
A New Approach to the Theory of Persian Art Music

The repertory of Persian art music together with its traditional order of classification is called *radif*. To understand the concept of the *radif*, we must first understand that the *radif* and the modal system are not the same thing. The *radif* is fundamentally a repertory of melodies that have been collected by different people and added to the repertory at different times. This repertory is not like western art music, which is composed and intended to be played exactly as written. It is made up of traditional melodies, many of which are derived from popular and folk sources; their origins have been obscured with the passage of time. We will call them «flexible melodies,» and we will discuss them at greater length below. The position of each melody in the *radif* is determined by its modal characteristics. The modes used in Persian art music can all be found in the *radif*, but are not derived from it. Thus, in the discussion to follow, we will present the *radif* as a repertory organized by musicians to be used both for performance and instruction. We will make a distinction between the melodies of the *radif* and the modal system and we will consider the two separately.

The Radif

The *radif* is the principal emblem and the heart of Persian music.

NurAli Borumand

The repertory of Persian melodies was first organized into the *radif* in the mid-nineteenth century. Even before this time musicians no doubt had their own memorized bodies of music, which they used both for teaching and performance purposes. We do not know why musicians formulated the idea of a *radif* at this particular time. Perhaps the notion aided them in their teaching, or perhaps the idea of a musical repertory came from the contact of musicians with western music. (Nettl 1992:4)

We do know that when the Qajars moved the capital to Tehran, and especially when Nâser al-Din Shâh, who ruled from 1848 to 1896, encouraged and protected artists, the good musicians migrated from other cities to Tehran where they were patronised by the court of the Shâh and the princes, or played at social gatherings. There was often an implicit friendly rivalry between musicians who performed at these gatherings. These occasions also provided opportunities for musicians to exchange information and knowledge about the music they knew.

The oldest *radif*-s that we know about come from two masters of the *radif*, Mirzâ Abdollâh (1843-1918) and Aqâ Hosein Qoli (died: 1913). These two brothers spent their whole lives in teaching their *radif* with an incredible conviction and rigor and educated the best musicians of the following generation. The students were supposed to memorize the entire repertory, therefore it was important that the *radif* be both complete and brief; hence, as concise as possible. Moreover, since the intention was to make the *radif* concise, and since different people played the same melody in different ways, the masters selected from among the versions of a melody to create their *radif*.

In Mirzâ Abdollâh's *radif* there are about 250 pieces (*gusheh*-s) organized into seven large complexes (*dastgâh*-s) and five

smaller and simpler ones (*âvâz*-s). This organisation is the same in all the subsequent *radif*-s, but the number of *gusheh*-s as well as the nomenclature and placement varies somewhat from one to the other. For instance, the 20th century vocal master Mahmud Karimi left us a *radif* with 145 *gusheh*-s, which is the largest number in any vocal *radif*. The *radif* of the *târ* and *setâr* (plucked long-necked lutes) has more *gusheh*-s because it includes all the vocal melodies as well as those just for instruments, such as *Chahârmezrâb*-s, *Reng*-s and *gusheh*-s of *Basteh negâr*, *Majles afruz*, and others.

Since the idea of a *radif* originated with a family of musicians who played the *târ* and *setâr*, the earliest *radif*-s are intimately linked to these instruments. Moreover, because the precise use of the *mezrâb* (plectrum) was very important for performance on the *târ* and *setâr*, the melodies, often derived from vocal sources and added to the repertory of these instruments, necessarily became more regularized and structured. They also took on the style of performance of those musicians, who, since they were scholars of the musical tradition and fine artists, transformed the melodies into a very elaborate and cerebral form of art music.

The creation of a *radif* to be used as a didactic tool and a basis for performance was a radical departure from the society of musicians of that day. Most of the masters were reticent to teach what they knew: they had gained their knowledge with difficulty and each was distinguished by his individual mastery of his repertory. The father of Mirzâ Abdollâh and Aqâ Hosein Qoli, Aqâ Ali Akbar Farâhâni, who was a great *tar* player, died when his sons were children. Their uncle Aqâ Gholâm Hosein, who became their father-in-law and who was also a great *tar* player, refused to teach them. To learn his repertory they were obliged to listen to Aqâ Gholâm Hosein from outside the door when he practiced, and in their words «to steal the pieces.»

Each *gusheh* has a particular name and distinct character. The origins of the *gusheh*-s are diverse; some of them like the *gusheh*-s called *darâmâd* have primarily a modal role, and I as-

sume they are derived from art music practice. Some other kinds of *gusheh*-s are basically recognized by their specific melodies. Their sources could be folk or popular music, religious occasions (such as *ta'ziyeh*), Sufi poetry and song, music associated with the heroism; in particular descriptions of battle scenes when the *Shâhnâmeh* (Iran's national epic poem) is performed in coffee houses in Iran, or the traditional sport *Zurkhâneh* which is accompanied by music, and so forth.

Our information about the formation and sources of the *radif* is not just hypothetical. The process of *radif* formation is ongoing: in the 20th century several new *gusheh*-s have been added to the repertory. For example, Abolhasan Sabâ, master of the *radif*, composer, and influential teacher of Persian classical music in this century, included melodies from the Caspian region in such *gusheh*-s as *Deylamân* and *Amiri*, and a melody from the dervish tradition called *Sadri*. Mahmud Karimi added *Bayât-e Shirâz*, inspired by the music of the Azerbâijani *mugam* of the same name, to *Bayât-e Esfehân*. As a part of his *radif*, Hasan Kasâi, a famous master of the *ney*, played music, such as the *gusheh* *Hadâvandi*, which he attributed to his native city of Esfehân. Abdollâh Davâmi, who was inspired by the *radif* of the *târ* and *setâr*, created a vocal version of the *dastgâh* of *Râstpanjgâh* for his *radif*.

The original nineteenth century *radif* was created for performers on the *târ* and *setâr*. In the twentieth century, partial *radif*-s have been created for other instruments, such as violin, *kemâncheh* (bowed lute), *Santur* (dulcimer), *ney* (end-blown flute). Two complete vocal *radif*-s were recorded, one by Abdollâh Davâmi and the other by his pupil Mahmud Karimi.

As Iranians started to learn about western music and western musical notation, and since the *radif* was a valuable part of the heritage of Persian music, musicians began to notate the *radif*, which had previously been preserved by memorization. The first people who notated the *radif* were Sâlâr Mo'azzez (the student and successor of the French music instructor in Iran Alfred

Lemaire), Mehdi Qoli Hedâyat, and Ali Naqi Vaziri. The first published *radif* was the *târ radif* of Musâ Maroufi. It was published by the Ministry of Culture and Art in 1963. In the 1970's the *radif*-s of several masters were recorded as well. As a result of all the efforts from the time of Mirzâ Abdollâh to the present to preserve and make available the melodies of the *radif*, today we have access to several versions of these melodies both recorded and notated.

The melodies

As I mentioned above, the melodic parts of the *radif* are made up of what I call «flexible melodies.» This notion needs further amplification here. The concept of flexible melody is very common in all kinds of music in Iran, especially with the widespread and very common unmeasured melodies, in which the rhythm depends on the meter of the poetry. When Persian poetry is recited or sung, the long or short syllables are articulated in flexible units of time. Nonetheless, the short syllables are always sustained for a shorter time than the long ones. Performances of flexible melodies vary because people have performed them many times under many different circumstances. The variations should not be considered as improvisation, but as a kind of aura each melody has, that is a part of the ethnic or group collective memory of the melody. This collective memory includes not only the melody but any poetry that goes with the melody and its historical context. This form of art is more related to traditional art than creative arts.

The 20th century theories of Persian music

The main intention of the creators of the *radif* was to create an organized repertory for Persian music; they were not neces-

sarily trying to give order to the modal system. Thus, the relationship of the modes to this system was not clarified and its pedagogical system included no theoretical or explicative terminology.

In the beginning of the 20th century Iran entered a period when the «west» represented the ideal model. Western music had already been taught in Iran for more than three decades; thus, a number of people in Iran had a thorough education in western music. Some of them questioned the value of Iranian music as a serious and dignified music and doubted that its teaching should be part of an institutional program of music study. Others, however, motivated in part by a spirit of nationalism, tried to revive Persian music and create a theory relating it more closely to what they regarded as a more progressive, western classical music perspective.

The first person to create a theory of Persian music was Ali Naqi Vaziri, an exceptionally energetic person with leadership ability. Indeed he was a Colonel in the army before becoming a «soldier» of Iranian music by going to Europe and studying music and returning to establish the first conservatory of Persian music in Tehran in 1923. Vaziri was an accomplished *târ* player and knew the *radif* very well. In his study of western music he encountered the western concept of modes. with this background he established a Persian modal theory using the *radif* as the representative of the Persian modal system. According to his system, each *dastâgh* consisted of a scale, for which he used the French word «gamme,» composed of two tetrachords separated by a whole step, the same as in a western scale. In each scale, in which the signs for half flat (*koron*) and half sharp (*sori*) are also used, the modal character of the *gusheh* was determined by the way each note of the melody (*gusheh*) functioned. For Vaziri, three scale pitches were especially important: the most repeated pitch, the variable pitch and the pitch which ended most phrases of the whole *gusheh*. Vaziri's theory, in which he conceived individual *gusheh*-s as modal genetic formulas, remains the basis

of Persian modal conception to this day.

From the beginning, however, not carefully separating the concept of modes and melodies led to the confusion of both musicians and scholars about the nature of Persian music. Later on those musicians who remained faithful to the traditional melodies of the *radif* and those who developed a more personal and quickly attainable form of musical expression based on the modal elements tended not to associate with one another, and each group developed a certain disregard for the other. The *radif* players called the others *motreb* (someone whose musical goal was solely entertainment) and the others considered the music of the *radif* players scholarly, *khoshk* (dry), and without artistic substance.

