Translingual Discourse in Ethnomusicology 1, 2015, 102–139
doi:10.17440/tde006

Maqâm-e Delkash: A Comparative Look at the Concept and Characteristics of *Maqâm* in Persian *Dastgâhi* Music

Ârash Mohâfez

Originally published as "Maqâm-e Delkash: Negâhi tatbiqi be mafhum va khosusiyât-e maqâm dar musiqi-ye dastgâhi-ye Iran". *Faslnâme-ye Musiqi-ye Mâhur [Mahoor Music Quarterly]* 53 (2011): 105-142.
Draft translation: Leyla Rasuli, copy-editing: Kristen Wolf.

1. Introduction

At the present stage of Persian classical music life – i.e., a stage in which the most important scientific and theoretical challenge is to find ways to innovate in order to break free from the content stagnation and aesthetically static state of Qâjâr art tradition – initiating discussions on the theoretical foundations of Persian classical music, in general, and the technical details of the musical system of *radif* (or *radif*s), in particular, might not seem to be the best subject for research. This subject appears even less interesting when one remembers that there are as many theories, analyses and classifications as there are renowned scholars, prolific researchers and even interested students. Apart from the commonly agreed issues, a general comparison of the more prominent works shows that there is not much disagreement among authors regarding a large proportion of the problematic theoretical foundations; the disagreements in the perception of Persian music exist mainly due to unstandardized terms and a lack of unified theory. In fact, only a small proportion of the theoretical foundations are either truly disagreed upon or were not initially a part of discussions. This lack of inclusion was a result of excessive concentration on existing theories, which have failed to take such foundations into account. Perhaps, without

actually sensing it, these general theoretical weaknesses are barring us from reaching a common understanding and a practical consensus on how to give a fresh breath to Persian classical music. When there still exist some aspects of the phenomenon, which are more or less unclear, the ways of modifying it will also remain unclear. This paper does not intend to critique different theories on *dastgâhi* music. Instead, through a comparative view of the concept of *maqâm* in two neighboring cultures and subsequent analysis of the musical structure of a particular example from Persian music, *maqam-e Delkash*, the attempt is made to share a personal, and slightly different, perception of the function of the *dastgâhi* music system with the theorists in the field. Furthermore, through presenting conceptual suggestions and clarifying the function of various musical features, the aim is to contribute, albeit to a limited extent, to the standardization and development of an ideal unified theory.

2. *Maqâm* versus *dastgâh*

Apparently, some of the most fundamental terms or concepts of Persian classical music, such as *dastgâh*, *maqâm*, *âvâz* or *gushe,* still do not have a single, exact meaning. As well, the very basic issue of whether the *radif* system consists of seven or twelve *dastgâh*s continues to be doubted. There are also key questions left unanswered, such as "Why and based on what logic is *Kord-e Bayât*, which does not seem to have anything less than *Afshâri*, for example, not considered an *âvâz* along with the other five?" Although the details of the historical process of the old *maqâmic* system's transformation into a newer *dastgâhi* system are to a great extent hidden to us, it seems that by possessing pre-*dastgâhi* musical examples and tracing the *maqâm* system in related musical cultures, understanding the essential similarities and differences between these two systems would not be so difficult for a contemporary researcher. Further, attempting to clarify the exact relationship between *dastgâh* and *maqâm* might be the key to finding logical answers to the aforementioned questions.

Even today, Persian oral musical culture does not seem to make a real distinction between *dastgâh-e Homâyun* and *maqâm-e Homâyun*, for example, and there are some works in the literature, which directly or indirectly, consider the two as equivalent. However, it is hard to doubt that most researchers in the field of Persian classical music know the *dastgâh* as a "multi-modal cycle" (cf. As'adi 2003: 46). Accepting this single characteristic will immediately lead to a slight distinction between the concept of *dastgâh* and the quintessential meaning of *maqâm*, as it is understood in Turkish and Arabic cultures. As we all know, ethnomusicological sources today define the concept of "mode"

generally as a tonal entity which consists of a particular combination of elements, such as: 1) musical scale, 2) degree functions and their functional classifications, 3) ambitus, 4) movements and melodic progressions and tendencies, 5) typical melodies and the degree of their significance, 6) ethos, 7) ornamentation, 8) rhythmic structures, etc. Now let's compare this definition of mode with the factors constituting the *maqâm* concept in one of the classical music traditions neighboring Iran. This is a tradition that has continuously preserved such a musical system for at least three or four centuries. The results from indigenous theories and ethnomusicological research on the musical practice of the Turkish-Ottoman tradition, such as the studies by Yekta (1921), Özkan (2007), Signell (1986), Feldman (1996) and Wright (2000) show that the identity of an individual Turkish *maqâm*, without modulation, is generally the result of interweaving of the five fundamental elements, namely, a scale, degrees functions, melodic progression, particular melody-types, and musical texture. It should be noted that Turkish or Western researchers have not tried to adjust the modern definition of mode to this Eastern tradition. Instead all of these characteristics, and even the less concrete issues such as melodic progression and musical texture, with quite similar local terminologies, have been indigenously theorized, classified and practically taught, constantly, at least from Cantemir's time (18th century) until the present artistic tradition.

3. The Characteristics of *Maqâm* in Persian Classical Music

Presenting a comprehensive theory of *maqâm* in Persian classical music is beyond the framework of this study as an individual research article; however, the previously mentioned assumption that the Persian *maqâm* generally possesses the same constituent elements as its Turkish relative does need justification. In this section we briefly compare aspects of these five constituent elements of *maqâm* in Persian and Ottoman traditions, avoiding the obvious. This is done for two reasons: 1) to show that the essence of this phenomenon, *maqâm*, is the same in the two cultures, and 2) to use the theoretical system of Turkish music to clarify various ambiguities and focus on some neglected issues in the theoretical principles of Persian *dastgâhi* music.

3.1 Scale

Even without entering the detailed discussion of comparing the number and types of the employed tetrachords/pentachords and the issue of the interval nuances in the Persian and Ottoman traditions, there

seems to be a consensus about one thing: the scale of each *maqâm* in the *dastgâhi* music, just like the scale of its Turkish counterpart, is made up of a tetrachord plus a pentachord or vice versa. In different *maqâms*, the structural tetrachord and pentachord can be homogeneous or heterogeneous. The fact that the central core of some Persian *maqâms* is sometimes heard as a single tetrachord or even a trichord seems to be the result of a sort of "laziness" in realization of the concerned melodic progression. In these cases, melodic clichés of the *maqâms* in the particular aesthetics of *radif* do not use the octave space rapidly. But, this is something that should not be attributed to the essence of *maqâm* in the Old tradition because in apparently Persian styles older than *radif*, even the very first stage of stabilization of each *maqâm* is generally done through expanding in a space of about one octave. The opening phrase of *pishrow-e Shokufezâr* by Hassan Jân (Kantemiroğlu 2001, vol. II: 53), a composer of Iranian origin, or the opening of the piece *kâr dar Maqâm-e 'Ajam* ascribed to Abdulqâder Marâghi (Göyenç 2009), are good examples in this regard. Therefore, contrary to some assumptions, stabilizing the *maqâm* before its stages of development to the interval of an octave, and even using long passages and long melodic jumps, depending on how they are used, can be totally unrelated to the recent influences of Western music and an entirely traditional behavior.

Another point about the *maqâm* scale, which is implicit in Turkish theories and can be true for the Persian *maqâm* as well, is the distinction which should be made between the two concepts "scale" and "ambitus". The octave scale of each *maqâm* forms the "minimum structure" and main foundation of sounds and intervals, i.e., musically said, the characteristic mode or *çeşni* (taste) of that *maqâm,* whereas the ambitus of each *maqâm*, depending on its unique character in different stages, can be developed to a great extent, going down starting from the lowest note of the primary scale or going up starting from the highest note of the scale, with the primary tetrachord-pentachord system either preserved or changed.

Naming the potential scale's degrees in Persian classical music with the French names of the scale degrees (Do, Re, Mi, Fa, Sol, La, Si) and inventing half-breed expressions to refer to the playing positions of *maqâms* and *dastgâh-s*, such as *Mâhur-e* Do and *Segâh-e* La *koron*[1]*,* is one of the weaknesses of the current theoretical foundations of Persian music. This is especially the case when we know that in the past, in the Persian musical culture, some contrivances were thought to deal with such issues. The Systematist School named the scale's degrees with *Abjad* letters based on a particular rule, and later this method was

[1] The *koron* sign, 𝄬, lowers approximatively $^1/_4$ of tone [This is an added footnote not present in the original].

gradually replaced by a type or types of nominative degree systems. Eventually, as the solid documents by Tanburi Harutin show, in the first half of the 18th century, the Persian court musicians named the principal degrees of an octave, respectively, from the lowest to the highest: *Yegâh*, *Dogâh*, *Segâh*, *Châhârgâh*, *Panjgâh*, *Sheshgâh*, *Haftgâh*, and *Hashtgâh* (cf. Popescu-Judetz 2002: 101, 131). The other degrees between the principal degrees in the Persian musical scale of that time might have had their own names which Harutin did not mention. But we know that in the same century, Cantemir referred to all degrees of the Ottoman musical scale with their specific names. Since there are a lot of similarities between the names of Cantemir's "principal degrees" and those of the Persian scale, it is likely that at least some names of his intermediate degrees are the same as the Persian names of their 18th century Persian equivalents. The system Cantemir referred to is to some extent still in use in Turkish art music today. The writer believes that after stating the position of the *dastgâh*-s in relation to each other and with collective consensus, such a system can and should be revived in today's Persian music. In such a system, each degree has a particular name, and additionally, it should be determined on which degree the main position of each *dastgâh*, known as its "*râst-kuk*", is formed, for example, *dastgâh-e Râst* on *Yegâh* degree, *Shur* on *Dogâh* degree, *Segâh* on *Segâh* degree, etc. After this codification, other local technical terms can be used to refer to transposed forms of *dastgâh*-s and various modulations, for example, dastgâh-e Shur on *Panjgâh* degree or modulation to *Esfâhân* on *Dogâh* degree.

3.2 Degrees' Functions

The second constituent element of the Persian *maqâm*, like its Ottoman version, is the various functions of the scale degrees, and obviously it is their magnetic or gravitational pull, attraction and their roles as starting points, suspense makers, stops and ending points which form various melodic progressions on the soulless frame of different scales. In the Persian musical culture there are five functions with a particular terminology, namely, *shâhed* (principal polarized tone; tonic), *ist* (stop), *khâteme* (final tone), *moteghayyer* and *âghâz* (starting tone). In the Turkish theories six functions are mentioned: *âghâze* or *giriş* (the starting tone), *durâk* (the first tone of the scale and the *maqâm*'s tonic), *guçlu* (the *maqâm*'s dominant), *âsmâ kârâr* (suspending degrees), *yeden* (the leading degree and the lower neighbor of *durâk*) and *kârâr* (the final tone). Comparing the two sets of functions and regarding the need for specific terminologies to explain some unnamed functions in the Persian musical analyses, it seems necessary for the Persian musical theory to employ a standard term equivalent to the Western

dominant tone – for degrees such as C in *Shur* on G, G in *Mâhur* on C, F in *Segâh* on A *koron,* etc. – and a term equivalent to leading tone (which can be away from the tonic by any interval, not necessarily a semitone) – for degrees such as B before tonic in *Mâhur* on C, F before tonic in *Navâ* on G, B before tonic in *Châhârgâh* on C, etc.

3.3 Melodic Progression

The third constituent element of the Persian *maqâm* is the melodic progression, which is a vital issue not considered among Iranian theories in the sense that it is going to be explained here. To elaborate on the issue, let's first become more familiar with the concept of melodic progression in the Ottoman-Turkish *maqâm*. In the many existing theories, the progression of each Turkish *maqâm* is unanimously identified based on two aspects: "the general melodic direction" and "the codified melodic progression".

