

QIRAN–US– SA'DAIN OF AMIR KHUSRAU DEHLAVI ABOUT PERSIAN MUSICAL MODES

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Abstract

Through the centuries those who came to India from Central Asia are introduced different values and culture that was absorbed into the local Indian culture and civilization. When the Turks came to India as rulers, they are brought a number of new cultural values, musical instruments, modes and regulations. The new composite culture is start to rise, which culmination falls into time of Great Mughals. According to tradition Amir Khusrau Dehlavi has played a significant role in this process. This article is dedicated to main Persian musical modes *parda*, as they were described by Amir Khusrau in one *masnavi* from *Qiran–us–sa'dain*, and key aspects of synthesis of *Raga–Maqam* traditions in Indian music.

Keywords: *parda*, *maqam*, *raga*, *masnavi*, *Nava*, *Rast*, *sufizm*, Arabic and Persian music, manuscripts.

ӘМІР ҚҰСРАУ ДЕХЛЕВИ ҚИРАН–УС–СА'ДАИН ПАРСЫЛЫҚ МУЗЫКА МОДУСТАР ЖАЙЛЫ

Абстракт

Ұзақ ғасырлар бұрын Орталық Азиядан Индияға келгендер тұрғылықты үнді мәдениетінің дамуына өз әсерін тигізеді. Түркілер Индияға келгенде олар өздерімен бірге бірқатар жаңа мәдени құндылықтарды, музыка аспаптары мен араб–парсы музыкасы канондарын да ала келді. Өнерде синтез пайда бола бастайды, ал кульминациясы Ұлы Моголдардың басқаруына сәйкес келеді. Деректерге сүйенсек Әмір Құсрау Дехлави осы үдерісте үлкен рөл атқарған. Бұл мақала Әмір Құсрау Дехлавимен *маснавиде* Қиран ус–Садайнмен суреттелгендей, *парда* атты парсы музыка жүйесіне арналып жазылған. Сонымен қатар, шешуші аспекте дәстүрлі үнді музыкасындағы *раги* мен *парда–макам* синтезі қарастырылған.

Тірек сөздер: музыка мәдениеті, *парда*, *макам*, *рага*, *маснави*, *Нава*, *Раст*, *суфизм*, араб– парсы қолжазбалары.

QIRAN-US-SA'DAIN АМИРА ХОСРОВА ДЕХЛЕВИ О ПЕРСИДСКИХ МУЗЫКАЛЬНЫХ МОДУСАХ

Абстракт

На протяжении веков те, кто пришел в Индию из Центральной Азии, оказывали влияние на развитие местной индийской культуры. Когда турки пришли в Индию как правители, они принесли с собой новые культурные ценности, ряд новых музыкальных инструментов и каноны арабо-персидской музыки. Синтез искусств начал проявляться, а кульминация совпала с правлением Великих Моголов. Согласно преданиям, Амир Хосров Дехлеви сыграл важную роль в этом процессе. Данная статья посвящена персидской музыкальной системе парда, как она была описана Амиром Хосровом Дехлеви в маснави Киран ус-Садайн. Также затронуты ключевые аспекты синтеза раги и парда-макам в традиции индийской музыки.

Ключевые слова: музыкальная культура, парда, макам, рага, маснави, Нава, Раст, суфизм, арабо-персидская музыка.

Persian musical culture and Amir Khusrau

Amir Khusrau (1253–1325) was an iconic figure in the cultural history of the Indian subcontinent and one of the first Indian personages represents a multi-cultural and pluralistic identity. Even today, in the homeland of his Lochin father, composers continue to create music based on Amir Khusrau's ghazals and masnavis, and the researchers pay attention to his contribution to poetry and music.

In Amir Khusrau's time the court music of Delhi Sultanat (1206–1526) was essentially Perso-Arab oriented. Moreover, the systematic contacts between newcomer and local musicians are begun: the treatises on music written in Sanskrit has started to translated into Persian; musical instruments, modes and regulations have absorbed into local culture. Amir Khusrau has visited many places where he interacted with musicians, who "toured" from place to place within the Persian cultural sphere. Here it is important to clear the meaning of world 'Persian', which included the vast area where the Persian-speaking cultures were spread in ancient times and in early medieval ages. The different processes, which took place in those areas, are forced musicians to search for new patrons. Patronizing these wandering musicians

was recognized as a natural activity among the elites of Central Asia and India. It was seen as a part of the cultural heritage. Amir Khusrau's poems, particularly I'jāz-i-Khusraw (The Miracles of Khusrau) and Khamsa (five poems), presented a significant amount of information on musical culture.

The musical terms which were used by Amir Khusrau in his poetical works are shows his knowledge of not only literary and philosophical works on Persian and Arabic, but treatises on music too. His own statement that he was perfect (Kāmil) in poetry and music (dūbait in Divān-i Ghurrat-ul-Kamol) is well known. Therefore, it is important to note that Amir Khusrau has not widely used Arabic terms in his works. In I'jāz-i-Khusraw اعجاز خسرو , the chapter Harf on music named 'About main and secondary principles in music' در انشعاب اصول و فروع موسيقى , he entirely utilised Persian musical terms such as parda for maqām (mode), abreshim for shu'ba (or avaza), bong for melodies (pakar of maqām-s).

