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)

TouMilou Music

Colofon

Európe
Contemporary Modal Music
M.J. van der Meulen

14 blz., 9 partituren
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TouMilou Records #3
EAN 8714835130574

Afbeelding omslag: ‘Europa’ (Hans Erni, 1953), gereproduceerd met toestemming van de erven Erni.

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TouMilou Music

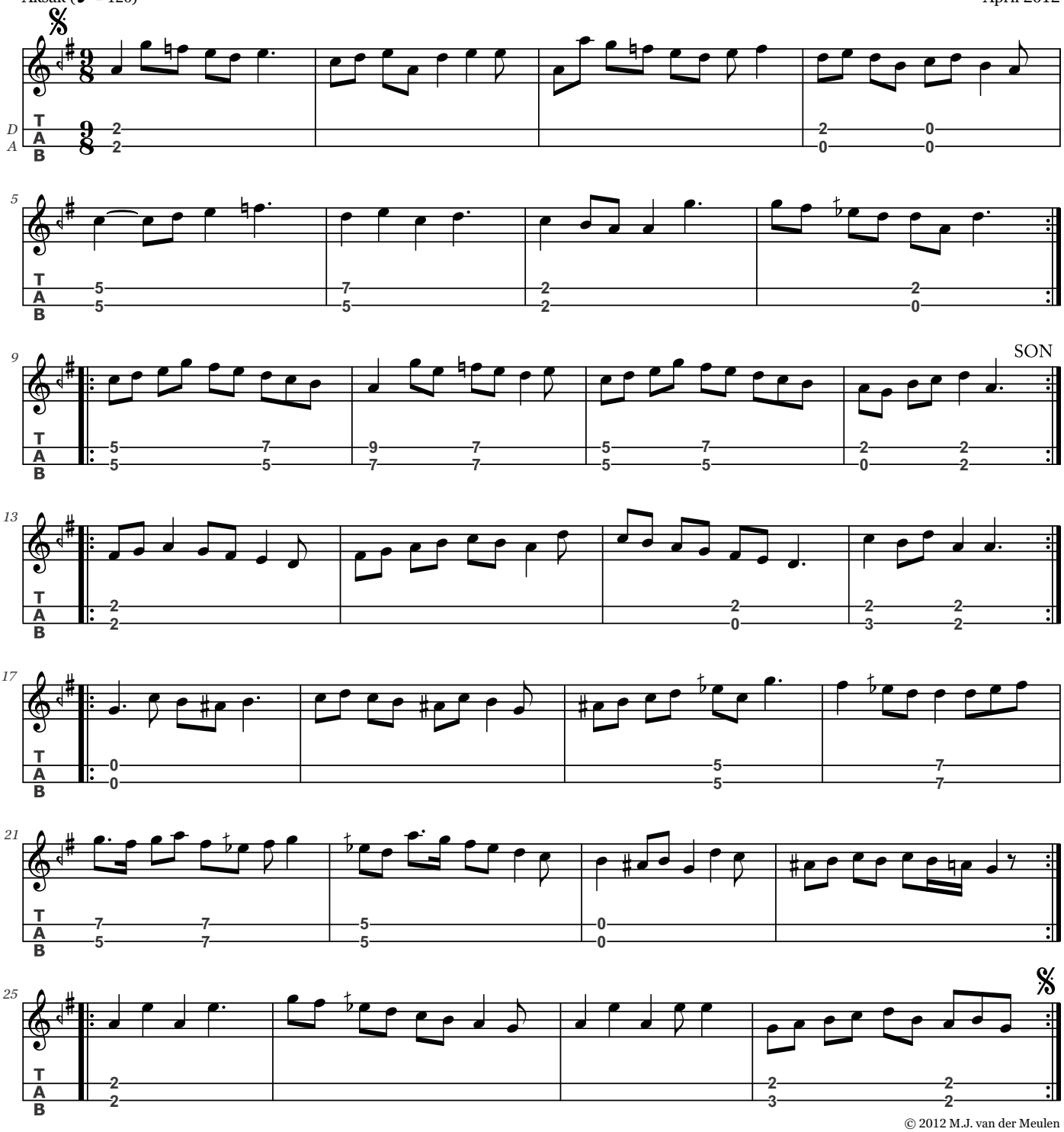
Incl. tablature for tambura accompaniment
Melody transposition: kız (dügâh = b)

Hebros

Hüseynî Karşılama

Michiel van der Meulen
April 2012

Aksak (♪ = 120)



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Diaspora

Isfahân-Kürdî Peşrev

Michiel van der Meulen
March 2018

Hafif (♩ = 75)