Each Turkish *maqâm* can only have one of the three general directions of "ascendant" (*çikici*), "ascendant-descendant" (*çikici – inici*) or "descendant" (*inici*). The ascendant *maqâm* starts in the low register of the scale, near the final degree of the *maqâm*, gradually develops upwards, and finally cadences in the beginning point. The ascendant-descendant *maqâm* begins about in the middle of the scale, near the dominant degree of the *maqâm* (which may be the third, fourth or fifth degree of the final tone), and after developing relatively upward finally cadences on the conclusive tone in bass. The descendent *maqâm*'s progression begins from the highest tonal areas of the scale, near the octave of the final, stays in that area, then gradually moves downwards and finally cadences on the final degree in bass.

It seems that before the elaboration of *radif*, individual Persian *maqâms*, implicitly and practically, also had such a characteristic criterion. Later, this very criterion provided an underlying but specific algorithm for the late design of the *radif dastgâh*-s. This descriptive classification seems to be true for the Persian system as well, and it thus can theorize all existing *maqâms* in the heart of *dastgâhi* system with respect to the melodic direction: all primary or main *maqâms* of the *dastgâhs*, like *maqâm-e Shur* in *dastgâh-e Shur*, *maqâm-e Mâhur* in *dastgâh-e Mâhur* and *maqâm-e Segâh* in *dastgâh-e Segâh*, are definitely ascendant *maqâms*. Ascendant-descendant *maqâms* are the intermediate or secondary *maqâms* of each *dastgâh*, such as *Shahnâz*, *Delkash*, *Bidâd*, *Zâbol*, *Mokhâlef*, *Nahoft*, *Shekaste*, *Bayât-e Râje* and *Panjgâh*. They follow the main *maqâm* and somehow begin in the middle of its scale, near its dominant degree. After developing, they cadence on the final of the main *maqâm*. It should also be mentioned that what we know as *âvâz*, such as *âvâz-e Abu'atâ, âvâz-e Dashti,*

âvâz-e Bayât-e Kord, âvâz-e Bayât-e Tork, âvâz-e Afshâri and *âvâz-e Esfâhân,* is nothing but a *maqâm* which has been independently interpreted, perhaps due to its greater importance in comparison to those *maqâms* incorporated in the seven *dastgâh*s. All these types of *maqam*, i.e., *âvâz*-s, are also obviously ascendant-descendant ones. One might argue that *âvâz* is also "multi-modal" since, for example, *Afshâri* modulate to *'Arâq*, *Dashti* contains *Owj*, *Bayât-e Tork* contains *Shekaste*, *Abu'atâ* has *Hejâz*, etc. Firstly, even if such an argument is right, being "multi-modal" is of much less significance and is less felt in an *âvâz* compared to a *dastgâh*, and the number of modes generated in an *âvâz* is also less than a *dastgâh*'s. Generally, in an *âvâz,* a maximum number of two or three modal spaces are formed rather close to each other, whereas in a *dastgâh*, there may sometimes be more than six different and more or less contrasting *maqâms*, and the modulations in *dastgâh*s are on the whole considered "less smooth". Secondly and more importantly, a distinction should be made between the melodic development in the upper limits of the *maqâm* and the modulation of a *maqâm* into another one. For example, the Turkish *maqâm Huseyni*, which is similar to Persian *âvâz-e Dashti* and *âvâz-e Hoseyni*, and the Turkish *maqâm Beyâti*, which is similar to Persian *âvâz-e Abu'atâ* do not permanently stay in the primary mode, but gradually form an ascension toward an apogee, like the apogee of *gushe Owj* for Persian *Dashti*. However, these ascending movements, which are not really revolutionary and can definitely be accompanied by some changes in the scale and modal centers, are generally regarded as melodic development and a part of the predetermined identity of the same *maqâm* rather than modulating to a new *maqâm*. The writer believes that, apart from examples such as the modulation to *Shekaste* in *âvâz-e Bayât-e Tork,* most of the modal changes within the structure of *âvâz*-s of Persian *radif* are intra-*maqâm* developments rather than modulating changes; therefore, we prefer to consider the current Persian *âvâz*-s as "sizable *maqâms*" rather than "small *dastgâh*s". Apart from this, the last category of *radif maqâms* such as *Hoseyni*, *Maqlub*, *'Arâq*, *Râk*, *Mansuri*, *Nowruz* (in *Homâyun* and *Râst-panjgâh*), which are more or less formed in the *Owj* (apogee) of the *dastgâh*, can be considered as descendent *maqâms*. After the exposition of their primary cores in the apogee of the scale, they always cadence on the final degree of the *dastgâh*'s main *maqâm*.

But what is the second aspect of the concept of *seyir*, i.e., the codified melodic progression, in the Turkish theory? The codified melodic progression (*seyir*) is the map and the main track of melodic behaveiors in a *maqâm* at different stages of forming, developing and returning with respect to the function of the principal degrees of the scale (but without innovative modulations). The principles of melodic progression of each *maqâm* in the Ottoman tradition, contrary to what is sometimes thought, are not so flexible; they are generally fixed, but

can be practiced in different ways and more freely in some other aspects (to be discussed). The Turkish sources describe this codified melodic progression in two methods: the first method, which can be traced back at least to Cantemir's time (cf. Kantemiroglu 2001, vol. I: 48–111), is the verbal description in which the writer in text or the teacher in speech explains what degree a *maqâm* begins on, where it then moves, which degree it emphasizes, and which *maqâm* it touches, etc. The second method is modern and is about composing very short "music-models" which, in brief and in a few measures, introduce to the reader or listener all the stages of *maqâm* progression. As an example we can refer to around thirty progressions which Rauf Yekta suggested in his 1921 Lavignac article for identifying *maqâms* (cf. Yekta 1921: 2997-3010). For an Iranian musicologist it is obvious that all his *radifi maqâms* have a fixed, algorithmic and quintessential codified melodic progression and can and should be theorized in an instructionally practical way – contrary to Walter Feldman's opinion, for example. Feldman implicitly considers the development of the codified melodic progression as an innovation and a simply Ottoman characteristic (Feldman 1996: 278). The concept of melodic progression should by no means be mistaken for or mixed with the melody-types of *radif maqâms*. The melodic progression is the formula, i.e., the algorithm, of forming a *maqâm*, whereas the melody-types are the materials that are included in this formula or algorithm and constitute music. We shall explore this relationship more concretely in the section that analyzes *maqâm-e Delkash.* Yet what can be put forward as a hypothesis is that from a musicological point of view, the scheme of constructing or codifying the *radif* involves a basically close idea to what is considered the new or "the second method" of teaching *seyir*-s in the Ottoman musical tradition, i.e., teaching and consolidating the concept of melodic progression through a "purposeful intense music-model". The difference is that the *radif* is older than this Turkish method, the expressive form of its main part is a "*taqsim*-like" form with free rhythm, and more importantly, the magnificence and distinctive artistic quality of its construction can by no means be compared to the simple *seyir-s as Yekta*, for example, had proposed. When Cantemir points out that the Persian musicians teach their *taqsim*-s "combination by combination" (cf. Feldman 2007: 153), he can be referring to the *radif*, and this can indicate that this large collection, which has introduced and stabilized the progression of each and every *maqâm* in the form of the broader progression of *dastgâh*-s as individual artistic models, was either completely or partially shaped in the 18th century.

3.4 Melody-Types

Each of the Turkish *maqâms* – contrary to what some Pan-Turkists in the field of Ottoman music claim – obviously employs completely recognizable variations of some melody-types or at least fixed or cliché motif-types. These melody or motif-types are particularly identifiable during the formation of the key points of *maqâm* progressions, like the starting points, expressing the exact mode, typical alterations and different cadences, specifically on the dominant degree (*yârim kârâr*) or on the first degree (*tâm kârâr*). Nevertheless, it is a fact that forming a *maqâm* in Ottoman style is to a great extent independent of "ready-made" or "fixed melody-types" in comparison to the current Persian style.

In fact, it seems that in forming the Turkish *maqâm*, after the innovative and compelling modulations – which are truly expected from "a competent musician" as qualitative criteria specifically while performing a *taqsim* – choosing or composing the musical material to melodize the progression, while respecting common aesthetic standards, is the second area which is to a great extent free and left to the personal taste of the improviser or composer. On the contrary, in the construction of the Persian *radifi maqâm*, the melody-types are as "ready-made" and "repetitive" as the melodic progression, and this is the reason these two phenomena are irritatingly blended in many Persian theories. With a bit of exaggeration, one can claim that in the "improvisations" and "compositions" of the current style of Persian classical music, there are not usually a lot of new materials or melodies; rather, there are an infinite number of variations of fixed materials adjusted to the different situations of the set progressions. On a large scale, this seems to be the most important difference in *maqâm* formation between the Persian and Turkish versions. It also appears to be the direct result of employing a phenomenon known as *radif*, not as a "progression-model" of the *dastgâh*s' *maqâms* – which might have been the intention of its original designers – but as a sacred repertoire of the only tunes inherited from the past for being remade in the form of improvisation or composition based on it.

With regard to their dispersion rather than their physical character, the *radif* melody-types can be divided into three categories: those specific to a particular *maqâm* of a *dastgâh* or a particular independent *maqâm*, those specific to a *dastgâh* which are employed several times through the exposition of its *maqâm*s, and those which move in the entire *radif* and can appear at any position.

As we analyze maqâm-e Delkash, some concrete examples of this categorization are seen. But a single point remains: the term melody-type is usually considered the same as the term *"gushe"* in the Persian theories. And this, the writer believes, is not right. Musical analyses can

help us come to the conclusion that the division of "*gushe*-s", being presented in a sequence within a *dastgâh*, is vague and has not been organized based on "a fixed qualitative and quantitative criterion", either originally or by the interpreters. In the existing *radif*-s, a *gushe* can consist of a single melody-type and form a whole musical sentence or a part of it; it can contain several melody-types and again express a whole sentence or a part of it; or it can consist of several melody-types and not only one or more whole sentences but also a complete progression of a *maqâm*. Therefore, general categorizations, such as "rhythmic *gushe*", "prosodic *gushe*" and "*tahriri gushe*", though true in some cases, are in many cases only a part of what a *gushe* involves. For example, a *gushe* may begin with a rhythmic melody-type, immediately followed by a *tahriri* melody-type, and is still the same *gushe*. Therefore, a *gushe* comprises melody-types; and it is the melody-types that should be categorized first based on their forms. Through finding the rules and possibilities of their combinations in the context of different gushes, we can have the classification of "*gushe*-types" as well.

3.5 Musical Texture

In theory and practice of the Ottoman musical tradition each *maqâm* has its own main position, but can also be transposed to other levels independently. The *maqâms*, which are formed on a degree other than their main position, are known as *shedd* or transposed maqâms. Karl Signell calls the unique and particular identity and sound color of each *maqâm* in its main position the texture (tessitura) (cf. Signell 1986: 137–139). For acoustic reasons, such as changes in the sound quality or timbre of the instrument, changes in amplifying harmonics and, more importantly, a number of slight changes happening in the structure of intervals as a result of the instrument's limitations in the process of transposition, the sound texture of each transposed form of a *maqâm* is different from the texture in its main position. This difference in Turkey has been considered so significant that it has gradually caused some of the transposed *maqâms* to gain an independent character and even a particular name of their own. For example, if *maqâm Kurdi*, whose first degree in its main position is on *Dugâh* degree, is lowered by a tone and formed from *Râst* degree, it will become *Kurdili Hijâzkâr*; or if *maqâm Buselik*, which is formed on *Dugâh* degree in its main position, is lowered by a fifth and formed on *Yegâh* degree, the *maqâm* will become *Sultâni Yegâh* (Signell 1986: 134-141). As previously mentioned, since there are few detailed and comprehensive theoretical works, such as "Lost Scales" by Mortezâ Hannâne (2004), in which the positional relationship between the Persian *dastgâh*s and issues such as *Râst-kuk* and *Chap-kuk* are taken into account, the

discussion about transposing the *dastgâh*s and their *maqâm*s, e.g., which position is the main position of this or that *dastgâh* and what is their transposed form, still has many ambiguities. Yet there is no doubt that the sound texture is as significant an element in forming each Persian *maqâm*, and generally each Persian *dastgâh*, as it is in the Turkish tradition. Additionally, Persian musicians are well aware of the difference in effectiveness and special spirit of a *maqâm* caused by performing in different positions. In today's Persian musical culture, changing the position of a *maqâm* or a *dastgâh* does not change its name[2], but the idea that transposition or at least some transpositions, like those of the Turkish tradition, do not practically make a completely different identity or character for the original *maqâm* or *dastgâh,* should be deeply doubted. Are *Esfahân* on C and *Esfahân* on F really the same *maqâm* with the same identity in the perception system of a Persian *santur* player? The writer's suggestion is that after codifying and standardizing the main positions and the physical proportion of *dastgâh*s on the potential scale, the sound texture, which is so signify-cant and noticeable for Persian musicians, should be recognized and classified as an element whose change would transform the identity of a *maqâm* and *dastgâh*. It is needless to point out that the change in only one of the aforementioned four constituent elements in a Persian or Ottoman *maqâm* is enough to change its identity and cause it to be regarded as a different *maqâm*, even though other elements remain unchanged.

