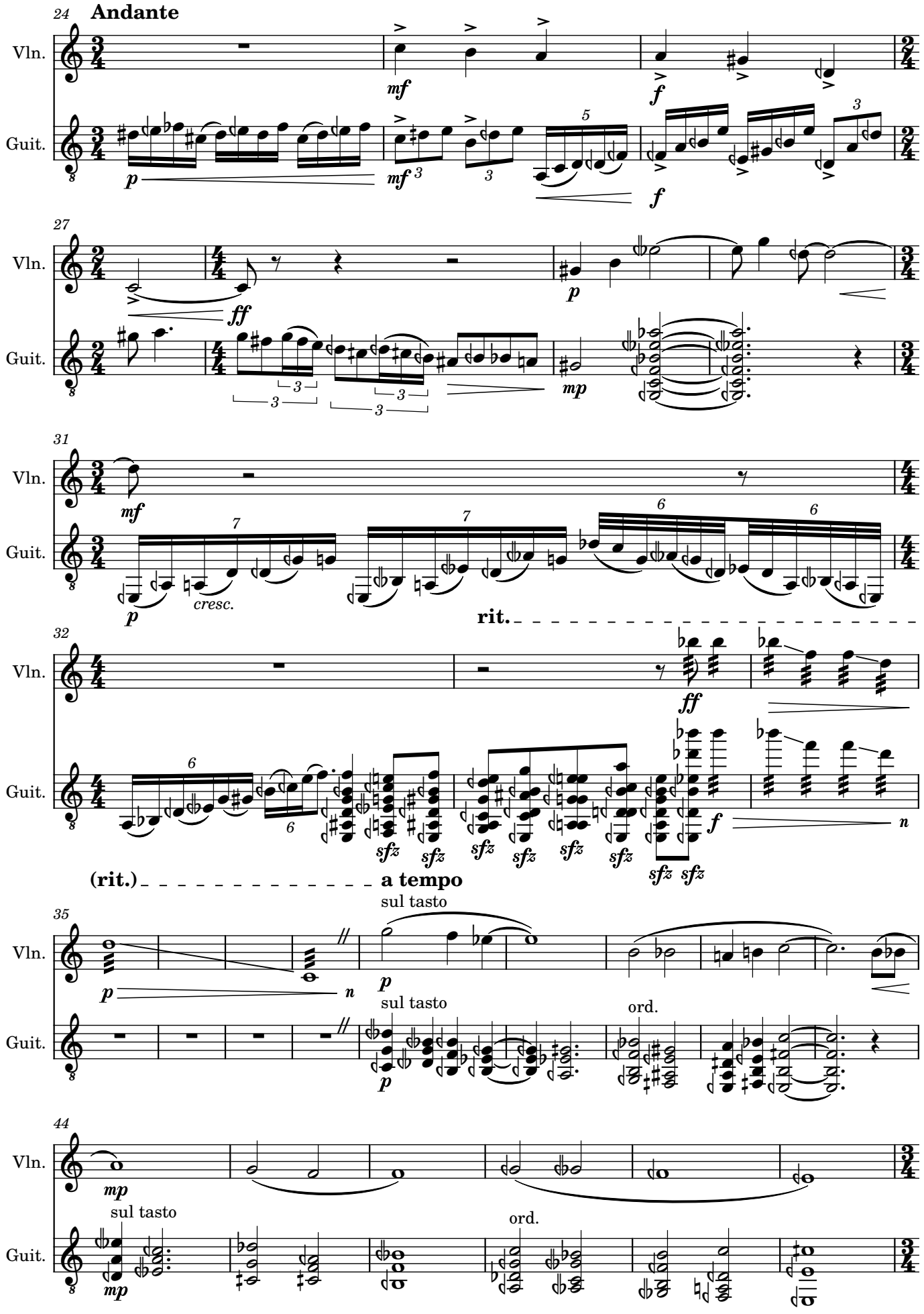

75
Vln.
Guit.
9
77
Vln.
Guit.
irregular
84
Vln.
Guit.
89
Vln.
Guit.
f
p
cresc.
91
Vln.
Guit.
f
ff
p
n
sfz sfz sfz
sfz sfz sfz sfz sfz sfz sfz
f
n

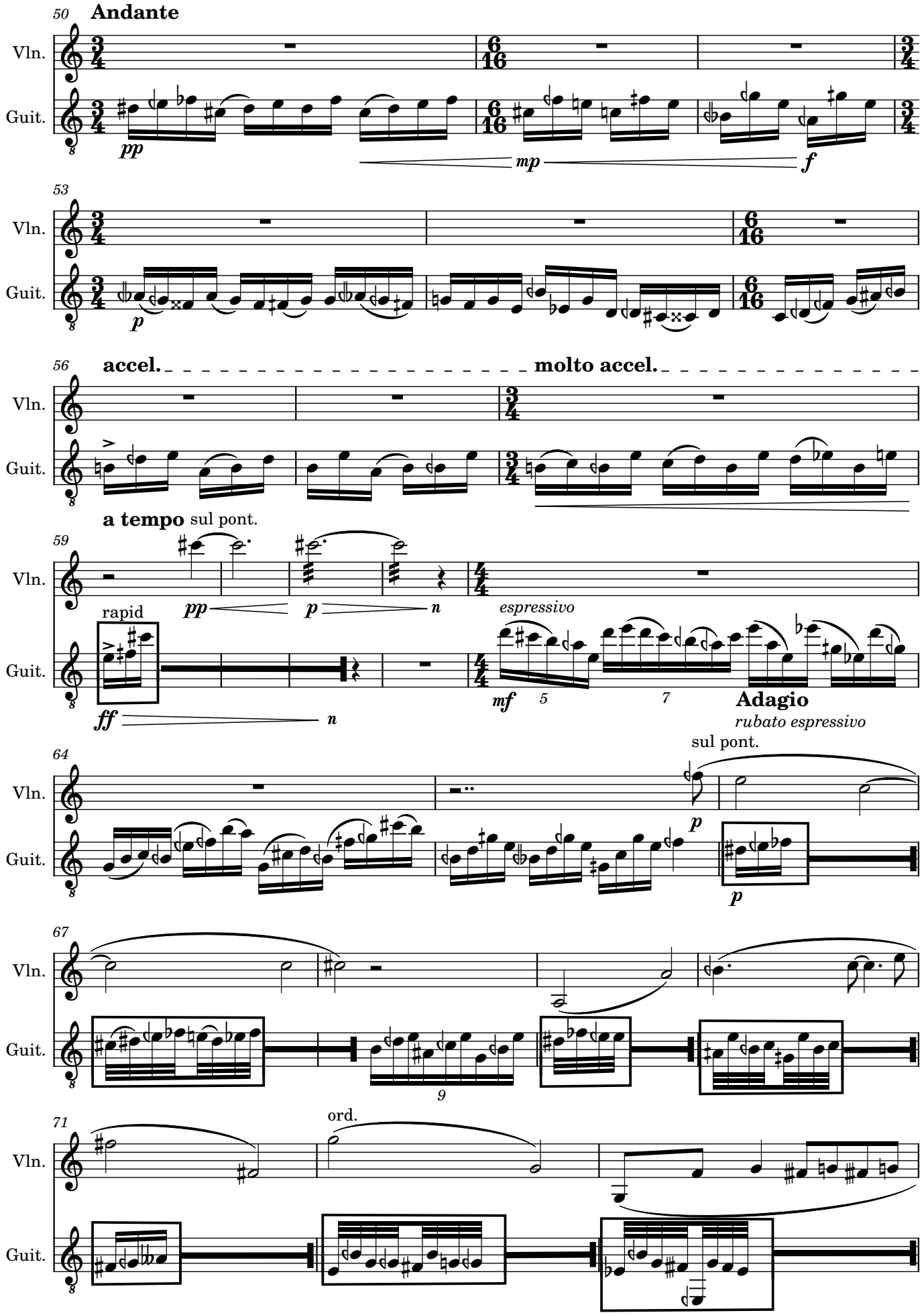

Adagio
98
dolce
Vln.
Guit.
106
Andante
114
accel.
molto
Lento
120
pizz.
126

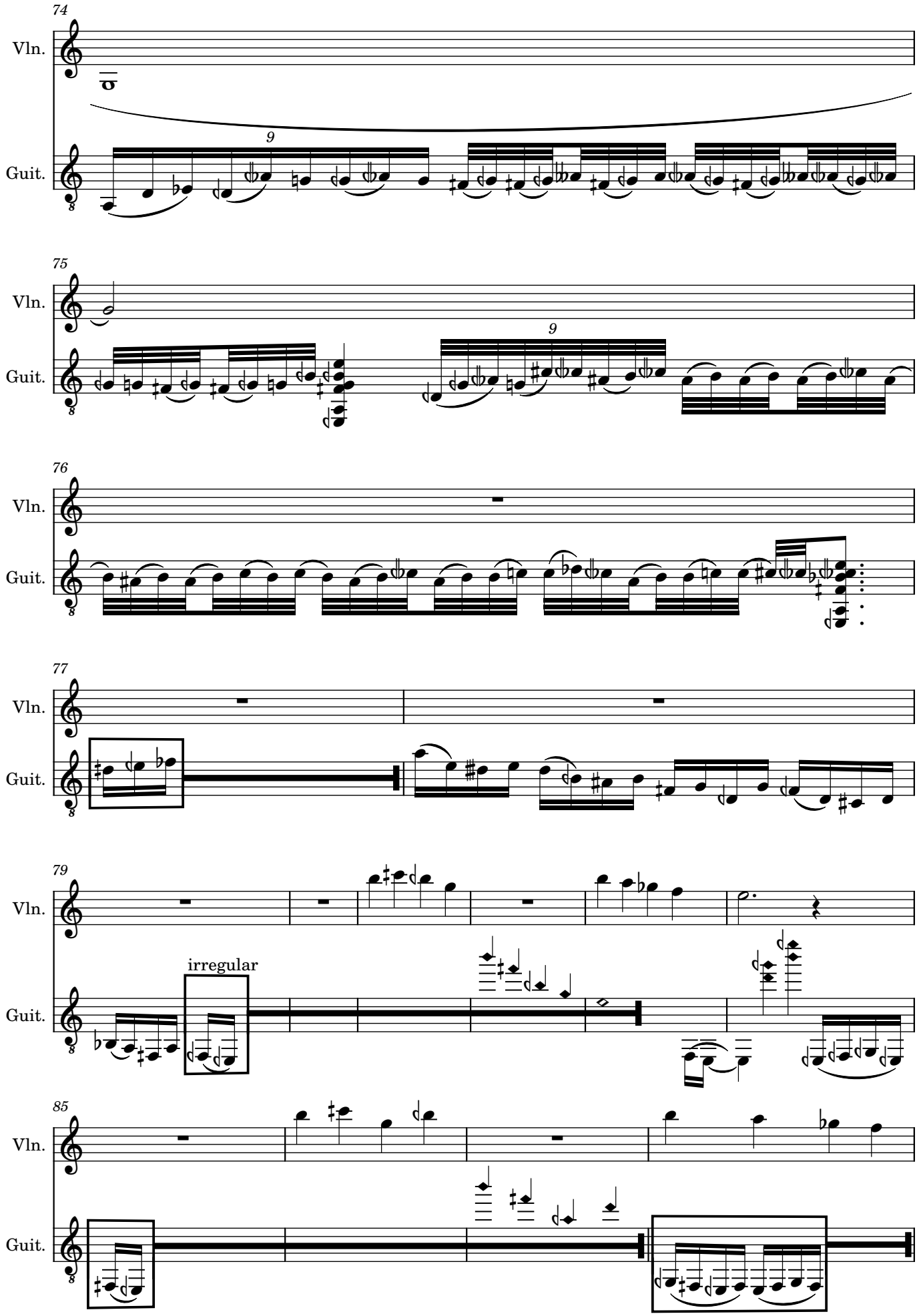
Futile Ground

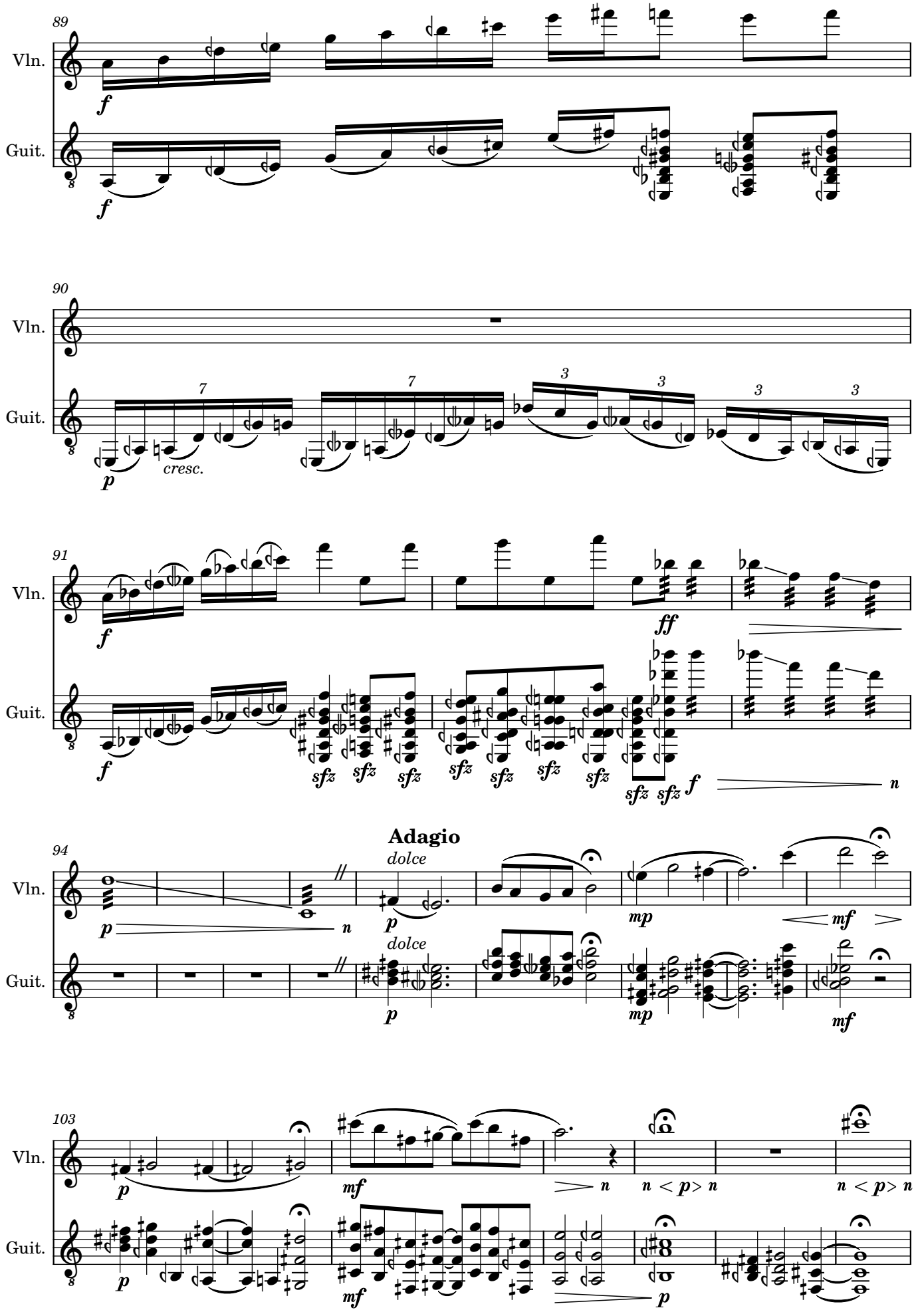
Xavier Davenport

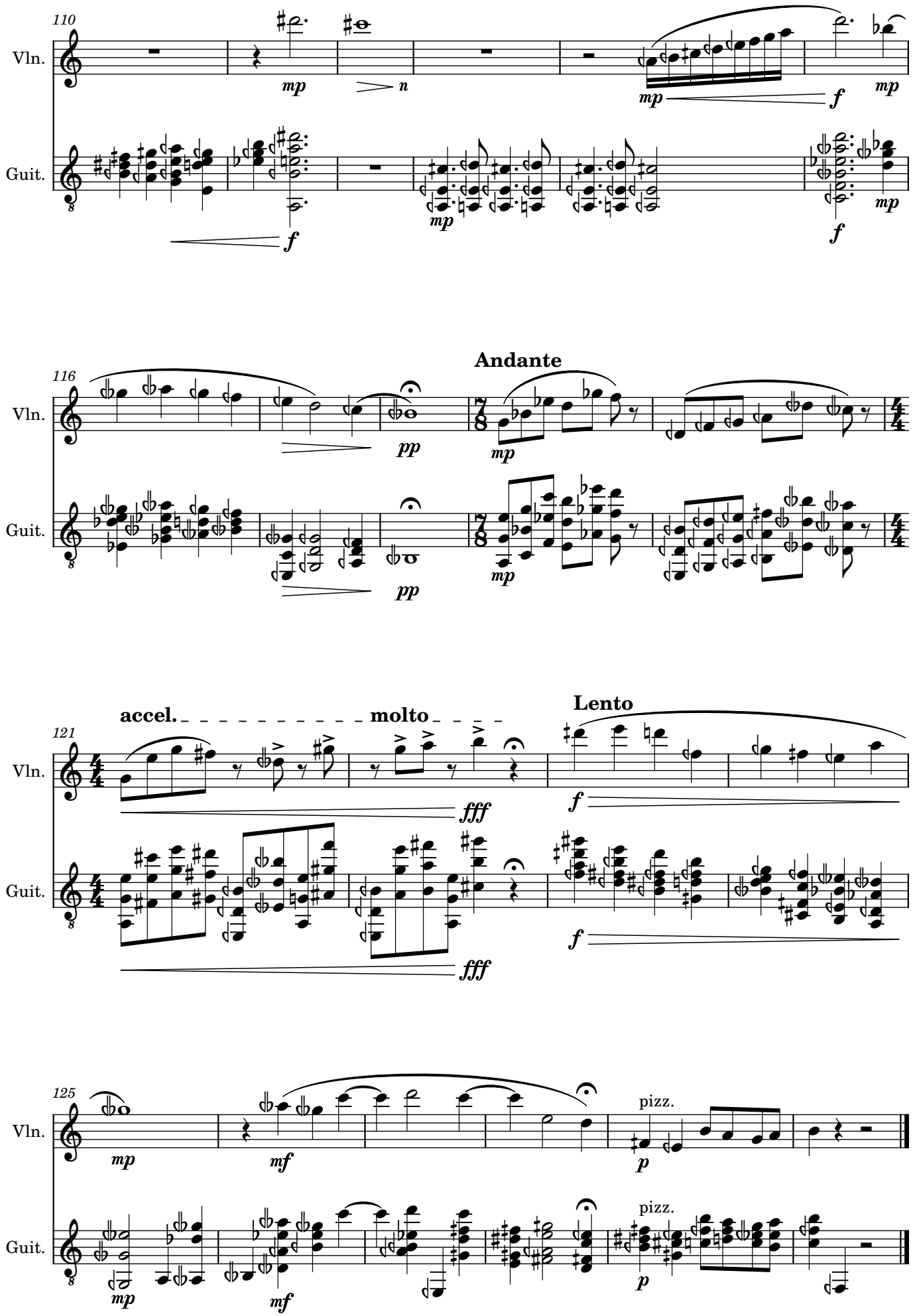



24
Andante
Vln.
Guit.
mf
f
27
ff
mp
31
cresc.
rit.
32
(rit.)
a tempo
35
sul tasto
ord.
44
mp


50
Andante
Vln.
Guit.
pp
mp
f
53
p
56
accel.
molto accel.
a tempo sul pont.
59
pp
p
n
rapid
ff
n
espressivo
mf
5
7
Adagio
rubato espressivo
64
sul pont.
p
p
67
9
71
ord.


74
Vln.
Guit.
9
75
Vln.
Guit.
9
76
Vln.
Guit.
77
Vln.
Guit.
79
Vln.
irregular
Guit.
85
Vln.
Guit.


89
Vln.
Guit.
f
f
90
Vln.
Guit.
7
7
3
3
3
3
p
cresc.
91
Vln.
Guit.
f
f
ff
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
f
n
Adagio
94
Vln.
Guit.
p
n
dolce
p
dolce
p
mp
mf
mp
mf
103
Vln.
Guit.
p
p
mf
mf
n
p
n < p > n
n < p > n


110
Vln.
Guit.
mp
n
f
116
Andante
pp
121
accel.
molto
Lento
fff
125
pizz.
mf
p

10th International Microtonal Guitar Competition

3rd Prize

Compositions Including a Microtonal Guitar

As If Catching The Breeze

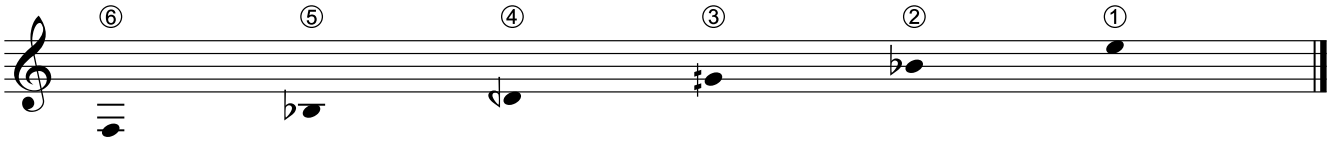
Composer

Matthieu Lemennicier

Notation Booklet

Notes

Scordatura



Note on the scordatura : the special tuning of the instrument being an important element of the piece, it must be carried out carefully, and if possible behind the scenes, in order to keep the "surprise effect" for the audience.

𝄲 : sounds 1/4 tone higher

♯ : sounds 3/4 tone higher

𝄳 : sounds 1/4 tone lower

♭ : sounds 3/4 tone lower

◆ or ○ : harmonics

Harmonics sound as written.

: phrase mark

: technical indication for the left hand

: long pause

S.P. : sul ponticello (near the bridge)

S.T. : sul tasto (on the fingerboard)

ord. : ordinario

h.o. : hammer-on

p.o. : pull-off

⊗ : rub the thumb of the right hand along the strings

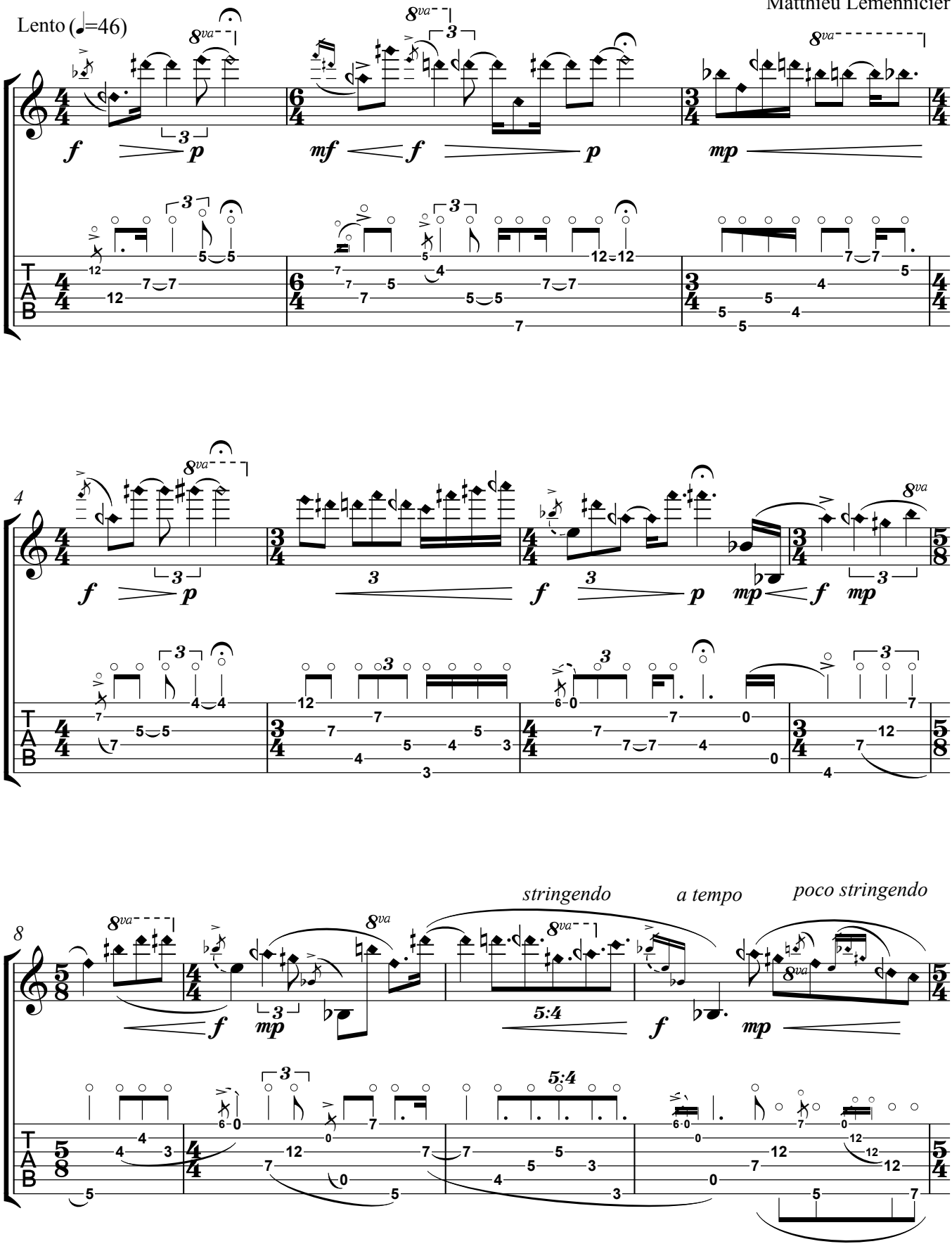
: stifle resonances

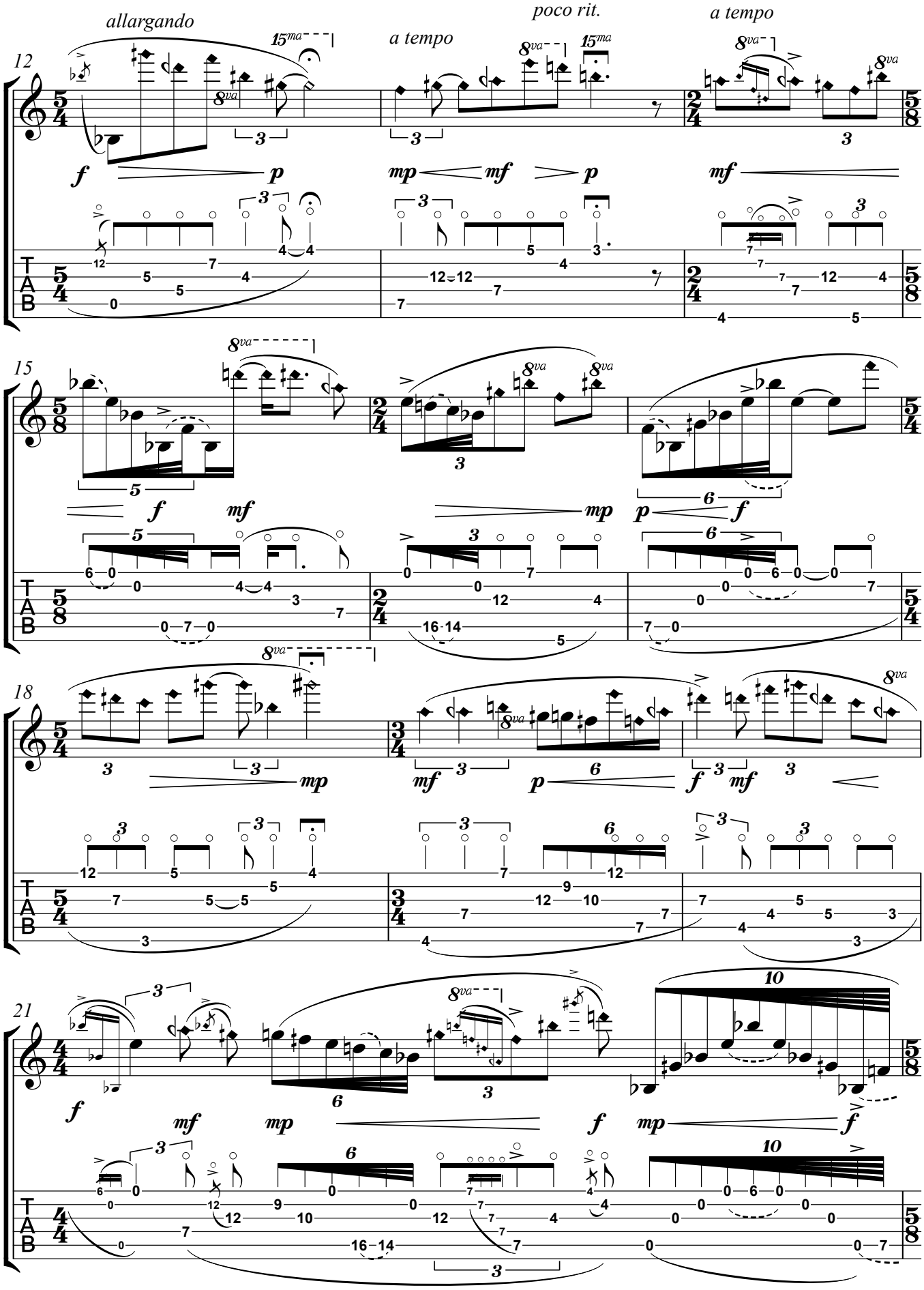
à Eric Franceries

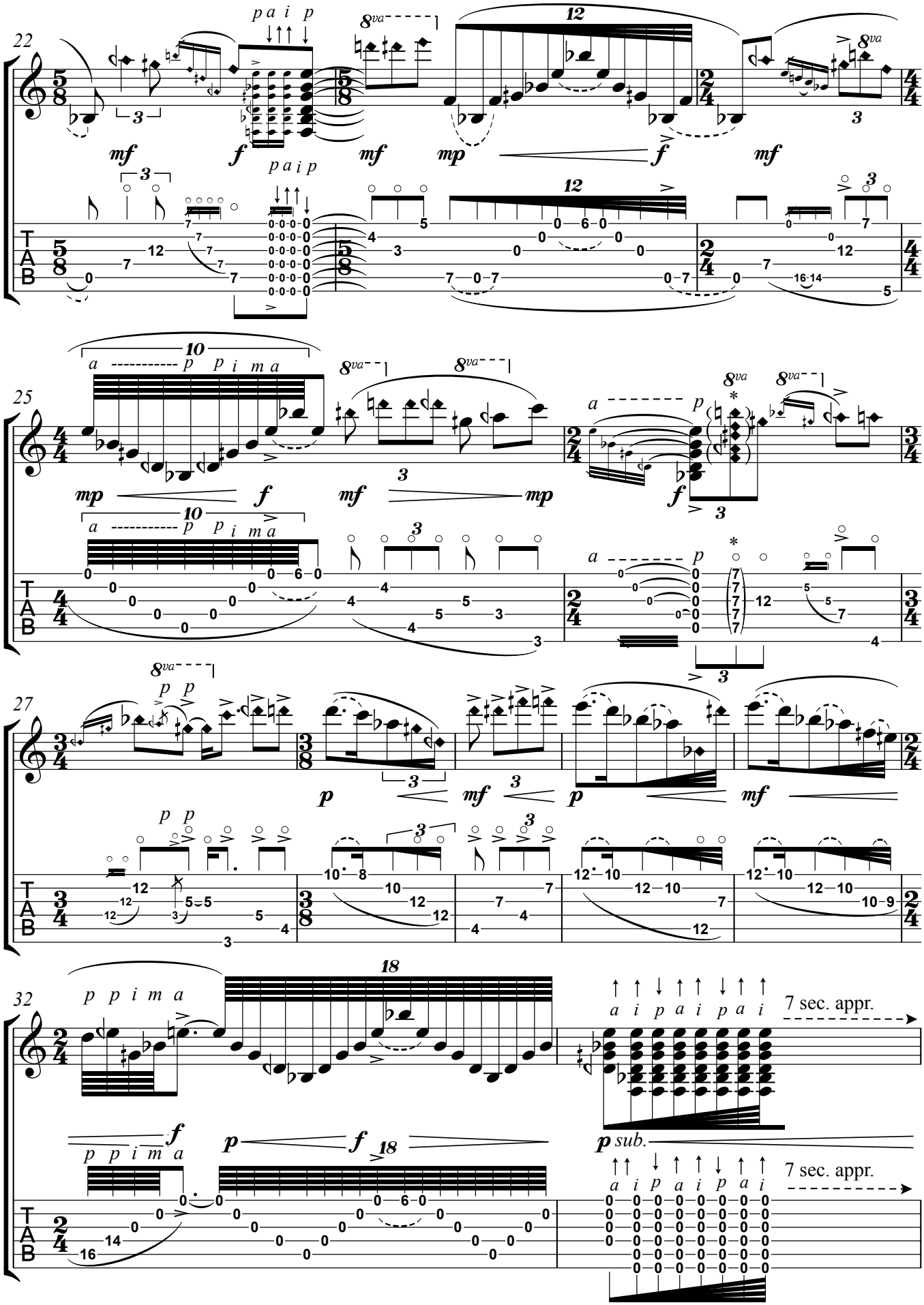
As If Catching The Breeze

Very fluid, as if improvised
let it resonate

Matthieu Lemennicier

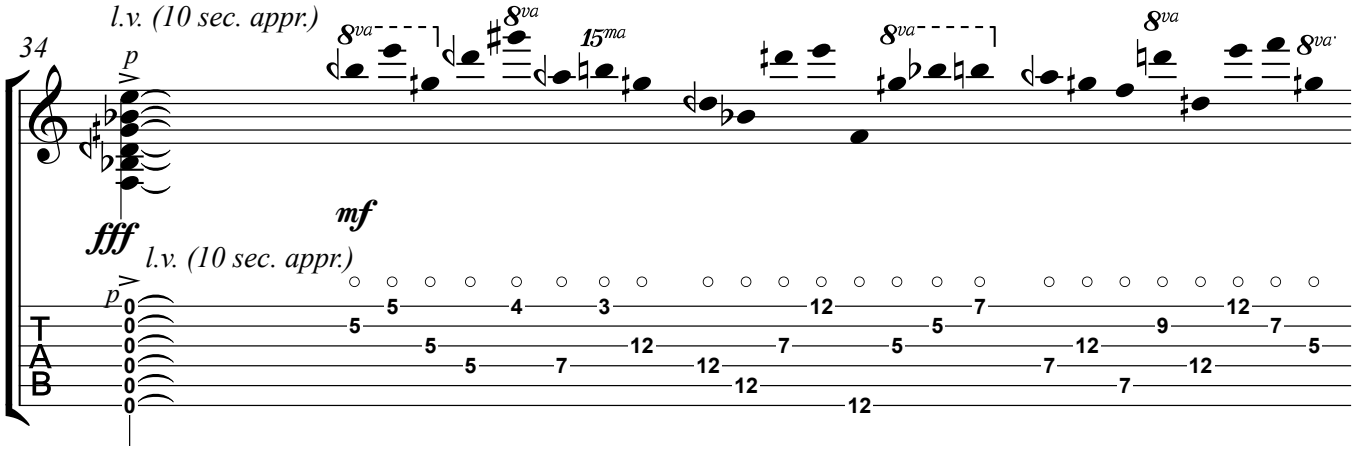



allargando
a tempo
poco rit.
a tempo
12
15
18
21

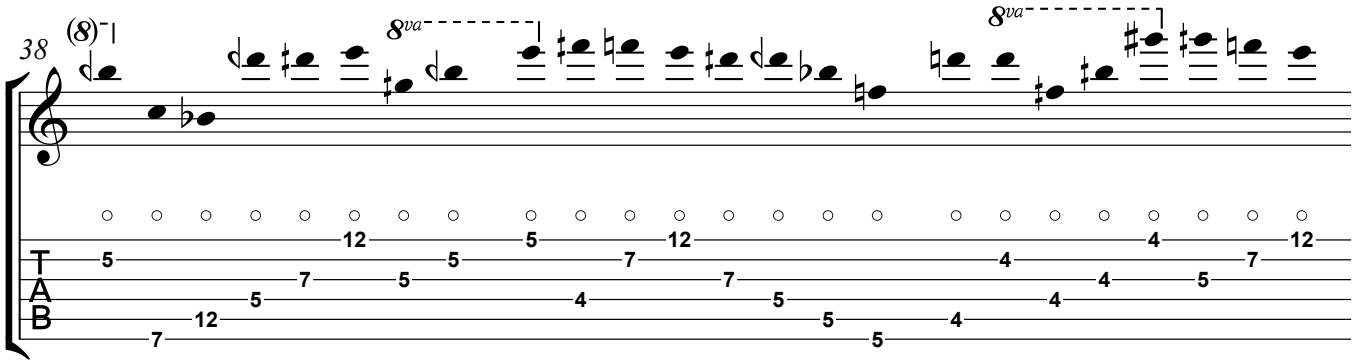

22
p a i p
8va
12
mf
f
mp
25
a p p i m a
10
27
p p
32
p p i m a
18
a i p a i p a i
7 sec. appr.
p sub.

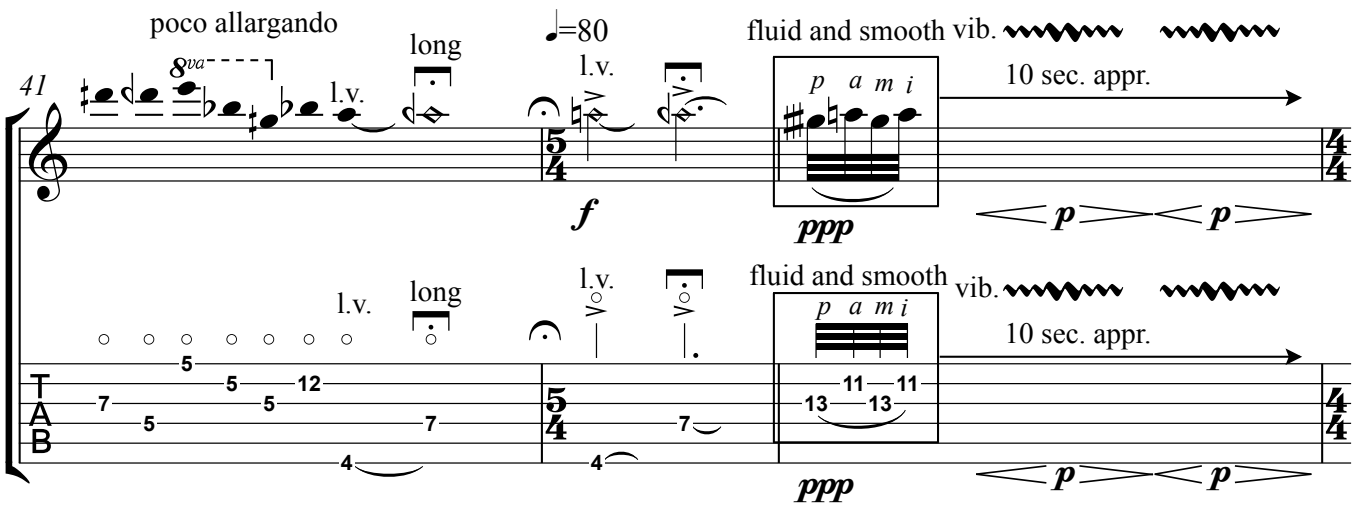
Very calmly, as if time was suspended, play with the resonances, then gradually group the notes into short motifs interspersed with silence.

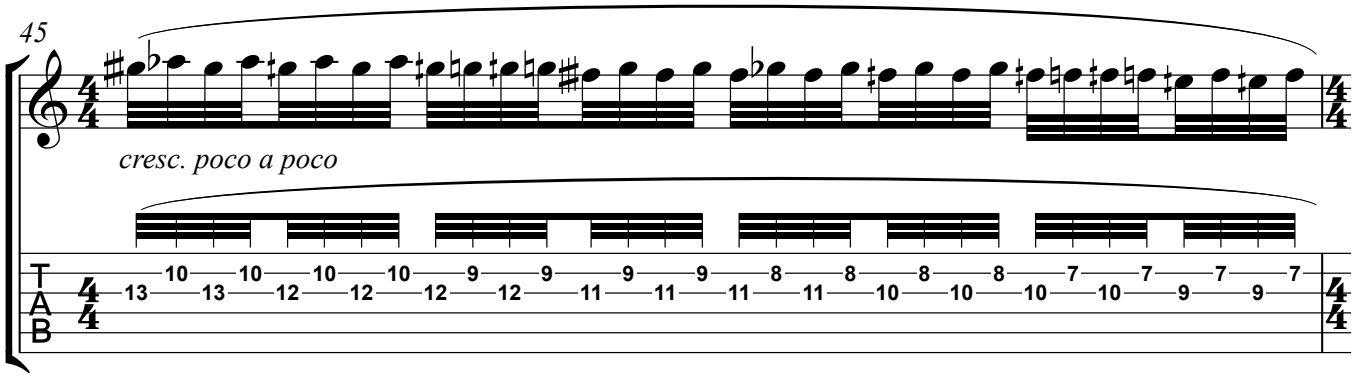
(the whole passage in harmonics)

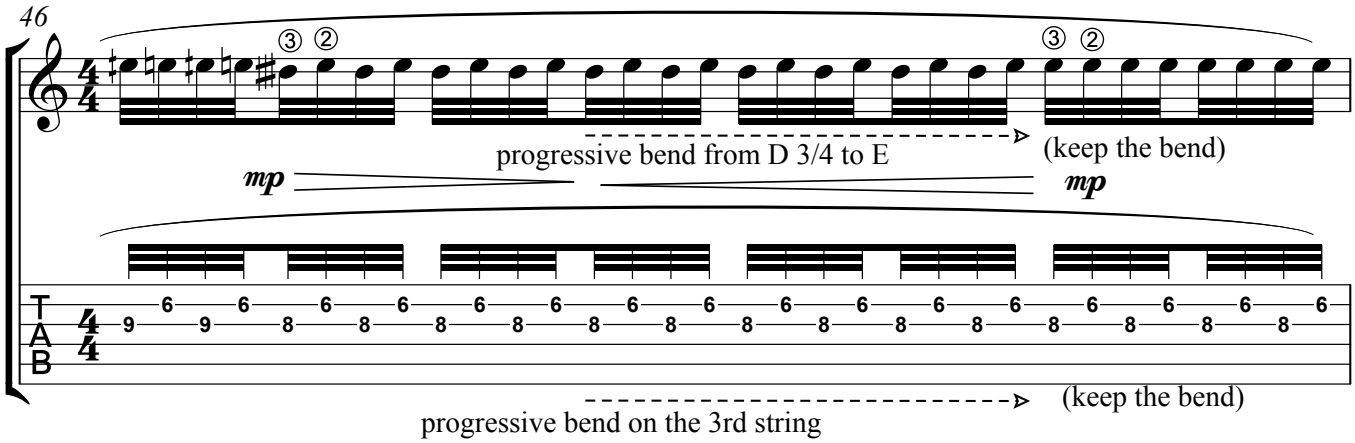


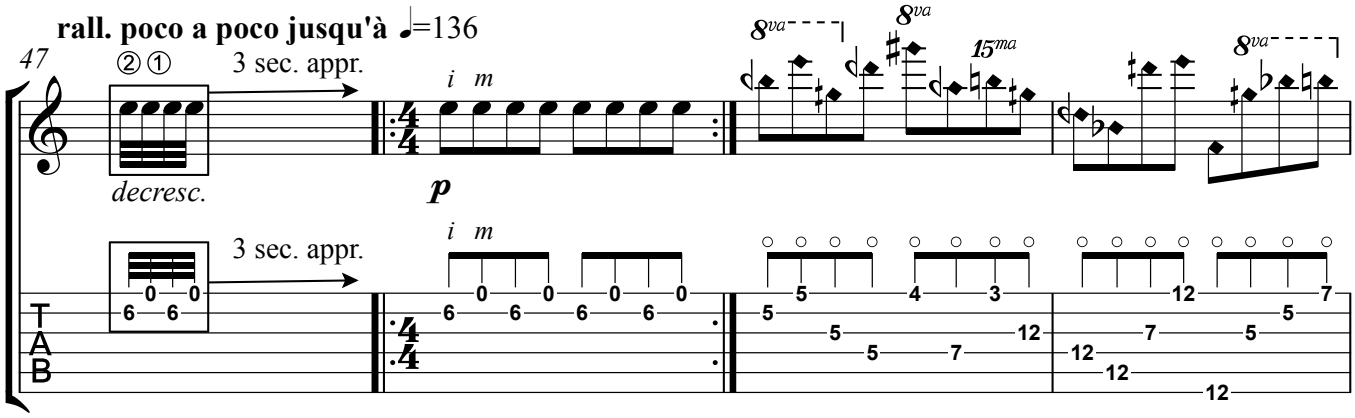
Gradually tighten the patterns, in a very gradual acceleration.

