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THE CLASSICAL 'TASNIF': A GENRE OF PERSIAN VOCAL MUSIC.
(VOLUMES I AND II)

University of California, Los Angeles

Ph.D. 1983

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The Classical Tasnif:

A Genre of Persian Vocal Music

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy

in Music

by

Margaret Louise Caton

1983

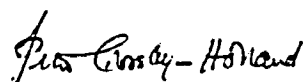
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1983

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- 1974 The Vocal Ornament Takīyah in Persian Music. In Selected Reports in Ethnomusicology, Volume II, No. 1, edited by Peter Crossley-Holland. Los Angeles, California: University of California, 1974: 43-53.
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Nonverbal Cross-Cultural Communication: Concepts and Teaching Techniques. With Carol Saltzman. Eighth Annual SIETAR (Society for Intercultural Education, Training and Research) Conference, Long Beach, California, March 28, 1982.

ABSTRACT OF THE DISSERTATION

The Classical Tasnif:
A Genre of Persian Vocal Music

by

Margaret Louise Caton

Doctor of Philosophy in Music

University of California, Los Angeles, 1983

Professor Peter Crossley-Holland, Chair

Tasnif, or composed song, as found today refers to the form that developed in the late Qajar period (c. 1880-1925), as represented by the songs of 'Ali Akbar Shirāzi (Sheydā) and Abolqāsem 'Āref Qazvini. Previous works on the subject have been primarily historical surveys or discussions of particular aspects of taşnif such as rhythm or functional and literary roles within a specific time-frame. This study approaches taşnif from both cultural and structural aspects while focusing on a specific type, time-frame, and examples in order to present findings based on systematic and comparative analysis of formal and operational principles. Discussion of the history and context of the taşnif

has been based on the collation of many source materials during three years of field work in Iran. Some of these sources have not been presented by earlier scholars, such as the texts of taşnifs in manuscripts and the narratives and photographs of musicians and musical life from the Timurid through Qajar periods.

In the taşnif, music and poetry are interwoven and supportive of one another and are understandable as a unit in terms of form, rhythm, and tonal structure. The poetry, thought by some to be "syllabic," is primarily based on or conforms to the meters of the classical versification system, the 'aruz, and it is in the interaction with the musical rhythm, particularly the time-measure, that the rhythmic characteristics as a whole emerge. The taşnif is based on classical formal and tonal systems but is divided into sections each with its own rhyme scheme, poetic meter, line-length, and musical theme. As a form of social expression, taşnif composition is subject to changes within the society as reflected in its composers, performers, and arrangers. Mixing of folk and classical forms at the end of the nineteenth century, emergence of political protest as a social movement, and the widening of the audience beyond that of the court and closed circles influenced the taşnif both in its use of traditional poetic themes and in its formal structure.

CHAPTER ONE

INTRODUCTION

The musical form tasnif (see pp. 14-16 for System of Persian Transliteration) can refer to several different types of song forms from various regions and style periods. This dissertation will examine those composed and performed primarily during the late Qajar period in Iran (ca. 1875-1925) by court musicians and their students and associates. These are representative of the type referred to by Caron and Safvate as classical tasnif (1966:144), which includes the tasnifs associated with the performance of the dastgāh.

In addition to the formal, rhythmic, and tonal aspects of the classical tasnif I shall discuss its historical, philosophical, and literary background. Questions to be examined include the contextual and musical functions of tasnif, the characteristics of the traditional tasnif as a distinct form, and the factors relating to variation in its performance style.

In Persian music the term tasnif commonly refers to a type of vocal composition. Tasnif, a word of Arabic origin, was incorporated into Persian terminology in or around the fourteenth and fifteenth centuries and came into common usage during the sixteenth century. It succeeded the terms

gol and ghazal which had been in use during the first period after Islam (Ārianpur 1971, 2:151). The term originally referred to literary composition and then later also referred specifically to literary-musical composition, for which it is better known today. There is disagreement as to what constitutes a taṣnif, due partly to the multiplicity of its forms and partly to variation in usage of terms for different song types, both historical and contemporary.

AIMS AND APPROACHES

The taṣnif has been mentioned and discussed by a number of authors. It is a form of historical significance which has developed and changed, as has the āvāz. Because the taṣnif was a form of composition, its history includes accounts of composer personalities and their varied motivations for composition. A number of taṣnif texts have been preserved with some reference to melodic and rhythmic mode and these provide material for further study in understanding the antecedents of the present musical system.

Because of the scope of the subject and because the taṣnif is both poetry and music, both form and cultural expression, scholars have primarily presented historical surveys, have covered particular aspects of taṣnif such as rhythm, or have examined functional and literary roles within a specific time-frame. Works discussing the taṣnif tend to be descriptive and historical surveys with less attempt at structural analysis. A notable exception to this is Tsuge's

study (1974) of the rhythmic aspects of āvāz and taṣnif. The studies of Soroudi (1972) and Machalski (1965) both provide insight into contextual aspects of the taṣnif of the late Qajar period and its place within the literary tradition.

The present work examines the taṣnif from a number of different perspectives: historical, contextual, developmental, philosophical, and structural. In examining these aspects of the classical taṣnif within a particular historical period, I intend to present a more focused and at the same time more comprehensive treatment of this form. As an artistic product it functions within and is a reflection of the wider circles of performer, composer, and social environment. The contextual, formal, and philosophical elements interact and must all be treated to understand the form fully. Because the taṣnif during the late Qajar period often functioned as a political force in addition to serving as entertainment, I have related the way in which its traditional themes and metaphors have been influenced and transformed by other artistic forms and by social movements for purposes of political appeal.

After discussing the philosophical and historical background of the taṣnif, I shall consider its structural and stylistic dimensions. I have chosen representative examples and divided them into the following four categories:

A--Old Tasnifs, Anonymous

1. Bahr-e Yek
2. Del be Yār
3. Chun Ast
4. Cheshm-e Rezā

B--Composed by Sheydā

5. Geriye Konam
6. Tā Gham-e Hejr
7. Emshab Shab-e Mahtāb

C--Composed by 'Āref

8. Hengām-e Mey
9. Che Shurhā
10. Shāne Bar Zolf

D--Dastgāhi

11. Amān Az In Del
12. Morgh-e Sahar

The four divisions of classical taṣnif (A to D) also reflect the categories of Bahārīlu (Tsuge 1974:200) and are used by Caron and Safvate (1966:144). The first three groups are traditional or old taṣnifs, considered to have been composed before 1923 (Bahārīlu in Caron and Safvate 1966:144). The first group (A), which includes the oldest examples, are thought to have appeared, or to have been composed, some time during the nineteenth century (Bahārīlu in Tsuge 1974:201). The fourth category (D), referred to by Bahārīlu as classical taṣnif (Tsuge 1974:200) and by Caron and Safvate as complete classical taṣnif (1966:144) (as opposed to old classical taṣnif for Groups A, B, and C), I refer to here as one of dastgāhi taṣnifs, not only in order to prevent confusion with the general category of classical

taṣnif but also to be descriptive of the melodic movement, which follows the outline of a particular dastgāh. The last category of taṣnif did not develop until the beginning of the twentieth century (ibid.:145).

In addition to the above four groupings, there is a category of metric song that is part of the radif:

E--Zarbi

13. Dānamat Āstin
14. Mehrebāni
15. Gereyli

Also included is an example of āvāz for comparison:

F--Āvāz

16. Darāmad-e Māhur

A total of 16 taṣnifs will be analyzed and compared on the basis of their form, rhythmic organization, mode, melodic contour, variation in performance, and relationship to the form of āvāz and zarbi. Flexibility of style in performance will be explored by comparing three different performances of each of the 'Āref taṣnifs on the basis of ornamentation, form, rhythm, melodic configuration, and instrumentation. I shall examine structure systematically from many different aspects. In doing so, my purpose is to determine individual and general characteristics and operational principles. Each chapter contains conclusions based on a comparison of examples. Where applicable, material from the chapters on history, context, and meaning are related to poetic and musical form. By these approaches

I intend to provide a basis for understanding the variety of patterns found among the classical taṣnifs of this period.

This work takes the study of taṣnif beyond either an historical and formal survey or the study of particular aspects. It is an integrated study which looks at the taṣnif from both cultural and structural perspectives while focusing on a specific genre and time-frame, and on specific examples in order to present findings based on systematic and comparative analysis of formal and operational principles. It attempts to show the influence of context, the relationship of poetry to music, a definition of the late Qajar taṣnif as a distinct form, a comparison of taṣnif with āvāz, stylistic variation versus formal structure, the taṣnif as an expression of Persian philosophy and spirit, and the place of the late Qajar taṣnif in the continuing Persian musical tradition.

THE SOURCE MATERIALS

This work draws on a variety of Western and Persian sources. These sources are principally tape recordings of taṣnif (archival and personal), traveler's narratives, biographies, printed music, photographs, poetic and musical analyses, and historical accounts. In addition to collecting these documents, I have worked with and interviewed a number of contemporary classical masters, particularly the late Ostād Nur'ali Borumand and the Ostād Mahmud Karimi. The

actual source locations and persons consulted appear in the Acknowledgements (p. xii).

The materials may be classified in the following categories:

- I. Taṣnif Poetry and Music
 - A. Sound Recordings
 - B. Notated Music
 - C. Texts
- II. Personal Accounts
 - A. Travelers' Narratives (in English and French)
 - B. Historical Accounts of Court Life (in Persian)
 - C. Photographs (from the collection of Nāser al-Dīn Shah)
- III. Background and Reference Works
 - A. Historical
 - B. Philosophical
 - C. Literary
 - D. Biographical
 - E. Musical
- IV. Works Discussing Taṣnif
 - A. In English
 - B. In Persian

Tasnif Poetry and Music

Examples chosen for study are primarily sound recordings of taṣnifs from the National Iranian Radio archives, my own recordings of Borumand, and notated examples chiefly

from the two magazines Majalle-ye Musiqi-ye Radio and Majalle-ye Muzik, from the Koliāt-e Divān-e 'Āref Qazvini (1968), and from Karimi's Radif-e Āvāzi-ye Musiqi-ye Sonnatī-ye Iran (1978). I have chosen three taṣnifs by Sheyḏā, three by 'Āref, one by Amir Jāhed, one by Ney Dāvud, and five by unknown composers; two zarbi; and one āvāz. In addition there are three performances of each of the 'Āref taṣnifs. Since the examples were recorded at different dates and vary in style, they will be used to study variable factors in individual performance.

Taṣnif texts and music originating before the twentieth century are available in the following works: Ādāb-e Āvāz'hā va Zekī'hā'ike Dar Manāber, Amir Khan (1696), Chodzko (1842), Fairchild (1904), Huart (1922), Jong-e Tarāne'hā va Taṣnif'hā-ye Qajar, Lemaire (1900), Waring (1807), and Zhukovski (1902). Twentieth century sources that include printed versions of taṣnifs are Ārianpur (1971), Badi'i (1975), Bahār (1956), Barāq'ei (1950), Jāhed (1970), Khoshzamir (1972, 1975), Majalle-ye Musiqi-ye Radio Iran (1958-1963), Majalle-ye Muzik (1952-1967), Majalle-ye Radio Iran (1956-1966), Pāyān (1947, 1948, 1956), Qazvini (1968), and Soroudi (1972).

The above written sources include texts and printed music in various degrees of arrangement. The taṣnifs in Fairchild, Huart, and Lemaire are arranged for Western performance. The magazines often present versions of the

tašnifs from the Golhā (Flowers) programs and arrangements, made since the 1950's. Among the sound recordings used for this study are (a) recordings of traditional performances; (b) lessons with Nur'ali Borumand; (c) excerpts from the Golhā-ye Rangārang programs, which are half-hour radio programs that include arrangements of old tašnifs, and (d) contemporary revival performances of traditional music.

Personal Accounts

For contemporary accounts of the performance setting of Persian music, 54 of the travelers' narratives in English and French, housed at the Melli (National) Library in Tehran provided useful references. These accounts were written between the years 1600 and 1937. Persian accounts of Persian life, particularly those of court society, often contain references to music. Those used for this study include works by Brydges (1973), Hedāyat (1950), Khāleqi (Sargozashte 1956, 1974), Ma'yer al-Mālek, Mostowfi (1945-47), and Rāvandi (1967). Particularly useful are the works by Ma'yer al-Mālek, Mostowfi, and Khāleqi.

I had the good fortune to gain access to the Boyutāt Albām of Nāṣer al-Din Shah, the originals of which are located in the Salṭanati Library at the Golestān Palace. Copies of about 17,000 of these photographs are on file at the manuscript archives of the Tehran University Central Library. They document many aspects of Qajar court life, including Nāṣer al-Din Shah's journeys, hunting excursions,

wives, and officers; some of them are of musicians and musical events. These augment the personal accounts of both foreigners and Persians living during the Qajar period. Some of these photographs and accounts are already included in Khāleqi's Sargozashte (1956, 1974).

There are many unpublished manuscripts on the subject of Persian music in Arabic, Turkish, and Persian. Dāneshpezhuh (1976) has published an index and guide to these manuscripts. Manuscripts included in our Bibliography are from the Majles, Malek, Melli, Sanā, and University of Tehran libraries. Further manuscripts are to be found in libraries in England, France, the USSR, India, and the United States. I have included a few examples of taṣnif texts from three of these manuscripts: Amir Khan (1696), Jong-e Tarāne'hā (late Qajar), and Resāle-ye Musiqi (1856). Published and unpublished texts of taṣnifs from the Timurid through Qajar periods will be only briefly referred to and contain in themselves sufficient material to form the subject of a further treatise.

Background and Reference Works

A number of works on the philosophy, history, literature, and music of Iran provide a useful background. Important works dealing with the issue of poetic meter and combination of poetry with music include those by Elwell-Sutton (1976), Tsuge (1974), Khānlari (1975), Kāmyār (1978), Yar-Shater (1974), Mallāh (1967), Forugh (1958-60), and

Dehlavi (1963). Biographical accounts of singers, composers, and poets are scattered in many sources, including specific articles about singers. The Koliāt-e Divān-e 'Āref Qazvini (1968) contains complete texts of all 'Āref's taṣnifs in order of their composition and has an extensive commentary on why they were written and for what occasions. Much has been written about 'Āref. Less is available about Sheydā, but some biographical information does appear in Badi'ī (1976), in the article about Sheydā in Tamāshāh magazine (Āteshi 1974), and in Khoshzamir's B.A. thesis (1972). The musical histories of Khāleqi (Sargozashte 1956, 1974) and Ṣafvat (Ostādān 1971) provide synopses of important figures.

Review of Works Discussing Taṣnif

Works in Western languages include the dissertation by Tsuge (1974) on rhythmic aspects of classical Persian vocal music, Khoshzamir's thesis (1975) on taṣnif, Soroudi's dissertation on Persian poetry from 1900 to 1925 (1972) and Machalski's book on contemporary Persian literature (1965, French). The major studies in Persian are by Mallāḥ (1957, 1961, 1970), Neyyer Sinā (1957-60, 1964-65), Badi'ī (1975), Khāleqi (1974), Khoshzamir (1972), Ārianpur (1971), Mashḥun (1969), Qazvini (1968), and Bahār (1954).

Tsuge has a chapter on the taṣnif and also examines the relationship between poetic and musical rhythm, including a treatment of taṣnif rhythm. His basic approach is a structural one: description, analysis, and comparison of

taṣnif rhythm both poetically and musically. He compares the theory of the classical metric system (‘aruz) to the actual poetic and musical rhythmic relationship found in specific examples of taṣnif (and āvāz). It is an important work and provides accurate, objective findings that should form the basis for a solid theory of rhythm for Persian vocal music.

The master's thesis by Khoshzamid (1975) is an overall survey of various aspects of the taṣnif, which includes here urban but not rural song. He looks at taṣnif as a musico-poetic form from a structural, contextual, and thematic point of view. His approach is primarily descriptive and classificatory, covering various definitions and types of taṣnifs from an historical perspective. He discusses both poetry and music and their relationship to classical musical and poetic systems. He examines the rhythmic relationship of poetry to music, also conducting an experiment to test the regularity of syllable stress in the recitation and performance of taṣnif texts.

Soroudi discusses the taṣnif from a historical and literary perspective during the period of 1900-1925: how it functioned in society and how social and political movements changed its style, function, and thematic content. She discusses the impact of social change and the interaction of artistic forms with each other and with social movements. Machalski, like Soroudi, discusses the taṣnif

from a historical and literary perspective during approximately the same period of time.

Mallāh is often referred to in Iran as the major researcher on the subject of taṣnif, and his theories have been referred to earlier in this chapter. Mallāh's three articles on taṣnif are essentially aspects of a single article, each succeeding part representing an expansion of some aspect of the previous one. He emphasizes the early history of song, from pre-Islamic times, and has done some work on the reconstruction of melody and rhythm from old texts (in the Haft Honar article 1970). His theory that taṣnif is a general term covering the song forms of tarāne, chāme, and sorud has been referred to by both Khoshzamir (1975) and Tsuge (1974).

The Neyyer Sinā historical survey of taṣnif in Donyā-ye 'Elm is extended in the publication Radio Iran to the contemporary period. He presents a history of major trends, musicians, and environment for taṣnif performance and composition dating from pre-Islamic times. Himself a poet and lyricist, he includes poetic references to music as sources for his discussion. Badi' i's thesis is a literary history of taṣnif, concentrating particularly on contemporary song composition.

In his history of Iranian music dating from 1906, Khāleqi combines personal reminiscence and commentary with a description of performers and composers, their instruments and the performance environment. His three chapters on

composers and performers of the taṣnif contain an evaluation of the state of the art and its proponents and include brief discussions of and presentation of examples of taṣnif poetry.

Khoshzamir's M.A. thesis discussed above expands the scope of his B.A. thesis (1972). The B.A. thesis presents a brief chronology and discussion on definitions of the taṣnif, a synopsis of the life of the taṣnif composer Sheydā, and short descriptive analyses of six examples of Sheydā's taṣnifs.

Ārianpur's work on poetry includes a summary of the history and development of taṣnif. The Mashḥun article on rhythmic music includes biographical sketches of taṣnif singers and explains the relationship between drumming and taṣnif singing. 'Āref's (Qazvini) Divān is principally a source book for taṣnif and ghazal texts, but also contains relevant historical and biographical information. Bahār's history of Iranian poetry includes comments on taṣnif and is mentioned here as he has been quoted in the works of Mallāh, Tsuge, and Khoshzamir.

SYSTEM OF PERSIAN TRANSLITERATION

The system of transliteration of Persian is based on the one published by the Library of Congress in 1976 (Cataloging Service) and the one used by Tsuge (1974:14-16):

1. Consonants

Letters of the Alphabet

Initial	Medial	Final	Alone	Value omit ¹	Initial	Medial	Final	Alone	Value
ا	ا	ا	ا		ب	ب	ب	ب	β
پ	پ	پ	پ	h	ت	ت	ت	ت	ʔ
ث	ث	ث	ث	p	ج	ج	ج	ج	ʔ
د	د	د	د	t	ح	ح	ح	ح	ʔ
ذ	ذ	ذ	ذ	s	خ	خ	خ	خ	ʔ
ر	ر	ر	ر	j	د	د	د	د	ʔ
ز	ز	ز	ز	ch	ذ	ذ	ذ	ذ	ʔ
س	س	س	س	h	ر	ر	ر	ر	ʔ
ش	ش	ش	ش	kh	ز	ز	ز	ز	ʔ
				d	س	س	س	س	ʔ
				z	ش	ش	ش	ش	ʔ
				r	ط	ط	ط	ط	ʔ
				z	ظ	ظ	ظ	ظ	ʔ
				zh	ع	ع	ع	ع	ʔ
				s	ف	ف	ف	ف	ʔ
				sh	ق	ق	ق	ق	ʔ
					ك	ك	ك	ك	ʔ
					گ	گ	گ	گ	ʔ
					ل	ل	ل	ل	ʔ
					م	م	م	م	ʔ
					ن	ن	ن	ن	ʔ
					و	و	و	و	ʔ
					ه	ه	ه	ه	ʔ
					ز	ز	ز	ز	ʔ

2. Vowels and diphthongs

e	(i)	i	ی	ey	ی
o	ʊ	u	و	ow	و
a	ʌ	ā	آ	á	آ

3. Silent letters

h = ه When it is at the end of a word preceded by e, the h is omitted.

kh^v = خ

ʔ = ʔ

- The ezāfe is indicated by -e or -ye (ی or ی), for example, dar-e, except for lyrics, where words will be divided according to syllables, e.g. da-re.
- Separate letters that might be read as a single sound are divided by a single prime ('): marz'hā (مرزها).

6. Elision: in lyrics, consonants that are pronounced with the first vowel of the next word are indicated thus:
tā-qat az.
7. The English plural form will be used: tarānes
(instead of the Persian tarāne'hā).
8. The spelling of words commonly in English usage and the spelling of an author's name for a work in a Western language will be retained.

MUSIC NOTATION, SYSTEMS OF DATES, AND TRANSLATION


Music Notation

- ♭ A koron is a sign indicating an approximate half-flattening of a pitch.
- ♯ A sori is a sign indicating an approximate half-sharpening of a pitch.
- 6/8 Persian 6/8 time implies the concept of hemiola, that is, of simultaneous division into two and into three.
- P1 If the actual pitch is different from that notated, the first pitch is given, for example, P1 = e.
- o
| A small circle above and between pitches indicates a tekiye, a falsetto tone often indefinite but approximately one-half to one step above the melodic pitches it follows and precedes (it can be more than one step).
- ♪ When a line repeats and there are different versions, the upturned stem indicates the first time through and the downturned stem indicates the second or subsequent

time(s). For clarification, a number in parentheses, for example, (3), will indicate which repetition is represented.

[] Where there is lack of clarity or an omission, brackets indicate the material that should be included.

I, V The symbol I stands for instrumental line. It is written as a melodic outline and may not be at the octave indicated. V stands for vocal line.

 An b under the first treble clef indicates that the actual pitch throughout is an octave lower than written.

ca. Tempo fluctuation is indicated by the symbol ca., for example, 96 ca.

→ Tempo acceleration is indicated by an arrow, for example, 100→112.

Note: The dynamics are not indicated in the transcriptions. See Chapters V and VIII for explanation of dynamics.

The Borumand examples were sung by both Borumand and by the author.

Systems of Dates

Dates given in the text follow the Western calendar (A.D.) unless otherwise indicated. The Bibliography gives first the Western date and then the date of publication as it appears in the reference itself, for example, 1971 (H.S. 1350). H.G. indicates Hejri-ye Qamari, the Islamic lunar calendar. H.S. indicates Hejri-ye Shamsi, the

Islamic solar calendar. Both dating systems begin at the year A.D. 622.

Freeman's The Muslim and Christian Calendars (1977) is used to convert Qamari dates. Shamsi dates are converted as follows: for the year 1350, for example, the months Farvardin through Āzar are considered to be in 1971 (1350 + 621) and the months Dey through Esfand are considered to be in 1972 (1350 + 622) unless the exact day of the month is given, in which case 1972 would begin approximately from Dey 11. If the month is not indicated, the date is considered to be the earlier one, that is, 1971.

Translation

I made the translations from the Persian of the taṣnif texts that appear in this study. Translations of any other texts are indicated, those by me being concluded thus: (MLC).

ORIGIN AND DEFINITION

This dissertation reviews some of the earlier definitions and discussions of taṣnif and related terms in order to define the scope of the project, namely, the classical taṣnif of the late nineteenth and early twentieth century.

Prior to the introduction of the word taṣnif as a term for vocal composition, other terms of Persian origin were used to refer to vocal forms, such as tarāne, chāme, and sorud (Mallāh 1961, MMR 39:22). Later the vocal suite nowbat-e moratab, according to Marāghi (1965:103), was a

taṣnif comprised of the four forms: qol, ghazal, tarāne, and forudāsht. These compositions (taṣnifs) were based on the rhythmic systems of both poetry (‘aruz) and music (iqā) and existed along with folk poetry and music, which was based on the syllabic system of rhythm of pre-Arabic origin (hejā’i).^{*} After the Safavid period, ‘aruz and iqā were no longer required as a rhythmic basis for taṣnif composition (Ārianpur 1971, 2:152). Mallāḥ states (1961, MMR 46:23) that all the specific terms encompassed by the generic term of taṣnif had disappeared from usage by the end of the nineteenth century. There is, however, still a variety of forms. At least three other terms for metric song are currently in use: tarāne, sorud, and zarbi (also ghazal).

I shall discuss the use of the term taṣnif itself as presented by dictionaries, works on music, and musicians. The definitions presented are not exhaustive but represent a cross-section. They disagree as to what specifically is a taṣnif, as to whether it be folk or classical, and as to whether tarāne, sorud, and zarbi may indeed fall under this genus. These definitions conflict because they refer to forms in use during various historical periods, to differing contemporary forms, and either to the form taṣnif as a

^{*}The syllabic theory considered the poetic meter to be based primarily on an equal number of syllables per line, regardless of length (Mallāḥ 1961, MMR 39:22). Many theorists disagree with this theory, saying that the poetry considered to be "syllabic" is in reality based on accent (Khānlari 1975) or on length (Kāmyār 1978; see also Yar-Shater 1974: 63-64).

whole or to a specific type within that form. (Appendix A contains a list of different definitions.)

Taṣnif

Among all the musical definitions of taṣnif there is general agreement that it is a vocal form, specifically a composed metric song. The dictionary definitions emphasize the compositional nature of the taṣnif, particularly as a literary form or literary-musical form (Dehkhodā 1959, 7:722; Haim 1962, 1:444; Steingass 1963:305).

Since taṣnif as a musical term has been in use since the fourteenth century it has undergone some degree of change. At one time (Timurid and possibly Safavid) it was a general term given to vocal composition, under which many different forms appeared, all of which were required to use 'aruz and iqā rhythm (Ārianpur 1971, 2:151; Marāghī in Khoshzamir 1975:9). Because these rhythmic requirements have been dropped, this no longer appears as part of the definition. The poetic rhythmic basis is now considered by some to be syllabic (Ārianpur 1971, 2:151; Khoshzamir 1975:1; Mashhūn in Khoshzamir 1975:5), by others to be accentual (Khānlari 1975) or quantitative (Kāmyār 1978), and yet by others to be based on one or other of the three (Mallāh 1961, MMR 39:22). (see chapter 6 for discussion of the rhythmic aspects of the poetry.)

Taṣnif is often translated into English as "ballad" (Browne 1928:221; Farhat 1965:264; Sadeghi 1971:66;

Soroudi 1972:62; and Zonis 1973:10). Malcolm Laws (1964:2) defines ballad as "a narrative folksong which dramatizes a memorable event." Abrahams and Foss (1968:87, 37-38) state that "ballads cohere because they tell a story chronologically and in terms of beginning, climax, and ending. . . . Ballads and lyrics are united in that they both describe dramatic occasions--that is, they are both types of story-songs. If the private experience, the emotional dimension of a story, is stressed in a song, then it has been called a lyric; if action predominates then the term ballad has been used."

The term ballad as defined above applies to the body of English, Scottish, and Irish folk songs. If we were to take the general definition of the two terms, lyric and ballad, the classical taṣnif would conform more closely to the lyric, with its emphasis on mood and reaction to a situation, rather than to the ballad, with its emphasis on the narration of action. Even in the case of the political taṣnifs of Abolqāsem 'Āref, the taṣnif presents an emotional reaction to each specific event and not a narration of the event itself (see Appendix B, pp. 333-334). The folk and urban popular song, or tarāne, includes both lyric and ballad types. The tarāne of Lotf 'Ali Khan (Waring 1807: 93-94) is an example of a narrative song:

Seated on the terrace, he receives the accounts of an army approaching from Mazendaran; still one report succeeds another. To finish the war, Lootf Ulee Khan departs for Kerman; fresh and successive reports follow each other.

The term ballad, however, has been applied to all types of both taṣnif and tarāne, due to the "topical" and "folk" nature of some of the songs. Even though some tarāne are narrative, the traditional English ballad form is not the same as the Persian taṣnif form.

Another aspect of the discussion of song categories and definitions is the division into tribal, folk, popular, and art or professional, which Charles Seeger refers to as a categorization of music according to the extrinsic criterion of social strata (1977:145). Because the classical taṣnifs treated in this paper were composed by professional musicians of the court and aristocracy, I will continue to refer to these categories, with the understanding that the music of the various strata of society are interrelated. The Persians themselves have used the term taṣnif to apply to professional composition and the term tarāne to apply to folk and popular composition. Seeger sees professional music as characterized by expertness and creativity, folk music as characterized by older tradition, particularly rural; and popular music as characterized by aspects of both (ibid.:147, 149, 156). I shall use the term classical, however, to refer to music of the court musicians in place of the terms art, professional, or traditional, as these terms could be applied to music of other strata as well.

Various scholars have defined the classical taṣnif as composed between 1875 and 1925, the period forming the main focus of this paper, thus: Taṣnif is a song type having a

verse and refrain (Borumand, interview, 25 December 1974), with the words and music composed by one person. Its melody is based on the radif (Mallāh, interview, 1975), its rhythm is slow and regular (Farhat 1965:34) and the poetry of the verse may be from a ghazal either from the old masters of poetry such as Sa'di and Hāfez (Lotfi, interview, 1975) or from the old music masters of the court (Sadeghi, class notes, 1969). Unlike the poetic forms of ghazal and qaṣida, taṣnif as poetry was originally intended to be composed with music (Karimi, class discussion, 1975). The taṣnifs of Sheyḍā, 'Āref, and Amir Jāhed, the three best known taṣnif writers of this period, were, as tradition demanded, composed (both poetry and music) by one person. Other examples of this period do not adhere to this standard, such as those composed by Darvish Khan and Ney Dāvud.

Tarāne

Tarāne is a much older Persian musical term than taṣnif and has been used to describe any type of folk or regional poetry, whether its composer be known or unknown, whether it be metric or non-metric. In addition, it is a general term used now to describe popular urban metric songs. It has even been used to describe what would come under the heading of classical taṣnif, with a known court composer and a close association with classical poetic symbolism and forms, and a closer conformity to the radif.

Specifically, tarāne is associated with the robā'ī and the folk poetry known as dobeyti (both are quatrains, two couplets or four hemistichs) (Bahār 1954:76; Dehkhodā 1959, 7:539; Mallāh 1961, MNR 42:23; Marāghi 1965:103; Neyyer Sinā 1964, 2, 3:35; Steingass 1963:292; Tsuge 1974: 187-88). Mallāh states that before the coming of Islam, the tarāne was known as fahlavivvāt, of which dobeyti is its Persian name. After the coming of Islam it was sung with the robā'ī. Elwell-Sutton in his description of the latter term states (1976:252) that "the word rubā'ī originally implied nothing more specific than a verse of four lines, and appears not to have been distinguished from the dūbaytī (verse of two bayts) and the tarāna." Tsuge states (1974:144), "The greater part of Persian folk songs is sung with verses in the form of dobeyti . . . considered as a simplified version of rubā'ī, the quatrain." The meter of both is from the hazaj group (two different varieties). Khānlari states (1975:214-16) that there is in the 'aruz system (metric system of classical Persian and Arabic poetry) a tarāne meter also attributed to the hazaj group but actually of independent origin, existing in the fahlavivvāt or Persian folk poetry before it was added to the system of 'aruz meters. Further, contemporary tarānes themselves "are neither syllabic [based on numeric counting of syllables] nor 'aruzi [based primarily on quantitative rhythm or length of syllables in time] but are based on two

principlos: quantitative and accented [strength and weakness of syllables] both of which are important and influence each other" (ibid.:73, transl. MLC).

Those responsible for the definitions have often focused on both tarāne and taṣnif at different stages in their history. During the Safavid Era, when the use of the term taṣnif became common, a tarāne having the meter of robā'i was included as a type of taṣnif. It is now still thought of by some as a type of taṣnif (Dehkhodā 1959, 7: 539; Mallāḥ 1961, MMR 42:23), by others as an overall name for song (Ḥaim 1961, 1:423; Steingass 1963:292) and by yet others as a form similar to taṣnif but separate from it (Bahār in Mallāḥ 1961, MMR 44:23; Khoshzamir 1975:4). In contemporary society, tarāne is still used as the name of the musical dobeyti of folk origin. Urban popular songs are also called tarāne, perhaps because of their popular origin and simple lyrics, even though their composers are known and contemporary.

The term tarāne has often been used interchangeably with the term taṣnif, the mixture of musical genres in the cities having helped to create this overlap. For example, the urban popular song is of folk origin but is composed, is often amatory in nature but may be topical, and is performed for all classes alike through the medium of radio-television (although each class level has its own group and types of singers and tarānes). Outside of this urban mixture, the two terms may be separated more clearly. The

traditional folk song, particularly *dobeyti*, is clearly known as *tarāne*. The songs specifically composed by Qajar court musicians and poets (Sadeghi, class notes, 1969), or today by trained composers and musicians such as Dehlavi, or by those composing in the style of the older court *taṣnifs* such as Tajvidi: all are known as *taṣnifs*. In general, *tarāne* connotes a folk or popular origin, whereas *taṣnif* connotes a literary, aristocratic one.

Sorud

This is another song form that has in the past been included under the heading of *taṣnif*. Bahār states (1954:73) that sorud is the oldest form of Persian poetry and began as Zoroastrian hymn singing. Zoroastrian *sorud* (*Gāthā*) was in free meter and/or probably had "heavy rhythm" (ritmi-ye sangin)(Mallāḥ 1961, MMR 40:23). Contemporary national, institutional, and instructional anthems are also called *soruds*. In contemporary urban society all three forms--*taṣnif*, *tarāne*, and *sorud*--are composed metric song. The *sorud*, unlike the *taṣnif* or *tarāne* is meant to be sung by a group, not just by an individual. Nowhe, which is in reality a type of Moslem religious *sorud*, is traditionally not grouped with the secular forms of metric song, as its religious text by cultural definition separates it from musical "song" (see chapter 2, p. 61). It could, however, be included under the heading of song and be studied and compared with *taṣnif*, *tarāne*, and *sorud*.

Āvāz, Ghazal, and Zarbi

Although I have concentrated thus far on metric vocal forms, there is another large body of vocal music that is non-metric which may have grown out of the Zoroastrian sorud and/or Qur'ānic chant. It is prevalent both in regional or folk music and in classical music, where it is known as āvāz. This non-metric music is to a great extent improvised on the basis of modal nuclei (Powers 1980:426-27), as contrasted to composed metric vocal music which is much less improvised. As is well-known, the individual pieces of an āvāz are known as gushe and are organized into 12 systems called dastgāh. One of the principal bases of organization is a pitch and modal progression, while another is the distribution of the lines of a ghazal throughout the āvāz. Included in the dastgāh are metric pieces known as āvāz-e zarbi. Borumand (interview, 31 March 1975) has stated that the original radif or body of traditional pieces did not include metric pieces, so these may have been added later and could possibly have been taṣnifs that were popular and enduring enough to become part of the traditional repertoire.

The ghazal, which forms the poetic basis of the āvāz, is a Persian lyric poem consisting of about five to seventeen lines or paired hemistichs and is amatory in nature (see chapters 4 and 5). The ghazal is central to the long dastgāh form and serves to unify the musical elements, both formal and rhythmic-thematic. Other poetic forms, such as

the *dobeyti* and the *magnavi*, are also used for individual pieces.

As mentioned above, the *ghazal* set to music was once considered as part of the *taṣnif* form *nowbat-e moratab* (Marāghi 1965:103). Since most of the *taṣnifs* of the Safavid Era were composed with poetry using the 'aruz principles (Khoshzamir 1975:11), the *ghazal* fit naturally with the *taṣnif* definition and rules of that time. Neyyer Sinā states that "melodies of this period [Timurid-Safavid] mostly were composed on poetry and most of the *suruds* and *tarānes* were the same *qeṭe*'s and *ghazals* that poets had previously composed and afterwards the poet himself or other musicians composed a melody on them" (1964, 2, 7:17, transl. MLC). A portion of a *ghazal* is found in the verse section of some of the older *taṣnifs*, particularly those by Sheydā. It would, however, require a comparison of the *taṣnif* and *tarāne* poetry from the sixteenth century to the twentieth to show whether other rhythmic systems mixed with, or took over from, the 'aruz system, and if so, how.

In comparing the musical *ghazal* with the *taṣnif*, it is necessary to remember that the *ghazal* is composed as a poetic form, whereas the *taṣnif*, which may use the *ghazal* form, is composed as a musico-poetic unit (Borumand, interview, 1 March 1975). Borumand in fact states that a *ghazal* may be a *taṣnif* if it has music composed to it. One way to make a *taṣnif* is to take one to two *beyts* of poetry, of Sa'di, for example, and compose the melody and refrain

yourself. Because of the ghazal's close associations with music, it can be argued that the composition of ghazal poetry and its use in the āvāz is not so separate as may appear.

The metric āvāz, or ẓarbi, has a slow and regular rhythm and uses the classical poetic forms such as ghazal, robā'i, and sāqināme. The ẓarbi may represent a link with the older forms of classical taṣnif which developed from the 'aruz-iqā taṣnif of Marāghī's time. The fact that the ẓarbi is part of the radif and that the classical taṣnif is not, does not take away from their resemblance. Borumand (interview, 31 December 1975) in fact presents one taṣnif melody that appears in the radif as the ẓarbi Mehrebāni.

The ẓarbi and the classical taṣnif share the following characteristics: (a) a relatively fixed melodic framework, (b) a slow and regular rhythm, (c) classical poetry (Borumand, interview, 1 March 1975; Lotfi, interview, 1975) [in some taṣnifs], (d) a melodic basis in the radif, and (e) performance for the aristocracy (Lotfi, interview, 1975). Moreover, either form in actuality may be sung alone or as part of the dastgāh performance, particularly at the end. Sadeghi has suggested that rhythmic or ẓarbi improvisation was one of the methods of composing taṣnif (class notes, 1969). Despite the great similarity between classical taṣnif and ẓarbi, there are some potential differences. A ẓarbi is one of the gushes of the radif and is

part of the traditional repertoire (although Borumand states that the original radif did not have metric pieces) whereas taṣnif is not considered to be part of the radif, often has a refrain, and usually has a known composer (although this may not be the case with the older taṣnifs). Mallāḥ states that the taṣnif uses the radif as a foundation for its own melodic composition (interview, 1975), but that the zarbi melody conforms to and is actually part of the radif itself. And, while the taṣnif may use the scale of the mode, it may go out of the confines of the gushe. However, were the zarbi to be considered as an older form of taṣnif, it in turn may also have originally been composed in the manner of a taṣnif. The zarbi uses classical poetry composed on 'aruz meters and expressing a specific philosophy (Mallāḥ, interview, 30 December 1975)(see chapter 4). The taṣnif may also employ these forms and philosophy, but it is not confined to them. According to Mallāḥ (ibid.) and Karimi (class, 31 May 1975), the āvāz melody developed its present form and flexibility to fit the poetic form, whereas the taṣnif developed as a musico-poetic unit in which the musical rhythm has a more equal and influential role in determining the overall rhythm. The zarbi may be considered to be a type of older taṣnif, a basis for taṣnif composition, or a separate but similar form.

