6TH INTERNATIONAL MICROTONAL GUITAR COMPETITION

1ST CATEGORY "ARRANGEMENTS INCLUDING A MICROTONAL GUITAR"

2ND CATEGORY "COMPOSITIONS FOR THE SOLO CLASSICAL MICROTONAL GUITAR"

FIRST PRIZE
FRETLESS CLASSICAL GUITAR

SECOND PRIZE
UD

THIRD PRIZE
BAĞLAMA

DEADLINE FOR APPLICATION:
27TH MAY 2022

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SAFA YEPREM | TOLGAHAN ÇOĞULU | TUFAN KURDOĞLU

Contents

Composition Category :

Solo (Daisy)	*by Marguerite BROWN*	(1st Prize)
Slap 19	*by Rich PERKS*	(2nd Prize)
Clouds of Rain	*by Maddie ASHMAN*	(3rd Prize)

Arrangement Category :

Chaharmezrab-e Nava	*by Perviz MESHKATIAN, Arr. by Amir MAHMOUDİ*	(1st Prize)
Uşşak Saz Semaisi	*by Şerif Muhittin TARGAN, Arr. by Çağatay ÖZKAYA*	(2nd Prize)
III Chorale	*by Charles IVES, Arr. by Julian WOODS*	(3rd Prize)

Mention Prizes :

Sunayı da Deli Gönül Sunayı	*by Hasan Sedat GÜN*
Yarim Senden Ayrılalı	*by S. Mert MUTAF*
Şedaraban Peşrev	*by Refik FERSAN, arr. by Radu VARGA*

Solo (Daisy)

classical guitar refretted
in 11-limit just intonation

Marguerite Brown
2021

Tuning

Solo (Daisy) is written for the the nylon string Daisy guitar refretted in 11-limit just intonation.
The open strings and tuning system are listed below:

Daisy open strings: 6 = E 5 = B 4 = D 3 = F# 2 = B 1 = E

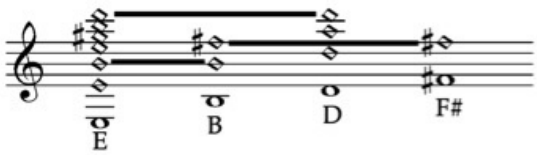
Pitch:	E	F	F#	G#	A	A#	B	C	*C#	D	D#	*Eb
Ratio:	1/1	12/11	9/8	5/4	21/16	15/11	3/2	18/11	27/16	7/4	15/8	21/11
Cents:		151	204	386	471	537	702	853	906	969	1088	1119

*C# 27/16: This pitch is not built into the refretting, but rather, only occurs as a harmonic (3rd partial) from the 9/8 F#.

*Eb 21/11: This pitch is built into the refretting but does not occur in *Solo (Daisy)*.

Tuning process:

1) Tune the E string (VI) to standard pitch.
2) Tune the B string (V) as a pure 3/2 perfect fifth above E – the 3rd partial of the E string and the 2nd partial of the B string should align and be beatless.
3) Tune the D string (IV) as a pure 7/4 minor 7th above E – the. 7th partial of the E string and the 4th partial of the D string should align and be beatless.
4) Tune the F# string (III) as a pure 3/2 perfect fifth above B – the 3rd partial of the B string and the 2nd partial of the F# string should align and be beatless.



Performance Notes

All pitches should be held L.V. for as long as possible.

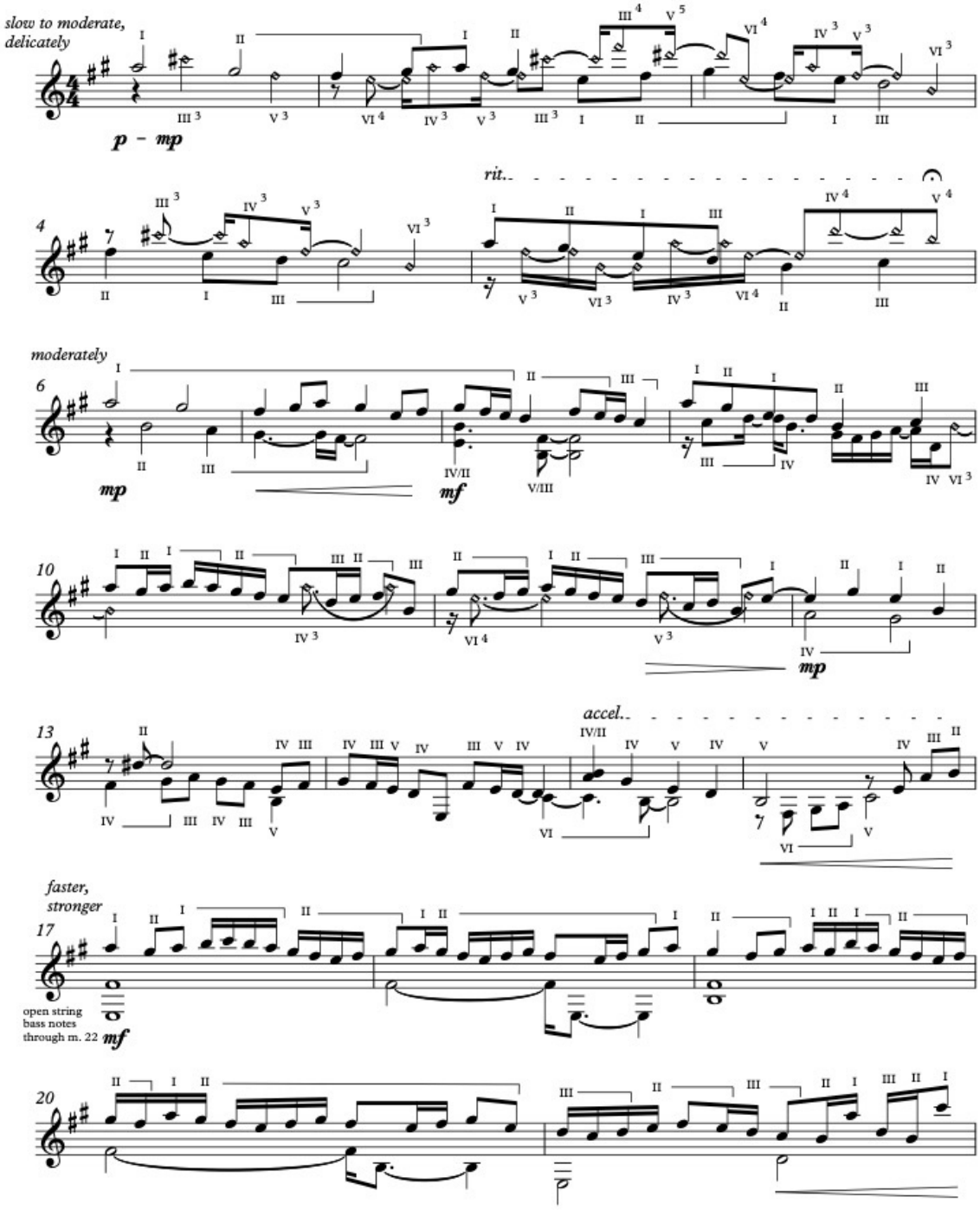
Strings are numbered low to high as roman numerals VI – I. Roman numerals indicate which string to use for any given pitch for the purpose of playing pitches across multiple strings as held chords.

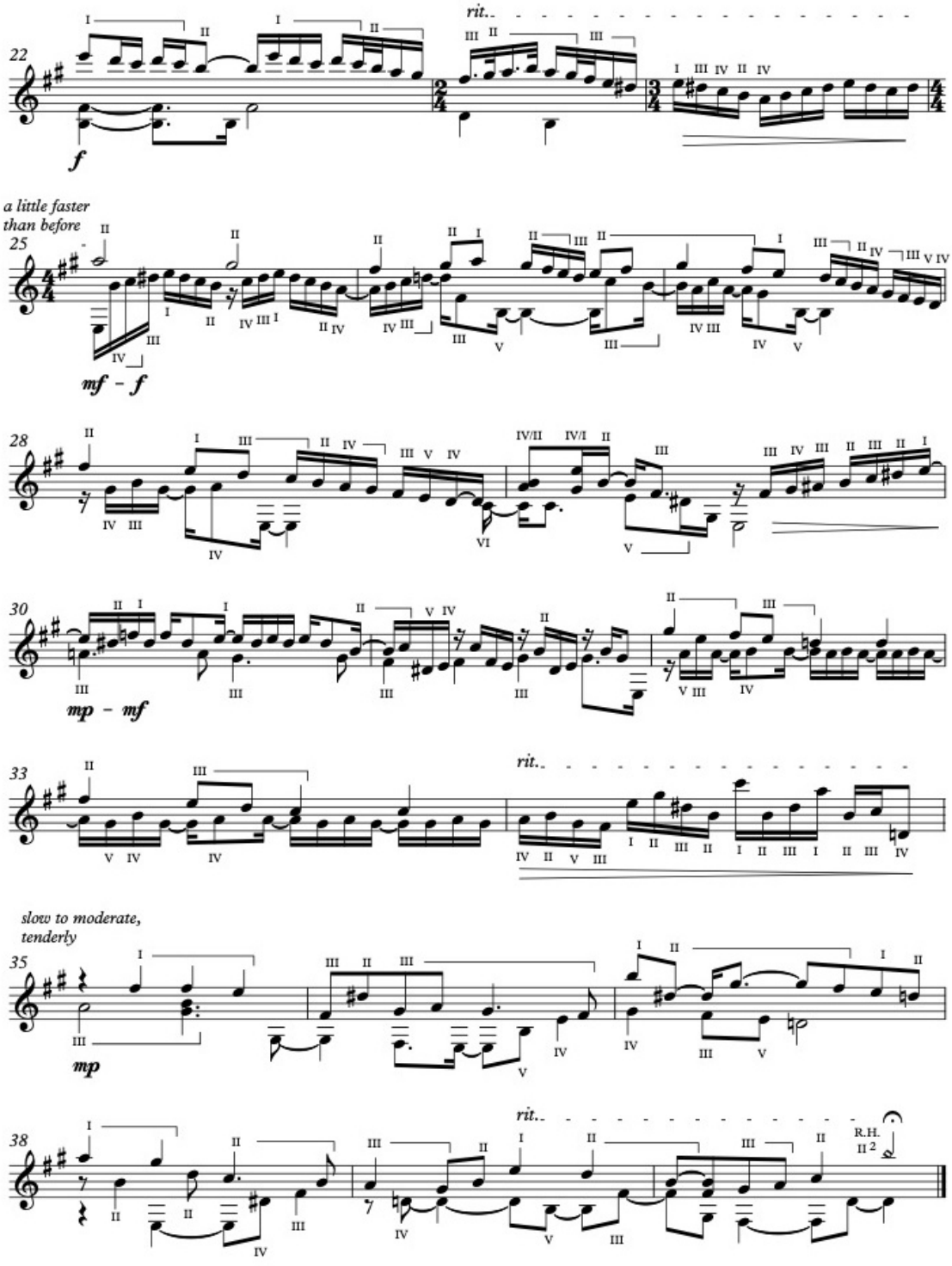
Natural harmonics are notated with a diamond note head. Natural harmonics up to the 5th partial are denoted with a combination of Roman and Arabic numerals, which indicate the string number (Roman) and partial number (Arabic) for the given harmonic.

R.H. = use the right hand to pluck the last natural harmonic.

Solo (Daisy)

Marguerite Brown
2021




22
rit.
f
a little faster
than before
25
mf – f
28
30
mp – mf
33
rit.
slow to moderate,
tenderly
35
mp
38
rit.
R.H.

Slap 19

Solo Microtonal Classical Guitar

Rich Perks

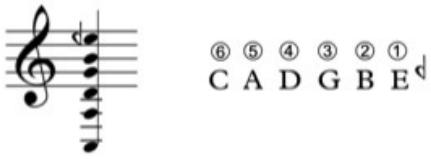
Slap 19

for Solo Microtonal Classical Guitar

Composed by Rich Perks

Performance Notes:

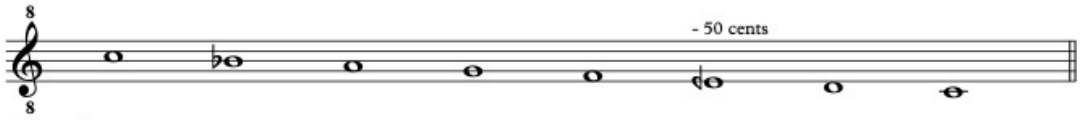
Scordatura:



Harmonic Framework:

Slap 19 is primarily based around the notes found in the Arabic form of maqam Rast. Here, all microtonal pitches (i.e. scale-degrees 3 [*mi*] and 7 [*ti*]) have been set to exact quartertones; this results in the piece sounding neither explicitly 'major' nor 'minor' once harmonized (particularly to the Western ear). Players are invited, however, to adjust the tuning/placement of the microtones according to their personal/music-cultural preference.

ascending



descending

Additional Microtones Needed (Fretboard Diagram):

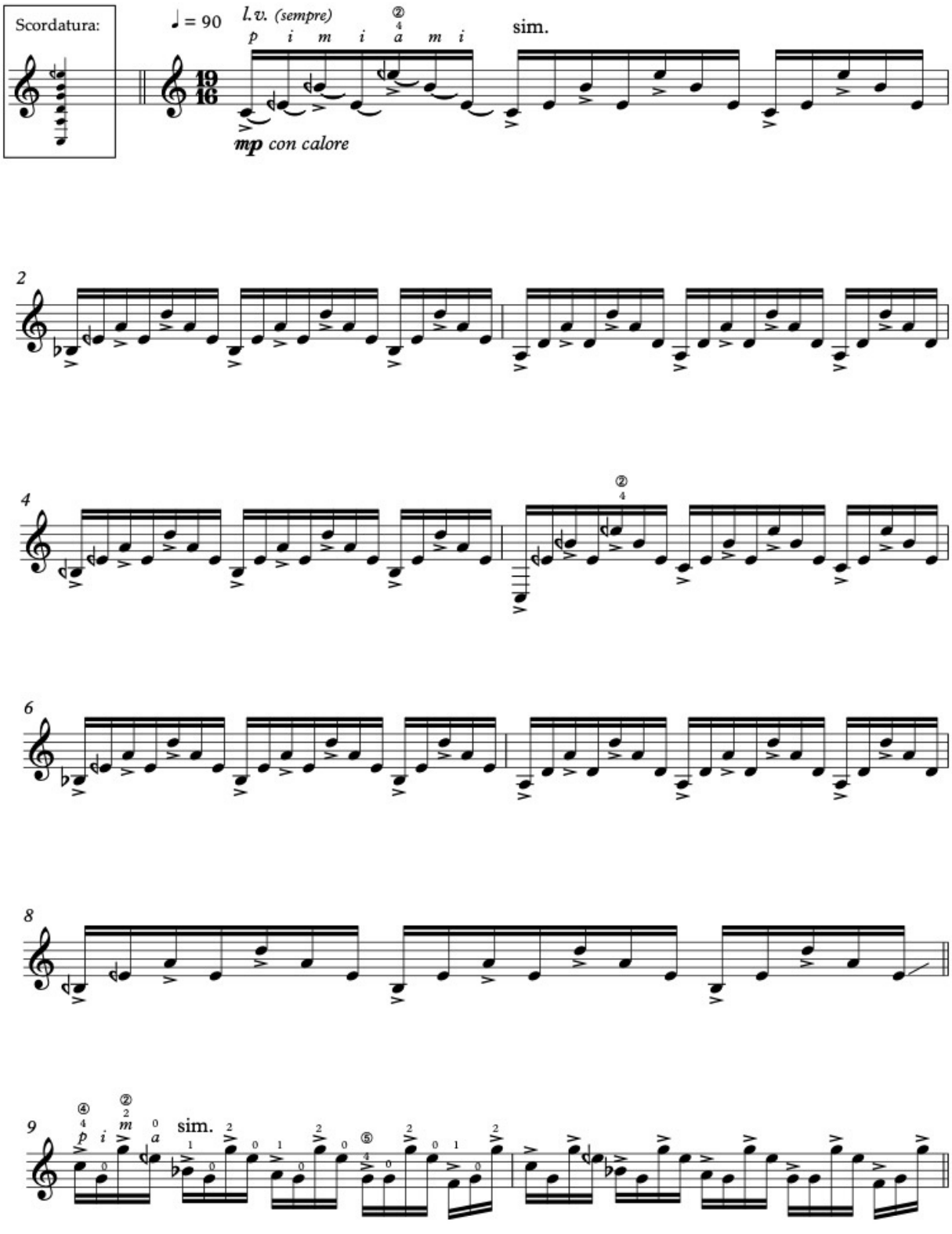
– Red lines indicate the positions of additional fretlets needed.

Special Techniques:

Slap! – Perform using 'slap' technique (as common to electric bass guitar); whether specific notes are slapped (with thumb, *p*) or plucked (with index finger, *i*) under this direction is up to the performer.