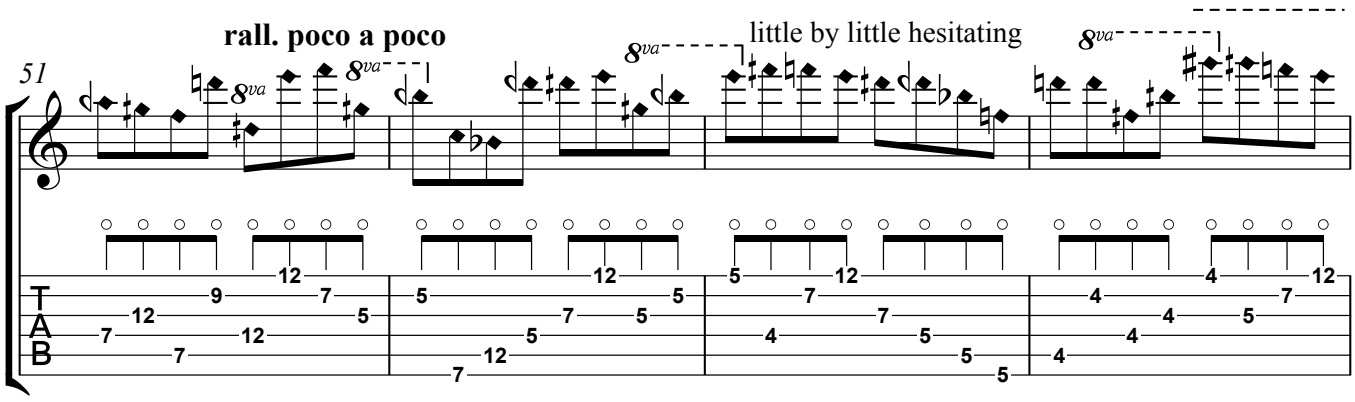


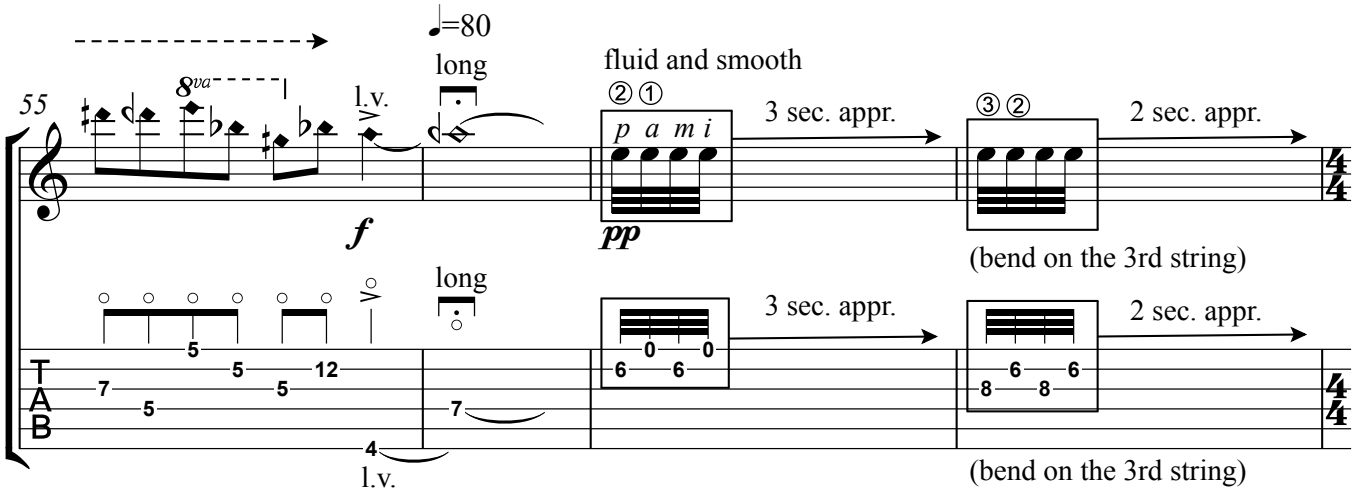


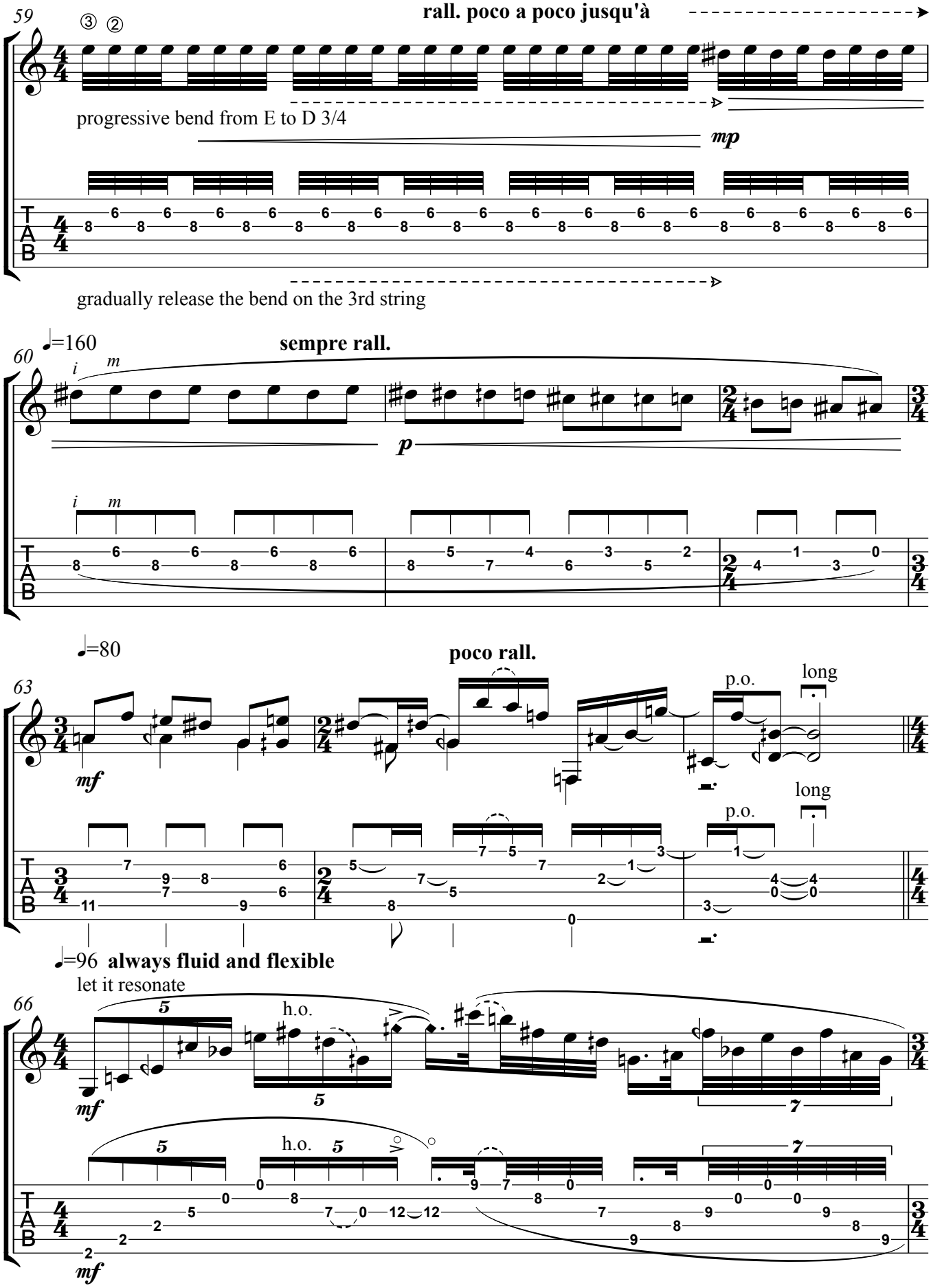


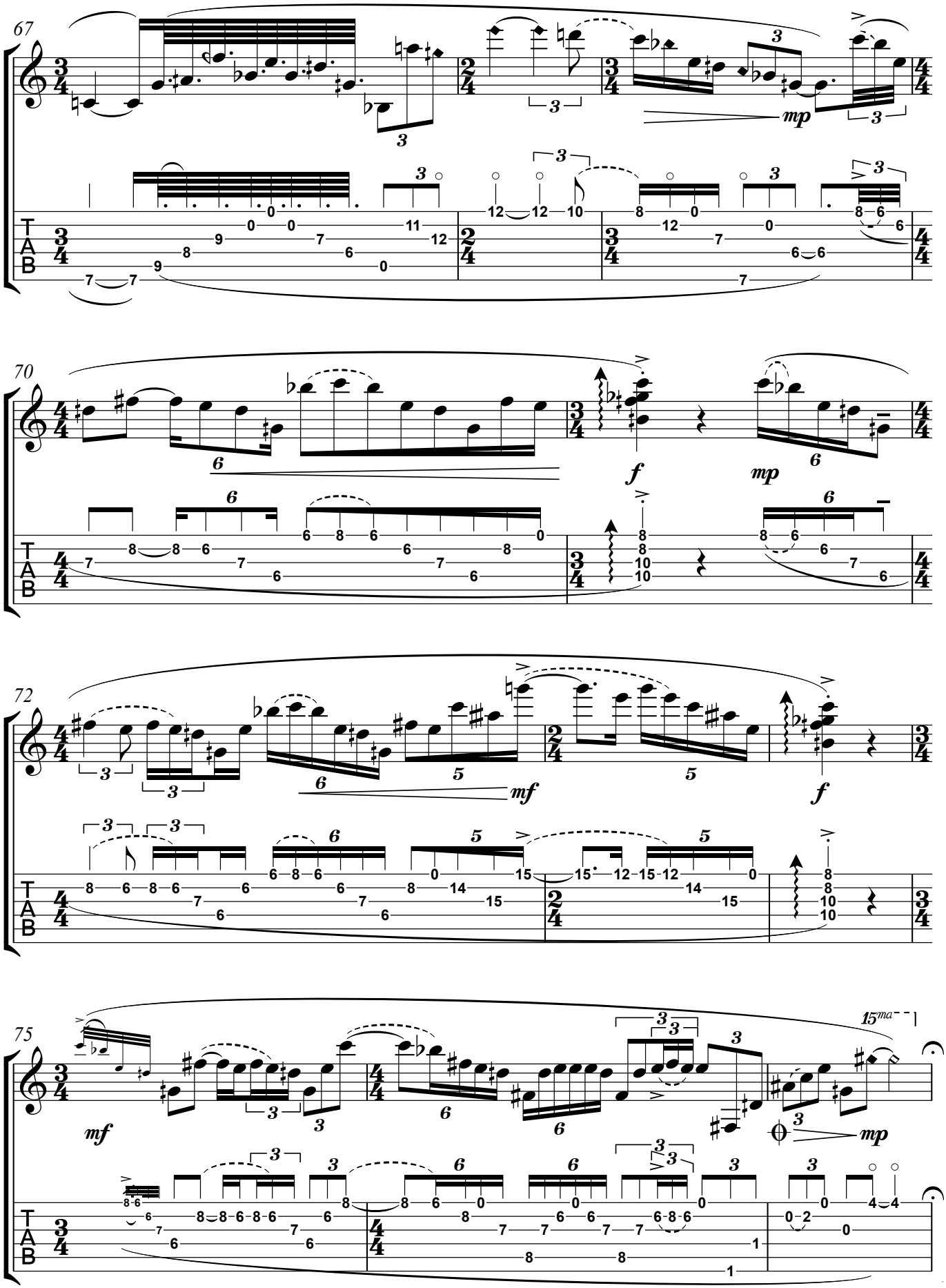

46
③ ②
progressive bend from D 3/4 to E
(keep the bend)
mp
mp
(keep the bend)
progressive bend on the 3rd string

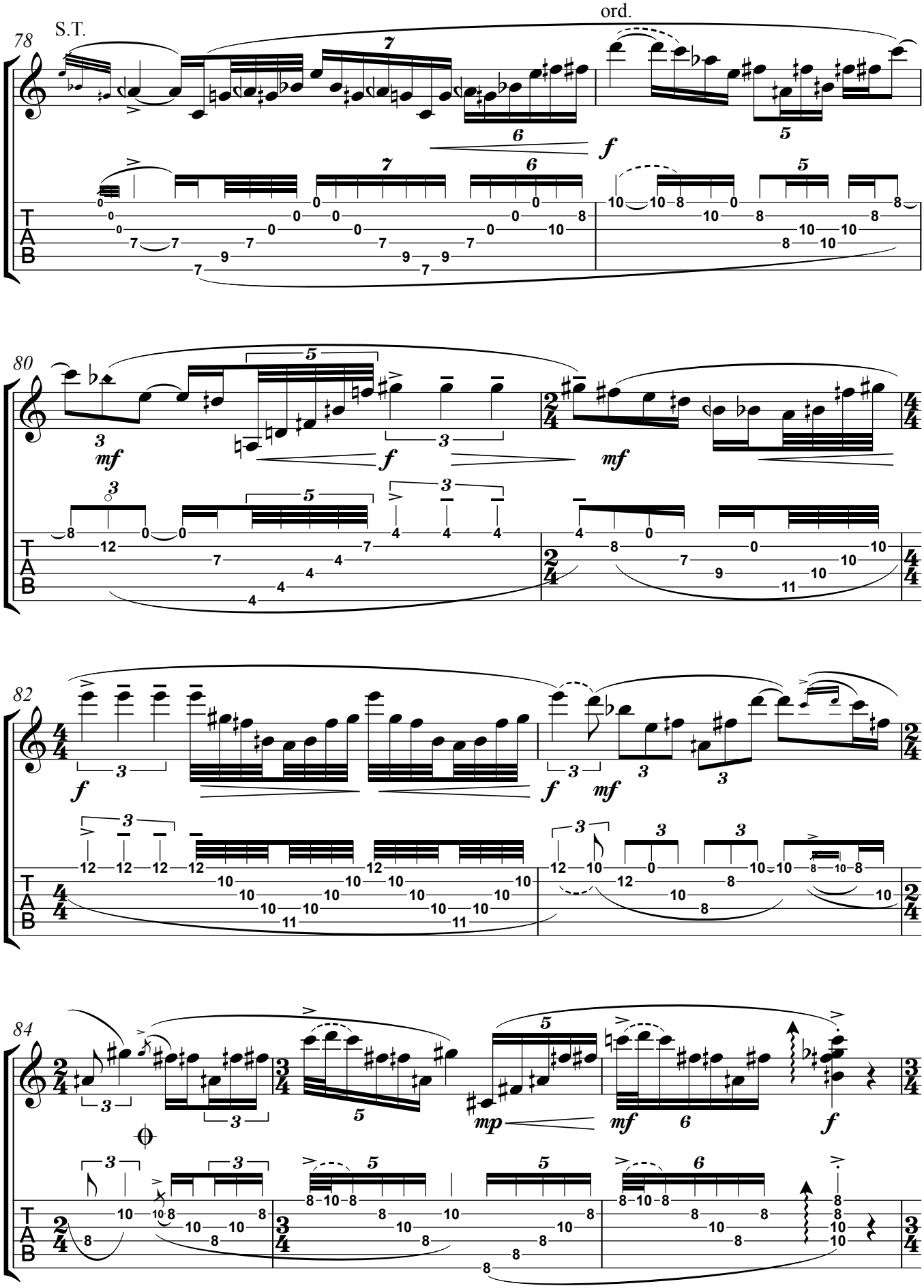

rall. poco a poco jusqu'à ♩=136
47
②①
3 sec. appr.
i m
decresc.
p
8va
15ma
3 sec. appr.
i m

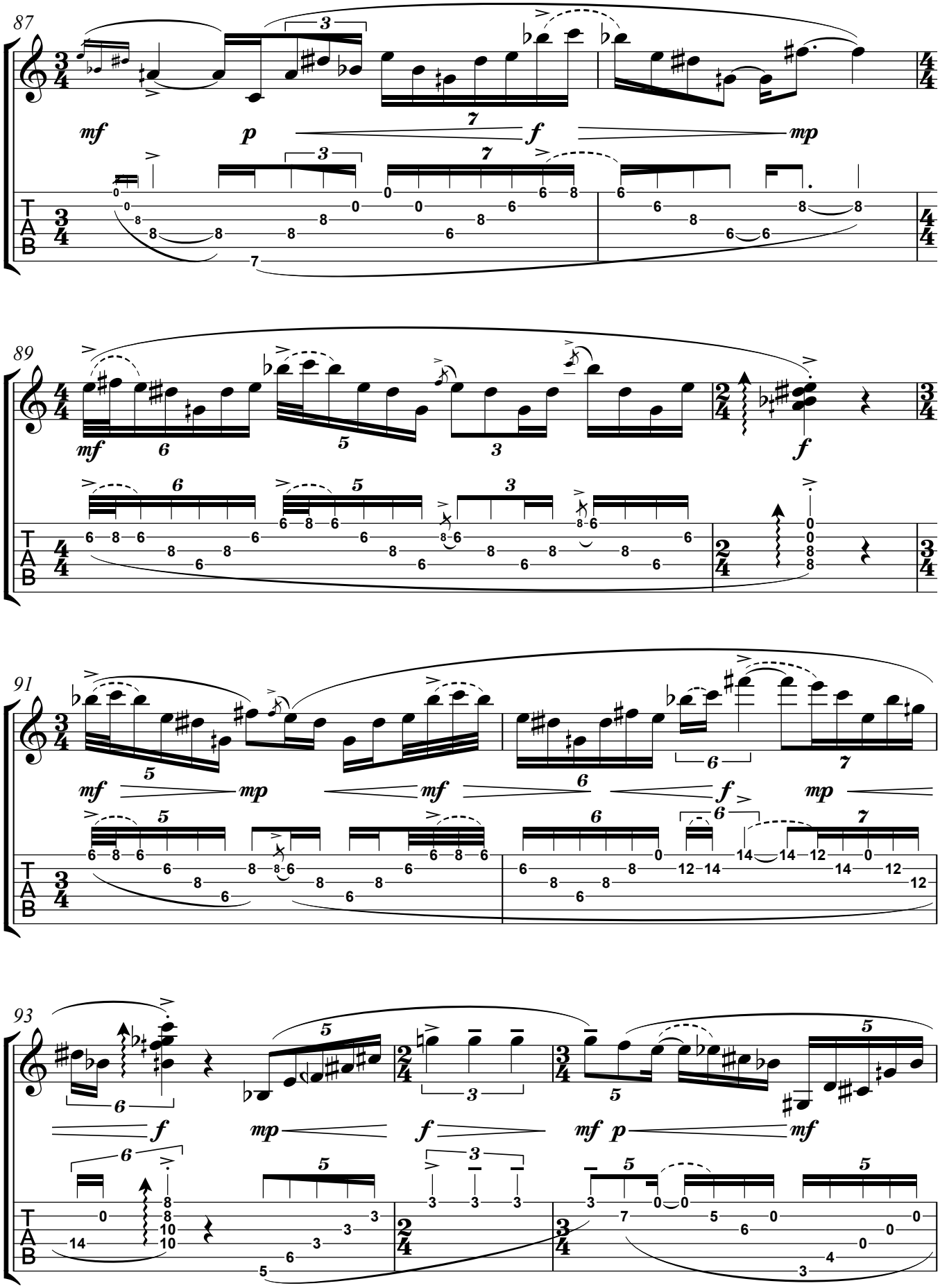

rall. poco a poco
51
8va
little by little hesitating

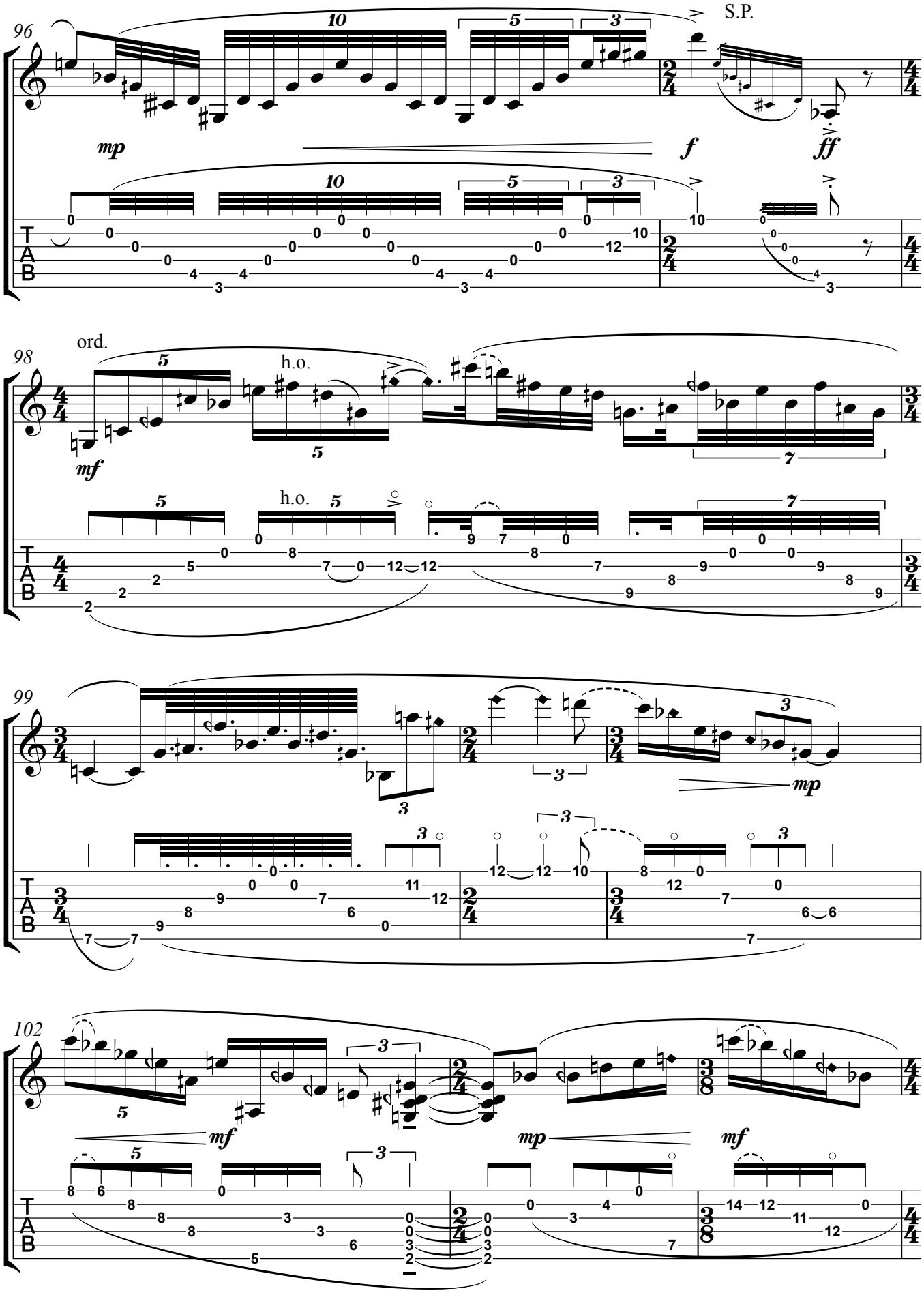

♩=80
long
55
8va
l.v.
f
fluid and smooth
②①
p a m i
pp
3 sec. appr.
③②
2 sec. appr.
(bend on the 3rd string)
long
3 sec. appr.
2 sec. appr.
l.v.
(bend on the 3rd string)

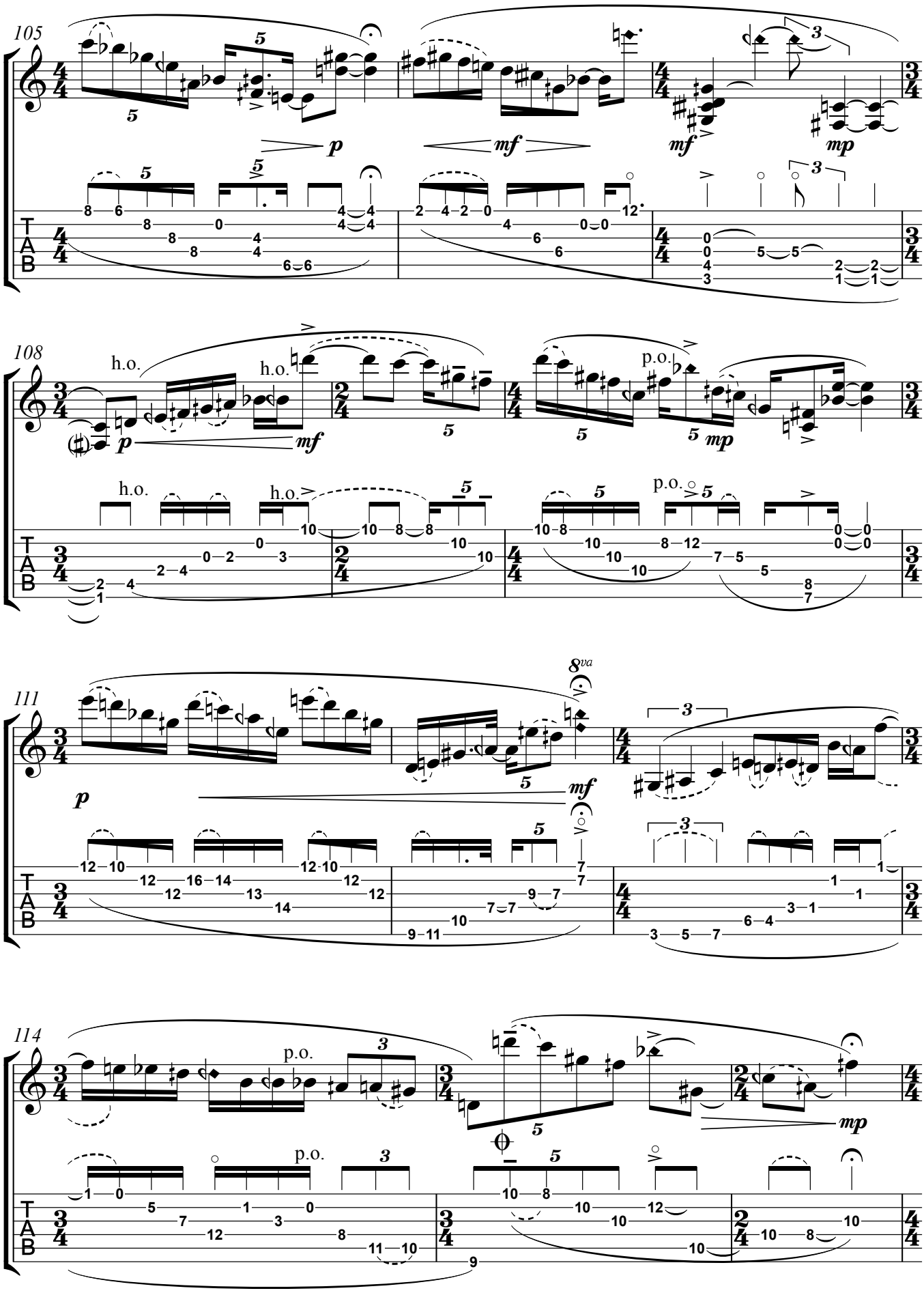

59
rall. poco a poco jusqu'à
progressive bend from E to D 3/4
mp
gradually release the bend on the 3rd string
60
♩=160
sempre rall.
p
63
♩=80
poco rall.
mf
p.o.
long
♩=96 always fluid and flexible
let it resonate
66
h.o.
mf

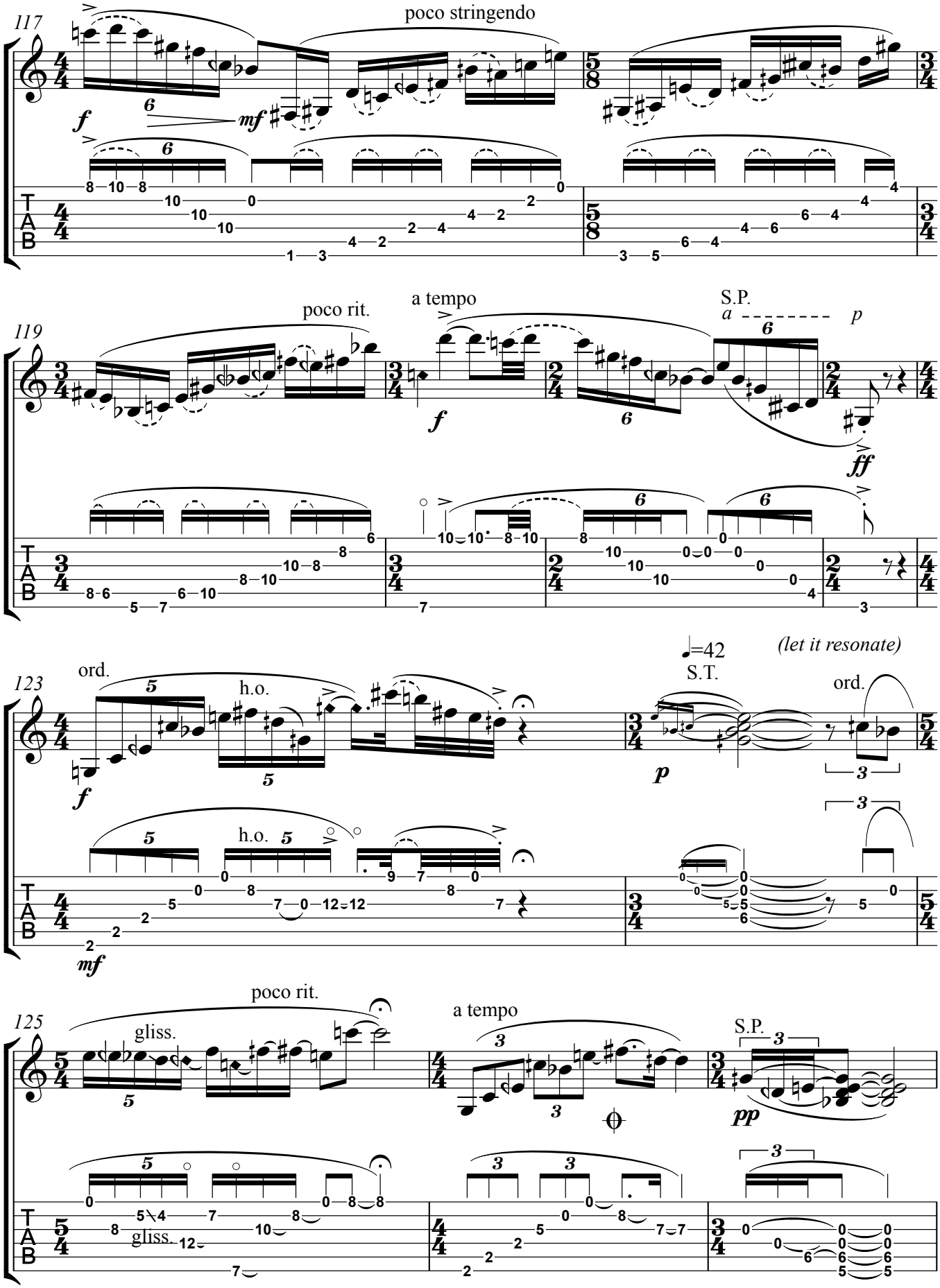

67
mp
70
f
mp
72
mf
f
75
mf
mp
15ma

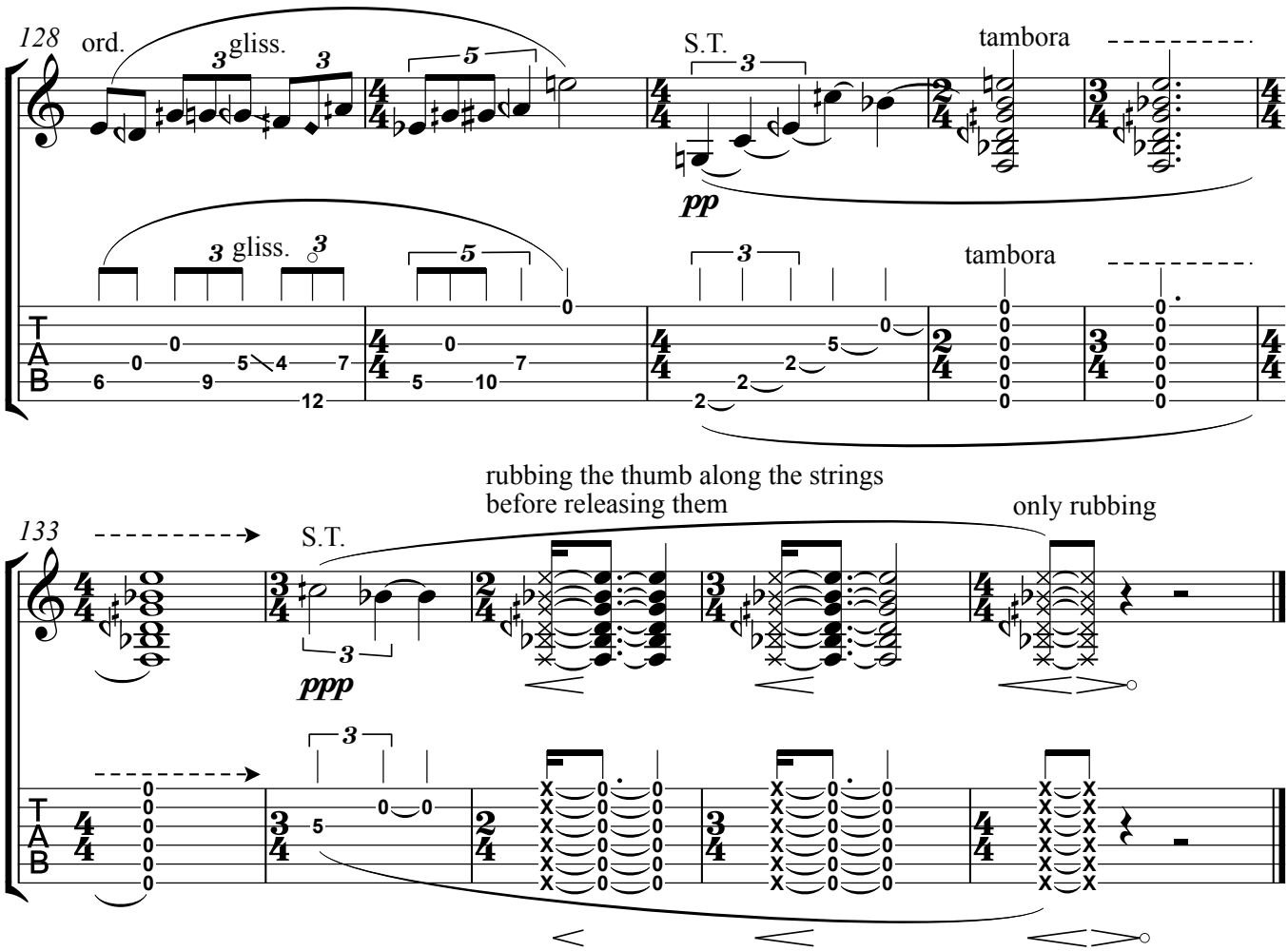

78
S.T.
ord.
80
82
84


87
mf
p
f
mp
89
mf
f
91
mf
mp
mf
f
mp
93
f
mp
f
mf
p
mf


96
S.P.
mp
f
ff
98
ord.
h.o.
mf
99
mp
102
mf
mp
mf


105
108
h.o.
p.o.
111
8va
114
p.o.


117
poco stringendo
f
mf
119
poco rit.
a tempo
S.P.
a
p
f
ff
123
ord.
h.o.
f
=42
S.T.
p
(let it resonate)
ord.
mf
125
poco rit.
gliss.
a tempo
S.P.
pp
gliss.


128
ord.
gliss.
S.T.
tambora
pp
gliss.
tambora
T
A
B

rubbing the thumb along the strings
before releasing them
only rubbing
133
S.T.
ppp
T
A
B

10th International Microtonal Guitar Competition

Mention Award

Compositions Including a Microtonal Guitar

Kaleidoscope Trio

Composer

Ben Jameson

Notation Booklet

Kaleidoscope Trio

For three acoustic or electric guitars

By Ben Jameson

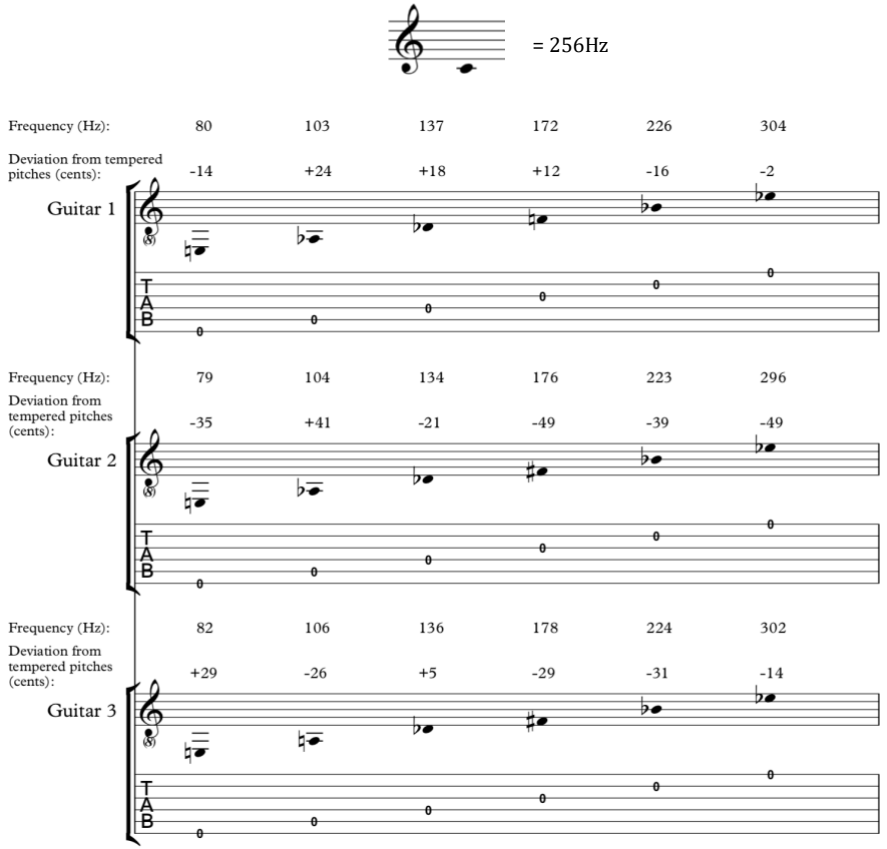
Notes

The three guitars are tuned to partials of a notional sub-bass fundamental frequency of C_{-4} = 1Hz. All strings are therefore tuned to frequencies that are integers in Hz.

All pitches and deviations from tempered pitch are notated in relation to the reference of C_{-4} = 1Hz. Middle C therefore sounds at 256Hz (approximately 38 cents flat compared to standard concert pitch).

The diagram to the right shows the tuning pitches for each guitar. Pitches are shown in standard notation, with the frequency of each pitch and its approximate deviation from equal temperament shown above.

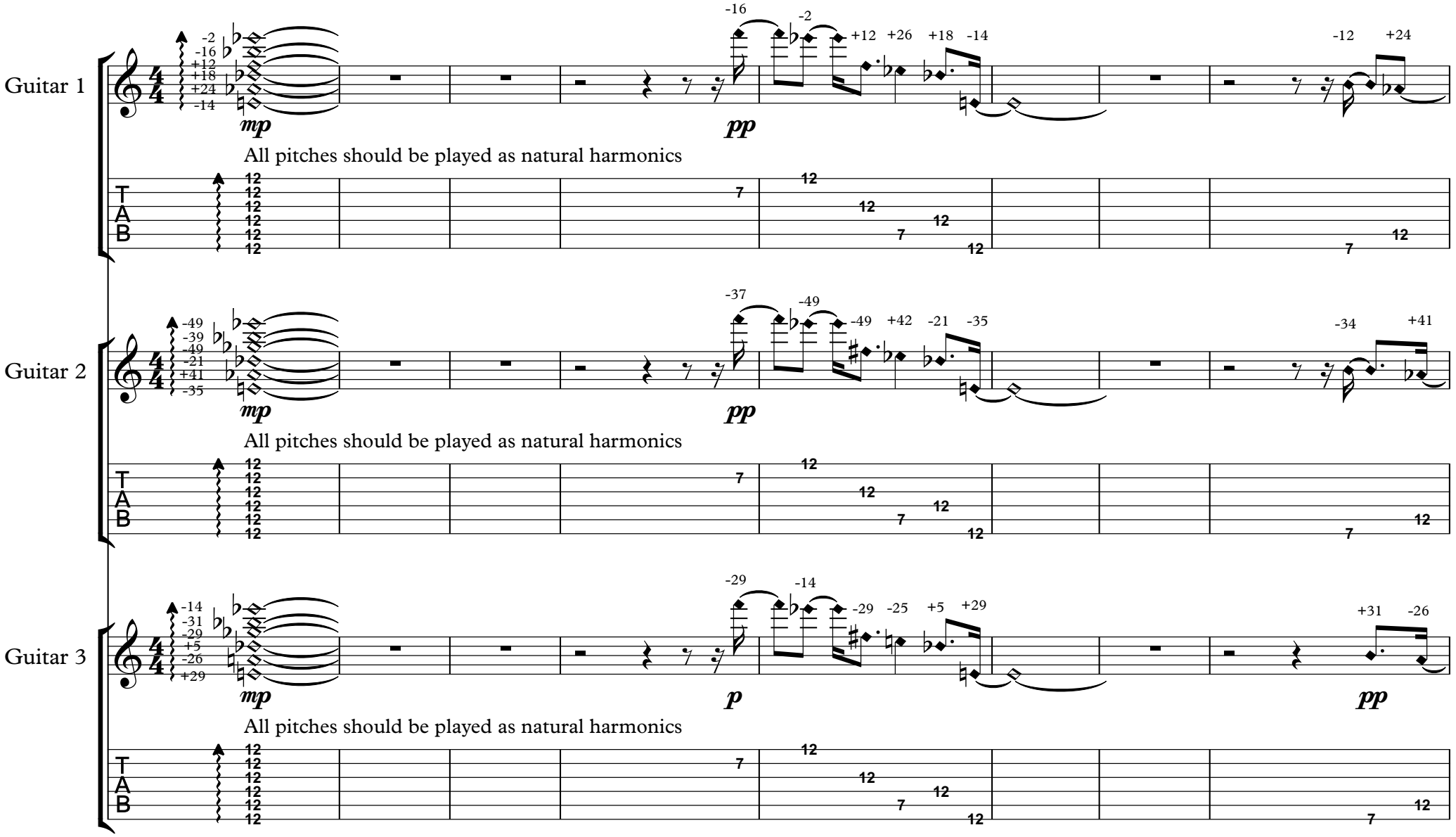
All pitches throughout the piece are played as natural harmonics. Tablature is therefore provided to clarify fingerings. The sounding pitches are notated as the closest tempered pitch, with the deviation from the tempered pitch shown in cents.

