Cambridge Studies in Ethnomusicology

The Dastgāh Concept in Persian Music

The tradition of Persian art music embodies twelve modal systems, known as dastgāhs. Each dastgāh represents a complex of skeletal melodic models on the basis of which a performer produces extemporised pieces. These unspecified nuclear models are no more than broad outlines which guide the combined arts of performance and composition.

It is a personal and illusive tradition of great subtlety and depth. Through extensive research, including interviews with leading musicians and recording over one hundred hours of music, Hormoz Farhat has unravelled the art of the dastgāh. In his study, Farhat analyses the intervalic structure, melodic patterns, modulations, improvisations within each dastgāh, and examines the composed pieces which have become a part of the classical repertoire in recent times.
Ethnomusicological research has shown that there are many different ingredients in musical systems. The core of this series will therefore be studies of the logics of different musics, analysed in the contexts of the societies in which they were composed and performed. The books will address specific problems related to potential musical ability and practice, such as how music is integrated with dance, theatre and the visual arts, how children develop musical perception and skills in different cultures and how musical activities affect the acquisition of other skills. Musical transcriptions will be included, sometimes introducing indigenous systems of notation. Cassettes will accompany most books.

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The *Dastgāh* Concept in Persian Music

Hormoz Farhat

Professor of Music
School of Music, University of Dublin,
Trinity College

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To the memory of my son
Kāmrān
## Contents

*Preface*  
*Note on transliterations*

### Opening statement

1. A brief historical perspective  
2. Intervals and scales in contemporary Persian music  
3. Musical concepts and terminology  
4. *Dastgāh-e Šur*  
5. *Dastgāh-e Abuatā*  
6. *Dastgāh-e Daštī*  
7. *Dastgāh-e Bayāt-e Tork*  
8. *Dastgāh-e Afšari*  
9. *Dastgāh-e Segāh*  
10. *Dastgāh-e Čahārgāh*  
11. *Dastgāh-e Homāyun*  
12. *Dastgāh-e Bayāt-e Esfahān*  
13. *Dastgāh-e Navā*  
14. *Dastgāh-e Māhur*  
15. *Dastgāh-e Rāst (Rāst-Panjgāh)*  
16. Vagrant gušes  
17. Compositional forms

### Closing statement

### Appendix

*Notes*  
*Bibliography*  
*Index*
Although I am of Persian birth and have lived my childhood and teenage years in Persia, my early musical outlook was mainly western. I remember some fascination with Persian music in my childhood when, on rare occasions, my father played the tār. He was an amateur musician who, like most nobility of the time, had learned how to play an instrument in his younger days. But from the coming of radio to Persia, I found myself much more drawn to western music. The first radio station was established in Tehran in 1939. Local musical broadcasts included both Persian and western musics. It was the popular western songs and dances (tangos, waltzes, foxtrots, etc.) which were more commonly heard, but there was also a limited broadcasting of classical recordings.

I was first drawn to the likes of 'La Comparsita', 'J'attendrai' and 'The Blue Danube'. From there I moved up to the Caucasian Sketches, Scheherazade and the Second Hungarian Rhapsody. The next step was to Grieg, Tchaikovsky, Beethoven, and so on. As my interest in western music grew and turned into a passion, what little place Persian music had within me was given up altogether. By the time, in my late teens, that I had decided to devote my life to the study of music, I had no feelings for Persian music other than contempt. As compared with the wealth, variety and range of expression in western music, Persian music seemed limited, frail and monotonous.

Several years later, having already completed a B.A in Music at the University of California at Los Angeles and an M.A in Composition, under Darius Milhaud, at Mills College, I returned to UCLA, to embark on study and research towards a Ph.D, and came in contact with Mantle Hood. Then, in 1955, he had just been appointed an Assistant Professor in the Music Department and was about to begin building a programme of ethnomusicological studies which rapidly, by the mid-sixties, became the most extensive in all American universities. It was Mantle Hood who eventually persuaded me to do my doctoral research on Persian music. I was initially disinclined to do so as I continued to regard Persian music – most non-western musics, for that matter – with some derision. However, I could not resist Hood's argument that the musical heritage of such an ancient and distinguished culture as that of Persia must possess qualities of value and interest, and I could not fail to appreciate his point that being a native of that culture I am inevitably better equipped to grasp those qualities than a non-Persian. Furthermore, I was compelled by the suggestion that a study of Persian music, about which next to nothing was known, would constitute a more valuable contribution to musical knowledge than a research on an aspect of western art music, very little of which remains obscure.

Soon after settling on the aim of a definitive research on Persian classical music, I realised that a firsthand field study was necessary as there was hardly any material worthy of research available in the U.S. In the 1950s, as yet, no book or article of any sort had been published, in
Preface

western languages, on Persian music. I was fortunate to receive a Ford Foundation Fellowship and returned, after eight years in the US, to my native land in 1957.

In Persia, I carried out extensive research for two years on the urban musical tradition. My approach to the study of the music was both practical and analytical. I took regular lessons in setâr (long-necked lute) and santur (dulcimer). I collected whatever publications that were useful to my study and worked at several libraries. I interviewed most of the leading musicians of the old school and recorded more than one hundred hours of music. These recordings proved to be the most useful aspect of my research. In time, I was able to transcribe much of this recorded music into western notation for the purpose of study and analysis, a work which continued for a number of years after my return to the US in 1959. The thesis for my Ph.D, based on this research, was finally submitted in 1965, when the degree was conferred.

By this time my earlier misgivings about Persian music had been replaced by a deep appreciation of its unique aesthetic qualities. I no longer compared it, consciously or unconsciously, with western art music. It is a very different musical expression. It is monophonic; it employs a range of sound generally not exceeding two and a half octaves; it is fundamentally soloistic but not virtuosic; and it lacks grandeur and dramatic power. But it is rich in modal variety, in melodic subtlety, and is highly personal and intimate.

Since my first research, conducted during 1957–9, I had occasion to do further studies on Persian music, particularly in the period 1968–76 when I was back in Persia involved with various academic and educational projects. The present book is mainly the thesis of 1965 which has been in some respects revised. I remain convinced as to the conclusions reached then which have been reconfirmed by my more recent contacts with Persian music.

Both at the time of my original research, and in my more extended stay in Persia during the 1970s, I benefited from the friendship and help of many of the country’s leading musicians, some of whom are no longer living. I must pay particular homage to the memory of Ruhollah Xâleqi, a noble and learned musician, who gave me much help and guidance in my early studies. Also, I remain indebted to the generosity of the late Nasrollah Zarrinpanje, who taught me a great deal, including how to play the setâr. My santur teacher and gracious friend was Hoseyn Sabâ who died when quite young. My grateful thanks also go to many others, including Ostad Ahmad Ebâdi, Ostad Farâmarz Pâyvar, Ostad Asqar Bahâri, Ostad Jalîl Shahnâz, Mehdi Meftâh, Zâven Hacobian, and all those who by the virtue of being the inheritors and the guardians of the treasury of Persian music, have been the instruments of its survival, most of whom I have known as good friends or worthy associates.

I must also express my appreciation to my dear and respected friend and colleague, Professor John Blacking who has given me the needed encouragement to submit this work for publication. My thanks also go to Miss Caroline Gillespie for her assiduous help in the typing and printing of the musical examples.
Note on transliterations

In the past few centuries countless books have been written on Persia in various European languages. However, Persian words and names, when their use in a text has been necessary, have not been transliterated into Latin alphabet with any uniformity. Early writers simply relied on their own ear and memory and made haphazard transliterations, the best they could. There was a natural tendency to adopt the existing sounds of the language in which the text was written. Early British writers often represented Persian words as if pronounced by Arabs or Indians; this was no doubt due to greater familiarity, through their Empire, with Arabic and Urdu.

What has complicated the issue further is the fact that, although an Indo-European tongue, Persian is written with the Arabic alphabet. This is a beautiful but cumbersome script, quite unsuited to Persian. A number of vowels are left out and there are duplicating letters for some of the consonants which in Arabic stand for slightly differing sounds, but are pronounced identically in Persian. In addition, there is the problem of Arabic words which have come into usage. Although these words are pronounced in a distinctly Persian way, and are subject to Persian syntax, the purists insist on their transliteration into Latin as if pronounced by Arabs. The use of the phonetic system, which has found a degree of frequency in more recent publications, in my view complicates the matter through the use of excessive diacritical marks, above and below the letters, signifying differences which are, at least for the Persian language, theoretical and not actual.

The system used in this book attempts to simplify the problem of transliteration and conveys as close a pronunciation to the Persian as possible. Admittedly Persian is subject to variations in many dialects within the country, as well as outside the present boundaries of Iran. My model is the pronunciation of the capital city, Tehran, which is by far the greatest urban centre of population in the Persian-speaking world.

In this system the doubling of letters has been avoided. There are seven distinct vowels in the Persian language, as represented by the following letters:

- a as in apple
- ã as in mark
- e as in fence
- i as in fierce
- o as in hotel
- ō as in role
- u as in brute
Note on transliterations

The consonants in Persian are represented by the following letters:

- b as in English
- č as in chair
- d as in English
- f as in English
- g as in give
- h as in English
- j as in English
- k as in English
- l as in English
- m as in English
- n as in English
- p as in English
- q as in a gutteral g similar to the German r
- r as in English
- s as in English
- š as in shine
- t as in English
- v as in English
- x as in a gutteral k similar to German ch as in Bach
- y as in yellow (never as a vowel)
- z as in English
- ž as in measure

An apostrophe (') after a vowel (as in Ma'sum) or after a consonant (as in Mas'ud) results in a slight halt, at that point, in the flow of the sound.
Opening statement

The name Persia and the adjective Persian seem to have been practically expunged from common usage in the English language. Even the Persian Gulf has become The Gulf, as if there were no other gulfs on this planet. For the language spoken in Persia, the word Farsi is finding increasing currency. In the context of an English sentence one would not use the words Deutsch or Française for language spoken in Germany and France, but Farsi and not Persian is being used to designate the language of Persia.

A curious conspiracy seems to be at work to disinherit Iran and to distance her from her past, her glories, her ancient civilisation, and her considerable contributions to world culture, all of which are associated with the name Persia. As if Persia is no more; it has gone the way of Etruria, Babylon or Lydia. As if, now, there is only Iran, a new country, an artificially created political entity of the twentieth century, like so many others in the Middle East and Africa.

Of course, Iran is Persia and so it has always been. It is one of the very few ancient civilisations which has maintained its identity and individuality, with a marked degree of continuity, for more than twenty-five centuries. To be sure, properly speaking, Persia is only the south central region of Iran, but for sound historical reasons, from the sixth century BC to only a few years ago, the outside world has known all of Iran as Persia, and that is how it should have remained. Germany, Greece, Egypt, Finland, Japan and a number of other countries are known internationally by names different from the 'correct' native names. It would be confusing, and counter-productive to the interests of these countries, if they were to insist on the use of the native names by the outside world.

Unfortunately, misplaced notions of self-assertion led the Persian government, in the 1930s, to require the use of the native name Iran by foreign powers. In the post-World War II period, Persia has increasingly attracted international attention. Conflicts with the Soviet Union, oil crises, the reforms and excesses of the monarchy, and finally the revolution which has brought the clerics into power, have made daily headlines, all in the name of Iran. Correspondingly, Persia seems to have receded into an ever greater obscurity.

For my part, as ineffectual as it may be judged to be, I do not choose to contribute to this regrettable process of disassociating Iran with her past, and, as such, I have remained faithful to Persia. The adjective Persian is also what I have always used for all things pertaining to Persia, including her music.

Persian traditional music embodies two distinct types: the rural folk music and the urban art music. A country as vast as Persia (equal to the combined areas of Spain, France, the Low Countries, West Germany and Italy) necessarily possesses a folk music of great variety, particularly since her population (current estimates 50,000,000) includes diverse ethnic groups. No definitive study of Persian folk music has ever been made as the sheer scope of such a task makes it forbidding.
The dastgāh concept in Persian music

The urban art music, on the other hand, is a tradition within the domain of the memory of a limited number of musicians. It is represented by a body of pieces which have been transmitted by rote, from generation to generation, for many centuries. Each piece revolves around unspecified central nuclear melodies which the individual performer comes to know through experience and absorption. The manifestation of the skeletal melodic outlines into a piece of music varies greatly from one performance to another, depending on the degree of freedom assumed in extemporisation. Within certain modal restraints, the music is fluid, subjective and highly improvisatory. It is rhythmically, also generally, free and flexible. The wealth of this music, therefore, is not in complex rhythmic patterns, nor in polyphony, which it does not employ, but in the many modal possibilities and the cultivation of highly embellished melodies. It is a personal and illusive art of great subtlety and depth. It is a difficult art to study, to understand and to communicate.

In the pages that follow, I have attempted to unravel, discuss and explain this musical tradition with as much systematisation as is possible to apply to an art which is so free of systems. The work is limited to the study of the contemporary tradition of the twelve dastgāhs, although brief chapters have been devoted, at the outset, to historical and theoretical matters. Chapters 4 through 15 cover each of the twelve dastgāhs, and each chapter is conceived on the following format:

1. Analysis of the mode of the dastgāh.
2. Discussion of the forud (cadential pattern) of the dastgāh.
3. The daramad (opening pieces.)
4. Discussion of the main gūses (pieces) within the dastgāh, including:
   a. Modulation to and from a gūse;
   b. Analysis of the mode of the gūse;
   c. Nuclear theme of the gūse;
   d. Transcription of an improvisation on the nuclear theme.

Chapters 16 and 17 cover two categories of pieces which stand apart from the improvised body of pieces within each dastgāh, but are nonetheless important aspects of the tradition. Scales and short musical examples are given in the text; longer musical examples are placed in the Appendix. All transcription and analyses were made from recordings of performances on tār and setār by different musicians, particularly those of my own teacher Nasrollāh Zarrinpānge. He, in turn, had been a pupil of Musa Ma’rufi and Ma’rufi’s radif was the basis of his teaching and performance.
A brief historical perspective

Of the musical arts of the earliest civilisations on the Iranian plateau, no tangible trace has remained. The Persian Empire of the Achaemenian dynasty (550–331 BC), with all its grandeur and glory, has left us nothing to reveal the nature of its musical culture. In the writings of the Greek historians, we find but a faint glimmer of the musical life of this period. Herodotus mentions the religious rituals of the Zoroastrians, which involved the chanting of sacred hymns. Xenophon, in his *Cyropedia*, speaks of the martial and ceremonial musics of the Persian Empire. The first document of any extent on Persian music comes to us from the Sassanian period (AD 226–642). At the Sassanian court, musicians had an exalted status. Emperor Chosroes II (Xosrov Parviz), ruler from AD 590 to 628, the splendour of whose court is told in many legends, was patron to numerous musicians. Rāmtin, Bāmšad, Nakisā, Azād, Sarkaš and Bārbod were among the musicians of this period whose names have survived.

Bārbod was the most illustrious musician of the court of Chosroes II. Numerous stories about this musician and his remarkable skills as performer and composer have been told by later writers and poets. Bārbod is credited with the organisation of a musical system containing seven modal structures, known as the Royal Modes (*Xosrovān*); thirty derivative modes (*Lahn*); and three hundred and sixty melodies (*Dastān*). The numbers correspond with the number of days in the week, month and year of the Sassanian calendar, but the implications are not clear. We do not know what these modes and melodies were, but a number of their names have been related by the writers of the Islamic era. These names suggest a remarkable diversity of musical types and expression. Such titles as ‘Kin-e Iraj’ (the Vengeance of Iraj), ‘Kin-e Siāvūs’ (the Vengeance of Siāvūs), and ‘Taxt-e Ardešīr’ (the Throne of Ardešīr) seem to refer to historic events, and must have been epic songs. ‘Bāq-e Šīrīn’ (the Garden of Šīrīn [The Queen]), ‘Bāq-e Šahryār’ (the Sovereign’s Garden), and ‘Haft Ganj’ (the Seven Treasures) seem to have been concerned with the glories of the court of Chosroes. And still others, such as ‘Sabz Bahār’ (the Green Spring), ‘Māh abar Kuhān’ (Moon over the Mountains), and ‘Rāšan Čerāq’ (Bright Lights) must have been compositions of a descriptive nature. Unfortunately, one can do no more than speculate about the nature of these compositions; nothing is known about the theories on which they were based.

On the other hand, the musical documents from the ensuing Islamic period abound in references to the music of the Sassanian era. An investigation of these works leaves little doubt that the music of the Sassanian period had been the germinating seed from which much of the music of the Islamic civilisation grew.

With the conquest of the Persian Empire by the Arabs (AD 642), for a period of nearly six centuries, Persia remained nominally within the framework of the vast Moslem Empire. In Persia, the Arabs found a culture considerably in advance of their own. Very soon after the
The *dastgāh* concept in Persian music

conquest, Persian musicians were imported into every corner of the Moslem world. With the ascendancy of the Abbasid dynasty (A.D. 750–1258), the seat of the Caliphate was moved from Damascus to Baghdad, within former Persian territory. From this time on, Persian musicians and scholars in all fields became the dominant figures in the formation and development of Islamic culture.5

I should point out here that it has been customary to recognise the Persian scholars of the Abbasid period as Arabs. This error, which has been consistently perpetuated even by some of the most reputable of Western authors, is primarily due to two reasons: firstly, the Persians, at that time, usually wrote in Arabic, as that language was the *lingua franca* of the Empire and was the language of the patron princes. Secondly, the Persians also bore Arabic/Moslem names, although they frequently sustained surnames which identified their place of birth; e.g.: Abolfaraj Esfahani, Saffiaddin Ormavi, Ali Jorjani, etc. Most western writers have failed to associate these surnames with a place of birth.

It may be argued that the issue of national origins should not be emphasised, as the broad amalgamation of national and cultural traits brought about during the Abbasid period seems to have blurred the significance of such issues. On the other hand, the credit which is given to the Arabs is not their due. If 'Islamic' were the sole identification perhaps major objections could be removed, provided that Islamic is not taken to be synonymous with Arabian. As the present study deals specifically with Persian music, however, the common error of misplacing some of the key progenitors of this culture should be rectified.

At the outset, Islamic religious leaders had assumed a hostile attitude towards music, and regarded it as a corrupting frivolity. But under the Abbasids, whose court was fashioned after that of the earlier Sassanian emperors, and whose rule had become increasingly more secular, music and musicians flourished. Of the musicians whose fame, and in some instances whose writings on music have survived, I shall mention a few, but shall forgo a detailed discussion of their lives and works:

1. **Ebrāhīm Museli** (742–803): born of a Persian family in Kufa. Singer and *ud* (lute) player of the courts of Mahdi and Hārun al-Rashid, he is known to have composed more than nine hundred songs. He had studied music in Rey, Persia, with a Zoroastrian by the name of Javānaviye.

2. **Es'haq Museli** (766–849): the son of Ebrāhīm. Singer, composer and poet of great fame, author of a number of books on music, none of which has survived.

3. **Abu Nasr Fārābī** (872–950): the great musical theorist whose writings on scales, intervals, modes, rhythm and the construction of instruments became the basis for the writings of all Moslem theorists who followed him. He based his scientific investigations of music on the theories of the Classical Greeks, and was instrumental in reviving these early theories. His monumental book, *Ketab al-Musiqi al-Kabir*, has survived. He was from Fārāb, a town in the greater Khorāsān, and may indeed have been of a Turkic stock as is generally claimed.


5. **Abu Ali Ebn-e Sinā (Avicenna)** (980–1037): illustrious philosopher, physician and musician who also based his studies on the theories of the Greeks, and expanded on the writings of Fārābī.

6. **Saffiaddin Ormavi** (died 1294): also a theorist of great fame whose two books on musical theory, *Resale al-Sarafiyye* and *Ketab al-Advār*, contain numerous additions to the modal schemes given by Fārābī and Ebn-e Sinā. His definitive theory of intervals became the most
A brief historical perspective

accepted basis for the recognition of modes throughout the Islamic Middle East. (See chapter 2).

7. Qotbaddin Mahmud Shirazi (1236–1312): author of an important musical encyclopedia which contains examinations of the theories of Farabi and Sāfī al-Dīn, as well as his original contributions, and a complex system of musical notation.

8. Abdadqāder Marāqi (died 1434): the last great theorist of the pre-modern era; author of several books on scales, modes and musical instruments, in one of which he had employed a system of musical notation.

From the sixteenth to the beginnings of the twentieth century musical scholarship seems to have suffered a decline in Persia. In these four centuries no work of any consequence was produced on music. This was the period of Shiite ascendancy. It is assumed that the prescriptive attitude of the Shiite clerics and their measure of dominance in the social affairs of the country may have been largely responsible for this musical stagnation.

It is true, however, that music as an art of performance was patronised by the imperial court and by the nobility both during the Safavid dynasty (1501–1722) and the Qajar dynasty (1785–1925). In fact, the emergence of the present system of twelve dastgāhs is primarily a development of the Qajar period. On the other hand, music was relegated more and more to a private endeavour existing under a cloud of suspicion.

From the beginnings of the twentieth century, influenced by growing westernisation, not only was musical performance elevated to a more publicly accessible position but musical scholarship was increasingly revived.

During the Pahlavi dynasty’s rule (1925–1979), reforms towards the modernisation and westernisation of Persia received great momentum. By the mid-1930s, a conservatoire in Tehran with many European teachers was producing musicians and performers in the tradition of western art music. A symphony orchestra was formed and choral groups had been organised. Concerts of Persian traditional music, largely through the efforts of Ali Naqi Vaziri, were given.

The post-World War II period brought intense westernisation to Persia. By the 1970s the musical life of Tehran in particular was comparable to that in many large European cities. A very active opera company, a fine symphony orchestra, a ballet company, chamber groups, music festivals and concerts by visiting international artists and groups provided a crowded musical life for the capital. The radio and television network made available to the public throughout the country every variety of music, native and international, light and serious, to suit all palates. In addition to the conservatoire and the School of National Music, the University of Tehran had a large Music Department which trained students in western musicology and composition, as well as offering courses on Persian traditional music.

In addition to large numbers of highly placed performers (singers, pianists, violinists, conductors, etc.) and composers who were trained both within the country and through education abroad, a number of well-qualified musicologists have emerged. Ali Naqi Vaziri and Mehdi Barkešlī will be discussed in chapter 2 of this book. Among other musicologists, the most prominent is Mohammad Tāqī Mas’udī who was educated in France and Germany and who has published books and articles on both Persian classical and folk music.

In recent years, a number of western scholars have taken an interest in Persian music and have produced books and articles of considerable importance. The eminent American musicologist Bruno Nettl has published two books and a number of articles representing his
The *dastgāh* concept in Persian music

varied interests in Persian music. Ella Zonis carried out research in the 1960s and has produced a book of general interest. Stephen Blum has done penetrating studies on the folk music of certain regions and has published a number of important articles. Nelly Caron and Jean During are two French scholars who have done research on Persian music and have published a book each.

Since the revolution of 1978–9, and the renewed ascendancy of Shiite clerics, music has once more been placed in a position of disfavour. A certain amount of musical activity, mainly in the service of the state's ideological promotion, is being encouraged. All other activity is suppressed. The fate of music, both native and international, in Persia remains a matter of serious concern. Should the present regime remain in power and the current reactionary attitude be maintained, lasting damage to the musical culture of a venerable civilisation could be the inevitable outcome.
2 \textit{Intervals and scales in contemporary Persian music}

In the course of the twentieth century, three separate theories on intervals and scales of Persian music have been proposed. The first of these, put forward in the 1920s by Ali Naqi Vaziri, identifies a 24-quarter-tone scale as the basis for Persian music. A second theory was formulated in the 1940s by Mehdi Barkesli according to which Persian music is defined within a 22-tone scale. The third view, arrived at by the present writer, isolates five intervals with which all modes are constructed and no longer recognises a 'basic scale' concept. In the following each of these three theories is explained and examined.

The 24-quarter-tone scale

The notion of the division of the scale into intervals of equal size has been the outcome of a western musical orientation. The fact that the European classical tradition, in its pursuit of a versatile technique of harmony, had developed the equal temperament, captured the imagination of those Middle Eastern musicians who came in contact with it. These musicians viewed the absence of harmony in their own music as a sign of its inferiority to western music. The desired musical advancement was thought possible only through the adoption of western harmonic practice. That, in turn, required equidistant tones.

There was a general awareness that the whole-tone and the semi-tone alone were not able to represent eastern music, which contained intervals unmistakably different from these two. In order to accommodate these 'irregular' intervals, a convenient solution seemed to lie in the adoption of the quarter-tone, and not the semi-tone, as the smallest unit.

The fact that such an arbitrary procedure of equalisation would distort the authenticity of their native music worried them little. To them, the ultimate goal was to rescue their music from its 'backward' state and to bring it to the advanced level of European music, which meant making possible the adoption of practical harmony. To achieve this goal any sacrifice was justifiable.

Already in the nineteenth century the Syrian musician, Mikhail Mashaqa, had proposed that the Turko-Arabian music could be best articulated in the context of a 24-quarter-tone scale.

In Persia, western musical influence began to be felt in the second half of the nineteenth century. Nasr ed-Din Shah, who ruled from 1848 to 1896, visited Europe on three different occasions. He and his entourage came in contact with western music mostly at state banquets and ceremonial occasions, when he was received by European monarchs and heads of state. He was quite impressed by the pomp of these ceremonies, to which military bands and orchestras had much to contribute. In the 1860s, after his first European tour, he ordered the establishment of a music school for the creation of an imperial military band. The school,
organised and taught by French instructors, was mainly concerned with the teaching of wind instruments as well as the rudiments of western notation and theory.

Through this school's modest beginnings, Persia's first contacts with occidental music were made with the following consequences:

1. Through the study of the rudiments of western musical theory, the concept of a fixed pitch, major and minor scales, keys, etc. were learnt, none of which had any application in the native music.

2. Persian music was never submitted to any kind of notation. Isolated examples of notation found in medieval treatises were never an aspect of musical practice. They were tools of theoretical argumentation. Performing musicians had always learnt the music by rote and extemporised on the basis of modal and melodic models absorbed through experience. That is why composition was never developed into an art separate from performance. It was an aspect of performance and, as such, free from the need, or indeed the desirability, of being notated. In the school of music, students had to learn foreign music from notation so that they might be able to repeat it each time without alteration.

3. There was no Persian band music in existence. Inevitably the music taught at the school was standard western pieces for military bands, such as marches, polkas, waltzes, airs and the like. By learning such pieces, students came to appreciate the major and minor modes and, more importantly, the clarity of melodic and rhythmic forms. By comparison, only Persian folk music possessed this sort of melodic simplicity and rhythmic directness; the classical tradition, on the other hand, is melodically very ornate and rhythmically free and non-committal.

4. In studying the rudiments of harmony, students were impressed by the complete novelty of the use of more than one sound at the same time in a regulated and systematic way.

5. For use in military bands, western musical instruments were imported and taught. These woodwind and brass instruments were essentially incapable of producing intervals peculiar to native music. Later, other instruments were brought into the country. The violin, in particular, found great favour among the local musicians as it could fully express the intervals and nuances of Persian music. Quite to the contrary is the case of the piano, also introduced in the late nineteenth century, as it is undoubtedly the most unsuitable of instruments for Persian music.

6. Finally, the school of music introduced into Persia the idea of a methodical and pedagogically organised approach to the study of music. In the traditional way, the study of music was confined to the study of an instrument according to the personal methods of a teacher; any knowledge of the music itself was only incidental to the practical training. Western procedure introduced the idea of the uniformity of systematic study integrating the technique of performance with theoretical learning, all of which was written and taught with uniformity and precision.

Among the many pupils who received training at the school a few emerged as significant musical figures who became influential in setting the course of musical developments in the twentieth century. The most outstanding of these was Ali Naqi Vaziri (1886–1981), an energetic and highly intelligent man, who rapidly rose to the rank of colonel in the army. Vaziri was an excellent musician of the classical tradition and a virtuoso performer of the tār and the setār. However, he was fascinated by what he had learned of western music theory and, like many of his generation, was fired with zeal for westernisation.

Ali Naqi Vaziri was the first Persian to seek a musical education in Europe. He set out for France just before World War I and remained in Europe for some eight years. In France he
studied harmony and composition and became familiar with a number of European instruments, such as the violin and the piano. In 1922 Vaziri produced the first of his several publications. The book, *Dastur-e Tār*, is ostensibly on the technique of the *tār* and contains exercises and pieces, from simple to difficult, for that instrument. The short text preceding the notated pieces, however, is far more important as it contains Vaziri’s theory of Persian music. It is in this short introductory section of *Dastur-e Tār* that, for the first time, the view that Persian music relies on a 24-quarter-tone scale is expressed.

On his return to Persia in the early 1920s, Vaziri quickly became the most influential force in the country’s musical life. He established a school of music of his own and set about training young musicians according to western methods. He remained faithful to Persian musical traditions but submitted those traditions to what he viewed as necessary reforms on the western model. His tireless activities, in addition to running the school and teaching, included writing books on methods of performance of *tār* (a second book) and the violin, giving public lectures, organising concerts, and in general promoting his new ideas on the reform of the national music. He wrote numerous compositions for solo instruments, particularly the *tār*, emphasising technical virtuosity, an aspect of music which the native art had never considered as an end in itself. He also wrote songs and even operettas. The most important of his books was *Musiqi-ye Nazari*, published in Tehran in 1934. In this book he elaborated on his theory of the 24-quarter-tone scale and gave an account of the twelve *dastgāhs* (five *dastgāhs* and seven *naqmes*, as he calls them), in a highly personal and selective way.

All through the twenties and the thirties Vaziri dominated the musical scene. He was ‘the’ educated musician who articulated theories and had western training. As traditional Persian musicians were reduced, for many generations, to virtually illiterate musicians who knew only how to perform and could not discuss their own music scientifically, the emergence of Vaziri as the one exception placed him in a position of unquestioned authority.

Vaziri’s quarter-tone theory, which is arrived at by way of a further division of the western equidistant 12-note chromatic scale, is entirely irrelevant to Persian music. It is an artificial creation devised to make possible the adoption of a kind of harmonic practice, based on western tonal harmony. It would be difficult to accept that Vaziri was not aware of the fact that Persian music makes no use of the quarter-tone and that intervals other than the semi-tone and the whole-tone are not achieved through multiples of the quarter-tone. He must simply have believed in the desirability of their being adjusted to correspond to an equidistant quarter-tone scale so that a kind of harmony may be imposed upon the music. Clearly, he did not propose to do this in order to destroy the music, but, as he saw it, to advance its possibilities into the realm of polyphony. He and many other Middle Eastern musicians of the early twentieth century regarded a monophonic musical tradition as intrinsically inferior. Their aim was to make the necessary adjustments so that polyphonic writing could be admitted into their music, and understandably they took western music as their model.

Vaziri’s pupils, and their pupils in turn, have remained totally committed to the ideas of the great master. Not only was he ‘the’ educated musician who ‘knew what he was talking about’, but he was also endowed with a charismatic and forceful personality which seems to have subjugated all who came in contact with him.

I met Ali Naqi Vaziri only once, in 1958. He was retired and in semi-seclusion at the time. I
The dastgāh concept in Persian music

was taken to his home, in a mountain village in the suburb of Tehran, by his devoted disciple Ruhollah Xāleqi, who had become a close friend of mine during the period when I conducted my early research on Persian music. Vaziri was 72 at the time, and I found him to be far more vigorous and lucid than any other musician I had interviewed.

Although Vaziri's theoretical views must be unequivocally refuted, the importance of this musician in the twentieth-century developments of Persian music cannot be overestimated. He was a man of unquestionable integrity and his devotion to the 'cause' of Persian music, as he saw it, was boundless. His innovations in the notation of Persian music have become the standard and, in the present book, I have used the two signs koron (p) and sori (ʃ) which he invented to indicate the microtonal lowering and raising of tones, although, as used by him and his school, they are meant to lower and raise a pitch by an exact quarter-tone.

The 22-tone scale

More than any other contemporary figure, Mehdi Barkešli has endeavoured to find a scientifically accurate basis for the scale of Persian music. His findings are grounded in the theories of medieval writers, particularly those of Abu-Nasr Fārābī and Saīfaddīn Ormānī. Barkešli, a physicist by profession, made an extensive investigation, in the 1940s, into the measurement of the intervals of Persian music. Before evaluating his findings it is necessary to give a synopsis of the medieval theories of intervals upon which Barkešli's theories rest.

By the time of Fārābī (tenth century), the Pythagorean intervals of limma and comma had become the basis of the fretting of musical instruments. The octave contained two conjunct tetrachords and a whole tone. Each tetrachord yielded five pitches and four intervals. The five pitches were named after the open string and the four fingers which produced them when pressed on any of the strings of the ud. Taking the open string (Motlaq) as the pitch C, the pitches shown in figure 1 were produced by the stopping of the string.

Figure 1

\[
\begin{array}{cccccc}
\text{c} & \text{d} & ? & \text{e} & \text{f} \\
(\text{Motlaq}) & (\text{Sabbābe}) & (\text{Vostā}) & (\text{Bansar}) & (\text{Xansar}) \\
1 & 9 & ? & 61 & 4 \\
1 & 8 & ? & 64 & 3 \\
\end{array}
\]

The positions of Sabbābe (index finger) and Bansar (ring finger) were clear and the intervals produced were a natural whole-tone and a major third from the Motlaq, respectively. The position of the Vostā (middle finger), however, became a subject of controversy.