Hâne 1

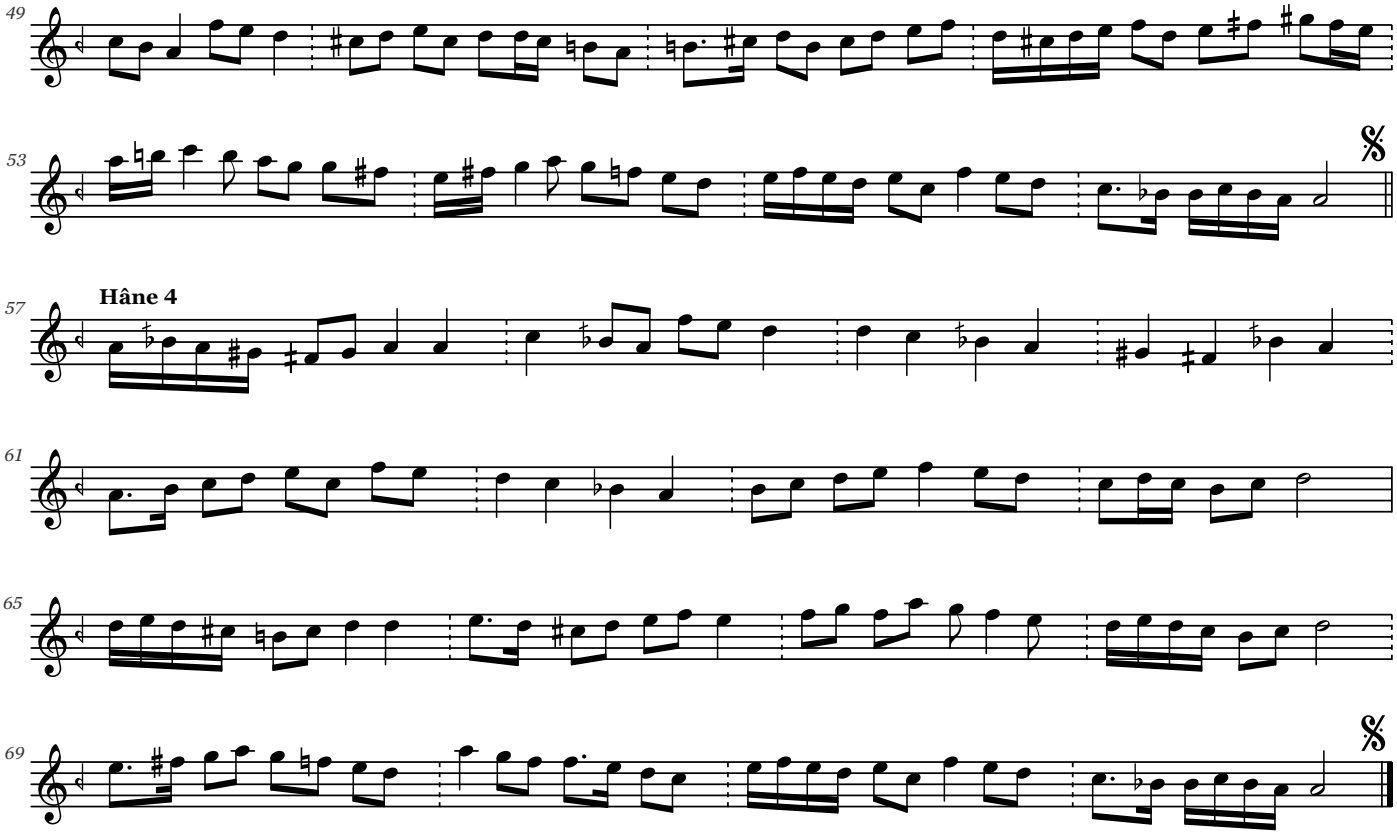
Teslim

SON

Hâne 2

Hâne 3

Diaspora
Isfahân-Kürdî Peşrev



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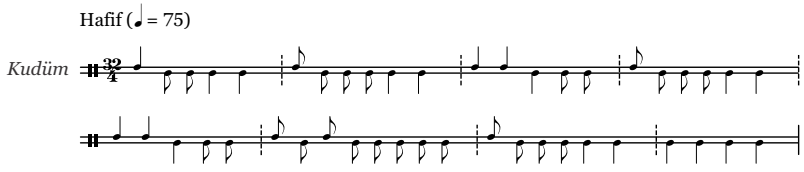

