

9TH | INTERNATIONAL MICROTONAL GUITAR COMPETITION

1ST CATEGORY

"COMPOSITIONS INCLUDING A MICROTONAL GUITAR"

2ND CATEGORY

"ARRANGEMENTS INCLUDING A MICROTONAL GUITAR"

FIRST PRIZE:

ADJUSTABLE MICROTONAL GUITAR FRETBOARD

SECOND PRIZE:

MICROTONAL GUITAR KG

THIRD PRIZE:

BAĞLAMA

21st JUNE 2025

21:00 ISTANBUL TIME

On YouTube



TolgahanCogulu

AWARDS CEREMONY

JURY MEMBERS

BEKİR KÜÇÜKAY | FERNANDO PEREZ | GOLFAM KHAYAM
JOHN SCHNEIDER | JÜRGEN RUCK | MAK GRGIC
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Moss Study

for vibraphone in 12-tone equal temperament and bass guitar in 31-tone equal temperament

by Matt Pollock and Andrew Bockman

Notes

This piece uses 31-tone equal temperament (also known as 31-EDO, 31-equal, 31-TET) in combination with 12-tone equal temperament. All quarter tone accidentals modify the relevant pitch by $1/31$.

The bass should feature quarter note delay throughout, with a moderate feedback setting so that denser passages are not obscured.

In performance, the bass's A string should be tuned exactly to an A from the vibraphone. The other strings should be tuned accordingly in 31-EDO 4ths.

Completed May 2025.

Moss Study

for vibraphone and 31-equal temperament bass guitar

$\text{♩} = 80$

Vibraphone

$\text{♩} = 80$

Bass Guitar

mp sempre

with mallets

mp sempre

11

2

16

Measures 16-19 of a musical score. The system consists of a single treble staff and a grand staff (treble and bass). Measure 16: Treble has a half note G4, a half note F#4, and a half note E4. Bass has a half note D4, a half note C4, and a half note B3. Measure 17: Treble has a half note D5, a half note C#5, and a half note B4. Bass has a half note A4, a half note G4, and a half note F#4. Measure 18: Treble has a half note A4, a half note G4, and a half note F#4. Bass has a half note E4, a half note D4, and a half note C4. Measure 19: Treble has a half note D5, a half note C#5, and a half note B4. Bass has a half note A4, a half note G4, and a half note F#4.

20

Measures 20-24 of a musical score. The system consists of a single treble staff and a grand staff (treble and bass). Measure 20: Treble has a half note G4, a half note F#4, and a half note E4. Bass has a half note D4, a half note C4, and a half note B3. Measure 21: Treble has a half note D5, a half note C#5, and a half note B4. Bass has a half note A4, a half note G4, and a half note F#4. Measure 22: Treble has a half note A4, a half note G4, and a half note F#4. Bass has a half note E4, a half note D4, and a half note C4. Measure 23: Treble has a half note D5, a half note C#5, and a half note B4. Bass has a half note A4, a half note G4, and a half note F#4. Measure 24: Treble has a half note A4, a half note G4, and a half note F#4. Bass has a half note E4, a half note D4, and a half note C4.

25

Measures 25-28 of a musical score. The system consists of a single treble staff and a grand staff (treble and bass). Measure 25: Treble has a half note G4, a half note F#4, and a half note E4. Bass has a half note D4, a half note C4, and a half note B3. Measure 26: Treble has a half note D5, a half note C#5, and a half note B4. Bass has a half note A4, a half note G4, and a half note F#4. Measure 27: Treble has a half note A4, a half note G4, and a half note F#4. Bass has a half note E4, a half note D4, and a half note C4. Measure 28: Treble has a half note D5, a half note C#5, and a half note B4. Bass has a half note A4, a half note G4, and a half note F#4.