In the past three decades both Iranian and western musicologists were initiated into Persian music by scholars, who believed the *radif* was the only worthwhile Persian music. As a result, musicologists doing research on Persian art music have often placed too much emphasis on the *radif* as a modal system. For example the musicologists tried to give a musical definition to the term *gusheh* by itself. It literally means «corner» and has no other meaning than a «piece» or a «part.» For Iranian musicians what specifies the identity of the piece (*gusheh*) is its particular name, for example, *gusheh-ye Gilaki*.

Twentieth century musicologists have also placed too much emphasis on separating Iranian musical styles, such as folk, popular, religious and classical or art music. But the reality is that there is a constant tension and interplay between art music and the less formal genres. As Nâyeb Asadollâh, the great ney master of the 19th century said about himself, «I brought the ney from the sheep pen to the court of the Shah.» What makes this interplay more vital in the Iranian situation has been the hostility of the religious establishment to musical practice during some historical periods. The music in these periods could only have survived in contexts such as folk, religious, dervish music, or music to accompany story telling, all of which were tolerated.

It is my purpose to propose a new way to understand modes, combining the living repertory of Persian modes both in their complex organization in the *radif* and in their simpler and popular forms such as the *tasnif*. Interestingly, we can see that, although the melodies come from vocal sources and may have a basically vocal character and origin, their modal framework is very much related to the technical aspects of the stringed instruments, such as *ud*, *kamâncheh*, *setâr* etc. Therefore, in addition to the modes commonly used in folk, popular and classical music, we will also consider the instruments used to perform them.

The fretting and tuning of stringed instruments was influential and directly connected to the development of modes. We can deduce this because stringed instruments have been used to study intervals and tetrachords from antiquity, and because musicians in the past were first of all poet-singers, who accompanied their poetry and song with stringed instruments. The tuning of the strings and the frets guided the modal framework of the vocal phrasing. The aim in this discussion will be to show that Persian modes are based on a very solid intellectual construct. Therefore, they can be better analyzed and understood in their own terms first, before analyzing melody.

Mode and Interval

Persian art music uses a modal system which provides a set of modal frameworks. This system has much in common with the modal musics of this part of the world, where the main musical cultures other than that of the Persians are those of the Turks, the Arabs, and to some extent to the Indians. Two main dimensions are recognized: time and pitch. Each of them is characterized by intervals; thus, these two concepts are conceptualized separately much more than is the case in western music, for example.

The pitch intervals were part of the study of harmonic laws, and since antiquity the intervals of the octave, fifth, and fourth were recognized as invariable, or fixed, pitches. Their perfect mathematical relationship when a string is divided in $1/2$, $1/3$, and $1/4$ also confirmed their primary role to the scientists. In Persian music the fourth is the most important interval. It is the smallest invariable interval. The usual tuning of the two melodic strings is to a fourth on the *târ* and *setâr*. The third string, when it accompanies the first string as a pedal tone, is tuned to the octave of the first string, which makes a fifth with the second string. The situation of these intervals could be better understood as follows: when a fourth is inverted, it becomes a fifth and the sum of the two intervals is an octave. For example on the *setâr* one would tune the highest string to C3 (middle C), the second to G2 (g below middle C), and the third to C2 (the octave below middle C).

Dâng and Interval

For the medieval scholars, such as, al-Farabi, Safi ud-din and Maraghi, the tetrachord, called *zolarba'* in Arabic and *dâng* in Persian, was the most important modal indicator. The tetrachord also corresponds to the physical space on the neck of instruments such as the *ud*, *târ* and *setâr*, where the fingers can reach the notes without changing position. In medieval theories the open string (called *motlaq*) and the names of the different fingers on the neck of the *ud* were used to designate the pitches used for making different sorts of tetrachords. The character of the tetrachord depends on the size of its two variable pitches (the intervals of the second and the third). Each of these tetrachords has its own unique genetic makeup.

From the performance, contemplation and analysis of Persian music and measurement of its intervals, I have arrived at the conclusion that all the Persian modes are based on only four

different sorts of *dâng*-s. In the following table, Chart 1, each *dâng* is shown by the three intervals which separate the four notes of each *dâng*. The measurements are in cents (based on a system where an octave is divided into 1200 cents, and each half tone is equal to 100 cents) and each *dâng*, encompassed by the interval of a fourth, is equal to 500 cents.

140	140	220
200	80	220
140	240	120
200	180	120

chart 1

In the table below, Chart 2, a diagram of the string names the four kinds of *dâng*-s. We will borrow the same nomenclature

Open String or Motlaq	Zâéd	Benser	Khenser		
140		240		120	C Chahârgâh
140		140		220	S Shur
200		80		220	D Dashti
200		180		120	M Mâhur

chart 2

as the medieval theorists and name the frets after the fingers which play them (*sabbâbeh*, *vastâ*, *benser*, *khenser*). *Zâ'ed* is an

extra fret not named for a finger. In the discussion of the modes to follow, I will label these *dâng*-s by the name of the primary mode that can be articulated for each of them and identify each with the first letter of its name: C for Chahârgâh, S for Shur, D for Dashti and M for Mâhur.

These *dang*-s, when played in first position on stringed instruments, are performed as shown in Chart 2, but when they are transposed and interact, they must be tempered because of the limitation which the fixed intervals impose. The most common transposition occurs when the first pitch of the tetrachord begins on the *sabbâbeh* fret. For instance, on a two-stringed instrument whose strings are tuned to a fourth, one *dâng* is played on the lower-pitched string beginning with the open string (*motlaq*) and a second on the higher pitched string (*motlaq*). The third *dâng* is played beginning on the *sabbâbeh* fret of the higher string, which allows the performer to reach the range of an octave. This transposition is a very important modal shift which can be seen in folk and popular music as well. The function of this process, which is called *oj* (ascent), is obvious in simple musical forms whose range is about an octave.

In the example below, Chart 3, the *dâng* beginning on the G string is G, Ap, Bb, C. The *dang* on the C string is C, D, Eb,

	150	150	200	C string
200	80	220		C string
140	140	220		G string

chart 3

F, and the third *dâng* starting from *sabbâbeh* of the C string is D, Ep, F, and G. (The p symbol used here stands for *koron*, a pitch between, for instance, Bb and B.) In this chart the most common mode (Shur) is shown on a two-stringed instrument. To complete the octave, the *dâng* of Shur used for the *Oj* (which

is basically the same as the Shur *dâng* on the G string), is tempered. That is, the size of all three intervals is changed slightly to conform to the fixed frets.

To show all the frets used in one octave of a Persian stringed instruments, Chart 4, below, gives the four main *dâng*-s and their transpositions to the *sabbabeh* and *khenser* frets. The main *dang*-s, Mâhur, Chahargah, Dashti, and Shur, all begin with the open string. Oj and Shushtari (the name of a *gusheh*) would begin

			140
	150	230	120
	150	150	200
140	140	220	
200	80	220	
140	240	120	
200	180	120	

Zâbol of
Chahârgâh
Shushtari
Oj
Shur
Dashti
Chahârgâh
Mâhur

chart 4

on the *sabbâbeh* fret, and Zâbol (another *gusheh*) begins on the *khenser* fret and requires one additional fret not used in the other *dâng*-s. Just as Oj is the tempered version of the shur *dâng*, Shushtari can be viewed as the tempered version of Chahârgâh. Zâbol is the same as the Chahârgâh.

Ĉ	Dp	D	Eb	Ep	E	F	F#	Gp	G
140	60	80	70	30	120	80	60	60	
G	Ap	A	Bb	Bp	B	C			
140	60	80	70	30	120				

chart 5

Chart 5 shows the actual frets on the neck of the *târ* from which all the above *dâng*-s will be derived. The frets on either

side of the intervals of 60, 70 and 30 cents (Dp and D, for instance) are never used in succession in Persian music.

The interval relationships above G on the C string are the same as from open string G in the octave below.

Tempered Intervals

In practice the intervals are never precise. They fluctuate between those which we have called the four basic *dâng*-s in Chart 1 and their tempered forms in Chart 6. The more complex the system and the more the *dâng*-s are transposed and interact, the more intervals need to be tempered on fretted stringed instruments. But, because the intonation that results from tempering the intervals always bothers the best musicians, the frets on the *târ* and *setâr* have always remained moveable. This moveability allows the musicians to adjust them for each performance, so that the most suitable tuning is achieved for each combinations of modes. In the simple modes of folk and popular music the

			150
	150	250	100
	150	150	200
150	150	200	
200	100	200	
150	250	100	
200	200	100	

Zâbol of
châhargâh
Shushtari
Oj
Shur
Dashti
Chahârgâh
Mâhur

chart 6

intervals are closer to those of the basic *dâng*-s. Moreover, the tempered intervals are more tolerated for example in the *dâng* of Mâhur than in Chahârgâh.

Chart 6, p. 19, shows the tempered form of the intervals in Chart 4.

Mâyeh

Mâyeh is a term which does not exist in the *radif* system. When Persian musicians use this term among themselves it refers to a unique mode in the context of Persian art music, which is multi-modal. A western musician, looking for a Persian equivalent to the term mode, would choose the word *mâyeh*. Each *mâyeh* is made up of two *dâng*-s in succession. Most of the time the stress of the melodies in a given *mâyeh* is on the note shared

<table border="1"><tr><td>S</td><td>S</td></tr></table>	S	S	Shur	<table border="1"><tr><td>M</td><td>M</td></tr></table>	M	M	Mâhur		
S	S								
M	M								
<table border="1"><tr><td>S</td><td>D</td></tr></table>	S	D	Navâ	<table border="1"><tr><td>M</td><td>D</td></tr></table>	M	D	Arâq		
S	D								
M	D								
<table border="1"><tr><td>D</td><td>D</td></tr></table>	D	D	Nahoft	<table border="1"><tr><td>M</td><td>S</td></tr></table>	M	S	Delkesh		
D	D								
M	S								
<table border="1"><tr><td>C</td><td>C</td></tr></table>	C	C	Chahârgâh	<table border="1"><tr><td>M</td><td>C</td></tr></table>	M	C	Râk		
C	C								
M	C								
<table border="1"><tr><td>S</td><td>C</td></tr></table>	S	C	Homâyun	<table border="1"><tr><td></td><td>S</td></tr><tr><td>D</td><td></td></tr></table>		S	D		Oj
S	C								
	S								
D									
<table border="1"><tr><td>C</td><td>D</td></tr></table>	C	D	Esfehân						
C	D								

chart 7: Arrangement of *dang*-s in *mâyeh*-s of persian art music

by the two *dâng*-s. This pitch is most often the first note of the second *dâng*, but it can also be the second note or rarely the third. Thus, several *mâyeh*-s may share the same *dâng*-s, but be distinguished by their different stressed pitches. All together I have identified 11 different ways of arranging the *dâng*-s for

the *mâyeh*-s. I have named them after the most important *gusheh*-s in which they appear in the *radif*.