The earliest known Vostā was achieved by descending a whole-tone from the Xansar (little finger) (f). This Vostā yields the Pythagorean minor third (e'), which is higher than the Sabbābe (d) by an interval of \(\frac{256}{243}\), the Pythagorean limma. This e', which I shall call \(v_1\), produces the interval of \(\frac{32}{37}\) from the Motlaq (c).
By Fārābī's time, four other positions for the Vostā, or four other possibilities of flattened e had been arrived at:

1. Vostā-ye Fārs, at a distance of $5/68$ from the Motlaq ($v_2$).
2. Old style Vostā, at a distance of $6/5$ from the Motlaq ($v_3$).
3. Vostā-ye Zalzālān, at a distance of $19/16$ from the Motlaq. This is the same as the Pythagorean $d^\#$ ($v_4$).
4. Vostā-ye Zalzāl, at a distance of $27/22$ from the Motlaq ($v_5$).

Accordingly, the five possibilities of Vostā, in order of their distance from the Motlaq, in cents, are as shown in figure 2.

Figure 2

```
Motlaq

$\begin{array}{c|c|c|c|c|c}
  & v_1 & v_2 & v_3 & v_4 & v_5 \\
  \hline
  \text{Motlaq} & 294 & 303 & 315 & 320 & 354 \\
\end{array}$
```

The five Vostās provided five minor thirds from the open string, the last of which is too large and is roughly half-way between a minor and major third. This interval was called the neutral third of Zalzāl, named after the famous musician Mansur Ja'far Zalzāl who lived a century and a half before Fārābī and who favoured this particular Vostā.

In relation to the Sabbābe (d), the five Vostās provide five semi-tones. In order of their size, in cents, the five semi-tones are as shown in figure 3.

Figure 3

```
Sabbābe

$\begin{array}{c|c|c|c|c|c}
  & v_1 & v_2 & v_3 & v_4 & v_5 \\
  \hline
  \text{Sabbābe} & 90 & 99 & 111 & 116 & 150 \\
\end{array}$
```

From these five Vostās to Xansar (f), we arrive at the intervals shown in figure 4.

Figure 4

```
v_1 v_2 v_3 v_4 v_5 Xansar

$\begin{array}{c|c|c|c|c|c}
  \hline
  v_1 & v_2 & v_3 & v_4 & v_5 & Xansar \\
  \hline
  144 & 178 & 183 & 195 & 204 \\
\end{array}$
```

In the medieval scale, another variable tone was located between the Motlaq and the Sabbābe; it was called the Zāed. According to various systems and theories, five Zāeds or five $d^\#$s were known. In relation to the Motlaq, these five Zāeds represent the ratios of: $256/243$, $256/239$, $256/235$, $256/231$, and $256/225$. The first of these intervals, the most evident in the ancient manuscripts, is shown in figure 5.

Figure 5

```
Zāed

$\begin{array}{c|c|c|c|c|c}
  & v_1 & v_2 & v_3 & v_4 \\
  \hline
  \text{Zāed} & 256 & 256/243 & 256/239 & 256/235 \\
\end{array}$
```
The *dastgāh* concept in Persian music

I shall refer to these five *zāeds* as \( z_1, z_2, z_3, z_4 \) and \( z_5 \) respectively. The measurement of these intervals in cents is shown in figure 5. The first of these is equal to the Pythagorean limma; the second is nearly equal to the tempered semi-tone; the third is appreciably larger than the semi-tone; the last two are roughly in between the semi-tone and the whole-tone.

There is not much point in showing the measurement between *vostā* and *bansar* or *zāed* and *sabbābē*; these intervals had no practical application. In other words, if a *vostā* or a variety of *e'\* was employed, it was to replace the *bansar* (e), and the chromatic progression from e' to e\* was not used. Similarly, d' to d\* was a chromatic interval which, while theoretically possible, was avoided in practice. In fact, the various *zāeds* in themselves had a limited usage, mostly as ornamental tones.

Evidently, different musicians showed preference for one or more of the five *vostās* and the five *zāeds*. For example, the tetrachord attributed to Es'hāq Museli contains only \( v_1 \) and no \( z_1 \). The tetrachord of Ya'qub al-Kindi contains \( v_1 \) and \( z_4 \); in Farābī's tetrachords \( v_1, v_2 \) and \( v_5 \) and \( z_1, z_2, z_4, z_5 \) are used.

Ebn-e Sīnā (Avicenna), the illustrious successor to Farābī, added a new *vostā* and two new *zāeds* to the already large possibilities. The new *vostā* (\( v_6 \)) represents an interval of \( \frac{39}{32} \), or 343 cents from the *motlāq*. The two *zāeds* (\( z_6 \) and \( z_7 \)) represent intervals of \( \frac{16}{15} \) and \( \frac{13}{12} \), or 111 and 139 cents from the *motlāq* respectively.

In the thirteenth century, Safiaddin Ormāvi set out to remedy the confusion of the *vostā* and the *zāed*. He ruled out all except \( v_1 \) and \( z_1 \) from his tetrachord. He added, however, a new *vostā* (\( v_7 \)) and a new *zāed* (\( z_8 \)). He arrived at these new intervals by finding a pitch at a perfect fifth above \( z_1 \); a whole-tone below this pitch (x) will give the \( v_7 \) and a whole-tone below \( v_7 \) gives the \( z_8 \) of Safiaddin. In admitting these two intervals, plus \( v_1 \) and \( z_1 \), into the structure of the tetrachord the following division of the tetrachord is arrived at:

\[
\begin{array}{cccccc}
\text{Motlāq} & z_1 & z_2 & z_3 & z_4 & z_5 \\
\hline
90 & 98 & 115 & 145 & 168 \\
\end{array}
\]

The division of this tetrachord was duplicated in a succeeding conjunct tetrachord. The remaining whole-tone, to complete the octave, was also divided into two limmas and a comma. The scale of Ormāvi, therefore, has the following succession of intervals:

\[
\]

This neatly organised 17-tone scale became the universally accepted basis for the theory of music throughout the Islamic world for many centuries. It must be understood, however,
that such an exact scale system may have been, in practice, highly flexible. This was the scale of the theoreticians, and we have only their account of the musical system and of modes. To what extent music, in its actual practice, supported such exactitude is open to debate. It is my belief that musical performance must have been far more fluid and variable. There were no instruments of fixed pitch in use and vocal music is notoriously unreliable as to the maintenance of any scale division requiring great precision. The considerable flexibility of intervals in today's music cannot be a new development. It is quite reasonable to assume that comparable variability was in evidence in medieval times.

The 17-tone scale does not contain the interval of a quarter-tone or anything approximating it. The comma, which is close to an eighth of a tone, was never used by itself; it was merely added to or taken from a larger interval. It is also important to stress that no piece of music and no mode has ever made use of all the seventeen tones. The music was conceived within modes containing a limited number of pitches from the available seventeen tones. The majority of modes were heptatonic, a few had less or more than seven tones in the octave. The 17-tone scale was only as meaningful to the practice of music as the 12-tone chromatic scale would be to the music of the Middle Ages and the Renaissance. It would be therefore misleading to overemphasise the significance of this scale in so far as the practical art of music was concerned.

After several centuries when no theoretical research was undertaken, in the 1940s, Mehdi Barkešli conducted a series of tests, using various kinds of apparatus, to determine the size of Persian intervals. Curiously enough, he made his measurements of intervals from recordings of vocal music. He had five reputable traditional musicians who sang pieces in various modes which he recorded and analysed.

From such analysis, Barkešli concluded that the whole-tone and the semi-tone in Persian music are stable and closely duplicate the same intervals in the Pythagorean classification. The major tetrachord of c, d, e, f gave the following intervals in cents: 206 + 204 + 89 = 499, which is practically the same as the Pythagorean major tetrachord. The major seconds of 206 or 204 approximate the interval of two limmas and a comma, and the 89-cents interval is equal to a limma.

In other tetrachords, Barkešli found three variants of d♭ and of e♭. The three d♭s, in relation to c produced these intervals in cents: 89 (d♭1), 120 (d♭2) and 181 (d♭3). The three e♭s, in relation to d produced the exact same intervals: 89 (e♭1), 120 (e♭2) and 181 (e♭3). Of these three intervals, the first (89 cents) is equal to a limma, also found in the major tetrachord (c to f). Barkešli identifies the 120-cents interval as the characteristic interval of Persian music but he states that the 181-cents interval has only rare usage.

Barkešli, who is very interested in linking his own findings with the scale of Ormavi, establishes that the d♭1 (89 cents) is almost identical with the z1, and the d♭3 (181 cents) is practically the same as the z8 of Ormavi's 17-tone scale. Similarly, the e♭1 and e♭3 of Barkešli parallel the v1 and the v7, respectively. But his d♭2 and e♭2, which he regards as the most characteristic intervals of Persian music, have no counterparts in the 17-tone scale.

As a consequence of his findings Barkešli concludes that the whole-tone in the contemporary tradition is not divided into L + L + C, but is divisible into L; L + C; L + L and L + L + C (see figure 6). According to this theory there are twenty-two tones to the octave as each whole-tone is divisible into four and there are five whole-tones plus two semi-tones in the octave. The interval that Barkešli has added to the intervals of the 17-tone scale is the L + C.
He equates this interval with the 120 cents $d'^2$ and $e'^2$; although in reality $L + C$ is equal to 114 cents. In fact, the 17-tone scale of Ormavi, also, provides for the $L + C$ interval. In his tetrachords, both $z_1$ to $Sabbe$, and $v_1$ to $Bansar$ are 114 cents.

Barkesiš's most serious flaw in determining the intervals of Persian music is his commitment to the premise of the octave-scale and the fact that he measures intervals against imaginary points of reference. In so doing he takes an octave containing five whole-tones and two semi-tones as a point of departure. The pitches he has found are fitted into this seemingly inevitable container. As such he uses the same container as did Safiaddin and other medieval theoreticians. We cannot evaluate the validity of this approach by those classical scholars, but its irrelevance to the musical practices of today can be established.

The false container has seven tones arranged as in the scale of the Mixolydian mode, e.g., $c-d-e-f-g-a-b^-c$. The intervals established by this scale are taken as basic fixtures; other pitches have been fitted among them. The result has been the 22-tone scale. In fact the 7-tone basic scale as a point of reference is arbitrary and misleading.

The very idea of the division of the whole-tone seems erroneous. The whole-tone is no more basic or legitimate than other intervals. The smaller intervals are not consequences of the division of the whole-tone; they exist for themselves.

The fallacy of the 'division of the whole-tone' can be illustrated by the fact that in so doing both of the two tones which produce this interval must be accounted for. That is to say, in considering the division of the interval between $c$ and $d$ both pitches must exist. In actual practice, however, if a flattened version of $d$ is used it replaces that $d$ natural. In no mode of Persian music do we find a kind of $d^*$ followed by a $d'$. One must conclude, therefore, that it is incorrect to consider the interval produced by $d^*$ as a subdivision of $c$ to $d$, since $d$ does not exist. The same holds true in respect of the interval from $d$ to $e$. If a version of $e'$ is used, then $e'$ is invariably absent.

In the context of Persian modes, a $d^*$ is always followed by either an $e'$ or $e^\#$(slightly flat). Similarly an $e'$ is followed by $f$ or $f^\#$ (slightly sharp).

The whole confusion arises from the fact that, in accordance with western musical theory, flat or sharp notes are seen as altered versions of a natural tone. It would be far more satisfactory to have a separate identification for each pitch, as was done in medieval Islamic tradition and is still used in Turkish classical music. If each of the twelve, seventeen, twenty-two or twenty-four pitches had its own name, or letter identification, then one tone would not have been regarded as the raised or lowered version of another and the notion of the division of the whole-tone would not have arisen.
Intervals and scales in contemporary Persian music

Whereas Vaziri’s theories about Persian music found general acceptance and are still widely held, those of Mehdi Barkešli have made no impact at all. Vaziri’s views, personal and arbitrary as they are, were put forth by a performing musician and a teacher of high standing. Furthermore, they were expounded at a time when no particular musical theory had currency and musicians had generally no competence to question them. Barkešli’s findings, although resting on a certain amount of scientific research, were published in a French journal, and, as he was not a practising musician but a physicist, his theories did not attract the attention of the musical circles.

Both theories suffer equally from a tendency to accommodate certain western concepts. Each theory, by suggesting very exact intervals, remains oblivious to the fluidity and flexibility of Persian intervals. Vaziri did not take account of this instability, as his apparent objective was to make Persian music adhere to a process of equal temperament so that it can be harmonised. Barkešli, on the other hand, was not interested in the westernisation of Persian music but was committed to prove that today’s music is still rooted in the medieval system. He has taken the exactness of the medieval theory very seriously – as have many others – and has proposed a system vested with even greater precision.

The theory of flexible intervals

My study of Persian music has brought me to certain conclusions distinctly different from those of other theorists. I am rather sceptical about the implications of medieval theories for the musical performance of the time. These theories were written by eminent scholars who, in most cases, were not practising musicians. They were philosophers, scientists and encyclopaedists who often wrote on every field of human knowledge including music. I tend to regard the precision inherent in these musical systems with some uncertainty. My doubts find some justification in the fact that today’s musical traditions do not support the exactitude of those theories. Moreover, no Middle Eastern musical instrument is capable of producing intervals of such precision; and vocal music is even more unreliable in producing accurate intervals.

I find it particularly strange that Barkešli made his measurement of intervals from recorded vocal music. At least some musical instruments used in Persia are fretted; the frets are movable, but they still provide a higher degree of stability than singers do. Persian singers do not rely on any concept of a fixed pitch: they sing, as a rule, with some instrumental accompaniment. If there is any pitch discrepancy between the singer and the accompanist, it is the singer who makes the adjustment. The instrumentalist cannot revise the fretting of his instrument and he can only play a given mode in two or three different ‘keys’.

For the measurement of intervals I used two tārs and three setārs which were fretted by reputable musicians. All five were instruments in actual use by native musicians and fretted to produce Persian music considered as authentic and accurate. Moreover, I made measurements of intervals from a large body of recorded music as played by well-known musicians. For the measurement I used a stroboconn and a melograph.

The result of these measurements showed that the whole-tone and the semi-tone are relatively stable. The whole-tone is slightly larger than the tempered whole-tone, approximating the interval of $L + L + C$ (204 cents); the semi-tone is significantly smaller than the tempered one and is never larger than a limma (90 cents), often even slightly smaller.
The *dastgāh* concept in Persian music

Intervals that are larger than the semi-tone but smaller than the whole-tone, called neutral tones, are very flexible. Two separate neutral intervals can, however, be identified. A smaller neutral tone can fluctuate between 125 and 145 cents, the mean for which can be taken as 135 cents. A larger neutral tone fluctuates between 150 and 170 cents, the mean being 160 cents. In most cases these two intervals follow one another to complete a minor third.

Another interval, also very unstable, is larger than the whole-tone but not as large as the augmented tone. The mean size of this interval is 270 cents. In authentic Persian music the augmented tone is not used. The interval of approximately 270 cents is the least common of the basic intervals and is used in only a few of the modes. As there is no traditional name for this interval, and because I do not wish to confuse it with the augmented tone, I have called it the 'plus tone'. In the modes where this interval is used, it is always preceded by the small neutral tone; together they complete a major third.

On the basis of the foregoing, my classification of Persian intervals, with which various modes are created, is as follows:

1. Semi-tone or minor 2nd (m) ca. 90 cents.
2. Small neutral tone (n) ca. 135 cents.
3. Large neutral tone (N) ca. 160 cents.
4. Whole-tone or major 2nd (M) ca. 204 cents.
5. Plus-tone (P) ca. 270 cents.

I do not believe that beyond the recognition of these intervals, and the possibility in their combinations, there is any concept of a 'scale' system governing Persian music today. Any notion of a particular 'scale' from which Persian modes are constructed is totally irrelevant. To be sure, such a notion is irrelevant to all musical traditions. The reality is the converse; that is, scales are artificial patterns of ascending or descending tones, within the range of an octave, derived from different musical practices. However, in some cultures such as the western classical and the Indian classical traditions, scales have in turn been utilised in creative and performance procedures and, as such, have become both relevant and important. In certain cultures this has not occurred and any emphasis on the notion of a 'basic scale', whether for the music as a whole or even for individual modes, can be misleading.

Persian musical terminology does not recognise the 'scale' and there is no word for it. The French word *gamme* has been adopted in recent times. Its usage has tended inadvertently to impose a frame of reference alien to the music. Still, today the majority of Persian performing musicians have no knowledge of what a scale is. They do not understand, should they be asked to play the scale of this or that mode. They see no point in playing the notes used in a mode as a descending or ascending scale. The musical context does not provide for such an exercise; it is therefore artificial and irrelevant.

Most Persian modes, in their elemental forms, can be expressed within a tetrachord or a pentachord. In some cases as many as seven or more tones are needed to convey the mode adequately. The octave is not significant. In certain modes a range of pitches beyond the limits of an octave is needed, as in the higher octave some notes are different from what they are in the lower octave.

At this point, it may be useful to examine the fretting system of those two instruments in the classical tradition which are fretted: *tār* and *setār*. They have an identical range, from C or D to about g' (see figure 7). Taking the main melody string with c as its open pitch, we find seventeen tones within the octave (see figure 8). It is curious that this octave contains...
Intervals and scales in contemporary Persian music

Figure 7

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seventeen tones; however, they do not correspond to the seventeen tones of Safiaddin's scale. It would be impossible to establish whether this scale represents a distorted version of the Safiaddin scale, or whether his scale might be an idealised representation of something which might have been closer to the above. Some seven centuries have passed and the musical practices have been perpetuated through an aural tradition.
The *dastgāh* concept in Persian music

It must also be understood that the fretting system shown here has been provided to accommodate all the Persian modes within the given range. Any one mode does not require more than seven or eight pitches. Indeed, some modes may be adequately expressed within the range of a tetrachord or a pentachord. No chromaticism is used, e.g., e' and e'', or f' and g'' are not used in succession. Accordingly a 45-cents or a 70-cents interval, as shown in the above fretting, have no consecutive application in any one of the modes. No interval smaller than a semi-tone (*ca*. ninety cents) is ever used. The only exception is an ornamental trill from, for example, e' to e'' which is used in certain modes but is not essential to the structure of those modes.
3 Musical concepts and terminology

This book is mainly concerned with an investigation of the complexities of the dastgāh system and the analysis of the structure of each of the twelve dastgāhs. It is useful, however, to establish an understanding, at the outset, as to what is meant by a dastgāh. Also, in this chapter, other terms and concepts peculiar to Persian music are explained so that reference to them can be made henceforth without the need for scattered explanations and footnotes.

Dastgāh (organisation, system)

A dastgāh has been taken to be the counterpart of the Indian raga and the maqâm of the Turko-Arabian musical traditions. It has also been translated as a mode in western musical terminology. None of these describes a dastgāh adequately.

Two separate ideas are, in fact, addressed by the dastgāh concept. It identifies a set of pieces, traditionally grouped together, most of which have their own individual modes. It also stands for the modal identity of the initial piece in the group. This mode has a position of dominance as it is brought back frequently, throughout the performance of the group of pieces, in the guise of cadential melodic patterns.

Accordingly, a dastgāh signifies both the title of a grouping of modes, of which there are twelve, and the initial mode presented in each group. When we say, for example, dastgāh-e Homāyun, we mean a group of pieces under the collective name Homāyun; as a mode, however, Homāyun only identifies the initial piece of that collection. It would be wrong, therefore, to conclude that there are only twelve modes in Persian music; there are twelve groupings of modes, the totality of which represents some sixty modes. Each mode has its own proper name, but the opening section of the dastgāh has no specific name and is called darâmad (entry, introduction). The proper name of this opening section is that of the dastgāh itself.

The practice of grouping pieces into collections and the application of the term dastgāh is of a relatively recent origin. There is no evidence for the practice having existed prior to the Qâjâr period (1787–1925). For all we know, before the nineteenth century, modes or maqâms were performed individually, as they still are in the Turko-Arabian traditions. Presumably a series of improvisations and compositions were performed in the same mode to cover the desired length of time.

There is no clear information as to the reason why this practice was gradually abandoned in favour of the present system of stringing together different modes in a dastgāh. By way of conjecture, I tend to look for the reason in the general decline of musical scholarship in Persia, from the sixteenth to the twentieth century. I believe that the musicians' diminishing ability to compose and to extemporise within one mode to a desired length of time might have been responsible for the development of the present practice. To move from one mode to one or
more other modes, in time, had become a convenient way of filling the desired period of a performance.

In all cultures the question of an acceptable length of a performance is of considerable importance. Even in modern times, when people’s patience is more easily taxed, a performance lasting only a few minutes is not regarded as respectable. In former days, a musician was expected to play for a reasonably long period, and it was not acceptable to play a series of short and unrelated pieces. To cope with the expected time requirements, a musician had to produce lengthy and varied improvisations, and he was also expected to include a number of set compositions, all in the same mode. In all probability, as Persian musicians’ performance ability and knowledge of musical literature declined, the practice of moving through a series of modes was adopted; by so doing, musicians were able to meet the time requirements. At the same time, to accommodate the necessary cohesion in the totality of a performance with no pauses, references to the opening mode were repeatedly made by way of the cadential formulae (forud).

In the Arabian and Turkish classical traditions, which have strong historic ties with that of Persia, the same problem brought about a different solution. Particularly in Turkey, from the seventeenth century, a strong tradition of group playing and group singing was developed. The sheer number and variety of forces provided greater possibilities in the presentation of each mode. In addition, the Ottomans produced a remarkable school of musical composition. Extemporised performance was enhanced by the growing number of well-defined composed pieces, whose addition to the repertoire of each mode made a long rendition of that mode easily attainable.

None of these developments took place in Persia until late in the nineteenth century. A lengthy presentation of Persian music had to be achieved either by way of sustained improvisations in one mode, or through stringing together a number of modes. Clearly, the latter was more feasible and also, probably, more interesting.

During the past one hundred years, the composition of clearly defined pieces and ensemble playing have come to play an increasingly important role in Persian music. At the same time, modern expectations place a lesser burden of length upon the performer. As a result the lengthy dastghâhs of the nineteenth century, with many modes woven into a whole tapestry, have been submitted to a steady trimming process. The normal performance duration of a dastghâh in modern times rarely exceeds thirty minutes. The thirty-minute time limit is, to some extent, imposed by allocated time for radio and television programmes. About half of this period is likely to be taken up by composed pieces; the improvised portions centre on the opening mode (darâmad) and two or three of the other modes in the dastghâh. Should musicians continue the process of reducing the group of pieces in a dastghâh to a mere few, and of adding composed pieces, an eventual return to the practice of performing in only one mode may result.

A further clarification of the dastghâh concept is required here. The prevailing notion among Persian musicians assigns the title dastghâh to only seven of the modal systems: Šur, Šegâh, Čahârgâh, Homâyûn, Nava and Râst-Panjghâh. Four of the remaining five, Abuatâ, Bayât-e Tork (or Bayât-e Zand), Daštî and Afsâri are classified as derivatives of Šur; the remaining, Bayât-e Esfâhân is considered to be a derivative of Homâyûn. These five are not called dastghâh, but the word āvâs (song) is used as their generic title.

I have preferred to classify all twelve as dastgâhs. In so doing I am not defying a weighty or a
Musical concepts and terminology

long-standing tradition. It must be borne in mind that the whole system of the twelve
groupings is not very old, and the classifications are fairly arbitrary and without strong
reasoning. Ali Naqi Vaziri, some sixty-five years ago, challenged the common tradition and
recognised only five dastgâhs. He believed that Natâ is also a derivative of Šur, and he
identified Râst-Panigâh with Mâhur. Furthermore, he disliked the term āvâs and used the
word naqme (note or melody) for ‘derivative dastgâhs’.

The reason for recognising five, or seven, of the twelve as being derivative is that tradition,
or Vaziri as the case may be, has viewed the five, or the seven, as less distinct in their initial
modes than the others. The view has been that the dominant mode of a dastgâh must have very
striking characteristics, including a very distinct structure of intervals. If the initial modes in
two dastgâhs make use of the same pitch material, even when their functions and melodic
dictates are different, then one of the modes is considered a dependant of the other. For
example, it is said that if we begin and build from the fourth degree of the mode of Homâyûn,
we shall obtain Bayât-e Esfahân. For that reason Bayât-e Esfahân is known as a derivative of
Homâyûn. This is clearly a fallacious argument. If this were a valid basis for classification then
western music would have but one mode; Phrygian could be regarded as a derivative of
Dorian, as it begins on the second degree of that mode; Lydian begins on its third degree,
Mixolydian on its fourth degree, etc.

The prevailing opinions, as well as those of Vaziri and others, have misunderstood what a
mode is. A mode is not a mere assortment of pitches and the resultant intervals. Far more
important is the function of the tones in the creation of music. Notes by themselves do not
constitute music; it is in how they are put together that music is made.

In all modal concepts, and certainly in a musical tradition such as the Persian, where
improvisation on the basis of certain melodic patterns is fundamental to musical creativity,
functions of tones are of paramount importance. Any similarity in the pitch material of the
modes of, say, Homâyûn and Bayât-e Esfahân is of little significance. What is important is
whether or not the melodic patterns that form the frame of reference in both modes are the
same. They certainly are not; had they been the same they would not have been identified
with two different titles. I have therefore applied the term dastgâh equally to all the twelve
groupings, some of which are more extensive than others in the number of pieces (guses)
which they include.

**Radif (row, series)**

The pieces that constitute the repertoire of Persian traditional music are collectively called the
radif. To be sure, these are not clearly defined pieces but melody models upon which
improvisation takes place. The same piece never sounds quite the same twice, even as
performed by the same person on the same day. It varies in content and in length, but certain
elemental melodic features remain which give the piece its identity. In practice, the funda-
mental ingredient is not extracted, not even for teaching purposes. What I call the melody
model is absorbed by the performing musician, as well as the informed listener, through
repeated experience of hearing different renditions of the piece, over a long period of time.

The word radif is also used to denote the group of pieces that form each of the twelve
dastgâhs. The radif of, for example, Šur indicates all the pieces (dârâmads, guses and tekkes)
which are within the organisation of dastgâh-e Šur.
The *dastgāh* concept in Persian music

**Guse (corner, section, piece)**

The generic term for individual pieces, other than the *darāmad*, which make up the repertoire of a *dastgāh*, is *guse*. As the length and importance of *guses* vary greatly, and as there is no nomenclature to separate the important ones from fragmentary pieces frequently omitted in a performance, in this book I shall apply the term *tekke* to the latter. Pieces in the category of *tekke*, many of which can occur in more than one *dastgāh*, are treated in a separate chapter (chapter 16).

**Darāmad (opening, introduction)**

The piece, or the group of pieces in a common mode, which begin a *dastgāh* are called *darāmad*. They are the most representative portion of the *dastgāh*. The mode and the melodic patterns of the *darāmad* are those of the *dastgāh* itself. The *guses* and the *tekkes* which follow present their own separate modes and their own individual titles. Therefore, the identity of the *dastgāh* is primarily established by the *darāmad* section.

**Pišdarāmad (pre-introduction, overture)**

A composed rhythmic instrumental piece which is sometimes performed at the beginning of a *dastgāh* is called a *pišdarāmad*. It is a twentieth-century innovation intended for ensemble playing. An increasing number of *pišdarāmads* have been composed during the last eighty years (see chapter 17).

**Čahārmezrāb (four plectra, four strokes)**

This is a solo instrumental piece in the style of a study, in a fast tempo and in simple or compound duple metres. There is a limited number of *čahārmezrābs* composed by the nineteenth-century masters. In the twentieth century, a large body of *čahārmezrābs* has been composed as the form has become increasingly popular. At present, there is a tendency to include more than one *čahārmezrāb* in the performance of a *dastgāh*, as the virtuoso demands of such pieces serve to display the instrumentalist’s technical prowess (see chapter 17).

**Zarbi (rhythmic)**

An improvisatory passage or short piece, instrumental or vocal, which is not in the usual free metre, but adheres to a fixed rhythmic pattern, regulated by duple, triple or quadruple metric structures, is called a *zarbi*. Rhythmic *tekkes* are in this category (see chapter 16).

**Reng (dance)**

A *reng* is an instrumental piece in duple or triple metre in a moderately fast tempo. It is intended as a dance piece but does not necessitate dancing. There are a few traditional *rengs* dating back to the nineteenth century or possibly before. There is a large body of twentieth-century *rengs*, composed by known composers. A striking similarity exists between the form
of the *reng* and the *pīdārāmad*: whereas the former is an opening instrumental piece, the latter is an instrumental piece with which the performance of a *dastgāh* is usually concluded (see chapter 17).

**TASNIF (ballad)**

A composed song in a slow metre is called a *tasnif*. As is true of other forms of musical composition, most *tasnifs* are of relatively recent origin and by known composers.

A large number of *tasnifs* were composed during the first two decades of the twentieth century. Many of them are based on patriotic themes reflecting the spirit of the constitutional movement of that period. *Tasnifs* composed during the twenties and the thirties are more concerned with amorous topics and the poetry used is generally from the works of classical poets. In the post-World War II period, the poetic context has gradually become light and the music of the *tasnif* has been affected by western popular songs. This more ‘modern’ type of *tasnif* is generally called ‘tardne’ (see chapter 17).

**GĀM (scale)**

I have made clear, in the previous chapter, that the concept of a musical scale is unknown to the practical art of Persian music. Playing or singing a scale, unless in a deliberate imitation of western music, is not practised by a traditional Persian musician. The musical terminology does not contain a word for a musical scale. However, with the prevalence of western musical theory, the French word *gamme* (gām) has been adopted.

In this book, as the theory of Persian music is necessarily explained with reference to western theory and for western readers, I have formulated scales for each of the modes under discussion. I have refrained from taking the octave as the necessary limit of these scales and have only represented the pitches needed to express each mode. Their arrangements, in an ascending order, may cover a range short of an octave, or, in some cases, longer than an octave, as some pitches in their higher octave do not remain the same as in the lower.

The finalis is not necessarily placed at the bottom of the scale; it is placed where it occurs in an actual nuclear melody. In keeping with this approach, I do not refer to this or that degree of the scale, but discuss various pitches in relation to the finalis, e.g. 3rd above, 4th below, etc.

**MAQĀM (mode)**

Before the development of the system of the twelve *dastgāhs*, traditional music was known under the genus of various *maqāms*. In Turkey and in the Arabic-speaking countries, the *maqāmāt* (arabic plural for *maqām*) is still the basis of classical music. In those countries, as well as in Persia before the development of the *dastgāh* system, *maqām* signified a mode, with its usual properties of pitch functions and intervals, plus a particular melodic format upon which improvisation and composition are created.

In Persian music, more analogous to *maqām* is *māye*, a word with increasing usage signifying precisely what is meant by a *maqām* elsewhere. However, it must be added that the word *maqām* has not been dropped altogether from the musical vocabulary. In fact, even the word ‘mode’ has come to be used. All three, *māye*, *maqām* and mode, can be and are used with identical implications.
The dastgāh concept in Persian music

Finalis

I have used the word finalis in preference to tonic which has direct associations with the harmonic system of western music. The finalis indicates the note of repose and conclusion and is abbreviated by the letter ‘F’.

Āqāz (beginning)

The tone on which an improvisation in a mode usually begins is called the āqāz (abbreviated as ‘Ā’).

Ist (stop)

In some modes a tone other than the finalis serves as the ending note for phrases and in situations other than the final cadences. This tone is called the ist (abbreviated as ‘I’).

Šāhed (witness)

In most of the Persian modes one tone assumes a conspicuously prominent role. It may or may not be the finalis. It is called the šāhed (abbreviated as ‘Ș’). The term dominant should not be used, as that word has harmonic implications; furthermore, the šāhed is not necessarily the 5th degree of the scale.

Moteqayyer (changeable)

In some of the Persian modes one of the tones appears consistently in two different forms, e.g. E natural and E slightly-flat. When there is such a regularly fluctuating tone, it is called a moteqayyer (abbreviated as ‘M’).

It must be added here that in some modes the 3rd below the finalis, when leading to the 2nd below and then to the finalis, is raised by a microtone. As this is a peculiarity of cadential patterns and does not create a genuinely fluctuating tone, it is not considered as a moteqayyer but shall be referred to simply as the raised 3rd below.

Certain tones in Persian modes are lowered in the high octave. This is a peculiarity of tone register, not of mode. In vocal music, when most of the singing is well within a one octave range, towards the end of the improvisation, for a display of virtuosity, the singer may go beyond an octave, in which case the octave of the 2nd degree or the 3rd degree above the finalis may be lowered by a microtone or a semi-tone. For example, if the primary tetrachord of the mode has been a major tetrachord it may be changed to a minor tetrachord. This change will take place in descending movements only (e.g. f, e, d, c, is changed to f, e’, d, c). In instrumental music, where ordinarily a range of two octaves and a 5th is available, the middle octave is the centre of melodic activity. As in vocal music, the melodic line in climactic sections is extended above this octave, and again the same type of lowering of pitches as mentioned above may take place. The definition of moteqayyer does not encompass this type of change in pitch, which is not an essential character of any mode, but shows an intuitive
desire to achieve greater tension more tenable in the higher register of sound. It seems quite clear that this type of pitch lowering is an artifice not basic to the mode itself.

