

Microtonality in the guitar:
Microtonal-Cluster Scordatura
(1996-2021)

A. Castilla-Ávila

Fret to fret

vs.

String to string

Switchboards by Tom Stone



36EDO



The guitar in sixths of a tone.

Advantages and disadvantages of tuning in sixths of a tone. Personal decisions of the composer. Examples from solo to sextet.

Changing or not changing the strings

“Cerises” (2018)

William Anderson

Cerises

For William Anderson

A. Castilla-Ávila

Score transcribed

① E
② B minus 33 cents
③ G minus 66 cents
④ C #
⑤ G # minus 33 cents
⑥ E b minus 66 cents

Calmo e libero $\text{♩} = 50 \text{ ca.}$

Guitar

Right hand
lasciar vibrare
p
5
12
lasciar vibrare
p
9

viñ
lasciar vibrare
pp
12
12
Right hand
p
6
7
12

Right hand
lasciar vibrare
ppp
mp
pp
mp
pp
5

p
12
p
12
5
6

ppp
mp
mp
mp
pp
12
12
1
2
3
4
5
6
7
8
9
10
11
12

“Cerises” (2018)

William Anderson

- https://www.youtube.com/watch?v=_PKtkm-TfaE

“Hurrian Song” (2015)

Thomas Schuttenhelm

Hurrian Song

A. Castilla-Ávila

For Thomas Schuttenhelm

Calmo e libero ♩ = 55 ca.

lasciar vibrare Harm. 9 *libero* *lasciar vibrare*

Guitar

④ E + 1/3 *f* < > *pp* *mf* *pp* *molto lento, accell. rubato* *ff* Harm. 5 *mp* *rubato*

⑤ E + 1/6

6 Harm. 7 *p* *molto lento, accell. rubato* Harm. 12 ⑥ *ord.* ④ *ppp* *f* *rubato* *f* *rubato*

12 *lasciar vibrare* *molto lento, accell. pp* *rubato* *p* > *f* *rubato* *ff* *rubato* Harm. 12 ② Harm. 9 ⑥ *mf*

17 Harm. 12 ③ *più lento* Harm. 7 ⑤ Harm. 9 ④ ⑤ ⑥ *mf* *mp* < > *ff*

24 Harm. 12 ③ *molto accel.* *più mosso* *lasciar vibrare* *ord.* *ff* *A tempo* *lasciar vibrare* *ragguando*

Harm. 9 ④ ⑤ ⑥ *mp* < > Harm. 12 ③ *mf* *sul ponte*

“Sakura” (2012)

Joseph Mirandilla

SCORE TRANSCRIBED

* ON THE FOURTH FRET
BUT VERY CLOSE TO THE THIRD METAL BAR

SAKURA
FOR JOSEPH PÉREZ MIRANDILLA

A. CASTILLA-ÁVILA

MODERATO ♩ = 70 CA.

MICROTONAL GUITAR

f UN POCO LIBERO

2

UN POCO MENO MOSSO

mf A TEMPO

7

HARM. 5 HARM. 4 HARM. 3 * HARM. 4 HARM. 3 * HARM. 7

p

12

HARM. 12 HARM. 5 HARM. 4 HARM. 3 * HARM. 5 HARM. 4 HARM. 3 * HARM. 4

MISTEROUS

mp

18

HARM. 4 HARM. 3 * HARM. 5 HARM. 7

p *mp*

24

HARM. 12

28

UN POCO PIÙ VELOCE

f UN POCO LIBERO

“Sakura” (2012)

Joseph Mirandilla

- <https://www.youtube.com/watch?v=M3RGjUDowec>

“Santa María, Strela do Día” (2021)

Yvonne Zehner

Santa María, Strela do Día

For Yvonne Zehner

A. Castilla-Ávila

Score transcribed

Moderato ♩ = 75 ca.

① One finger pizz. LH slur LH slur LH slur

Guitar

Harm. 12 *p* Harm. 7 Harm. 5 Harm. 4 5 ②

5 Harm. 7 Harm. 4 Harm. 5 Harm. 5 Harm. 4 5 ② (Palm) pizz.

10 *mf* *mp*

15

19 (rasgueando until the first string, pizz.) *mf* *p* *p* *i* *p* *i* *p* *i* *p* *i*

“Santa María, Strela do Día” (2021)

Yvonne Zehner

- [https://vimeo.com/589304206?
embedded=false&source=video_title&owner=
108349434](https://vimeo.com/589304206?embedded=false&source=video_title&owner=108349434)

Day out of time (2019)