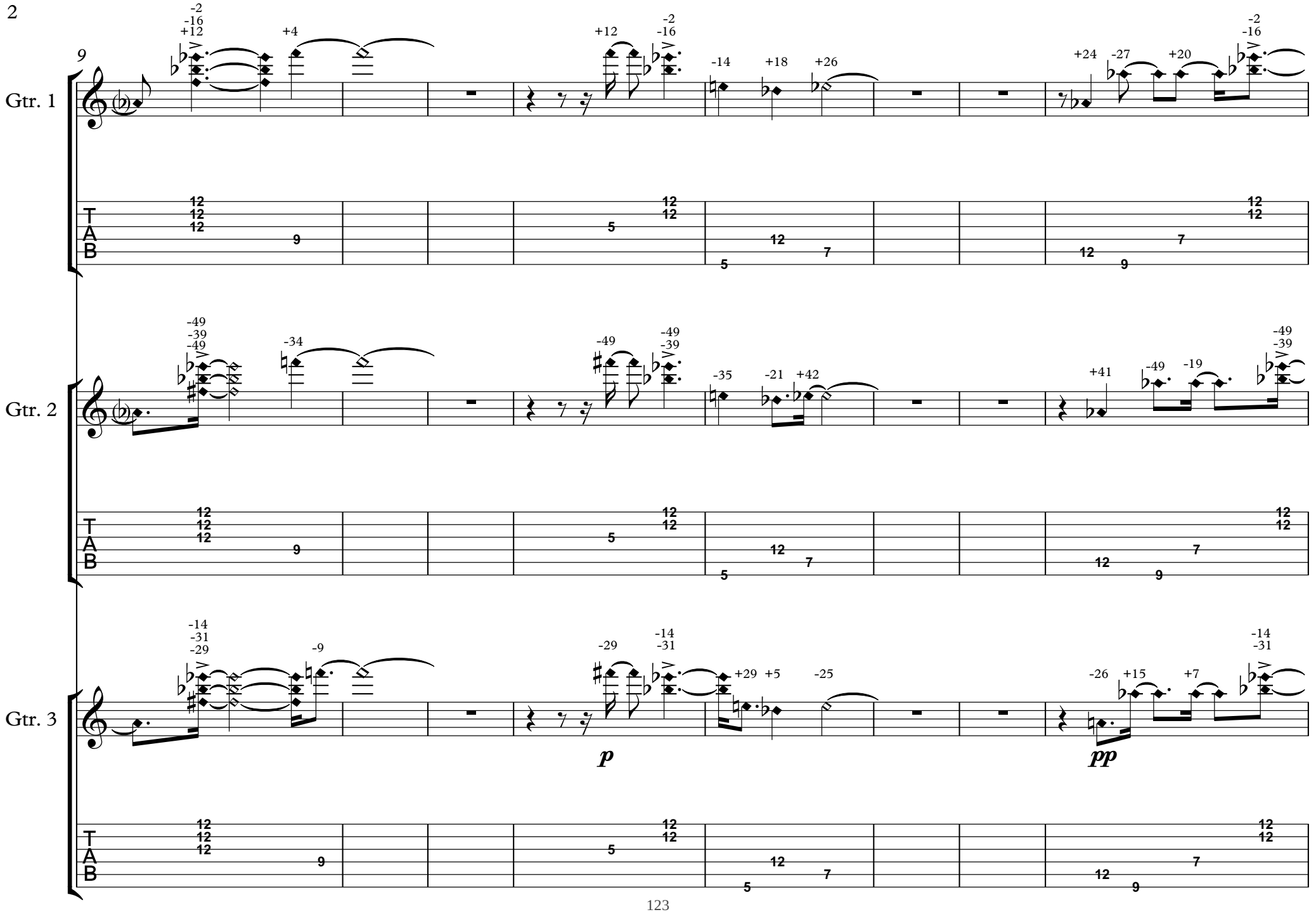


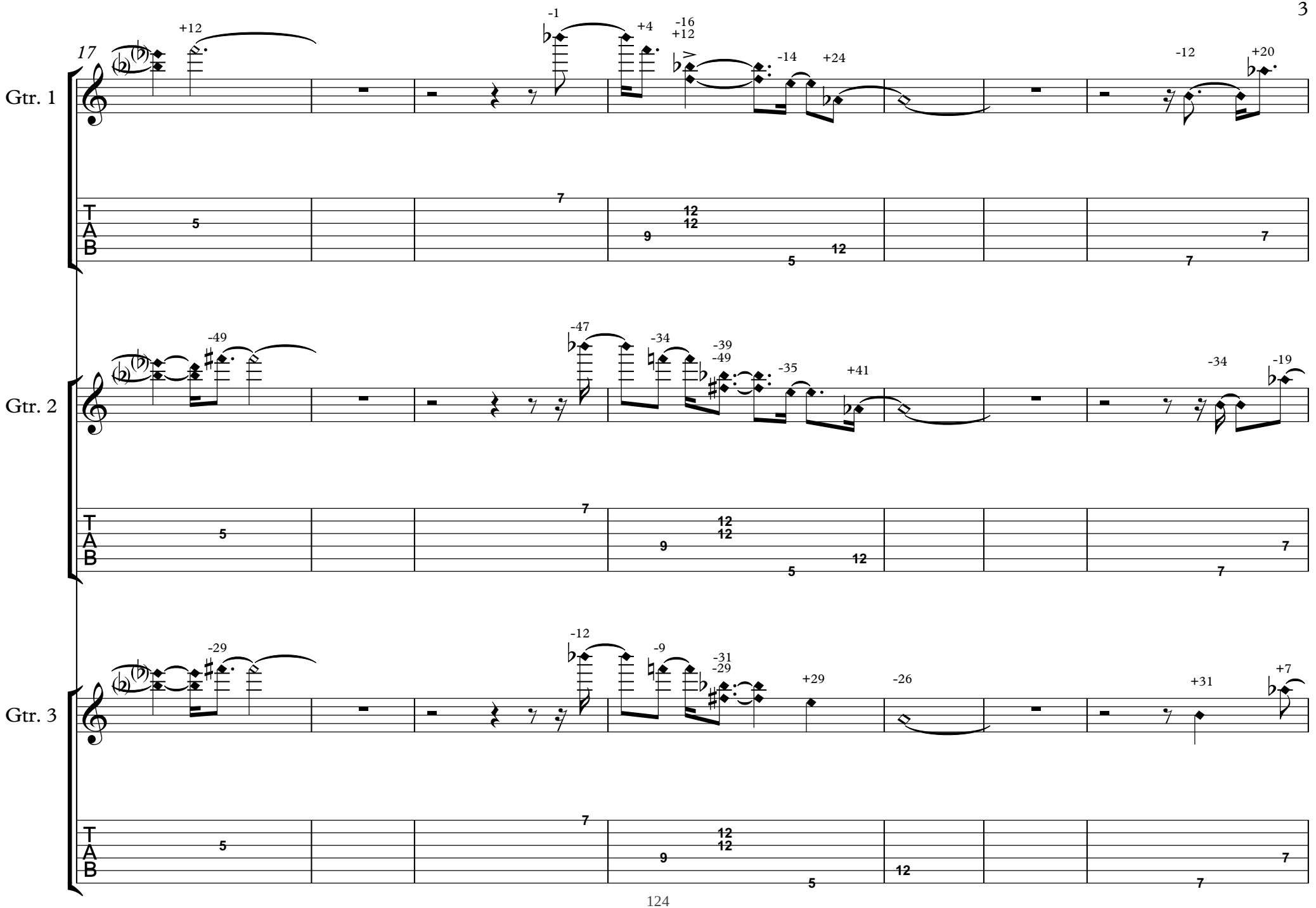
Kaleidoscope Trio

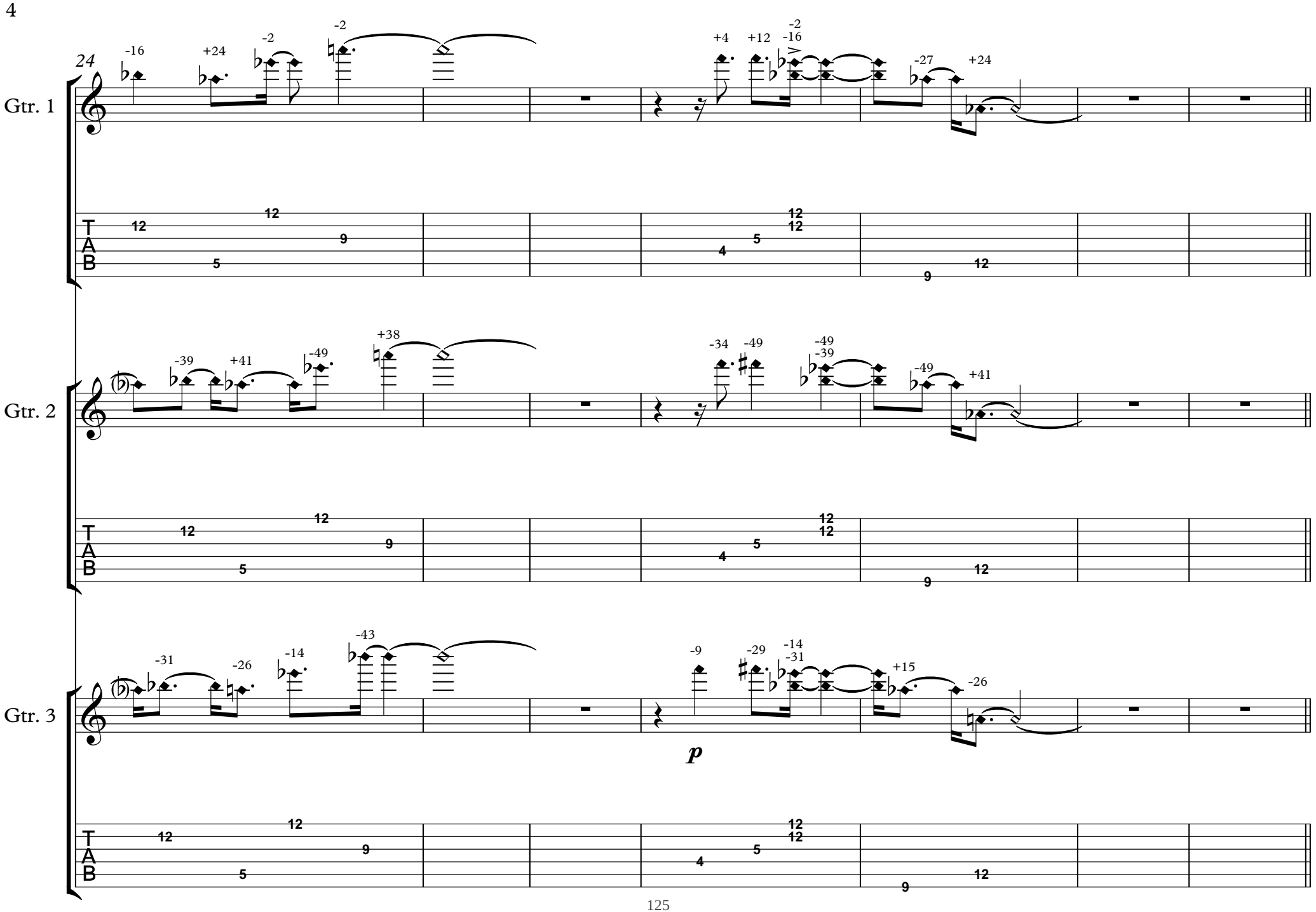
Ben Jameson

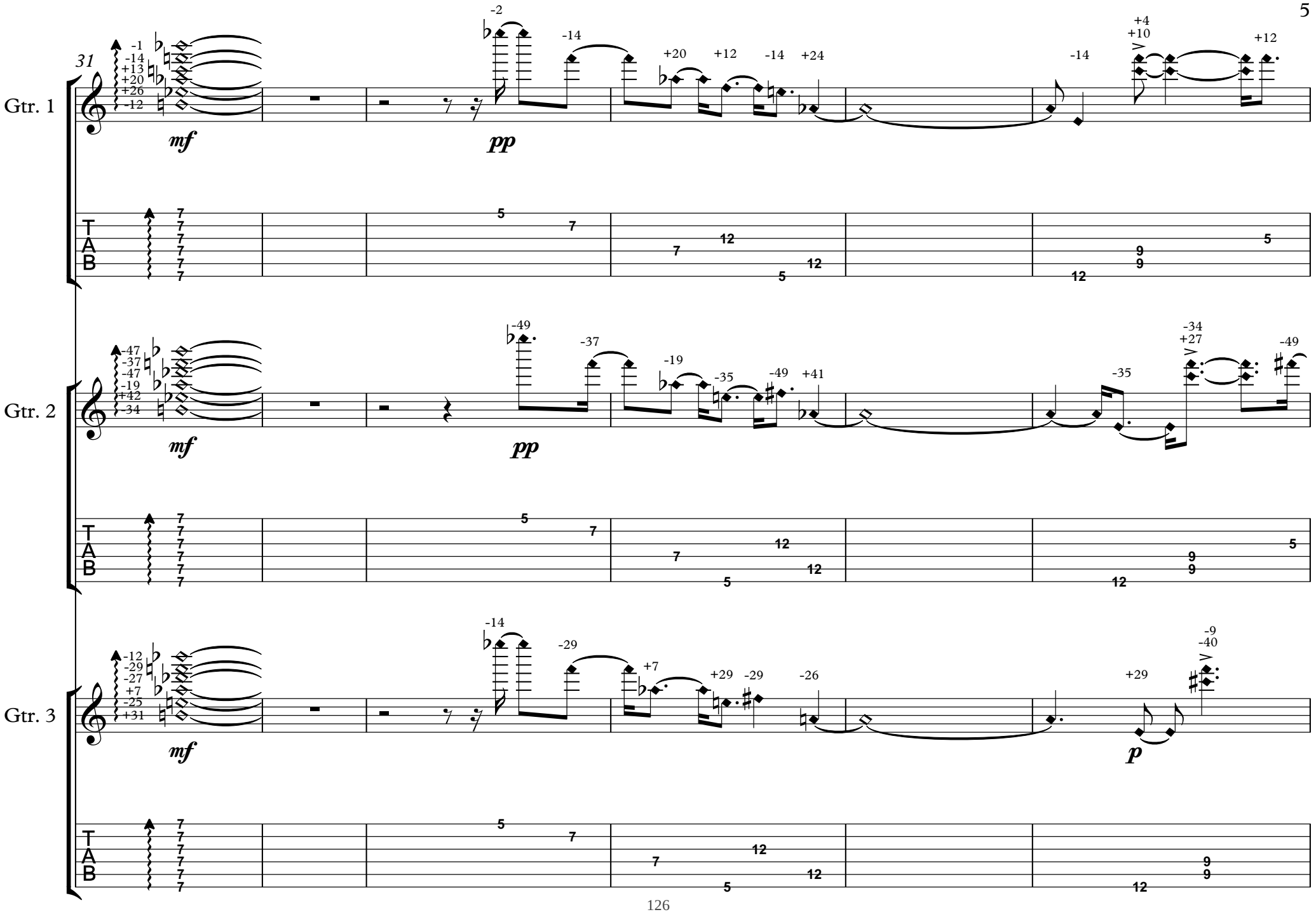
♩ = 60

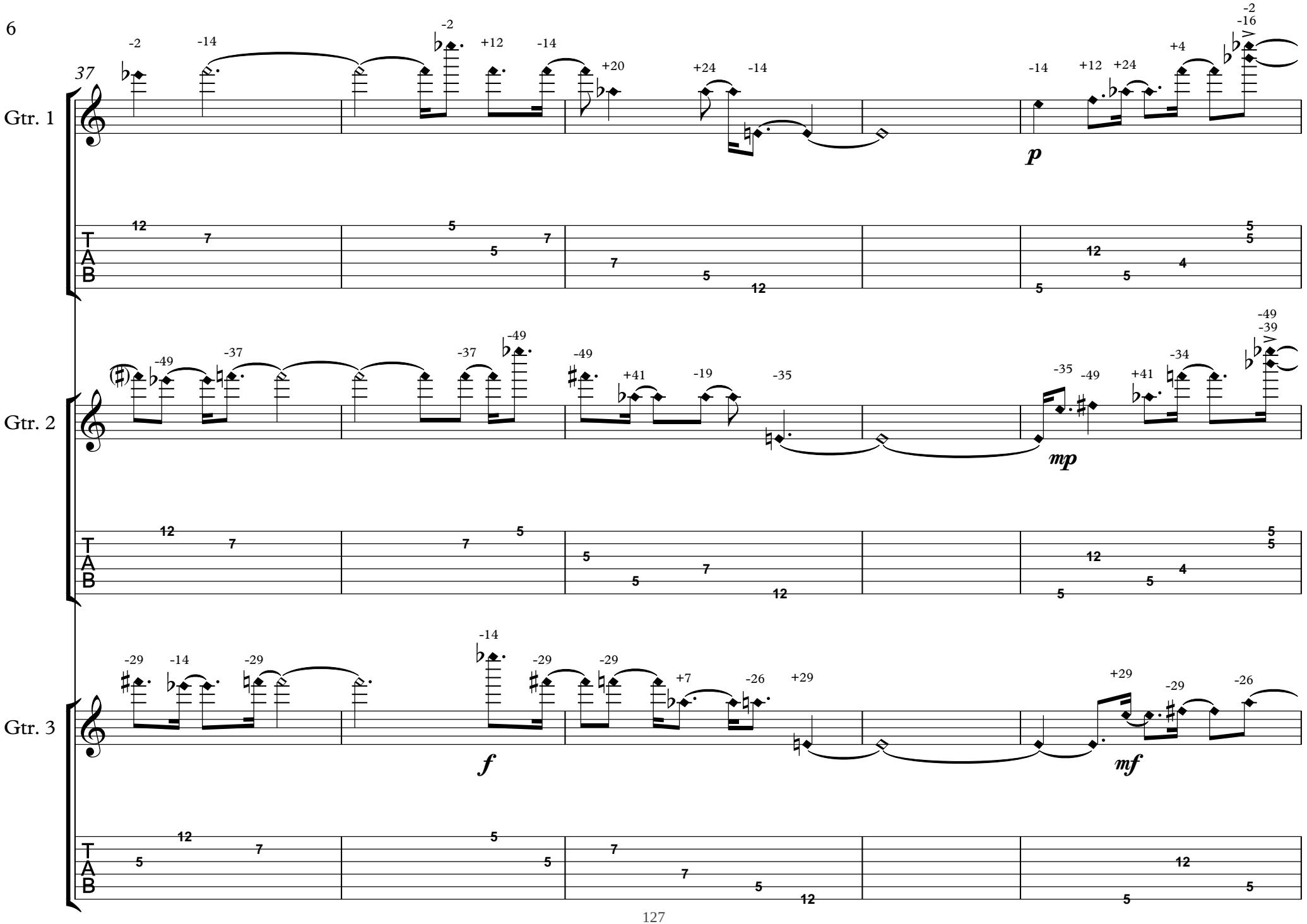


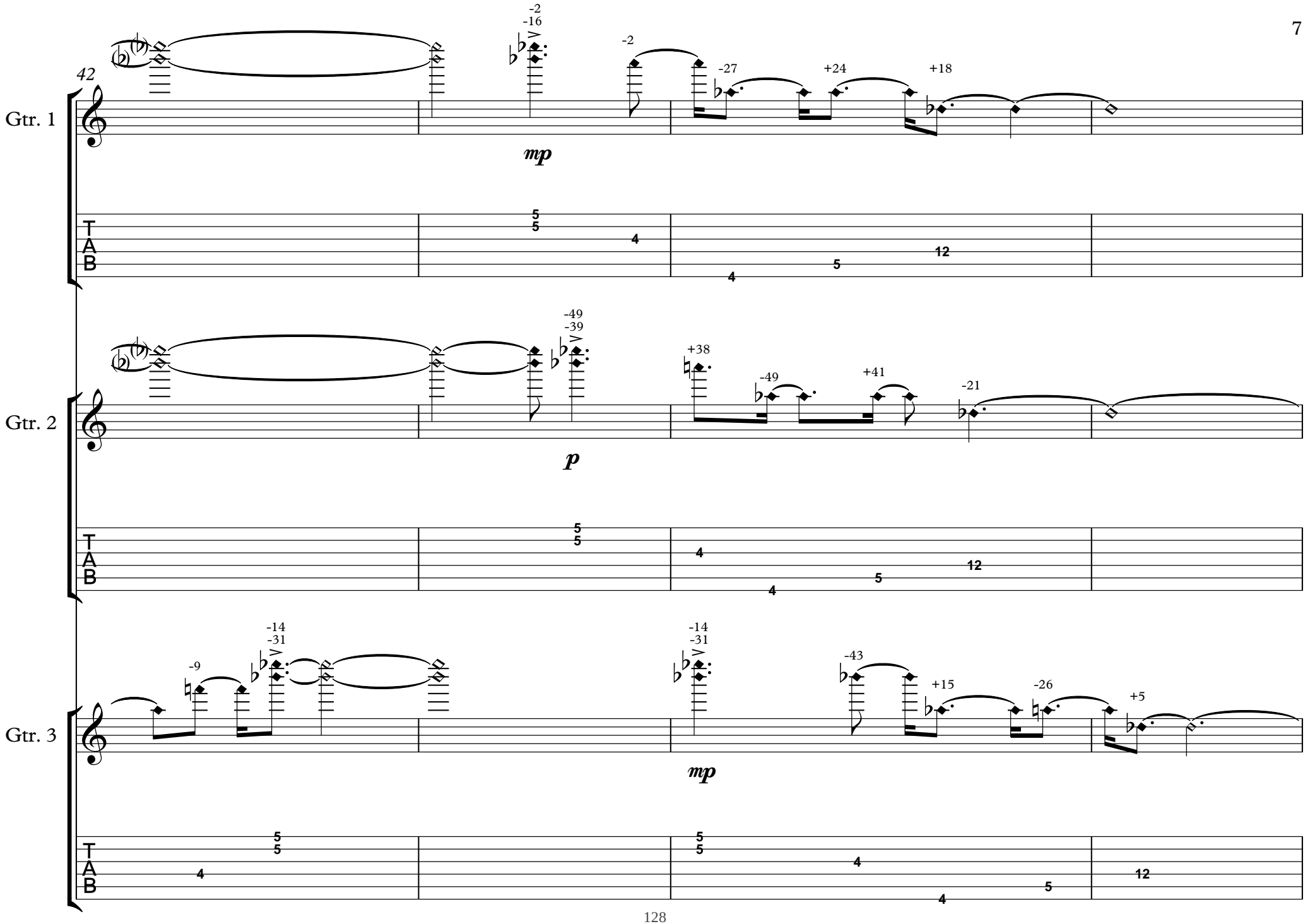

9
Gtr. 1
Gtr. 2
Gtr. 3
T
A
B
p
pp

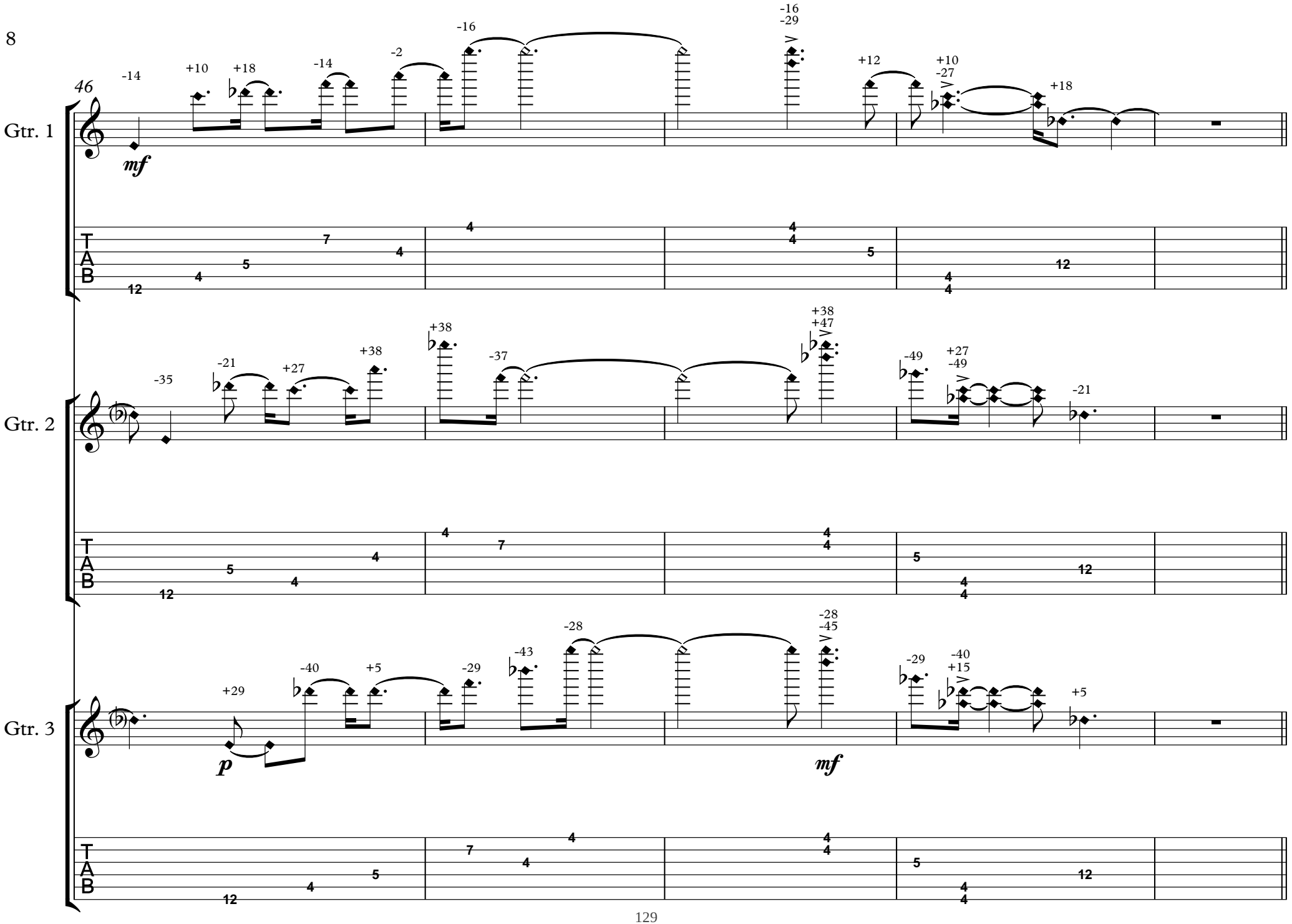

17
Gtr. 1
Gtr. 2
Gtr. 3
T
A
B

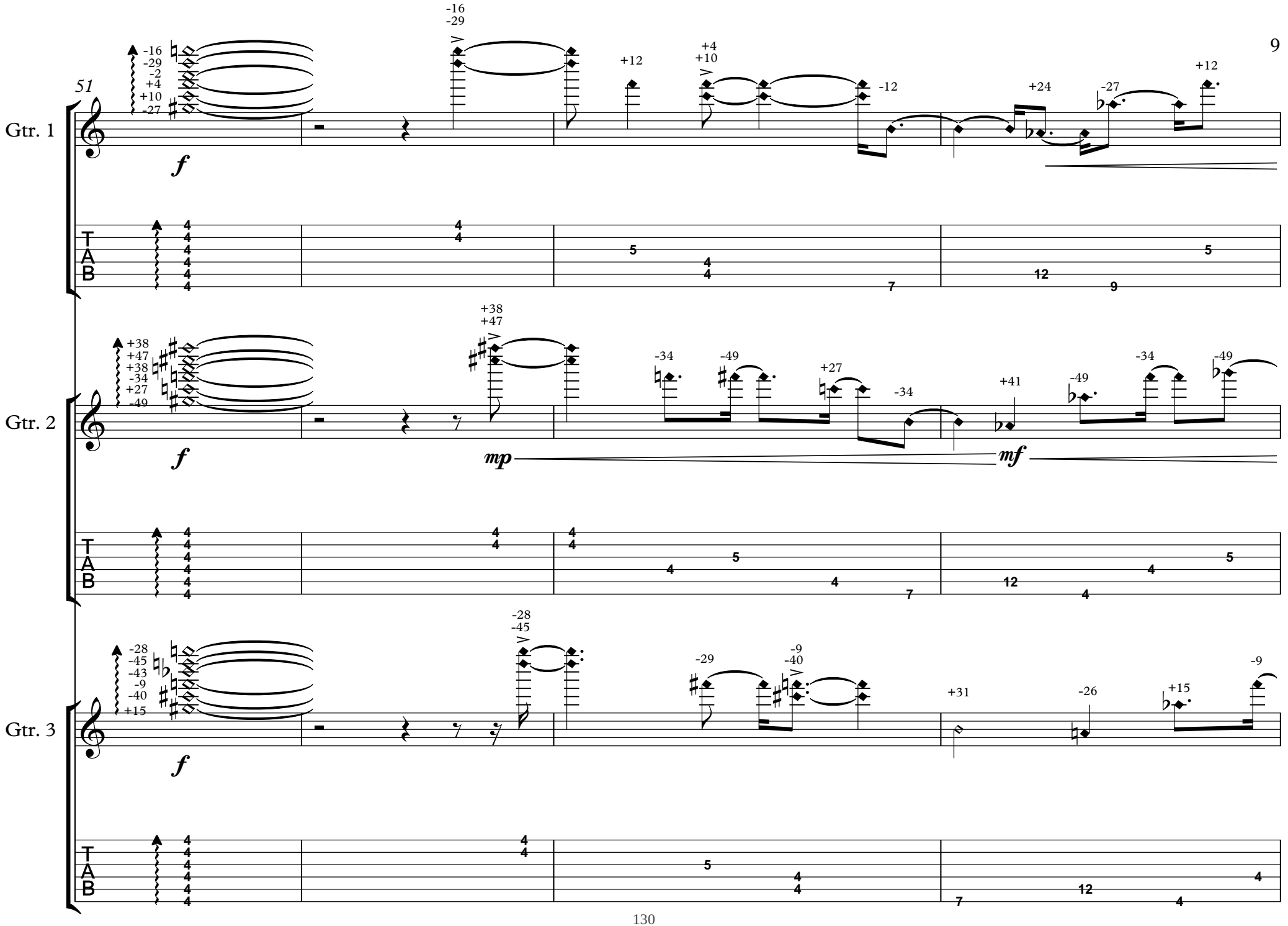

24
Gtr. 1
Gtr. 2
Gtr. 3
T
A
B
p

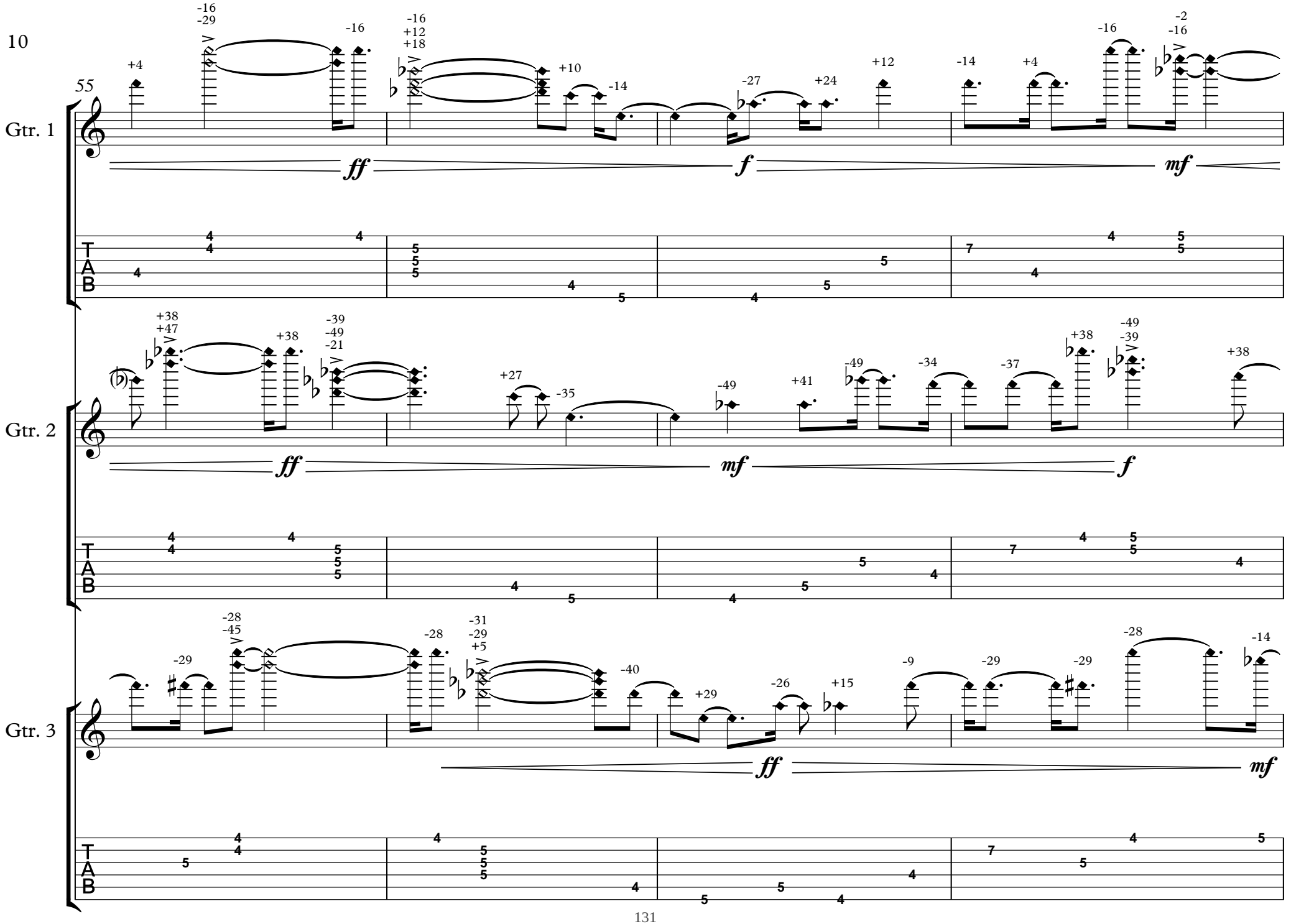

31
Gtr. 1
Gtr. 2
Gtr. 3
mf
pp
mf
pp
mf
p
T
A
B

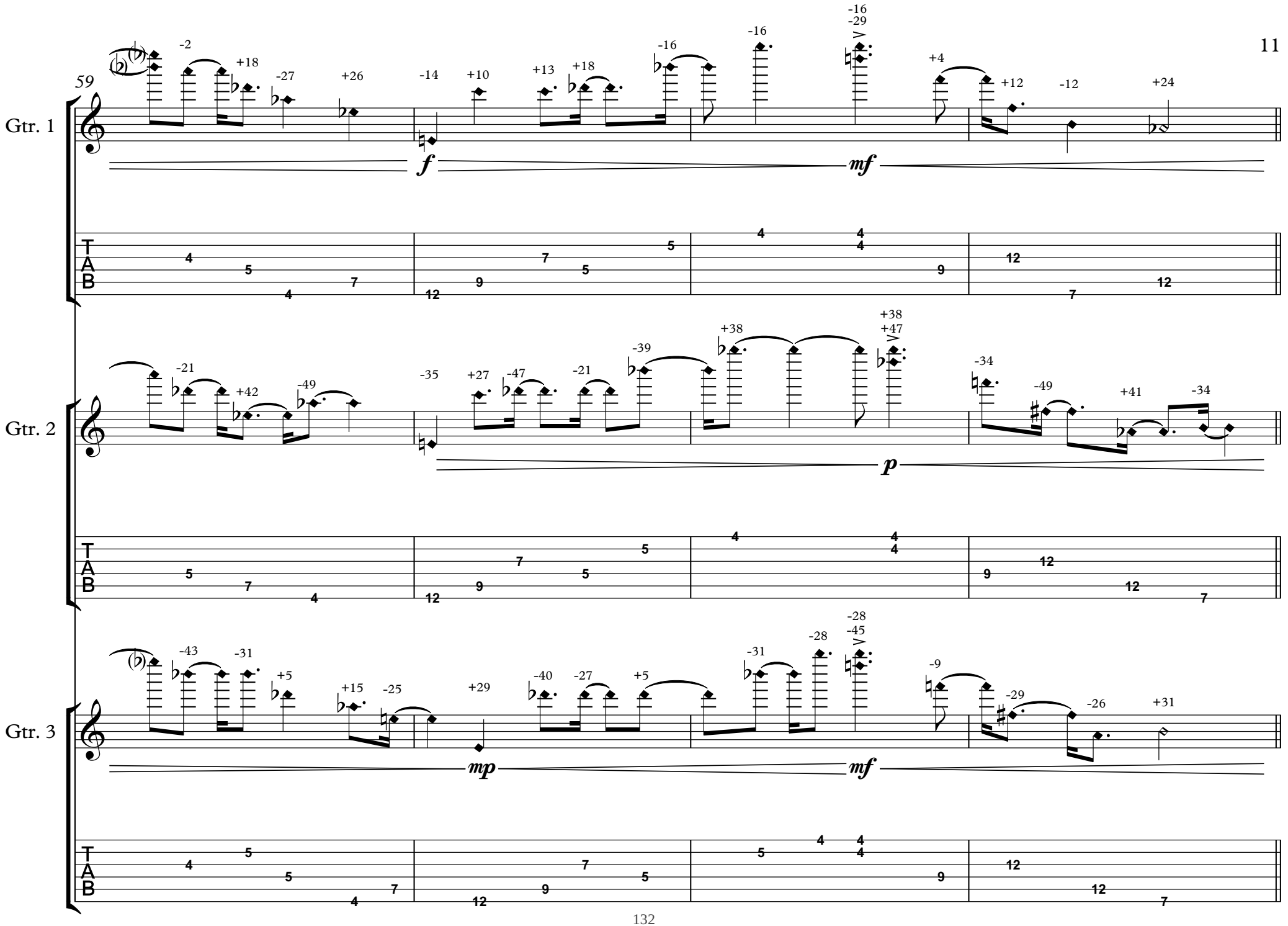

37
Gtr. 1
Gtr. 2
Gtr. 3
T
A
B
p
mp
f
mf

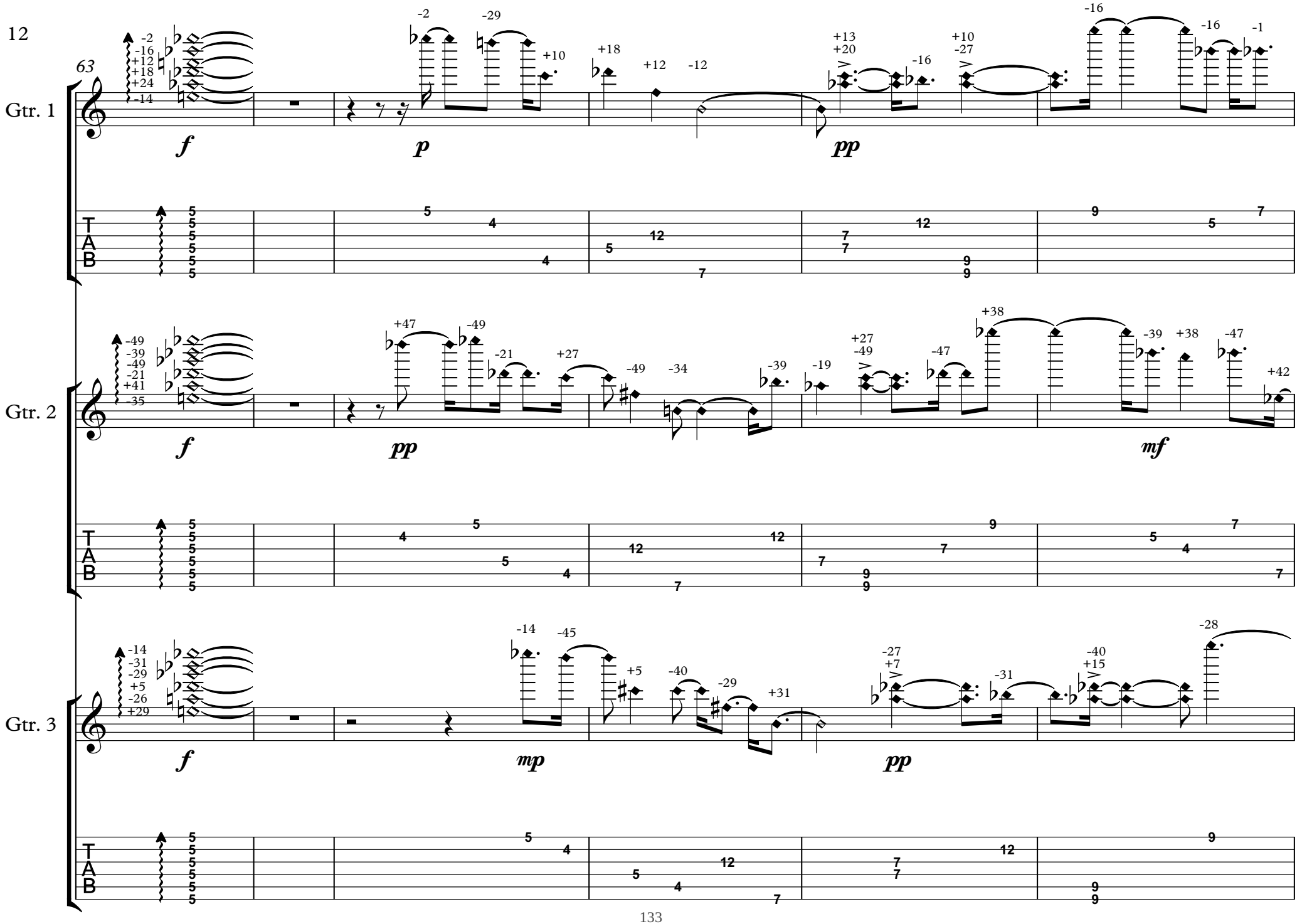

42
Gtr. 1
Gtr. 2
Gtr. 3
T
A
B
mp
p
mp
-2
-16
-2
-27
+24
+18
-49
-39
+38
-49
+41
-21
-14
-31
-9
-14
-31
-43
+15
-26
+5

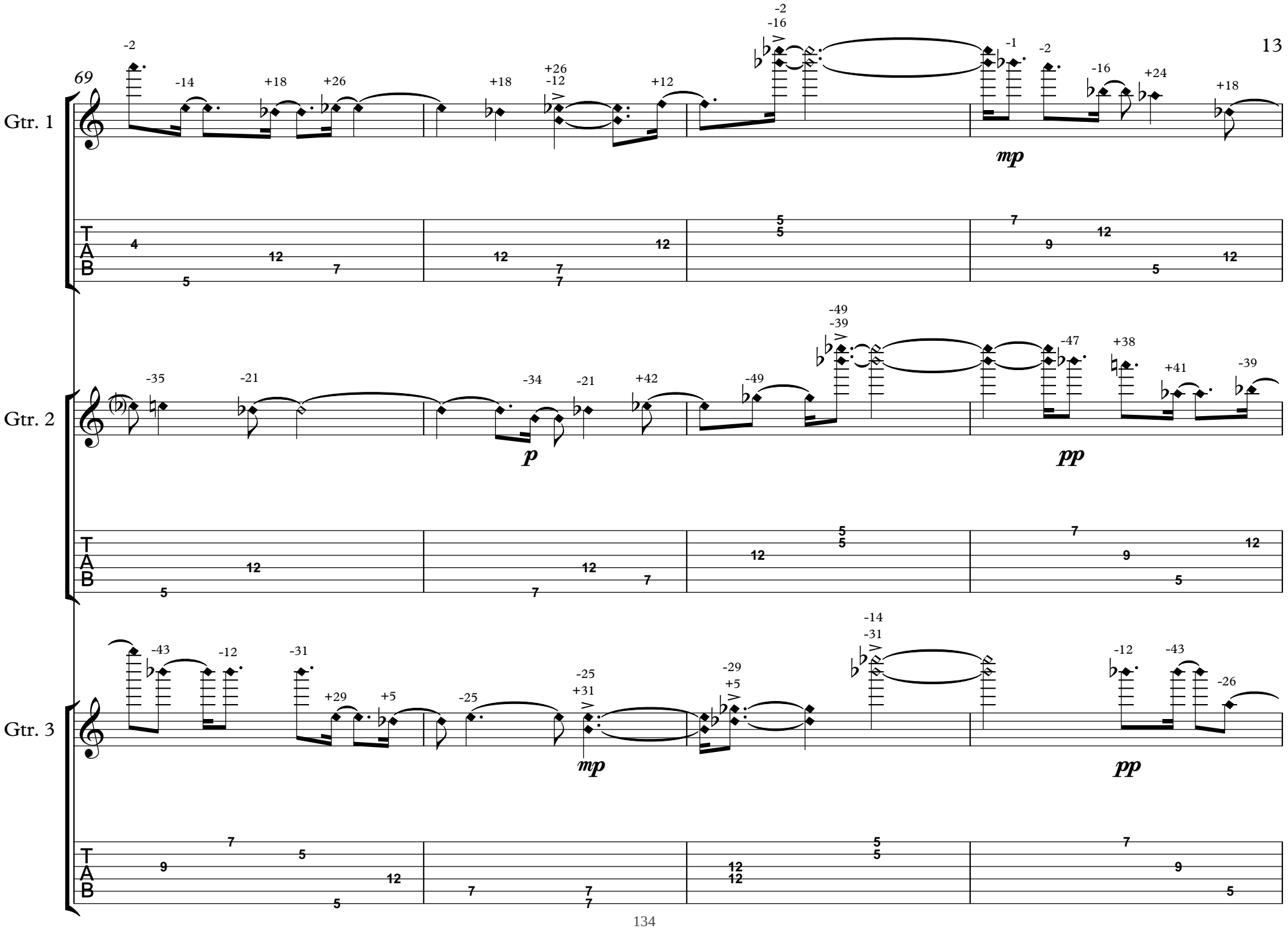

46
Gtr. 1
Gtr. 2
Gtr. 3
TAB
mf
p
mf

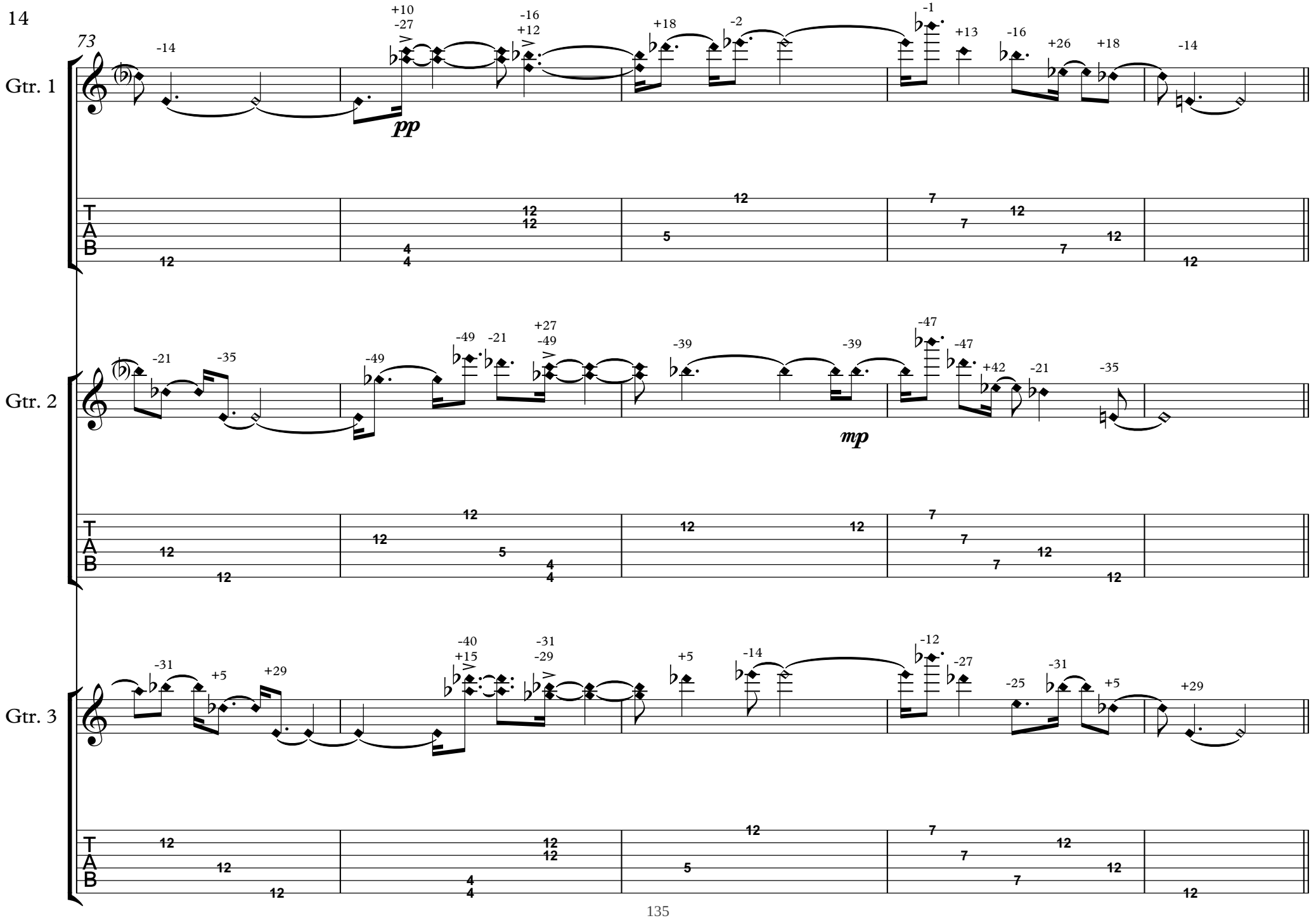

51
Gtr. 1
Gtr. 2
Gtr. 3
TAB
f
mp
mf

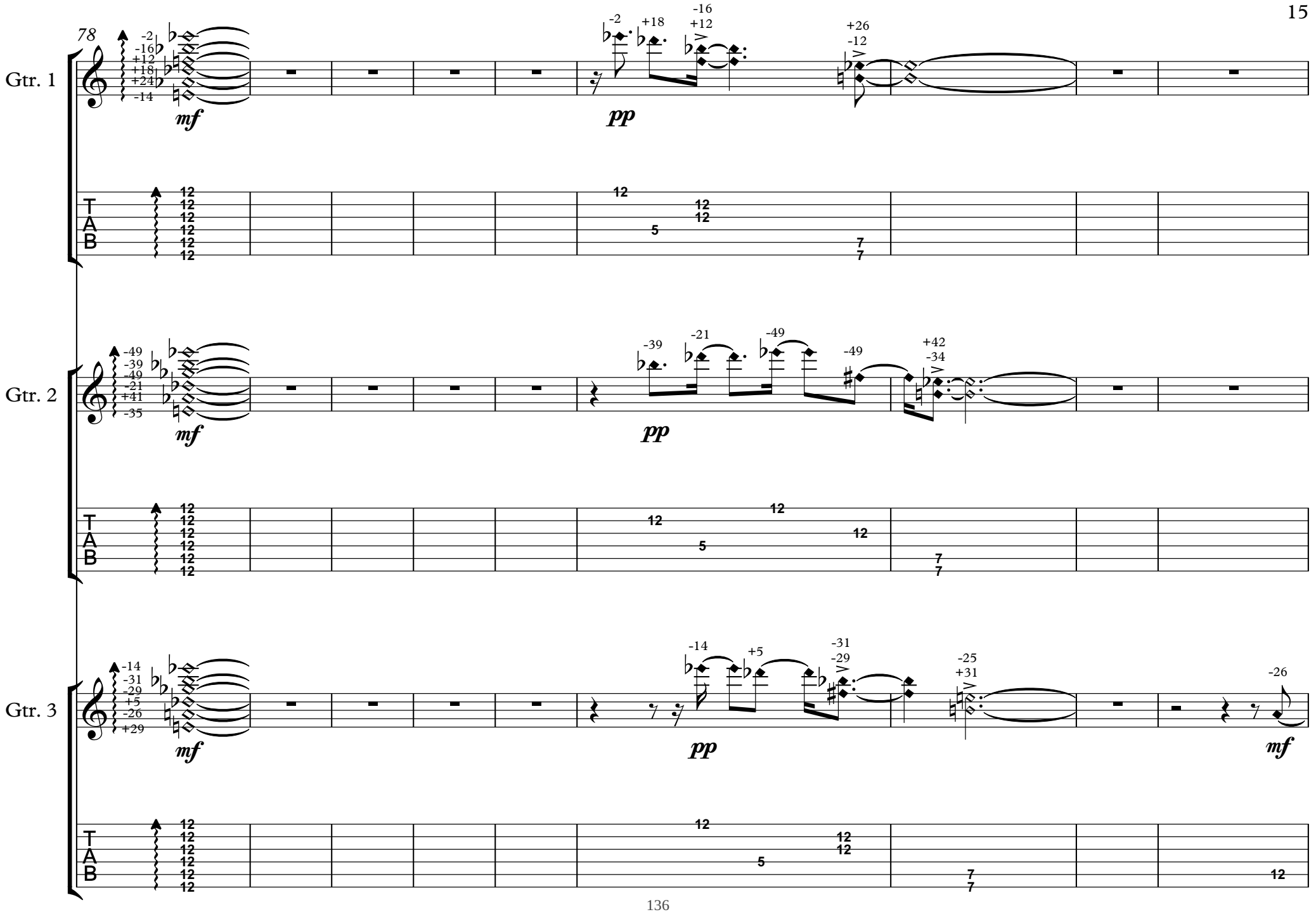

10
55
Gtr. 1
Gtr. 2
Gtr. 3
T
A
B
ff
f
mf
ff
mf
f
ff
mf

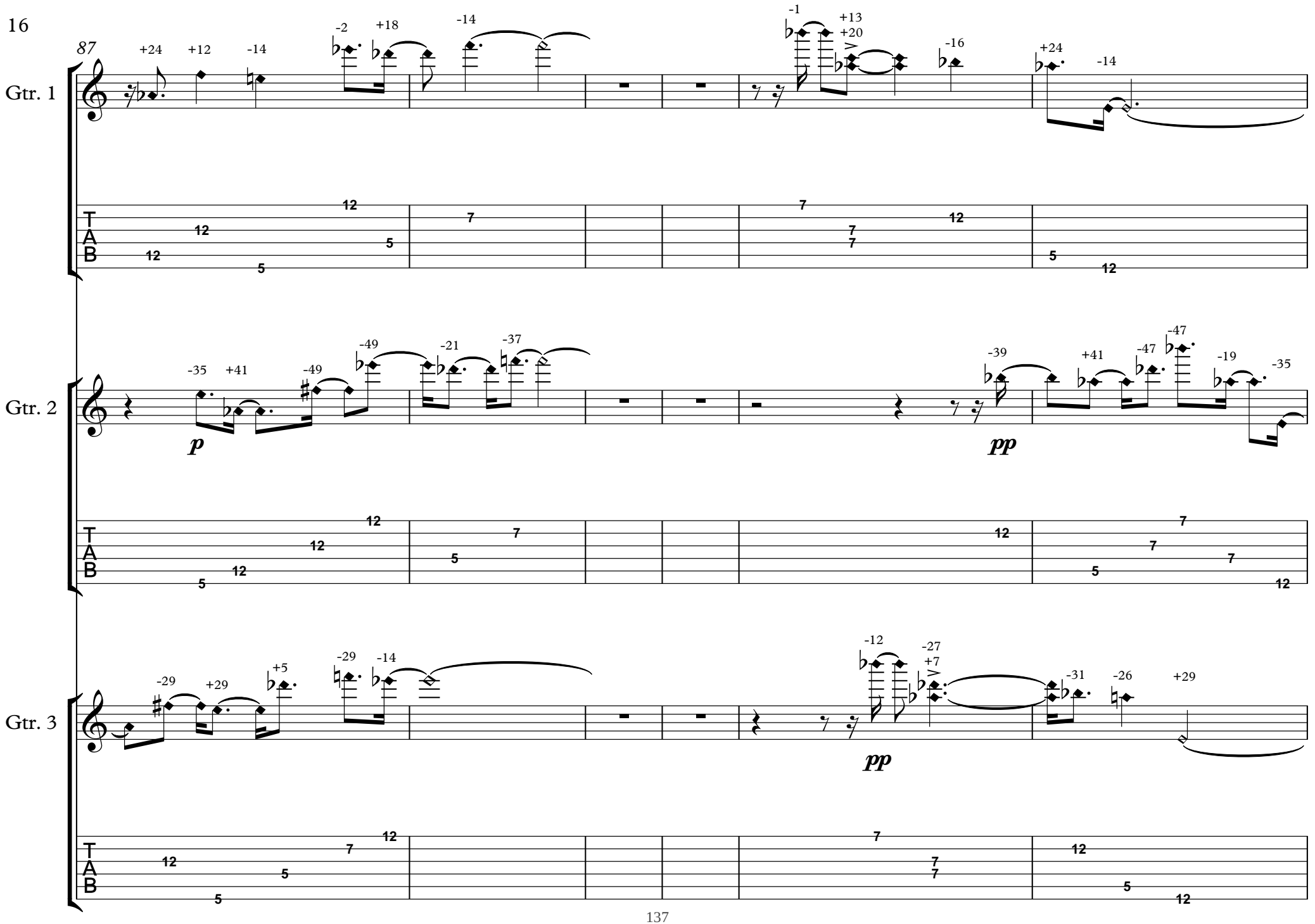

59
Gtr. 1
Gtr. 2
Gtr. 3
TAB
f
mf
p
mp
mf

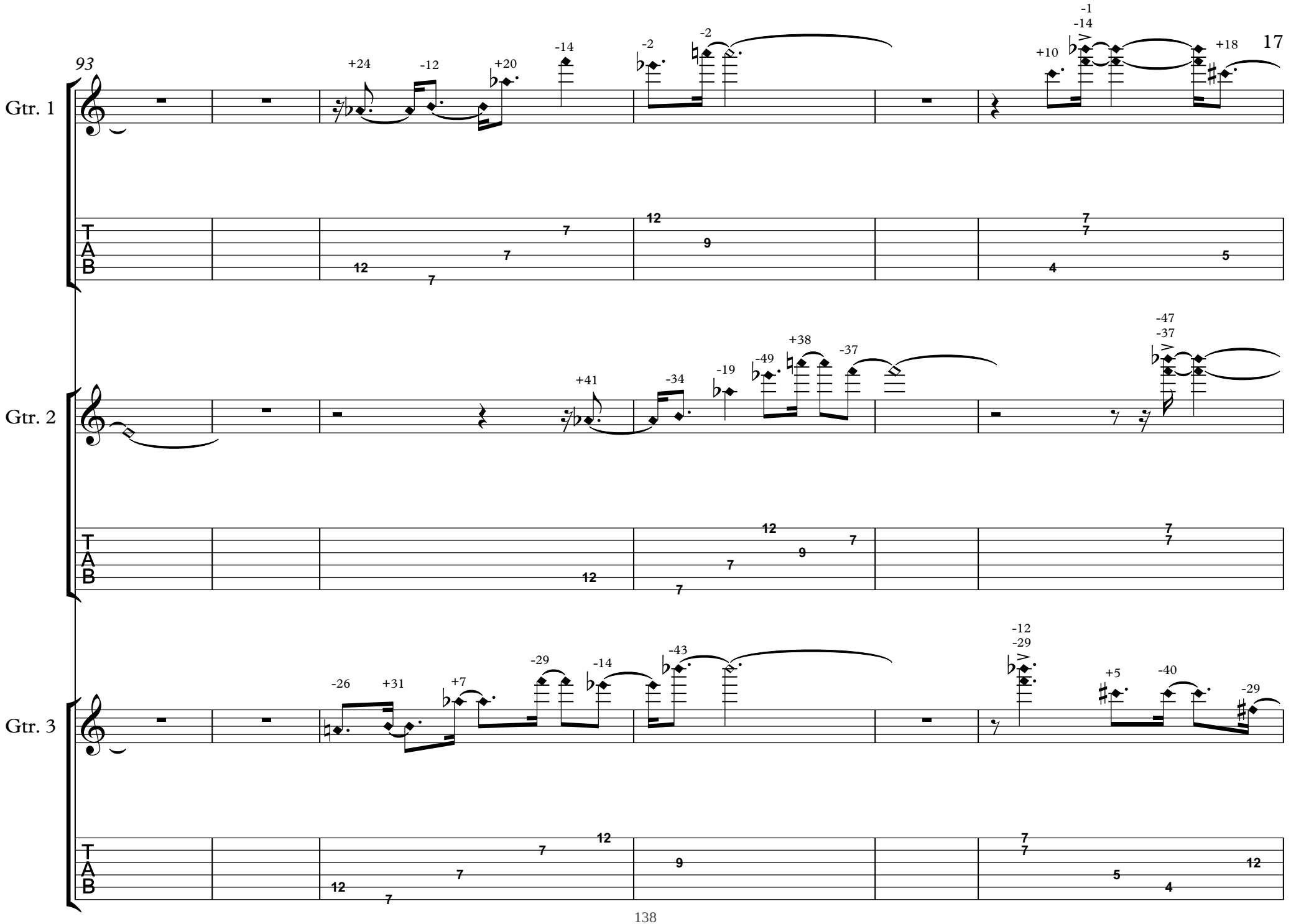

12
63
Gtr. 1
Gtr. 2
Gtr. 3
f
p
pp
f
pp
mf
f