Slap 19

Rich Perks



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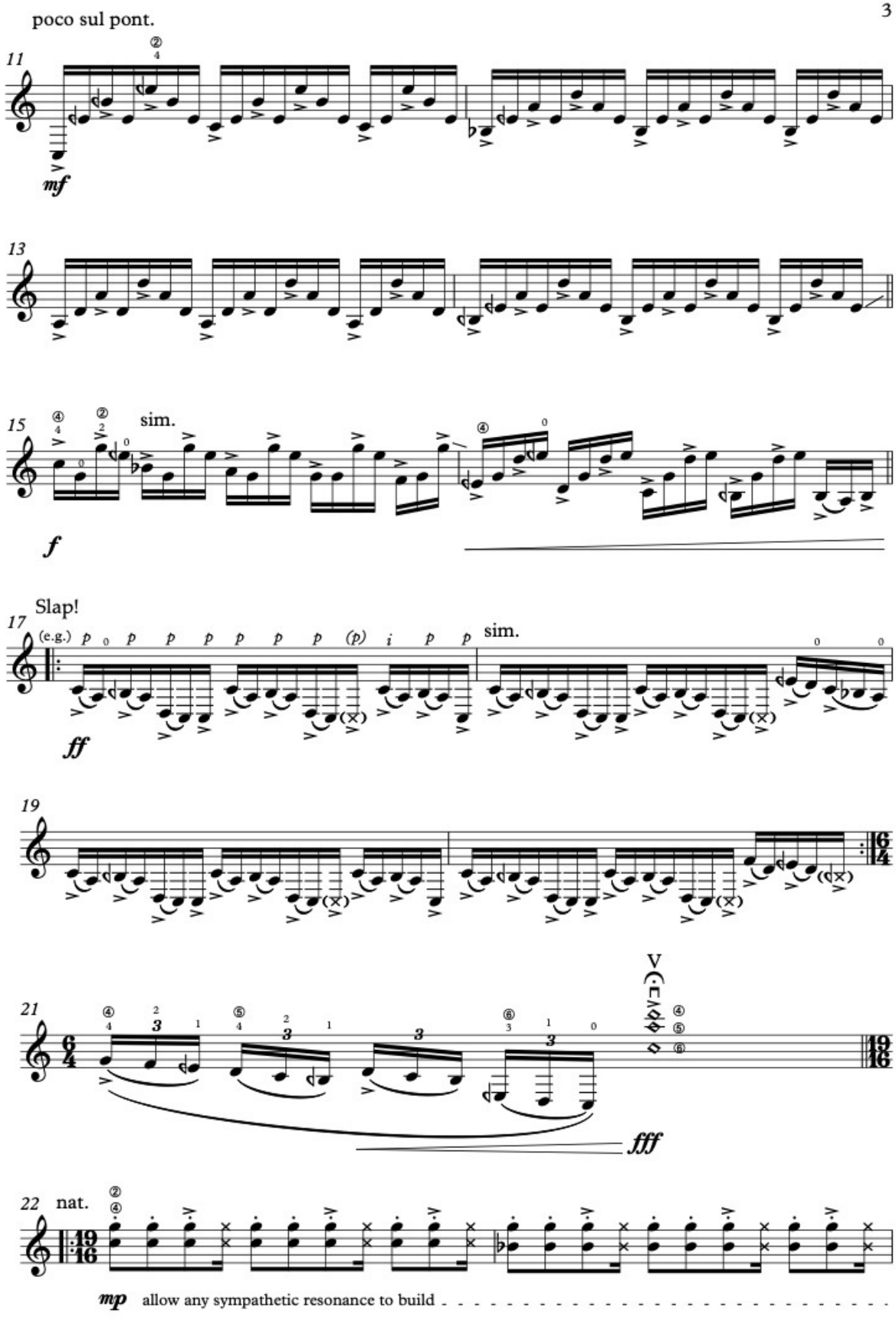
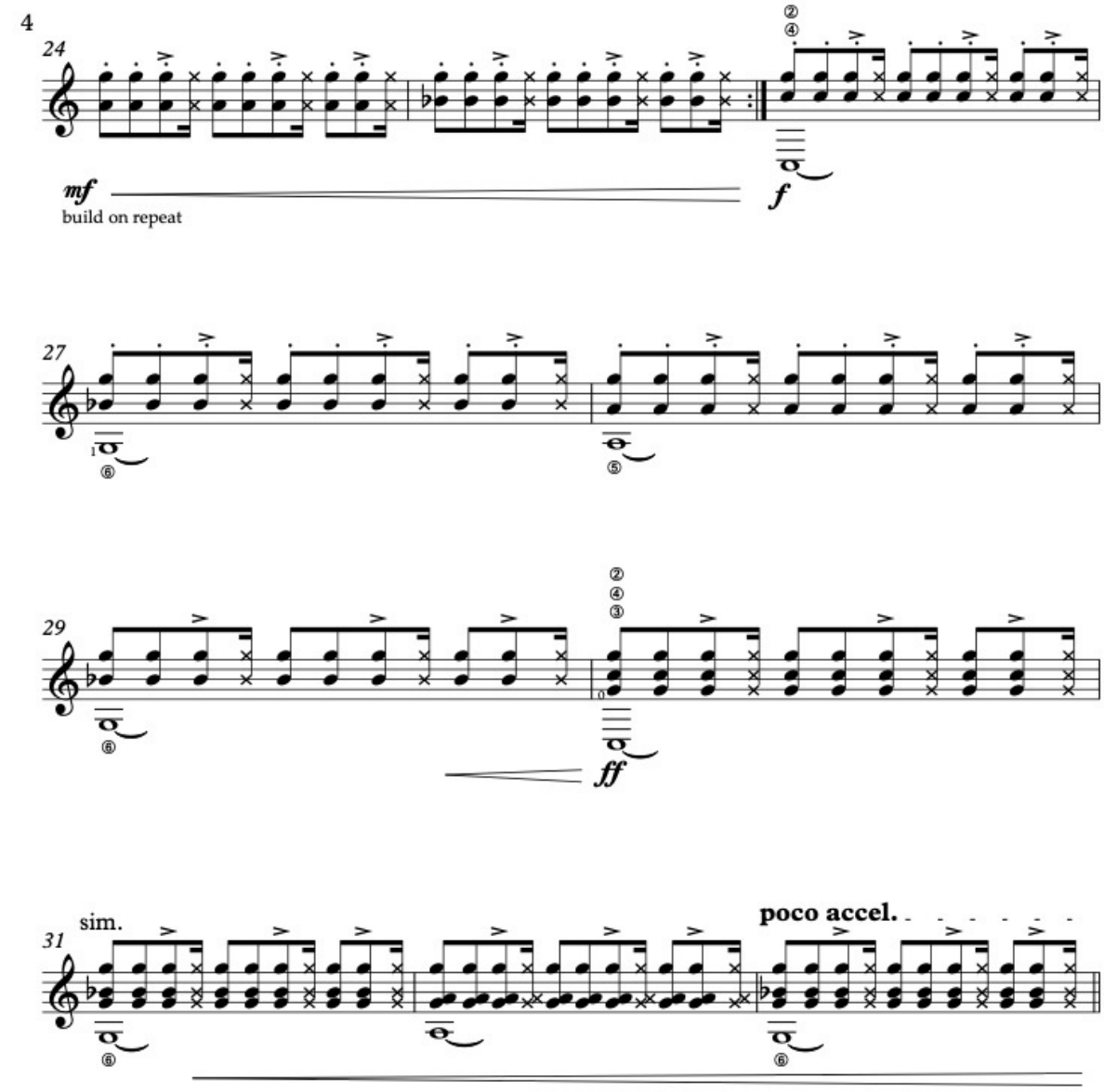
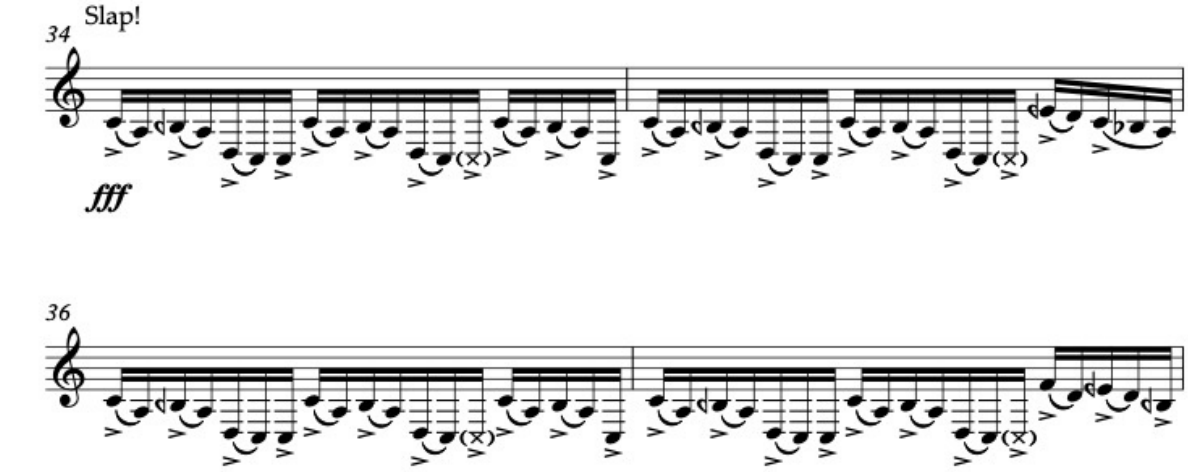
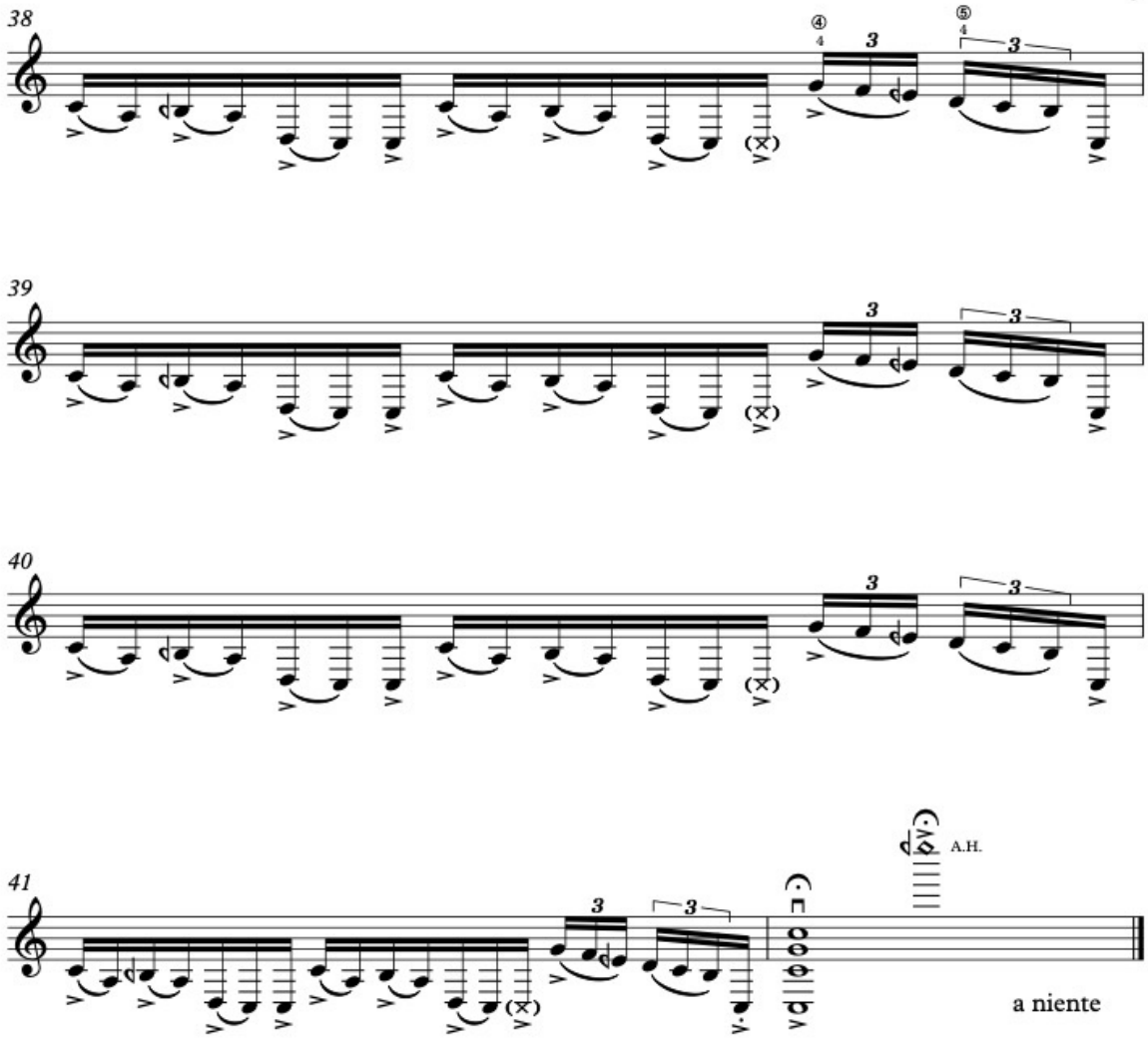

poco sul pont.
11
mf
13
15
sim.
f
Slap!
17
(e.g.)
sim.
ff
19
21
V
fff
22
nat.
mp
allow any sympathetic resonance to build



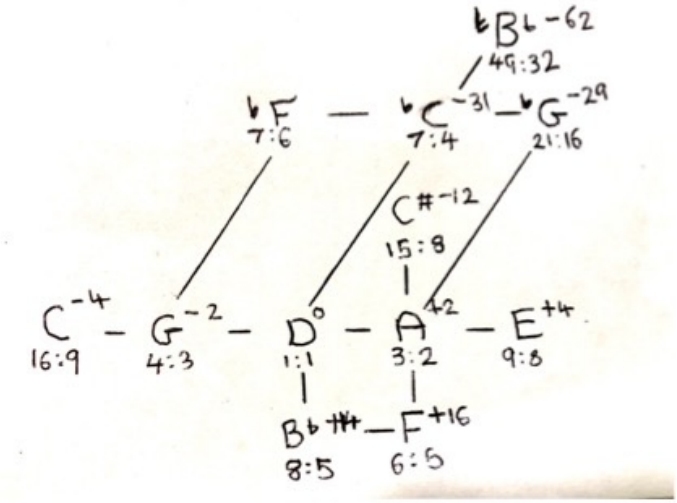
Slightly faster; with haste




38
39
40
41
A.H.
a niente

Clouds of Rain – Maddie Ashman

Tuning Lattice :



Tuning and fretlet placement :

The guitar strings should be tuned DADABbD. The A strings should be a perfect 5th above the D strings. The Bb string should be tuned as a pure major 6th above the D string.

4D string, fret 4, - 84 cents (6:5)
4D string, fret 11, -12 cents (15:8)
3A string, fret 1, -62 (49:32)
3A string, fret 4, -12 cents (15:8)
2Bb string, fret 2, -31 cents (7:4)
2Bb string, fret 3, -12 cents (15:8)
2Bb string, fret 6, -88 cents (16:5)
1D string, fret 2, -46 cents (quarter tone)
1D string, fret 4, -84 cents (6:5)
1D string, fret 3, -33 cents, 7/6
1D string, fret 5, -29 cents (21:16)

Fretlets can be secured with double sided sellotape.

Notation :

Helmholtz Ellis pitch notation is used in this piece. The harmony explores a septimal Just Intonation tuning. Commas are heard in the piece, on C, G, Bb and F. There is also a quarter tone on E. The notations used are circled on the HEJI chart (see next page) and marked on the tuning lattice (see page before) accordingly.

- For the notes of C, F and G, the Helmholtz Ellis symbol is used to indicate when the lower version of a note should be played. When there is a or nothing is indicated, play the higher version of the note.

- For the note Bb is used to indicate when the lower version of the note should be played. When nothing is indicated, play the higher version of the note, which can be fretted or the open Bb string.

All other notation adheres to standard classical music notation.

The Helmholtz-Ellis JI Pitch Notation (HEJI) | 2020 | LEGEND

revised by Marc Sabat and Thomas Nicholson | PLAINSOUND MUSIC EDITION | www.plainsound.org
in collaboration with Wolfgang von Schweinitz, Catherine Lamb, and M.O. Abbott, building upon the original HEJI notation devised by Marc Sabat and Wolfgang von Schweinitz in the early 2000s

PYTHAGOREAN JUST INTONATION | generated by multiplying / dividing an arbitrary reference frequency by PRIMES 2 and 3 only

*notate a series of **perfect fifths** above / below a reference*
$^{3}/_{2} \approx \pm 702.0$ cents *(i.e. 2c wider than tempered)*
each new accidental represents 7 fifths, altering by one apotome
$^{2187}/_{2048} \approx \pm 113.7$ cents

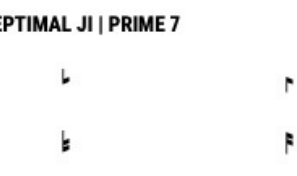
Frequency ratios including higher prime numbers (5–47) may be notated by adding the following distinct accidental symbols. Custom indications for higher primes or various enharmonic substitutions may be invented as needed by simply defining further symbols representing the relevant ratio alterations.

PTOLEMAIC JUST INTONATION | PRIMES up to 5

*includes the consonant **just major third***
$^{5}/_{4} \approx \pm 386.3$ cents *(ca. 14c narrower than tempered)*
alteration by one syntonic comma
$^{81}/_{80} \approx \pm 21.5$ cents
alteration by two syntonic commas
$^{81}/_{80} \cdot {}^{81}/_{80} \approx \pm 43.0$ cents

alteration by one schisma to notate an exact enharmonic substitution
$^{32805}/_{32768} \approx \pm 2.0$ cents

SEPTIMAL JI | PRIME 7



*includes the consonant **natural seventh***
$^{7}/_{4} \approx \pm 968.8$ cents *(ca. 31c narrower than tempered)*
alteration by one septimal comma (Giuseppe Tartini)
$^{64}/_{63} \approx \pm 27.3$ cents
alteration by two septimal commas
$^{64}/_{63} \cdot {}^{64}/_{63} \approx \pm 54.5$ cents

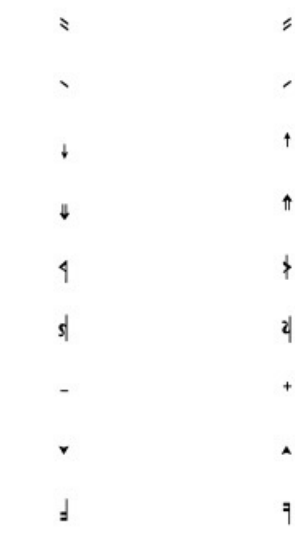
UNDECIMAL | PRIME 11

*includes the **undecimal semi-augmented fourth***
$^{11}/_{8} \approx \pm 551.3$ cents *(ca. 51c wider than tempered)*
alteration by one undecimal quartertone (Richard H. Stein)
$^{33}/_{32} \approx \pm 53.3$ cents

TRIDECIMAL | PRIME 13

*includes the **tridecimal neutral sixth***
$^{13}/_{8} \approx \pm 840.5$ cents *(ca. 59c narrower than a tempered major sixth)*
alteration by one tridecimal thirdtone (Gérard Grisey)
$^{27}/_{26} \approx \pm 65.3$ cents

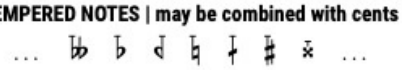
PRIMES 17 THROUGH 47



alteration by one 17-limit schisma
$^{2187}/_{2176} \approx \pm 8.7$ cents
alteration by one 19-limit schisma
$^{513}/_{512} \approx \pm 3.4$ cents
alteration by one 23-limit comma (James Tenney / John Cage)
$^{736}/_{729} \approx \pm 16.5$ cents
alteration by one 29-limit sixthtone
$^{261}/_{256} \approx \pm 33.5$ cents
alteration by one 31-limit quartertone (Alinaghi Vaziri)
$^{32}/_{31} \approx \pm 55.0$ cents
alteration by one 37-limit quartertone (Ivan Wyschnegradsky)
$^{37}/_{36} \approx \pm 47.4$ cents
alteration by one 41-limit comma (Ben Johnston)
$^{82}/_{81} \approx \pm 21.2$ cents
alteration by one 43-limit comma
$^{129}/_{128} \approx \pm 13.5$ cents
alteration by one 47-limit quartertone
$^{752}/_{729} \approx \pm 53.8$ cents

CENTS HEJI accidentals may be combined with an indication of their deviation in cents from equal temperament as read on a tuning meter; A♮ 440 Hz is usually defined to be ±0 cents. If this deviation exceeds ±50 cents, the nearest tempered pitch-class may be added: e.g. A𝅘𝅥 (−65 cents from A♮) could include the annotation A♭+35 placed above or below its accidental.