4. *Maqâm-e Delkash*

After explaining the five constituents of a *maqâm* and in order to give a practical example of how it is formed and how it functions in *dastgâhi* music, here we analyze maqâm-e Delkash, one of the important *maqâms* of Persian music. *Delkash*, without having the title of *"maqam"*, is classified within *dastgâh-e Mâhur* progression. Here, we compare three instrumental versions of *Delkash* in *Mirzâ 'Abdollâh radif* (During 1991), *Âqâ Hoseyn Qoli radif* (Pirniyâkân 2001) and *Musâ Ma'rufi radif* (Ma'rufi 1995). Our focus is mainly on describing the function and the concrete relationship between the two constituent ele-

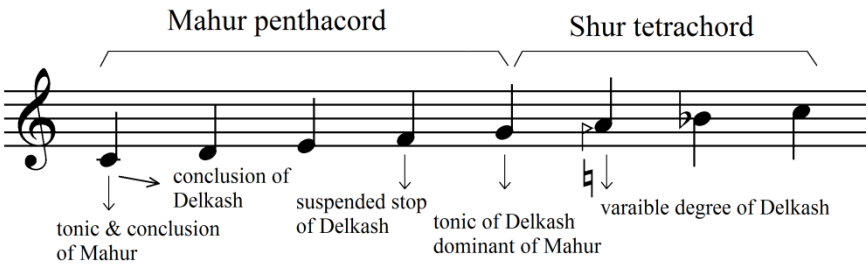
[2] The writer believes that *maqâm Hesâr* is not a counterexample in this regard. In spite of having a similar scale, *Hesâr* is not a transposed form of *Châhârgâh*, and they are two different *maqâms* since, based on the aforementioned definition, the former is an ascendant-descendant *maqâm* while the latter is an ascendant one; and this single difference is enough for the two to have different identities.

ments of a *maqâm*, i.e., melodic progression and melody-types, based on the aforementioned concepts.

In our opinion, the large body of dastgâh-e Mâhur in all three *radif*-s is formed from seven woven together *maqâm*s: the primary and principal *maqâm* is *maqâm-e Mâhur* and the six secondary *maqâms* which are formed relative to it, or referring to it, are *maqâm-e Goshâyesh* (or *Âvâz* or *Dâd*), *maqâm-e Delkash*, *maqâm-e Shekaste*, *maqâm-e Hesâr-e Mâhur*, maqâm-e ʻArâq and maqâm-e Râk.

The musical scale of maqâm-e Delkash is made up of a *Mahur* penthacord plus a *Shur* tetrachord on C (= tonic of *Mâhur*). But the tonic of the maqam-e Delkash is on the fifth degree of *Mâhur'*s tonic, i.e., G. In this *maqâm* the F degree is a suspended stop and the A *koron*/natural is a variable degree.

The upper ambitus of the *maqam-e Delkash*, in cases of the development of the basic core, can go higher by about a fifth from the highest note. The lower ambitus, which is particularly used at the cadence into *maqâm-e Mâhur* and the ending points of *Delkash* progression, can be expanded even by an octave lower than the tonic of *Mâhur*.



4.1 Position and Combination of *gushe*-s of *maqam-e Delkash* in three instrumental *radif*-s

With respect to the time of emergence and the order of arrangement, maqâm-e Delkash is the third modal domain in the ascendant progression of dastgâh-e Mâhur, after C modal domain *(maqâm-e Mâhur)* and D modal domain (*maqâm-e Âvâz* or *Goshâyesh*). This *maqâm* is presented in the form of three conjunct *gushe*-s in all three *radif*-s interpretations, and as we will see, it is always the combination of all these three *gushe*-s, and not just one, which fully demonstrates the direction and unique codified melodic progression of *maqâm-e Delkash.* The three constituent *gushe*-s of this *maqâm* in *Mirzâ ʻAbdollâh radif* are *Delkash*, *Châhârmezrâb* and *Forud*. The same names with the same order are also used for the three *gushe*-s of *Âqâ Hoseyn Qoli radif*.

However, the third *gushe* of *Ma'rufi radif* is differently named and known as *gushe Hâji Hasani*.

One of the most artistic logics that the original and seemingly unknown "designers" of *radif* employed in linking the different internal *maqâms* of a *dastgâh* is that the new modal and structuring formulas and principles of the secondary *maqâms* of each *dastgâh,* which successively follow each other through its general progression, are always formed somehow on the basis of the earlier modal principles and are woven on them with the least friction. The qualitative thoroughness, formal homogeneity and aesthetic uniformity through the entire *radif* is obvious proof that the musicians who first presented such a repertoire have definitely done more than simply compiling it. Moreover, another credible aesthetic logic in the *radif*-s can be theorized: the emergence and stabilization of new principles of a secondary *maqâm* in a *dastgâh* never abolish the principles of the earlier primary *maqâm* and the secondary ones, but are added to them. The practical manifestation of this logic is particularly observable in the return from a secondary *maqâm* to a primary *maqâm* of a *dastgâh*, which occurs in two general ways: in one the return from a secondary *maqâm* of the *dastgâh* to the primary one is a direct return with no other secondary *maqâm* mediation, and in another the return is an indirect one with the mediation of the flavor of one or more secondary *maqâm*s. In both cases, through the unifying returns of the progression in the *dastgâh,* the modal principles of the primary *maqâm* and the mediating secondary *maqâm* or *maqâm*s remain identical to their earlier state when they were introduced and stabilized through the exposition of the ascendant progression of the *dastgâh*. The only difference is that the modal principles of each *maqâm*, when they are first presented in the ascendant progression of a *dastgâh*, are expressed elaborately and in detail, but during the returns or cadences only those parts of them with naturally more conclusive forms are mostly used individually and briefly.

Unknown designers of *radif* used some composition techniques to conjoin *maqâm-e Mâhur* and *maqâm-e Delkash* in the heart of *dastgâh-e Mâhur*. It should be noted that there is a relative homogeneity of the raw musical material used in *maqâm-e Mâhur* and *maqâm-e Delkash*. Also, the modal links between these two *maqâms*, or the way in which the latter is formed on the basis of the modal principles of the former with the least friction, are observable in the very basic selection of modal centers or polarized degrees of the latter. On the one hand, the tonic or the modal center of *Delkash*, that is G, is the fifth degree of the tonic in *maqâm-e Mâhur*, and on the other hand, in the principles of sentence structure of *maqâm-e Mâhur*, functions as the most important temporary stop. For these two significant reasons the melody-types adjustable to *maqâm-e Mâhur* frequently employ the G before and after the tonic. The temporary stop of *maqâm-e Delkash*, that is F, on the

one hand, is the fourth of the tonic in *Mâhur*, and on the other hand, is one of the most functional and emphasized degrees, particularly through the development stages of *maqâm Goshâyesh*, the second *maqâm* of the *dastgâh*. Thus, both principal degrees which make the mode in *Delkash* have been stabilized and suspended again and again before the emergence of this *maqâm* in the pre-*Delkash* progression of *dastgâh-e Mâhur*, and therefore, sound completely familiar to the ear. Hence, in spite of the sudden appearance of the accidental A-*koron* in the beginning scale of *Delkash*, the shift of *maqâm-e Mâhur* into *Delkash* sounds like a relatively smooth modulation.

We do not clearly know whether the musical whole of what is known as *Delkash* today, apart from its name, was one of the standard modulations of old maqâm-e Mâhur or whether it was considered an independent *maqâm* in the pre-*radif* era. We also have no knowledge of whether the designers of *radif* found the fifth degree of the scale of *Mâhur* a better position for it compared to the other six *dastgâh*s, or it was the creators of *radif* who made such a *maqâm* for such a position in dastgâh-e Mâhur. But aside from the question of which of these possibilities is closer to reality, what is clear is that the general aesthetic filtering for modulations to be smooth, even in the *dastgâh*s, is to some extent also employed here, just like an extensive proportion of other modulations of the *radif.* The most important way of producing such an effect is avoiding very contrasted changes in the degrees' functions and maintaining maximum similarity between the scales of the first and second *maqâms*. Of course, it is worth mentioning that weaving the *maqâms* together with minimum possible friction is not necessarily a value, and perhaps in another style juxtaposing the *maqâms* which are in contrast with each other would be more impressive and pleasurable. Therefore, one of the most artistic logics mentioned only emphasizes the fact that when a single unified aesthetic point of view is applied to almost 400 musical pieces, clearly we are not dealing with a process of random collection of melodies. Behind this material organization there has been a codified plan and a conscious scheme. Otherwise, the remaining works from the older Persian musical styles help us to determine that such a filter was never used so forcefully before *radif*, and sometimes even acting contrary to this logic had been considered an aesthetic criterion.

4.2 Codified melodic progression and direction of *maqam-e Delkash*

Based on the definition provided*, maqâm-e Delkash* is an ascendant-descendant *maqâm*, since it starts in the middle of the scale, on the dominant of its ending degree as well as that of the main *maqâm* of the

dastgâh, and then, after developing in this range, descends towards the ending degree in bass.

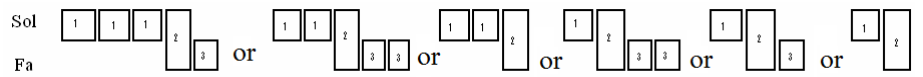
The codified melodic progression of maqâm-e Delkash can be explained in two main stages: 1) Stabilization and development of the core of the *maqâm*, which is formed around the G tonic, and 2) cadence from this range to the primary *maqâm* of the *dastgâh* and its conclusive degree.

Comparing the melodic logics employed in the three interpretations under discussion shows that each musical sentence in the core of *maqâm-e Delkash* is formed by juxtaposing several "melodic blocks" each of which has a completely specific melodic function. By melodic block we are referring to an empty frame which should take in or carry a melody-type or musical material and shape and arrange it to fulfill its specific function. If these modal functions are considered as a classification criterion, four types of melodic blocks can be identified through the entire *maqâm-e Delkash*:

1. Type 1 Melodic Blocks: their function is to focus the musical material mainly on the tonic of *Delkash*, that is G, then repeatedly emphasize and eventually end on this very degree. While developing, these blocks use the upper G and *Shur* tetrachord, but in any case they end on the same degree, which is the tonic of *Delkash*.
2. Type 2 Melodic Blocks: they begin with emphasis on G, but gradually descend on F as the suspended and temporary stop. This call/response form between G and F may be repeated several times, but the type 2 melodic blocks finally stop on F.
3. Type 3 Melodic Blocks: their single function is to stabilize the suspended stop on F.
4. Type 4 melodic Blocks: their function is to return the music suspended on F back to the core of *maqâm-e Delkash* to be continued in the same domain.

The arrangement of these four types of blocks for making each sentence in *maqâm-e Delkash* is totally based on a fixed and determined rule; first, one, two or three type 1 melodic blocks run the music in *maqâm-e Delkash*, then only one type 2 block takes us from the heart of the magnet of the tonic G, towards the lower neighbor, F, and eventually one or two type 3 blocks finish our sentence in the core of the *maqâm* with more emphasis on the suspended stop, F. This last stage of making the sentence, which ends in type 3 blocks, can be completely excluded, and therefore its existence in the sentence-making formula is not crucial.