mp
pp
T
A
B

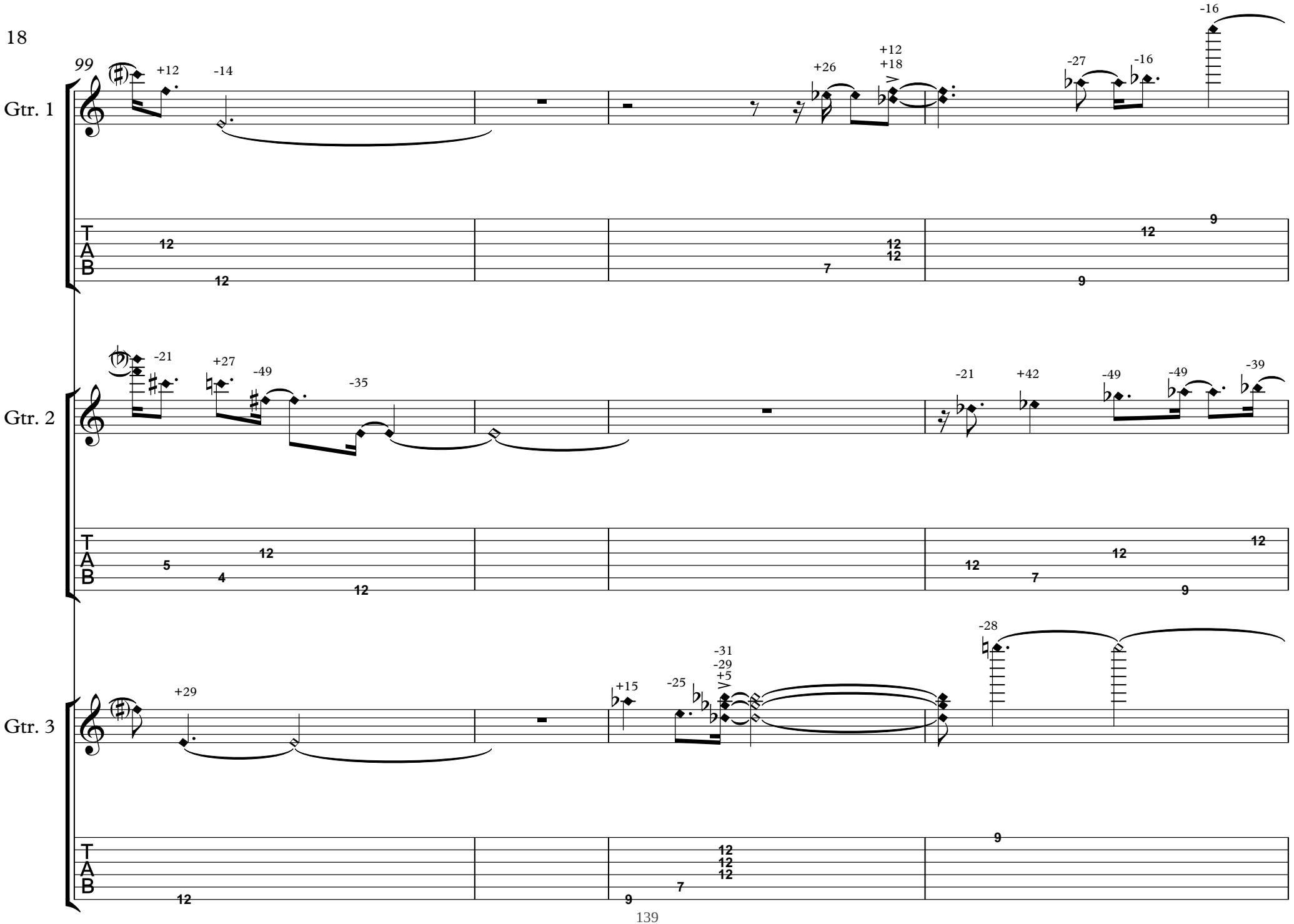

69
Gtr. 1
Gtr. 2
Gtr. 3
TAB
mp
p
pp
mp
pp

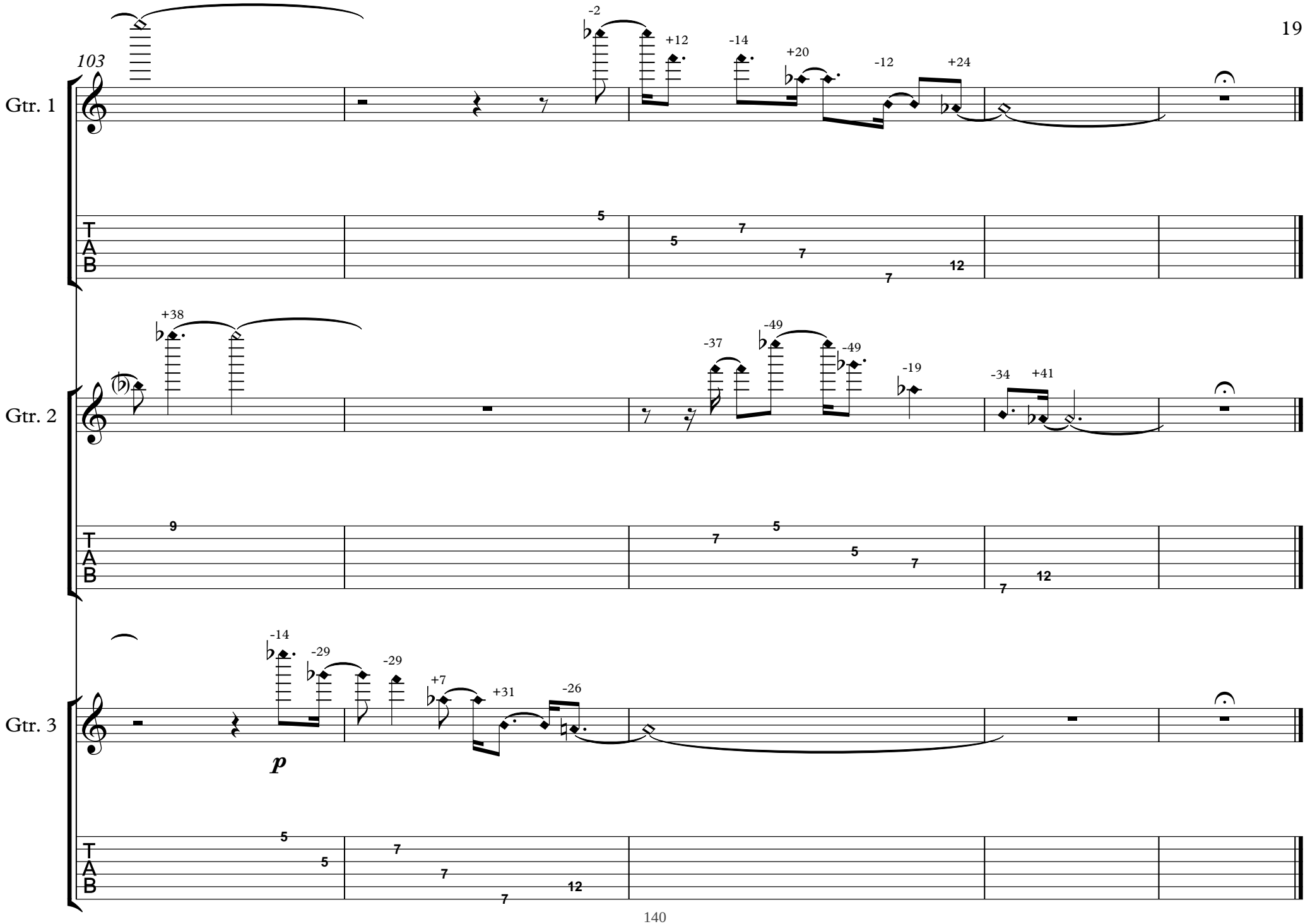

14
73
Gtr. 1
Gtr. 2
Gtr. 3
pp
mp
TAB


78
Gtr. 1
Gtr. 2
Gtr. 3
mf
pp
mf
pp
mf
pp
mf
T
A
B


16
87
Gtr. 1
Gtr. 2
Gtr. 3
T
A
B
p
pp
pp


93
17
Gtr. 1
Gtr. 2
Gtr. 3
TAB
+24
-12
+20
-14
-2
-2
+10
-1
-14
+18
+41
-34
-19
-49
+38
-37
-47
-37
-26
+31
+7
-29
-14
-43
-12
-29
+5
-40
-29


99
Gtr. 1
Gtr. 2
Gtr. 3
TAB
+12
-14
+26
+12
+18
-27
-16
-16
-21
+27
-49
-35
-21
+42
-49
-49
-39
+29
+15
-25
-31
-29
+5
-28


103
Gtr. 1
Gtr. 2
Gtr. 3
TAB
-2
+12
-14
+20
-12
+24
+38
-37
-49
-49
-19
-34
+41
-14
-29
-29
+7
+31
-26
p

10th International Microtonal Guitar Competition

Mention Award

Compositions Including a Microtonal Guitar

Termite Terrace (22-TET)

Composer(s)

Emme Phyzema & Ben Spees

Transcribed by Stephen Weigel

Notation Booklet

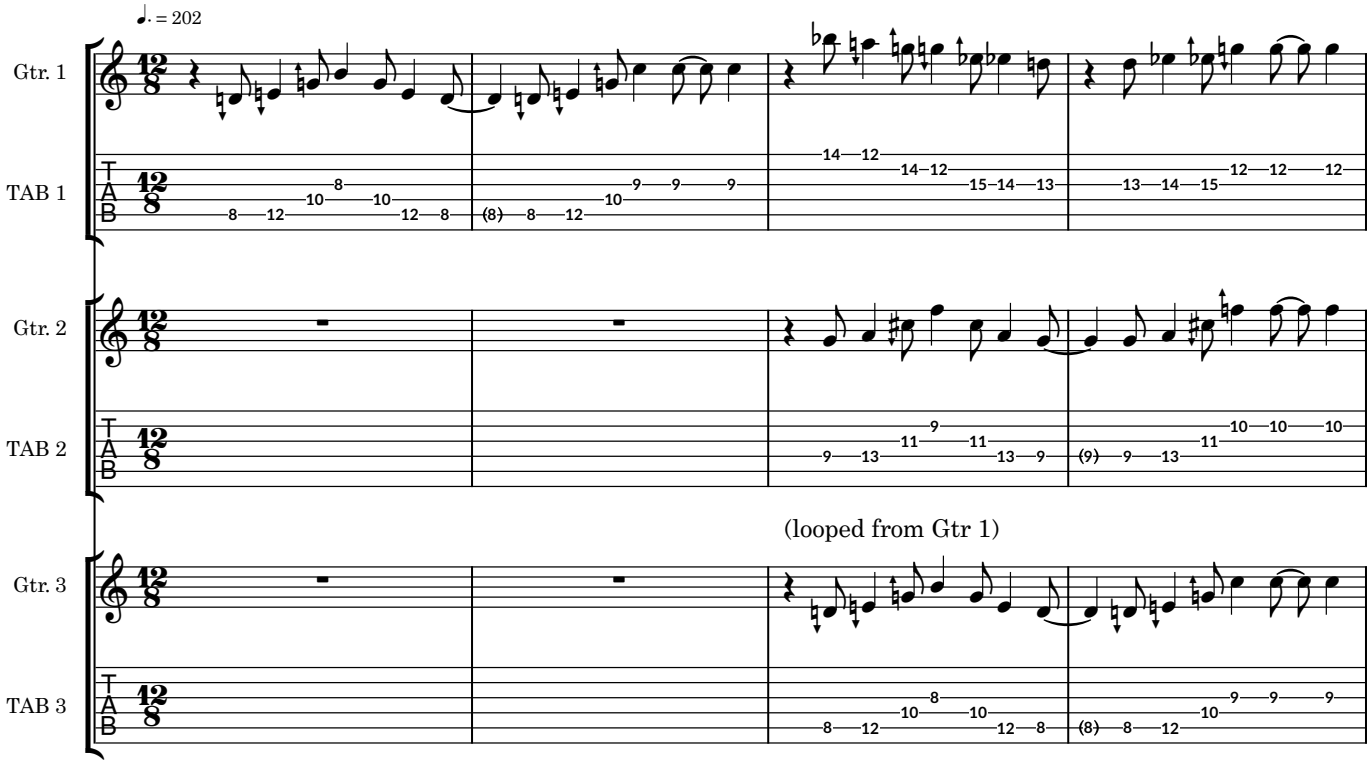
Termite Terrace (22-TET)

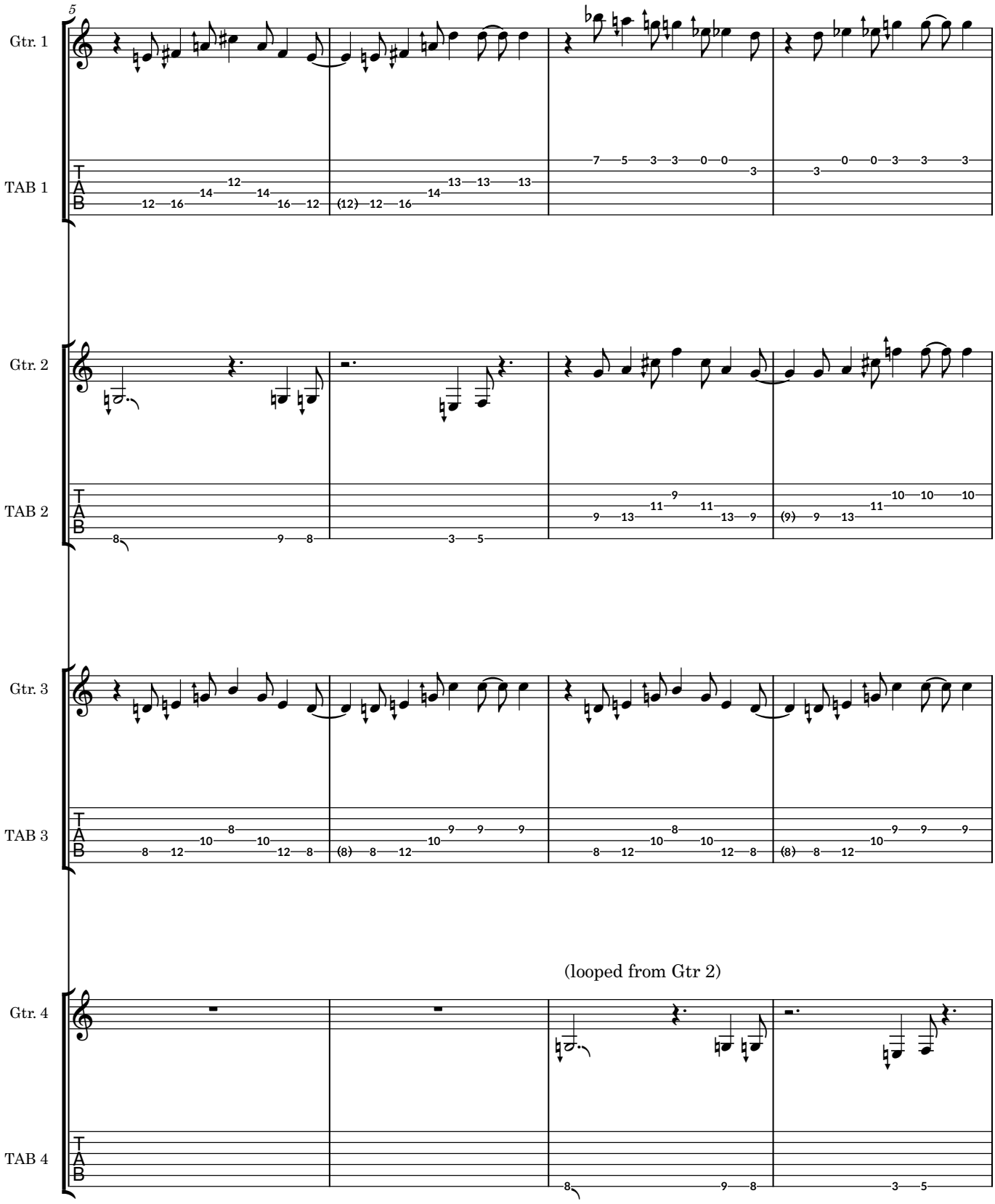
(transcribed by Stephen Weigel)

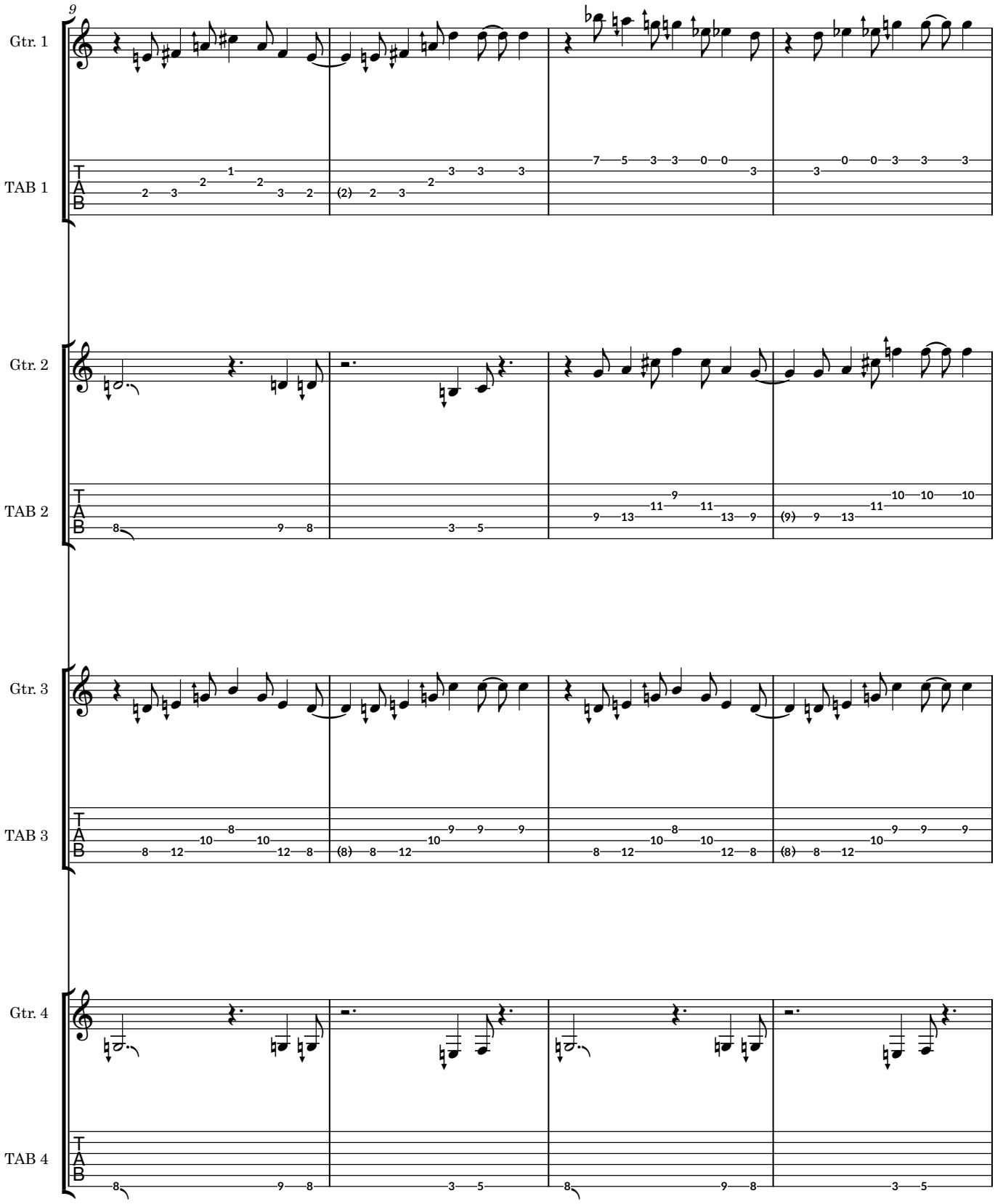
Emme Phyzema & Ben Spees

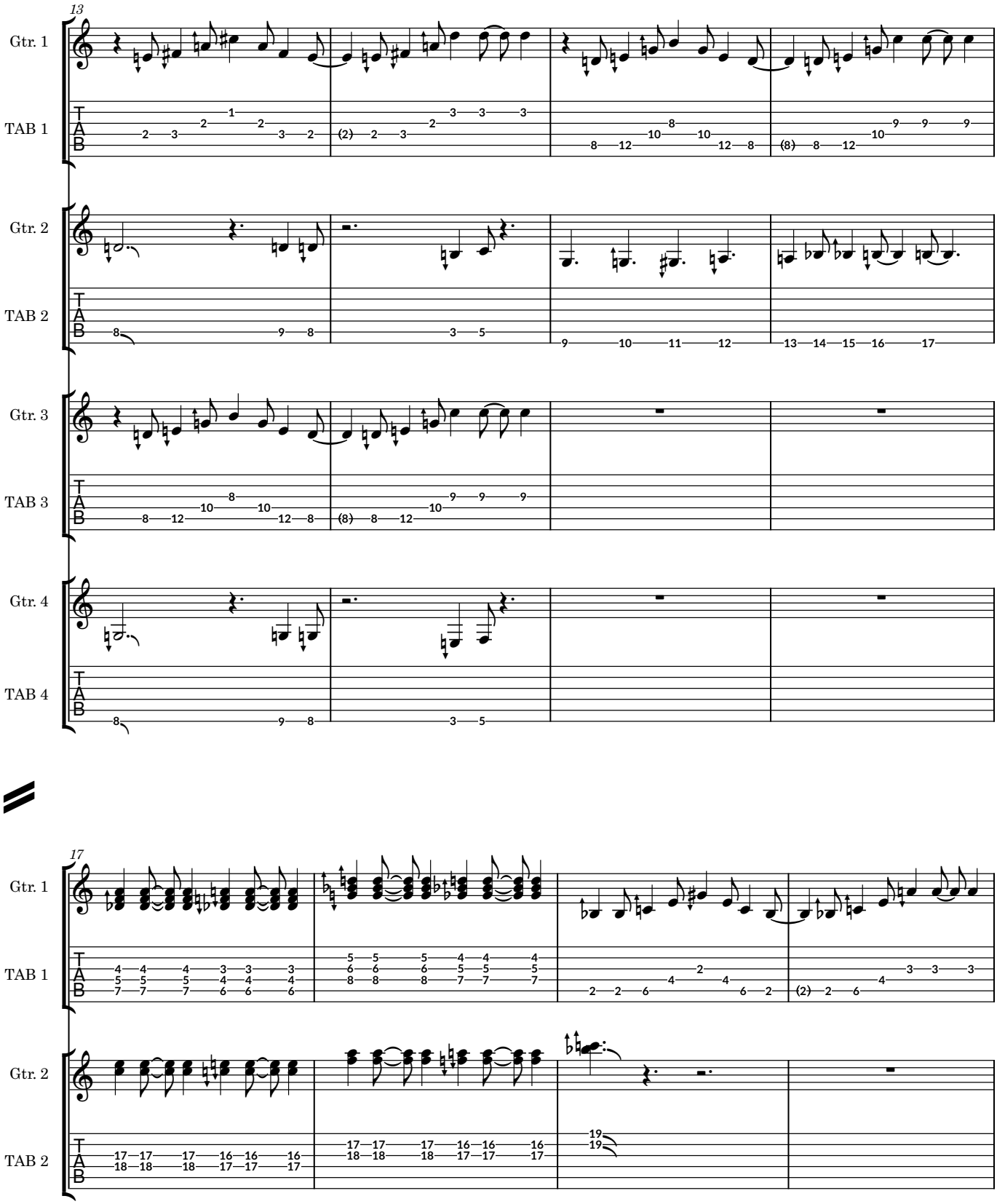
Emme Phyzema

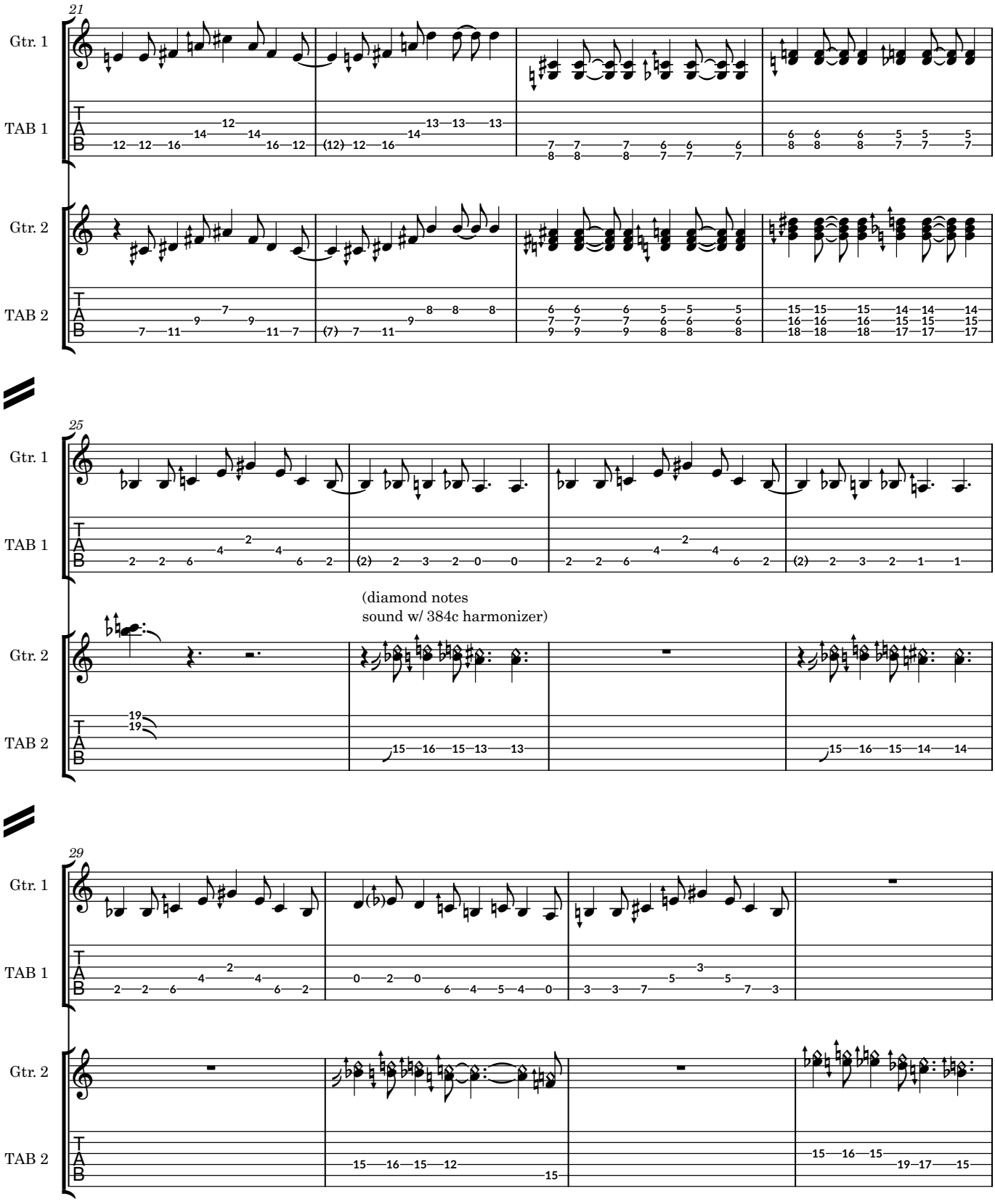
Tuning on both (all) guitars: DADGCD in
22-TET intonation