TEMPERED NOTES | may be combined with cents deviations to notate free microtonal pitches



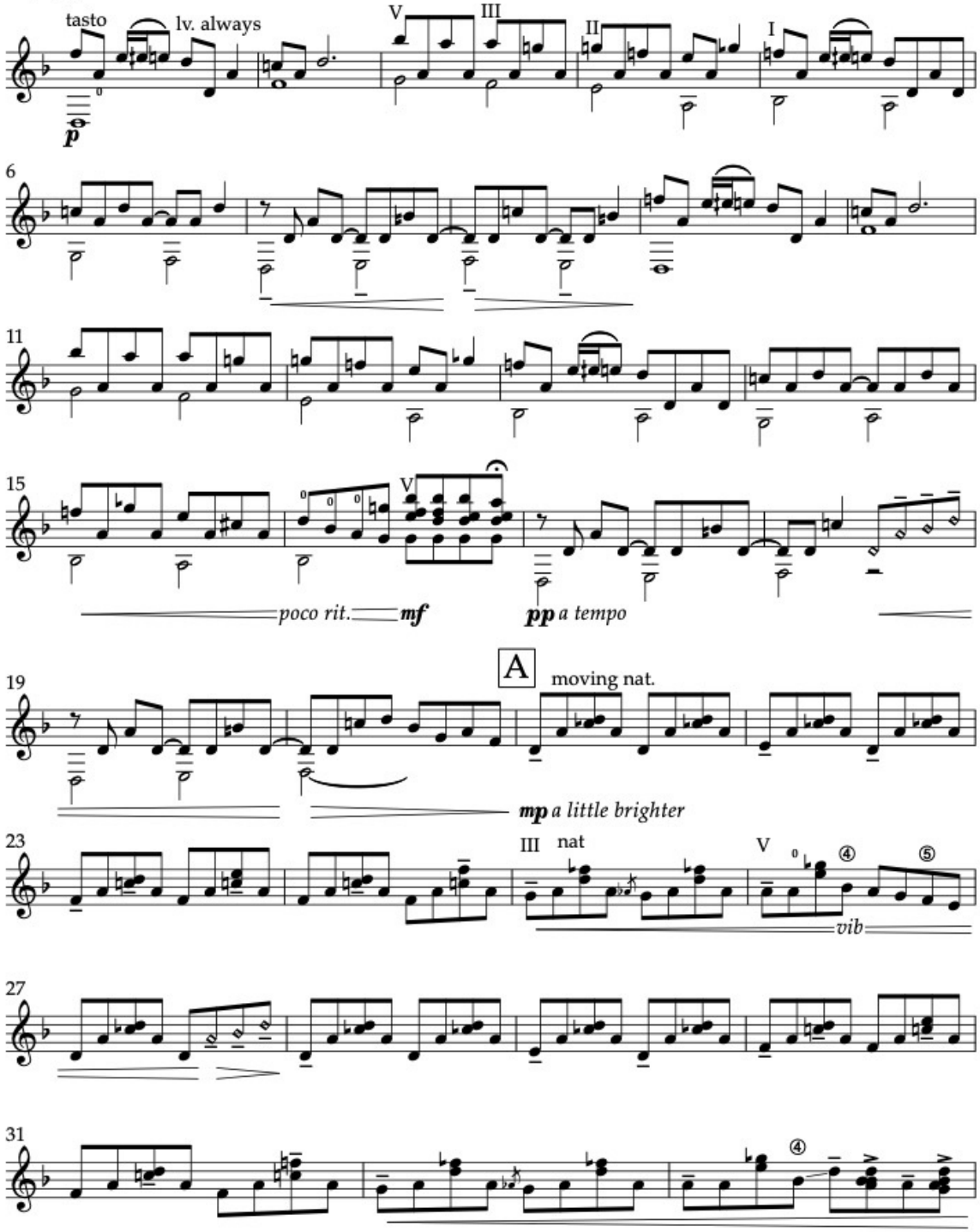
indicate the respective equal tempered quartertone;
show which pitch is assigned a deviation of 0c

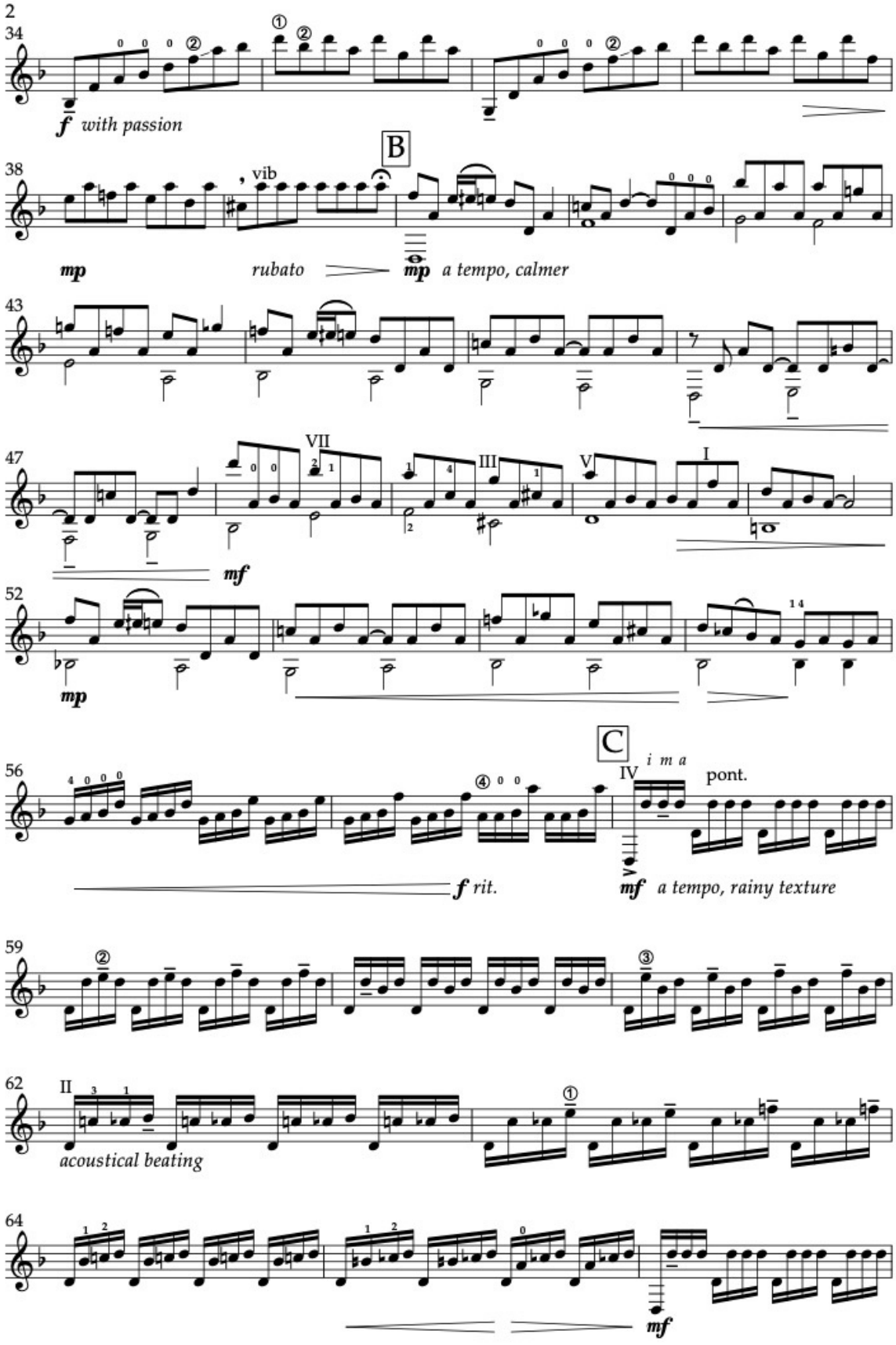
Clouds of Rain

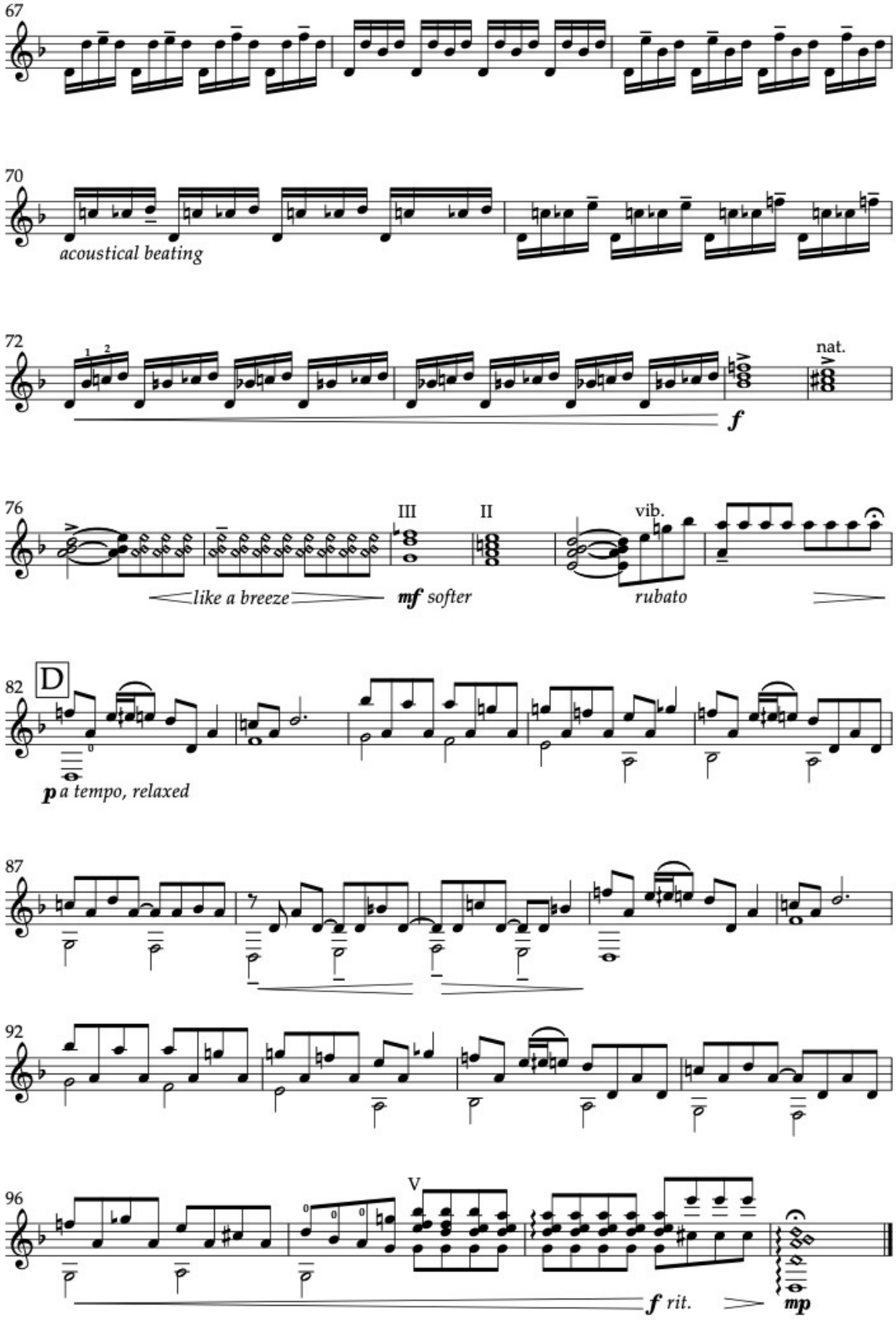
Maddie Ashman

Tuning : DADABbD

♩=117




2
34
f with passion
B
38
vib
mp
rubato
mp a tempo, calmer
43
47
VII
III
V
I
mf
52
mp
C
56
IV
i m a
pont.
f rit.
mf a tempo, rainy texture
59
62
II
acoustical beating
64
mf


67
70
acoustical beating
72
1
2
f
nat.
76
III
II
vib.
like a breeze
mf softer
rubato
82
D
p a tempo, relaxed
87
92
96
V
f rit.
mp

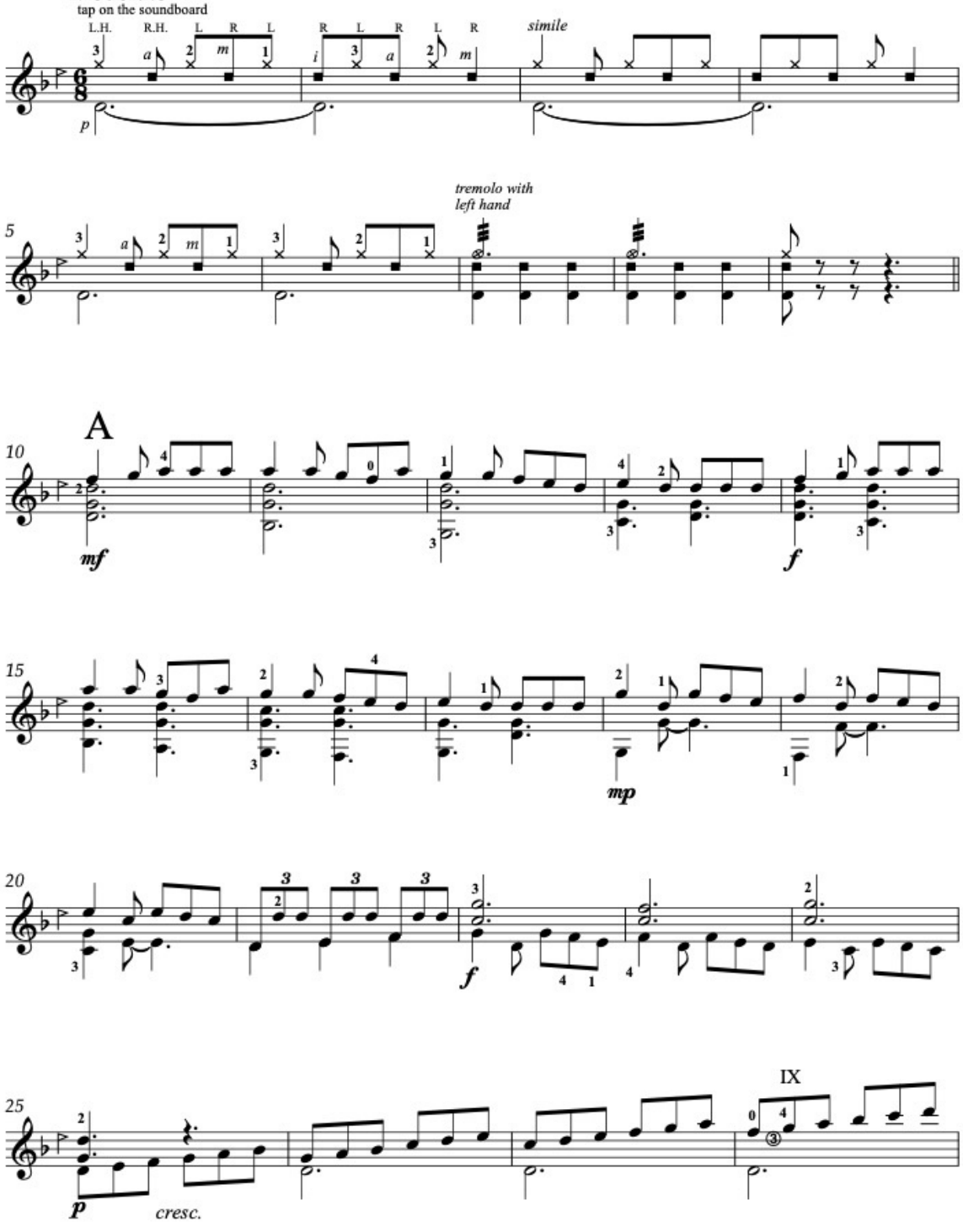
①=F
②=C

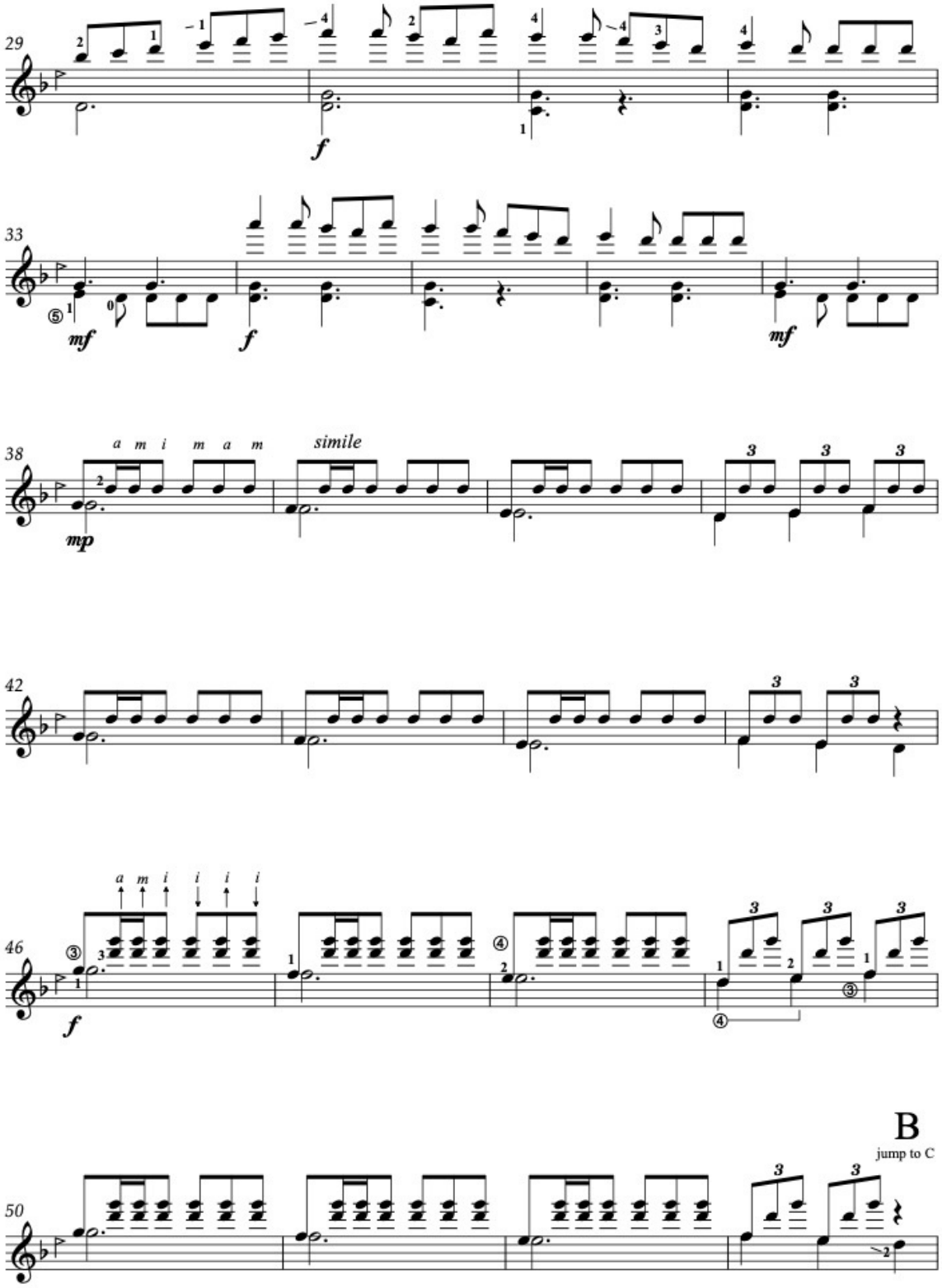
Added frets:
II (④:E)
IV (②:E)
VII (⑤:E)
IX (③:E)
XI (①:E)
XIV (④:E)