29 *bowed*

3

37

3

47

3

with mallets

56

56

61

61

65

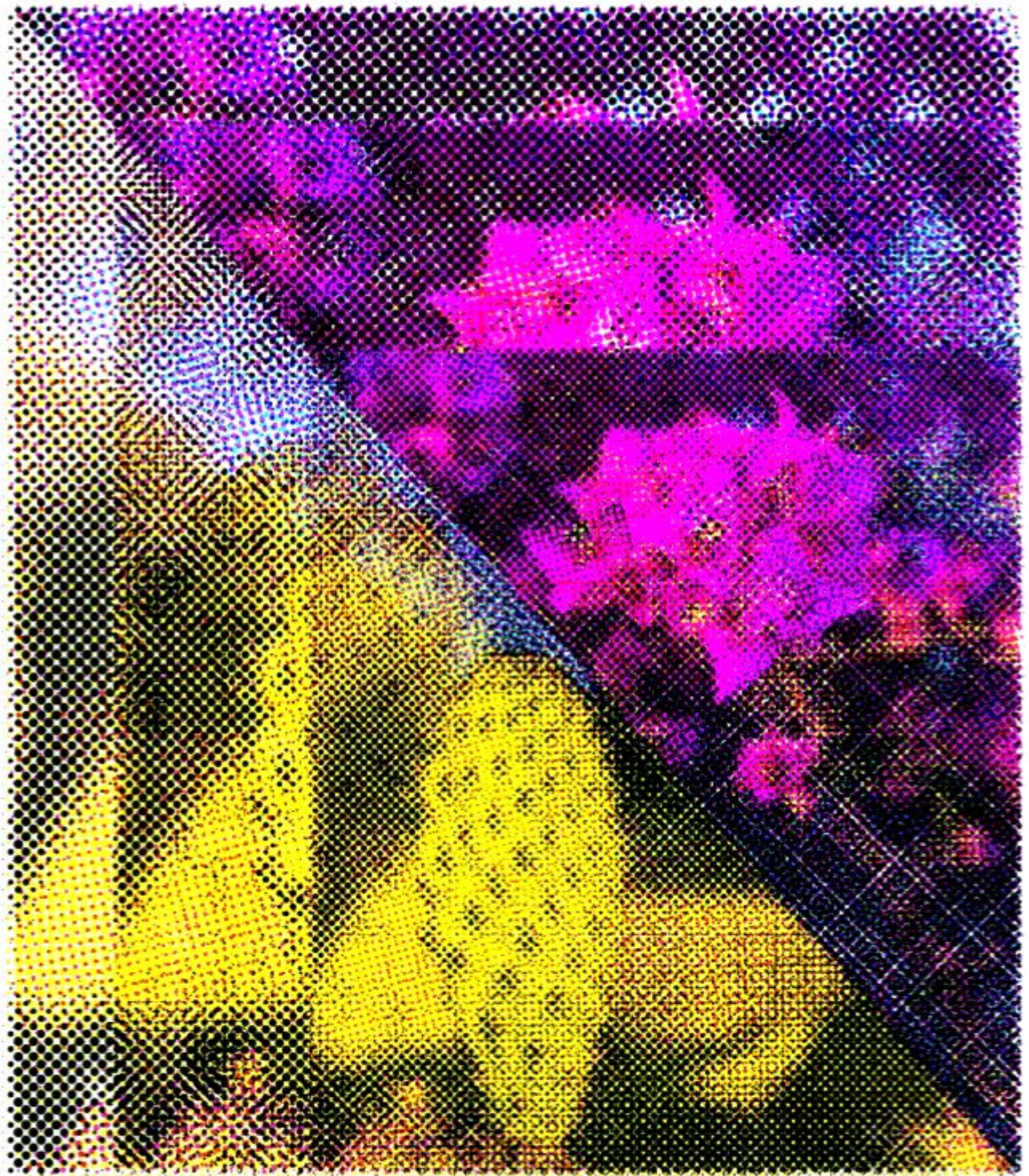
65

70

slight rit.

5

Puglia Phases



Tony Italia

About the Piece

- This piece is influenced by Steve Reich's phase pieces. Rather than using a backing track, or a second performer it is possible to create the same effect using a digital delay on a computer.
- The first phase is quick and metronomic, and very repetitive which reminded me of the fractal shape of the cactus growing in the "Puglia" region of Italy.
- The second phase is more delicate and eerie, representative of the purple flowers which are moved frantically by the wind in one moment and left calmly still in the next.
- The piece was composed during my first visit to Puglia.

May 2025

Tuning Guide

- 5-limit Just intonation based off Terry Riley's "Harp at New Albion" tuning. The root note is A.
- adjust your instrument according to the chart below. The notes marked with a bullet point are specifically called for in the piece. Other notes may be used optionally in the solo/lead section.

A = 440 Hz
or

A = 415 Hz
or

A = 392 Hz

	Pitch	ratio	cents
•	A	1	0
	B ^b	16/15	+12
	B	9/8	+4
	C	6/5	+16
•	C [#]	5/4	-14
	D	4/3	-2
•	D [#] /E ^b	64/45	+10
•	E	3/2	+2
	F	8/5	+14
•	F [#]	5/3	-16
	G	16/9	-4
•	G [#]	15/8	-12

About phasing

- When you automate a delay pedal, the changing delay time causes a detuning effect. At fast tempos it is less obvious, at slow tempos it is very obvious.
- The slower you change delay times the less detuning you will hear. In phase 1 and 11 you may choose to use fast automation for a strong detune effect, or a slow automation for a more rhythmic effect.
- When your delay time is between 10 - 15s, approx. you will hear a flanger effect.