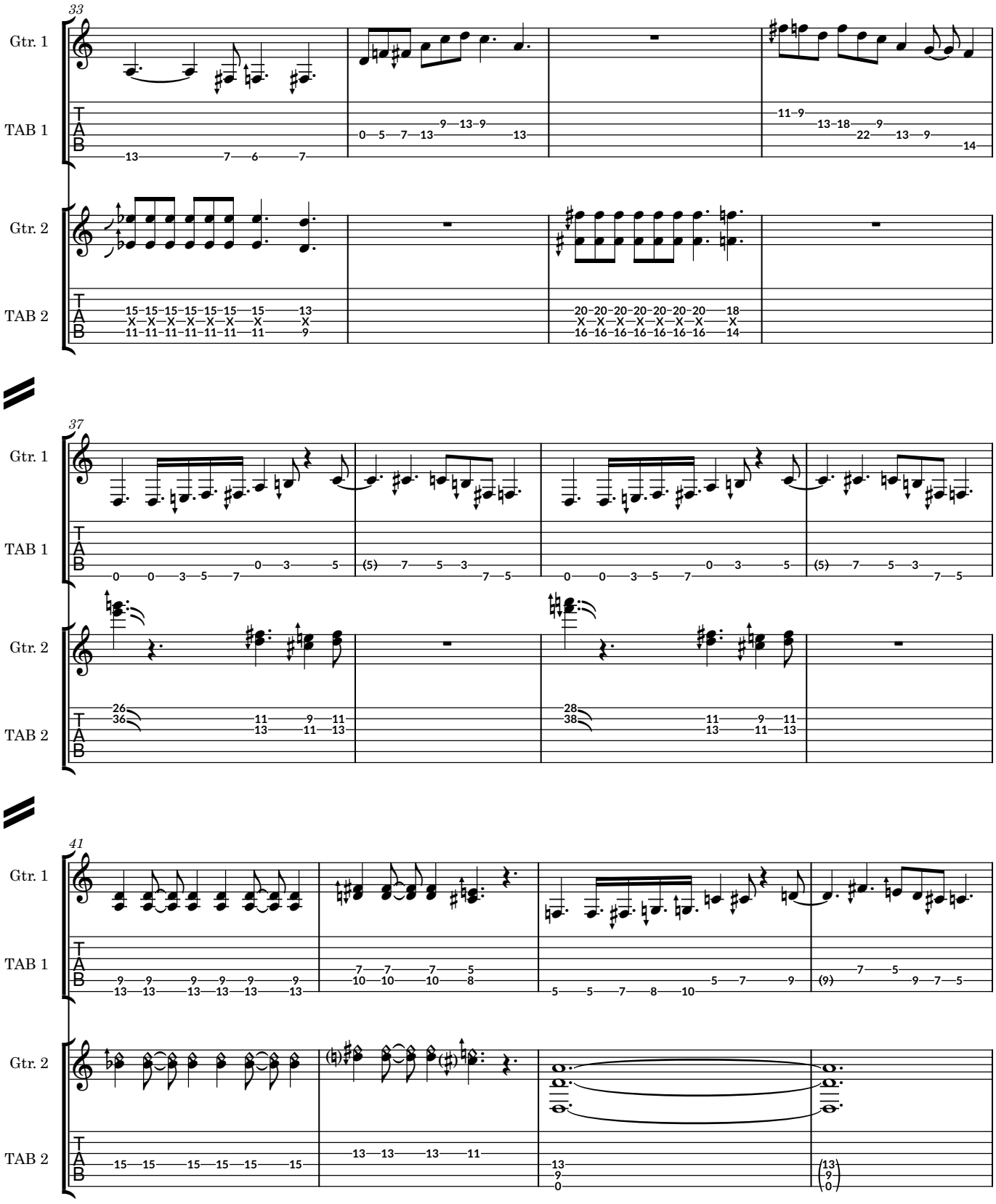


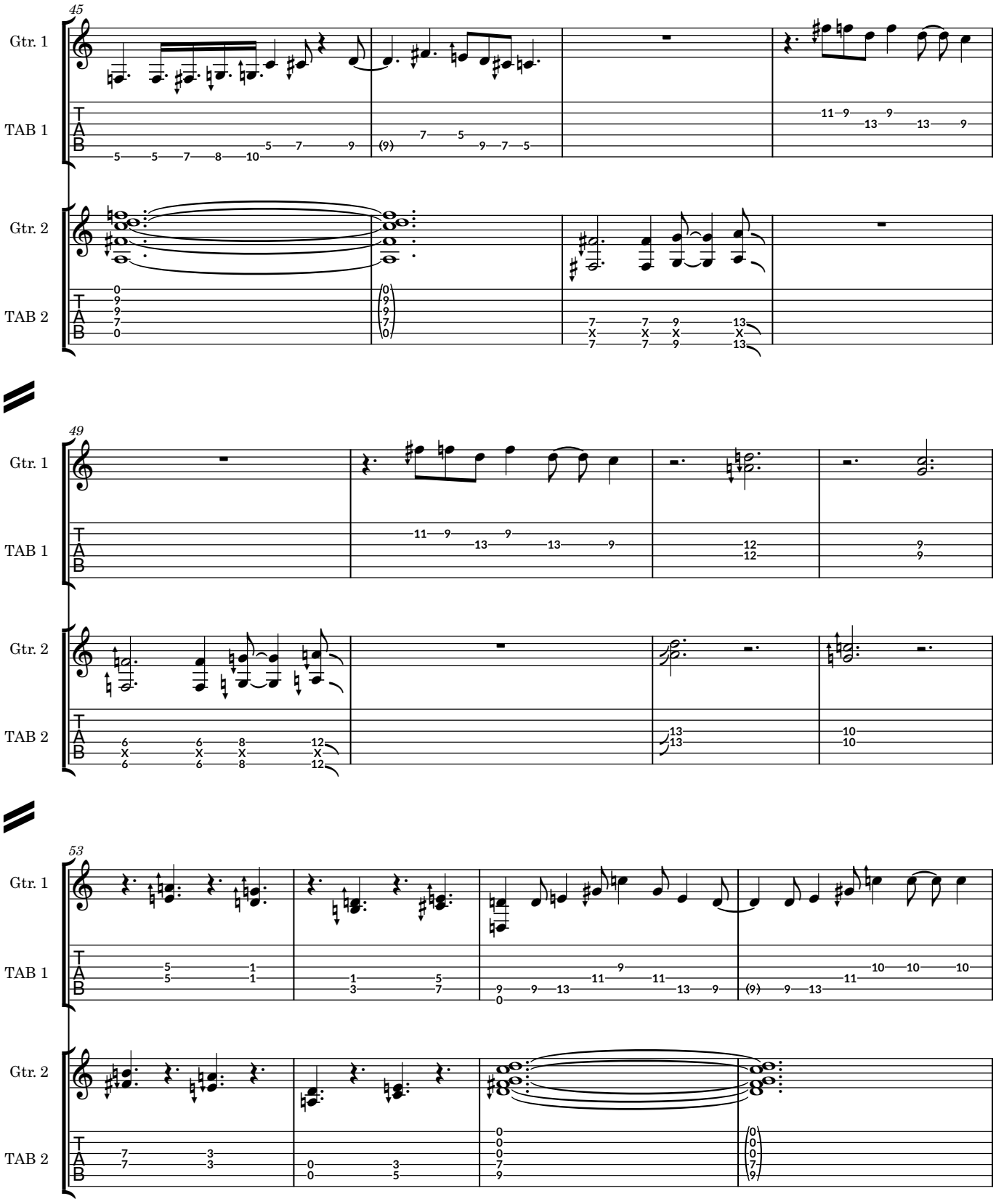

5
Gtr. 1
TAB 1
Gtr. 2
TAB 2
Gtr. 3
TAB 3
(looped from Gtr 2)
Gtr. 4
TAB 4

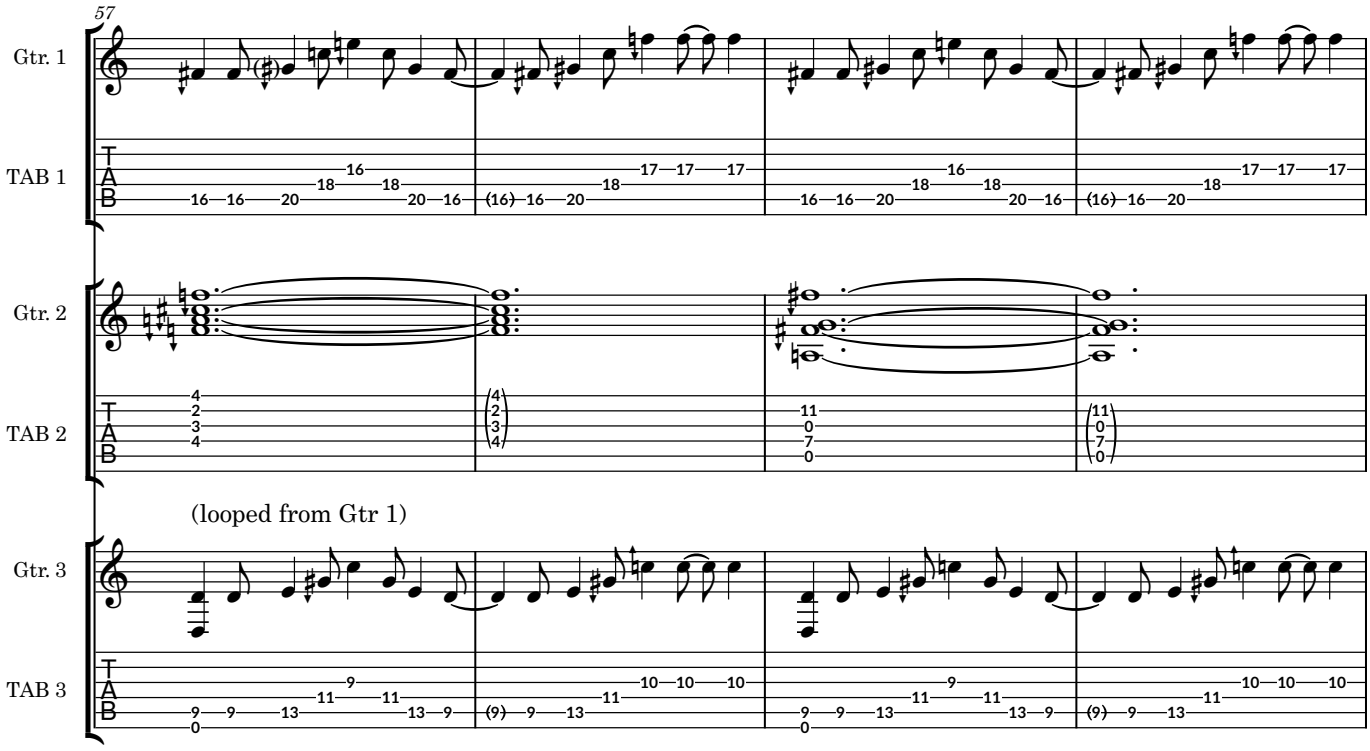

9
Gtr. 1
TAB 1
Gtr. 2
TAB 2
Gtr. 3
TAB 3
Gtr. 4
TAB 4

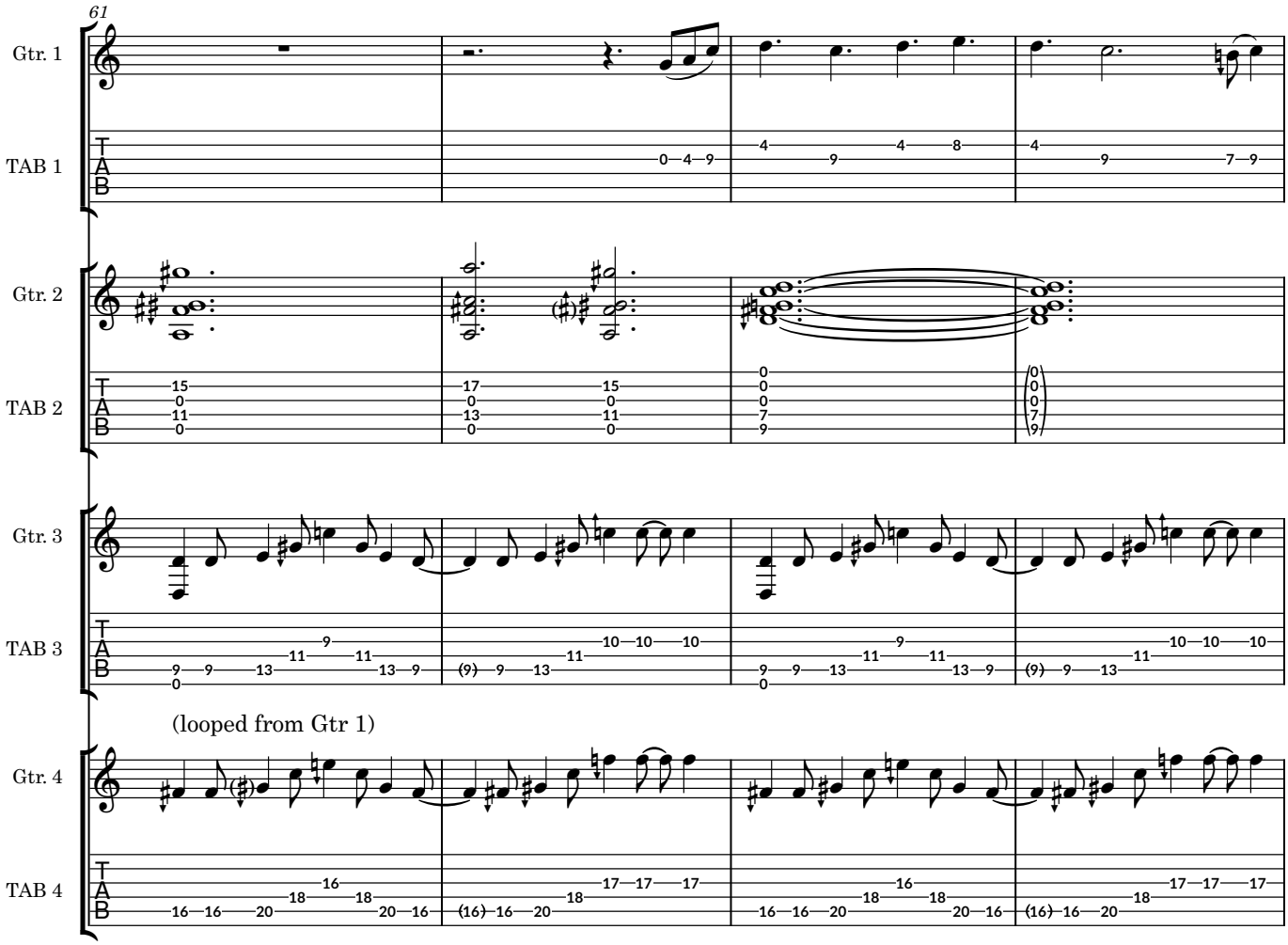

13
Gtr. 1
TAB 1
Gtr. 2
TAB 2
Gtr. 3
TAB 3
Gtr. 4
TAB 4
17
Gtr. 1
TAB 1
Gtr. 2
TAB 2

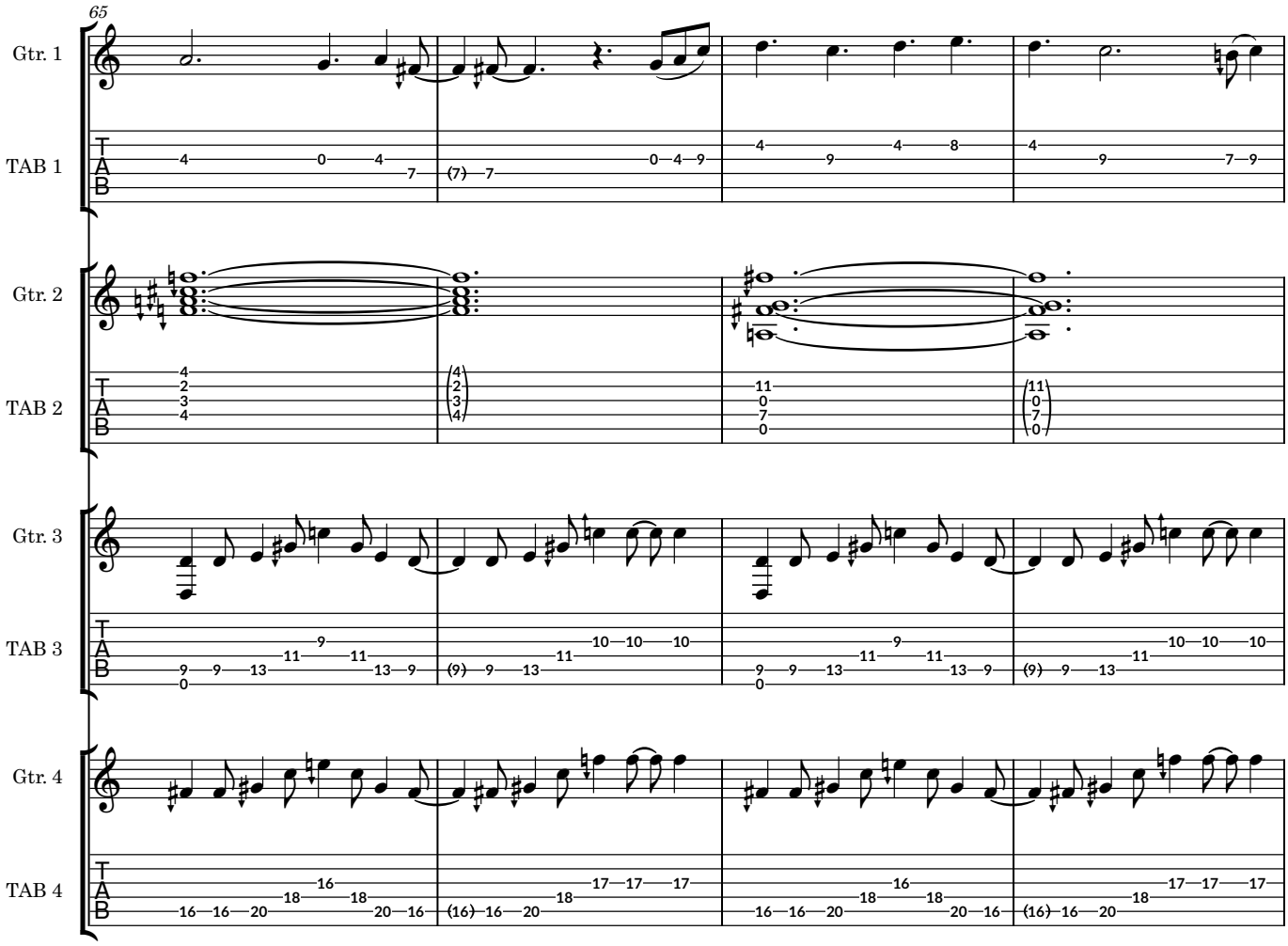

21
Gtr. 1
TAB 1
Gtr. 2
TAB 2
25
Gtr. 1
TAB 1
(diamond notes
sound w/ 384c harmonizer)
Gtr. 2
TAB 2
29
Gtr. 1
TAB 1
Gtr. 2
TAB 2