Dastgâh-s and Avâz-s

When Persian, Arabic, and Turkish music is performed, modes are combined together. Mastering the art of their combinations is one of the most important aspects of performance of these art musics. In Persian music when two different *mâyeh*-s share a common *dâng*, this *dâng* could be used as a bridge to modulate from one *mâyeh* to the other. The modal structure of each *dastgâh* and *âvâz* is the combination of several *mâyeh*-s in a special range and order. Although these combinations are ordered in a traditional manner, they are not taught or defined with any modal terminology, but by their specific melodies (*gusheh*-s), which match each step in the modal progression.

What follows will be the charts of all the modal structures on which all the *dastgâh*-s and *âvâz*-s in the *radif* rely. The *dastgâh*-s are Shur, Navâ, Segâh, Chahârgâh, Homâyun, Mâhur and Râstpanjgâh. The *âvâz*-s are Abuatâ, Afshâri, Bayât-e Tork, Dashti and Esfehân. Bayât-e Kord is also played independently like an *âvâz*, but in the *radif* it is not counted as an independent *âvâz*; thus, the total number remains 12 (seven *dastgâh*-s and five *âvâz*-s).

Description of the charts:

What follows is a series of charts showing the *dâng*-s (tetrachords) and *mâyeh*-s (modes) and their position in each *dastgâh*.

1. The vertical keyboard at the left of each chart shows the widest range (six *dâng*-s) used for Persian music. The conventional pitches chosen for notation of the *radif* of the *târ* and *setâr*

are used in these charts. In practice the instruments can be tuned as much as a fourth lower (but not higher) than the conventional pitches.

2. The numbers along the bottom of the charts show the different components of the *dastgâh* structure. These numbers will be referred to in the comments.

3. Because the position of the *mayeh*-s and their relation to the open strings is important, the *dastgâh*-s are presented from the position used in the oldest *radif*, that of Mirzâ Abdollâh. The horizontal lines designate the tuning of the open strings of the *târ* or *setâr* for each *dastgâh*. Thus the tuning in Shur, for instance, is f, g, and c.

4. In the vertical keyboard, when the bottom line of a pitch is thicker, this pitch is the stressed pitch in one of the sections of the *dastgâh*.

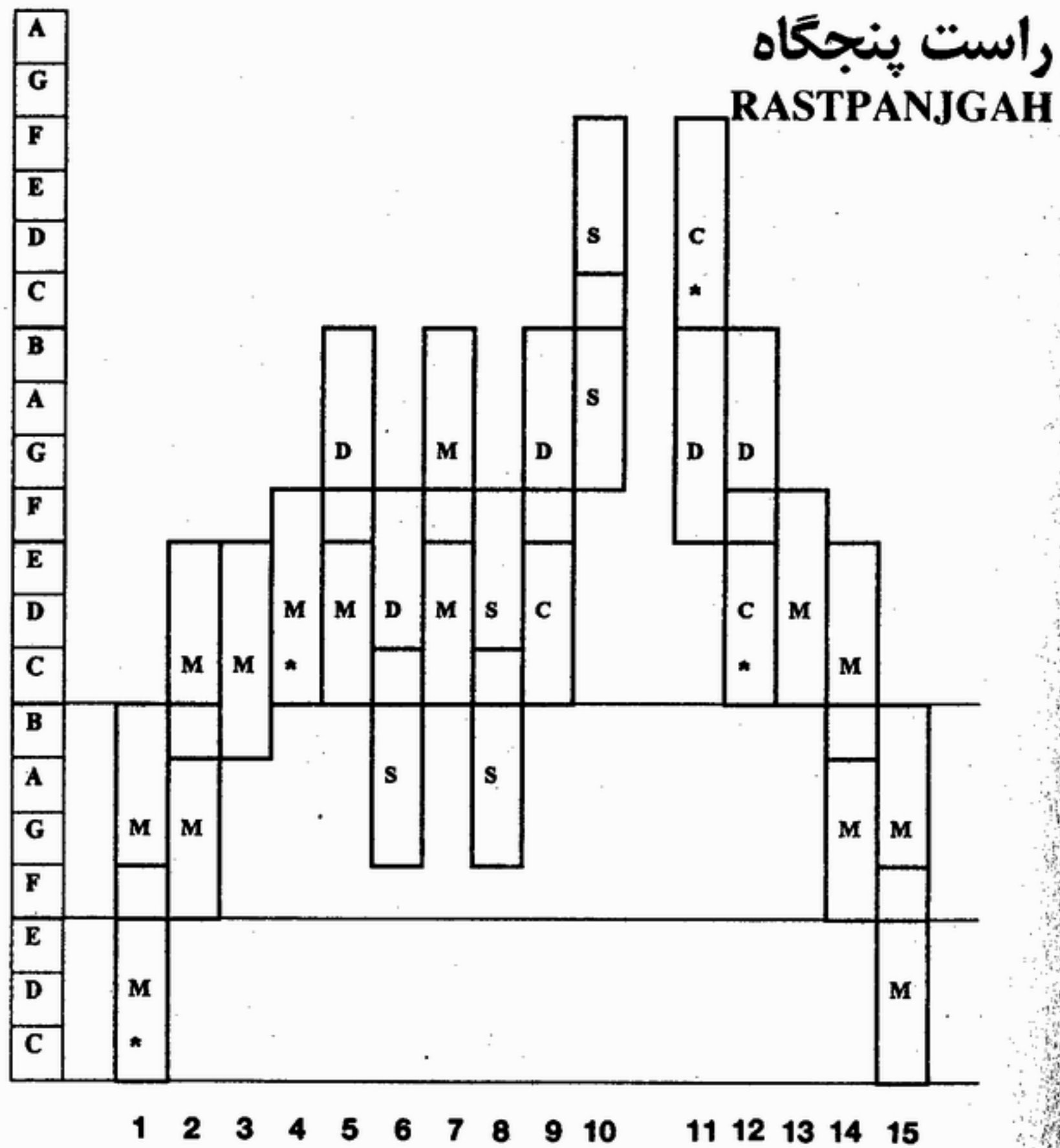
5. Two *dâng*-s combined to form a *mâyeh* share a common pitch (except for the *mâyeh*-s of Delkesh and Râk). This pitch is designated as a square between the two *dâng*-s in the charts. In Persian music when an instrument does not have the high range of a melody, the pitches that are too high would ordinarily be transposed to the octave below. This means that position of the two *dâng*-s of the *mâyeh* would be reversed (i.e., the higher would be played an octave lower). To better show the relationship of the *mâyeh*-s in the *dastgâh*, in the following chart s the position of the *dâng*-s for all the *mâyeh*-s are shown in the position where they share a pitch. But *dâng*-s designated +8 are played an octave higher in the *dastgâh* of Mâhur in numbers 3 and 6 and in the *dastgâh* of Chahârgâh in number 2.

6. The *mâyeh* of Oj is shown throughout with the higher *dâng* only one tone higher than the one to its left instead of stacked vertically. In shur, for instance, Oj appears in steps 6 and 11.

7. The names of the *gusheh*-s listed below each chart are not all the *gusheh*-s in any given *mâyeh*, but the most important *gusheh*-s, which have a significant and distinguished modal character.

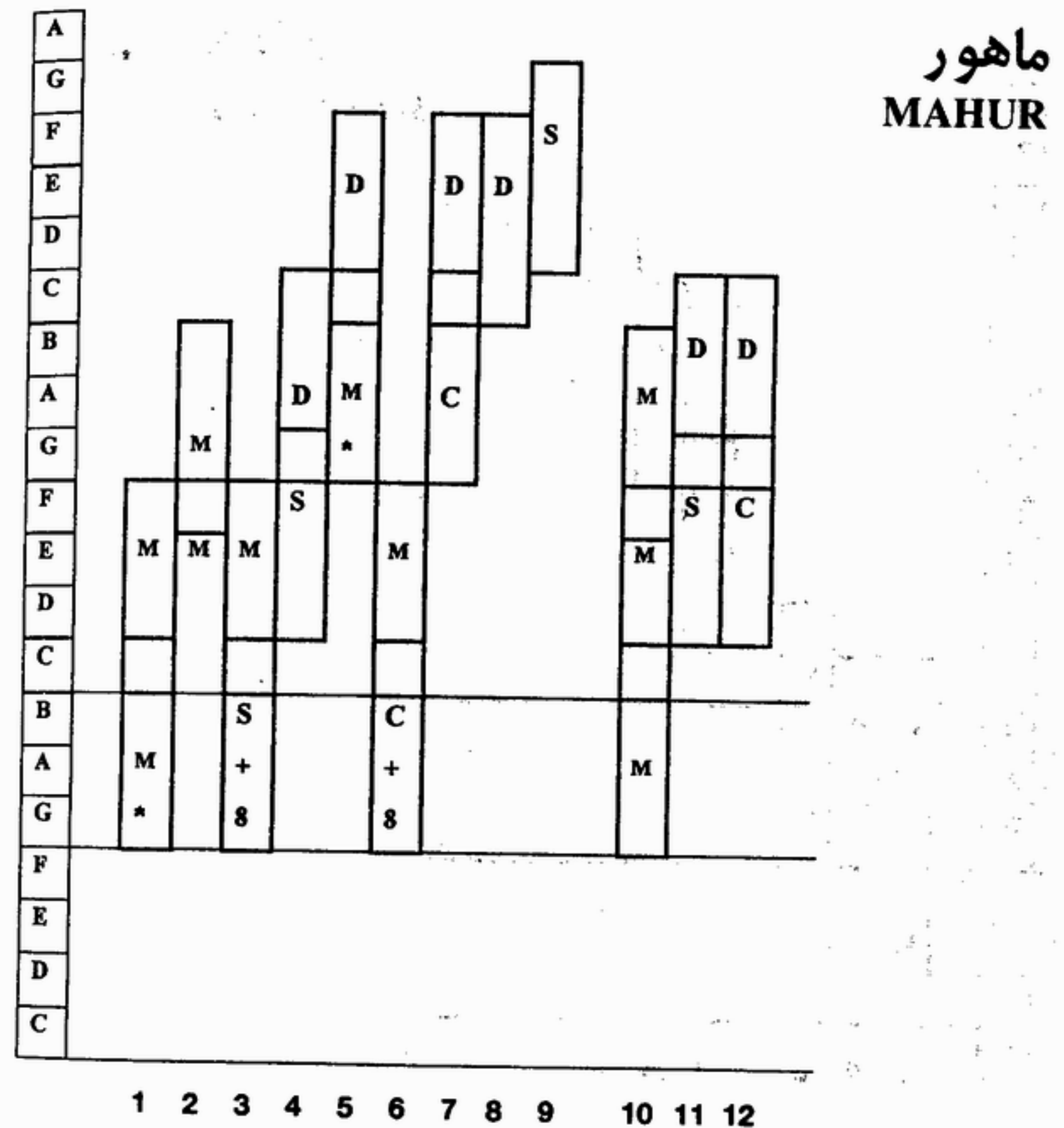
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- 1 & 2. Râst
3 & 4. 'Arâq (the same function as Oj)
5. 'Arâq & Nahib
6. Panjgâh & Ruhafzâ
6 & 4. Oshshâq
7. Sepehr
8. Bayât-e Ajam & Qaracheh
9. Tarz & Abolchâp
10. Noruz-e Arab & Mavarâ ol-Nahr
11, 12, 13, 14 & 15. Farang (15 Forud)
(* The asterisks enclose an octave.)

