The Sagittal Songbook

The Sagittal Songbook

Xenharmonic Songs for One to Five Voices

compiled and edited by
Jacob A. Barton

WET GLOVE PRESS

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Engraved using Sibelius 4 with the Sagibelius plugin and font, available at sagittal.org. Other fonts used include Helsinki by the Sibelius team, Treasure Map Deadhand by Graham Meade, Fontleroy Brown by Nick Curtis, and Servus Text Display by David Engelby. The latter three are available at dafont.com.

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"Vision" is not an independent variable in a culture.
Our vision comes from the way we live, not vice versa.

Jason Godesky

Could someone write poetry,
if they had to go through all the steps of making the pencil first?

Kraig Grady

FOREWORD

It was Henry Wadsworth Longfellow who famously observed that "music is the universal language of mankind." Had he had been magically transported to the 20th century, he probably would have remarked that many serial and *avant-garde* composers were doing their utmost to prove him wrong. As "serious" composers began to realize that traditional harmonic resources were nearing exhaustion, they began to abandon common-practice harmony in an effort to write music that was new and original. Unfortunately, this new music was largely incomprehensible to those outside their circle, and they eventually lost most of their audience to various styles of "popular" music that emerged from a broader, largely American, culture.

The post-World-War-II emergence of the United States as a superpower intensified the export of Western technology and American "pop" culture to the rest of the world. With the resulting fusion of musical resources and styles, a case could be made that, where East meets West, the East very often gets the short end of the deal, as traditional instruments are displaced by Western keyboards and guitars, and ethnic tunings are replaced by the 12-tone equal-tempered scale.

Working against this tide of events is a small but highly dedicated world-wide "xenharmonic" community of composers and musicians who have been exploring alternative (or non-12) tunings. In the West, the objective in the last part of the 19th century was to improve the intonation of the equal-tempered scale with historical tunings such as just intonation, meantone temperament, and various well-temperaments. When composers began abandoning traditional harmonic norms in the early 20th century, the main objective of the xenharmonic community became the exploitation of new melodic and harmonic resources that would resolve the "harmony crisis". In the rest of the world the principal objective has been to document and preserve musical scales and styles threatened with corruption or extinction by the 12-equal "steamroller".

The individualism characteristic of most members of the xenharmonic movement has resulted in the exploration of literally hundreds of alternative tunings. Most of these tunings allow either the expansion or replacement of common-practice harmony with the introduction of new musical intervals and/or new tonal relationships using such intervals to generate sequences of tones. While such a great number of tuning options practically guarantees an inexhaustible supply of new melodic and harmonic resources, it also poses the problem of a great number of strange, new, and **uncommon** musical "dialects" that cannot be collectively comprehended or appreciated as easily as the traditional **common**-practice harmonic system.

With multiple tunings came multiple systems of notation, which have resulted in multiple problems. A symbol might have two entirely different meanings in different tunings (or even in the same tuning using different systems of notation), or different symbols in different notations might be used to notate the same thing. For a worst-case example, one need look no further than the quartertones of 24-EDO (24 equal divisions of the octave), which have been notated literally dozens of different ways. Having mastered one new notation, there is then the prospect of starting over again to learn a different notation in order to use another tuning, and still another notation for another tuning, etc.

If music in alternative tunings is to be included in the "universal language of mankind", then it ought to available in the form of a **universal written language**. This would require a single generalized microtonal notation capable of notating any tuning of any sort; however, at the beginning of the 21st century there was no microtonal musical notation well suited to this purpose. Notations for temperaments and EDO's generally used accidentals representing various fractions of a whole tone, while JI (just intonation) was better served by accidentals representing pitch alterations associated with prime-number harmonic factors or ratios. Whole-tone fractions, although giving a clear indication of the size of alteration, are virtually meaningless for notating JI. Conversely, JI notation often does not give an immediate indication of the amount of pitch alteration if two or more accidentals are used to modify a single note, especially if the accidentals alter pitch in opposite directions, making it too cumbersome for temperaments and EDO's.

The Sagittal notation system was designed, over a period of several years by Dave Keenan and myself, to address all of the foregoing problems by combining four excellent features found in other notations (as outlined in the Sagittal paper at sagittal.org). Its symbols are all defined as rational intervals that give a clear indication of prime-number content, so they are highly suitable for notating JI. To notate a temperament or EDO, a subset of symbols is selected from the entire set of accidentals so that intervals with the best approximations to simple ratios will be notated in the same way as those ratios. As a result, Sagittal symbols have **universal** definitions that are independent of whatever tuning they may be called upon to notate. Since two or more Sagittal symbols are never needed to modify a single notehead, the notation is clear in meaning and uncluttered in appearance.

The simplest Sagittal symbols are constructed using "flags" which are then logically combined to produce more complex symbols that represent ratios equal (or very nearly equal) to the product of the smaller (single-flag) symbol ratios. The physical size of a symbol is thus a good indication of the relative size of its pitch alteration. Each Sagittal symbol resembles a kind of arrow (*sagitta* in Latin) that clearly points the direction of pitch alteration, and symbols with equal-but-opposite alteration are vertically mirrored.

The entire Sagittal symbol set contains enough symbols to notate tunings with many hundreds of tones per octave, so it's powerful enough to satisfy the requirements of composers of electronic music who wish to have a score in a meaningful human-readable format. And since most tunings require only a small subset of those symbols, it's not necessary to learn all of the symbols at the outset, only those required for the tuning(s) to be used, and relatively simple tunings require relatively few symbols.

The publication of this volume marks the first instance of a collection of music printed in the Sagittal **universal written language** for the **universal microtonal "instrument"**. This instrument is also the ideal microtonal instrument, capable of producing tones in virtually any tuning and available to virtually anyone with even a smattering of musical ability, at any time and place, at no cost. This instrument would have to be, of course, the human voice!

As with any instrument of flexible pitch, practice is required to produce musical pitches and intervals accurately, and if a tuning contains intervals that seem strange and new, then this practice must involve exercises and repetition to develop familiarity with the new tonal material. Lest repetition breed boredom (and familiarity breed contempt), why not have exercises that are fun? And if at times they're a bit more challenging, inasmuch as misery loves company, why not have exercises that can be done as a group activity? This is precisely what is found in some of the selections of the Sagittal Songbook: whimsical canons and rounds, tailor-made for that purpose. On a different tack, "Jarband's Nude Rainbow" takes the singer in order through all of the intervals of 17-EDO. And just to prove that this collection isn't anti-12, there are even a couple of pieces in 12-EDO, "Trice" and "Gus", that can be used to get accustomed to reading Sagittal sharp and flat symbols; just in case this is too radical for some folks, there is a mixed-symbol option in Sagittal (described in the Sagittal paper at sagittal.org) that uses conventional sharp and flat symbols in combination with single-shaft Sagittal accidentals.

In short, the Sagittal Songbook has a array of experiences awaiting those who have wandered off the beaten musical path.

My journey through the world of alternative tunings has been a Great Adventure, full of challenges, surprises, and the fulfillment that comes with uncovering hidden treasures in new musical territories. I bid you: come and explore the vast expanse between the 1/1 and 2/1.

George Secor, September 2012

EDITOR'S PREFACE

In October of 2011, after six years of technological wrestling, a small but important victory! I had finally completed *Sagibelius*, a set of computer scripts that would allow anyone to use the music engraving software Sibelius with the Sagittal system of microtonal accidentals. Finally I had the means to compose legible, large-scale, microtonal scores for acoustic instruments! But first, I gave myself the small task of compiling a book of all the microtonal songs I knew of, to show my musical community the full potential this victory afforded.

After two years of notational wrestling, that small task is complete! The book you are now holding contains forty-eight songs composed between 2007 and 2012 by fifteen composers. They range in size from one-line miniatures and mnemonic devices to full-blown arias and dangerous spiral canons. All but three have been performed live and/or recorded (often from older scores or no score at all). The primary invitation of this book, of course, is for you to create your own renditions.

I see no need or reason to make a case for microtonal music, or against non-microtonal music; always, music quietly makes its own case. This songbook aims to make a rare contribution to that case: in contrast to the ubiquitous sound recording, ever blurring the separate processes of composition and performance into one "final" product, a written score challenges the literacy *and the imagination* of the reader, leaving the potential for new realizations open…forever.

Such an endeavor is vulnerable, however. For these scores to become music, singers must acquire the necessary literacy in Sagittal, and microtonally appropriate supporting instruments must be found, built, or at least simulated. I had originally hoped to pack into this edition every single resource a person would need to perform this music, including irresistible karaoke backing tracks. Maybe next edition.

Microtonality is something of a musical black hole: many who go into it are never heard from again, mired in technical or cognitive problems of their own creation. This book is designed to have an un-miring effect. Can't

decide on a tuning? Try learning a 1-page song in each tuning that interests you. Compositionally stuck? Study someone else's score for inspiration. Musically lonely? Become the local Sagittal expert and teach the neighborhood kids a round or two.

For advice or help on Sagittal notation, instrument building, and microtonality in general, I recommend the Xenharmonic Alliance, an informal internet community currently living on Facebook. Many of the composers who contributed to this book may be found there.

This book is not perfect. There are undoubtedly mistakes which haven't been caught. Tunings that many consider important are omitted, for the simple reason that no one has written a short enough song in them yet. The book is admittedly more the work of a particular "school" than the microtonal world at large. It is not yet a canon, though it hopes to be someday.

Immense thanks go out to Dave Keenan and George Secor for inventing the notation system that kicked this project off; to all the composers who were willing to have your music re-notated in a system you couldn't yet read; to the poets and lyricists—without your texts, our mouths would have nothing of import to do; and to uncountable others who, in a tiny moment of suggestion or encouragement, brought this project a crucial inch closer to completion.

These songs were such a pleasure to notate and collect. May they be as much a pleasure to study and sing.

Jacob A. Barton, October 2013

CONVENTIONS USED IN THIS BOOK

- Common tuning abbreviations are used: EDO = Equal Divisions of the Octave; JI = Just Intonation; BP = Bohlen-Pierce scale; 88¢ET = 88-cent Equal Temperament.
- Sagittal accidentals are given in "pure" form. A "mixed" form is available which uses Sagittal symbols in tandem with conventional sharps and flats. Every song in this book *could* be translated into mixed notation; at present, that is left as an exercise to the studious reader.
- The author of the text (if different from the composer) is written beneath the composer.
- The encircled abbreviations at the top left of some scores are *tuning designations*. If none is given, the assumed tuning is just intonation. If two tunings are listed, the upper tuning refers to the actual tuning of the composition while the lower tuning indicates the notation being used, which may be an approximation (e.g. 41-EDO for Bohlen-Pierce) or a superset (e.g. 22-EDO for 11-EDO). (This is but an experiment which may evolve into a standard.)
- Accidentals carry through the measure.
- For songs in round form, points of entry are marked I., II., III., etc.
- Five songs are "spiral canons": rounds in which the music iteratively transposes by a given interval (noted in boxed text) each time through the phrase. For these, two scores are given: a "contrapuntal" score showing the counterpoint of a single round interval, and a "linear" score showing a single part's trajectory through the transposition. Further transcription is often necessary to realize these works fully.
- JI "interval hints" appear in several songs, in small text above the first appearance of a pitch or symbol.
- For some songs, moveable-do harmonic solfège is provided to illustrate the relation of each note to the momentary tonal center (which may change every measure or even mid-measure). In this system, an ascending scale of overtones 8-16 is written: *do re mi fu so lu ta ti do*