Performance Instructions

- the piece should be performed from memory. The score is a guide to set up your electronics.
- Performers need a "DAW" such as Ableton or Logic Pro. Max Msp and other softwares may also be possible.
- The Delay effects need to be pre-programmed according to the information in the score.
(Automated)
- Phase I can be performed w/a metronome in the performers headphones. (the audience should not hear it)
- phase II is more free and should not be performed w/a metronome.
- A softer R.H. attack will result in better intonation.
- other guitar effects may be used, especially during the solo/lead section. Effects that change the tuning such as vibrato or distortion should be avoided.
- Players can watch for visual cues in their "DAW" rather than counting repeats.

Performance instructions cont.

- "lock" refers to sections where the delay time is not changing. "phase" refers to the sections when the delay time is changing slowly. (being automated)



250ms 250ms

(lock)

delay remains at 250 ms for a period of time,



250ms 500ms

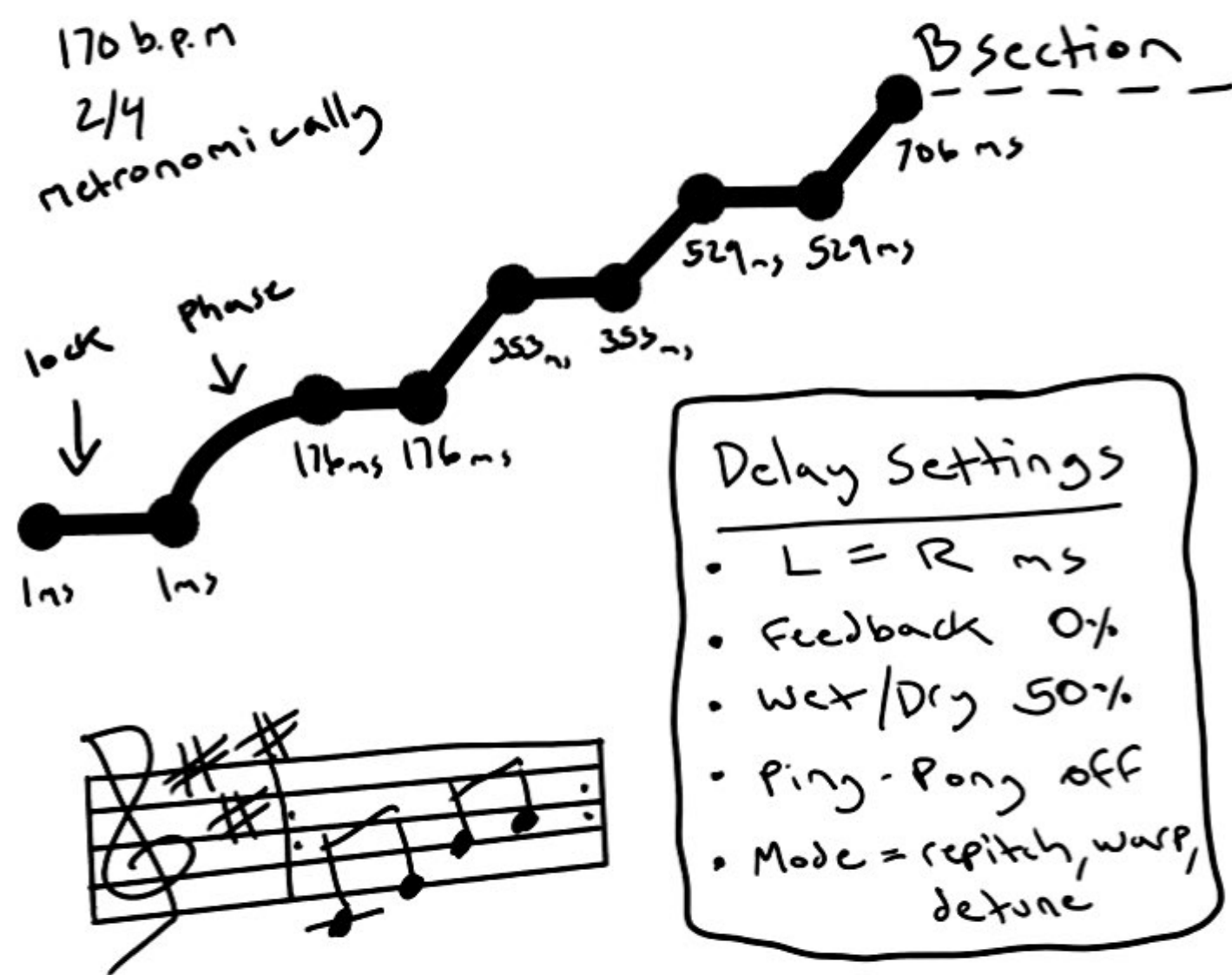
(phase)

delay time slowly changes from 250 to 500ms over a period of time. like a crescendo for delay. The computer slowly turns the delay time knob until it reaches the next lock value.

- phases should be longer than locks.
- the transitions between phases and locks must be precise in phase 1 but can be more free during phase 11.