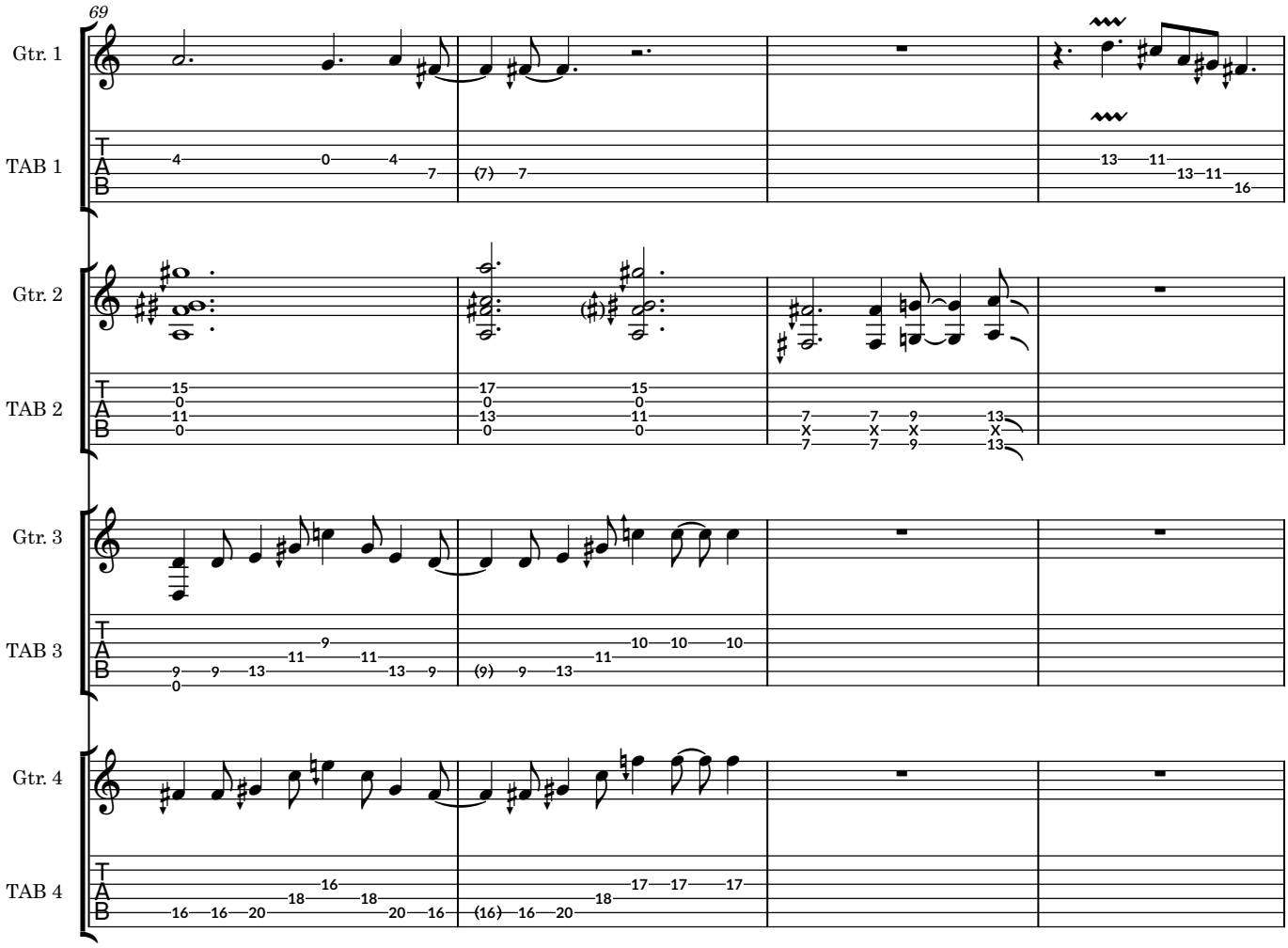

33
Gtr. 1
TAB 1
Gtr. 2
TAB 2
37
Gtr. 1
TAB 1
Gtr. 2
TAB 2
41
Gtr. 1
TAB 1
Gtr. 2
TAB 2

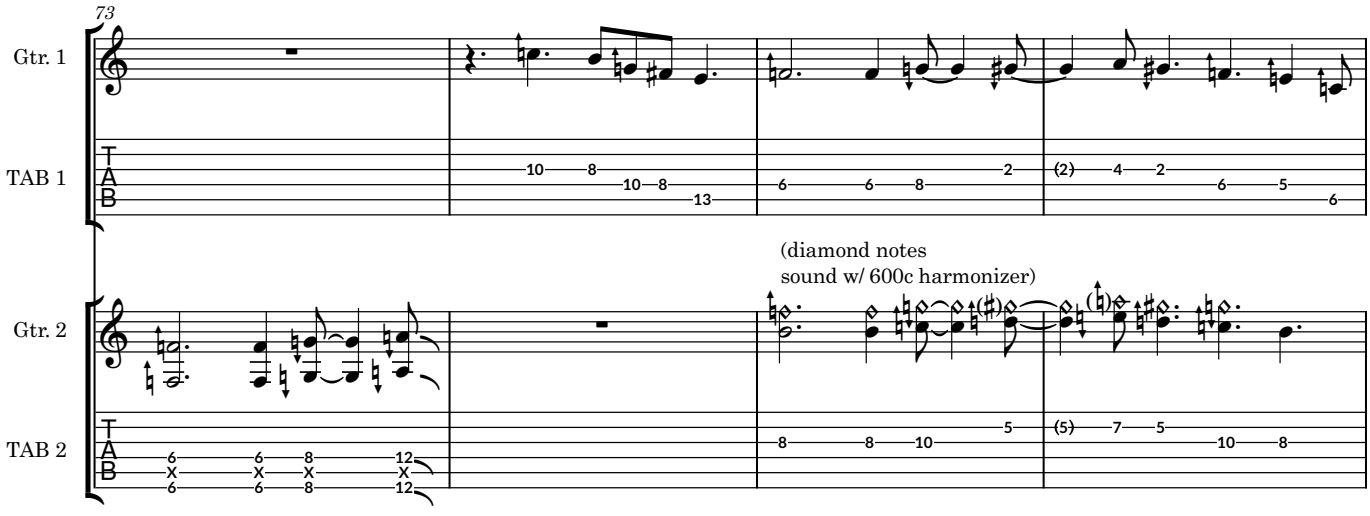

45
Gtr. 1
TAB 1
Gtr. 2
TAB 2
49
Gtr. 1
TAB 1
Gtr. 2
TAB 2
53
Gtr. 1
TAB 1
Gtr. 2
TAB 2

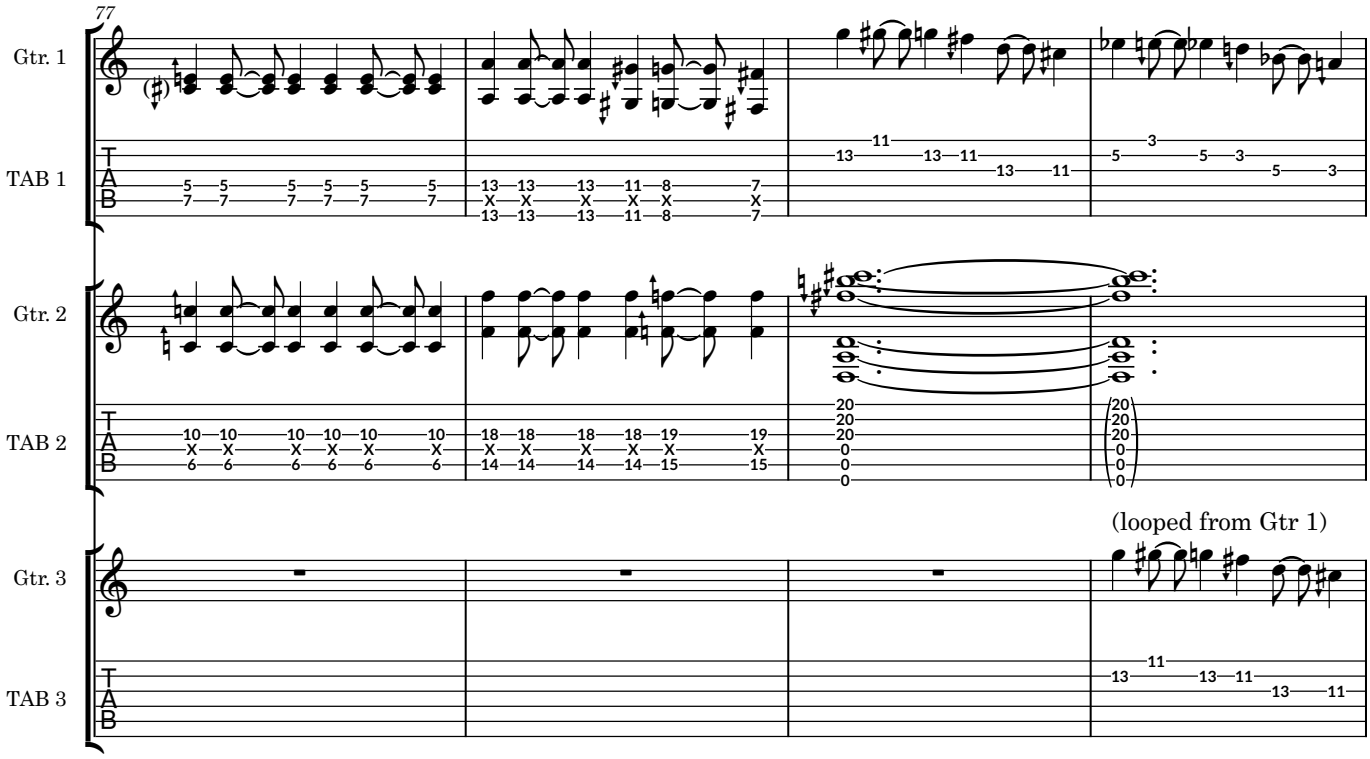

57
Gtr. 1
TAB 1
Gtr. 2
TAB 2
(looped from Gtr 1)
Gtr. 3
TAB 3

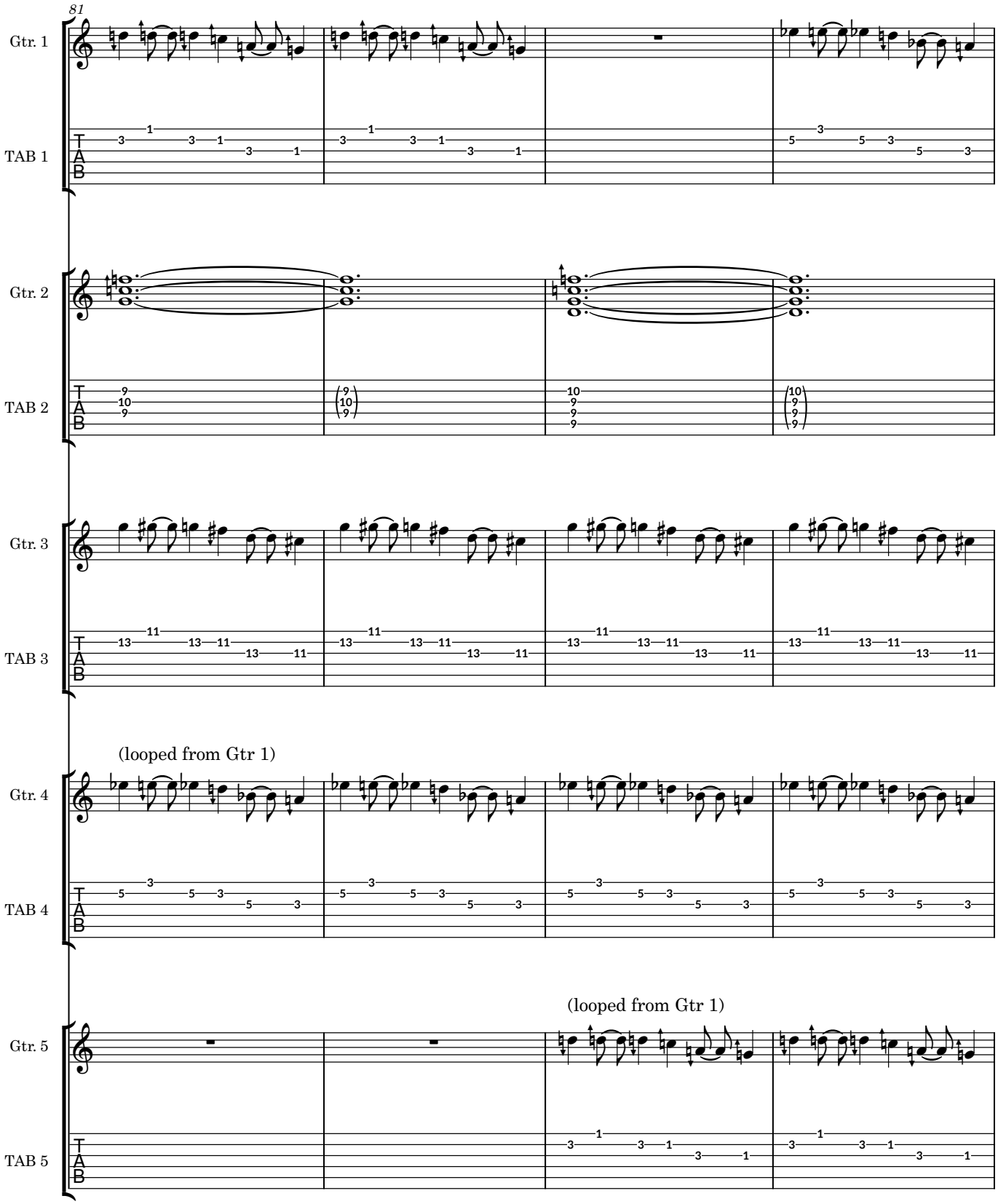

61
Gtr. 1
TAB 1
Gtr. 2
TAB 2
Gtr. 3
TAB 3
(looped from Gtr 1)
Gtr. 4
TAB 4

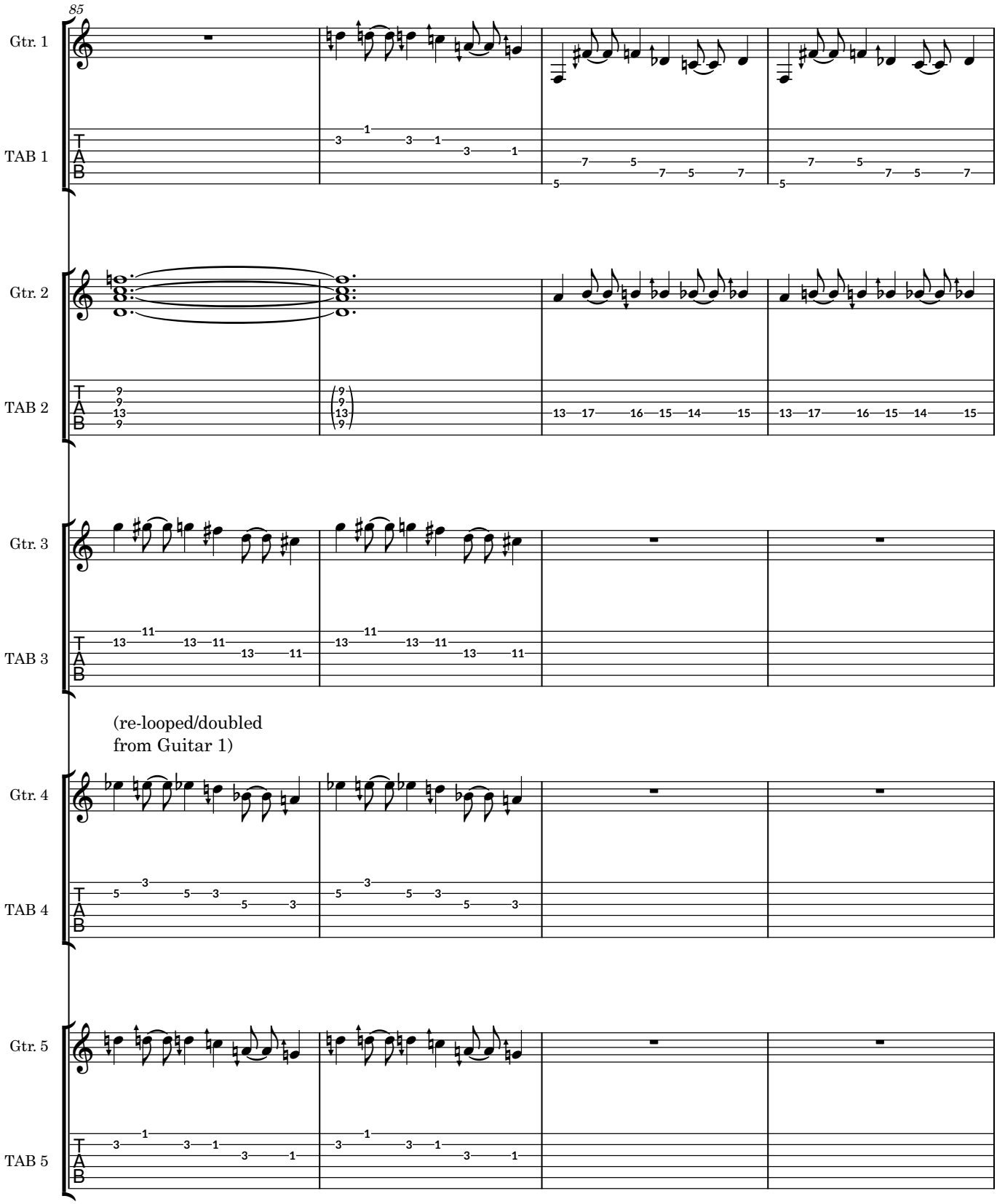

65
Gtr. 1
TAB 1
Gtr. 2
TAB 2
Gtr. 3
TAB 3
Gtr. 4
TAB 4

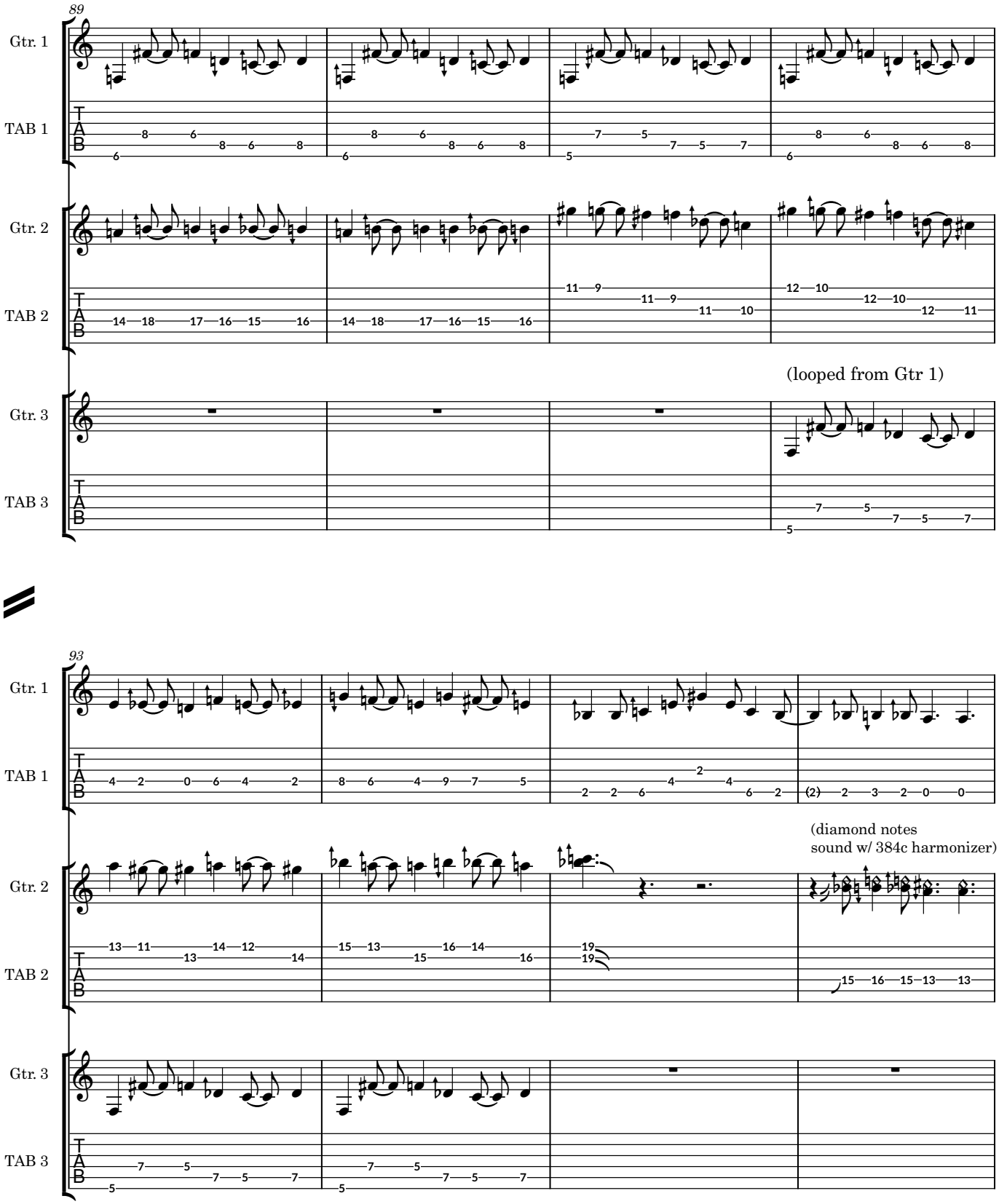

69
Gtr. 1
TAB 1
Gtr. 2
TAB 2
Gtr. 3
TAB 3
Gtr. 4
TAB 4

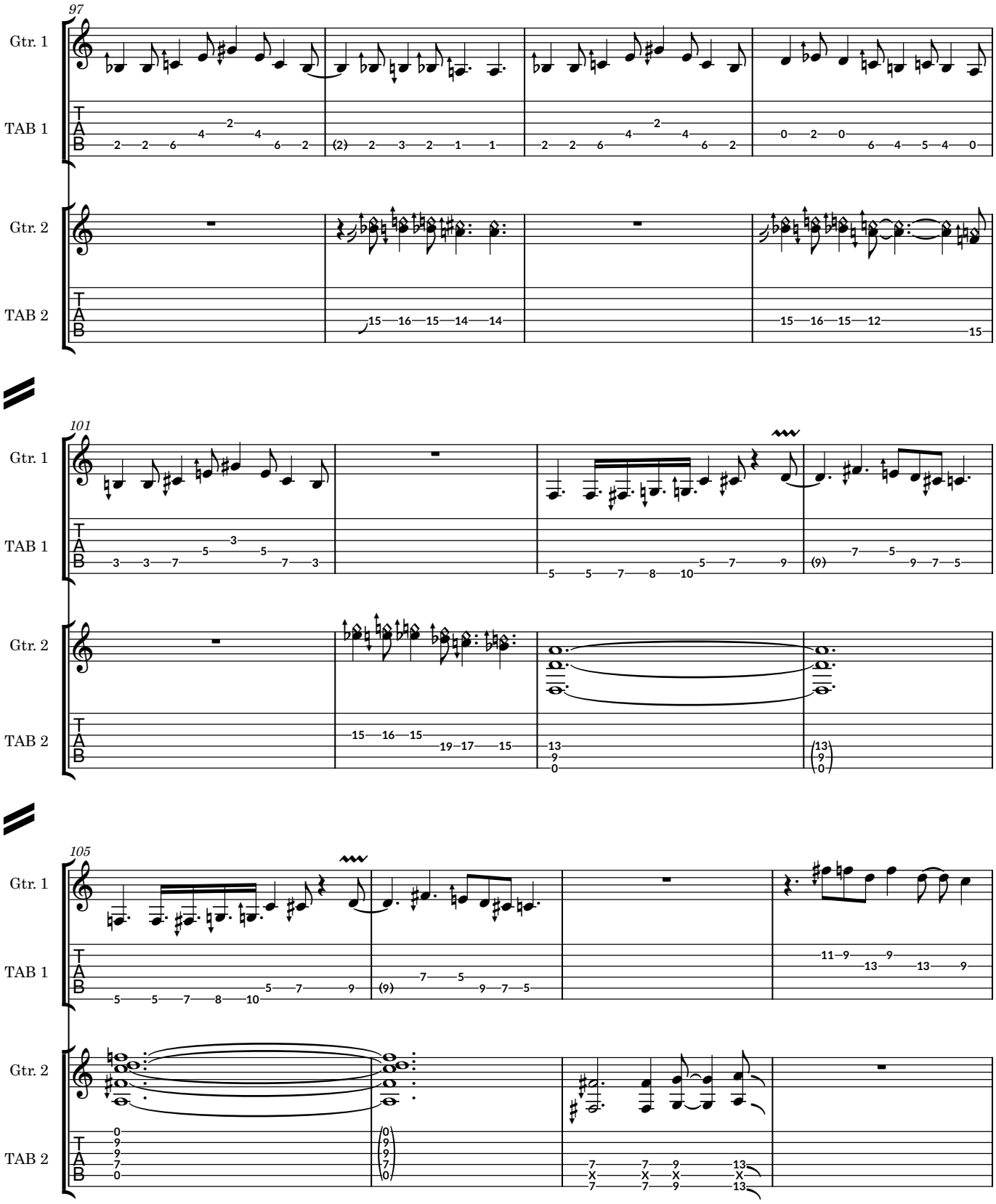

73
Gtr. 1
TAB 1
(diamond notes
sound w/ 600c harmonizer)
Gtr. 2
TAB 2

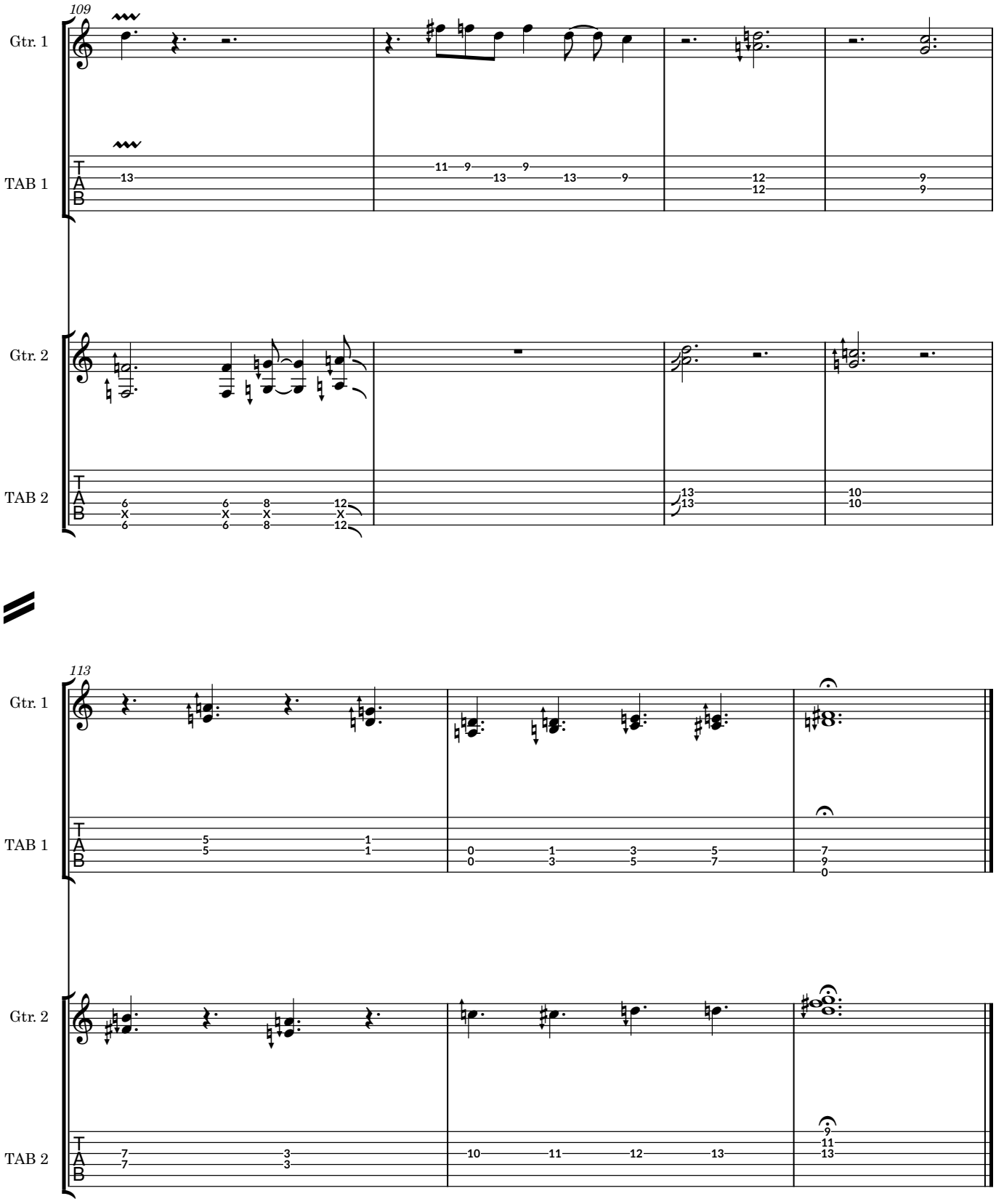

77
Gtr. 1
TAB 1
Gtr. 2
TAB 2
Gtr. 3
TAB 3
(looped from Gtr 1)


81
Gtr. 1
TAB 1
Gtr. 2
TAB 2
Gtr. 3
TAB 3
(looped from Gtr 1)
Gtr. 4
TAB 4
(looped from Gtr 1)
Gtr. 5
TAB 5


85
Gtr. 1
TAB 1
Gtr. 2
TAB 2
Gtr. 3
TAB 3
(re-looped/doubled
from Guitar 1)
Gtr. 4
TAB 4
Gtr. 5
TAB 5


89
Gtr. 1
TAB 1
Gtr. 2
TAB 2
(looped from Gtr 1)
Gtr. 3
TAB 3
93
Gtr. 1
TAB 1
(diamond notes
sound w/ 384c harmonizer)
Gtr. 2
TAB 2
Gtr. 3
TAB 3


97
Gtr. 1
TAB 1
Gtr. 2
TAB 2
101
Gtr. 1
TAB 1
Gtr. 2
TAB 2
105
Gtr. 1
TAB 1
Gtr. 2
TAB 2


109
Gtr. 1
TAB 1
Gtr. 2
TAB 2
113
Gtr. 1
TAB 1
Gtr. 2
TAB 2

10th International Microtonal Guitar Competition

Mention Award

Compositions Including a Microtonal Guitar

varjo, varjo

Composer

Mark Reid Bulatović

Notation Booklet

varjo, varjo

for two guitars

-mark reid bulatović, Helsinki 2026

Bambuuruohoa
On pikku mökin katto.
Kuu paistaa sisään.
Lattialla vierekkäin
Ihminen, varjo, varjo.

- Saigyō (suomennos: Tuomas Anhava)

Explanation of Notation

Rhythm - the piece is written in two simultaneous time signatures [9/8 & 3/4]
The length of the bars is the same, i.e. the crotchet of 3/4 = dotted crotchet of 9/8.
Thus one player is feeling in triplets what the other feels in semi-quavers.

Tuning - the guitars are tuned in “Spiral Standard” tuning (shown overleaf). The system is in extended *3-limit just intonation*, thus relates to a continuum of 9:8 tones which run up the centre of the diagram. The two guitars are tuned with the same proportions, but a “pythagorean-comma” (24¢) apart.

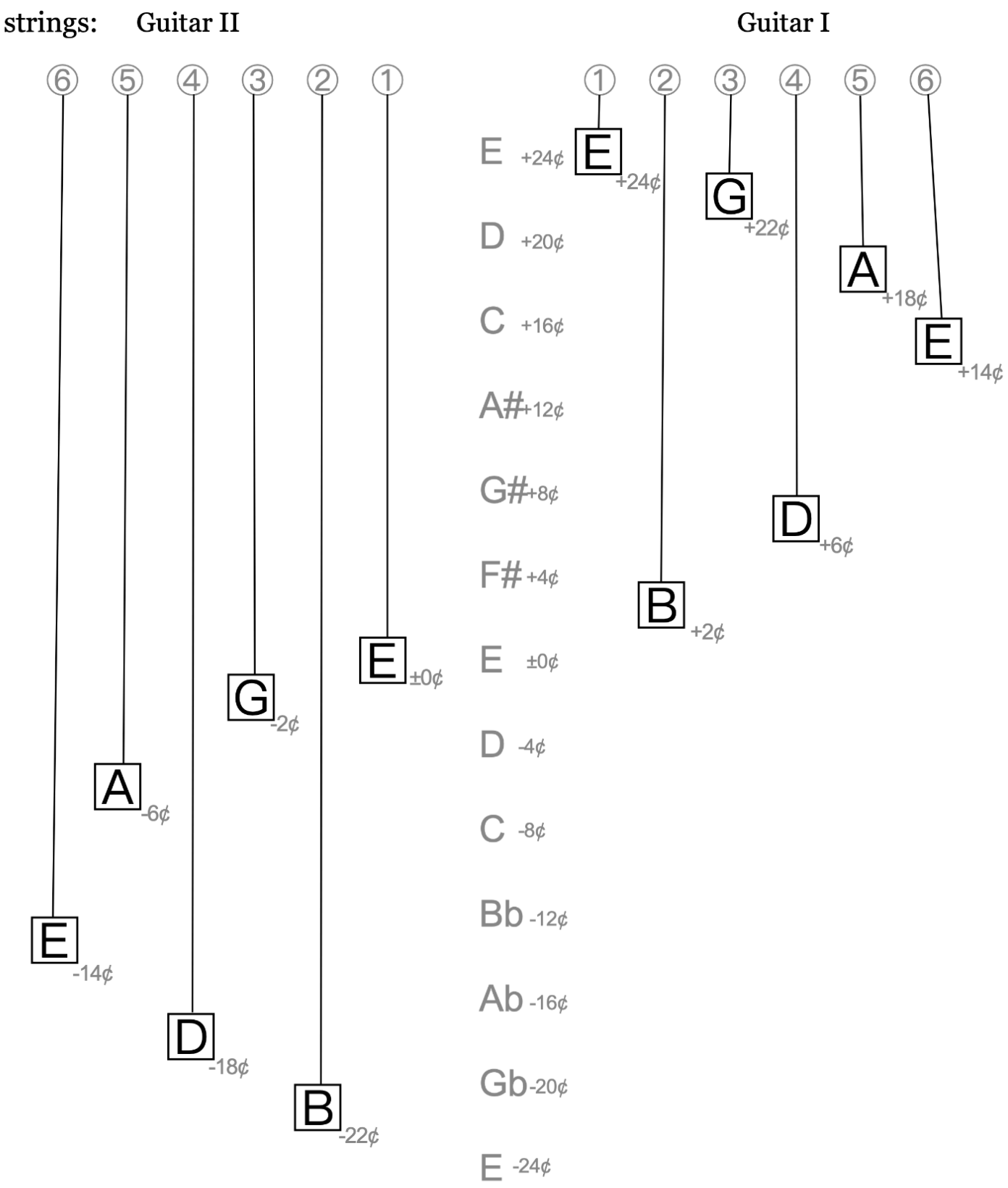
Fingerings - because of the specific tuning it is paramount that the fingerings are followed as closely as possible, circled numbers represent strings. Harmonics (up to the 7th) are notated with diamond noteheads, numerals indicate position of the harmonic.

无 **(empty)** - *Wú* translates to “without”, therefore all sound should be dampened. This is further emphasised by the use of an ***extra thick barline***. Whilst no musical features are present, the music continues. The length of emptiness is up to the discretion of the players and the situation. (mm. 24)

盈 **(full)** - Yíng describes fullness; therefore it is key to let the resonance ring right up until the last moment. (mm. 70)

Dotted Barlines - indicate that the following gap is *Lassiez Vibrer* (l.v.), in other words, the strings should not be dampened.

Spiral Standard



Interpretation Guide - Incorporate gaps on the initial pages of the score, into the phrasing of the piece as a whole. Keep in mind the following adage of *Lao Tzu*:

... You fashion clay to make a bowl,
The usefulness of the bowl is always in that
empty innermost. ...[1]

埏埴以为器，当其无，有器之用。

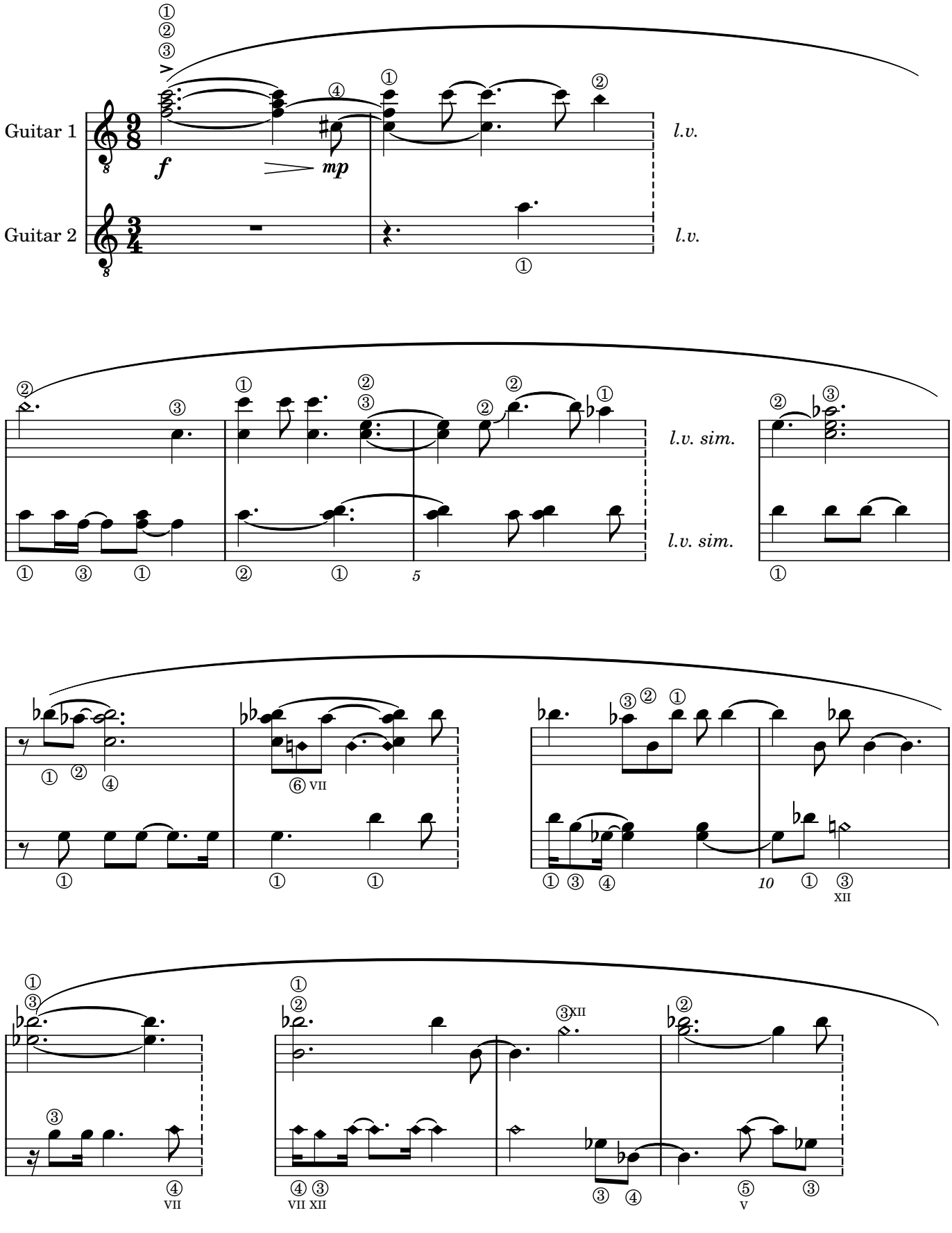
[1] Lao Tzu, *Dao De Ching*, (Chapter 11)

varjo, varjo

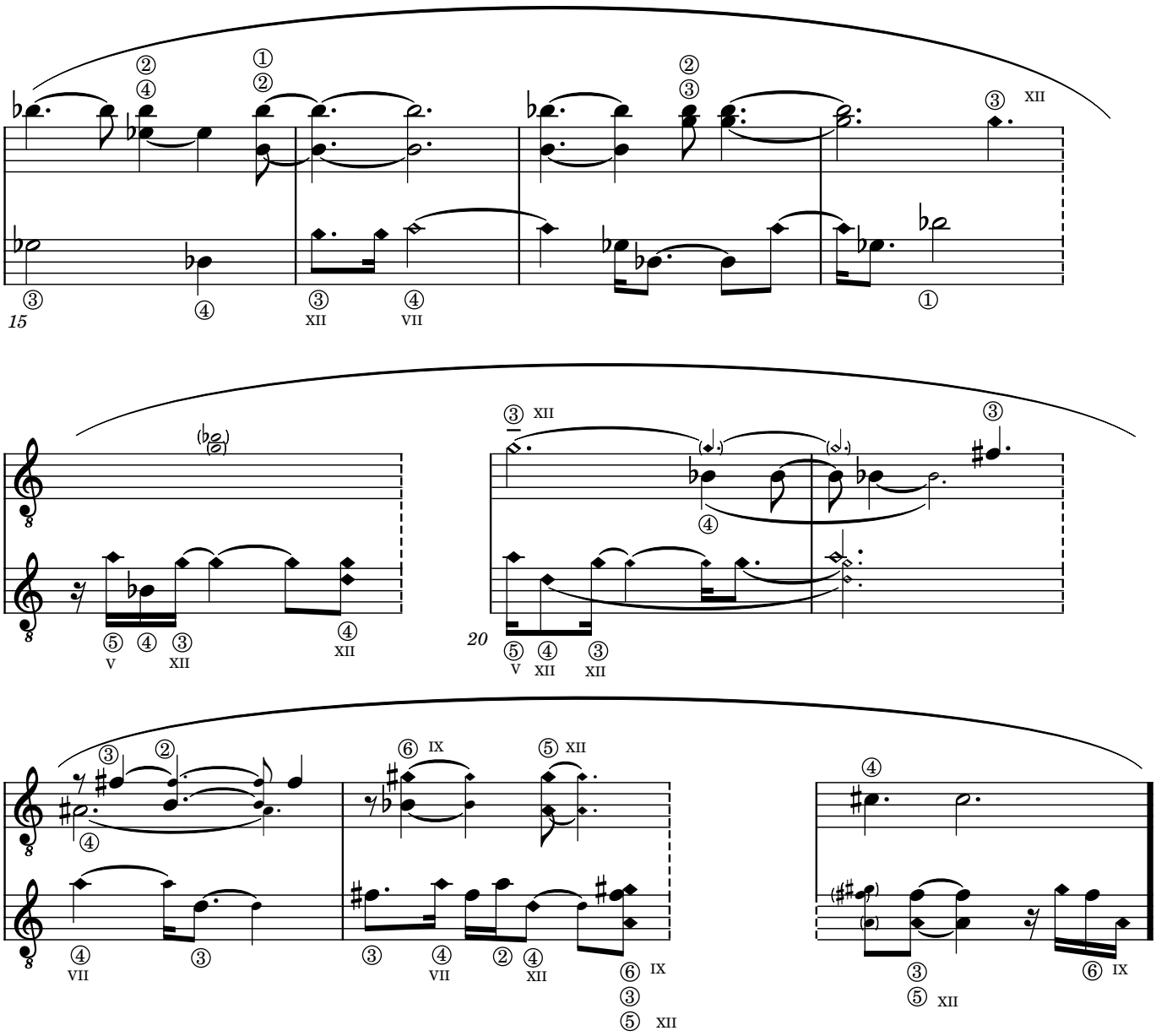
with special thanks to Kukka Lukkarinen

mark reid bulatović

Declare, then, immediatly less
♩. / ♩ = 58bpm

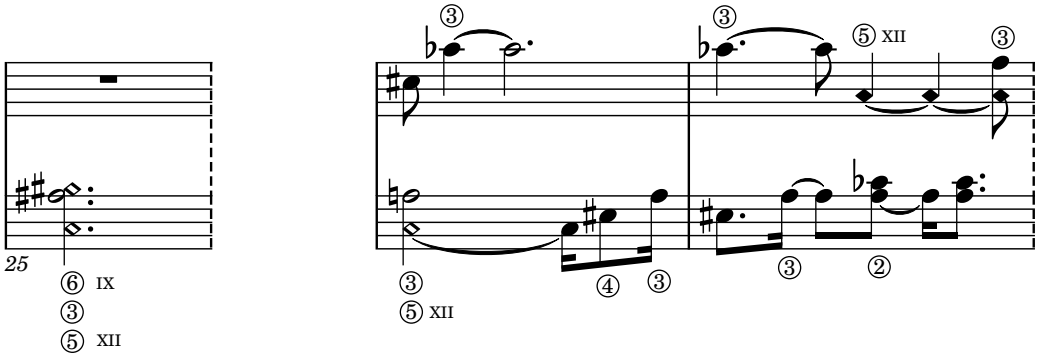


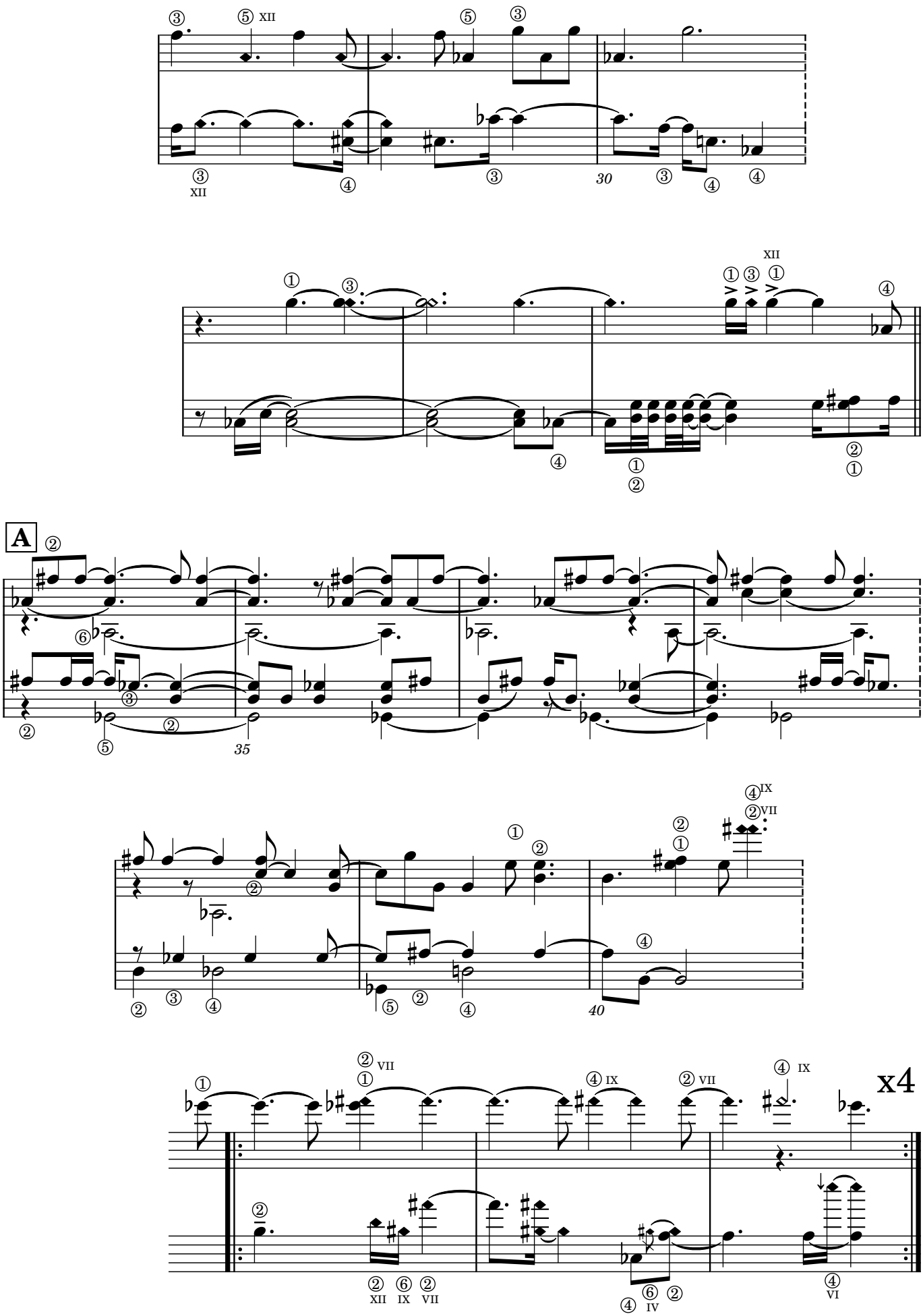
2



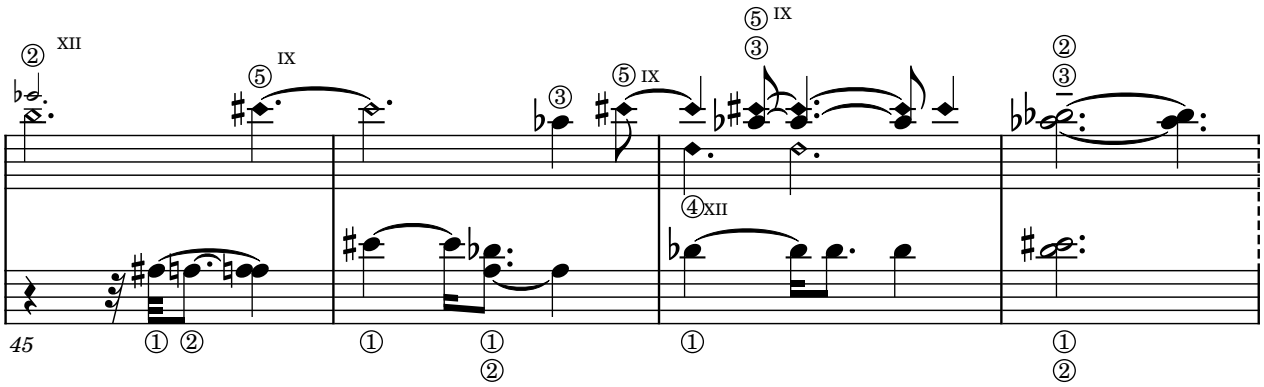
无

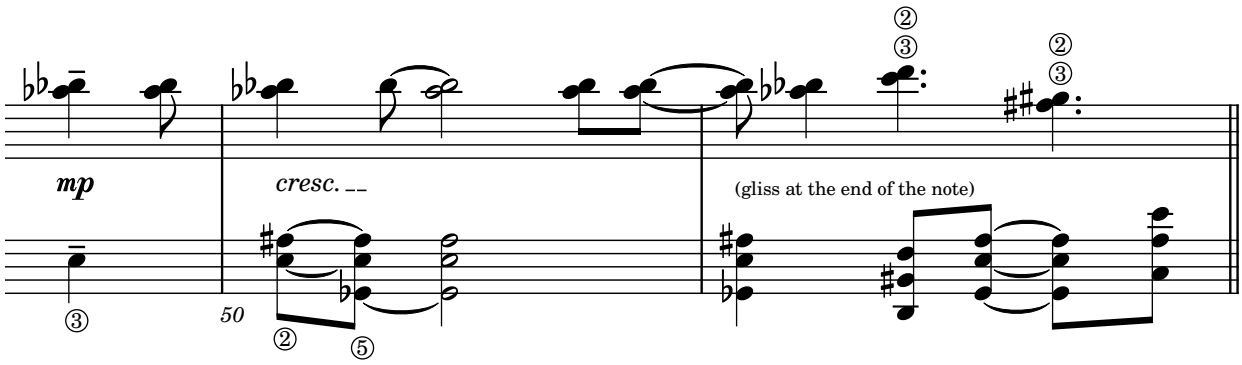
(empty)




A
x4

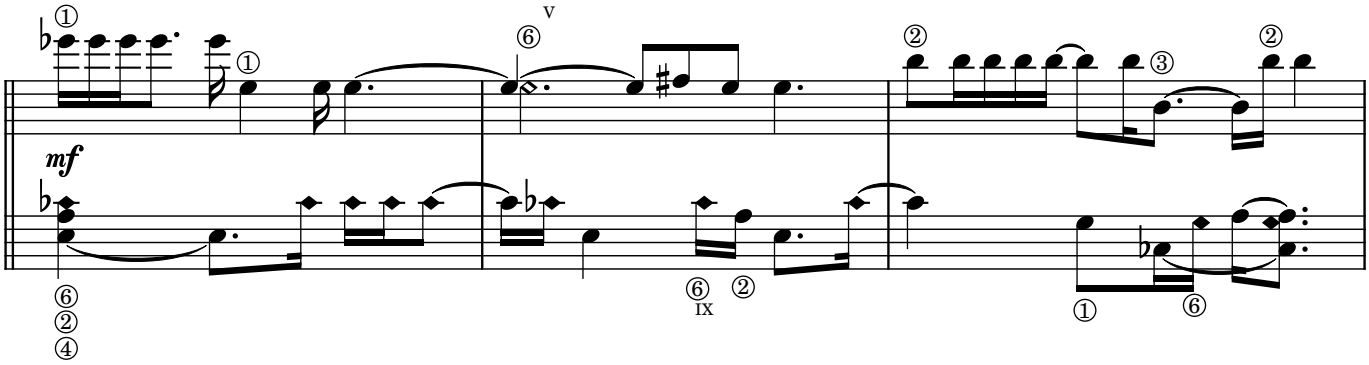
4

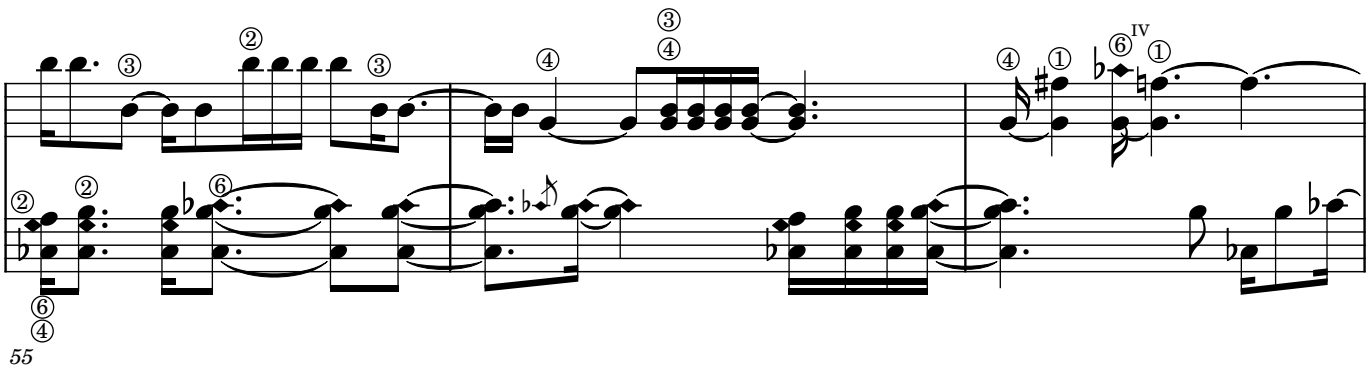


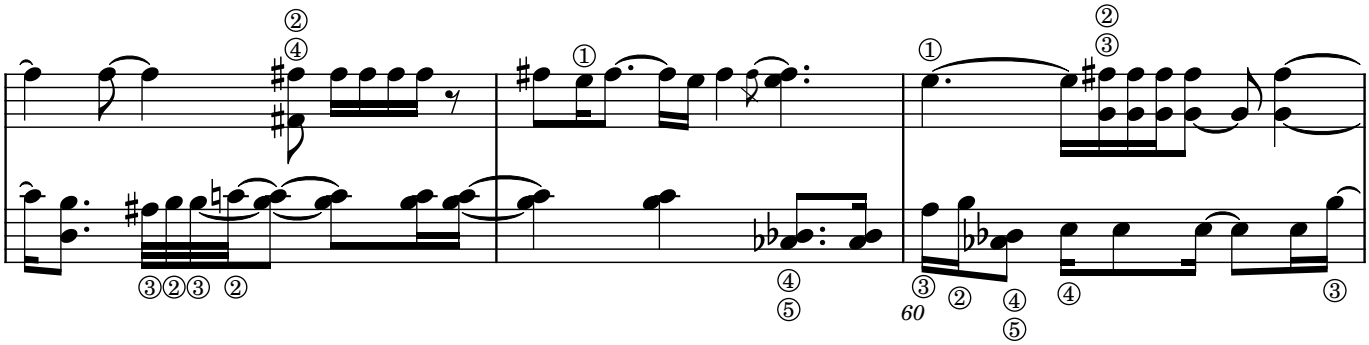


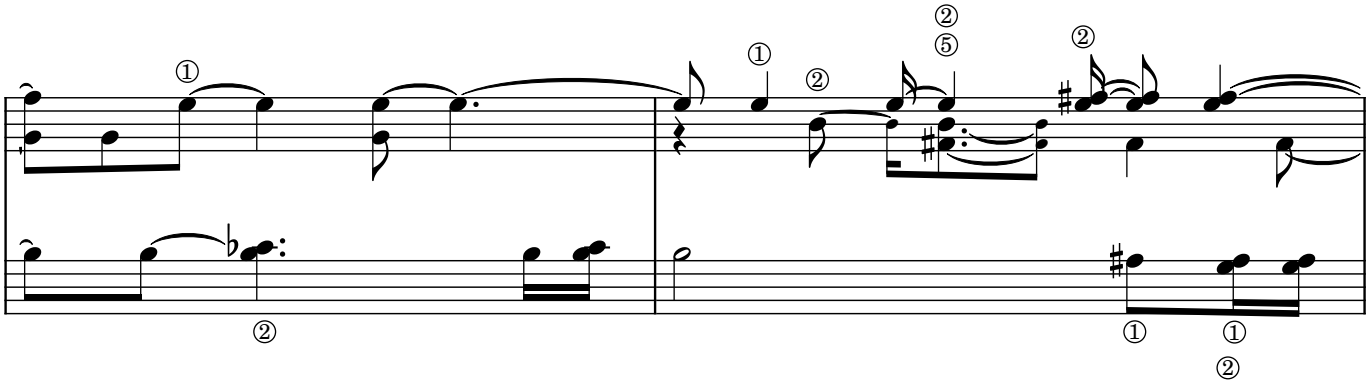
B

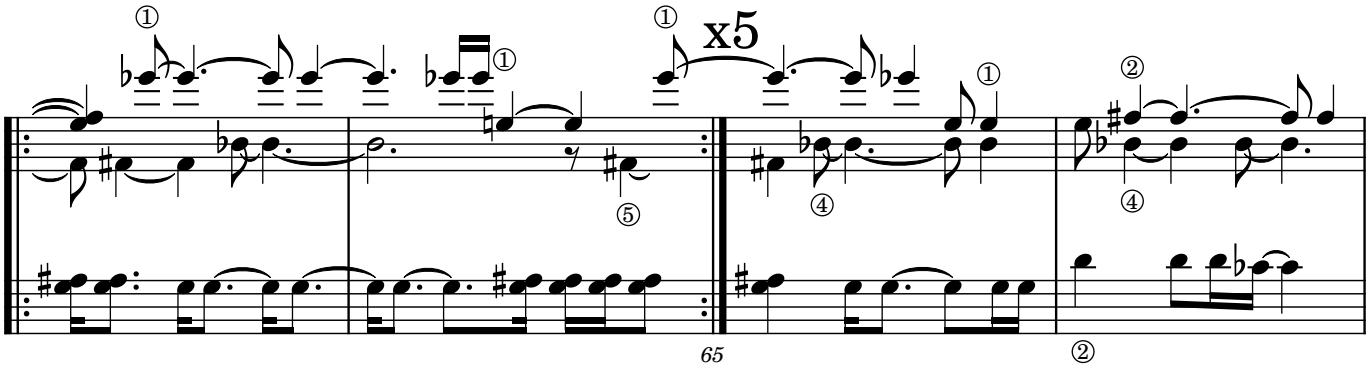
Again, declare



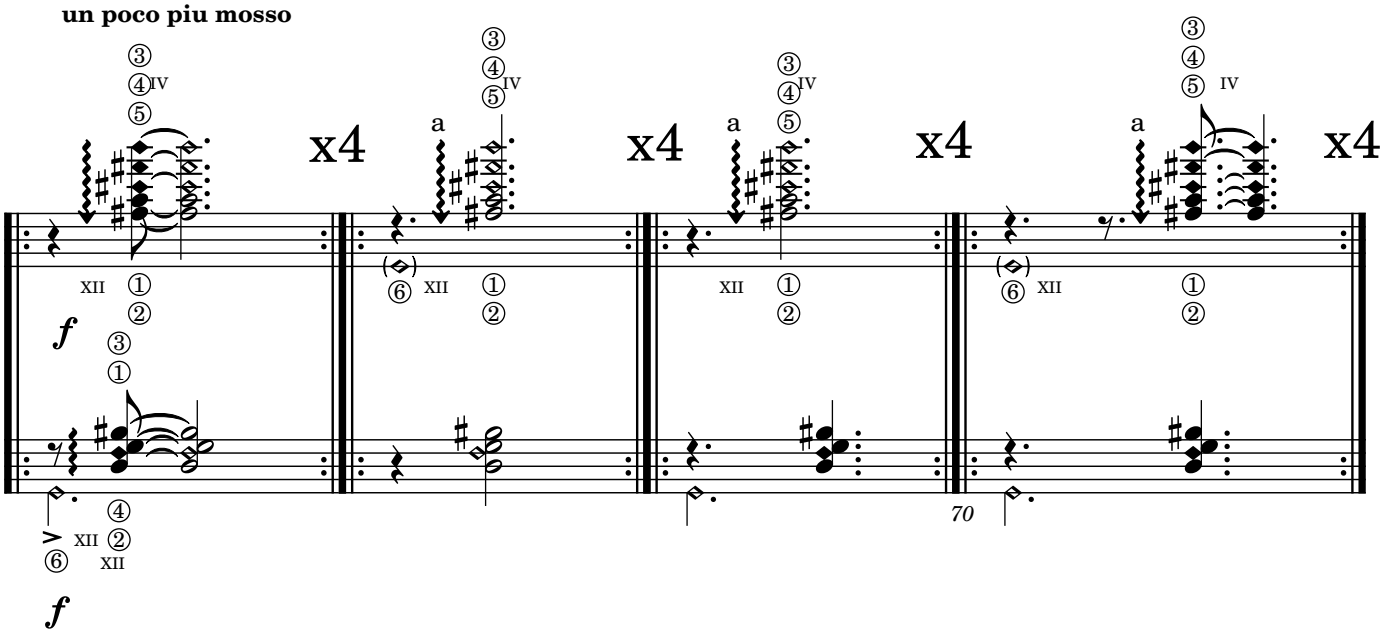








un poco piu mosso

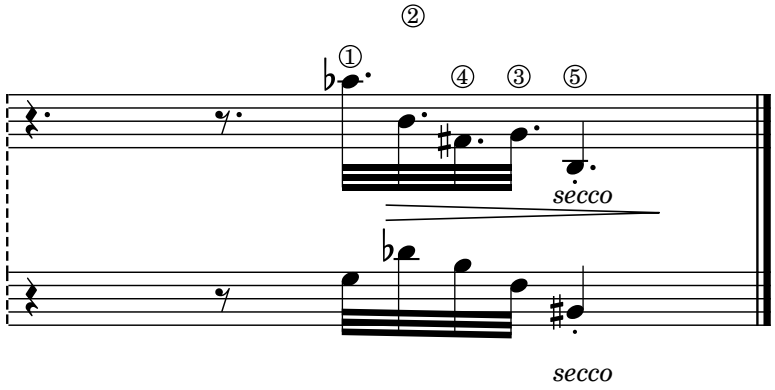


f

f

盈

(full)