Summary

Currently taṣnif, tarāne, and sorud all come under the definition of composed metric song. Tarāne connotes a song of folk or of popular origin, and taṣnif itself connotes a song of more literary and aristocratic origin. Sorud, in addition to the Zoroastrian chant, now connotes a patriotic or instructional song in duple meter sung by a group.

Zarbi as a metric song (although in the category of "traditional" rather than "composed") represents perhaps an older version of the Qajar taṣnif, or, perhaps simply a metric version of the āvāz.

Mallāh's original thesis is that taṣnif is a general term and sorud, tarāne, and chāme (or ghazal) are specific forms of taṣnif. As shown above, however, the word taṣnif has taken on a specific meaning as well, applying to the taṣnifs of the master musicians of the late Qajar period or to more recent taṣnifs that conform to them in style and content. It is in this specific sense that taṣnif will be referred to hereafter.

FUNCTION AND PLACE OF TAṢNIF

The taṣnif, with the non-metric and metric āvāz, constitute the vocal component of Persian classical music. Since taṣnif is a compositional form cultivated particularly by musicians associated with the court, it shares many of the characteristics both of classical poetry and of classical music, that is, the music of the radif or dastgāh

system. It has been placed, however, in a flexible category between popular and classical. The taṣnifs that more closely approach the classical norms have become accepted by the classical musicians and included in their repertoire.

These taṣnifs can be performed separately or in groups or can be incorporated in a dastgāh performance. The basis of the dastgāh is the āvāz section, a group of non-metric vocal and instrumental pieces to which are added metric vocal and instrumental pieces. In the past, performance styles were solo-oriented and non-standardized (Tsuge 1974: 194). Currently a more ensemble-oriented performance of a dastgāh is considered typical, consisting of a combination of improvised and non-improvised forms in the following order: pishdarāmad, chahārmeẓrāb, āvāz, taṣnif and reng (ibid.:192-95). Borumand has stated that the taṣnif is usually performed in a series from slow to fast; two to four taṣnifs are followed by a reng (8 December 1974).

With the non-metric āvāz as the core of a dastgāh performance, metric pieces (chahārmeẓrāb, zarbi, and taṣnif), which may be placed between some of the gushes (pieces) of the āvāz, add variety. Both Tsuge (1974:191) and Sadeghi (1971:165) have stated that the taṣnif changes the mood and creates motion and excitement that contrasts with the non-metric rhythm of the āvāz. The taṣnif appears in radio programs as part of new arrangements of traditional music, as in the Golhā-ye Rangārang programs, which used an orchestra of Western and non-Western instruments. The

taṣnif may also be sung outside of the dastgāh format. Choice of taṣnif and performance style may vary according to whether the singer specializes in āvāz or taṣnif (Caron and Safvate 1966:159-60). Traditionally the distinction is made that an āvāz singer is able to perform the tahrir (melisma) and a taṣnif singer has a strong sense of rhythm and often is accomplished on the dombak (goblet-shaped drum) as well (ibid.; Khāleqi 1974, 1:357).

Song in Persian music has functioned as an important and integrating agent in Persian society. There was at one time no craft or occupation that did not have its song that regulated and lightened the work. Songs marked special occasions, religious festivals, and leisure activities, and served in many instances to give voice to sentiments critical against those in power.

Persian musicians and musicologists have not known exactly where to place the taṣnif in importance or in quality. The tendencies have been to group taṣnif with tarāne and sorud as "song" and hence with popular or folk art on the one hand, and to group the ẓarbi with āvāz and thus with classical art on the other. Since the quality and style of taṣnif varies, as does its melodic and poetic similarity to the radif, it is understandable that attitudes would be mixed. Some musicians, such as Borumand, feel that the taṣnif is an important form and that there are many taṣnifs of high quality, particularly those by Sheydā and 'Āref.

Among the classical musicians there is a consensus as to those taṣnifs that would be included in a dastgāh performance. In order of aesthetic excellence these are the works of: (a) Sheydā, (b) Āref, and (c) other composers of classical taṣnif, particularly Amir Jāhed. Most of these taṣnifs were composed before 1925 (the conclusion of the Qajar Era). Some taṣnifs written after that date may be included in dastgāh performances.

These "standard," accepted classical taṣnifs go through periodic revivals in popularity, undergo new arrangements and are presented in different ways. In the years 1976 and 1977, particularly, the classical musicians, in their efforts to reactivate traditional music that had either fallen into disuse or was on the point of extinction, made considerable efforts to learn additional taṣnifs from old masters or from recordings in order to be able to represent and re-record them. Thus, as the value of traditional classical music increases or decreases with popularity, so does that of taṣnif.

CHAPTER TWO

THE CREATIVE ENVIRONMENT

But one needs the setting of the Orient to realize what these songs are: the warm, clear Persian night; the lamps and lanterns shining on the glowing colours of native dresses; the surrounding darkness where dusky shadows hover; the strange sounds of music; voices, sometimes so beautiful, rising and falling in persistent monotony--all this is untranslatable, but the impression left on one is so vivid and so full of enchantment that one longs to preserve it in some form.

(Fairchild 1904:2)

This chapter presents a review of taṣnif texts, composers, and performing environments from the Timurid through the Qajar periods (1370-1925).

TIMURID

From the time of the music theorist Marāghī (‘Abd al-Qāder Ebn Gheybi Ḥāfeẓ Marāghī, known as ‘Abd al-Qāder Guyande, d. A.D. 1435), the term taṣnif began to be applied to musical as well as to literary composition. Marāghī used the term to refer to a set of compositions based on Arabic and Persian poetry and Arabic iqā’āt or rhythmic modes (Khoshzamir 1975:9). His treatise Maqāṣed al-Alhān, written in 1413 (H.G. 821), contains a section concerning taṣnif composition and 11 types of taṣnif (1965:100-106). An earlier work, Jāme’ al-Alhān, written in 1413 (H.G. 816),

contains the first extensive examples of notated Persian music (Zonis 1973:35), with examples of taṣnifs written by Marāghī, who was himself a composer. Examples of his compositions are to be found in Amir Khan's Resāle-ye Musiqi, Bahjat al-Ruh, Jāme' al-Alhān, and Resāle-ye Musiqi (Tehran University MS. No. 1974). Of the 11 types of taṣnif mentioned in his work, Marāghī considers the nowbat-e moratab to be the largest and most difficult (1965:103). Traditionally it contains four sections, the qol (with Arabic poetry), the ghazal (with Persian poetry), the tarāne (in the meter of robā'i), and the forudāsht (similar to the qol). Marāghī states that he himself composed 30 of these nowbat-e moratab in the month of Ramazān, each with five sections, including a mostazād (ibid.). The following example from Resāle-ye Musiqi (1856:48-49) is a four-part nowbat composed by Marāghī in the mode of Bozorg:

فَلْيَحِبُّ سَوَا الْأَنَالِ لِلْبَيْتِ وَجَنَّتْ عَلَيْهِ بِدَايَةِ الصَّدَا
 غَزَلٌ
 مَهْوُ شَارِكٍ وَفَادَى مَكْنٍ بَيْتِشِ از این بایار اعیاری مَكْنِ

تَرَانَه

چو بوسه کوی نویدادم ^{هی} دودان تو و نهادم ^{برادرم} اهی
دیروند بیعت و لیکن ^{ایروز} از شوخیا نامم کردیدم ^{ماهی} ما
سلام علی اهلنا دینکم ^{فر داشت} و من عمل یوما بوا دینکم
فلولا کما غفنا الهوی ^{فلولا} کما غفنا الهوی

The qol and ghazal consist of one beyt (distich or couplet consisting of two hemistichs) each (aa) and the tarāne and forudāsht of two beyt each (aaba). The translation of the Persian ghazal and tarāne are as follows:

ghazal:

Oh beloved, do not abandon faithfulness,
No longer be a stranger to the lover.

tarāne:

Since I have no road to your presence,
Far from you I sigh continuously.
Yesterday I did not see you, but today
I did not see the moon, so great was my yearning.

Another type of tasnif, the 'amal, consists of sowt-e miānkhāne, tashyi'e, and bāz gasht (Marāghi 1965:105-6).

An example of an 'amal of Marāghi from the Resāle-ye Musiqi (1856:50) in the mode of Dogāh is as follows:

دلبر امشب جالت ایست ناظران را بالقایت علقای دیگر
 لوتجان زلفش افتاب است شمع مجلس امشب صفای دیگر
 در گلاب هوای پرورده اند شهر خوبان را مکران هوای دیگر

Oh heart warmer, tonight your beauty is of another
 brightness;
 Observers, with your face, are in another meeting-
 place.

From the beauty of your gold-scattering sun, moment
 to moment,
 In a glance the candle of the meeting has another
 brightness.

In what climate was this grace nurtured;
 Perhaps the city of grace is of another atmosphere.

Marāghi lived during the reign of the Timurids, which
 began with the conquest of Persia during the period 1370-92
 made by Timur Lang, a Central Asian Turk (Kramers 1936, 3:
 1045). Marāghi was an instrumentalist, singer, and com-
 poser first in the court of Ahmad Jallāyeri in Baghdad
 (1356-1375) and was then an entertainer for Timur Lang and
 for his sons Mirānshāh (in Āzarbāijān) and Shāhrokh (in
 Herāt) (Neyyer Sinā 1964, 2, 6:21-22). Under the Timurids
 Herāt became the dominant center for culture in the Near
 East, particularly under the last great Timurid ruler
 Solṭān Ḥoseyn Bāyqarā (d. 1501) and his minister

Amir 'Ali Shir Navā'i, himself a musician (Farmer 1964: 2799; Neyyer Sinā 1964, 2, 6:20 and 2, 7:16-17). It was during this time also that most of the vocal music was composed for ghazals and qeṭe's previously written (Neyyer Sinā 1964, 2, 7:17). Vāsefi (1970:403-5) tells of a garden party in 1521 attended by Amir 'Ali Shir near Herāt where he lists by name ten singers and eight instrumentalists as well as poets and other entertainers. Instruments heard at that party included ney, 'ud, bālabān, gheychak, and tanbur.

SAFAVID

In 1501 Ismā'il I (r. 1501-24) proclaimed himself the first ruler of the Safavid dynasty. The proclamation of Shiism as the state religion and the subsequent renewal of interest in religion led to secular music being officially outlawed, particularly during the reign of Shah Tahmāsp (r. 1524-76). During the seventeenth century, music was again encouraged by the Safavid court at Eṣfahān (Isfahan). Western travelers during that time commented on the musical instruments and practices found there. Olearius (1662), Sherley (1825), and Tavernier (1678), for example, mention evening dinner parties in the houses of local governors or in the king's court which included singing, instrumental music, and dancing by women referred to by them as courtesans. Farmer states that in the seventeenth century the 'ud and kamānche accompanied singers, the best of whom

were male (Farmer 1964:2801).

The term *taṣnif* was commonly used to refer to a musical or poetic composition of *taṣnif* or to both, of syllabic or 'aruz origin (Khoshzamir 1975:11). Although, according to Mashhūn, most *taṣnifs* were composed according to the 'aruz system or on previous poetry such as the works of Ḥāfeẓ, there were also *taṣnifs* composed for parties in syllabic or 'aruz style in which refrains were added to lines borrowed from famous poets (Khoshzamir 1975:11) (see also Borumand's definition of what constitutes a *taṣnif*, Appendix A, p. 318). Tahrir became a great art in the performance of āvāz and *taṣnif* (Neyyer Sinā 1964, 2, 3: 33). Neyyer Sinā states that most of the singers of that period had the title Ḥāfeẓ ("memorizer of the Qur'ān") prefixed to their names (ibid.). The poet and musician Vāsefi wrote a narration of his travels from Khorāsān to Herāt at the beginning of the sixteenth century (1521). In this work (Badāye' al-Vaqāye') he writes about musicians and the history of the music of that time. He describes the effect that the famous singer Ḥāfeẓ Baṣir had on his listeners when he sang a ghazal (1970:21-22).

Neyyer Sinā states that Shah 'Abbās the Great was among the *taṣnif* composers of his time. He frequented a coffee house, Qahve Khāne 'Arab, in Eṣfahān, which was the locale for performing newly composed songs that would go out from there to other points (Neyyer Sinā 1964, 2, 3:34).

Musicians and dancers entertained at Shah 'Abbās's private and official gatherings (ibid.:35). Further work on the life and music of the Timurids and Safavids can be conducted using travelers' narratives and treatises, both published and unpublished, and miniature paintings.

The treatise Bahjat al-Ruh includes a number of taṣnif texts (Ṣafi al-Din 1967:66-75). Placing the treatise historically is problematic as both the time of writing and the author have been a matter of conjecture. The notes to the published edition estimate the time of writing to be around the sixteenth-seventeenth centuries (H.G. tenth and eleventh centuries) and state that although the treatise is signed with the name 'Abd al-Mo'men Ebn Ṣafi al-Din, the author does not have any relationship to the great thirteenth-century music theorist Ṣafi al-Din Armavi (ibid.:4). Neyyer Sinā feels that the author was actually 'Abdul Mo'men Guyande, a musician who composed taṣnifs and played and sang at the Timurid gatherings in Mirānshāh's court in Āzarbāijān (Neyyer Sinā 1964, 2, 6:22). Within the chapter from the Bahjat al-Ruh on the behavior of a musician, Zonis translates (1972:211):

The musician should include in his repertory the 3 difficult compositions (tasnif) of Imām Fakhr ud din Ta'usi Haraqī which contain the 12 principal modes, usul, 3 rhythmic daur, the 12 principal melodic modes and the 24 branch modes.

Zonis further states: "The author then gives these three compositions by writing the words, the melodic mode, and

writing out the 'tan tana' rhythmic pattern" (ibid.). The second taṣnif in the work presents an example of this method of notation (Bahjat al-Ruh 1967:68-69) (see Ex. 1, p. 43). Four other taṣnifs mentioned (ibid.:73-75) include two by Marāghī.

Amir Khan was a "motreb" (musician, entertainer) of Shah Solṭān Ḥoseyn I (r. 1694-1722). He wrote the treatise (unpublished) Resāle-ye Musiqi in 1696 (H.G. 1108) in which he includes a number of examples of taṣnif (Dānesh Pezhuh 1976:170-75). The 15 taṣnifs included in the second half of the treatise (Amir Khan 1696:109-149) are composed by Amir Khan himself (five), Marāghī (five), Āqā Mo'men, Sheykh 'Abd al-'Alī, Ḥortezá Big, Ebrāhim Golpāygāni, and Sharif Hamedāni. Included within this treatise is a Resāle va Tasānif-e Marhum Āqā Mo'men, who lived earlier during the reign of Shah Ṣafi (r. 1629-42) and Shah 'Abbās II (r. 1642-66). His 13 taṣnifs appear on pages 51-84 of Amir Khan's Resāle.

Another unpublished treatise, Resāle-ye Musiqi (1856) includes a number of examples of taṣnif, mainly 'amal, from Marāghī (20 'amal, one nowbat) in particular (48-53). Other taṣnifs in this work are from Solṭān Aḥmad (two qol, two 'amal), Moḥammad Lālā (two 'amal), and include 'amals (one each) by Seyyed Moḥammed, Ostād Nur Sheykh, Seyyed Qoṭb al-Dīn, and Ostād 'Alī Setā'i.

Ex. 1. Taşnır-e Doyom (Bahjat al-Ruh)

تصنیف دویم جهت^{۱۰} یاد گرفتن :

تن تن دره دیم تنن دره دیم تناتن ، عشاق ونیم ثقیل
تنه تن دره دیم دیم^{۱۱} ، نیم دور^{۱۲}
تنه درنا دره لی دره دیم هی جانم بل یار من وای در^{۱۳} لا ،
نیم دور

در^{۱۴} در تنی تن تا^{۱۵} ، حسینی^{۱۶}
تن تن تله لالا دره دیم لن دی دره دللره تن^{۱۷} ، راست مخمس.
تللن نا، تن تن^۱ در نا تن ، بوسلیک فرع
تن تنه تن درتن تننی^۲ ، نوا دور
تن تننی تن تره^۳ دیم تن تن درنا. رهاوی چهارضرب
تنه تنه تن دره دیم تنه^۴ ، بزرگ رمل
تن تن تنه تنه تن دره دیم دللره ، صباهان^۵ دویک
تن تن هی یارم سادات هی یارم^۶ سادات هی بل یار من هی جانم^۷ ،
عراق حقیف^۸

تن تنه دیده دیم دیم دیم دیم^۹ یله لا یله^{۱۰} لی هی جانم بل^{۱۱} شاه
من وای ، زنگوله فاخته ضرب^{۱۲}
تن دره دیم تن تنه ، حجاز، باز، نیم ثقیل^{۱۳}
تن دره دیم یله^{۱۴} لاهی جانم بل یار من آری^{۱۵} شاه من ، کوچک اوفر

QAJAR

After the fall of the Safavids in 1722, the Afghans, Nāder Shah, and then Karim Khan Zand, ruled Iran until Āghā Moḥammad Ḥasan Qajar of Gorgān conquered the various regions of the country and established Tehran as the capital of the Qajar dynasty. The Qajar reign may be accounted as beginning in 1794 with the defeat of Lotf 'Ali Khan, son of Karim Khan. A taṣnif describing and lamenting this defeat appears in Waring (1807:93-4; see also chapter 1, p. 21). Āghā Moḥammad was succeeded by his nephew Fath 'Ali Shah in 1797. It became a practice in the Qajar rule to have the large provinces governed by Qajar princes, with high offices of state going to the great families. Since a group of musicians was attached to each of these high offices or governors, the music of the aristocracy followed a prince to his provincial station.

The Tasnifs

There are a number of sources of Qajar taṣnifs. Huart (1922) and Lemaire (1900) have printed Westernized musical arrangements of taṣnifs and taṣnif excerpts; Chodzko (1842) has printed translations of 50 Persian songs mostly from the harem of Fath 'Ali Shah; Zhukovskiĭ (1902), Jong-e Tarāne'hā va Tasnif'hā-ye Qajar, and Ādāb-e Āvāz'hā va Zekr'ike dar Manāber contain Persian texts; and Fairchild (1904) contains both texts and music. Other works of and about the Qajar period, such as those by Ārianpur (1971) and Mostowfi

(1945-47) include smaller numbers of texts.

Some examples are as follows:

Come to-night to my house, my darling. Stay, my soul, all the day to-morrow, for my heart's delight. I said, 'are you not as beautiful as a peacock? All your features vie in beauty with each other.' I look at you as upon a sugar-cane, you are all sweetness from head to foot. Come to-night, my darling, and stay to-morrow for my heart's delight.

(Chodzko 1842:424)

شیدلر نمیشایدلر تصنیف کرد
که در این شب فریاد

Come at night, beloved
Come at midnight, beloved
If you cannot come tonight
Come tomorrow night, beloved.

(Ādāb-e Āvāz'hā va Zekr'ike dar Nanāber:27)

The Zhukovskii collection, done in 1883-86 and 1899 contains taṣnifs, wedding songs, lullabies, and riddles. These, like the other collections, mainly include love songs and songs of wine and of social and political commentary. Two of the songs from this collection (No. 19, pp. 33-34 and No. 26, p. 44) have been attributed to Sheydā (Borumand does not verify this: Khoshzamar 1975:17) (see Ex. 2, pp. 46-47). They are sung together as a two-part piece by Marziye ("Dar Fekr-e To Budam," M. Muzik 1953, 1, 8:10-11), but only the first two verse lines of each are the same as those in the Zhukovskii version.

A complete study of the Qajar taṣnifs requires both the Persian text and its music in the original Persian form.

Ex. 2. "Agar Mastam" and "Dar Fekr-e To Budam"
(Zhukovskii 1902:33-34, 44)

19.

اگر منم من از عشق تو منم دلبر
لبت چون شیر و شکر
یا بنشین که دل بردی ز دستم دلبر
لبت چون شیر و شکر
سفید مرغی بودم بر شاخ پسته دلبر
لبت چون شیر و شکر
فلک سنگم زده بالم شکسته دلبر
لبت چون شیر و شکر

If I am drunk, I am drunk with loving you, beloved,
Your lips like milk and sugar.

Come sit, you took the heart from my hand, beloved,
Your lips like milk and sugar.

I was a white bird on the branch of the pistachio,
beloved,

Your lips like milk and sugar;

The heavens threw a stone and broke my wings, beloved,
Your lips like milk and sugar.

26.

در فکر تو بودم که یکی حلقه بدر زد
گفتم صفا قبله‌نا بلکه تو باشی
شها بلکه تو باشی
مها بلکه تو باشی
رنجیدن شاهان ز کُدا رسم قدیم است
شاهی که نرنجد ز کُدا بلکه تو باشی
شها بلکه تو باشی
مها بلکه تو باشی

I was thinking of you when someone knocked on my door;
I said, "Oh beloved, Kaaba compass, perhaps it is you.

Oh king, perhaps it is you;
Oh moon, perhaps it is you."

Vexation of kings with the beggar is an old custom;
The king that would not be vexed at the beggar,
perhaps it is you.

Oh king, perhaps it is you;
Oh moon, perhaps it is you.

Of the sources mentioned above only one has both music and text together (Fairchild 1904), but in a Westernized arrangement. The taṣnifs included in this study are recorded examples primarily from the body of late Qajar taṣnifs that either have been preserved in archives and collections or are still known by masters of traditional music. Printed notations of some of these also exist, such as the Marṣīye version mentioned above, and may be used to supplement recorded examples. However illuminating they be in topic and meaning, texts without music cannot give a complete picture of the form, which is composed of both musical and poetic elements (see chapter 5). In addition, texts presented may omit words or phrases that are actually used together with music (Khoshzamir 1975:15). After an understanding of how music and poetry work together as a unit, these texts may be more useful in understanding the Qajar taṣnif form.

Musical Life in Qajar Iran

This work focuses on the secular music that was performed for the aristocracy and the Qajar court. This period was a time of revival for Persian traditional music. The repertoire of traditional music that is currently being taught and performed can be traced directly to the Qajar court musicians. Sources consulted for descriptions of musical occasions during this period include English and French travelers' narratives, photographs from the

Albām-e Boyutāt-e Saltānati, the chronicles of Ma'yer al-Nālek and Mostowri (1945-47), and the music history of Ruḥollāh Khāleqi (Sargozashte 1974, 1).

The secular music, including songs, of this period was performed at dinner parties, evening entertainments (bazm), picnics, weddings, and on other special occasions. Entertainers at these events might include instrumentalists, singers, dancers, actors, jugglers, fire-eaters, and wrestlers. Actual accounts of music during the dinner parties commonly mention the presence of a musical ensemble usually consisting of two melody instruments--typically tār (plucked lute) and possibly kamānche (spiked fiddle)--and a drum, dayere (single-skin frame-drum) or dombak (goblet-shaped drum).

Khāleqi (1974:357-67) states that the drummer was often also the singer, particularly of taṣnif. The total ensemble described in these parties was male, with the dancers dressed up as women. A notable characteristic of this period was that entertainment ensembles were typically either all male or all female.

Browne (1893:119-20) discusses the evening dinner parties:

As a rule, music is provided for the entertainment of the guests. The musicians are usually three in number: one plays a stringed instrument (the si-tār); one a drum (dunbak), consisting of an earthenware framework, shaped something like a huge egg-cup, and covered with parchment at one end only; the third sings to the accompaniment of fellow-performers. Sometimes dancing-boys are

also present, who excite the admiration and applause of the spectators by their elaborate posturing, which is usually more remarkable for acrobatic skill than for grace, at any rate according to our ideas.

Before dinner there was wine, with appetizers, smoking, and music. The dinner itself was often served at the end of the evening as appears in the following excerpts from a dinner party given in Eṣfahān in 1876 (Arnold 1877:17, 19-20, 21):

In a rectangular recess, three musicians, sitting on the floor, discoursed strange songs and music. One had a wiry instrument, resembling a small guitar; another produced short screams from a sort of flageolet; and the third, who also contributed the chief part of the vocal entertainment, had a small drum. In the centre of the room, there was a Persian carpet of many and beautiful colours; round the sides were felts, nearly half an inch thick, and five feet wide, upon which most of the guests sat or reclined. . . . The Khan was roaring, the singers twanging, piping, drumming, and shouting monotonous love-songs, when the first "dish" was served. A servant walked round the room carrying a large bottle of arrack in one hand, and wine in the other. . . . Another servant followed with a plate, in which was laid about half of a sheet of Persian bread, thin, tough, and flabby. Upon the bread was a heap of kababs . . . For three hours this was the form of entertainment; the talk and the music went on while the kababs, the arrack, and the wine circulated. About ten o'clock the real dinner began. . . . For nearly an hour there was little talk, much eating and drinking; then some coffee, and after that the guests were hoisted on to the high saddles of their steady, patient mules, and jogged homewards through the narrow streets, lighted only by the lanterns of their attendants.

Direct comments on the type of songs sung were sometimes made. Waring (1807:53-54) states:

The Persian songs are very sweet and pathetic; and the music which accompanied their voices I thought to be very good. Their songs are in praise of wine and beauty, mixed with frequent complaints of the cruelty of their mistresses.

Gobineau (1905:444, transl. MLC) allows us a further insight:

Songs enjoy great favor, but they must be new and the latest known are often the vogue. Many are satirical and often political. Among those which treat only of the charm of love and wine, a great number have more august origin.

Browne (1950:308-10) also mentions the existence of two types of social music, that of the "lays" of Ḥāfeẓ and Sa'di and that of the taṣnīf, which he describes as topical and often satirical.

At the Court: The music of the court was of two types, that of the private gatherings and that of the official occasions and holidays, the latter using a military band, or naqāre khāne. The military band was used for public announcements, the signaling of sunrise and sunset, the closing of shops, and for religious dramas and processions. During Nāṣer al-Dīn Shah's reign Western military music was introduced, and this all but replaced traditional Persian military music.

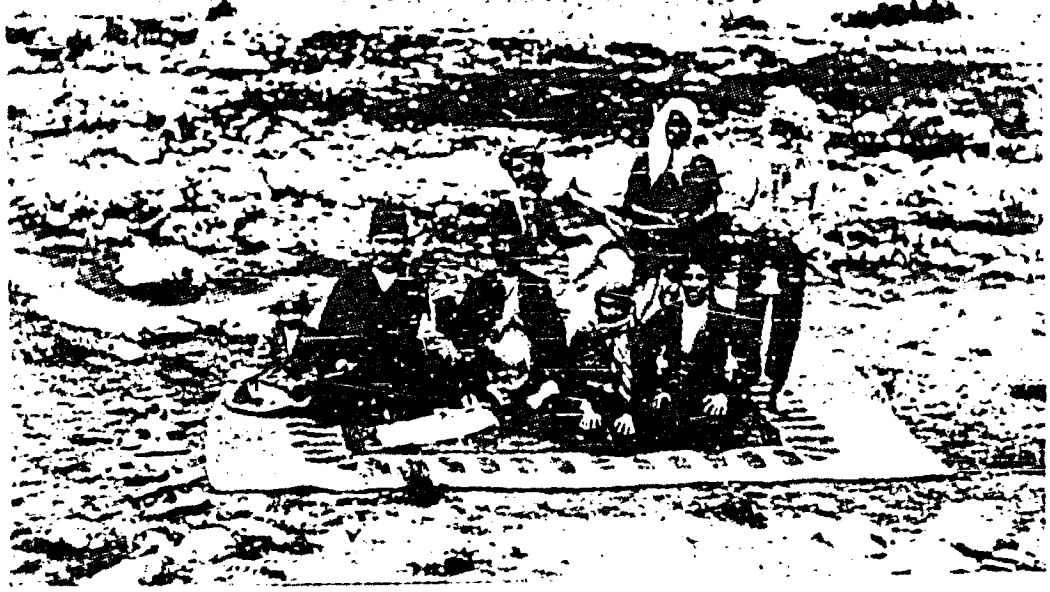
In addition, some other Western instruments were imported, including the piano and the violin. Eventually the school of music established to train military musicians led to other music conservatories, both Persian and Western. Indeed, the influence of Western military bands and training

on Persian musicians such as Darvish Khan and Vaziri led to great changes in the composition and orchestration of Persian music and consequently in the composition and performance of taṣnif.

Nāṣer al-Din Shah had photographers record the various events and people during his rule and kept the pictures in what is now known as the Albām-e Boyutāt-e Salṭanati. These pictures include representations of religious, Western military, folk, and court musical performances, the last of which is considered here in connection with the performance of taṣnif.

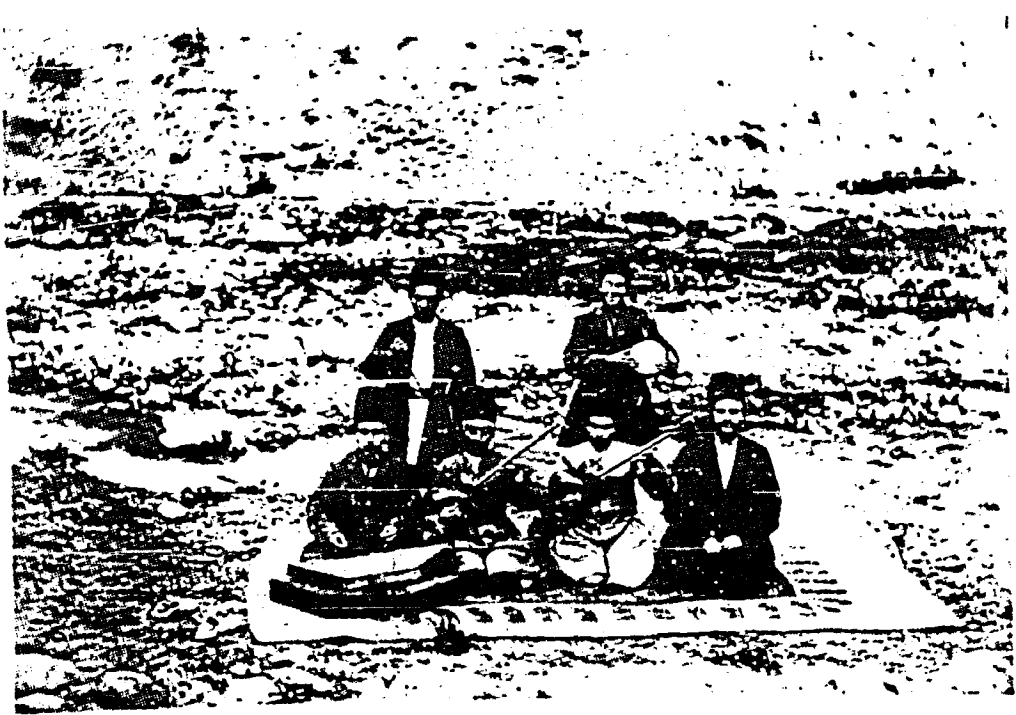
The pictures of musicians who performed for private court gatherings include the majles-e taqlid, what appears to be a comedy troupe, and the court musicians known as ʿamalejāt-e tarab (kh^vās). The pictures of the majles-e taqlid show this to have been a group of all male entertainers, varying in number from 8 to 14 with musicians, boys dressed as women, and other actors or bystanders (Illustration No. 1). Of the musical instruments, the kamānche and dombak are present in all the pictures, with the dayere and bālabān (double-reed wind instrument) appearing less frequently.

There was a total of 15 different photographs of the court musicians (ʿamalejāt-e tarab kh^vās). Again, they were all male ensembles, predominately instrumentalists and singers, with two pictures including boy dancers. The



1. Majles-e Taqlid (above) 2. 'Amalejāt-e Tarab Kh^Vās

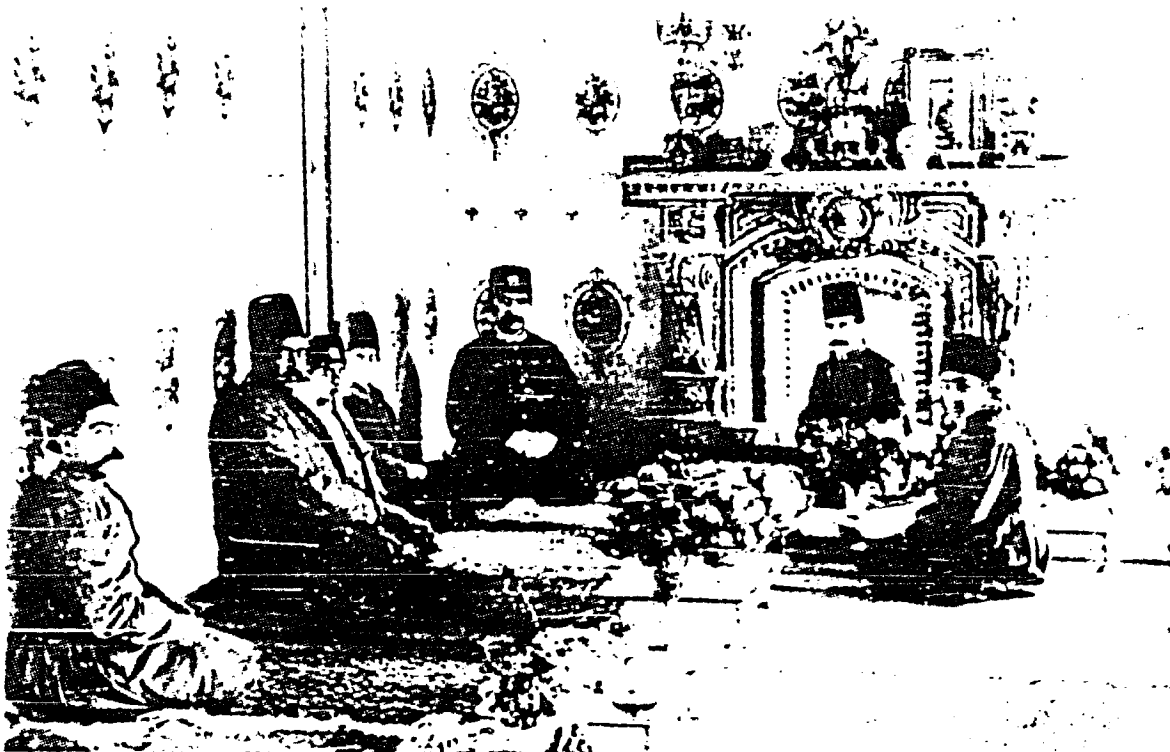




3. 'Amalejāt-e Tarab Kh^vās in Shahrestānak (above)

4. In the Anderun





5. In the Biruni (above)

6. Women Musicians



number of performers varies from 4 to 14 (Illus. 2). The musicians were most often seated in a kneeling posture. The court orchestra, based on the pictures and on historical accounts, most probably included a santur (hammered dulcimer), one or two *tār*, one or two *kamānche*, and a *dombak*, and possibly a *dayere*. Whether the performers in each of the photographs played together as a group or were merely posing together has not been clarified. Khoshzamir (1975: 71) states the performance of *taṣnif* during the Qajar reign was mostly accompanied with the *tār*, *kamānche*, *santur*, and *dombak*. As mentioned on page 49 the dinner parties commonly used two melody instruments and one drum. The court orchestra, which included more musicians than might have been available to a governor or prince, might have on occasion or regularly actually performed with more than one *tār* or *kamānche*. The singers of the group appear either without an instrument or with a *dayere* or *dombak*. In these pictures, some of the famous masters of Persian music are frequently seen, such as Mirza 'Abdollāh, Sādeq Khan, and Gholām Hoseyn. Of the 14 instrumentalists identified by name in the pictures, all but one are mentioned in Khāleqi's Sargozashte (1974).

The settings for these pictures (of court musicians) varied: five were outdoors in the summer quarters at Sharestānak on the occasion of the Ruz-e Tabkh-e Āsh (Day of Cooking Soup) (Illus. 3), one was in Sorkh-e Heṣār,

another was at another summer location, two were either indoors or in a tent, and eight were taken in a courtyard or at the side of a building.

As Lotfi and Davāmi relate, the old aristocratic tašnifs were performed in the biruni and anderun of the homes. The musical life of the court household was divided into two parts, that which took place in the biruni, or men's (or outer) quarters and that which took place in the anderun, or women's quarters (Illus. 4). In the Qajar court there were two separate groups of musicians, groups of male musicians for the activities of the biruni and outdoor events and female groups for the events in the women's quarters. The court musicians played for private gatherings in the biruni (Illus. 5). They were the masters of the radif, the repertoire of traditional music. In addition to the events in the court, they performed for the shah when he went outside the city. On his yearly trips to the summer quarters, he took from 7,000 to 10,000 people (Ma'yer al-Mālek:126-27), including half of his wives. On his return he stopped at a place called Sorkh-e Heṣār, for the Ruz-e Tabkh-e Āsh, which customarily took place during the month of Mehr (September-October) and was formerly held in Shahrestānak. Princes and members of the aristocracy were invited to that event, and entertainers were brought in the form of groups of clowns and jesters and court musicians.

In the Anderun: During the reign of Fath 'Alī Shah there was a large group of 50 female entertainers, that is, instrumentalists, singers, dancers, and actresses attached to the anderun. They were in the charge of the shah's wives and lived in a separate building. The women of the anderun were educated to sing and dance by the best masters (Merier 1812:225). Wills (1886:17) observes:

Beauty and youth are the few and simple qualifications for entering the royal harem. Various accomplishments, such as singing, playing on the hand-drum or tumbak, the tambourine, or the harmonica, are often acquired after the lady has been received into the seraglio.

Ma'yer al-Mālek mentions (29-30) an incident where his grandmother was asked by Nāṣer al-Dīn Shah to find 10 or 12 pretty girls and send them to study music with the masters in order to play for the anderun. She sent them to the male court musicians to study for two years, after which she arranged a performance for the shah. Some of these girls were eventually made contract wives of the shah.

The ensembles of the male group and of the female were similar in composition, including performers of *tār*, *kamānche*, *santur*, and *dombak*; a singer; one or two dancers; and a number of actors (Khāleqi 1974:423-24) (Illus. 6). The music of the female musicians, however, was generally confined to the anderun, and few names of these musicians have been recorded (ibid.:419). Little is known about their music, whereas the histories, works, and pictures of the male court musicians have been much better preserved

and transmitted.

Of life in the anderun, Bassett writes (1887:269):

The social entertainments of the women consist in feasting, eating of candies, in gossip, and dancing by hired dancing girls or boys.

