



EURÓPE

Contemporary Modal Music



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* Composition: **M.J. van der Meulen** (1969)

† Arrangement: **W. Swets** (1930-2015) and **M.J. van der Meulen**

‡ Variation: **A.J. van der Meulen** (1940)

Colofon

Európe
Contemporary Modal Music
M.J. van der Meulen

14 blz., 9 partituren
ISBN 978-90-826384-1-7
NUR 668 - bladmuziek

Behorend bij het gelijknamige album
TouMilou Records #3
EAN 8714835130574

Afbeelding omslag: 'Europa' (Hans
Erni, 1953), gereproduceerd met toe-
stemming van de erven Erni.

Druk: Libertas Pascal, Utrecht

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Incl. tablature for tambura accompaniment
Melody transposition: kız (dügâh = b)

Hebros

Hüseyinî Karşılama

Michiel van der Meulen
April 2012

Aksak (♩ = 120)

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Diaspora

Isfahân-Kürdî Peşrev

Michiel van der Meulen
March 2018

Haff (♩ = 75)

Hâne 1

Musical notation for Hâne 1, measures 1-13. The piece is in 3/4 time and D major. It features a complex melodic line with many sixteenth and thirty-second notes. Measure 13 ends with a repeat sign.

Teslim

Musical notation for Teslim, measures 17-21. This section is marked with a double bar line and repeat sign at the beginning. It continues the melodic development with various ornaments and rests. Measure 21 ends with a repeat sign.

SON

Hâne 2

Musical notation for Hâne 2, measures 25-37. This section continues the melodic line with various ornaments and rests. Measure 37 ends with a repeat sign.

Hâne 3

Musical notation for Hâne 3, measures 41-45. This section continues the melodic line with various ornaments and rests. Measure 45 ends with a repeat sign.

Diaspora
İsfahân-Kürdi Peşrev

49

53

57 **Hâne 4**

61

65

69

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Hafif (♩ = 75)

Kudüm

Yol

Isfahân-Kürdî Saz Semâî

Aksak Semâî

Michiel van der Meulen
February 2018

Hâne 1



Teslim



Hâne 2



Hâne 3



Hâne 4 - Sengin semâî



Explanation of makam Isfahân-Kürdî

Introduction

Isfahân-Kürdî, introduced here as a new makam, was inspired by Isfâhân Zemzeme, a makam created by the Greek-Ottoman composer Lavtacı Andon (?-1915?; see appendices A-B). Isfâhân Zemzeme is an ascending-descending compound of makams Isfâhân, Sabâ Zemzeme and Kürdî, the latter two used for the conclusion (in that order). Isfâhân-Kürdî is a similar compound of makams Isfâhân and Kürdî, leaving out the modulation through Sabâ Zemzeme and putting more emphasis on Kürdî flavours.

Tonic	: dügâh (A)
Behaviour	: ascending-descending
Dominant	: nevâ (D)
Leading tone	: rast (G)
Accidentals	: segâh (B 1 koma flat)
Construction	: makam Isfâhân in its original location, conclusion in Kürdî.
Tonal material	: dügâh, segâh, çargâh, nevâ, hüseyinî, acem, gerdâniye, muhayyer; dügâh, bûselik, nim hicâz, nevâ; dügâh, kürdî, çargâh, nevâ, nim hisâr.

Description

Melodic progression starts around the dominant (nevâ), either with the Uşşak flavour on dügâh, or the Nişâbûr flavour on bûselik; the Rast flavour on dügâh is possible as well. These flavours alternate as main compounds of makam Isfâhân. The conclusion is made by playing a Kürdî movement on dügâh, preferably using nim hisâr in the final cadence. In the high register, a Kürdî tetrachord on muhayyer may be added to the Bûselik pentachord on nevâ, resulting in the Bûselik scale on the dominant.