Yol

Isfahân-Kürdî Saz Semâî

Michiel van der Meulen
February 2018

Aksak Semâî

Hâne 1

Teslim

SON

Hâne 2

Hâne 3

Hâne 4 - Sengin semâî

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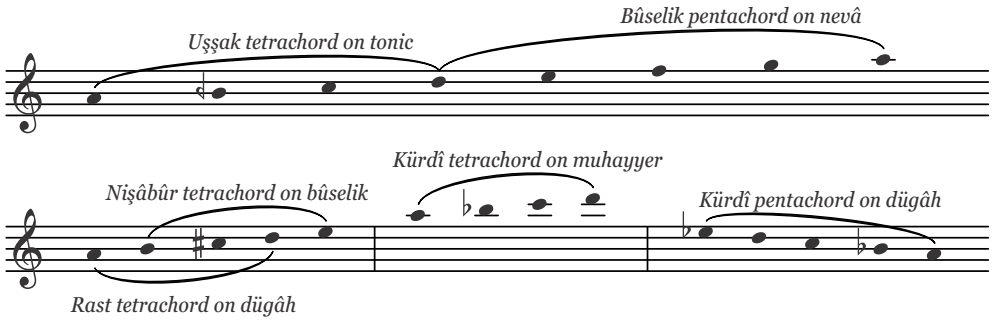
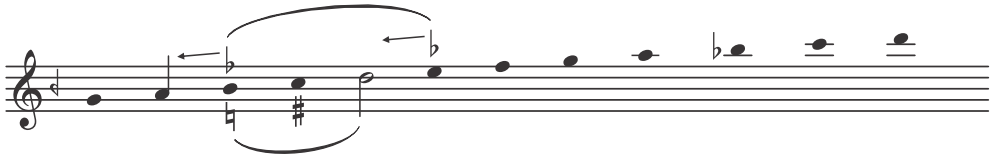
Explanation of makam Isfahân-Kürdî

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-Kürdi 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, hüseynî, acem, gerdâniye, muhayyer;
dügâh, bûselik, nim hicâz, nevâ; dügâh, kürdî, çargâh, nevâ, nim hisâr.

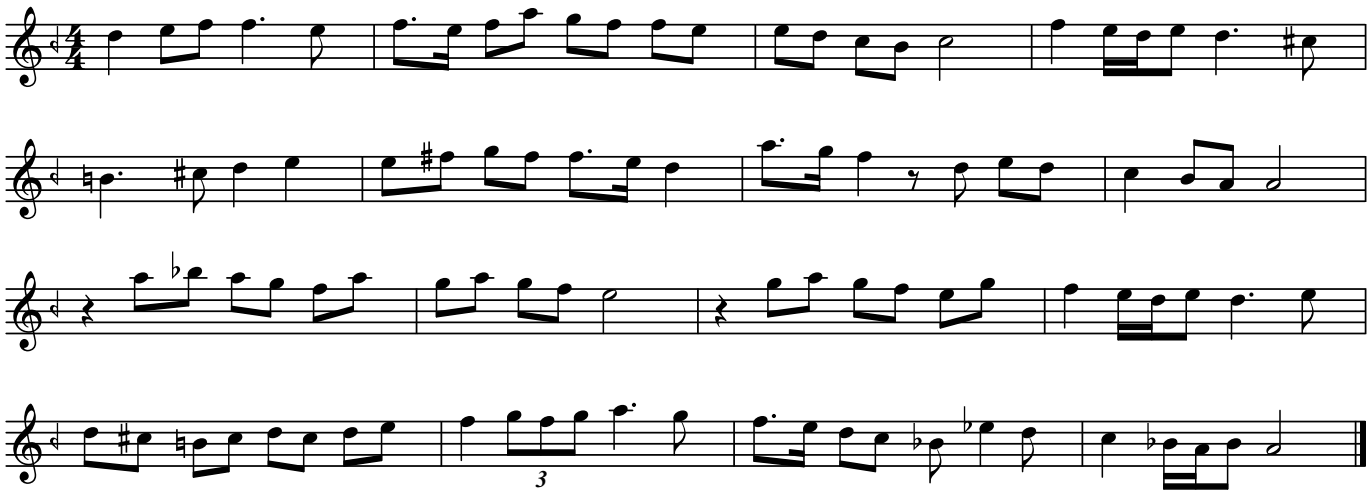


Description
Melodic progression starts around the dominant (nevâ), either with the Uşşak flavour on dügâh, or the Nişâbûr flavour on bûselik; the Rast flavour on dügâh is possible as well. These flavours alternate as main compounds of makam Isfâhân. The conclusion is made by playing a Kürdî movement 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