Phase 1

Section A



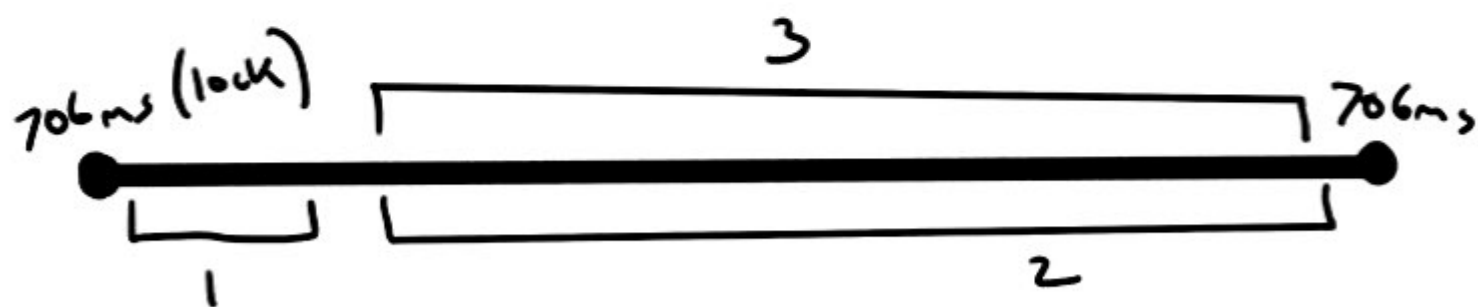
- repeat until section B
- during phases use palm muting
- Section A lasts between 2-3 min.