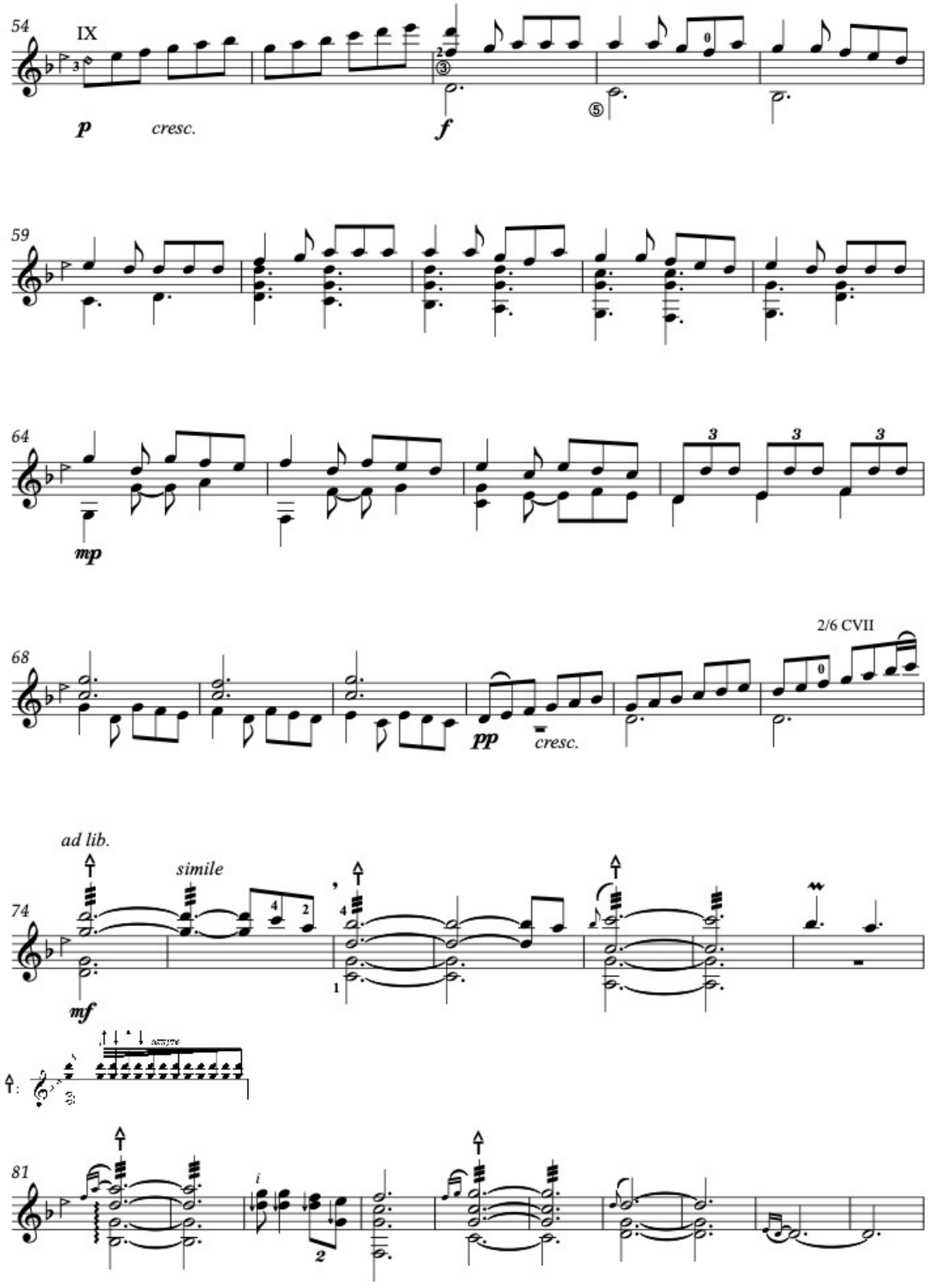
Châhârmezrâb-e Navâ

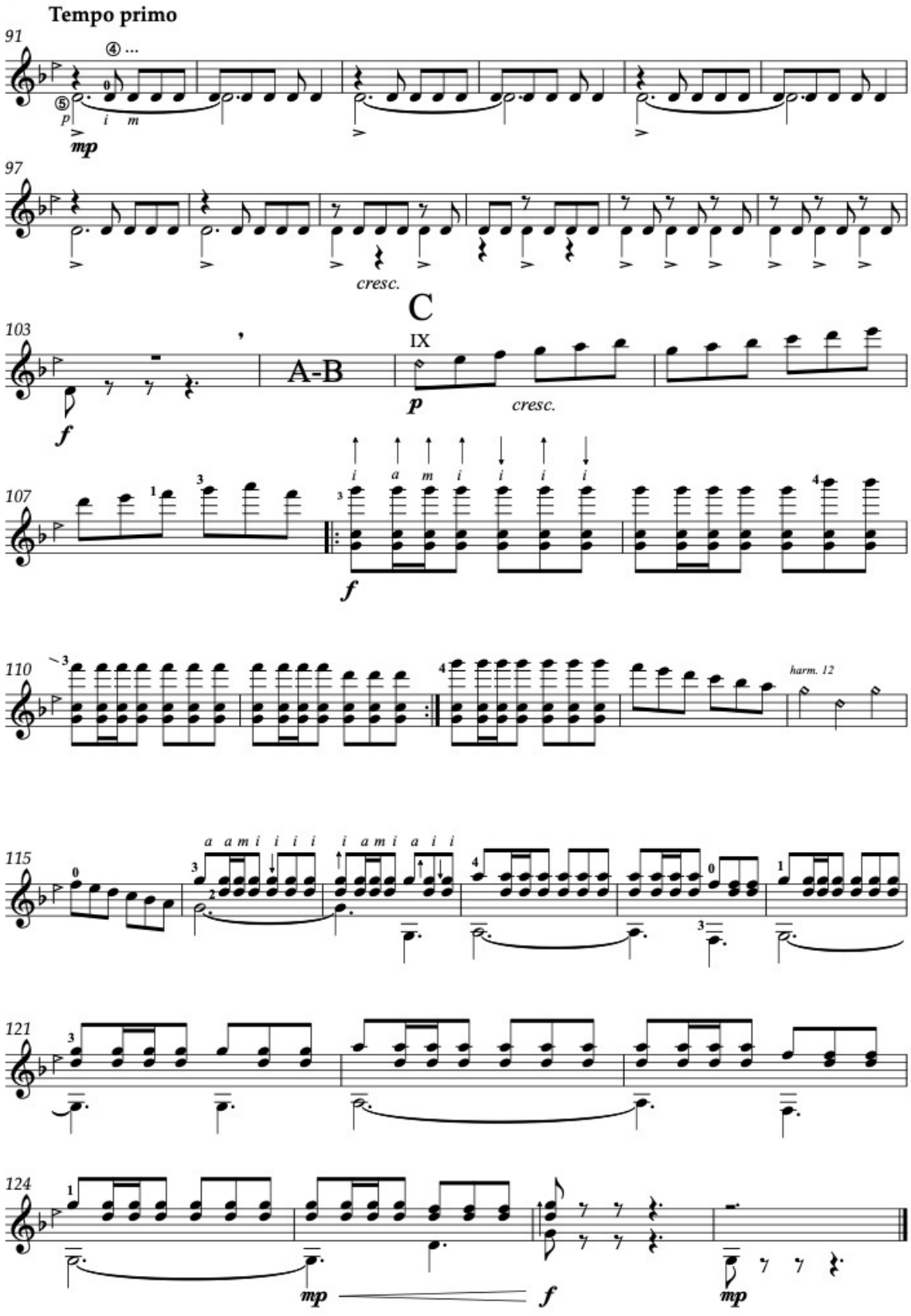
Composer : Parviz Meshkatian
Arrangement for Microtonal Guitar : Amir Mahmoudi

Moderato




29
33
38
a m i m a m
simile
42
46
a m i i i i
50
B
jump to C


54
IX
p
cresc.
f
59
64
mp
3
3
3
68
2/6 CVII
pp
cresc.
ad lib.
74
simile
mf
81
i
2


Tempo primo
91
97
cresc.
C
IX
103
A-B
p
cresc.
107
harm. 12
110
115
121
124
mp
f
mp

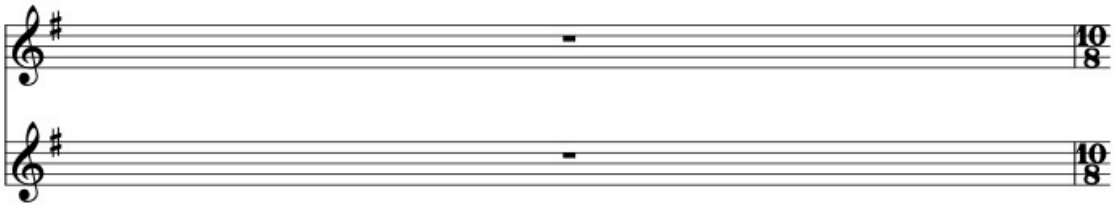
Uşşak Saz Semaisi

After all hanes, "Teslim" is played as in the
Saz Semaisi Form

comp...Şerif Muhittin Targan

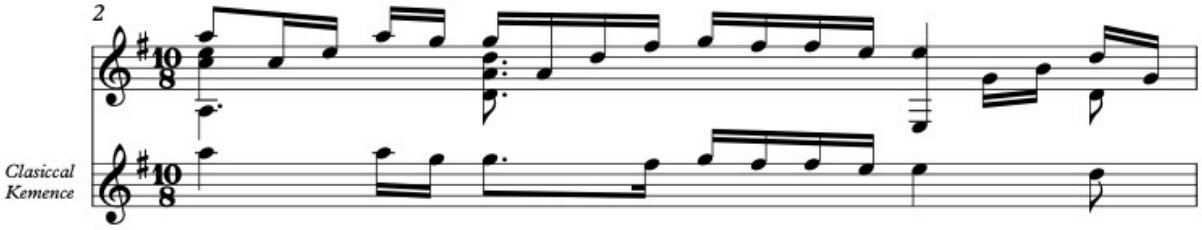
arr...Çağatay Özkaya

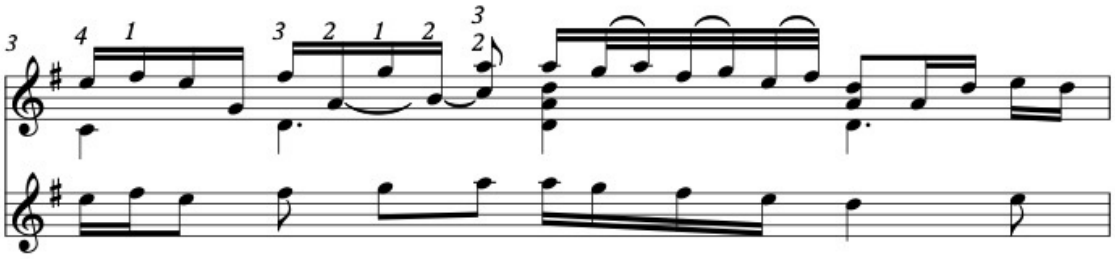
Guitar İmprovisation

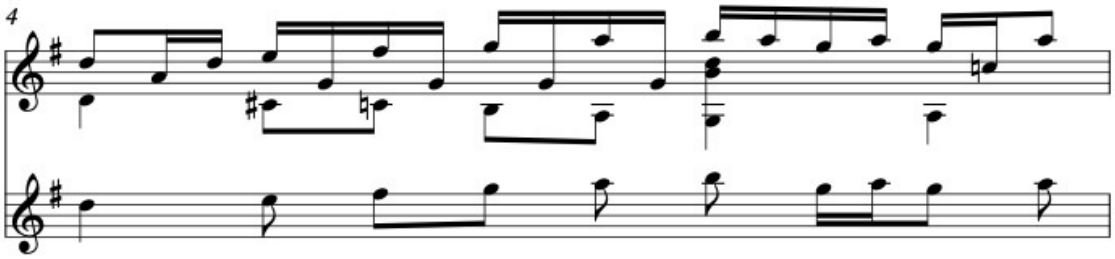


Aksak Semai

♪: 120







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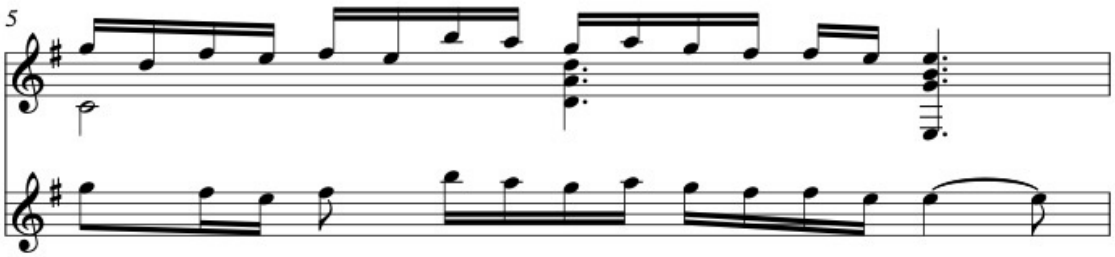
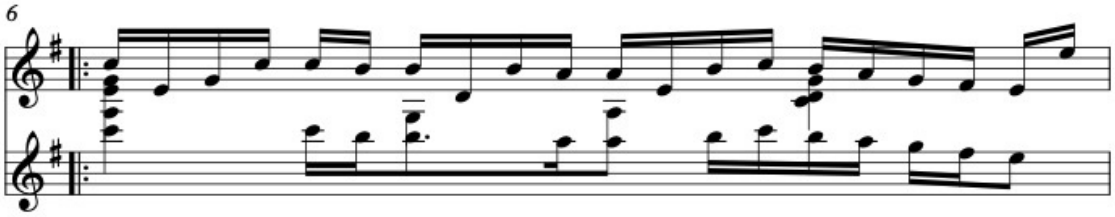


Teslim

6



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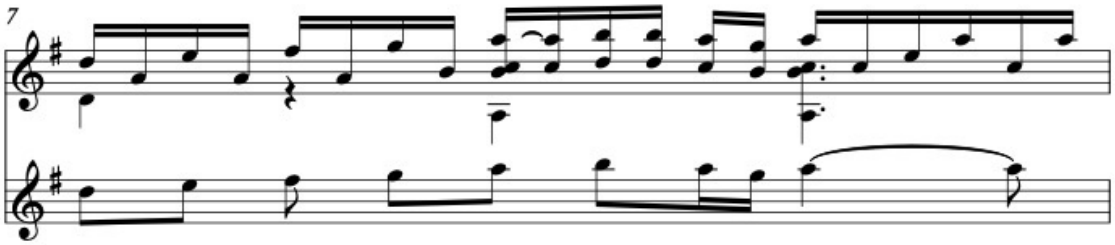

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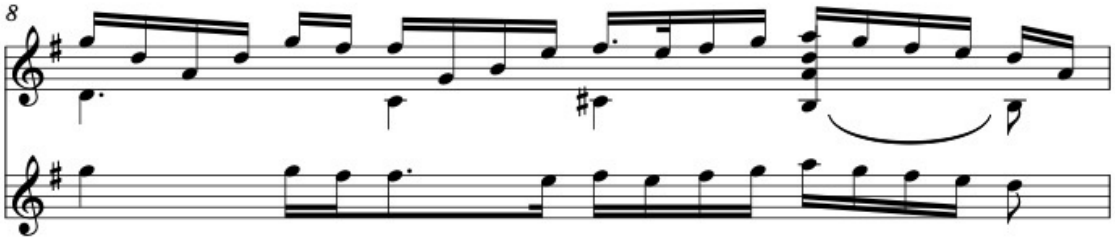