Wills (1886:19) also observes:

The amusements of the ladies are tea-parties, music, story-telling, the bath--in which they spend many hours--picnics, excursions in the royal carriages, smoking, and the eating and making of sweetmeats and confectionery and pickles.

In addition to the music, dancing, and other entertainments that were part of the daily life of these women, evening entertainment took place in the large hall of the anderun, in the garden, or in the apartment of one of the shah's wives.

About eight or nine p.m. supper was usually served in the anderun (Dubeaux 1881:458; Wills 1886:13); Mostowfi states (1945-6, 1:517) that in spring and summer this was from one to two hours after sunset and in winter from two to three hours after sunset. The shah ate alone or with Anis al-Dowle, his principal wife. After supper the shah went visiting the women in the anderun and then went to his own hall to write letters, where the wives also gathered (Ma'yer al-Mālek:24-26). They would eat fruit and have amusements, such as music. Anis al-Dowle had a piano in her apartment, which the mother of Ma'yer al-Mālek played in the evenings on the occasions when the shah was visiting Anis al-Dowle (ibid.:28). Other women crowded around and

would sing taṣnifs. Gobineau comments on their songs (1905:444, transl. MLC):

The king, his mother, and the women of the anderun produce them without cease, which are also repeated in the bazaar and in the other anderuns. But if one changes the words, it is rare that one makes a new tune.

Some nights, the shah closed off the audience hall, and he and the women of the household would eat dinner in the garden, where musicians would also be playing (Ma'yer al-Mālek:31), and afterwards go to the building ('emārat) at the end of the garden where the women sat on one side of the room and the musicians on another, the shah watching both. Āqā Jān, the father of Somā' Ḥozur, who played a special type of kamānche, was also there.

On occasion, a corner of the large hall of the anderun was closed off by a screen and the male musicians were led in blindfold to this enclosure, and then had their blindfolds removed, so as to allow them to play for the gatherings of the shah within the anderun (Mostowfi 1945-6, 1: 518). In addition there were two groups of musicians, having both males and females, the males being blind (Ma'yer al-Mālek:39). The Daste-ye Kurhā, or Blind Ensemble, consisted of four men and two women: with tār, kamānche, dombak, two daf (large dayere), and singer; and the group Daste-ye Mo'men Kur consisted of four people; a man (Mo'men), his wife, and two daughters: with dayere, dombak, and hand-organ. The man and one daughter sang and the wife and the other daughter danced.

Early in the spring, the shah held an āsh (soup) party for his wives and the wives of the aristocracy. They ate out in a garden, where the women musicians and blind musicians were interspersed playing music (Ma'yer al-Mālek: 134-36).

In the anderun at the end of the evening, it was customary for the court musicians to be present at the time the shah went to bed. The shah's sleeping quarters had four doors, one of which opened onto a place where the male court musicians would play (ibid.:34-36).

The Influence of Religious Attitudes

Since the introduction of Islam into Iran in the seventh century, the attitude of its advocates and followers toward music has been problematic. Debate has been maintained through the centuries regarding its permissibility and the conditions of its permissibility. Attitudes have varied widely, from outright condemnation to advocacy of it as a means of achieving spiritual growth and enlightenment. The predominant attitude, however, has been anti-musical.

As Roychoudhury explains (1957:46-49), since the Qur'ān makes no direct mention of music, views pro and con are based on the sayings and actions of the Prophet, his followers, and the leaders of the religion. Qur'ānic chanting and the call to prayer (azān) do not fall under the category "music" (that is, musiqi, samā', and ghenā) and are thus considered allowable (Farmer 1973:33-34; Gardet 1970:580).

Most of the advocates of Sufism, or Islamic mysticism, favor music and a number of Sufi theologians have written treatises in the defense of samā', or audition.

After an early period of repression, music continued to be condemned officially but was actively fostered in the courts of the caliphs and kings and had developed to a high degree along with other Islamic arts by the time of the early Abbasid era (750-847). Periods of repression and turmoil also had their effect on the lives of the musicians; they were executed, maimed, or had to flee to other regions and countries. During the late Qajar period music was still subject to the disapproval of the orthodox Shi'e, but practiced, with some caution, both in the court and among the people. There were those who fostered music, either as listener or as performer, and among them were advocates of Sufism.

The Sufi orders themselves were subject to continuous criticism and examination as to their orthodoxy, that is, observance of the laws of Islam. They attempted to achieve a certain outer conformity to orthodox laws and customs to the point where some Sufi orders, in order not to arouse the suspicion of the clergy, limited their music to that used for the recital of the Maṣnavi. Sufis were also concerned that music had to excite spiritual sensibilities as opposed to carnal ones and were thus careful that a novice or one who had not mastered his own desires not be included

in the samā'. From its associations with Sufism, music thus acquired an aura both of secrecy and of sacredness.

Another aspect of the relationship between music and Sufism is seen in the existence of the Islamic craft-guilds, notably from the tenth century to their decline in the nineteenth century (Lewis 1937:20-27). The life of an Islamic city was organized around craft associations which included guilds of musical groups, of singers, of musicians, and of instrument makers.* These guilds became linked with Sufism and the Sufi brotherhoods (ibid.:27-29). Each guild had a sheykh or ostād as the head of the order who would determine the admittance, time of study, and discipline of an apprentice (ibid.:30-31). And, according to Lewis (ibid.:37) the guilds "always had a deep-rooted ideology, a moral and ethical code, which was taught to all novices at the same time as the craft itself." In the spiritual path of the Sufi there had to be an affinity between the sheykh and disciple for the disciple to be accepted. Many times the seeker might be rejected, treated rudely, or subjected to a number of rigorous disciplines or tests before he would be admitted into the service of that sheykh (Schimmel 1975:101-2). From the time of admittance the sheykh had almost unlimited authority over his disciple.

*One hundred thirty-five musical guilds of various types were listed in a survey of guilds made by order of Solṭān Morād IV in Constantinople in 1638 (Efendi 1834:100, 225-240).

Certain aspects of these attitudes about the master-student relationship survive in various forms among present-day musicians. Their ostāds often made it difficult for students to study with them; imposing in some cases tests of sincerity, worthiness, and endurance. Many musicians still emphasize the spirituality of the tradition and the necessity for guarding and preserving the essential character of this tradition. A distinction is often made between the entertainer and the master musician, the one playing for worldly gain and the other playing for the purpose of meditation and for achieving the true hāl, or ecstasy.

Status of the Musician

Professional musicians were drawn from different groups of people, including religious minorities, members of tribes (Lorey 1907:163-65), and lutis* (Bassett 1887:273; Orsolle 1885:240; and Sykes 1910:281), and in the words of one observer (Bassett 1887:273) others of low social standing in society. According to Khāleqi (1974, 1:21) the musician was known by the term 'amale-ye tarab or 'amalejāt-e tarab, merriment maker, which he considered an indication of the low status of the musician. This status was greatly influenced by the negative attitude generally held toward secular music by the followers of Shi'e Islam.

*Luti, according to Orsolle (1885:240) is a man with no observable profession who practices a number of pursuits such as juggler, story-teller, and mountebank.

The life of a musician under these circumstances was difficult and sometimes dangerous, and the music of the radif particularly became a cloistered and closely guarded tradition.

The radif musicians relied on patronage by members of the court and aristocracy or sometimes spiritual groups such as dervish orders. Chardin states that among the entourage of governors of large provinces are their bands of musicians and their bands of dancers (Chardin 1735, 2: 205). Although this statement was written in the eighteenth century, it apparently held good at least through the reign of Moẓaffar al-Din Shah (to 1907), since the master of tār, Darvish Khan, was employed in such a capacity. Mallāh states that, for purposes of patronage and protection, musicians were often forced to go to the mystic societies or to wealthy and powerful patrons such as the princes or rulers, where they were retained as part of the patron's retinue and not allowed to perform outside for others (Mallāh, Payām-e Now 1954, 7, 1:69). Changes in the traditional system of patronage and private instruction began occurring in the mid-1800's when Western music-making was introduced in the form of a French bandmaster and military band. Military music instruction was established and this expanded later into a conservatory of music. The political and social changes of that time took Persian music gradually into more public arenas and made it more widely available.

Darvish Khan is a transitional figure who grew up under the patronage system. As a member of a prince's retinue, he was obliged to travel with the prince and to be at his sole disposal. He eventually broke with this tradition and established his own orchestra under the auspices of the Anjoman-e Okhovat (Society of Brothers), a dervish order. He organized the first concerts and brought the music within reach of the general public (During 1975:145).

SUMMARY

A number of extant taṣnif texts date from the Timurid period (ca. fourteenth century) which provide insight into language and meaning and to a certain extent into form, rhythm, and mode. These taṣnifs, which vary in content from love songs to political satires, are performed in various settings. The taṣnifs under study are those that were associated with the aristocracy and performed for their parties, picnics, and weddings, and for private entertainment with the home.

In the Qajar period, musical ensembles were small and were either all male or all female, the males performing in the biruni (exterior) part of the home and the females in the anderun (interior) part. Exceptions to this were occasions when males were either blind or blindfolded and led into a screened-off portion of the anderun. Histories have tended to record the names and activities of the male ensembles, particularly the court musicians, who were

performers and transmitters of the radif.

The status of the musician was generally low and unstable, due in part to the predominantly anti-musical attitudes among the orthodox Shi'i Moslems. Music of the radif, while fostered in the environment of the court, became a closely guarded tradition. Practiced for centuries by members of the Islamic craft guilds associated with the Sufi brotherhoods, music was treated as a sacred trust and the passing of the tradition from master to student was done with great care and caution. Musicians played for and relied upon the patronage and protection of nobles and princes until political and social changes during the late nineteenth century brought music to the general public.

CHAPTER THREE
TAŞNIF COMPOSERS AND PERFORMERS
OF THE LATE QAJAR PERIOD

The examples of taşnif chosen for this study are mainly from the late Qajar period, that is, the end of the nineteenth and beginning of the twentieth centuries. Many of the taşnif composers are unknown to us, although sometimes portions of the poetry of well-known poets such as Sa'di are used in song composition. Out of this period have emerged, in addition, known composers, such as Sheydā and 'Āref, who have become the representatives of traditional taşnif composition. With the developments of Westernization and changes in society there were also changes in poetic themes and poetic and musical style which affected taşnif composition, orchestration, and performance. The dastgāhi taşnifs are examples of one particular type of development.

OLD, ANONYMOUS TAŞNIFS

I have treated the subject of these older taşnifs in chapter 2. They, with the zarbi from the radif, constitute the song heritage of the composers of this later period. The examples studied in this work were learned and recorded from Nur'ali Borumand who was in the line of court musicians. In particular he studied with Qahremāni who was one of the

better known students of Mirzā 'Abdollāh and was a master preserver and exponent of the radif. Mirzā 'Abdollāh (see chapter 2, Illus. 3, p. 54, second from the left seated) (c. 1843-1918 [H.G. 1259-1337]) was a noted court musician whose radif is considered to be the main source of contemporary Persian classical music as taught in conservatories and universities in Iran. Moḥammad Loṭfi, one of Borumand's principal students and also a teacher of his version of the radif at Tehran University states (31 May 1975) also that Borumand's taṣnifs are those for the anderun and biruni of the aristocracy. He (Borumand) learned them from 'Abdollāh Davāmi (Borumand says by listening, not as his student), who was well known for taṣnif singing and playing the ṣarb (Khāleqi 1974, 1:366). Khāleqi also states that he (Davāmi) knew all the old taṣnifs and considers him to be the "preserved tablet" of metric singing (ibid.:367). Davāmi himself stated that taṣnifs were in the hands of one family, the family of Somā' Ḥoẓur and that he learned them from them (interview, 1976 [6 Mehr 1355]). Somā' Ḥoẓur was a student of Moḥammed Sādeq Khan, the head of the court musicians (Khāleqi 1974, 1:135), and was a master in santur, dombak, and singing taṣnifs and metric tunes (Ṣafvat 1971: 61). According to Loṭfi and Davāmi, these taṣnifs were performed for the aristocracy and not for the people. Loṭfi states that 'Āref was the first person to bring this type of music to the people. Of the four old taṣnif examples

studied in this work, all have unknown musical composers, and three have known poets for at least part of the piece: Sa' di (A3, A4) and Nishāburi (A1) (Mirzā 'Aboljavād Nishāburi, 1864-1926, known as Adib-e Nishāburi [Tsuge 1974: 278]).

SHEYDĀ (ca. 1843-1906)

After Somā' Ḥoẓur and other song writers in the environment of the court, the most important taṣnif composers was 'Ali Akbar "Sheydā" whose taṣnifs are considered in Iran by classical musicians as the best examples of the classical taṣnif of the lyrical tradition. He drew both on the court tradition (Davāmi, interview, 28 September 1976) and on popular tradition (Badi'i 1976:92). This was a part of the nineteenth century trend in language and poetry toward simplification and popularization.

Mirzā 'Ali Akbar Shirāzi, whose pen-name was Sheydā ("lovesick", "insane") was born in Shirāz ca. 1843 and died in the Sufi monastery (khānegāh) of Ṣafi 'Ali Shah in Tehran in 1906 (Āteshi 1974:16; Badi'i 1976:82) or 1908 (Khoshzamir 1972:17) (see Illus. 7). He was a composer of ghazals and taṣnifs, and also sang and played the setār. He left Shirāz at a young age to follow the spiritual leader (morshed) Ṣafi 'Ali Shah, a Sufi of the Ne'matollāhi sect (Āteshi 1974:14). He also followed this morshed's successor Ṣafā 'Ali Shah, or Zahir al-Dowle, who founded the Anjoman-e Okhovāt (Society of Brothers). Zahir al-Dowle had been an



7. Sheydā (cover, MT 4, 179 [Sept. 1974])

aristocrat during the time of Nāṣer al-Din Shah and became a political figure favoring the revolution during the time of Moẓaffar al-Din Shah (Khāleqi 1974, 1:75).

Davāmi, the acknowledged living master of the old taṣnifs of the aristocracy claims that Sheydā had no formal training in music but in attending the gatherings of the court musicians picked up some knowledge of their style. Ẓahir al-Dowle was also a taṣnif composer. He encouraged musicians, including Sheydā, and organized concerts in the Anjoman-e Okhovat. A number of musicians were associated with the Anjoman and its concerts, which were directed by Darvish Khan. Darvish Khan was a student of Ḥoseynqoli, a court musician, and was himself at one time in the service of one of the princes. The taṣnifs of Sheydā were performed at these concerts, which were given at gatherings and celebrations of the Anjoman in the house of Ẓahir al-Dowle, or in the gardens of Bahjat Ābād or 'Eshrat Ābād (Khāleqi 1974, 1:76-79).

Aside from composition for the Anjoman, the main impetus for Sheydā's taṣnif composing is attributed to his love for a woman named Marziye. As the story is told, 'Ali Akbar, a Sufi dervish, old and impoverished, falls in love with a young Jewish singer. He goes mad with unrequited love and writes songs to her and about her, singing them to himself late at night. He leaves the khāneqah (Badi'i 1976:82), and when he is eventually brought back, "nothing

was left of his body and soul" (Āteshi 1974:15, transl. MLC). A parallel to this story concerns another mystic, Sheykh San'ān, who fell in love through a dream with Torsa, a Christian girl in Rome, leaving his students and becoming the tender of Torsa's pigs. His students eventually find him and bring him back to the path of spiritual pursuit. Both Davāmi and Khāleqi mention (1974, 1:354) that at least one of Sheydā's taṣnifs was written for his close companion, Esma'il, who killed himself over an unfortunate business venture.

What remains of Sheydā's poems and taṣnifs has not been determined with certainty, except for the existence of a collection of ghazals copied for Ḥoseyn Yazdi, one of the dervishes of Ṣafi 'Alī Shah (Āteshi 1974:16). The number of "authentic" taṣnifs claimed to be extant is variously 10 (ibid.:17), 18 (Borumand in Khoshzamir 1975:17), and 60 (Badi'i 1976:86)--a figure that includes all the Golhā Sheydā taṣnifs. Of the works consulted, "Elā Sāqiā," "Emshab Shab-e Mahtāb," and "Dush Dush Dush Ke Ān Mahlaqā" were mentioned by four sources, including Khāleqi and Borumand, both of whom actually had contact with the older musicians who knew Sheydā. The examples included in this study are "Emshab Shab-e Mahtāb," mentioned above, and two others: "Geriye Konam" and "Tā Gham-e Hejr," the last two performed by Borumand. For further information regarding Sheydā's taṣnifs see Āteshi (1974), Badi'i (1976), Khāleqi

(1974), and Khoshzamir (1972 and 1975).

Borumand and Karimi both feel that Sheydā's are the best examples of old taṣnif, in both poetry and music and in the relationship between the two. 'Āreṣ in his Divān says in this regard (Qazvini 1968:331-32, transl. MLC):

When I began composing taṣnifs and nationalistic soruds, people imagined that taṣnifs in Iran should be composed for the whores of the court or "Babri Khan," the cat of the Shāhshahid, or from the mouth of wrongdoers for other wrongdoers. . . . From 20 years ago, the late Mirzā 'Ali Akbar Sheydā . . . made changes in the taṣnif and most of his taṣnifs had pleasing melodies.

Badi'i states (1976:85) that the language of his taṣnifs was close to the language of the common people and for that reason was easy for them to grasp. As to his style, Badi'i states that at first Sheydā composed tunes on poems and ghazals already in existence, mostly those of Sa'di. He also wrote taṣnifs in Sa'di's style or that used a line from Sa'di (ibid.). Khoshzamir also classifies Sheydā's taṣnifs: (1) those beginning with an 'aruz text and continuing with syllabic poetry, (2) those based only on 'aruz, and (3) those based on syllabic poetry (1975:18). He also divides these same taṣnifs on a different basis according to whether they have (a) a slow tempo, (b) a quick tempo (like reng), or (c) a combination of tempi. Most of Sheydā's taṣnifs are in the third category, usually starting "with a slow tempo, and after a full cadence the second part starts on a different theme with a fast tempo" (ibid.).

HISTORICAL AND LITERARY DEVELOPMENT

At the beginning of Qajar rule, Iran was a feudal society with agriculture as the chief form of production and a class division between peasants and landlords, the latter of whom held the economic and political power (Keddie 1955:5). "During their reign [Qajar, 1794-1925] Persia was transformed from a medieval Islamic monarchy . . . into a constitutional monarchy. . . . The crucial factor bringing about this change was the contact which developed between Persia and Western Europe and Russia in the nineteenth century" (Lambton 1970:433).

Nāser al-Din Shah, as a crown prince, had in 1816-17 introduced into Tabriz the first printing press in Iran. In 1851 his minister, Amir Kabir, opened the Dār al-Fonun, which taught modern science and foreign languages. The printing office of this school published the manuals that represented the first translations from European languages into Persian (Machalski 1965:18). Also in 1851 the first newspaper, Ruznāme-ye Vaqāye'-ye Ettefāqiye, was published.

One of the initial results of publication for a mass audience was to simplify the language style and to introduce translations of Western literary forms such as the novel: this resulted eventually in the production of new Persian literary forms. As mentioned earlier, Sheydhā's taṣnifs are examples of the development towards simplification and the use of spoken language.

Increasing economic contact and trade with the West, the importation of Western manufactured goods, the increase of commercial and industrial activity, and the introduction of reforms increasingly broke down the structure of the old agrarian economy and at the same time increased the country's need for money. The rivalry of Russia and England for spheres of influence in Iran joined with Nāṣer al-Din Shah's need for money and resulted in his granting of concessions to private individuals and to the governments of these countries in such areas as mining, banking, fisheries, and railway construction. The granting to a British subject in 1890 (Upton 1961:8) of the concession for the production, sale, and export of tobacco precipitated a crisis over this practice and led to the banning of the use of tobacco by the leading mojtahed. Mozaffar al-Din Shah's loan to the Russians in 1900 (Avery 1965:122) culminated in the bast (asylum) of 1904 where "some two thousand mullas and merchants retired to Shah 'Abdul-Azim, and demanded an 'Adālat Khānah, ' House of Justice, and the dismissal of the repressive ministers of Muzaffaru'd-Din Shah's pro-Russian policy, the Aminu'd-Daulah and 'Alau'd-Daulah" (Avery 1965:126). A second agitation for reform forced the shah to grant a constitution which allowed the formation of a representative assembly (majles). The first such assembly opened on October 7, 1906 (ibid.:126-28). From that time to the coup d'état of Colonel Reẓā Khan in 1921, a struggle for power developed; this involved the Qajars,

democrats, foreign powers, socialists, the Bakhtiari tribe, and other leaders.

The period of the Constitutional Revolution, as it has come to be called, can be said to include the time period from the tobacco concession to the coup d'état of Rezā Khan (1890-1921), with the granting of the Constitution in August 5, 1906 as the turning point. Journals at this time became the forum for the revolutionary cause, for the spreading of information and for the airing of grievances. At the time of the revolution many poets wrote for journals and also founded journals, addressing their poetry to revolutionary issues. They wrote poems soon after events and provided information, expressed grievances, or directed public emotion and action. In Iran, since the ninth century, poetry has been the "main conveyer of artistic creativity" (Soroudi 1972:43). Soroudi (ibid.:xiii) states that: "Poetry was used to educate and excite the people, thus assuming a topical and exhortative nature. The change of content and the exhortative character resulted in a fertile interaction between the hitherto highly ornamented poetic language and the living, colloquial language."

Further, she states: "Poets were revolutionary mainly in their political and social ideas, classical minded in their poetry" (ibid.).

The Revolution deprived the court of its supremacy in favor of the people. No longer dependent on the court, the poet addressed his poetry to the vast number of people rather than to a limited

circle of courtiers. As a result, the traditional subjects--especially panegyric--were pushed aside and new themes of social and political concern gained prominence. . . . The demands and conditions of the Revolution did not favor drastic changes in poetics. Therefore familiar elements of Persian poetry on its different levels were emphasized. Poetic language was simplified and even approached the colloquial, to suit the needs of the people. Rigid classical forms and styles lost their prominence, at least temporarily, and folk forms, genres, and styles, especially ballads, became popular.(ibid.:xii-xiii).

Taṣnif and tarāne played an important part in the process of struggle. Many poets of this period wrote both in conventional poetic forms, particularly the ghazal, and in song form, taṣnīf, publishing the texts of taṣnifs and soruds in their journals and in separate song-sheets as well as performing them or having them performed. The taṣnifs were performed in revolutionary societies (anjomans), at informal gatherings, and in concert halls in the major cities, particularly in the theater of the Grand Hotel on Lālezār Street in Tehran.

The most popular poet of this time, who also wrote taṣnifs, was Seyyed Ashraf al-Din Ḥoseyni (1871-1931). He published a one-man newspaper, Nasim-e Shomāl, which appeared between 1907 and 1911. Second to him in popularity was Abolqāsem 'Āref Qazvini, famous for his taṣnif composition, but who also composed ghazals, some of which he sang in his musical performances. It was in 'Āref's taṣnifs that Sheydā's lyrical taṣnif joined with topical popular song and was used in the exhortative manner of the rest of

the body of nationalistic, revolutionary poetry. In 'Āref's tasnifs, moreover, some of the major events of the revolution can be followed.

'ĀREF (1882-1934)

The taṣnif composer Abolqāsem 'Āref-e Qazvini (1882-1934) (Illus. 8, p. 80) drew upon the traditions of classical, popular, epic, and religious song to reinforce and prepare his direct political appeals. He puts his country in the place of the beloved and uses traditional themes to arouse patriotic sentiments in his audience. As 'Āref was the most influential taṣnif composer and performer of the period of the Iranian Constitutional Revolution, his works were learned and repeated and had a great impact upon the sympathies of the people; they are remembered and performed today.

'Āref, one of the most interesting and charismatic figures of the poets and musicians of his time, stands out for his varied and trying life. The period of his childhood and youth in the city of Qazvin provided him with a basis for developing his later pro-revolutionary taṣnifs. He refers to the dissension in his own household; pointing to the hypocrisy, corruption, and oppression by his clergyman father both in the family and in the city. His feelings of injustice and persecution were compounded when an early and only marriage of his was annulled because of intrigues by the bride's parents. 'Āref's father "forced him to



The Poet 'Arif of Qazwin

8. 'Āref (Browne 1914:252)

become a rowzeh-Khān, a professional narrator-singer of the tragedies of Karbalā, so as to excite weeping and lamentation" (Soroudi 1972:165). He studied music for 14 months between the ages of 13 and 14 with Hāji Sādeq Kharrāzi (Qazvini 1968:71) and worked for two or three years as a religious singer. His period of religious and musical training gave 'Āref a background in the traditions of both classical and religious music and poetry. The religious theme of the opposing forces of good and evil, personified by the struggle between the Imām Ḥoseyn and his enemies Yazid and Shemr at Karbalā in Iraq, was used in songs meant to arouse emotion against a corrupt regime. Soroudi (1972: 61) states that during "periods of struggle, especially during the Constitutional Revolution, the king and the ruling class were frequently identified as the wicked Shemr and Yazid, and the struggle against them was considered as the second battle of Karbalā." The function of the religious singers was to portray the injustice and oppression of the innocent in such a way that the audience would be overcome with grief and emotion. 'Āref found his background in emotional elicitation and portrayal of oppression and victimization extremely useful in composition and performance. In his political tašnifs, he went one step further and after drawing out an emotional response to the injustices of his time exhorted his audience to action against their oppressors.

From his classical music training, 'Āref learned the art of ghazal composition and performance. The ghazal, a lyric poetic form, became popular during the revolutionary period because of its tradition of musical performance and the practice of interspersing lines of social commentary in between philosophical and erotic subjects (ibid.:220). In addition, its language "could be enjoyed at its different levels by a great number of people" (ibid.:273). 'Āref was thus aware of and used the traditional symbols of wine, flowers, nightingales, and spring.

'Āref began composing his own songs at the age of 14 (Khoshzamid 1975:19). His early taṣnifs were love songs. Though he never remarried, his attraction to women was well known and he wrote songs inspired by them. His first extant taṣnif, "Didam Ṣanami" (Qazvini 1968:340) was written at the age of 17 in 1897, for an Armenian girl. Other taṣnifs were written for the daughters of Nāṣer al-Din Shah. The lyrical example studied in this work, "Shāne Bar Zolf" (C10), was written while 'Āref was in Istanbul (1919 /H.G. 13387) and was inspired by his seeing a pretty girl on the streets (ibid.:390, Taṣnif No. 19).

After moving to Tehran in 1898, 'Āref found favor as an entertainer in aristocratic circles and was offered a position at the court, which he refused. He eventually joined the supporters of the revolutionary movements. He applied his whole talent and energy to whatever appeared

to him to free his countrymen from oppression. At the time of the granting of the Constitution in 1906, 'Āref was not yet writing taṣnifs for the revolution. It was the events following, where Moḥammad 'Ali Shah succeeded in 1908 with Russian intervention in bombarding and closing the parliament, that precipitated 'Āref's political taṣnif writing. In his taṣnifs, he substituted the nation for the beloved and its people as its lovers (Borumand, interview, 1975). In responding to the economic and political events of the late nineteenth and early twentieth centuries 'Āref was joining a number of other poets who used poetry and taṣnif as effective political vehicles for mobilizing pro-revolutionary sentiment. When revolutionary forces combined and entered Tehran and deposed the shah in 1909, 'Āref composed his first taṣnif with political overtones, "Ey Amān az Farāqat." He began to sing in demonstrations and in revolutionary meetings, traveling from town to town performing his ghazals and taṣnifs. Both Davāmi and Ney Dāvud mentioned that he performed in the theater of the Grand Hotel. In general, Shokrollāh Khan was his accompanist on tār, but Ney Dāvud also mentions that occasionally he and Darvish Khan accompanied 'Āref at the performances where he sang āvāz and his own taṣnif compositions.

One of his best tasnifs, "Hengām-e Mey" (C8), was written during the period of the Second Parliament (1909-1911) and dedicated to Heydar Khan 'Amoghli, a revolutionary

figure. This work is a good example of the combination of ghazal metaphor, emotional appeal, and call to action.

Throughout the rest of the period of the revolution, 'Āref continued to write and perform songs protesting different events and injustices, reflecting his moods, and championing his personal causes. At one time he took up residence in Istanbul (ca. 1914-1919), supporting the unity of Islam under Ottoman rule. In 1918 (H.G. 1336), when he became aware of Turkey's intentions to annex the Iranian province of Āzarbāijān, he became extremely disillusioned and wrote "Che Shurhā" (C9) as a warning to Iran (Qazvini 1968:382-85).

Other occasions inspiring his songs now follow:

(1) In 1911 the deposed shah, under the aid of the Russians re-entered Iran and tried to regain the throne (Upton 1961:37) ("Del Havas," *ibid.*:360-62, written 1911 [H.G. 1328]).

(2) The Russians issued an ultimatum to dismiss the American Morgan Shuster, who had been hired by the Second Parliament in 1911 as Treasurer-General to bring order into Persian finances ("Nang Ān Khāne," *ibid.*:364-66, written ca. 1911 [H.G. 1329]).

(3) "Geriye Rā Be Masti" (*ibid.*:373-78, ca. 1911 [H.G. 1329]) was composed while Nāṣer al-Molk, Regent to Aḥmad Shah, was in Europe. Since it contained critical references to Nāṣer al-Molk, when he returned and heard

about it, he ordered 'Āref's arrest. 'Āref left Tehran to escape prison.

(4) "Geriye Kon" (ibid.:393-408, written ca. 1921 [H.G. 1340]) was written to protest the death of Colonel Moḥammad Taqi Khan at the hands of a terrorist. 'Āref championed the leadership of Taqi Khan in Mashad and considered him the last person to defend the rights of Iran (ibid.:394).

Soroudi mentions the number of times 'Āref set his hopes on causes and was crushed when they were defeated. A number of his taṣnifs are songs of disillusionment and depression. After his last cause, the republican movement, was suppressed and Reṣā Khan was crowned shah (1925), 'Āref once again became disillusioned and retired to Hamadān where he lived in poverty and seclusion till his death in 1933-34.

'Āref's Divān (Collected Poems) was first published in 1924 in Berlin and the Kolliāt-e Divān in Tehran in 1949 (Khoshzamid 1975:19). The texts and histories of 29 taṣnifs attributed to him are included in this later work.

Those who have evaluated the man and his works try to make it clear that "'Āref was a patriot, but not a revolutionary" (Soroudi 1972:168), that he did not really understand the revolution and would follow any one or any cause that appeared to provide a solution. He successfully captured the sentiments of the people of that time,

particularly in the three taṣnifs mentioned above:

"Hengām-e Mey," "Nang Ān Khāne," and "Geriye Kon" (Qazvini 1968:393-94). Mallāḥ criticizes him for his jealousy and ill-treatment of musical colleagues, his excessive love of women, his ill-temper, and his lack of will ("Sharḥ-e Ḥāl" MMR 1960, 36:22). He went from cause to cause, woman to woman, and house to house, having no home of his own. Persian musicians criticize his taṣnifs (Karimi, Khāleqi, Mallāḥ) for what they term lack of harmonization between poetry and music, possibly basing their criticisms on the ideal of āvāz in which the music subserves the expression of poetic meaning. Among the criticisms made are that 'Āref awkwardly or incorrectly accents a syllable, nonsensically repeats syllables, words, or phrases, and adds "filler" words, such as "my dear," and "God" (Khāleqi 1974, 1:10-11; Mallāḥ, "Sharḥ-e Ḥāl" MMR 1961, 43:22). Mallāḥ feels that in such ways 'Āref sacrificed the poetry for the sake of the melody. Soroudi points out, however, that lack of eloquence or correctness is balanced by sincerity, charm, and comprehensability (1971:169).

However much he was criticized for breaking tradition and for failing to conform to an idealized conception of taṣnif composition based on the āvāz ideal of poetic primacy, 'Āref none the less did continue to write in classical forms (for example, ghazal in C10; mostazād in C8; and mosammat in C9) and to use classical poetic meters and

themes (see chapters 5 and 6). His songs have remained popular among the Persians till the present time. Machalski states that 'Āref sang his taṣnifs at public concerts where "he made his audience cry and provoked explosions of enthusiastic patriotism" (1965:74, transl. MLC). Khāleqi mentions that it was common during 'Āref's time for some people to keep booklets which had copies of taṣnifs commonly sung, including those of 'Āref, and during taṣnif singing they would sing together (1974, 1:85).

'Āref's taṣnifs served as news carriers and as emotional rallying points. He drew on traditional themes and forms to relate to his audience and direct them to act in behalf of the revolutionary cause. Machalski (1965:74, transl. MLC) states: "The work of 'Āref has truly enriched the literature of Iran, it has participated in reviving patriotism and constituted a true asset to the work of the Iranian revolution of 1906-1911."

'Āref remains a nationalist symbol to the Iranians and as such he and his taṣnifs are venerated and performed as part of the continuing classical and national tradition of Persian music. During the Pahlavi regime political criticism was severely repressed inside the country. However, by that time the taṣnifs of 'Āref were an honored part of the classical repertoire and were performed as representatives of both Persian classical music and Iranian nationalism. They make few direct references to personalities

or regimes, however, but point rather to the conditions of injustice, oppression, corruption, foreign interference, imperialism, and loss of national pride. They were thus in a unique position to serve as vehicles for the expression of frustration and criticism for those who chose to sing them and to listen to them.

OTHER COMPOSERS

As both Sheydā and 'Āref had done, Moḥammad 'Alī Amir Jāhed (1894-1977 /H.G. 1313-Shāhenshāhi 2536) composed both melody and words himself. His numerous taṣnifs include both nationalistic and lyrical themes. He accompanied himself on the tār and taught his taṣnifs to others (Khān 'alī 1977:24). Many of them were recorded by Qamar, including "Amān Az In Del" (D11). Borumand estimates (interview, 6 May 1975) that this taṣnif was composed ca. 1935. Jāhed's works are not considered by Persian musicians as having either of the quality of those of Sheydā or the charisma of those of 'Āref. They do, however, include many performable taṣnifs which are also included in classical performances of the radif.

A number of poets at the time of the revolution wrote nationalistic songs, such as Ṣādeq Khan Adib al-Mamālek "Amiri" (1860-1917), Hāji Mirzā "Yaḥyā" Dowlatābādi (1864-1940), Seyyed Moḥammad Reḡzā Mirzāde 'Eshqi (1893-1924), and Mirzā Moḥammad Taqi Malek al-Sho'arā' "Bahār"

(1886-1951) (see Machalski 1965). Bahār, an outstanding literary and political figure, wrote the lyrics to a number of taṣnifs, the most famous of which is the revolutionary "Morgh-e Saḥar" (D12). The music was composed by Morteza' Ney Dāvud, a tār performer and teacher in the court music tradition, known for his discovery of the singer Qamar and his concerts at the theater of the Grand Hotel.

Starting in the time of Rezā Shah, the composition of critical or satirical taṣnifs expressing individual views was suppressed in Iran, although Persians in other countries have continued the tradition up to the present time. Types that were encouraged were nationalistic or instructional soruds and lyrical taṣnifs, although continuing experiments and influences from the music of other cultures have changed some of the musical appearance of the taṣnif.

PERFORMERS OF TAṢNIF

Traditionally speaking, the taṣnif was performed by a singer accompanied by a small ensemble, usually consisting of one or two melody instruments (for example, tār and kamānche) and a drum (dombak or dayere). Although Sheydā, 'Āref, and Amir Jāhed all performed their own taṣnifs, only 'Āref became known as a public performer. Among the most famous of singers of Sheydā's taṣnifs in former times was Jamāl Ṣafavi (Badi'i, 1976:93). One of the earliest performers of 'Āref's taṣnifs was 'Abdollāh Davāmi (born ca. 1891 [H.G. 1310]) mentioned earlier.

Unfortunately he did not make many recordings, and although his āvāz radif has been recorded by the Ministry of Culture, his taṣnifs were not preserved for public use. Many contemporary singers, Marziye, Parisā, and Shajariān, for example, have been learning taṣnifs from him with a view to preserving and reviving them before they are lost.

The performers in the older recordings studied here include Eqbāl Soltān (C9) and Qamar (C10)*. Eqbāl al-Soltān (d. aged 105 in 1972 [H.S. 1351]) was born in Qazvin (one of the provincial cities of Iran). He studied voice with a ta'ziye singer. He eventually went to Tabriz and sang at the court of prince Moḥammad 'Ali Mirzā, accompanying him to Tehran when he became shah (Lotfi 1973-74:65-68). He became a well-known singer for the ta'ziye of the Tekiye Dowlat, the government theater. Because throughout his career he sang in both ta'ziye and majlesi styles (for secular gatherings) his latter style was influenced by the former. He sang both in Tabriz and Tehran under different regimes and was one of the early singers who made recordings in Tiflis, along with Darvish Khan.

Qamar (1906-1959 [H.S. 1285-1338]), who is considered one of the greatest female singers (Mallāh, PN 1965, 7, 3: 21; Šafvat 1971:71), originally learned the tradition of religious singing from her grandmother, who was a rowzekh^Vān.

*There is also an identical recording which is attributed to the singer Iran Dowle Helen.

She studied āvāz with Mortozā' Khan Ney Dāvud and later performed with his orchestra at the theater of the Grand Hotel (now called Theatre Dehqān). She was the first woman artist to appear and sing without a veil in public (Dehgān 1975:18), and was one of the first singers for the radio, which was established in 1930 (Badi'i 1976:125). She made about 200 records (ibid.:102). In addition, she was known for the strength and warmth of her singing and for her generosity and philanthropy. Like 'Āref, however, she died forgotten and a pauper. Of the old taṣnifs, she recorded many of Amir Jāhed's and some of Bahār's and 'Āref's. In addition to Qamar, Ruhangiz, Moluk Zārābi, and Iran Dowle Helen were among the old taṣnif singers for the radio.

Nur'ali Borumand (1906-1977), who was the performer in several examples (A1-4, B5-6, C8-10, E13), as mentioned earlier, was himself not a singer. He studied with Darvish Khan (tār), Vaziri, Ma'rufi, Somā'i (santur), and Tāherzāde (āvāz). He also studied medicine in Europe but was unable to continue because of gradual loss of his eyesight. From 1965 he taught music of the radif at Tehran University, helping to revive interest and ability in the traditional performance of Persian classical music.

When in 1955 (H.S. 1334) the radio began to present the Golhā programs ("Orkestr-e Golhā" 1961, 64:26), orchestrated settings of traditional Persian music, a number of singers appeared who became identified with singing the

old taṣnifs. The singer Marḡiye (not Sheydā's Marḡiye) is largely responsible for reviving and reintroducing the works of Sheydā (see B7). She began singing on the radio in 1948 (H.S. 1327) ("Orkestr-e Shomāre-ye 3 Radio Tehran," MMuzik 1957, 6, 3:22) and has spent years reviving traditional taṣnifs.