Phase 1

Section B

170 bpm

3/4

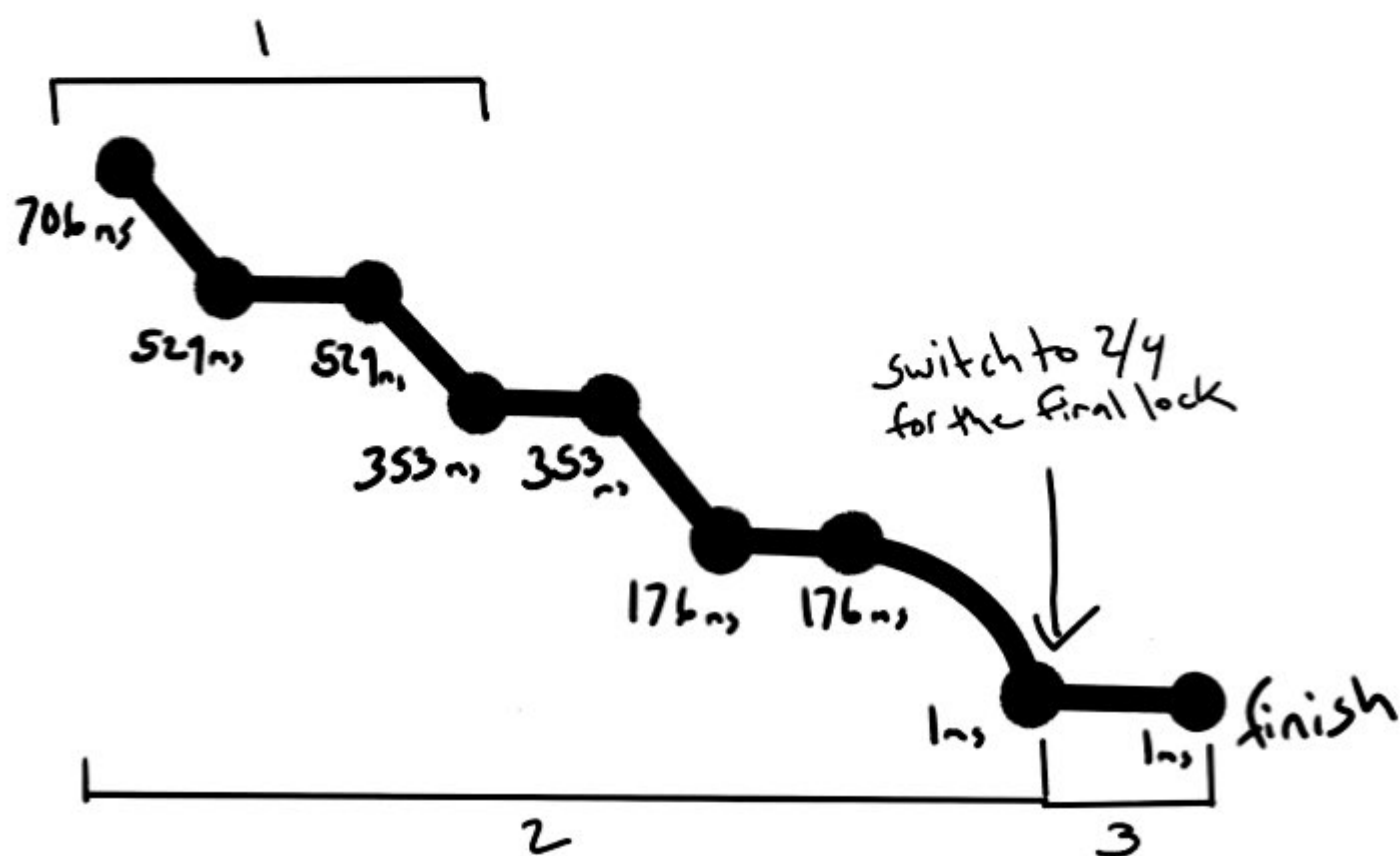


2. Using a loop pedal, or a pre-recorded backing track, repeat the above pattern for the remainder of section B. Palm muted or another technique to soften the sound.
 3. Solo/lead section. Melodies should sound like they emerge from the backing track. They can be rhythmic or atmospheric.
- section B lasts about 1 minute

Phase 1

section C

170 b.p.m.
3/4



1. looper pedal/backing track fades out



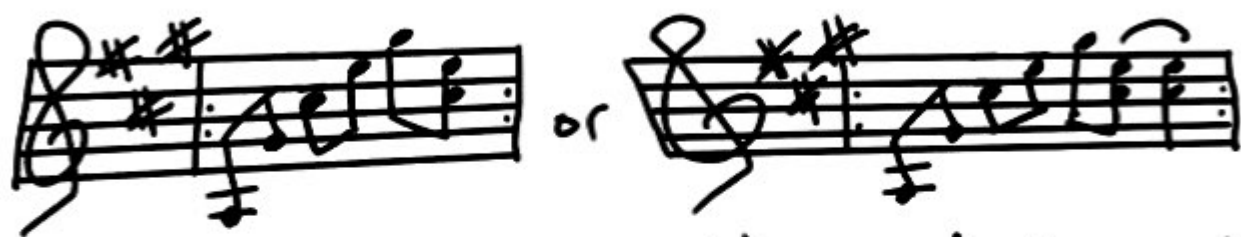
- Section C lasts for 1:30 - 3 mins

Phase II

60 b.p.m
eerily



- Play one of the following patterns during each phase section. Don't use both during the same phase.



- Play the following pattern during all lock sections except for the final coda section. (Coda notated on the next page)



Phase II

Coda





To Maedeh
Bid-e Majnoon

1st string = D
2nd string = A
6th string = D

Mahmood Mohebzadeh
2025

Largo

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the piano introduction and the beginning of the swan song. The score is written for a single melodic line on a grand staff (treble and bass clefs) with a 3/4 time signature.

Tempo and Key: The tempo is marked 'Largo' (slowly) and the key signature is one flat (B-flat major or D minor).

Measure Numbers: The score is divided into measures, with measure numbers 4, 6, 8, 10, 12, 14, and 18 indicated at the start of their respective staves.

Musical Features:

- Measures 4-12:** This section is characterized by a slow, flowing melody in the right hand, often featuring long notes and rests, and a simple, rhythmic accompaniment in the left hand. The tempo is 'Largo'.
- Measure 14:** The tempo changes to 'Allegro' (fast). The melody becomes more active and rhythmic, featuring eighth and sixteenth notes. The left hand continues with a steady accompaniment.
- Measures 18-20:** The tempo remains 'Allegro'. The melody continues with a fast, rhythmic pattern, maintaining the accompaniment.



48

50

52

54

56

59

62

Allegretto

slap on the strings

④

Detailed description: This is a musical score for a string instrument, likely a violin or viola, spanning measures 48 to 62. The notation is in treble clef with a key signature of one flat (B-flat). Measures 48-51 show a continuous eighth-note pattern. Measures 52-55 continue this pattern with some rests. Measures 56-58 show a change in rhythm to sixteenth notes. Measure 59 is a full rest. Measure 60 is a full rest. Measure 61 is a full rest. Measure 62 is a full rest. The tempo marking 'Allegretto' is placed above measure 62. The instruction 'slap on the strings' is written below measure 61. A circled number 4 is located below measure 62.



Leaf Silhouette

Xavier Davenport

♩ = 72 molto rubato $\text{♩} \begin{array}{c} \text{I} \\ \text{②} \text{ ①} \end{array}$

♩ = 72 molto rubato

mp

6

11 **To Coda**

f **mp**

rit. **a tempo**

15 **pp** **mf** **CIII CIII**

20 **CVII** **rit.** **a tempo** **leggero** **f** **p**

25 **② ②**

30 **D.S. al Coda** **mp**

Coda **p**

Leaf Silhouette - Program Note

Xavier Davenport

This simple, relaxed, estival melody is built from just nine pitches. Each chord shares at least one common tone with the next, creating a gently evolving series of harmonies which sleepily drift forward from one to another throughout the piece. *Leaf Silhouette* is best performed using either an adjustable microtonal guitar, or a guitar outfitted with small additional frets. The modified fretboard is used to create what is called a 5-limit just-intonated harmonic system. In essence, this means that thirds sound more in-tune and resonant than they typically do on the guitar. However, the altered pitches in this piece are used to create melodic intervals slightly larger or smaller than 12-tone equal tempered intervals. *Leaf Silhouette* was written for the 9th International Microtonal Guitar Competition in 2025.