Forud (descent, cadence)

*Forud* is a melodic cadence with a relatively fixed pattern which is subject to variation through improvisation. In a *dastgāh* the role of the *forud* (of which there may be more than one type) is extremely important. It is the *forud* which binds together all of the various *tekkes* and *gūses* which are performed in that *dastgāh*. Most of these pieces are modally independent, but their conclusion with a familiar *forud* shows their dependence on the original mode introduced in the *dārāmad* section of the *dastgāh*. We see, therefore, that the *foruds* are sometimes the sole agent for the unification of the group of pieces placed together under the heading of one *dastgāh*. As such, they justify the application of the title of the *dastgāh* to the whole group, even though many of the pieces in the group have nothing in common with the others or with the *dastgāh* proper as represented by the *dārāmad*.

The length of a *forud* may vary considerably according to the whim of the performer. It can be condensed into a few notes or expanded into what may seem like a complete piece. Different possibilities in *foruds* will be demonstrated as individual *dastgāhs* are taken up.

Ôj (soar, height)

The traditional procedure for the succession of *gūses* in a *dastgāh* requires a gradual move from a relatively low sound register to a higher range. Consequently, the *dārāmad* is usually performed in the bottom register of the voice or the instrument. The succeeding *gūses* are arranged in such a sequence as to bring about a gradual rise in pitch material. Usually the last few *gūses* are the highest in tonal range and they represent the Ôj or the high point of a *dastgāh*.

The gradual flight from low to high, however, is far from being rigidly observed. Evidence shows that the procedure was much more binding in the nineteenth century. In contemporary practice, with the various modern deviations which have been adopted, the process tends to be quite unpredictable. This is particularly true of instrumental performances, when much licence is allowed in the interest of a colourful display of virtuosity. Yet it would not be incorrect to say that still an overall move from low to high, in the arrangement of pieces within a *dastgāh*, remains the norm.

Microtone

The term microtone is generally used to denote intervals which are significantly smaller than a semi-tone. In Persian music, no such intervals are used by themselves, but I have referred to tones lowered or raised by a microtone. In such a context, a pitch may be said to be half flat or half sharp. But that may mislead us towards a notion of the quarter-tone which I would rather avoid.

Neutral 2nd

This is a very common interval in Persian music, larger than the semi-tone (minor 2nd) and smaller than the whole-tone (major 2nd), which I call the neutral 2nd. The size of this interval
The *dastgāh* concept in Persian music

is unstable and may vary from about 125 cents to 170 cents, but is most commonly about 10 cents above and below the two extremes respectively (135 to 160). Often two neutral 2nds occur in succession to complete the range of a minor 3rd (295 cents). In such situations, the lower of the two tends to be the smaller (e.g. 135 + 160 = 295). The difference between the two, however, is too much subject to fluctuation to warrant separate recognition of each one, other than calling one the small neutral and the other the large neutral 2nd. A more extensive study of this interval has been given in chapter 2.

**Plus 2nd**

This is an interval which is larger than the major 2nd but smaller than the augmented 2nd. (The augmented 2nd is unknown in authentic Persian music.) Its size is less variable than the neutral 2nd, and is frequently in the vicinity of 270 cents (see chapter 2). In Persian modal structures, it is always preceded by a small neutral 2nd, thus the succession of the two completes the range of a major 3rd (135 + 270 = 405).

**Neutral 3rd**

Similar to the structure of the neutral 2nd, the neutral 3rd lies between the minor and major, varying in size from 325 to 370 cents, more often 335 to 360. It may occur as a result of the combination of a major 2nd and a neutral 2nd, or a plus 2nd and a minor 2nd. In the latter case, it will always be of the larger type close to 360 cents. In the former combination, a smaller neutral 3rd of about 335 cents will result.

**Koron (p)**

Koron stands for the flattening of a pitch by a microtone. This name and its symbol were devised by Ali Naqi Vaziri. Although Mr Vaziri's theories have been controversial and to a great extent refuted in recent years (chapter 2), I see no reason why this symbol and its name, which have been adopted and used widely by Persian musicians, should not be used; it is surely as good as any other, and is much more commonly understood.

**Sori (†)**

This stands for a pitch raised by a microtone, also devised by Vaziri.
4  

*Dastgāh-e Šur*

Šur is in some respects the most important of the dastgāhs. It contains a large body of pieces, and in its domain belong at least two secondary dastgāhs, Abuataă and Daštī.¹ They will be discussed in separate chapters. A great many folk tunes, from different parts of Persia, are founded on the modal schemes of Šur or its derivative dastgāhs and gušes.

The melodic formation in Šur is conceived within the modal structure shown in example 1.

![Example 1](image)

The characteristics of this mode are:

1. The tetrachord above the finalis is the focal point of melodic activity.
2. The finalis is the most emphasised tone.
3. The 4th above is the minimal high point in the mode, and has considerable prominence.
4. The 2nd and particularly the 3rd above the finalis are also heard frequently.
5. The 5th above is a motegayer. When the melodic line is descending, it is usually lowered by a microtone from a to a⁺. This lowering is responsible for the creation of a sense of finalis for the 4th above, since by lowering the a' to a⁺ the original tetrachord is recreated from g.
6. The 6th above has no significant role except as a note of resolution for the 5th when used ascendingly (a'). The 7th above can be, and frequently is, entirely omitted.
7. The 2nd below has considerable importance both as a frequent note of ăqās and in cadences, where one of the most common cadential patterns involves a progression from the 2nd below to the finalis.
8. The 3rd below is also used frequently in cadences. In such situations it is used ascendingly, resolving to the 2nd below and then to the finalis. Here, the 3rd below is higher than its octave (6th above) by a microtone, b instead of b'.

**Forud**

In every dastgāh the forud assumes a very significant role as a unifying agent which binds together the various gušes in that dastgāh. In most dastgāhs, more than one forud pattern is used. In a Šur forud, the finalis may be approached a) by way of the 2nd below, b) 3rd and 2nd below, c) the 2nd above, or d) the 4th above. What precedes these approaches can be brief or extensive depending on the extent of forud improvisation. In example 2, an average length for each of the above forud types is given.

27
The *dastgāh* concept in Persian music

Example 2

Darāmads

The melodic movement of *Šur*, as of all *dastgāhs* and *gušes*, is overwhelmingly diatonic. No leaps larger than a perfect 4th are made. Most leaps of 4ths actually occur between the end of one phrase and the beginning of another. In other situations, an upward leap of a 4th is relatively common, from the 2nd below to the 3rd above the finalis, at the beginning of a phrase (see (a) in example 5). An upward and then downward leap of a 4th is common in the *forud* (d) as shown above. This type of ending is also used in a number of other *dastgāhs* (e.g. *Homāyun* and *Navā*). The very final portion of this *forud*, which involves the leap of a 4th down, is known as *Bāl-e Kabutar* (pigeon’s wing) (see example 3). Leaps of 3rds between the notes of the main tetrachord are used sparingly, generally in sequential and ornamental passages (example 4).

Example 3

To illustrate the melodic character of *Šur*, as represented by the *darāmad*, two different formulae for *darāmads* of *Šur* are transcribed in example 5. These formulae, as the basis for

Example 5
improvisation, have been arrived at after analysis of numerous improvisations in dastgāh-e Šur. Example 6 (p. 122) is a transcription of an extended improvisation on these formulae.

After the darāmad section, those guses which are part of the organisation of dastgāh-e Šur are performed. A complete radif, such as that of Musā Ma’rufi, contains much redundancy and several short and insignificant pieces. The present study has been concerned with larger and more singular pieces, most of which would be included in a normal but extended performance of Šur.

Not included in this chapter on Šur, nor in chapters on other dastgāhs, are short pieces which are discussed collectively under the generic title of tekke in chapter 16. These tekkes, e.g. Kerešme, Bastenegdr, Zangule, Hazin, etc., can be freely placed in various parts of a dastgāh, as individual pieces, or as brief improvisations in the course of the presentation of a much larger piece (gūšē).

The main guses of dastgāh-e Šur are the following: Salmak, Molld Nazi, Golriz, Bozorg, Xārā, Qajar, Ozzāl, Sahmāz, Qarače, Hoseyni, Bayāt-e Kord and Gereyli. They may be performed in that order, but the order is by no means fixed. In a given performance of dastgāh-e Šur some of the gūšēs may be left out altogether, and the order of those included may also vary. This observation will hold true in all of the dastgāhs. The order in which the gūšēs are listed and described represents, at best, the most common arrangement of the most noteworthy pieces in each dastgāh.

Zirkaš-e Salmak and Salmak

These two pieces combine to make a gūšē of Šur which always begins in the area of the second tetrachord and, in a gradual descending movement, conclude their melodic phrases in the first tetrachord on the finalis of Šur. The emphasis is on the 4th, 5th and 6th above. The 5th above fluctuates between its natural and lowered forms. As a rule, at the beginning of each phrase the natural and later the lowered version are used.

In the phrase shown in example 7, were it not for the use of a' at the beginning, we would merely have duplicated the tetrachord of Šur from the 4th above. However, the very presence of a', and its subsequent change to a, contributes to the particular modal quality of Salmak. The basic melodic formula for Zirkaš-e Salmak is as shown in example 8. Example 9 (p. 122) is an improvisation in Zirkaš-e Salmak. The basic melodic formula for Salmak is given in example 10, and an improvisation based on it is shown in example 11 (p. 123).
The dastgāh concept in Persian music

Mollā Nāzi

The mode and the characteristics of Šur are basically maintained in ġūse Mollā Nāzi. The melodic line in Mollā Nāzi moves to a higher register than in a Šur darāmad. The 5th above the finalis, which continues to be moteqāyyer, and the 6th above, receive much emphasis.

The basic melodic formula for Mollā Nāzi is given in example 12, and an improvisation on this melodic idea is given in example 13 (p. 123).

Example 12

At this point a group of ġūses are commonly played which involve a key modulation to the 4th above, but bring about no modal change. To this group belong Golriz, Bozorg and Xārā. The 5th above in Golriz is established in its lowered form, and the 4th above functions as a new finalis, thus reproducing the Šur tetrachord from the 4th degree (example 14). The most marked difference between this ġūse and Šur itself, aside from the change of key which is melodically of no particular significance, is that the melodic formation of Golriz must include the 5th above (d) which is not lowered; whereas, in Šur the 5th above can be left out altogether. The 6th above, also, is more prominent here, and may act as the āqās. The melodic basis for Golriz is given in example 15, and example 16 (p. 123) is an improvisation based on it.

Example 17

Bozorg

Similar to Golriz, Bozorg employs the pentachord of Šur constructed on the 4th above the original finalis. As in Golriz, the 5th degree of this pentachord is not a moteqāyyer. Furthermore, in Bozorg it becomes the note of sāhed. The basic melodic formula for Bozorg is shown in example 17. An improvisation on such a short melodic idea, however, can be lengthy, and may be developed into the kind of piece illustrated by example 18 (p. 123).

Example 18
Xārā

This guše is also in the new key, but, like Šur, it stays mostly within the range of a tetrachord. Its basic formula is as shown in example 19, and an improvisation utilising this idea is found in example 20 (p. 124).

Example 19

Qajar

The similarity between Xārā and Qajar is very striking. In fact, Qajar scarcely seems to be more than a variant of Xārā. The basic melodic formula cannot be different, as a transcribed improvisation in Qajar, shown in example 21 (p. 124), appears to be based on the same descending movement within the tetrachord of Šur.

It is important to note here that in a dastgāh, pieces of nearly the same structure and melodic form very frequently appear side by side with different names. In a systematic classification, one must group these pieces under the genre of one guš, preferably with one title, although this may be in conflict with the traditional classification.

It must also be mentioned that it is by no means unusual to find classical musicians disagreeing on the names for these pieces. For example, it would be quite in character if, in the repertoire of a certain musician, both Xārā and Qajar, as given above, were called by one of the two names, or to find that the titles have been interchanged.

Ozzāl

Ozzāl marks a return to the original key, but an octave higher. The use of the higher octave is not a matter of choice; it is the standard procedure. Traditionally, a performance of a dastgāh begins in a relatively low sound register and with the progress of the dastgāh, the register is moved upward. Thus, the gušes just considered move the finalis to the 4th degree above, and not the 5th below which presumably is the same note. Also, with Ozzāl a move is made to the key of the 8th above and not to the original key. I believe this has evolved out of the vocal tradition, where the singer always begins in the low register. As he or she warms up, the higher register (aj) becomes easier to reach. Also, the greater display of virtuosity, associated by singing in the high register, is saved for the ending, which makes a greater impact on the listener."

Ozzāl has a more extended melodic formula than some of the gušes discussed earlier. Its melodic basis is given in example 22. Example 23 (p. 32) is an improvisation on this formula.

Example 22
The *dastgāh* concept in Persian music

**Ozzāl**

*Ozzāl* is one of the *gušes* of *Šur* which is also used in some of the other *dastgāhs*. It is often used in *dastgāh-e Homayun*, in which case the mode of *Šur*, as well as the above melodic formula, is preserved, and therefore, a modulation from the mode of *Homayun* to *Šur* is effected.

**Sahnāz**

*Sahnāz* is one of the most important *gušes* of *Šur*. In its mode, it does not deviate from *Šur*, but it modulates to the key of the 4th above. The melodic basis for *Sahnāz* allows for a more extensive range of sound. Improvisations in *Sahnāz* are therefore more dynamic and more intense than those in *Šur* itself, as shown in the *darámads*. *Sahnāz* is thus regarded as an emotional *guš*, whereas a *darámad* of *Šur* is relatively placid.

The basic melodic formula of *Sahnāz* is given in example 24, and an improvisation on this melodic pattern may be seen in example 25 (p. 125).

**Qarače**

*Qarače* is in the same mode and tone area as *Sahnāz*, but it is melodically much more static. Its identifying characteristic lies in repeated back and forth movements between adjacent notes of the tetrachord. The basic pattern of *Qarače* can be reduced to the formula shown in example 26, and an extended improvisation on its pattern is illustrated by example 27 (p. 125).

**Hoseyni**

One of the most important *gušes* of *Šur* is *Hoseyni*, which is usually performed near the end in the original key of *Šur*. In a vocal performance it would be in the original key, but an octave above the finals. It has a clear melodic identity that sets it apart from so many of the *gušes* which do not present any striking difference from the *darámads* of *Šur*. *Hoseyni*’s singularity is largely due to the more ascending movement of its melodic pattern, whereas nearly all of the other *gušes* overwhelmingly support a descending melodic direction. Yet, the range of *Hoseyni* can be still confined to the first tetrachord plus the 2nd below the finals.

The basic melodic pattern in *Hoseyni* is shown in example 28. An improvisation in *Hoseyni* is represented by the transcription shown in example 29 (p. 126).
Example 28

Hoseyni is also performed in dastgāh-e Navā. Its melodic character and style remain the same and it retains the mode of Šur.

Bayāt-e Kord

The most distinctive and independent of gušes performed as a part of dastgāh-e Šur is Bayāt-e Kord. Some musicians have even considered it as a separate dastgāh or sub-dastgāh inasmuch as Daštī and Abustā are given that distinction. However, since the contemporary tradition recognises only twelve dastgāhs, and Bayāt-e Kord is not one of them, and since it is usually performed as a part of Šur or Daštī (itself a sub-dastgāh of Šur), it should be considered here and not in a separate chapter.

In its mode, Bayāt-e Kord shows peculiarities not shared by Šur. The modal scheme for Bayāt-e Kord is given in example 30. The characteristics of this mode are:

Example 30

1. The 5th above the finalis of Šur is never lowered in Bayāt-e Kord and becomes the point of melodic concentration. As such, it is to be regarded as the ṣāḥed.
2. The 4th above the finalis of Šur is the āqāz.
3. The 3rd above is the ʿist. This degree is saved for phrase endings and does not figure prominently in the course of melodic improvisation.
4. In the scale shown in example 30, a is the ṣāḥed; b, c and g, in that order are the next most frequently heard tones.
5. The d and e are occasionally used when the melodic line moves up beyond the octave. The use of e′ instead of e is another peculiarity of this sound register. In the high register, there is a tendency to shrink a descending neutral 2nd to a minor 2nd, when it is a non-essential interval in the mode; this change tends to create an added element of tension. This practice is not limited to Bayāt-e Kord, it is also used in most of the other modes.
6. In Bayāt-e Kord, the finalis of Šur can be left out entirely. Yet, neither the ʿist nor the ṣāḥed function as a satisfying finalis. Although several pieces can be improvised in the mode of Bayāt-e Kord, a ʿorūd in Šur, at the end of the last piece, seems essential for achieving a genuine feeling of conclusion. This is, perhaps, the only real justification for considering Bayāt-e Kord as a part of Šur.

The basic melodic formula for Bayāt-e Kord is given in example 31, and an extended improvisation is shown in example 32 (p. 126).
The dastgāh concept in Persian music

A number of other pieces in the mode of Bayāt-e Kord, but with proper names of their own, usually follow (e.g. Rāh-e Ruh and Majles Afruz). However, the similarities between these pieces are such that their separate consideration is not warranted.

Gereyli

Probably of folk origin, Gereyli is a very popular gūshā usually included in the performance of Šur. It is in a regular duple meter and has a relatively fixed melody which is not subject to excessive variation in the course of improvisation. Its length, however, can vary according to the number of sequential additions to the fixed phrases.

The note of ąqāz for Gereyli is the 3rd above the finalis of Šur, which is reminiscent of Daštī (see chapter 6). The 5th above, as in Šur, is moteqāyyer, but it has much more prominence here than it does in Šur. This fact also recalls Daštī to mind. The most frequently used tone is the 4th above, but it does not dominate so consistently for it to be considered the šāhed. The finalis is that of Šur.

Because of the relative stability of Gereyli’s melodic form and its multiplicity of phrases, a basic skeletal formula for Gereyli cannot be given. Instead, a complete but brief version of Gereyli is offered in example 33 (p. 127).
5  *Dastgāh-e Abuatā*

*Dastgāh-e Abuatā* is clearly related to *Šur*. Its melodic formation is based on the modal scheme shown in example 34.

Example 34

The characteristics of *Abuata* are the following:

1. The finalis is that of *Šur*, but it is little emphasised in the course of the melodic improvisation.
2. The 2nd above the finalis is the *ist*, and may also act as the *dqāz*.
3. The 4th above is the *sahed*, and may also act as the *dqāz*.
4. The 5th above is not *moteqayyer* as in *Šur*, and is a non-essential tone.
5. The 2nd below the finalis is non-essential, only used in cadences when it resolves upwards to the finalis.
6. Most of the melodic activity takes place between the 2nd and the 4th above, with the 3rd above receiving frequent emphasis, but mostly as a passing tone.

Despite the above peculiarities, *Abuata*’s dependence on *Šur* is affirmed, above all, by virtue of the fact that it does not possess separate *forud* patterns. The *forud* used in *Abuata* is that of *Šur*, with the same finalis. Although the 2nd above takes on a prominent role, the intervals of the tetrachord above the finalis are identical with those of *Šur*. The 5th above, which is *moteqayyer* in *Šur* and not in *Abuata*, is in either case a non-essential tone.

This is not to say, however, that *Abuata* sounds like *Šur*. The very emphasis on the 2nd above the finalis is sufficient to change markedly the character of the mode. In addition, *Abuata* has its own melodic patterns. The melodic movement is overwhelmingly step-wise. There are no leaps larger than thirds except between phrases.

**Darāmads**

The *darāmad* area of *Abuata*, as in every other *dastgāh*, is the main body of the *dastgāh*. Several pieces under the general term of *darāmad* are performed at the outset. The basic formula around which improvisations take place is shown in example 35, and an improvisation on the *Abuata* theme is shown in example 36 (p. 128).

Example 35
36 The dastgāh concept in Persian music

Important and commonly performed gušes of Abuata are Sayaxi, Hejāz, Čahār Bāq and Gabri. Such tekkes as Kerēme, Bastenegār and Dobeyti are performed freely when and where the performer may wish (see chapter 16).

Sayaxi

There are no modal distinctions in Sayaxi; it is clearly a continuation of Abuata retaining all of its characteristics. Sayaxi’s skeletal melodic formula, however, is somewhat different, and can be condensed into the formula shown in example 37. An improvisation on this pattern is represented by the transcription shown in example 38 (p. 128).

Example 37

Hejāz

An integral part of Abuata, Hejāz is an extensive guše, no less important than Abuata itself. In the maqâmāt system of Turko-Arabian music, Hejāz is an important maqām widely used from Turkey to Morocco. The characteristics of Abuata no longer hold true in Hejāz, which has its own modal characteristics, as well as a very distinctive melodic pattern which cannot be confused with Abuata. The melodic formation in Hejāz is based on the modal scheme given in example 39.

Example 39

The characteristics of Hejāz are the following:

1. The finalis of Šur is the finalis also of Hejāz.
2. The 5th above is the šāheh and the 1st.
3. Most of the melodic activity takes place between the 4th and the 8th above, although in the forud area, the first tetrachord is also employed.
4. The 6th above, in the climactic portion of Hejāz, when leading upward, is raised by a half-step (in the scale shown in example 39 b' to b). This, however, is such a specific situation that the definition moṭeqayyer is not applicable to it.
5. Leaps of a 4th (between the 4th and the 7th above) and a 5th (between the finalis and the 5th above) are occasionally encountered. The latter leap is often an aspect of the opening melodic pattern in Hejāz.

We see, then, that the similarity between Hejāz and Abuata is limited to having the same finalis and using the foruds of Šur. Why is Hejāz a part of Abuata and not vice versa? The reason, again, lies in the traditional appeal of a rise in pitch level, which makes it desirable for Hejāz to follow Abuata and not precede it; and accordingly, the title of the opening piece is applied to the dastgāh. Hejāz shifts the centre of melodic activity to a higher register than
Abuatā. Furthermore, it is more expansive in its phrases; improvisations in Ḥejāz can cover the range of a minor 10th, which is quite unusual, in a single piece, in Persian music. The use of a higher register of sound, the use of a wide range, and relatively large leaps, all combine to make Ḥejāz into one of the most striking and exciting of gušes in the radīf of Persian music.

The basic melodic pattern in Ḥejāz is shown in example 40. An extended improvisation in

Example 40

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example_40}
\caption{Example 40, showing the overall range of a minor 10th mentioned above, is given in example 41 (p. 128).}
\end{figure}

With the introduction of Ḥejāz, as if it were a separate dastgāh, a group of pieces in the form of darāmad are performed, all of which employ the melodic ideas in example 40. This quasi-darāmad section is followed by a number of gušes which are modally related to Ḥejāz and not to Abuatā. Of these, Čahār Bāq and Gabri are the most important.

Čahār Bāq

This guš establishes a slow and loose, but more or less stable, triple metre. The performance of this guš is much more characteristic of vocal than instrumental music. It is sung to a specific poem which is much loved by Persians. Having a fairly stable rhythmic organisation as well as a fixed poetic base, Čahār Bāq does not become subject to any significant melodic variation from one performance to another.

The melodic base of Čahār Bāq is the same as that of Ḥejāz. In fact, it appears to be a mere variation, in a set metre, on the theme of Ḥejāz, with the same characteristics.

For a transcription of Čahār Bāq, see example 42 (p. 129).

Gabri

Gabri is also in the mode of Ḥejāz. The same overall descending pattern from the area of šāhed (5th above) to the finalis persists. A singular characteristic of Gabri is a brief ascending pattern from the 4th above to the 7th above the finalis as shown in examples 43 and 44 (for the
The dastgāh concept in Persian music

latter, see p. 130). The skeletal formula for Gabri is as shown in example 43, and an improvisation is transcribed in example 44 (p. 130).

The conclusion of the dastgāh-e Abuatā is marked by an extended forud in Šur. The mode of Abuatā as presented at the beginning of the dastgāh does not necessarily return. As the last pieces are all in the mode of Hejāz with the forud in Šur, a re-establishment of Abuatā is not effected. We see that in the manner of its conclusions also, dastgāh-e Abuatā seems to show its dependence on dastgāh-e Šur.
6  Dastgāh-e Daštī

Another dastgāh related to dastgāh-e Šur is Daštī, which, like Abuatā and Hejāz, makes use of the foruds of Šur. As such, single pieces in Daštī, as well as the dastgāh itself, conclude in the mode of Šur. Apart from the forud area, however, Daštī relies on melodic ideas distinct from Šur. Daštī melodies are conceived within the modal scheme shown in example 45.

The characteristics of Daštī are the following:

1. The finalis of Šur and Daštī is the same note. It assumes prominence only in the forud.
2. The 2nd above the finalis is non-essential.
3. The 3rd above is most commonly the āqāz.
4. The 4th above has very frequent usage, and may occasionally act as the āqāz.
5. The 5th above is the šahed, as well as the moteqayer. It is lowered often by a microtone (a to a♯, in the above scale) when descending to the 4th.
6. The 6th and 7th above are used less frequently than the 5th and the 4th, but are essential tones in the formation of Daštī melodies.
7. The 8th above constitutes the normal high point and is used at climactic portions of the melody.
8. Most of the melodic activity takes place between the 3rd and the 7th above.
9. The melodic movement is primarily step-wise. Leaps of thirds are common, and the leap of a fourth is occasionally used between the 4th and the 7th above.

Darāmads

Dastgāh-e Daštī proper as represented by its darāmads, is based on a very distinctive melodic pattern which becomes subject to innumerable variations. This theme, exhibiting the above characteristics, in its basic unembellished form, is as given in example 46. As the darāmad
section of Daštī may be lengthy and very flexible, two examples of darāmād improvisations on
the two ideas shown in example 46 are given in examples 47 and 48 (see pp. 130 and 131).

Dastgāh-e Daštī does not contain many gušes, and the few that there are do not show much
difference of character from the darāmāds. In fact, some of the gušes seem to be no more than
further variations on the main theme (see example 46). Thus, the initial charm of Daštī
gradually gives way to uniformity and monotony.

The gušes of Daštī are Bidagānī, Čupānī, Daštestānī, Qamangīz, Gilakī, Kučebāqi, and
Ošāq. The skeletal melodic ideas for all but Ošāq are very little different from that of Daštī
itself (darāmāds), and retain the same characteristics. In the following, the basic melodic
formula for each of these gušes is given, followed by an improvisation on each.

Bidagānī
Basic melodic formula:

Example 49

An extended improvisation on the above is shown in example 50 (see p. 131).

Čupānī
Basic melodic formula:

Example 51

Improvisation is shown in example 52 (see p. 132).

Daštestānī
Basic melodic formula:

Example 53

Improvisation is shown in example 54 (see p. 132).
Qamangiz
Basic melodic formula:

Example 55

Improvisation is shown in example 56 (see p. 132).

Gilaki
Basic melodic formula:

Example 57

Improvisation is shown in example 58 (see p. 133).

Kucebdqi
Basic melodic formula:

Example 59

Improvisation is shown in example 60 (see p. 133).

Ossdq
With guše-yé Ossdq, the mode of Daštī is relinquished in favour of Šur. As we have seen, every one of the above gušes has ended in Šur by means of a forud of Šur. Ossdq, which is usually but not always included in the performance of Daštī, is in Šur proper. Thus, dastgāh-e Daštī not only concludes all of its pieces in the mode of Šur, but like Abuatā, provides us with a piece strictly in the mode of Šur for the conclusion of the dastgāh.

As indicated in the case of Hejdz, Ossdq is also an important maqâm in the Turko-Arabian musical tradition, and has wide usage throughout the Middle East and North Africa.

In Ossdq, the 4th above the finalis of Šur becomes the šāhed which recalls Abuatā to mind. The āgās is not stable, and there is no ist. As in the case of Šur itself, Ossdq does not employ a wide range of sound. The main melodic formula is contained within the range of a pentachord, from the 2nd below the 4th above the finalis. But, in the course of an improvisation, this range may be extended.
The basic melodic formula for Ossāq is given in example 61, and the transcription of an improvisation in example 62 (see p. 134).

Ossāq is one of a few gušes which appear in more than one dastgāh without any significant change in their modal and melodic structure. In the case of tekkes, discussed in chapter 16, I shall show that all such short pieces which appear in different dastgāhs, while preserving their melodic identity, yield to the mode of the dastgāh in which they are placed. Ossāq and a few other gušes, which will be discussed in other chapters, maintain their own modes regardless of where they are placed.

It is curious that Ossāq, which is in the mode of Šur, is not as a rule performed in dastgāh-e Šur. It may be played in Homāyun, Bayāt-e Esfahān, Rāst, or Navā, at least the first three of which are very distinct and distant from Šur. In such cases, of course, Ossāq must be introduced by means of a modulation to the mode of Šur.

In concluding this chapter on dastgāh-e Daštī, it is important to mention that Daštī has strong links with the rural music of Persia. An overwhelming number of folk songs, especially those from the Caspian Sea littoral, and many from the Fārs region, are in the mode of Daštī. It is the most natural thing for a Persian shepherd to play on his pipe in the mode of Daštī, or for farmers, returning to the village from the fields, to sing impromptu melodies in Daštī. Although the folk music of Persia does not lie within the scope of this book, it is appropriate at this point to give an example of one folk song which is clearly in the mode and within the melodic framework of Daštī. This folk song is from the northern province of Gilān (see example 63).
7  Dastgāh-e Bayāt-e Tork

The meaning of the word Bayāt is uncertain. It may be an abbreviated form of Abyāt, meaning stanzas. The word Tork (Turk), on the other hand, is clear enough. Yet, in connection with this dastgāh, it does not refer to the Turks of Turkestan, Azerbaijan (i.e. both Soviet and Iranian Azerbaijan) or Turkey. It is believed that many of the songs of the Turkic tribes of Southern Persia, notably the Qasqai, are in this mode, and that the reference is to them. In fact, this dastgāh is also known by the name of Bayāt-e Zand, which stands for the Zand tribe (also of Turkic stock) of the Fārs region. This title, however, is not commonly used today for the dastgāh.

As shown in the previous two chapters, there are some bases for considering Abuatā and Daštī as satellites of Šūr. The connection between Bayāt-e Tork and Afsārī with Šūr seems much more tenuous, even though the tradition identifies them as derivatives of Šūr. It is true, however, that some pieces in the collection of these two dastgāhs are modally close to the mode of Šūr.

In identifying both Bayāt-e Tork and Afsārī as independent dastgāhs, it is of far greater importance that both have modal schemes distinct from Šūr. Furthermore, they have forud patterns of their own with notes of ist and finalis different from those of Šūr. In this connection, therefore, it is difficult to reconcile tradition with analytical observation.

Bayāt-e Tork has the modal scheme shown in example 64a. Its characteristics are:

Example 64a

1. The finalis and the šāhed are the same tone.
2. The 4th below the finalis is the āqāz and the ist.
3. Other tones in the mode in order of their importance and frequency of usage are the 2nd above, the 2nd below, the 3rd below, the 3rd above and the 4th above the finalis.
4. Melodic formation takes place in the tetrachord from the 4th below to the finalis in an ascending order, and in the tetrachord above the finalis in a descending order. Thus, the finalis becomes a centre of melodic formation from both directions.
5. In an ornamental trill (see example 64b) on the finalis, the 2nd above is occasionally lowered by a half step (g to g', in the scale shown in example 64a). This is peculiar to a forud which ends on the ist.
6. In *forud* which ends on the *ist* and not on the finalis, a leap of a neutral 3rd down, from the 2nd below to the 4th below is the norm.

**Darāmads**

In its *darāmads*, *Bayāt-e Tork* displays all of the above characteristics. The basic melodic formula for a *darāmad* of *Bayāt-e Tork* is given in example 65, and an improvisation on this melodic idea is shown in example 66 (see p. 134).

Example 65

As with *Dasti*, *Bayāt-e Tork* suffers from relative uniformity. The prevalence of the *ṣāhed* throughout is largely responsible for a marked monotony. The main *gūses* in *Bayāt-e Tork* are *Dogāh*, *Ruholarvāh*, *Mehdizarrābī*, *Qatār* and *Qarāi*.

**Dogāh**

The use of the word *gāh*, which means place, in connection with this *gūse*, as well as in *dastgāh*, *Segāh*, *Čahārgāh* and *Panjgāh*, cannot be satisfactorily explained. *Dastgāh* has come to mean system or organisation, and its usage is not exclusively musical. *Dogāh*, *Segāh*, *Čahārgāh* and *Panjgāh*, on the other hand, are purely musical terms which, when literally translated, indicate, respectively second place, third place, fourth place and fifth place. It is believed that this ‘place’, in the context of medieval music, referred to the position of the respective finals of these modes, in relation to a fundamental pitch, on the finger board of lute-type instruments. In contemporary usage, however, no such relationships can be satisfactorily established. There is no fundamental pitch; and the modes represented by these ‘places’ do not have a two-three-four-five relationship to one another, however we may consider them.

Interestingly enough, *Segāh* and *Čahārgāh* are the names of two *dastgāhs*. *Panjgāh* is a partial name of one *dastgāh* which shall be discussed later (see chapter 15). But *Dogāh* is only a *gūse* in *Bayāt-e Tork*, and does not present any significant difference from the *darāmads* of *Bayāt-e Tork*.

The basic melodic formula of *Dogāh* is formed within the lower tetrachord, from the 4th below to the finalis, as shown in example 67. The range may, however, be slightly extended to the 2nd above, as seen in the transcription of an improvisation in *Dogāh* shown in example 68 (p. 135).
Ruholarvāh

With Ruholarvāh, a small but significant change in the mode of Bayāt-e Tork takes place. The 4th below the finalis loses its prominence as the āqāz and the ist. Instead the 3rd below becomes prominent, particularly as the ist. Consequently something of the atmosphere of the mode of Šur is created. The  săhēd, however, remains the same as in the darāmads, and helps maintain the feeling of Bayāt-e Tork. Ruholarvāh and Mehdizarrābī both seem to be hybrid gušes combining Bayāt-e Tork and Šur. They have, no doubt, contributed to the traditional acceptance of Bayāt-e Tork as a satellite of Šur.