THE SAGITTAL SONGBOOK

One for All

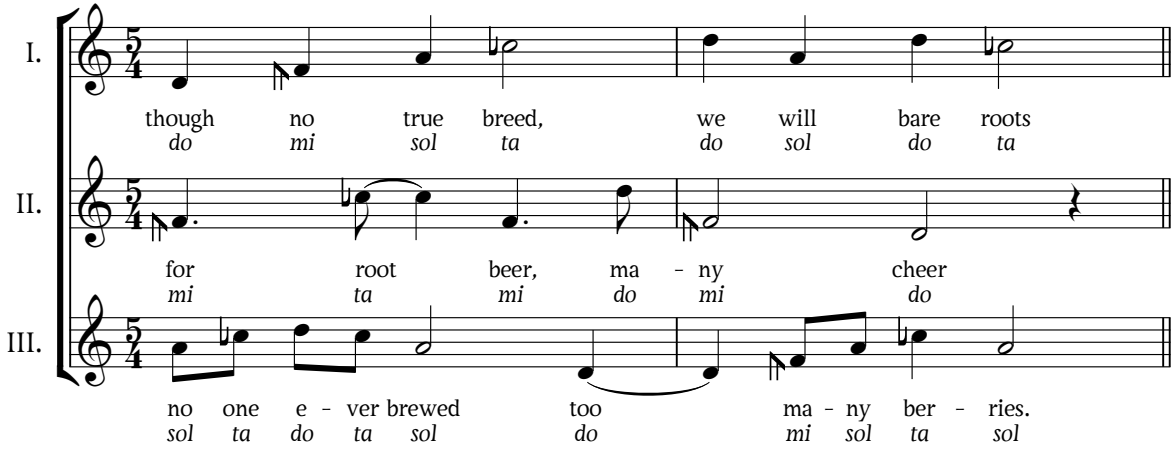
Ryan Stickney



Harmonic Series Rounds

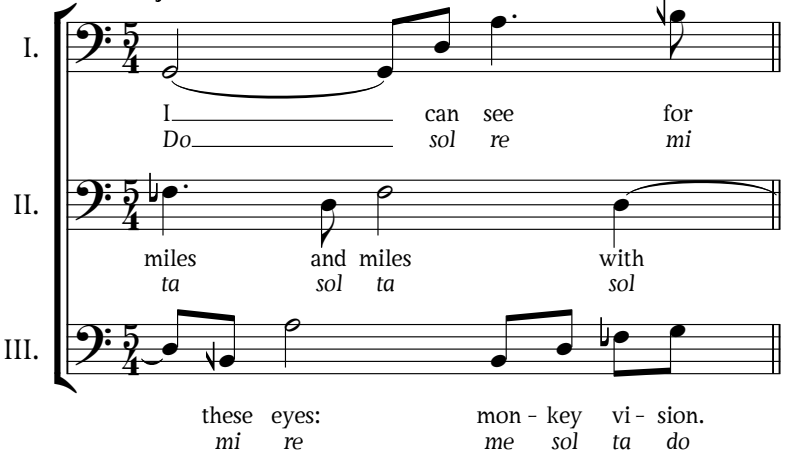
Though No True Breed

Andrew Heathwaite
Michael Gaiuranos



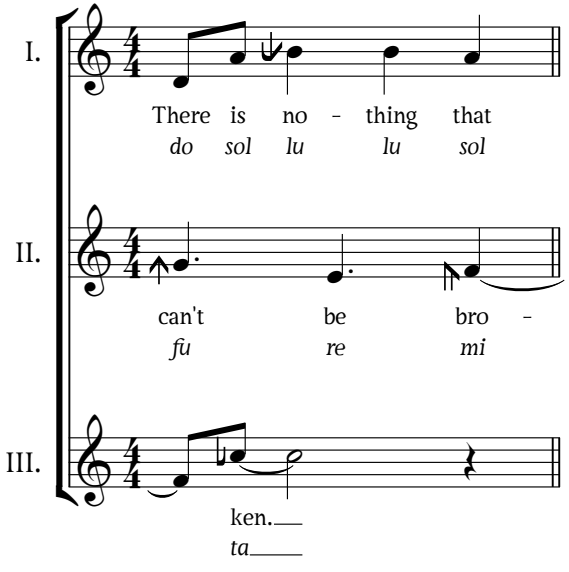
Monkey Vision

Andrew Heathwaite



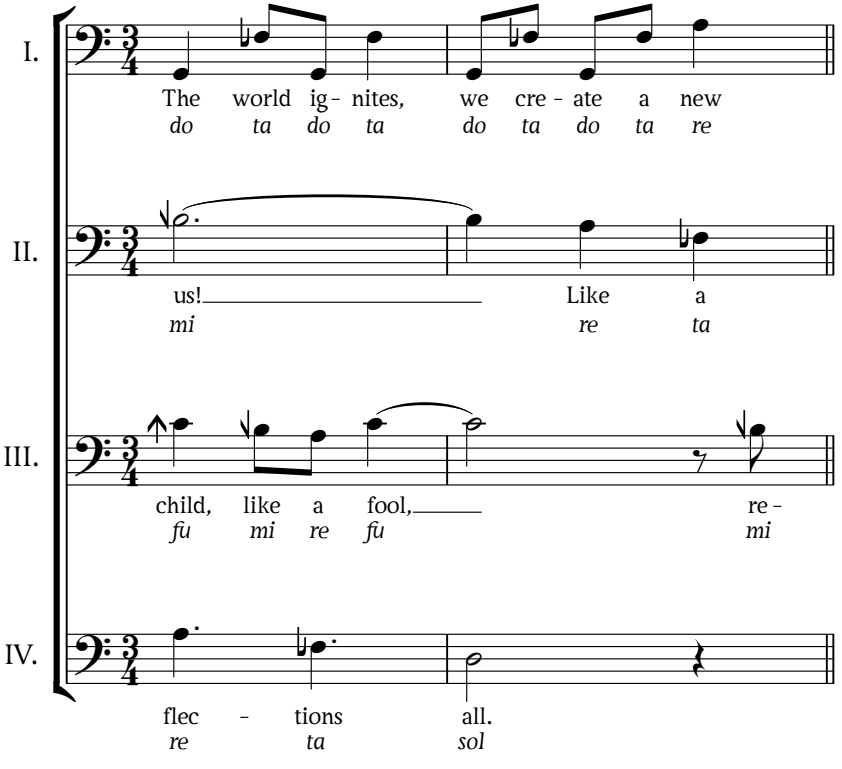
There Is Nothing That Can't Be Broken

Andrew Heathwaite



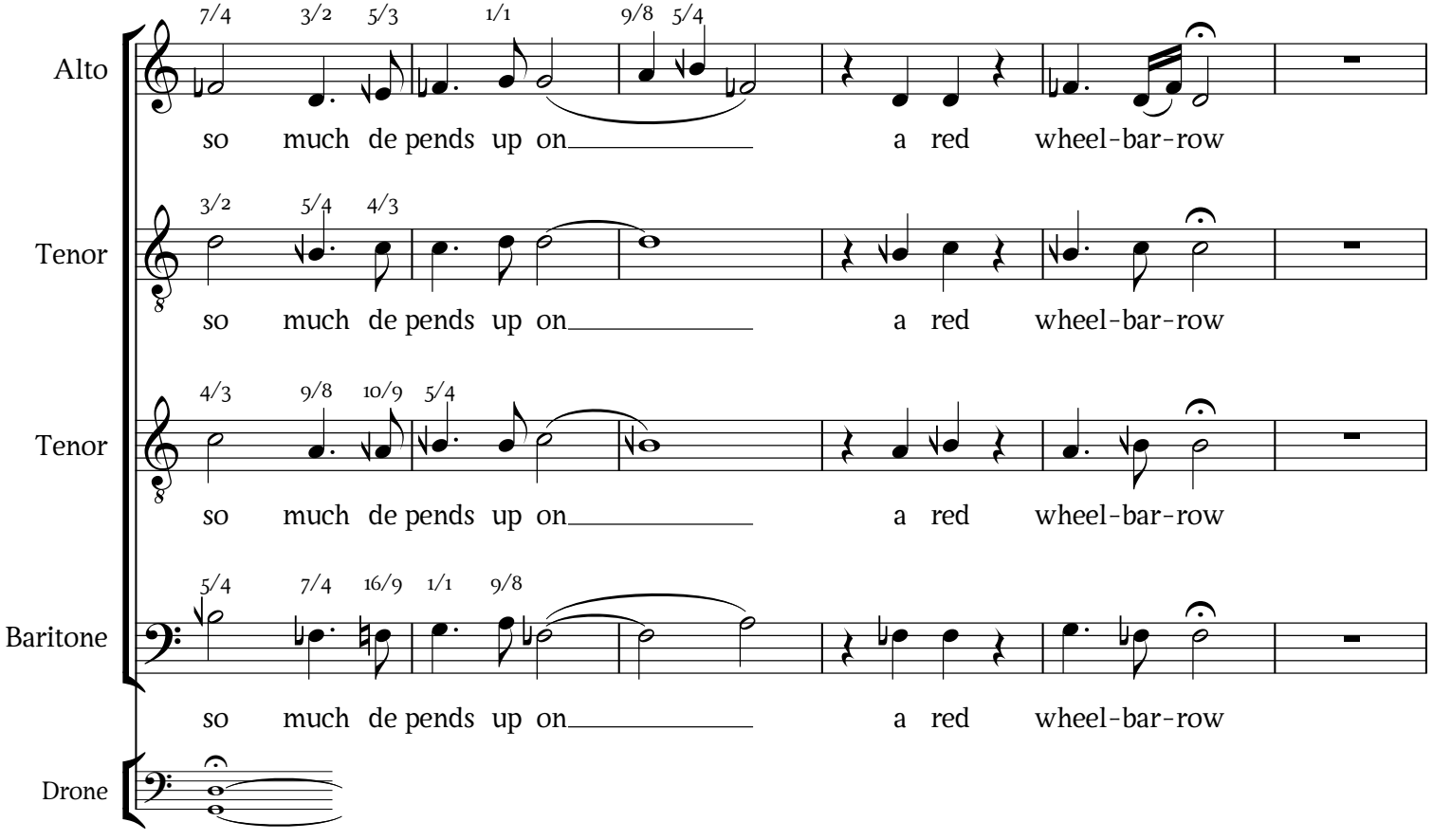
The World Ignites

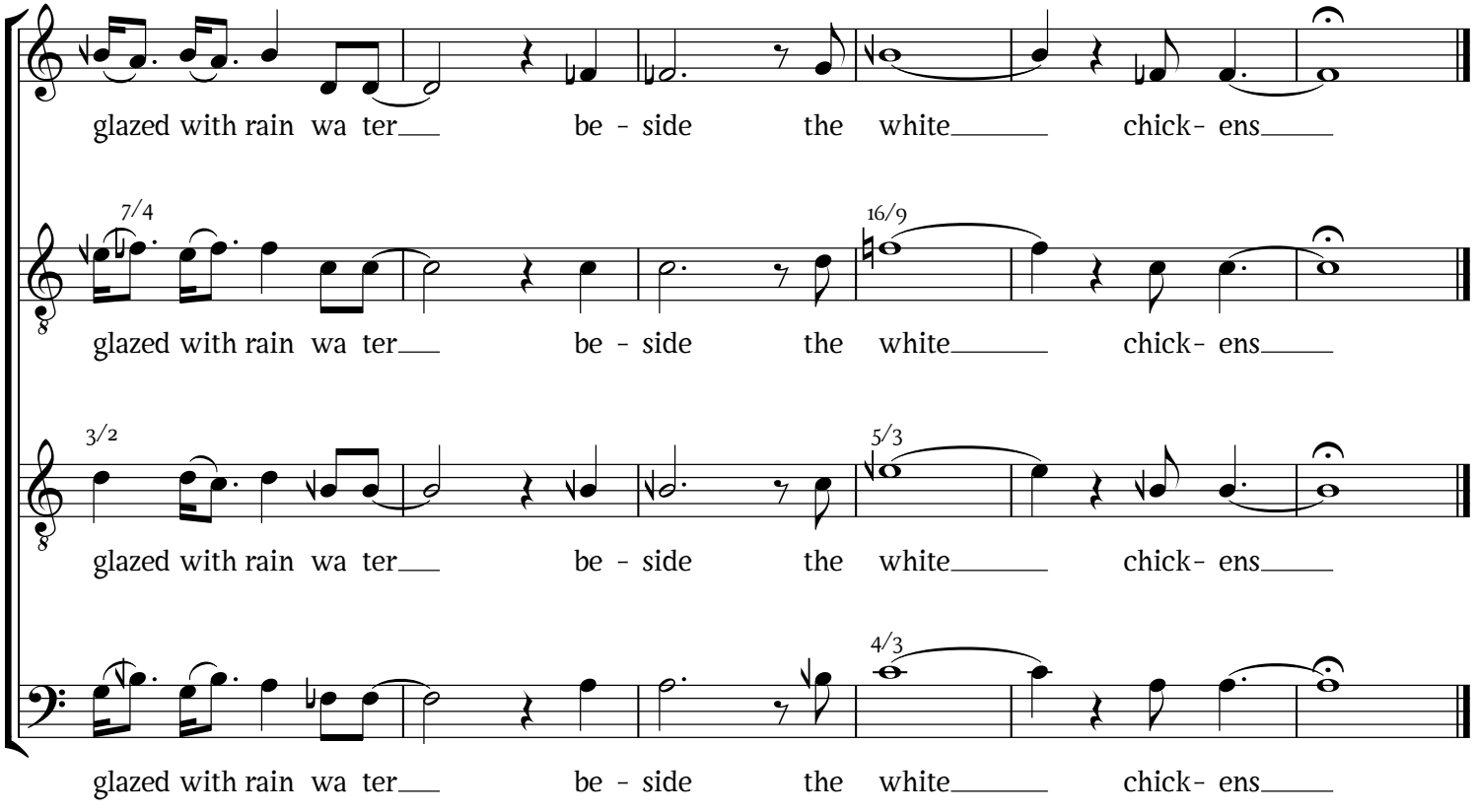
Andrew Heathwaite
Carey Smith



The Red Wheelbarrow

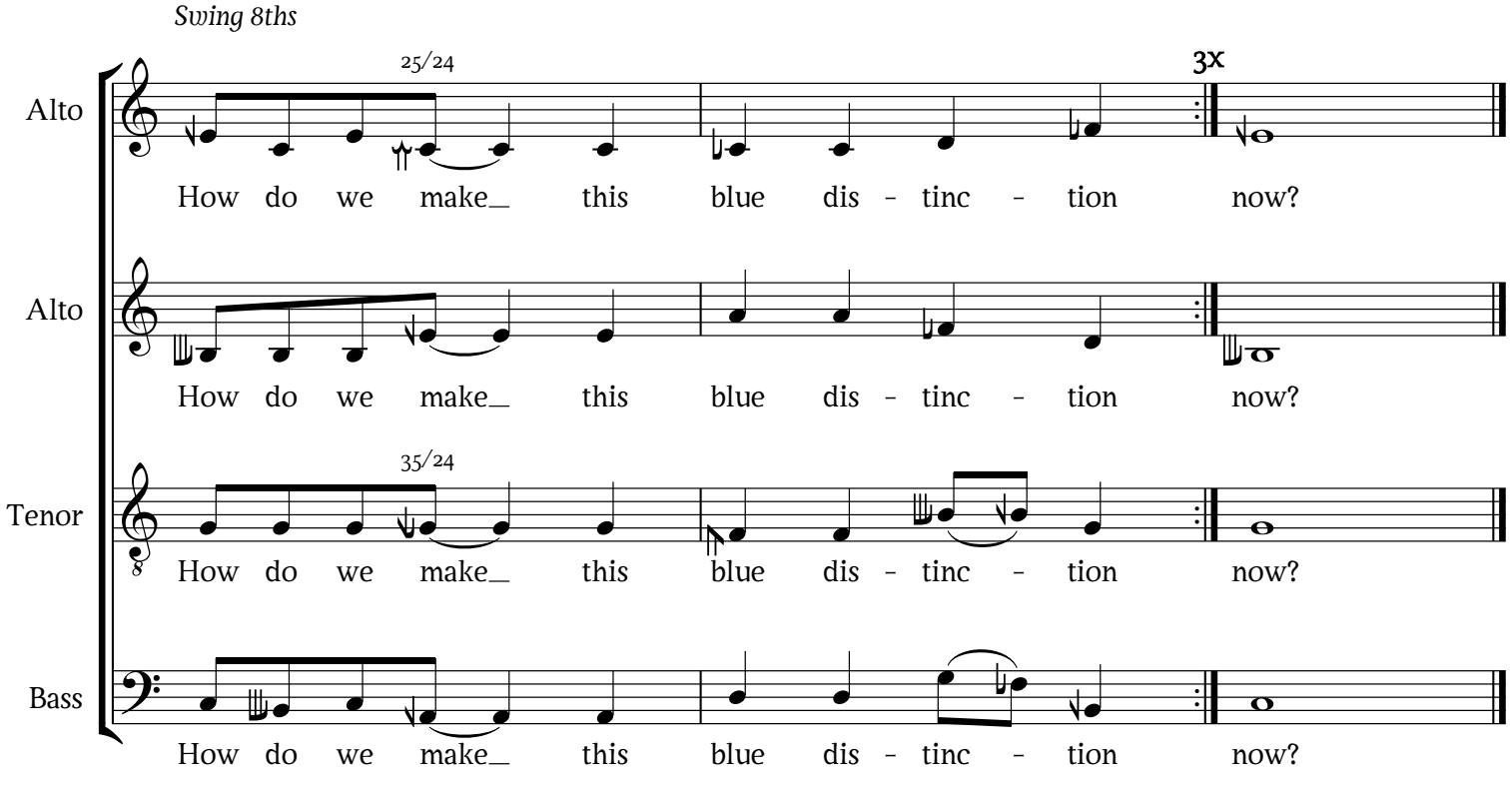
Paul Kotheimer
William Carlos Williams




glazed with rain wa ter be - side the white chick- ens
7/4
glazed with rain wa ter be - side the white chick- ens
16/9
3/2
glazed with rain wa ter be - side the white chick- ens
5/3
4/3
glazed with rain wa ter be - side the white chick- ens

This Blue Distinction

Paul Kotheimer

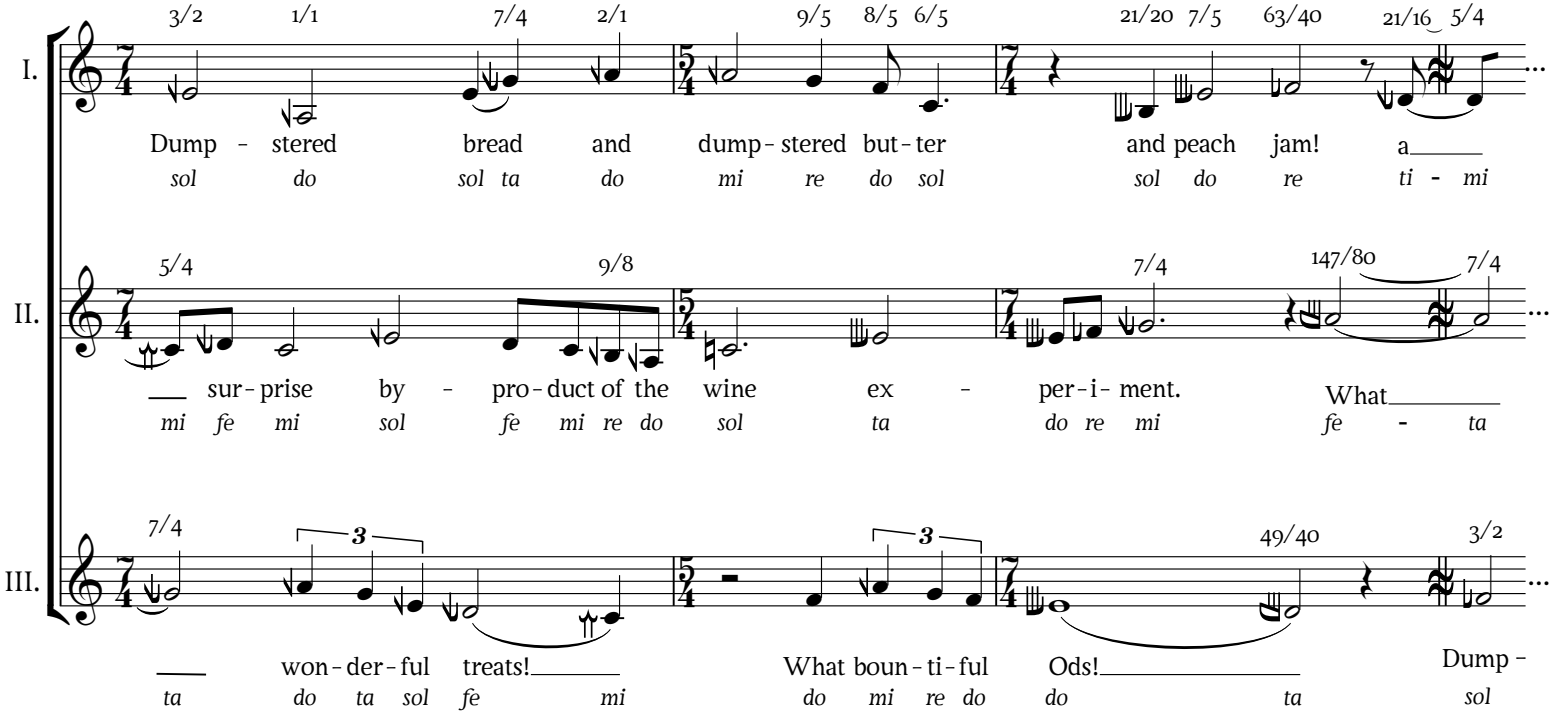


Prayer of Thanks

Andrew Heathwaite
Carey Smith

Contrapuntal form

21/20 (+84.5¢)



41-EDO

Prayer of Thanks

Andrew Heathwaite
Carey Smith

Linear/canon form



24-EDO

Microscopic Germs

Dan Sedgwick
Ryan Stickney



24-EDO

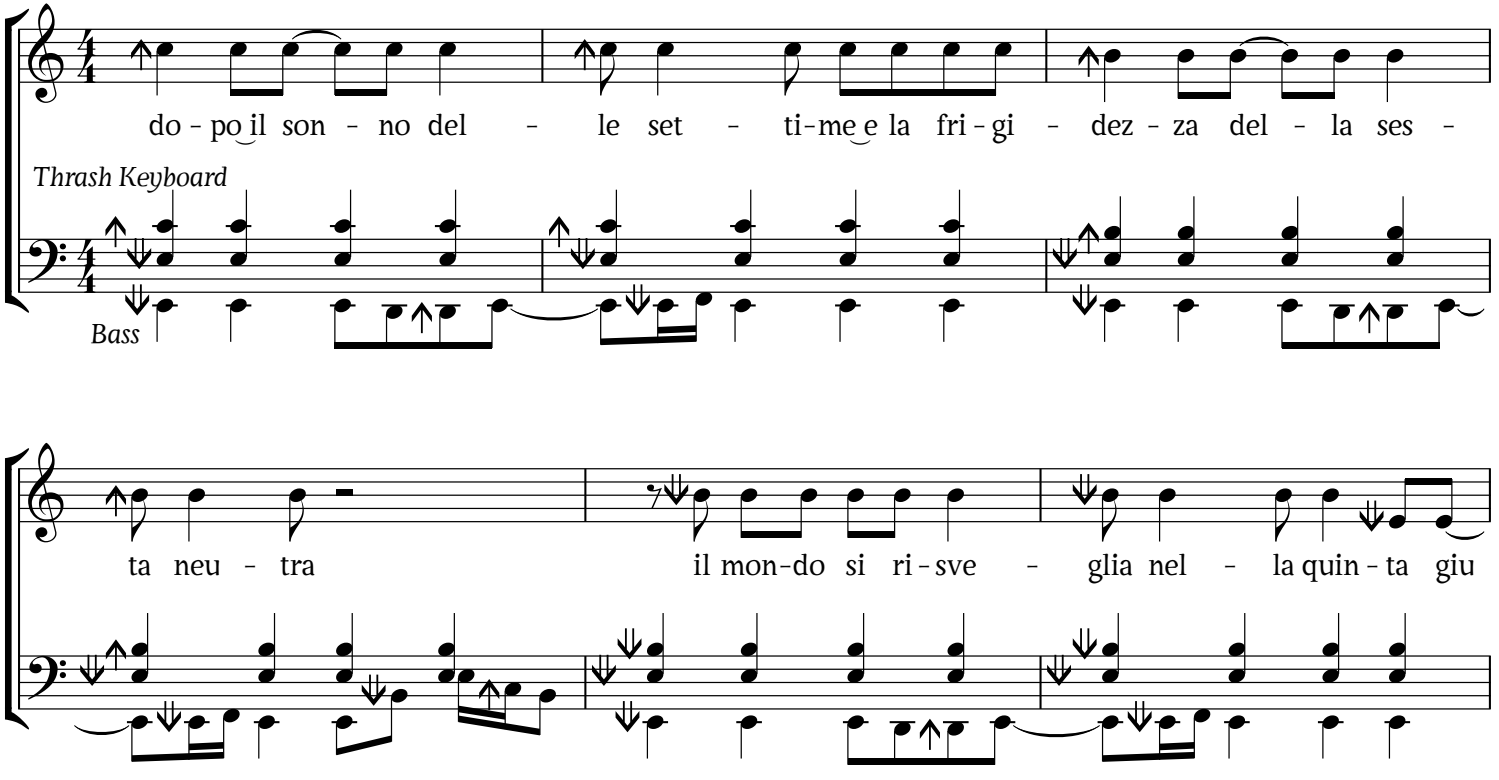
I Giorni Dell'Undicesimo Armonico

Fabrizio Fulvio Fausto Fiale



approx. harmonic scale: 8 9 10 11 12 13 14 15

Verse




– sta
pri – ma di sof – fri –
re la ca – lu – ra del – le ter – ze
la na – tu – ra in – vi –
ta a gio – i – re nei pro – fu – mi nei co – lo – ri

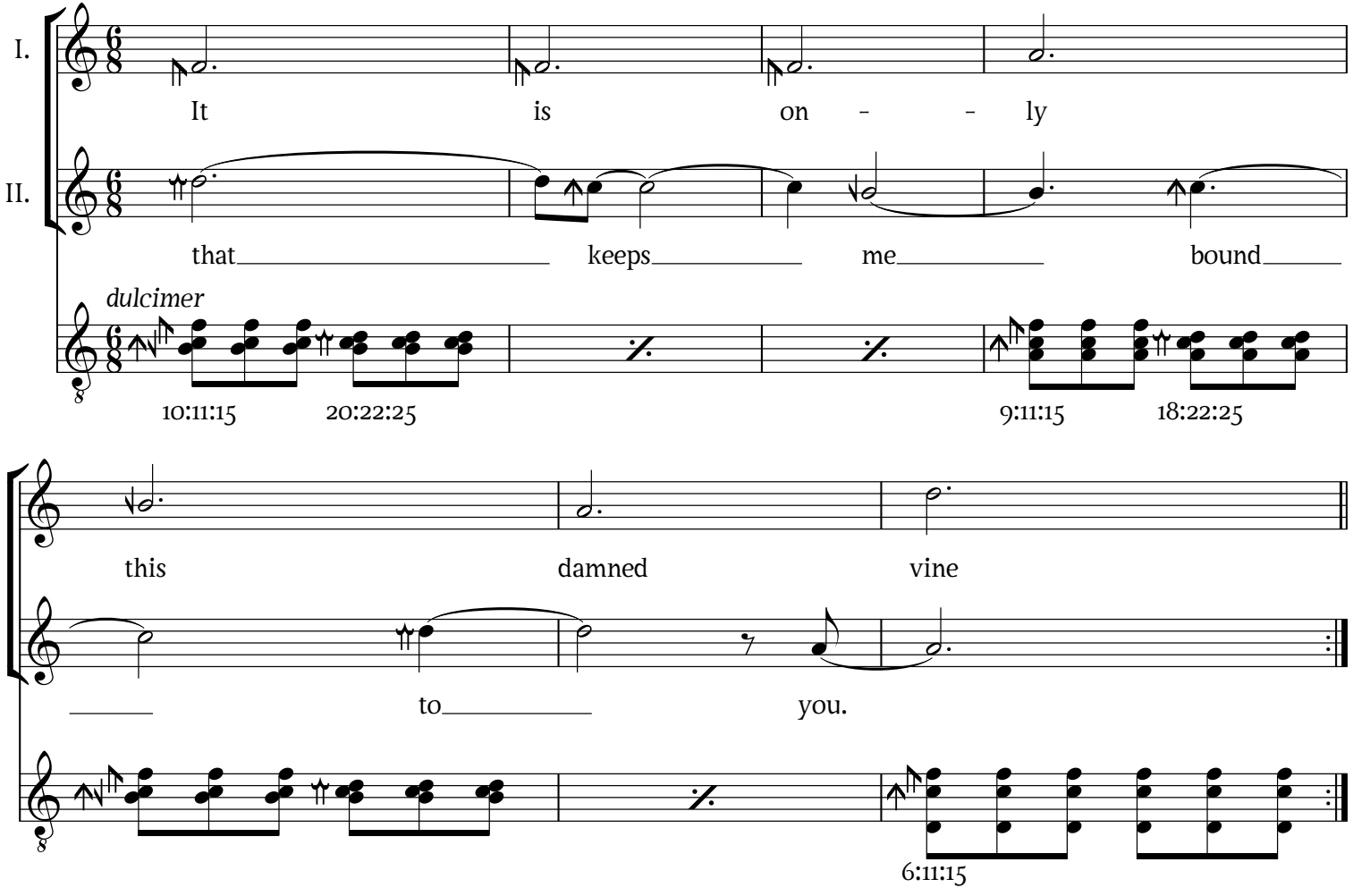
Chorus
(also instrumental intro)




gior-ni dell'un dic-es - i-mo ar-mo - ni-co so - no i gior-ni dell'un dic-es - i-mo ar-mo-
- ni - co (whistle)