Isfahân-Kürdî Seyir

Sofyan

Michiel van der Meulen

Dali Znaeš, Pomniš Li

Kürdîli Hicâzkar Şarkı

Traditional, Lazaropole
(North Macedonia)

Aksak semâi



1. Da- li zna- eš pom- niš li a- man a- man
2. Vo ğul bav- çe se- dev- me a- man a- man
3. Tren- da- fil ni ka- pe- še a- man a- man
4. Ni- e dva- ta be- rev- me a- man a- man



1. Ko- ga bev- me ma- le- ğki a- man SAZ
2. Pod ğul cr- ven tren- da- fil a- man
3. Na nas dva- ta pa- ğa- še a- man
4. Li- ce- to si ma- zev- me a- man



1. Da- li zna- eš pom- niš li a- man a- man
2. Vo ğul bav- çe se- dev- me a- man a- man
3. Tren- da- fil ni ka- pe- še a- man a- man
4. Ni- e dva- ta be- rev- me a- man a- man



1. Ko- ga bev- me ma- le- ğki a- man SAZ SAZ
2. Pod ğul cr- ven tren- da- fil a- man
3. Na nas dva- ta pa- ğa- še a- man
4. Li- ce- to si ma- zev- me a- man



Lyrics

1. Do you remember / when we were young? (2×)
2. We sat in the rose garden / under a rosebush. (2×)
3. The rosebush dripped / on the both of us. (2×)
4. We caught the drops and / rubbed our faces with them. (2×)

© 1999 Parallax – Arrangement by W. Swets (1930-2016) based on a transcription by M.A. Vasiljević (*Jugoslavenski muzički folklor II*, Prosveta, Beograd, 1953); restoration of the melodic progression cf. makam Kürdîli Hicâzkar and composition of aranağme (ritornello), as performed by ensemble Čalgija on the album *Music from the Balkans and Anatolia No. 2* (Pan Records, PAN 2007CD, 1991). © 2017 M.J. van der Meulen – Rearrangement in usul aksak semâi, adaptation of ritornello, composition of coda section.

Barbanera

Nihâvend Evfer

Michiel van der Meulen
September 2018

♩ = 85

Hâne 1



Teslim



Hâne 2



Hâne 3



Hâne 4



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Endülüs

Hüseyinî-Asîran Yürük Semâî

Michiel van der Meulen
March 2018

♩ = 110

Hâne 1



Teslim



Hâne 2



Hâne 3



Hâne 4



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Kairos

Stankina

Michiel van der Meulen
September 2011, December 2015 (Hâne 4)

♩ = 120 → 150

Hâne 1

1. 2.

T 0 0 0 0 0 0 0 0 0 0 0
A 0 0 0 0 0 0 0 0 0 0 0
B 0 3 2 1 0 2 1 0

Teslim

T 0 0 0 0 0 0 0 0 0 0 0
A 1 3 0 1 3 0 1 3 0 1 3
B 1 3 0 1 3 0 1 3 0 1 3

T 0 0 0 0 0 0 0 0 0 0 0
A 3 0 1 3 0 1 3 0 1 3 0
B 3 0 1 3 0 1 3 0 1 3 0

T 0 0 0 0 0 0 0 0 0 0 0
A 1 3 0 1 3 0 1 3 0 1 3
B 1 3 0 1 3 0 1 3 0 1 3

SON

Hâne 2

T 0 0 0 0 0 0 0 0 0 0 0
A 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0

(violin, ney)
(oud, kanun)

1. 2.

T 0 0 0 0 0 0 0 0 0 0 0
A 1 0 0 0 0 0 0 0 0 0 0
B 1 0 0 0 0 0 0 0 0 0 0

Hâne 3

T 3 5 3 5 3 5 3 5 3 5 3
A 3 5 3 5 3 5 3 5 3 5 3
B 3 5 3 5 3 5 3 5 3 5 3

(violin, ney)
(oud, kanun)

1. 2.

T 5 7 5 5 0 5 0 5 0 5 0
A 3 5 3 5 0 3 0 3 0 3 0
B 3 5 3 5 0 3 0 3 0 3 0

Kairos
Stankina

Hâne 4 - Devr-i turan (♩ = 160 → 180)

21

T
A
B

25

T
A
B

29

(ney, violin)
(oud, kanun)

T
A
B

33

(ney, violin)
(oud, kanun)

T
A
B

37

T
A
B

43

T
A
B

49

T
A
B

53

(ney, violin)
(oud, kanun)

T
A
B

Kairos
Stankina

57 *(ney, violin)*
(oud, kanun)

61

65

69

73 1. 2. 