Laurent Estoppey and Yvonne Zehner

Day out of Time
For Laurent Estoppey and Yvonne Zehner

A. Castilla-Avila
Fingering suggestions
by Laurent Estoppey

Alto Saxophone transcribed
Microtonal Guitar transcribed

Un poco libero $\text{♩} = 90 \text{ ca.}$

normal tuning

Alto Saxophone

Electric Microtonal Guitar
(Middle Pickups)
REVERB AND
DISTORTION
PEDALS
(Time 0,
Volume 10)

8^{va} molto sul pontic

6 A. Sax. p ppp p pp

E.M. Guit. p ppp p mp pp

12 A. Sax. pp p pp

E.M. Guit. p ppp p pp

24 right hand p ppp p pp

17 A. Sax. p pp

E.M. Guit. p pp

tuning 33 cents higher (+ 33 cents) (+ 33 cents)

bend the string microtonally simile

laco 24 24 lasciar vibrare 19

Day out of time (2019)

Laurent Estoppey and Yvonne Zehner

- <https://www.youtube.com/watch?v=haHYS0MRwuw>

“Day out of Time” (2019)

Version for Trombone (Walter Zauner) and Microtonal Guitar (Yvonne Zehner), 2021



ENSEMBLE DANUVIUS

Yvonne Zehner – guitar
Walter Zauner – trombone
Basil Coleman – harpsichord

music by
Agustin Castilla-Ávila (* 1974)

DEMO

„FANTASY IS A REALITY.“
„DIE FANTASIE IST EINE REALITÄT.“

AGUSTÍN CASTILLA-ÁVILA

Dieci – (2014)
for trombone and westernguitar

Fanfares, Meditations and Dances - (2016)
for trombone and microtonal guitar
and westernguitar

I. Fanfare I	0'49
II. Meditation I	3'09
III. Fanfare II	0'31
IV. Dance I	2'15
V. Meditation II	3'05
VI. Dance II	3'28

Das Lied Inannas – (2017) 6'38
for trombone, electric guitar,
electric microtonal guitar and harpiscord

Day out of Time – (2019) 7'45
for trombone and electric microtonal guitar

Dieci – (2014) 3'57
version for muted bass trumpet and
concert guitar

gesamt: 33'13



INANNA

ekmelic music
for trombone & guitar
Agustin Castilla-Ávila



“Annatavindriya” (2022)

Leonora Palu

Score transcribed

Annatavindriya
For Leonora Palu

A. Castilla-Ávila

Grave $\text{♩} = 55 \text{ ca.}$

Alto Flute

Guitar I

Guitar II

A. Fl.

Gtr. I

Gtr. II

6

11

16

Tambora

Tambora

Side Pizz.

Side Pizz.

“Annatavindriya” (2022)

Leonora Palu

- https://drive.google.com/file/d/1qZr0O3hPs1CtYoU_5Lw1kza5UXS2FDML/view?fbclid=IwAR0gh4jv1xlHbPMX0gsRRmquvvFRjJvIOYVPHq7Alv8Oh7fX3xldNfal_qs

“Das klingt sehr mikrotonalisch” (2005)

Cecilio Perera, Emerson Salazar

2:45

Handwritten musical score for a piece titled "Das klingt sehr mikrotonalisch" (2005) by Cecilio Perera and Emerson Salazar. The score is written on a single staff with various musical notations, including notes, rests, and dynamic markings. The score is divided into measures, with some measures containing multiple notes and others containing rests. The notation includes various symbols for dynamics (mp, p, f, pp, sul tasto), articulation (accents, slurs), and performance instructions (crescendo, poco a poco, più ansioso, più lento, from mouth to diaphragm with). The score is written in a clear, legible hand, with some annotations in parentheses and italics.



“Rubaiyats” (2008)

Sara Hilger, Mariana Salgado, Barbara Giusto, Emerson Salazar, Pedro Izquierdo and Agustín Castilla-Ávila 4:00

43

Gtre. 1

Gtre. 2

Gtre. 3

Gtre. 4

Gtre. 5

Gtre. 6

mf

f

mf

mf

mf

mf

46

Gtre. 1

Gtre. 2

Gtre. 3

Gtre. 4

Gtre. 5

Gtre. 6

C VII

C VII

C VIII

mf

f

mf

mf

mf

mf



“Das Lied Inannas” (2018)

Danuvius Ensemble (Yvonne Zehner, Walter Zauner, Basil Coleman)

0:00, 2:40



ENSEMBLE DANUVIUS

Yvonne Zehner – guitar
Walter Zauner – trombone
Basil Coleman – harpsichord

music by
Agustin Castilla-Ávila (* 1974)