In Ruholarvāh and Mehdizarrābī the modal scheme is as given in example 69. The basic

Example 69

\[ \text{Melodic formula for Ruholarvāh is shown in example 70, and an extended improvisation on it is found in example 71 (p. 136).} \]

\[ \text{Example 70} \]

Mehdizarrābī

This gušē is similar to Ruholarvāh and makes use of the same pentachord (see example 69). But the 2nd below the finalis of Bayāt-e Tork (e⁰ in the above scale) takes on a prominent role. Mehdizarrābī’s basic melodic pattern is given in example 72, and an improvisation on it in example 73 (p. 136).

Example 72

Qatār

Of all the gušes of Bayāt-e Tork, Qatār is the most important; it is always included in a performance of Bayāt-e Tork. Its melodic patterns are formed within the tetrachord below the finalis (c to f, in our scale). As with Mehdizarrābī, in Qatār the 2nd below the finalis, next to the finalis, is the most prominent note. The 4th below is the āqāz, as well as the ist. The basic melodic formula for Qatār is given in example 74, and an improvisation on it in example 75 (p. 137).

Example 74
Qarāi

Qarāi represents the ‘āy’ or high point in Bayāt-e Tork. It is performed usually near the end of the dastgāh. It displays modal peculiarities of its own, as shown in example 76.

Example 76

\[
\begin{array}{cccccc}
M & N & M & N & M & N
\end{array}
\]

The melodic movement in Qarāi has a decidedly descending pattern, first in the higher tetrachord of the above scale (from c to g), and later in the lower pentachord (from g to c). Improvisations in Qarāi, therefore, are in two long phrases, one in each of these two areas. The range covered, including ornamental tones beyond the above octave, can be as wide as an 11th.

The šāhed-finalis of Bayāt-e Tork (f in the above scale), no longer functions in either role. In the first phrase of Qarāi the 8th above the finalis (c) is the šāhed; in the second phrase there is no discernible šāhed, although e⁰ is prominent. The finalis for Qarāi is the isi of Bayāt-e Tork.

The basic formulae for each of the two sections of Qarāi are shown in example 77. An improvisation in Qarāi is shown in example 78 (see p. 138).

Example 77

\[
\begin{array}{cccccccc}
M & N & M & N & M & N & M & N
\end{array}
\]

Similar to Daštī, Bayāt-e Tork has wide application in the folk music of Persia. Particularly among the Kurds of the west, and the Turkic tribes of the north-west and the south, folk songs in the mode of Bayāt-e Tork are common.
Dastgāh-e Afšāri

As with Bayāt-e Tork, Afšāri possesses modal characteristics distinct from Šur. However, the final gūses in Afšāri often modulate to the mode of Šur, and the dastgāh may in fact conclude in Šur. This, no doubt, has been responsible for the traditional belief that Afšāri is a satellite of dastgāh-e Šur.

Certainly, in the darāmads of the dastgāh, there can be no confusion with Šur, as Afšāri establishes its own modal and melodic character, as well as its own forud patterns.

The modal scheme in Afšāri is shown in example 79. The characteristics of this mode are as follows:

Example 79

1. The finalis is used very sparingly. In the course of melodic improvisation it can be avoided altogether, being saved only for the very last note.
2. The 2nd above the finalis is a non-essential tone and can be omitted.
3. The 3rd above is the ist. Nearly all the melodic phrases, and even some of the pieces, end on the ist.
4. The 4th above is a passing tone between the ist and the sāhed (5th above) and is much used, but does not take on a specific role.
5. The 5th above is the sāhed, as well as the usual āqās.
6. The 6th above is moteqayyer, but its basic form is the lowered one (a in the above scale). It is occasionally raised by a microtone (a').
7. The 7th and the 8th above are non-essential in the darāmads, but are emphasised in some of the ensuing gūses, to be discussed later.

At a glance, these modal characteristics may seem somewhat close to Šur, and it would appear that the traditional classification is not far from correct. In particular, the similarity to the mode of Abuatā, itself a satellite of Šur, is striking. However, the fact that the moteqayyer in Afšāri is mostly in its lowered form whereas in Šur it is mostly in its raised form, the fact that the finalis of Šur in the darāmads of Afšāri is non-essential, and the fact that Afšāri presents its own forud patterns, all combine to give this dastgāh qualities not shared by Šur.

Ali Naqi Vaziri and his disciple, Ruhollāh Xāleqi, are also of the opinion that Afšāri is independent of Šur. They are more inclined to accept it as a derivative of Segāh, the dastgāh that is the subject of chapter 9.

The most representative forud pattern in Afšāri can be illustrated by example 80. Three significant observations on this pattern may be made:
The dastgāh concept in Persian music

Example 80

1. The 4th above the finalis (f) is used in an ornamental fashion, often with a trill, not to g, but g'. A similar trill, from f to g', was noted in the forud to the ist in Bayāt-e Tork (example 64b).
2. The 2nd above is omitted, and a skip of a neutral third from the 3rd above to the finalis is made.
3. It is noteworthy that the finalis is heard only at the end; throughout the emphasis is on the ist (3rd above). In some performances even this brief reference to the finalis is omitted, thereby giving the ist every reason to be taken as the finalis. This, however, is more in the character of 'modern' developments. In the traditional style and in older recordings of Afsāri, the finalis (c in the European scale) is nearly always given for decisive conclusions.

Darámadhā

The darámad area of Afsāri is very extensive and embodies two types of improvisation. The initial pieces are contained within a neutral third, from the 5th to the 3rd above the finalis, mostly in a descending movement. The 6th above is also used, and occasionally, when the phrase exceeds that degree and goes to the 7th, the 6th is raised by a microtone (a^b to a). When descending, it is again lowered, and is resolved on the sāhed (5th above).

The basic formula for this type of darámad of Afsāri is shown in example 81. A transcription of an improvisation on this formula is shown in example 82 (p. 138).

Example 81

A number of improvisations in this area of the mode are usually followed by an extension of the range to cover the 7th, 8th and 9th above the finalis, with considerable emphasis on the higher register. In most dastgāhs, such a change would represent a new guše, but in Afsāri, this shift of emphasis to the higher register of the mode is simply an extension of the dáramads. The concluding portion of this type of darámad, however, marks a return to the area of sāhed and ist, that is the lower register.

The basic formula for this type of darámad is shown in example 83. In this register, because of the frequent use of the 7th and 8th above, and the generally upward movement of each phrase, the use of the raised 6th shown here is much more characteristic than in the first type of darámad. An improvisation on this formula is shown in example 84 (see p. 139).

Whereas the darámad area of Afsāri is quite distinctive and extensive, the gušes that follow are few and are mostly from the repertoire of other dastgāhs. These gušes are Bayāt-e Rāje', Rohāb, Masihi, Nahib and Masnavi Pič.
Bayāt-e Rāje'

Guš-e Bayāt-e Rāje' is also performed in dastgāh-e Bayāt-e Esfahān and in dastgāh-e Nava. Its modal characteristics make it more natural to those two dastgāhs than to Afsāri. Its discussion shall be deferred, therefore, to the chapter on Bayāt-e Esfahān (chapter 12). Here, may it suffice to say that in Bayāt-e Rāje', the 6th above the finalis of Afsāri is raised (a'), and as such it remains fixed. Furthermore, that degree becomes the sāhed, while the 5th above becomes the ist.

Rohāb

Rohāb is in the mode of Ṣur, and it is also performed in dastgāh-e Ṣur and in Bayāt-e Esfahān. However, it is performed in Afsāri more often than in the other two dastgāhs. Here, the finalis of Ṣur (d, the 2nd above in the scale of Afsāri), assumes a prominent role as the finalis. All the other characteristics of Ṣur are also present.

The basic melodic formula for Rohāb is given in example 85, and an improvisation on it is shown in example 86 (see p. 139).

Example 85

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Masihi

Masihi is also in the mode of Ṣur. The word Masihi, meaning Christian (followers of the Messiah), is certainly baffling. It may also be performed in dastgāh-e Nava. The inclusion of Rohāb and Masihi, which are in the mode of Ṣur, in dastgāh-e Afsāri, has no doubt helped the notion that Afsāri is a derivative of Ṣur.

The basic melodic formula for Masihi is shown in example 87. For an improvisation in Masihi, see example 88 (p. 140).

Example 87

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Nahib

Nahib and two other related gušes (Arāq, Āsur) present a distinct mode of their own. In Afsāri, only Nahib is performed. But in Māhr, Rāst and Nava, usually all three are played. Particularly in Māhr, considerable emphasis is placed on these gušes, and they are above all identified with the structure of that dastgāh. All three will be covered in the discussion of Dastgāh-e Māhr in chapter 14.

It should be mentioned here that the finalis of Afsāri (c) is also the finalis for Nahib. The 8th above is the sāhed and the 5th above is the ist.
The *dastgāh* concept in Persian music

*Masnavi Pič*

This *guše* will be discussed in chapter 16. It is an essential part of *Afsāri*. Certainly a vocal rendition of this *dastgāh* would not be complete without *Masnavi Pič*. For a transcription of it, see example 329 (p. 188).
Similarities between the modes of Segah and Afsari are so striking that it would seem reasonable to consider the two as manifestations of a single modal structure. Yet, for the reasons already discussed (chapter 8), Afsari is traditionally considered to be related to Sur. While theoretically the similarities between Segah and Afsari are of interest, in practice the two are not associated or confused with one another.

The modal scheme in Segah, which at first glance may seem identical with Afsari, can be seen in example 89. The characteristics of this mode are as follows:

1. The finalis, the sahed and the most frequent agaaz are the same note. This points to the overriding significance of this note in the mode.
2. The 2nd above the finalis is frequently used, but mostly as a passing tone between the finalis and the 3rd.
3. The 3rd above, after the finalis, is the most prominent note.
4. The 4th above defines the minimal upper register of the mode, which, in relationship to the finalis, establishes the Segah tetrachord.
5. The 3rd below is important in the forud area, when a leap of a neutral 3rd from that note to the finalis is very typical.
6. The 5th and the 6th above are non-essential, and the 2nd below can be omitted altogether.
7. The mode of Segah is entirely made of neutral and whole-tone intervals; there are no semi-tones.

Forud

The forud patterns of Segah are very distinct from those of Afsari. The ending neutral 3rd leap is ascending in Segah but descending in Afsari; the finalis is also different. The 4th above in Segah (a'), corresponding to the 6th above in Afsari, is not moteqayyer. And, the 5th above in Afsari (g), corresponding to the 3rd above in Segah, has a more prominent role. That note in Afsari is the sahed, as well as the most common agaaz.

The most representative forud pattern in Segah is shown in example 90.
The *dastgāh* concept in Persian music

**Darāmads**

In the darāmad area, the *Segāh* proper is presented within the range of the tetrachord from the finalis to the 4th above. The 3rd below the finalis also figures prominently at the beginning of each piece, and particularly in the *forud*.

The basic melodic formula for a darāmad of *Segāh* can be seen in example 91, and an improvisation on the formula is shown in example 92 (see p. 140).

Example 91

![Example 91](image)

After the darāmad area, which includes several improvisations on the above melodic idea, we come to the gušes of dastgāh-e *Segāh*. A curious fact about these gušes is that every one of them is, or can be, also performed in dastgāh-e Čahārgāh and in the mode of Čahārgāh. Interestingly enough, the modes and the aesthetics of *Segāh* and Čahārgāh are not at all similar. Here, we shall discuss these gušes as they appear in *Segāh*, and in the following chapter it shall be shown how these pieces are adapted to the structure of Čahārgāh.

The main gušes of dastgāh-e *Segāh* are Zang-e Šotor, Zābol, Muye, Hesār, Moxālef and Maqlub.

**Zang-e Šotor**

This guš has a very unusual melodic shape, as it is conceived around a few long sustained notes separated by a ‘pedal point’, with a regular pattern of embellishment on the long notes. The pedal point is the 3rd below and the melodic pattern begins with the finalis in a slow step-wise progression up to the 4th above and back to the finalis. In essence, Zang-e Šotor simply outlines the mode of *Segāh* in its most basic form.

The basic melodic formula for Zang-e Šotor is shown in example 93. Zang-e Šotor with improvised ornaments is shown in example 94 (p. 141).

Example 93

![Example 93](image)

**Zābol**

The change of modal character from *Segāh*, as shown in the darāmads, to guše-ye Zābol is slight. The 3rd above in the darāmads is after the finalis, the most important tone; in Zābol, this tone becomes the sāhed, and is very much the centre of melodic activity. The finalis is less prominent and is heard mostly at the beginning and at the end of phrases. The melodic formation is still limited, in essence, to the tetrachord of the finalis to the 4th above. Therefore, the change introduced by Zābol is merely a shift of emphasis from the finalis to the 3rd above.
Dastgāh-e Segāh

The basic melodic formula for Zābol can be seen in example 95, and the transcription of an improvisation in it is shown in example 96 (p. 141).

Example 95

*Muye*

In gūše-ye Muye, the centre of melodic activity is raised higher to the area of the 3rd to the 5th above the finalis. This creates a more notable change from the mode of Segāh than the change provided by Zābol. The 5th above, which so far has been only a peripheral tone, is now very important. The finalis and the 2nd above lose their prominence, and are heard only in the forud. The mode of Muye, therefore, takes on the scheme given in example 97a.

Example 97a

In Muye, within the range of a minor third, from g to b♭ in the above scale, all three tones receive almost equal emphasis.

The basic formula for Muye is given in example 97b. An improvisation on this skeletal idea can be seen in example 98 (p. 142).

Example 97b

*Hesār*

Both in Segāh and Čahargāh (as shall be seen in the next chapter), Hesār involves a modulation to the ‘key’ a perfect 5th above the finalis of the original model of the dastgāh. In Segāh, the 5th above in relation to the finalis is not perfect, but is half-diminished (e♭ to b♭ in our scale of Segāh). The 5th above is therefore raised to b♭, and as such it becomes the finalis of a new Segāh mode (see example 99).

Example 99

While the scale of Hesār, as shown in example 99, is identical in structure with that of Segāh itself, its modal characteristics are somewhat different:

1. The 3rd below is often the aqāz.
2. The 2nd below is much more frequently heard than the 2nd below in the mode of Segāh.
3. The 2nd above, after the finalis, is the most prominent tone.
4. The 3rd and the 4th above have less prominence than in the mode of Segăh.

The basic formula for Hesăr can be seen in example 100, and an improvisation in example 101 (p. 142).

Example 100

Moxâlef

Both Moxâlef and Maqlub are in a new mode which is surprisingly remote from the original mode of Segăh. This new mode is very close to the mode of Bayêt-e Esfahân, which will be discussed in chapter 12. In relation to the mode of Hesăr, however, which establishes the mode of Segăh from a perfect 5th above the original finalis, the change to Moxâlef is slight. The 2nd above of Hesăr becomes the finalis of Moxâlef and the 4th above is lowered by a microtone. The transition from Hesăr to Moxâlef is thus a smooth one, particularly since the 2nd above has been a prominent tone in Hesăr, and the 4th above, which is now lowered, is a non-essential tone both in Hesăr and in Moxâlef.

The modal scheme for Moxâlef can be seen in example 102. The characteristics of this mode are:

Example 102

1. The finalis and the šăhed are the same tone.
2. Melodic activity centres in the area of the 4th below to the 2nd above the finalis.
3. The 3rd below occasionally acts as the ist.
4. The 4th below is the usual ápâz.
5. With the use of the upper e', a semi-tone has finally been brought into use.

The basic melodic formula for Moxâlef is shown in example 103, and an improvisation in example 104 (p. 142).

Example 103
Maqlub always follows Moxalef. They are similar in modal character and in melodic style. Maqlub represents the 'ôj' in dastgâh-e Segâh, and as such, presses on to a higher register not used in Moxalef. One might say it represents an extension of the mode of Moxalef with the emphasis on the tetrachord above the finalis instead of the one below it. The mode of Maqlub will take on the form shown in example 105.

Example 105

The characteristics of this mode are somewhat different from that of Moxalef:

1. The finalis is the šâhed and also the āgâs.
2. The 4th and the 3rd below have lost their prominence.
3. The 2nd below is important as a 'leading tone' to the finalis; it may also function as the āgâz.
4. The 3rd above is very prominent.
5. The 4th above, absent in the mode of Moxalef, is heard frequently.
6. The minor tetrachord (c–f) is the focal point (another point of strong similarity to the mode of Bayāt-e Esfahān).

The basic melodic formula for Maqlub is shown in example 106, and an improvisation on this theme is represented in example 107 (p. 143).

Example 106

Although Maqlub is normally the last guše performed in Segâh, it is always followed by a modulation back to the original mode and the original key. This is done by a descending pattern from the finalis of Maqlub to the 4th below it (g). That tone in turn becomes the šâhed for another improvisation in Muye (see Muye, example 98). In Muye the 2nd below the finalis of Maqlub is lowered by a microtone (b⁰ to b') and from there, the return to the original mode of Segâh for the ending is smoothly achieved. It involves no tone alterations, but a simple shift of emphasis from the šâhed of Muye (g) to the šâhed-finalis of Segâh (e⁰).

This lengthy process of modulation and descent, from the high register and the distinctly separate mode of Moxalef to the original mode of Segâh, brings into sharp focus the very meaning of forud. In most cases a forud is little more than a mere melodic cadence which refers back to the modal material of the darâmad. Here, the forud is not only acting as the cadence but is also demonstrating its true meaning of 'descent', to the low register of the beginning of the dastgâh, requiring very discernible changes in modes.
Dastgāh-e Čahārgāh

Segāh and Čahārgāh are allied to a degree unparalleled in any other two dastgāhs. Virtually every piece performed in Segāh can be performed in Čahārgāh, although Čahārgāh includes a few gušes peculiar to that dastgāh and not performed in Segāh.

The basic modes of these two dastgāhs, on the other hand, appear to be as remote from one another as any two modes in Persian music can be. The mode of Segāh contains no minor seconds and no plus seconds. Its main tetrachord is composed of the intervals of large neutral, major second and small neutral (N-M-n), in that order. The mode of Čahārgāh contains two minor seconds and two plus seconds, and its main tetrachord is composed of a small neutral, a plus second and a minor second (n-P-m).

Čahārgāh’s modal scheme is given in example 108. The characteristics of this mode are the following:

Example 108

1. The finalis has a central position in the mode. It is the tone which connects two conjunct tetrachords of identical structure.
2. The 3rd below the finalis is the usual āqāz. It is also very important in the forud where an upward leap of a neutral 3rd, from that tone to the finalis, is almost mandatory.
3. The 4th below is the normal bottom of the register. It is approached and left diatonically from the 3rd below.
4. The 2nd and 3rd above, and the tetrachord above the finalis in general, have a less prominent role than the tetrachord below.
5. The 4th above is the least frequently heard tone in the mode.
6. There is no moteqayyer.

Forud

While a marked dissimilarity of modal structure between this mode and that of Segāh is clearly visible, one common characteristic of the two should be emphasised. In the forud, which is the single most individual stamp of any dastgāh’s identity, both Segāh and Čahārgāh employ the concluding motif of an upward leap of a neutral 3rd, in both cases from the 3rd below to the finalis. This creates at once a common atmosphere, albeit momentary, which goes some way towards accommodating the use of the same gušes in both dastgāhs.

The example of a Čahārgāh forud given in example 109 shows that both the concluding motif and the whole of the phrase have a strong similarity to a Segāh forud. We see that the
portion of this phrase under the bracket, in terms of interval structure, is identical with a Segāh forud (see example 90). The 2nd below, which is different and makes for a different interval to the finalis in each of the two modes, has been avoided. All the other intervals are the same as in Segāh: from the 4th below to the 3rd below is a neutral 2nd; from the 3rd below to the finalis is a neutral 3rd; and from the finalis to the 2nd above is a neutral 2nd.

It would seem, therefore, that the modes of Segāh and Cahārgāh are more reconcilable than the mere study of the two scales may suggest. And the practice of employing the same pieces in both dastghāhs, adapting to the modal requirements of one or the other, is not as strange as it may seem at first.

Darāmads

Although in the darāmad area the tetrachord below the finalis is more emphasised, the tetrachord above is also used. Thus Čahārgāh makes use of a wider tonal range at the outset than most other modes discussed so far. The movement is overwhelmingly diatonic, with the conspicuous exception of the leap from the 3rd below to the finalis. Darāmads, being the most representative part of the dastghāh, fully exhibit the modal characteristics given above. The basic formula for a darāmad of Cahārgāh can be seen in example 110. An improvisation on this formula is shown in example 111 (p. 143).

Zang-e Šotor

The use of this guše in Čahārgāh is not as common as it is in Segāh. When used, it is almost identical in composition to the Zang-e Šotor given in Segāh. The ‘pedal point’ is the 3rd below, and the melody merely consists of the tones of the tetrachord above the finalis. The embellishments on these tones can be different, inasmuch as a free improvisation is likely to make that possible. The basic difference between a Zang-e Šotor in Segāh and one in Čahārgāh is, therefore, in the very structure of the two tetrachords. The basic melodic formula is shown in example 112. An improvisation in Zang-e Šotor of Čahārgāh is represented by example 113 (p. 144).
The dastgāh concept in Persian music

Example 112

Zābol

Just as in dastgāh-e Segāh, Zābol brings about a subtle change of character in the mode of Čahārgāh. Not only does the 3rd above become the šahed, but the tetrachord below the finalis, which was very much a focal point in the darāmads, is no longer heard. The latter development accounts for a more striking change in Čahārgāh than it does in Segāh, where the tetrachord below the finalis does not assume any significance in the darāmad area. The finalis loses its prominence and is heard only at the beginning and at the conclusion of the piece.

The modal scheme of Zābol in Čahārgāh is therefore as given in example 114a, and its

Example 114a

melodic formula can be seen in example 114b. Example 115 (p. 145) gives an improvisation on this thematic idea, and also shows the finalis at the beginning and the end.

Example 114b

Muye

It has been noted that in Segāh, Muye concentrates in the area of the 3rd to the 5th above. In Čahārgāh, the same transition takes place. At the same time, the 5th above is lowered by a microtone, so that the interval between the 4th and the 5th is changed from a major 2nd to a neutral 2nd (see example 116). Had it not been for the lowering of the 5th above, the two

Example 116

intervals which are the centre of melodic activity in Muye (3rd to 4th, and 4th to 5th above) would have been completely different in Segāh and in Čahārgāh. In Segāh they are both neutral seconds, and in Čahārgāh, without the lowered 5th, they would be minor and major
Dastgāh-e Čahārgāh

2nds. But, with the lowering of the 5th above, the higher interval becomes a neutral 2nd. This results in a near approximation of the two modes of Muye in the two dastgāhs.

The melodic formula for Muye of Čahārgāh can be seen in example 117. An improvisation on it is seen in example 118 (p. 145).

Example 117

Hesār

With Hesār, a modulation to the 'key' of the 5th above is effected. The intervallic structure of the mode of Čahārgāh is retained, but the tones are applied rather differently. Above all, the tetrachord below the finalis is no longer the focal point of melodic formation; only the 2nd below maintains its prominent role.

The modal scheme in Hesār is given in example 119. The characteristics of this mode are:

Example 119

1. The range of the most emphasised tones in this mode is limited to a small third (f' to a*). This fact is a point of similarity between Hesār and Muye of Čahārgāh. But the three tones which are the centre of melodic activity are not the same in Hesār and Muye. In Hesār this small third is located a whole-tone higher.
2. The finalis has a central position in relation to other tones in the mode, just as the finalis has in the original mode of Čahārgāh.
3. The 2nd above is the āqāz, which with the finalis comprise the two tones dominating the melodic formation.
4. The 2nd below is next in prominence.
5. The 3rd below and the 3rd above are used less frequently.
6. The 4th above is rarely heard.
7. The forud pattern, as in the mode of Čahārgāh, concludes with a leap of a neutral 3rd, from the 3rd below to the finalis.
8. The melodic movement, except in the forud area, is overwhelmingly diatonic.

The modal similarities between Hesār of Čahārgāh and Hesār of Segāh are quite clear. They both require a key modulation to a perfect fifth above, and both concentrate on a limited melodic range, normally not exceeding the area from a third below to a third above their respective finalis.

The basic melodic formula for Hesār of Čahārgāh can be seen in example 120. As we can see, the similarity between this formula and the one given for Hesār of Segāh is quite striking (see example 100). An improvisation on this melodic formula is shown in example 121 (p. 146).
The *dastgāh* concept in Persian music

Example 120

![Example 120](image)

**Moxālef**

It has been noted that in *Segāh*, guš-e *Moxālef* presents a new modal structure where the 6th above the finalis of the mode of *Segāh* becomes the new finalis. In *Čahārgāh* the same process provides for the finalis for *Moxālef*. Yet, the modes of *Moxālef* of *Segāh* and the *Moxālef* of *Čahārgāh* are different. In *Čahārgāh*, the modal scheme for *Moxālef* is as given in example 122.

Example 122

![Example 122](image)

The characteristics of this mode are:

1. The finalis and šahed are the same tone, which is the 6th above the finalis of *Čahārgāh*.
2. The melodic activity centres around the 4th below to the 2nd above this finalis.
3. The 4th below is the usual āqāz.
4. The melodic movement is diatonic except for occasional leaps of thirds.

The basic melodic formula for *Moxālef* of *Čahārgāh* can be seen in example 123, and an improvisation on this melodic idea is given in example 124 (p. 146).

Example 123

![Example 123](image)

In discussing the *Moxālef* of *Segāh*, we mentioned its modal similarity to that of *Bayāt-e Esfahān*. The mode of *Moxālef* of *Čahārgāh*, on the other hand, shows affinity with that of *Homāyun*. This is particularly true of their intervallic structure and their common šahed. Chapter 11, which deals with *dastgāh-e Homāyun*, will clarify this similarity. It is interesting to note, also, that the modes of *Bayāt-e Esfahān* and *Homāyun* are traditionally considered to be related to one another.

**Maqlub**

As has been observed in the case of *dastgāh* *Segāh*, guš-e *Maqlub* represents an extension of the mode established by the *Moxālef* to a higher register of sound. The emphasis here is on the tetrachord above the finalis, instead of the tetrachord below the finalis, which was the focal
Dastgāh-e Čahārgāh

point of Moxālef. The mode of Maqlūb will take on the form given in example 125. The characteristics of this mode are now somewhat different from the mode of Moxālef in Segāh.

Example 125

1. The finalis is usually the āqāz.
2. The 4th and the 3rd below have lost their significance.
3. The 2nd below is important as a 'leading tone' to the finalis; it also functions occasionally as the āqāz.
4. The 3rd above, after the finalis, is the most dominant tone.
5. The 4th above, absent in Moxālef, is now frequently used.

The basic melodic formula for Maqlūb of Čahārgāh is given in example 126, and an improvisation on this skeletal idea is shown in example 127 (p. 146).

Example 126

Hodi

After Maqlūb, which is in the area of őj, and as such, is the climactic point in the dastgāh, guš-e Mansuri may be performed, which is also in the same high register. However, if a more complete rendering of dastgāh-e Čahārgāh is under way, the three affiliated gušes of Hodi, Pahlavi, and Rajaz are performed before Mansuri. These three gušes are traditionally considered to be 'heroic' pieces. In vocal improvisations, verses from the great epic cycle of the Šāhnāme by Ferdoosi are sung to melodies in the modes of these gušes.

Hodi, Pahlavi, and Rajaz are always performed in that order. As a group, they represent a separate entity, which makes them seem almost as one piece in an 'ABA form'. The first and last pieces of the three are very similar to one another, and employ tones up to the 7th above the finalis. The middle piece, on the other hand, is melodically distinct from the other two, and rises on to the area of the 8th and 9th above the finalis.

Since the finalis for all three of these gušes is the same as the original Čahārgāh finalis, a descent from the area of Maqlūb to the area of Hodi becomes necessary. For a smooth transition to the lower octave, another improvisation in Muye is frequently inserted at this point. This provides a shift of emphasis to the area of the 4th and the 5th above the Čahārgāh finalis. But, as has been shown, the 5th above in Muye is lowered by a microtone (see example 116). A similar return to Muye was encountered in dastgāh-e Segāh, when a descent from Maqlūb to the concluding piece of that dastgāh was to be achieved (see chapter 9).

After the improvisation in Muye, whose cadence falls on the original Čahārgāh finalis, Hodi is performed. Hodi employs the mode of Čahārgāh but extends it beyond the first tetrachord above, with no emphasis on the tetrachord below the finalis (see example 128). The nucleus of the Hodi melody is in two parts, as shown in example 129. After the (b) phrase the (a) phrase is
The *dastgāh* concept in Persian music

Example 128

Example 129

reintroduced; thus, by itself, *Hodi* also has an ABA design. An improvisation in *Hodi* is shown in example 130 (p. 147).

**Pahlavi**

In *Pahlavi* the above mode is changed slightly. At the very beginning of this *gūsė*, the 3rd above the finalis becomes the *āqāz*, and is lowered by a microtone (*e* to *e♭*). The reason for this change seems to rest on the fact that the theme starts with a leap of a fourth up from the 3rd to the 6th above, and the fourth must always be a perfect interval. However, after the opening of the theme, the 3rd above is corrected to the original (*e*). Another peculiarity of *Pahlavi* is that it extends the mode up to the 9th above the finalis with emphasis on the tetrachord from the 5th to the 8th above. The modal scheme of *Pahlavi* is, therefore, as given in example 131. The basic formula for *Pahlavi* can be seen in example 132. Both the leap of a fourth, from the 3rd to the 6th above, and the leap of a neutral third, from the 6th to the 8th above, are characteristic of the opening statement of *Pahlavi*, and, as such, give it a very distinctive melodic form. The unusually wide gamut of the melody is also distinctive of *Pahlavi*. An improvisation on this formula is shown in example 133 (p. 147).
Rajaz

Rajaz seems to be little more than a variation on the theme of Hodi. The same modal characteristics prevail. The theme is closely related to that of Hodi, and is also in two phrases. The basic formula is given in example 134, and an improvisation in Rajaz is shown in example 135 (p. 148).

Example 134

Mansuri

With guše-ye Mansuri, again the emphasis is shifted to the area of the 8th above. As such, we see that it would be logical for Mansuri to follow Maqlub. Indeed, if Hodi, Pahlavi and Rajaz, which are optional pieces, are omitted, Mansuri will follow Maqlub. However, its modal characteristics are not the same as Maqlub, as example 136 demonstrates.

Example 136

The characteristics of this mode are:

1. It has a limited range of primarily three tones. It may be observed that the intervals between these three tones are the same as the intervals of the three notes emphasised in the mode of Muye. While the notes themselves are different, the intervals in both cases are minor and neutral seconds (see example 116, p. 58).
2. The finalis is the 8th above the finalis of the Čahārgāh mode.
3. The 2nd above the finalis is the āqāz.
4. The 2nd below functions as ist.
5. The 3rd and the 4th above, reached in the climactic portion of the improvisation, give us the highest tones used in the whole dastgāh.
6. The 3rd and particularly the 4th below are non-essential tones.

The basic formula for Mansuri is shown in example 137, and an improvisation on the theme is shown in example 138 (p. 148).
The conclusion of a performance of the dastgāh will be, as expected, in the original mode of Čahārgāh. After Mansuri, the emphasis is shifted back to the lower octave and an improvisation, much in the nature of a darāmad, is performed. Accordingly, the tetrachord below the finalis once again becomes the focal point. As noted in the case of Segāh, this extensive process of return, from a high register to the low register of the original mode of Čahārgāh, demonstrates the very nature and function of a forud.
11  *Dastgāh-e Homāyun*

One of the lengthiest of *dastgāhs*, *Homāyun* is also a very popular *dastgāh* among Persians. The modal scheme in *Homāyun* is as given in example 139. The bracketed tetrachord in this scale

Example 139

is virtually the same as the basic tetrachords in the modes of *Afsāri* and *Segāh*. But here, this tetrachord is employed in a completely different manner. It is such specific applications of tones in seemingly identical intervallic relationships which give individuality and meaning to Persian modes. To be sure, the tones that follow the tetrachord shown here do not create the same intervals as the follow-up tones in the modes of *Afsāri* and *Segāh*. This fact also emphasises the individuality of the mode of *Homāyun*, which indeed is never confused with, or thought to be related to, the other two.

The characteristics of the mode of *Homāyun* are the following:

1. It covers the range of a neutral seventh, from the 3rd below to the 5th above the finalis.
2. The area of the greatest melodic concentration is the tetrachord from the 3rd below to the 2nd above.
3. The 3rd below is the usual *dquz*.
4. The 2nd below is the *ist*.
5. The 2nd above is the *sdhed*.
6. The 6th above is rarely used. When used, it is lower, by a microtone, than its lower octave (the 3rd below).

