Makam

ISFAHÂN-KÜRDÎ

Description, seyir, peşrev and saz semâî

Makam Isfahân-Kürdi (Description) 1
Isfahân-Kürdi Seyir 1
Diaspora (Isfahân-Kürdî Peşrev) 2
Yol (Isfahân-Kürdî Saz Semâî) 4

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

TouMilou Music

Colofon

Makam Isfahân-Kürdî
Description, seyir, pesrev and saz semâî
M.J. van der Meulen

4 blz., 3 partituren
ISBN 978-90-826384-7-9
NUR 668 - bladmuziek

© 2019 M.J. van der Meulen

Niets uit deze uitgave mag worden verveelvoudigd, door middel van druk, fotokopieën, geautomatiseerde gegevensbestanden of op welke andere wijze dan ook zonder voorafgaande schriftelijke toestemming van de uitgever.

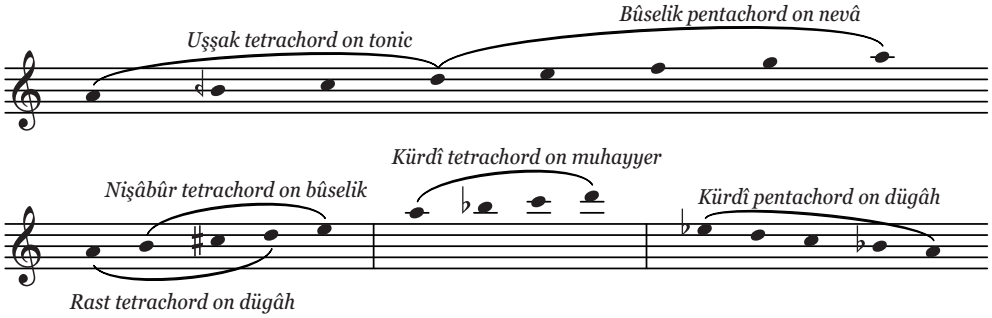
Με επιφύλαξη παντός δικαιώματος / All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without prior written permission of the publisher.

TouMilou Music

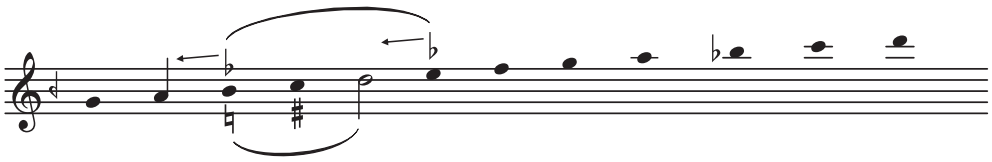
Description of makam Isfahân-Kürdî

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.

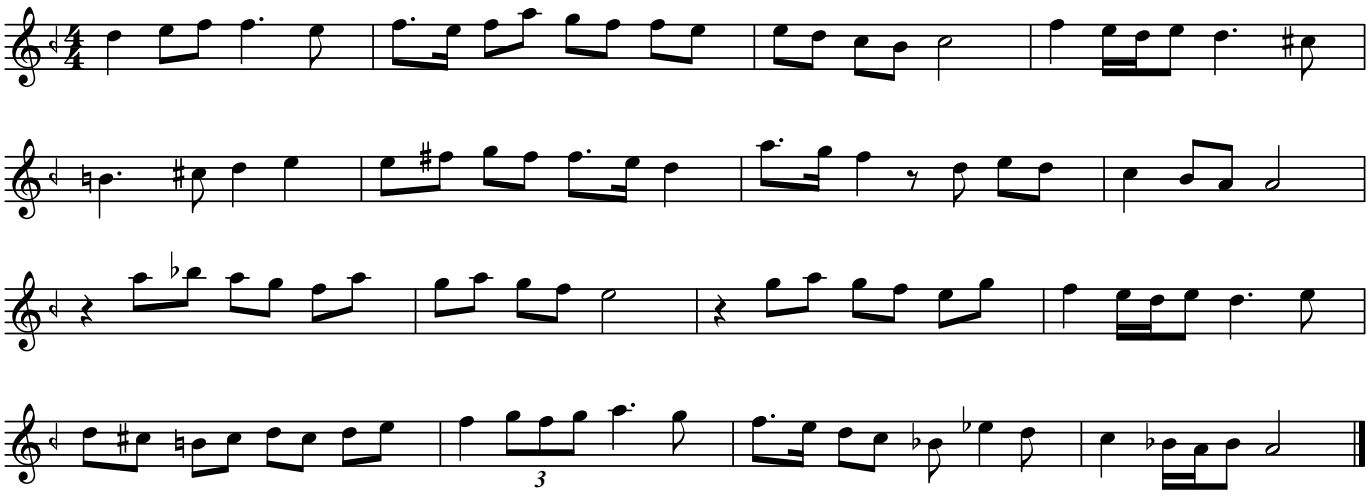


Description
Melodic progression starts around the dominant (nevâ), either with the Uşşak flavour on dügâh, or the Nişâbûr flavour on bûselik; the Rast flavour on dügâh is possible as well. These flavours alternate as main compounds of makam Isfâhân. The conclusion is made by playing a Kürdî movement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