Gholāmḡoseyn Banān (b. 1911 [H.S. 12907]) (C9) was raised in a musical environment and first studied music by imitating the musicians in his own family. He frequented religious gatherings, learning from religious singers and from Mirzā Ṭāher Zīā' Rosā'i and Nāṣer Seif. He also became a singer for radio in 1942 (Mallāḡ, PN 1959, 1, 11-12:9), later performing in the Golhā programs, particularly the taṣnifs of 'Āref. Alāḡe (C8) also sang for the Golhā programs ("Orkestr-e Golhā," MRI 1961, 64:26). Nāder Golchin has also performed taṣnifs with a large orchestra, although not for the Golhā programs, and has performed for the Ministry of Culture and for Iranian television (C10 and D12).

Izadi (D11) and Shajariān (C8) are among the younger performers who have been participating in another revival of traditional music and taṣnifs, studying with Borumand and Davāmi in addition to studying tape recordings of the old masters. New musical groups such as Goruh-e Sheydā (Shajariān) have as their goal the revival of traditional forms, styles, and performance contexts.

Mahmud Karimi, singer of the radif examples (E14-15, F16), considers himself a teacher rather than a performer and is the master teacher of āvāz at the National Conservatory of Music and at the Center for Preservation and Propagation of Iranian Music. He learned his vocal radif from ‘Abdollāh Davāmi (Ṣafvat 1971:72). He also studied the setār, which he uses in āvāz instruction, with Hāji Āqā Moḥammad Irāni, a student of Mirzā ‘Abdollāh.

SUMMARY

Taṣnif composers of the late Qajar period are representatives of both traditional forms and of style and theme changes. One of the developments in the Iranian poetic style of the nineteenth century was the simplification of language designed to appeal to a new mass audience outside the circles of the court and aristocracy. Both Sheyḏā and ‘Āref use language common to the people. While Sheyḏā's works were lyrical in their subject matter, ‘Āref had both lyrical and topical taṣnifs, and responded as other poets and composers did, to the events of the Constitutional Revolution (1890-1921). Sheyḏā, ‘Āref, and Jāhed represent the ideal in taṣnif composition, as they composed both lyrics and music themselves and also performed them, ‘Āref for a public audience. Later performers and arrangers have periodically revived their works and have kept them within the current classical performing tradition.

CHAPTER FOUR

THE MEANING OF THE TEXTS

The poetry of the taṣnif and of the ghazal and other classical forms draws on the same sources for its themes and images. The music and poetry of the taṣnif and āvāz are influenced by a mystical philosophy that developed within Islam and helped shape the traditional vocabulary of classical and folk poetry. By heightening the effect of the poetry, music supports and helps this tradition.

MUSIC AND MYSTICAL PHILOSOPHY

The close affinity of Persian classical music to Persian mystical philosophy has been mentioned by a number of authors (Ackerman 1964; During 1975; Naṣr 1971; Şafvat 1969). Music has been considered one of the means for becoming united with God and has a special place among the arts, "for it deals with material forms and shapes less than all the other arts do and is connected more directly with the world of spiritual essences" (Naṣr 1971:172). During feels that the ornamental and elusive quality of Persian music is one of the characteristics that reflects its esoteric nature, suggesting the subtle interior dimensions of sound while still remaining mysterious and veiled (During 1975:151).

Sufism or Islamic mysticism has developed over a number of centuries, beginning as a reaction against formalism and luxury and a desire to form a personal relationship with God. "The ultimate objective of Sufism in its purest and simplest form is perfection of the individual and union with God" (Hitti 1978:849-50). Man's true home is considered to be in union with the divine. His essential condition or predicament in this world is like that of a wild bird taken from his native forest and caged (Molé 1963:211). Before he was born, man lived in essential union with God. At the time of birth, he experienced a profound sense of separation and a longing to return to that essential union. The ṭarīqa, or way, of the Sufi is a method of spiritual development which leads the seeker back to that union, the final step of which is fanā, or annihilation of the ego.

An important aspect of certain Sufi fraternities is samā', or audition, which refers to a gathering specifically for listening to music, and may include prayers, zehr (invocation), religious readings and lectures, song and accompaniment, and dance. The Sufis who have practiced samā' believe that music is like a ladder to heaven, a way to achieve union with God (Naṣr 1971:176-77; Schimmel 1975:105). One of the symbolic descriptions of the function of samā' explains that in pre-existence man listened to the angels singing hymns of praise. When God put man onto

this earth he induced a forgetfulness in order that man would not be so filled with longing that he would die. Samā' again brings to man's consciousness those hymns of praise. He can thus momentarily achieve a state of reunion corresponding to the level or maqām he has reached and the state or hāl conferred upon him at that moment (Molé 1963: 211).

There may be some correlation between the maqāms or levels of the ṭarīqa and the maqāms (modes)* of classical music. The dastgāh system is based on a conjunct ascending progression of pitch levels until the highest point or owj is achieved after which the music returns to its original level. The number of maqāms prescribed by the mystic Faridu'd-Din 'Aṭṭār (d. 1193) and the number of dastgāhs in present-day Persian music is seven. There may also be an association between the states of grace, hāl, and the state of inspiration or mood, also called hāl, of the performer while playing one of the dastgāhs. Some of the moods associated with different dastgāhs are melancholy, serenity, suffering, force, mysticism, and majesty (Caron and Safvate 1966:62-98).

*Before the dastgāh system, the classical music was based on the maqām system. The term maqām is now used in the sense of the mode of a gushe, the term for individual pieces that make up the repertoire of a dastgāh (Farhat 1965:32, 37-38).

Important musical figures have, in the last century, been associated with Sufi orders and teachings, among these being 'Ali Akbar Farahāni (d. 1855); Mirzā 'Abdollāh, and Darvish Khan (During 1975:142-43).

Philosophy in Relation to the Theory and Practice of Music

Both lyric poetry and music are reflections of this mystical tradition and are intricately tied together. The primacy was given to poetry as "verses were not written to be sung, but rather music was composed for already existing forms" (Ackerman 1964:2812). Some of the characteristics of this poetic emphasis are found in the music: medium tessitura associated with the vocal range (for example, the setār which ranges from C3 to A5 koron (an octave and a sixth above C4); use of poetic rhythms and forms in phrase construction; conjunct melodic progression; and the homophonic or heterophonic nature of the music, the emphasis being on the solo voice with or without accompaniment, which is its echo and variation. The elaborate development of melody, ornamentation, and mode to express subtleties and nuances of tone and mood also illustrates the connection between music and poetry.

Music, to the Persians, has a direct influence on the human constitution and emotions. There is a strong emphasis on stringed instruments and, in Persian and Arabic music theory, on the determination of intervals by string length. So, too, is there a close correlation between the

numerical relations of music and man's soul, which is seen as a complex of mathematical relations (Ackerman 1964: 2811):

Music, the audible expression of shifting numerical relations, changes the numerical relations among the humours of the soul and body, and thus arouses the corresponding emotions, and also produces illness or health.

These mathematical properties are basic to the universe and thus the pitches are reflective of cosmic order. Nasr believes traditional music reminds man of his condition of harmony with his spiritual origin (Nasr 1971:173).

The concept of ethical power is based on the mathematical analogy between ratios of the soul's motion, vibration of strings, and movement of heavenly bodies. Certain melodies evoke certain motions of the human soul, and each type of mode has a quality that is associated with the relations of intervals within the tetrachord. In addition Ebn Zeylā thought an ascending motif resembled "the feeling of anger, a descending, gentleness and knowledge, so that various combinations of the two would have strong moral influences" (Ackerman 1964:2815). Modes were linked to elements, seasons, planets, and temperaments. Their use in bringing order and attunement to the human soul was stressed. In older musical theory each string of the 'ud was associated with a particular natural property among which were the qualities of hot, humid, cold, and dry and the humours yellow bile, blood, phlegm, and black

bile (Werner and Sonne 1941:276). The mixture of these elements represented in the 'ud were pain-relieving or invigorating in appropriate melodies and at appropriate times of the day.

Music, in Al-Farābī's terms, is considered to be melody, that is, pitches in a determined order and manner and associated with phonemes forming words that express a thought. This music is a combination of pure reason, imagination, and the senses and is formed from true images in the soul and realized through voice or instrument. When combined, words and music are both more expressive. Musical instruments sometimes possess certain of these qualities, but voice is superior to them (Al-Farābī 1930, 1: 13-14). The theorists speak of physical and real music (Ackerman 1964:2810-11):

It is only the former, physical music, that causes hypocrisy to grow in the heart, like as water promoteth the growth of corn. Real music will not lead man astray, since it is a spiritual experience. . . . Music in changing man could not introduce any new element into his character, only condition that which was already within him.

This attitude towards music for the senses and music for the spirit is reflective of Islamic mysticism and to a certain extent of traditional Islam, which places varying degrees of prohibition against "music," whose definition excludes chanting the holy verses. The classical musician is expected to live a clean and devoted life so that his art will be reflective of spirituality and not of

sensuality. Caron and Safvate (1966:234) describe the two types of music: the one is creative, diversified, original, serious, balanced, condensed, and spiritual and the other is imitative, repetitious, standard, ostentatious, contrasted, extended, and sensual. The true performer of this spiritual music may have the ḥāl, or illumination or communion with God, characterize his performance.

CLASSICAL POETRY: THE GHAZAL

Poetry was considered the major vehicle for expressing Sufi philosophical concepts, using symbols that would convey many possible meanings (Rypka 1968:229). Arberry (1970:630) states: "Most Persian poetry (apart from political panegyric) from the fifth/eleventh century [H.G./A.D.] onwards was impregnated with the ideas and imagery of Sufism." The ghazal was used by major poets for expressing love, particularly the sentiments of the pain of separation or longing for the absent lover. Suffering was considered a means for achieving spiritual perfection, of achieving the favor or nearness of the beloved. The poetry could express both earthly and divine love, and Mole' suggested (1963:156) that the one is in reality a symbol for the other. The poet praises the beauty and greatness of the beloved, emphasizes that the test of love is devotion and patience, the need to be content with whatever the beloved wants, and the reunion or attainment of the goal of spirituality by burning away the earthly desires through

the fire of true love, that is, the dying of self and the living in God (the Beloved). Also suggested was that the use of symbols and veiled concepts was another form of escaping direct exposure and censure by the orthodox Moslems who disagreed both with the concept of direct cognition of God and the conceptualization of man and God in the framework of lover and Beloved.

The ghazal is a short form of 5 to 17 lines (beyts) or paired hemistichs (mesrā's). It consists of self-contained lines unified by rhyme, meter, and mood (Yar-Shater 1970: 677) and uses conventional and recognizable themes. With love as one of the central themes, the main figures are often the lover and his beloved. Symbols used for this pair are variously the nightingale singing to the rose, the moth perishing in the flame, or literary pairs such as Majnun and Leyli or Farhād and Shirin. The poet often describes aspects of the physical beauty of the beloved such as the eyelashes that become like arrows drawn from the bow of the eyebrow, the curly black hair that binds the lover in chains, and the figure that is as graceful and stately as the cypress.

One of the common settings of a ghazal is a tavern inhabited by an innkeeper and a wine-bearer (sāqi). The state of intoxication is preferred to the state of sobriety. Symbolically, the tavern represents the gathering place of the Sufi fraternities, with the head of the order (sheykh)

as the innkeeper. The intoxication itself is the hāl, the inner state of communion and understanding as opposed to the state of sobriety, or outer worship with inner emptiness and hypocrisy. On another level of interpretation, wine may also serve to free one from being overly concerned with social or religious approval, conventions, and wrongdoings.

One ghazal may be read at several levels of meaning: erotic love, mystical love, panegyric, political commentary, or religious satire. Political or social opinions were covered in symbolic language in many ghazals. This has certain implications for the *taṣnīf*, which also used these symbols but could be openly political. Rypka (1968: 268) mentions the presence of such undertones in the works of Ḥāfeẓ:

Ḥāfiẓ attacks the shaykhs, the Sūfīs of the Orders, hypocrites, zealots, preachers, professors at the Madrasas, the priesthood and the conniving police, for he observes and experiences in their conduct and deeds nothing but lies, hypocrisy, formalism, intrigues and stupidity.

ĀVĀZ AND ZARBI

The ghazal is the main poetic form used in a *dastgāh* performance, both structuring its form and rhythm and giving the performance its conceptual framework. The ghazals of Ḥāfeẓ and Sa'di are the most commonly used for *āvāz*.

Sa'di (Sheykh Abu- 'Abde'llāh Mosharref al-Din b. Moşleḥ Sa'di) was born in Shirāz between 1213 and 1219 (H.G. 610-615) and died in 1292 (H.G. 691) (ibid.:250-51). His poetic emphasis was more on ethical and practical applications of spirituality than on mystical speculation (ibid.:251). Sa'di adheres to his opening theme throughout the whole ghazal. His ghazals are considered to be a melodious and harmonious synthesis of many elements, including motifs of love and of contempt for priesthood and authority.

Ḥāfeẓ (Kh^vāja Shams al-Din Moḥammad Ḥāfeẓ) was born in Shirāz approximately 1317-1326 (H.G. 717-726) and died in 1390 (H.G. 797). In his ghazals he presented many different interwoven themes at various levels: amorous, mystical, panegyric, and political are commonly found, as is his disregard for the norms of society and of Sufism. While Sa'di wrote in a variety of poetic forms, Ḥāfeẓ concentrated mainly on the ghazal. His verses do not follow the monothematic style of Sa'di but are constructed around thematic patterns that introduce different images and elements.

Other forms of poetry commonly used in a dastgāh performance are the maṣnavi and the robā'i. The maṣnavi is a form based on a rhyming couplet (a beyt of two meşrā's). A large number of maṣnavis are devoted to the teachings of Sufi mystics. The Maṣnavi of Jalāl al-Din Rumi, 1207-1273

(H.G. 604-672) is often sung by itself at Sufi meetings. Most of the dastgāhs include a maṣnavi at the end. The robā'i or quatrain consists of two beyts, or four meṣrā's, and makes use of particular poetic meters.

The practice in singing āvāz (non-metric vocal style) is to choose excerpts from a single ghazal. The number of beyts chosen varies according to the number of gushes (pieces) sung. Because these beyts are loosely connected thematically and are formed of individual self-contained units, they are appropriate for use with a musical performance that is also based on a flexible selection of gushes according to a system of progression of pitch levels. A performer may choose to perform just the opening (darāmad) and would use only two or even one beyt of a ghazal. Likewise a zarbi (metric), which is part of the dastgāh but is often placed near the end also makes use of excerpts from poetic pieces.

The example of poetry used with the Darāmad-e Māhur (F16) contains two beyts of a Ḥāfeẓ ghazal:

Those who with a look transform the earth,
Could it be that they would glance at me?

My pain is hidden from the posing physicians,
Let it be that they give solace from His hidden
storehouse.

The poet refers to his pain, the pain of love, which is likened to a wound that earthly physicians can neither see nor heal, and that only the Beloved can remedy. He wishes to be transformed from mere earth to another finer

substance, the Persian kimiya referring to alchemy, the transformation into gold. He begs for even a glance in his direction so that this spiritual transformation may occur.

In the zarbi Gereyli (E15) from the Dastgāh-e Shur, four out of the eight beyts of the original ghazal of Ḥāfeẓ are actually sung. In this performance they are lines 1, 2, 3, and 7 (see Appendix B for poetic texts and translations of examples analyzed). Gereyli has been sung separately from the dastgāh as one would sing a taṣnif.

The predominant theme is wine-drinking, and its association is with intoxication, reunion, and love. Flowers are the symbol of beauty and also of springtime with its attendant rejoicing after the barrenness of winter has gone (the end of separation). Heaven is often used as a symbol of fate, of limited life as the poet knows it, or of the society that he lives in. Breaking the ceiling of heaven is partly to be interpreted as breaking out of our own limitations and of momentarily leaving them for another reality. The sadness that pervades the theme of the lover is that of longing, of separation, of yearning for the beloved object, whether patron, man, woman, or God. The poet contrasts the conditions of the lover and his beloved by referring to the lover as dust and to the beloved as king. The breeze is actually a message-bearer that both brings the scent of the beloved to the lover and carries news of him to the beloved.

In some Sufi circles, as among the Mevlevi, music and dancing are associated with advancing the mystic spiritually and bringing him closer to his beloved. In the Moslem heaven are many delights for the faithful. Ḥāfeẓ says here that the wine in a large cask is like the River Kowṣar in paradise and that paradise can be obtained on earth by one who partakes. Wine also stands for spiritual teachings, music, or whatever causes the mystic to forget his earthly limitations and to take up the spiritual path leading to annihilation of the ego.

Ḥāfeẓ refers to the present conditions of his native city Shirāz. The learned and the clergy he sees as exalting themselves with their superior knowledge and "talking nonsense," and he takes issue with their right to set themselves up as mediators or judges when the true Judge, or God, is available.

The poetry from another zarbi, Mehrebāni in Bayāt-e Tork, appears as a rhymed couplet from a ghazal by Hātef Esfahāni:

What would happen if one night you secretly
asked me into the women's quarters,
If you sit beside me and seat me beside you?

Although I am old and feeble, don't turn me
away from your door,
As I have spent, oh youth, all the days of
my youth in your love.

The poet gives up metaphorical language for direct entreaty. He tells of his devotion, even saying how long he has waited and how faithful he has been. At the same time he

protests his unworthiness, that is, he is old and feeble.

The tasnif Dānamat Āstin (E14) is essentially the zarbi Mehrebāni with a different poem. It was labeled and presented by Borumand as a taṣnif and thus forms an interesting link to the radif.

TASNIF POETRY

Symbolism in classical taṣnif poetry resembles that of the classical ghazal, using the same themes of the lover and his beloved, wine, and springtime. Borumand has stated that taṣnifs are mostly based on the theme of love, whether it be love for a person, for God, for music, or for country. Both Machalski (1965:71) and Khoshzamir (1975:26) concur that the great majority of taṣnifs are lyrical or amorous, the rest being divided among topical, satirical, and other themes. Ārianpur (1971, 2:153) has compared the amorous taṣnif to the mystical ghazal in its emphasis on flowers, wine, beauty, and the unfaithfulness of the beloved.

The old anonymous taṣnifs (Group A) tend to begin with a beyt from a classical poem, as, for example, in Chun Ast (A3) and Cheshm-e Reẓā (A4), both quoting a line from Sa'di, as well as Dānamat Āstin mentioned earlier. Like the older taṣnifs, those of Sheydā (B) also continue the tradition of love-oriented poetry using traditional symbols and metaphors.

The taṣnif was used as a format for writers like Āref and Bahār to educate their audience politically. They drew

upon traditional poetic symbols and themes, sometimes altering them to suit their purposes, and made open propaganda in ways not at all in accordance with the tradition of veiled allusion. Thus 'Āref may substitute nation for the beloved and suffering and mourning for its lovers, the oppressed peoples. He also broadcasts the corruption and thievery of high officials and openly insults his neighbors, the Turks. The third and fourth group of *tasnifs* (C and D) are thus departures from tradition thematically for, while drawing upon and using traditional metaphors, they alter them to serve a topical, political purpose.

Old, Anonymous Tasnifs

Bahr-e Yek (A1) refers to the story of Farhād and Shirin, which is one of the legendary love stories of Iranian literature. Although Shirin's lover was Shah Khosrow Parviz, Farhād, who had built her a conduit to bring milk to her, also fell in love with her. The Shah offered to give Shirin to him if he could cut a road through Mount Bisotun, a task thought impossible. Shirin did not return Farhād's love although she was moved by his devotion. The Shah eventually tricked Farhād into believing Shirin was dead and upon hearing this, he hurled himself from a cliff and was killed (Welch 1976:57).

The "mā" in the poem may refer to a single person or to a group, perhaps to a group of spiritually like-minded

people. These people converge together in a common goal or a common gathering to pursue reunion with God, the Beloved. They are like the lover Farhād who must labor, serve, and yearn. They must empty themselves, must work long and painfully to become worthy to achieve the intoxication that comes with selfless devotion. Theirs is not an intoxication that comes from outward or material means, but from an inner or spiritual source.

In *Del be Yār* (A2), again there is a reference to the story of Farhād and Shirin. The wound is his heart's wound with which the poet identifies as being from the same source as Farhād's, that of love unfulfilled or unrequited. The poet feels his despair is deep as he indicates that he has hit his feet, or the roots of his being, while Farhād's wound was by comparison more superficial. The poet remembers how he was before this calamity occurred and compares himself now to a scattered and fragmented bird's nest. The theme of unfaithfulness occurs often in lyric poetry, indicating both the feckless nature of the beloved and his or her seeming unattainability.

What is the state of the garden, oh spring clouds,
That from the nightingale comes an impatient cry.
(Chun Ast, A3)

The nightingales in Iran are known to sing in the gardens, and they are particularly associated in literature with the rose garden. The symbol of the nightingale as the lover singing to the flower or rose, the beloved, is one

well used in poetry. The nightingale, or the lover, is impatient for spring to come and appeals to the spring clouds to hurry the time when he will reunite with his beloved.

Cheshm-e Rezā (A4) In Iranian literature the object of one's love often acts in an inconsistent fashion, feigning dislike or indifference, conferring attention on others, but at the same time in subtle ways encouraging the lover. The lover is ardent and at the mercy of the beauty and charms of his beloved. This love has struck at his strength and made him weak and has enslaved him so that he is unable to break free from it. Often parts of the beloved's body are compared to different enslaving devices. The eyebrow and eyelashes are compared to a bow and arrows and the black ringlets of hair to chains.

Tasnifs of Sheydā

The tasnifs of 'Alī Akbar Sheydā are expressions of an all-consuming love and follow the tradition of amatory poetic themes. In Geriye Konam (B5) the lover complains of separation, disloyalty and the vagaries of the beloved. Her hair, the curly black hair which is often compared to chains, has this time not captured him but nearly destroyed him. The theme of separation predominates in this poem, separation which is accompanied by pain, grief, and yearning. In a spiritual context this pain is due to separation from the presence of God and the yearning to be near Him.

It was thought that love's fire and pain were necessary to burn away the veils of self that separated one from the beloved.

The theme of the next *taṣnif*, *Tā Gham-e Hejr-e Rokhat* (B6), is separation from the beloved and the poet's efforts to end the separation, even for one night. In the verse he protests his faithfulness in that he is willing to suffer for her to the limits of his being. In the refrain his entreaties to her include the appeal of a beggar for the favor or grace of a great personage, a common device in Persian poetry. In *meṣrā'* 4, the word assemblage may refer to a gathering of like-minded people or to the poet's company alone. "Enjoy one night with dear friends" is also an allusion to this assemblage. The beloved is so great and her favor so precious that the humble and long-suffering lover would feel honored even by one night of her presence. In some poems the lover begs even for news of the beloved or a breeze that might have passed by her door.

Emshab Shab-e Mahtāb (B7I), followed by the faster *Māh Gholām* (B7II), is one of the best known *taṣnifs* of Sheydā and was actually sung by the singer Marḡziye, who helped revive and make known Sheydā's works. These two pieces are more of a celebration of love than a lament. The lover is distracted and drunk with love. He compares his state to that of intoxication, though his is love's drunkenness, not that from wine. Night is the time of the

wine bottle and love-making and the moonlight makes him think of his beloved. In the second piece he compares his beloved's face to that of a radiant moon, light-giving, though the moon is nothing compared to her beauty. The refrain section of the first piece uses a repeating phrase where the singer may substitute any number of words for beloved, for example, dear, physician, mother. The use of the word physician implies the one who holds the remedy for his illness, that of lovesickness. The second piece praises the beloved's beauty and charm. The moon is a symbol of beauty and radiance, while the cypress is a symbol of grace in bearing and form. Again, her curly hair with its ringlets captivates the heart of all who see her. Overall, the mood is one of intoxication and praises for the charms of the beloved.

Tasnifs of 'Āref

'Āref's tasnifs illustrate a change in the tradition of classical poetry. He was responding to economic and political events of the late nineteenth and early twentieth centuries, the Constitutional movement and the Iranian revolution at the time when a number of other poets used poetry and tasnif as effective political vehicles to mobilize pro-revolutionary sentiment. The new political and patriotic themes include love of the motherland and recollection of past glories, vituperation of the Qajar dynasty, pan-Islamicism, communism, anti-Russian,

pro-German, pro- and anti-British, pro- and anti-Turkish, and pro- and anti-Shah Reżā sentiments (Ishaque 1943:116). 'Āref was the most influential song composer and performer of the Constitutional Revolution. His works were learned and repeated and had a great impact upon the sympathies of the people.

As stated earlier, 'Āref used traditional themes in order to reach his audience, make them cry, and persuade them to act on whatever event or situation he set out to portray.

One of his best-known taṣnifs, Az Khun-e Javānān-e Vāṭan (C8) or "From the Blood of the Youth of the Country," was written during the period of the Second Parliament (1909-1911). This particular work is an example of the combination of traditional metaphor, emotional appeal and call to action. Particularly well-known is the quatrain:

From the blood of the youth of the country,
tulips have grown.
From mourning their stature, the cypress is
bent over.

In the shadow of the flower the nightingale is
lying hidden.
The flower, also like me in sorrow, tore its
garment for them.

As poets before have opened their poems with the exaltation of wine, flowers, and springtime, so does 'Āref. Springtime as the symbol of rejoicing and renewal, however, stands in marked contrast to the actual events and emotions that are part of 'Āref's Tehran that spring. The image of

the caged bird is that of the soul yearning to fly out of its earthly cage and to reunite with God. In this case, it is an expression of 'Āref's sadness at the condition of his country. The refrain reiterates that the universe, or present conditions, are unjust, not going right, not based on fairness.

The second verse uses the traditional symbols to create a feeling of sympathy and grief over the conditions he explains in the following verses. "From the blood of the youth of the country, tulips have grown": As love unrequited turns the heart into blood, so that the lover weeps tears of blood filling rivers and staining the earth, and as the blood of the martyred Imam Hoseyn and his followers covered the ground, so also has the blood that the youth have shed for their country covered the land like a carpet of red flowers. The cypress, a symbol of stateliness and beauty, because of mourning the loss of the cypress-statured youth, is itself bent over with grief. In traditional literature the cypress is always pictured as tall and straight. That the cypress would be bent over is out of traditional character and shows that a traditional symbol itself is no longer able to maintain its form in the face of the tragic and untimely cutting down of its kinsmen, the cypress-like youth. The eternal lovers, the nightingale and the rose, are next transformed. Not only is the nightingale not able to sing because of its grief, but it is actually hiding under the rose, which itself has

destroyed its own beauty by tearing its petals, another symbol of mourning. It is as if the very symbols and foundations of the culture itself are too agitated to maintain their traditional form and are calling people to examine what is happening to their country. 'Āref in these verses is drawing upon the religious tradition of arousing a crowd to crying and grief for the victims of oppression and upon the classical tradition of drawing on the sympathy of the listener to the plight of the lover unable to attain his reunion.

Next, 'Āref very openly says that the rulers have robbed the country and taken the rights from the poor. His response is that through the emotion of mourning, that is, through tears and throwing dirt on the head, people should be galvanized into fighting back. Love of country is not a light matter. He concludes with a reference to philosophy that one must be divorced from material desires and seek only the pure spiritual life, or the wine glass, an admonition that people not follow the example of those who rob the country.

Che Shurhā (C9) portrays the Turkish intentions of annexing the province of Āz̄arbāijān, in the northwest section of Iran, whose inhabitants speak a Turkic language. 'Āref appeals to the sense of Iranian nationalism, particularly with a view to making the Āz̄aris aware of the design behind pro-Turkish appeals. In his appeal to the

Iranians 'Āref emphasizes the Persian language and the epic Shāhnāme (Book of Kings) written entirely in Persian by Ferdowsi (Abo'l-Qāsem Hasan b. 'Ali of Tus, 920-1025). It begins with the earliest heroes of Iranian antiquity and recounts the lives of 50 kings. It incorporates most of the heroic legends of early Iran and represents great patriotism and heroism to the Iranians, who regard it as their national epic.

By mentioning the ancient heroes and kings Jamshid, Khosrow, Keiqobad, Ardeshir, Giv, Siāvosh, and Rostam, 'Āref appeals to the sense of national pride, courage, and fighting skill. By making reference to these figures he draws upon the traditions of the zurkhāne (sports clubs) and coffee houses where this epic is sung and recited, appealing to national pride and to a sense of manhood. 'Āref urges an awareness of danger and invokes a defense of what has been for centuries Iranian: by saying "the door of the house of Jamshid was opened to the face of the stranger," he is referring to Iran being invaded by foreign enemies; "the land and palace and court of Khosrow has vanished," that is, Iran is in ruins. Where Khosrow's beloved Shirin once resided, now only the wild turkey can be found--the turkey itself being a symbol of deceit.

Appealing to this sense of history, 'Āref reminds the Āzaris that the Persian prophet Zoroaster was born in their province and appeals to them to retain their Persian

nationality and language, which they are in danger of losing. He draws a parallel between the intentions of the Mongol invader Genghis Khan and those of the Turks. As a means of galvanizing sentiment, he uses symbols of mourning: crying, beating the head, tearing the hair, and wearing black. Symbols of deceit and trickery which apply both to the Turks and to the leaders of the Iranian government include multi-colored curtains, the turkey, the charlatan, illegitimate birth, and wet firewood.

Shāne Bar Zolf (C10): 'Āref, while living in Istanbul (ca. 1919 /H.G. 1338⁷) one day saw a pretty woman on the street and was inspired to write this song. He is briefly enamored of her and describes her beauty and his luck at chancing upon her.

Dastgāhi Taṣnifs

Amir Jāhed's taṣnifs are considered by Borumand to be essentially lyrical (interview, 1975). Badi'ī states (1976:116) that most of his tarānes are patriotic and he is more of a composer of sorud (anthem) than of tarāne. Amān Az In Del (D11), a lyrical taṣnif, could, however, have some political overtones: "I drink in memory of my country a cup full of blood." The heart's wound makes it bleed. He tells himself, Jāhed, to lament but also to mix it with complaint so that the people might be transformed. He refers to Iraj, perhaps the poet Iraj Mirzā (1874-1926).

Jāhed uses some of the symbols mentioned in previous taṣnifs. The heart seems to have a will of its own and gives itself to an unfortunate love. The use of the story Farhād and Shirin, the story of unrequited and tragic love, brings the poet also to mention cutting and removing one's foundation as someone wielding an axe would do to trees. Another lover, Majnun, has gone crazy with love. The poet's heart has a will of its own, bleeds from its own wounds and causes him to cry enough to fill the Tigris River, unending tears. Towards the end of the song, Jāhed appeals to wine and song, as does 'Āref in Che Shurhā, to help transform the people. The song ends in resignation, both complaining and accepting that this world is the realm of separation and longing for those one values and loves, such as the poet Iraj.

Morgh-e Saḥar (D12): This revolutionary taṣnif by Bahār, again makes use of traditional symbols to arouse the fire of revolutionary fervor. The poet compares the people of Iran to a caged and bound-winged nightingale. Nightingales, unlike canaries (Borumand, interview, 1975) are not known to be happy in cages or to sing in them, but only out in the open in gardens of rural areas. If properly aroused, the people should have enough strength to break out of their bondage and oppression from the rich, the landowners, and other powerful figures. The people are sad and this has made them weak, but if the nightingale with his song,

that is to say this song, can spark them to action, they will succeed in breaking free.

Bahār plays with the various symbols--heart's blood, tears of blood, red wine, and fire, all red in color. The red wine of the wine-bearer can be used to transform the fire of sadness into the fire of revolution (Stanza II, meṣrā' 16). Bahār, in addition to the nightingale, mentions flowers and clouds, also associated with spring, which is a time of renewal and rejoicing. His own eyes are like clouds full of tears and he appeals to the new flower, perhaps the dawn of freedom, to increase its attention to the rights of the people. The people here are the suppliants, the lovers who are waiting for an end to their night of oppression (separation from freedom).

Summary of Tasnif Poetry

Both amorous and political taṣnifs use the same figures and concepts as do the classical poems. The anonymous taṣnifs and those of Sheydā and Jāhed tend to follow more closely the classical tradition while those of 'Āref and Bahār, and to a certain extent that of Jāhed, deviate from this tradition in that they emphasize certain concepts over others, substitute an ideal for a personal beloved, and urge change and action over forbearance and long-suffering. 'Āref particularly at times leaves the world of veiled allusion and classical turn of phrase to address current issues and conditions directly:

The representatives are asleep and the ministers
are corrupt;
They stole all the gold and silver of Iran.

They have left us only a ruined house.
Oh friend, take the rights of the poor from the
princes.

(C8)

Since, according to Rypka (1968:85), "In Persian poetry the direct manner of expression gives place entirely to the veiled, whatever the subject may be" this directness of 'Āref especially provides a contrast between the taṣnif and the ghazal. Related to this indirectness is the tendency for classical literature to present metaphors and abstractions in such a way that one is never sure if wine represents actual wine or serves as a symbol for something else. In the taṣnifs this was true also. In some taṣnifs, particularly those of 'Āref, there also appeared more concrete images: "He sometimes kisses wine's lip and I sometimes kiss her lips" (B7), "The tongue of the Turks is for pulling out" (C9), and "What would happen if one night you asked me secretly into the women's quarters" (E14).

The beloved is addressed or referred to in poems in all the categories represented. The face and hair of the beloved in particular as well as other physical features are mentioned and praised. The curly hair is often seen as a means for capturing the attention and enslaving the lover in its chains. The beloved is seen as charming but indifferent, often toying with the affections of many but

essentially disloyal in nature, particularly to the lover. The beloved is the physician who has the remedy for the pain of lovesickness, if she or he will only design to cast a glance in the direction of the lover.

The lover's condition is one of suffering. Throughout the poems there are many references to his sadness and pain. Love has made him weak and distraught, destroying his calm and peace of mind. He often experiences separation, which he sees as night, as opposed to the company or favor of the beloved which is seen as light or day. He often feels as though he is being punished and enchained for something he did not do. He bears oppression from the powerful ones, which is a figure used both in the erotic and in the nationalistic poetry. The nationalistic poems explore more the conditions of oppression, corruption, and injustice that the people sustain under the foreign enemy and under corrupt and incompetent leaders. Both 'Āref and Bahār liken the common man to a caged and captured bird who needs to be liberated from his cage. Both the lover and the oppressed people cry, shed tears even of their heart's blood, beating themselves, and bear their burden.

Most of the poems mention the heart, which acts both as a suffering and love-experiencing organ and as a willful actor on its own, leading the lover astray against his own will. The lover is usually portrayed as a humble suppliant who is faithfully waiting for some attention. He may

occasionally entreat the beloved or wish to be transformed by wine or to change fate:

Let us destroy the ceiling of heaven and form
a new design.

(E15)

The issue of change or transformation is emphasized in the political taṣnifs where the lover or nation is urged to use his emotions to transform himself into a fighter. Honor and heroism are urged upon him along with an appeal to uphold and live up to his national heritage.

Symbols used throughout the poems are related to wine and to nature, particularly springtime. Wine is commonly mentioned, along with the wine-bearer and the wine-glass, or saucer. The natural setting is springtime with a heaven of clouds, moon, and sun. The nightingale sings in a garden of flowers, grass, and cypress trees, with a running stream.

Literary and religious references are made to Farhād and Shirin, Majnun, Rostam, and Khosrow as well as to the Qur'ān. Other well-used symbols are of music, home, and the hidden or spiritual realm.

Although both erotic and political poetry make use of traditional symbols and metaphors, the political poetry emphasizes oppression as opposed to separation, and personal transformation and change as opposed to self-abnegation, entreaty, and endurance. If the nation, as Borumand suggests, is the beloved, then the lover is called to

defend it rather than to suffer for it. The lover actually suffers at the hands of the enemy of his nation rather than from the nation itself.

CHAPTER FIVE

THE FORMS

In this chapter the form of both the poetic text and the music will be discussed. Aspects of poetic form include type of form, length of line, and rhyme. Musico-poetic form includes major groupings, instrumental interludes, phrasing, and the relationship of musical pitch, dynamics, and theme to poetic form and content.

POETIC FORM

All verse-forms in classical Persian poetry are characterised by one common feature: the same metre (pattern and length of line) is preserved throughout the poem . . . the tasnif /is/ an irregular verse form designed for setting to music" (Elwell-Sutton 1976:243).

Although Elwell-Sutton's differentiation between classical and tasnif poetry is generally borne out by examples used in this study, I have found that these examples are, nevertheless, closely related to classical forms. Some are indeed actually classical forms, particularly the ghazal, set to music with a refrain added in between the lines. Others quote from classical poetry or are developments that combine elements of classical poetic style.

Classical poetry may be divided into three main categories: (a) rhymed couplets, (b) monorhyme, and

(c) stanzaic (ibid.:243-260). The masnavi consists of a series of rhymed couplets, or beyts composed each of two mesrā's (homistich). The two mesrā' of each beyt rhyme with each other and the rhyme changes for each subsequent beyt:

Beshno in ney chun shekāyat mikonad
Vaz jodā'i'hā hekāyat mikonad.

Kaz neyestān tā marā bobride'and
Az nafiram mard-o zan nālide'and.

(from the Masnavi of Rumi)

There are several types of monorhyme, which is essentially one rhyme throughout the poem.

(a) "The qazal is a short poem in lyric form, with anything from five to seventeen couplets, and . . . may be composed in any metre. It has the rhyme-scheme common to most forms of this class, a single rhyme common to both halves of the first bayt (the maṭla') and the second misrā' of all subsequent abyāt" (ibid.:245):

Biyā ta gol bar afshānim-o moy dar sāghar andāzim,
Falak rā saqf beshkāfim-o ṭarḥi now dar andāzim.

Agar gham lashgar angizad ke khun-e 'asheqān rizad,
Man-o sāqi be ham sāzim-o bonyādash bar andāzim.

Sharāb-e arghavāni rā golāb andar qadaḥ rizim,
Nasim-e 'aṭr gardān rā shekar dar majmar andāzim.

(from a ghazal of Ḥāfeẓ, E15)

(b) The qasida is a comparatively long poem of Arabic inspiration. "For the most part however the Persian qasīdas open with a lyrical description of spring or autumn, or a welcome to one of the great Persian festivals

(both purely Persian themes); or the poet may praise his mistress, or the joys of wine-drinking" (ibid.:247).

(c) The mostazād is a variant of the ghazal or short qasida or sometimes the robā'i. "An additional phrase repeating the pattern of the main metre is added to each misrā'i or bayt. Called the ziyādā, it may have the same rhyme as the main poem or a separate rhyme of its own" (ibid.:249). The normal meter is 3.3.14 (after Elwell-Sutton's classification).