DEMO

„FANTASY IS A REALITY.“
„DIE FANTASIE IST EINE REALITÄT.“

AGUSTÍN CASTILLA-ÁVILA

Dieci – (2014)
for trombone and westernguitar

Fanfares, Meditations and Dances - (2016)
for trombone and microtonal guitar
and westernguitar

I. Fanfare I	0'49
II. Meditation I	3'09
III. Fanfare II	0'31
IV. Dance I	2'15
V. Meditation II	3'05
VI. Dance II	3'28

Das Lied Inannas – (2017) 6'38
for trombone, electric guitar,
electric microtonal guitar and harpsichord

Day out of Time – (2019) 7'45
for trombone and electric microtonal guitar

Dieci – (2014) 3'57
version for muted bass trumpet and
concert guitar

gesamt: 33'13



INANNA

ekmelic music
for trombone & guitar
by Agustín Castilla-Ávila



“Die Lutherin” (2017)

Gertraud Steinkogler-Wurzinger, Juanjo Guillem

- <https://www.youtube.com/watch?v=Rt6-KwJQBlg>

Notation: Transcription or tablature?

Advantages and disadvantages of the different notation ways.

“Tres Momentos Microtonales” (2000)

[illegible]

“Sakura” (2012)

SCORE TRANSCRIBED

* ON THE FOURTH FRET
BUT VERY CLOSE TO THE THIRD METAL BAR

SAKURA

FOR JOSEPH PÉREZ MIRANDELLA

A. CASTILLA-ÁVILA

MODERATO ♩ = 70 CA.

MICROTONAL GUITAR

f UN POCO LIBERO

UN POCO MENO MOSSO

mf A TEMPO

7

HARM. 5

HARM. 4

HARM. 3 *

HARM. 4

HARM. 3 *

HARM. 7

p

12

HARM. 12

HARM. 5

HARM. 4

HARM. 3 *

HARM. 5

HARM. 4

HARM. 3 *

HARM. 4

MISTEROUS

mp

18

HARM. 4

HARM. 3 *

HARM. 5

HARM. 7

p

mp

24

HARM. 12

UN POCO PIÙ VELOCE

f UN POCO LIBERO

“Dos Sonetos” (2014)

10

Dos Sonetos

Für Gertraud Steinhögl-Würzinger

II. A la entrada de un valle

A. Castilla-Ávila

Text: G. de la Vega
(Soneto XXXVII)

Tranquillo ♩ = 63 ca.

Mezzo-soprano

Harm. 12

Microtonal Guitar

mp Harm. 12 *p*

Orientalising sounding pitches

p *mp*

A la en - tra - da de un

5

M-S.

p *f*

va - lle, en un de - sier - to do na - die a - tra - ve - sa - ba ni se

Gtr.

mp *mp* *f*

C.IV

11

M-S.

mf *p*

vi - a, vi que con es-tra - ñe - za un can ha -

Gtr.

p *mf* *p*

Bibliography

- Aguzzi, Andrea. *Interview with Agustin Castilla-Avila*. Neuguitars Blog, July 2017
<https://neuguitars.com/2017/07/07/interview-with-agustin-castilla-avila-july-2017-on-neuguitars-blog/>
- Bartos, Katarzyna: "Zakomponowac". In *Sound Ambiguity 2*. Wroclaw, 2015.
- Castilla-Ávila, Agustín: "Agustín Castilla-Ávila on his music". In *Collegium Musicum Magazine* Lviv, Ukraine. Collegium Musicum, December 2015
<https://collegiummusicum.com.ua/en/statti-chasopys-a/english-agustin-castilla-avila-on-his-music/>
- Castilla-Ávila, Agustín: "Microtonality on the Guitar: Castilla-Ávila's 36 Divisions of the Scale". In *Sound Ambiguity 3*. Wroclaw, 2016.
- Castilla-Ávila, Agustín: "The Guitar and the microtones". In *Mikrotöne: Small is beautiful, Volumen 1*. Mackinger Verlag, 2019.
- Castilla-Ávila, Agustín: "Writing Microtones for Guitar". In *Collection on theory and practice of microtonal music in Central and Eastern Europe*. Ljubljana University Press, 2019.
- Jedrzejewski, Franck. *Dictionnaire des Musiques microtonales*. Editions L'Harmattan. Paris 2014.
- Melcher, Iris: "Porträt-Interview: Agustín Castilla-Ávila". In *Gitarre Aktuell* 2011, No. 4, (115).
- Schneider, John: *The contemporary guitar*, Rowman & Littlefield Publishers, 2015

Thank you!