*Forud*

In its *forud*, the mode of *Homāyun* dwells on three tones from the 3rd below to the finalis. Typically, however, the concluding motif is the so-called *Bāl-e Kabutar* (pigeon’s wing) which is used also in the modes of *Ṣur*, *Nawā* and *Rāst*. In *Homāyun*, *Ṣur* and *Nawā*, this motif makes use of the 4th above and the finalis in the manner shown in example 140. A typical

Example 140
The *dastgāh* concept in Persian music

Example 141

*forud* pattern in the mode of *Homāyun* can be seen in example 141. The use of the *Bāl-e Kabutar* ending, however, is not mandatory, and the ending on the finalis can be simply approached from the 2nd below or the 2nd above, as shown in example 142.

Example 142

In *dastgāh-e Homāyun*, which contains numerous pieces not in the mode of *Homāyun* itself, the role of the *forud*, as a unifying agent, is particularly important. As shall be presently shown, most of the *guses* of this *dastgāh* do not employ the modal scheme of the *darāmads*. Yet, the use of a standard *forud* at the conclusion of each *gūs* helps to cement the group into a more logical whole.

**Darāmads**

In the *darāmad* area the modal characteristics stated above are the main governing elements. The movement is overwhelmingly diatonic. A leap of a neutral 3rd, from the 2nd to the 4th above, is occasionally employed. The basic formula for the *darāmads* of *Homāyun* is given in example 143, and an improvisation on this skeletal melodic idea is shown in example 144 (p. 149).

Example 143

In no other *dastgāh* do we find the initial modal structure, as represented by the *darāmads*, to be as quickly abandoned as in *dastgāh-e Homāyun*. Immediately after the *darāmads*, modulation to distinctly different modes are effected. But the *forud* pattern of the original mode, sometimes in a lengthy and highly embellished form, consistently intervenes to remind us of the mode of *Homāyun*. The important *gūses* of this *dastgāh* are the following: *Čahārgāh, Movāliān, Čahāvak, Ābāčap, Tarz, Leyli-o Majnun, Bidād, Ney Dāvud, Noruzhā, Nafir, Zābol, Bayāt-e Ajam, Ozzāl, Sušārī, Mansūrī, Baxtiārī and Moālef.*

*Čahārgāh*

The use of a short *gūs* by the name of *Čahārgāh* in *dastgāh-e Homāyun* is an example of the complexity of the *dastgāh* system, and can be a confusing matter. The fact is that the tetrachord above the finalis in the mode of *Homāyun* is identical with the same tetrachord in the mode of *Čahārgāh* (see chapter 10). The tetrachord below the finalis is different in the two modes. If, however, the 2nd below in the mode of *Homāyun* should be raised by a half-step,
that tetrachord also becomes the same as in Čahārgāh. This alteration of the 2nd below and resultant modulation to Čahārgāh has become common practice in dastgāh-e Homayun, at a point shortly after the darāmad area. Thus, the mode for this guše will be as shown in example 145. With the change of f to f, this simple modulation is achieved. The piece, which is

![Example 145](image)

improvised under the title of ‘guše-ye Čahārgāh’, is very much in the nature of a darāmad of Čahārgāh, and concludes with a Čahārgāh forud (see chapter 10).

The melodic formula, here, is as given in example 146, and an improvisation on this theme

![Example 146](image)

is shown in example 147 (p. 149). This is not the only instance in dastgāh-e Homayun where a modulation to Čahārgāh takes place. Guše-ye Mansuri is also in the mode of Čahārgāh, and shall be discussed later.

**Movāliān**

It has been shown that (as with the other dastgāhs) the mode of Homayun and the musical examples are in the ‘key’ most commonly used on tār and setār in actual practice. In the case of the previously discussed dastgāhs, the finalis has been a relatively low pitch and the tendency has been to move up, gradually, to a higher register. In Homayun, however, the most common finalis (g) is in the middle register and the gradual climb to higher registers would necessitate a sound level too high for the singer and the instrumentalist alike. ²

In practice, after the darāmads of Homayun, and guše-ye Čahārgāh, the centre of activity is shifted, not up, but down to the lower octave. Thus the g, an octave below the original finalis, becomes the new finalis.

One may ask why this low g is not used as the finalis to begin with. The reason is that in the darāmad area of Homayun there is considerable emphasis on the two tones immediately below the finalis, and these two tones, if the lower octave were used, are in an awkward register for such instruments as the tār and setār. ³ After the darāmad area, however, the two tones below the finalis lose their significance, except in forud, and the shift to the lower octave will create no problems.

This shift, to the g below middle c as the new finalis, is achieved by means of Movāliān, which is a transitional piece and always follows the last darāmad or the guše-ye Čahārgāh (if this guše is included in the performance). The 2nd below, which in guše-ye Čahārgāh was raised by a semi-tone, is lowered to its original form (f to f, in our scale). The 2nd above is raised by a microtone (a♭ to a); it also loses its position as the šahed. The 3rd below is lowered by a microtone; and as such it is no longer the 3rd below, but the 6th above (e♭ to e³). (Refer to the mode of Homayun, example 139.)
The dastgāh concept in Persian music

After hovering briefly, Movāliān descends from the ‘high’ finalis to the area of the new ‘low’ finalis. In the course of this melodic transition, the 4th and the 5th above receive particular attention, which is a preview of a new trend that will be established by the gušes to come. Thus, Movāliān will cover the unusually wide range of a twelfth.

The basic melodic formula for Movāliān is given in example 148, and an improvisation is shown in example 149 (p. 150).

Example 148

Cakdvak

With Cakdvak the mode of Homāyun becomes somewhat transformed. The 2nd and the 3rd below lose their prominence as the āqāz and the ist respectively, and the centre of melodic activity is shifted higher, up to the 7th above. The modal scheme for Cakdvak can be seen in example 150. The characteristics of this mode are as follows:

Example 150

1. The 4th above is the most prominent degree; it is the šahed, as well as the usual āqāz and ist.
2. Melodic formation concentrates on the pentachord above the finalis.
3. The 2nd above is no longer emphasised.
4. The 2nd and the 3rd below, contrary to the mode of Homāyun itself, are entirely non-essential.
5. The 6th and the 7th above are used in the melodic climax.
6. The melodic movement is overwhelmingly diatonic. The only permissible leaps are leaps of perfect fourths from the finalis to the 4th above, or from the 4th to the 7th above.

The basic melodic formula for Cakdvak is shown in example 151, and example 152 (p. 152) shows an improvisation on this melodic idea.

Example 151
Abolčap

Abolčap is in the mode of Čakāvak, with the same general characteristics but with its own distinct melodic idea. The basic formula for Abolčap can be seen in example 153. Example 154 (p. 150) is the transcription of an improvisation on this formula.

Example 153

Tarz

This guše is also in the mode of Čakāvak and does not present any individual modal characteristics. Its basic formula can be seen in example 155, and an improvisation on it in example 156 (p. 151).

Example 155

Leyli-o Majnun

This is also in the mode of Čakāvak, and appears to be a variant of the same basic melodic idea on which all of these gušes (Čakāvak, Abolčap and Tarz) are founded.

The basic melodic formula for Leyli-o Majnun is given in example 157. Example 158 (p. 151) is an improvisation on this melodic idea.

Example 157

Bidād

Guše-ye Bidād extends the mode of Čakāvak to a still higher register, up to the 9th above the finalis. Also, the 5th above assumes greater prominence than before to the extent of becoming the šahed. Bidād's modal scheme is given in example 159. The characteristics of this mode are the following:

Example 159
The dasgāh concept in Persian music

1. The melodic activity centres around the area of the 3rd to the 8th above the finalis.
2. The finalis and the 2nd above are used only in the forud.
3. The 3rd above is the āqāde.
4. The 4th above is the īst.
5. The 5th above is the šahed.
6. The 9th above is used in the climactic area of the melodic improvisation and is flatter than its lower octave by a microtone (a' instead of āp).
7. The melodic movement is basically step-wise; occasional leaps of 3rds among the tones of the tetrachord above the 4th are used.

The basic melodic pattern for Bidād can be seen in example 160, and an improvisation on this skeletal idea would be as shown in example 161 (p. 151).

Example 160

Ney Dāvud

Guš-e Ney Dāvud is very similar to Bidād; in fact, it may be regarded as a mere variant of the theme of Bidād. Its mode and character are entirely the same as those of Bidād. Example 162 shows the basic thematic idea for Ney Dāvud, and an improvisation on this idea is represented by example 163 (p. 152).

Example 162

Nōrūzhā

There are three related gušes which go under the names of Nōriz-e Arab, Nōriz-e Sabā, and Nōriz-e Xāra. Their musical similarity to one another is even more striking than that of their titles. They shall be considered here, collectively, as one guše. In their modal structure, they present somewhat new elements which are shared by Nafir, a guše which usually follows the Nōrūzhā. The most significant change in this new mode is that a finalis other than that of Homāyun is presented. Example 164 shows a modal scheme for the Nōrūzhā. The characteristics of this mode are:
Dastgāh-e Homāyun

1. Melodic activity concentrates around the 2nd below to the 3rd above the finalis.
2. The 2nd below is the usual āqāz.
3. The 3rd above is occasionally raised by a microtone (e♭ to e♯) in an ascending movement. Although this change is rare and is not used with marked consistency, it is sufficiently elemental in this mode to be recognised as a moteqayyer. This change of e♭ to e♯ is not the same as the use of e♭ as the 3rd below and e’s the 6th above, in the mode of Homāyun. Here, they are both variants of the 3rd above the finalis of the mode.
4. The melodic movement is largely step-wise; leaps are restricted to thirds, except in cadences where the Bāl-e Kabutar motif is used (see example 140).
5. There are no distinct forud patterns, except for the Bāl-e Kabutar ending.
6. Apart from having a moteqayyer, this mode is very close to the mode of Bayāt-e Esfahān, which will be covered in the next chapter.

The basic melodic formula for Nūrūzštā is given in example 165, and an improvisation on this idea is shown in example 166 (p. 153). This is a transcription of Nūrus-e Xārā.

Example 165

Nafīr

This gūse is in the same mode as that of the Nūrūzštā, but moves up to the area of the 6th above the finalis. The 5th above receives particular emphasis. The use of the raised 3rd degree (e♭) is more prominent and consistent in Nafīr than in Nūrūzštā. Example 167 shows the basic melodic formula for Nafīr. Example 168 (p. 153) represents the transcription of an improvisation on this melodic idea.

Example 167

Zābol

It has been observed in chapters 9 and 10 that gūse-ye Zābol is an important gūse of dastgāh-e Segāh and Čahārgāh. It is also performed here but it comes to Homāyun from Segāh and not from Čahārgāh. This seems rather curious since, as already shown, there is a clear affinity between the modes of Homāyun and Čahārgāh, but not with Segāh. However, this anomaly is explained by the fact that Zābol in dastgāh-e Homāyun is performed after Bīdād or after Nūrūzštā, and in both cases the first tetrachord of the mode of Homāyun, which is identical with the first tetrachord of the mode of Čahārgāh, is not emphasised. The focal points are the 4th and 5th above, and in this area there is no affinity with Čahārgāh.

On the other hand, in raising the 6th above the finalis of Homāyun by a microtone (e♭ to e♯) the mode of Zābol of Segāh is easily obtained. Zābol of Homāyun is based on the modal scheme given in example 169. We notice that the tetrachord of Zābol is virtually the same as the main tetrachord of Homāyun itself (example 139), except that the tones of the two tetrachords do
The *dastgâh* concept in Persian music

Example 169

not have identical functions. The finalis and the äqâz of Zâbol is only the äqâz in Homâyun, and the finalis of Homâyun is the âhâd of Zâbol.

For musical examples of Zâbol, see chapter 9.

**Bayât-e Ajam**

In *dastgâh-e Homâyun*, Zâbol is usually followed by guš-e Bayât-e Ajam, which is, in spite of its important sounding title, simply a variation on the theme of Zâbol. If both Zâbol and Bayât-e Ajam are performed, the former concludes with a Segân forud, but the latter modulates back to the mode of Homâyun and uses a Homâyun forud.

Since Zâbol has been discussed in connection with *dastgâh-e Segân* (chapter 9), and musical examples for this guš have been given, an example of an improvisation in Bayât-e Ajam with its conclusion in the mode of Homâyun, is provided here. Its basic melodic formula is very similar to that of Zâbol, and is shown in example 170. A transcription of an improvisation in Bayât-e Ajam is given in example 171 (p. 154).

**Ozzâl**

With Ozzâl, another common modulation in *dastgâh-e Homâyun*, this time to the mode of Šur, is effected. As in *dastgâh-e Šur*, Ozzâl is performed in the area of the ḏî. In the Homâyun of the ‘key’ of g, which is the basis of the transcriptions here, the ḏî would mean a return to the higher register in which the *dârâmands* have been presented. The only change of pitch required for the modal transition from Homâyun to Šur, therefore, will be a lowering of the 3rd above by a semi-tone (b to bb). The modal scheme for Ozzâl can be seen in example 172. For musical examples of the melodic formula and an improvisation in Ozzâl, see chapter 4.

**Ṣuṣṭâri**

*Guš-e ye Ṣuṣṭâri* is one of the most important of the guš-e of *dastgâh-e Homâyun*. With Mansuri and Baxtârî, they constitute the climactic conclusion of the *dastgâh*. All three are in the area of ḏî. The mode of Ṣuṣṭâri is essentially that of Homâyun, but the 2nd and the 3rd below the
finalis have no role of any significance. The range of melody in Šuštari is higher than in Homāyun itself, and extends up to the 7th above. Šuštari's modal scheme is given in example 173. The characteristics of this mode are:

1. The 2nd above is not the šāhed as in the mode of Homāyun, but is the 1st.
2. The 4th above is the šāhed.
3. After the šāhed, all of the tones of the pentachord above the finalis are used with near equal emphasis.
4. The movement is essentially stepwise. One characteristic leap of a fourth is used in the highest point of the improvisation from the 4th to the 7th above.

The basic melodic formula for Šuštari is shown in example 174, and an improvisation on the theme is given in example 175 (p. 154).

Mansuri

With guš-e Mansuri, the affinity between Homāyun and Čahārgāh is established once more. Mansuri is, in fact, rightly from the repertory of Čahārgāh. Here, however, the 4th above the finalis of Homāyun becomes the new finalis, whereas in guš-e Čahārgāh, performed shortly after the darāmāds of Homāyun, the finalis was the same as that of Homāyun. The reason for the change of finalis here is that by moving to the 4th above the finalis of Homāyun a higher register of sound is exploited, which is in keeping with the tradition of heightening tension near the end of the performance of a dastgāh. Furthermore, in Šuštari, the 4th above has been the šāhed, and the shift to that tone as the new finalis creates no jolt or surprise.

Example 176 shows the modal scheme of Mansuri. The mode, as well as the tone functions,
The *dastgāh* concept in Persian music

are identical with those of *Mansuri* as discussed in Čahārgāh (chapter 10). In order to modulate to *Mansuri*, two modifications in the mode of *Šuštari* have become necessary: the 5th above is lowered by a microtone (d to d♯); and the 6th above is raised by a semi-tone (e to e'). For musical examples of *Mansuri* see chapter 10.

**Baxtiārī**

*Guše*-ye *Baxtiārī* takes us back in the realm of *Homayun* proper. Yet, *Baxtiārī* seems to combine modal characteristics of *Šuštari* with those of *Homayun*. As in *Šuštari*, the main area of concentration is the pentachord above the finalis, and the *āqāz* is the same note as the finalis. But there is no *ist* other than the finalis itself, and there is no definite * săhed*. At the same time, as in the mode of *Homayun*, the 2nd and the 3rd below the finalis have a degree of importance. They are heard in a typical *Baxtiārī* phrase-ending which concludes with the motif, or a variant of it, given in example 177. The modal scheme for *Baxtiārī* is shown in example 178.

Example 177

```
[r, ri, xi, ni, mi]
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Example 178

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[r, ri, xi, ni, mi]
```

The melodic movement is basically diatonic. However, in addition to the leap of a 4th shown in example 177, an upward leap of a half-augmented 4th, from the 2nd to the 5th above (a♯ to d, and downward leaps of 3rds within the pentachord above the finalis, are used in *Baxtiārī*.

Example 179 shows the basic melodic formula for *Baxtiārī* and an improvisation on it is shown in example 180 (p. 155).

Example 179

```
[r, ri, xi, ni, mi]
```

**Moālef**

*Moālef* is a small but striking *guše* which is usually performed before the final *forud* in *dastgāh*-e *Homayun*. It is an interesting piece as it represents one of the few instances in Persian music when a microtone is used as a melodic interval, and, at least in performances on *tār* and *setār*, seems to be a fixed aspect of *Moālef*.

This microtone is achieved by lowering the 3rd above by a whole-tone (b to b♯). This b♯ is
used as an ornamental neighbouring tone - almost in the nature of a grace note which follows rather than precedes the main note - to the 2nd above. Except for this peculiarity, the mode of Moálef is the same as the mode of Baxtiári, as can be seen in example 181. The basic melodic formula for Moálef is given in example 182, and a transcription of an extended improvisation on this melodic idea is given in example 183 (p. 155).

After Moálef, or after Baxtiári if Moálef has been omitted, the performer will re-establish the mode of Homáyun by concluding with an extensive forud. This extended forud is all the more necessary since, as we have seen, Homáyun can be a lengthy and varied dastgáh in which there is considerable flexibility in the order of guéses, and in the use of low, middle and high registers of sound. The convenient orderliness noticed in other dastgáhs discussed so far, particularly in Segh and Čahárgáh, is not present in the structure of Homáyun. Therefore, a lengthy forud improvisation is important in establishing a sense of cohesion before the dastgáh is brought to an end.
Dastgāh-e Bayāt-e Esfahān

Persian musicians commonly consider Bayāt-e Esfahān to be a derivative of dastgāh-e Homāyūn. The argument is that if we begin on the 4th degree above the finalis of Homāyūn, we shall achieve the mode of Bayāt-e Esfahān. This argument may be, at best, as valid as to say that if we start from the 2nd degree of the Dorian mode we shall have the Phrygian mode, and that, therefore, the Phrygian is a derivative of the Dorian mode.

In fact, we have seen that Persian modes depend on much more than the mere similarities between intervals. When we consider all factors that contribute to the identity of a mode in Persian music, we are compelled to consider Bayāt-e Esfahān as an independent mode.

Aside from the argument stated above, there is one basis for confusing Bayāt-e Esfahān with Homāyūn. In the latter dastgāh, those pieces which are in the mode of Čahārgāh do exhibit a marked similarity of characteristics with Bayāt-e Esfahān. It is possible, then, to confuse Bayāt-e Esfahān with the Čahārgāh area of dastgāh-e Homāyūn. Of course, this similarity is limited to the modal characteristics; the melodic bases for Bayāt-e Esfahān and Čahārgāh are each sufficiently distinct not to be confused with one another.

Bayāt-e Esfahān is also considered to be the Persian counterpart of the harmonic minor mode of western music. If we construct a scale of Bayāt-e Esfahān covering the range of an octave, all of its tones will correspond with the harmonic minor scale, except the 6th degree, which is higher by a microtone. But, again, we must point out that a scale, as such, is practically meaningless in Persian music, and that Persian modes depend on much more than just a certain arrangement of tones. Also the 6th degree, or the 3rd degree below the finalis, which is higher in Bayāt-e Esfahān, cannot easily be ignored, for it is the tone of īst and, as such, a very significant degree of the scale.

Example 184

Example 184 shows the modal scheme for Bayāt-e Esfahān. The characteristics of this mode are:

1. Most of the melodic activity concentrates on the area between the 4th below and the 3rd above the finalis.
2. The finalis is also the šahed and the most common āqāz; the 4th below may also act as the āqāz.
3. The 3rd below is the īst. It is likely that not only phrases but also a whole piece would end on that degree instead of the finalis.
4. The tetrachord above the finalis is the minor tetrachord. Occasionally, when that area of the mode is emphasised, the similarity to the minor mode of western music is noticed.
5. The melodic movement is overwhelmingly diatonic.
6. In recent decades, under the influence of western music, a growing tendency to raise the 2nd below, to create a genuine ‘leading tone’ feeling, has resulted in what is called the ‘modern’ mode of Bayat-e Esfahan. In this new mode, the f$^b$ of the above scale becomes f$, and a greater affinity with the scale of the harmonic minor is achieved. Perhaps this is comforting to some, but here we shall stay with the authentic form of this mode.

It should be added that the argument which is presented to establish Bayat-e Esfahan as a derivative of Homayun can only be in respect of the ‘modern’ mode of Esfahan. Also, by starting on the 4th degree of the mode of Homayun and continuing to its higher octave, we do not achieve the traditional but the modern mode of Bayat-e Esfahan (see example 185).

Example 185

Another reason for considering Bayat-e Esfahan to be independent of Homayun is that it does not employ the foruds of Homayun, but has its own forud patterns. Bayat-e Esfahan does not use the Bal-e Kabutar motif; the approach to the finalis is customarily from below, by way of the 2nd, or 3rd and the 2nd below, to the finalis. A typical forud in Bayat-e Esfahan would be as given in example 186.

Example 186

Since ending a phrase, or even a piece, on the ist instead of the finalis is very common, the forud pattern for this type of ending must also be discussed. A peculiarity of this type of ending is a trill on the 2nd below (f$^b$). This trill stylistically is not from f$^b$ to g but to g$, which results in a microtonal trill. Needless to say, that g, which is actually the finalis of our mode, is not lowered in any other situation; and here g$'$ is used purely as an optional ornamentation.

Example 187 is a forud of Bayat-e Esfahan ending on the ist.

Example 187

Darâmds

In the case of a large dastgâh, such as Homayun or Çahârgâh, we have seen that the basic mode of that dastgâh is effective in the darâmad area which is but a small part of the whole dastgâh. In smaller dastgâhs, such as Bayat-e Tork and now Bayat-e Esfahan, the darâmad section is proportionately a large part of the whole and the basic mode is also proportionately maintained for a longer period.
The dastgāh concept in Persian music

The darāmad of Bayāt-e Esfahān, which represent the modal characteristics discussed above, are based on the following melodic formula given in example 188. Example 189 (p. 156) is an improvisation on the thematic idea of the darāmad in Bayāt-e Esfahān.

Example 188

\[
\begin{align*}
\text{Example 188}
\end{align*}
\]

Dastgāh-e Bayāt-e Esfahān does not contain a large body of pieces. Its main gušes are Jāmedarān, Bayāt-e Rāje’, Ošāq, Šādxtātā and Suz-o Godāz. Of these, Jāmedarān will be discussed as one of the tekkes in chapter 16, and Ošāq has already been covered in chapter 6, on dastgāh-e Daštī.

Bayāt-e Rāje’

After the darāmads, Bayāt-e Rāje’ constitutes the most important part of dastgāh-e Bayāt-e Esfahān. While fundamentally an extension of the mode of Esfahān, the mode of Bayāt-e Rāje’ is sufficiently different to be seen as a new modal scheme (see example 190). The characteristics of this mode and its relationship with that of Bayāt-e Esfahān are as follows:

1. The finalis is the same as that of Bayāt-e Esfahān, but it has less prominence in the course of melodic improvisations.
2. The 2nd above is the most important tone. It is the šāhed, the 1st, and the usual āqāz.
3. The centre of melodic activity is the pentachord above the finalis.
4. The tetrachord below the finalis, in contrast to Bayāt-e Esfahān, is no longer emphasised, and, except for the 2nd below, can be omitted altogether.

Example 191 gives the basic melodic formula for Bayāt-e Rāje’, and example 192 (p. 157) is the transcription of an improvisation on this idea.

Example 191

\[
\begin{align*}
\text{Example 191}
\end{align*}
\]
Oṣṣāq

After Bayāt-e Rāj'ī gūse-ye Oṣṣāq is usually performed. This gūse has been discussed in chapter 6. The Oṣṣāq of Bayāt-e Esfahān is another improvisation on the melodic basis given there. In Bayāt-e Esfahān, the mode of Oṣṣāq is constructed on the 2nd degree of the Esfahān mode as its finalis. Accordingly, the third above the finalis of Esfahān is raised by a microtone (b' to b°F) and the 7th above (and the 2nd below, which is seldom used) is lowered by a microtone (f'b to f'). The modal scheme, therefore, is as shown in example 193. For musical examples of Oṣṣāq, see chapter 6.

\[
\begin{array}{c}
\text{Example 193}
\end{array}
\]

Sāḥxtāī

Sāḥxtāī is another gūse which is in a mode close to that of Oṣṣāq, and very similar to that of Šur. This gūse is commonly performed both in Bayāt-e Esfahān and in dastgāh-e Navā. The finalis of Sāḥxtāī is the same as that of Oṣṣāq. The moteqāyfer, here, as in Šur, is the 5th above. This degree is normally a perfect fifth from the finalis, except occasionally in descending patterns when it is lowered by a microtone (e to e°F). Example 194 shows the modal scheme for Sāḥxtāī.

\[
\begin{array}{c}
\text{Example 194}
\end{array}
\]

Sāḥxtāī is a gūse which constitutes the 0j in Bayāt-e Esfahān. As the scale in example 194 shows, it reaches the highest normal range used in the traditional music. Characteristic of its melody is a leap of a fourth at the beginning, from the 2nd below to the 3rd above the finalis. The basic melodic formula for Sāḥxtāī is given in example 195. Example 196 (p. 157) shows an improvisation in Sāḥxtāī.

\[
\begin{array}{c}
\text{Example 195}
\end{array}
\]

Whereas Oṣṣāq may lead into Sāḥxtāī without an Esfahān forud, Sāḥxtāī must conclude with a modulation to Bayāt-e Esfahān and with an Esfahān forud (as shown in example 196), since the pieces which follow are again in the mode of Bayāt-e Esfahān.
The *dastgāh* concept in Persian music

*Suz-o Godāz*

The only distinctive *gūše* in the repertoire of *Bayāt-e Esfahān*, which is performed after *Šāhxatāī*, is *Suz-o Godāz*. Its mode is an extension of that of *Bayāt-e Esfahān* itself, but with greater emphasis on the pentachord above the finalis. Example 197 shows the basic melodic formula for *Suz-o Godāz* and example 198 (p. 158) is the transcription of an improvisation on this idea.

In a vocal performance of *dastgāh-e Bayāt-e Esfahān*, it is traditional at this point for a *Masnavī* to be sung. *Masnavī* will be discussed in chapter 16. This *gūše* can be sung in any of the twelve *dastgāhs*, but it is particularly common to *Afšāri* and to *Bayāt-e Esfahān*. 
13 Dastgāh-e Navā

Dastgāh-e Navā and Dastgāh-e Rast-Panjgah are the two least performed of Persian dastgāhs. There are not many musicians who know all the gušes of these two dastgāhs. It is difficult to find a reason why Navā is not more commonly performed. While it contains a number of pieces which are performed in one or more of the other dastgāhs, it does embody a number of gušes peculiar to its own repertoire. Rāst-Panjgah's lack of popularity, on the other hand, is due to more tangible reasons which will be discussed in chapter 15.

Traditionally, Navā is regarded as one of the seven dastgāhs. But, among twentieth-century Persian musicians, Ali Naqi Vaziri and his disciple, Ruḥollāh Xāleqi, have considered Navā as a derivative of Dastgāh-e Šur.1 Their view is a personal one, based mostly on the fact that the scale of Navā can be constructed from the 4th degree of the scale of Šur. This is the same sort of argument which is given to establish Bayāt-e Esfahān as a derivative of Homāyun, considered and rejected in the preceding chapter. Again, it must be emphasised that the very notion of scales is quite irrelevant to Persian music. Persian modes are conceived around a few notes, often not exceeding a tetrachord. Above all, it is the role of these tones and their relationships to one another that determine the identity of the modes. Their arrangements into octave scales has led to undue attention to such scales and has placed significance where there is none. To suggest that if we were to start on this or that degree of this mode we will end up with this or that mode, and therefore the two are related, is false in western music, but in Persian music it is no less than ridiculous.

Example 199

Example 199 gives the modal scheme of Navā. The characteristics of this mode are:

1. The finalis has a central position in relation to the area of melodic activity, which emphasises both the tetrachords below and above the finalis, but the former is favoured.
2. The most common āqāz is the 2nd below, but the finalis itself and the 4th below also may function as the āqāz.
3. The 3rd below is the 1st. This is a point of similarity between the modes of Navā and Bayāt-e Esfahān (see chapter 12).

Another point of similarity between the modes of Bayāt-e Esfahān and Navā is that except for the 2nd below the finalis, the tones of the two modes are identical, and they function in a like manner. Also, when we consider the gušes of Navā, we find that, while they are more numerous, they include all of the gušes which are normally performed in Bayāt-e Esfahān. Can it be established, therefore, that these two dastgāhs are somehow related? There are no
existing theories to this effect; and although a modulation from Navā to Bayāt-e Esfahān, or vice versa, can be accomplished very easily it is not done. The relationship of the two is, therefore, to some extent comparable to the relationship between Segāh and Čahārgāh.

Forud

Dastgāh-e Navā contains numerous gušes which are not in the mode of Navā itself. The use of a distinctive forud pattern is therefore essential for maintaining unity throughout the dastgāh. The most characteristic forud pattern is a long phrase which emphasises the finalis, as well as the 2nd and the 3rd below the finalis. It ends with the Bāl-e Kabutar motif (see chapter 11, example 140). A typical Navā forud is shown in example 200.

Example 200

![Example 200](image)

Darāmads

In the darāmad area of Navā, the tetrachord below the finalis receives the greatest emphasis. The 2nd above the finalis is also frequently heard, but the 3rd and the 4th above are rarely reached. As is the case with every dastgāh, here the darāmads are the most representative of the mode of Navā. The basic melodic formula for the darāmads of Navā is given in example 201; an improvisation on this thematic idea is given in example 202 (p. 158).

Example 201

![Example 201](image)

Dastgāh-e Navā is not a very popular dastgāh. It is seldom performed and, when heard, it is often in an abbreviated form. The probable reason is that many of its gušes are not known to most musicians. In the present study, all of the more distinctive gušes of this dastgāh are considered, even though some of them may not be included in an ordinary ‘majles’ (suited to a casual gathering) performance.

The gušes of dastgāh-e Navā are Gardāniye, Bayāt-e Rāje’, Nahoft, Gavešt, Neyšāburak, Xojaste, Arāq, Ošāq, Hoseyni, Busalik, Neyriz, Rahāvi, Nāqus and Taxt-e Tāqdis.

Gardāniye

Gardāniye is a short guš; it is in the mode of Navā, and presents no new modal characteristics, except for the 3rd above which receives more attention than in the darāmads, it is also the āqāz in Gardāniye. The basic formula for Gardāniye is shown in example 203. Example 204 (p. 159) is the transcription of an improvisation in Gardāniye.
Bayāt-e Rāje’

We have discussed Bayāt-e Rāje’ in chapter 12 on Bayāt-e Esfahān. It was shown there that the Bayāt-e Rāje’ melody concentrates on the pentachord above the finalis. Since the pentachord above the finalis of Navā is identical with the same pentachord in Bayāt-e Esfahān, this gūst can be performed in Navā without any alterations. Only when the forud is played do we find that we are, in fact, in dastgāh-e Navā and not in Bayāt-e Esfahān.

For musical examples of Bayāt-e Rāje’, see chapter 12.

Nahoft

For gūst-ye Nahoft, the finalis is shifted one octave lower. As regards the musical shift to the lower octave, observations made about a similar move in dastgāh-e Homāyoon hold true here (p. 67). In relation to this lower octave finalis, the 4th and 5th above become centres of melodic emphasis. The tetrachord below the finalis, which was of much importance in the darāmads, is no longer heard except in the forud. Example 205 shows the modal scheme for Nahoft. The characteristics of this mode are:

1. The finalis does not play an important role except in the forud.
2. The 2nd above the finalis is the ist. In instrumental music, this note, when appearing as the ist, is often played with a trill. This is one of the few instances when Persian music provides for a prescribed ornamentation on a tone. Normally, the use of ornamentation, such as a trill, is left to the choice of the performer.
3. The 3rd and the 7th above are the least emphasised tones.
4. The 4th above is, after the 5th, the most commonly heard tone.
5. The 5th above is the dominating tone, and is therefore the šāhed. It is also the āqāz.
6. The 6th above is flatter than its lower octave (the 3rd below) by a microtone (e' instead of e). This sort of lowering of non-essential tones in the higher octave is common to most Persian modes, and has been already discussed on a number of previous occasions.

Example 206 gives the basic melodic formula for Nahoft, and example 207 shows an improvisation on this theme (p. 160).
The *dastgah* concept in Persian music

**Gavešt**

With *Gavešt*, a more striking change of mode takes place. The 2nd above the finalis of the mode of *Navaš* is lowered by a microtone (a to a'), and at the same time becomes the šahed. The 5th above is also lowered by a microtone (d to d'), but this degree has, now, only a negligible role. The 2nd below acts as the ist. Accordingly, this guse has a certain modal similarity to both *Afšār* and *Segāh*. The modal scheme for *Gavešt* is shown in example 208.

A finalis for *Gavešt*, other than that of *Navaš*, has not been recognised. The reason is that, in spite of its modal individuality, *Gavešt* is a short guse and soon yields to the mode of *Navaš*. Example 209 shows the basic melodic formula for *Gavešt*. The ornamental lowering of the 4th above (c to c') is a point of distinct similarity to the mode of *Afšār* (see chapter 8). It must be emphasised that this alteration, and the resultant chromaticism, is purely ornamental and can be omitted altogether.

Example 210 (p. 160) shows an improvisation on the theme of *Gavešt* and also demonstrates the modulation to the mode of *Navaš*.