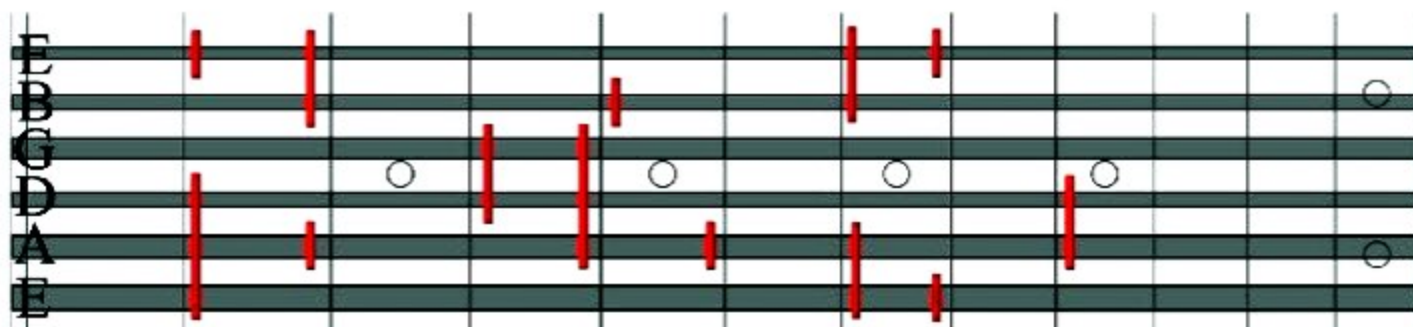
Leaf Silhouette - Performance Notes

This piece adopts the Helmholtz-Ellis Just Intonation (HEJI) pitch notation schema for syntonic commas. There are only four accidentals used in this piece beyond the usual flat \flat , sharp \sharp , and natural \natural .

- $\flat\sharp$ Natural, raised by a syntonic comma. Raises a pitch 21.51 cents from equal temperament.
- $\sharp\flat$ Natural, lowered by a syntonic comma. Lowers a pitch by 21.51 cents from equal temperament.
- $\flat\flat$ Flat, raised by a syntonic comma. Lowers a pitch by 78.49 cents from equal temperament.
- $\sharp\sharp$ Sharp, lowered by a syntonic comma. Raises a pitch by 78.49 cents from equal temperament.

The approximate location of modified or added frets on the fretboard is shown below in red. The precise location of the added or modified fret should be tuned by ear to make the interval between that pitch and a major third below it as pure as possible.

In the score, certain accidentals are surrounded by parentheses. Those accidentals are not represented in the diagram below because they are too troublesome to add to a normal guitar. If this piece were performed on an adjustable microtonal guitar, then the pitches in measures 22-23 of the piece could also be made justly-intonated.



Persian Prelude and Fugue No. 1 in Chāhārgāh

By

Amir Mahmoudi

Abbreviations and Symbols:

Scordatura: ⑥ – D

♮ ≈ 55 cents lower than the standard pitch



Added Frets:

II (⑤,④):B,E)

IV (③):B)

V (②):E)

VII (①):B)

IX (⑥,③):B,E)

XII (②,①):B,E)



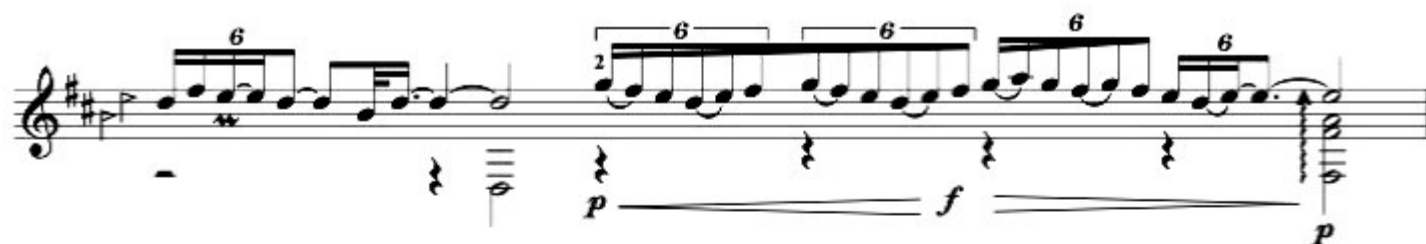
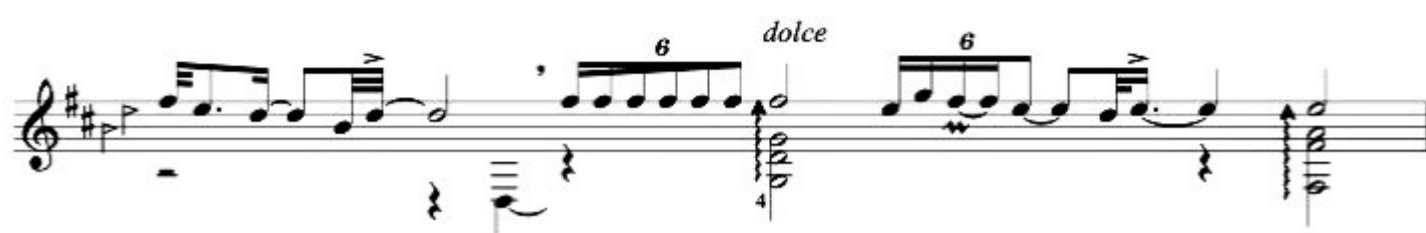
Persian Prelude and Fugue No. 1