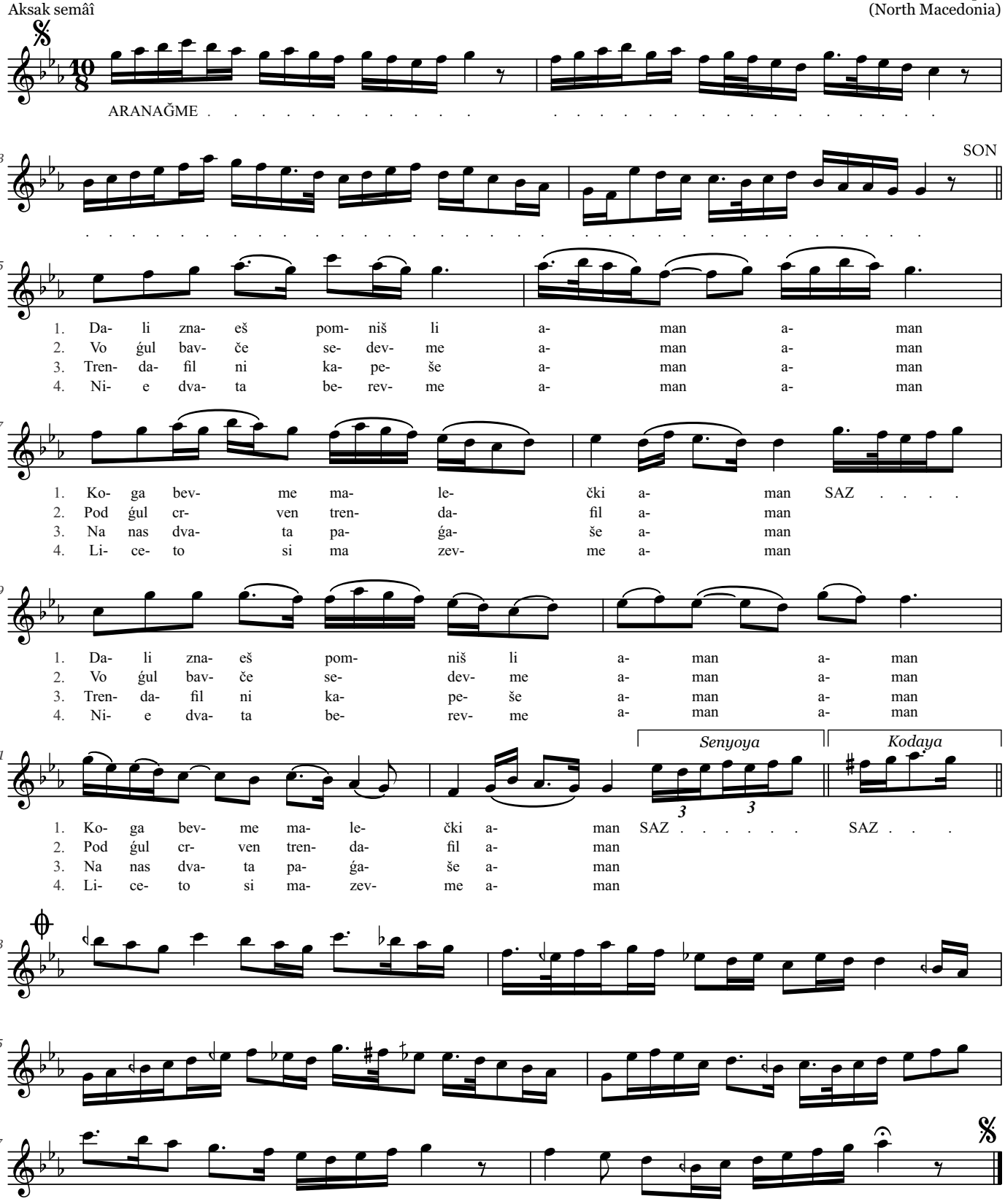


Dali Znaeš, Pomniš Li

Kürdîli Hicâzkar Şarkı

Traditional, Lazaropole
(North Macedonia)

Aksak semâî



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 (*Jugoslovenski muzički folklor II*, Prosveta, Beograd, 1953): restoration of the melodic progression cf. makam Kürdîli Hicâzkâr 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 semâî, adaptation of ritornello, composition of coda section.

Barbanera

Nihâvend Evfer

Michiel van der Meulen
September 2018

♩ = 85

Hâne 1

3

Teslim

5

7

Hâne 2

9

11 1. 2.

Hâne 3

13

15 1. 2.

Hâne 4

17

19 1. 2.