**Neyšāburak**

This guse brings us back to the area of *Navaš*, but with emphasis on the 3rd and the 4th above the finalis. A characteristic of *Neyšāburak* is the leap of a perfect fourth from the finalis to the 4th above, shortly after the start of the melody. Its basic melodic formula can be seen in example 211, and example 212 (p. 161) shows an improvisation on this skeletal idea.

**Xojaste**

With *Xojaste*, the focal point of the mode of *Navaš* is raised higher to the area of the 5th and 6th above the finalis, both of which receive much emphasis. The 5th also acts as the ist. The 7th above is also heard much more than ever before. The finalis and the 2nd above are heard primarily in the forud. The modal scheme for *Xojaste* is therefore as shown in example 213a. Example 213b gives the basic formula for *Xojaste*, and a transcription of an improvisation can be seen in example 214 (p. 161).
In discussing gūše-ye Nahīb in dastgāh-e Afsārī (chapter 8), it was mentioned that Nahīb, Arāq and a number of other pieces comprise a distinct unit, presenting their own modal and melodic identity. This group of gūses are performed regularly in three of the twelve dastgāhs: Māhūr, Rāsī and Navā. They are more commonly identified with Māhūr, however, and will therefore be discussed in chapter 14 on dastgāh-e Māhūr.

Ossāq

Gūše-ye Ossāq has been discussed in chapter 6, in connection with dastgāh-e Dāštī. When performed in dastgāh-e Navā, its modal and melodic characteristics remain unchanged. The 4th below the finalis of Navā becomes the finalis for Ossāq. Accordingly, its modal scheme is as shown in example 215. For musical examples of Ossāq, see chapter 6.

Hoseyni

Hoseyni is a gūse from the repertoire of dastgāh-e Šūr. Its mode and melodic make-up are the same as that given in Šūr. Accordingly, the 4th below the finalis of Navā, which had become the finalis in Ossāq, retains that role, both here and in the remaining gūses of dastgāh-e Navā. In fact, after Nahōfī, the modal dominance of Navā begins to lose ground. Yet the use of a Navā forūd at the conclusion of each gūse reminds the listener of the original mode of the dastgāh. With Hoseyni, however, a modulation to the mode of Šūr is effected, and in the contemporary tradition, the forūd of Navā is no longer used at its conclusion. Thus, all of the last gūses performed in dastgāh-e Navā appear to be in the realm of Šūr. For the conclusion of each of these gūses, a forūd of Šūr is used and not one of Navā.

We have observed a similar occurrence in dastgāh-e Afsārī. No doubt in both Afsārī and Navā, the unhampered take-over of the mode of Šūr has been responsible for the fact that they are regarded, by some, to be derivatives of dastgāh-e Šūr. This belief is, of course, much more widely accepted in the case of Afsārī than for Navā. However, we see no reason why the original modes or characteristics of Afsārī or Navā, which are quite distinct, should be
confused with those of Šur, even though in current practice the modulation to the mode of Šur and the dominance of that mode in the second half of both Afsāri and Navā cannot be denied.

For musical examples of Hoseyni, see chapter 4.

**Busalik**

*Gușe-ye Busalik* also is based on the mode of Šur. Unlike Hoseyni, it is not played in *dastgāh-e Šur*, and is only performed in *dastgāh-e Navā*. Thus, we have another of those paradoxical situations (such as with Oštāq) where a *gușe* is not performed in the *dastgāh* to whose mode it adheres, but is played in another *dastgāh*, where the initial mode is markedly different.

*Busalik*, however, makes use of a wider range than most *gușes* that are in the mode of Šur. The 4th above the finalis of Šur is the *sdhed*, and the 5th above is the *dqdz* in *Busalik*. There is no *moteqayyer*. The modal scheme for *Busalik* is given in example 216. The basic melodic formula for *Busalik* can be seen in example 217, and example 218 (p. 162) shows an improvisation on this theme (notice the Šur forud at the end of the *gușe*).

**Neyriz**

*Gușe-ye Neyriz* is also in the realm of Šur. It is not performed in *dastgāh-e Šur*, however, but in Navā, Māhur and Rāst-Panjgāh.

In *Neyriz*, the emphasis is on the finalis and particularly on the 2nd above, which is the *sdhed*. The melodic activity centres around that tone, seldom going as high as the 4th above. The 2nd and 3rd below the finalis are heard very frequently, and the 3rd below is the *dqdz*. The modal scheme for *Neyriz* is, therefore, as shown in example 219. Example 220 gives the basic melodic formula for *Neyriz* and example 221 shows an improvisation on this melodic idea (p. 163).
Rahāvi

Rahāvi emphasises the pentachord above the finalis of Šur. No one tone emerges as the šāhed; the 2nd below the finalis is the āqāz. Melodically, it is very sequential, with a leap of a perfect fourth, from the 2nd below to the 3rd above, as the distinguishing mark of its opening phrase.

Example 222 shows the basic formula for Rahāvi, while example 223 (p. 163) is the transcription of an improvisation in Rahāvi.

Example 222

Nāqus

In guš-e Nāqus, the pentachord above the finalis of Šur is the focal point of melodic activity. The 5th above the finalis is the šāhed, the 3rd above the āqāz, and the 2nd below the ist. Its modal scheme, accordingly, is as given in example 224. The basic melodic formula for Nāqus can be seen in example 225, and an improvisation on this idea is shown in example 226 (p. 164).

Example 225

Taxt-e Taqdis

In guš-e Taxt-e Taqdis, a wider range of the mode of Šur is employed. The 2nd below the finalis is the āqāz, as well as the ist. The moteqayer of Šur – the 5th above the finalis lowered by a microtone – which was not used in any of the preceding gušes, is used at one point at the beginning of Taxt-e Taqdis' melodic formula. Its modal scheme is demonstrated in example 227.

Example 227

As in Rahāvi, the Taxt-e Taqdis melody begins with a leap of a fourth, from the 2nd below to the 3rd above. Example 228 gives its basic melodic formula, and an improvisation on this theme is shown in example 229 (p. 164).
Thus, the last guše in dastgāh-e Navā is not in the mode of Navā but in the mode of Śur. On the other hand, it is possible to modulate, at the end of Takt-e Tāqdis, back to the mode of Navā and conclude with a forud of Navā. Some contemporary musicians who are more conscious of the desirability of concluding in the original mode of the dastgāh, do, in fact, modulate back to Navā. This can be done simply by starting the forud pattern on the finalis of Navā, and performing a lengthy improvisation on the forud pattern (see the forud of Navā, example 200). Nevertheless, the dependence of Navā, not as a mode, but as a dastgāh, on the mode of Śur, cannot be overlooked.
14 Dastgāh-e Māhur

The intervallic structure of the mode of Māhur parallels that of the major mode in western music. Yet, because of the other elements which go into the making of Persian modes, probably no melody in the major mode can be said to be in the mode of Māhur. Persian musicians fail to appreciate this fact and are very eager to point out that the major mode is the same as the mode of Māhur.¹

Example 230 gives the modal scheme for Māhur. The characteristics of this mode are:

1. The range is unusually wide, a minor 10th.
2. The finalis has a central position; it is the linking tone of two conjunct major tetrachords. It is also the usual āqāz.
3. The 7th above the finalis is a semi-tone flatter than its lower octave, the 2nd below.
4. Leaps of thirds, both ascending and descending are common.
5. Ascending leaps of perfect fourths are occasionally used. A leap of a perfect fifth from the finalis to the 5th above is rarely used. The use of such leaps makes Māhur capable of greater excitement than most other Persian modes. But, the melodic movement is still predominantly step-wise.

Forud

In dastgāh-e Māhur, because of its many diverse gušes, the role of the forud is very significant in binding the whole repertoire together. In the forud, the 3rd and the 2nd below receive

Example 231

emphasis, and usually the finalis is approached from below. Example 231 is a typical forud of Māhur. The finalis may be also approached from above. This type, as shown in example 232,

Example 232
The *dastgāh* concept in Persian music

is less typical and gives no emphasis to the tetrachord below the finalis. A third type of *forud*, given in example 233, emphasises the four notes above and below the finalis.

Example 233

![Example 233](image)

**Darāmads**

An authentic style of performance in *dastgāh-e Māhur* customarily begins with an improvisation under the name of *Moqaddame* (introduction) before the darāmads. This *Moqaddame* is sometimes followed by a group of metric pieces, which are of recent origin, and not of sufficient interest or authenticity to be considered here. The *Moqaddame* itself is nearly always included in a performance. It is a stately but unornate declamation which sets the tone for the *dastgāh*, even though its characteristics are not maintained throughout. The *Moqaddame* places more emphasis on the tetrachord below the finalis; its basic melodic pattern is given in example 234. Example 235 (p. 165) is the transcription of an improvisation on this theme.

Example 234

![Example 234](image)

After the *Moqaddame*, the darāmad section begins. Here, certain modifications in the mode of *Māhur* are effected. These modifications are:

1. The tetrachord above the finalis receives more emphasis than the tetrachord below it, except in the *forud*.
2. The 2nd above the finalis (d in our scale) becomes the *ṣahed*.
3. The 4th above may function as the *aqāz* in place of the finalis.
4. The melodic movement is overwhelmingly diatonic. Rare leaps of thirds are used; larger leaps are avoided, unless between phrases.

The basic formula for a *darāmad* in *Māhur* is given in example 236. An improvisation on this melodic idea is found in example 237 (p. 165).

Example 236

![Example 236](image)

*Dastgāh-e Māhur* is rich in the number and variety of its guīs, many of which modulate to modes very remote from the mode of *Māhur* itself. The major guīs are *Dūd*, *Xosrovāni*, *Tusi*,

...
Dastgāh-e Māhur

Azarbāyejān, Feylī, Abol, Delkaš, Neyriz, Šekaste, Nahīb, Arāq, Āšur, Rāk, Rāk-e Kašmīr, and Rāk-e Hendī.

Dād

Guš-e ye Dād employs the mode of Māhur of the darāmad area, but with slight modifications, as shown in example 238. The characteristics of this mode are:

1. The tones below the finalis are omitted.
2. The concentration is on the 2nd, 3rd and 4th above, and to a lesser degree on the 5th above.
   The 6th and the 7th above are rarely heard.
3. The finalis is prominent only at the beginning and in the forud.
4. The 2nd above is the ṣāhed and the ist.
5. The 4th above is the āagāz.

Example 238

![Melodic Formula for Dād](image)

The basic melodic formula for Dād is given in example 239. Example 240 (p. 166) is a transcription of an improvisation on this theme.

Example 239

![Melodic Formula for Dād](image)

Xosrovānī

Guš-e ye Xosrovānī is in the same mode of Dād. Again, the emphasis is on the three tones above the finalis, but the 2nd above is not favoured more than the other two tones and, therefore, is no longer to be considered as the ṣāhed. Its starting note is the 5th above, which is more prominent here than in Dād. This guš is also performed in dastgāh-e Bayāt-e Tork. Since Xosrovānī only uses the hexachord above the finalis, and this hexachord is the same in the modes of Māhur and Bayāt-e Tork, the performance of this guš in the two dastgāhs can be identical. Only the forud will be different.

The basic melodic formula for Xosrovānī is as shown in example 241. Example 242 (p. 167) shows an improvisation on this theme.

Example 241

![Melodic Formula for Xosrovānī](image)
The dastgāh concept in Persian music

**Tusi**

In its modal structure, *Tusi* is quite similar to *Xosrovdani*. There is no new characteristic, except that the 6th above is heard more often than before. We see, then, that a gradual push towards the higher register of sound is taking place. As noticed in the case of the other dastgāhs this gradual approach to the area of the őj is typical of the order of pieces within the structure of a dastgāh.

Example 243 shows the basic melodic formula for *Tusi*, and example 244 (p. 168) shows an improvisation on this melodic idea.

**Azarbāyejāni**

*Guše-ye Azarbāyejāni* employs the tetrachord above the finalis of *Mahur* with more or less equal emphasis on all tones. It would therefore seem reasonable that it should always be performed right after the darâmads. Although this is entirely possible, it is more often performed after *Tusi*. One cannot find a good reason for this placement, particularly since this means that the gradual climb to the őj is rather negated. Yet this lack of conformity to the expected is a further evidence that in Persian music nothing can be taken as a hard and fast rule, and no rule is without its exception.

The basic melodic formula for *Azarbāyejāni* is given in example 245. An improvisation on this idea is shown in example 246 (p. 169).

**Feyli**

In *guše-ye Feyli* the 5th above the finalis becomes the šahed; the 4th above is also emphasised. A leap of a minor third, from the 3rd to the 5th above, is characteristic of the *Feyli* melody. Example 247 gives the basic skeletal idea of this melody.

A marked similarity between the opening motifs of *Azarbāyejāni* and *Feyli* is noticed. They both employ the same rhythmic pattern (\( \text{\textbullet \textbullet \textbullet \textbullet} \)) and the same ascending notes (c, d, e,
f). In Azarbâyjâni, however, the ascending line is turned back and the emphasis is placed on the 3rd and the 4th above. In Feyli, the ascending line reaches up to the 5th above (g) where it concentrates.

The transcription of an improvisation on this theme appears in example 248 (p. 169).

**Abol**

In guš-e Abol the centre of melodic activity is shifted to the area of the 4th to the 7th above the finalis of Mâhur. Since this tetrachord (4th to 7th of Mâhur) is also a major tetrachord, the tendency is to make the 4th into a new finalis. Consequently, what is achieved is a ‘key’ modulation to the 4th above of the Mâhur finalis. The new finalis functions also as the šâhed and the âqâz. The modal scheme for Abol is shown in example 249.

Example 249

Abol, in itself, is a short and melodically undistinguished guš, but it is usually accompanied by one or more tekhes (e.g. Zangule or Naqme (see chapter 16)). The result is a group of pieces in the new key which confirm the modulation to the ‘key’ of the 4th above. At the end of the last piece in the group, the melodic line is taken below the finalis, a Mâhur forud is added, and thus a return modulation to the original key is accomplished.

Example 250 shows the basic melodic formula for Abol, and example 251 (p. 170) is the transcription of an improvisation.

Example 250

**Delkaš**

One of the most important and striking gušes in dastgâh-e Mâhur is Delkaš. It represents an abrupt change of mode from that of Mâhur to the mode of Delkaš, which is an interesting blend of Šur and Mâhur. In Delkaš, the pentachord above the finalis of Mâhur is kept intact, but the 6th above is lowered by a microtone (a³ to a⁰). Consequently, the tetrachord from the 5th to the 8th above becomes identical with the tetrachord of Šur (g, a⁰, b², c). Since the 5th above (g) becomes the new finalis, the atmosphere of Šur is unmistakably established. Yet, the melodic activity is not confined to the tetrachord above this new finalis, and frequently the melodic line moves down within the range of the pentachord of Mâhur. Consequently, a new modal character exclusive to Delkaš is created. The modal scheme for Delkaš is shown in example 252.

Example 252
The characteristics of the mode of Delkas are:

1. It employs a relatively wide range of an octave.
2. From the 2nd below the finalis to the 4th above, this mode is identical with the mode of Šur. From the finalis to the 5th below it is the same as the mode of Māhur.
3. Except for occasional leaps of thirds, its movement is step-wise.
4. The finalis has a central position in relation to the melodic movement.
5. The finalis is also the ąqās.

Delkas is usually followed by a Čahāmmezrāb (see chapter 17) and possibly one or more tekkes (see chapter 16). Thus it becomes an important and lengthy section within dastgāh-e Māhur.

The basic melodic formula for Delkas is given in example 253, and the transcription of an improvisation on this melodic idea appears in example 254 (p. 170).

Example 253

\[ \text{Example 253} \]

Neyriz

This guše has been discussed in chapter 13, in connection with dastgāh-e Navā. The mode of Neyriz in Māhur is different from that of Neyriz in Navā in its 3rd degree below the finalis. By referring to the scale of this mode in the previous chapter (example 219), we can see that the interval from the 3rd to the 2nd below is a neutral second (b♭ to c). In the mode of Neyriz of Māhur this interval is a minor second (b♭ to c). Example 255 shows the modal scheme for Neyriz in dastgāh-e Māhur.

Example 255

\[ \text{Example 255} \]

By using b♭ instead of b♭, something of the nature of the mode of Māhur itself is retained. In the forud, simply by raising the 2nd above e♭ to e, we are entirely back in the mode of Māhur. With the exception just mentioned, the characteristics of this mode are those given in chapter 13; and the basic melodic formula upon which improvisation is made is the same.

It is interesting to note that the finalis of Delkas is the 5th above the finalis of Māhur, but in Neyriz, which is a similar mode, the 2nd above the finalis of Māhur becomes the finalis. It can be speculated that Delkas, being an expressive guše with a relatively wide range and much melodic movement, requires a relatively high register of sound. Neyriz, on the other hand, is a relatively placid and static guše for which a lower register of sound is more suitable.
Šekaste

With guš-e Šekaste, modulation is made to yet another distant mode. The mode of Šekaste has strong similarities to that of Afsārī. Yet, this seemingly distant modulation is achieved by the simple lowering of the 3rd above the finalis of Māhur by a microtone (e to e⁰). This alteration was already made in Neyriz. Accordingly, the modal scheme for Šekaste is as shown in example 256.

Example 256

The characteristics of this mode are those of the mode of Afsārī (see chapter 8). The only exception is that the 6th in Afsārī is a neutral 6th above the finalis, but as a moteqayyer, it is occasionally raised by a microtone (a⁰ to a¹). The reason for this reversal of the function of the moteqayyer in the two modes is that in Afsārī, the 6th above is more often used as a neighbouring tone to the 5th, and usually is resolved on to the 5th; therefore, a smaller interval between the two degrees enhances the feeling of the 6th above being drawn to the 5th. In Šekaste, on the contrary, more often the 6th above leads to the 7th or 8th, and in this upward pull, a smaller interval between the 6th and 7th degrees becomes more effective.

Melodically, Šekaste contains more leaps than may be found in most other gušes of dastgāh-e Māhur. These leaps, both down and up, originate primarily from the šāhed (5th above). They occur downward to the finalis (a perfect 5th), to the 2nd above (a perfect 4th), and to the 3rd above (a neutral 3rd); a leap of a perfect 4th upward to the 8th above is also common. A chromatic half-step trill on the 4th above (f to g⁰) is characteristic of Šekaste, as has also been seen in Afsārī. Whenever this trill is used, the melodic line is in a descending movement, so that the 4th above, after the trill, resolves down to the 3rd above, and never up to the 5th.

The basic melodic formula for Šekaste is given in example 257, and a transcription of an improvisation on this idea appears in example 258 (p. 171).

Example 257

Nahib

This guš has already been considered as part of the repertoires of dastgāh-e Afsārī and dastgāh-e Navā. Its discussion, however, has been postponed until now because traditionally
it is more readily identified with dastgāh-e Māhur than with the other two. While a performance of Afsārī or Navāh may or may not include Nahib, in Māhur it is invariably performed. The same is true of two other gušes which follow Nahib, and are modally and melodically related to it: Arāq and Āsur. These three gušes are in the area of the āj of Māhur, and constitute the climactic portion of the dastgāh. They present a distinct mode of their own, but make use of the Māhur forud pattern.4

Example 259

The modal scheme for this group of gušes appears in example 259. The characteristics of this mode are:

1. The finalis is the same as that of Māhur, but it is used only at the beginning and in the forud. In the main part of melodic improvisations in these gušes, it is not heard at all.
2. The 2nd, 3rd and 4th above the finalis are used only in passing, at the beginning or in the forud.
3. The 5th above is the īst. All of the musical phrases end on that note, yet it can never satisfy as the finalis.
4. The 7th above is a moteqayyer. In ascending movement, and sometimes in descending, it maintains its basic form, which is a major 7th above the finalis. Often, in descending movement, it is lowered by a semi-tone (b instead of b').
5. The 8th above is the sāhed.
6. The 10th above, as compared with its lower octave (the 3rd above) is a semi-tone flat (e' instead of d').
7. The area of melodic activity is between the 5th and the 9th above. This pentachord, according to whether the neutral or the flat version of the moteqayyer (b' or b") is used, changes from a major to a minor pentachord.
8. The melodic movement in this mode is overwhelmingly diatonic. Leaps, as a rule, occur only between phrases.

The basic melodic formula for Nahib is given in example 260. Example 261 (p. 172) shows the transcription of an improvisation on this melodic idea, concluding with a Māhur forud.
Arāq

Guse-ye Arāq is but a variation of Nahib. In fact, in contemporary practice, the two are often confused with one another. The only significant difference between the two is that in Arāq, in the course of an improvisation, the melodic line, by means of sequential patterns, is taken up to the 11th above the finalis. Arāq, therefore, is slightly more intense in its emotional content, as it reaches a higher register of sound.

Example 262 (p. 173) shows an improvisation in Arāq, which is based on the same melodic formula as shown for Nahib (example 260).

Āšur

Āšur is an extension of Arāq into an even higher register of sound; here, the melodic line reaches the 12th above the finalis of Māhur. In fact, the melodic movement is confined to the area of the 8th to the 12th above. On that basis, we can consider Āšur to have its own modal scheme which would be as shown in example 263. In this mode the 8th above the finalis of Māhur is the ist, and the 11th above is both the āqāz and the śāhed.

We must emphasise, however, that Āšur is more in the nature of a high passage in the modal scheme of Arāq. The shift of emphasis to the area of the 8th to the 15th above is brief. Soon after Āšur, the emphasis is lowered to the area of the 5th to the 9th above, which constitutes a return to the mode of Nahib-Arāq.

The basic melodic formula for Āšur is given in example 264. Example 265 (p. 174) shows an improvisation in Āšur, at the conclusion of which a descent is made into the area of Nahib-Arāq.

Rāk

The name of this gūse is one of the many obscure titles in the radif of Persian music. The word is without any meaning in the modern Persian language, but it is probably a Persian pronunciation for the Indian word Raga. Why and how this word has come to be used as a title for this gūse no one knows. The two ensuing gūses, Rāk-e Kāsmir (Kashmiri Raga) and Rāk-e Hendi (Indian Raga) are equally unintelligible. Whether the mode or the themes for
The *dastgāh* concept in Persian music

These *gušes* are of Indian origin is highly doubtful. The concept of *raga*, as such, is unknown in Persia. Aside from the fact that both Indian and Persian musics are modal, there is no discernible relationship between them. Certainly there is no more connection between these *gušes* with the Indian *Raga* system than between any piece of the Persian *radif* and that system.

The mode of *Rāk*, in its range and the roles of its tones, is very similar to the mode of *Nahib-Arāq*. There are, however, two significant differences between them.

1. The 6th above, in the mode of *Rāk*, is a neutral sixth to the finalis, and not a major sixth.
2. The 7th above is not a *moteqayyer*, and remains a major 7th, in relation to the finalis, throughout.

The modal scheme for *Rāk* is shown in example 266a. The characteristics of this mode, as well as the melodic patterns for *guše-ye Rāk*, are very similar to those of *Nahib*. Therefore, the two differences mentioned above are, in substance, the main points of variance between them. Nevertheless, these two changes unmistakably distinguish *Rāk* from *Nahib*.

It is also noteworthy that the area of melodic concentration in *Rāk*, which is the pentachord from the 5th to the 9th above with emphasis on the 8th, resembles the intervallic structure of the mode of *Čahārghād* in *dastgāh-e Homayun* (see chapter 11). This similarity and association with *Čahārghād* is not found in *Nahib*.

The basic melodic formula for *Rāk* is given in example 266b, and an improvisation on this idea is shown in example 267 (p. 174).

*Rāk-e Kašmir*

*Rāk-e Kašmir* is based on the same mode as that of *Rāk*. However, the 8th above the finalis, which is the *šahed*, is also the *āqāz*. The melodic formula for *Rāk-e Kašmir* is distinct from that of *Rāk*, but it too concentrates on the higher register of the scale. Example 268 shows its basic formula, and example 269 (p. 175) is the transcription of an improvisation on it.
Rāk-e Hendi

This guše is normally the last piece in the traditional repertoire of dastgāh-e Māhur. Its mode bridges the mode of the two preceding gušes (Rāk and Rāk-e Kāsmir) with that of Māhur itself. In its use of the ḍj register and emphasis on the 8th above, it is a continuation of the mode of Rāk, but the 10th above, here, is now raised (e and not e') and corresponds with the 3rd above in the mode of Māhur. Another characteristic of Rāk-e Hendi is that it is a metric piece in the linear hemiola rhythm (6/4 + 3/2), so common to rhythmic pieces in Persian music. It is, therefore, more in the nature of a composed piece, or a zarbi. Its melodic form is relatively fixed, and is not subject to much change from one performance to another.

Example 270

The modal scheme for Rāk-e Hendi is as shown in example 270. The characteristics of this mode are:

1. This mode employs the unusually wide range of a 12th.
2. The 5th above is the āqāz.
3. The 8th above is the ist, but it is not the sāhod as it was in Rāk. The 8th and the 9th are both emphasised.
4. The main section of guše-ye Rāk-e Hendi employs the area of the 5th to the 12th above. The lowest tetrachord is heard in the concluding phrase, which is much in the order of a Māhur forud, but also in the established hemiola rhythm.
5. The 6th above, in the final phrase, is raised by a microtone (a* to a'), so that a decisive conclusion in the mode of Māhur is made.

Since this guše is not subject to extensive improvisation, a basic melodic formula cannot be extracted. Therefore, a complete notation of its melody has been given in example 271 (p. 175).

Thus, after numerous excursions into other modes but with constant reference to the original mode of the dastgāh, we are now back in Māhur. The conclusion of the performance may include a Masnavi (see chapter 16), a čahārmezrāb, or a reng (see chapter 17).
The least performed of the twelve dastgahs is Rast-Panjgah. This neglect is due to the fact that the greater portion of the radif of this dastgah is taken from the repertoire of other dastgahs. Some Persian musicians are of the opinion that this dastgah has evolved for pedagogic purposes, in the study of which the skill of modulation to many diverse modes is cultivated.\footnote{The name of this dastgah is one more example of the irregularities one encounters in the dastgah system.}

In our present discussion, the word Panjgah is omitted from the title of this dastgah. This is not done for convenience alone. The curious fact is that one of the gušes of this dastgah is named Panjgah, and that this guše is not in the mode of Rast, but is the mode of Šūr. It would seem unreasonable, therefore, to be discussing the mode of Rast-Panjgah, when Panjgah as a guše in the dastgah, has a different mode. The name of this dastgah is one more example of the irregularities one encounters in the dastgah system.

It is of some significance that Rast is the title of a mode (maqām) mentioned in all medieval treatises. Also, in the related musical traditions of Turkey and the Arabic-speaking countries, one invariably finds a mode by the name Rast. But the medieval sources do not give us a Panjgah mode and rarely does the name appear in musical systems outside today’s Persia.

In its intervallic structure, the mode of Rast is identical with that of Māhur. In this respect also, this dastgah lacks independence of identity. Therefore, since in its repertoire, and in the structure of its intervals, Rast is dependent on other dastgahs, it is not difficult to see why it is not a favoured dastgah.

Although the mode of Rast employs the same intervals as the mode of Māhur, it is always performed in a ‘key’ a perfect 5th below that of Māhur. On most traditional instruments and in vocal practice, Māhur is ordinarily performed with c as the finalis. Rast is ordinarily performed with f as the finalis. The relative depth of the sound register contributes to the quality of dignity which is attributed to this mode.

The modal scheme for Rast is given in example 272. The characteristics of this mode are:

1. The finalis is also the aqāz.
2. Most of the melodic activity takes place above the finalis. The 2nd above is particularly prominent.
3. The tetrachord below the finalis is less emphasised than in the mode of Māhur. It is particularly significant that the 4th below has a non-essential role, whereas in Māhur, this degree is very prominent. This contributes measurably to the distinctiveness of improvisations in Māhur and in Rast.
4. The melodic movement is overwhelmingly step-wise.
Forud

Since in its repertoire, and in its mode, Rāst is largely dependent upon other dastgāhs, its identity as a dastgāh hinges almost solely on its forud patterns. In the course of a performance of dastgāh-e Rāst, in some areas, it would be difficult to know which dastgāh is being performed, were it not for the use of its very distinctive forud patterns. These forud patterns are often lengthy and elaborate. A typical Rāst forud is almost a piece in its own right and may take as long as a minute to perform.

The Rāst forud usually starts on the 4th above, moves within the area of the finalis to the 6th above, and often concludes with the Bāl-e Kabutar motif. In Rāst, this motif involves a leap of a perfect 5th up, from the finalis to the 5th, and down to the finalis (see example 273). Before the Bāl-e Kabutar, the finalis is approached from the 2nd below, or the 3rd and the 2nd below. Example 274 is an example of a Rāst forud. An abbreviated version of this forud, using the material from the final portion of the above pattern is occasionally used, as shown by example 275.

Dārāmds

The melodic basis for the dārāmds of Rāst rests on two phrases. In the first phrase, the finalis has a central position. The improvisation moves first within the tetrachord below, and next in the pentachord above the finalis. The use of a motivic sequence is the main tool for melodic expansion. Example 276 gives the basic formula for part one of the dārāmad theme. In the 2nd phrase of the dārāmad, the tetrachord below the finalis loses its significance and the impro-
The dastgāh concept in Persian music

Example 276

Visitation concentrates on the pentachord above, with special emphasis on the 2nd above (see example 277).

Example 277

Of the two phrases, the second one has more scope and diversity, and is more representative of the mode of Rāst. We can see that even though the intervallic structure in the modes of Mā hur and Rāst are the same, their melodic forms are not. An improvisation on the dāramad theme given here will never be confused with a dā ramad of Mā hur.

A transcription of an improvisation utilising both phrases of the dāramad theme of Rāst is given in example 278 (p. 175).

It has already been noted that the majority of gušes performed in dastgāh-e Rāst are taken from other dastgāhs, which explains why this dastgāh is the last one in our present study. These gušes, as well as the few which are the exclusive property of dastgāh-e Rāst itself, are listed here in the order in which they are most commonly performed: Parvāne, Xosrovānī, Ruhaftzā, Neyriz, Zābol, Panjgāh, Qarače, Mobarqa’, Sepehr, Nahīb, Arāq, Āsur, Abolʿāp, Tarz, Leyli-o Mejnun, Nūrūshā, Nafrīr, Māvārdānahr, Rāk, Rāk-e Kašmir and Rāk-e Hendī.

Of these gušes, Parvāne, Ruhaftzā, Sepehr, Panjgāh, Mobarqa’ and Māvārdānahr belong to dastgāh-e Rāst. Xosrovānī, Rāk, Rāk-e Kašmir and Rāk-e Hendī are taken from dastgāh-e Mā hur; Abolʿāp, Tarz, Leyli-o Mejnun, Nūrūshā and Nahīr come from the repertoire of Dastgāh-e Homāyun; Zābol is taken from dastgāh-e Seqāh, and Qarače comes from dastgāh-e Šur. Neyriz, Nahīb, Arāq and Āsur are more vagrant and, as we have seen, they can be performed in any number of dastgāhs.

Parvāne

Parvāne is a very brief guše with a short melodic phrase which is often performed without many improvised additions. The āqāz for Parvāne is the 3rd above. Its melodic line moves step-wise to the 7th above, then descends to the finalis. The 5th above is the most emphasised tone. The basic melodic formula for Parvāne is given in example 279. An improvisation on this theme is shown in example 280 (p. 176).
Xosrovāni

This guše has been discussed in chapter 14 on dastgāh-e Māhurst. It is used here quite in the same way as in Māhurst, except that it is in the ‘key’ of f instead of c. For musical examples of Xosrovāni, see chapter 14.

Ruhafzā

Guše-ye Ruhafzā presents two musical phrases as its thematic material. The first of these is clearly in the mode of Rāst with the 5th above as the āqāz. In the second phrase the 3rd above the finalis is lowered by a microtone (a' to a"). As a result of this change, through the tetrachord (g-a'-b'-c), the mode of Șur is momentarily suggested, helping to pave the way for the appearance of guše-ye Neyriz, which is to follow.

Example 281

Considering both phrases of Ruhafzā, its modal scheme is as shown in example 281. The characteristics of this mode are:

1. The finalis is the lowest note.
2. The 3rd above the finalis is a moteqayyer.
3. The 5th above is the āqāz.
4. The 7th above is raised by a half-step (e' to e") only in one place, in the second phrase of Ruhafzā, when the line moves up rapidly to the 8th above. Because of this upward resolution, the use of e" and the resultant semi-tone e to f, seems more satisfying.
5. The melodic movement is basically step-wise, but leaps of thirds are occasionally used.

The basic melodic formulae for the two phrases of Ruhafzā are shown in example 282. A transcription of an improvisation in Ruhafzā is shown in example 283 (p. 176).

Example 282

Neyriz

Guše-ye Neyriz was discussed in chapter 13 in connection with dastgāh-e Navā. Its mode is affiliated with that of Șur, and in dastgāh-e Rāst, the 2nd above the finalis of Rāst becomes the
The *dastgāh* concept in Persian music

new finalis. The 2nd above this finalis is lowered by a microtone (this change of a' to a^p had been briefly effected in the second phrase of *Ruhafzā*, see example 282) and functions as the šāhed. The 3rd below the new finalis is lowered by a microtone also (e' to e^p), to correspond with the 3rd below in the mode of *Šur*, and acts as the āqāz. Thus, the mode of *Neyriz* in *dastgāh-e Rāst* takes on the scheme given in example 284. For musical examples of *gūse-ye Neyriz*, see chapter 13.