(d) The get'e is any verse that cannot be classified as a qasida or ghazal due to the absence of rhyme in the first meṣrā' (ibid.:251).

(e) The tamām-matla' has all the hemistichs rhyming the same (ibid.).

(f) The robā'i is the shortest of the Persian verse forms, containing two beyts, or four meṣrā's. Its meter (5.1.13, 3.3.13) distinguishes it from another two-beyt form, the dobeyti (2.1.11). Its rhyme scheme is aaba but may also have all four meṣrā's rhyme: aaaa (ibid.:252-56).

(g) "A single verse used in quotation, or as an epigram, is called fard (mufrid). A single rhymed couplet is musarra'. A single hemistich has the Persian title misrā'-i āzāda" (ibid.:251).

Stanzaic forms are as follows.

(a) Tarji'-band: "Several stanzas, all of the same metre and usually in the qazal-form of 5-10 verses, are

linked by a recurring bayt (wāsiṭa, band-i šifr) using the same rhyme as the first stanza, or sometimes having an independent rhyme. Normally each stanza (with the exception of the wāsiṭa) has a different rhyme" (ibid.:256).

(b) Tarkib-band: "This form is identical with the tarjiʿ-band, except that the wāsiṭa differs for each stanza" (ibid.).

(c) Mosammat: "The couplet basis is abandoned, the stanza consisting of a number (ranging from three to ten) of hemistichs, all rhymed, but the rhyme usually changing at a fixed point in the stanza" (ibid.:257).

Type or Form

Besides similarities between taṣnif and classical poetry there are also similarities between taṣnif and lyric folk song poetry. As Blum states (1980, 9:304),

The most common poetic form in Persian lyric folk-song is the quatrain, known variously as dūbeiti (in many regions), chārbeiti (in Khorāsān and Kermān), rubāʿi (in literary terminology). . . . Most folk quatrains have 11-syllable lines with the rhyme schemes aaba or aabb.

These quatrains are often found with refrains, linked together in a stanzaic fashion (Blum 1972:206 and 1980:305). The quatrain forms are found in folk, popular, and classical poetry.

The distinction between classical, popular, and folk poetry in the case of taṣnif may be hard to define and may depend on the particular poet and poem. Sheyḏā, for example,

was influenced by both popular and classical poetry (Badi'i 1976:85, 92) and composed *taṣnifs* that show these influences (Khoshzamid 1972:17-18). Further, in folk poetry, as in Shēydā's, verses of classical ghazals (*'aruz*) followed by folk refrains ("syllabic" or stress) are frequently found (ibid.:13; Soroudi 1972:221). In addition, social and cultural changes in the late Qajar period, including the Constitutional movement, created an environment that fostered interaction between the literary and colloquial language and artistic forms. This led to a simplification and diversification of the traditional classical forms (Soroudi 1972:xiii). This applied to the areas of rhythm, language, theme, and formal structure. Thus Āref, trained in music and in religious recitation first composed and performed for the aristocracy of Tehran and then later composed for the people topical, exhortative songs that drew on his knowledge of classical forms and images.

The monorhyme persists in the traditional *taṣnif* forms which tend to be based on a rhymed couplet (*moṣarra'*), two beyts (referred to hereafter as dobeyt either in the sense of quatrain or as two beyts taken from a longer work), and ghazal. What all examples in this study, including *zarbi* and *āvāz*, have in common is the initial *moṣarra'*, or rhymed hemistichs (*meṣrā's*), that form the first beyt of almost all the monorhyme forms. Indeed, as in the folk poetry these *moṣarra'* and *dobeyts* tend to be classical in

form or quotations from classical poetry, while the refrains tend to be different in language, line length, and rhythmic basis (refer to chapter 6 for discussion of rhythm).

For a general typology of taṣnif forms, many more examples need to be surveyed. The taṣnifs and other examples studied in this work fall under the following categories:¹

I. Stanzaic

A. Verse-Refrain (A1-A4²-B5²-B6²-B7I-C8-C10)

1. Moṣarraʿ (one beyt) (A1³-A4-B5-B6³-C10)

2. Dobeyt (two beyts) (B7I-C8-C10³)

B. Through-Composed (C9-D12)

II. Non-Stanzaic

A. Monorhyme (A2-A3-C10-E13-E14-E15-F16)

1. Moṣarraʿ (one beyt) (A3³-E13)

2. Dobeyt (two beyts) (E14³-F16³)

3. Ghazal (with three or more beyts) (A2-C10-E15)

B. Combination (B7II-D11)

"Shāne Bar Zolf" (C10) is an example of the process of making a stanzaic verse-refrain form out of a ghazal (see Ex. 3, p. 130). As in the āvāz example (F16), two beyts of a ghazal form the verse of the first stanza. In the taṣnif a refrain is added to the beyts. Subsequent stanzas

¹See texts in Appendix B and information on form for individual examples in Appendix C.

²has only one stanza

³excerpt from a ghazal

Ex. 3. Shāne Bar Zolf (C10)

First three lines of the ghazal:

- b₁ Shāne bar zolf-e parishān zade'i, bah, bah, bah.
Dast bar marzere-ye jān zade'i, bah, bah, bah.
- b₂ Āftāb az che taraf sar zade emruz ke sar
Be man-e bi sar-o sāmān zade'i, bah, bah, bah.
- b₃ Šobh az dast-e to pirāhan-e tāqat zade chāk,
Tā sar az chāk-e garibān zade'i, bah, bah, bah.

Dobeyt, then one beyt, with refrain:

- b₁ Shāne bar zolf-e parishān zade'i, bah, bah-o bah.
Dast-o bar manzere-ye jān zade'i, bah, bah-o bah.
- b₂ Āfetāb az che taraf sar zade emruz-o ke sar
Be man-e bi sar-o sāmān zade'i, bah, bah-o bah.

Delā, delā mibariyam;
Kojā, kojā mibariyam.
Qalat, qalat gar nakonam;
Khaṭā, khaṭā mibariyam.

- b₃ Šobh-o 'az dast-e to pirāhan-e tāqat zade chāk,
Tā sar az chāk-e garibān zade'i, bah, bah-o bah.

Delā, delā mibariyam;
Kojā, kojā mibariyam.
Qalat, qalat gar nakonam;
Khaṭā, khaṭā mibariyam.

include only one beyt in the verse section, as with the āvāz form where the darāmad usually includes two beyts of the ghazal but in subsequent gushes commonly uses one beyt of that ghazal in each gushe. These refrains may act as, or take the place of, the tahrir of the āvāz, particularly in an example like "Bahr-e Yek" (A1) where the refrain is a one-line composite intercalation: "Oh my dear, oh my good one, beloved, beloved, my beloved."

The forms of the taṣnifs vary and include a mostazād, robā'i, ghazal, and mosammat, all classical forms mentioned above. Borumand's comment (1 March 1975) that a complete taṣnif must have both poem (verse) and refrain set to music is true of the traditional taṣnifs (A, B, and C). Group A includes excerpts from other poems, particularly those of Sa'di. Verses used in A and B are taken from a ghazal (A1-3, B6; possibly A4, B5). Usually one or two beyts are used with a refrain. Some of these taṣnifs are stanzaic, but not all of the examples in A and B are presented in their complete forms, so others may be stanzaic as well. 'Aref's taṣnifs are all stanzaic, with several stanzas. C8 and C10 are presented in a verse-refrain format, the verses having one or two beyts.

The āvāz and zarbi poems fall in the category of non-stanzaic monorhyme, either dobeyt (E14) or ghazal (E15, F16).

The dastgāhi examples, less traditional, may or may not be stanzaic, and combine elements of other form types. For example, D11 is basically a series of dobeyts with

their own internal rhyme scheme and is related to:

- (1) mosammat: a continuing series of rhyme changes;
- (2) robā'i: a series of internally rhymed dobeyts;
- (3) ghazal: one through-composed poem which is used in one- or two-beyt groups to unify a dastgāh.

It is organized by rhyme scheme, dobeyt and section as follows:

A: aaa(a)/a(a)a(a)

B: bbcb

C: dddd

D: eeef

E: ggf/hhhf

D12 has elements of both mosammat and ghazal, as there is a rhyme which recurs periodically within a series of rhyme changes.

The taṣnifs use and are closely related to classical forms, particularly that of the monorhyme found in the ghazal and robā'i. Even the dastgāhi taṣnifs are basically monorhyme forms, D11 being a composite of several dobeyts, and D12 presenting a monorhyme at the end of successive dobeyts.

The Refrain

The refrain follows a one- or two-beyt verse and is repeated in every stanza, providing a contrast with the verse in melody, rhythm, rhyme, length, and meaning. Refrain length varies from one to nine lines as follows:

one line (A1, [/C10/]);
 four meşrā' (C8, C10);
 five meşrā' (A4, B5);
 seven (eight) meşrā' (B6); or
 nine meşrā' (B7I).

In overall length the refrain may be approximately equal in length to the verse (A1, A4, B5), more than twice as long (B6, B7I), or half the length (C8, C10). However, the length of a refrain meşrā' is half the length of a verse meşrā' (except in B7I). The refrain has its own rhyme scheme, separate from that of the verse, and is often in dobeyt form (B6 [/two dobeyts/], B7I, C8, C10) or in a five-line form: bbcbb (A4) and bbcdd (B5). Refrain lines may be created from intercalations, as in A1 and C10:

ey jānam, khodā bah, bah-o bah!

Oh my dear, God, how fine!

(C10, Borumand, between verse and refrain)

Number of Mesrā' in Stanza

Overall variation in the number of meşrā' per stanza is from 2 to 24. The examples are categorized by number of meşrā' into short, medium, and long. In the category of short, from two to four meşrā', there are five examples which are from the old taşnifs, āvāz, and ẓarbi (A1, A3, E13-14, F16). Medium-length, from six to eight meşrā', are the most frequent, (8 exx.), including all of 'Āref's taşnifs, the ẓarbi Gereyli and selections from Sheydā and

the old taṣnifs (A2, A4, B5, B7II, C8-10, E15). The long taṣnifs, from 9 to 24 meṣrā' (4 exx.), include two from Sheydā as well as both dastgāhi taṣnifs (B6, B7I, D11-12). Overall the dastgāhi taṣnifs are the longest (20 and 24 meṣrā'). The 'Āref taṣnif C10, however, is also overall quite long in Golchin's performance, which uses five stanzas, including six out of the seven beyts of the song. Also, C8 and C9 include six stanzas, although only two of C8 and one of C9 are actually performed.

Meṣrā' Length in Number of Syllables

Overall variation in length is from 4 to 20 syllables per meṣrā'. Using averages where necessary, the meṣrā's for the refrains are shorter (7-13 SN) than the verse or non-refrain meṣrā's (9-20 SN). The longest taṣnifs (D11-12), interestingly enough, have the shortest average meṣrā' length (9-10 SN). The most commonly occurring length is 14, examples of which can be found in several categories (6 exx.: A3, B5-6, C8-9, F16). The most frequently occurring refrain meṣrā' length is one of seven syllables (3 exx.: B5-6, C8). Verse meṣrā' or regular meṣrā' are most common at a medium length of 14-16 syllables (11 exx.: A1, A3-4, B5-6, C8-10, E13, E15, F16), less so at a shorter length of 9-13 syllables (5 exx.: A2, B7I-II, D11-12), and least common at a longer length of 20 syllables (1 ex.: E14). The two longer examples of 16 syllables and 20 syllables are taken from the ṣarbi category: 16 NS (A4, E13,

E15) and 20 SN (E14). Refrain length is shorter, 7-9 syllables (5 exx.: A4, B5-6, C8, C10) and less commonly of medium length, 11-13 syllables (2 exx.: A1, B7I), and there are no examples of greater length, except for the repetition in A1 at the first refrain.

Line length and poetic meter may: (a) be uniform throughout (6 exx.: A2-3, E13-15, F16), which occurs in the old taṣnif, āvāz, and zarbi; (b) change with the rhyme scheme (8 exx.: A1, A4, B6-7I, C8, C10, D11 [not always 7-12]; or (c) be different for verse and refrain (4 exx., includes 3 in previous category: A1, B5, C8, C10). Line-length may remain uniform (d) while the meter changes with the rhyme (2 exx.: B7II, C9).

Intercalations and Exclamations

Intercalations and exclamations are frequently used as devices in taṣnif poetry, more so than in the zarbi or āvāz examples. Intercalation consists of addressing or mentioning the beloved, God, or nature, for example, "ev jānam" (oh my dear). Exclamations are expressions, used in this poetry, of sadness or pain: "āy" (oh!). These expressions occupy various positions in the taṣnif poetry:

(a) as links between the repetition of a meṣrā' or phrase (3 exx.: B6, B7II, C9), for example, B6, m₂: "Mikesham jowr-e to tā tāb-o tavānam bāshad, āy" (repeat to bāshad) (I bear your oppression as long as I have life and breath, oh);

(b) as extensions at the end of a poetic line (4 exx.: B7II, C8, C10, D11), for example, B7II, m₂: "Sarv kamar baste-ye bālā-ye tost, ey 'azizam" (The cypress is the servant of your stature, oh my dear);

(c) as part of the creation of a phrase or line (5 exx.: A1, A4, C8, C10, D12), for example, A4, m₅: "Negārā" (four times) (Oh idol);

(d) as part of the poetic line (7 exx.: A3, B5, B7I-II, C10, E13-14), for example, C10, Rm₁: "Delā, delā mibariyam" (Oh heart, oh heart, you are taking me). In A1 the refrain actually consists entirely of intercalations, as does meṣrā' 11 in D12: "Oh God, oh universe, oh nature!"

Repetition and Extension

Every taṣnif and ṣarbi example uses some type of poetic repetition, be it of:

word (6 exx.: A4, B7I, C8-10, D12);

phrase (11 exx.: A1, A3-4, B5-6, C8-10, E13-15);

meṣrā' (7 exx.: A2-4, B6, B7II, D11-12);

beyt (2 exx.: A4, B7II); or

section (2 exx.: A4, B7I).

The āvāz example presented here does not use repetition, although other examples may repeat phrase, meṣrā', and beyt.

Repetition has a number of functions, the most common one being conclusion of a stanza or piece by repeating the last word (1 ex.: D12 [next to last word]), phrase (6 exx.:

A1, C9-10, E13-15), meṣrā' (5 exx.: A2-3, B6, B7II, D11), beyt (1 ex.: A4) or section (2 exx.: A4, B7I). Fourteen out of the 17 examples conclude by thus repeating the last portion of the piece.

Word substitution is used in the refrain in B7 (m₆₋₈):

If my beloved is asleep, I want my physician;
 If my physician is asleep, I want my dear;
 If my dear is asleep, I want my mother.

Repetition of phrase or meṣrā' may extend the length of a poetic line for formal purposes (4 exx.: A3-4, D11, E13). For example, "Mehrebāni" (E14) uses two beyts of poetry. The taṣnif "Dānamat Āstin" (E13), which uses the same music, repeats the two phrases of each meṣrā', extending the poetry to two beyts to cover the same music. Likewise, in D11, which is a series of dobeyts, meṣrā' 3 repeats to make the first dobeyt 4 meṣrā's. Also meṣrā's 4 and 5 repeat to extend them to dobeyt length. A3, which consists of a single beyt, becomes with phrase repetition nearly a dobeyt in length. The verse of A4 is extended by phrase repetition to four meṣrā's.

Repetition may be formal, as in the phrase repetition in the mostazād C8, which appears internally rather than at the end of a line as with the classical example in Elwell-Sutton (1976:250). Repetition may be used for emphasis, with internal repetition of a word (5 exx.: A4, C9-10, D12, E13) or phrase (2 exx.: B5-6).

The phrase repetition in C8 is actually an extension of the line formed by an intercalation and word repetition

(also B7II and C10), for example, m₁:

Hengām-e mey-o faşl-e gol-o gasht-e (jānam gasht-e,
khodā gasht-e) chaman shod.

It is the time for wine and the season of flowers
and walking (my dear, walking; God, walking)
in the grass.

Other extensions may be formed solely from intercalations
(3 exx.: A1, B7II, C8) or by word substitution (B7I). B7
is a good example of the use of three types of extension
as well as of extensive use of meşrā', beyt, and sectional
repetition.

Rhyme Scheme

Meşrā's are considered to rhyme when a pattern repeats
itself at least once. In aaba, the a's rhyme but the b
does not rhyme with the a's. In aabbcd the rhyme words
are a, b, and d, but not c. As mentioned earlier, the
common factor of all the poems is the moşarra', or rhymed
couplet. Each of the poems begins with two meşrā's that
rhyme: aa. From there the poems may be divided into
rhyme categories according to how many a's are followed
by a b:

aa
(A3, E13)

aab
(A1)

aaab
(C9)

aaaab
(C8)

aaaaab
(D11)

aaba
(A2, B7I-II,
C10, D12, E14-
15, F16)

aabb
(A4, B5-6)

The first and most common category, aab (12 of 17 exx. or 12 of 15 exx. if the two aa examples be excluded) is divided into two types, that which is followed by a and that which is followed by b. The most common pattern overall is the aaba (8 exx.), found either in a two-beyt form or as the first two beyts of a longer form. First verse patterns taken by themselves fall into the following groups: aa (4 exx.: A1, A4, B5-6), aaba (2 exx.: B7I, C10), and aaaa (1 exx.: C8). Second stanzas of verses (4 exx.) may continue with the same rhyme word (2 exx.: A1, C0): aaba/ca/da in C10; or they may change the rhyme word (2 exx.: B7I, C8): aaaa/bbbb in C8 (leaving out the refrain rhyme).

The classical ghazal rhyme scheme, which is used in zarbi and āvāz, follows the monorhyme pattern of beyts composed of two meṣrā's, of which the first two rhyme and where the last meṣrā' of the subsequent beyt follows that rhyme scheme: aa/ba/ca.

The number of different rhymes seen varies from one to seven. The most common overall pattern is the monorhyme, which is found in all examples of the zarbi and āvāz and the two old taṣnifs lacking a refrain (6 exx.: A2-3, E13-15, F16). Taking the taṣnif examples (A to D), multiple rhymes occur within a stanza more commonly than a single rhyme scheme, which differentiates taṣnif from zarbi and āvāz in this case. This is in part due to the presence of

a refrain rhyme which differs from the verse rhyme (7 exx.). In these multiple rhymes, the most common pattern is of two (5 exx.: A1, A4, B7II, C8, C10), followed by three (2 exx.: B5-6, C9), four (B7I), five (D12), or seven (D11).

The seven verse-refrain taşnifs use one rhyme for the verse and another for the refrain, for example, A1: Verse, aa; Refrain, b. Of these refrains, four use one rhyme throughout (A1, A4, C8, C10), two use two rhymes (B5-6), and one uses three rhymes (B7I). Whether the refrain uses one, two, or three rhymes internally, there is always a difference between the rhyme for the verse and that for the refrain.

The Radif

Out of the 17 examples, 12 use a radif, which is a repeated word following the rhyme word (those that do not use a radif are A3-4, E13-14, F16). For example, in C8 the rhyme word, which ends in an, is followed by the radif word shod:

. . . chaman shod
. . . zoghan shod
. . . khotan shod
. . . vaṭan shod.

Of these 12 examples, 10 use a radif on rhyme a, for example, a_ra_r/ba_r/ca_r. When a is the rhyme word throughout, it then follows the pattern used in classical poetry. The other two examples use a radif on the refrain rather than

on the verse (B5, B7I).

Seven examples use more than one radif (B5-7I, C8, C10, D11-12). The old *tashnifs* and *āvāz-zarbi* examples use one radif at most and may not use any.

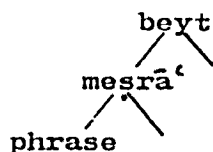
In these examples the radif is coupled with the rhyme scheme and is at the end of the rhyming word. When the rhyme word changes, as it does in examples that use a refrain or constitute a sequence of *dobeyts*--such as in D11 and D12, there would be a change of radif or else no radif for that rhyme. Verse or refrain, or both, may have a radif with their own rhyme word. Having a radif on one rhyme word does not mean the other(s) should also have one.

MUSICO-POETIC FORM

Musico-poetic form is the overall form created by the combination of poetry and music, including instrumental sections, phrasing, and relation of the poetic elements of rhyme scheme and meaning to musical theme, pitch, and dynamics.

Major Divisions and Groupings

The shorter examples, which include the *āvāz*, are characterized by musical-poetic divisions based mainly on the poetry by (a) *beyt*, then by (b) *mesrā'*, then by (c) phrase:



The āvāz begins with a vocalized section (no words), also termed āvāz, and continues with a beyt of poetry and a tahrir or ornamented vocal melisma and a second beyt, also followed by a tahrir. The second gushe of the dastgāh of Māhur, "Goshāyesh," follows the same format using only one beyt. The vocalized parts of the āvāz are not found in the taṣnif examples but may be replaced by instrumental interludes (or refrains), although āvāz generally makes use of instrumental interludes in addition to this format. This division based mainly on poetry is followed in the longer examples also, but my discussion here will also be based on stanzaic and sectional divisions which take musical theme into account.

Only four of the examples are actually presented in a form consisting of more than one stanza. In two of them the stanzas are musically repeated, with the same poetic format but a different rhyme word for the verse (B7I, C8). Because stanzas were made in A1 and C10 by inserting a refrain between beyts of an existing ghazal, the rhyme scheme here remains the same throughout the stanzas.

One of the most important sectional divisions within the framework of a stanza is between verse and refrain (7 exx.), which are distinct from each other both musically and poetically. Other sectional divisions are based on either poetic change or musical change, or on both. Those based on musical change alone have a poetic form that

remains constant (A2, E15). The other examples of sectional division (other than verse-refrain) are based on a combination of poetic change, which includes change of rhyme word, and musical theme: the refrains in B6 and B7I are divided into two sections, for example, B6:

Poetry: V aa/ R bbb(b)/ c c d c

Music: ab/ cca₂b₂¹/ b₂²b₂²a₂b₂³

(see Ex. 4, p. 144).

Forms without verse-refrain that use this type of division are B7II, C9, D11, and D12. The dastgāhi examples are both divided into five sections, usually a dobeyt with its own rhyme scheme for each section, divided or set off by an orchestral interlude. These sections follow the outline of the main gushes of a dastgāh, as in D12:

A Māhur, m₁₋₄

B Dād, m₅₋₈

C Shekaste, m₉₋₁₂

D Delkash, m₁₃₋₁₈

E Forud, m₁₉₋₂₀°

The general tendency is for each section, verse-refrain or other division to have its characteristic (a) rhyme, (b) musical theme, (c) poetic meter, and (d) line-length (9 exx.: A1, A4, B5-B7I, C8, C10, D11-12), as in A1 (for Verse-Refrain division)(see Ex. 5, p. 145):

Ex. 4. Tā Gham-e Hejr (B6)

$\text{♩} = 100 \rightarrow 112$

V: m₁ Tā gham-e hej-re ro-khat, hej-re ro-khat, mu'-ne-se jē-nam bē-shad,
 m₂ Mi-ke-sham jow-re-to +ē +ē-bo ta-vās nam bē-shad, Āy mi-ke-sham nam bē-shad.

I

R: m₃ Yek shab bi-yē man-ze-le mān,
 m₄ Row-shan na-mē māh-fe-le mān.
 m₅ Hal kon do šad mosh-ke-le mān,
 m₆ Hal kon do šad mosh-ke-le mān.

m₆ Yek shab bi-yē va-fe, kon-
 m₇ Raḥ-mi to bar ge-dē kon-
 m₈ Bē-du-se-tē-ne jē-ni
 m₉ Yek shab bi-yē ša-tē kon.

Ex. 5. Bahre yek (AI)

[illegible]

rhyme:	V	a	a	R	b
MT:		a	a		b
poetic meter:		3.1.15	3.1.15	-- (see Appendix D)	
line length:		23 MeSL	23 MeSL	25(38) SL	
		4 NM	4 NM	3(4) NM.	

In longer and more complicated pieces such as D11 and D12 there is some variation in this pattern, that is, the rhyme may remain the same while the other three aspects change, or the line-length or both line-length and meter may remain the same while rhyme and musical theme change. In both D11 and D12 a unifying cadence appears at the end of Sections A, B, and E.

A second pattern, that of uniform line-length and metric figure coupled with a unifying cadence is found in some of the old taṣnifs and in the zarbi and āvāz (6 exx.: A2-3, E13-15, F16), thus in A2:

rhyme:	a	a	b	a	c	a
MT:	a	b	a	b	c	b
meter:	2.4.11	2.4.11	2.4.11	2.4.11	2.4.11	2.4.11
MeSL:	19	19	19	19	19	19

Two variations are: (a) unifying cadence with meter and line-length change with rhyme change (B7II), thus:

rhyme:	a	a	a	a	b	b	a
MT:	a	b	c	b	c	c	b
meter:	3.4.11	3.4.11	3.4.11	3.4.11	3.4.05(2)	3.4.05	3.4.11
MeSL:	17	17	17	17	16	16	17

and (b) uniform line-length (approximate) with meter change with rhyme and musical theme change (C9, along with a unifying cadence, thus:

rhyme:	a	a	a	b	b	c	d	d
MT:	a	a	a ¹	a ²	b	c	d	d
meter:	6.1.08(2)	=	=	4.1.16	=	6.1.08(2)	5.4.07(2)	=
MeSL:	24		24	24	24	21	22	28

Instrumental Interludes

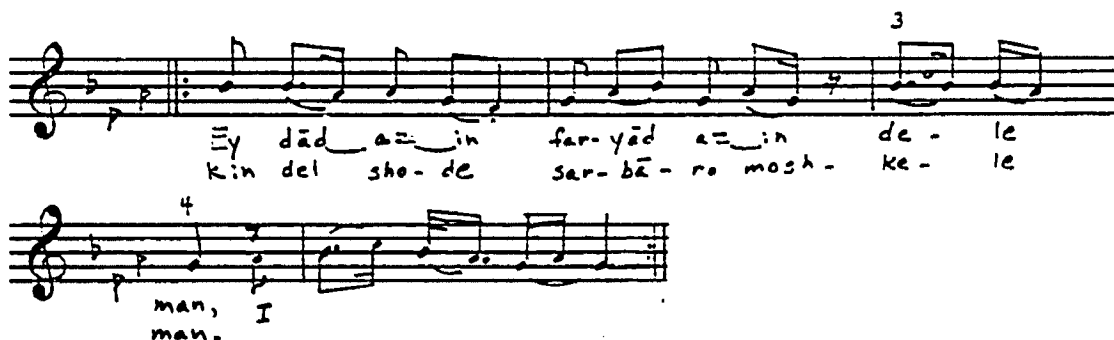
In the classical style, the instrumentalist introduces the māye or essence of a dastgāh or piece for the vocalist. The vocalist then sings a line of poetry while the instrumentalist follows the vocal line in a type of delayed unison or approximation of the melody line. The instrumentalist then "translates exactly what the singer does, ending on the same note the singer ends his phrase on" (Borumand, 8 December 1974). The instrumental repetition of a line or portion of a line' is known as the javāb, or answer. The taṣnif also follows the āvāz format in a modified fashion, that is, the music will be phrased according to the poetic line, and the javāb does generally follow the conclusion of a poetic line (poetry-answer-poetry-answer). The vocalization and extensive tahrir portions of the gushes, however, are absent in the taṣnif, which generally confines itself to the use of tahrir within the poetic line rather than appearing as a separate phrase, or phrase extension. The taṣnif also uses, particularly in

the later examples, independent interludes and introductions which are either related to but do not match the vocal line or are not related to the vocal line.

Interludes occur as:

- (a) introductions (5 exx.: B7I, C8-9, D11-12);
- (b) between verse and refrain (3 exx.: B6-7I, C8) or between sections (3 exx.: B7, C9, D11);
- (c) between beyt (4 exx.: B7II, $\overline{C9}$, D11-12) and meṣrā^c (2 exx.: C9, D11);
- (d) as extensions of vocal line (2 exx.: D11-12); and
- (e) as brief conclusions (4 exx.: B7I-II, C9, $\overline{D12}$).

Musically, the most common tendency is for the interlude to repeat the meṣrā^c or phrase or section it follows (B7I-II, C8-9, D11), thus in D11:



Some interludes precede the vocal line and these are usually introductions to the piece or come between verse and refrain (B6, C8-9, D11), as in D11, Ex. 6, p. 149. Independent interludes often appear as part of the introduction or in the later taṣnifs, D11 and D12, alone or in

Ex. 6. Instrumental Introduction to
 "Amān Az In Del" (D11)

$\text{♩} = 63$ $\text{♩} = 176$

$\text{♩} = 164 \quad 1$

A-mān az in del ke dād, Fa-ghān
 Ke sar be has-rat ne-hād, Ke sar

combination with a vocally matched phrase, as in D11, Ex. 7, p. 151. In one case (C8), the introduction matches the forud or cadential phrase rather than the opening phrase (Ex. 8, p. 152).

There are seven examples that have instrumental interludes (B6-7II, C8-9, D11-12). These examples have from 1 to 15 interludes each, depending on the length of the piece. Length varies from 1 to 18 or more measures. One-measure interludes (in D11 and D12) serve to extend the three-measure vocal line in D12, for example, to four, which is the standard *meṣrā'* length for most of the piece. In both D11 and D12 the interludes at the beginning of the *dobeyt* sections tend to be longer. Common interlude lengths are of two and four measures. The long interludes (18+ measures) are introductions to the *taṣnifs* with the exception of "Che Shurhā" (C9) which has a long interlude dividing the *taṣnif* into two portions.

Most of the examples (5 exx.: B6-7, C8, D11-12)) have interludes of the same length as the vocal *meṣrā'* they are intended to match. C9 and D12 include interludes half the length, or matching the last phrase of the *meṣrā'* they follow. D11 has interludes longer than the preceding phrase and both D11 and D12 include the one-measure extending interludes, which are each shorter than the phrase immediately preceding them.

Ex. 7. Independent Interlude (D11)

tr tr

Bār af-kan-di
Ā-khen tē-di

bon-yā-dam ey del; I
bar bā-dam ey del.

tr

Tā key be har

Ex. 8. Instrumental Introduction to
"Hengam-e Mey" (C8)

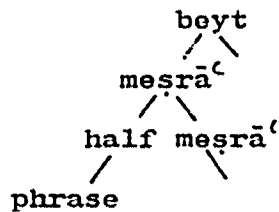
Hen-gā-me me-yo fas-le go-lo gash-te, jā-nam
Aa khu-ne jā-vē- nā-ne va-tan lā-le, jā-nam

gash-te, kho-dā gash-te, cha-man
lā-le, kho-dā lā-le, da-mi-

shod.
de.

Phrasing

Phrasing in all categories follows poetic divisions. As mentioned under the ghazal form, the beyt comprises a self-contained unit, somewhat like a sentence in prose. Since a beyt is composed of two meṣrā'ī's, this represents the next unit of phrase division. A meṣrā'ī may be short enough to be an undivided phrase in and of itself. Longer meṣrā'ī's may include from two to four phrases, dividing them into halves and then into fourths. The ẓarbis contain the longest beyt lines, 16+ measures for each beyt. They are phrased according to the following diagram:



In the ẓarbis, the phrase divisions are symmetrically proportioned, that is, in "Mehrebāni" (E14), the beyt is 16 measures long, the meṣrā'ī 8 measures, and the phrases either 2-2-2-2 or 2-2-4 or 4-2-2 measures, as in beyt 1:

b ₁ m ₁	Be harim-e khal-	vat-e khod shabi,	(2-2)	}	(8)	}	(16).
	Che shavad nahofte bekh ^v āniyam;		(4)				
m ₂	Be kenār-e man	beneshini-yo,	(2-2)	}	(8)	}	(16).
	Be kenār-e khod	beneshāniyam.	(2-2)				

In this ẓarbi, the break may come between either two- or four-measure units or phrases. The ẓarbi, āvāz, and taṣnif always phrase between meṣrā'ī's and between beyts.

The most common length for verse and regular beyt (regular referring to a beyt in other than verse-refrain forms) is 8 measures, for refrain beyt 4 measures, the range being:

verse beyt: 6-12 measures;
refrain beyt: 4-6 measures;
regular beyt: 4-16 measures.

The most common meşrâ' length for verse and regular meşrâ's is 4 measures, for refrain meşrâ's 2 measures, the range being:

verse meşrâ': 3-6 measures;
refrain meşrâ': 2-3 measures;
regular meşrâ': 2-8 measures.

The meşrâ' length is half the beyt length; on the average meşrâ's of equal length compose a beyt. The refrain meşrâ' length is half the verse and regular meşrâ' length.

Phrase division of meşrâ's, while not as symmetrical as beyt division into meşrâ's, does tend towards division by halves and by quarters. The shorter meşrâ's of two to four measures, may not be divided further into phrases. For two measures, this is most often the case. For three measures, division is into two phrases: 2-1, 1-2, or $1\frac{1}{2}$ - $1\frac{1}{2}$. Four measures may be divided into two or four phrases, the most common being into two phrases: 2-2. Six measures are divided into two or four phrases and eight measures into three or four, both three and four being based on a

division of four thus: 2-2-2-2 or 4-2-2 or 2-2-4. The āvāz example, while not divided into measures, is divided into two or three phrases per meṣrā'.

Overall, then, the most common meṣrā' length is of four, the most common division of that is into two phrases of two measures each. Refrain meṣrā's, tending to be half the length as verse meṣrā's, that is, two measures in this instance, would not then be further divided into phrases.

Poetic lines may be phrased according to meaning and poetic meter. For example, in the example mentioned earlier, E14, the meṣrā' is divided into two halves by a rest and according to a double poetic meter, that is, a meter the same in both its halves. Further division of these into halves also means that the meter may be symmetrically divided:

$$\cup\cup - \cup - \mid \cup\cup - \cup - \mid \cup\cup - \cup - \mid \cup\cup - \cup -$$

However, in terms of the poetry, the first short pause breaks a word into two parts: khal-vate. Internal phrasing for meanings, as where a comma occurs in the poetry, may be contrived by means of shorter or longer pauses:

be kenār-e khod, beneshāniyam

beside yourself, seat me (E14, m₂/ph₂).

Further, phrasing may occur as a function of breathing and this may influence the regularity of phrasing. See

chapter 6 for discussion of meter and phrasing and the function of rests.

Rhyme Scheme and Musical Theme*

The most common pattern is for most of the rhyme scheme to match the musical theme (12 exx.), for example, A4:

poetry:	Verse	a	a	Refrain	b	b	c	b;
music:		a	a		b	b	c	a.

An overriding consideration in the case of the musical theme is the presence of cadential formulas that unify the taṣnif musically. In this example, the last meṣrā', while rhyming with the first two in the refrain, musically returns and cadences as a variation of the opening theme and cadence. This unifying cadence may follow one of two patterns:

(1) The first and second meṣrā' follow the same rhyme and musical theme (aa), after which:

(a) the rest of the meṣrā's cadence on the same pitch (5 exx.: A1, A3, A4, C9, E13):

(A1): poetry: a a b

music: a a b (all three meṣrā's
cadence on "f"); or

*The expression musical theme is used here to mean the motif or combination of motifs that comprise a meṣrā' (hemistich) of poetry.

(b) the musical theme remains essentially the same for at least subsequent second meşrâ's of beyts (2 exx.: C3, F16):

(F16): poetry: a a / b a
 music: a a¹ b a¹ ; or

(c) the musical theme or the ist (cadential pitch) returns at the end of each subsequent section (4 exx.: A4, B5, B7I, C10), see A4 above; or

(d) the musical theme returns at the close of the beginning and ending sections (2 exx.: D11-12); these are the dastgâhi examples where the middle sections modulate to gushes ending on a different cadential pitch (ist); and

(2) the cadential phrase begins on the second meşrâ' (6 exx.: A2, B6, B7II, C10/[second verse], E14-15):

(A2): poetry: a a / b a / c a
 music: a b a b cb₂ b¹.

In some taşnifs there are variations where the rhyme may remain constant and the theme change (4 exx.: B7II, C8, D11-12), thus the musical theme change, refrain of C8:

poetry: b b b b
 music: b b e b¹;

or vice versa (3 exx.: A1, B7I, C10), thus the rhyme change, verse of C10:

poetry: a a b a
 music: a a a a¹.

In most cases the ist pitch (final pitch of phrase) is the same throughout the piece. In two cases the final ist is lower than the first ist (A2, C8). In the dastgāhi examples the ist pitch is the same at the beginning and end but is different for one or two internal sections which constitute a modulation to a higher gushe, thus:

D11: A, B--"eḡ"; C--"c'"; D--"aḡ"; E--"eḡ" and

D12: A, B, C--"f"; D--"c'"; E--"f".

Of the 17 examples, nine have their final ist (finalis) at least on the second meṣrā' of every beyt (A1, A3-4, B7II, C9, E13-14, F16) and five have it at the end of the first meṣrā' as well (A1, A3-4, C9, E13). Four examples (B5-B7I, C10) have their ist at the end of sections and two examples have their ist (D11-12) at the end of beginning and ending sections. In two cases (A2, C8) the final ist is lower than the internal ist pitches. In examples of four or more meṣrā's (14 exx.), the taṣnifs, zaḡbis, and āvāz have their ist more frequently on the fourth, sixth, and eighth meṣrā's and less frequently on the third, fifth, and seventh.

Pitch, Rhyme Scheme, and Form of Text

The āvāz example (F16) serves as a model for the typical pitch structure in relation to the rhyme scheme. It is a four-meṣrā' aaba rhyme form, with the highest pitch theme occurring on the third meṣrā', or the b. The next highest lines are the second and fourth meṣrā's, although

one, two, and four end on the same ist: $\underline{a} \quad \underline{a}^{+1} \quad \underline{b}^{+2} \quad \underline{a}^{+1}$. Two-meşrâ' examples (2 exx.: A3, E13) have the high pitch area in the first phrase of the second meşrâ', or in the third of four phrases. Of the six examples of high pitch on the third meşrâ' (A1, B6-7I, C8, E14, F16), one is a three-meşrâ' piece (A1), two are four-meşrâ' pieces (E14, F16), two have four-meşrâ' verses (B7I, C8), and one is a two-meşrâ' verse (B6) with a high pitch "c" at the beginning of the refrain. All but C8 have the high pitch level on the poetic line \underline{b} . The robâ' i of C8 is of the form aaaa.

Five of the longer examples, having seven to eight meşrâ's, reach their high point on the fifth meşrâ' on the poetic line \underline{c} (A4, B5, B7II, C10, E15), except for B7II which has a first dobeyt aaaa, as in example C8. The longest forms, D11 and D12 (27 meşrâ's and 20 meşrâ's with repeats) have their high point on the 17th meşrâ'.