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Endülüs

Hüseynî-Asîran Yürük Semâî

Michiel van der Meulen
March 2018

♩ = 110

Hâne 1

5

Teslim

9

13

2., 3. Hâne'ye *4. Hâne'ye ve Karar*

Hâne 2

17

21

Hâne 3

25

29

Hâne 4

33

37

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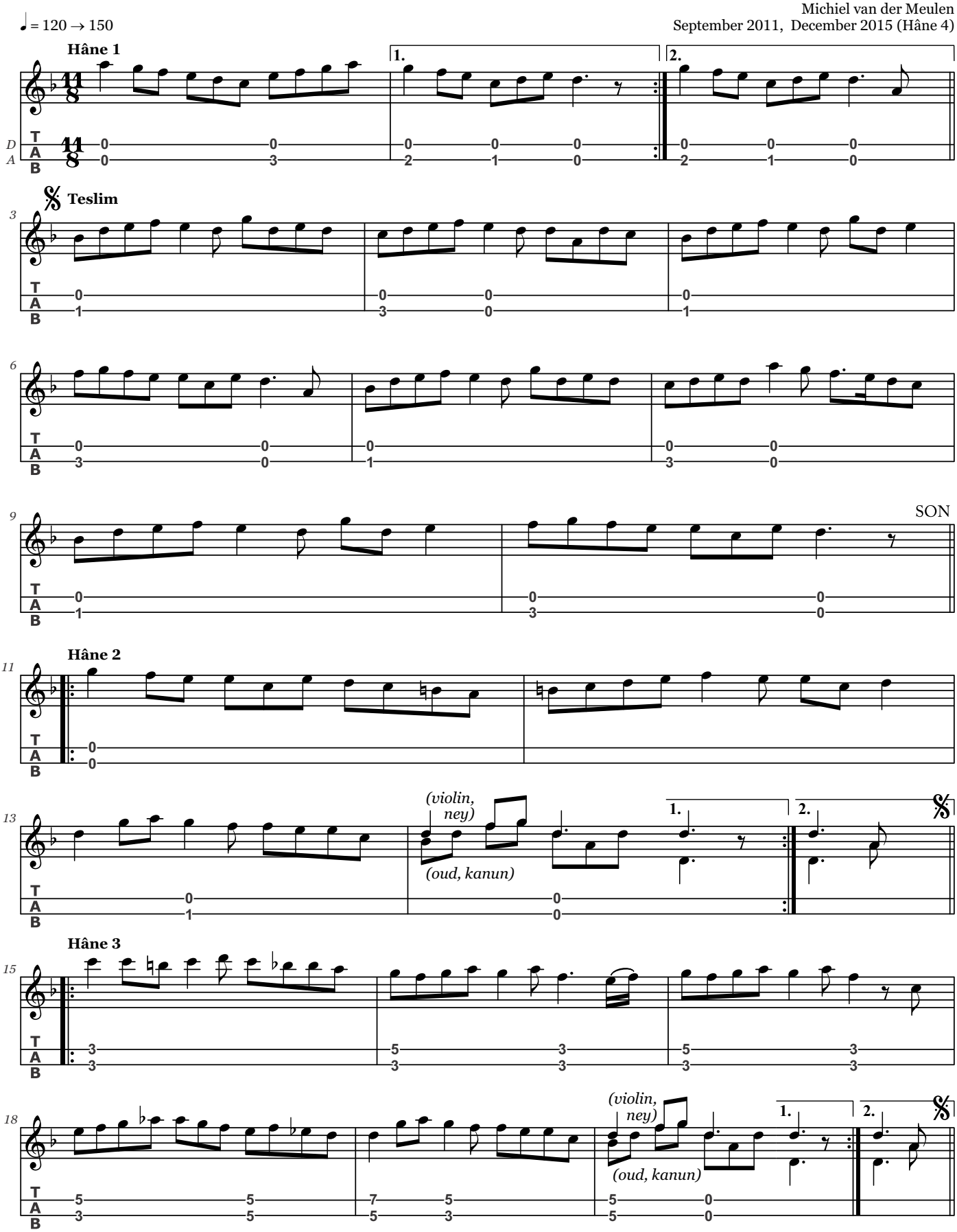
Incl. tablature for tambura accompaniment
Melody transposition: mansur (nevâ = d)