**Example 284**

![Modal scheme for Neyriz in dastgāh-e Rāst](image)

**Zābol**

From the mode of *Neyriz*, particularly since the 2nd above in *Neyriz* is the šāhed, modulation to *Zābol* is easily accomplished. The mode of *Zābol* has been discussed in chapter 9. The only difference between the *Zābol* here and that described in *dastgāh-e Segāh*, is that here it is based on a^p as the finalis instead of e^p, which was the finalis for the mode *Segāh*. The modal scheme for *Zābol* in *dastgāh-e Rāst* is, therefore, as shown in example 285. We note that the

**Example 285**

![Modal scheme for Zābol in dastgāh-e Rāst](image)

modulation from *Neyriz* to *Zābol* is fundamentally a matter of change of emphasis and a climb to a higher note within the same scale.

For musical examples of *Zābol*, refer to chapter 9.

**Panjgāh**

It is ironic that *gūse-ye Panjgāh*, which has contributed its name to the title of the *dastgāh* presently under discussion, is merely a short piece, and is decisively in the mode of *Šur*. Why this *gūse*, with no distinctive identity of mode or melody, has a name which follows the title of two of the twelve *dastgāhs* (*Segāh* and Čahārgāh), is equally baffling. (More has been said about the use of the word 'gāh' as a musical term in connection with *gūse-ye Dogāh*, in chapter 7).

The mode established with *Neyriz* and briefly interrupted by *Zābol* is re-established for *Panjgāh*. Certain modifications, however, are made. The 3rd below the finalis no longer functions as the āqāz; instead, the 2nd below is the āqāz. There is no šāhed, and the melodic movement is mostly confined to the tetrachord above the finalis. All of these characteristics correspond with those of the mode of *Šur*. Example 286 gives the modal scheme for *Panjgāh*.

**Example 286**

![Modal scheme for Panjgāh](image)
The basic melodic formula for *Panjgah* is shown in example 287, and an improvisation on this idea is shown in example 288 (p. 177).

Example 287

![Example 287](image)

Qarace

As in *dastgah-e Sur*, from which this *guse* is taken, *Qarace* is in the mode of *Sur* but in the 'key' of the 4th above the finalis. Our musical examples of *Sur* (chapter 4) were based on the tone d as the finalis; and *Qarace* was consequently based on the tone g as its finalis. In *Dastgah-e Rast*, the *guses* which were in the mode of *Sur* have been based on the tone g as their finalis; *Qarace* is based on the same mode but on the 4th above (c) as its finalis. Thus the modal scheme for *Qarace* will be as shown in example 289. For musical examples of *Qarace*, refer to chapter 4.

Example 289

![Example 289](image)

Mobaraqa’

*Mobaraqa’* is a short *guse* which functions as a transitional piece for modulation from the mode of *Qarace* back to that of *Rast*. It begins with the 2nd above the finalis of *Qarace* as its *āqāz*. Shortly after that, it moves to the 4th above (f), which is the 8th above the finalis of *Rast*, and immediately thereafter, the mode of *Rast* is re-established by cancelling out the alterations which the mode of *Qarace* had imposed (d⁰ to d⁴, e⁴ to e⁵). The use of e⁵ instead of e⁴, which is the normal 7th above in *Rast*, is due to that note’s inclination to resolve to the 8th above, and the fact that a semi-tone relationship between them provides a more satisfying resolution.

*Mobaraqa’* concentrates in the area of the 5th to the 8th above the finalis of *Rast*. The 8th above is the *sāhed* and the *ist*. Example 290 gives the modal scheme of *Mobaraqa’*. The basic

Example 290

![Example 290](image)

melodic formula for *Mobaraqa’* is shown in example 291, and a transcription of an improvisation on this theme is given in example 292 (p. 177).
The dastgāh concept in Persian music

Sepehr

Guše-ye Sepehr is in the mode of Rāst; however, the centre of melodic activity, as in Mobarqa', is in the area of the 5th up to the 10th above the finalis of Rāst. At the conclusion of Sepehr, a descent to the tetrachord above the finalis, and the addition of a Rāst forud, firmly re-establishes the original mode of Rāst.

The basic melodic formula for Sepehr is shown in example 293. A transcription of an improvisation in Sepehr is shown in example 294 (p. 178).

Example 293

Nahib, Arāq and Āṣur

These three gušes, which are related modally and melodically to one another, have been discussed in chapter 14, in connection with dastgāh-e Māhur. In dastgāh-e Rāst they are performed with f as their finalis instead of c, which was the finalis in dastgāh-e Māhur. In every other respect, they are virtually the same pieces.

The mode of Nahib in dastgāh-e Rāst has the scheme given in example 295.

Example 295

After Āṣur, a second improvisation in guše-ye Parvāne, with an extended Rāst forud, is usually performed. This practice helps to recall the original mode of Rāst, which had been neglected, and will be set aside once again with the following gušes.

Abolčap, Tarz and Leyli-o Majnun

These three gušes come from the radif of dastgāh-e Homāyun. For their description and for musical examples, refer to chapter 11. In dastgāh-e Homāyun, according to our notation, they were based on the tone g as their finalis, and c as the šāhed. In dastgāh-e Rāst, f, which has been the finalis, becomes the šāhed, and c is the finalis. Accordingly, in order to recreate the mode of Abolčap, Tarz and Leyli-o Majnun, a is lowered to a' and d is lowered to d⁰. These alterations are made without a modulation; that is to say, after Parvāne, Abolčap is presented quite abruptly. Example 296 shows the modal scheme for Abolčap in dastgāh-e Rāst.
Nūrūz-hā and Nafīr

Nūrūz-e Arab, Nūrūz-e Sabā, Nūrūz-e Xārā, and Nafīr are related pieces which are part of the radif of dastgāḥ-e Homāyun. In Homāyun, the 4th above the finalīs becomes the new finalīs for these gušes. In dastgāḥ-e Rāst, the 8th above (the šāhed in Abolčap, Tarz and Leyli-o Mājūn) becomes the finalīs. Since most of the melodic activity in Nūrūz-hā and in Nafīr centres above the finalīs, these gušes will constitute the oj of dastgāḥ-e Rāst. Example 297 gives the modal scheme for Nūrūz-hā in dastgāḥ-e Rāst. For musical examples of the Nūrūz-hā and Nafīr, see chapter 11.

Māvarāmnahr

Māvarāmnahr is the last guše in dastgāḥ-e Rāst which belongs to its own radif, and is not taken from another dastgāḥ. But, alas, it is not in the mode of Rāst but is another improvisation in the mode of Nūrūz-hā. It does, however, extend the melodic line to as high as e' and, as such, becomes the highest-reaching guše of the dastgāḥ. The 5th above the finalīs is the aqās. All other characteristics of Māvarāmnahr are those of Nūrūz-hā and Nafīr, which have preceded it. We may ask, then, why is it exclusive to dastgāḥ-e Rāst? Unfortunately, no satisfactory answer can be found, other than the fact that this is how the tradition has evolved.

Example 298 shows the basic melodic formula for Māvarāmnahr, and an improvisation on this melodic idea is given in example 299 (p. 178).

Rākhā

As in the case of dastgāḥ-e Māhūr, Rāk, Rāk-e Kāsmīr and Rāk-e Hendi are the last gušes to be performed in dastgāḥ-e Rāst. For descriptions and musical examples of Rākhā, the reader is referred to chapter 14. Their modal scheme in dastgāḥ-e Rāst is given in example 300.
The individual pieces within each group of related gušes do not refer back to the original mode of the dastgāh by means of a forud. But, after the last guš in each group, ordinarily a forud of Rāst is included. Following the very last piece in the dastgāh, which is usually Rāk-e Hendī, an extensive forud of Rāst is commonly performed, so that the conclusion of this dastgāh may be in the framework of its basic mode.

Although the use of pieces from the radif of other dastgāhs is common to almost all of the dastgāhs, it is the radif of Rāst alone which is largely composed of such pieces. It is not, therefore, a very independent dastgāh; but it is very colourful and well worth listening to.
Study of the twelve dastgâhs has shown that the radif of each dastgâh includes pieces that are exclusive to it, and also some that are taken from the radif of other dastgâhs. There is still another group of pieces that are performed, or can be performed, in all of the dastgâhs. The pieces in this group have relatively stable melodic and rhythmic structures and are not subject to extensive change through improvisation. More important is the fact that they have no modal stability. They adopt the mode of the dastgâh in which they are placed, or even the mode of gušes which have preceded them. As such, while the melodic and the rhythmic identities of these pieces are preserved, their modes change according to where they are placed. The word tekke (small or short piece) will be used here to identify this genre of guše. Writers on Persian music have generally failed to recognise that, due to their instability and adaptability, these pieces must necessarily be placed in a separate category. At times they are identified simply as zarbi or rhythmic pieces.

There are two types of tekke: those that have a more or less clear and stable metric structure and are exclusively instrumental (we shall call this group rhythmic tekkes); and those that do not have a stable metric basis and can be performed vocally as well as on instruments (we shall call this group non-rhythmic tekkes).

Rhythmic tekkes

Kerešme

This is the most commonly performed of tekkes. In one place or another it is played in every dastgâh. The most significant aspect of a kerešme is its metric structure which is invariably a linear hemiola: a very regular alternation of duple and triple metres (6/4, 3/2 or 6/8, 3/4), is the rule.

Melodically, kerešme centres around the first tetrachord of the mode in which it is placed; it is step-wise in movement, with occasional leaps of fourths and thirds.

In their modes, kerešmes yield entirely to the dastgâh, or a guše of the dastgâh, in which they are performed. For comparison, transcriptions of ten different kerešmes in different modes are given in examples 301–10:

Example 301 (p. 179) in the mode of Šur
Example 302 (p. 179) in the mode of Bayāt-e Tork
Example 303 (p. 179) in the mode of Segāh
Example 304 (p. 180) in the mode of guše-ye Hesār of Segāh
Example 305 (p. 180) in the mode of Čahārgāh
Example 306 (p. 180) in the mode of guše-ye Maqlub of Čahārgāh
Example 307 (p. 181) in the mode of Homāyun
The *dastgāh* concept in Persian music

Example 308 (p. 181) in the mode of *Bayāt-e Esfahān*
Example 309 (p. 181) in the mode *gūš-e Arāq of Rāst*
Example 310 (p. 182) in the mode of *Naṣīr*.

*Bastenegār*

*Bastenegār* is a mere passage or exercise which may be played freely as a part of an improvisation, and as such it can be introduced in various places. Although it is not performed in a strict metre, a duple pulse predominates, and the tempo is fast. The melodic pattern begins on the *sāhēd* of the mode and, with a consistently step-wise movement, moves up and then returns to the *sāhēd*.

Example 311 (p. 182) shows a *bastenegār* in the mode of *Abuata*.

A *bastenegār* may be introduced abruptly or it may be preceded by a short rhapsodic phrase based on its opening motif (see example 312 (p. 182), in the mode of *gūš-e Zābol of Čahārgāh*).

As is the case with many of these short rhythmic tekkes, *bastenegār* does not take on the form of a piece by maintaining its melodic and rhythmic character to a clear ending; rather it simply dissolves into a free and rhapsodic section which is a continuation of the *gūš* to which *bastenegār* has seemingly been attached (see example 313 (p. 182), in the mode of *Afšārī*.

*Naqme*

*Naqme* does not suggest one clear form, and in the practice of Persian music three different types of *tekkes* are called by this name.¹ In the collection of the *radif* by *Ma’rufi,*² fourteen *naqmes* have been given. Four of these are clearly *kereshne*-type pieces, with the characteristic linear hemiola metre. This sort of confusion in *Ma’rufi*’s collection is not uncommon. It is indicative not so much of the disorderliness of the collection, but the fact that a certain type of piece may traditionally be known under two different names. One of the *naqmes* which is notated in *Naṣīr* has absolutely no melodic significance of its own and is decidedly a mere continuation of the *dardmad* section of the *dastgāh*.

One *naqme* given in *Rāst* has a slow 3/4 melody which is unique and is nearly always included in a performance of *Rāst*. It begins on the 3rd above the finalis of *Rāst* and concludes on the finalis. In an ordinary performance, this *tekke* may simply be called a *zarbi* of *Rāst* (see example 314, p. 182).

Two of the *naqmes* in *Ma’rufi*’s collection are related to one another and both are in the mode of *gūš-ye Maqlub*, one in *Segāh* and the other in *Čahārgāh*. They are both in 2/4 metre and in a moderately fast tempo. This type of *naqme* is characterised by large leaps from the high melodic line to the low drone strings (see example 315 (p. 183), *Naqme* in *Segāh*).

Six of the *naqmes* in *Ma’rufi*’s collection are related to one another. They are in fairly stable metric patterns of 3/8, 6/16. *Ma’rufi*’s notation suggests a free metre but the transcriptions that I have made establish them in a stable linear hemiola metre. In every case, except in *Šur*, the *ḏaqāz* is the 2nd below the finalis of the mode; in *Šur* it is the 3rd above (see example 316 (p. 183), *Naqme* in *Māhur*).
Zangule

This is a short rhythmic passage in 3/4 or 3/8. It is commonly played in all of the dastgāhs. It has a sequential and step-wise movement and is based on two simple motifs which may become subject to minor variations. Two examples of Zangule are given (see example 317 (p. 183), in Māhur, and example 318 (p. 184), in Čahārgāh).

Dotāyeki

This is a short piece in 2/4 and most commonly played in Māhur, Rāst and Čahārgāh. It is in the nature of an exercise with the use of the drone string on the strong beat (see example 319, p. 184), Dotāyeki in Čahārgāh).

Non-rhythmic tekkes

Hazin

Hazin is based on a relatively stable melodic pattern but with no modal independence. A repeated note motif characterises this tekke. The main melodic section of hazin encompasses the range of a minor 6th. Within this range the āqāz, as a rule, is the 4th above the finalis which is often also the šāhed of the mode.

Example 320 (p. 184) and example 321 (p. 185) are both from the dastgāh-e Navā. The first example shows hazin in the mode of Navā itself, while the second is in the mode of Arāq which is an important gūse performed in dastgāh-e Navā but possessing its own mode (see chapter 13).

Two other examples show the flexibility with which the comparatively stable melodic form of Hazin can adjust to diverse modes (see example 322 (p. 185), Hazin in Šūr; and example 323 (p. 186), Hazin in Čahārgāh).

Dobeyti

As the name of this tekke (two-line verse) implies, its origins must be in vocal tradition, although it is also performed as an instrumental piece. It can be placed in almost any dastgāh or gūse of a dastgāh, as it adjusts to any modal requirement. Its melodic form is vaguely fixed; a descending step-wise movement, with intricate ornamentation again suggestive of vocal tradition, characterises this tekke. (See examples 324 (p. 186), Dobeyti in Abuatā, and example 325 (p. 186), Dobeyti in Bayāt-e Esfahān.)

Jāmedarān

This is a relatively brief tekke which is commonly played in Homāyun, Bayāt-e Esfahān, Afsāri and Bayāt-e Tork, but can also be played in the other dastgāhs. Its main melodic identity lies in the opening phrase which involves the interval of the minor 2nd. Thus, in Homāyun, the phrase will begin on the 5th above the finalis and moves to the 6th; in Bayāt-e Esfahān, it begins on the 2nd and goes to the 3rd above; in Afsāri it begins on the raised form of the 6th
112 The dastgāh concept in Persian music

and goes to the 7th above; and so on. A descending sequential pattern then follows. (See example 326 (p. 187), Jāmedarān in Afsārī.)

As this tekke, in its modal structure, yields to the mode of the dastgāh in which it is placed, the same three phrases of the above example have been given in example 327 (p. 187), as they adapt to the mode of Homāyun. For further comparisons, the transcription of a lengthy improvisation in Jāmedarān, in the mode of Bayāt-e Esfahān, has been given in example 328 (p. 187).

Masnavi

As the name of this tekke implies, it has come into the Persian musical tradition by way of poetry. As such, it is primarily a vocal piece, although it may be played by instruments as well. It is frequently a lengthy piece and on that basis it is not altogether logical to include it among the tekkes. However, since it is the only piece of some length which does not maintain a fixed mode, it has been included in this chapter. All other large pieces (gušes) retain their modal identity regardless of the dastgāh in which they may be placed. (An exception to this rule is the body of pieces which appear both in Segāh and Čahārgāh. See chapters 9 and 10.)

Masnavi can be sung in any of the dastgāhs, but it is more common to Afsārī, Bayāt-e Tork, Şur, Homāyun and Bayāt-e Esfahān. More than in any other, Masnavi belongs in dastgāh-e Afsārī. Here it is called Masnavi Pič, or ‘twisted’ Masnavi. It tends to be lengthier than in any other dastgāh. Also, when Masnavi is being sung by itself without being preceded by all the other gušes of a dastgāh (and this is frequently done in reciting the poetry of Jalāladdin Rumi), it is sung in the mode of Afsārī.

Masnavi Pič is characterised by an upward leap of a 5th at the beginning of the piece. Subsequent to this leap, the melodic pattern is step-wise and downward. Thus the main body of the piece lies among the first five tones of the mode. However, Masnavi Pič has a middle section where the melody moves up from the 5th to the 8th above the finalis and beyond. After this section a return is made to the area of the lower pentachord of the mode. See example 329 (p. 188), Masnavi Pič in Afsārī.

Other Masnavis performed in other dastgāhs have a decided melodic connection with Masnavi Pič, although the leap of a 5th at the beginning may be modified. In Şur, for example, the leap is a 4th from the 2nd below to the 3rd above the finalis. See example 330 (p. 189), beginning of Masnavi in Şur.

Another example of Masnavi is the transcription of one in Bayāt-e Esfahān, shown in example 331 (p. 189). Here the polarity is between the 4th below and the finalis. Occasionally the melodic line transcends the area of the finalis to as high as the 4th above. The beginning upward leap, as in Şur, is a 4th, with a subsequent descending step-wise movement.
17 Compositional forms

The main body of Persian classical music is the radif of traditional pieces, which are subject to extensive variation through improvisation, as has been shown in the preceding chapters. Recent developments, dating back only to the late nineteenth century, have added a new genre of pieces to the classical repertoire. These pieces differ from the traditional body of the radif in three ways: they are composed pieces of more or less defined form; they are rhythmically stable, and fall into regular metric patterns; they are mostly composed by known contemporary musicians, and, as such, they represent an ever-expanding repertoire.

These compositions fall into three instrumental categories: pišdarāmad, reng and Čahār mezrāb; and one vocal form, the tasmīf or tarāne.

Pišdarāmad

In the late nineteenth century, as a result of influences from Europe, Persian musicians became interested in group playing. Since the overwhelming bulk of traditional music is improvisatory and cannot be effectively rendered by more than one person at a time, a need for compositions with fixed melodic and rhythmic form was keenly felt. As a response to this need, an instrumental form called pišdarāmad was introduced. This innovation has been attributed to Qolām Hoseyn Darviš (1872–1926), a famous tār player and a gifted composer.

A pišdarāmad is intended as an overture to precede the darāmad section of the dastgāh, and the name simply means pre-darāmad, or pre-opening. It is a composed piece in a set metre, with its melodic ideas drawn from the darāmads and some of the gūses of the dastgāh for which it is composed. A pišdarāmad, therefore, uses not only the basic mode of the dastgāh, but also the modes and the melodic ideas of some of the main gūses in that dastgāh. Accordingly, as the dastgāh includes modulations to other modes, the pišdarāmad for the dastgāh also contains those modulations.

Rhythmically, a pišdarāmad may be in duple, triple and, less commonly, in quadruple meter. Its tempo is normally moderate, and its performance may run from one to three minutes.

In order to illustrate the relationship of a pišdarāmad to the dastgāh for which it is composed, an analysis of the structure of a pišdarāmad, composed by Nasrollāh Zarrinpanje for dastgāh-e Homāyun1 (refer to Chapter 11), is given here.

This pišdarāmad has fifty-four measures of 2/4, and consists of four sections (example 332, p. 190).

Section I Measures 1–19, in the mode of Homāyun (darāmads) containing six short phrases:

a. Four measures (1–4). The phrase begins and ends with the sāned (the 2nd above the finalis), its range is that of a fourth, from the 3rd below to the 2nd above, which
The *dastgāh* concept in Persian music corresponds to the same range in the opening phrase of a *Homāyun darāmad*. The rhythmic pattern is: $\text{\texttt{J}} J J J$.

b. Four measures (5–8). This phrase has the same range as phrase ‘a’, and begins on the *sāhed* but ends on the *ist* (2nd below), which is a characteristic ending in *Homāyun*. This phrase contains two smaller units of two measures each, the second one of which is a melodic sequence of the first, at a step lower. The rhythmic pattern is: $\text{\texttt{J}} J J J$.

c. Three measures (9–11). This phrase begins on the *ist* and ends on the *sāhed*, but takes the range up one note to the 3rd above. The rhythmic pattern is a mix of phrase ‘a’ and phrase ‘b’: $\text{\texttt{J}} J J J J J$.

d. Three measures (12–14). This phrase takes the range up to the 5th above and ends on the *sāhed*. By virtue of its range and its central position, phrase ‘d’ is the climactic portion within section I. Rhythmically, it is identical with phrase ‘c’. The last two measures of ‘c’ and ‘d’ are also melodically identical.

e. Three measures (15–17). This phrase also ends on the *sāhed*, but contracts the range to that of a fourth (2nd below to 3rd above). The rhythmic pattern is: $\text{\texttt{J}} J J J J J$.

f. Two measures (18 and 19). This short phrase constitutes a brief *forud* on the *ist*. The rhythmic pattern is: $\text{\texttt{J}} J J J J J$.

Section II Measures 20–35, in the mode of *Čakāvak*, contain three phrases:

a. Five measures (20–4). In *Čakāvak*, the 4th above the finalis of *Homāyun* becomes the *sāhed*, as well as the *aqāz* and the *ist*. Consequently, this phrase begins and ends on that note and places considerable emphasis on it. Its range is from the finalis to the 5th above. The rhythm is based on: $\text{\texttt{J}} J J J J J$ pattern.

b. Six measures (25–30). This begins on the 5th, goes as high as the 6th and ends on the 2nd above. Rhythmically, it resembles phrase ‘e’ of section I. This phrase is composed of two 3-measure phrases, the second of which is a melodic sequence of the first, at a step lower.

c. Five measures (31–5). This phrase constitutes a return of emphasis on the finalis of *Homāyun*, and can be considered as a *forud* in *Homāyun*. Rhythmically, it is founded on the previously established patterns of sixteenth and eighth notes.

Section III Measures 36–43, in the mode of *Bidād*, containing two phrases:

a. Four measures (36–9). In *Bidād*, the 5th above the finalis is the *sāhed*, and in this phrase that note is the ending as well as the most emphasised tone. The range is from the 3rd to the 7th above. Both the finalis and the *sāhed* of *Homāyun*, which are of lesser significance in *Bidād*, have been omitted. Rhythmically, sixteenth and eighth notes prevail.

b. Four measures (40–3). The last two measures of this phrase are the same as the last two of phrases ‘a’. In the first measure, however, the range is extended to the 8th above.

Section IV Measures 44–54, a return to the mode of *Homāyun*, containing two phrases:

a. Six measures (44–9). This phrase contains three 2-measure phrases which are
Compositional forms 115

sequential in descending movement. It begins on the 5th above and ends on the šahed of Homáyun. The mode of Homáyun is thus re-established. The range is from the finalis to the 7th above. The rhythmic pattern is: \(\text{ITT} \text{TT} \text{TT} \text{TT} \text{T} \text{TT} \). 

b. Five measures (50-4). This is the forud phrase with a function similar to that of phrase ‘c’ of section II. With its use, not only a modal unity but a melodic unity is provided for the whole piece.

The use of a pišdarāmad is optional. A solo performance of a dastgāh seldom begins with a pišdarāmad. A group performance, on the other hand, very frequently makes use of this form. It is thus played by the whole ensemble in unison and octaves, with the tombak (classical drum) elaborating on the rhythm and keeping it firmly established. After the pišdarāmad, the individual instrumentalists improvise separately, and finally conclude the dastgāh with a reng, which again allows the group to play together. In vocal performances, if an ensemble is used for accompaniment, again a pišdarāmad may begin the dastgāh. The singer enters after the pišdarāmad and is accompanied by individual instruments from the ensemble. A vocal performance usually ends, not with a reng, but with a tasmīf.

Reng

Reng has a much older tradition than the pišdarāmad. The word reng signifies a dance in the classical style. There is a limited number of rengs which come into the repertoire of each dastgāh possibly from the nineteenth century or earlier. This group has no known composers. From early in the twentieth century to the present, the repertoire of reng has grown, and all of these recent additions have been made by known composers. All of the old rengs, and by far most of the new ones, are in a fast 6/8 rhythm.

The compound duple metre, as in 6/8, is extremely prevalent in Persian music. This is true of metric pieces within the classical radif, as well as a great majority of folk songs and dances. Besides the straight 6/8 metre, the linear hemiola pattern of 6/8 + 3/4 is also very common, both in folk and in classical music. A basic rhythmic pattern, which in effect embodies both 6/8 and 3/4 metre, is called šir-e mādar (mother’s milk), and has the following elemental formula: \(\text{TT} \text{TT} \text{TT} \). 

The second half of this formula may be varied so that the pattern may appear as: \(\text{TT} \text{TT} \text{TT} \text{TT} \text{TT} \text{TT} \text{TT} \text{TT} \text{TT} \) etc. In these patterns, while essentially a pulsation of 6 is maintained, the accent comes on beats 1 and 5, instead of 1 and 4 which is the norm for a compound duple metre. As such, this formula can easily accommodate a piece which is in 6/8 but often includes some measures in 3/4.

All of the rengs which are in 6/8 employ the šir-e mādar formula as their basic rhythmic pattern.

The form of reng resembles that of pišdarāmad. In its beginning section, a reng also employs melodic ideas related to, or suggestive of, the darāmads of the dastgāh for which it is composed. In the middle section, melodic ideas suggestive of one or more of the important gušes of the dastgāh are used. And, in the final section of the reng, a return is made to the mode and melodic ideas of the darāmad area.

For the analysis of a reng, one for dastgāh-e Māhur, by Qolām Hoseyn Darviš, has been
chosen. We shall examine this piece in terms of its relationship to dastgāh-e Māhur (refer to chapter 14).

This reng has sixty-six measures, and is in four sections (example 333, p. 192).

Section I  Measures 1–23, in the mode of Māhur (darāmads) containing three phrases:

a. Six measures (1–6): 1 and 2 are introductory measures, simply stating the finalis. The phrase actually begins with measure 3. Five and 6 are repetitions of 3 and 4, an octave lower. The phrase (m. 3) begins on the 5th above and ends with the 2nd above. The basic rhythmic pattern is: JT\] JT\] II.

b. Five measures (7–11). Measures 7 and 8 are the same as 9 and 10, except for the substitution of a rest at the beginning of 7 for the tone of the finalis at the beginning of 9. The range of the phrase is a fourth (2nd below to 3rd above). The ending is on the finalis. The basic rhythmic pattern is:

c. Twelve measures (12–23). Measures 12, 13 and 14 are repeated sequentially, at a step lower, in measure 15, 16 and 17, and again at two steps lower in measures 18, 19 and 20. Measures 21, 22 and 23 are identical with measures 9, 10 and 11 (phrase ‘b’). The ending is on the finalis. The basic rhythmic pattern is:

Section II  Measures 24–44, in the mode of Dād, containing five phrases:

a. Five measures (24–8). The main modal individuality of Dād is in making the 2nd above the finalis of Māhur into the note of šāhed and ist. This note is by far the most emphasised tone in this phrase. Measures 24 and 25 are repeated in 27 and 28. Measure 26 is merely three repeated notes (the šāhed), and serves to offset the 6/8 metre with its 3/4 designJT\] J\]. The ending is on the 2nd above.

b. Four measures (29–32). Here the 3/4 and 6/8 alternate regularly: JT\] J\] J\] J\]. The šāhed of Dād (2nd above) is still emphasised, and the ending is on that note, which is also the ist. Measures 31 and 32 are exact repetitions of 29 and 30, but at an octave lower.

c. Three measures (33–5). This phrase also concludes on the ist of Dād. The range of the melodic line is larger than in the previous measures (4th below to 3rd above). The rhythm here is uniformly 6/8: JT\] J\] J\] J\] II.

d. Four measures (36–9). The length of this phrase is actually two measures which are repeated an octave lower. The ending is on the ist of Dād, and the rhythm is the same as in phrase ‘c’.

e. Five measures (40–4). This phrase marks a return of emphasis on the finalis of Māhur, which is the last note, and is identical with phrase ‘b’ of section I. We see, then, that this phrase acts as a forud to Māhur, even though Dād does not constitute a decisive move away from Māhur.

Section III  Measures 45–55, in the mode of Delkaš, containing two phrases:

a. Six measures (45–50). In order to create the mode of Delkaš, the 5th above the finalis of Māhur becomes a new finalis and the 6th above the finalis of Māhur is lowered by a microtone. This phrase ends on the new finalis, and is actually four measures but the last two of these (47 and 49) are repeated at an octave higher. The range of the phrase is that of a fourth. The rhythm is 6/8: JT\] J\] J\] J\] J\] J\] J\] J\] J\] J\] II.
b. Five measures (51–5). Here the melodic line is extended to the 5th above the finalis of Delkaš. The ending is on the finalis. Rhythmically, this phrase is unusual; measures 53 and 54 are, in terms of points of stress and inner order, more correctly three measures of 2/4. They are certainly not in 6/8, but can be written in 3/4. In 3/4, the rhythm is \( \text{J~J~J | J~J~J} \). In 2/4, it would be \( \text{J~J~J | J~J~J} \), which seems to be more natural to the implied accents of the line.

Section IV

Measures 56–66, constituting a return and a forud in Māhur, contain two phrases:

a. Six measures (56–61). This phrase begins with the 6th above the finalis of Māhur, which is returned to its original form. It is composed of material taken from phrases ‘c’ and ‘a’ of section I. Measures 56 and 57 are the same as 12 and 13; measures 58 and 59 are the same as 15 and 16; and measures 60 and 61 are the same as 3 and 4.

b. Five measures (62–6). This phrase is an exact repetition of phrase ‘b’ of section I.

We see, therefore, that section IV is a brief version of section I, but with a somewhat different organisation. The form of the composition, as a whole, is A B C A. A is in the mode of Māhur, B in Dād, and C in Delkaš. Since the mode of Dād does not deviate from Māhur as much as Delkaš, section C represents a more distinct move away from A than does B.

The use of a reng as the concluding piece in a performance of a dastgāh is more commonly adhered to than the use of a psīdarāmad as the overture. Even in a solo performance, a reng is usually chosen to end the presentation. In ensemble playing, it is always used as the final number. In a vocal rendition of a dastgāh, however, a tasnif may take the place of the reng. Still, it would not be uncommon to have the tasnif followed by a reng.

Tasnif

The history of tasnif seems to parallel that of the reng. While there is a limited number of old tasnifs whose composers are not known, the great majority of them are of recent origin and have known composers. The term tasnif is loosely applied to any kind of vocal ballad. In the classical tradition, these songs are based on the poetry of the old masters, and on those of the more distinguished of the contemporary poets. Another genre of tasnif, with which we shall not be concerned here, corresponds to the popular ballad in the western countries, and employs poetry of poor quality by lesser contemporary poets. Although still more or less based on the modes of the classical music, this latter type of tasnif is usually sung by itself, and not as the ending piece for a dastgāh. The term tarāne is commonly used to define this type of modern and popular tasnif.

The overall design of the classical tasnif resembles that of psīdarāmad and reng. Again the mode of the dastgāh, for which the tasnif is composed, is established at the beginning and is brought back at the end. In the middle section or sections, one or more of the gušes of that dastgāh are brought to attention by the use of appropriate modal and melodic ideas.

Rhythmically, the tasnif is flexible and can be based on duple, triple or quadruple metres. The tempo can be slow to moderate and very seldom fast. The text is treated syllabically, except for occasional ornamentations on notes which, without embellishment, will be too long. This type of ornamentation is analogous to the western vibrato, which is not employed in Persian singing.
In the following, we shall give the analysis of a *tasnif* composed by Ali Naqi Vaziri for *dastgāh-e Abuatā* (refer to chapter 5).

This *tasnif* has forty-four measures of 6/8 and is in three sections (Example 334, p. 191).

**Section I** Measures 1–16, in the mode of *Abuatā*, containing two 4-measure phrases, making eight bars which are repeated:

a. Four measures (1–4 and 9–12). The phrase begins on the *ist* (2nd above) of *Abuatā* and ends on the finalis. The melodic formation takes place between the 2nd and the 5th above; the finalis is heard only once at the end of the phrase, which corresponds exactly to a typical *Abuatā* phrase (*darāmads*). The first three measures are clearly 6/8, but the last measure has a 3/4 pattern: \(\frac{2}{3} \frac{1}{2} \frac{1}{4} \).

b. Four measures (5–9 and 13–16). This phrase has the same range as phrase ‘a’, but begins on the *sāhed* (5th above) and ends on the finalis. In both phrases, the area of concentration has been from the 2nd to the 5th above the finalis. Should the same two phrases be shifted a step lower, so that the emphasis is placed on the area of the finalis to the 4th above, instead of *Abuatā*, the atmosphere of *Šur* would be created.