in Chāhārgāh

Prelude

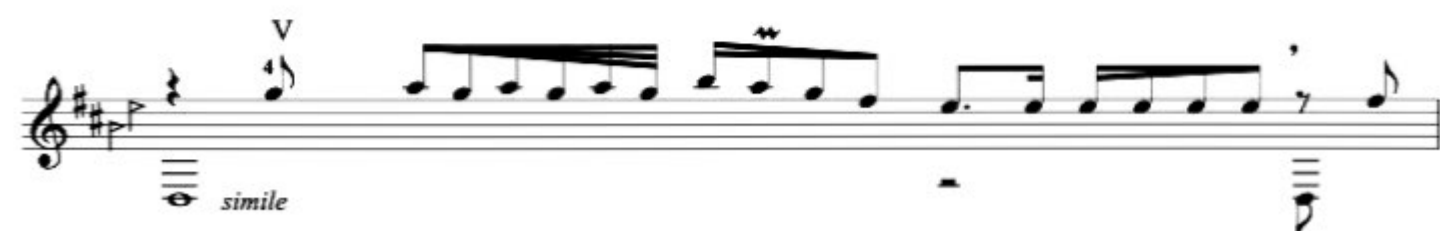
Amir Mahmoudi

Grave cantabile ad lib.





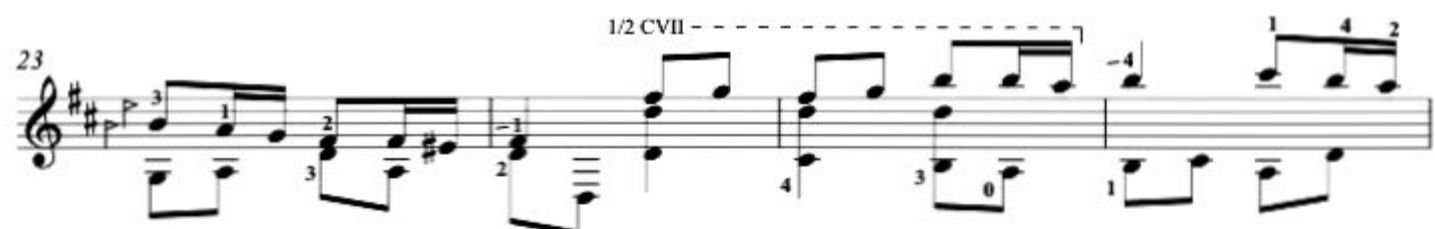
poco a poco accelerando e crescendo



poco a poco ritardando e decrescendo

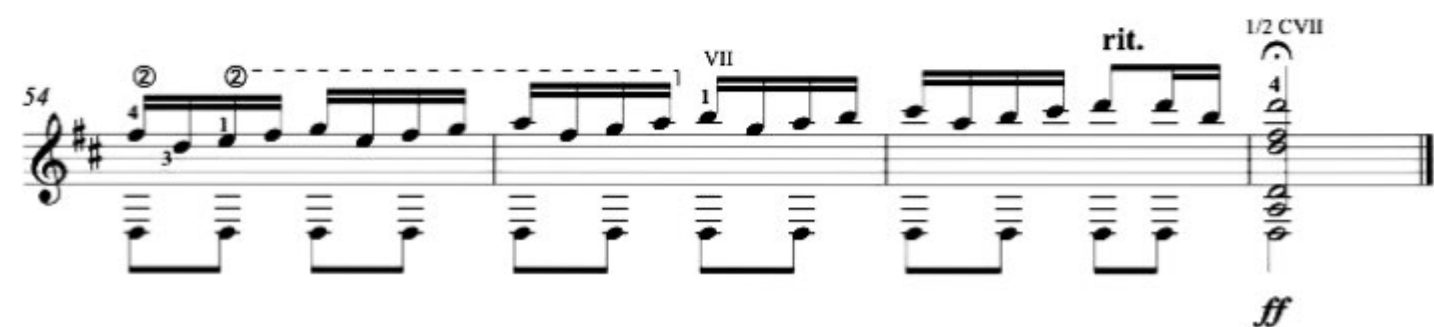
Fugue







poco a poco accelerando e crescendo

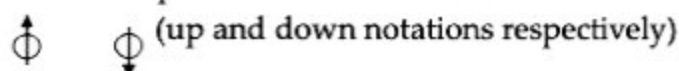


Windsor Jambs

For 15-Tone Equal Temperament
Electric Guitar & Looper

Nate Chivers

This piece uses a guitar fitted with a neck that has 15 frets to the octave, as opposed to the usual 12. The notation prescribed is similar to the notation found in Easley Blackwood's *Suite for Guitar in 15-Note Equal Tuning*. This uses 'up' and 'down' notations.



I have included tablature to aid in reading and performance. As a performer, I have found there is a significant learning curve in learning this new form of notation. Hopefully the tablature will help illuminate the notes for anyone who is interested in learning this piece.

This piece does make use of a looper that is capable of overdubs. Any other effect pedals are at the discretion of the performer including distortion, overdrive, chorus, phase, wah-wah, delay etc...

In performances, I tune my guitar a half-step down from A to Ab (As it would be in 12-tone Equal Temperament). This is personal preference and is again left to the discretion of the performer.

Program Note:

The Windsor Jambs is a gorge containing waterfalls found the Berkshires in Massachusetts. This piece mimics the cascading effect of the waterfalls.

Windsor Jambs

3

for 15-Tone ET Electric Guitar and Loop Pedal

Tense

Nate Chivers

♩ = 80 c.

+Record loop

*end recording.
Let loop run.

Record loop

Let loop

TAB

5

① ②

T
A
B

9 8 6 8 7 0 0 1 0 7 5 7 0 5 7