Helsinki, 2.2026

10th International Microtonal Guitar Competition

1st Prize

Arrangements Including a Microtonal Guitar

Prelude in 19ET

Original Work / Arranger

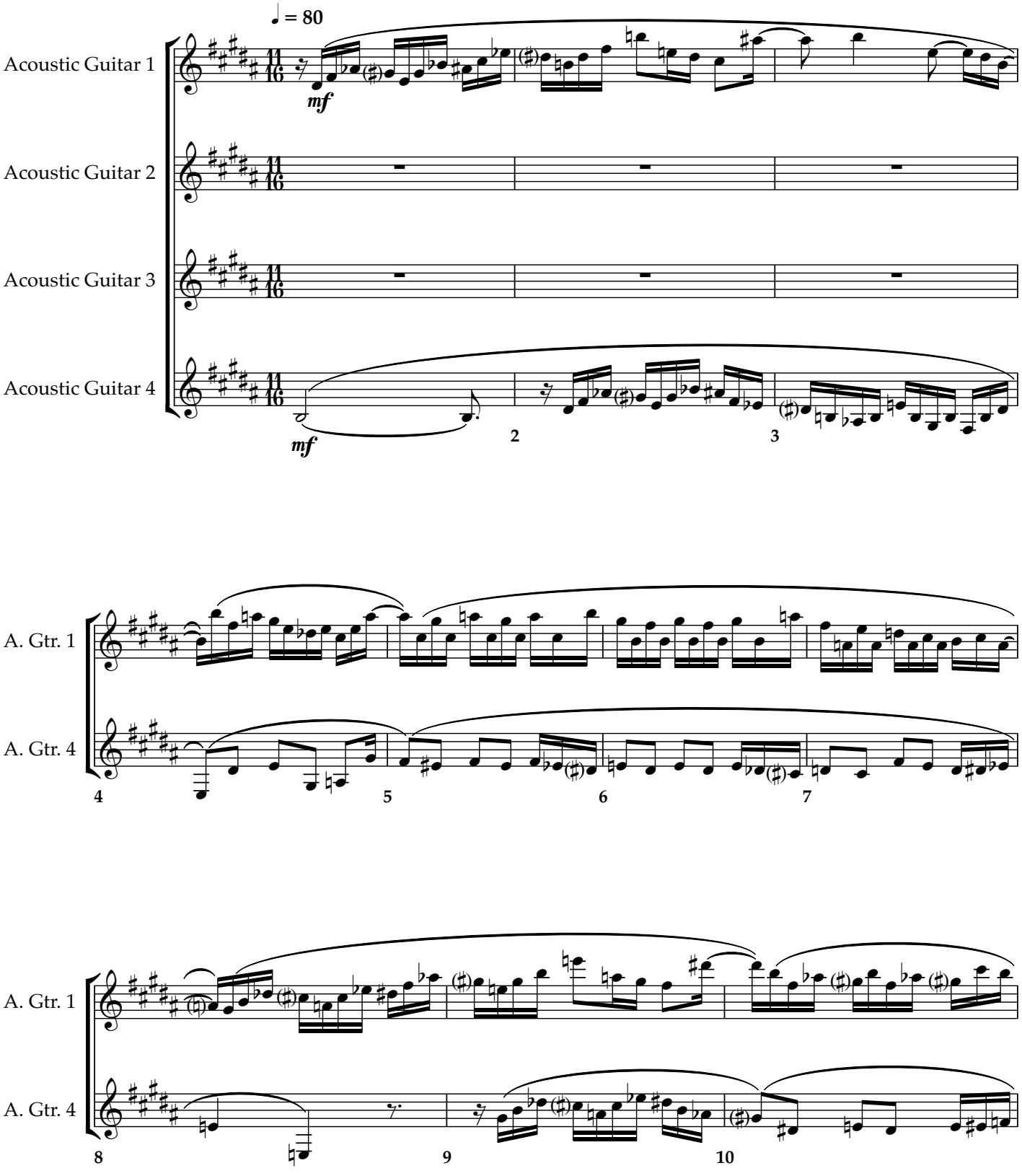
Aaron Andrew Hunt / Matthew Sheeran

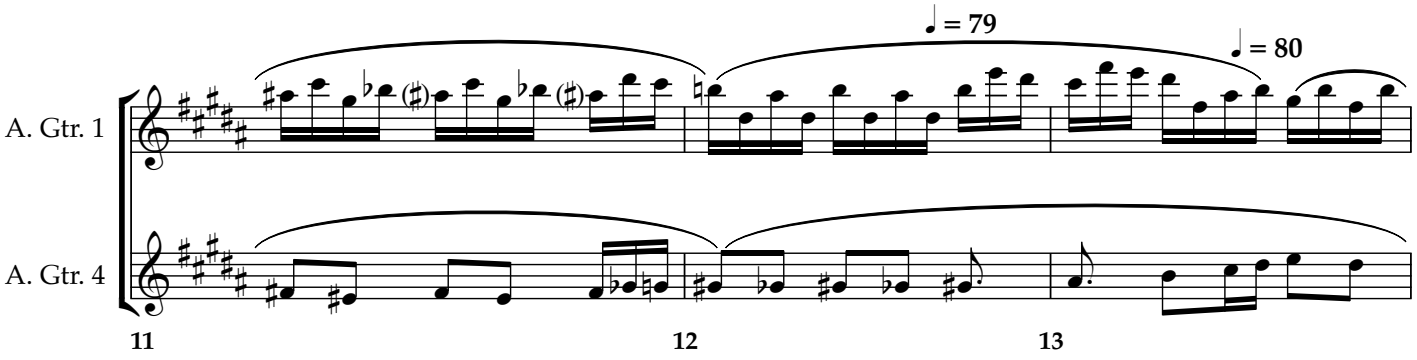
Notation Booklet

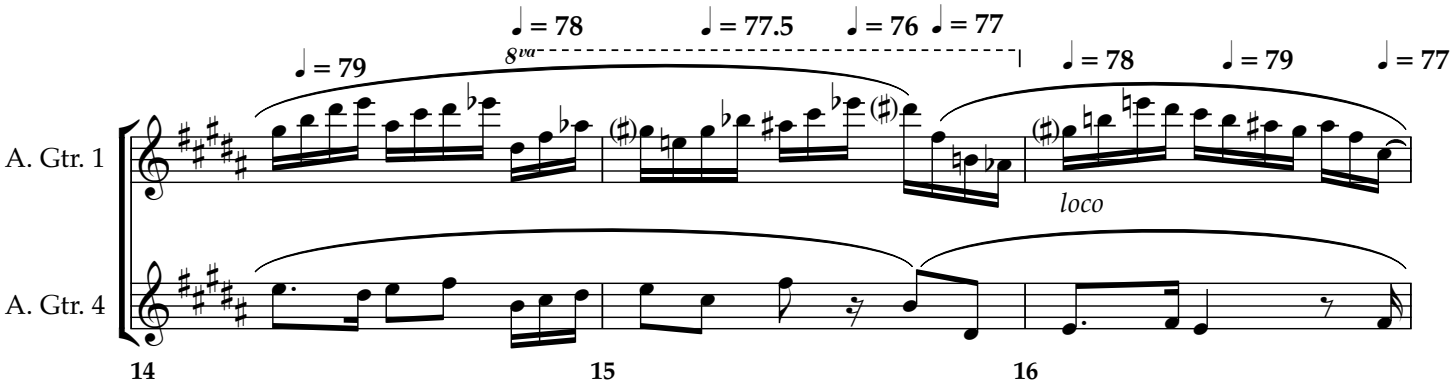
Full Score

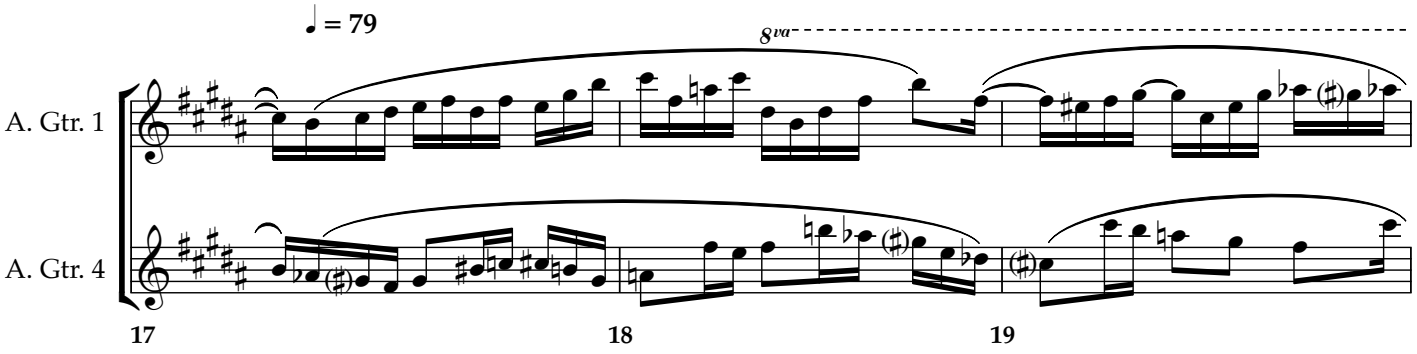
Prelude in 19ET

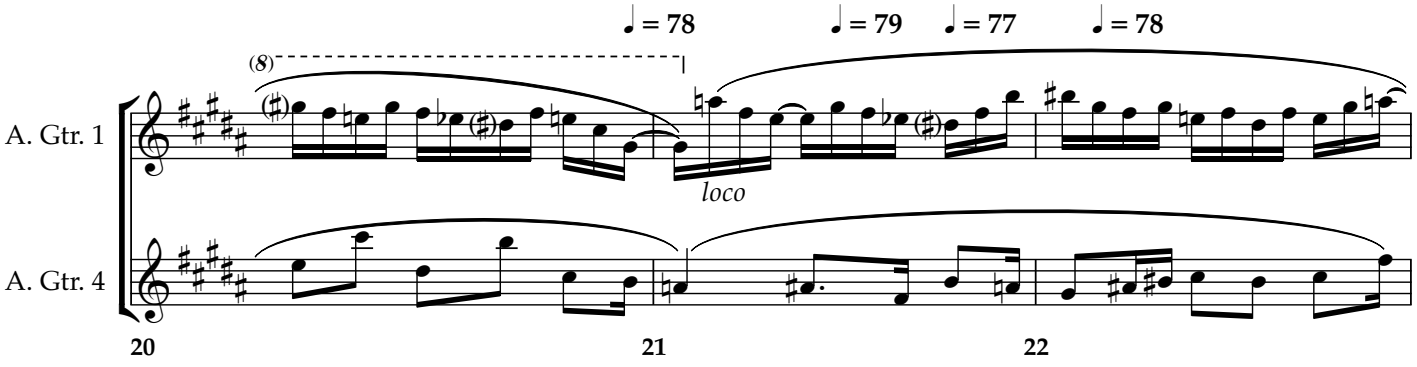
Aaron Andrew Hunt
Arr. Matthew Sheeran

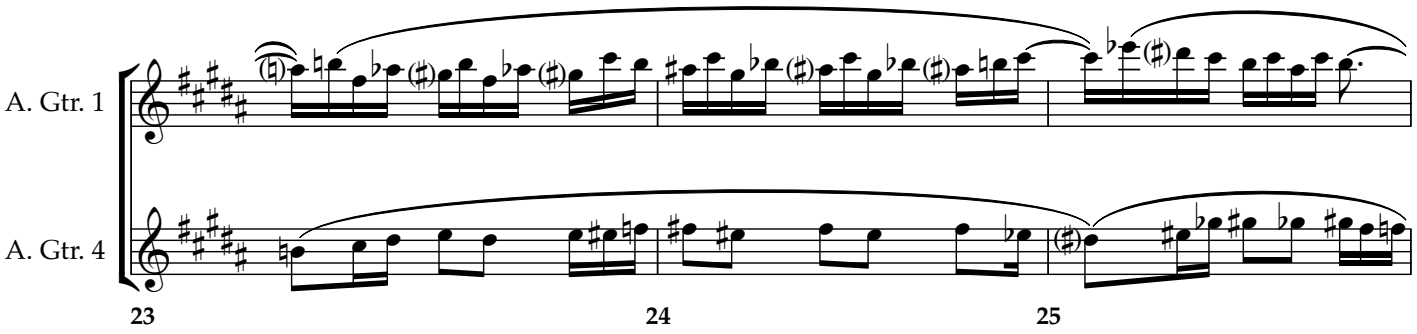


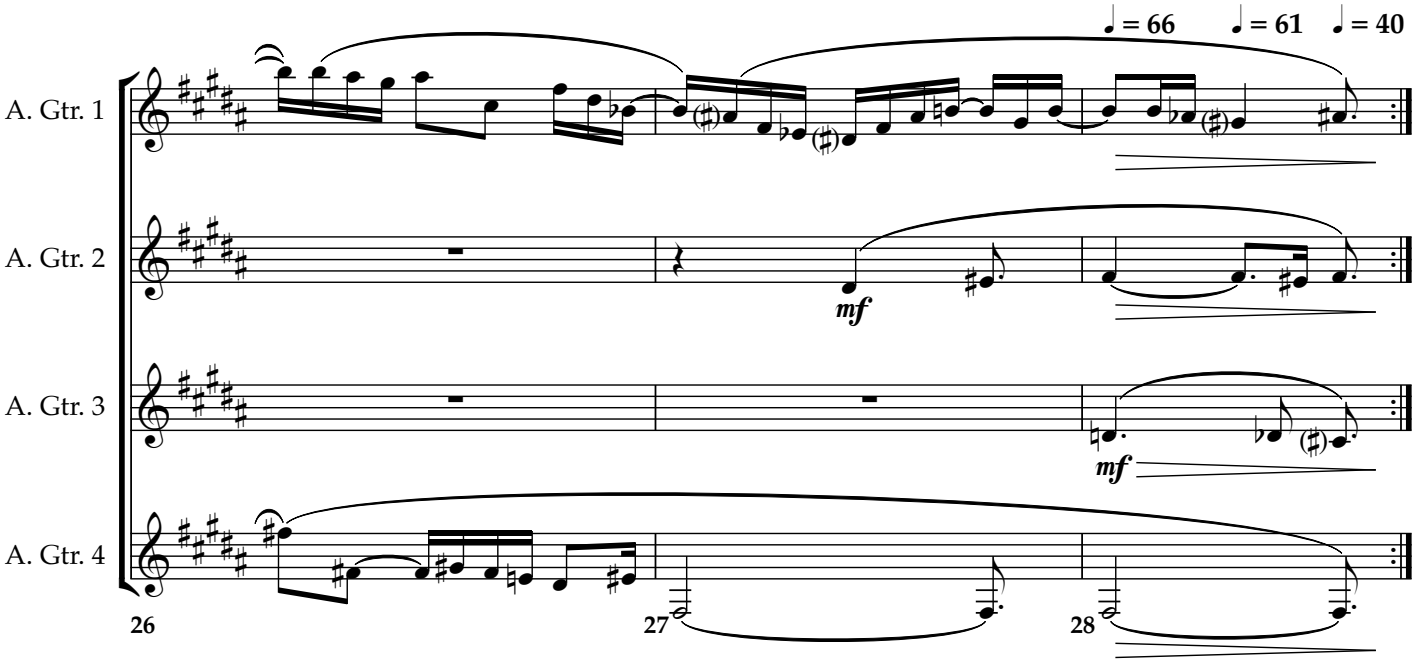

♩ = 79
♩ = 80
A. Gtr. 1
A. Gtr. 4
11
12
13

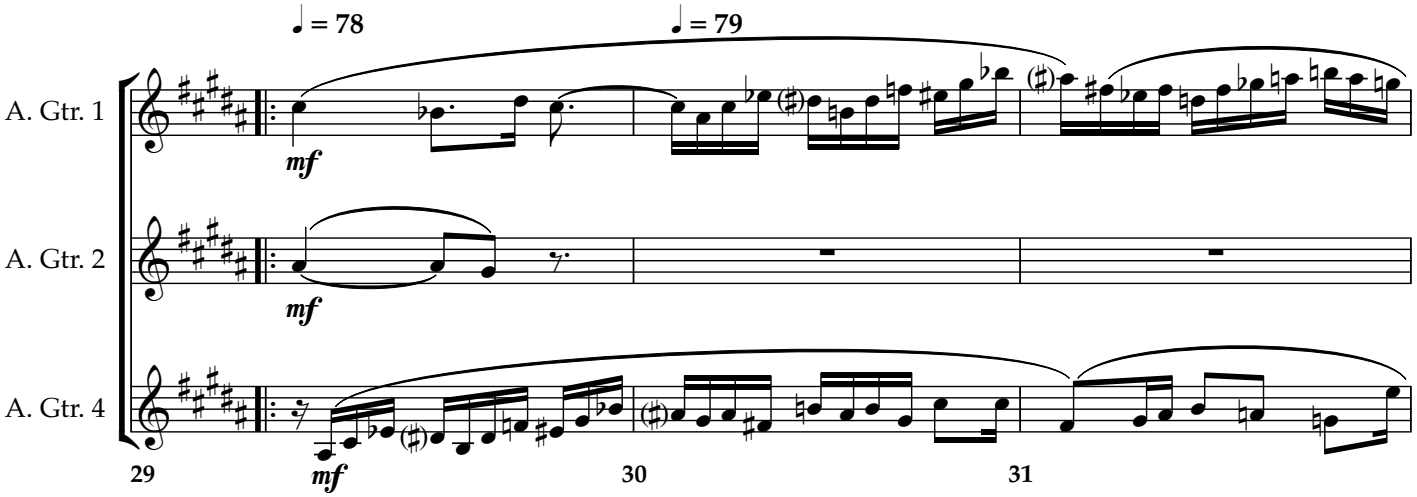

♩ = 78
♩ = 77.5
♩ = 76
♩ = 77
♩ = 79
8va
♩ = 78
♩ = 79
♩ = 77
loco
A. Gtr. 1
A. Gtr. 4
14
15
16

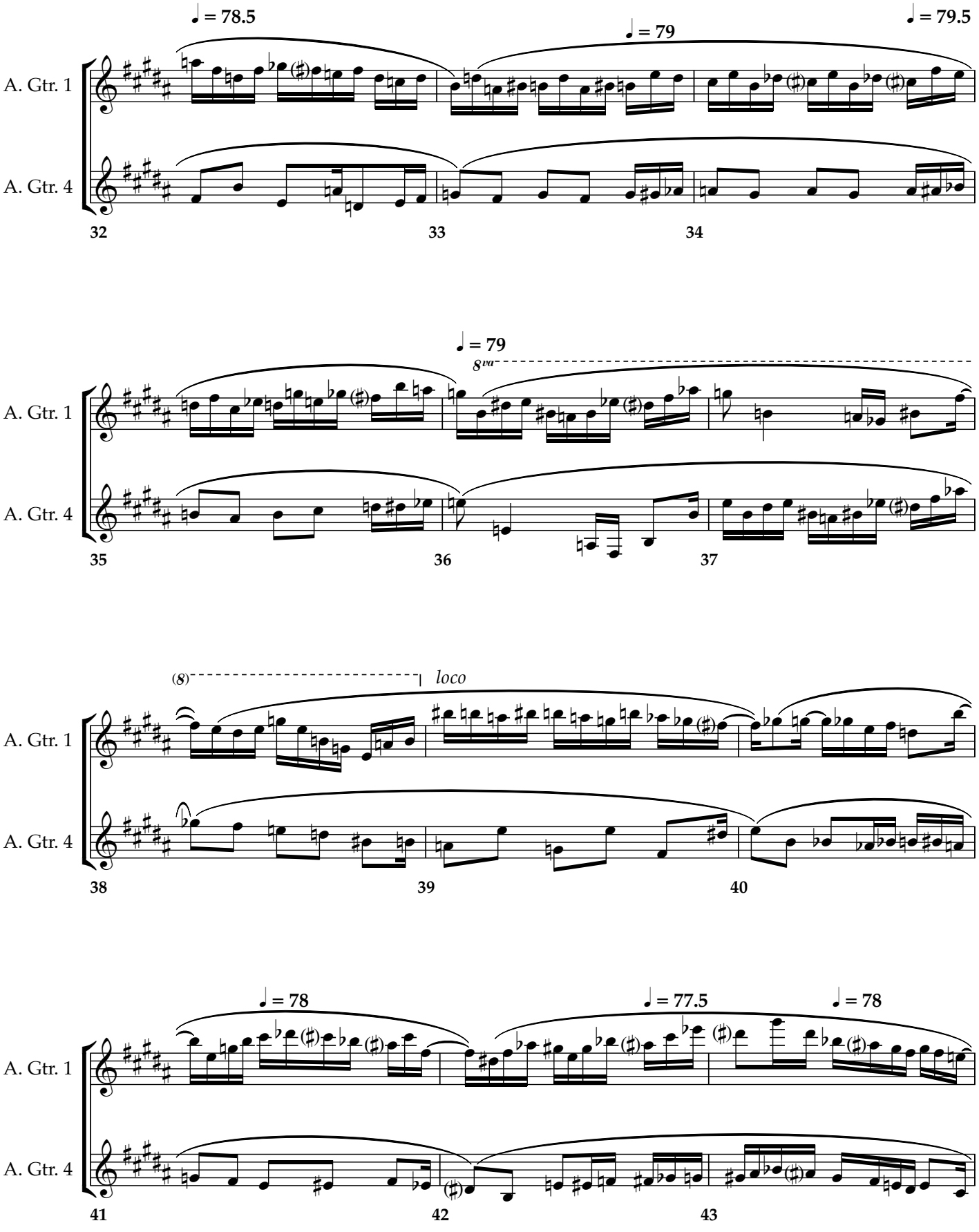

♩ = 79
8va
A. Gtr. 1
A. Gtr. 4
17
18
19

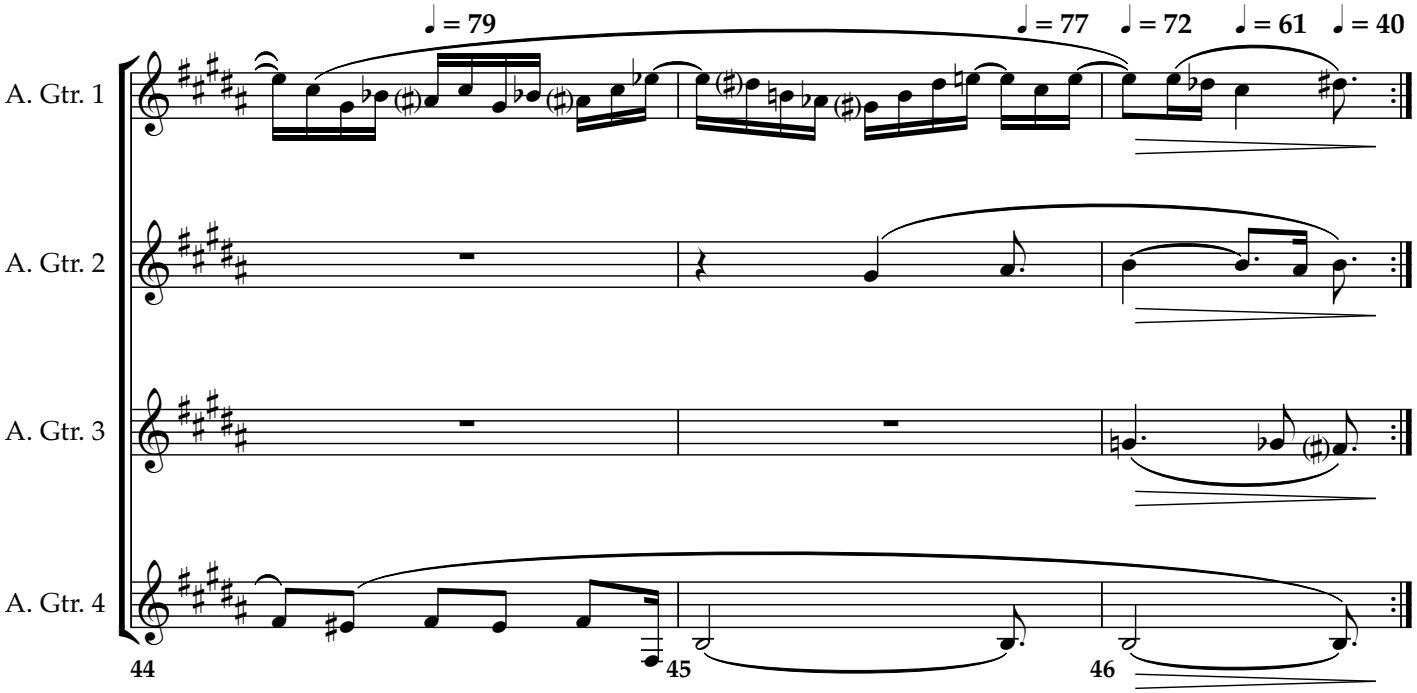

♩ = 78
♩ = 79
♩ = 77
♩ = 78
(8)
loco
A. Gtr. 1
A. Gtr. 4
20
21
22


A. Gtr. 1
A. Gtr. 4
23
24
25


♩ = 66
♩ = 61
♩ = 40
A. Gtr. 1
A. Gtr. 2
A. Gtr. 3
A. Gtr. 4
mf
mf
mf
26
27
28


♩ = 78
♩ = 79
A. Gtr. 1
A. Gtr. 2
A. Gtr. 4
mf
mf
mf
29
30
31

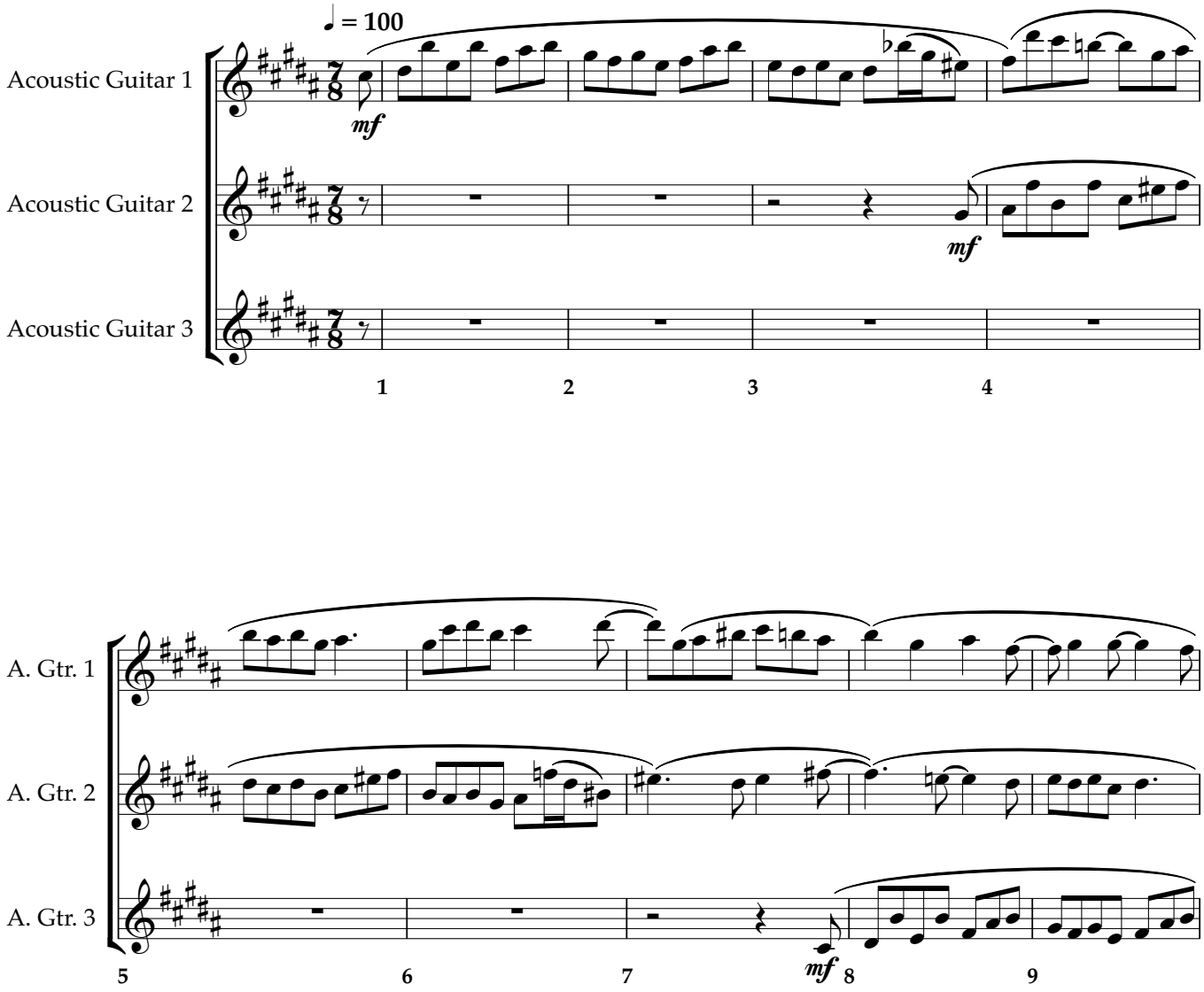

♩ = 78.5
♩ = 79
♩ = 79.5
A. Gtr. 1
A. Gtr. 4
32
33
34
♩ = 79
8va
A. Gtr. 1
A. Gtr. 4
35
36
37
(8)
loco
A. Gtr. 1
A. Gtr. 4
38
39
40
♩ = 78
♩ = 77.5
♩ = 78
A. Gtr. 1
A. Gtr. 4
41
42
43

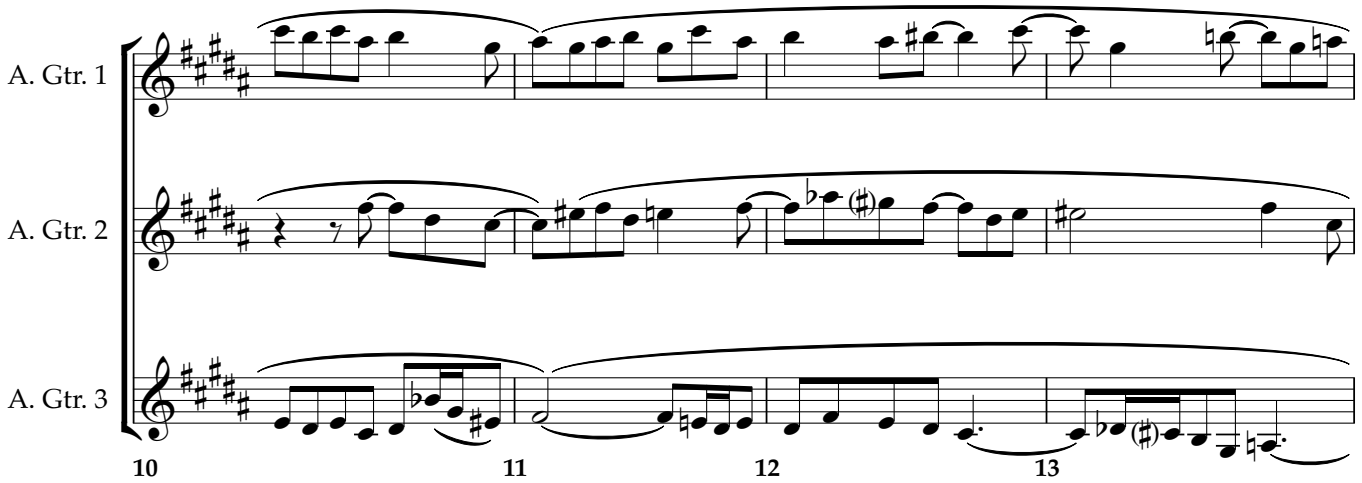

♩ = 79
♩ = 77
♩ = 72
♩ = 61
♩ = 40
A. Gtr. 1
A. Gtr. 2
A. Gtr. 3
A. Gtr. 4
44
45
46