Thus, although the mode of *Abuatā* is considered to be a derivative of *Šur*, the difference between the two is unmistakable. Rhythmically, the two phrases are alike; phrase ‘b’ also ends with a 3/4 measure.

**Section II** Measures 17–32, in the mode of *Hejāz*, containing two 4-measure phrases, repeated:

a. Four measures (17–20 and 25–8). This phrase begins with a leap of a 5th from the finalis to the 5th above which is characteristic of a *Hejāz* melody (see phrase II of example 40, p. 37). After the leap of a 5th, the phrase employs only the tones from the 4th to the 8th above. The 5th above is the *sāhed* and the *ist*. Another peculiarity of *Hejāz*, the momentary raising of the 6th above by a half-step, is noted in the third measure of this phrase (m. 19). Rhythmically, this phrase does not deviate from 6/8 metre.

b. Four measures (21–4 and 29–32). This phrase begins on the *sāhed* and ends on the 4th above. The range is from the 3rd to the 7th above. By bringing back the 3rd and the 4th, which were absent in phrase ‘a’, the way is paved for a return to the mode of *Abuatā*. The last measure of this phrase is in a 3/4 pattern, as was the case with the two phrases of section I.

**Section III** Measures 33–44, in the mode of *Abuatā*, containing three phrases of section I.

a. Four measures (33–6). With this phrase the mode of *Abuatā* is brought back. The 5th above is no longer the *sāhed*; it is the 4th above which has taken that function. The phrase begins on the 3rd and ends on the 2nd above (*ist* of *Abuatā*); the highest note is the 6th above. Rhythmically, the pattern of three measures of 6/8 followed by one of 3/4, as established in section I, is the rule in this section.

b. Four measures (37–40). This phrase begins as a sequence of phrase ‘a’, at a lower step, but the sequential imitation is not maintained throughout. The range is from the finalis to the 5th above. The last two measures are the same as the last two measures of phrase ‘b’ of section I, except for the last note.
c. Four measures (41–4). With the same range as phrase ‘b’, this phrase concludes on the finalis and uses the same ending measure as phrase ‘b’ of section I. Although sections I and III are not identical, the use of this ending measure in both sections helps to create greater unity in the piece.

Čahārmezrāb

A čahārmezrāb differs from pisdarāmād, reng and tasnīf, both in function and in form. Unlike the above three forms, a čahārmezrāb is not an ensemble piece but is a composition intended to display the virtuosity of the solo performer. It is much in the nature of an instrumental étude; it is a monothematic piece, the melodic basis of which is brief, often limited to a mere scale pattern.

The rhythmic basis of a čahārmezrāb is usually a brief and constant pattern which, when played rapidly, can create much excitement. Compound duple meter (6/8 and 6/16) is the most common metric structure for a čahārmezrāb, but simple duple and triple meters are also used.

As with reng and tasnīf, there is a limited number of traditional čahārmezrābs in use today which date back to the nineteenth century and possibly before. Also, a large repertoire of čahārmezrāb has come into use in recent decades, composed by contemporary musicians.

The traditional čahārmezrābs are usually short, and admit a certain degree of improvisation within the established rhythmic pattern. This improvisation is in the order of repeating phrases, or building melodic sequences on the existing phrases. The new repertoire of čahārmezrābs, which are works of known musicians, are often lengthier and more pretentious than the traditional čahārmezrābs. Since they are composed and written, they are generally performed without alterations through improvisation.

The role and the place of a čahārmezrāb is not at all clear. Within the same dastgāh, more than one čahārmezrāb can be played. A čahārmezrāb can come at the very beginning of the performance of a dastgāh, before the darāmads, after the pisdarāmād or in place of a pisdarāmād. It may be placed in the midst of the darāmads. After the darāmads, one or more čahārmezrābs may be placed between some of the gušēs of that dastgāh, in which case a čahārmezrāb employing melodic ideas from the guše preceding or following is chosen. A čahārmezrāb may also be placed before the reng or as a substitute for it. Accordingly, within the repertoire of čahārmezrāb, there are those which are based on the mode of the darāmads of a dastgāh, and there are those which relate to the mode of the more singular gušēs of the dastgāh.

The contemporary instrumentalist tends to intersperse his rendering of a dastgāh with an ever-increasing number of čahārmezrābs, some of which may be his own compositions. It seems that a by-product of westernisation has been a growing interest in display pieces as opposed to the more contemplative improvisatory pieces of the traditional music.

In one of its most common types, the čahārmezrāb establishes a rhythmic pattern which is repeated identically in every measure. One or more of the notes in the pattern remains constant throughout much of the piece, assuming the role of a pedal point. The note or notes which change from one measure to the next move in an ascending or descending scale-wise pattern. This simple movement provides a melodic basis for the piece which is often a mere outline of a particular mode. The name čahārmezrāb, which may be translated as four strokes, may in fact refer to this four-note melodic pattern.
For the purposes of analysis, we have selected a čahārmezbāb of this type belonging to guše-ye Hesār of dastgāh-e Čahārgāh (refer to chapter 10). This is a traditional piece and has no known composer. It has twenty-eight measures of 6/16, containing two parts (example 335, p. 192):

a. Measures 1–15. This part establishes the 5th below the finalis of Hesār (which is at the same time the finalis of Čahārgāh) as the pedal point. The melodic movement begins with measure 3 and follows a four-note descending and ascending pattern, creating five short phrases. The range is from the 3rd below to the 4th above. The rhythmic structure is based on uniform measures of

\[ \text{Example 336} \]

The melodic basis for this part can be reduced to the formula shown in example 336.

b. The second part is a continuation of the first, using the same melodic and rhythmic patterns, but shifts the line one step higher, so that the range is from the 2nd below to the 6th above. This part also contains five short phrases. Its melodic basis can be reduced to the formula shown in example 337.

\[ \text{Example 337} \]

We see, therefore, that this type of čahārmezbāb, when reduced to its bare melodic minimum, is very simple and uninteresting. The interest lies in the way that the melody is embellished, and in the difficulty that, as a fast piece, it may pose to a performer.

The čahārmezbāb which we have just discussed can be played in any mode. The pedal point must be either the finalis or the šāhed, or another prominent tone in that mode. The choice will be made according to which one of these possibilities is provided by one of the low open strings on the instrument (tār, setār, kamānde or violin). The example we have just seen, in Hesār of Čahārgāh, makes use of the low string of the tār or the setār as the pedal point (the notation has been based on a tār performance), which, for dastgāh-e Čahārgāh, is tuned to c.

For purposes of comparison, we give, in example 338 (p. 192) the same čahārmezbāb as played in dastgāh-e Šur.
Closing statement

Until the advent of modern communication media (recordings, radio, television and cinema), Persian classical music was within the reach only of a comparative few: the elite of urban society. Today, daily contact with music is within the experience of all citizens. The classical tradition is both limited in expression and too refined in character to satisfy the needs of mass entertainment. The response to contemporary needs has been found in the development of a genre of popular-commercial music. In this new music, modal schemes from the dastgahs are blended with melodic and rhythmic features of western light music. Since the classical tradition is flexible and allows much freedom to the composer/performer, it becomes relatively easy to dilute it with elements which are essentially foreign to it. There is ample evidence, in fact, to indicate that the authenticity of this music is already compromised.

The foregoing is the substance of what I had written as a 'Concluding Statement' to my thesis when it was submitted in 1965. As I now reflect on the extraordinary events of the last quarter of a century, I must necessarily have a somewhat different conclusion. Up to 1979, the sweep of westernisation, and with it the growth and popularity of commercial music, was greatly accelerated. Since the revolution of 1978–9, however, not only has the process of westernisation been reversed, but virtually all musical activity has been brought to a halt.

Currently, Persia is run by an Islamic clerical regime of fundamentalist persuasions. The Islamic clerics have always had a prescriptive attitude towards music. The fact that music moves and affects the listener is inexplicable and, as such, suspicious. Furthermore, music is often viewed as an adjunct to merriment and self-indulgence, which are abhorred by the devout in all faiths.

If in 1965 there was reason to fear the gradual distortion of Persian music through westernisation, now there is reason to wonder if the tradition is to survive at all. In today's Persia, public musical life is non-existent, save for the so-called 'revolutionary' music which is in the service of the ideology of the state. All traditional musicians who were sustained through employment in radio and television, and as teachers at various schools, are out of work and are suffering intolerable deprivation. The harm that such dismal conditions have done to a musical tradition which does not rely on written symbols, and must be performed in order to live, is incalculable. The fate of Persian music – Persian culture, for that matter – may be determined solely by political events to an extent never experienced before.

It is against such a bleak prognostication that I am hopeful of having rendered a service, through this book, to the perpetuation of the splendid cultural heritage of my native land.

121
Appendix

Example 6, Sur: Darāmad

Example 9, Sur: Zīrkaš-e Sālmak
Appendix

Example 11, Šur: Salmak

Example 13, Šur: Mollâ Nazi

Example 16, Šur: Golriz

Example 18, Šur: Bozorg

Continued overleaf
Appendix

Example 18 continued

Example 20, Šur: Xārā

Example 21, Šur: Qajar

Example 23, Šur: Ozzāl
Appendix

Example 27 continued

Example 29, Šur: Hoseyni

Example 32, Šur: Bayāt-e Kord
Example 36, Abuatā: Darāmad

Example 38, Abuatā: Sayaxi

Example 41, Abuatā: Ḥojāz
Example 42, Abūalī: Ǧahār Bāq

Continued overleaf
Appendix

Example 42 continued

Example 44, Abuata: Gabri

Example 47, Da'it: Darâmad 1
Appendix

Example 52, Daštì: Ćupānī

Example 54, Daštì: Daštestānī

Example 56, Daštì: Qamangīā
Appendix

Example 58, Daštī: Gilaki

Example 60, Daštī: Kučebāğı

Continued overleaf
Appendix

Example 60 continued

Example 62, Dašt: Ossâq

Example 66, Bayât-e Tork: Darâmâd
Appendix

Example 68 continued

Example 71, Bayát-e Tork: Ruholahváh

Example 73, Bayát-e Tork: Mehdisarrábi
Appendix

Example 75, Bayāt-e Tork: Qatār

Continued overleaf
Appendix

Example 75 continued

Example 78, Bayāt-e Tork: Qarāī

Example 82, Afšāri: Darāmad 1
Appendix

Example 88, Afšāri: Mashi

Example 92, Segāh: Darāmad
Appendix

Example 94, Segah: Zang-e Sotor

Example 96, Segah: Zabol
Appendix

Example 98, Segah: Muye

Example 101, Segah: Hesär

Example 104, Segah: Moxälef
Appendix

Example 107, Segah: Maqlub

Example 111, Cahargah: Daromad

Continued overleaf
Example 111 continued

Example 113, Čahārgāh: Zang-e Sotor
Appendix

Example 115, Čahārgāh: Zābol

Example 118, Čahārgāh: Muye
Appendix

Example 121, Čahărgăh: Hesăr

Example 124, Čahărgăh: Moxălef

Example 127, Čahărgăh: Maqlub
Appendix

Example 130, Čahārgāh: Hodi

Example 133, Čahārgāh: Pahlavi
Appendix

Example 135, Čahārgāh: Rajaz

Example 138, Čahārgāh: Mansuri
Appendix

Example 149, Homayun: Movâlîn

Example 152, Homayun: Čakâvak

Example 154, Homayun: Abolêap
Appendix

Example 156, Homayun: Tarz

Example 158, Homayun: Leyli-o Majnun

Example 161, Homayun: Bidad

Continued overleaf
Appendix

Example 161 continued

Example 163, Homayun: Ney Davud
Appendix

Example 166, Homayun: Nowruz-e Xarâ

Example 168, Homayun: Nafir
Appendix

Example 171, Homayun: Bayat-e Ajam

Example 175, Homayun: Susari
Appendix

Example 180, Homayun: Baxtāri

Example 183, Homayun: Modālef

Continued overleaf
Appendix

Example 183 continued

Example 189, Bayāt-e Esfahān: Darāmad
Appendix

Example 192, Bayāt-e Esfahān: Bayāt-e Rāje'

Example 196, Bayāt-e Esfahān: Šāhxatān

Continued overleaf
Appendix

Example 196 continued

Example 198, Bayat-e Esfahan: Suz-o Godaze

Example 202, Navâ: Daramad
Appendix

Example 204, Navâ: Gardâniye
Appendix

Example 207, Navá: Nahoft

Example 210, Navá: Gavelt
Example 212, Navá: Neyšáburak

Example 214, Navá: Xojaste
Appendix

Example 214 continued

Example 218, Navá: Busalik
Appendix

Example 221, *Navā: Neyriz*

Example 223, *Navā: Rahāvi*

*Continued overleaf*
Appendix

Example 235, Māhr: Möqaddame

Example 237, Māhr: Darīmad

Continued overleaf
Example 237 continued

Example 240, Māhur: Dād
Appendix

Example 244, Māhur: Tusi

[Music notation image]
Appendix

Example 246, Māhur: Āzarbāyjāni

Example 248, Māhur: Feyli

Continued overleaf
Appendix

Example 248 continued

Example 251, Māhur: Abol

Example 254, Māhur: Delkaš
Example 258, Māhur: Șekaste

Continued overleaf
Appendix

Example 258 continued

Example 261, Māhur: Nahīb
Appendix

Example 262, Māhur: Arāq
Appendix

Example 265, Māhur: Āṣur

Example 267, Māhur: Rāk
Appendix

Example 269, Māhur: Rāk-e Kašmir

Example 271, Māhur: Rāk-e Hendi

Example 278, Rāst: Darāmad

Continued overleaf
Appendix

Example 278 continued

Example 280, Rāst: Parvāne

Example 283, Rāst: Ruhafsā
Example 288, Rast: Panjgah

Example 292, Rast: Mobarqa'

Continued overleaf
Appendix

Example 292 continued

Example 294, Räst: Sepehr

Example 299, Räst: Māvarānnahr
Appendix

Example 301, Kereşme in Şur

Example 302, Kereşme in Bayat-e Tork

Example 303, Kereşme in Segah

Continued overleaf
Appendix

Example 303 continued

Example 304, Kereşme in Hesâr of Segât

Example 305, Kereşme in Čahârgâh

Example 306, Kereşme in Maqlub of Čahârgâh
Appendix

Example 307, *Kereşme* in *Homâyun*

Example 308, *Kereşme* in *Bayât-e Eṣfahân*

Example 309, *Kereşme* in *Arāq of Râşt*
Appendix

Example 310, Kerešme in Navā

Example 311, Bastenegär in Hejáz of Abuatā

Example 312, Bastenegär in Zābol of Čahārgāh

Example 313, Bastenegär in Afšāri

Example 314, Naqme in Rāst
Appendix

Example 315, Naqme in Maqlub of Segāh

Example 316, Naqme in Abol of Māhur

Example 317, Zangule in Māhur

Continued overleaf
Appendix

Example 317 continued

Example 318, Zangule in Čahārgāh

Example 319, Dotāyeki in Ḥesār of Čahārgāh

Example 320, Hazin in Navā
Appendix

Example 321, Hazin in Arâq of Navâ

Example 322, Hazin in Sur
Example 323, Hazin in Maqrib of Čahārgāh

Example 324, Dobeyti in Abuata

Example 325, Dobeyti in Bayat-e Esfahan
Appendix

Example 326, Beginning of Jāmedarān in Afšārī

Example 327, Beginning of Jāmedarān in Homāyun

Example 328, Jāmedarān in Bayāt-e Esfahān

Continued overleaf
Appendix

Example 328 continued

Example 329, Masnavi Pić of Ašari
Appendix

Example 330, Beginning of Masnavi in Sur

Example 331, Masnavi in Bayat-e Esfahan

Continued overleaf
Appendix

Example 331 continued

Example 332, Pisdarâmâd in Homâyun

Example 333, Reng in Mâhur
Example 334, *Tasnif in Abuatá*  
A. N. Vaziri  

*Continued overleaf*
Appendix

Example 334 continued

Example 335, Cahāmezrāb in Ḥesār of Ǧahārgāh

Example 338, Cahāmezrāb in Ǧur
Notes

1 A brief historical perspective
2 Christensen, *L'Iran Sous les Sassanides*, p. 484.
3 Barkeshli, *La Musique Traditionelle de l'Iran*, p. 2.
4 Engel, *Music of the most Ancient Nations*, p. 163.
5 Barkeshli, *La Musique Traditionelle de l'Iran*, p. 4.

4 Dastgāh-e Šur
1 By tradition, four secondary *dastgāhs*, *Abuata*, *Daštī*, *Bayāt-e Tork*, and *Afšārī* are considered as satellites of Šur. The matter will be discussed later as those *dastgāhs* are individually considered. Some Persian musicians even regard *Navā* as a derivative of Šur.
3 Ma'rufi and Barkeshli, *La Musique Traditionelle de l'Iran*.
4 In contemporary instrumental performances, in keeping with the general breakdown of traditional ways, the order of presentation of *gūses* from low to high register is no longer rigidly maintained.

5 Dastgāh-e Abuata
1 This statement excludes ‘modern’ improvisations on such instruments as the violin or *santur*, where the display of virtuosity necessitates the use of a wide range.

8 Dastgāh-e Afšārī

9 Dastgāh-e Segāh
1 Xāleqī, *Nazari be Musiqi*, p. 194.

11 Dastgāh-e Homāyun
1 In *Rāst* the same rhythmic formula makes use of the 5th above and the finalis.
2 The practical range of most Persian instruments is from about *f* below middle *c*, to *g* an octave and a fifth above middle *c*.
3 Among instruments common to the classical tradition only the *santur* can comfortably provide notes down to *d* below middle *c*.
4 Elsewhere, the term *Bayāt* identifies a *dastgāh* (*Bayāt-e Tork* and *Bayāt-e Esfahān*) or an important *gūs* (*Bayāt-e Ra'ie*).

12 Dastgāh-e Bayāt-e Esfahān
1 Vaziri, *Dastur-e Tār*, p. 105.
13 Dastgāh-e Navā

1 Vaziri, Musiqi-ye Nazari, p. 149; Xâleqi, Nazari be Musiqi, pp. 152–5.
2 Vaziri, Musiqi-ye Nazari, p. 151, states that Gavest constitutes a modulation to Segh. We believe that it can be a pivot for such a modulation. Its own melodic style, however, is not the same as that of a Segh dârâmâd.

14 Dastgāh-e Mâhur

1 Vaziri, Musiqi-ye Nazari, p. 68, states that ‘The scale of Mâhur is, without any difference, that of the major scale.’
2 Vaziri, Musiqi-ye Nazari, p. 68, states the opinion that the process of climbing to the ǭ is no longer strictly followed, because that approach ‘creates monotony’.
3 Xâleqi, Nazari be Musiqi, p. 158.
4 In dastgâh-e Afârî, Nahib is concluded with a forud pattern of that dastgâh, and in Navā, a forud of Nahib terminates the Nahib.

15 Dastgāh-e Râst (Râst-Panjgâh)

1 Vaziri, Musiqi-ye Nazari, p. 165.

16 Vagrant gušes

1 Both Vaziri and Barkešlî have called the derivative dastgâhs (Abuatâ, Datî, Bayât-e Tôrk, Afârî and Bayât-e Esfâhân) by the name naqme, which means ‘melody’ or ‘note’. This is a very different usage from the above application of the word. Furthermore it does not correspond with contemporary tradition, which calls the derivative dastgâhs by the name dvâz (song).
2 Ma’rufî and Barkešlî, La Musique Traditionelle de l’Iran.
3 Masnavi is the metric basis for a certain type of Persian verse, e.g. the collection of Masnavi by Jalâleddin Rumi.

17 Compositional forms

1 Violon, Book 2, p. 42.
2 A very old type of reng, dating to the early nineteenth century, is reng-e Šahrâšub.
3 Violon, Book 2, p. 36, was originally composed for the târ. The transcription used here is the ‘key’ of D which is the most common key for dastgâh-e Mâhur when played on the violin. For târ and setâr, as we have seen, this dastgâh is unusually performed in the key of C.
4 Vaziri, Dastur-e Jadid-e Târ, p. 156.
5 This is the most reasonable speculation on the meaning of this term, as no one seems to know any other basis for this title.
6 Taken from Dastgâh-e Čahârgâh, Ma’rufî and Barkešlî, La Musique Traditionelle de l’Iran, p. 17.
7 Dastgâh-e Sur, Ma’rufi and Barkešlî, La Musique Traditionelle de l’Iran, p. 20.
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Index

Abbasid dynasty, 4
Abol, 91, 93, 170
Abolzâp, 66, 69, 70, 102, 106, 107, 150-2
Abu'târ, darâmud of, 35, 118, 128
Abu'târ, dastgâh-e, 20, 35-8, 43, 95, 96, 118
Abu'târ, mode of, 35, 110, 111, 118
Achaemenian dynasty, 3
Afšâr, darâmud of, 47, 48, 138-9
Afšâr, dastgâh-e, 20, 43, 46-50, 80, 84, 85, 86, 95, 111, 112
Afšâr, forud of, 47-8
Afšâr, mode of, 47, 65, 95, 110
Arabian music, 19, 20, 41, 100
Arâbs, 2, 3
Aqâz, 24
Âstur, 91, 96, 97, 106, 174
âvâz, 19, 21
Ăzarbâyjânî, 91, 92, 93, 169-70
Ăzâd, 3
Barkelî, Mehdî, 5, 7, 10, 13, 15
Bârâbîd, 3
Bastenegdr, 29, 110, 182
Baxtiârî, 66, 72, 74, 155
Bayât-e Ajam, 66, 72, 154
Bayât-e Esfahân, darâmud of, 77-8
Bayât-e Esfahân, dastgâh-e, 20, 21, 42, 55, 60, 76-80, 83, 111, 112
Bayât-e Esfahân, forud of, 77, 79
Bayât-e Esfahân, mode of, 76-7, 79, 81, 110, 111
Bayât-e Kord, 29, 33, 34, 126
Bayât-e Râjî', 48, 49, 78, 82, 83, 157
Bayât-e Tork, darâmud of, 44, 134
Bayât-e Tork, dastgâh-e, 20, 43-6, 77, 111, 112
Bayât-e Tork, forud of, 43-4
Bayât-e Tork, mode of, 43, 109
Bayât-e Zand, 20, 43
Bâl-e Kabutar, 28, 65, 66, 77, 82
Bâmâshâd, 3
Bidâd, 66, 69, 71, 151, 114
Bidâgami, 40, 131
Blum, Stephen, 6
Bororg, 29, 30, 123
Busulik, 82, 86, 162
Caron, Nellie, 6
Čahâr Bâq, 36, 37, 129
Čahârgâh, darâmud of, 57, 64, 143-4
Čahârgâh, dastgâh-e, 20, 56-64, 71, 73-5, 82, 104, 112, 120
Čahârgâh, forud of, 56-7, 67
Čahârgâh, guse-ye, 66-7, 73, 149
Čahârgâh, mode of, 56, 66, 76, 98, 109, 111
Čahârmezarî, 22, 94, 99, 111, 113, 19-20, 192
Čakâvk, 66, 68, 69, 150, 114
Čupâni, 40, 132
Dâramad, 2, 19, 21, 22
Darviş, Qolâm Hoseyn, 113, 115, 190
Dastân, 3
dastgâh (definition), 19-22
Daštî, dastgâh-e, 20, 34, 39, 44, 46, 85
Daštî, mode of, 39
Dâd, 90, 91, 115, 11, 166-7
Delkâār, 91, 93-5, 115-16, 170-1
Dobeytî, 111, 186
Dôgâh, 44, 135-6
Dotâyekî, 111, 184
During, Jean, 6
Ebine-Sînâ, Abu Ali, 4, 12
Esfahâni, Abolfârâj, 4
Fârâbî, Abu Nasr, 4, 10, 11
Feyi, 91
forud, 2. 19, 25
Gabri, 36, 37-8, 130
Gardâmîye, 82, 159
Gavestî, 82, 84, 160-1
Gereyli, 34, 127
Gilakî, 40, 41, 133
Golmez, 29, 123
guse, 2, 21, 22, 25
Hazîn, 29, 111, 184-6
Hejâz, 36, 41, 118, 128-9
Herodotus, 3
Index

Hesdr (Cahārgāh), 57, 59–60, 146
Hesdr (Segāh), 52, 53–4, 109, 120, 142
Hodi, 57, 61–2, 63, 147
Homāyun, darāmad of, 66, 67, 113–14, 149
Homāyun, dastgāh-e, 20, 21, 42, 60, 65–75, 76–7, 83, 98, 102, 106, 107, 111, 112, 113
Homāyun, forud of, 65–6, 75, 114, 115
Homāyun, mode of, 65, 75, 81, 109, 115
Hoseyni, 29, 32, 33, 82, 85, 86, 126

Ist, 24

Jāmedarān, 78, 111–12
Jorjani, Ali, 4

Kamānche, 120
Kerāse, 29, 109–10, 179–81
Kindi al-, Ya’qub, 12
koron, 10, 26
Kücēbāqi, 40, 41, 133–4

Lahn, 3

Leyl-i Majnoun, 66, 69, 102, 106, 107, 151

Majles Afruz, 34
Mansuri, 57, 61–2, 64, 66, 67, 148–9
maqām, 19, 23, 41, 100
Maqālub (Cahārgāh), 57, 60–1, 109, 146–7
Maqālub (Segāh), 52, 55, 60, 110, 143
Mārāqi, Abdoqader, 5
Ma’rufi, Musā, 2, 29, 110
Mashaqa, Mihkail, 7
Mashti, 48, 49, 140
Masnavi, 80, 99, 112, 189–90
Masnavi pič, 48, 50, 122, 188
Mas‘udiye, Mohammad Taqī, 5
Māhur, darāmad of, 90, 102, 115, 165–6
Māhur, dastgāh-e, 20, 21, 85, 86, 89–99, 102, 103, 106, 107, 115
Māhur, forud of, 89–90, 93, 96, 115, 117
Māhur, mode of, 89, 93, 94, 99, 100, 102, 110, 111, 115
Māhur, Moqaddame of, 90, 165
Mātvardomnahr, 102, 107, 178–9
māyē, 23

Mehdizarrābi, 44, 45, 136
microtone, 25
Mōdālef, 66, 74–5, 155–6
Mōbārqa’, 102, 105, 177–8
Mollā Nāzī, 29, 30, 123
moteqayer, 24
Moxāliān, 66, 67–8, 72, 73–4, 140
Moxālēf (Cahārgāh), 57, 60–1, 109, 146–7
Moxālēf (Segāh), 52, 54, 55, 60, 61, 142

Museli, Ebrāhīm, 4
Museli, Eshāq, 4
Mūye (Cahārgāh), 57, 58–9, 61, 145
Mūye (Segāh), 52, 53, 55, 61, 142

Nafīr, 66, 71, 153
Nahīb, 48, 49, 85, 91, 95–6, 97, 98, 106, 172–3
Nahofī, 82, 83, 85, 160
Nakisā, 3
Naqme, 9, 21, 93, 110, 182–3
Navā, darāmad of, 82, 158–9
Navā, dastgāh-e, 20, 33, 42, 81–8, 94, 95, 96, 103, 111
Navā, forud of, 82, 88
Navā, mode of, 65, 81–2
Nāseraddin Shah, 7
Nett, Bruno, 5
neutral seconds, 25, 26
neutral thirds, 26
neutral tones, 15, 16
Ney Darvāz, 66, 70, 152–3
Nīrūz-e Arab, 70, 107
Nīrūz-e Sabā, 70, 107
Nīrūz-e Xārā, 70, 71, 107, 153
Nīrūzshā, 66, 70–1

ōj, 25, 31, 61, 72
Oshāq, 40, 41, 42, 78, 79, 82, 85, 134
Ozzāl, 29, 31, 66, 72, 92, 124

Pahlavī, 57, 61, 62, 147
Pahlavī dynasty, 5
Panigāh, 100, 104–5, 106, 177
Pārsāne, 102, 176
pīsdarāmad, 22, 23, 113–15, 117, 119, 190
plus-seconds, 26
plus-tone, 16
Pythagorian intervals, 10, 12, 13

Qajar, 29, 31, 124
Qamangīa, 40, 41, 132–3
Qaraqe, 29, 32, 105, 125
Qarāī, 44, 46, 138
Qatār, 44, 45, 137–8
Qājār dynasty, 5
Quarter-tone scale, 7, 9

radīf, 2, 21, 98, 100, 107, 109, 110, 115
raga, 19, 97–8
Raḩavī, 82, 87, 163–4
Raĵa, 57, 61, 63, 148
Rāh-e Ruh, 34
Rāk, 91, 97, 98, 99, 107, 174
Rāh-e Hendi, 91, 97, 99, 107, 175
<table>
<thead>
<tr>
<th>Index</th>
<th>201</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rāḵ-e Kaʻīmr, 91, 97, 98, 99, 107, 175</td>
<td>Šur, forud of, 27–8, 36, 38, 85</td>
</tr>
<tr>
<td>Rāmtin, 3</td>
<td>Šur, mode of, 27, 41, 42, 65, 72, 81, 86, 87, 93, 100, 102, 104, 105, 109, 110, 111, 112</td>
</tr>
<tr>
<td>Rāst, darāmād of, 101–2, 175–6</td>
<td>Šūtarī, 66, 72–3, 154–5</td>
</tr>
<tr>
<td>Rāst, dastgāh-e, 20, 21, 42, 65, 81, 85, 86, 100–8</td>
<td>Tarz, 66, 69, 102, 106, 107, 151</td>
</tr>
<tr>
<td>Rāst, forud of, 101, 106, 107</td>
<td>tārāne, 23, 113, 117</td>
</tr>
<tr>
<td>Rāst, mode of, 100, 105, 106, 110</td>
<td>tasnif, 23, 113, 117–19, 191–2</td>
</tr>
<tr>
<td>reng, 22, 99, 113, 115–17, 119, 190–1</td>
<td>Taxt-e Tāqdis, 82, 87–8, 164–5</td>
</tr>
<tr>
<td>Rohāb, 49, 139</td>
<td>tār, 2, 8, 9, 15, 16, 67, 74, 120</td>
</tr>
<tr>
<td>Ruḥafzā, 102, 103, 104, 176–7</td>
<td>Tehran, 5</td>
</tr>
<tr>
<td>Ruḥolarvād, 44, 45, 136</td>
<td>tekke, 21, 22, 29, 42, 93, 109–12</td>
</tr>
<tr>
<td>Safavid dynasty, 5, 10</td>
<td>Turkish music, 14, 19, 20, 41, 100</td>
</tr>
<tr>
<td>Safiaddin Ormavi, 4, 12, 17</td>
<td>Tusī, 90, 92, 168</td>
</tr>
<tr>
<td>Salīmak, 29, 122, 123</td>
<td>twenty-two-tone scale, 7, 10, 13, 14</td>
</tr>
<tr>
<td>Sarkaš, 3</td>
<td>Vazīrī, Ali Naqī, 5, 7, 8, 9, 15, 21, 26, 47, 81, 118, 191</td>
</tr>
<tr>
<td>Sassanian dynasty, 3</td>
<td>Xāleqī, Ruhollāh, 10, 47, 81</td>
</tr>
<tr>
<td>Sayaxī, 36, 128</td>
<td>Xārā, 29, 30, 31, 124</td>
</tr>
<tr>
<td>Segāh, darāmād of, 52, 140</td>
<td>Xenephon, 3</td>
</tr>
<tr>
<td>Segāh, dastgāh-e, 20, 47, 56, 57, 58, 60, 61, 64, 71, 75, 82, 102, 104, 112</td>
<td>Xojaste, 82, 84–5, 161–2</td>
</tr>
<tr>
<td>Segāh, forud of, 51, 55, 72</td>
<td>Xosrovānī (gaste), 90, 91, 102, 103, 167</td>
</tr>
<tr>
<td>Segāh, mode of, 51, 57, 65, 109</td>
<td>Xosrovānī (Royal modes), 3</td>
</tr>
<tr>
<td>Sepehr, 106, 178</td>
<td>Zalzāl, Mansur Ja'far, 11</td>
</tr>
<tr>
<td>setār, 2, 8, 15, 16, 67, 74, 120</td>
<td>Zang-e Šotor (Cahārgāh), 57, 58, 144</td>
</tr>
<tr>
<td>seventeen-tone scale, 12, 13</td>
<td>Zang-e Šotor (Segāh), 52, 104, 141</td>
</tr>
<tr>
<td>sorti, 10, 26</td>
<td>Zangule, 29, 93, 111, 183–4</td>
</tr>
<tr>
<td>Suz-e Ciodāz, 78, 80, 158</td>
<td>zarbi, 22, 109</td>
</tr>
<tr>
<td>Šahmās, 29, 32, 125</td>
<td>Zarrinpanj, Nasrollāh, 2, 113, 190</td>
</tr>
<tr>
<td>Šāhēd, 24</td>
<td>Zābol (Cahārgāh), 57, 58, 110, 145</td>
</tr>
<tr>
<td>Šākhastānī, 78, 79, 157–8</td>
<td>Zābol (Homāyūn), 66, 71, 72</td>
</tr>
<tr>
<td>Šekaste, 91, 95</td>
<td>Zābol (Segāh), 52–3, 141</td>
</tr>
<tr>
<td>Širazi, Qobādīn Mahmūd, 5</td>
<td>Zonis, Ella, 6</td>
</tr>
<tr>
<td>šīr-e mādār, 115</td>
<td></td>
</tr>
</tbody>
</table>