Kairos

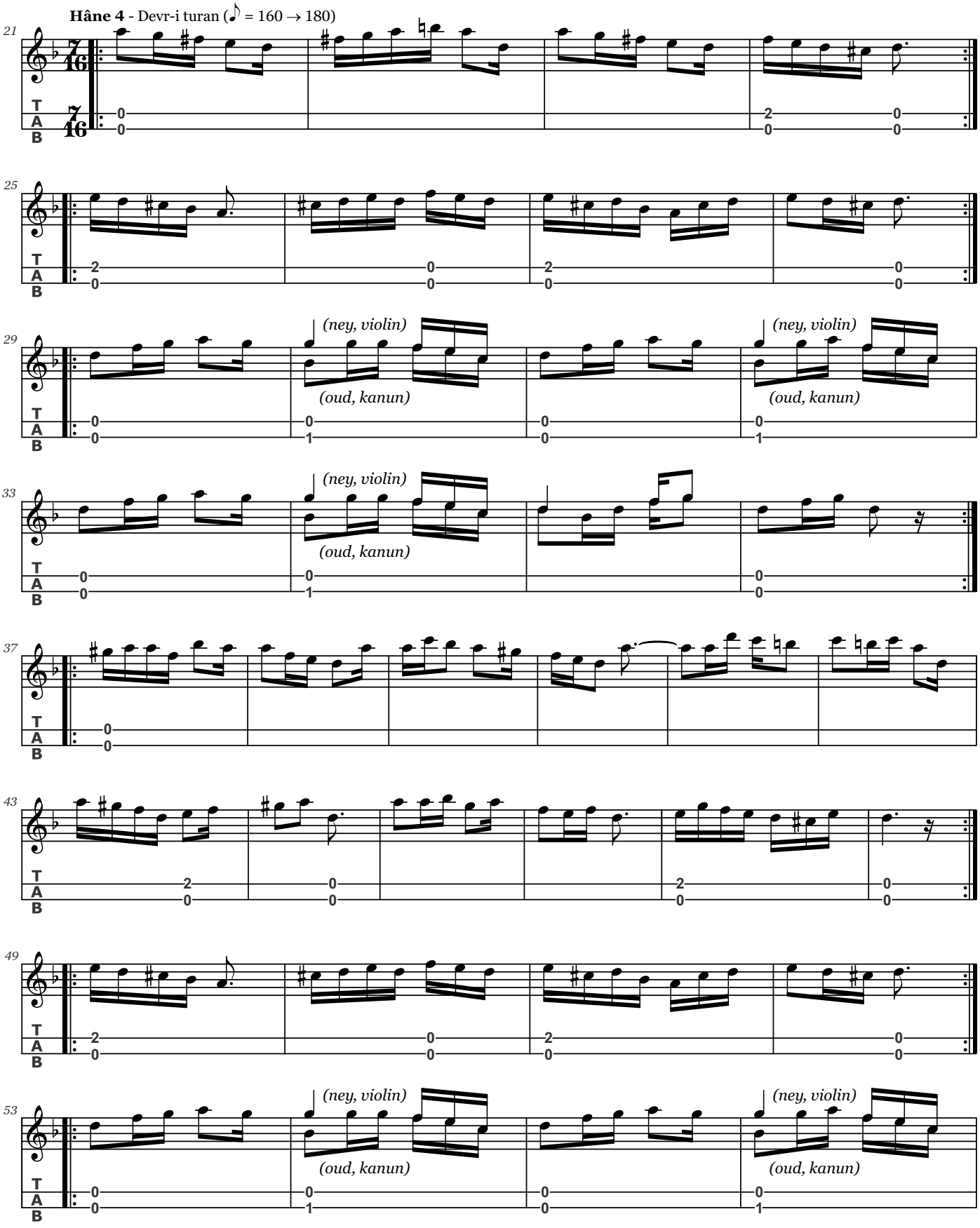
Stankina

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

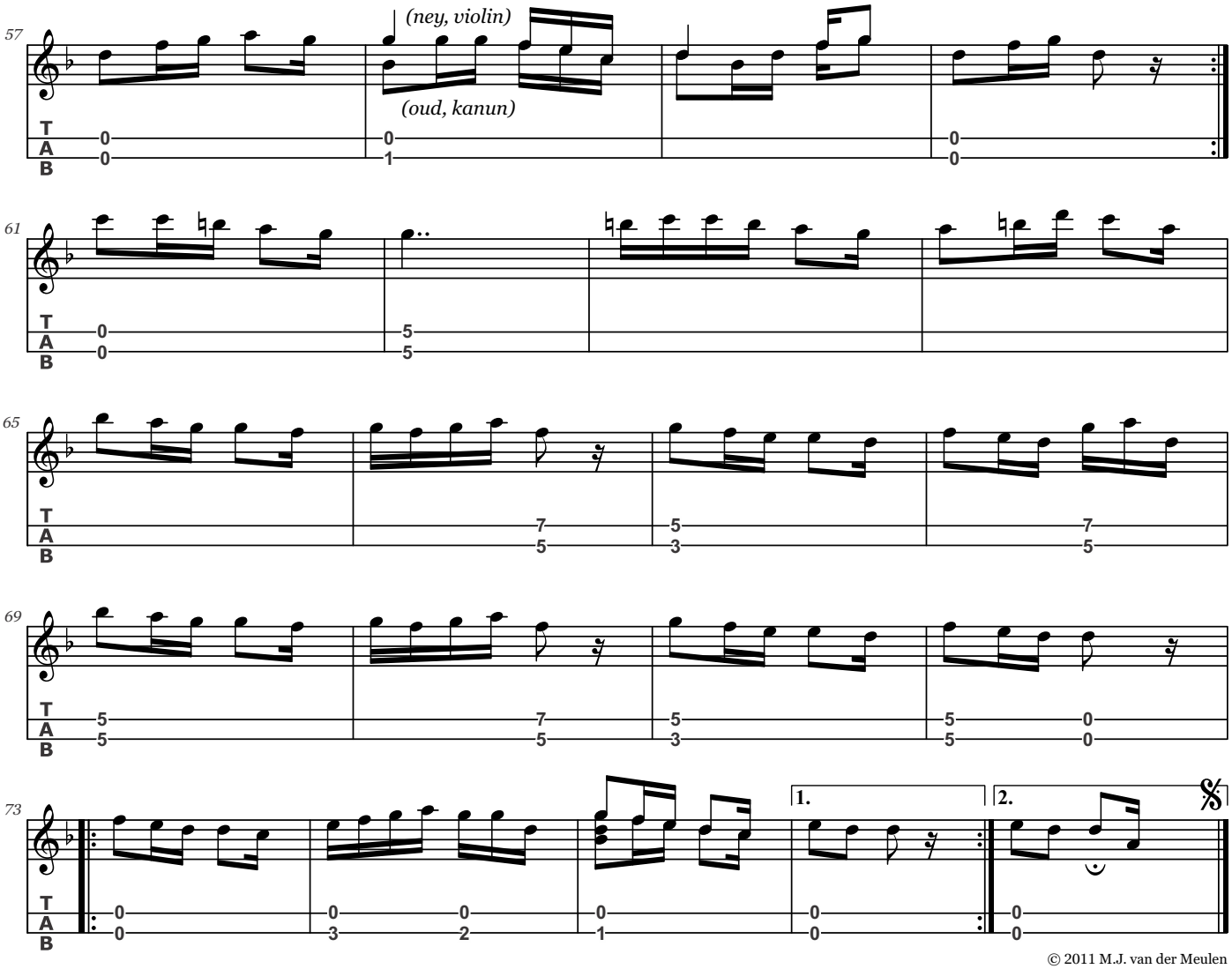


Kairos
Stankina

Hâne 4 - Devr-i turan (♪ = 160 → 180)



