

PÎRÎ REÎS

Contemporary Modal Music



| | |
|--|----|
| Introduction | 1 |
| Explanatory notes | 2 |
| Şehnaz Yürük Semâî | 3 |
| Kürdî Saz Semâî «Zaman Yolcusu» | 4 |
| Tribute note | 6 |
| Ανάμνηση / Anamnisi | 7 |
| Dügah Saz Semâî | 8 |
| Nev-Eser Peşrev «Muhabbet» | 9 |
| Nihâvend Saz Semâî «Το Λαϊκό / .To Laikó» | 10 |
| Acknowledgements | 12 |

Composition: **M.J. van der Meulen**

*For Martine, Tom and Veerle.
Nothing else matters!*

Introduction

This score book accompanies the CD 'Piri Reis', which in its turn is the result of a hugely enjoyable, six-day hit-and-run mission to Crete, where five musicians I admire greatly recorded six of the modal compositions I have been writing over the last couple of years. To me, composition is a journey of exploration into the world of modal music, in which I specifically take inspiration from the beautiful makam music of Istanbul. Makam music drew from, and could perhaps be considered the pinnacle of, the many modal traditions that existed in the vast Ottoman empire. The title of the CD and score book combines the region of origin of makam music and my personal connection to it. Piri Reis ('Captain Piri', 1465? – 1553) was a legendary Ottoman admiral and cartographer. His extraordinary maps, one of which was used for this booklet's cover and the CD's artwork, happen to not only relate to the exploration aspect of how I see composition, but also to my profession as a survey geologist.

In modal music traditions, musicians are provided with much less detail than in western classical music. They know what to do: they will ornament your piece and make arrangements on the fly—in fact only when the musicians want to make a joke will they play exactly what you wrote, with a big smile, reducing the score to what it is: a mere skeleton. There are also expectations; in order to be accepted by the musicians, the music needs to fit within the aesthetics of the makam and the tradition it belongs to. By bringing the music alive the way they do, the musicians actually take part in the composition process in a way that is gratifying and exciting for the composer. There-

fore the musicians I worked with cannot go unmentioned: Giorgos Papaioannou on violin, Harris Lambrakis on ney, Manolis Kanakakis on kanun, Yorgos Mavromanolakis on oud and Marijia Katsouna on percussion.

Many thanks are due to my teacher Ross Daly. His modal composition seminars are among my most intense learning experiences, while being mystifyingly relaxed at the same time. These seminars take place at Labyrinth, a Greek educational institution dedicated to the study of the world's modal musical traditions. Beyond a school, it is a highly stimulating meeting place for people from all over the world who share a passion. Acknowledgments and references that appear on many excellent CDs and in the biographies of reputed artists speak for themselves—the place works! The suggestion to record the music in Crete, with Greek musicians, was made by Kelly Thoma, to whom I am very grateful too.

Finally I want to thank my wife and family and also my colleagues for their support, tolerating my yearly retreats to Crete and the radio silence that comes with me being fully engulfed in music. Even though it may not seem so, I am aware of the inconvenience this causes and am grateful for the opportunity that is granted to me. This music, including the people associated with it, has enriched my life. I hope that you enjoy my interpretation and understanding of it.

Michiel van der Meulen
Bunnik, November 2016

Explanatory notes

A makam is a mode in Turkish/Ottoman art music, but the term may also refer to the modal system as a whole. The number of individual makams is estimated at about 600. Some 120 are formally defined, that is, they have been categorized and are associated with repertoire. Only about 20 of these are widely used today. Each makam has a unique combination of its intervallic structure (*cinsler*) and melodic progression (*seyir*), unlike western scales, which are defined by their intervallic structure alone. The most concise description of a makam is obtained by envisaging it somewhere along a line that can be drawn between tonal material and a fully-fledged melody.

There is no harmony in traditional makam music. Western-style second voices and chords are incompatible with the subtlety of a makam's *cinsler*, and chord progression rules and aesthetics clash with its *seyir*. Hence, accompaniment will generally not go beyond a drone or the occasional bass note produced by the lower melody instruments. Musicians play the same melody, contributing with the specific sound and register of their instrument and the ornamentation possibilities it offers. Richness is achieved by heterophony.

Makam intonation cannot be captured in standard western notation, which is based on twelve-tone equal-tempered tuning. The ensuing scores¹ use the Turkish Arel-Ezgi system, which divides a whole tone in 9 equal microtonal intervals (*koma*). Accidentals are placed at the 1 (*fazla*), 4 (*bakkıyye*), 5 (*küçük mücennep*) 8 (*büyük mücennep*) and 9 (*tanini*) koma intervals (Figure 1). Even though this system is more sophisticated than western notation, it can still only approximate makam intonation, which is flexible, depending on melodic progression and tonal centre of gravity.