Diaspora

Isfahân-Kürdî Peşrev

Michiel van der Meulen
March 2018

Hafif (♩ = 75)

Hâne 1

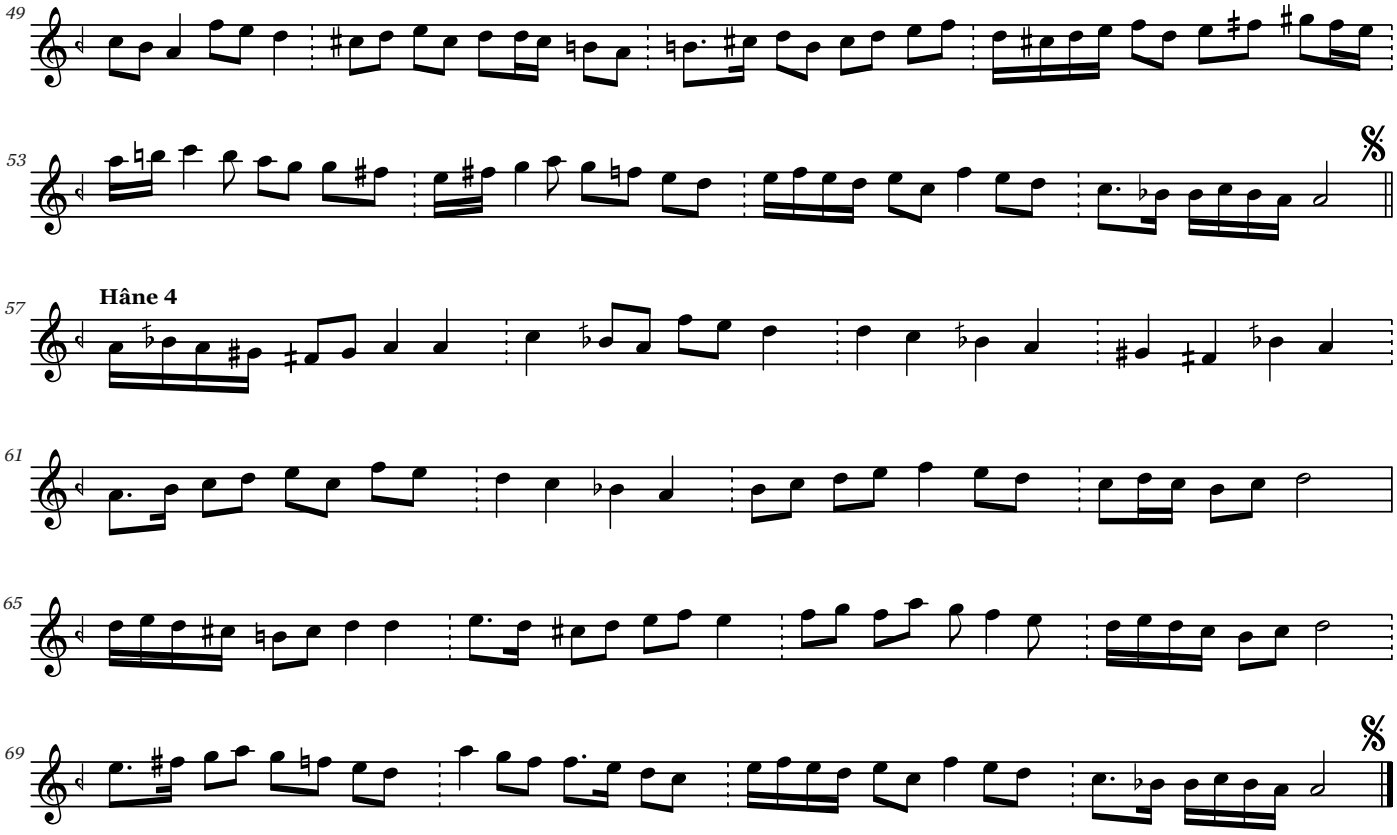
Teslim

SON

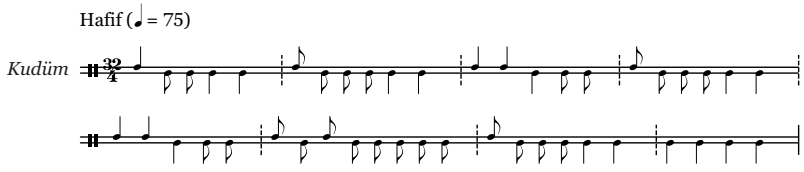
Hâne 2

Hâne 3

Diaspora
Isfahân-Kürdî Peşrev



© 2018 M.J. van der Meulen



Yol

Isfahân-Kürdî Saz Semâî

Michiel van der Meulen
February 2018

Aksak Semâî

Hâne 1

3

Teslim

5

7 SON

Hâne 2

9

11 1. 2.

Hâne 3

13

15 1. 2.

Hâne 4 - Sengin semâî

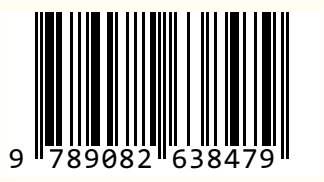
17

19

21

23

© 2018 M.J. van der Meulen


9 789082 638479