The history of the origin of the parda was based on tradition, which passed down in oral and written (poetry, art prose, dictionaries, treatises on music etc.) form and was sacrificed and canonised in the

circles of musicians. The scholar from Uzbekistan A.Djumaev in his article 'From parda to maqam: a problem of the origin of the regional systems' is states:

The etymology of the word 'parde' (bundle, bandage, dam, barrier etc.) as concept of a modal system indicates its original connection with the structure of the tone system of an instrument. The word parde (parda) was developed as a result of the reflexion of the real practice of music performing. Among the lute instruments in the historic-cultural areas of Central Asia (Baktria-Tokharistan, Sogda, Bukhara, Khorazm, Chacha etc.) and in Iran the 'lute with a short neck' (barbat, subsequently 'Ud) and the 'lute with a long neck' (tanbur) were known in ancient times and in the early Middle Ages. The question of the existence of fixed frets in these instruments in ancient times and in the Middle Ages is fundamentally investigated in the works of Henry George Farmer and other scholars (in particular Tamara Vyzgo)... The existence of fixed parda (frets) on the finger board of the instrument reinforced the entire tone system of musical-artistic expression. The reinforcement was one of the manifestations of the artistic canon of the ancient Persian culture.

By its origin and its assignment in culture and art it was a Persian system. The "old Persian system" (term suggested by H.G.Farmer) were adjusted and absorbed into Arab-Islamic musical culture and as result the unity of 12 parda (maqām) system of the Muslim world, during the 13th-16th centuries, was a unity of its aesthetical and art theory (correlated with certain elements of nature, connected with 12 constellations, associated with the colours, and had a deep connection with the human soul), and as the completion of that development

Urmavi's treatise on music 'Kitāb al-Adwār'(d.1252) was written. Amir Khusrau considers parda as the most perfect form (Kāmil) of invention of pre-Islamic times and the verses of his masnavi titled Qirān-us-sa'dain (Meeting of the Two Auspicious Stars) can be examples of that. It is important to note that some copies (like the manuscript preserved in the Asiatic Society under no. PSC 564 and lithography published in Lucknow) of Qirān-us-Sa'dain along with poetry of Amir Khusrau contains valuable comments (glosses) written between the lines and on the margins by copier and reader. In such comments, for example, the words rāga (Rāga Huseini, Rāga Rāst and so on) for parda and taal for rhythm was added for better understanding by Indian readers.

Parda-s in Masnavi 'Qirān-us-sa'dain'

Qirān-us-Sa'dain is embellished with rich and poetic descriptions of Delhi, the mutual love between Hindus and Muslims, gathering of Sufis, musical instruments and musical modes. The masnavi dedicated to parda are come after verses dedicated to praising qualities of the musical instruments Chang, Rubāb, Nāi and Daf and named صفت پرده و آن پرده شناسان شگرف که بهر دست نمایند هزاران دستان "Sifat-i parda va ān parda shināsān-i shagarf ki bahar dast namoyand hazārān dastān" [The description of modes parda and those who has an excellent knowledge of modes [and] able with both hands to show the thousands of songs/melody]. Even in this masnavi Amir Khusrau not only shows the connection between Sufism and musical culture, but also an importance of music for purifying the heart and achieving unity with God. The description of parda is begun with prizing the musicians, who playing on string instruments like Rubāb and Chang. Although Amir Khusrau, according

to tradition (regulation), has stated *parda Rāst* as the main mode, but it seems as he starts naming *parda(s)* from term *Navā*:

آن شده گنجشک بگاہ نوا / مرغ در آورده ز روی هوا

An shudah Ganjishik ba Gāh-i Navā/
Murgh dar āwardah zi rū'i Hawā

That is Ganjishik (the small bird,
sparrow) in mode Navā,

The bird is brings in the face of the wind

The commentary is decipher verses,
like: An shudah = the musician who plays
on silken string; Ganjishik = Qawwal;
Ganjishik = The wooden stick on which
used to play and also name of melody
(گنجشک = چوب که بان چوب نوازند و گنجشک نام سرود نیز)
ba Gāh-i Navā = to play melody (= بگاہ نوا
(سرود نواختن)).

It is true that *parda Navā* in the meaning of mode is not cited properly by Amir Khusrau. Therefore, if we look to term *Navā*, given in verses, as a name of *parda* then we have a very interesting setup. According to medieval systematisation of *parda/maqām(s)* the *Navā* نوا is the third *maqām* in the both the systems of 12 *maqām(s)* and *Shashmaqom* and one of the seven *dastgāh(s)* of Iranian music. One of the kinds tuning on *tanbur* (musical instrument) among *Uzbeks* and *Tajiks* named “*Mezrobi Navo*”(tuning on *Navo*'s scale bases). Instrumental and vocal pieces named *Navā* are very popular between *Arabs*, *Turks*, *Iranians*, *Azerbaijanis* and *Uyghur* people. A.Djumaev has stated that in the treatises of 13th–16th centuries the *Maqam Navā*, along with two other first *adwār-maqāmat* ('*Ushshāq* and *Būsālīk*), was recommended to the *Turks*. Aesthetics of these three *parda(maqām)*, according to medieval theorists, have produced the emotions of courage, energy etc, which are good for warriors. A.Djumaev has quote the *Muhammad Nishapuri* of *Khorasan* (2nd half of the 12th – first half of the 13th

century) treatise, which related to *Navā*. This quotation is also gave information on the interests and participation of the *Turks* in the 12 *parda* system and can be an example of reason to be first named by *Amir Khusrau*:

تمام شام پرده نوا گیرند زیرا که {28} درعلم موسیقی تنگ تر از
پرده نوا نباشد و هیچ وقت تنگ تر از نماز شام نباشد و این پرده ترکان
– زند تا نماز خفتن

(At the time of) *namāz-i shām* they take the *parde Nawā*, because the science of music knows no shorter time then the *namāz-i shām*; and this *parde* is played by the *Turks* before *namāz-i khuftan* (Italicized by A.Djumaev).

Amir Khusrau used the musical term *Navā* very often in his *masnavi*, but mostly it is mean ‘melody, song’:

گه ز نوا زن که نوازنده گشت / جان جهانی به نوازنده گشت

Gah zi Navā zan ki navāzandah gasht /
Jān-i Jahāni-i ba navāzandah gasht

That is performer of *Navā* (song)
became performer of melodies,

The Soul of the World is turn up to musician.

From the comments we are learn that: *Navāzan* = name of the cycle (*dawr*) and musical instrument (*sāz*) – نوا زن = نام که دور – ساز کننده نوازنده =
navozandah = performer on musical instrument – ساز کننده نوازنده =

As a main mode *parda/maqām* of *All-Islamic* music universally recognized *parda Rāst* راست (is one of the *maqām(s)* in both 12 *maqām* system and *Shashmaqom*) and named as *Um ul-adwār* (Mother of all modes). Medieval manuscripts have gave information that better to play the *Rāst* for listeners with white skin (*Rāst* must be played in lower mode and with soft sounds), for *Sipahi* (soldiers), *Lahskarkash*, and *Tighzan* (warriors). Very interesting information is given in *Behjat al-Rūh* (17th c), that for *Turks* a musician has needed to play several notes in lower register and after that in higher pitch. *Amir Khusrau* in

his verses gives very close information:

گشتن از ان قوال که قوال راست / گفت گهی راست و گهی نیم
راست

Gashtan-i az an Qawāl ki Qawāl-i
Rāst / Guft Kahii Rāst va Gahii Nīm Rāst
Returning of Rāst from this Qawwal,
[He] sang Rāst in high pitch and Nīm
Rāst in low pitch.

The comments done by unknown reader is gives to us valuable information: Gahii = High pitch (گهی=بلند); Rāst = name of the Raga (راگ = نام راگ); va Gahii = and low pitch (و گهی = و پست); Nīm Rāst = name of the Raga (نیم راست = نام راگ).

We already mentioned above that Amir Khusrau has also stated Rāst as the main mode. The several verses in this small masnavi are includes the Rāst. Moreover, according to tradition, by combination of two modes – Rāst and Bilaval, he invented a new rāga named Sarpardah (in Persian-Tajik languages is mean “first, main parda”). Remarkable that the first mentioning of Rāst in masnavi is related to Sarpardah:

گاه ترنم بنوای که خواست / جانب سرپرده شد از راه راست
Gah-i tarannum ba navāi ki khwāst /
Jānib-i Sarpardah shud az Rāh-i Rāst

At the time of begging for singing a song,

The part of Sarpardah is come out from the mode of Rāst

The comments to verses are gives to us interesting facts like: Sarpardah = Melody (سرپرده = سرود); Know that at the time of plying on the way (mode) of Rāst has been formed the Sarpardah (ای در هنگام نواختن راه راست) (سرپرده را میساخت). Additionally, the commentary in lithography gives to us very valuable information: Gah-i tarannum Rāst which is well-known and name of the parda in Indian music is Gond (گاه ترنم آه راست معنی معروف) (و نام پرده ایست از موسیقی هندی گونڈ)

In manuscripts written in India maqām Rāst has been mentioned as similar to

Rāgas like Aiman Kaliyan (manuscript named Zamzama-i-Vahdat and Risālah-i-Muisiqi=SKBL), Nat Narayan (Mauj-i-Mūsiqi and Khayalat-i Khusrau), Kedar Nut (Mauj-i-Mūsiqi), Gouri (Saut-i-al-Naqus and Mutala-i al-Hind), Jeit Sri (Tūti-namah), Nut (Rāg Darpan) and Asavri (Nishat-i-'Ara). But if correlated with modern that(s) of all named above rāga(s), we can see that no one is similar to medieval Rāst, which is indicates the changings faced by modes through the centuries. Rāst seems to be very popular mode between musicians. According to manuscripts of 16th-17th centuries in the mode of Rāst were composed thousands instrumental and vocal pieces over Islamic world. Amir Khusrau also mentioned Rāst in his masnavi more often and in several ways unlike to other modes. For example:

بر دل عاشق که بگشتن سزاست / راست چو تیر آمده تیزی راست
Bar dil-i 'āshiq ki ba gashtan-i sazāst /
Rāst chū tīr āmdah tezii Rāst

On the heart of Lover when returning convenient,

Rāst is beat as an arrow fast directly
[melody Tezi-i Rāst]

Comment from margins of lithography is gave to us information that 'tezii Rāst' is the name of melody (نام نغمه).