The primary makams used in Pîrî Reis are *şehnaz*, *kürdî*, *dügah*, *nev-eser* and *nihâvend*, but as the pieces modulate repeatedly, there are quite a few more makams to be heard. With the exception of *Avâmunşeh*, the title of each piece references the primary makam, along with its compositional form or, in the first piece, its *usul*, the rhythmic counterpart of makam (Figure 2). Just as makam is more than a scale, *usul* is more than a meter; it is a rhythmic cycle that underlies and structures the composition. Musical forms used include *saz semâî* (3) and *peşrev* (1). Differing in *usul*, both these forms have a structure consisting of four movements (*hâne*) each followed by a refrain (*teslim*). The *usul* of a *saz semâî* is *aksak semâî* (10/8), but it is customary to have a rhythmic change in the fourth *hâne*. *Kürdî Saz Semâî* changes to *yürük semâî* (6/8, which is also used throughout the first composition in *şehnaz*), *Dügah Saz Semâî* to *sengin semâî* (6/4) and *Nihâvend Saz Semâî* first to *müsemmen* (8/8) and then to *yürük semâî*. *Avâmunşeh* uses *curcuna* throughout (10/8), so with the same meter as *aksak semâî* but with a completely different rhythm and feel. *Peşrevs* use even meters, particularly the very long ones that allow composers to create phrases that are very long without losing their balance and direction. *Nev-*

eser *Peşrev* uses *devr-i kebir* (28/4), the length of which is already impressive by western standards, but there are even longer *usuls*, up to 128/4.

This brief outline of makam music mainly serves to introduce the notation system used in this score book. The Turkish Music Makam Guide by Murat Aydemir¹ is a recommended source for further information, which is provided in a very practical way, with scores and audio examples. A large makam sheet music collection can be found on the website www.neyzen.com.

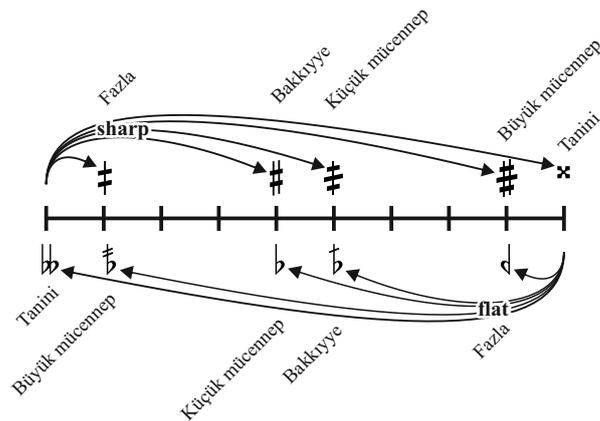


Figure 1. The Turkish Arel-Ezgi system divides a whole-tone interval in 9 komas.

Figure 2. *Usuls* used in Pîrî Reis.

Yürük Semâî (♩ ≈ 140) Sengin Semâî (♩ ≈ 80)

♩ 6/8 ♩ 6/4

Düm Tek Tek Düm Tek Düm Tek Tek Düm Tek

Müsemmen (♩ ≈ 130)

♩ 8/8

Düm Te Ke Tek Düm Me Düm Tek Te Ke

Curcuna (♩ ≈ 180)

♩ 10/8

Düm Te Ka Düm Tek Tek

Aksak Semâî (♩ ≈ 100)

♩ 10/8

Düm Te Ke Tek Tek Te Ke Düm Me Düm Tek Tek

Devr-i Kebir (♩ ≈ 80)

♩ 28/4

Düm Düm Tek Düm Tek Te Ke Düm Tek Tek Tek Düm Düm Tâ Hek Te Ke Te Ke

¹ All scores produced with Mus2 Microtonal notation software (www.mus2.tr.com)

² Aydemir, M., 2010. Turkish Music Makam Guide. Pan, Istanbul. 216 pp., ISBN 978-9944396844

Şehnaz Yürük Semâî

Michiel van der Meulen
Crete, 2016

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 9/8 time signature. It consists of 11 staves of music. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. There are several first and second endings, and a section marked 'SON'. The piece concludes with a double bar line and a repeat sign.

1. 2.

1. 2. SON

tutti *tutti*
ud, kanun *ud, kanun*

1. 2.