One example, A2, actually begins with the high pitch area and concludes with a beyt on a lower pitch level than the original ist of the first two beyts.

The high pitch point for C9 is at the beginning of the last or eighth meşrâ', however, similar high pitches occur on three and five as well and all but meşrâ' six (which is truncated) have their ist on "g".

Overall, the general tendency is to use higher pitches at the beginning of the second half of the poetic form.

After the first two meṣrā' s, the higher pitch area tends to occur in the first rather than the second meṣrā' of a beyt.

Poetic Meaning and Stress

Stress. In the classical ('aruz) metrical system each metrical foot (joz) has an accent that serves to join the syllables into a foot, although it is not considered to form the basis for the rhythm or meter (Khānlari 1975:155). There is a tendency in Persian for syllabic stress to be on the last syllable of a word (ibid.). Word stress is also subject both to interpretation of meaning (ibid.:148) and to sentence stress and intonation groups within sentences (Lambton 1967:260).

Khānlari conducted research on accent in Persian words and found that the accent is primarily tonal with a slight dynamic stress (Khānlari 1975:151). That is, accented syllables are always higher in tone than unaccented syllables and these tonal accents are combined with a slight dynamic stress. Also, accent can be either on short or on long syllables. Accent on a word is subject to the rules of grammar, for example, word stress usually falls on the final syllable of nouns and pronouns (Lambton 1967:7).

Khoshzamir in his Master's thesis (1975:91-93) has conducted some research on recited and sung taṣnif poetry. Although he concluded there was no regularity in stress (ibid.:92), his example, in the view of this author, does

show some general tendencies for both singer and reciter to place accents on certain syllables and for there to be concurrence among them, that is:

	yā ṣu-ra-ti bar kash che-nin,							
recited:	3	0	0	0	1	0	4	0
sung:		1	1				1	
	yā tark kon ṣu-rat-ga-ri							
recited:	1	4		0	0	0	5	0
sung:		1		1		1		.

Thus, che, tark, and ga are stressed by a majority of the reciters and by the singer as well. Whether this reciter-singer concurrence is due to the fact that the song "Ṣuratgar-e Naqqāsh-e Chin" is a very well known song could only be clarified by conducting this same experiment with less well known songs. Also, Khoshzamir does not clarify the issue of the basis of accent, namely whether it be tonal or dynamic. Thus the study suggested would be to take several types of song, in both recited and sung versions, and to subject them to a melodic and dynamic melograph recording to ascertain: (1) the sentence intonation patterns, (2) the existence and extent of tonal and dynamic stress, (3) the extent of concurrent and idiosyncratic stress, and (4) the relationship between recited and sung stress patterns.

As already stated, taṣnif poetry is generally meant to be sung with a melody, particularly in the instances of

Sheydā and 'Āref who composed both poetry and melody.

The possibility also exists then that the issue of recording a recited version could be artificial, taken away from a setting where music is an integral part of the form of the taṣnif and of the metrical and stress aspects of the poetry. The stress of the musical measure combines with grammatical syllable and sentence stress, poetic meter stress, and interpretative stress both poetic and musical. The result is that sometimes one is sacrificed for the other, for instance, syllable stress is displaced by musical stress (ibid.:93).

As seen in the previous section, high pitch levels tend to occur on the first meṣrā' of a beyt, particularly at the beginning of the second half of the piece, often, in the case of taṣnif, combining with a change of rhyme and meter. The correlation between stress and higher pitch would explain the arch pattern that often occurs in these pieces, that is, the pieces begin at a relatively low pitch level, gradually increase pitch level to a climax or highest pitch area and then more quickly descend to the original level. This process, seen most easily in the dastgāhi examples, is achieved by alternating a rise in pitch level with a return to the original reference point until a high enough level is reached to require a change in the level of the reference pitch (a new ist).

Sentence intonation patterns generally follow this

arch pattern as well. If one takes a sentence making a simple statement such as the example from Lambton (1967: 262): "Facilities for study are available in all the large cities of Persia," it can be divided into two intonation groups, a suspensive intonation group, one which indicates there is more to follow, and a final intonation group, which completes the sense. In the suspensive types, "The unstressed syllables preceding the stressed syllable are on the low tone level. There is a rise to the high tone level on the stress and the high tone level is then maintained to the end of the group" (ibid.). Also: "In Final Intonation Groups the unstressed syllables preceding the final stress are on the low tone level. There is a rise to the high tone level for the final stress, on which there is either a downward glide to the low tone level or a gradual descent spread over the unstressed words or syllables which follow the final stress" (ibid.:261). Further, "The intonation of Persian falls between two principal tone levels. There is a rise to the high tone level on a syllable on which there is a breath-force or stress" (ibid.: 260). Lambton (ibid.:262) analyzes the sentence mentioned above as follows:

. . . — — , . — .
 va-sā-[!]e-le tah-sil/ dar tā-mā-me shahr-hā-ye
 . . . — — ~ — —
 bo-zor-ge i-rān/ fā-rā-[!]ham mi-bā-shad.

While there are variations according to sentence structure and meaning and individual style, this categorization by Lambton presents an initial approach to investigating the relationship between pitch patterns in song and sentence structure. The two meṣrā' of the beyt are connected by one thought (Rypka 1968:91). Pitch patterns of the final intonation groups, or cadences here, tend to occur more often in the second meṣrā' of a beyt, while higher pitch levels occur more commonly in the first meṣrā' of a beyt. This varies with the length of a piece, where the pitch gradually rises over a number of beyts, dropping at the end of every one or two beyts in alternation. Though it is not the focus of the present study, it would be interesting to investigate the correlation between sentence and musico-poetic intonation patterns and to test further the hypothesis that the beyt is composed of two connected meṣrā' of which the first ascends to a high tone level (suspensive intonation group) and the second descends to a low tone level (final intonation group).

Another related hypothesis to be tested is the relationship between the non-rhyming meṣrā' (s) in a monorhyme pattern (that is, b, c, and d in aa/ba/ca/da) and change in meaning, as there are also musical changes at these points. Rypka has indicated (ibid.) that while the beyt is connected by "one thought, in certain cases by one thought and its underlying argument. . . the logical connection of the poem

is not so clear and obvious . . . particularly in the ghazal, the unity of which is apparently or in fact only based on rhyme and meter." He states (ibid.:91, 102) that the connection may be in the use of formal devices such as parallel images, a "filigree work . . . full of finely-wrought details, with no strictly logical sequence of verses in any given poem as is common in the West."

In the case of the āvāz example, the intonation pattern will be similar no matter what poem is used. The pattern of the first beyt begins with the first syllable on a lower pitch and ascends to the pitch level which it maintains until the end of the meṣrā'. The second meṣrā' begins on this pitch level (ist) ascends to a pitch a third higher and gradually descends to the ist:



The beyt in F16 is a thought formed of two clauses:

Those who with a look transform the earth,
Could it be that they would glance at me.

My pain is hidden from the posing physicians,
Let it be that they give solace from His hidden
storehouse.

The second beyt begins with the b meṣrā' which has the highest pitch level and does not end on the ist of meṣrā's one, two, and four but one step higher: it begins on the expression "my pain," which is stressed tonally. Tonal

Musical score for the song "Dardam Nahofte Beh Ze Ta Bi Ba Nemodai". The score is written on two staves. The top staff contains the melody, and the bottom staff contains the bass line. The lyrics are written below the top staff.

dardam nahofte beh ze ta bi bā — nemodai —

The musical score consists of two staves. The upper staff features a melody with lyrics underneath: "bā — šad — ke az ha zā ne ye ğey baš". The lower staff continues the melody with lyrics: "da wā ko nan — and". Both staves include treble clefs and various musical notations such as eighth notes, quarter notes, and rests.

bā — šad — ke az ha zā ne ye ğey baš

da wā ko nan — and

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with and reinforce this alternating stress-release pattern. In the āvāz, as shown above, high pitch did coincide with expression of emotion.

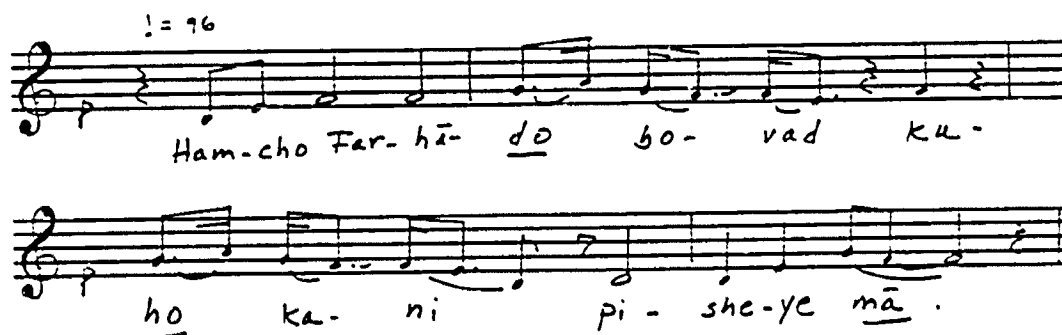
In sentence intonation, each intonation group has a prominent syllable which is higher in pitch and more accented than syllables preceding it in the case of suspensive intonation groups and following it in the case of final intonation groups (Lambton 1967:261-62). Accentuation in the taṣnifs may be dynamic, pitch, length, repetition, metric, and meaning. Smaller phrases within meṣrā' separated by rests may possibly correspond to these intonation groups. In A1, m₁ and m₄ are divided into three or four phrases which correspond to divisions into four metric feet:

Like Farhād must be, mountain carving, our task.
(Like Farhād our task must be mountain carving.)

For one, draught of wine, court the wine-,
bearer we need not.
(We need not court the wine-bearer for one
draught of wine.)

Each meṣrā' of the verse follows exactly the same melody. Tonal stress occurs once at the same place in each of the last three phrases of the four verse meṣrā' s. The phrase hamcho Farhād bovad (Like Farhād must be) begins low, rises to the shāhed and ist level "f", stresses a vocalization of the last consonant in Farhād (Far-hā-do) and then descends to the original level. Whether a speaker of this beyt would choose to accent these syllables in recitation or not,

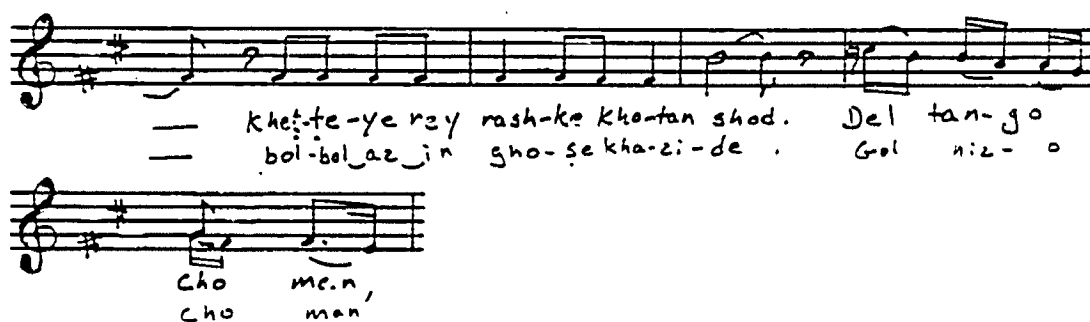
they are accented musically as shown in those places underlined in the text:



The last phrase of the moṣarra⁶ in A3 provides a clear example of a final intonation group. The stressed word faryād (cry) is at the beginning of the phrase and is the high pitch for the phrase, which then descends:



In this case there is a correlation between the emotional climax of the beyt and the musical stress point. C8 is similar in that the higher pitch point, which comes after the high pitch level of the previous meṣrā⁶, is on a stressed, emotionally expressive word, deltang (misses, homesick), after which a descent to the ist occurs:



There appears to be some correlation between these high pitch words, phrases, and meṣrā's and meaning in the poem. Most frequently found are (a) emotional expression and appeals or requests (don't turn me from your door) and (b) addresses to the beloved or praise of some aspect of the beloved.

Most of the pieces (15 exx.) begin by ascending to a higher pitch level, as in the sentence intonation pattern. In C9 lines 7 and 8 begin high and then descend. They both begin with the interrogative words agar (if) and che (what), which as Lambton states usually carry the accent after which there is a downward descent (1967:263-64). There are several high pitch points in this taṣnif, in meṣrā's 3, 5, and 8; of these stressed areas, which are also louder at high pitch points, meṣrā' 5 sustains a high pitch on "c", "ask the tear" (ze ashk pors), and emphasizes this pitch area over a series of repetitions of "reveal the internal secret" (nemude rāz-e daruni) (Ex. 9, p. 170). Here, then, is an example of a number of accentuation

Ex. 9. Accentuation in "Che Shurha" (C9)

ze ashk pors ke ef- shā

ne - mu - de rā - ze da - ru - ni,

ne mu - de rā - ze da - ru - ni,

ne - mu - de rā - ze da - ru - ni _____,

devices; high pitch, dynamic loudness, length, and repetition that combine with an expression of emotion: "ask the tear that reveals the internal secret" to create the effect of an emotional climax, which cadences or resolves on the original pitch level in the last two repetitions.

A type of emphasis can also be placed on a low pitch in these songs, by way of contrast. In E15 the lowest pitch (which is also the softest) begins the seventh meṣrā' (line d). The eighth meṣrā' repeats this melody an octave higher which is followed by a descent to the ist, making this the highest pitch area and emotional climax (Ex. 10, p. 172). Since this is taken from a ghazal, the beyts chosen may vary.

Syllables are sometimes given accent by the music where there would be none were the poem to be recited. Āref has been criticized by Persian musicians for doing this (Mallāḥ, "Sharḥ-e Hāl," MEIR 1961, 43:22). An example in C8 where there is dynamic, tonal, and durational accent on me-yo and ja-vā-nān, which are awkward syllables to stress both grammatically and in the context of sentence intonation and meaning: "It is the time for wine and the season of . . ." The spoken stress would be on me-yo and ja-vā-nān.

Dynamics. As Farhat mentions (1958:1), Persian music is generally thought to be sad or melancholy, although a few of its dastgāhs are considered otherwise. In actuality,

Ex. 10. Emphasis by Low and High Pitch (E15)

The musical score consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written in Hebrew below the notes. The first staff contains the lyrics: -ādān a — gar — ḥā — hī bī — yā. The second staff contains: bā — mā be — mey ḥā — ne. The third staff contains: ke az pā — ye ho — ma' yek —. The fourth staff contains: sa — ar — ar —. The score uses various musical notations to indicate pitch emphasis, including slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte).

-ādān a — gar — ḥā — hī bī — yā

bā — mā be — mey ḥā — ne

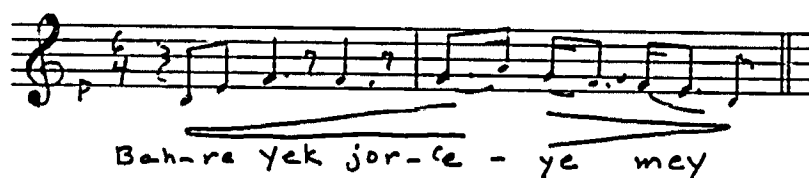
ke az pā — ye ho — ma' yek —

sa — ar — ar —

he and others feel that it is not so much simple sadness as contemplative and spiritual, based on the process of emotions and understanding found in Persian mysticism (Caron and Safvate 1966:235-36; Farhat 1958:i; Yar-Shater 1974:76-77). The dynamic expression (hālat) for this music is generally thought to be left to the individual at the time of performance (Farhat 1958:3; Morteza' Varzi, interview; 1980; Zonis 1973:142) and to be based on the mood of the audience, performer, and the meaning of the poetry. Farhat states that the dynamics, pace, and melodic range support the subtlety inherent in the music: more limited range of dynamics with fewer contrasts (Caron and Safvate 1966:235-36; Varzi, interview, 1980), slow or sedate tempo (Caron and Safvate 1966:235-36; Farhat 1958:3), and more limited melodic range, similar for men and women (Farhat 1958:3). The sense of freedom of expression and the subtlety and delicacy of nuance that have a different meaning for each listener contributes to the sense of the indefinite and the mysterious (During 1975:151; Farhat 1958:4). While this is true of "spiritual" Iranian music, Caron and Safvate (1966:234) make a distinction between this and "entertainment" music which they feel has more contrasts and is ostentatious.

Individual performers in these examples vary in their dynamic expression, which is based on a number of different factors: rhythmic pulse and accent, phrasing, tonal

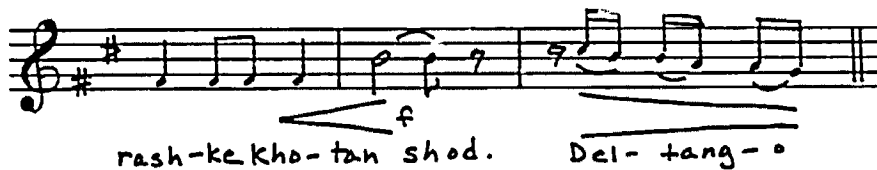
contour, and poetic nuance. The extent to which poetic interpretation can be separated from the dynamics that are suggested by tonal contour and melodic-ornamental phrasing may be the subject of further research. Dynamics do tend to be related to tonal contour in many of the examples, that is, a rise in pitch may also mean an increase in volume. As many of the phrases are in an ascending-descending or arch-like form, the dynamics of that phrase tend to increase and then decrease in loudness, as in A1:



The end of a phrase often descends to the 1st and often coincides with a decrease in volume. The two-note unit that includes the eshāre, or allusion (see chapter 7, p. 250) has also a typical dynamic phrasing in that it decreases volume on the eshāre itself, particularly on a descending eshāre, as in C8:



Borumand keeps a more even level in his dynamics, which may be due to his not being a singer and to his instructional presentation of the taṣnifs. Alāhe (C8) uses both dynamic nuance within phrases related to tonal contour and eshāre and also includes more dramatic volume increase at the high pitch area of the end of meṣrā' 3 and beginning of meṣrā' 4. As mentioned earlier, this high pitch area may coincide with the emotional climax of the poetry:



SUMMARY

Poetic Form

Type of Form: The taṣnifs in this study are classical taṣnifs, the taṣnifs associated with the dastgāh performance. It is difficult to place the classical taṣnif in a distinct category of folk, urban popular, or classical poetic traditions as it has characteristics in common with those of all three categories. This may be characteristic of the form itself and/or a result of the interaction of literary and colloquial forms and language during the time period from which the examples were chosen.

All the examples in the study have an initial moṣarra' or rhymed couplet. This moṣarra' is formed from two

equal-length meṣrā' s or hemistichs which rhyme and which, when they appear as a couplet, form a beyt, or distich. The moṣarra' is the beginning of many monorhyme forms, particularly the robā' i (quatrain) and the ghazal which are both found in the taṣnif examples. The quatrain, particularly, is a form that is common in folk as well as in classical poetry. A tendency in the older taṣnifs is for a refrain to be added to one or more lines of classical verse. "Shāne Bar Zolf" (C10) is an example of the process of making a verse-refrain form out of a ghazal.

The examples fall into two main groups: stanzaic and non-stanzaic. For the stanzaic type, the verse-refrain form is the most common. Overall for both categories (counting only the verse of a verse-refrain form) the monorhyme predominates. The traditional taṣnifs (Groups A, B, and C) commonly use a verse-refrain form and the āvāz-zarbi use monorhyme without refrain. Later examples, particularly those in the dastgāhi group (D), combine elements of mosammat, robā' i, and ghazal.

The Refrain: A one- to nine-meṣrā' refrain is found following a one- to two-beyt verse in seven examples, all from categories A to C, the traditional taṣnifs. The refrain is distinct from the verse in line-length, in rhyme scheme, and often in poetic meter as well. In overall length it may be equal to, longer than, or shorter than the verse section.

Number of Meṣrā' in Stanza: The number of meṣrā' varies from 2 to 24. Based on the number of meṣrā', the taṣnifs are divided into short (two to four meṣrā'), medium (six to eight), and long (nine to twenty-four). The most frequent is the medium length which includes selections from Groups A, B, C, and E. Groups A, E, and F contain the shortest pieces and Group D the longest.

Meṣrā' Length in Number of Syllables: Overall variation is from 4 to 20 syllables per meṣrā'. The meṣrā's for the refrains are shorter than those for the verse or non-refrain meṣrā'. The most common length is 14-16 syllables per meṣrā' for verse and regular and 7-9 syllables per meṣrā' for refrain meṣrā'. Length and poetic meter is uniform throughout the ṣarbi, āvāz, and old taṣnifs without refrain. For the taṣnifs it is more common for the line-length to change with the rhyme scheme and/or to be different for verse and refrain. Line-length may also remain uniform while the meter changes with the rhyme.

Intercalations and Exclamations: These occur more frequently in the taṣnif than in the āvāz and ṣarbi examples. They act as (a) links between repetitions of a phrase or meṣrā', (b) extensions of a line, (c) part of the creation of a phrase or line, or (d) part of the poetic line.

Repetition and Extension: Every taṣnif and ṣarbi example uses some type of poetic repetition--whether of

word, phrase, meşrâ', beyt, or section--phrase being the most common. The most common function of repetition is that of concluding a stanza or piece by repeating the last portion, particularly a phrase or meşrâ'. Repetition may also extend the length of a poetic line for formal purposes or it may be used for emphasis. Intercalation, with or without word repetition, or word substitution may be used to extend a line.

Rhyme Scheme: Each of the poems begins with two meşrâ's that rhyme: aa. The most common overall pattern is that which begins with aaba, found either in a two-beyt form or as the first two beyts of a longer form, such as ghazal (aa/ba/ca etc.). The number of different rhymes seen varies from one to seven. It is common for the taşnif to have at least two rhymes within a stanza or piece and for the zarbi, âvâz, and old taşnifs without refrain to have a monorhyme pattern. This is partly due to the seven verse-refrain taşnifs, which use one rhyme for the verse and from one to three different rhymes for the refrain.

The Radif: The radif, the repeated word following the rhyme, is found in the majority of the examples. Most of them use a radif on the rhyme a (for example, a_ra_r/ba_r/ca_r). Old taşnifs and zarbi examples use one radif at most and may not use any. Seven of the twelve examples with radif (in B, C, and D) use more than one, which either changes the radif with the rhyme change or has no radif

with the rhyme change.

Musico-Poetic Form

Major Divisions and Groupings: The examples are based on groupings in poetry by (a) beyt in some, then by (b) meṣrā', and by (c) phrase. The āvāz format begins with a non-lexical vocal section, followed by beyt and tahrir (vocal melisma). These vocalized sections are almost completely absent from the taṣnif (also ṣarbi). Larger groupings are those of stanza, verse and refrain, or sections based either on musical change or on a combination of poetic and musical change. The general tendency is for each section to have its characteristic rhyme, musical theme, poetic meter, and line length. A second pattern, that of uniform line-length and metric pattern coupled with a unifying cadence, is found in some of the old taṣnifs and in the ṣarbi and āvāz.

Instrumental Interludes: The classical pattern, followed in āvāz, is for the instrumentalist to play an introduction (māye or essence) followed by the vocal line (beyt and tahrir) which is accompanied by an instrumental approximation of that line, a portion or the whole of which is then repeated by the instrument (jāvāb or answer). The taṣnif also follows that pattern in a modified form; in the later examples particularly there are instrumental lines that are more independent from the vocal line. Interludes occur as (a) introductions, (b) between sectional or poetic

divisions, (c) as extensions of vocal lines, and (d) as brief conclusions. The most common tendency is for the interlude to repeat the meşrâ^c or phrase or section preceding it. Length of interlude varies from one to eighteen or more measures. Commonly interludes are of two and four measures. The long interludes are introductions to the tasnifs. Most of the examples have interludes the same length as the vocal meşrâ^c or phrase they are intended to match.

Phrasing: In all categories, phrasing follows poetic divisions. This division includes (a) beyt in some, (b) meşrâ^c, (c) half-meşrâ^c in some, and (d) phrase. In the zarbis the phrase divisions are symmetrically proportioned, for example, 16-measure beyt, two 8-measure meşrâ^cs, and four 2-measure phrases or one 4-measure and two 2-measure phrases.

The most common length for verse and regular beyt is of eight measures (four for meşrâ^c) and for refrain of four measures (two for meşrâ^c). Meşrâ^c length is half of the beyt length and phrase division of meşrâ^c, while not as symmetrical, does tend toward division into halves and quarters. Shorter meşrâ^c of two to four measures may not be further divided into phrases. The most common phrase length and division pattern is an eight-measure beyt, divided into two 4-measure meşrâ^c which are divided each into two 2-measure phrases. Poetic lines may be phrased

according to meaning, poetic meter, or breathing.

Rhyme Scheme and Musical Theme: The most common pattern is for most of the rhyme scheme to match the musical theme. An overriding consideration in the use of the musical theme is the presence of cadential formulas that unify the *taṣnif* musically. In most cases the ist, the final pitch of the phrase, is the same throughout the piece and is constant at least on the second *meṣrā'* of every *beyt*.

Pitch, Rhyme Scheme, and Form of Text: A higher pitch area tends to occur at the beginning of the second half of the poetic form. In the case of the aaba form, for example, the highest pitched theme occurs on the third *meṣrā'*, or the b. This forms an arch pattern, that is, the piece begins at a relatively low pitch level, gradually increases pitch level to a climax or highest pitch area and then descends to the original level.

Poetic Meaning and Stress: Accent in the *taṣnifs* may be in dynamics, pitch, length, repetition, meter, or meaning. Meaning may be correlated with poetic form and/or musical form. In the Persian language there is both syllable stress and stress in sentence intonation patterns. The syllable stress tends to be on the last syllable of a word. Khānlari's research (1975:151) indicates there is a correlation between dynamic accent and higher pitch, that is, accented syllables are always higher in tone.

Sentence intonation patterns include rise and fall of pitch, which is related to stress patterns. A statement begins on a low tone, rises to a higher tone area (suspensive intonation group), and begins the next intonation group again at a low tone area. The statement concludes by descending to the original level (final intonation group). This may correlate with the tendency outlined above for music to follow a pattern of stress and release over gradually rising pitch levels to a high point and then to descend to the original pitch level. Sentence intonation patterns may also operate within a beyt of poetry, which is subject to stress patterns that operate in the poetic meter. In A1 accent corresponds to divisions of metric feet. There may be concurrence between sentence intonation patterns, word stress, poetic stress, and musical stress, which further research should clarify.

High pitch levels tend to occur on the first rather than on the second meṣrā' of a beyt, particularly at the beginning of the second half of the piece. Thus in the form aaba, the high pitch area is on b. There may be a connection in a monorhyme form, for example, in E15, for the "suspensive group" to be on the nonrhyming meṣrā' and the "final group" to be on the rhyming meṣrā'.

There appears to be some correlation between high pitch and meaning in the poem. Most frequently found are (a) emotional expression and appeals or requests and

(b) addresses to the beloved or praise of some aspect of the beloved. Whether this is also connected to poetic and musical form is another hypothesis yet to be tested. In the case of the *āvāz*, for example, the pitch intonation pattern will be similar no matter what poem is used. In F16, an aaba form, the b *meṣrā'* has the highest pitches and does not end on the *ist* of *meṣrā'*s 1, 2, and 4. This *meṣrā'* begins on the expression "my pain" which is tonally stressed. Both A3 and C8 show a correlation between the emotional climax of a *beyt* and the musical stress point. Stress may also be achieved by repetition (C8), by musical length (C9), and even by means of a lower pitch (E15).

Dynamics tend to be subtle and to be based on the mood of performer and audience, the meaning of the poetry, and on tonal contour. This brings a sense of the indefinite and mysterious and is thought to be an expression of Iranian mystical philosophy.

Conclusion

What are the major elements that constitute the basis of the classical *taṣnif* form and what makes this form similar to or different from those of *āvāz* and *zarbi*?

The classical *taṣnifs* draw on formal elements that are found in folk, urban popular, and classical poetry. They are difficult to place in any one category due to their variety and the extent to which classical poetry was influenced by folk elements during the time of composition

of the taṣnifs used in this study. The examples in this study may be divided into two groups: (1) āvāz, zarbi, and old taṣnifs without refrain (A, E, F); and (2) taṣnifs, which may further be divided into traditional (A, B, C) and dastgāhi (D).

The initial basis of formal division is that of the poetic unit, beyts, meṣrā', and phrase, which tend to be divided into proportional groups (8-4-2 measures). The āvāz category has uniform elements of line-length, rhyme scheme (and radif), poetic meter, and cadence throughout the piece. The taṣnifs are divided into groups by sections where each section has its own line-length, meter, musical theme, and rhyme (and radif). A further distinguishing factor for taṣnif is the division into stanzas, and into verse and refrain. Often the presence of a refrain is a major distinguishing element of traditional taṣnifs, as the old taṣnifs without refrain are formally similar to the zarbis.

A taṣnif is used to lighten or provide variety near the end of a dastgāh performance. In addition to differences caused by non-metric (āvāz) versus metric time elements (taṣnif); sectional divisions, particularly refrain, in the taṣnif also provide this variety and contrast, and perhaps even contribute to the effect of lightening or sense of relief at the conclusion of the āvāz section.

The most common rhyme scheme begins with aaba and all

examples begin with aa. Musical themes match rhyme schemes, with the overriding consideration of a musically unifying cadence. Within this aaba form a higher pitch area on the b also tends to correspond with emotional expression. This vocal form is framed by an instrumental introduction and interludes that repeat or paraphrase a portion or the whole of a vocal line that precedes the interlude. Pieces are often concluded with a repetition of the last vocal phrase or line.

Overall commonalities include the musical and poetic elements which form the basis of a composition. Taşnif is distinguished from āvāz in the way these elements are put together to form the piece as a whole. In the āvāz the elements of line length, rhyme, radif, poetic meter, and musical theme are uniform and consistent. Taşnif is characterized by sectional divisions each distinguished by their own set of musico-poetic elements.

In both āvāz and taşnif, the overriding intonation patterns place the emotional and formal (both poetic and musical) climax at a place from half to three-quarters of the way through a piece. Formal and cognitive elements, then, combine to create the overall effect of a gradually heightening and then decreasing stress and release pattern, which takes the listener from a state of relaxation to one of tension where the crux of the emotional message is given, whereupon he is released and returned to his original

state. In result, form is used as a device to increase the impression or impact of the poetic message upon the listener.

CHAPTER SIX

THE TIME STRUCTURE

Principles of Rhythmic Organization

In classical Persian poetry rhythm is regulated by the versification system known as ‘aruz, which is based primarily on syllable-length, short and long, and to some extent upon stress accent (Khānlari 1975:155-57). Most verses sung in the āvāz are based on the ‘aruz (Tsuge 1974: 111). In popular or folk poetry, the subject of rhythm has been a matter of some controversy. An early view was that the meters were principally based on the number of syllables per meṣrā‘ (Kāmyār 1978:27-39; Yar-Shater 1974: 63).

Another view is that meter is based essentially on the number of accents and placement of pauses (Kāmyār 1978: 43). Word and sentence stress operate as part of the Persian language (see chapter 5 for further discussion of accent and pitch). Khānlari bases the rhythm of popular song (meaning here, of the people) on both length of syllable and accent (1975:73). Further, he "concludes that the meters of Persian folk poetry are based on an equal number of feet in each line, each foot defined by an accent and having the same length" (Yar-Shater 1974:64).

Concerning the role of music in rhythmic organization, Yar-Shater considers folk poetry to be "primarily governed by the number of rhythmically prominent accents, each of which binds a number of syllables into a foot" (ibid.). The number of feet is constant whereas the number of syllables per foot is not. When read, such lines appear to be of different lengths but assume regularity when put in a musical context, where "differences in length are leveled by means of extending some vowels more than ordinary speech would warrant" (ibid.:65).

Kāmyār states that meter is based on syllable length, and is in fact 'aruzi, with the distinction that:

(a) vowel length may be subject to change according to meter and language; (b) changes in metric feet may be made by inversion, conversion, addition, and elimination; and (c) length of *meṣrā'* may change in some poems (Kāmyār 1978: 64-110). For example, a long may become a short or a sequence of short-long (*u —*) may become long-short (*— u*).

Khoshzamid, however, feels that "in the adaptation of text to music in the *tasnif* composition, the length of syllables as used in normal speech is generally not taken into consideration" (1975:80). Tsuge also feels that "this quantitative aspect of the vowels is still observed today in reciting poetry and in a certain style of oratory. In daily conversation, however, this difference of duration is hardly perceived" (1974:111).

Taṣnif has often been classified with the popular or folk genre of Persian poetry as a whole (Browne 1928:221-23; Soroudi 1972:62; Zonis 1973:10). There are many types of song forms in Iran, which employ a variety of types of poetry. The songs studied here, as seen in the previous chapter, have an affinity with classical forms, employ quotations from Sa'di and other classical poets and, as will be observed in this chapter, use classical 'aruz meters, though not in all the poems, nor necessarily in a consistent manner in the poems where they do appear. A taṣnif may employ a classical form and meter throughout or it may not. Or, it may employ a classical poetic meter which is overridden by the musical rhythm. This chapter examines the role and presence of syllable-length and number of syllables, musical time-measure, poetic meter, and phrasing, and the relationship of taṣnif to āvāz.

Time-Measure, Tempo, and Duration

Most of the examples (13) are in some form of a 6/8 time-measure. This is a very common time-frame in Persian music, particularly for taṣnif and reng. The Persian concept of 6/8 time implies both division into two (♩ . ♩ .) and division into three (♩ ♩ ♩). One piece may be:

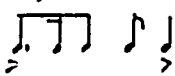
(a) exclusively in one or the other,

B7II: 6/8 ♩ ♩ ♩ | ♩ ♩ ♩ | (2)


CS(Bo): 3/4 ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | (3);

- (b) alternate from one to the other in a hemiola pattern, or

B5: 6/8 

- (c) incorporate both in one measure, such as the basic "shir-e mādar" pattern: 6/8 
(Farhat 1965:259):

C9(Bo): 6/4 

With the exception of Banān's "Che Shurhā," all the pieces that are written in the time-measure 3/4 (5 exx.: B7I, C8, C10, E13-14) are really in what would be considered by Persians as 6/8 with exclusive division into three. The 6/8 pieces (6 exx.: A2, B5-6, B7II, D11-12) are either only in two or contain alternations of two and three to a varying degree. The time-measure 6/4 (2 exx.: A1, C9 [3/4 of Banān]) is what Borumand characterizes as slow 6/8:  (see also Tehrāni 1971:15). Of the zarbi examples, one is in 3/4 (E13/E14) and the other in 2/4 (E15). The other two examples in duple time are both old taṣnifs (A3 is in 7/4 [or extended 2/4]; A4 is in 4/4).

The examples in 6/4 (from a total of 22 examples)

range in tempo from $\text{♩} = 84-114$ (per minute) with an average of $\text{♩} = 102$ and are slower than the examples in 6/8 and 3/4, with a range of $\text{♩} = 100-360$, averaging $\text{♩} = 138$ (excluding the fastest piece). The examples in duple time have a range of $\text{♩} = 92-112$, averaging $\text{♩} = 108$. The āvāz tempo is $\text{♩} = 80$, which thus makes the āvāz the slowest tempo of the group.

It is common for the examples to start on the first beat of the measure (9 exx.: A4, B7I-II, C8-9, D11-12, E13, E15). Four examples begin on the second (1 ex.: A1), or third (1 ex.: B5), or fourth (2 exx.: B6, C10) beat of a measure of six (converting 3/4 to 6/8) and three examples begin on the last beat (A2-3, E14).

The duration of the pieces (22 exx.) ranges from 26 seconds (A3) to 10 minutes 25 seconds (C10, Golchin), the shortest examples being those without instrumental interludes. The average length of the examples without interludes (12 exx., the 13th was not recorded) is about two minutes (2'01") and of those with interludes (9 exx.) somewhat over six and a half minutes (6'39").

Number of Syllables in a Mesrā'

In chapter 5 it was observed that while line-length in number of syllables is uniform throughout the zarbi, āvāz, and old taṣnifs without refrain, for the taṣnifs it is more common for the number of syllables per mesrā' to change with the rhyme scheme and/or to be different for

verse and refrain. Khānlari states that popular song (tarāne-ye ʿamiāne) is not based principally on the number of syllables (1975:73; see also Yar-Shater 1974:63-64). Two short syllables may take the place of one long syllable (Khānlari 1975:71). In the robāʿi form, as used in the taṣnif "Emshab Shab-e Mahtāb" (B7I), the value of the number of syllables of each of the first four meṣrāʿs is equal to 20 short (or 21 counting the final consonant), whereas the number of syllables may vary according to the meter itself from 10 to 13 syllables. Also, the number of syllables and line-length may vary in different sections of the taṣnif.

Quantitative Aspects of Rhythm: Syllable-Length

In Appendix D, I have taken a transliteration of the text and scanned it for syllable length: short ∪ , long — , and overlong —/ . These lengths are in a proportional ratio of 1:2:3. In musical terms, a short ∪ will receive one count, based on the time-measure, a long — will receive two counts, and an overlong —/ three counts:

3/4 (except Banan), 6/8: ∪ = ♪ ; — = ♪ ; —/ = ♪ ;
 6/4, 2/4, 4/4, 7/4: ∪ = ♪ ; — = ♪ ; —/ = ♪ ;

The poetic syllable length is placed above the word and the musical syllable length below the word for comparison (see Appendix D). Rests may function as part of the counted syllable length or as part of the overall musical length.

Where there is ambiguity, both long and short are written u , with the one chosen that fits with the meter circled u .

Syllable length is based on two types of vowel length, short and long, with long being twice the length of short. Tsuge states (1974:110): "This distinction of length is important in poetry, and indeed constitutes the basis of the classical versification system." Short vowels are a, e, and o; long vowels are ā, i, u, with ey and ow as diphthongs. Syllable length for scansion is based on the following combinations of vowel and consonant (Elwell-Sutton 1976:84-85):

- (a) short: consonant + short vowel, ba u ;
- (b) long: consonant + short vowel + consonant, bad __
consonant + long vowel, bā __ ;
- (c) overlong: consonant + short vowel + two or more
consonants (except n as nasal:
Tsuge 1974:116), badr _/
consonant + long vowel + one or more
consonants (except n as nasal),
bād _/ and bāft _/ .

There are certain cases where the metric context may determine the length of a syllable. Where this occurs I have indicated both possibilities (u). These are (Tsuge 1974:116):

- a. (1) Monosyllabic words ending in o;*
 - (2) Monosyllabic words ending in e followed by silent h;*
 - (3) An e added at the end of the word as the ezāfe, or possessive/adjectival form of a word;*
- b. The letter vāv, v, may be read as va or as -o (tied with preceding consonant) and can be either short or long;
- c. The initial alef, a, may be read in liaison with the preceding consonant: az ān = a-zān.