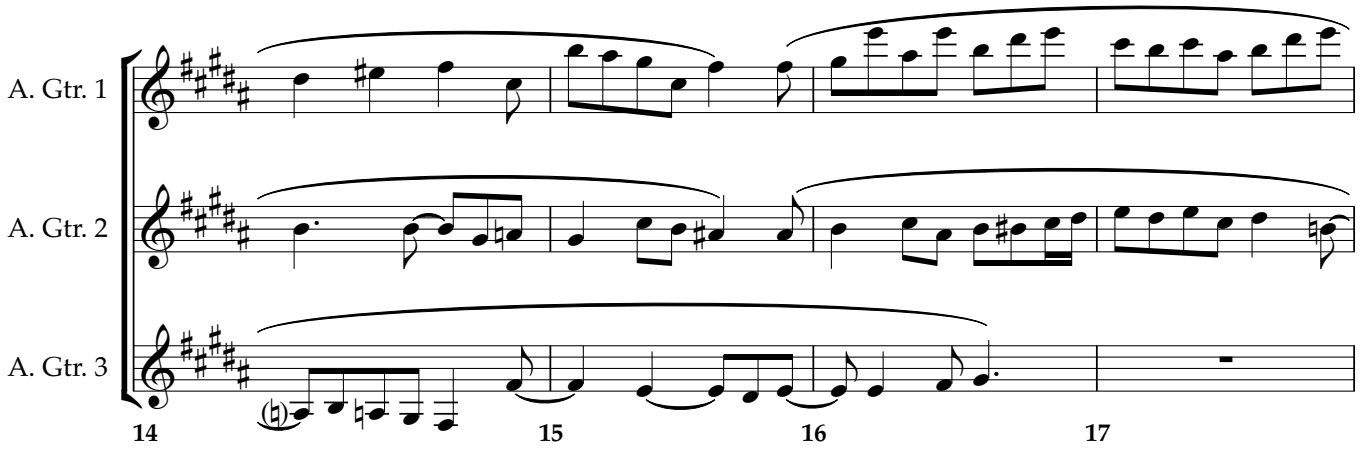
Full Score

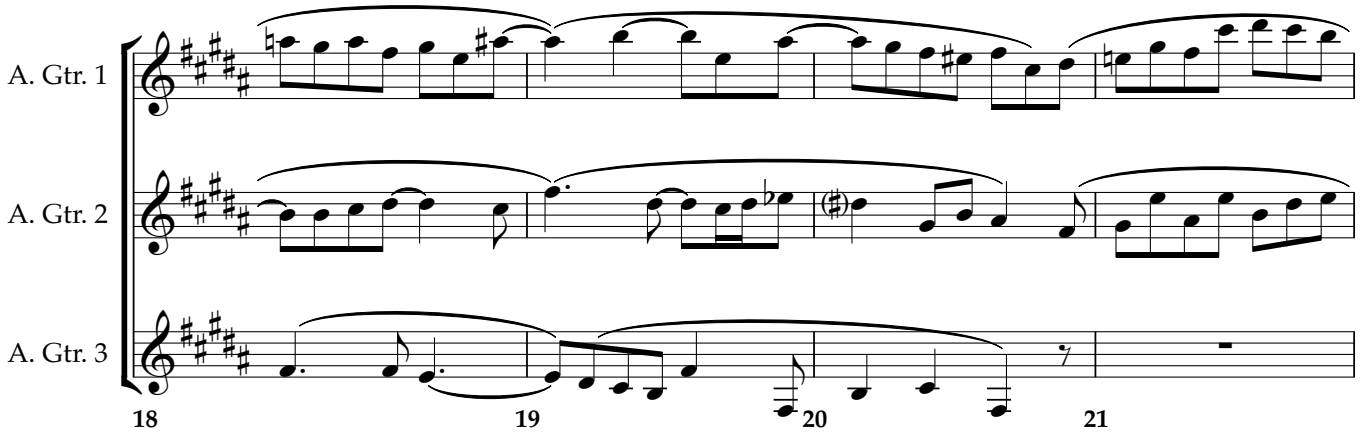
Fugue in 19ET

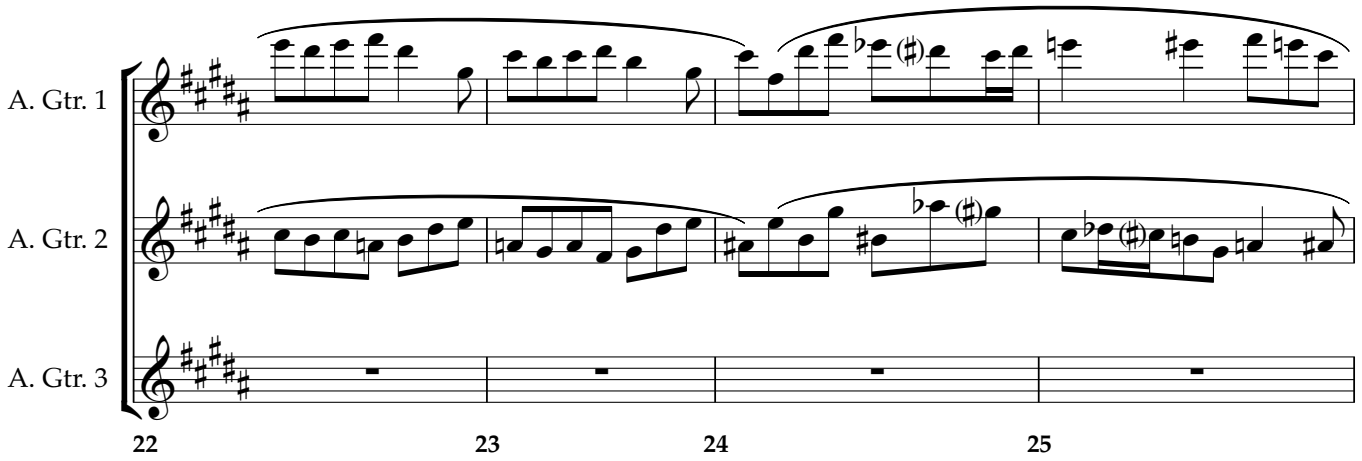
Aaron Andrew Hunt
Arr. Matthew Sheeran

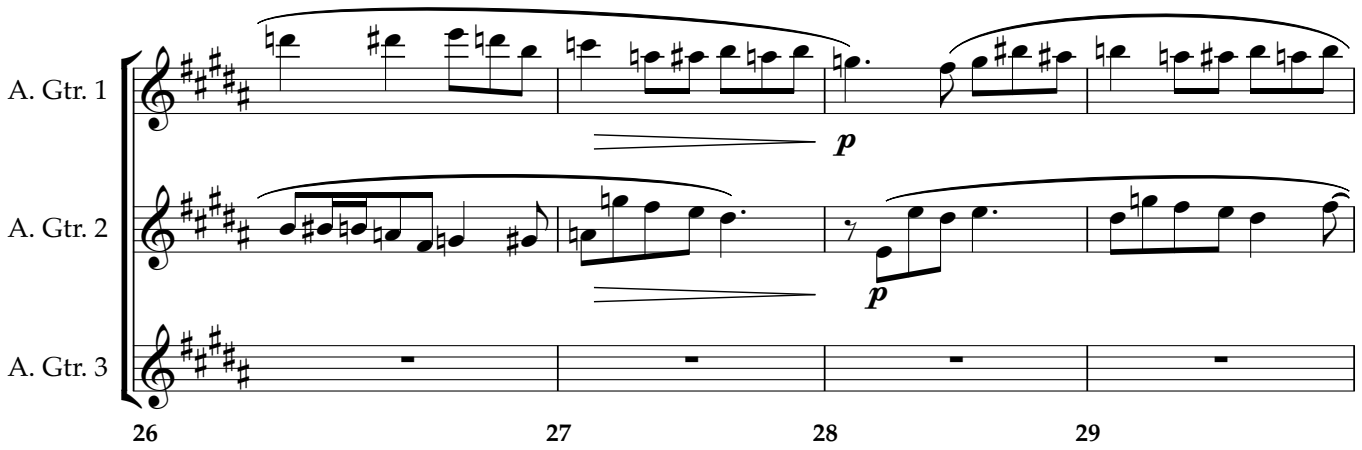


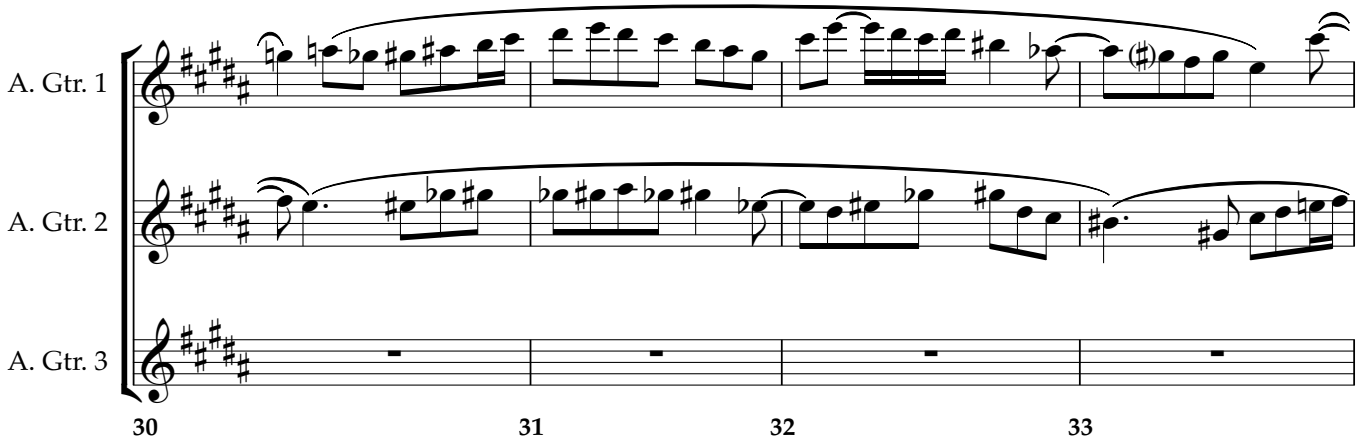

A. Gtr. 1
A. Gtr. 2
A. Gtr. 3
10
11
12
13

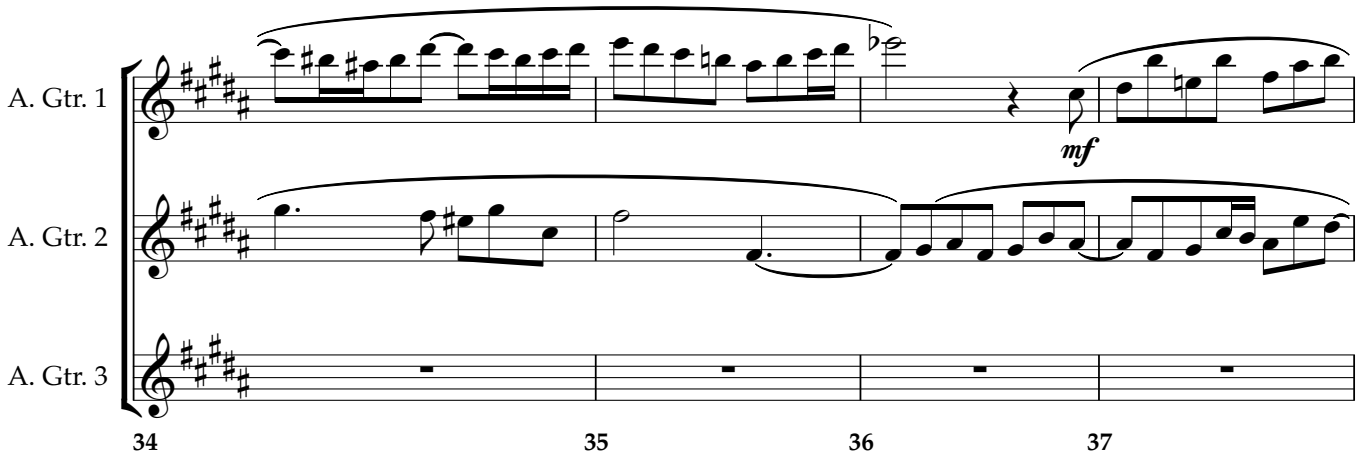

A. Gtr. 1
A. Gtr. 2
A. Gtr. 3
14
15
16
17

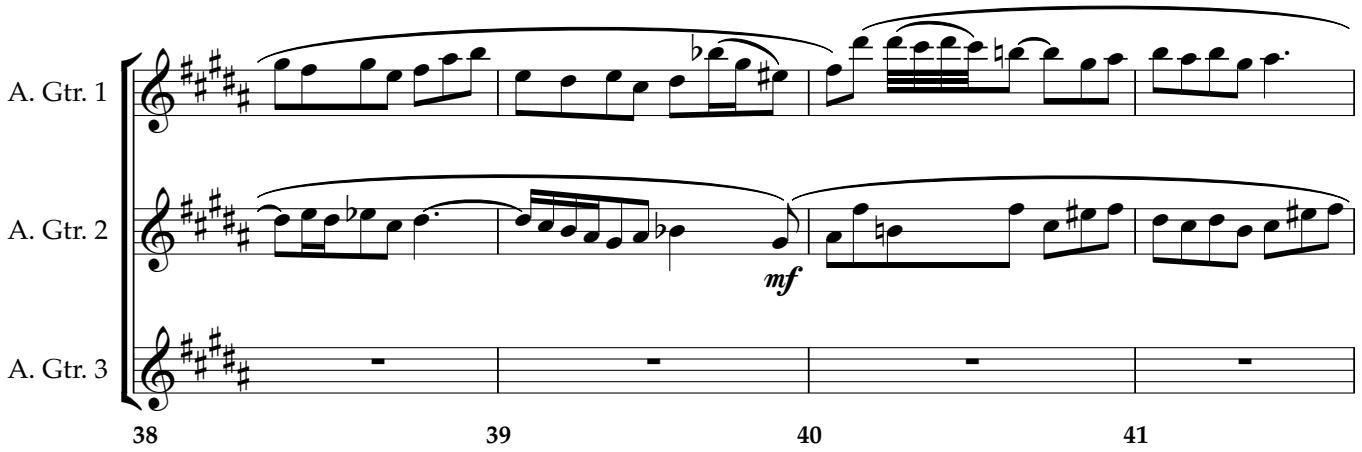

A. Gtr. 1
A. Gtr. 2
A. Gtr. 3
18
19
20
21

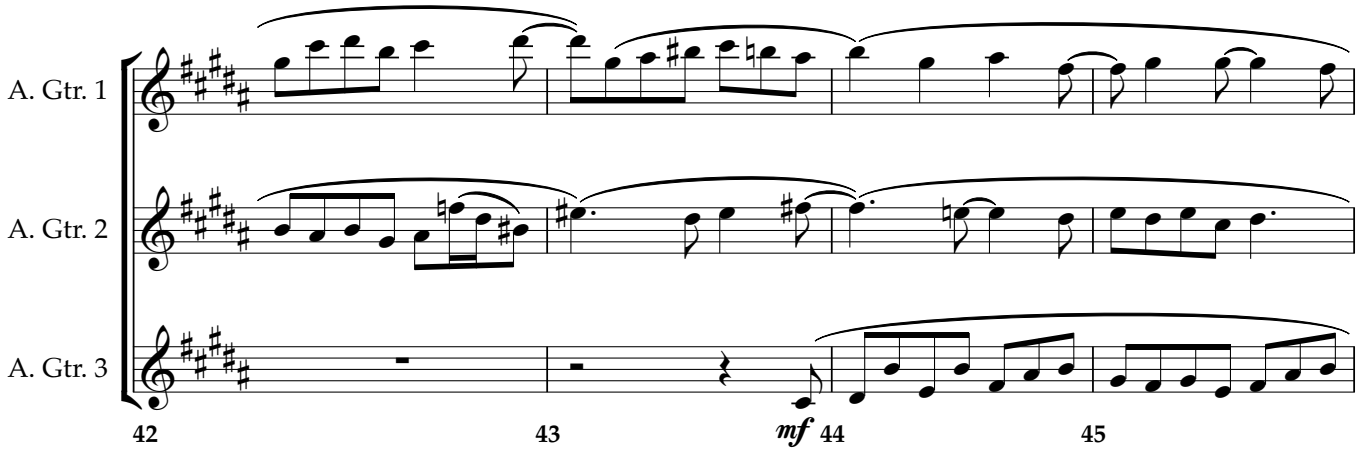

A. Gtr. 1
A. Gtr. 2
A. Gtr. 3
22
23
24
25

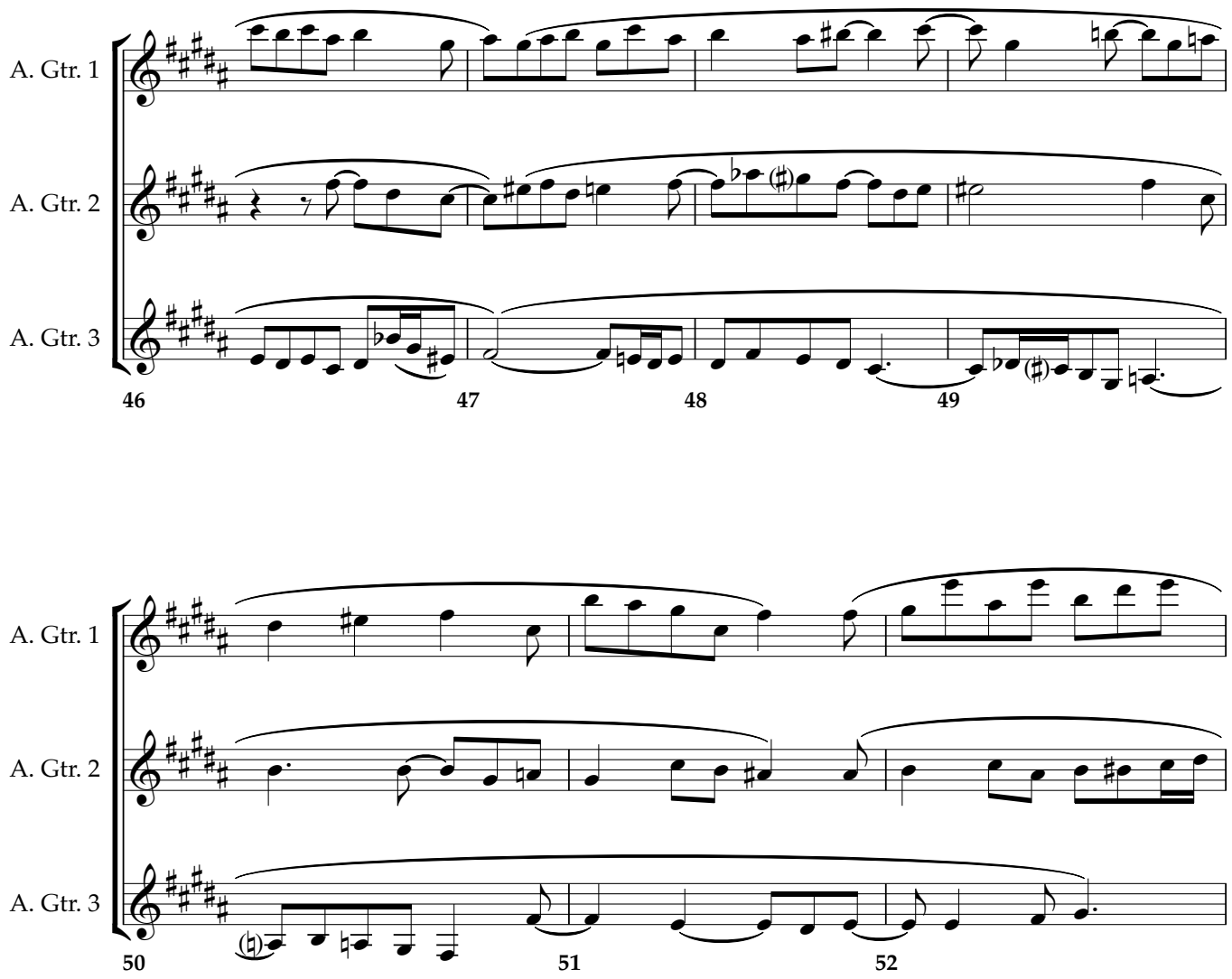

A. Gtr. 1
A. Gtr. 2
A. Gtr. 3
p
p
26
27
28
29


A. Gtr. 1
A. Gtr. 2
A. Gtr. 3
30
31
32
33


A. Gtr. 1
A. Gtr. 2
A. Gtr. 3
mf
34
35
36
37


A. Gtr. 1
A. Gtr. 2
A. Gtr. 3
mf
38
39
40
41


A. Gtr. 1
A. Gtr. 2
A. Gtr. 3
mf
42
43
44
45


A. Gtr. 1
A. Gtr. 2
A. Gtr. 3
46
47
48
49
50
51
52
♩ = 95
♩ = 80
♩ = 65
♩ = 50
♩ = 25
p
p
p
53
54
55
56

10th International Microtonal Guitar Competition

2nd Prize

Arrangements Including a Microtonal Guitar

Sandal

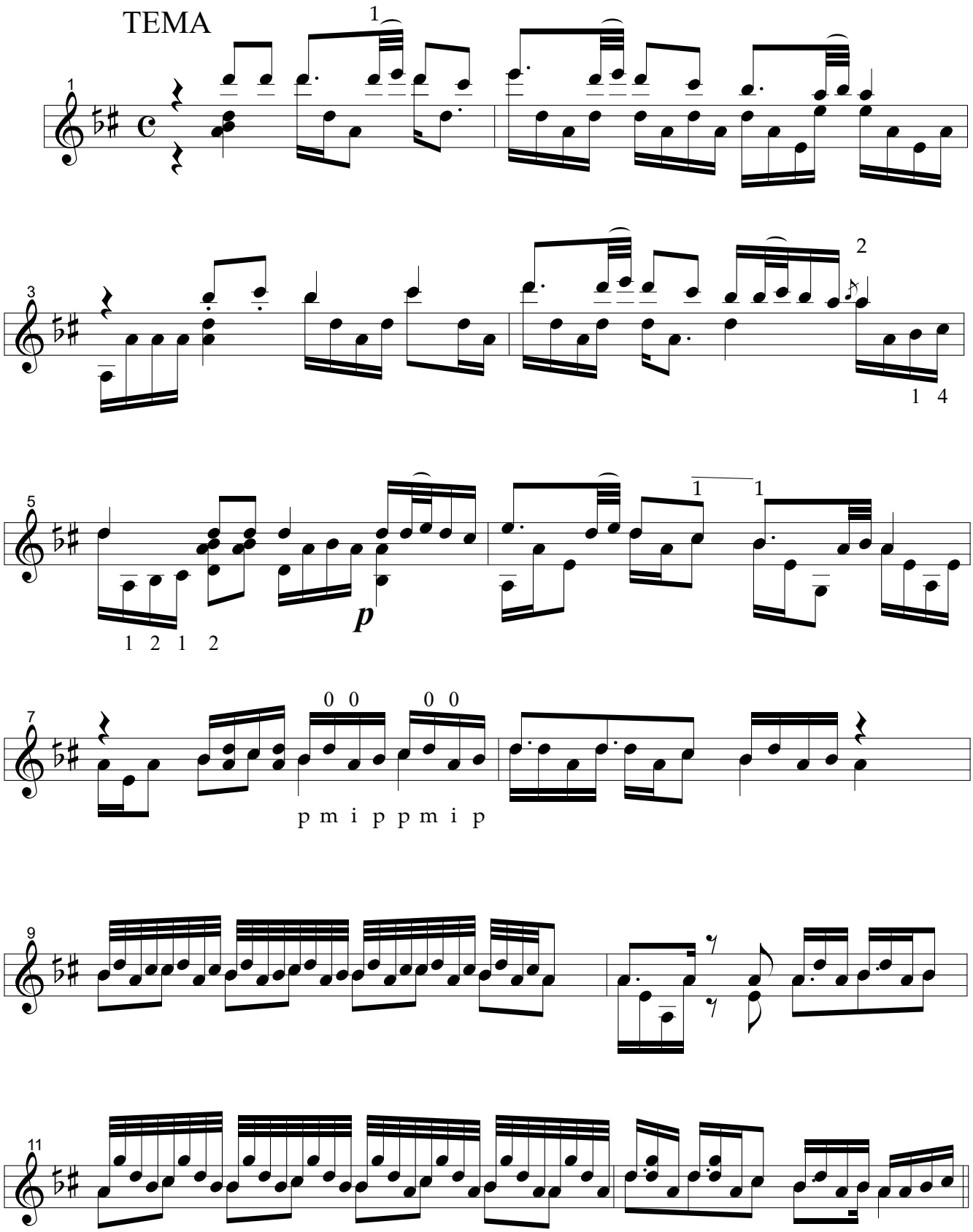
Arranger

Mutlu Torun

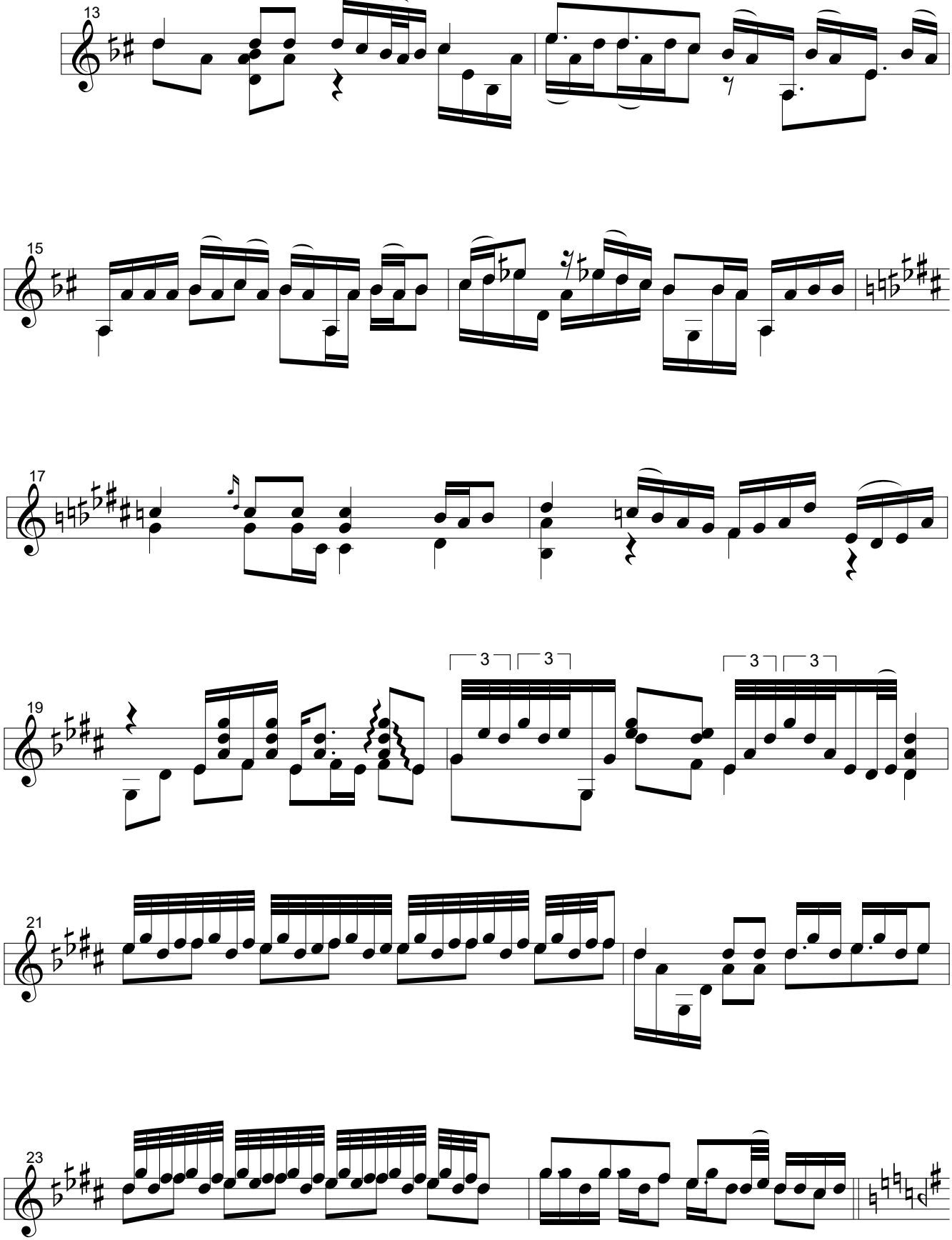
Notation Booklet

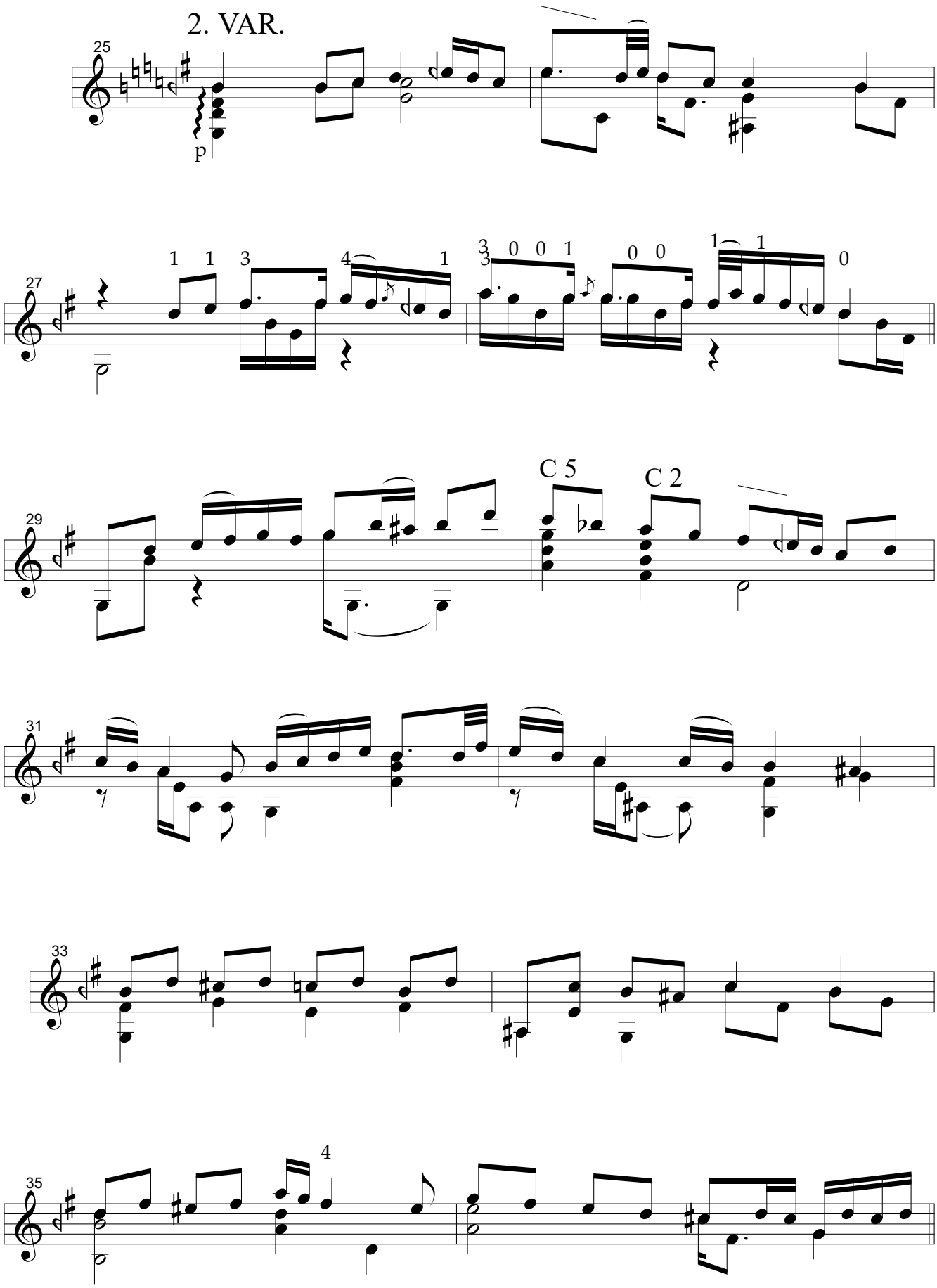
Sandal

Mutlu Torun

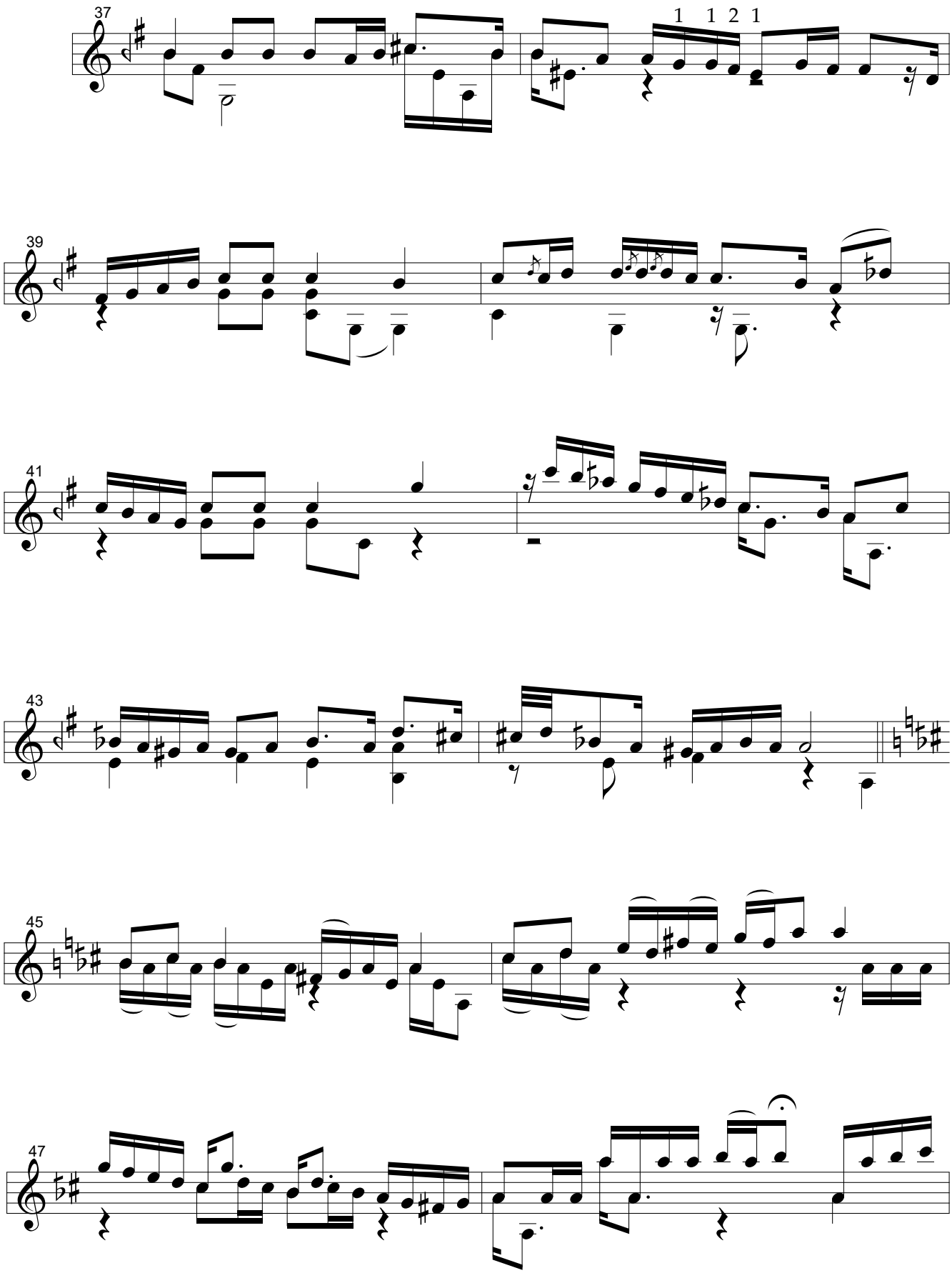


1. VAR.

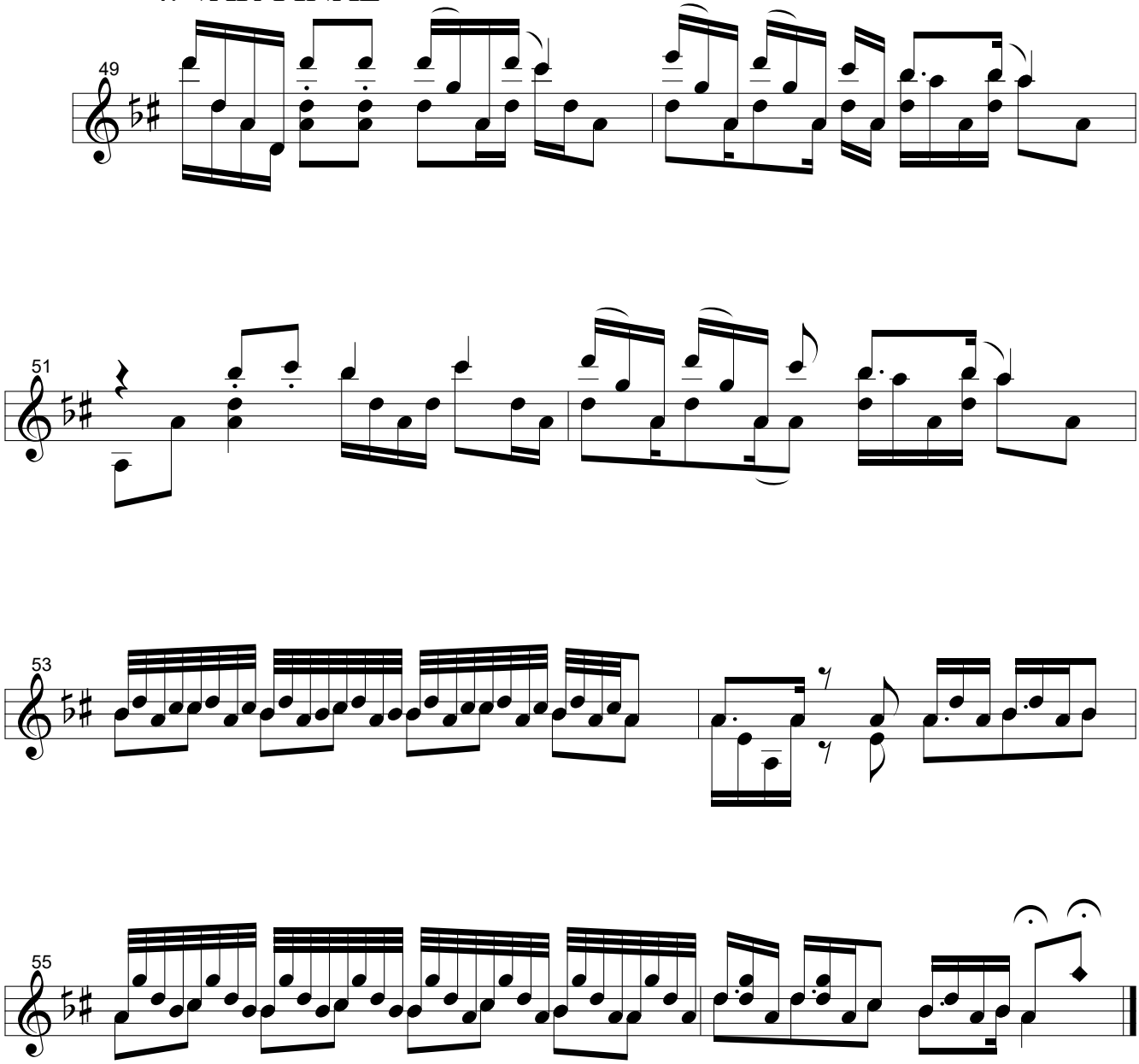



2. VAR.
25
p
27
1 1 3 4 1
3 0 0 1
0 0
1 1 0
29
C 5
C 2
31
33
35
4

3. VAR.



4. VAR-FİNAL



-5-

10th International Microtonal Guitar Competition

3rd Prize

Arrangements Including a Microtonal Guitar

Beni Görüp Yüzün Öte Dönderme

Arranger

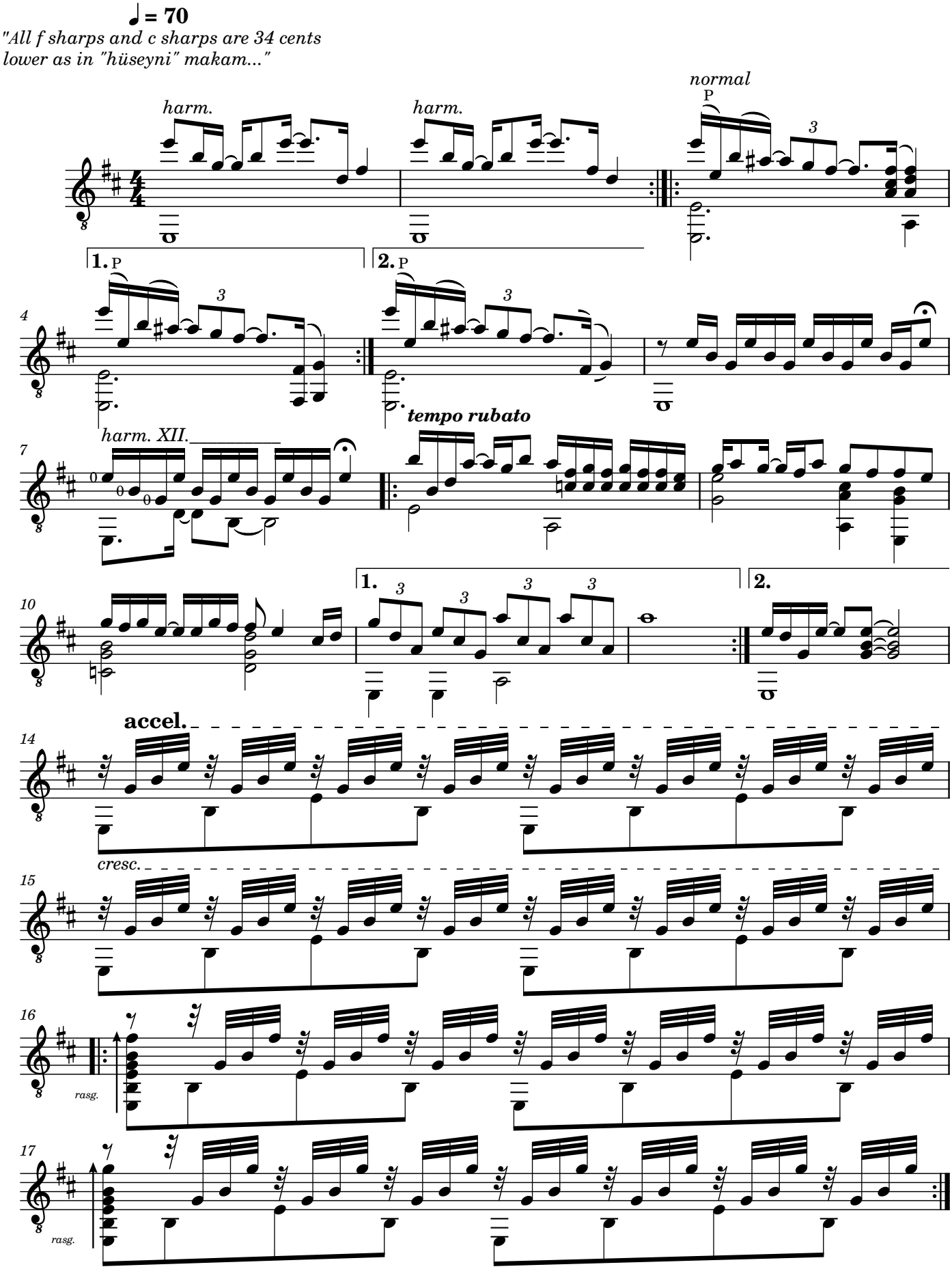
Muhammet Akıllı

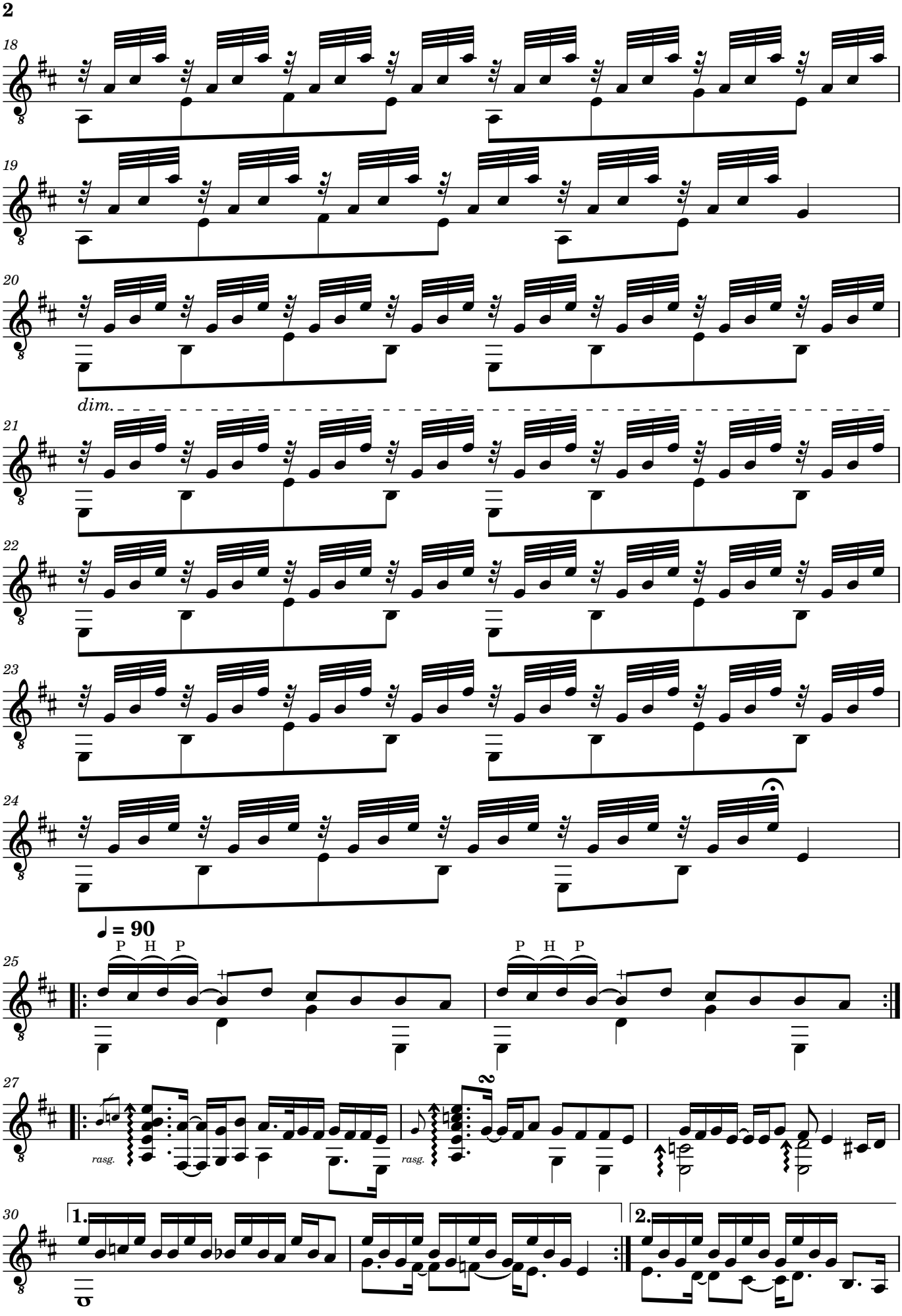
Notation Booklet

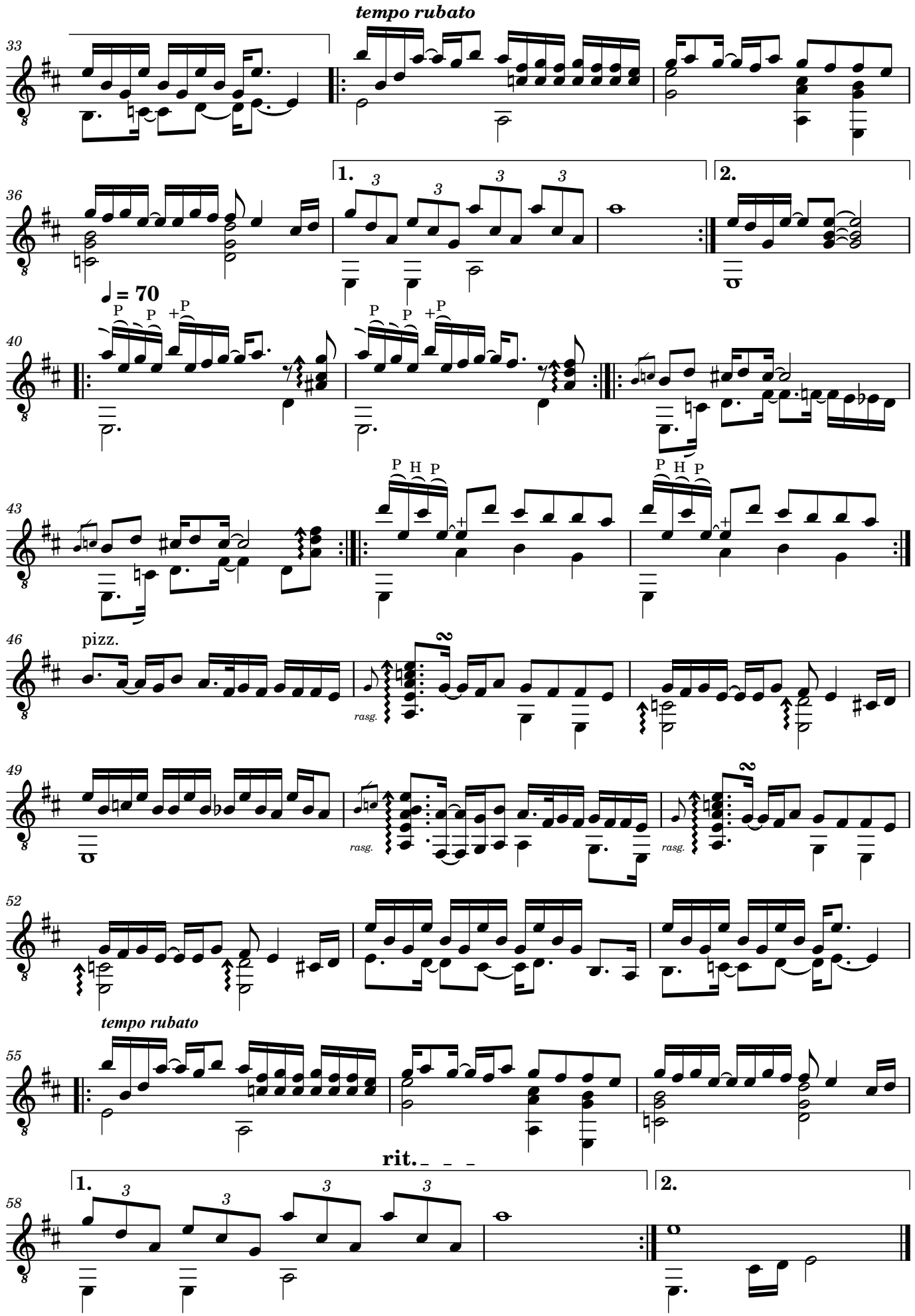
Beni Görüp Yüzün Öte Dönderme

Arrangement For Microtonal Guitar

Muhammet Akıllı




2
18
19
20
dim.
21
22
23
24
♩ = 90
P H P
25
P H P
27
rasg.
rasg.
30
1.
2.


tempo rubato
33
1.
2.
36
♩ = 70
40
43
pizz.
46
rasg.
49
52
tempo rubato
55
rit.
58

COMPOSITIONS

1) Daragh Black Hynes
2) Xavier Davenport
3) Matthieu Lemennicier

ARRANGEMENTS

1) Matthew Sheeran
2) Mutlu Torun
3) Muhammet Akıllı

MENTION AWARDS

Ben Jameson
Emme Phyzema
Mark Reid