The next parda mentioned in masnavi after Rāst is Husāīni/Huseini حسینی. This parda was named after the name of some person. Amir Khusrau turning us to Huseini with words:

گه به خسینی طرف رود زن / پرده کشا گشته بوجه حسن
Gah ba Huseini taraf-i rūd zan / Parda
kushā gashta bavajah-i husn

Then turning to playing on strings
Huseini,

The mode is revealed by turning face to Beauty.

Amir Khusrau also mentioned how musicians can come back to mode Huseini:

نغمه چو در زیر وبم آهنگ برد / زیر کشید و به حسینی سپرد
Naghma chū dar zīr va bam Ahang burd
/ Zīr kashīd va ba Huseini supurd

The Melody (Naghma) has taken sounds to high pitch and low,

To draw Zeer and concluded on Huseini.

The comments of manuscript have completed our knowledge with: Zeer is a name of the melody (زیر = نام سرود); Huseini is the name of the melody, Surmandal and name of mode... (حسینی = نام سرود؛ سرمندل و نام پرده... (است))

According to tradition all instrumental and vocal pieces formed in this scale are related with maqām Huseini. Along with Persian medieval sources, Huseini was mentioned in Sanskrit manuscripts as well. Pandita Somanātha in Rāgavibodha (1609) is mentioned that Todī Rāga is similar with Persian Rāga Huseinī. Tulaji Rao (1783–1812) of Tanjore, a descendant of Shivaji, who was a follower of Venkat makhi states that Huseini belongs to Shri mel (SRgMPDn). As we see, Huseini was adopted in India and now it is one of the rāga–s. In modern time there are several Rāgs such as Huseini Bhairav, Huseini Todi, Huseini Kanhra and Husaini Kalian can be named. Although the constructions of Indian and Persian Huseini are different, only its rendering time (night) is similar.

Other term mentioned in line given above is Zeer. According to my research as a Zeer in poetry can be mentioned parda Zirafkand زیر افگند = Zirafgan زیر افکن also named as Kuchak کوچک (small).

Maqam 'Ushshaq, Nava and Busalik are the oldest modes in Arabic and Iranian music according to Arab–Persian scholars (Safi–ud–Din Urmavi, Jami). The following verses of Amir Khusrau dedicated to Busalik:

گاه بر آورده نوا بوسلیک / دل شده چون دریه {دُر} بریشم سلیک
Gah ba awarda Navo Busalik / Dil

shudah chun darya ba reshim–i Salik
Sometime has bring Melody (Navo) of Busalik,

The heart became like a river on silken thread of pearls.

Name Busalik بوسلیک was given from name Abu–Salik. Medieval manuscripts have mentioned: a) Bu–Salik was a slave of Padishah of Iraq and he sang his songs in Turkish language in this mode and this mode became popular after his name; b) Bu–Salik is the name of a woman, who was a lover of one of Califs. But mostly medieval authors followed first version. Pandita Somanātha in Rāgavibodha is mentioned Busalik as Musali and told that it is similar to Rāmakriyā, when (according to Bhatkhande) in other place he is mentioned that Mālava is similar to Buslīk.

In many treatises 'Ushshaq عشا is named as the mode (scale) which was first among maqam–s. Early manuscripts called 'Ushshaq as "Umm–ul–adwar"(mother of all maqam–s) and Tarana. Amir Khusrau in his masnavi has stressed:

گاه بر {بیر} چنگ چو معشوق تنگ / در زده در پرده عشاق چنگ
Gah bar Chang chu m'ashuq tang / dar zadah dar Parda–i 'Ushshaq Chang

Some time the Lover is distressed on Chang,

When the mode of 'Ushshaq has been played on Chang.

According to 12 maqam–s system Nihavand نیا is shu'ba and formed by combination of two maqam(s). However it is not clear from which two, because it is not mentioned in manuscripts written in India, neither in treatises on music written by Khurasani poets Jami and Huseini. Therefore, this musical term is given by Amir Khusrau in following verses:

گه غلط انداز هنرمند را / تنگ شده عرصه نیاوند را
Gah ghalat andaz hunarmand ra / tang shudah 'arsah–i Nihavand ra

Sometime an arrow missing the aim (a deceiver) by virtuoso,

To became narrow (enraptured) area by Nihavand.

The commentary to this verses the gave to us information that Nihavand is a name of the Rag and name of city *نہاوند = نام راگ و نام شهر*.