- (۱ و ۲) راست
(۳ و ۴) عراق (همان نقش اوج را دارد)
(۵) عراق و نهیب
(۶) پنجگاه و روح افزا
(۴ و ۶) عشاق
(۷) سپهر
(۸) بیات عجم و قرچه
(۹) طرز و ابوالچپ
(۱۰) نوروز عرب و ماوراءالنهر
(۱۱ و ۱۲ و ۱۳ و ۱۴ و ۱۵) فرنگ (۱۵ فرود)
(*) ستاره‌ها یک اکتاو را در برمی گیرند

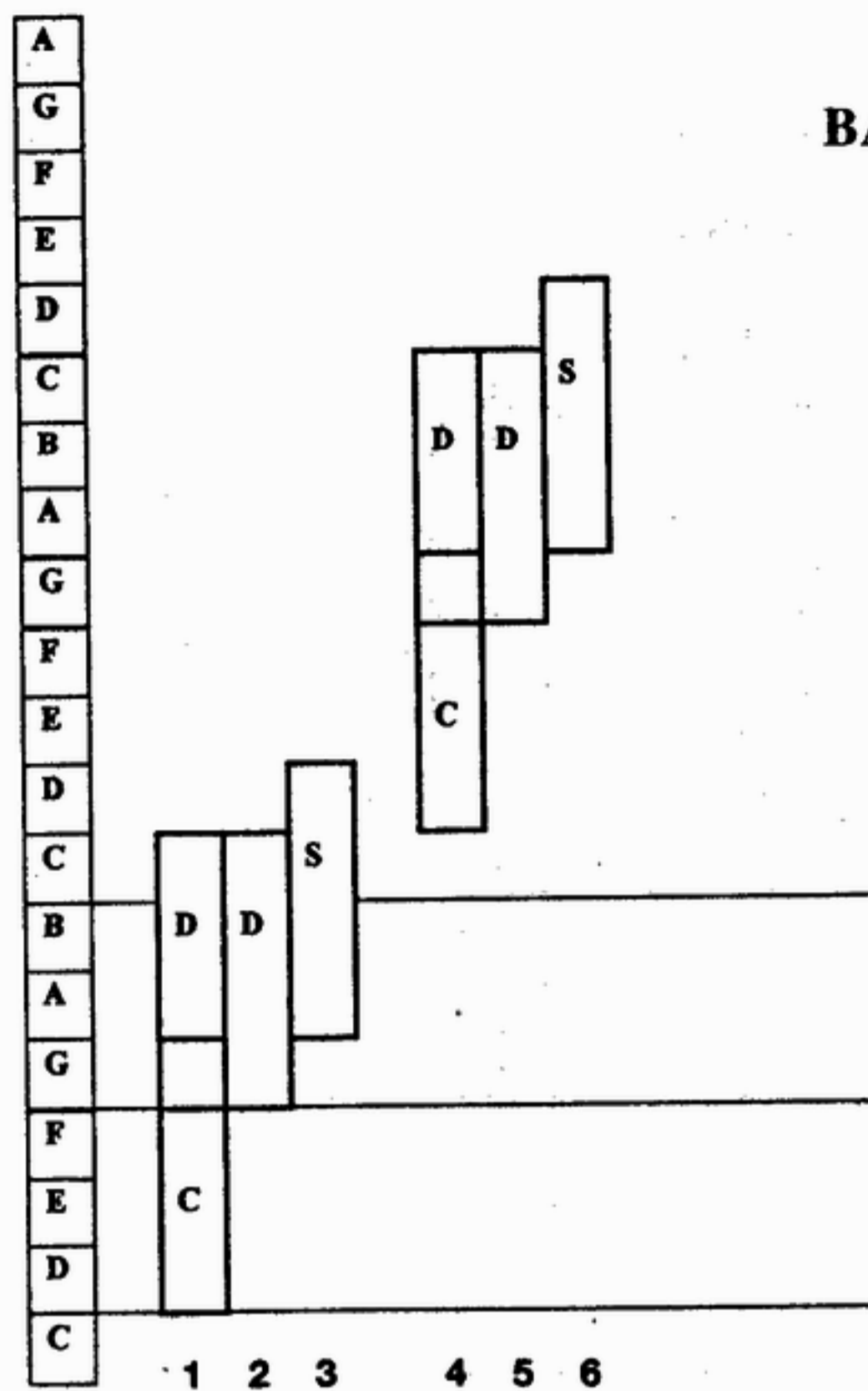


The lower C string serves primarily as a pedal tone (*vakhum*) and the two other strings are the melody strings.

سیم C پائین در اصل برای واخوان استفاده می شود و دو سیم دیگر سیمهای ملودیک هستند.

1. Darâmad of Mâhur
2. Hesâr Mâhur (or Pas Mâhur) 3. Delkesh
4. Shekasteh 5. 'Arâq
6. Râk 7. Râk & Esfehânak
8. & 9. Safir-e Râk & Ashur
10. Sâqi Nâme
11. Koshteh
12. Sufi Nâmeh
- (۱) درآمد ماهور
(۲) حصار ماهور (یا پس ماهور) (۳) دلکش
(۴) شکسته (۵) عراق
(۶) راک (۷) راک و اصفهانک
(۸ و ۹) سفیر راک و اشور
(۱۰) ساقی نامه
(۱۱) کشته
(۱۲) صوفی نامه

بیات اصفهان BAYAT-E ESFEHAN



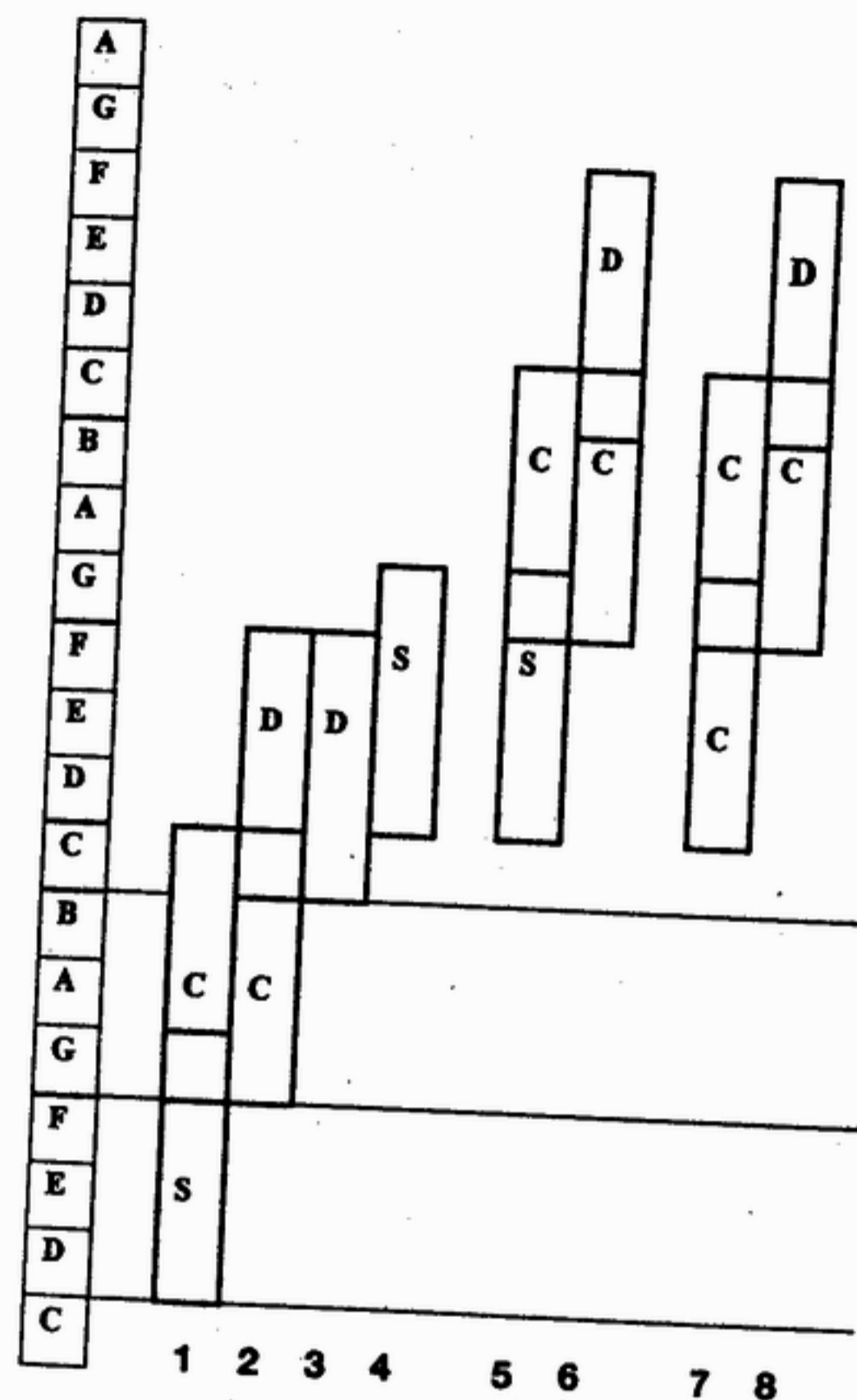
4. Esfehân

5 & 6. Oj

1, 2 & 3. Forud (This part is the same as 4, 5 & 6 an octave lower, used for the descent of the *âvâz*.)