T
A
B

0 0 1 0 0 5 5 7 5 7 5 0 5 5 0 0 3 2 1 0 0

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Hier en nu!
Voor Martine

Incl. tablature for tambura accompaniment
Melody transposition: mansur (dügâh = a)

Manastırka

Levëndikos

Michiel van der Meulen
December 2011

♩ = 140

The musical score consists of eight systems, each with a melody line and a tambura accompaniment line. The tambura line includes a 16-measure tablature at the beginning of each system. The melody line is in 16/8 time and features various rhythmic patterns and accidentals. The accompaniment line uses a standard three-stringed tambura tuning (T, A, B) and includes fret numbers (0, 2, 3, 5) and a double bar line with repeat signs. The score includes first and second endings for measures 7-8 and 9-10.

System 1: Melody line starts with a treble clef, a key signature of one sharp (F#), and a 16-measure tablature for the tambura. The melody line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The accompaniment line has fret numbers 2 and 0 for the T, A, and B strings respectively.

System 2: Melody line starts with a treble clef, a key signature of one flat (Bb), and a 16-measure tablature for the tambura. The melody line begins with a quarter note Bb4, followed by eighth notes C5, D5, and E5. The accompaniment line has fret numbers 5, 3, 5, 0, 2, 0 for the T, A, and B strings respectively.

System 3: Melody line starts with a treble clef, a key signature of one flat (Bb), and a 16-measure tablature for the tambura. The melody line begins with a quarter note Bb4, followed by eighth notes C5, D5, and E5. The accompaniment line has fret numbers 5, 3, 5, 0, 2, 0 for the T, A, and B strings respectively.

System 4: Melody line starts with a treble clef, a key signature of one flat (Bb), and a 16-measure tablature for the tambura. The melody line begins with a quarter note Bb4, followed by eighth notes C5, D5, and E5. The accompaniment line has fret numbers 2 and 0 for the T, A, and B strings respectively. The system includes first and second endings for measures 7-8.

System 5: Melody line starts with a treble clef, a key signature of one flat (Bb), and a 16-measure tablature for the tambura. The melody line begins with a quarter note Bb4, followed by eighth notes C5, D5, and E5. The accompaniment line has fret numbers 2 and 0 for the T, A, and B strings respectively. The system includes first and second endings for measures 9-10.

System 6: Melody line starts with a treble clef, a key signature of one flat (Bb), and a 16-measure tablature for the tambura. The melody line begins with a quarter note Bb4, followed by eighth notes C5, D5, and E5. The accompaniment line has fret numbers 2 and 0 for the T, A, and B strings respectively.

System 7: Melody line starts with a treble clef, a key signature of one flat (Bb), and a 16-measure tablature for the tambura. The melody line begins with a quarter note Bb4, followed by eighth notes C5, D5, and E5. The accompaniment line has fret numbers 0 and 0 for the T, A, and B strings respectively.

System 8: Melody line starts with a treble clef, a key signature of one flat (Bb), and a 16-measure tablature for the tambura. The melody line begins with a quarter note Bb4, followed by eighth notes C5, D5, and E5. The accompaniment line has fret numbers 2, 0, 0, 5, 2, 0 for the T, A, and B strings respectively.

Manastrka
Levëndikos

17

T
A 2 0
B 0 0

19

T
A 2 0 0 5 2
B 0 0 5 5 0

21

T
A 0 5 2 0 5 2 1. 2.
B 0 5 0 0 5 0 2 0

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Doină

Variation on «Trandafirul Rău Tînjește»

Albert van der Meulen
ca. 1976

Ad lib.

The musical score consists of four staves of music in treble clef, with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with some quarter notes. Chord symbols are placed above the staves: A, E, Dm, G, Dm, E, A, Dm, E, A.

Structure of an free-flowing instrumental interpretation of a Romanian traditional song ('The Rose Withers Away'), played on the accordion by Albert van der Meulen, as recorded in Nieuwegein, the Netherlands, by Remco Busink in the 1980s, and featuring on the album *Europe* (TouMilou Records #3, 2019, EAN 8714835 130574, track [12]).



Albert van der Meulen playing the accordion in Moldavia, during a paleontological field trip with Romanian colleagues in 1976. Photo: Joke van der Meulen