Parda Nihavand was very little mentioned by other poets and scholars, when parda Bakhrez is mentioned not only in Persian sources, but also in Sanskrit. Pandita Somanātha in Rāgavibodha is mentioned that Raga Deśakāra is similar to Bakhrez. Term Bakhrez is given in some early medieval manuscripts and later (according to our research) only in some treatises written in India on the place of Hijaz and often it is mentioned as a Raga invented by Amir Khusrau. In following verses are given:

گه نغماتی ترو اندوه گاه / یافته در عرصه باخرز راه

Gah naghmāti Tar–u Andawah Goh /
Yafta dar ‘arsa–i Bakhrez rah

Sometime the melodies of Tar and sometimes of Andawa,

Find their way into Bakhrez

The valuable commentaries on the margins is helping to us to know that Tar is the name of Raag *تر = نام راگ*; Andawa is also a name of the Raag *اندوه = نام راگ*; Gah is the unit of time *گاه = گاه شده وقت*; when Bakhrez is a name of musical instrument and also name of the Rag and name of city that is situated in the region of Khorasan:

باخرز = نام ساز نام راگ و نام شهر که جانب خراسان است

عقل مسافر شده زنی { زین } کارگاه / تزی باخرز کنان قطع راه

‘Aql... Zani kargah /
tezii Bakhraz
kunan qatah rah

The Confining... striking the Majlis (workshop), Sharpness of maker of Bakhraz breaking off way

کارگاه = از مجلس شاه و از گرن سرود؛ باخرز = نام ساز و نام ولایت؛

Kargah = from Majlis (meeting) of Shah

and from *گرن* melody; Bakhraz = name of the instrument and name of Vilayat.

According to tradition the maqams Zangula, ‘Iraq, Isfahan, Zirafkand and Buzurg were of later origin. Maqam ‘Iraq *عراق* has been named after a famous country. The mode of this maqam has been used for instrumental and vocal music. Amir Khusrau Dehlavi has mentioned parda ‘Iraqin following verses:

گه چو دل سوختگان فراق / نای فغان کرده براه عراق

Ki chu dil–i Sohtagani firaq /
Nayi fighan kardah ba Rah–i ‘Iraq

Like the Hearts, which are burned in separation, Flute is cried aloud on the way (mode) of ‘Iraq.

And few lines later again:

زمزمه ساز گری در عراق / کرده به آهنگ عراق اتفاق

Zamzama–i dar Sazgiri dar ‘Iraq/
kardah ba Ahang–i ‘Iraq itifaq

Zamzama (a musical manner of rendering) on Sazgiri on ‘Iraq, To make in harmony the sounds of ‘Iraq

This mode has been changed for several times and has been enriched. Two kinds of maqam’s scale are can be seen in medieval manuscripts. In modern time maqam ‘Iraq is one of the six main maqam–s of the cycle Shashmaqom, which is divided into instrumental and vocal parts. Rāga Turuska Todī is a variation of Persian Rāga Irākh.

In his masnavi Amir Khusrau also named parda–s like Mukhalif(stated as shu’ba in other sources), Maye (named as Avaza which formed from maqam–s ‘Iraq and Kuchak (zeer) by other authors), Farghanah (according to tradition was invented by Amir Khusrau), Zawal (also named Segah in Persian music), Sazgiri (appears only in the creative works of Amir Khusrau)

Conclusion

A careful examination of selected Persian

and Urdu language literary, encyclopedic sources and treatises on music written in India during the 13th – 19th centuries testify the general tendency of the authors in their approach to the description of 12 maqam(s). These are identified as aesthetical, descriptive, and restricted by the manifestation of the similarities between raga(s) and maqam(s), but without any theoretical explanation that would reveal the structural foundations (principles) of the 12 maqam and raga systems. Moreover, the poetry and prose written by Amir Khusrau, and other historical and literary sources have demonstrated two main stages in the development of musical culture in the subcontinent until 14th century:

1. From the 9th to the beginning of the 13th century – a formation of new traditions of musical art on the basis of a synthesis of local (pre-Islamic) and newcomer's musical traditions.

2. 13th–14th century (before the arrival of Timur) is the first pick ('silver age') of musical art as a result of synthesizing of Indo–Muslim music. From that time also starts the tendency for local promotion of art and process of further synthesizing, which peak has come under Mughal rule.

Indian manuscripts of the 13th–19th centuries utilize the terms *parda* and later *maqam* that was identified with *raga* for a better understanding by the Indian reader. And up to the 20th century while speaking about Persian music they were describing the system of 12 maqam(s). Many authors of 15–16th centuries recognize quite frankly that some degree of diachronic change and regional variation was the norm. The poetry and prose of Amir Khusrau gives to us not only names of most popular *parda*(s) of his time, but also information about their aesthetical regulations, power of music and importance for Sufism.

¹ Amir Khusro used to say--“Turk e hindustaniyam man / Hindwee goyam chu ab...” This shows to us that Khusrau has except his belonging to Turk, but at the same time to Hindustan.

² Father of Amir Khusrau Dehlavi was from Lochin tribe of Kesh, modern Shahrisabz in Uzbekistan. Some scholars told that his ancestors has moved from Balkh region and settled in Kesh.

³ The poetry of Amir Khusrau can be found in Tajik version of *Shashmaqom*. Also: Romans “Gazal” for baritone and chamber orchestra by Uzbek composer Mustafo Bafoev (1980); one act ballet *Beautiful Duvalroni* (composed 1980, first presentation 1986) by Tajik composer Feruz Bahor (Axmedov) based on “*Khiidrkhan and Duvalroni*”; Suite from ballet *Duvalroni* by Feruz; Bahor (Axmedov) etc.