The following diagrams demonstrate all arrangement possibilities for the melodic blocks used in making the sentences of *maqâm-e Delkash* in the three instrumental *radif* interpretations:



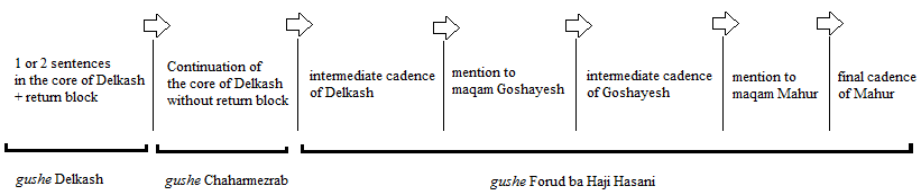
In all three *radif* interpretations under discussion, after forming the first sentence by choosing one of these arrangements, with no exceptions only one choice exists for continuing the progression: the addition of a new type of melodic block, block 4, whose function is to return the music back from the suspended stop, F, on the tonic and the primary space. This block always contains a fixed and cliché melody which, considering its function, can also be called the "return block". Using the return block is in fact a trick to develop the *maqâm* progression through the "reset method" and nullify the effect of the processes which have occurred till this very moment of performance. This is done in order to prepare the modal space for repeating of another musical sentence, completely conforming to the previous rule, yet with different musical material.

At this point of the *maqâm* progression, there are two different choices for the *radif*s: in Mirzâ 'Abdollâh and Hoseyn Qoli's interpretations, *gushe Châhârmezrâb* is immediately started; however, in Ma'rufi's, before starting Châhârmazrâb, another sentence is arranged based on the aforementioned rule for the purpose of further development. Next, with a return block, it returns to the point where the other *radif*s were situated before *Châhârmezrâb*.

The whole *Châhârmezrâb*, which is introduced everywhere as a *gushe*, is in fact nothing more than a long type 1 melodic block, since its chief modal function is to emphasize, repeat and stabilize the G degree. This block is practically the beginning of the last musical sentence in the core of maqâm-e Delkash, and thus different types of blocks after it will again be juxtaposed in different ways all based on that single sentence-making rule till the sentence ends on the stop F. What marks "being the last sentence in the core of maqâm-e Delkash" at this point of the progression is the fact that after this ending, there are no other return blocks performed in the G range to develop the *maqâm*.

What happens from this point on in the progression of *maqâm-e Delkash* is the beginning of the second main stage, i.e., a series of actions which are done by an essentially descendant process in order to establish a link between itself and the main *maqâm* of *dastgâh-e Mâhur*. The *radif* style involves a single specific plan for this point in all the secondary maqâms of all *dastgâh*s: we propose to call it "intermediate cadence *(forud-e miyâni)*". Each secondary *maqâm* of the *radif*'s *dastgâh*s has a kind of specific intermediate cadence of its own. Each cadence involves one or more melody-types which are to a great extent fixed and whose function is to receive the music from the edge of the

core of the secondary *maqâm* and lower it towards the main *maqâm* of the *dastgâh*. Earlier, it was pointed out that this path can be a direct or an indirect one. In the three interpretations focused on here, *maqâm-e Delkash* descends towards *maqâm-e Mâhur* through an indirect path. The *Delkash* intermediate cadence lowers the music to the modal range of D, and from that point on, the rules of *maqâm-e Goshâyesh* are dominant again. The progression of the interpretations shows that at this stage, the performer can stay in the *Goshâyesh* space for several musical segments or immediately follow the descending process, depending on his or her taste. From here, based on the aforementioned stylistic aesthetics, the only way of descending is again through using the intermediate cadence particular to the *maqâm* we are in, that is "the intermediate cadence of *maqâm-e Goshâyesh*, which this time directly enters the space of the *dastgâh*'s main *maqâm*. At this stage, again, some segments can or cannot be expressed, but the ending point to our descendent process is letting "the closing cadence of *maqâm-e Mâhur* be heard. Again, like a stylistic rule, the main *maqâm* of each *dastgâh* has one or two fixed and cliché melodies which function as final melodic cadences and have the heaviest load to close the *maqâm*. These final cadences are always heard at the end of the main *maqâm*'s progression as well as at the end of the cadence from each secondary *maqâm* into the main one. Therefore, we are not exaggerating if we say that the idea, design and the way we use different types of intermediate and final cadences is the most important unifying element of a *dastgâh* and the main pillar relating the different *maqâms* based on a more significant chosen one. Therefore, the progression of our *maqâm-e Delkash*, as interpreted in the *radif*s, is considered complete only when the descending process ends in the final cadences of *maqâm-e Mâhur*. Based on what happens within the *radif*-s, the entire codified melodic progression of *maqâm-e Delkash* can be summarized as follows:



In improvisations, this progression can be repeated several times, completely or partially, in various ways, but in our three *radif* interpretations, the progression of *maqâm-e Delkash* is introduced only once and not at all repeated.

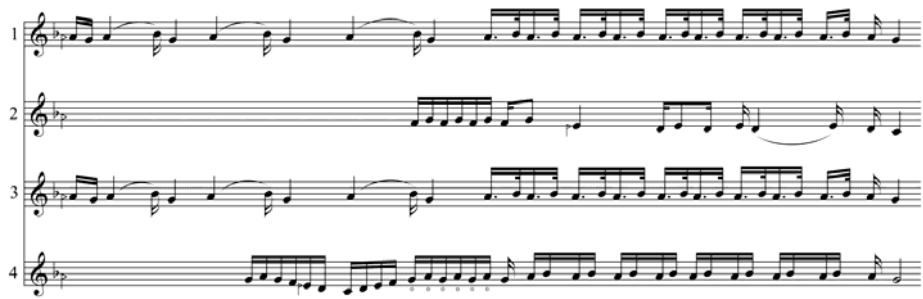
4.3 Musical materials or melody-types of *maqam-e Delkash*

Now let's see what musical materials helps this codified melodic progression to operate, or better said, how different melody-types are each put in the frame of the aforementioned melodic blocks and adjusted to fulfill their particular musical function. In this section of the article, the musical materials or melody-types existing in the three interpretations of *maqâm-e Delkash* are very briefly introduced, since it is only through distinguishing and naming these melody-types and eventually comparing their usage in the fixed progressive algorithm of the *maqâm* that one can deeply understand the main difference between what we today know as "this or that interpretation" of *radif*. Except from certain melody-types, such as *Kereshme*, which have particular names in the tradition, the rest are named based on the personal taste of the writer and can be differently named by others. By naming the melody-types, we simply aim to have a device for immediate verbal identification in theory and are able to compare their position and how they are used in the comparative diagram of the *maqâm* progression in the three interpretations. The progression of *maqâm-e Delkash* in the three interpretations is performed by using and adjusting thirteen different melody-types:

4.3.1 *Delkash* melody-type (appearing in *gushe Delkash* of all three interpretations)

A set of four segments of this melody-type which is specific to *maqâm-e Delkash* are always presented in the functional frame of a type 1 melodic block. In all three interpretations, *maqâm-e Delkash* begins with very similar forms of this melody. Below you can see the *Delkash* melody of Mirzâ 'Abdollâh interpretation[3]:

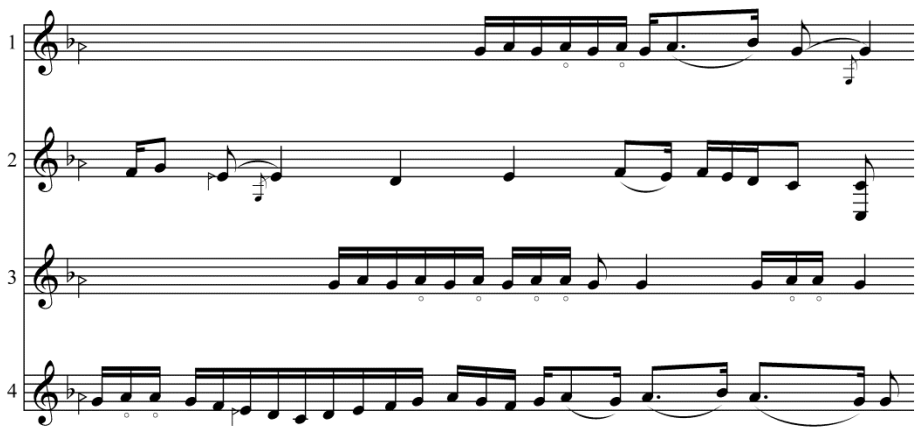
[3] The transcriptions are relatively accurate and their objective is to demonstrate the general melodic design. The dots below or above some of the notes are used to show appoggiaturas.



The first segment always introduces and stabilizes the tonic, G, with the help of A *koron* and Bb, which develop the taste of *Shur*. The second segment is where E *koron* appears and for a moment changes the first tetrachord of the *maqâm* into *Râst* tetrachord. This segment is an abstract of the melody of one of the intermediate cadences of *maqâm-e Goshâyesh* which in its main form in *gushe Âvâz* has a quick mention of two *maqâms*: *Shekaste* and *Esfahân*. However, since F sharp is not shown here, it is used without a mention to *Esfahân*. In all three interpretations, the second segment first emphasizes E *koron* through the movement from G downwards and then finishes on the tonic of *Mâhur*, C. The third segment is always a repetition of the first segment which again finishes on the tonic of *Delkash*. The fourth segment, without any exceptions, begins with a "round trip" between the tonic of *Delkash* and that of *Mâhur*, and then repeats the general content of the first and third segments.

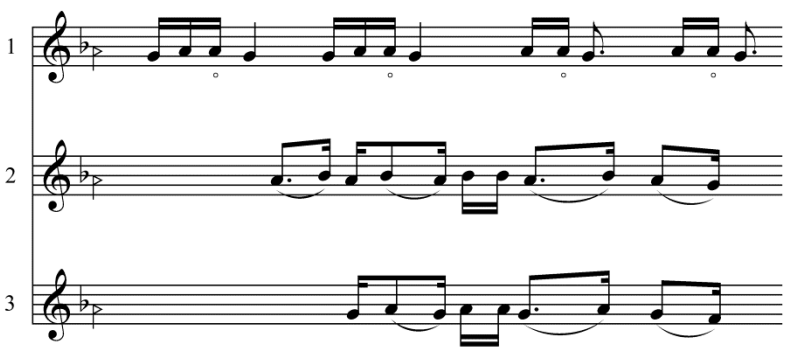
Therefore the melody of *Delkash* very well fulfills the modal objective of a type 1 block, but more than that, it quickly demonstrates the relationship of *maqâm-e Delkash* with the receiving beginning point of the *dastgâh*. Perhaps it is because of this particularity that the melody under discussion begins and primarily introduces this new *maqâm* within the general progression of *dastgâh-e Mâhur*. Now see this melody-type in Âqâ Hoseyn Qoli's interpretation, preserving all the discussed features: what is different is the partial variation of the motifs inside each segment, but no new functions, movements or processes are seen compared to the previous version[4]:

[4] In order to keep the article as short as possible and still introduce each melody-type, only the transcriptions of two versions are alternatively presented, but the absence of the third version in each case means that no particular behavior different from the presented examples was seen in it.

