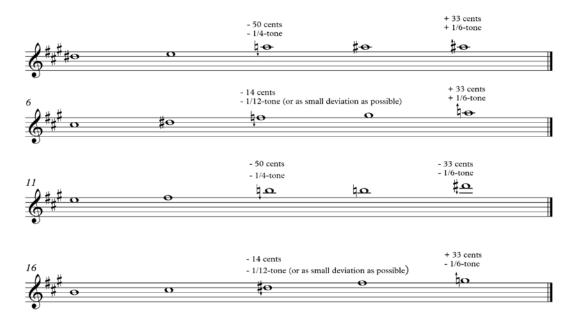
Navid Bargrizan

Pictures at the Micro-Exhibition (2018)

Commissioned by Harn Museum of Art, Gainesville, Florida *for Laurent Estoppey*

Instructions

• All six movements of *Pictures at the Micro-Exhibition* are based on the following synthetically-developed, microtonal, pentatonic scales, inspired by Japanese counter-parts and just intonation:



- Each movement uses only one scale, therefore only five pitch-classes.
- The exact intonation of micro-intervals is not intended. However, clear distinction between 1/12-tones, 1/4-tones, 1/6-tones, and equal-tempered tones is important.
- The tempo indications should not be taken literally. They are mere suggestions. Performers should feel free to change the tempi, add rubati, accelerandi, and ritardandi, if desired. This goes also for dynamic indications.
- Rhythmical and metrical aspects of the movements are based on various non-Western musical cultures, ranging from Southeast-Asian to Middle-Eastern.
- As Interludes, thematic sections of Mussorgsky's *Pictures at an Exhibition* appear, to make contrast with the microtonally-intoned movements.
- If the multiphonics in the Prelude, repeated in the Postlude, cannot be realized based on the constructions of individual instruments, or performer's abilities, other multiphonics (ideally as close as possible to the written ones) can be used. The performers should feel free to replace the written multiphonics with others. The exact intonation of the multi-phonics is not intended; their general sonic effect is the goal.
- Dindicates slap-tonguing.
- F.t. stands for flutter-tonguing.
- Trills should be played without after-beats.
- The speed of playing tremolos should not be taken literally as written, but as fast as possible.

Duration: Ca. 11 minutes

Pictures at the Micro-Exibition Comissioned by Harn Museum of Art, Gainesville, Florida

for Laurent Estoppey

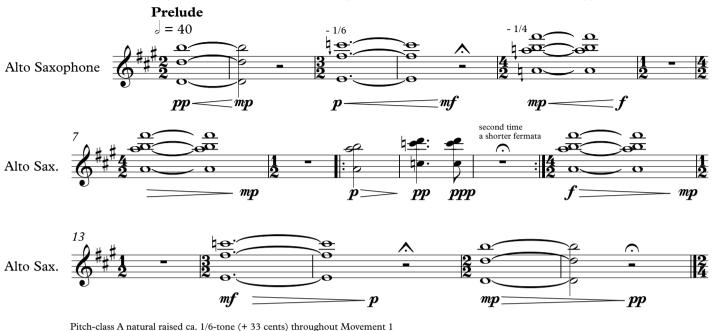
Transposed score

Navid Bargrizan August 2018

Pitch-class C natural lowered ca. 1/6-tone (- 33 cents) throughout the Prelude

Pitch-class A natural lowered ca. 1/4-tone (- 50 cents) throughout the Prelude

Microtonal accidentals are valid for pitch-classes C natural and A natural throughout the Prelude, but only indicated the first time they appear.



Pitch-class A natural raised ca. 1/6-tone (+ 33 cents) throughout Movement 1 Pitch-class F natural lowered ca. 1/12-tone (- 14 cents) throughout the Movement 1, or lowered as small as possible Microtonal accidentals are valid for pitch-class A natural and F throughout Movement 1, but only indicated the first time they appears.

Movement 1





Pitch-class A natural lowered ca. 1/4-tone (- 50 cents) throughout Movement 2, but only indicated using accidentals and numbers the first time it appears. Accidental for A natural lowered ca. 1/4-tone is valid throught Movement 2. In Movement 2, both the pitch-class A sharp, and A sharp raised ca. 1/6-tone (+ 33 cents), appear. A sharp raised 1/6-tone is indicated by a combination of accidentals and numbers. A sharp appears normal.



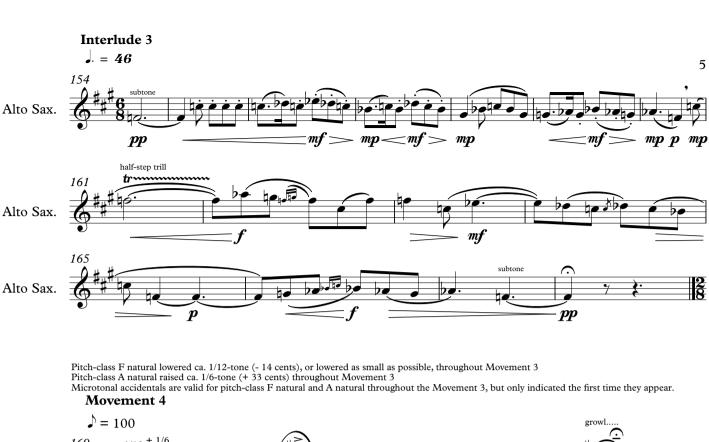


4

Pitch-class C sharp lowered ca. 1/12-tone (- 14 cents), or lowered as small as possible, throughout Movement 3 Pitch-class F natural raised ca. 1/6-tone (+ 33 cents) throughout Movement 3 Microtonal accidentals are valid for pitch-class C sharp and F natural throughout the Movement 3, but only indicated the first time they appear.









Interlude 4

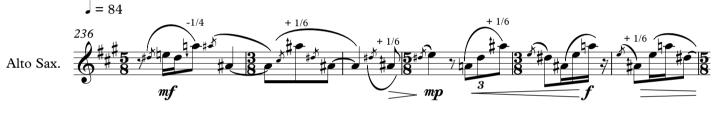


Pitch-class A natural lowered ca. 1/4-tone (- 50 cents) throughout Movement 6, but only indicated using accidentals and numbers the first time it appears. Accidental for A natural lowered ca. 1/4-tone is valid throught Movement 6.

In Movement 2, both the pitch-class A sharp, and A sharp raised ca. 1/6-tone (+ 33 cents), appear.

A sharp raised 1/6-tone is indicated by a combination of accidentals and numbers. A sharp appears normal.













pp





8



Pitch-class C natural lowered ca. 1/6-tone (- 33 cents) throughout the Prelude Pitch-class A natural lowered ca. 1/4-tone (- 50 cents) throughout the Prelude Microtonal accidentals are valid for pitch-classes C natural and A natural throughout the Prelude, but only indicated the first time they appear.