1. 2. 3

f

1. 2. %

Kürdî Saz Semâî

« Zaman Yolcusu »

In memory of Wouter Swets, ethnomusicologist
★ 17 May 1930 † 25 May 2016

Michiel van der Meulen
Coïn/Sara/Houdetsi, 2016

Aksak semâî

Hâne 1



§ Teslim



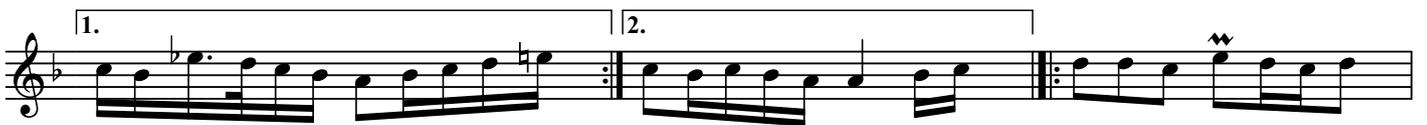
Hâne 2



Hâne 3



Hâne 4 - Yürük semâî (♩ = 80 → 95)



Kürdî Saz Semâî

The musical score consists of ten staves of notation. The first two staves each contain a first ending (marked '1.') and a second ending (marked '2.'). The third staff also contains first and second endings. The fourth staff begins with an 'accel.' marking followed by a dotted line. The fifth and sixth staves continue the melodic line. The seventh and eighth staves feature accents (>) over certain notes. The ninth staff includes a repeat sign with first and second endings. The tenth staff concludes with a first ending, a second ending, and a final double bar line with a repeat sign.

Tribute note

Wouter Swets (1930 - 2016) was a well-known and notable ethnomusicologist, musician, composer, teacher and writer. Through lectures, workshops, radio programs, scholarly articles, polemics, CD reviews, and performances with his ensembles Čalgija and Al-Farabi, Swets inspired countless music lovers and musicians to share his passion for the modal music traditions of the Balkans, Anatolia, Arabia and Central Asia, his understanding of which was rooted in the massive collection of beautiful melodies he collected over his life. Even though he would have argued that ‘world music’ does not actually exist as a genre, he has often been called its godfather in the Netherlands.

Swets was one of the more colourful and entertaining house guests I remember from my early youth, who would always make music when he stayed with us. Even though I was too young to join in at that time, Swets played a pivotal role in my musical upbringing, first of all through my father who was member of Čalgija in its first line-up. Later on, I played with more Čalgija veterans, all of whom were thoroughly infused with Swets’ views and practices, referring to the man at least once per rehearsal. So in my musical life, he never seemed far away.

Swets passed away shortly after I thought of paying him a visit to present some of my modal compositions, and I ended up playing at his funeral instead. After the ceremony, I thought that

it would be appropriate to dedicate a composition to him. I chose this kürdî saz semâî because the way its teslim modulates reminds me somewhat of the brilliant interludes Swets wrote to the Bosnian-Serbian folk songs ‘Haj otkako je Banka Luka postala’ and ‘Kad ja pođoh na bemašu’. The semâî’s title ‘Zaman Yolcusu’ (time traveller), refers to the way he made arrangements, by which he brought traditional melodies back to what he thought must have been their pristine versions, guided by a combination of science and his impeccable sense of aesthetics. He would for example remove western-style harmonisation and its limitations to microtonality, or restore complex rhythmic patterns in order to resolve phrasing issues he attributed to unruly metric simplifications.

Whether or not Swets would have actually liked this saz semâî, I cannot tell. His approval could never be taken for granted: as testified by his occasionally vehement reviews and comments he was very critical. His extraordinary analytical skills would have enabled him to spot any deficiency *prima vista*, and this piece is unorthodox in several ways. I am confident, though, that he would also be able to recognise and perhaps appreciate the respect it carries, for a man who influenced the lives of many fellow musicians, as well as for the music he loved and stood for.

Michiel van der Meulen, Crete, 2016

Interlude to Haj otkako je Banka Luka postala^{3,4}

Međugra (♩ = 100)

Wouter Swets



*Interlude to Kad ja pođoh na bemašu*³

Međugra (♩ = 110)

Wouter Swets



Wouter Swets

³ Reproduced, with permission, from Swets’s handwritten manuscripts. The Turkish Arel-Ezgi system was used instead of the original western equal-tempered notation for consistency with the other scores in this book. Copyright rests with the composer.

⁴ Čalgija: Music from the Balkans and Anatolia No. 1. MU 7425. Munich Records, 1978.