Kairos
Stankina



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Hier en nu!
Voor Martine

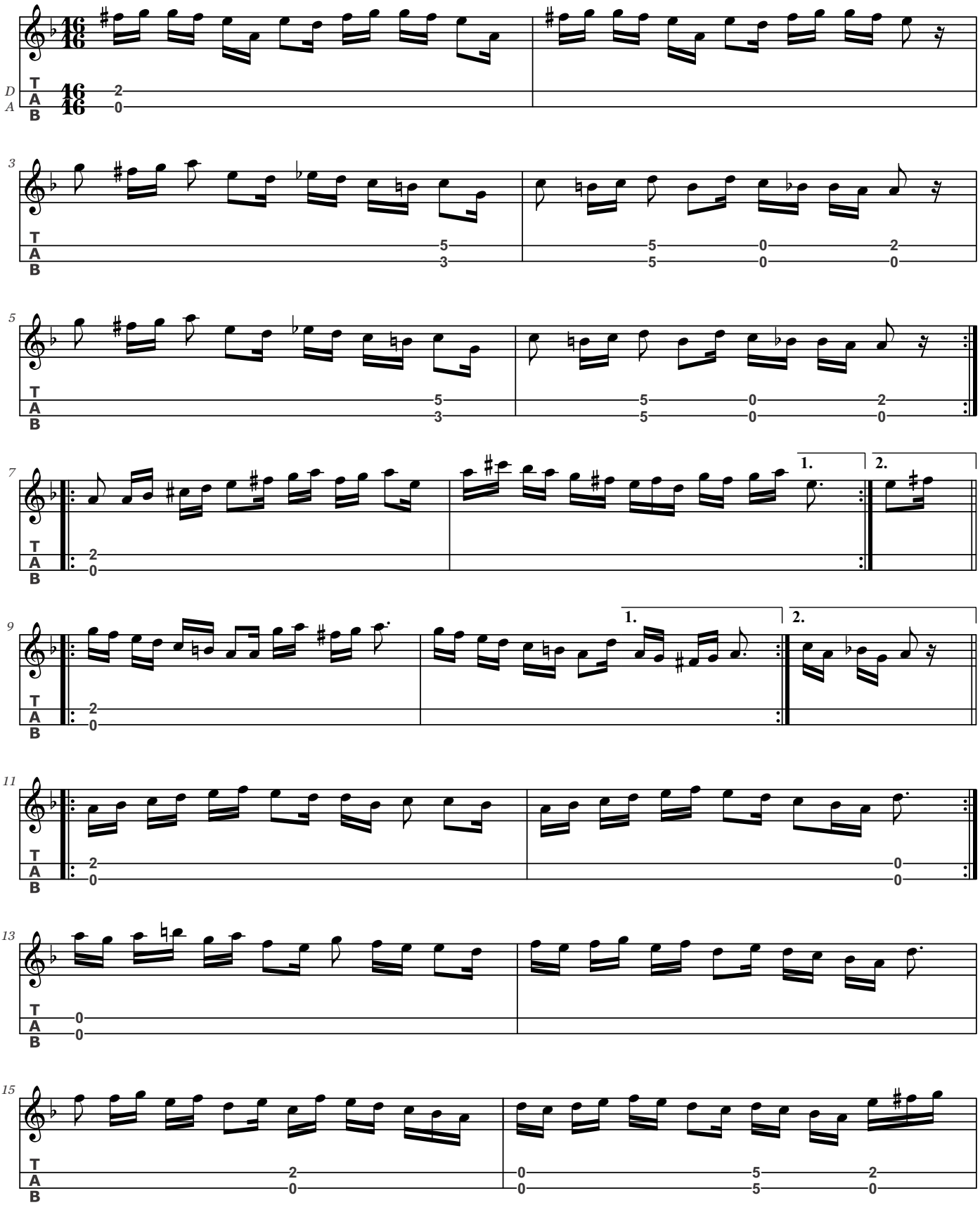
Incl. tablature for tambura accompaniment
Melody transposition: mansur (dügâh = a)