This Damned Vine

Andrew Heathwaite



Depends on the Tornado

Paul Kotheimer

♩ ≈ 110 *uncounted or "conversational" rhythm*

voice & fretless guitar, ***pp*** *to* ***mp*** *throughout*



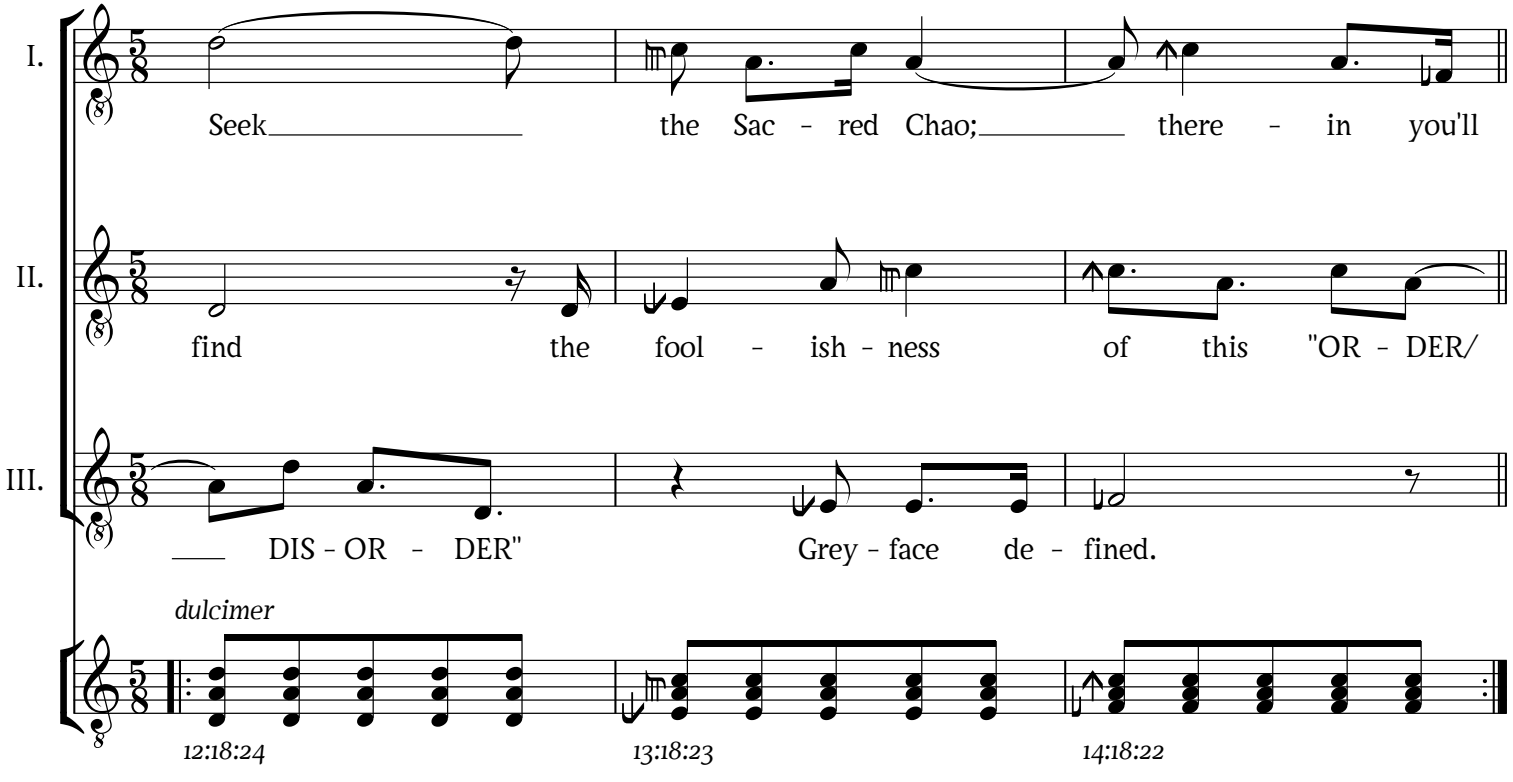
Mercy

Paul Kotheimer



The Introduction of Negativism

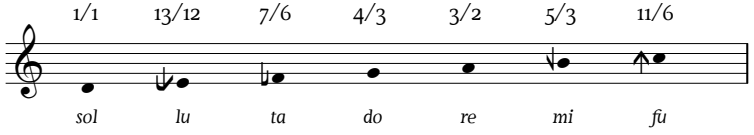
Andrew Heathwaite
Ancient Discordian Wisdom & Jacob Barton



N.B.) "Chao" is pronounced "Cow".

Is What You See What You See?

Andrew Heathwaite
Michael Gaiuranos



Swing 16ths

I.

Is what you see what you see when what you see is a u - ni-verse lack - ing in

II.

mer - cies? Can we un - der - stand much un - der-stand-ing as

such? Breeze through life's par - a - dise, con - cede your

III.

dice. Or you cheat, c'est la vie. But I'm

IV.

a - fraid what we see is what we get to get.

I Am Short

Andrew Heathwaite
Carey Smith



Remem

Andrew Heathwaite

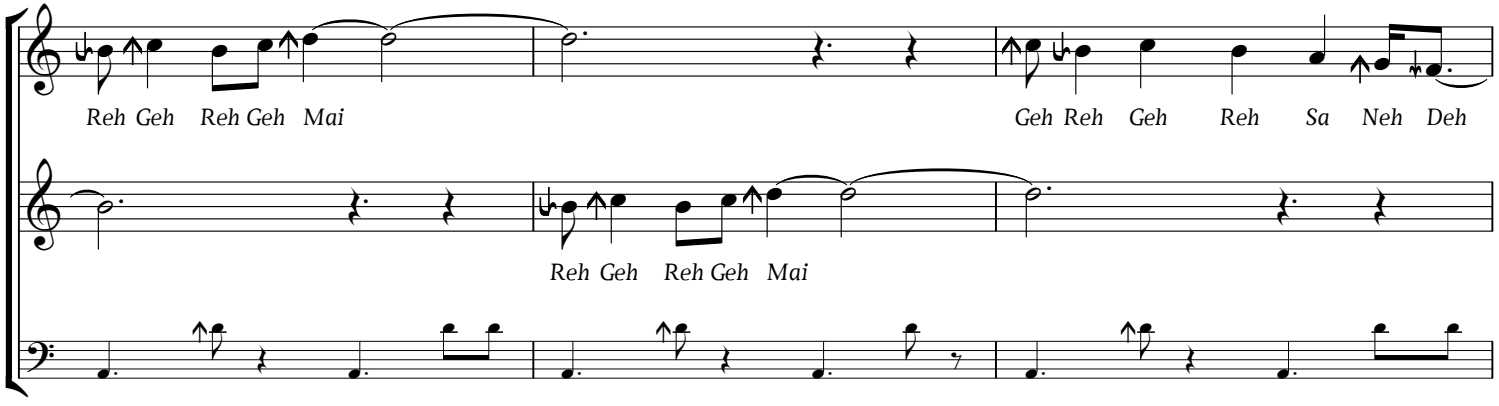



four chick-en chick-en coop ac-tion and— Did I wait long e-nough
for me? are you go-ing to—? did I al-rea-dy—? Did I say that?
What have you done with your words? What have I done with my your
words? em-bers and yawn-ing re-mem—
rit.

Goes to Eleven

Paul Kotheimer




Reh Geh Reh Geh Mai
Geh Reh Geh Reh Sa Neh Deh
Reh Geh Reh Geh Mai


ff
Reh Geh Mei Deh Geh Mai
f
Geh Reh Geh Reh Deh Sa
Reh Geh Mei Deh Geh Mai


mf
Geh Reh Geh Mai Geh Reh
Geh Reh Sa Neh Deh
mp
Geh Reh Geh Mai Geh Reh
Sa
Sa Neh Deh Sa Geh Reh Sa Reh Geh Mai
Geh Reh Sa Neh Deh
Sa
Sa Neh Deh Sa Geh Reh Sa Reh Geh Mai


Mai Geh Reh Geh Reh Sa Neh Deh
Sa Reh Geh Reh Geh Mai Deh Mai Deh Mai
Mai Geh Reh Geh Reh Sa Neh Deh
Mai Geh Reh Mai Reh Geh Reh Geh Reh Sa
Sa Reh Geh Reh Geh Mai Deh Mai Deh Mai
Mai Geh Reh Mai Reh Geh Reh Geh Reh Sa


ff
Reh Geh Mai Deh Geh Mai
mf
Geh Reh Sa Neh Deh Sa
f
Reh Geh Mai Deh Geh Mai
Sa Mai Geh Deh Mai Geh
Reh Geh Mai Geh Deh Mai
mp
Geh Reh Sa Neh Deh Sa
Sa Mai Geh Deh Mai
Reh Geh Mai Geh Deh
Geh Deh Mai Deh Mai Geh
Mai Reh Geh Reh Sa Neh Deh
Geh Deh Mai Deh Mai
Mai Reh Geh Reh Sa


ff
Reh Geh Mai Deh Geh Mai
mf
Geh Reh Sa Neh Deh Sa
f
Reh Geh Mai Deh Geh Mai
Geh Reh Sa Neh Deh Sa
mp
Geh Reh Sa Neh Deh Sa
Geh Reh Sa Neh Deh Sa

Land Urchin

Jacob Barton




8/7
20/11
ta
12/7
11/7
10/7
9/7

Land Urchin

Michael Gaiuranos, Ryan Stickney, & Jacob Barton

Tell me a story in time
A story of sod and sand and broken waves
Of an ocean deep as green as lime
Watery graves

A land urchin was searching round, oh
and got the urge to wander
it dressed to catch the first coach out
yup, it's urgent for sure.

But the train conductor didn't care, no
or try to mask his rude cough.
said, "You seem to me a prickly pear.
Son, you'd better get off."

The urchin hitchhiked days on end, then
a trucker stops and rants some
says "While a hedgehog makes an excellent friend
Girl, you haven't got thumbs."

At last it found the ocean's lee (whee)
a swim instructor bug-eyed
thought, "Sea urchins should live in the sea."
tossed it into the tide.

The land urchin sank down and died (no).
A drunk sea urchin swam by,
said, "While'm glad you're finally coming around
Land, you're one ugly town."

For some how they fly doesn't fit;
how some fit doesn't fly
to miss the risk this misprision brings
is imprisoning... shit!

31-EDO

Mystery Curve

Dan Sedgwick & Marji Gere



Mystery Curve

Dan Sedgwick & Marji Gere

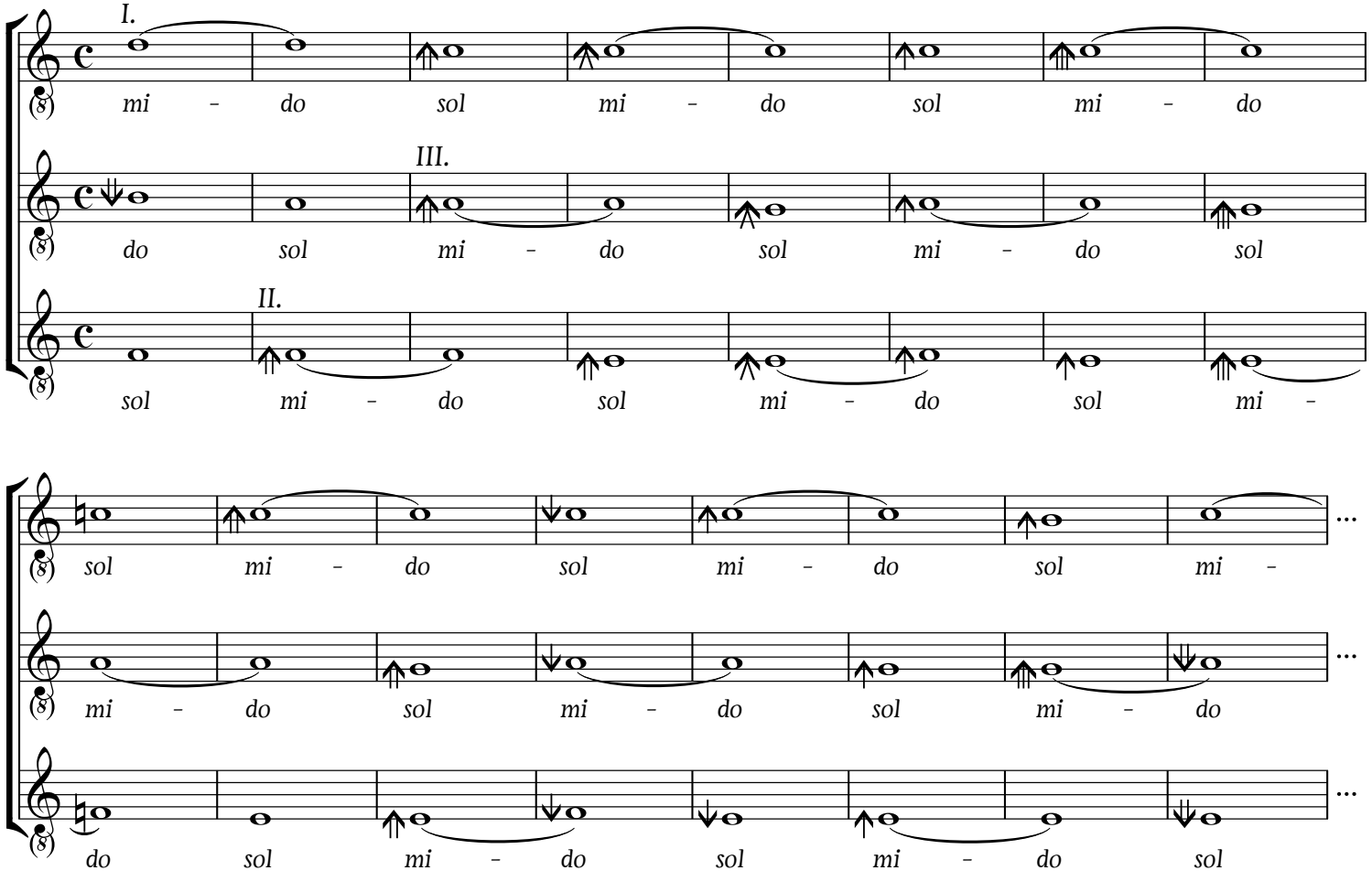



11/10 (+165.0¢)
gliss.
or nine - - ty to the mys - ter - y curve
ta mi - - fi sol do re sol la sol fu do
17/16 153/128
dan - ger but by dark
do sol ta ra - meh mi re do mi
be off the deck Ah! ah
mi re sol fa - sol mi - fi do fu
ah So we'll go
do do - re do sol ta re sol
do - - - re - - - - - mi fu -
do do do

31-EDO

Magic Spiral Exercise

Jacob Barton



31-EDO

Orwellian Spiral Canon No. 1

Jacob Barton
Michael Gaiuranos

Contrapuntal form



Linear form


I.
II.
III.
IV.
Verse 2
Ing spi-rals, each in - vo-lute rounds, the re cord's groove, cir - cles that near-ly re - cur. Do
they turn cen tri fu - gal - ly or cen - tri - pe - tal - ly or not? Do they wind out to zip or
col-lapse on them- selves? Tor - na- dos, gal - ax- ies, hur- ri canes, cha-os and his - t'ry;
all cir - cles that near-ly re - cur - ring spi - rals, with each tur ning sweep like
a ra - dar through the same quad-rants, the same e - vents a- gain and a - gain if this



*) when singing round part II or IV, substitute "something"

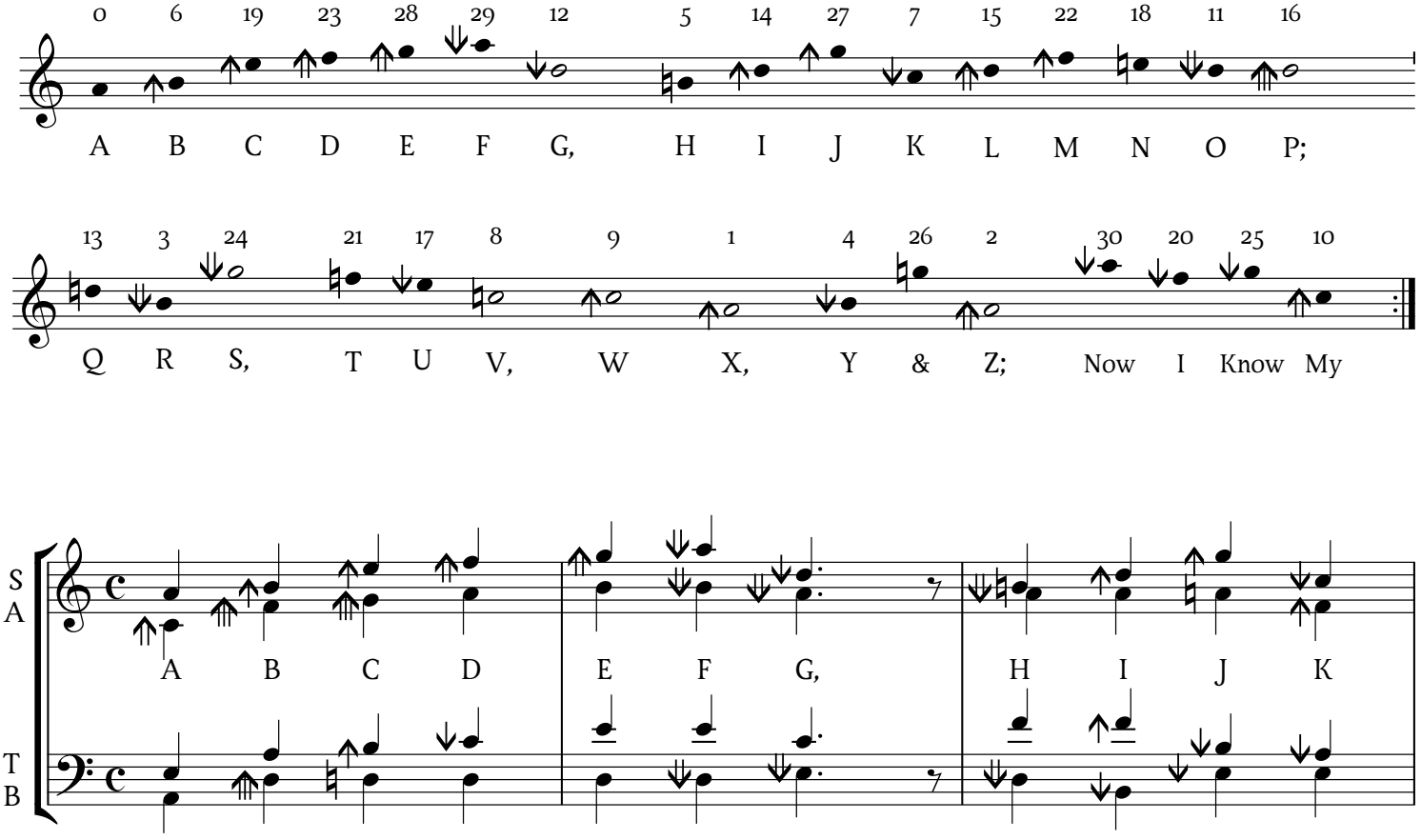
**) substitute II. "Encreased" III. "encased" IV. "in case"

31-EDO

Alphabet 31

31-EDO row harmonization

Jacob Barton
Traditional




L M N O P;
Q R S,
T U V,
dou - ble - you X,
Y & Z;
Now I Know My

31-EDO

Sanqa Melbis

Thomas Scheurich
text: Richard Brautigan,
"All Watched Over by Machines of Loving Grace"

Non-linear (♩=86)

in unison except where split

2 Baritones

Organ

f

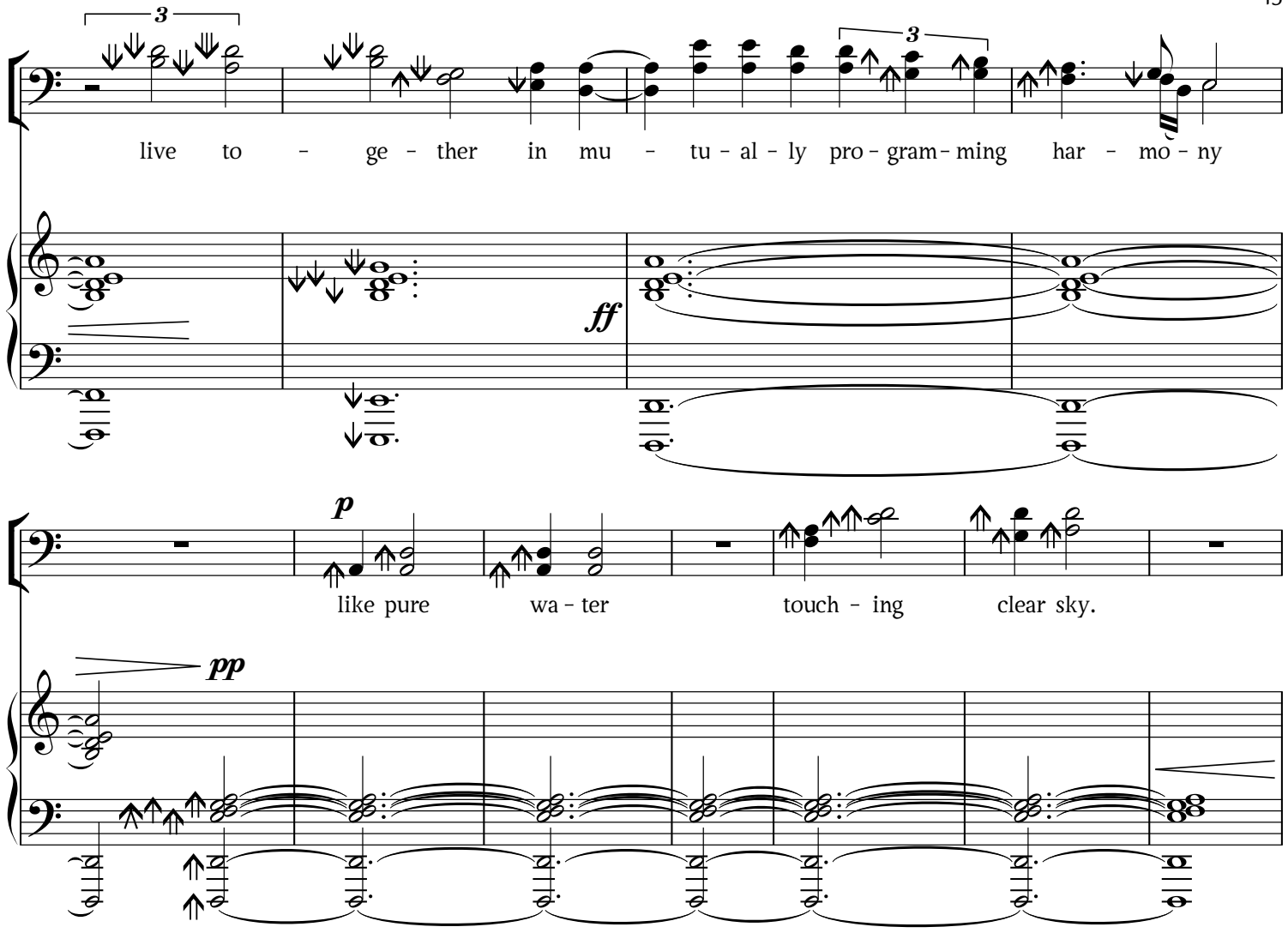
I like to think (and the soon - er the bet - ter) of a