⁴ F. Azizova “*Shashmaqom i Raga*” (in Russian), Dushanbe, 1999, 165 pp; Ziyadullo Nasullayev, Amir Khusrav Dehlaviy asarlarida musiqa haqida ma'lumotlar (in Uzbek language, the information about music in creative works of Amir Khusrau Dehlavi), Tashkent, 2010, 47 pp; Nasullayev, Z. “Janr Qawwali v Indiyoskoy muzyke (in Russian, the Qawwali Genre in Indian music), manuscript; Baqoev M. Hayot va ijodiyoti Khusraviy (in Tajik, The life and creative works of Khusravi), Dushanbe, 1975; Shammatov A.N. K voprosu o podlinnosti proizvedeniy Amira Khusrau Dehlavi na hindawi (in Russian, About originality of Amir Khusrau Dehlavi's creative works on Hindawi), Tashkent, 1971; Adabiyoti Tojik dar asrhol 12–14 (in Tajik, “The Tajik Literature in 12th–14th centuries”), 2 vols, Dushanbe, Donish, 1983; Shamuhammedov S.A. V poiskah ideala: o tvorchestve Amira Khusrau Dehlavi (in Russian; in the search of ideal: about creative works of Amir Khusrau Dehlavi), Tashkent, Fan, 1982; Articles: Afsahzod A. Amir Khusrav namemirad hech gahi// Dar safi Buzurgon (in Tajik, “Amir Khusrau will never die”), Dushanbe, Adib, 1986, pp.215–239; Bakorv M, Poeziia i missiia poeta s tochki zreniia Amira Khusrava (in Russian; The Poetry and mission of poet in understanding of Amir Khusrau), Sadoi Sharq, 1977, no.2; etc.

⁵ He mentioned Persian instruments like *chang* (appears as one of the most prominent instruments of the time), *rubab* (two stringed), *barbat*, also referred to as *rud*, *tambur*, *daff*. He also mentioned Indian *vinas*, (the four stringed *alavan*, and the *kingra* (Sanskrit: *kinnari*), *duhl* (Sanskrit: *dhaula*, Hindi: *dhol*).

⁶ There are Encyclopaedias, literary works, dictionaries, special treatises on music in Arabic and Persian. For example, works of al–Kindi (A.D. 801–866 or 800–879), Abu Nasr al–Farabi (A.D. 870–950), “*Ihvan us–Safa*”, Abu 'Ali Ibn Sina (Avicenna, A.D. 980–1037), Muhammad al–Khwarazmi (A.D. 910–980), Fahri–ud–Din ar–Razi (A.D. 1150–1209–10); Safi–ud–Din Abdul Mumin Urmavi (A.D. 1216 or 1217–1294), Qutb–ud–Din ash–Shirazi (A.D. 1236–1311).

⁷ Term *Maqam* (مقام from Arabic: place, staying) means a musical mode, musical tone, the separate place for tone on musical instrument, a musical composition. Before 13th century *maqam* was named *parda*. The etymology of the word *pardah* (پرداز from Persian: Bundle, bandage, dam, barrier etc.) as concept of a modal system indicates its original connection with the structure of the tone system of an instrument. Currently *Maqam* phenomenon is widely cultivated in

a vast area stretching from countries of North Africa (maqam, nuba), the near East (in Turkey called makam, in Azerbaijan mugam, in Iran dastgah) to Central Asia (in Uzbekistan and Tajikistan– Shashmaqom, in Western China – mukam, in Kashmir– makam or Sufiyana Kalam). See: Dzhumajev A., From parda to maqam: a problem of the origin of the regional systems, in: Regionale maqam–Traditionen in Geschichte und Gegenwart, teil 1, pp.145 –162.

⁸ Amir Khusrau, 'Ijazi Khusrau', lithography, Lucknow 1875; F.Azizova, p.80;

⁹ Dzhumajev A., From parda to maqam: a problem of the origin of the regional systems, p.147–148.

¹⁰ Early Arab sources mentioned music performed in instruments like barbad (lute with short neck) and tanbur (lute with long neck) as “alien”, “bizarre”, “non–Arabic”, “Persian”. See: Dzhumajev A., From parda to maqam: a problem of the origin of the regional systems, p.148. The word parda was considered by Qutbudin Shirazi as a Persian equivalent of the Arabic word shadd, i.e. a principle or basic melodic mode. See: Faruqi: 1981;248, Sarmast p.73.

¹¹ Henry G. Farmer, The Influence of Music: from Arabic Sources, Proceedings of the Musical Association 52nd Sess. , Royal Musical Association, London, 1926 (pp. 89–124)

¹² Renowned scholar and theorist Safi al–Din al–Urmawi (born 1216, died 1294 in Baghdad) wrote two significant works on the theory of music – Kitab al–Adwar (The Book of Musical Modes) and the more extensive work al–Risala al–sharatiyya fi al–nisab al–ta litiyya (The Sharafian Treatise on Musical Proportions). Kitab al–Adwar, originally written in Arabic, was later translated into Persian and Turkish.