In relation to determining meter there are optional changes that may be introduced (Elwell-Sutton 1976:86):

- a. Two short syllables may be replaced by one long except at the beginning of a line: $\cup \cup = \text{—}$;
- b. A long syllable followed by a short may be replaced by one overlong: $\text{—} \cup = \text{—/}$;
- c. The first of two short syllables at the beginning of a line may be replaced by one long: $\cup \cup \rightarrow \text{—} \cup$;
- d. The final syllable (never short) may be either long or overlong: — or —/ .

*These syllables may be treated as either short or long depending on their position in the meter.

Kāmyār has stated other options observed in popular and folk poetry (1978:88-110):

- a. inversion: $\cup \text{ — } \rightarrow \text{ — } \cup$;
- b. conversion (1) without length change $\text{ — } \cup \cup \rightarrow \text{ — } \text{ — }$;
 (2) with added length $\cup \rightarrow \text{ — }$;
- c. addition and elimination, for example, dropping
 or adding a short syllable, or dropping a foot.

There is also the option of increasing or decreasing syllables by dropping or adding a vowel, for example, nasr becomes nasar (Elwell-Sutton 1976:6). This is observed in tasnif poetry with the addition of o or e, for example, shurhā becomes shu-re-hā or shāh bāz becomes shāh-o bāz.

The meters used are almost entirely from Elwell-Sutton's The Persian Metres, where he categorizes them according to five main patterns, thereby accounting for 85 per cent of all known meters, and nine irregular patterns (1976:86). Khānlari divides the meter into the smaller units of feet, which he says vary from two to three syllables, based on the fact that most Persian words are from one to three syllables (1975:159) and each word has an accent and thus each foot is defined or marked off by an accent. He uses 10 different feet to make or compose his meters (ibid.:160).

Poetic length must conform to the framework of the musical time-measure, in the case of 6/8 to six counts per bar. This means that if the poetic meter used is not

divisible evenly by six, the difference is made up either (a) by adding counts either to syllable lengths or by adding rests, or (b) by shortening syllable length. In B5, for example, the refrain meter is 13 syllable counts. This fits musically into two bars and becomes 12 counts. In actuality the musical syllable-length is only 10, with a two-count rest taking the value of one from its preceding and one from the following syllable. B5 does use poetic meter, one for the verse and one for the refrain, but this meter is only partially observed in the musical syllable-length. However, phrase divisions do follow phrasing of poetic meter. Khānlari (1975:203) divides the refrain meter into four meet, each of two syllables:

— ∪ | — ∪ | — ∪ | — — but the meṣrā' s are phrased
musically between the third and fourth feet:
— ∪ — ∪ — ∪ | — — .

Poetic Meter

Poetic meter was determined by finding patterns in syllable length. In most cases actual syllable length corresponded to metric syllable length but in a few cases there were discrepancies in one or more lines; these are noted in Appendix C. All of the pieces, taṣnif, ḡarbi, and āvāz, use poetry with 'aruz meters or meters that are found in the 'aruz system. The ḡarbi and the āvāz and the two old taṣnif examples without refrain (A2, A3), six examples in all, employ the same meter throughout the

piece. Seven examples have one meter for the verse and one or more for the refrain ($\overline{A1}$ 7, A4, B5-7I, C8, C10). Of these, A1 and A4 include an intercalated line in the refrain that does not have an ζ aruz meter. One example has a refrain that is divided into A and B parts (B6) with a different meter for each of these parts. Another example (B7I) has a refrain with A, B, and C parts, each with their own meter, the A part of which is in the same meter as the verse. B7II has two meters, one for the meṣrā' s 1-4 and 7 and one for the meṣrā' s 5-6. The three remaining examples, among which are the two dastgāhi ones (C9, D11-12), use a number of different meters corresponding with different sections of the piece. They are, however, based on or derived from patterns presented in the first meṣrā'.

The patterns are found predominantly in categories one to five (regular) of Elwell-Sutton's meters, particularly categories three to five.

Phrasing by Poetic Meter

As mentioned in chapter 5, rests or pauses divide the music into phrases which correspond with poetic lines, beyt, and half-lines, meṣrā' s. Within the meṣrā' there are also phrase divisions, which may correspond to metric divisions, to musical phrases, to sentence meaning, or simply to taking a breath. The subject of metric foot has been discussed by a number of authors and derives its base

from the 'aruz division or creation of meters from metric feet of one to six syllables. Khānlari states that these feet do exist in the meter and that they are defined by accent (1975:155-57). However, because Persian words have accents and do not usually exceed three syllables, Khānlari's feet are of two or three syllables.

For āvāz, Tsuge states that "in general, one can say that the phraseology of the āvāz is directly related to the poetic feet in the meter employed" (1974:168). "As a rule, every meṣrā' consists of either three poetic feet or of four" (ibid.:128). "The primal unit of recurring elements of the unmeasured texture is a phrase, the accent of which is the inseparable pair; a short and a long syllable. Generally speaking, a phrase unit coincides with a foot of the poetic meter, which has usually one iambic pattern" (ibid.:175).

Examining the meters used in these pieces, I looked at the musical phrasing for some clues as to possible metric divisions or groupings. The double meters, that is, meters identical in both halves, were divided by a rest into at least these two phrases:

A3: — — ♪ — ♪ — — | — — ♪ — ♪ — —

(Elwell-Sutton classification 4.7.07/27) (double meters are found in 9 exx.: A3-4, B5, C9, D11-12, E13-15).

Some of these double meters are further divided into equal quarters (C9, E14-15), also corresponding with

musical phrases:

E15: ♪ — — — | ♪ — — — | ♪ — — — | ♪ — — — .

Aside from these symmetrical meters, certain examples are divided by what would correspond to the 'aruz metric feet, each foot consisting here of two to six syllables. Based partially on musical phrasing, I have grouped the foot into six basic types, for a total of 21 different feet (Ex. 11, p. 200). The most commonly used are 1b₁, 2a, and 5c₁:

1b₁ — ♪ — (used in 9 exx.: A1, B5-7II, C9-10, D11-12)

2a — ♪ ♪ — (used in 9 exx.: A1, A4, B5-7II, C10, D12, E13)

5c₁ ♪ — ♪ — (used in 7 exx.: A1, A4, B7I, C9, D11, E13, F16)

To a certain extent this division into metric feet is an arbitrary device for cataloging and comparing patterns used, but it also represents the tendency toward phrasing by poetic division. A1 illustrates the correspondence of rests or pauses with metric feet:

— ♪ — | — ♪ ♪ — | — ♪ ♪ — | — ♪ ♪ — .

$\text{♩} = 96 \text{ ca}$

8 $\text{Pl} = \text{C}^\sharp$ Bah-re yek jor- 'e - ye may men-
na - te sā - gi na - ke - shim.

Ex. 11. Metric Feet Used in Examples

The six groups:

1a — ∪

b₁ — ∪ —

b₂ — ∪ — —

c₁ — ∪ — ∪ —

c₂ — ∪ — ∪ — ∪

2a — ∪ ∪ —

b — ∪ ∪ — —

3a — —

b — — —

4a — — ∪ —

b — — ∪ — —

c — — ∪ ∪ —

5a ∪ —

b₁ ∪ — —

b₂ ∪ — — —

c₁ ∪ — ∪ —

c₂ ∪ — ∪ — —

d ∪ — ∪ — ∪

6a ∪ ∪ —

b ∪ ∪ — —

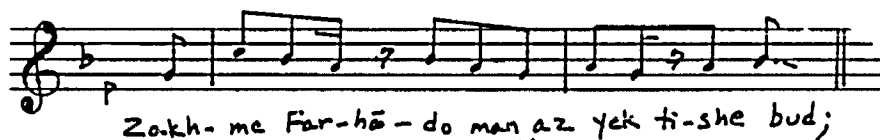
c ∪ ∪ — ∪ —

Some examples have *meṣrā'* that are not broken down into phrases (as in C8 refrain). C10 contains examples of phrasing by sentence meaning: *m*₁ "Delā, delā mibariyam" (Oh heart, oh heart you are taking me).



A2 shows examples of phrasing for breathing:

*m*₃ "Zakh-me Farhā, -do man az yek ti, -she bud"
(The wound of Farhād, d-and I from the same a,-dze was).



Overall, the musical phrase tends to coincide with the poetic one.

Robā'i Meter

Robā'i meter, in the 'aruz system, is derived from the meter hazaj. It is said to be an indigenous Persian meter that originated before the 'aruz system. It is similar to the dobeyti, also a quatrain form of four hemistichs with the rhyme scheme of aaba or aaaa. The meter of dobeyti, also derived from hazaj, is

$\cup \text{ --- } | \cup \text{ --- } | \cup \text{ --- }$ (11 syllables). The *robā'i* meter has 24 variants (Khānlari 1975:275; Ex. 12).

Ex. 12. Robā'i Meters

(Khānlari 1975:275)

1.	— —	u u —	u — u	— —	u u —
2.	— —	u u —	— u u	— —	u u —
3.	— —	u u —	— —	— —	u u —
4.	— —	u u —	u — u	— —	— —
5.	— —	u u —	— u u	— —	— —
6.	— —	u u —	— —	— —	— —
7.	— —	— —	u — u	— —	— —
8.	— —	— —	— u u	— —	— —
9.	— —	— —	— —	— —	— —
10.	— —	— —	u — u	— —	u u —
11.	— —	— —	— u u	— —	u u —
12.	— —	— —	— —	— —	u u —

Nos. 13-24 have one consonant added at the end.

Of the five feet, the first and fourth do not change. The second and fifth may be either — — or ∪ ∪ — and the third foot may be (1) ∪ — ∪ (2) — ∪ ∪ or (3) — — (ibid.: 215). There are from 10 to 13 syllables depending on the variant, though they retain values of equal length, 20 shorts, and the division into five feet (according to the system devised by Khānlari). Thus the folk *dobeyti* and classical *robā'ī* have similar forms (four *meṣrā'*s of rhyme scheme aaba or aaaa), their meters being derived from *hazaj* with a similar number of syllables to a *meṣrā'* (11 for *dobeyti* and 10 to 13 for *robā'ī*) (see Tsuge for discussion, 1974:143-49). Tsuge suggests that although common *robā'ī* meters are of 12 or 13 syllables, verses in 11 syllables may be fitted into the 13-syllable system (ibid.:147-48). One of the ways of doing this is by adding a vowel, typically o, to a consonant at the end of an overlong syllable consisting of consonant-vowel-consonant-consonant (Khoshzamiṛ 1975:90-91), thus creating two syllables: a long and a short — ∪ . For example, in the song B7I, "man ast ān" (— — / —) becomes "ma-nas-to-ān" (∪ — ∪ —) and "sobh" (— /) becomes "sob-ḥo" (— ∪). This optional change is permissible even in the 'aruz system (Elwell-Sutton 1976:3, 6; Tsuge 1974:116). An additional influence on meters shown by Tsuge's work on *āvāz* is that there is a "tendency to squeeze the syllables closely together at the beginning of a phrase"

(Tsuge 1974:164). That is coupled with the general tendency to start a line with an iambic pattern (Elwell-Sutton 1976:87; Tsuge 1974:165-68). Although the robā'ī is a non-iambic meter, these considerations help to explain why musically B7I begins with four shorts in the place of two longs and two shorts. A further consideration is that the musical meter is in three feet (or six) as opposed to the two feet of Khānlari's division. This has shortened the count to 18, as opposed to 21. Feet three and four, rather than foot one, appear to have taken the compression, as the passage after foot two could be considered an interpretative or stylistic device taking the value that would have been placed on foot one:

J = 104 *A*

Em-shab be-ba-re ma-nas-to ān mā-ye-ye nāz;

poetry: — — | u u — | u — u | — — | u u —

music: u u | u u — | z | u u u | u — | u u —

in 3/4: u u u | u — | z u | u u u | — u | u — .

Yar-Shater states that in Iranian dialect poetry the number of feet, defined by an accent, is constant but that the number of syllables is not. Even where the lines are of different lengths the syllables may be compressed or extended to fit the length in feet (Yar-Shater 1974:64-65).

Opening and Closing Three Syllables of the First Meṣrā'

Tsuge comes to the conclusion that the āvāz tends to begin on an iambic pattern, regardless of poetic meter (1974:165). The taṣnifs and zarbi also tend to open musically with at least one short ∪ (14 exx., all but B7II, D12, E13). Of those that begin with a short the most common pattern is an anapest ∪∪ — (6 exx.: A1, A3, B6, C10, E14-15) and the next most common a tribrach ∪∪∪ (5 exx.: A2, A4, B5, B7I, C8), and last the iambic ∪ — (3 exx.: C9, D11, F16). Overall, however, the initial poetic syllable is a long — (13 exx., all but C9, D11, E14-15). In the opening, then, the musical tendency is to start with a short, and this overrides poetic considerations.

The closing three syllables of the first meṣrā' show a correspondence between poetic and musical syllable-length. In all examples, the meṣrā' ends on a long syllable, whether poetically or musically. The most common musico-poetic ending is the pattern — ∪ — (9 poetic, 8 musical: A4, B5, B7II, C9, D11, E13-14, F16 and A2 [poetr]). The anapestic ending is also common ∪∪ — (5 musical, 3 poetic: A1, B7I, C10 and A2, A3 [musical]). Music and poetry tend to correspond on the last three syllables, no matter what the ending pattern may be (15 exx., all but A2, A3).

Metric Length and Musical Length

One of the elements affecting the relationship between musical and poetic syllable-length is the ratio between the length of the meter in poetic counts (MeSL) and the length of the musical line in counts (MuL). The musical length for a meṣrā' which includes rests is divisible into numbers of bars, that is, usually into two to four bars of music. The metric length would then either coincide with the musical length (8 exx.: $\overline{A3}$ -4V, B6RB, C9, C10R, D11 $\overline{[short\ and\ medium]}$, E13, $\overline{E15}$), or be longer than (8 exx.: A2, A4R, B5R, B6R, B7IVR, C8R, E14, F16), or shorter than (10 exx.: A1V, B5V, B6V, B7II, C8V, C9, C10V, D11-12, E15) the musical length. In verses the metric length tends to be shorter than the music and in the refrain it tends to be longer.







Yar-Shater suggests (1974:64-65) that:

A line, then, resembles a line of music divided into several measures where the number of notes to each bar, and therefore the length of each bar, is flexible. In such poems, when read without the help of music, the lines appear often to be of different lengths, even though some syllables are compressed or extended in order to keep to the temporal frame of the feet. However, when chanted or sung, such differences in length are leveled by means of extending some vowels more than ordinary speech would warrant.

Musical Note-Value and Syllable-Length

The relationship between the poetic syllable-length and the actual musical length given to a syllable is affected by a number of factors, including the three

mentioned earlier, namely: (a) the tendency to open with a short, particularly an anapest regardless of poetic meter; (b) the tendency to conclude a *meṣrā'* with poetic and musical syllable-length corresponding; and (c) fitting the poetic meter into the musical bar-frames or length, which in the case of the predominant 6/8, 3/4, and 6/4 times would be multiples of 6; that is, 12, 18, or 24 counts. In addition to whatever changes or differences might be due to musical considerations, the bar constraints would necessitate adding pitch-length, or rests, or shortening pitch-length.

The concept of using one beat or  of 6/8 for a short  has proved useful for comparing poetic and musical length. There are nine examples (A1V, B7II, C9-10, D11-12, E13-14, F16) where note-value and poetic syllable-length largely correspond. In these examples discrepancies are variously due to: (a) lengthening the note-values of a long (B7II, D12, E13-14); (b) inversion of values   for   (C10); (c) anapestic or iambic beginning (A1, C10, D11, F16); and (d) displacement by a rest (C9-10).

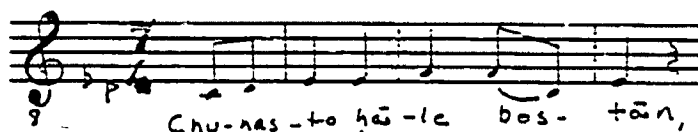
The fact that these examples are taken from all the categories indicates that it is not just in certain groups where correspondence of musical and poetic syllable-length may occur. Two additional examples, E15 and A3, both in duple time, which correspond in overall length, involve a rearrangement or displacement but contain the same number

of shorts and longs.

In the remaining examples, all traditional taṣnifs (A1R, A2, A4, B5-7I, C8), there is partial correspondence at the ends of major phrases and at the end of meṣrā' s from one to five syllables from the end. The beginnings of phrases follow the musical tendency towards one or more shorts. Within these examples the correspondence ranges from very partial (A2) to substantial (C8) (see Ex. 13, p. 209).

Comparing overall meṣrā'-length according to metric (MeSL) and musical syllable-length (MuSL) (no rests), in most cases (11 exx.: A1-2, A4, B5-7I, C8, C10, E13-14, F16) the music is shorter than the meter, that is, it reduces poetic longs to shorts. There are three examples where the length coincides (A3, C9, [some in D11], E15) and three cases where the MuSL is longer (B7II, D11-12).

Examining first the examples where there is concurrence, A3 begins on an anapest, displacing the two beats from the first two syllables to the two shorts (both are 12 counts):

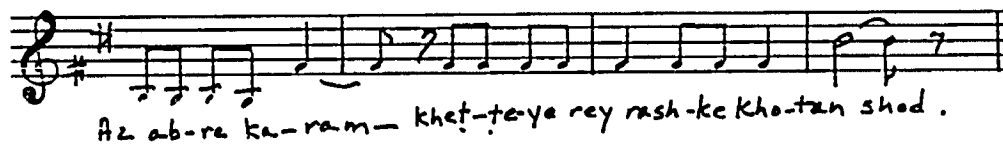


poetry:	—	—	u	—	u	—	—
music:	u	u	—	—	—	—	—

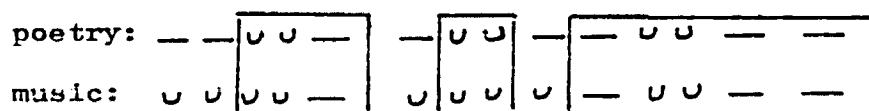
Ex. 13. Poetic-Musical Correspondence (A2, C8)



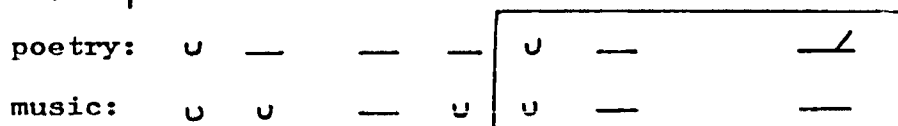
A2



C8, Vm₃



C8, Rm₁



The result is that the musical time pattern no longer resembles the poetic meter and may in fact not be intended to, the poetic line being treated as a number of syllables that fit into the musical pattern.

In C9, however, there is a predominant correspondence between SL and MuSL. The syllables that do not correspond have a rest before the phrase, and this takes away one count (meṣrā's 4, 7, 8), for example, m₄:




ni, de-li ne-shas-te be Khu.—

poetry: ˘ u — u — u

music: 1 1 2 1 1 1

A curved arrow points from the '2' in the music row to the first '1' in the music row.

The third example is a ẓarbi (E15). This is closer to A3 where the beginning is an anapest with the extra beat of the meter going to the other short:



bī yā tā — gal ba — raf — tā — nīm

poetry: u — — — u — — —

music: 1 1 2 2 2 2 2 2

A curved arrow points from the first '2' in the music row to the third '2' in the music row.

This results in making it rhythmically almost identical to A3.

Length of Last Syllable of the Mesrā'

The length of the last syllable of the mesrā' varies from one to eight counts, including rest counts, to complete the musical measure. Not including length of rests, the most common length is two counts, followed by one, and then by three (range of one to five in taṣnif). In some cases the last syllable of a phrase is lengthened, corresponding somewhat to Tsuge's findings for the āvāz, where the final syllable of each foot and the "remaining long syllable toward the close of the phrase" is held "extraordinarily long" (Tsuge 1974:159, 164). Nine examples have last syllables that are of three counts, for example D12, m₁:



poetry:	—	u u	—	—	u	—	—	z.
music:	2	1 1	2	2	1	3	3	3

Three taṣnifs (C8, D11-12) have examples of last syllables of four and five counts. In āvāz, which includes the longest last syllables, these are overlong, having from four to seven counts, or eight counts if the rest be included.

Musical and Poetic Rhythms

The rhythm is the result of a combination of both poetic and musical elements. While the poetry is composed

on or corresponds to classical poetic meters, the extent to which this meter is reflected in the overall rhythm varies from minimal to complete. The *meṣrā'* must conform to the musical bar-line (except in A3, E14, and E15); in some cases this coincides, in others it necessitates shortening some syllables; in others again, it means lengthening them or adding rests.

The *meṣrā'* (that is, the first *meṣrā'*) musically tends to begin on one or more shorts and regardless of meter to end on a long or overlong, although all the meters end with a long. Often there is a series of several shorts that begin a *meṣrā'* before ending with one or more longs, or with a few syllables (one to five syllables) coinciding with the poetic meter:

```

A2:  P  _ ʊ _ _ _ ʊ _ _ _ ʊ _
      M  ʊ ʊ ʊ ʊ ʊ ʊ ʊ ʊ ʊ ʊ _ ;

B7I: P  _ _ ʊ ʊ _ : ʊ _ ʊ _ _ ʊ ʊ _
      M  ʊ ʊ ʊ ʊ _ : ʊ ʊ ʊ ʊ _ ʊ ʊ _ ;

E15: P  ʊ _ _ _ ʊ _ _ _
      M  ʊ ʊ _ _ _ _ _ .

```

The tendency for shorts to be near the beginning and longs or extra longs at the end of a *meṣrā'* or half-*meṣrā'* may be related to Tsuge's finding that in the *āvāz* there is a

compression-relaxation tendency of singing, that is, the text is compressed at the opening of each line by squeezing the syllables closely together, thereby allowing elaborate embellishments on the remaining long syllable toward the close of the phrase, unencumbered by complex textual requirements (Tsuge 1974:164).

Placement of Tahrir

In Persian āvāz, there appear to be two types of vocal melisma, or tahrir. "One is a short, filling tahrir which is started on the last vowel of a word such as A, O, and E, and the other is a separate long tahrir used as an introduction, ending, or middle section of a gushe" (Sadeghi 1971:87). Tsuge states (1974:173-74): "It seems, therefore, that the tahrir is one of the essential elements which form a recurrent pattern in the non-metric texture of āvāz. It gives us a sense of rhythmic organization in terms of phrase or period, instead of beat. As seen in our examples, each phrase usually concludes with a tahrir."

The tahrir in the taṣnif is almost always of the short type, consisting of a melodic phrase with one or more glottal stop ornaments (tekiye: $\overset{\circ}{\text{p}}$), as in C9:



Tahrirs occur on long or overlong syllables more commonly on the last (in 8 exx.: A1, B6RB, B7II, C9, C10VR, D11,

E15, F16) or on the penultimate syllable (in 6 exx.: B6V, C8VR, C9, D11-12, E15) of a *meṣrā'*. They also occur on the last (4 exx.: B6V, C9, D12, E15) or on the penultimate syllable (3 exx.: C9, D11, E15) of the first phrase of a two-phrase *meṣrā'*, particularly one having a double meter, as in E15. They may occur also on the third, fourth, and fifth syllables from the end of a *meṣrā'* or of a phrase, but this is less common the further from the end it occurs. Note that in the *āvāz* example it occurs on the last syllable of the *meṣrā'*.

There is some indication in a four-*meṣrā'* unit that the *tahrir* (3 exx.: B6RA, C8VR, F16) occurs at the same place for the first, second, and fourth *meṣrā'*s and to be either omitted or different for the third phrase--another indication of difference between the third of the opening four *meṣrā'*s:

B6RA: ∪ ∪ ∪ ∪ † ∪ ∪ — (1, 2, 4).

There are no *tahrirs* in examples A1-4, B5-7I, or E13; they are found in A1 (Tsuge 1974:282), B6 (Khoshzamid 1975: 106), B7II, C8-10 (Golchin), D11-12, E14-15, and F16.

Summary

Principles of Rhythmic Organization: The currently accepted basis of classical poetic meters is length of syllable. A number of theories have been advanced by scholars as to the basis of folk or popular poetic rhythm; such as (a) equal number of syllables per *meṣrā'*,

(b) stress accent, (c) syllable-length, or (d) a combination. Taṣnifs in this study tend to employ poetry based mainly on syllable-length which, when associated with a musical composition, are subject to musical patterns, accents, and time-frame which may override poetic syllable-length and meter, particularly at the beginning of a line.

Time-Measure, Tempo, and Duration: Most of the examples are in some form of a 6/8 time-measure (including 3/4 and the slower 6/4). The Persian concept of 6/8 allows division into two (♩) or into three (♪ ♪ ♪) or into a combination of these. The average tempo of a piece in 6/8 (and 3/4) is ♩ = 138 per minute and for 6/4, ♩ = 102, more or less corresponding to the Western Andante and Adagio, respectively. The āvāz, ♩ = 80, has the slowest tempo of the group. It is common for the examples to start on the first beat of the measure. The average length of the examples having instrumental interludes is about six and a half minutes and for those without, two minutes.

Number of Syllables in a Mesrā': In the taṣnif, in addition to the variations due to sectional differences, the conversion of a long syllable to two shorts or vice versa affects the number of syllables.

Quantitative Aspects of Rhythm: Syllable-Length: The examples have been scanned according to syllable-length, both poetic and musical. There are basically three lengths:

- (a) short, $\cup = 1 = \text{♪} (6/8) = \text{♩} (6/4);$
 (b) long, $- = 2 = \text{♩} (6/8) = \text{♩} (6/4);$ and
 (c) overlong, $-L = 3 = \text{♩} (6/8) = \text{♩} (6/4).$

Rests are counted as part of the syllable-length. Poetic length must conform to the framework of the musical time-measure; in the case of 6/8 this is six counts per bar.

Poetic Meter: This has been determined by finding patterns in syllable-length. In most cases syllable-length (SL) corresponded to metric syllable-length (MeSL). All of the pieces: taṣnifs, zarbi, and āvāz, use poetry with 'aruz meters or meters that are found in the 'aruz system. Āvāz, zarbi, and the old taṣnifs without refrain (A2, A3) employ the same meter throughout the piece. The seven taṣnif examples with refrain have one meter for the verse and one or more meters for the refrain. Two of the examples, A1 and A4, use an intercalated line at the refrain which are not in an 'aruz meter. Later taṣnif examples (C9, D11-12) use a number of different meters corresponding with different sections of the piece, but are based on or derived from patterns presented in the first meṣrā'.

Phrasing by Poetic Meter: Rests or pauses divide the meṣrā' into phrases which correspond with poetic lines (boyt) and half-lines (meṣrā'). Within the meṣrā' there are also phrase divisions which correspond to metric divisions (feet), musical phrasing, sentence meaning, and

taking a breath. The musical phrases tend to coincide with the poetic phrase. Metric divisions are by half-meṣrā' in a double meter and primarily by groupings of three to five syllables.

Robā'i Meter: The robā'i meter has a meṣrā'-length of 20(21) counts which uses from 10 to 13 syllables in 24 variants. The example B7I uses this meter (VR but not B) which is adapted to the musical length of 18 counts.

Opening and Closing Three Syllables of the First Meṣrā': The taṣnifs and ṣarbi (and āvāz) tend to open musically with a short overriding the poetic tendency to begin with a long. The opening patterns found are anapestic ∪ ∪ — , tribrachic ∪ ∪ ∪ , and iambic ∪ — . The closing three syllables of the first meṣrā' show a correspondence between poetic and musical syllable-length, all ending on a long and tending to correspond on the last three syllables, no matter what the ending pattern may be.

Metric Length and Musical Length: Musical length (MuL) for a meṣrā' is divisible into number of bars (except in E14, E15), usually two to four. The metric length (MeSL) in verses tends to be shorter than the musical length, and in the refrain longer.

Musical Note-Value and Syllable-Length: Note-value and poetic syllable length usually correspond. Exceptions are variously due to (a) lengthening the note-values of a long, (b) inversion — ∪ ∪ to ∪ ∪ — or conversion — to

◡ ◡ or — to ◡ , (c) beginning with one or more shorts, and (d) displacement by a rest. Some may be related to fitting the poetic meter into the musical bar length. In most cases the musical length is shorter than the meter, that is, it reduces poetic longs to shorts.

Length of Last Syllable of the Meṣrā': This varies from one to eight counts, including rest counts. Excluding lengths of rests, the most common length is of two counts. Musically speaking, the last syllable in the āvāz tends to be an "overlong" (three counts or more).

Musical and Poetic Rhythms: While the poetry is composed on or corresponds to classical poetic meters, the extent to which the meter is reflected in the overall rhythm varies from minimal to complete. The meṣrā' must conform to the musical bar-line. The meṣrā' musically tends to begin on one or more shorts regardless of meter and ends on a long or overlong.

Placement of Tahrir: In āvāz there are two types of vocal melisma (tahrir), long and short. In taṣnif the tahrir is almost always of the short type. It occurs on long or overlong syllables, more commonly on the last or on the penultimate syllable of a meṣrā'.

Conclusion: Taṣnif poetry is composed on classical poetic meters based on syllable-length. Āvāz, ṣarbi, and old taṣnifs without refrain have uniform meters and syllable-length throughout while taṣnif tends to change the

syllable-length and meter according to the section. Poetic and musical syllable-length largely correspond, but with the following musical parameters overriding: (a) length of musical bar (six in the predominantly 6/8 time-measure necessitating the poetic line to fit within lengths of multiples of six); and (b) the musical tendency of pieces to begin on a short. The earlier traditional *taşnifs* tend to begin a phrase with several shorts, concluding it in the poetic meter with a pattern that ends on a long.

Relation of Tasnif to Āvāz Rhythm

Tsuge (1974) has conducted a study of the rhythmic aspects of *āvāz*, where he finds that the rhythmic organization is primarily based upon the poetic meters of the 'aruz system (ibid.:175). He has found that "the primal unit of recurring elements of the unmeasured texture is a phrase" (ibid), which coincides with a foot of the poetic meter. A phrase begins with an iambic pattern, articulation of the words, and then prolongation of the following long syllable(s), with a *tahrir* at the end of a phrase. The above characteristics are shared by the examples in this study of *taşnif* and *zarbi*, that is, (a) rhythmic basis of syllable-length and classical poetic meters; (b) phrasing by poetic units of *beyt*, *meşrā'*, and metric foot; (c) phrase or *meşrā'* opening with a short and concluding with a long or overlong; (d) the phrase or *meşrā'* concluding with a *tahrir*; and (e) the general connection

of poetic syllable-length with musical note-value within the parameters of musical considerations, such as time-measure and the initial short.

Taşnif and zarbi are within a musical time-measure while the āvāz is not. Āvāz is a slower, more elastic form where the lengths of short and long syllables vary according to their placing within the phrase, with the longs extending in length toward the end of the phrase (compression-relaxation). While the relation of short to long is not exactly proportionate in āvāz, it is more precise for taşnif and zarbi, in the ratio of 1:2:3, which in fact makes these values more clearly related to the theory of syllable-length proportions underlying the 'aruz; where short, long, and overlong are in that same proportion to each other. Although the tendency in taşnif to open with a short and to close with a long may be a modified version of compression-relaxation, the musical time-measure keeps the syllable-values consistent throughout. The meter and line-length employed in the āvāz and zarbi poetry continues throughout the poem whereas in taşnif, again, it varies according to the section. Finally, the āvāz is characterized by long tahrirs that introduce a gushe and follow each beyt. These passages, where they do occur in taşnif, abandon the time-measure (C9, Eqbāl al-Solṭān) or relax it (B7II). Overall the poetry is an important determinant of the rhythm and phrasing in both

āvāz and taṣnif, but in taṣnif the rhythm is subject to more musical constraints than is āvāz, due to the use of time-measure (also found in zarbi) and the needs of the distinctive sections.

CHAPTER SEVEN

THE TONAL STRUCTURE

In taşnif, as in zarbi and āvāz, the music reflects the structure of the poetry. As discussed in chapter 5, musical themes (in the taşnif only) are for the most part correlated with poetic rhyme-scheme, line-length, and meter to form sectional units (see pp. 143-147). Musical phrasing is coordinated with divisions in poetry of beyt, meşrā', and foot, and also with meaning. As briefly discussed in chapter 5, the tonal outline is in the shape of an arch, that is, it begins low, rises to a higher pitch area and returns to the original level. The high pitch in many cases occurs at the beginning of the second half of the poetry, for example, in the third meşrā' of a four-meşrā' song. This third meşrā' is differentiated from one, two, and four by rhyme-scheme and sometimes by meaning. There seems to be an association of high pitch area and emotional expression in the poetry. Higher pitch areas, where occurring, are associated with the first of two meşrā's in a beyt; while cadential patterns, which return to the original or to a lower pitch area usually occur at least on the second meşrā' of beyts. Thus the pattern of alternating higher and lower pitch areas is

coordinated with the poetic form.

This chapter will explore further the nature of the tonal outline and the modal and melodic structure; the unifying and propelling factors of musical phrases and lines; compositional devices of repetition, variation, and motivic combination; modulation, particularly as it implies a change of cadential pitch; the relationship of mode to classical theory; and association of the mode with mood and with the content of the poetry.

MODE

The concept of mode in Persian music includes both scale and melody-type (Powers 1980:423). That is, certain pitch relations are associated with a particular mode. This heptatonic "scale" makes use of whole-tone and half-tone intervals and an interval that is between a half- and a whole-tone (that is, approximately three-quarters of a tone), the exact degree depending on both the particular mode and the individual performer's practice. At one time this interval was thought of as a three-quarter tone interval, but this is an arbitrary label for what is actually a variable tone (Farhat 1965:11-12). It is notated in the transcriptions by the symbols koron, between flat and natural (♭), and sori, between natural and sharp (♯).

A dastgāh is a composite formed from an association of modal nuclei (Powers 1980:424). These nuclei may be

*for Mokhālef

Dārāmād Zābol Muye Mokhālef Forud

The tendency until recently has been for music theorists to study the structural framework rather than the actual performance of the music (Zonis 1973:42). Medieval theorists described "the physical and mathematical aspects of tone production, the intervals played, and less often, the modes and the instruments" (ibid.:43). The models of the dastgāh system that are used for comparison with examples in this study are not actually pure theory as removed from practice. Two of the models, those formulated by Farhat and Sadeghi, are abstractions based on the study of actual performances and musical repertoire in use in the twentieth century. The third, by Massoudieh, is based on the āvāz radif (repertoire) sung by Maḥmud Karimi.

Pitch function and tonal direction characterize a particular modal nucleus, or gushe. In Persian theory, tetrachordal movement is directed toward one prominent tone, the shāhed. Other pitches of importance are the section (ist) and final (finalis) cadence pitches and the initial pitch (āghāz). The melodic movement is primarily conjunct and the overall tonal contour in the dastgāh system is one of ascent-descent, as seen in the Segāh example above. Movement within a gushe is partially dependent on the placement and relation of the shāhed and ist within the tetrachord.

The gushes vary in importance and to the extent to which they may be improvised. Sadeghi classifies them

according to principal, secondary, and fixed gushes (1971: 56-57). They range in modal type from that based on pitch relations to a relatively fixed melodic composition. In the principal gushes there is greater freedom of improvisation based on modification, ornamentation, and combination of traditional melodic motifs (ibid.:75-126). An integral characteristic of the gushe is to be found in its cadential patterns, known as foruds. These formulas give unity to the gushe form, provide links with the gushes within major sections of a dastgāh, and bring the dastgāh back to its original reference point at its conclusion.

The gushes, or modes, have also extra-musical associations of mood and character, such as contemplative or plaintive. Historically there have been other associations such as correlation with an astrological sign, with the time of day when it is to be played, and with healing properties. The Persian modal-melodic system is one of piecing together motivic units of limited ambit in an intricately intervoven and highly ornamental style, in ascending pitch progression to a climax or high pitch area and then descending to the original pitch. Throughout, these units are linked internally by cadences, usually descending, to a stable *ist* or *finalis*; and to each other by these same cadences, although areas of modulation, such as *Delkash* in *Māhur*, have their own *finalis*.

The *tasnif* is not considered to be a part of the

traditional repertoire (radif) of the dastgāh system. It is included in the category of compositional forms such as the pishdarāmad and reng which are performed along with the gushes of the dastgāh. The ẓarbi are in Sadeghi's fixed gushe category of the dastgāh. The ẓarbi, like the āvāz, are more poetically uniform and regular than the taṣnif, but like the taṣnif use measured time.

Mode and Mood

The examples fall into the modal schemes of seven of the classical dastgāhs: Shur (C9, E15), Āvāz-e Abu 'Aṭā (B5), Bayāt-e Tork (A1-3, E13-14), Āvāz-e Dashti (B6, C8, C10), Segāh (D11), Bayāt-e Eṣfahān (B7), and Māhur (A4, D12, F16). Eleven of these examples are in the Shur system: Tork, Dashti, Abu 'Aṭā, and Shur itself.

These modes have been associated with particular moods or expressions of feeling. Shur is one of the most prevalent of the dastgāhs and is considered to be the embodiment of the Iranian people and their mystical character (Caron and Safvate 1966:62; Khāleqi, Nazari, 1973:147-49). It expresses a melancholic and world-weary mood, the sadness of a patient and long-suffering nature that shows tenderness, love, and compassion and in the face of affliction counsels detachment from this fleeting world. Abu 'Aṭā, Dashti, and Bayāt-e Tork are derivatives or auxiliary dastgāhs of Shur and share in its general character. Each, however, has its own special nuance, Abu 'Aṭā as melancholy and moving

and Bayāt-e Tork as nostalgic. The sadness of Dashti is often contrasted to that of Shur, that is, the sadness of Dashti is the expression of heart-rending pain, the copious tears of the young man disappointed and crying out, expressing the grief and regret of thousands of misfortunes that have befallen the Iranian people; while Shur is the contemplative melancholy of a mature person. Since many folk songs are in this mode it has also been particularly associated with the simple and pure character of the shepherd and dweller of the open field.

Segāh, like Shur, is a dastgāh expressing sadness. It is the expression of burning pain of the separated lovers (Khāleqi 1973:229). Eṣfahān, profound and mystical, is more animated than Shur. It is sometimes cheerful and mirthful and sometimes sad. Māhur is a dastgāh that expresses a variety of moods. Overall it is considered majestic, serene, and dignified. Internal sections of Māhur such as Shekaste and Delkash resemble other modes, such as Shur.