۴ اصفهان
۵ و ۶ اوج
۱ و ۲ و ۳ فرود
(این قسمت یک اکتاو پایین تر از ۴ و ۵ و ۶ است که برای فرود آواز استفاده می شود)

همایون HOMAYUN



1. Darâmad of Homâyun

2. Chakâvak

2. Bidâd

3 & 4. Oj of Bidâd

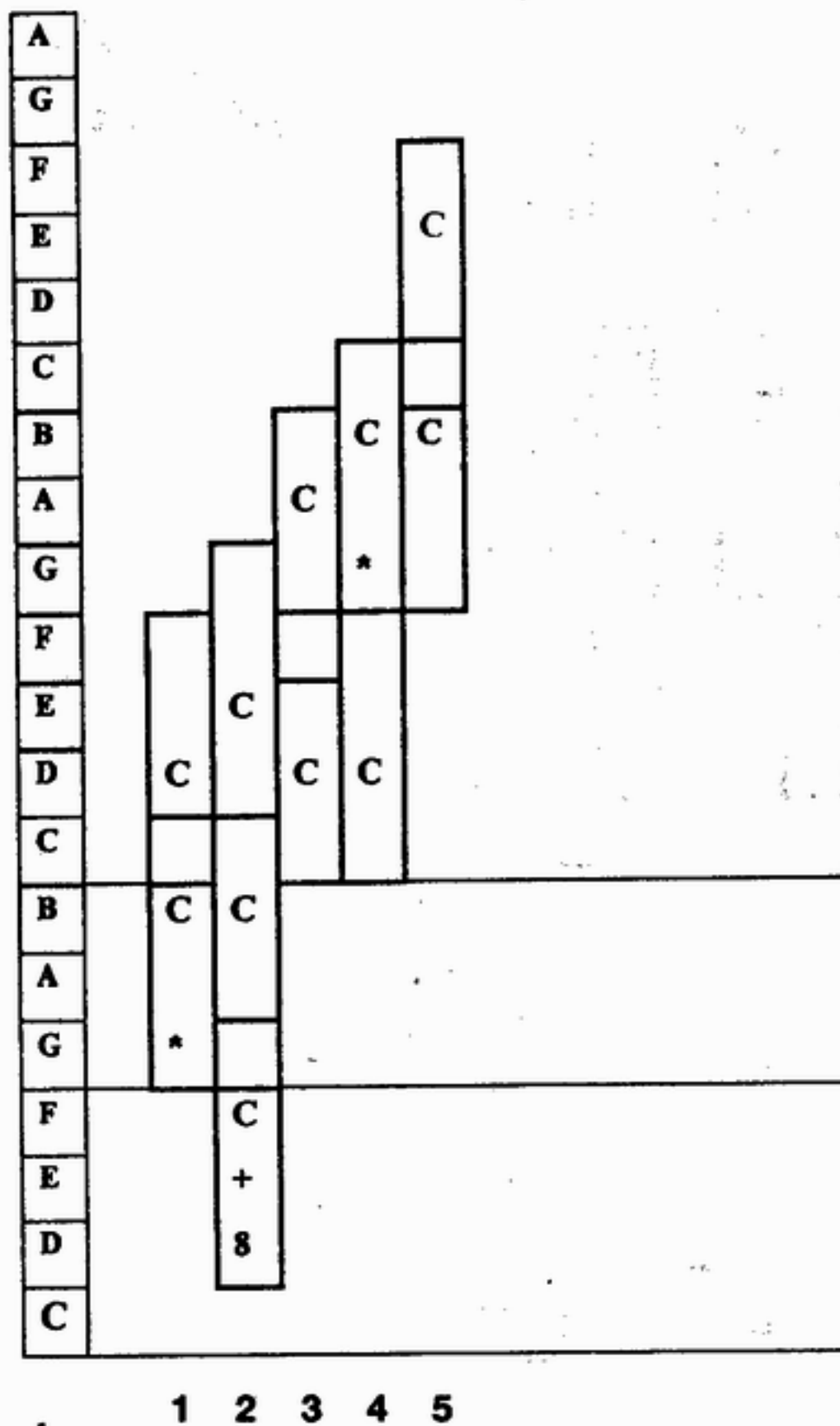
5 & 2. Noruz-e Arab

6. Shushtari

7 & 8. Mavâliân

۱ درآمد همایون
۲ چکاوک
۲ بیداد
۳ و ۴ اوج بیداد
۵ و ۲ نوروز عرب
۶ شوشتری
۷ و ۸ موالیان

چهارگاه CHAHARGAH



The lower C string serves primarily as a pedal tone (*vakhum*) and the two other strings are the melody strings.

1. Darâmad of Chahârgâh (The stressed pitch is C.)

1. Zâbol (The stressed pitch is E.)
2. Hesâr is played one octave above (+8) and the G shown as stressed pitch is for this *gusheh*.
3. Muyeh
4. Mokhâlef & Maghclub
5. Mansuri

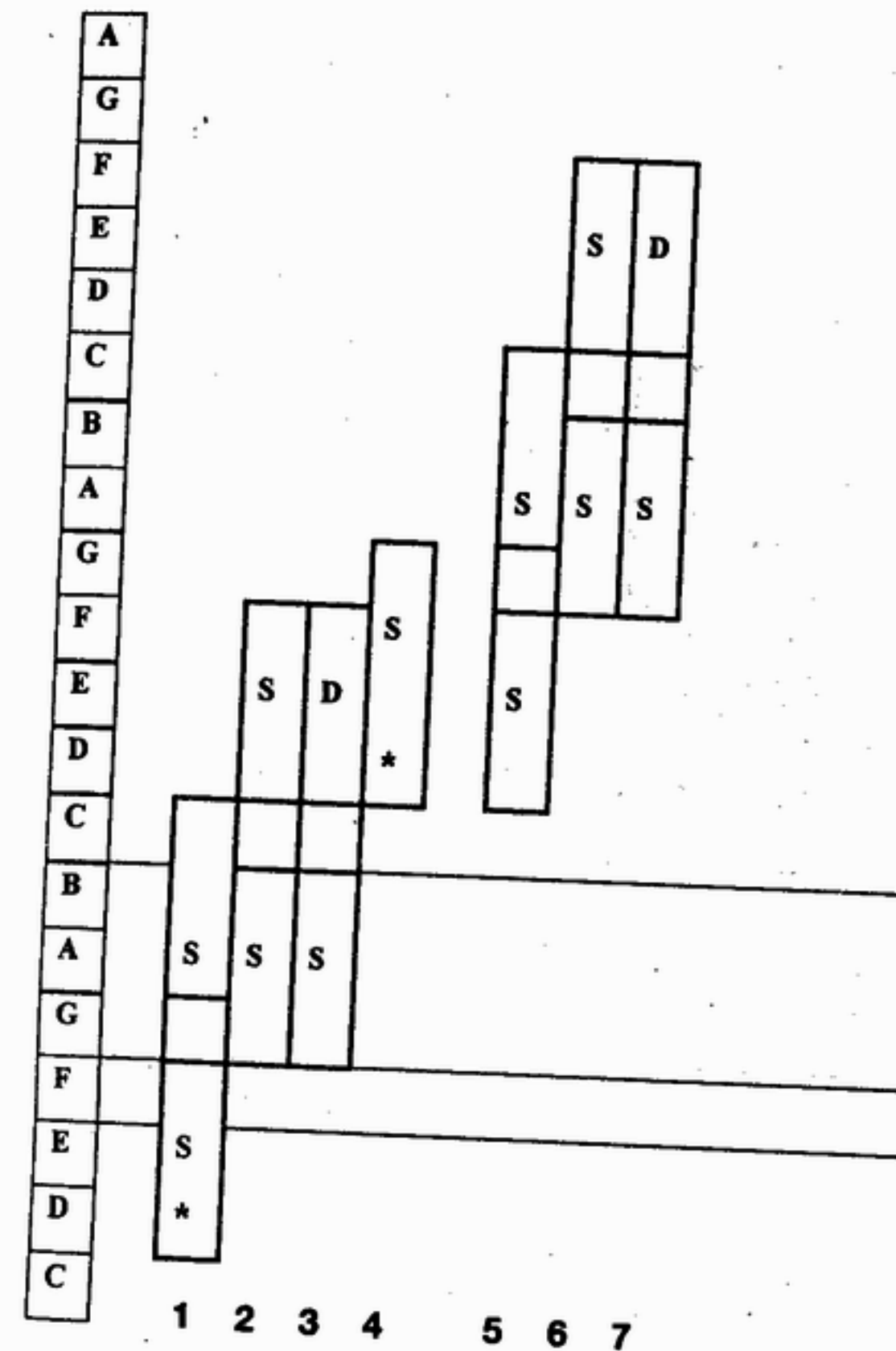
(* The asterisks enclose an octave.)