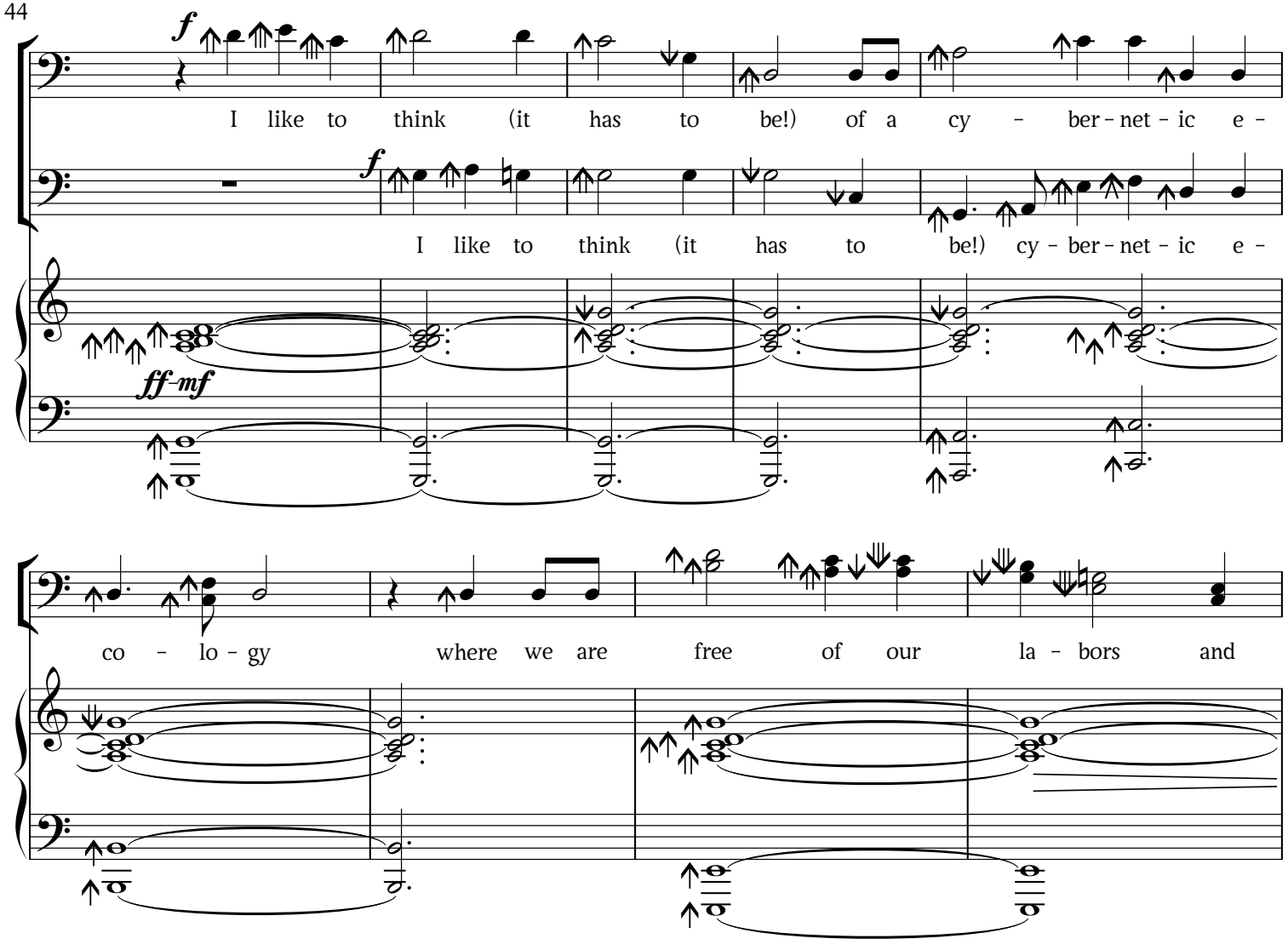
fp

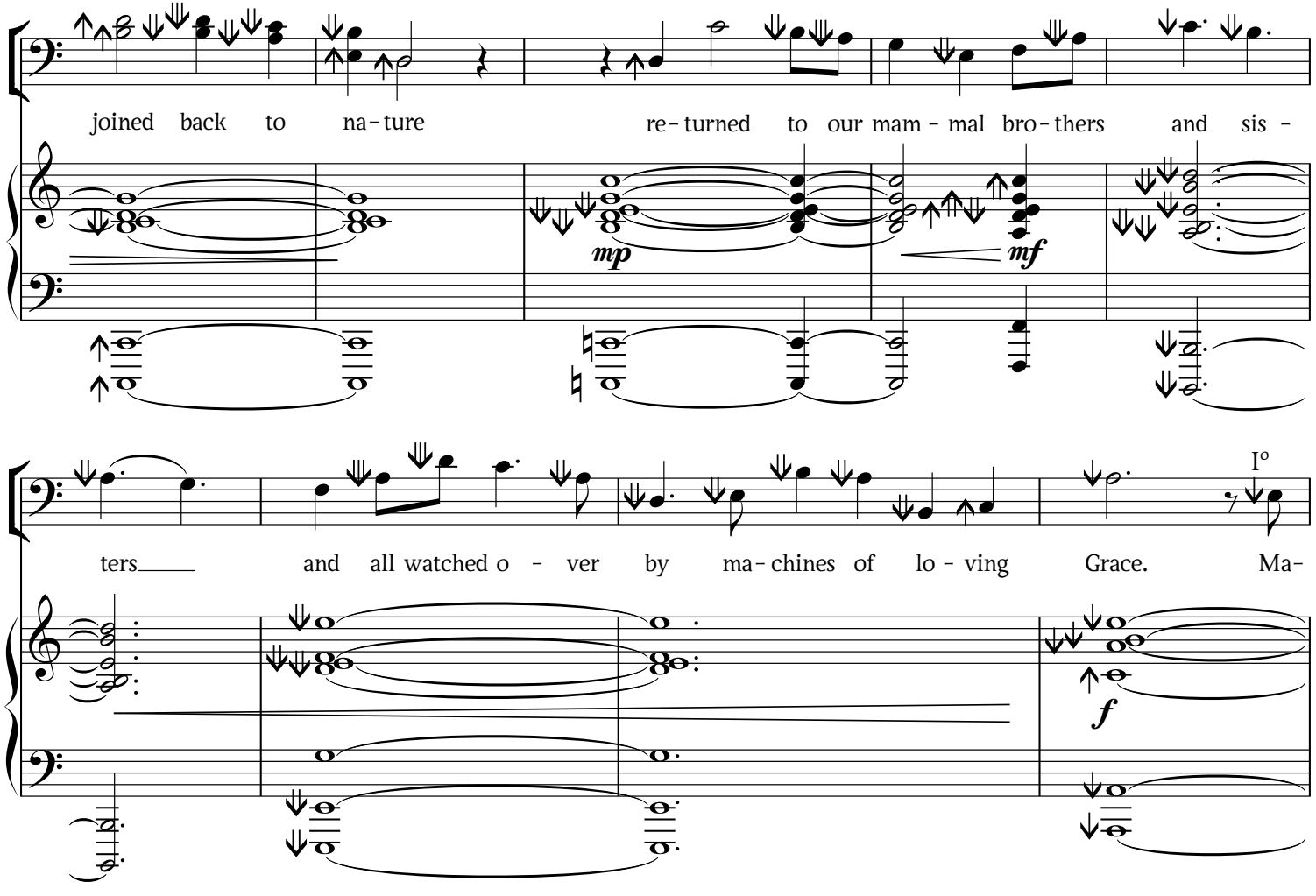
3

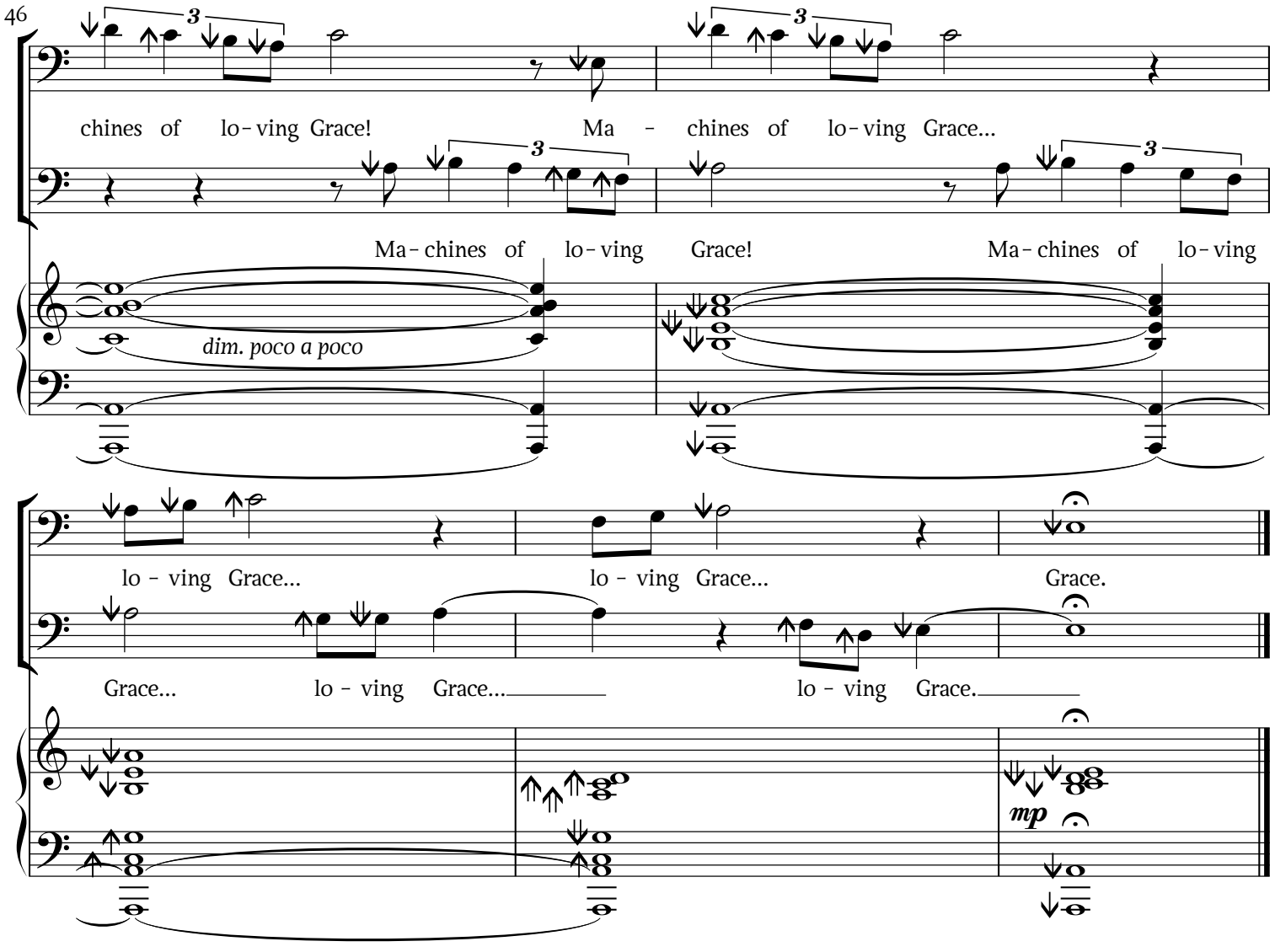
cy - ber - net - ic mea - dow where mam - mals and com - pu - ters

mp


3
3
live to - ge - ther in mu - tu - al - ly pro - gram - ming har - mo - ny
ff
p
like pure wa - ter touch - ing clear sky.
pp


f
I like to think (it has to be!) of a cy - ber - net - ic e -
f
I like to think (it has to be!) cy - ber - net - ic e -
ff-mf
co - lo - gy where we are free of our la - bors and


joined back to na-ture re-turned to our mam-mal bro-thers and sis-
mp
mf
ters and all watched o-ver by ma-chines of lo-ving Grace. Ma-
I°
f


chines of lo - ving Grace!
Ma - chines of lo - ving Grace...
Ma - chines of lo - ving Grace!
Ma - chines of lo - ving
dim. poco a poco
lo - ving Grace...
lo - ving Grace...
Grace.
Grace... lo - ving Grace...
lo - ving Grace.
mp

31-EDO

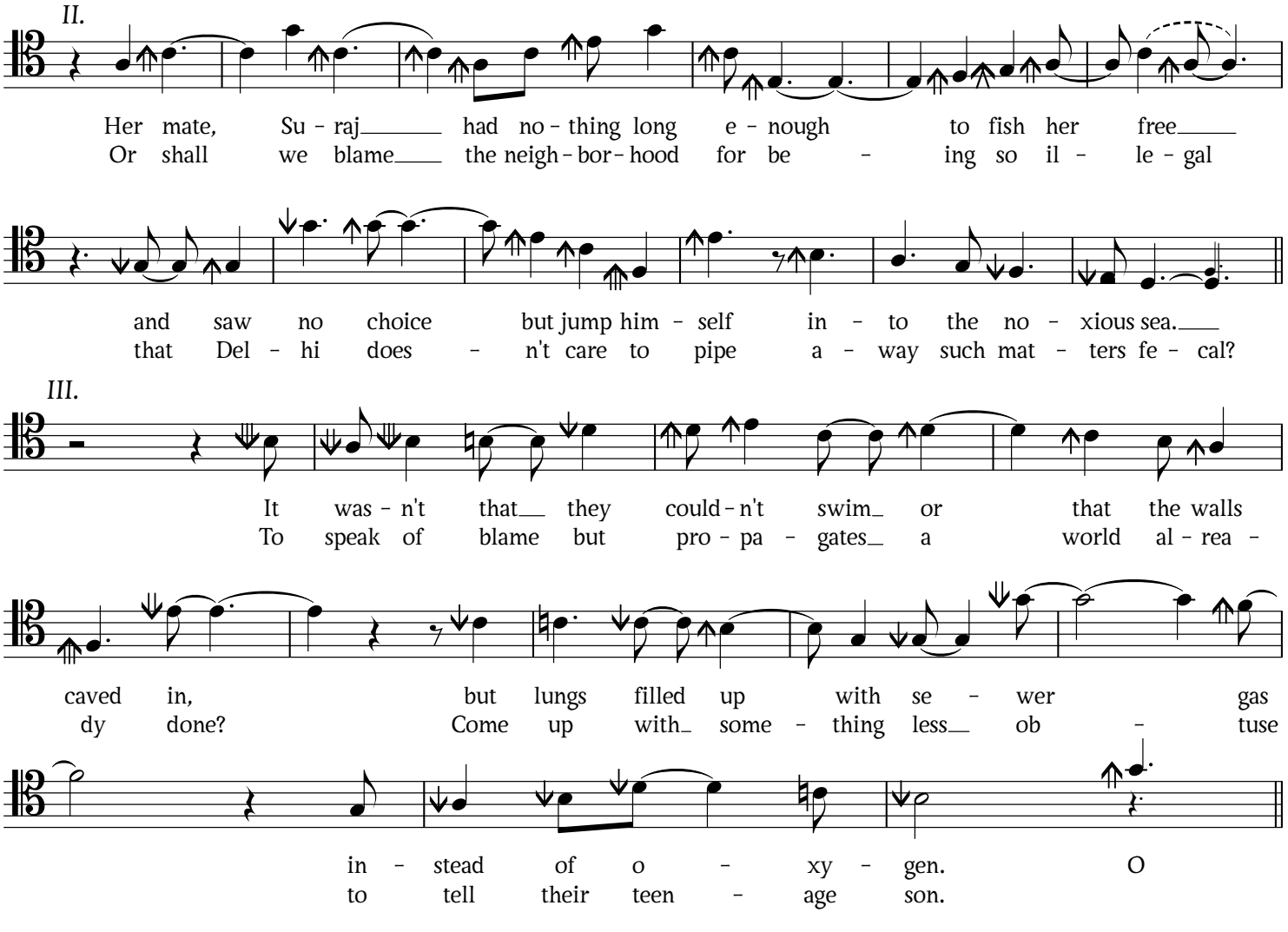
Orwellian Spiral Canon No. 2

Jacob Barton

Contrapuntal form




-1° (-38.7¢)
Linear form
I.
1. As Guu - du swept the yard one morn, a rain - worn con - crete
2. O shall we blame the neigh - bor who had built the tank a -
plank gave way and plunged her twelve feet down in - to a sep - tic tank.
miss, or shall we blame the e - very - man who does-n't yet e - xist?


II.
Her mate, Su - raj had no - thing long e - nough to fish her free
Or shall we blame the neigh - bor - hood for be - ing so il - le - gal
and saw no choice but jump him - self in - to the no - xious sea.
that Del - hi does - n't care to pipe a - way such mat - ters fe - cal?
III.
It was - n't that they could - n't swim or that the walls
To speak of blame but pro - pa - gates a world al - rea -
caved in, but lungs filled up with se - wer gas
dy done? Come up with some - thing less ob - tuse
in - stead of o - xy - gen. O
to tell their teen - age son.

12-EDO

Trice

Mark Enslin
Indigo Crespighi



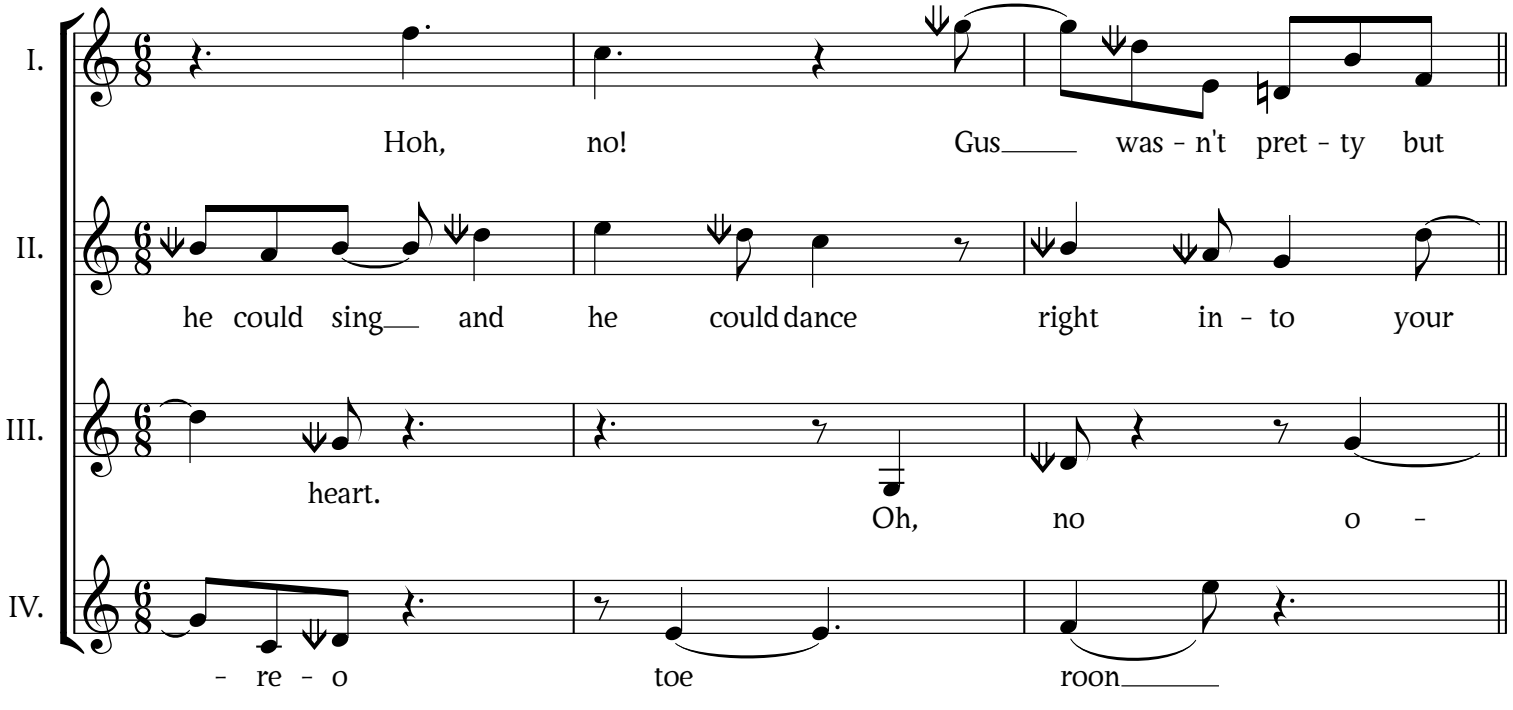

n - new e - ne - mies, pro - trud - ing like the phi - lo - so - phy dis - cus - sion en - dors - ing, ig - nor - ing and div - ing,
and 'tis for cop - ing with so - ber hue, beau - ty of bur - gun - dy co - in - cide with slid - ing hope in her glass next to
hers hand and hand bay - ful as the snow is pulled to earth and the sky - line blows cold kis - ses n - nev er to
for - get a rain - bow re - flect - ing off the oi - ly bod, so - ve - reign - ty ea - sy to ac - cept a
song as in - ti - ma - cy each ca - rée a dif - fe - rent cor - ner of the dark room of Di - manche


sun-room branch grow-ing thatch through the win - dow small fruit drop-ping day and trise. Be-cause
if you let it go, feel the home-less mat-tress in-stead of the board at home, dress con-fu-sion with-out im pact
3
3
3
of the in - vert wild eye, and just sink in-to the warmth, I can't i - ma-gine need-ing you.
So give me back what's mine, and I'll show you what a one - sid - ed con - ver -
3
sa - tion is. When the spire spir - ing and the spear gleam-ing is - n't the one that's drawn the line.