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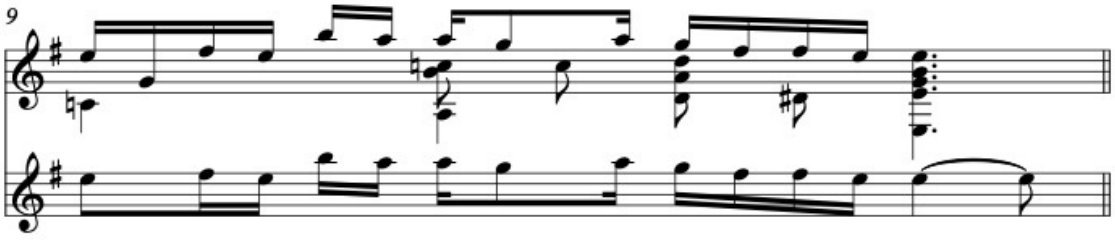
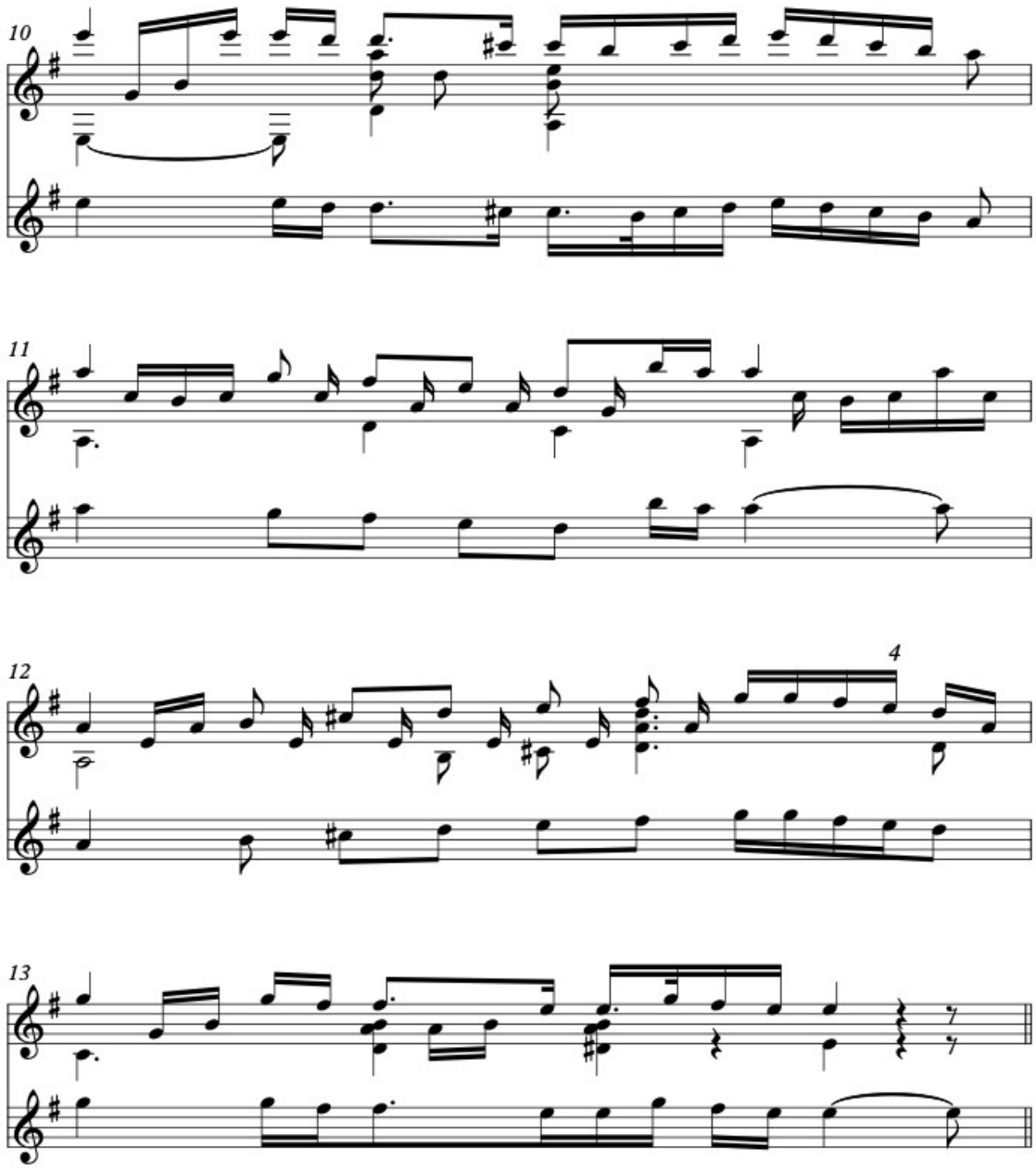
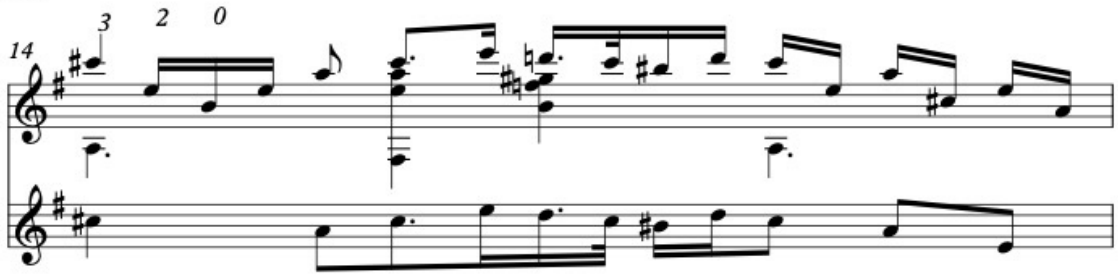
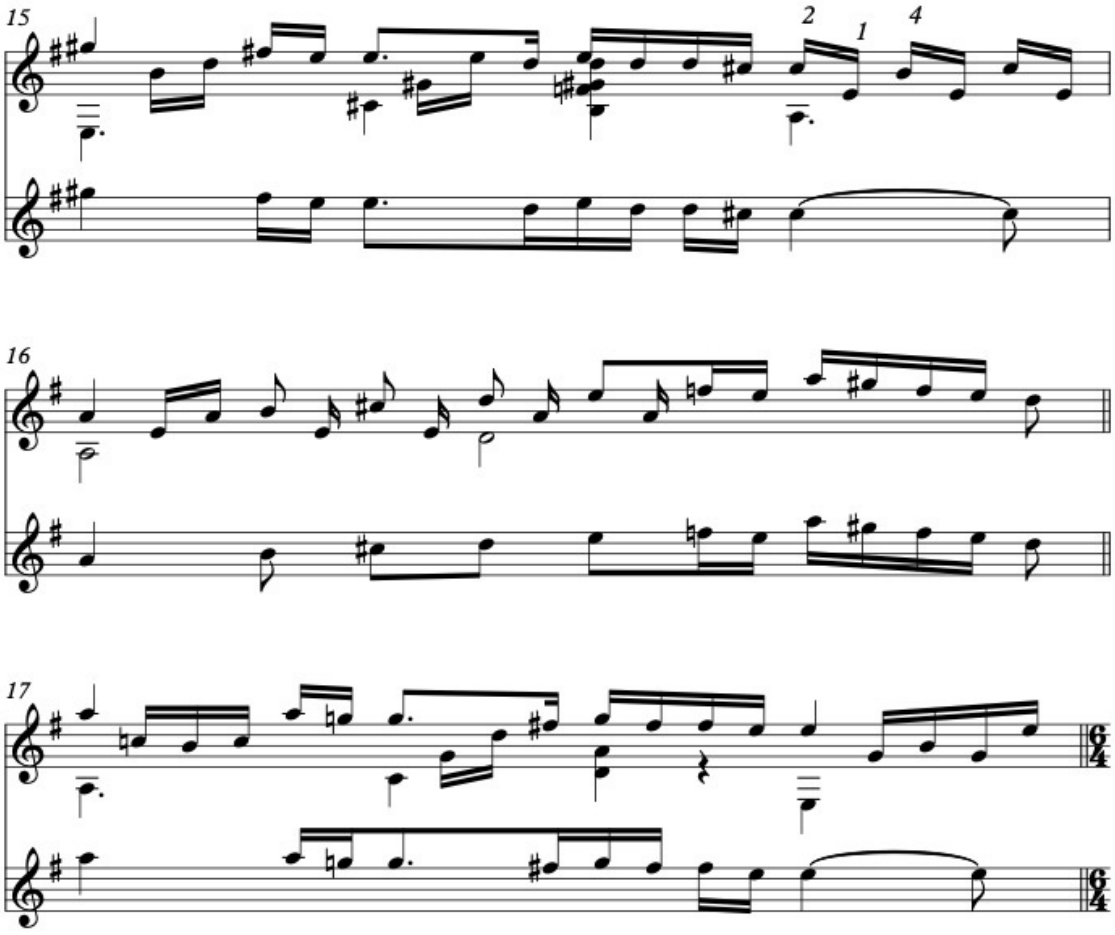


2. Hane

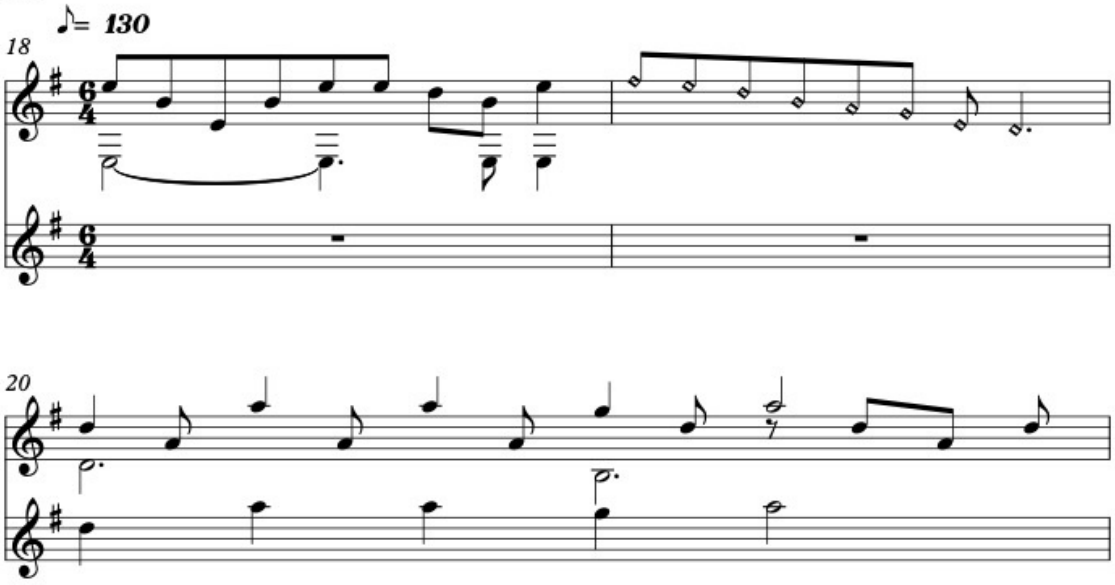


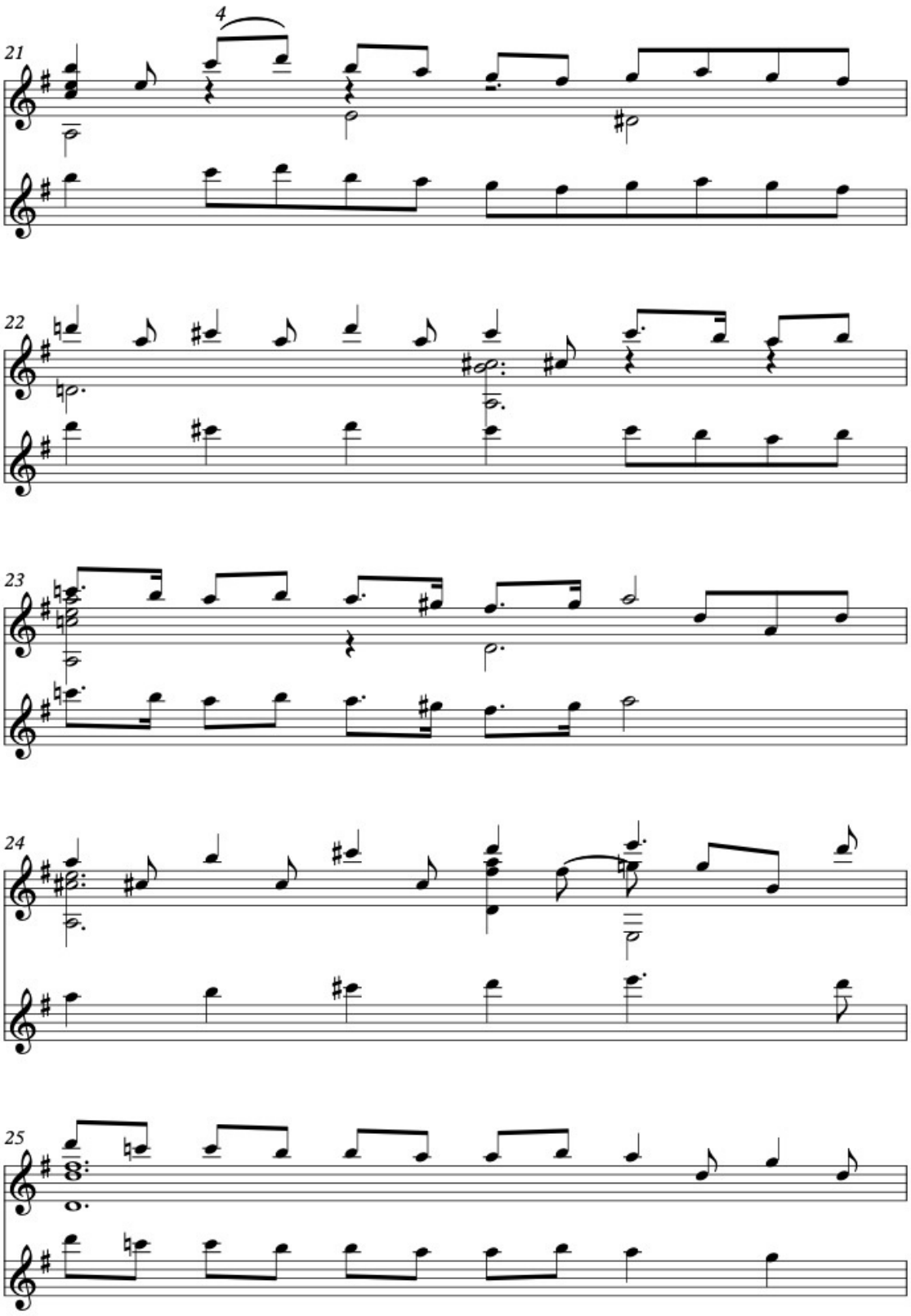
3. Hane





4 Hane

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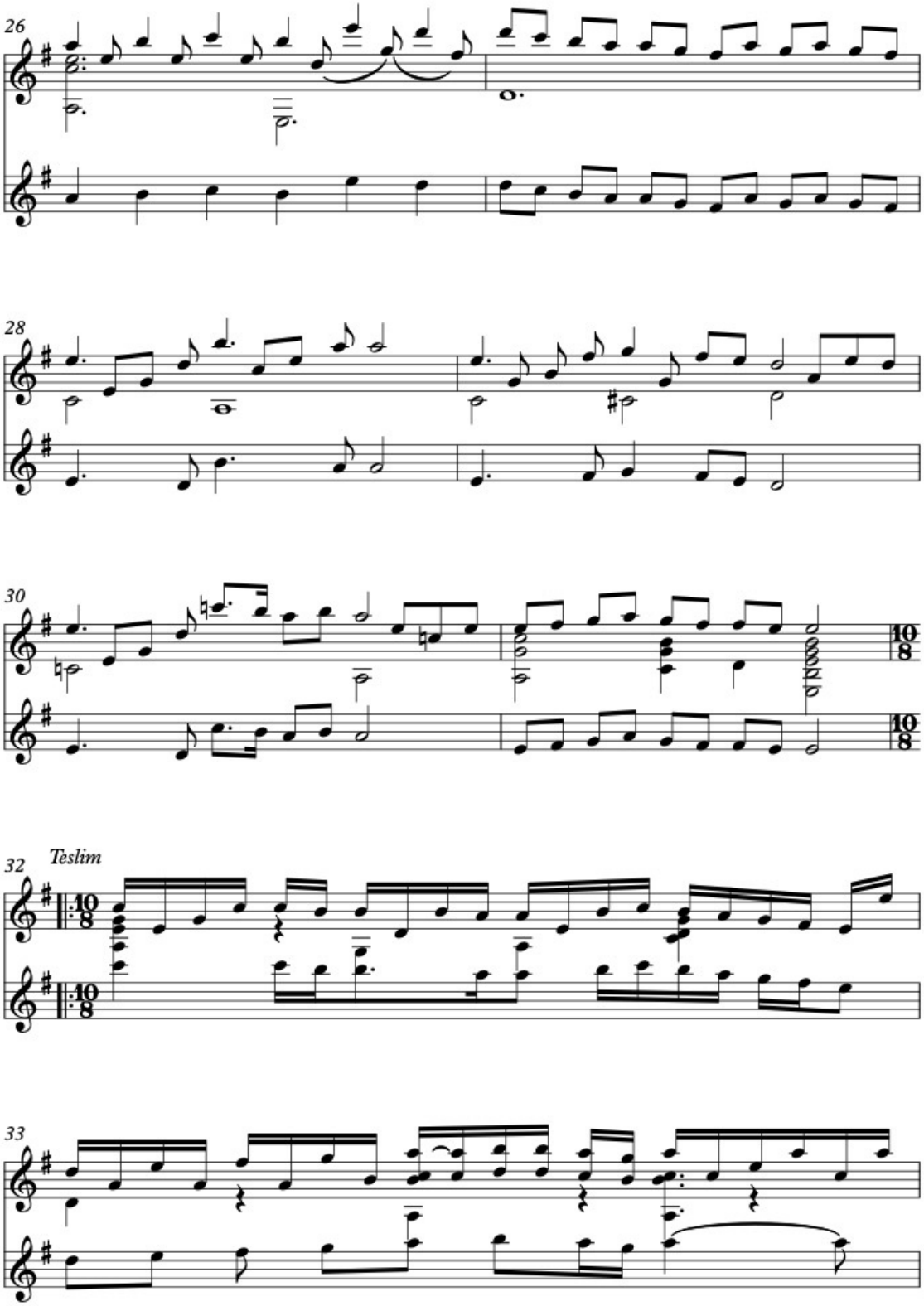
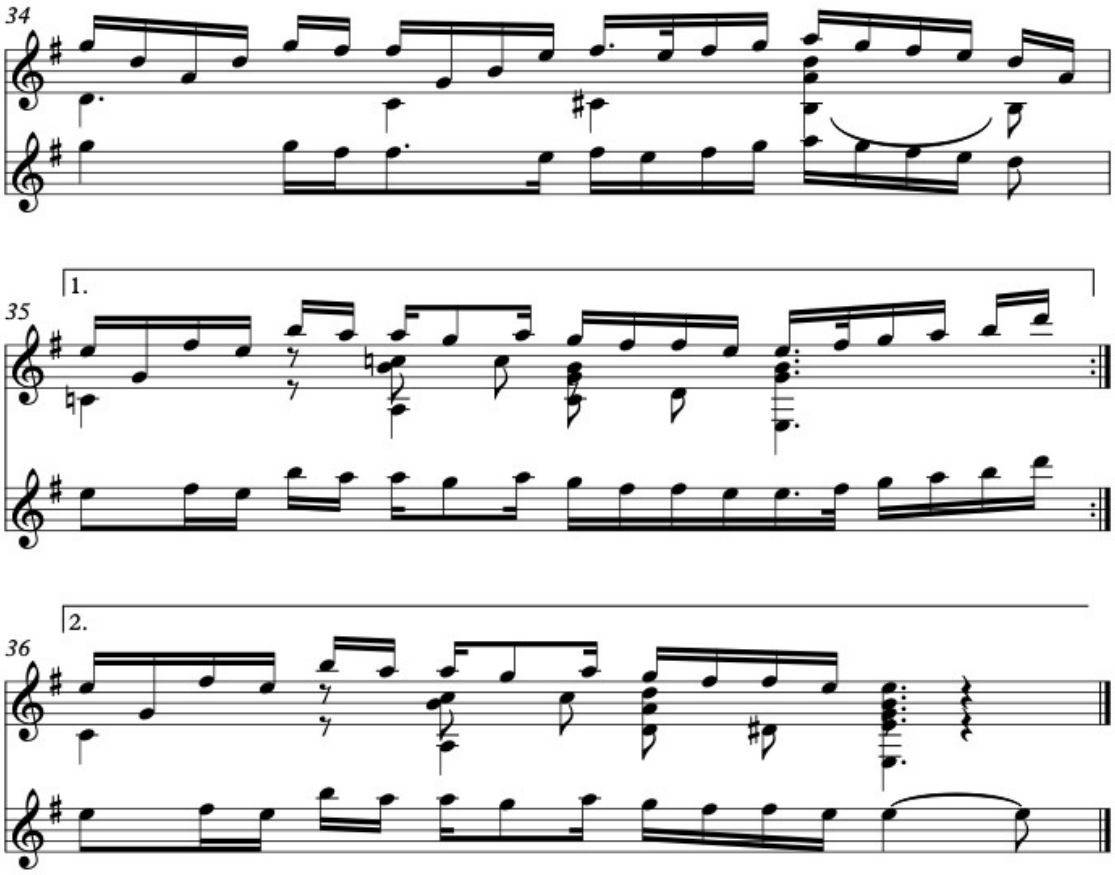