سیم C پائین در اصل برای واخوان استفاده می شود و دو سیم دیگر سیمهای ملودیک هستند.

(۱) در آمد چهارگاه (نت شاهد C است)

- (۱) زابل (نت شاهد E است)
- (۲) حصار (این گوشه از یک اکتاو بالاتر «+8» اجرا می شود و نت شاهد G است)
- (۳) مویه (۴) مخالف و مغلوب
- (۵) منصوره
- (* ستاره ها یک اکتاو را در بر می گیرند.)

سه گاه SEGAH



1 & 2. Darâmad of Segâh

2. Zâbol (The stressed pitch is C.)

2. Muyeh (The stressed pitches are Dp and Eb.)

3 & 4. Hesâr (C, D from number 3 and Ep, F, G from number 4 The stressed pitch is Ep.)

2 & 4. Mokhâlef (C, Dp from number 2 and Ep, F, G from number 4 The stressed pitch is F.)

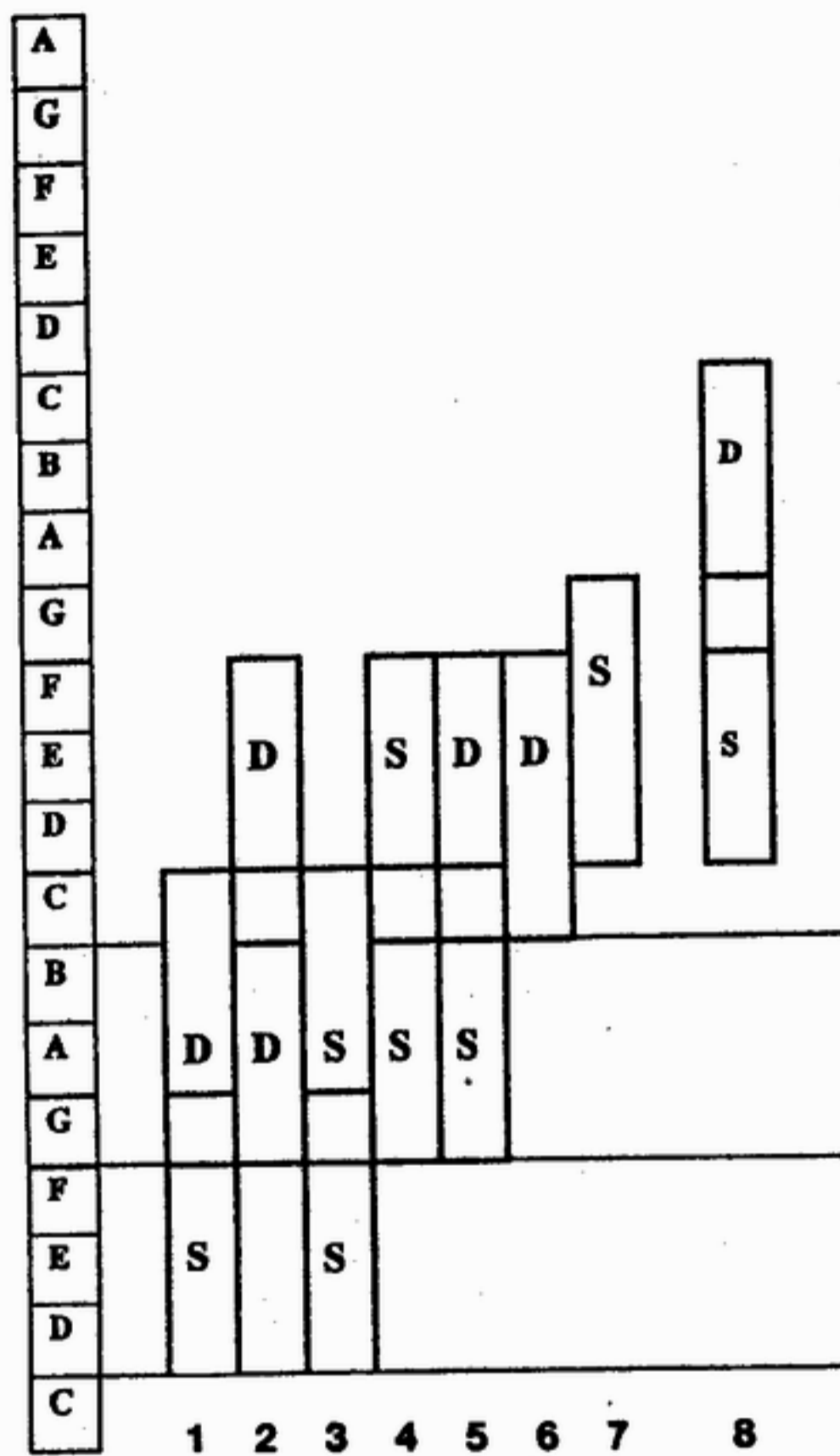
5. Maghclub

5 & 6. Rahâb & Masihi

5, 6 & 7. Shâh Khatâyi

(* The asterisks enclose an octave.)

- (۱ و ۲) در آمد سه گاه
- (۲) زابل (نت شاهد C است)
- (۲) مویه (نتهای شاهد Dp و Eb هستند)
- (۳ و ۴) حصار (نتهای C و D از شماره ۳ و EP و F از شماره ۴. نت شاهد EP است)
- (۲ و ۴) مخالف (نتهای C و DP از شماره ۲ و EP و F از شماره ۴. نت شاهد F است)
- (۵) مغلوب
- (۵ و ۶) رهاب و مسیحی
- (۵ و ۶ و ۷) شاه ختایی
- (* ستاره ها یک اکتاو را در بر می گیرند.)