Gus

12-EDO

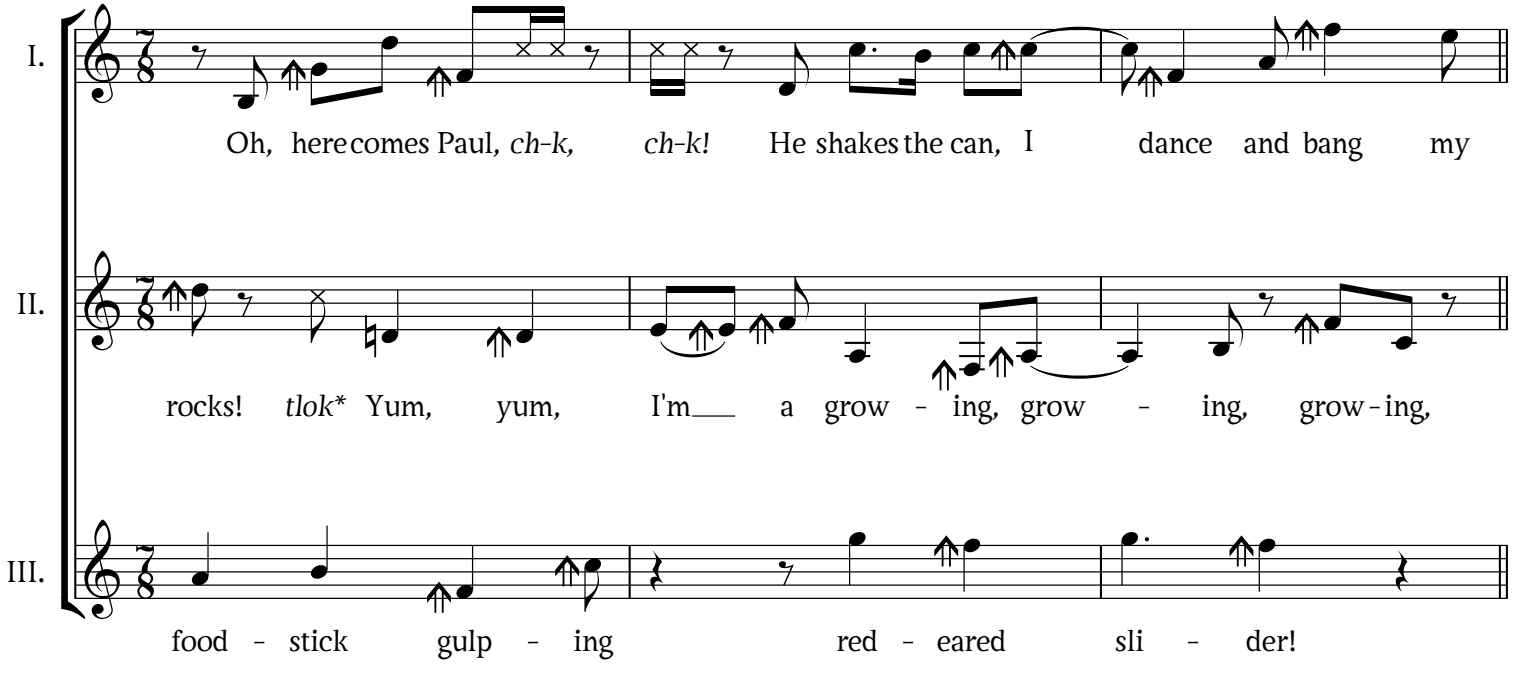
Dan Sedgwick & Marji Gere



Shelly

Dan Sedgwick & Marji Gere

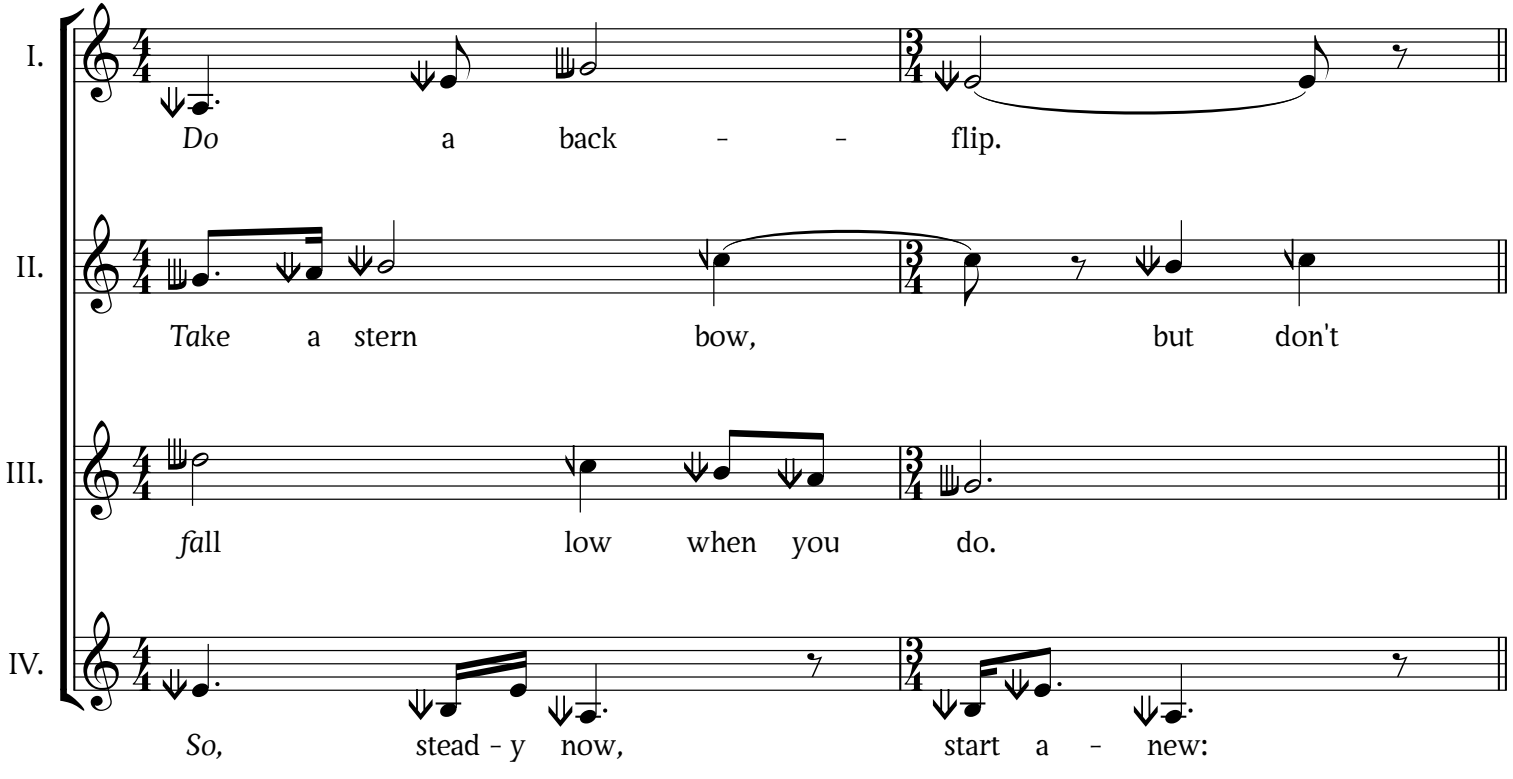
meantone



*) alveolar tongue click !

Backflip

Andrew Heathwaite
Ryan Stickney & Michael Gaiuranos



Backflip

Andrew Heathwaite
Ryan Stickney & Michael Gaiuranos



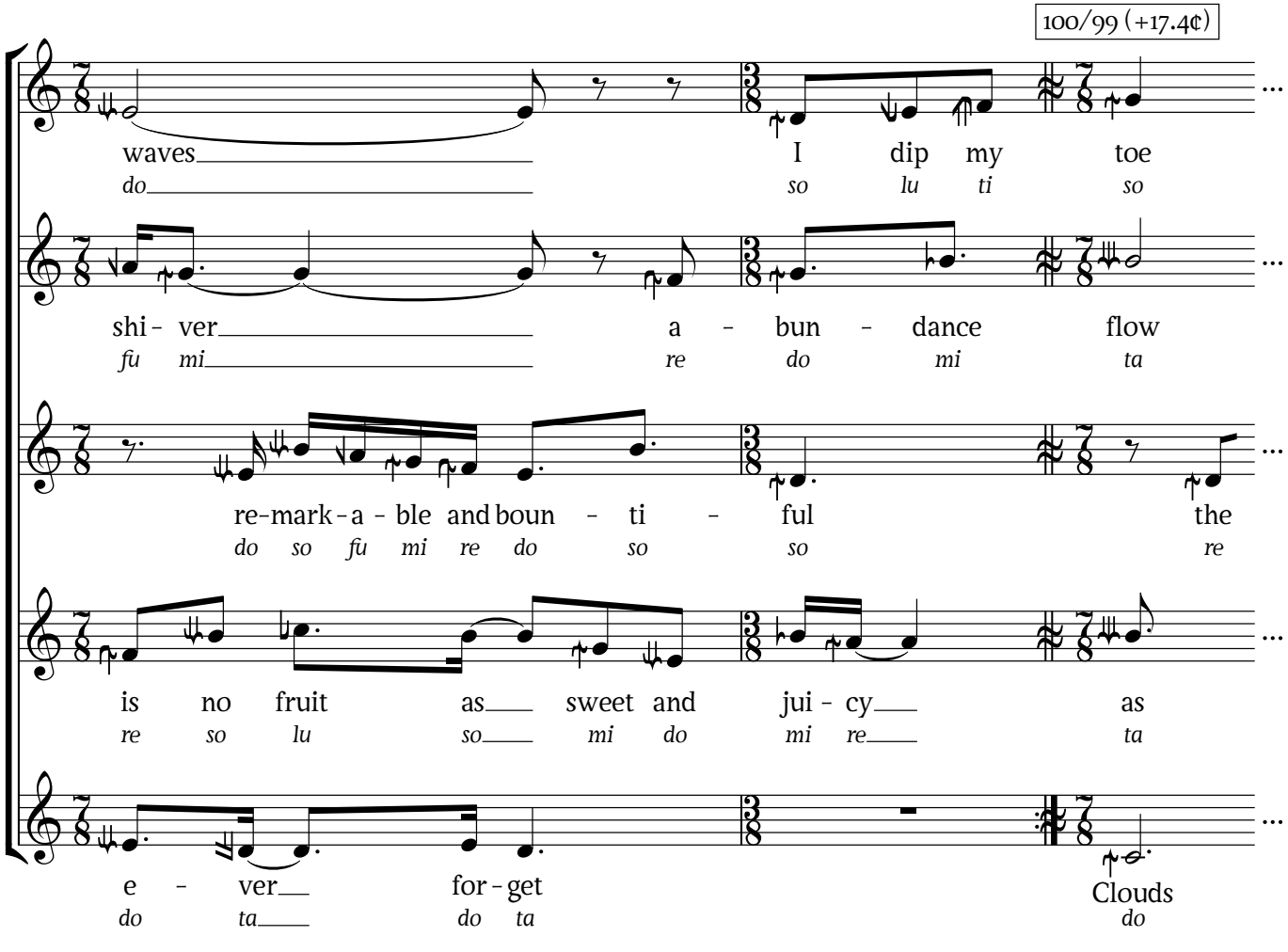

III.
IV.
C
fall low when you do.
So, stea-dy now, start a - new.
F
B♭
E♭

Clouds

Andrew Heathwaite
Carey Smith

Contrapuntal form




100/99 (+17.4¢)
waves I dip my toe
do so lu ti so
shi- ver a - bun - dance flow
fu mi re do mi ta
re-mark-a - ble and boun - ti - ful the
do so fu mi re do so so re
is no fruit as sweet and jui - cy as
re so lu so mi do mi re ta
e - ver for-get Clouds
do ta do ta do

Clouds

Andrew Heathwaite
Carey Smith

72-EDO

Linear form



Fetus Float Foot

Andrew Heathwaite






join us in this down and up world? At the
ta do sol mi do mi sol ta - fu sol mi
Bus - i - ly de - co - rate my path. Two Hun - dred Birds
do ta sol ta sol fu do fu - ta mi do sol mi -
And I think, No one has seen your face yet.
sol do sol ta sol do mi sol mi fu
me is ges - - ta - ting.
do ta mi sol do
ent - - ly for you.
fu fu - - ta do do

J.I. ♭-♀ H_2O

text: Crispino Lobo, co-founder of the Watershed Organisation Trust (WOTR), India, quoted in "India Rain" by Sara Corbett, National Geographic, December 2009 (http://ngm.nationalgeographic.com/2009/11/india-rain/corbett-text).

Paul Kotheimer



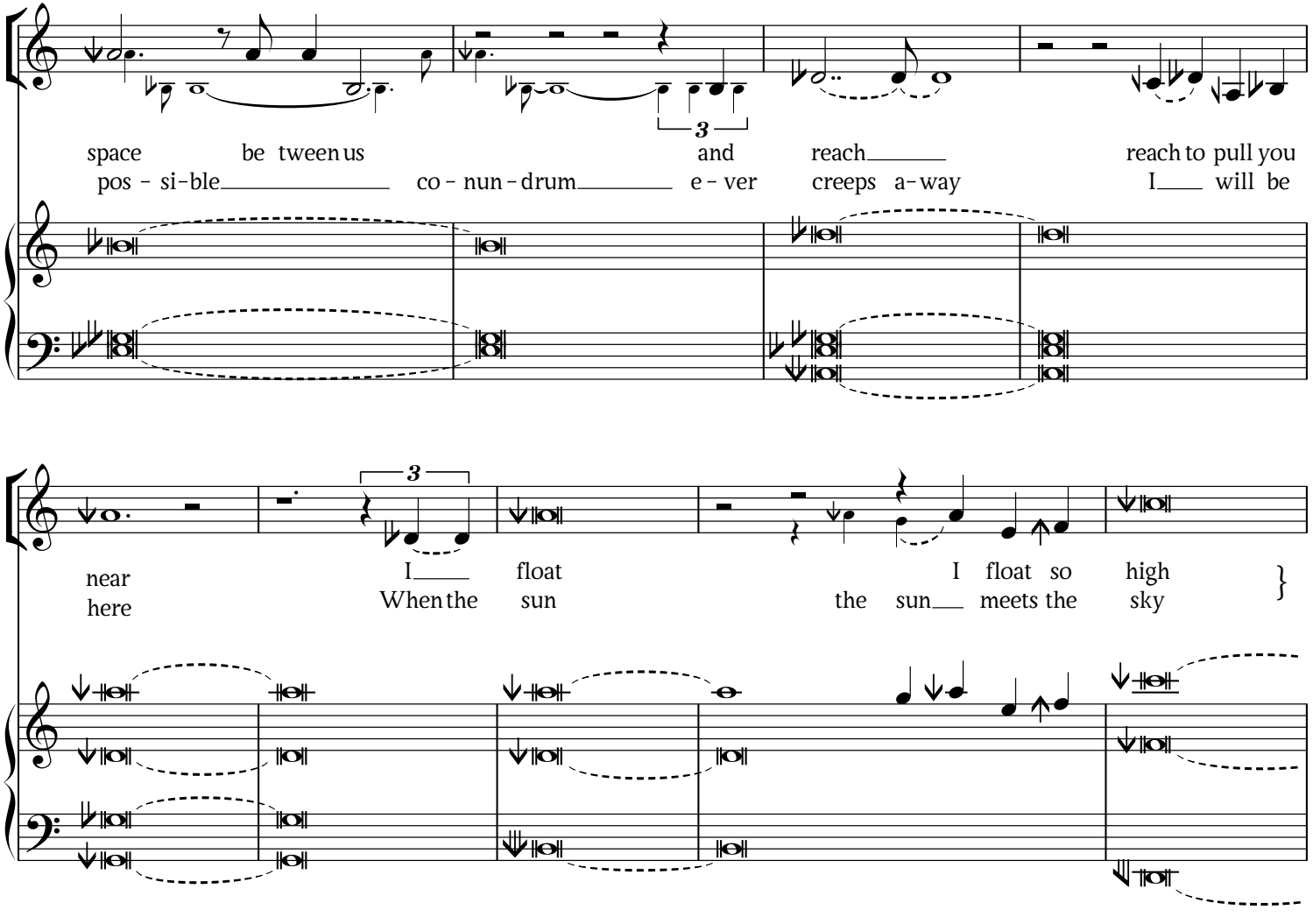
BP
41-EDO

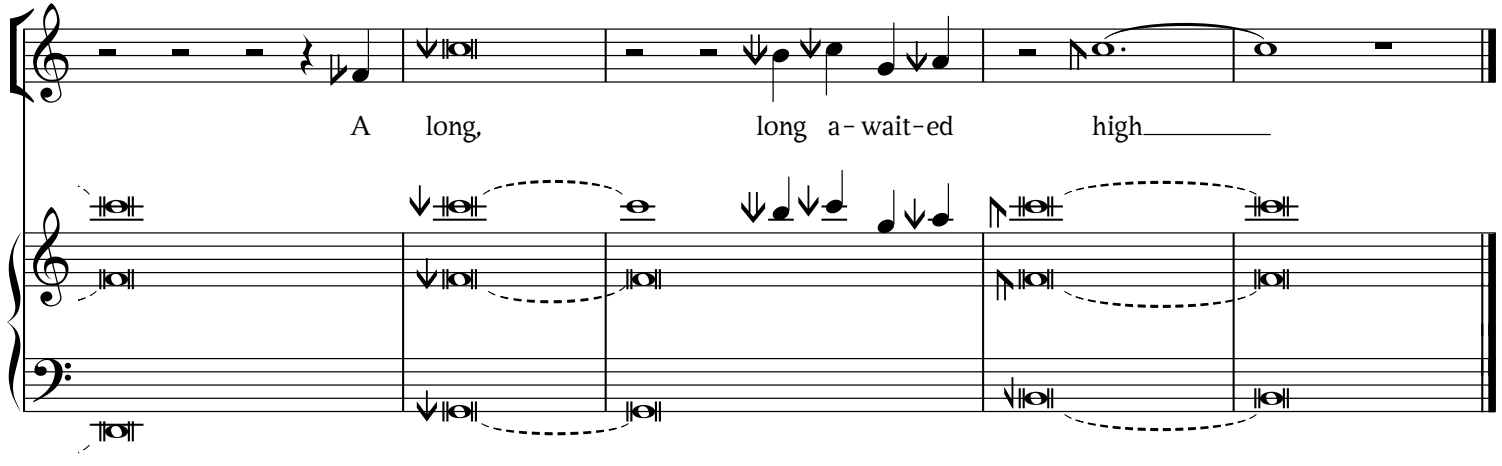
Love Song

Elaine Walker




long - ing
don't say
I know I love you,
I said I love you
be cause I'm ter ri - fied
straight in - toyoureyes
3
When you're here but not a - round me
All I can do now is wait
And when I brave the
If your im-
Arpeggiator FX (8ths)


space be tween us and reach reach to pull you
pos - si-ble co - nun - drum e - ver creeps a-way I will be
3
near I float I float so high
here When the sun the sun meets the sky
3



BP
41-EDO

The Sky Is Thin

Kevin Foster




loud_ you can't hear the moon-light tell -ing you to run a - way.
Run a- way... run a- way... ...or is it
ask-ing you to stay? H, G, F, E, D, C, B,


A. The wind is won-der-ing. The pond is
pon-der-ing its place. The trees are fly-ing in-to space.
ad lib.
The sha-dow fades a-way. The e-cho has to stay.