¹³ Qiran–us–Sa'dain is written in 1289/90 at the age of 37 and dedicated to the historic meeting of Bughra Khan and his son Kaikobad after long enmity. Amir Khusrau talked about the subtleties of Persian music and stated, “I have a fair knowledge of 4 usuls, 12 pardas and I know the minute details of Persian music.” For this article we are studied two manuscripts which are preserved at Asiatic Society in Kolkata. There are Qiran–us–Sa'dain, PSC 564, date 110AH (with numerous glosses, marginal notes etc.) and Sharhi Qiran–us–Sa'dain, PSC 566 dated 13th c, anonymous.

¹⁴ Mainly we will refer to comments given in manuscript of the Asiatic Society under no. PSC 564 and will be mentioned as ‘in comments.’

¹⁵ In certain manuscripts written later, such as Tuhfat ul–Hind, the authors frequently highlight that ‘maqam’ corresponds to ‘raga’, as ‘Shu'bah’ to ‘Ragni’. In certain contemporary works written in Urdu (for example, research carried out by Chand Khan on Amir Khusrau) indicates theorists writing on Arab–Ajam music sometimes did not use the terms ‘maqam’ or ‘pardah’ replacing them by term ‘raga’ as it was more comprehensible to them and the local readers.

¹⁶ From Nawidan; rt.Zend Nud ; s. , and “ to sound”; s–m. Voice, sound; modulation; song; air; – a certain musical tone or mood

¹⁷ Shashmaqom (six maqams– Buzruk, Rost, Navo, Dugoh, Segoh and Iroq) is Central Asian (typical of Tajikistan and Uzbekistan) musical genre, which has been developed in the city of Bukhara. At modern time Shahmaqom consists of more than 250 highly developed instrumental and vocal pieces.

¹⁸ It is a musical modal system in traditional Persian art music, representing a level of organization at which a certain number of melodic types (gūshas) are regrouped and ordered in relation to a dominant mode (māya). Persian art music consists of twelve principal musical modal systems. According to musicians the etymology of the term dastgāh is associated with “the position (gāh) of the hand (dast) [on the neck of the instrument],” The Persian term dastgah can be translated as “system.”

¹⁹ Nava was a 14th दौर (circle) in the system of Adwar. Dr.Beliaev has presented the scale in European notation and cent system as following (based on Jami’s Risala–i–Musiqi):

0 204 294 498 702 792 996 1200
204 90 204 204 90 204 204
1 tone ½ t. 1 t. 1 t. ½ t. 1 t. 1 tone.

²⁰ Dzhumajev A., From parda to maqam: a problem of the origin of the regional systems, p.159.

²¹ From Persian and means right, true; complete; name of the note in music; rast – Zend rasta, rt.raz = S.

²² The Rāst is correlated to zodiac Hamal (Aries), first time has been sang by Hazrat ‘Adam (sang in this sound/tone when he was separated with Eva (Hewwah); also in this tone Adam and Eva cried “Hoy–Hoy” when they are meet again after 300 years). In medieval manuscripts Rast formed 43th (in al–Huseini treatise 40th) दौर (circle) of Adwar. Its scale is:

0 204 384 498 702 882 996 1200
204 180 114 204 180 114 204

²³ Ibn Safiuddin ‘Abd al–Mo'men, Behjat al–rūh, ed. H.L. Rabino de Borgomale, Tehran 1346/1967. It was written near the end of the 17th c.

²⁴ Zamzama–i Vahdat (beginning of 17th century) written by Baqiyai Naini. In this treatise is a discussion on the unity of Persian and Indian music. The treatise has been composed in Benares by request of Great Mughal Jahagir. Preserved at Al–Beruni Institute, Tashkent (Uzbekistan), N 10226/II.

²⁵ Risala-i Musiqi (anonymous). A defective manuscripts copy, the extant part has information about Persian music., Khuda Bakhsh O.P.Library, HL 2890.

²⁶ Mauj-i Musiqi by La'i Muhammad Barni. [Aligarh copy]. Has information about 12 maqam. Preserved at Aligarh Muslim University, HG 58/2 (farsi).

²⁷ Khayalat-I Khusrau (anonymous). It discusses some aspects of Persian music and Maqams. Preserved at Khuda Bakhsh Oriental Public Library, Patna , Acc 2781/2.

²⁸ Nishat-i 'Atra (urdu, anonymous) has interesting information's about Persian Maqams and Indian Ragas. Preserved at Aligarh Muslim University, Aligarh, HG 58/1; Rampur Raza library, Rampur, Urdu N 298.

²⁹ From Arabic, which means: relating to Husain; name of the note in music; name of the spring at Taft in Yazd.

³⁰ It is believed that for the first time Huseini is came out from Hazrat Yaqub or Hazrat Daud. Hazrat Ibrahim cried before fire of Nimrud in maqām-s Huseini and Naurūz-i-al-'Arab. Huseini حسینی formed 57th (in the treatises of al-Husaini and Bina'I 53th) doira (circle) and its scale is:

³¹ Bishakha Goswami, article presented in Raga-Maqam seminar in Kolkata, India.

³² Ramkrishna Das, article presented in Raga-Maqam seminar in Kolkata, India.