26
28
30
32
Teslim
33


34
1.
35
2.
36

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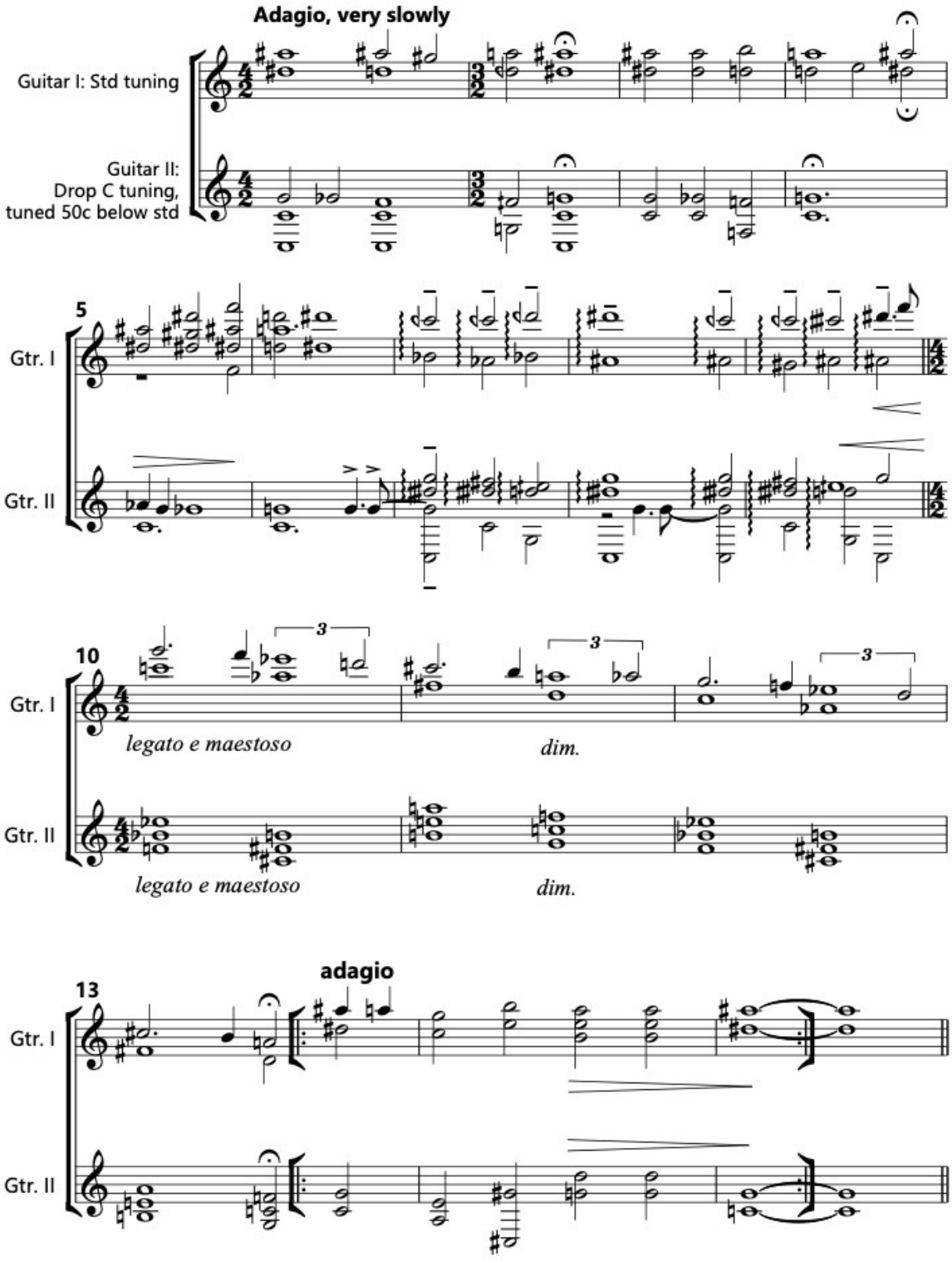
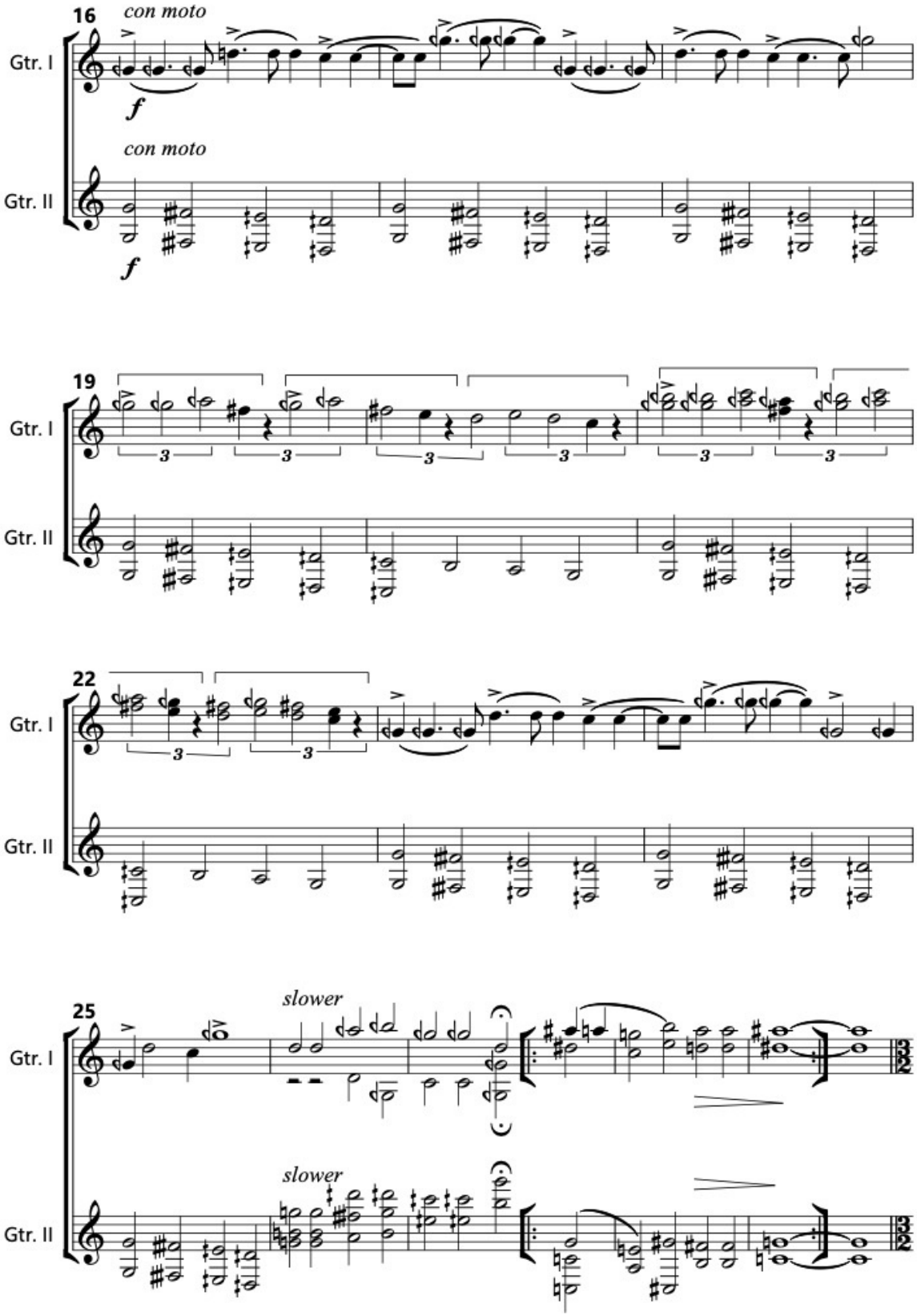
III Chorale from Three Quarter-Tone Pieces

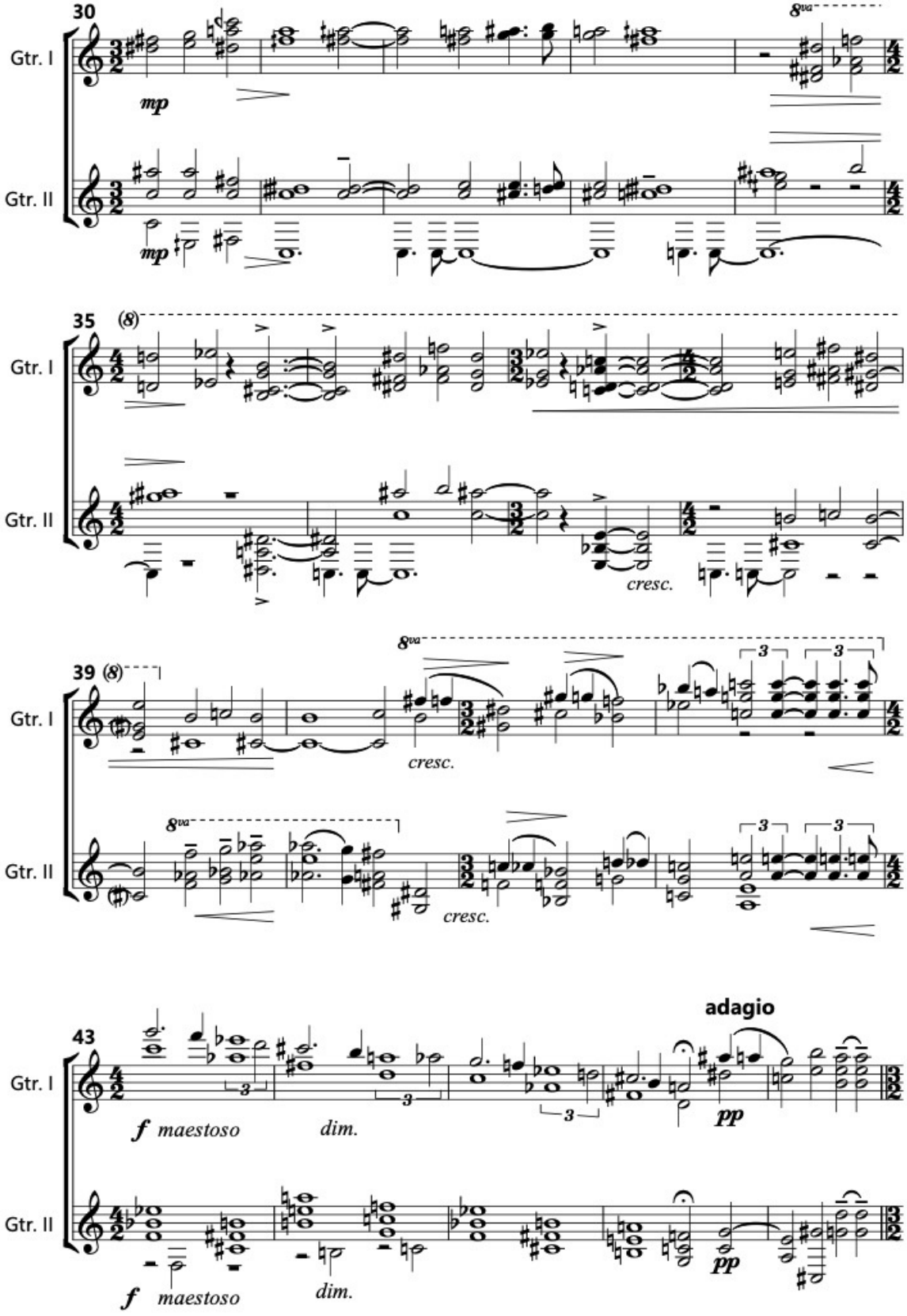
Arranged for 2 Quarter-Tone Guitars

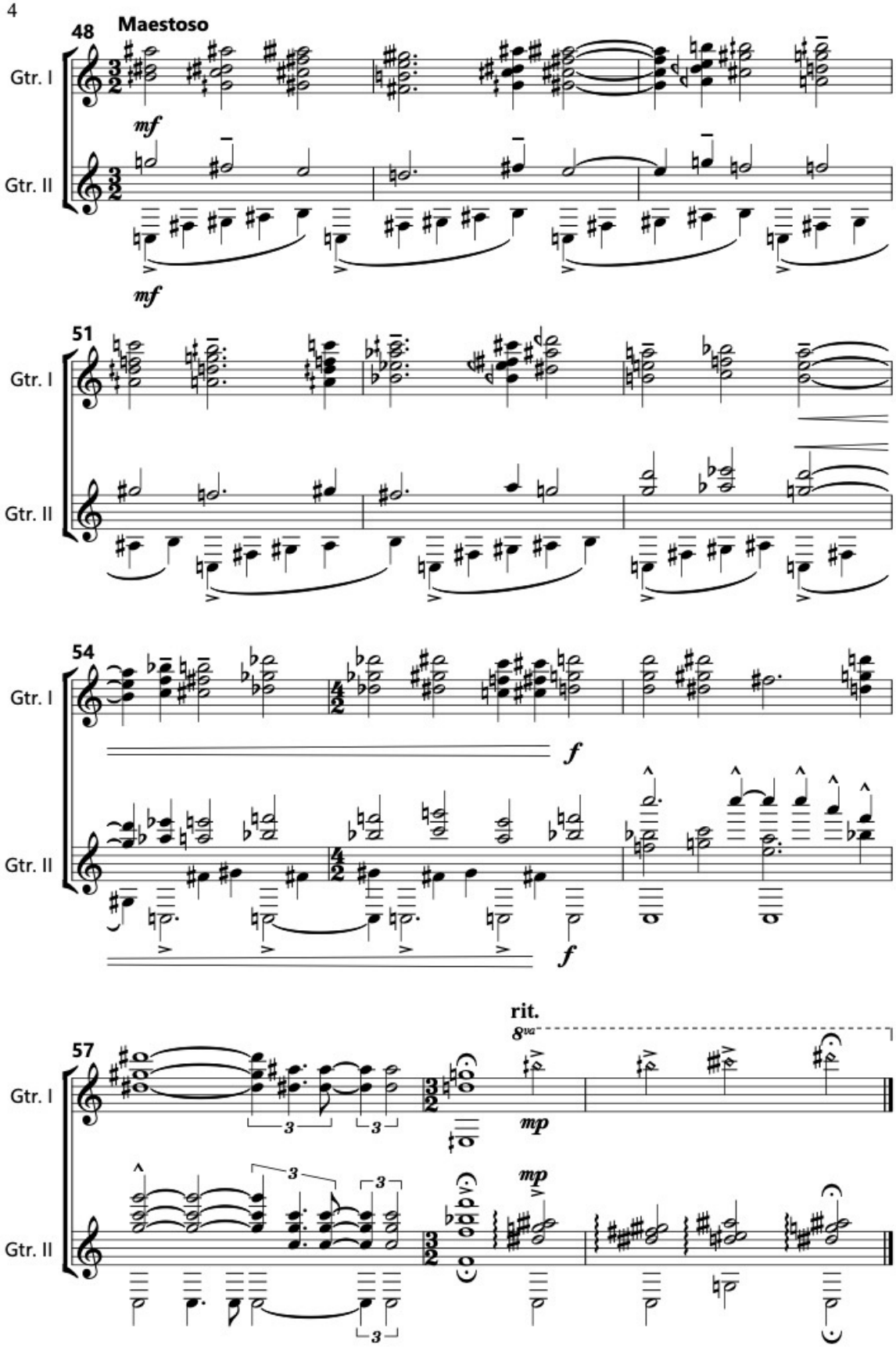
v2, 30.3.21

Charles Ives
Arr. Julian Woods




16
con moto
Gtr. I
f
con moto
Gtr. II
f
19
Gtr. I
Gtr. II
22
Gtr. I
Gtr. II
25
slower
Gtr. I
slower
Gtr. II