88¢ET
41-EDO

Let Me Pick Some

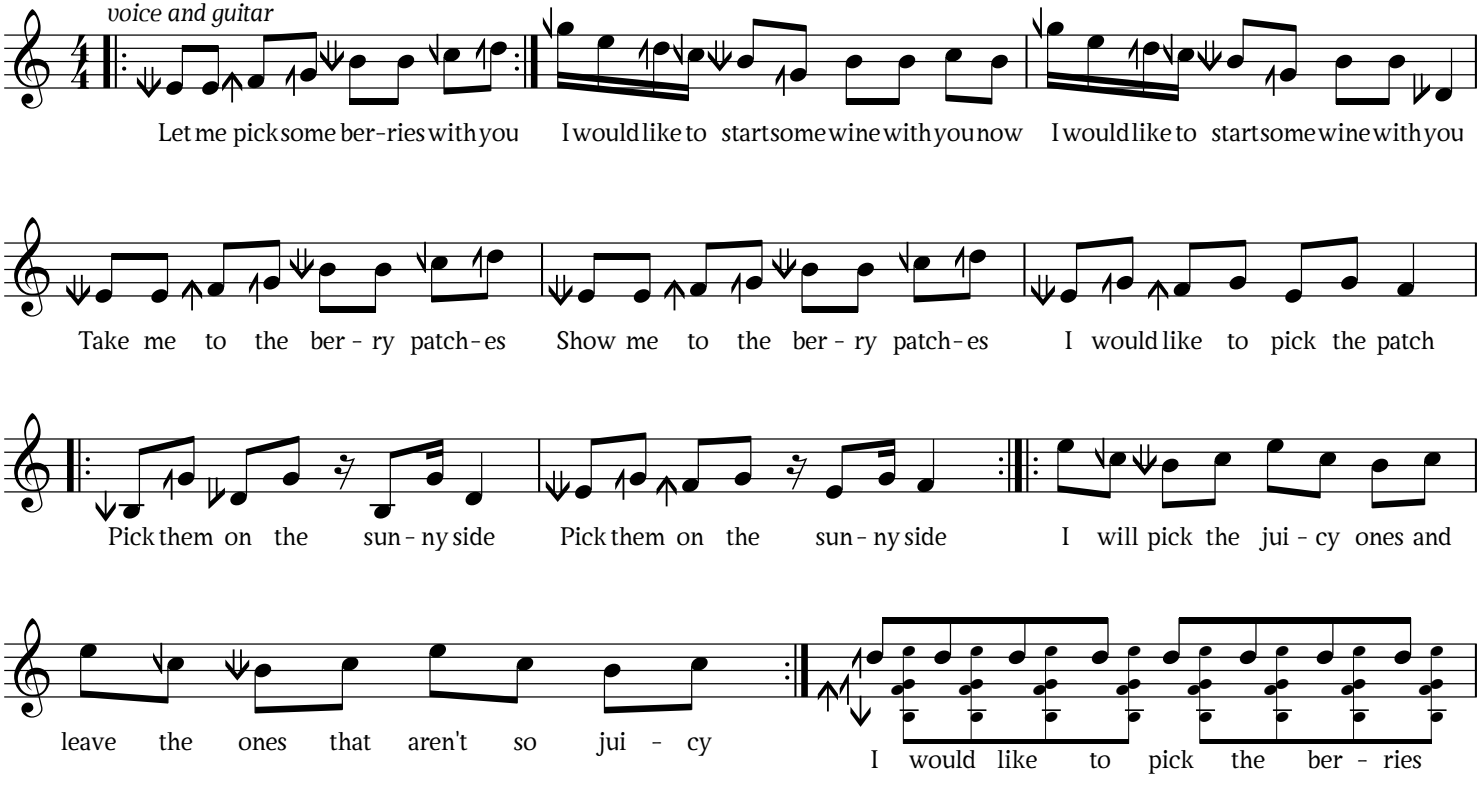
Andrew Heathwaite

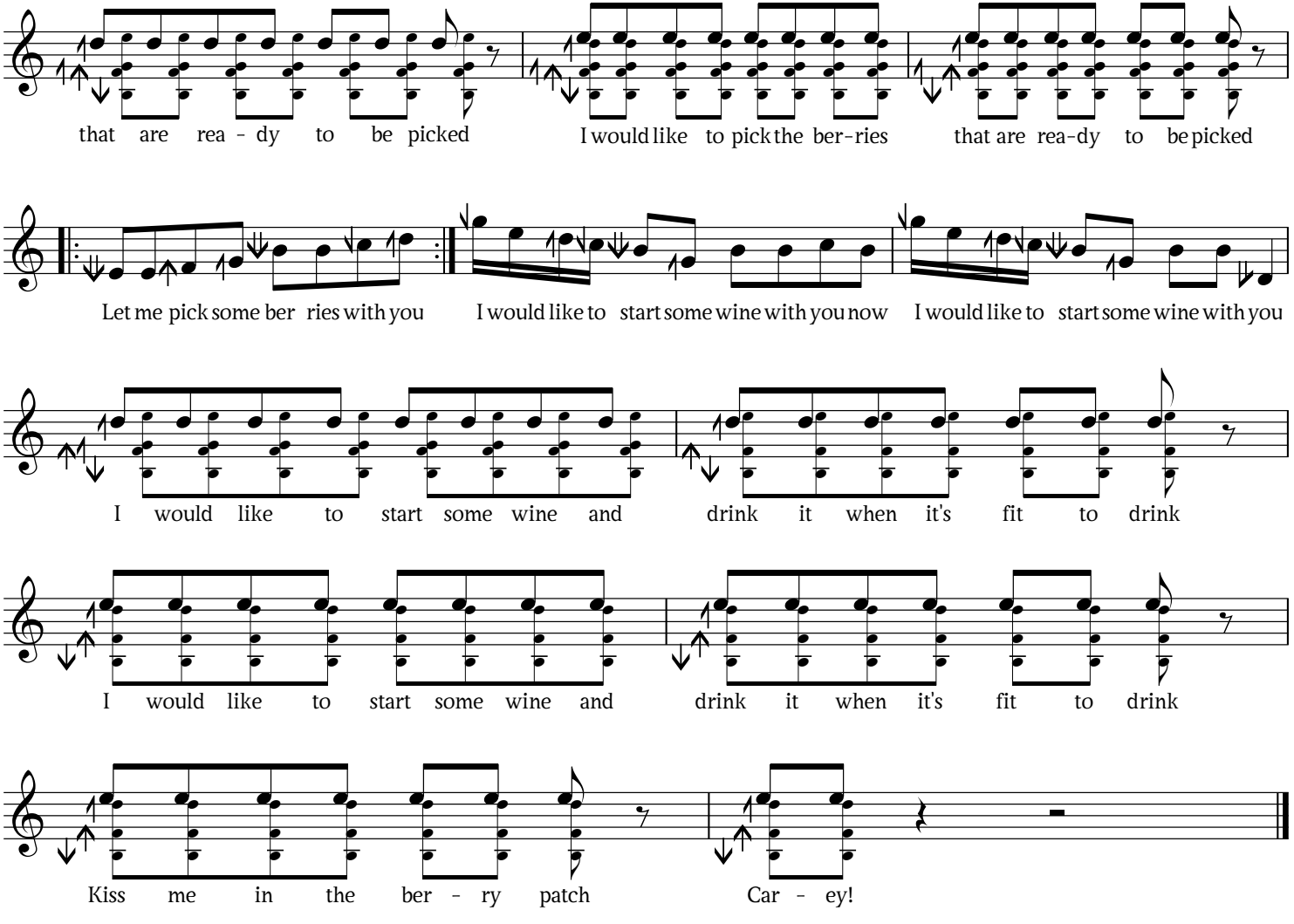


steps of 88¢ET:	3	2	3	2	3	2	3	2	3
steps of 41EDO:	9	6	9	6	9	6	9	6	9

Moderato

voice and guitar

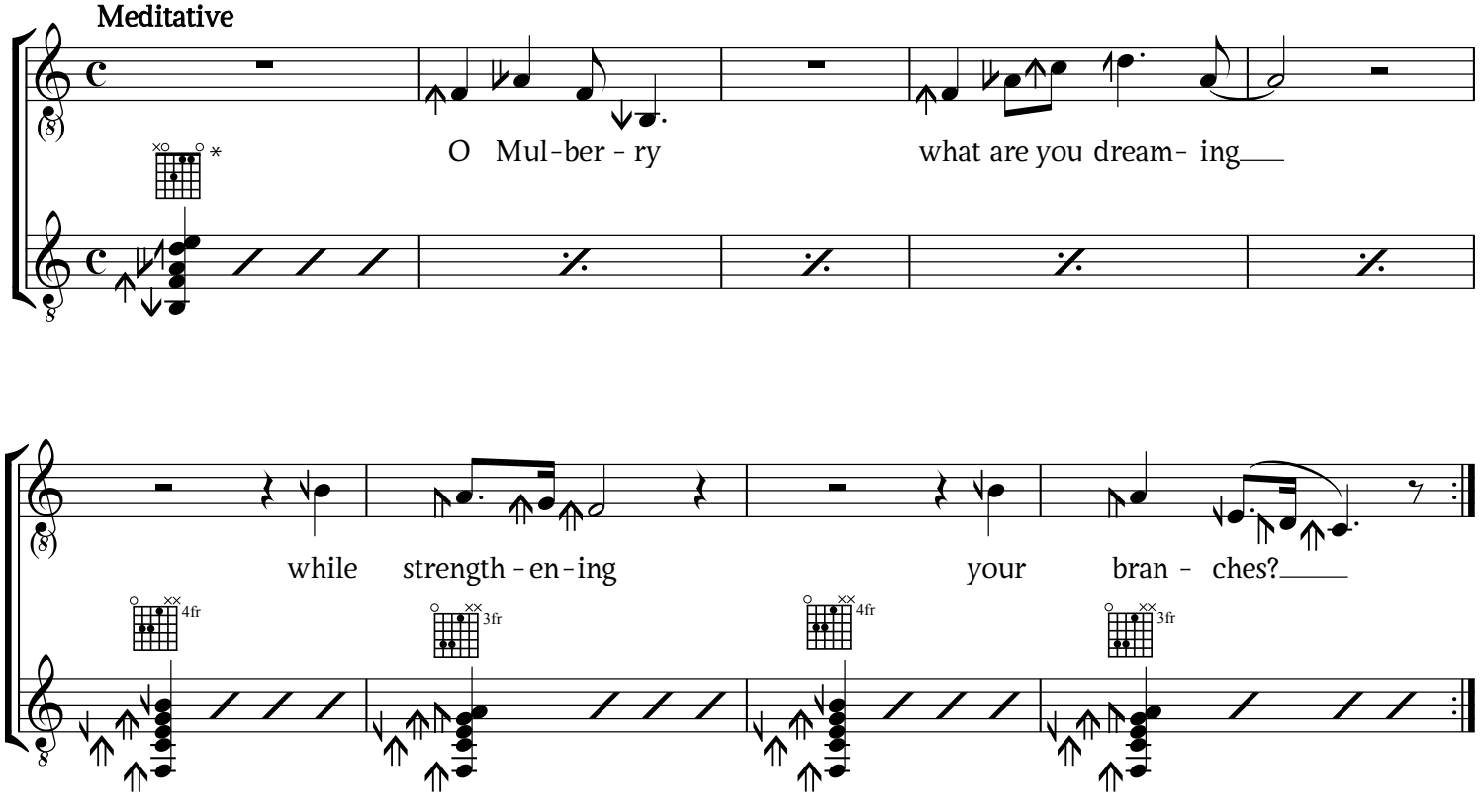



that are rea - dy to be picked
I would like to pick the ber-ries
that are rea-dy to be picked
Let me pick some ber ries with you
I would like to start some wine with you now
I would like to start some wine with you
I would like to start some wine and
drink it when it's fit to drink
I would like to start some wine and
drink it when it's fit to drink
Kiss me in the ber - ry patch
Car - ey!

O Mulberry

Andrew Heathwaite

88¢ET
41-EDO

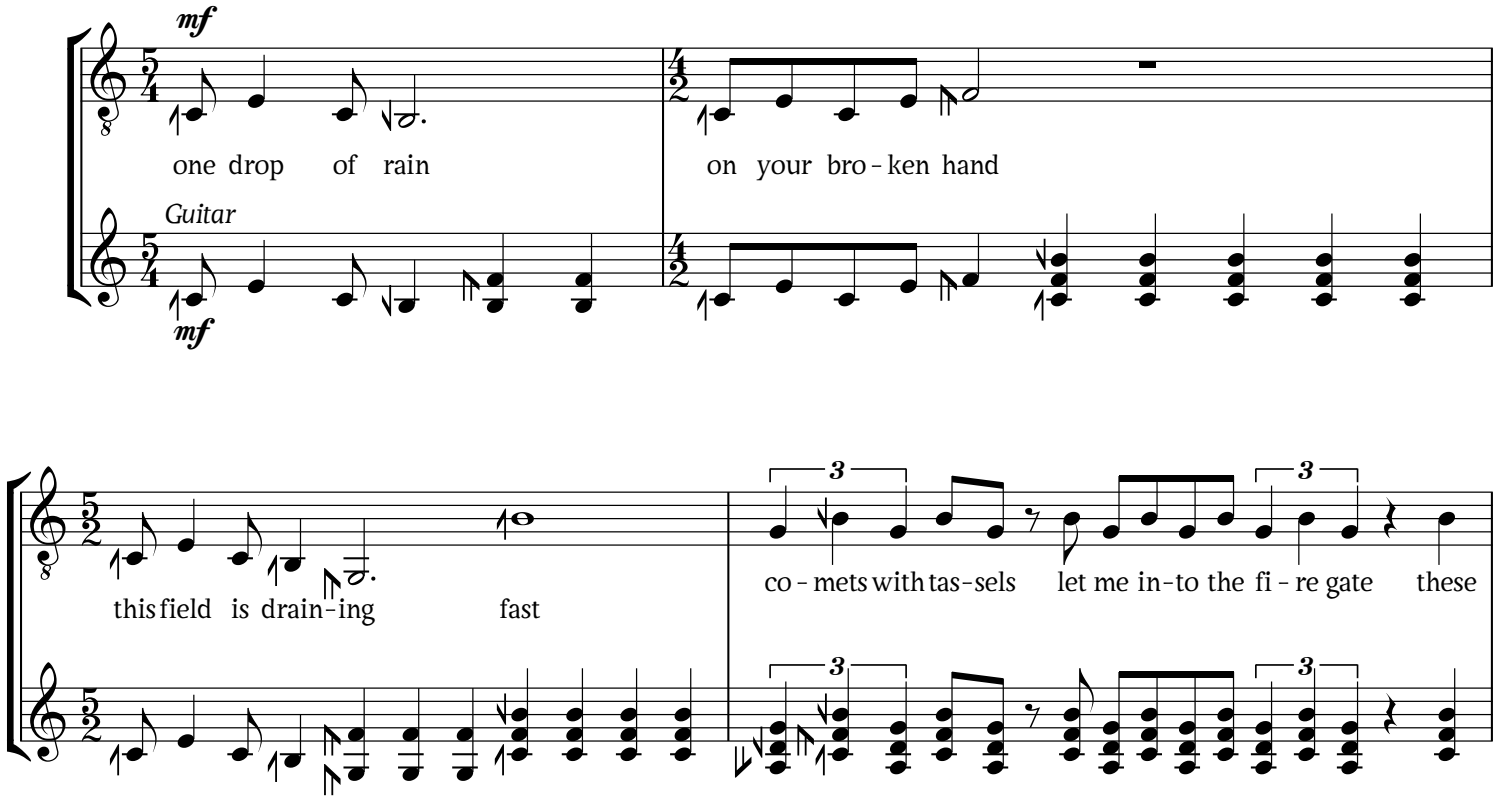


*) Fingering diagrams shown are for a guitar fretted to 88-cent equal temperament, with open strings tuned supermajor thirds apart.

22-EDO

One Drop of Rain

Andrew Heathwaite




vi - o- lets can be ea-ten you know
I have been a - sleep
on the job job
bend - ing spoons get that
fly get that fly get that fly
bend - ing job job


pp whisper
I saw it slip away to the northeast
going ninety-nine on a haircut
bending spoons
wispy hammer-on tremolos
pp
f
this road is made of clay
f
ad lib. tremolos
mp dim.

A New City

Paul Kotheimer

11-EDO
22-EDO




it was
just a sand - bar.
Now,
a new ci - ty,
Dong - tan,
can be built there.
All of it
used to be
top - soil
up - ri - ver.

11-EDO
22-EDO

Lament

Jason Conklin



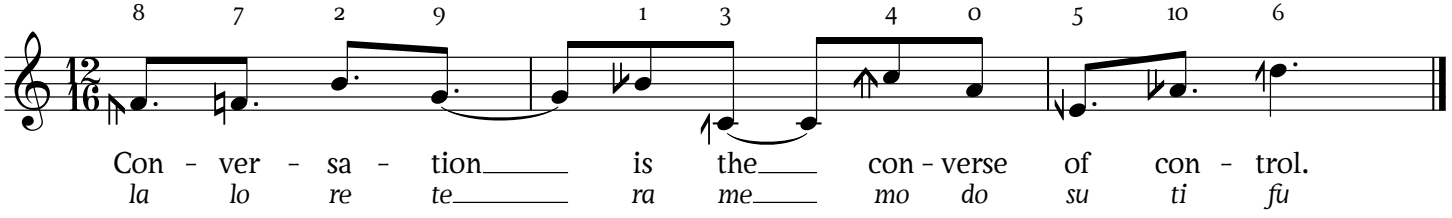

I'm one with-out a smile a-
lone with-in my child
knock on wood

Conversation Is

11-EDO row

11-EDO
22-EDO

Andrew Heathwaite
text: Gordon Pask

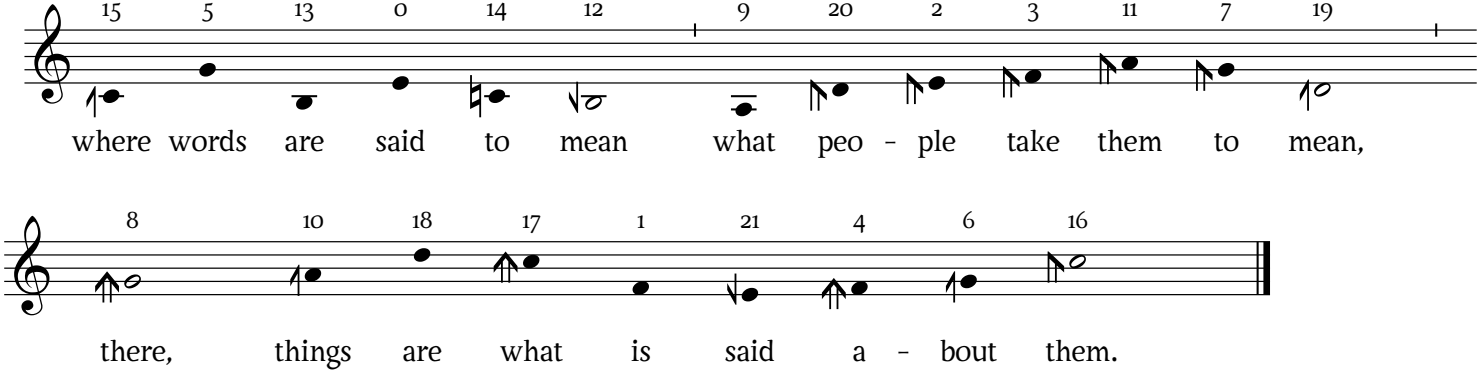


where words are said to mean

22-EDO row

22-EDO

Andrew Heathwaite
text: Herbert Brün, "my words and where I want them" #22



17-EDO

Jarband's Nude Rainbow

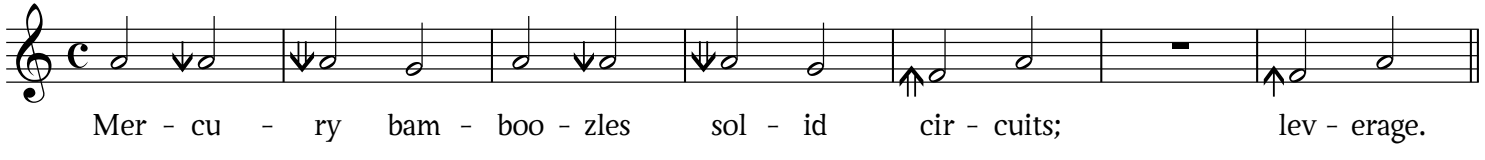
interval mnemonics for 17-EDO

JARband (Jacob, Andrew, Rob)