نوا
NAVA

1. Darâmad of Navâ

1. Bayât-e Râjeh (The stressed pitch is A.)

2. Nahoft

3. Ashirân

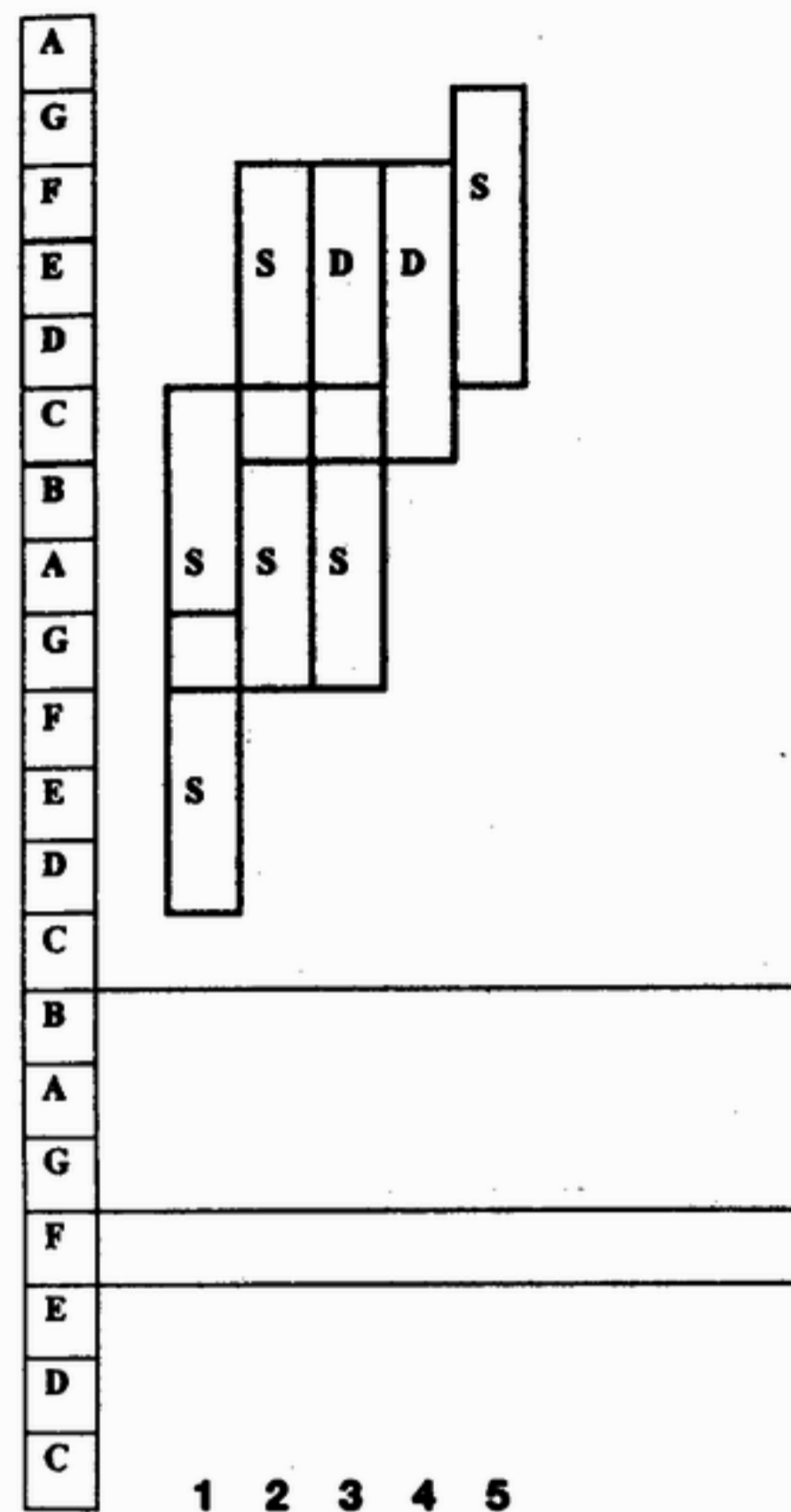
4. Gavesht

5. Khojasteh

5. & 7. Hosain

8. Busalik

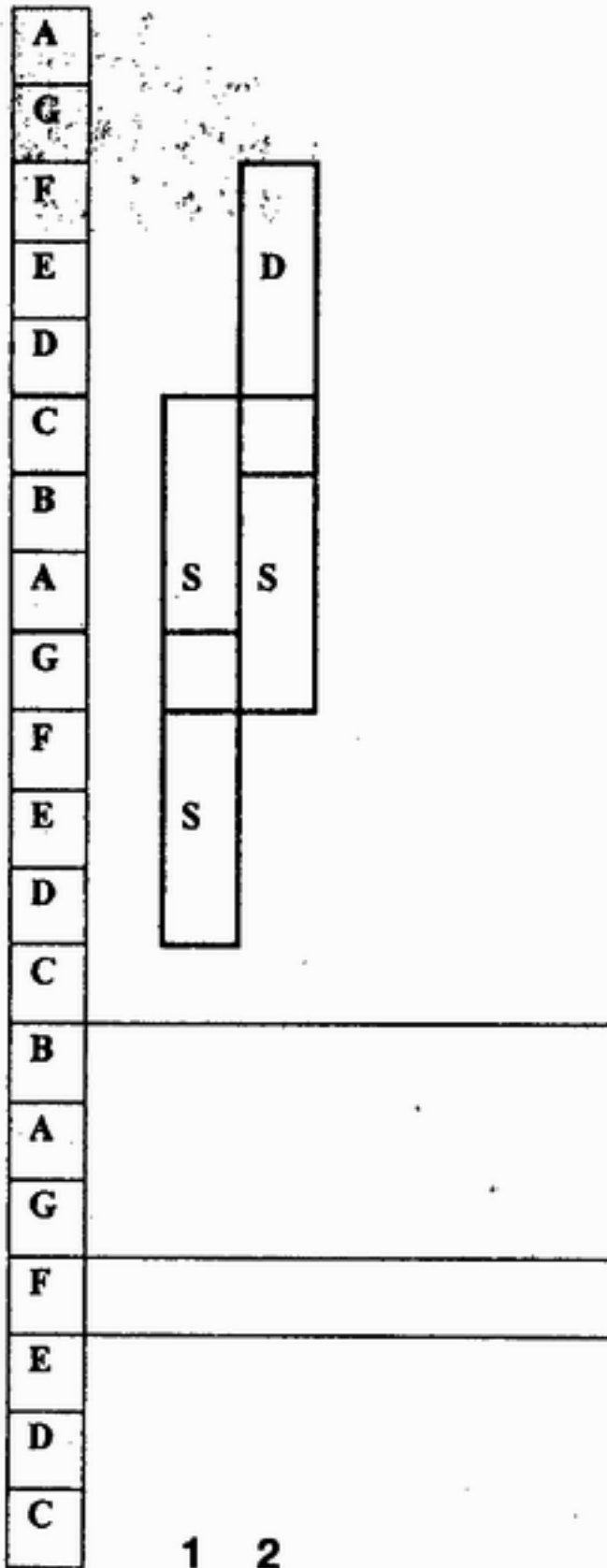
- (1) درآمد نوا
(2) بیات راجه (نت شاهد A است)
(3) نهفت
(4) عشیران
(5) گوشت
(6) خجسته
(7 و 5) حسین
(8) بوسلیک