Ανάμνηση

Anamnisi

Τζούρτζουνα / Curcuna (♩ = 108)

Michiel van der Meulen
Zacharo, 2011

ud, kanun

tutti

ud: \bar{b}

f

rall.

ud, kanun

tutti

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Düğah Saz Semâî

Aksak semâî

Michiel van der Meulen
Houdetsi, 2013

Hâne 1



Teslim



Hâne 2



Hâne 3



Hâne 4 - Sengin semâî (♩ = 115)



Nev-Eser Peşrev

« Muhabbet »

Devr-i kebir (♩ = 90)

Michiel van der Meulen
Crete, 2016

Hâne 1



First system of musical notation for Hâne 1, starting with a treble clef, key signature of two sharps (F# and C#), and a 2/8 time signature. The melody consists of eighth and quarter notes.

Second system of musical notation for Hâne 1, continuing the melody with first and second endings. The first ending leads back to the beginning of the hâne, and the second ending concludes with a repeat sign.

Teslim



Musical notation for the Teslim section, consisting of two systems. The first system begins with a double bar line and a repeat sign. The second system includes the instruction "3. hâne-ye 8^{va}" and first and second endings, with the word "SON" at the end.

Hâne 2



First system of musical notation for Hâne 2, starting with a treble clef, key signature of two sharps, and a 2/8 time signature. The melody features eighth and quarter notes.

Second system of musical notation for Hâne 2, continuing the melody with first and second endings. The second ending concludes with a repeat sign.

Hâne 3



Four systems of musical notation for Hâne 3. The first system begins with a treble clef, key signature of two sharps, and a 2/8 time signature. The melody includes eighth and quarter notes.

The second system continues the melody with eighth and quarter notes.

The third system continues the melody with eighth and quarter notes.

The fourth system concludes the hâne with first and second endings. The first ending leads back to the beginning of the hâne, and the second ending concludes with a repeat sign. There are triplets marked with a '3' below the notes in the first two systems.

Hâne 4



Two systems of musical notation for Hâne 4. The first system begins with a treble clef, key signature of two sharps, and a 2/8 time signature. The melody consists of eighth and quarter notes.

The second system continues the melody with first and second endings. The first ending leads back to the beginning of the hâne, and the second ending concludes with a repeat sign.

Nihâvend Saz Semâî

« To Λαϊκό / To Laikó »

Aksak semâî

Michiel van der Meulen
Bunnik/Houdetsi, 2016

Hâne 1

Musical notation for Hâne 1, measures 1-12. The piece is in 10/8 time and B-flat major. It features a complex, syncopated melody with many eighth and sixteenth notes. The notation is on a single staff.

§ Teslim

Musical notation for Teslim, measures 13-24. The notation is on a single staff, continuing the melodic line from Hâne 1. It includes a section marked 'SON' at the end.

Hâne 2

Musical notation for Hâne 2, measures 25-36. The notation is on a single staff, continuing the melodic line. It includes a section marked with a double bar line and a percentage symbol (§).

Hâne 3

Musical notation for Hâne 3, measures 37-48. The notation is on a single staff, continuing the melodic line. It includes dynamic markings *f* and *mp*, and a section marked with a double bar line and a percentage symbol (§).

Hâne 4a - Müsemmen

Musical notation for Hâne 4a - Müsemmen, first staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 9/8 time signature. The notation consists of a single line of music with various rhythmic values and accidentals.

Attacca (giriş)

Musical notation for Attacca (giriş), first staff. It features a treble clef, two flats key signature, and 9/8 time signature. The notation includes first and second endings, marked with '1.' and '2.' above the staff.

Musical notation for Attacca (giriş), second staff. It continues the piece with first and second endings, marked with '1.' and '2.' above the staff.

Hâne 4b - Yürük semâi (♩ = 170)

Musical notation for Hâne 4b - Yürük semâi, first staff. It starts with a treble clef, two flats key signature, and 9/8 time signature. The tempo is indicated as ♩ = 170. The notation is a single line of music.

Musical notation for Hâne 4b - Yürük semâi, second staff. It continues the piece with a single line of music.

Musical notation for Hâne 4b - Yürük semâi, third staff. It continues the piece with a single line of music.

Musical notation for Hâne 4b - Yürük semâi, fourth staff. It includes first and second endings, marked with '1.' and '2.' above the staff.

Musical notation for Hâne 4b - Yürük semâi, fifth staff. It includes a dynamic marking of *mf* (mezzo-forte) at the beginning.

Musical notation for Hâne 4b - Yürük semâi, sixth staff. It includes first and second endings, marked with '1.' and '2.' above the staff, and a dynamic marking of *f* (forte) at the beginning of the second ending.

Musical notation for Hâne 4b - Yürük semâi, seventh staff. It includes a triplet of eighth notes, marked with a '3' below the staff, and a first ending marked with '1.' above the staff.

Musical notation for Hâne 4b - Yürük semâi, eighth staff. It includes a second ending marked with '2.' above the staff and a fermata symbol.

rall.

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Colofon

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