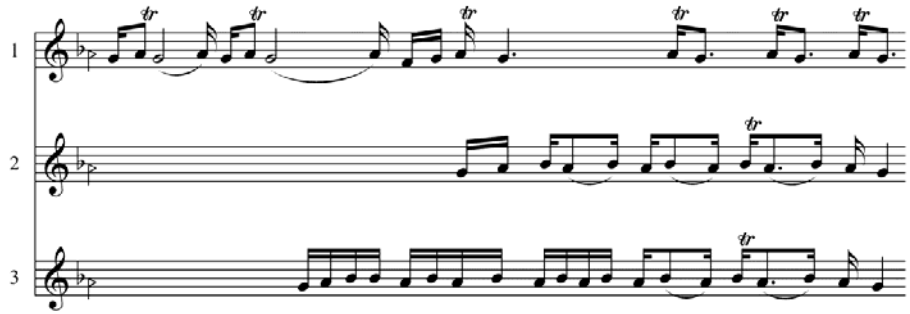


4.3.2 *Tahrir-e Dâd* (appearing in *gushe Delkash* of the three interpretations)

The essence of this melody-type seems to be driven from a type of *tahrir* which was earlier used in the construction of *gushe Dâd* in *maqâm-e Goshâyesh*. Here, by being transposed to the upper fourth, it briefly expresses its main form. Depending on the plan each master has for realization of the progression of *maqâm-e Delkash*, *tahrir-e Dâd* can be used as the musical material of a type 1 block (like Mirzâ ʻAbdollâh's) or the musical material of a type 2 block (like Âqâ Hoseyn Qoli or Ma'rufi's). The three-segmented musical structure of this *tahrir* automatically does the modal function of a type 2 block. See Âqâ Hoseyn-Qoli's interpretation of this *tahrir*, for example:

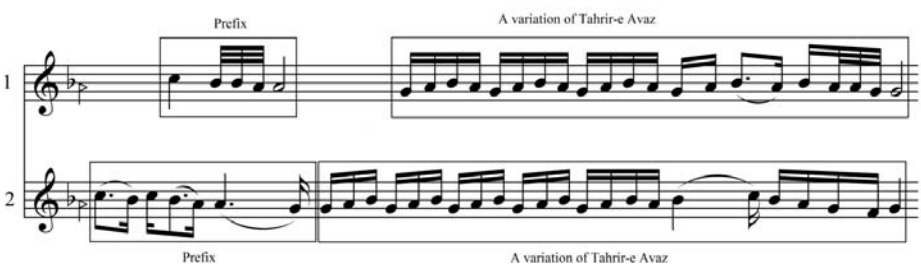


By removing the last segment, and by repeating the function of the second segment, Mirza ʻAbdollâh adapt this same melody to a type 1 block:



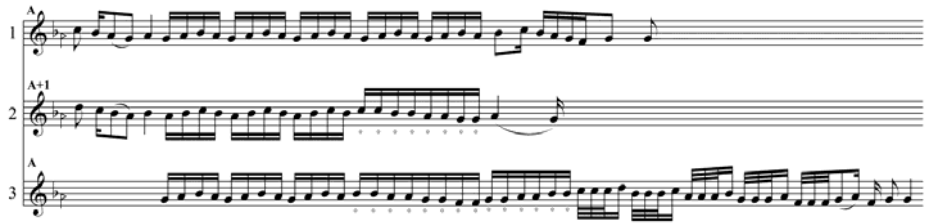
4.3.3 *Tahrir-e Âvâz* Melody-type (appearing in *gushe Forud* of Mirzâ ʻAbdollâh & Âqâ Hoseyn-Qoli's, and in *gushe Delkash* of Ma'rufi's)

Like the previous *tahrir*, this musical material is not among characteristic melodies of *maqâm-e Delkash*. Before this *maqâm* appears, this *tahrir* is broadly used in *gushe Âvâz* of *maqâm-e Goshâyesh*, and now a form of it is transposed to the upper fourth. In all three interpretations, this melody-type is only used to build a type 1 block. As a difference between the usage of this melody in *gushe Âvâz*, and perhaps in order for it to be better adjusted with the modal principles of *Shur*, each of the musical segments bearing this *tahrir*, before dealing with its main body, involves a short prefix which particularly emphasizes A *koron* by extending it. Ma'rufi and Âqâ Hoseyn Qoli have very similar interpretations of *tahrir-e Âvâz* in *maqâm-e Delkas*h. Ma'rufi's interpretation is as follows:



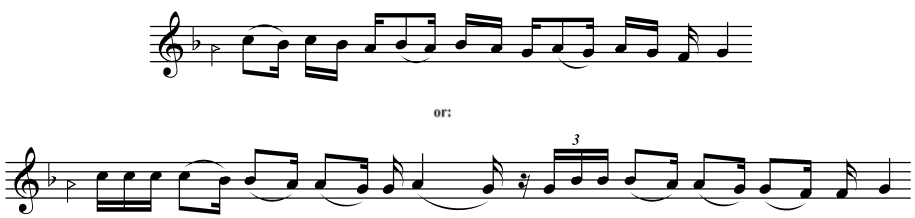
Mirzâ ʻAbdollâh, however, develops the same material into three segments by maintaining its type 1 block function – using a very common

development formula in *radif*, A/A+1/A that transposes a primary idea to an upper degree and then repeats it in its first position – and embellishing the end of the third segment with a vigorous tailpiece:

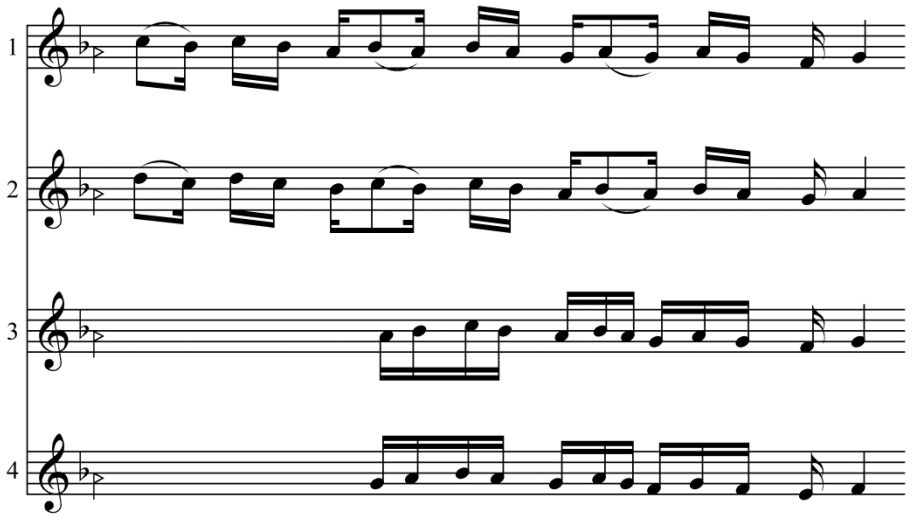


4.3.4 *Abu'atâ* Melody-type (appearing in *gushe Delkash* and *Forud* of Mirzâ Abdollâh's, *gushe Forud* of Âqâ Hoseyn Qoli's and *gushe Delkash* of Ma'rufi's)

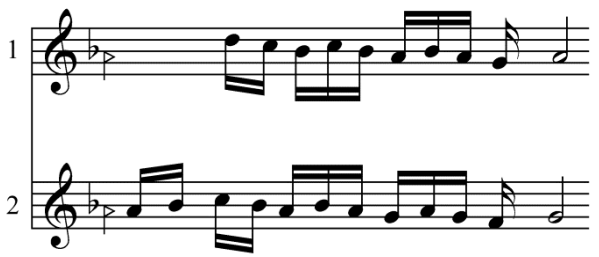
As its name shows, this musical material is in all aspects very similar to the melody-types of the initial stages of *maqâm-e Abu'atâ* progression, and therefore cannot be categorized as a characteristic material of *maqâm-e Delkash*. The core of this melody is a single descendent segment which can be repeated depending on the desired modal aim:



The various combinations that are made with these materials can be adjusted with the frame of both type 1 blocks and type 2 blocks of *maqâm-e Delkash*. The most common technique for developing this melody, before or after it is repeated, is its general transposition to the upper or lower neighboring degree. In the interpretations the *Abu'atâ* melody-type can be extended to five musical segments, using repetition and development. In the example below, Mirzâ 'Abdollâh has used the development of the the *Abu'atâ* melody-type to build a type 2 block:



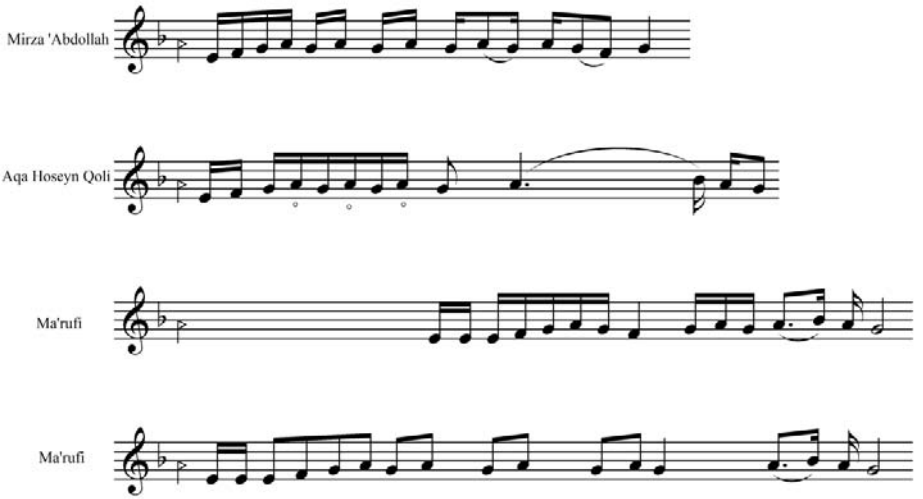
Using the same material, Musâ Ma'rufi has interpreted a two-segmented variation whose modal function is similar to that of a type 1 block:



4.3.5 *Bâzgasht* (return) melody-type (appearing in *gushe Delkash* of Mirzâ 'Abdollâh and Âqâ Hoseyn Qoli's, and in *gushe-s Delkash* & *Hâji Hasani* of Ma'rufi's)

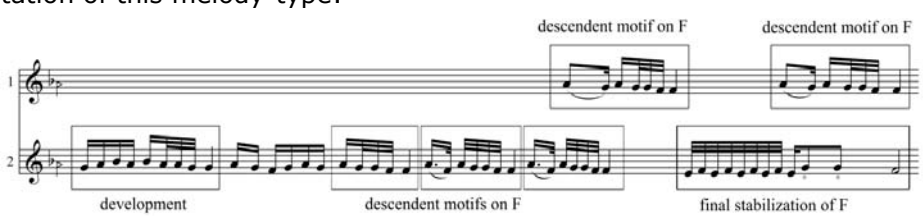
It is a short single-segmented ascendant melody which is supposed to return the music suspended on F, beginning from E to the central domain of *maqâm-e Delkash*, and again stabilize the tonic, G, with the help of its upper neighbors. It is the only musical material used to shape the type 4 blocks of *maqâm-e Delkash*. This melody-type is one of the characteristic musical materials of *maqâm-e Delkash* and is always brought at the end of a sentence built in its core, which is supposed to join a second sentence in the same modal space. This

particular melodic content has the following similar variation in the three interpretations:

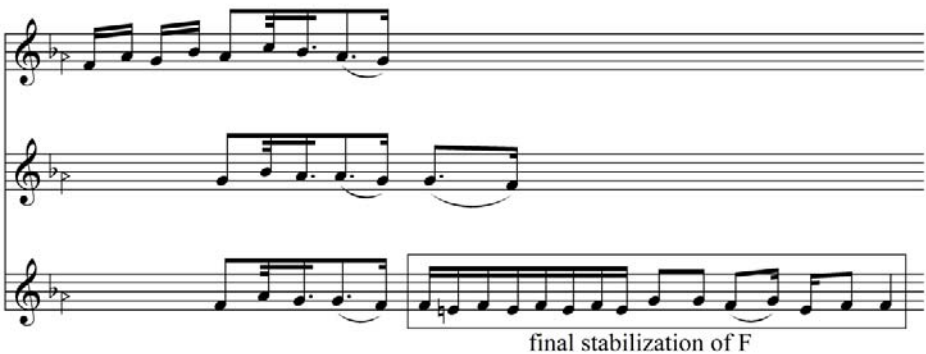


4.3.6 Stabilizing F suspended stop Melody-type (appearing in *gushe Delkash* of Mirzâ Abdollâh and Âqâ Hoseyn Qoli's, and in *gushe*-s *Delkash* & *Hâji Hasani* of Ma'rufi's)

This melody-type, which is characteristic of *maqâm-e Delkash*, can be single or two-segmented, but either way, it is only used for building type 3 blocks, whose function is to stabilize the melodic descent on F after each sentence in the core of *maqâm-e Delkash*. The body of the segment or segments of this melody-type is typically made up of several short motifs each of which quickly descend on F from A *koron*. The same motifs can go to upper degrees through a bit of development but, nevertheless, the primary motifs are supposed to reappear and join the final cliché, which this time uses E. Here you can see Ma'rufi's interpretation of this melody-type:

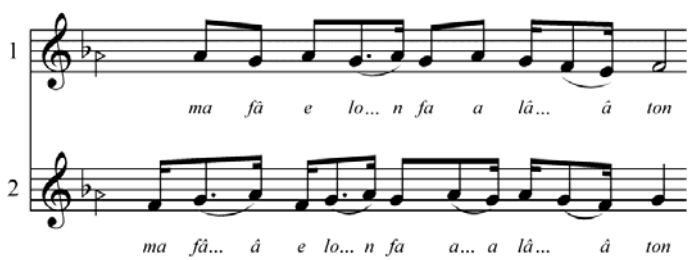


Because of the importance of E in the scale of *maqâm-e Delkash* as a kind of leading note for the F, the most determinant part of the segments of this melody-type is that very cadential cliché of stabilizing the suspended stop, F, which comes in the end. This cadential cliché can be added to the end of different melody-types that form the type 2 blocks as an adjunct part. This is done in order to stabilize the suspended stop, F, so that it does not need an independent type 3 block. The example below from Mirzâ 'Abdollâh's has such behavior in that the final cliché of stabilizing F is added independently to the end of an adjusted melody in a type 2 block:

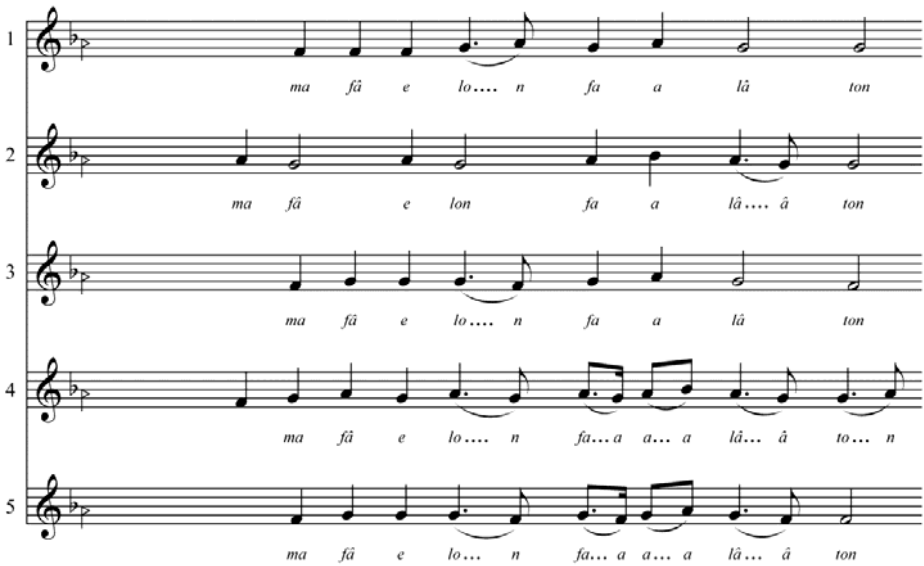


4.3.7 *Kereshme* Melody-type (appearing in *gushe Forud* of Mirzâ Abdollâh's and *gushe Delkash* of Ma'rufi's)

There is no need to explain that the *kereshme* melody-type is one of those musical materials used abundantly in many places within the *radif* and does not belong to a specific *maqâm* or *dastgâh*. In *maqâm-e Delkash*, it can provide the content of the type 1 blocks as well as the type 2 ones. Mirzâ 'Abdollâh has interpreted two musical segments with the type 1 function, using only three principal notes F, G, and A on the prosody of *kereshme*:

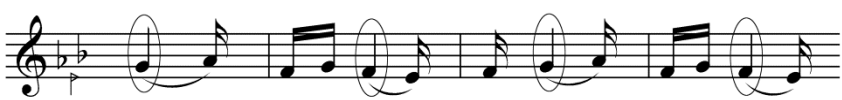


Through adding B flat to the cycle of these three notes and with a bit of development of this very prosodic idea, Musâ Ma'rufi has presented a more elaborate *kereshme* in five segments, which ultimately functions as a type 2 melodic block:

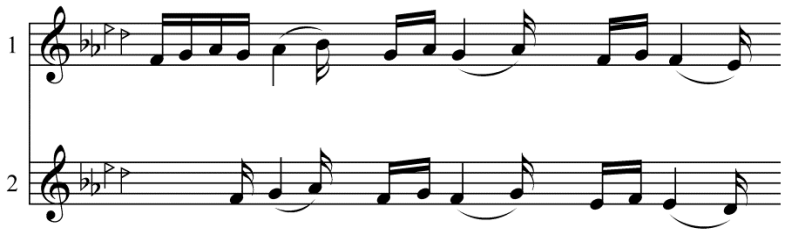


4.3.8 *Tahrir-e Hâji Hasani* Melody-type (appearing in *gushe Delkash* of Mirzâ Abdollâh's, *gushe Forud* of Âqâ Hoseyn Qoli's and *gushe Hâji Hasani* of Ma'rufi's)

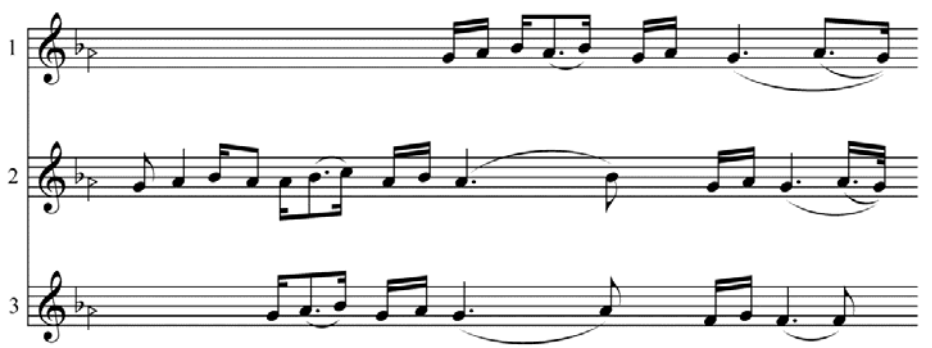
The simplest form of this *tahrir* is presented in a *gushe* with the same name in the progression of *dastgâh-e Segâh*. The formula of constructing this melody-type is that at first a sequence of small particular cells in the general meter *"Tan Tananan Tanan Tananan"* is introduced in a musical segment in a way that each accentuates one of the two neighboring degrees selected:



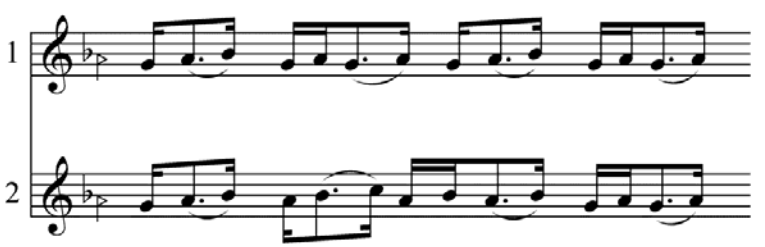
At the next stage, parts of this segment, with or without prefix, are transposed to one degree upper and then, depending on the destination, descend step by step:



Making use of the various forms of *tahrir-e Hâji Hasani* as a musical material in *maqâm-e Delkash* seems to be a very clever choice, since it can very well cause interaction between two adjacent degrees. By adjusting and developing them in a way that these two adjacent degrees are "A *koron* and G" or "G and F", both type 1 and type 2 blocks of *maqâm-e Delkash* can be easily constructed. The fact that Ma'rufi named his entire third *gushe* in *maqâm-e Delkash* for this *tahrir*, while this content consists of nothing more than the first three of the sixteen segments of this *gushe*, can be indicative of the significance of *tahrir-e Hâji Hasani* melody-type. The three segments of Ma'rufi's type 2 block from *tahrir-e Hâji Hasani* are as follows:

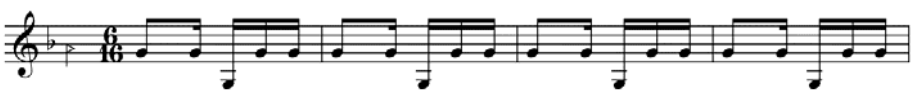


Âqâ Hoseyn Qoli made a type 1 melodic block from the same *Hâji Hasani* material:

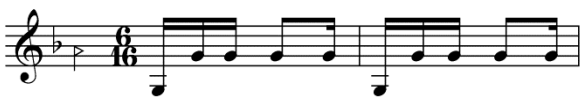


4.3.9 *Châhârmezrâb* Melody-type (appearing in *gushe Châhârmezrâb* of the three interpretations)

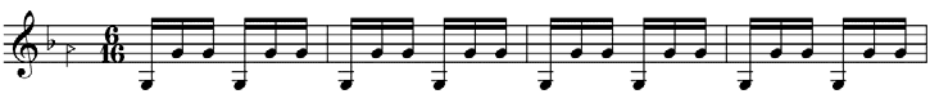
In *maqâm-e Delkash,* the character of the form of the *Qâjâri Châhârmezrâb* – which is generally made up through the repetition of a rhythmic pattern on a particular degree *(pâye)*, followed by some passage-like developments of it to other degrees, and its usual returns to the primary degree – is used to organize a type 1 melodic block. The rhythmic patterns of the *Châhârmezrâb*-s of all three *Delkash* interpretations are designed on the tonic, G, and its bass octave, and even along with the passage-like movements of the basic melodic notes in the range of upper and lower tetrachords, the bourdon-like sound of the tonic, G, is never dropped. The rhythmic base of Mirzâ Abdollâh's interpretation is as follows:



Ma'rufi changed the motifs inside each base in the figure above:



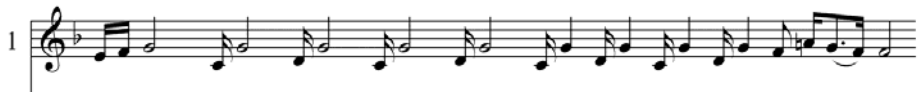
And Âqâ Hoseyn Qoli used a more repetitive variation:



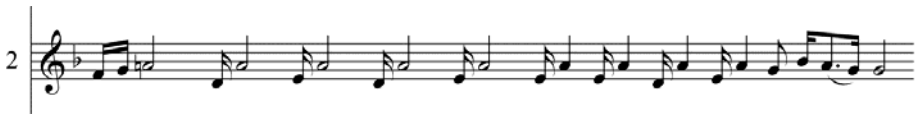
4.3.10 Intermediate Cadence of *maqam-e Delkash* (appearing in *gushe Forud* of Mirzâ 'Abdollâh and Âqâ Hoseyn Qoli's and *gushe Hâji Hasani* of Ma'rufi's)

As described in the introduction section of *maqâm-e Delkash* progression, the function of this melody-type – which is specific to *maqâm-e Delkash* and is usually comprised of five or six musical segments – is to lower the music from the modal range of G to the modal range of D and begin the process of the return to *maqâm-e Mâhur* by bringing back A natural to replace A *koron*. The intermediate cadence of *Delkash* begins with a primary segment, whose main body is made up of the value or the sequence of the values of the tonic, G, which can be fragmented by

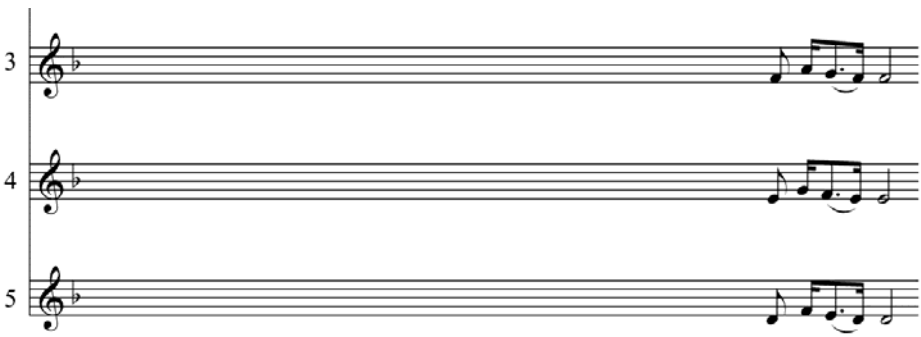
C drones (a mention to *maqâm-e Mâhur*) and D (a mention to *maqâm-e Goshâyesh*), and eventually rests on the stop F, like Mirzâ ʻAbdollâh's example:



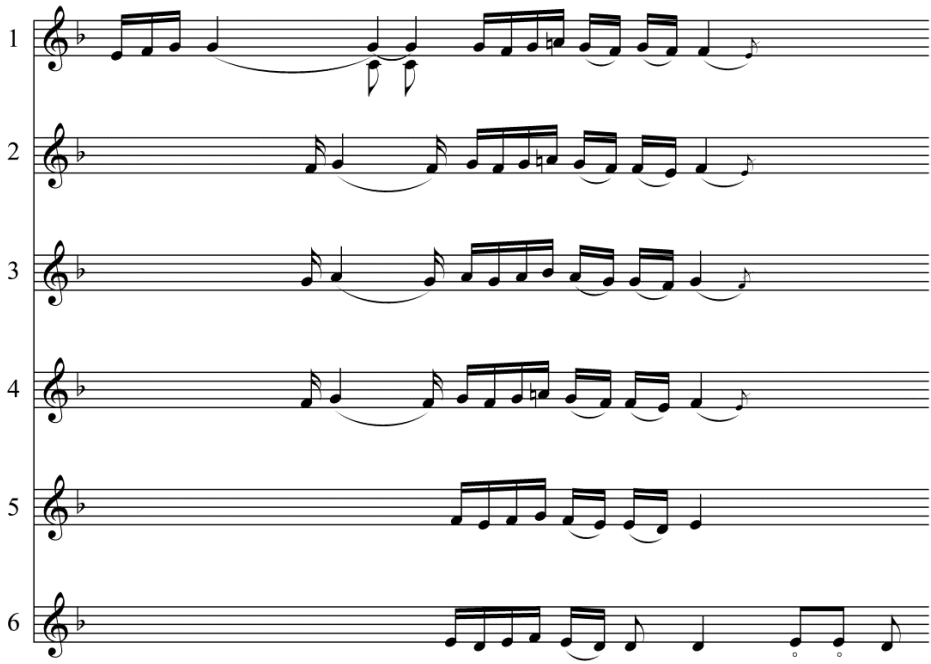
This segment can be repeated, but nonetheless later is once transposed to one degree upper:



Then only its final motif gets itself to the modal range of D, step by step and through identical transposition in several stages:

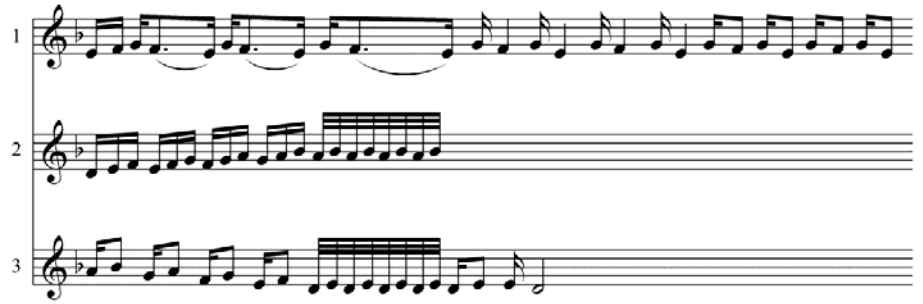


Without a doubt, naming the third *gushe* of *maqâm-e Delkash* in Mirzâ Abdollâh and Âqâ Hoseyn Qoli's interpretations as *Forud* resulted from the fact that they had this significant melody-type of the *maqâm* progression inside them. Below you can see the same melody-type as interpreted by Âqâ Hoseyn-Qoli:

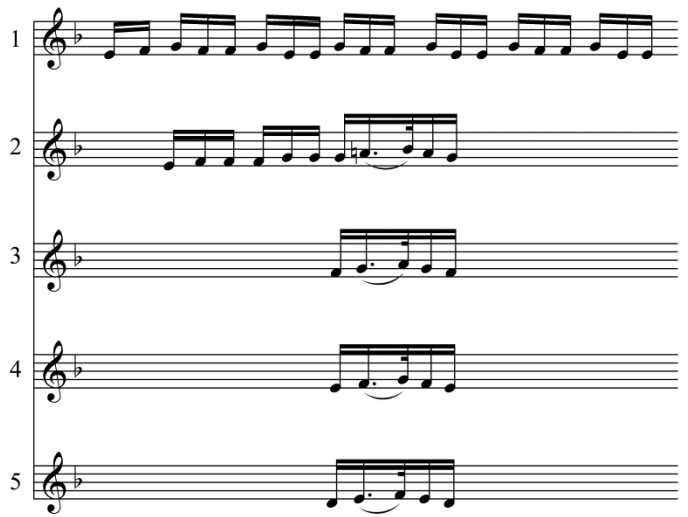


4.3.11 Melody-type of *tahrir* of *maqam-e Goshâyesh Range* (appearing in *gushe Forud* of Mirzâ 'Abdollâh's and *gushe Hâji Hasani* of Ma'rufi's)

This musical material, whose minimal form is three-segmented, appears in the progression when the musician wants to stay a bit in the intermediate *maqâm*, i.e., *Goshâyesh*, before the final cadence. The construction of this *tahrir* follows the general and three-staged principle of other *tahrir*-s of the modal range of D: the repetition and continuation of one or more short fixed or changeable motifs at the first stage, creating a peak with ascending movements of the variations of the same motifs at the second stage, and finally, at the last stage, the intensive descending from the peak towards the starting point. Ma'rufi's interpretation of this *tahrir* is as follows:

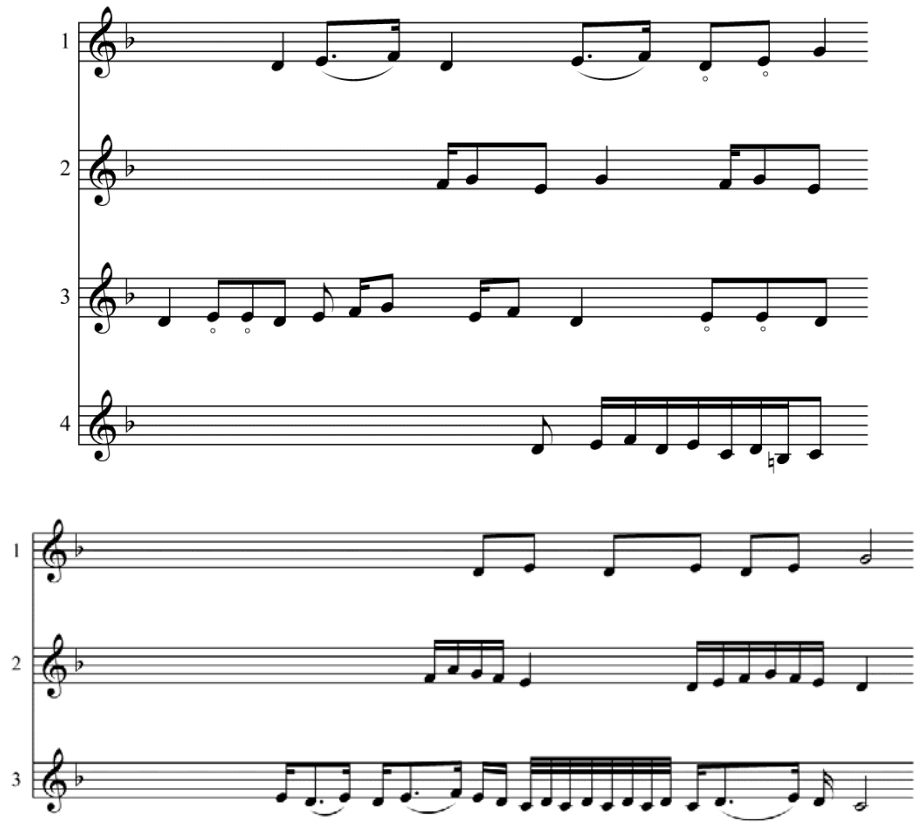


And Mirzâ Abdollâh's interpretation of this structure is as follows:

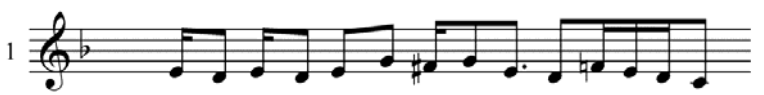


4.3.12 Melody-types of Intermediate Cadence of *maqam-e Goshâyesh* (appearing in *gushe Forud* of Mirzâ 'Abdollâh and Âqâ Hoseyn Qoli's and *gushe Hâji Hasani* of Ma'rufi's)

The modal function of this melody-type is lowering the music from *maqâm-e Goshâyesh* to *maqâm-e Mâhur*. The intermediate cadence of *maqâm-e Goshâyesh* has more than one melodic cliché. Âqâ Hoseyn Qoli and Ma'rufi used variations of the more applied cliché of the intermediate cadence of *maqâm-e Goshâyesh* to express this part of the progression, respectively, as follows:

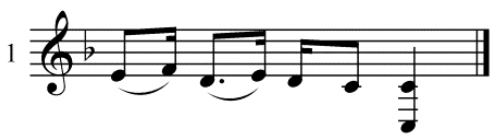


Mirzâ ʻAbdollâh, however, used a summarized variation of the intermediate cadence of *Shekaste/Esfahân*, which was previously referred to, in a single segment and without the alteration of E *koron*:

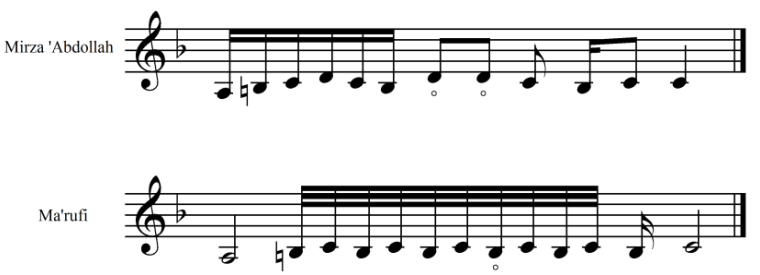


4.3.13 Melody-type of Final Cadences of *maqam-e Mâhur* (appearing in *gushe Forud* of Mirzâ 'Abdollâh and Âqâ Hoseyn Qoli's and *gushe-ye Hâji Hasani* of Ma'rufi's)

As mentioned before, the progression can be made a little longer by expressing a sentence in maqâm-e Mâhur based on the specific principles of this *maqâm*. In fact, this is a choice made by Âqâ Hoseyn Qoli at this point when organizing his *radif-e Delkash*. Yet, apart from this optional choice, the final and obligatory cadence of *maqâm-e Mâhur* has two fixed melodic clichés. Depending on the taste of the performer of the progression and conforming to the last musical materials used before them, these melodic clichés are either played alternatively at the end of the progression of *maqâm-e Mâhur* or at the end of any progression of the secondary *maqâms*, referring to this original *maqâm* of the *dastgâh*. A variation of what we know as the first cliché of the final cadence of *Mâhur* was played by Âqâ Hoseyn Qoli:



Mirzâ 'Abdollâh and Musâ Ma'rufi used variations of the second cliché of the final cadence of *Mâhur*:

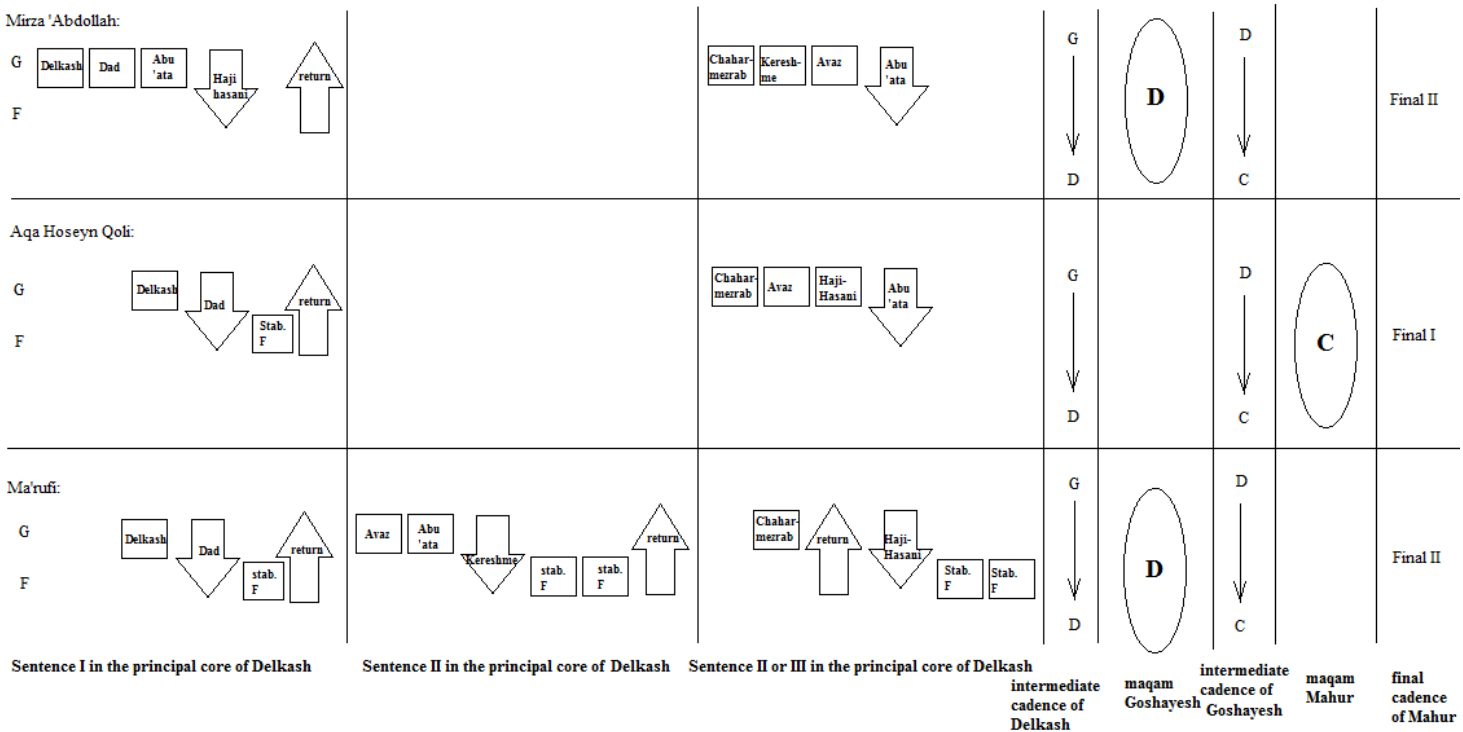


5. The final diagram of the progression of *maqam-e Delkash* in the three Interpretations

This diagram, which is presented at the end of the article, clearly shows how the three masters interpreting the *radif* express a completely solid codified melodic progression, a fixed phrasing rule and a closed circle of melody-types[5] in three different ways. In these three interpretations, the *maqâm* progression – except in its unimportant parts, such as the question of whether or not to develop the music in *maqâm-e Goshâyesh* or in *maqâm-e Mâhur* through the process of cadence – is not flexible at all; however, having three forms of this solid progression in practice results from the general freedom existing at three levels: The first level of freedom is that one can make different choices based on one's taste among different possible forms of the fixed phrasing rule of the *maqâm*, or different possible forms of juxtaposing melodic blocks to make each sentence. The second level of freedom is firstly that fixed melody-types can be located within the frame of different functional blocks, and therefore can be given different modal functions, and secondly, each melody-type can more or less be used at various stages of making different sentences and thus create heterogeneous orders for their time of being heard in the progression. The third level of freedom is manifested through introducing variations and using taste in interpreting a fixed melody-type. After deciding on the place and general way of adapting a melody-type with its functional melodic block somewhere in the progression, it can be given variation to a great extent, on the condition that its identity remains unchanged.

It seems that the general approach and the practical macro logics of making "another interpretation" of a fixed progression, as shown in this diagram, are also more or less applicable to the *maqâms* of other *dastgâh*s, and they can, to some extent, explain the general aesthetics of the way in which "different versions" of "an old *radif*" are shaped.

[5] The names of the melody-types are briefly written within different melodic blocks of the final diagram to avoid repeating the term "melody-type" before each name.


Mirza 'Abdollah:
G
F
Delkash
Dad
Abu 'ata
Haji hasani
return
Chahar-mezrab
Keresh-me
Avaz
Abu 'ata
G
D
D
D
C
Final II
Aqa Hoseyn Qoli:
G
F
Delkash
Dad
Stab. F
return
Chahar-mezrab
Avaz
Haji-Hasani
Abu 'ata
G
D
D
C
C
Final I
Ma'rufi:
G
F
Delkash
Dad
stab. F
return
Avaz
Abu 'ata
Kereshme
stab. F
stab. F
return
Chahar-mezrab
return
Haji-Hasani
Stab. F
Stab. F
G
D
D
D
C
Final II
Sentence I in the principal core of Delkash
Sentence II in the principal core of Delkash
Sentence II or III in the principal core of Delkash
intermediate cadence of Delkash
maqam Goshayesh
intermediate cadence of Goshayesh
maqam Mahur
final cadence of Mahur

6. Conclusion

Considering the fact that a *dastgâh* is a multimodal phenomenon, and that the concept of mode is regarded equal to the concept of *maqâm* in the cultures which have preserved the old *maqâm* system, we can assume that a *dastgâh* is a collection of several *maqâms*. Moreover, comparing the importance and function of the five main constituents of the Turkish *maqâm* with the constituents of each mode within the Persian *dastgâh*-s shows that despite subtle aesthetic differences between the ways the combination of these five constituents is put in practice in the two cultures, there is no reason to consider each mode within the *dastgâh*-s anything less than a *maqâm*. Based on such a viewpoint, Persian classical music has more than 30–40 old and new *maqâm*s which can still be performed independently and joined with other *maqâm*s through unpredicted combinations. However, in the *Qâjâri* repertoire, they are fixed as seven *dastgâh*s and six *âvâz*. The first *maqâm* in each *dastgâh* is considered as the basis and several other *maqâms* are gradually built on and refer to it. The fact that only seven major *maqâms* are used as the basis for constructing the seven *dastgâh*-s seems to be related to the choice and taste of *radif* designers in a particular era. Based on such logic, it was and still is easily possible to create other *dastgâh*-s on other important old *maqâms*, such as *Sabâ*, *Nahâvand*, *Dogâh*, *'Ashirân*, *Buslik*, and *Kordi*.

Attempting to compare the *maqâm* theories of the neighboring artistic traditions with the theoretical principles of Persian classical music can help us understand the present day practical similarities and differences between the two cultures and the way the common system between the two functioned in the past. It can also help us use the Turkish and Arabic theories as inspirations to theorize those musical facts which practically exist in the Persian classical music today, but are not theoretically organized.

They then can be precisely set to explain the particular character of today's Persian classical music. This can fill many gaps in the Persian classical musical theory and help improve the mutual musical understanding between the practitioners of the three cultures: Persian, Arabic and Turkish. It will also help to lower the useless isolating walls that have been raised in the realm of the common old musical language of the three and resulted in their absolute lack of understanding and awareness of one another. In this article, recommendations of this type were presented to theorize each of the five constituents of a *maqâm*, but it seems that of greater importance is using and adjusting the theory of the codified melodic progression and direction for its ability in explaining the type of connections between *maqâms* in a Persian *dastgâh* and the construction of the latter.

The existence and the seriously organized structure of the codified melodic progressions in forming the *maqâms* as well as the masterly arrangement of their homogeneous linkage for constructing the codified melodic progression of each *dastgâh* leads us to conclude that *radif* is a really artistic "progression-model" designed for introducing and teaching the prevailing *maqâms*, and describing the new *dastgâhi* system in a particular era. It seems that, as a result of forgetting the old forms and rhythms and the musical attraction of *radif* as a masterpiece, the role of this "*taqsim*-like progression model" as a "pattern" or "example" or "one of a thousand possibilities" has gradually been forgotten, and its function has been changed into "the main music which should be performed". Furthermore, the "*taqsim*-like" expression of *radif* does not seem to be anything more than "an optional choice for teaching the progressions by the *radif* designers", and it was, and is, easily possible for the *maqâms* and *dastgâh*-s of *radif* to be metric as much as they are non-metric today. Therefore, the emphasis on the essential importance of non-metric interpretation in Persian classical music is also one of those more recent changes in the function of *radif* and definitely, somehow, the result of it.

Comparing three important interpretations of *maqâm-e Delkash* as well as explaining the details of their construction shows that beyond elements such as the scale, degrees' function and musical texture, even the codified melodic progression and the number and kinds of the used melody-types are completely the same in these three versions. What causes the difference between the three *radif*-s is what happens in the minimal level of constructing a *maqâm* or *dastgâh*, that is, in "the relative differences" in the way of adapting "interpretive variations" of prefabricated melody-types with the formulas of the different stages of a fixed codified melodic progression. Thus, it seems that in the past nothing more than a single *radif* was created, and later these interpretive variations resulted in similar versions of it. Therefore, the term "*radif*-s (*radif-hâ*)" does not really seem to match their musical reality. The construction of new versions of this old *radif* or even creation of new *radif*s in its real sense is a totally traditional action in the Persian culture, and there is no reason for the lovers of the old *radif* repertoire at the present time not to follow such a tradition along with innovation at different levels.

Bibliography

As'adi, Humân. 2003. "Theoretical Foundations of Iranian Classical Music. Dastgâh as a Multimodal Cycle." *Mahoor Music Quarterly* 22: 43-56.

Aydemir, Murat. 2010. *Turkish Music Makam Guide*. Istanbul: Pan Yayincilik.

During, Jean. 1991. *Radif for Târ and Setâr of Mirzâ 'Abdollâh.* Tehran: Sorush.

Feldman, Walter. 1996. *Music of the Ottoman Court: Makam, Composition and the Early Ottoman Instrumental Repertoire.* Berlin: VWB, Verlag für Wissenschaft und Bildung.

——. 2007. "Ottoman Sources on the Development of the Taksim." Translated by Sasan Fatemi. *Mahoor Music Quarterly* 37: 141-170.

Göyenç, Tolga. 2009. *Acem-Kâr, Beste: Abdülkadir Meragi,* nota arşivi. www.neyzen.com.

Hannâne, Mortezâ. 2004. *Lost Scales.* Tehran: Sorush.

Kantemiroğlu. 2001. *Kitab-I 'Ilmu'l Musiki ala Vechi'l-Hurufat, Musikiyi Harflerle Tesbit ve Icra Ilminin.* Hazrilayan Yalçin Tura, two volumes. Istanbul: Yapi Kredi Yayinlari.

Ma'rufi, Musâ. 1995. *Radif of Seven Dastgâh-s of Persian Music.* Tehran: Anjoman-e Musiqi.

Özkan, Ismail Hakki. 2007. *Türk Mûsikisi Nazariyati ve Usûlleri Kudüm Velveleleri.* Istanbul: Ötüken Neşriyat A.Ş.

Pirniâkân, Dâriush. 2001. *Radif of Mirzâ Hoseyn Qoli.* Tehran: Mahoor Institut of Culture and Arts.

Popescu-Judetz, Eugenia. 2002. *Tanburî Küçük Artin; A Musical Treatise of The Eighteenth Century.* Istanbul: Pan Yayincilik.

Signell, Karl L. 1986. *MAKAM: Modal Practice in Turkish Art Music.* New York: DA CAPO PRESS.

Wright, Owen. 2000. *Demetrius Cantemir: The Collection of Notations,* Volume 2: Commentary. Farnham: Ashgate. (SOAS Musicology Series)

Yekta, Rauf. 1921. "La Musique Turque." In *Encyclopédie de la Musique*, ed. Albert Lavignac, 2946-3064. Paris: C. Delagrave.