افشاری
AFSHARI

1, 2 & 3. Afshâri
4 & 5 'Arâq

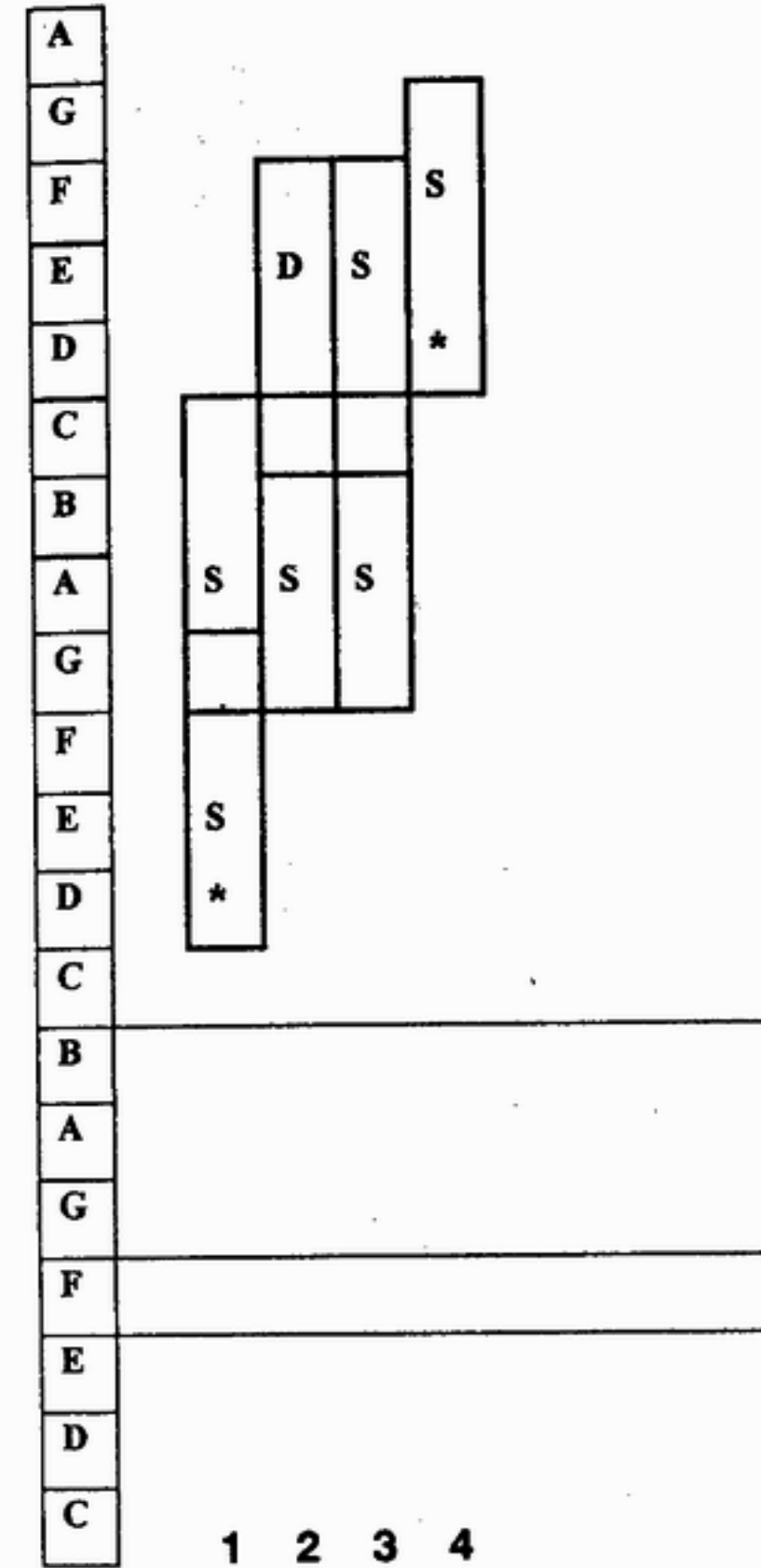
۱ و ۲ و ۳ افشاری
۴ و ۵ عراق



ابوعطا
ABU'ATA

1. Abuatâ
2. Hejâz

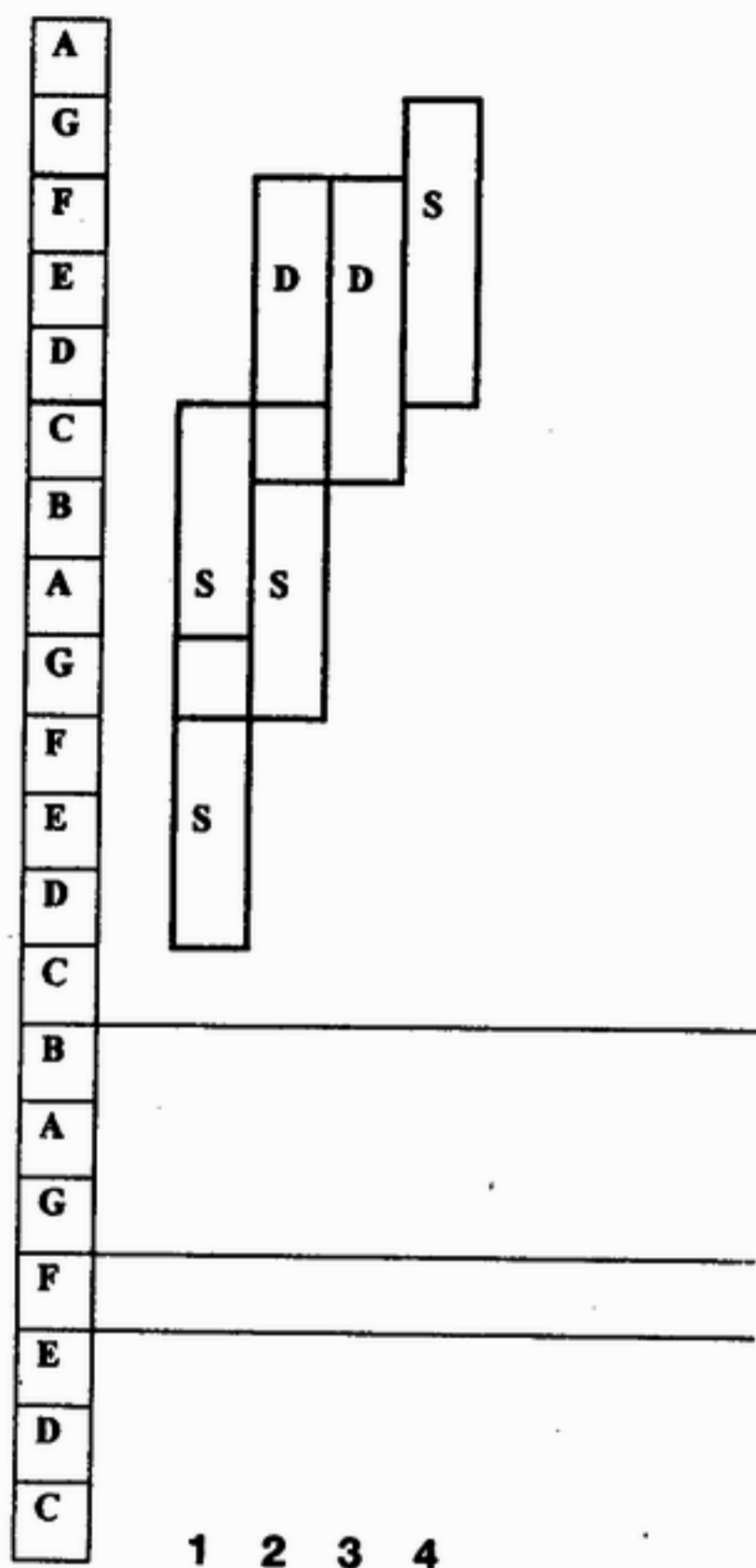
- (١) ابوعطا
(٢) حجاز



بيات ترك
BAYAT-E TORK

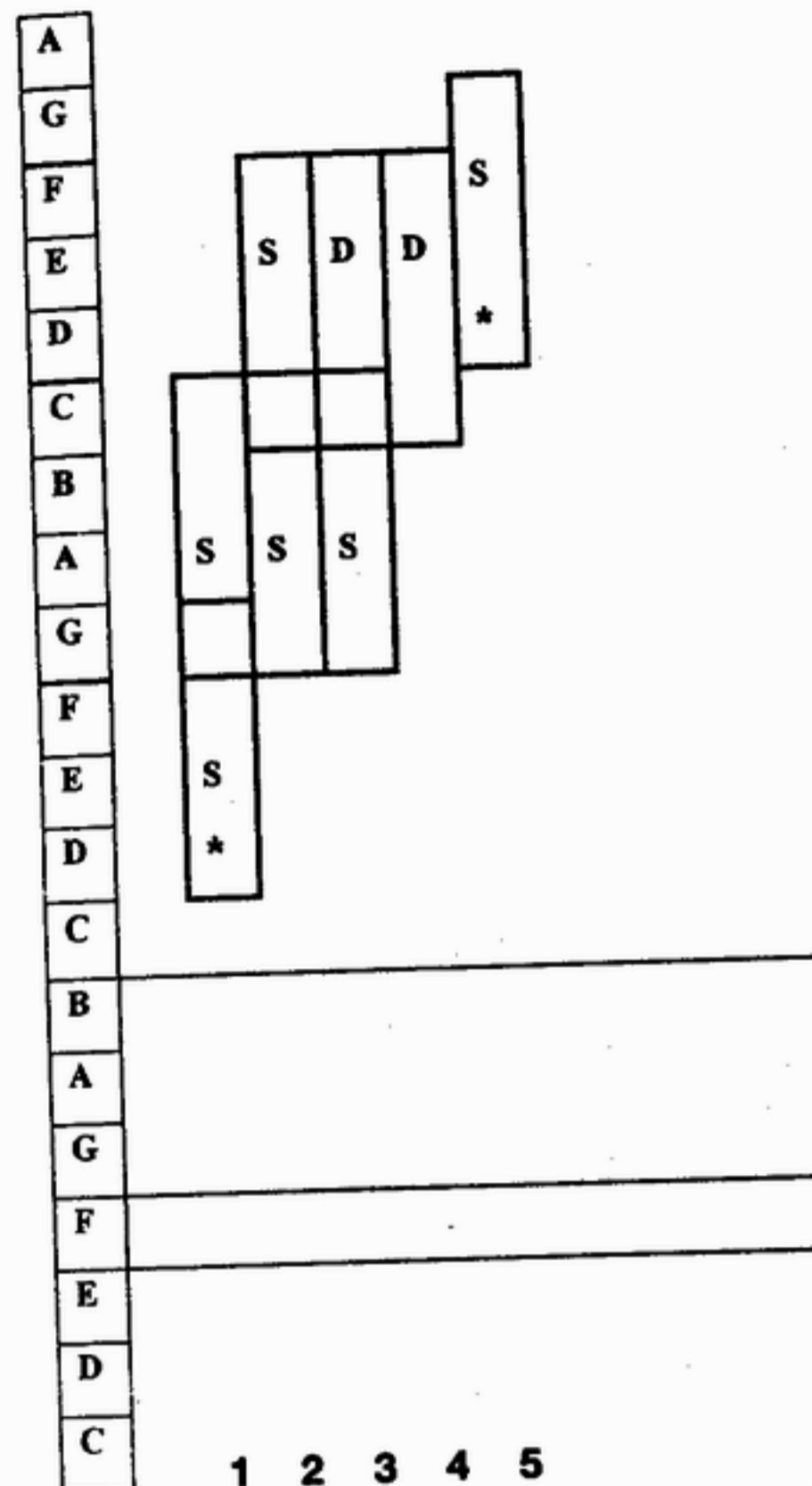
- 1 & 2. bayât-e tork
1. Ruh ol-arvâh
2. Mehrabâni
3 & 4. Shekasteh

- (١ و ٢) بيات ترك
(١) روح الارواح
(٢) مهربانی
(٣ و ٤) شکسته



بیات کرد
BAYAT-E KORD

1 & 2. Bayât-e Kord
3 & 4. Oj

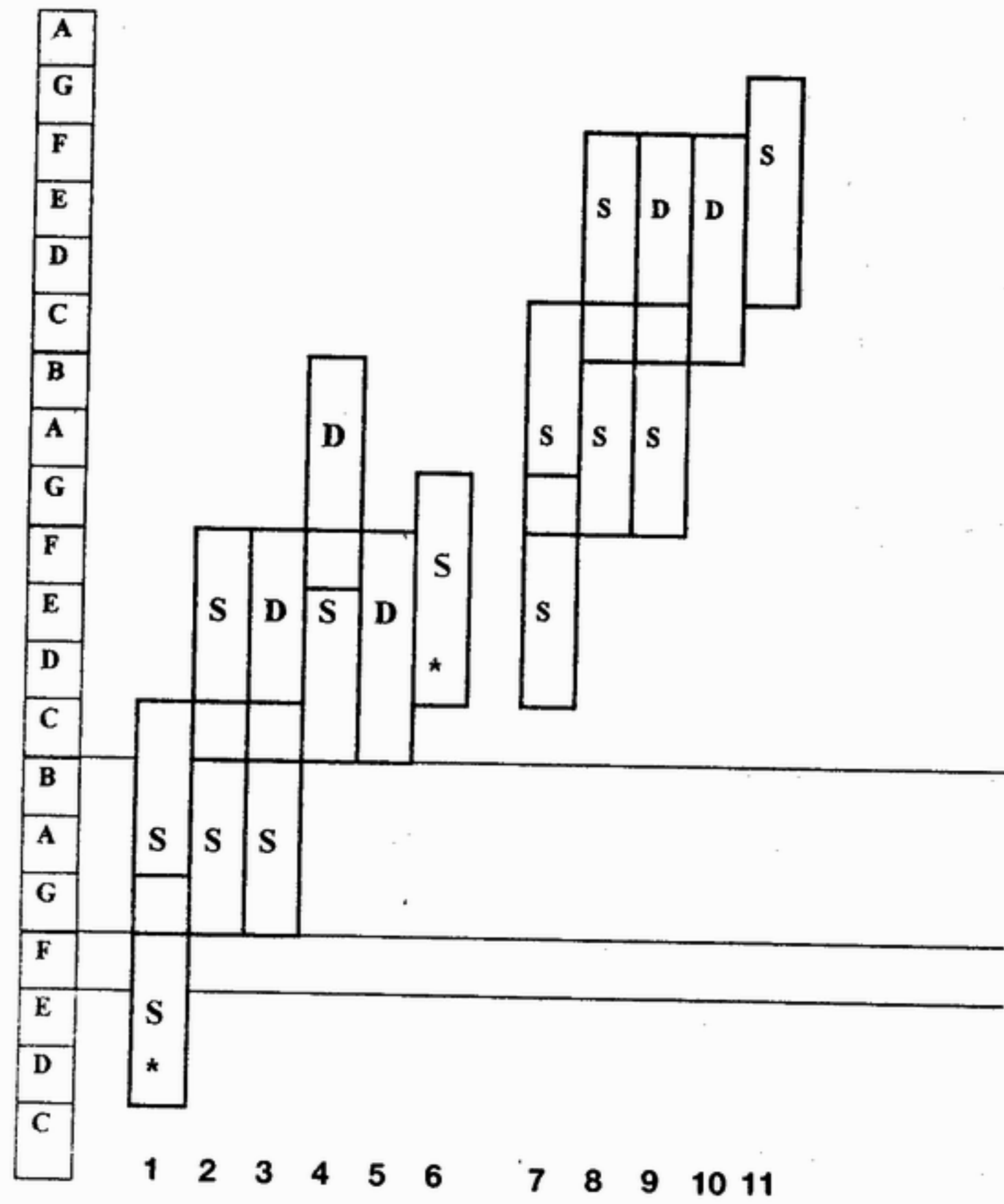


دشتی
DASHTI

بیات کرد (۲ و ۱)
اوج (۴ و ۳)

1, 2 & 3. Dashti
5 & 6. Oj

دشتی (۳ و ۲ و ۱)
اوج (۶ و ۵)



شور
SHUR

تابلوهای دستگاه‌ها و آوازها

1. Darâmad of Shur
 2. Oj
 3. Salmak
 4. Bozorg
 - 5 & 6. 'Ozzal
 7. Darâmad of Shur-e Pâyin Dasteh
 - 8 & 9. Shahnâz, Qaracheh & Razavi
 - 10 & 11. Oj in Shahrâshub
- (* The asterisks enclose an octave.)

- ۱) درآمد شور
 - ۲) اوج
 - ۳) سلمک
 - ۴) بزرگ
 - ۵ و ۶) عزال
 - ۷) درآمد شور پایین دسته
 - ۸ و ۹) شهناز، قرچه و رضوی
 - ۱۰ و ۱۱) اوج در شهر آشوب
- * ستاره‌ها يك اکتاو را در برمی گیرند.