Manastırka

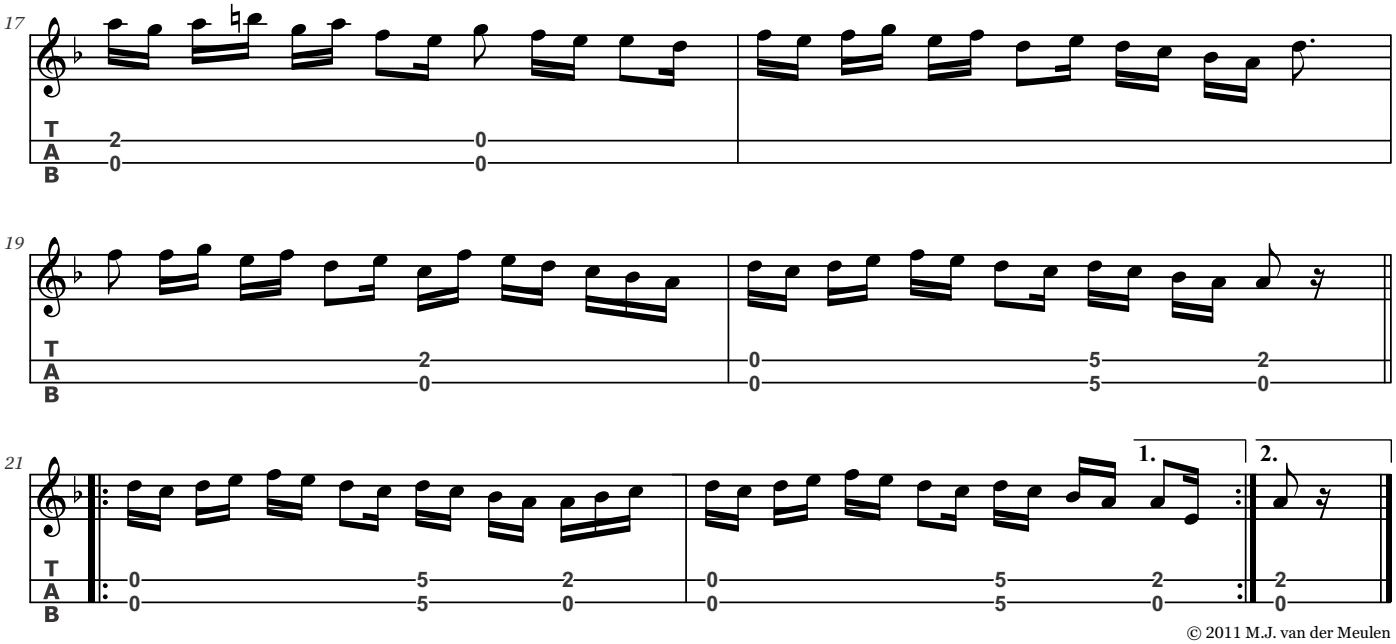
Levéndikos

Michiel van der Meulen
December 2011

♪ = 140



Manastırka
Levéndikos



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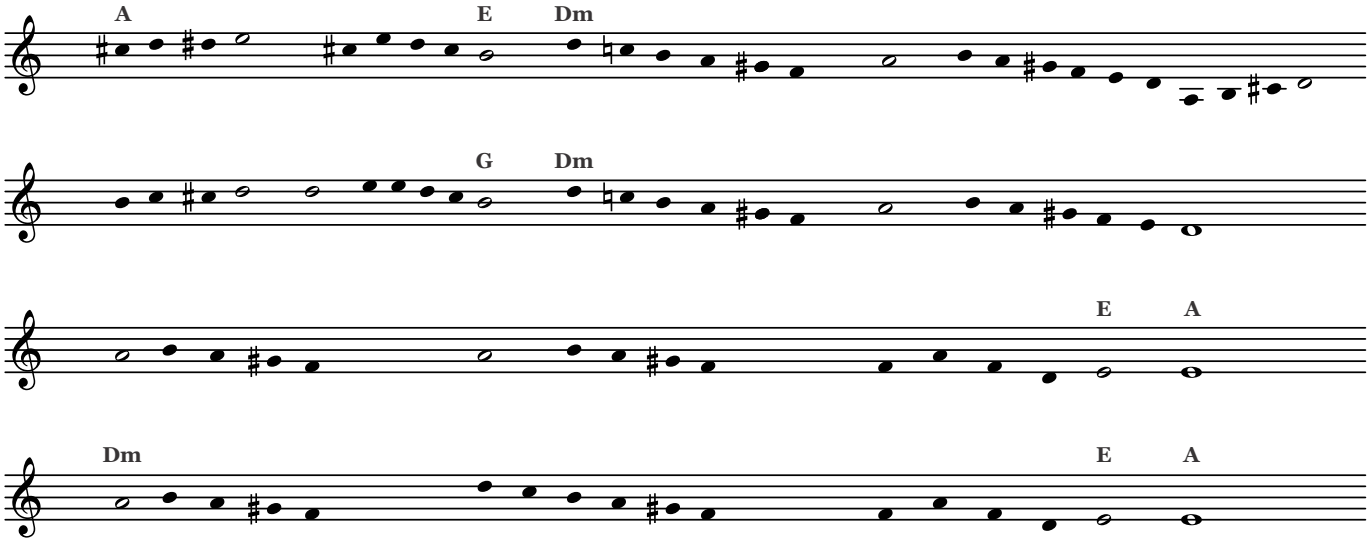
Doină

Variation on «Trandafirul Rău Tînjeşte»

Albert van der Meulen
ca. 1976

Ad lib.



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 Businк 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

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