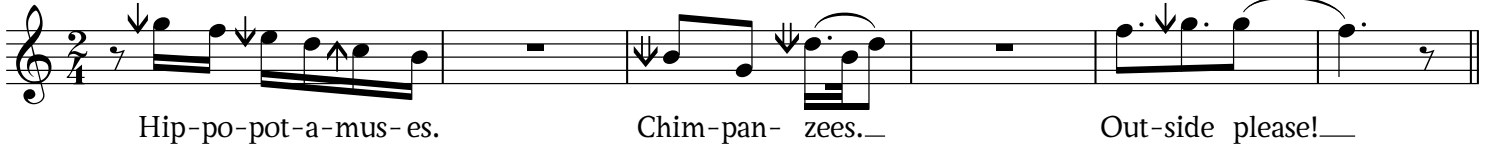
0. Unison, 0.000¢



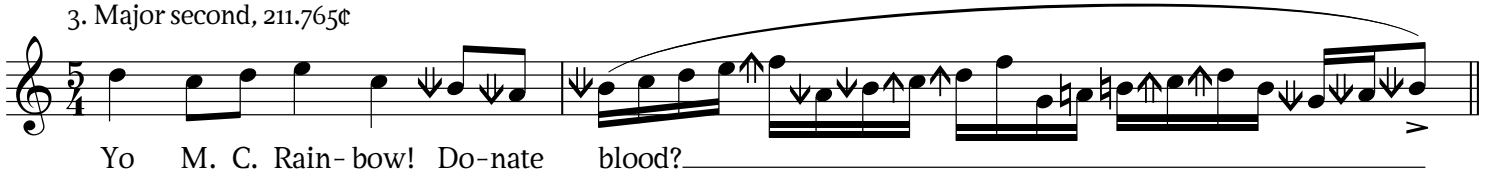
1. (sub)Minor second, 70.588¢



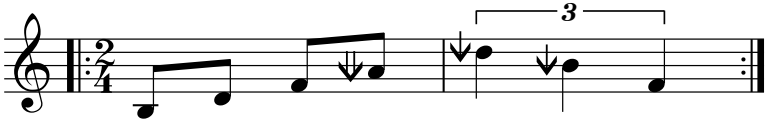
2. Neutral second, 141.176¢



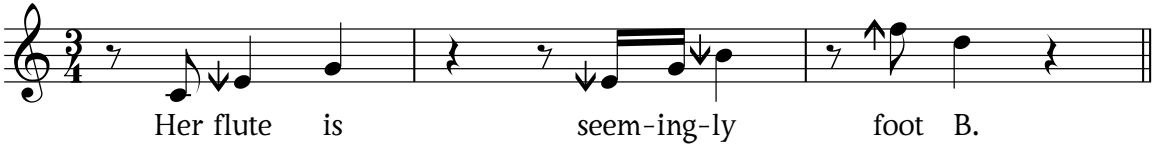
3. Major second, 211.765¢



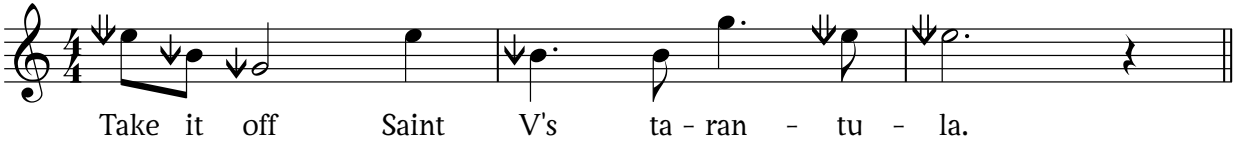
4. (sub)Minor third, 282.353¢



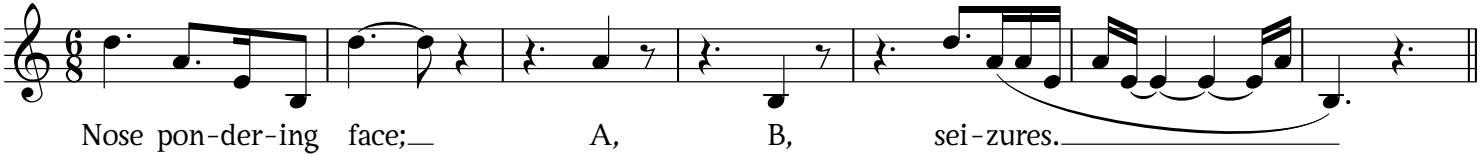
5. Neutral third, 352.941¢



6. (super)Major third, 423.529¢



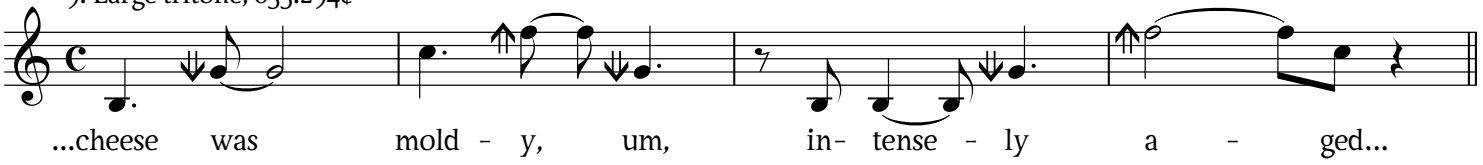
7. Perfect fourth, 494.118¢



8. Small tritone, 564.706¢



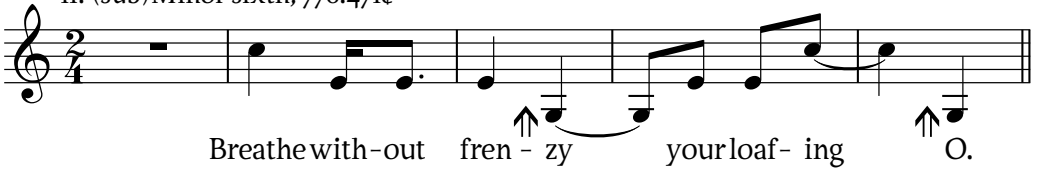
9. Large tritone, 635.294¢



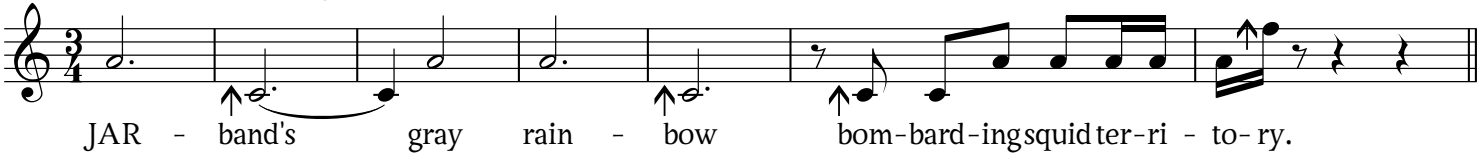
10. Perfect fifth, 705.882¢



11. (sub)Minor sixth, 776.471¢



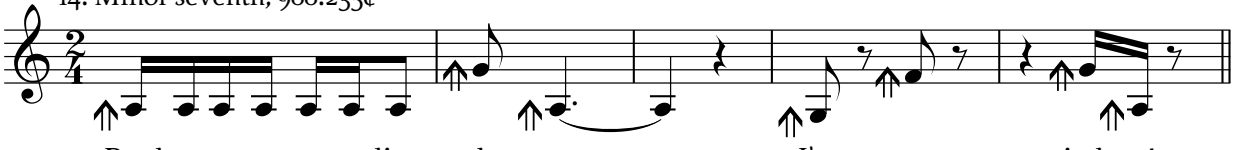
12. Neutral sixth, 847.059¢



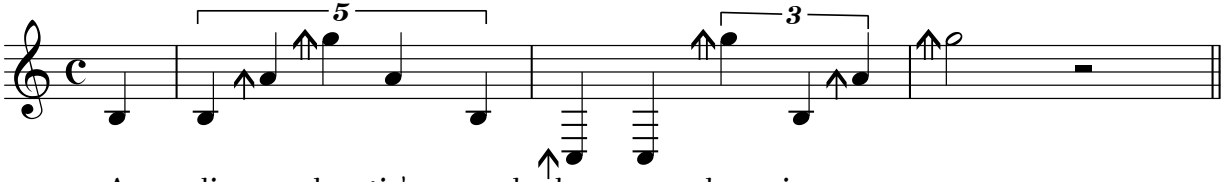
13. (super)Major sixth, 917.647¢



14. Minor seventh, 988.235¢



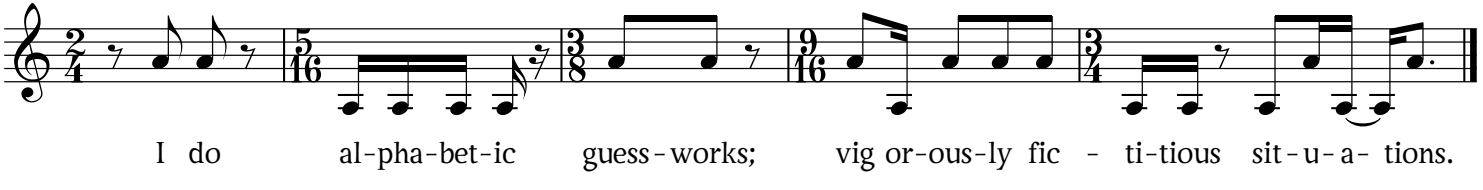
15. Neutral seventh, 1058.824¢



16. (super)Major seventh, 1129.412¢



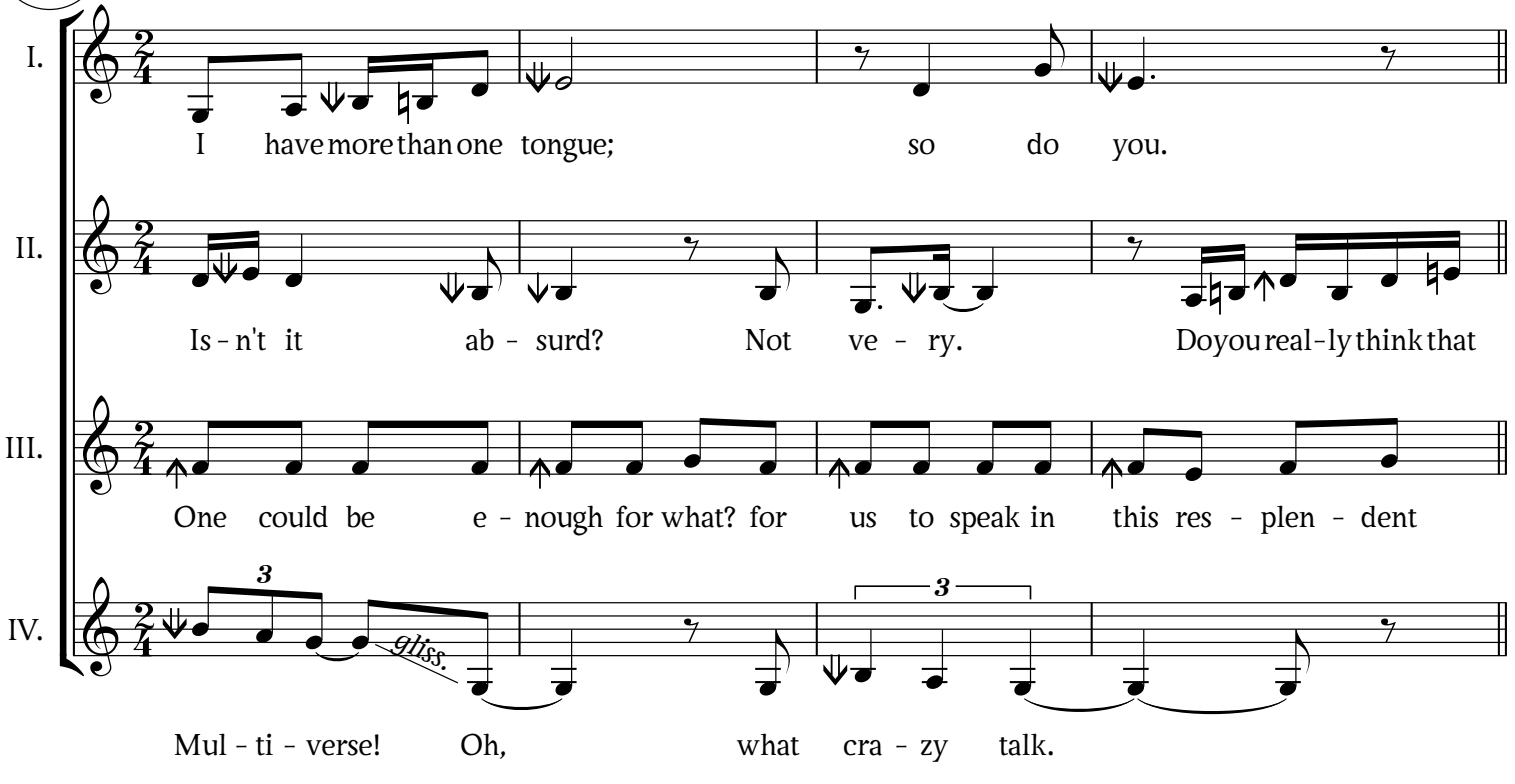
17. Perfect octave, 1200.000¢



Multiverse

17-EDO

Jacob Barton



J'ai plus qu'une langue; ainsi que vous.
N'est ce pas absurde? Pas reelment.
Pensez-vous vraiment qu'une pourrait etre
asser pourque nous puissions parler dans
cette multiverse resplendent?
Ah, quelle idee.

나의 혀는 여 러 개 이지. 그 러 니?
말도 안 된다? 아 니야.
너 는 정말 혀가 더 안 필 요 하니?
왜 애? 다 우 주 다언 어 를 쓰기위 해서지!
쳇, 웃 기지 마!

Mul on enam kui üks keel. Sinul ka!
Mõtetus, kas pole? Kuidas nii.
Kas arvad Sa et ühest tõesti piisaks?
Milleks? Vestiemiseks, ses hiilgavas
luulekeeles! Milline hull jutt!

17-EDO

Alleluia

Aaron Krister Johnson




al - le - lu - ia, al - le - lu - ia, al-le-lu - ia,
al - le - lu - ia, al - le - lu - ia, al-le-lu - ia, al - le - lu - ia, al - lu -
al - le - lu - ia, al - le - lu - ia, al-le-lu - ia, al - le - lu - ia, al - le - lu -
al - le - lu - ia, al-le - lu - ia, al - le - lu - ia, al - le - lu -
lu - ia, al-le - lu - ia, al - le - lu - ia


– ia, al – le – lu – ia, al – le – lu – ia, al – le – lu – ia, al – –
– ia al – le – lu – ia, al – le, al – le – lu, al – le – lu, al – le – lu, al –
al – le – lu, al – le – lu – ia, al – le – lu –
– le – lu, al – le – lu – ia! al – le – lu – ia al – le – lu – ia
le – lu – ia! al – le – lu – ia al – le – lu – ia
ia! al – le – lu – ia al – le – lu – ia


al - le - lu - ia
al - le - lu - ia
al - le - lu - ia, al -
al - le - lu - ia
al - le - lu - ia
al - le - lu - ia
al - le - lu - ia
al - le - lu - ia
al - le - lu - ia, al -
al - le - lu - ia
al - le - lu - ia
al - le - lu - ia, al - le -
-le - lu - ia
al - le, al - le,
al - le - lu - ia!
-le - lu - ia
al - le, al - le,
al - le - lu - ia!
lu - ia
al - le, al - le,
al - le - lu - ia!

17-EDO

Gift of Insides/One Quick Away

Andrew Heathwaite




holes in pla - ces cog-ni- tive_ trom-
bum-pet-ting weed al - ley
flight_____ gar - den_ an as - sem - bled be-
ing


3x
crunch - bo - dy
4
Allegro (♩=132)
3x
one quick a-way the fault - ers
fix - at-ed black and sun pants re - solved to not al - ter
3x
talk to the pock-et thanks


hey gra - vel, yo gra - vel
hey gra - vel, yo gra - vel
sleep sleep
and an - ti - qui - ty
1.
2.
3x
a - way not a - ny place fanned
a -
3x
way not a - ny place
fanned