³³ According to Ramkrishna Das: Huseni-1: SRg MP nDnS' I S'nDP MDP MgRS; Huseni-2 : SRgM P DnS' I nDP MgRS; Huseni-3 – SRgM P nDnS' I S'nDP MgRS ; Huseni-4 – SRgM SPMP nDnS' I S'nDMP MgRS ; Hussaini Kanhada (Pa Sa) – SRgM PDnS' I S'nDP gMRS;

³⁴ These maqam-s were formed from intervals of diatonic scale and formed from first, second and third tones.

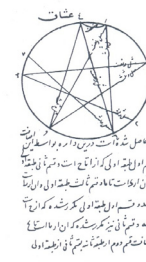
³⁵ For the first time Baba 'Umar is cried in this sound, when he was a driver of camels. Maqam Busalik has been formed 27th (in some 26th) doira of Adwar system. There scale is:

In the mode of Busalik in place of half tone between 4th and 5th tone of the scale the whole tone is used. There are many instrumental and vocal pieces based on the unchanged scales of 'Ushshaq, Nava and Busalik in musical culture of Uzbeks and Tajiks.

³⁶ Bhātkhande, V.N., Music Systems in India, S. Lal & co., Delhi, 1984, pp. 60

³⁷ For the first time was sang by Hazrat Nuh, Hazrat Musa or Hazrat Ismail, who has cried in this maqam on the time of Zibah and also by Hazrat Yaqub. 'Ushshaq [عشاق Arabic., pl. of 'Ashiq , lovers; in Persian name of a musical tone] . In many treatises 'Ushshaq is named as the mode (scale) which was first and oldest among maqam-s. In manuscripts of 12th –14th centuries, the scale of this maqam given on the basis of Ud's fingerboard. Dr.Beliaev has presented the scale of 'Ushshaq in European notation and cent system as following (based on Jami's Risala-i-Musiqi):

In medieval treatises the tradition was to show the maqam in circles (Adwar). Circle of maqam 'Ushshaq was given as:



³⁸ From Persian, nih-awand, nah-awand, there are town (nih) of pottery (awand), which was largely made there, or for Noah's (Nuh) throne (awand), as alleged to be founded by him...Other meanings are: name of a city in Persian 'Iraq; name of a mountain near that city; a species of musical note in music.

³⁹ The term shu'ba means small parts of maqam. The scale of the shu'ba as usual is in smaller range than maqam one and in many cases does not reach the octave. Some of scales of shu'ba have been formed only from two or three tones and in this case it cannot be named mode but may act as the basis for melody composition. Every shu'ba has been formed from the upper and lower part of the scale of any two maqam-s, so every maqam has two shu'ba-s.

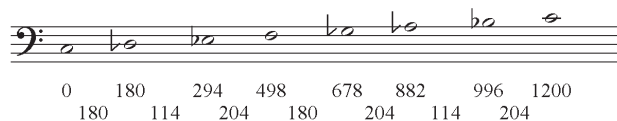
⁴⁰ Shu'ba Nihavand is formed from 40th (according to Al-Husaini 37th) दौरا. Al-Husaini says that the scale of this shu'ba consists of 8 tones:



According to Jami the scale consists of 7 tones and as prominent tone has F and the lower tone is C:



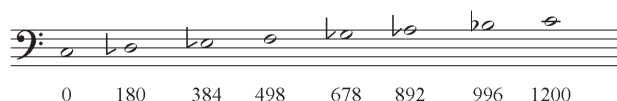
⁴¹ Hijaz حجاز [Arabic; region surrounded by mountains; Hijaz; Mecca, Madina and the adjacent territory, Arabia, Petrea; one of the principal musical modes or styles of the Persians]. This maqam was named after place in Arabia. It has not been proved that this maqam is connected only with Arabic music. Another name for Hijaz was Segah, which are popular in Central Asia, Khorasan and Azerbaijan. Hijaz formed 58th (according to al-Husaini and Bina'i 54th) doira of Adwar. Its scale is:



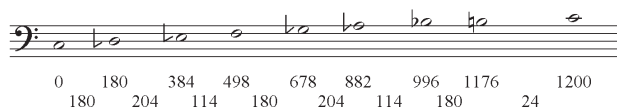
All instrumental and vocal pieces which are based upon this scale are related with maqam Hijaz. Maqam Hijaz was adopted by Indian music and after name Hejaz included into That Bhairava.

⁴² From Arabic, it is a name of the river; name of the country; Babylonia. It is also the name of a territory between Persia and Arabia (it is divided into two portions, viz. 'Iraq-e-'Arab, Arabian 'Iraq, the ancient Babylonia or Chaldea; and 'Iraq-i-'Ajam, Persian 'Iraq, comprehending Media). For the first time has been sang by Hazrat Ayub and according to other source Hazrat Yusuf cried in this tone (sound), when he was in prison.

⁴³ This maqam is of two kinds. The first kind without baqiya – b (1176 cent) has been omitted. It is formed from 8 diatonic tones. 'Iraq is formed 71st (according to al-Husaini 66th and 69th and Bina'i – 69th) daira. Its scale is:



The second kind of 'Iraq with baqiya has 9 tones. In this case has been added b (1176 cents) is added, which can be used as suxfilary tone to C and less from latter for comma (shruti, 24 cent). The second kind is formed 74th doira and its scale is:



⁴⁴ Awaza is of later origin than Maqam-s and they are six in number.

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