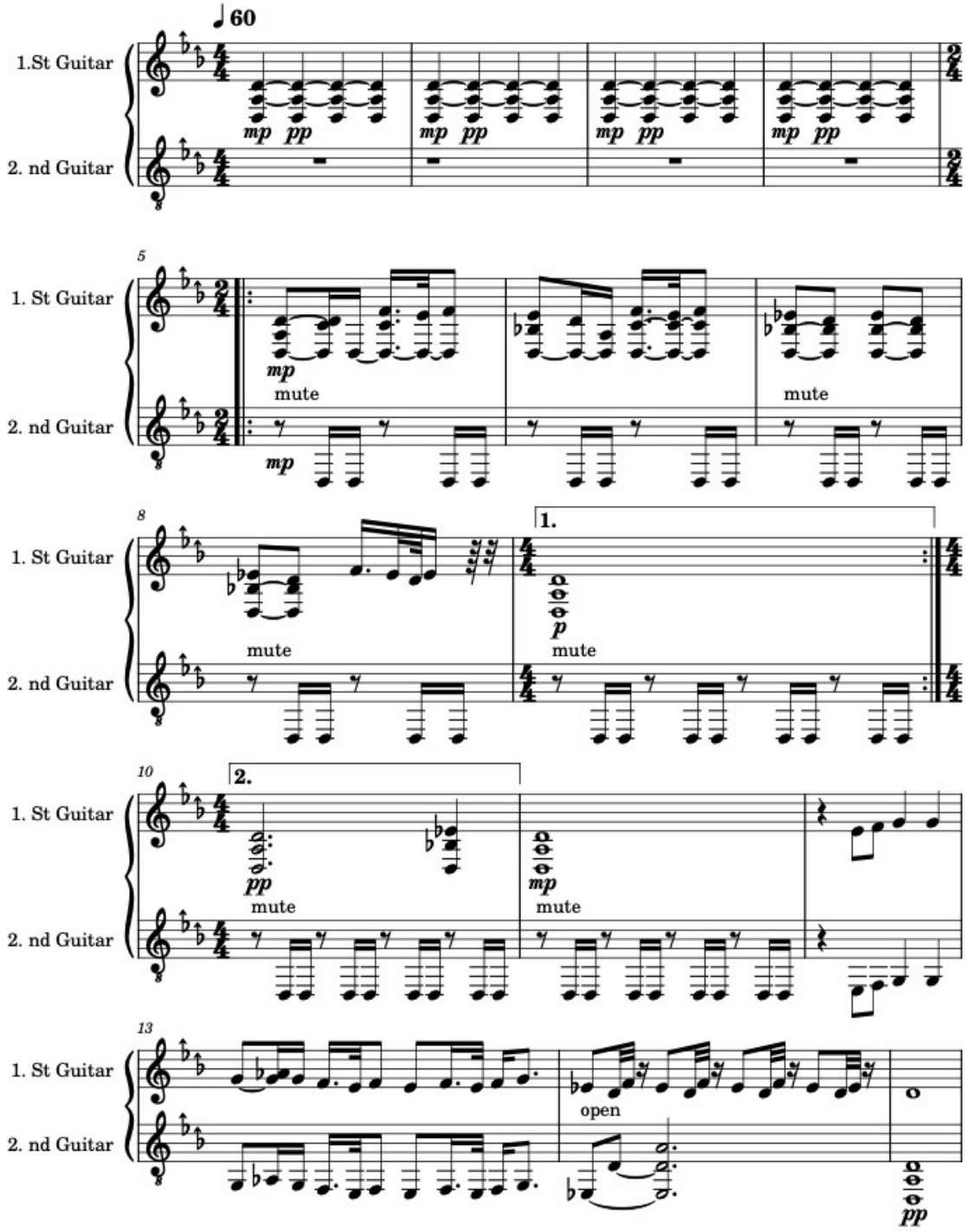

30
Gtr. I
Gtr. II
mp
8va
35
(8)
cresc.
39
(8)
8va
cresc.
3
43
adagio
f maestoso
dim.
pp

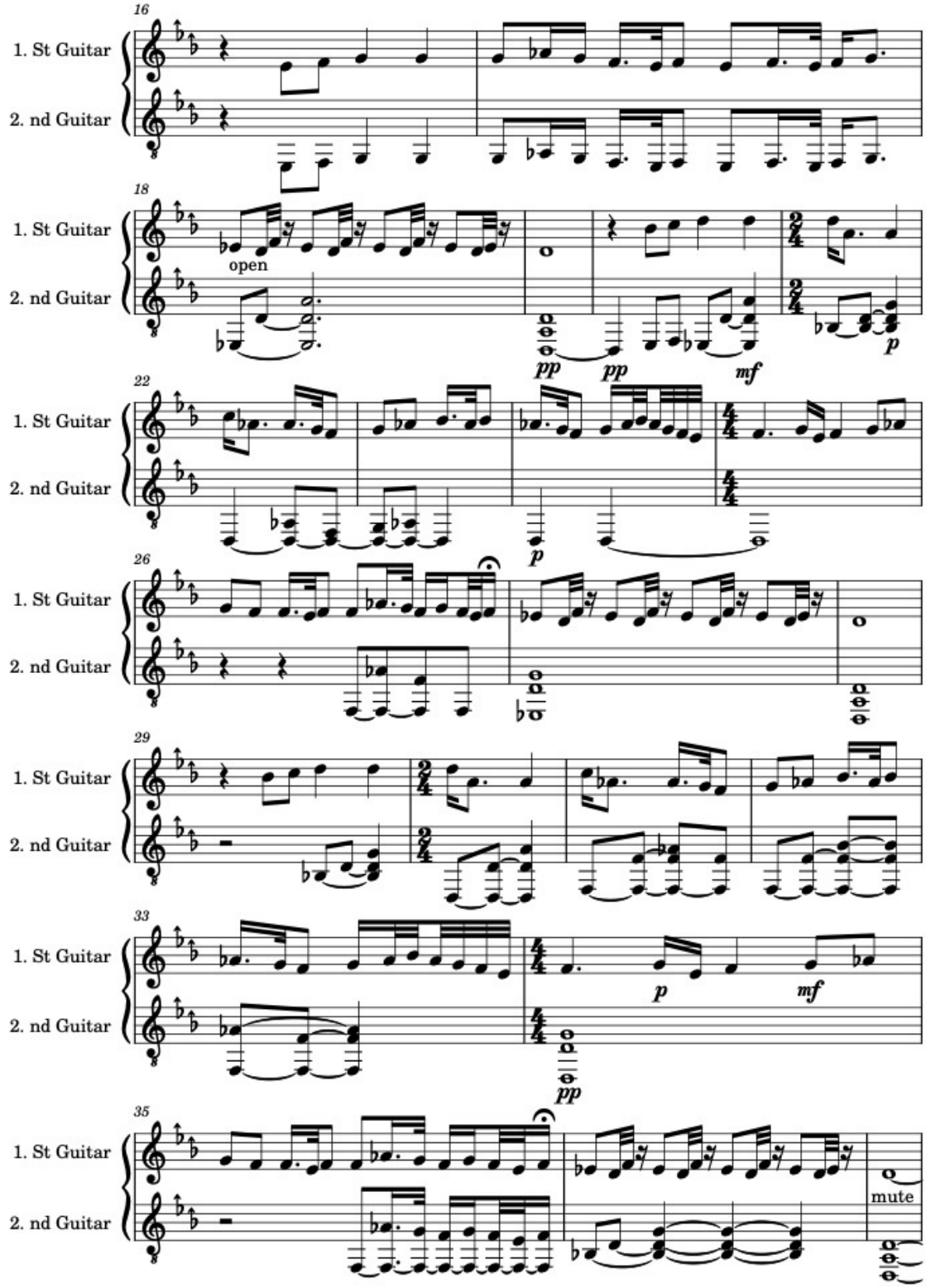

48
Maestoso
Gtr. I
Gtr. II
mf
mf
51
Gtr. I
Gtr. II
54
Gtr. I
Gtr. II
f
f
57
rit.
8va
Gtr. I
Gtr. II
mp
mp

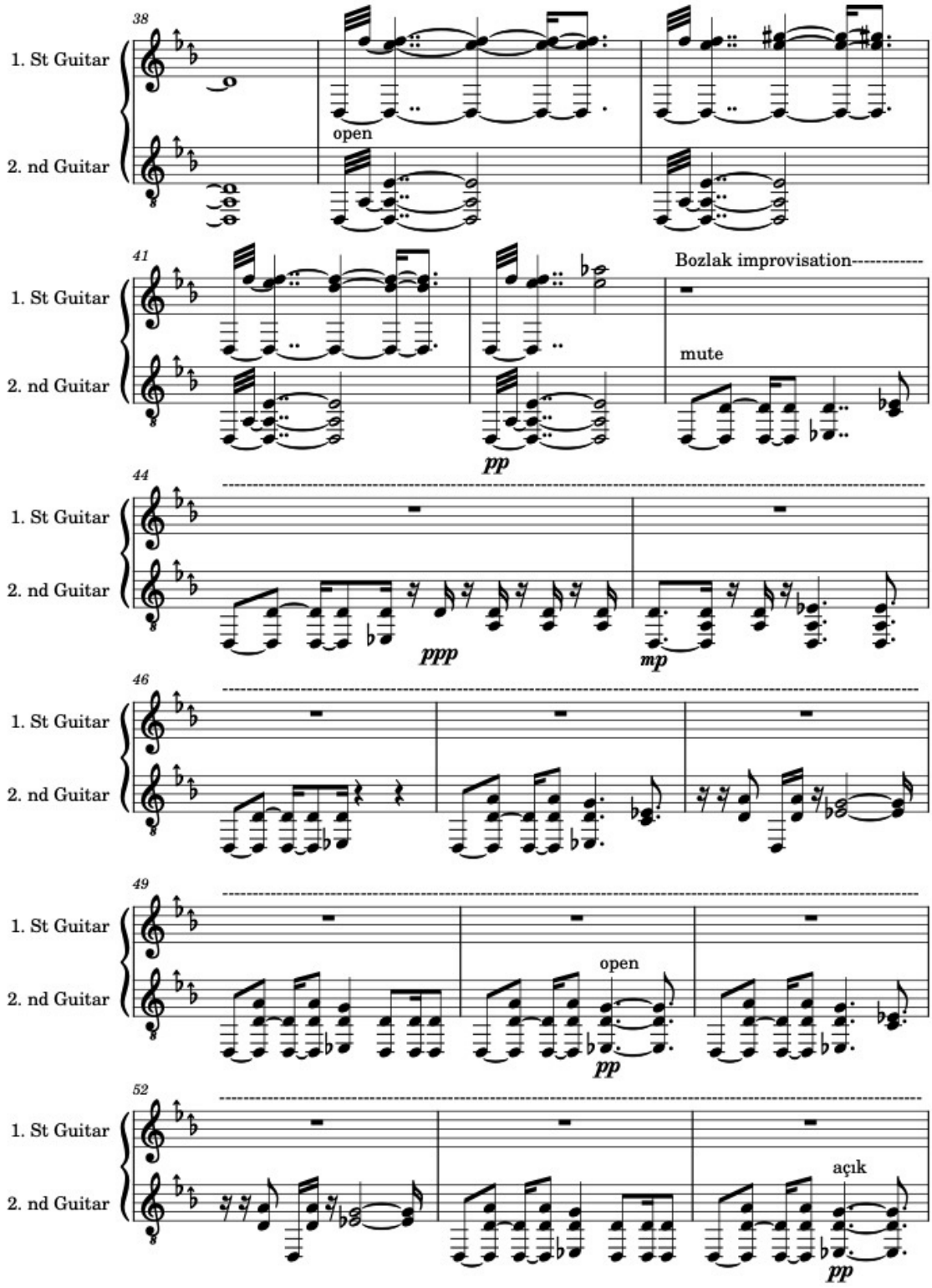
Sunayıda Deli Gönül Sunayı

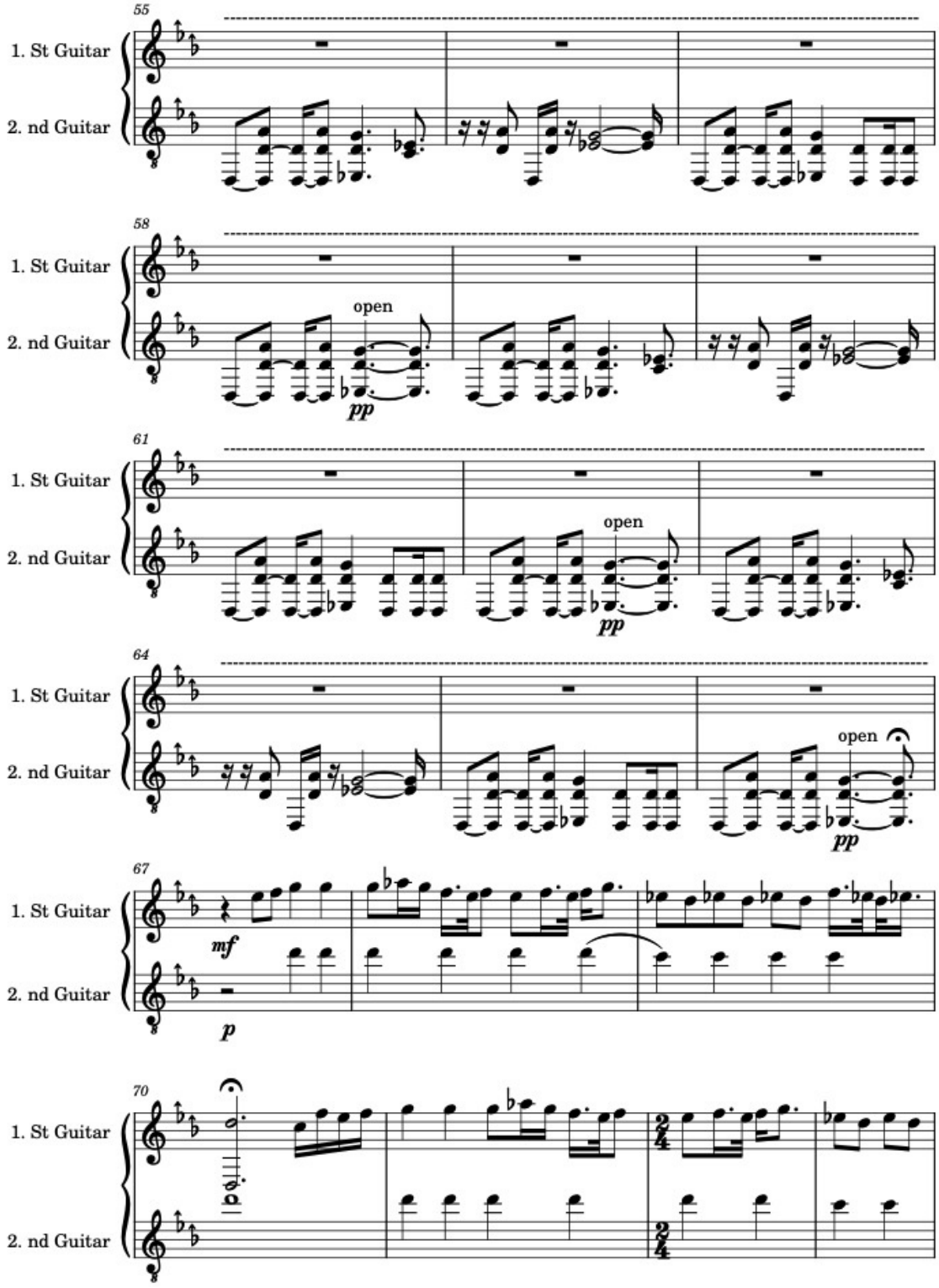
(For Two Microtonal Guitars)

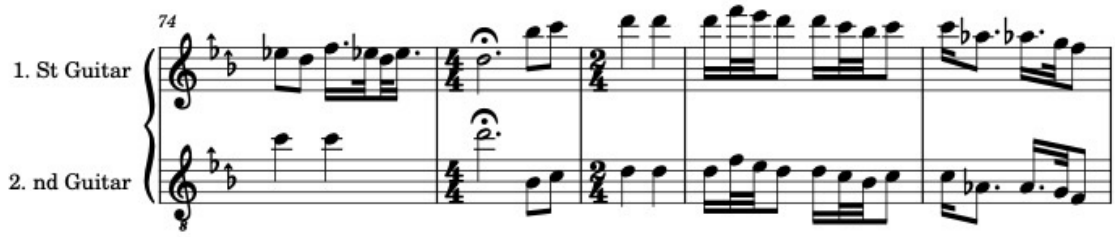
Arrangment: Hasan Sedat Gun

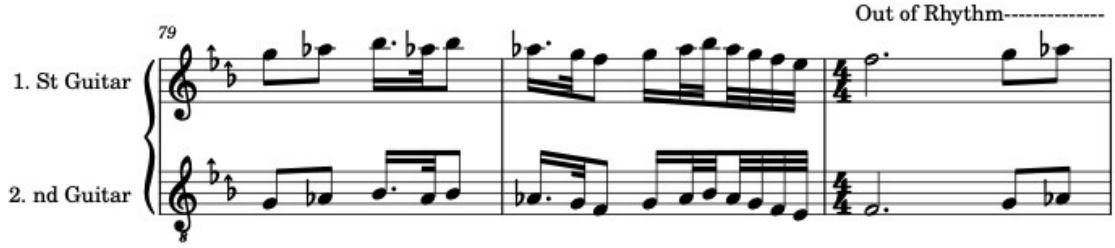


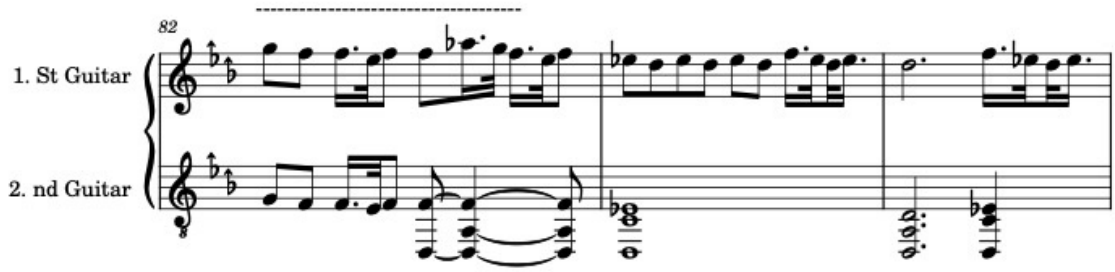

16
1. St Guitar
2. nd Guitar
18
open
pp
pp
mf
p
22
p
26
29
33
p
mf
pp
35
mute

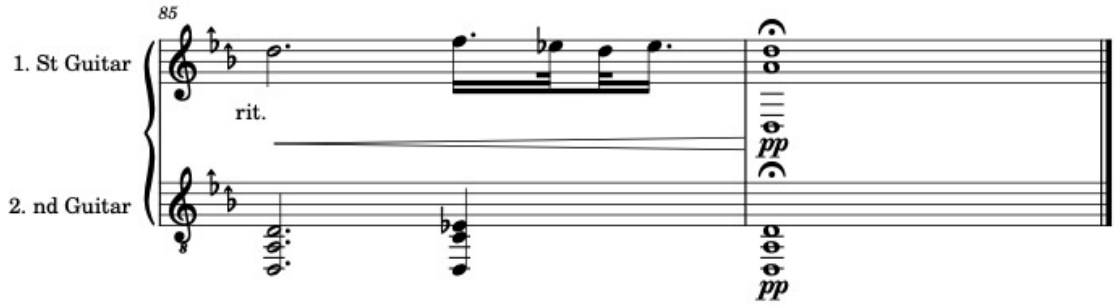

38
1. St Guitar
2. nd Guitar
open
41
Bozlak improvisation----------
mute
pp
44
ppp
mp
46
49
open
pp
52
açık
pp


