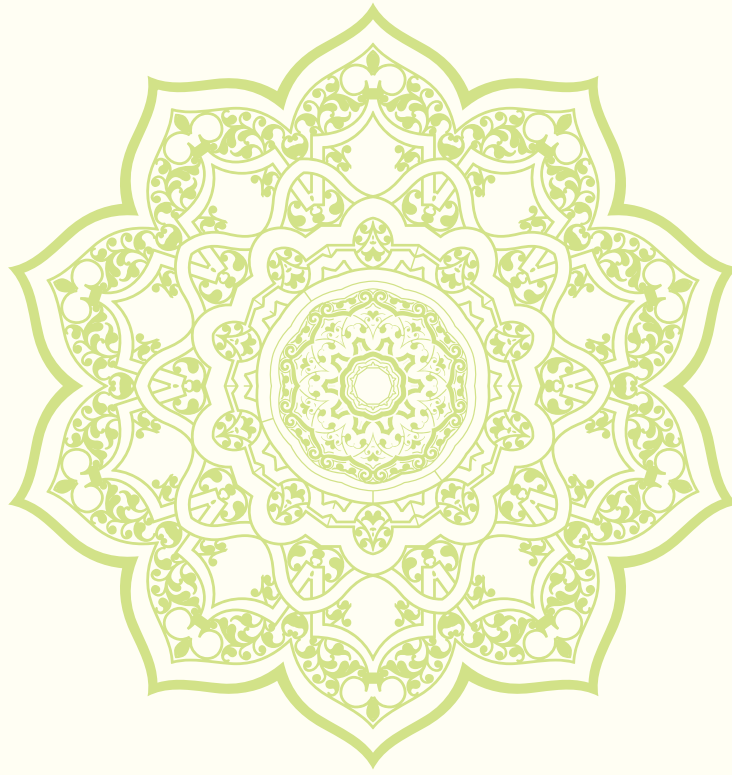




Makam

ISFAHÂN-KÜRDÎ

Description, seyir, peşrev and saz semâî



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

Colofon

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

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Description of makam Isfahân-Kürdî

Introduction

Isfahân-Kürdî, introduced here as a new makam, was inspired by Isfahân Zemzeme, a makam created by the Greek-Ottoman composer Lavtacı Andon (?-1915?; see appendices A-B). Isfahân Zemzeme is an ascending-descending compound of makams Isfahân, Sabâ Zemzeme and Kürdî, the latter two used for the conclusion (in that order). Isfahân-Kürdî is a similar compound of makams Isfahân 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 Isfahân in its original location, conclusion in Kürdî.
Tonal material	: dügâh, segâh, çargâh, nevâ, hüseyî, acem, gerdâniye, muhayyer; dügâh, büselik, 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 büselik; the Rast flavour on dügâh is possible as well. These flavours alternate as main compounds of makam Isfahân. 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 Büselik pentachord on nevâ, resulting in the Büselik scale on the dominant.

Isfahân-Kürdî Seyir

Sofyan

Michiel van der Meulen

Diaspora

Isfahân-Kürdî Peşrev

Michiel van der Meulen
March 2018

Haff (♩ = 75)

Hâne 1

Musical notation for Hâne 1, measures 1-13. The notation is in treble clef with a 3/4 time signature. It features a complex melodic line with various intervals and accidentals, including sharps, naturals, and flats. The piece begins with a series of eighth and sixteenth notes, followed by a more rhythmic section with dotted notes and rests.

Teslim

Musical notation for Teslim, measures 17-21. This section is marked with a double bar line and a repeat sign. It continues the melodic development with similar rhythmic patterns and intervallic structures as the previous section.

SON

Hâne 2

Musical notation for Hâne 2, measures 25-37. This section is marked with a double bar line and a repeat sign. It features a more active melodic line with frequent sixteenth notes and a variety of intervallic relationships.

Hâne 3

Musical notation for Hâne 3, measures 41-45. This section is marked with a double bar line and a repeat sign. It concludes the piece with a final melodic phrase that mirrors the beginning of the first Hâne.

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