9

p

TAB

10	11	12	11	0	0	10	9	9
----	----	----	----	---	---	----	---	---

10

pp

TAB

8	7	6	0	0	0	0	0
7				7	6	5	4

14 -pause loop

TAB

2	3	3	6	6	8
3	3	0	6	7	3
0	0	0	0	0	0
3	3	3	8	7	3

17

TAB

11	8	6	6	6	6	6	6	6	6
12	9	6	7	7	7	7	7	7	7
0	0	0	0	0	0	0	0	0	0
12	9	8	7	7	7	7	7	7	7

20 +Loop

f

① ② ③ ④ ⑤

1/4

TAB

22

⑤ ④ ③ ② ①

3

TAB

24

f

① ② ③ ④ ⑤

1/2

TAB

Menos mosso

-pause loop on beat 2

26

ppp

① ②

TAB

28

T
A
B

0 5 7 0 5 7 0 5 7 0 5

30

mf

③ 3

TAB

3 3 0 4 0 0 0 0 0 0 0 5 7

3 3 9 0 0 8 8 6 8 6 4

1 9 9 7 6 4

a tempo rit.

42

f

① ② ③ ④ ⑤ ③

TAB

5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5

5 3 0 3 5 0 7 5

3 3 3 3

44

TAB

0 5 0 5 0 5 0 5 0 5 | 5 3 0 3 0 5 7 5

6 6 6 6 6 6 6 6 | 0 0 0 0 5 7 5

3 3 3 3

46

T 0 5 0 5 0 5 0 5
B 6 6 5 6 5 6 5 6

48

Musical score for guitar, measures 48-54. The score is in E major (one sharp) and 4/4 time. It features a melodic line on the treble staff and a corresponding fretboard diagram on the bottom staff. The melodic line consists of eighth and quarter notes, with some measures containing beamed eighth notes. The fretboard diagram shows fingerings for each note: 0, 7, 3, 4, 5, 5, 6, 6.

49

f

① ② ③ ④ ⑤

TAB

51

① ② ③ ④ ⑤

TAB

53

5 3 3 x4

TAB

54

TAB

56

TAB

58

TAB

60

TAB

62

molto meno mosso, free

-pause loop

Play with the left hand

TAB

66

TAB

0 21 0 0 18 15 0 0 21 0 0 4

+

69

TAB

0 18 15 0 0 2 3 3 0 0 0 3 3 3

+

71

TAB

2 3 3 0 2 3 3 0 0 0 0 0 3 3 3 3 3 3

+

74

+Loop

f

TAB

5 7 0 5 7 0 5 7 0 5 7 0 5 7 0 5 3 3 0 0 4 4 0 0 0 0

+

76

① ② ③ ④ ⑤

TAB

78 + Add to loop

5 3 3 ① ② ③ ④ ⑤

ff

x4

TAB

80

*add

3 3

*Add random scrapes and scratches to loop, but don't obfuscate the original loop

*add

TAB

83

*do not add to loop

TAB