55
1. St Guitar
2. nd Guitar
58
open
pp
61
open
pp
64
open
pp
67
mf
p
70


74
1. St Guitar
2. nd Guitar


Out of Rhythm----------
79
1. St Guitar
2. nd Guitar


82
1. St Guitar
2. nd Guitar


85
1. St Guitar
rit.
pp
2. nd Guitar
pp

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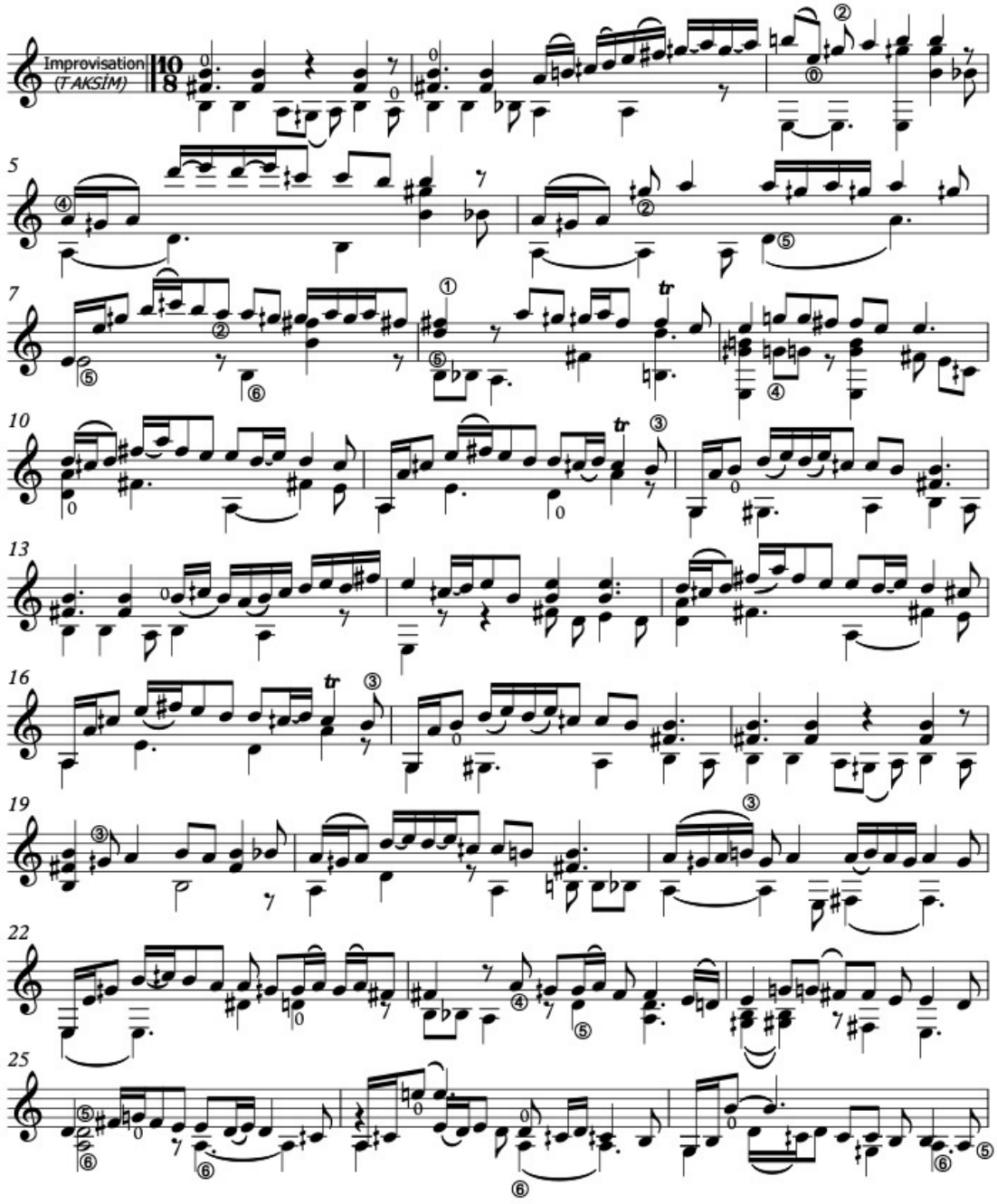
Yarim Senden Ayrılalı

Yöresi: Erzincan
Kaynak Kişi: Aşık Dâimi
Arr: S Mert Mutaf



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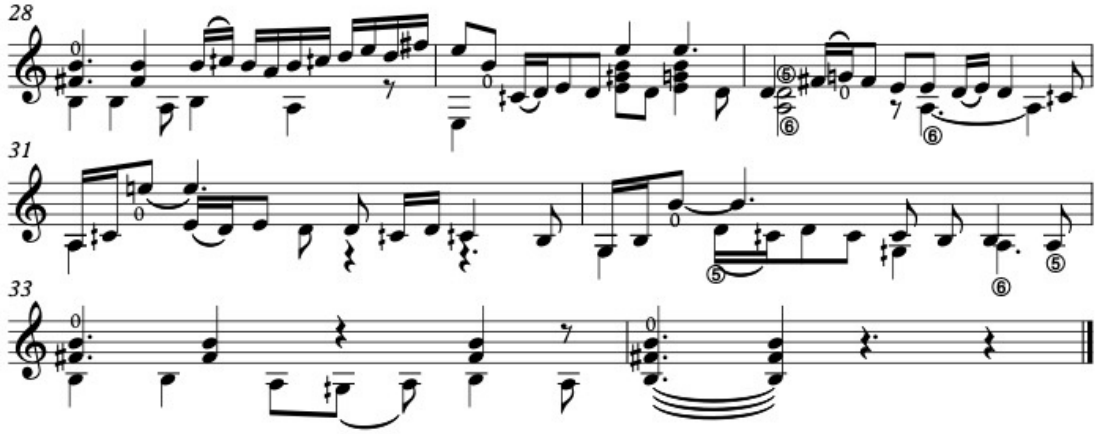

28
31
33

Şedaraban Peşrev

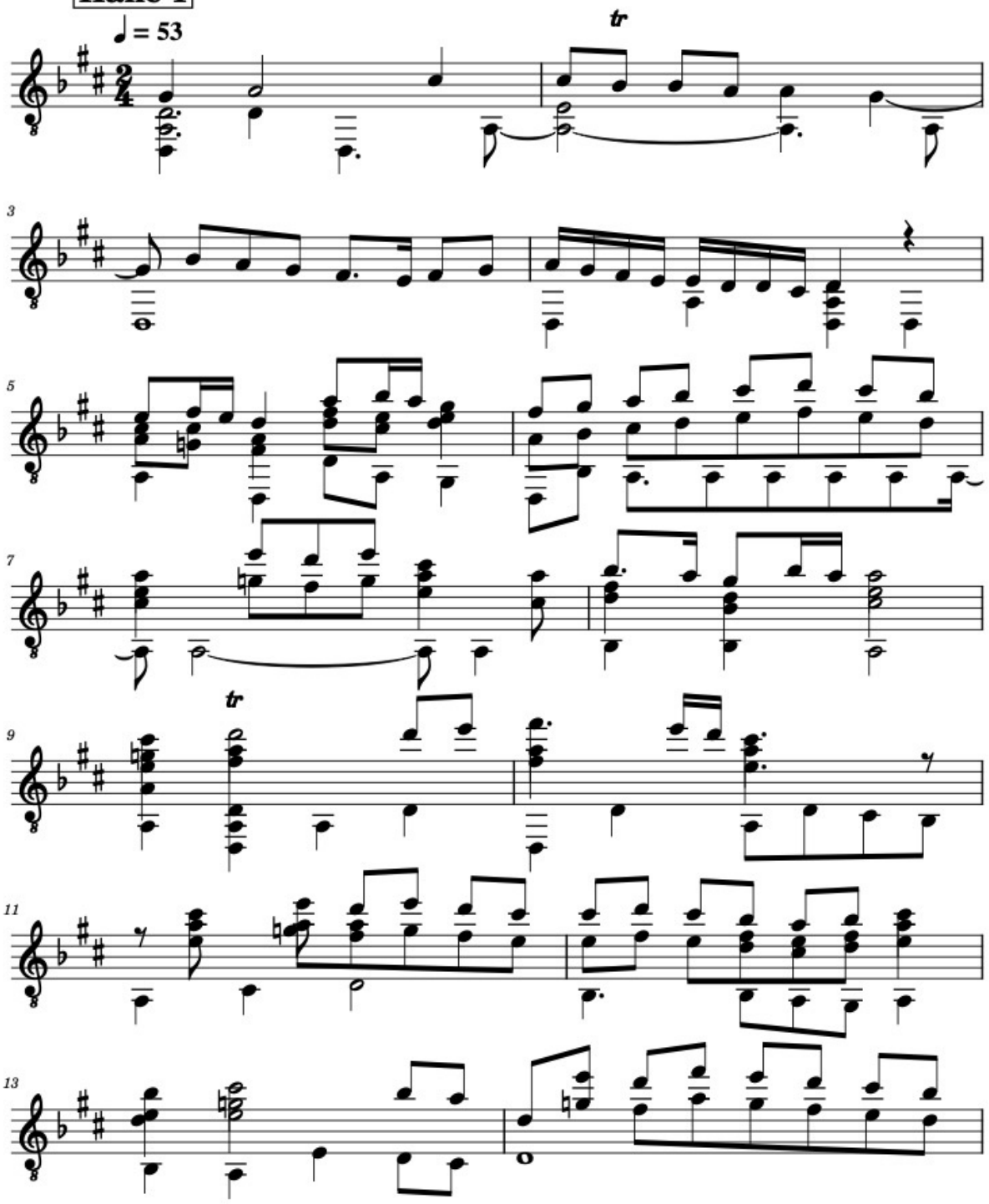
arranged by Radu Vaga

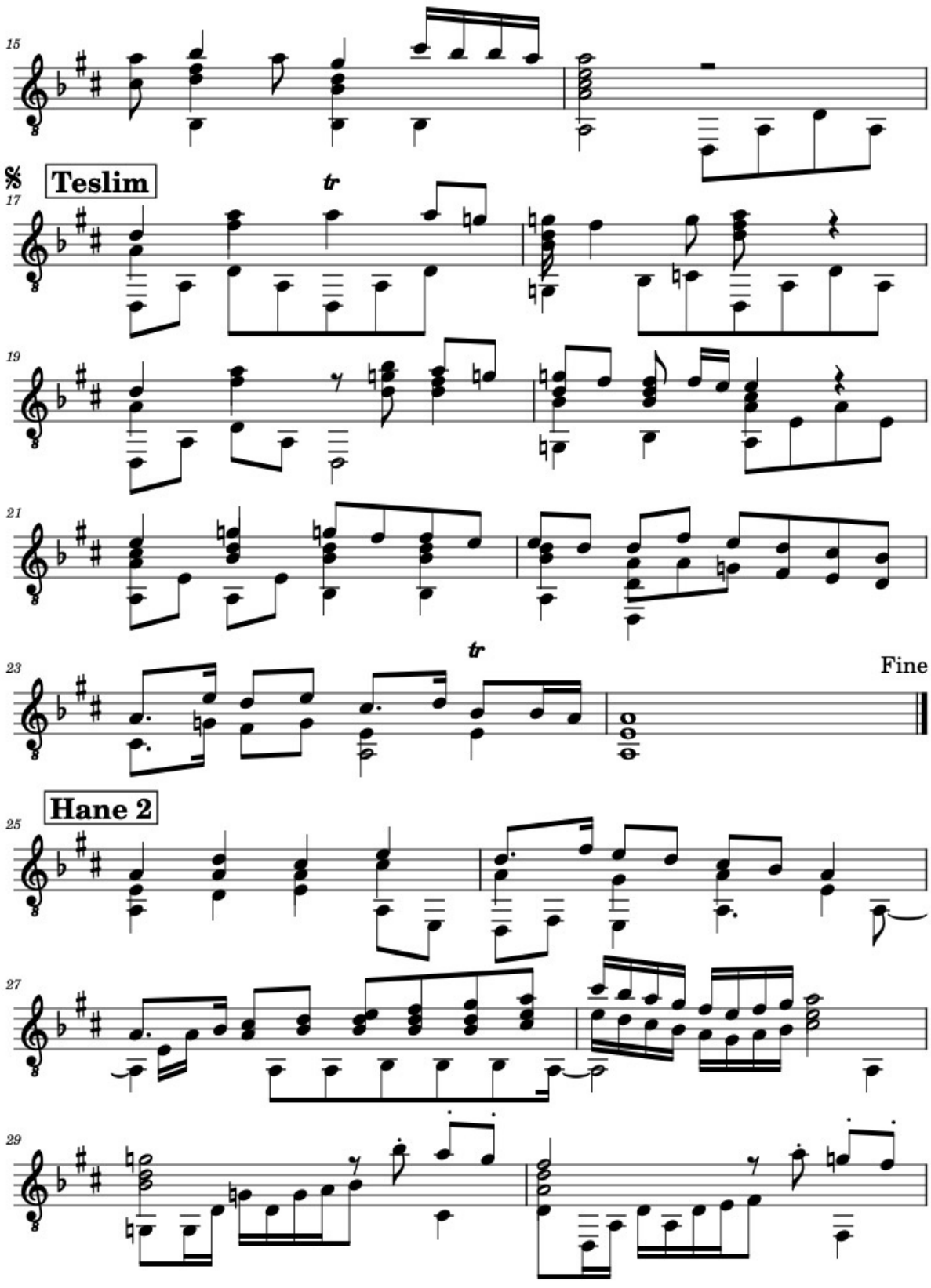
Do#, Sol# = -14 cents

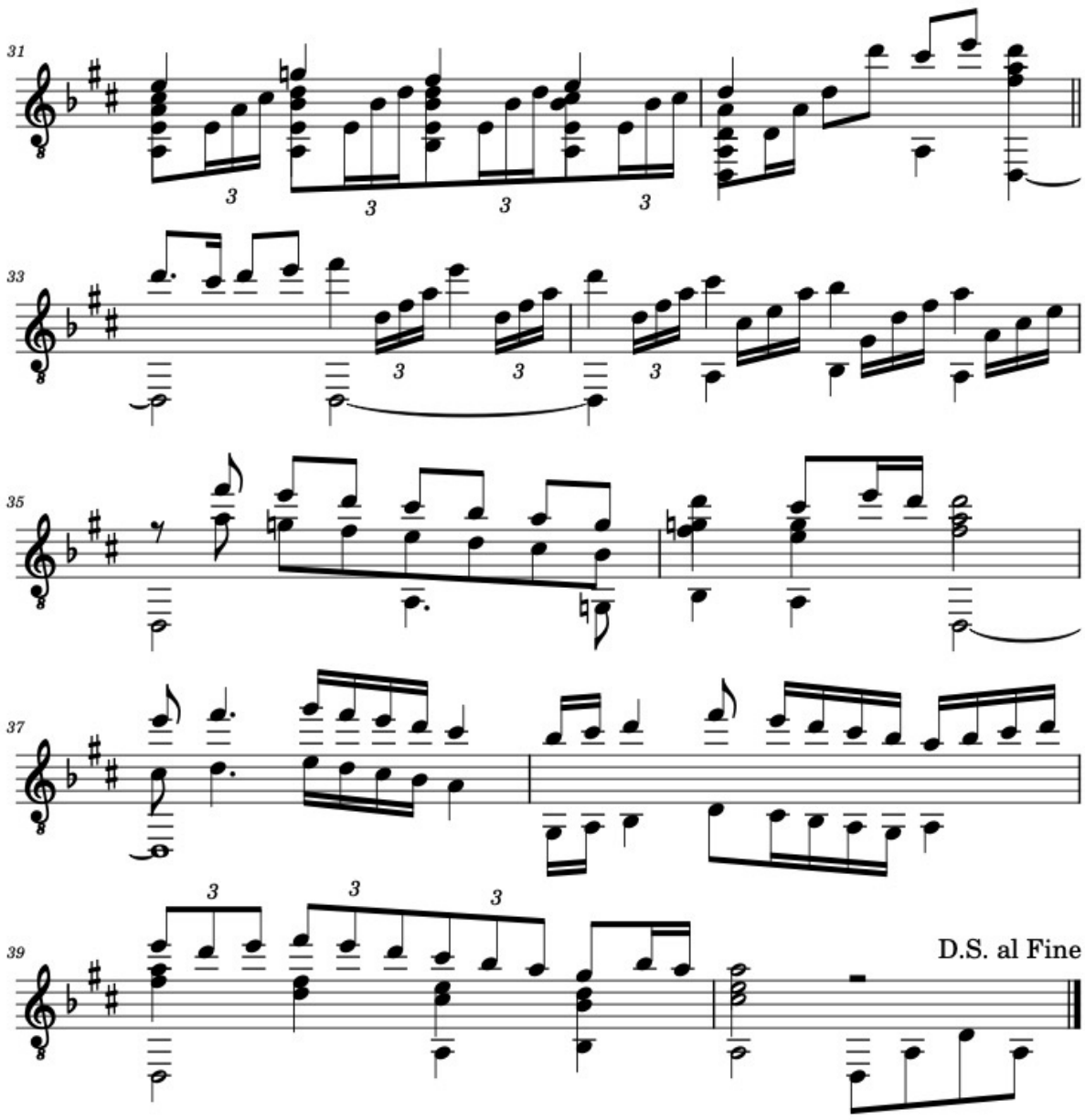
Rafik Fersan

Hane 1

♩ = 53




15
Teslim
17
tr
19
21
23
tr
Fine
Hane 2
25
27
29


31
33
35
37
39
D.S. al Fine