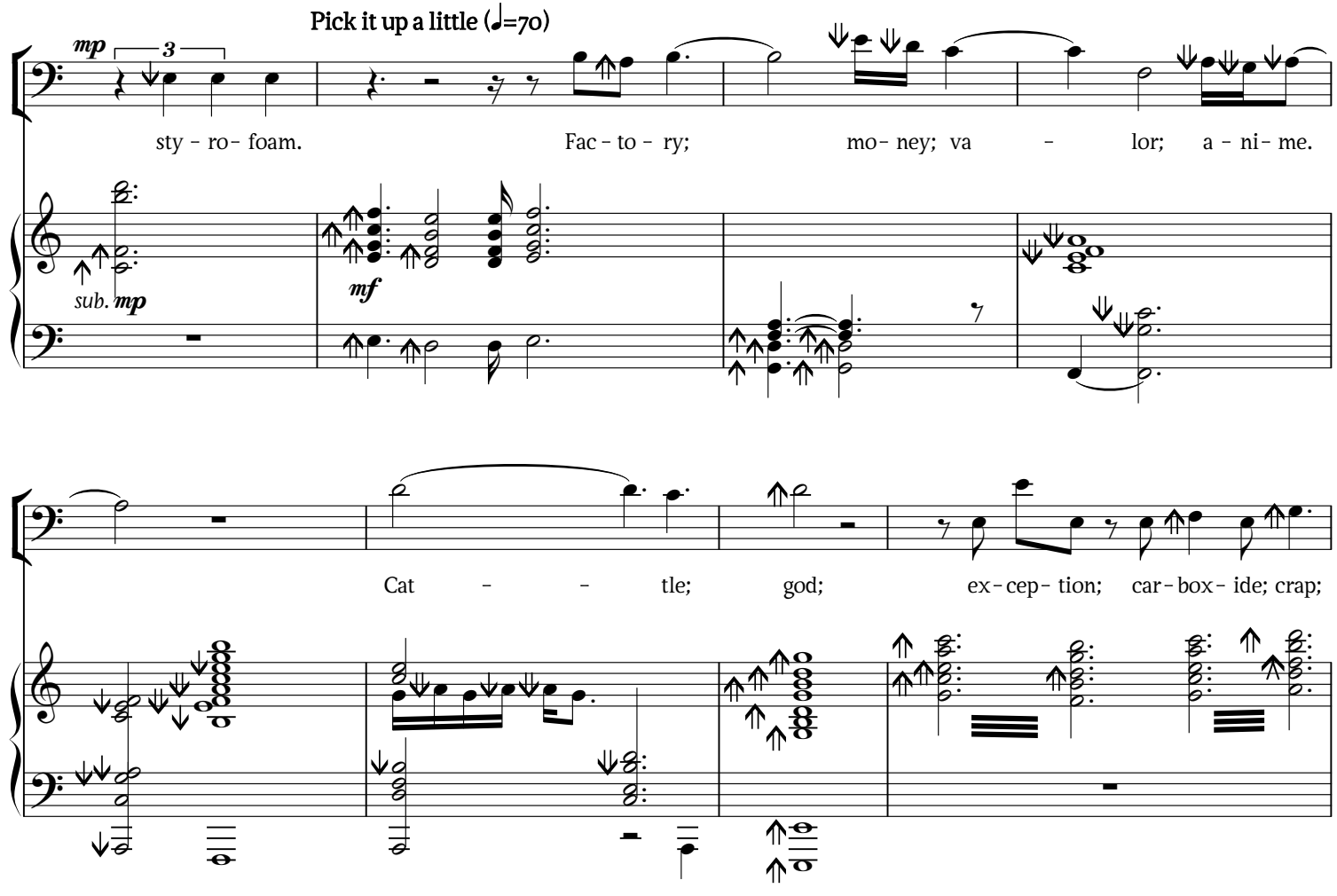
17-EDO

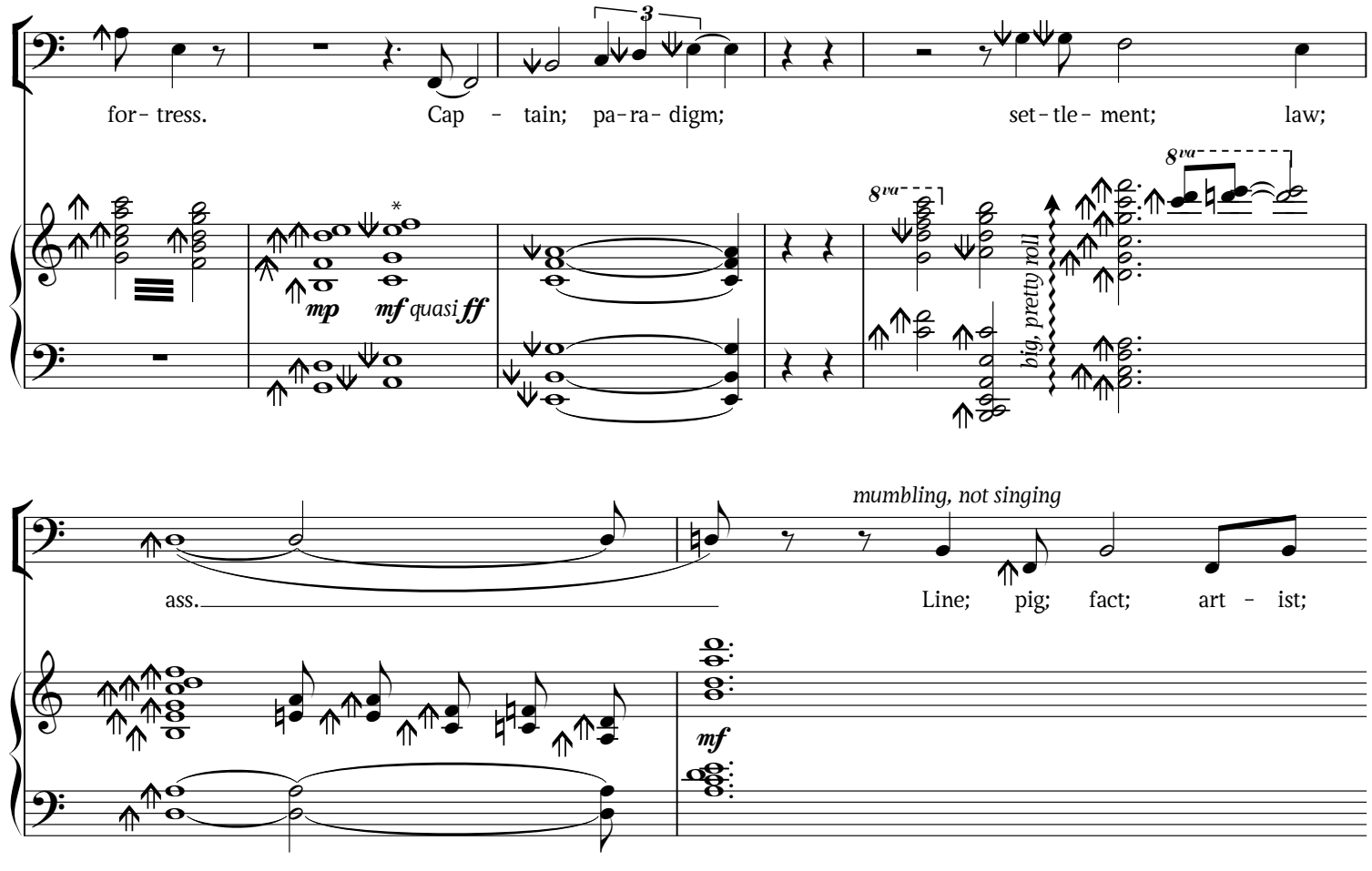
The Villain's Song

Thomas Scheurich



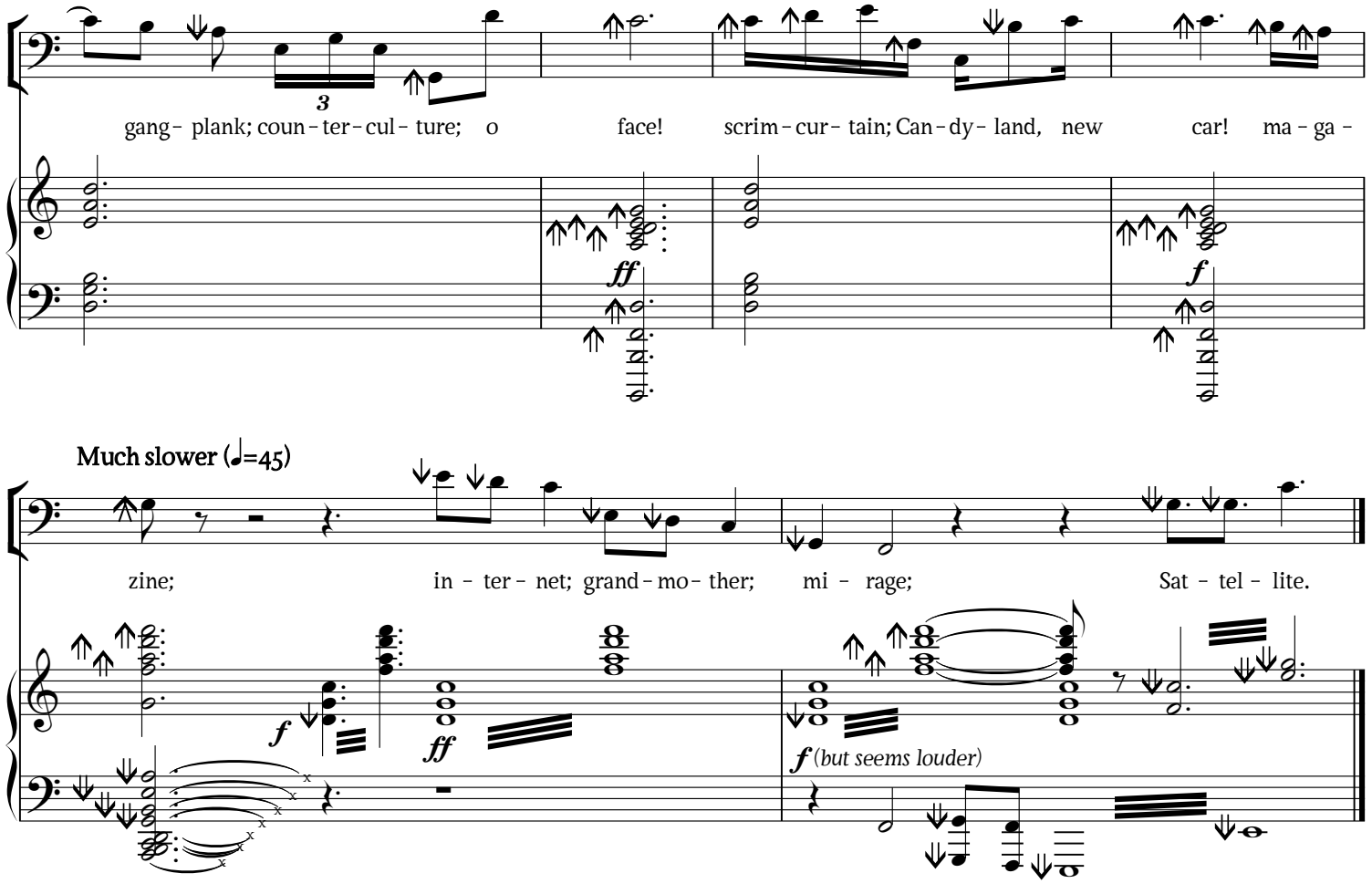
N.B.) All written rhythms are conceptual rather than mathematical. Play expressively—incidental rolled chords, little glissandi...


Pick it up a little (♩=70)
mp
3
sty - ro- foam.
Fac - to - ry;
mo- ney; va - lor; a - ni- me.
sub. mp
mf
Cat - - tle;
god;
ex- cep- tion; car- box- ide; crap;



*) The second chord in this measure is 1 degree lower than the first, illustrating one of 17-EDO's most counter-intuitive features.


sin - gle; mum - ble roo - ga fig - ure, sing - a - song - a - ha - pa, re - lah - pic - kle 'n' - scat - ter,
pp but enough to make it
together, or singer a little ahead
f
p
ff
Life! road! skin! jus - tice; fil - a - ment;an - gle; re - pu - ta - tion; sky!
mf
fff
indulge in a tiny


3
gang- plank; coun-ter-cul- ture; o face! scrim-cur- tain; Can-dy- land, new car! ma - ga -
ff
f
Much slower (♩=45)
zine; in - ter - net; grand-mo- ther; mi - rage; Sat - tel - lite.
f
ff
f (but seems louder)

Walking, Again, The Mountain

17-EDO **Part I** ♩=75

Chris Vaisvil
Anonymous



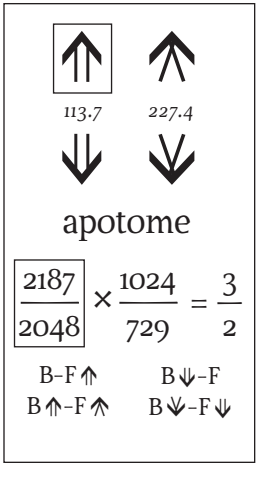

100
Xylo. solo
p
10-EDO
Part II ♩.=60
mf solo
Pray-ing be-sides the wa - ter. Touch e-ter-nal Cave.
Spir-it moved, full cir -
Pray - ing wa - ter. Touch e-ter-nal Cave.
Pray - ing wa - ter. Touch e-ter-nal Cave.
p

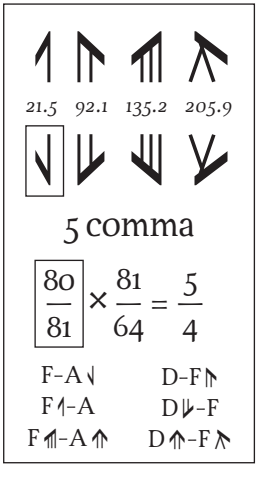

mp
cle. Pass this way once more once more.
mp
Pass this way once more once more.
mp
Pass this way once more once more.
mp
17-EDO
Part III ♩=75
mp
Cry-ing through the Dark-ness. Tucked a-gainst the Hill.
solo
mf
Spir-its gent - ly
mp
Cry-ing through the Dark-ness. Tucked a-gainst the Hill.

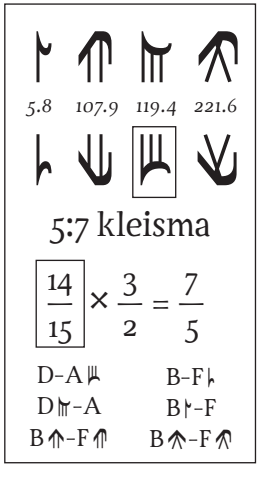

mp
breath- ing. Fire burns with-in me still in me still.
mp
Fire burns with-in me still in me still.
mp
Fire burns with-in me still in me still.
p

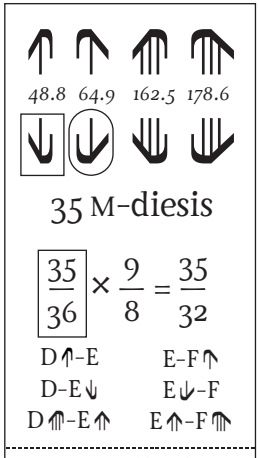
APPENDIX

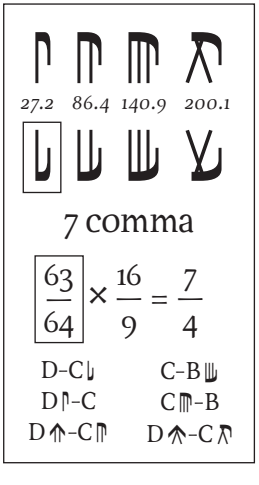
JUST INTONATION FLASH CARDS

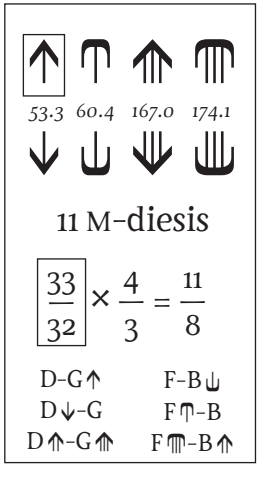


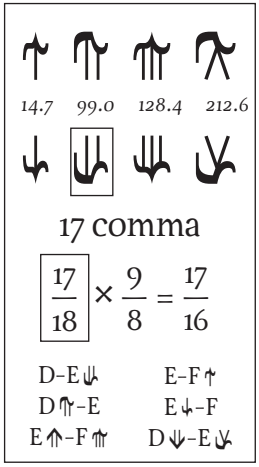


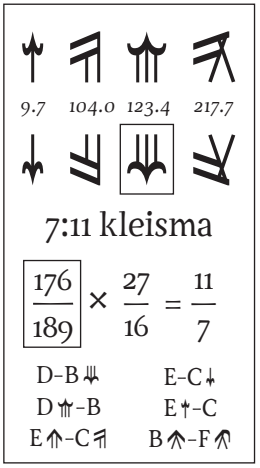


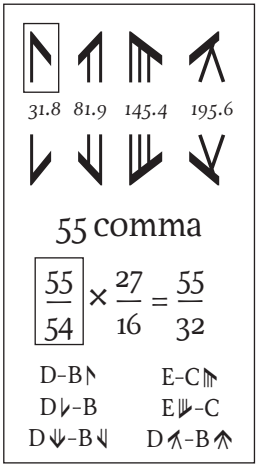


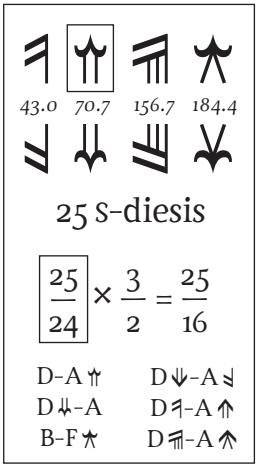


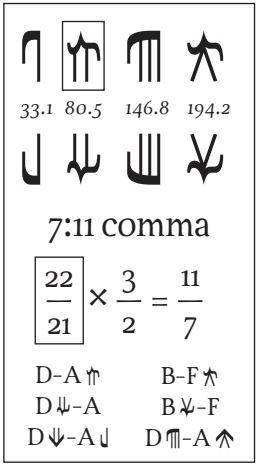


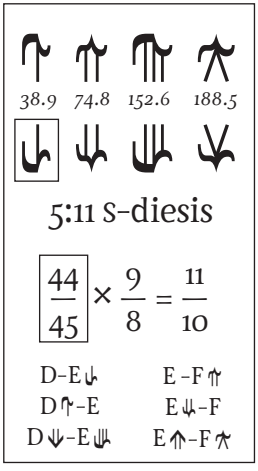

14.7 99.0 128.4 212.6
17 comma
17/18 × 9/8 = 17/16
D-E
E-F
D-E
E-F
E-F
D-E

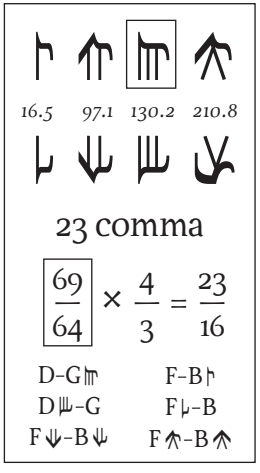

9.7 104.0 123.4 217.7
7:11 kleisma
176/189 × 27/16 = 11/7
D-B
E-C
D-B
E-C
E-C
B-F


31.8 81.9 145.4 195.6
55 comma
55/54 × 27/16 = 55/32
D-B
E-C
D-B
E-C
D-B
D-B

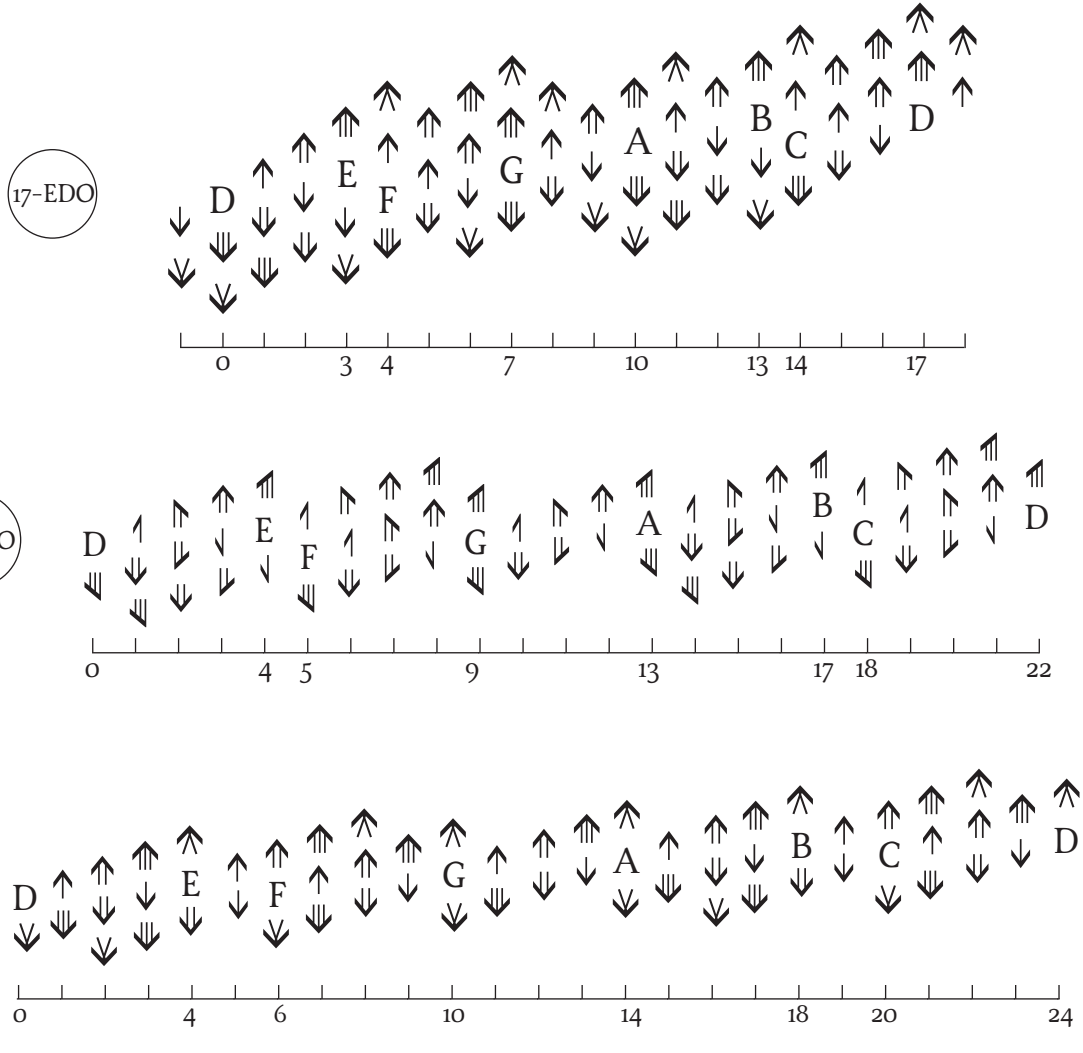

43.0 70.7 156.7 184.4
25 s-diesis
25/24 × 3/2 = 25/16
D-A
D-A
D-A
D-A
B-F
D-A

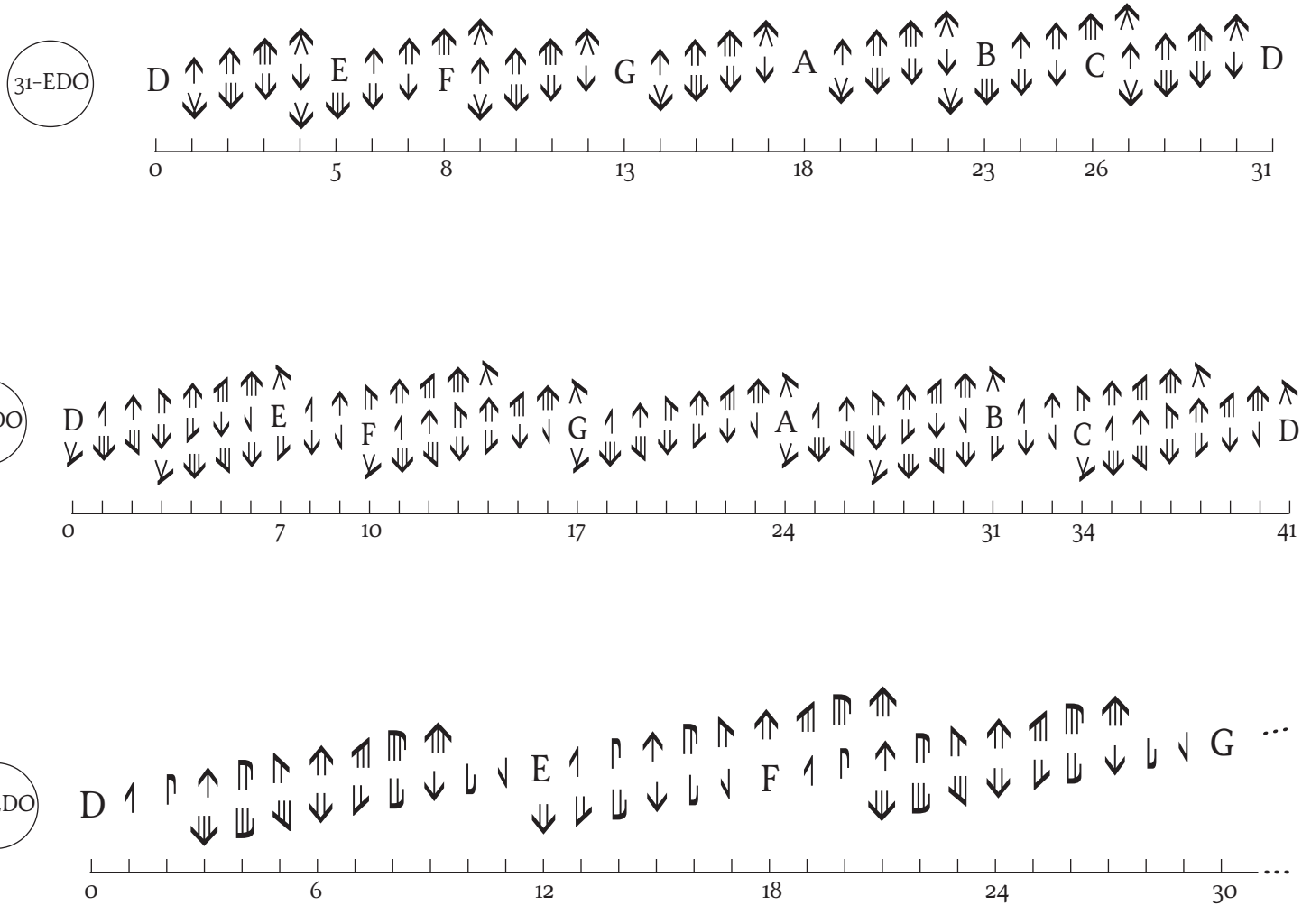

33.1 80.5 146.8 194.2
7:11 comma
22/21 × 3/2 = 11/7
D-A
B-F
D-A
B-F
D-A
D-A


38.9 74.8 152.6 188.5
5:11 s-diesis
44/45 × 9/8 = 11/10
D-E
E-F
D-E
E-F
D-E
E-F


16.5 97.1 130.2 210.8
23 comma
69/64 × 4/3 = 23/16
D-G
F-B
D-G
F-B
F-B
F-B

EDO CHARTS


17-EDO
D E F G A B C D
0 3 4 7 10 13 14 17
22-EDO
D E F G A B C D
0 4 5 9 13 17 18 22
24-EDO
D E F G A B C D
0 4 6 10 14 18 20 24


31-EDO
D
E
F
G
A
B
C
D
0
5
8
13
18
23
26
31
41-EDO
D
E
F
G
A
B
C
D
0
7
10
17
24
31
34
41
72-EDO
D
E
F
G
...
0
6
12
18
24
30
...