‘Āref refers to the mode he has chosen for his taṣnif "Che Shurha" (C9): "Che Shurhā ke man be pā ze shāhnāz mikonam" ("What outcries I have wrung from Shahnāz": Shahnāz is one of the gushes of Shur). The words he uses are 'outcries', 'complain', 'sadness', and 'weep'. His purpose is to invoke the feeling of sadness as expressed by Shur but, while he is protesting, he counsels for action

rather than detachment. The other example in Shur is "Gereyli" which is not actually in the mode of the darāmad but is one of the other gushes. The poem that is used is one of a more cheerful nature, the celebration of wine and music (losing oneself in the world of the spirit) (refer to chapter 4 for discussion of poetry and Appendix B for translation of texts). B5 (Abu 'Atā) speaks of unfaithfulness and the sufferings of separation. The five examples in Bayāt-e Tork (A1-3, E13-14) vary in mood from impatience and entreaty to complaint and suffering caused by indifference and faithlessness on the part of the beloved. Of the three examples in Dashti (B6, C8, C10), B6 and C8 are complaints, particularly C8 which is an emotional appeal to mourn the unhappy events of the nation; C10 concerns the sudden infatuation of an eye-roving 'Āref. The example in Segāh (D11) again is bitter lament and bemoans fate at the hand of the beloved. B7 (Esfahān) is the most animated of the examples and is more spirited, celebrating wine and praising the beloved. D12 (Māhur) goes through a number of gushes including Shekaste and Delkash and is more of an exhortation and inspiration for revolution than a lament as such. The poetry chosen for the examples, then, is generally compatible with the modes used; most of the examples are from what are thought to be melancholy or "sad" modes and the poetry also generally expresses the sufferings of love.

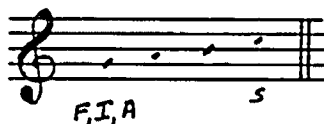
Scale

The scale degrees of the examples (see Ex. 14, pp. 231-232) cover a range from a fifth to a twelfth, the most common ambit being a seventh (A2, B7I-II, C10, E14) or a ninth (B6, C8-9, D11, F16). The Tork examples were between a fifth and a seventh and the Māhur examples covered a ninth, tenth, and twelfth. The scale is basically diatonic with the following exceptions: five examples have either a motaqayyer (B6, C8, E15) or a scale degree that changes tuning according to the section of the dastgāh (D11-12).

The number of pitches used varies from five to 14, the most common number being seven (6 exx.: A2, A4, B7I-II, C10, E14). Ten examples use from five to seven pitches (A1-4, B5, B7I-II, C10, E13-14), six use nine to 11 (B6, C8-9, D11, E15, F16) and one used 14 (D12). The pieces using fewer pitches are usually within the confines of one gushe, while ones with greater number of pitches often employ the full range of the modal scale of the darāmad (B6-7, C9, E15, F16) or contain modulations (C8, D11-12).

Pitch Relations

The most common placing of prominent pitches by scale degree is as follows:



Ex. 14. Comparison of Scales (Finalis on "g")

A1 A, I S, F

A2 F I, (s) A I

A3 A S, I, F

A4 I, F, (s) A

B5 F, I A, I S

B6 F, I A S, I, M

B7I A, I I I S, I

B7II I, F I A, S

C8 A, F I M S

Handwritten musical notation for guitar, featuring eight staves with notes, chords, and fingerings. The notation includes various musical symbols such as treble clefs, notes, rests, and accidentals. Chords are labeled with letters like C, F, A, I, S, D, E, and F. Fingerings are indicated by numbers 1-5. Some notes are marked with (b) or (#). The staves are labeled C9, C10, D11, D12, E13, E14, E15, and F16.

Staff C9: A I, F, S

Staff C10: F A, I S

Staff D11: F, A, S, I

Staff D12: A F, S, I

Staff E13: A, F I, S

Staff E14: A F I, S

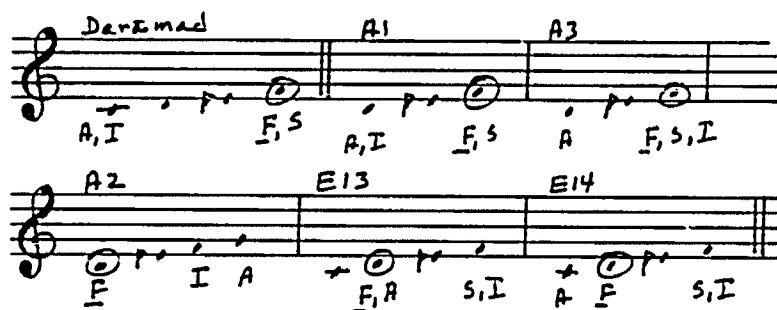
Staff E15: I, F A S M

Staff F16: A F, S

The song begins and ends on one pitch level and cadences internally to this same pitch. The most prominent pitch is a fourth above this, which implies an alternation between these two levels throughout the song. Melodic activity takes place within the ambit of a tetrachord above the lowest pitch of the scale.

Finalis. The placing of the finalis in relation to the scale degrees shows the following pattern: in the greatest number of examples the finalis is the lowest pitch of the scale (7 exx.: A2, B5-B7II, C8, C10), and it may be the second (3 exx.: D11, E13-14), third (3 exx.: A1, A3, E15), or fourth from the lowest (4 exx.: A4, C9, D12, F16).

All the Dashti examples have their finalis on the lowest pitch and all the Māhur examples have their finalis a fourth above the lowest pitch. The examples in Bayāt-e Tork vary from lowest pitch (A2), second lowest (E13-14), and third from lowest (A1, A3). The classical Bayāt-e Tork has the finalis a fourth from the lowest pitch:



Using the tetrachord from c to f, the finalis of these examples may appear on d or on f. The shāhed is always on f, however. The āghāz, with the exception of A2 (which starts in a higher gushe) is either on c or on d. Tork is one of the auxiliary dastgāhs of Shur. Although in theory it no longer cadences back to the Shur finalis, in three examples here, including the zarbi from the radif, it does in fact cadence on d, the finalis of Shur (A2, E13-14). Two examples have their finalis on f, coinciding with classical theory (A1, A3), although these examples lack the low c of the classical tetrachord.

Āghāz. The most common āghāz (initial) is on the lowest pitch of the scale (6-7 exx.: A1, A3, B7I, C8, D12, E14, F16), but in some examples it falls on the second, third, or fourth pitches. Dashti examples begin on degrees one or three (B6, C8, C10), Tork examples on degrees one or two (A1-3, E13-14)--except for A2 which begins on four (in Qarā'i)--, and Māhur examples begin on one, four, or seven (D12, F16, A4 begins in Goshāyesh).

Shāhed. There are no shāheds on the lowest scale-degree. Most common is the fourth degree (7-8 exx.: A4, B7I, C9, D12, E13-14, E15, F16,), followed by the third and fifth. Dashti has its shāhed on the fifth scale-degree and Tork and Abu 'Aṭā on the third. Shur, Māhur, and Eṣfahān have their shāhed on the fourth degree.

Ist. The ist is variable and may appear on degrees one to five, with the greatest number on the lowest degree (7 exx.: A1, B5-B7II, D11, E15). The ist is often the same as the finalis.

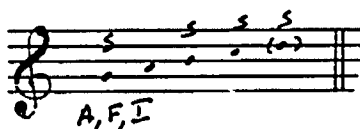
Motaqayyer. Motaqayyer as such is used in Dashti on the fifth scale-degree and in E15. Modulation in D11 and D12 takes place on the sixth degree of the scale.

The Four Prominent Pitches and the Phrase-Ambit

In terms of the phrase-ambit, or area in which the predominant melodic action takes place, tetrachords are most common, followed by fifths and then thirds (see Ex. 14, pp. 231-232). The interval that includes the four prominent pitches (āghāz, shāhed, ist, and finalis) discussed above ranges from a unison (that is, one pitch serves all four functions) to a fifth, the fifth being more commonly found in Dashti. The greatest number of examples (6 exx.: A4, B7I, D12, E14-15, F16) use a tetrachord, many use a third (5 exx.: A1, A3, B5-6, E13), and fewer a fifth (4 exx.: A2, B7II, C8, C10). In the darāmad of D11 the interval is a unison and in C9 a second. The Tork examples are more commonly a third and the Māhur examples a fourth.

Using these intervals (third, fourth, or fifth) rather than the scale degree from the lowest pitch, fourteen examples have their finalis on the first step of this phrase-ambit (all but A1, A3, F16), ten their ist on one (A1, A4, B5-7II, C9, D11-12, E15), and seven their āghāz

on one (A1, A3, B7I, C8, D11, E13, F16). The shāhed varies more, appearing on one for Māhur (A4, D12), Shur (C9), and Segāh (D11); on three for Tork (A1-3, E13-15), on four for Eṣfahān (B7), Abu 'Aṭā (B5), Gereyli (E15), and Māhur (F16), and on the fifth degree for Dashti (B6, C8, C10). The second degree is not used for either the shāhed or finalis, but is sometimes used as an āghāz (B5) or ist (B5, B7I-II, C8). The most predominant degree of the tetrachord (or fifth) is the first, followed by the third and fourth: 1-3-4 (then 2-5). Overall the predominant melodic activity occurs within a tetrachordal span, with the tendency to end on the lowest pitch, the other functional pitches varying according to the mode:



Comparison with Classical Theory

According to existing printed versions of the taṣnifs and to Borumand's assessment of the taṣnifs he taught, these taṣnifs are placed in classical modes, usually called by the name of the dastgāh they are in, for example, Bayāt-e Tork, without specifying which part of the given dastgāh they conform to. On the whole, the taṣnifs are in one gushe, that of the first and defining gushe of the dastgāh, the darāmad. So when the reference is to Bayāt-e

Tork, this usually means the darāmad of Tork. Among these examples, two exceptions are A2 and B7II. A2 appears to begin in Qarā'i and to descend to the darāmad. Although this descent is a characteristic of Qarā'i, the shāhed is not the Qarā'i shāhed but is closer to the darāmad shāhed. B7II, which follows the darāmad of Eṣfahān, is in the owj or higher section of Eṣfahān.

The dastgāhi examples, however, follow the major gushes of the dastgāh. In Segāh (D11) these are the Darāmad, Zābol, Muye, Mokhālef, Maqlub, and Forud and in Māhur (D12) they are the Darāmad, Dād, Shekaste, Delkash, and Forud. Other taṣnifs and ṣarbi ascend to a higher vocal register (A2, A4, B7I-II, C8-9, E15) but they are mainly confined to the darāmad.

In terms of classical modal analysis, these examples do conform to the scale, finalis, and shāhed of their respective modes. The āghāz and ist conform less to classical theory. As mentioned earlier, some of the Tork examples use the finalis of Shur.

Tonal Movement

Intervals

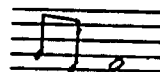
The melodic movement is primarily conjunct. All the examples, however, have leaps, both internal to a phrase (phrases follow poetic divisions) and between phrases. The majority of the leaps are between pitches that include

at least one prominent tone, such as the shāhed or finalis. Those leaps that are not between prominent tones are almost always thirds.

All the examples have leaps of a third, almost all have leaps of a fourth (15 exx., all but A1, B6), and most have also leaps of a fifth (10 exx.: all but A1-4, B5, B7I, E14). Intervals within a phrase are: thirds (17 exx.), fourths (12 exx.) and fifths (5 exx.). Intervals used between phrases are thirds (16 exx.), fourths (11 exx.), fifths (8 exx.), and sevenths (3 exx.). Many of the internal leaps are actually at the very beginning or at the first ending of a repeated phrase and form a bridge between the final pitch of one phrase and the beginning pitch of the next phrase.

Twice as many of the leaps ascend as descend. This is related to the tendency to ascend disjunctly and then gradually descend (in conjunct movement) to the original pitch. Leaps of a third predominate over those of a fourth, fifth, or seventh. Thirds in ascending or descending form are found fairly evenly distributed both within and between phrases. Fourth's are overwhelmingly ascending and fifths and sevenths are exclusively so.

Leaps of a third may be used to form a turn around a prominent pitch such as the shāhed:



In addition, what appears as a leap may be an ornament that is moving in a direction opposite to that of the melodic line:



To review:

melodic movement is primarily conjunct;

thirds are the most common leaps, followed by

fourths and then by fifths;

leaps are used both within a phrase and between

phrases (phrases follow poetic divisions);

leaps are more common between structurally significant

itches such as shāhed and ist; those that are

not are almost always thirds;

twice as many leaps ascend as descend;

fourths are overwhelmingly ascending and fifths and

sevenths exclusively so;

leaps are means of quick ascent for a conjunct

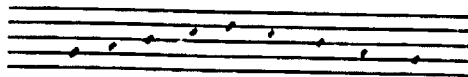
descending melodic line; and

thirds often serve an ornamental function.

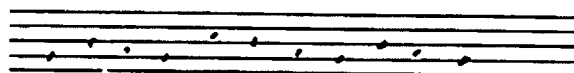
Contour

As we have already mentioned in another context, the overall tonal level for a piece rises gradually to a high pitch (owj) and then descends to the original level, thus

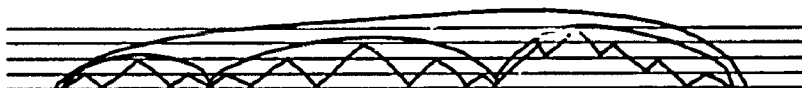
giving overall an ascending-descending pattern:



Within the ascending-descending contour of the piece there is also periodic cadencing to the low pitch of the tetrachord:



There may be several levels of ascending-descending patterns, particularly in the dastgāhi examples where there is modulation to different sections of the dastgāh:

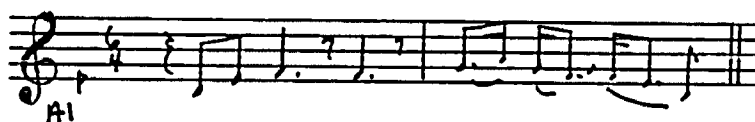


Melodic contour within a phrase is partially related to the placing of the shāhed in relation to the ist and finalis and to their position within the tetrachord used for melodic expression. Because the cadential pitches (ist and finalis) tend to be the lowest pitch of the tetrachord, tonal direction towards them tends to be descending. Since, as mentioned above (p. 239), twice as many of the leaps ascend as descend, the ascending movement tends to

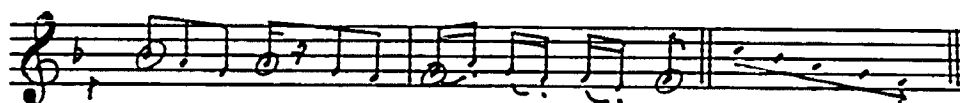
be more abbreviated than the descending, which moves more by conjunct intervals.

Within a single phrase, there are several types or aspects of movement. They are:

(a) linear, here ascending and descending within the confines of the tetrachord, emphasizing the prominent pitches of *shāhed* and *ist*:



(b) back-stepping, compound linear movement, where the overall contour is linear but within that contour there are one or more levels of reverse movement or back-stepping:



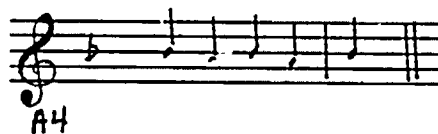
(c) straddling, where a leap of a third or fourth is used to approach and surround a prominent pitch:



(d) horizontal movement, achieved by repeating or holding a pitch:



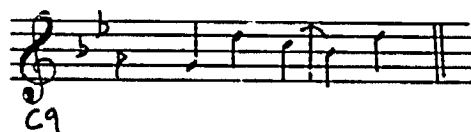
(e) pendular motion between two pitches:



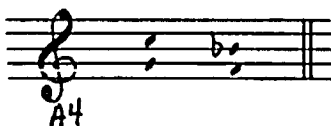
(f) sequence, or the repetition or modified repetition of one motif at another pitch level:



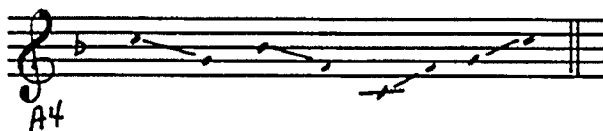
(g) use of disjunct intervals:



(h) shifting tetrachords or changing melodic ambit
(and use of more than one gushe):



(i) change of direction:



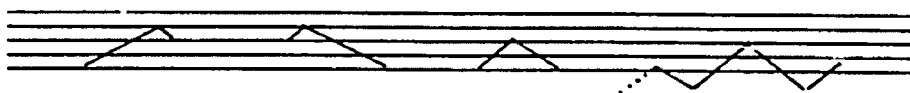
(j) use of ornamentation:



(k) use of rests:



Melodic direction is ascending, descending, and horizontal. Although the basic contour is ascending-descending, within that framework there are variations (see Ex. 15, p. 245):



(a) L-H-M, (b) M-H-L, (c) L-H-L, (d) LL-L-LL-H-LL-L

The greatest number of pieces fall in the (b) and (c) categories, that is, they either (category b) begin in the middle of the range, ascend to a higher pitch and fall to a lower level finalis or (category c) begin on a low pitch, ascend to a high pitch and descend to the original pitch. As can be seen in D11 (and in D12) (Ex. 16, p. 246) there are different levels of contour, variously found within phrases, between sections, or overall. This is true in most pieces though not to the extent seen in D11, which uses overlapping and rising tetrachords and has a long cadential section.

Opening and Closing of Phrases

The pieces begin with an ascending motion (15 exx., all but A4, E13). Ten examples have phrases that begin with an ascending leap (A2, A4, B7I, $\sqrt{C8}$ -9, D11-12, E14- $\sqrt{15}$, F16) and one that begins with a descending leap (C10 Refrain). Common openings of phrases are linear ascent (5 exx.: A1, A3, B5, C10, D11) or descent (9 exx.: A4,

Ex. 15. Summary of Contour

Handwritten musical notation for Ex. 15, Summary of Contour. The notation consists of seven staves, each with a treble clef and a key signature of one flat (B-flat). The staves are labeled with letters and numbers: A1, A2, A3, A4, B5, B6, B7I, B7II, C8, C9, C10, D11, D12, E13,14, E15, and F16. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first six staves contain musical notation, while the last two staves are empty.

Ex. 16. Levels of Contour (D11)

Handwritten musical notation for Exercise 16, Levels of Contour (D11). The exercise consists of five systems, each with a numbered staff (1-5) and a series of notes connected by lines to show contour. The notes are labeled with letters and numbers, and some are grouped with superscripts. The notation is in treble clef with a key signature of one flat (B-flat).

System 1:

- Staff 1: 1 a ba^1 c d
- Staff 2: ca^2 e f g c^2, c^3, a^3
- Staff 3: h c^4a^3

System 2:

- Staff 4: 2 A B C D
- Staff 5: E

System 3:

- Staff 6: 3
- Staff 7: (Empty staff)

System 4:

- Staff 8: 4
- Staff 9: (Empty staff)

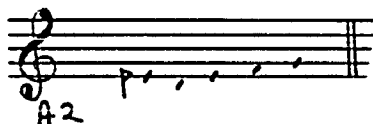
System 5:

- Staff 10: 5
- Staff 11: (Empty staff)

B5, B7II, C9-10, D11-12, E15, F16). Frequently the linear descent is in phrases that serve as an alternate or second theme (6 exx.: B5, C9-10, D11, E15, F16). Two examples of descent are found in Māhur (A4, D12) that may be due to the position of the finalis between two tetrachords, both used in the tonal movement:



A variety of other shapes is also employed, including linear ascent with back-step (B7I, C9, E15), ascending leap with linear descent (A2, C8, F16), back-step descent with linear ascent (A2, C9, E13, E15):

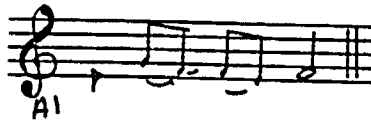


and ascending leap with holding of a tone (C9, D11-12).

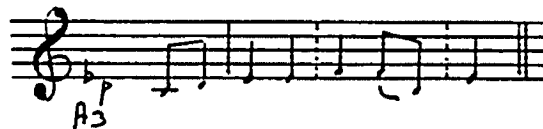
The most common cadential pattern is linear descent to the ist or finalis (11 exx.: A1-2, B5-6, C8-10, D11-12, E13-14):



Also common, by way of variation, is linear descent with a back-step (in 6 exx.: A1-2, B5-6, D11, E15), although the back-steps were often in the form of ornaments:



Other less common forms are linear ascent (C8, 1st in D12), linear ascent with back-step (A3, B6), linear descent with back-step on the tone before the finalis (E15), linear ascent with ascending straddle (A1) or descending straddle (A3-4):



or straddle and linear descent with back-step (F16):



Overall, the opening of phrases is ascending and the closing of phrases descending, in conformity with the ascending-descending tonal contour.

MELODY

Melodic motifs and phrases are based on conjunct motion within a melodic ambit of a third to a fifth, the pitch relations of āghāz, shāhed, and ist (and finalis), and the tendency to begin and cadence on the lower pitch of the ambit. Rhythmically the first meṣrā' begins on one or more shorts, tends to follow the syllable-lengths of the poetry, ends on a long, and is phrased according to poetic units. Melodic tendencies as mentioned under mode include an overall ascending-descending contour, linear, back-stepping, pendular, and horizontal motion with disjunct intervals used to: (a) to connect prominent structural pitches, (b) to move quickly to the highest pitch of a descending phrase, and (c) to ornament a pitch. These tendencies are modified and elaborated by extensive use of ornamentation.

Ornamentation

Ornaments are part of the essential character of Persian classical music, and as such they are not ornamental in the sense of being added. They: (a) connect the main melody pitches to each other; (b) increase the density of melodic and rhythmic activity; (c) provide variety; and (d) increase the possibilities of melodic variation within a restricted ambit and tonal direction. Some authors (Caron and Safvate 1966; Caton 1974; During 1975; Lotfi 1976; Sadeghi 1971) have discussed

ornamentation, particularly the tahrir, which is a characteristic of āvāz style. The tahrir, as mentioned in chapter 6, is a vocal melisma, using the glottal vibration known as the tekiye (Tsuge 1974:171). Of the two major tahrir types, long and short, the taṣnif almost exclusively uses the short type. The most common ornament is the eshāre, or anticipation and allusion.

Ten basic ornaments are used in the seventeen pieces.

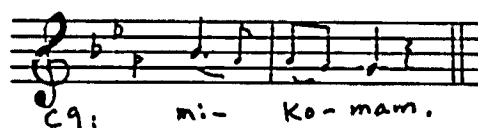
Ranked in order of frequency, these are:

- anticipation and allusion (eshāre);
- mordent;
- passing tone;
- appoggiatura;
- slide;
- tahrir (passage containing tekiye or glottal stop);
- turn;
- trill;
- eshāre mordent; and
- third.

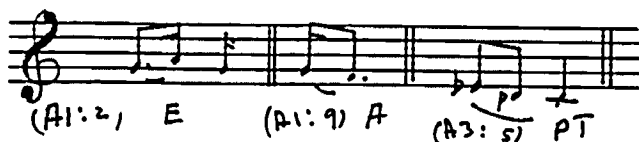
Each piece uses from two to ten varieties of ornaments, including the ascending and descending eshāre as separate types (making eleven types in all). The Borumand examples use fewer ornaments, both as regards number and variety, and use no tahrir. Borumand was not a singer and used these versions to teach the basic melody. However, even his rather skeletal melodies use both types of eshāre, appoggiatura, passing tones, and an occasional mordent or turn. Tahrir and slides appear more frequently in the later taṣnifs (C9, D11-12) and in the āvāz and ṣarbi (E14-15, F16). The majority of examples use eshāre descending and ascending, passing tone, appoggiatura, mordent, and

slide. Tahrir is also common, although it does not appear in the Borumand examples. For illustration of the examples, see "The Ten Types of Ornaments" (Ex. 17, p. 252).

Eshāre, appoggiatura, and passing tone. The eshāre most often appears as a descending anticipation of or allusion to the next pitch. Descending eshare is by far the most common form of ornament and appears in every example. It descends conjunctly from the melody pitch, being in time-value either shorter than (♩♩) or equal to (♩♩) that of the preceding pitch:



It is the most frequently used ornament in thirteen out of the seventeen pieces. The ascending eshāre is the next most common ornament. It rises above the melody pitch and usually returns to it. The appoggiatura may serve a function similar to that of the eshāre, but it is rhythmically distinct in that the short pitch is first (♩♩.). The passing tone is related to the eshāre and the appoggiatura but connects the melody pitch to a third pitch:



Ex. 17. The Ten Types of Ornaments

The image displays ten musical ornaments, each on a five-line staff in treble clef. The ornaments are as follows:

- Eshāre**: A descending eighth-note scale starting on G4, followed by an ascending eighth-note scale starting on F4. (A1:9) (A1:2)
- Mordent**: A single eighth note on G4 with a mordent symbol above it. (B6:12) (C9:6)
- Passing Tone**: A single eighth note on G4 with a passing tone symbol above it. (A3:5)
- Appoggiatura**: A single eighth note on G4 with an appoggiatura symbol above it. (A1:2)
- Slide**: A single eighth note on G4 with a slide symbol above it. (A2:2) (C9:3)
- Tahrir**: A single eighth note on G4 with a tahrir symbol above it. (C8:24)
- Turn**: A single eighth note on G4 with a turn symbol above it. (A3:4) (A3:1)
- Trill**: A single eighth note on G4 with a trill symbol above it. (C8:4)
- Eshāre Mordent**: A single eighth note on G4 with an Eshāre Mordent symbol above it. (C8:23)
- Third**: A single eighth note on G4 with a third symbol above it. (C8:3)

These three ornaments connect and soften the melodic line, making melodic movements more indirect and subtle.

Combinations of Ornaments


Ornaments combine with each other in passages covering one or more poetic syllables to create the dense melodic-ornamental fabric that Gerson-Kiwi has likened to a Persian tapestry with its complex miniature designs (1963: 9, 11).

Apart from those already discussed, the most commonly found combination of ornaments is the double descending eshāre, the sinemāl (9 exx.: A1-4, B6, C8-10, D11):



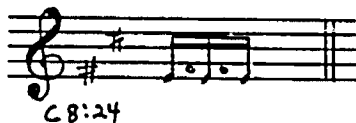
The rhythmic figure  is also common:



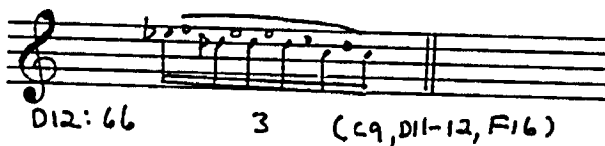
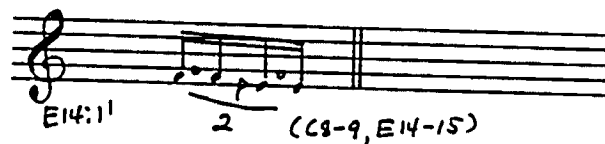
Tahrir. The tahrir illustrated in the "Ten Types of Ornaments" (Ex. 17) is a simple tahrir, that is, a glottal vibration on a single melody note. The tahrir more commonly joins a melodic passage. The symbol  above a note stands for tekiye, a falsetto tone above the melody

note (see Caton 1974:46).

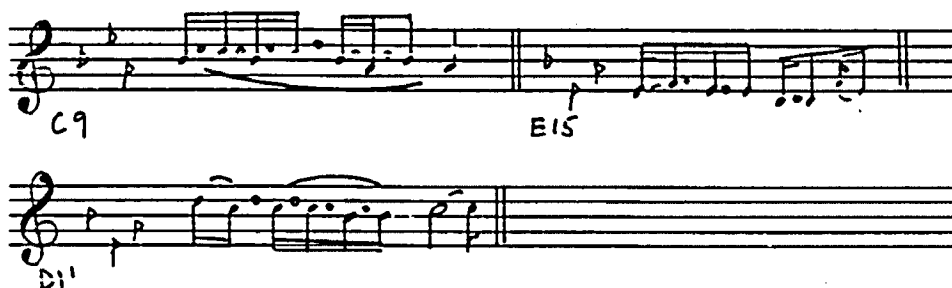
The melodic direction of the tahrir is with one or two exceptions either descending or horizontal. A simple tahrir is composed of two or more tekiye on one melody note:



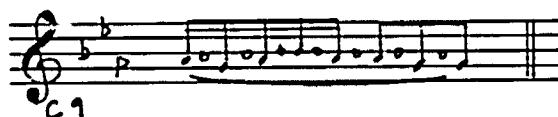
Simple descending tahrirs are composed on passages employing from two to four (occasionally five) pitches:



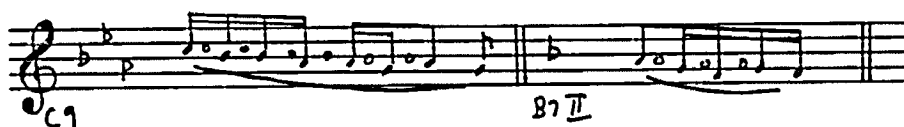
These passages are in the form of one or more tekiye on each pitch. A third type ornaments one pitch by going above and/or below that pitch:



The next example uses a turn:



Descending eshāre(s) may be used in combination with mordent or oscillation (trill):



The following are the only two examples of ascending tahrirs:



Ex. 18. Ornamental Combinations (on One Syllable)

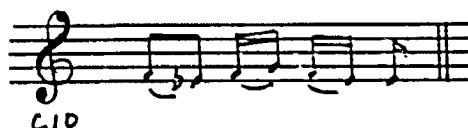
The image displays three staves of musical notation, each featuring a sequence of notes with various ornaments. The ornaments are indicated by letters and numbers below the notes.

Staff 1: A1 A-PT B5 Tu-M-E E15 SI-A-A-Tu

Staff 2: B6 Tu-Tr C8 Tr-E D11 Tr-PT

Staff 3: C8 PT-M E14 A-SI-Ta-PT

Another common combination of eshāre is descending, ascending, and then descending:



Eshāre is found in almost every series of ornaments, usually two or three times. Appoggiatura and eshāre may often be used interchangeably as their distinction is one of rhythm. If an appoggiatura begins a series of ornaments, however, it more often tends to be followed by a tahrir:



The Melodic Line

Analytically speaking, melody is based on tendencies in pitch and mode combined with a variety of ornaments. Motifs and phrases form themes or melodic lines which are coordinated with poetic form. The pieces most often use two or three theme types. Exceptions to this are C8 and E15 which use four themes and the dastgāhi examples (D12: six themes, D11: eight themes). Each of the pieces has cadential unity, whether by motif or by finalis.

How are the themes put together and how do they relate to the mode? If we take one example, C8, and divide it

into five levels, starting with the integrated level; that of tonal contour, several points become apparent (see Ex. 19, p. 260).

(1) The overall contour is ascending-descending, or arch-shaped;

(2) Within the overall contour there is an intermediate stopping place, f[#], the shāhed, with a forud (cadence), which produces the smaller arch b-f[#]-c[#](b) on either side of the larger contour;

(3) The linear descent from f[#] to c[#] or b is broken up with two overlapping triads: f[#]-d, and then e to c[#];

(4) Rhythmic elements further define the tonal outline. Each of the tonal areas is associated with a particular motif which may be repeated or slightly varied. Motif one is the opening, ascending motif; motif two descends from f[#] to d; motif three descends from e to c[#] and is the cadence; motif four ascends to the climax pitch; and motif five descends from the climax pitch to the shāhed. These motifs may be used in combination with other motifs to form a melodic phrase, which coincides with poetic meṣrā'. Each section here ends with motif three:

Verse m ₁ m ₂ :	2x(1+2+2+3)
m ₃ m ₄ :	1+4+5+2+3
Refrain m ₁ m ₂ :	3+3
m ₃ m ₄ :	2 ^v +3 ^{f[#]} +3 ^e +3 ^d ;

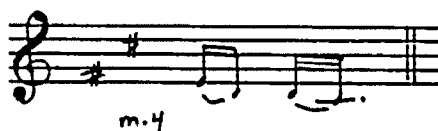
Ex. 19. Tonal Levels of "Hengam-e Mey" (C8)

The image displays eight staves of musical notation for the piece "Hengam-e Mey" (C8). Each staff is numbered 1 through 8 in the bottom left corner. The notation is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The notes are connected by lines, indicating a melodic line. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff (1) shows a simple melodic line with a few notes. The second staff (2) continues the melody with more notes and a bar line. The third staff (3) shows a more complex melodic line with many notes and a bar line. The fourth staff (4) continues the melody with many notes and a bar line. The fifth staff (5) shows a more complex melodic line with many notes and a bar line. The sixth staff (6) continues the melody with many notes and a bar line. The seventh staff (7) shows a more complex melodic line with many notes and a bar line. The eighth staff (8) continues the melody with many notes and a bar line.

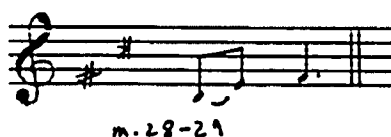
(5) The complete transcription (see Appendix G, pp. 508-510) uses ornamentation discussed earlier--in this example nine types of ornaments. The ornaments provide pendular movement or bending of one pitch (trill, mordent, third):



anticipation of the next pitch (eshāre descending, or descending appoggiatura):



and passing from one pitch to the next filling an interval of a third or more:



The elements that are used to produce the melody in this example are tonal contour on more than one level, internal cadences and prominent pitches, rhythm, and ornaments. The melodic motifs combine to form phrases which coordinate with the poetic rhyme scheme, line length, meter, and sometimes

meaning.

Repetition and Variation

Motifs are joined together to form phrases or themes. They are treated in a number of ways. One of the most common ways is by repeating them either as simple motifs or as phrases. Musical phrase repetition occurs in every example. Another way of treating motifs is by joining them together in different combinations (7 exx.: A2, B6, B7I, C8-9, E13-14), as seen in C8 discussed above. In addition to simple repetition, repetition or modified repetition at another pitch level (sequential repetition) is also very common (in 13 exx., all but A1, B6, C8, E15).

Techniques of variation include rhythmical and ornamental variation, which may be as simple as adding an eshāre to a pitch or changing an eshāre to an appoggiatura:



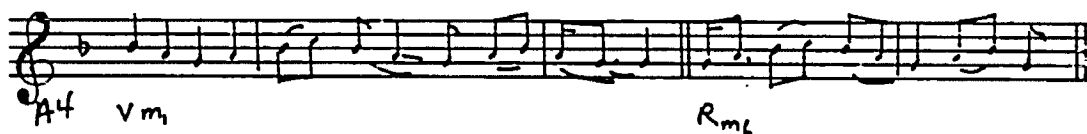
Other devices include change of melody pitch (9 exx.: in A2, B5, B6-7I, C9, D11, E13-15):



octave change (E15):



condensation (A4, F16):



and extension (B6, C9, D11, F16):



A3 illustrates in theme a¹ sequential and ornamental variation of a which is used as the third of four phrases (a-a-a¹-b):



In B6, in the motifs 1b^v and 4, there is ornamental, rhythmical, and pitch variation as well as extension of motif 1b. While 1b^v serves as a variation of the motif 1b, motif 4 begins the refrain, providing a sense of thematic unity or similarity between verse and refrain:



B7I is one of the examples which makes use of motivic combinations. One of the devices of variation in these combinations is change of one pitch. In the opening motif, 4, the basic pattern remains the same but the last pitch falls on one of the three lower pitches of the tetrachord:

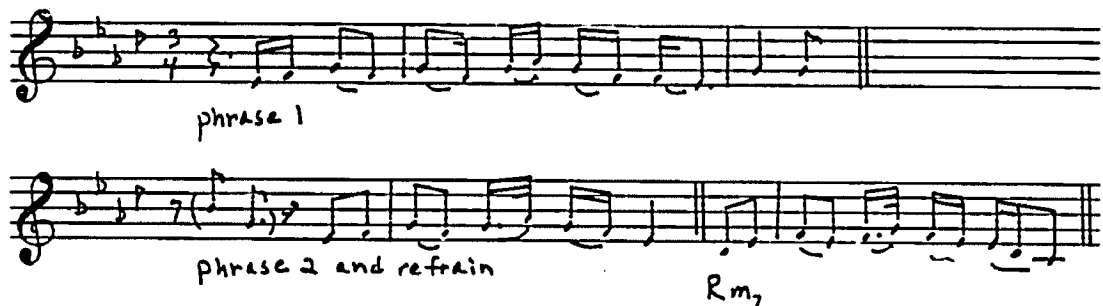


D11 illustrates cadential variation in arriving at the final e. This involves ornamental changes, variations in ascending and descending movement, a different initial pitch (e or g), changes in rhythmic pattern and a change in rhythmic emphasis for the final pitch (first or fourth

beat):



C10 provides an interesting use of a single motif to create the taṣnif. The first phrase is repeated in a condensed version to form the second phrase of the meṣrā'. This second phrase is used in the refrain preceded by a repetition of the first word in the meṣrā'. The motif is lowered in pitch for each of the two phrases in the third meṣrā' to cadence on the finalis:

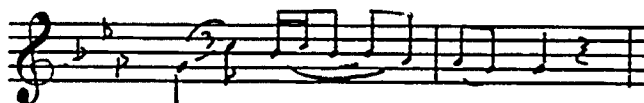


Che Shurhā (C9) is an example of more extensive melodic variation and development. The opening phrase is the melodic nucleus of the piece:



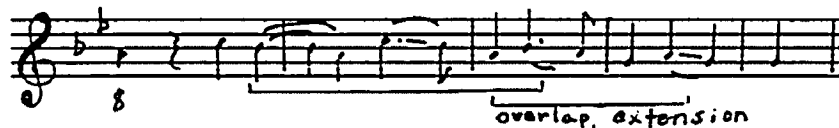
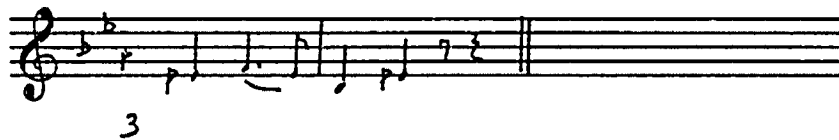
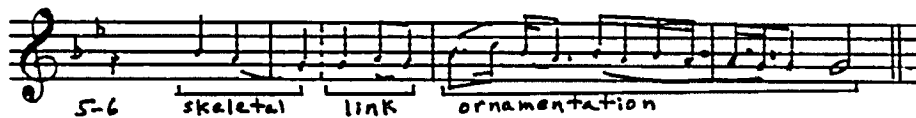
The rest of the piece consists of variations on this opening, particularly the meṣrā's 6-8 (MT cdd), which are based entirely on materials from meṣrā's 1-5 (MT aaa¹a²b).

Repetition, sequence, and variation are all seen in the melodic phrase containing motifs 5 and 6 (MT a₂², meṣrā' 4₂). This phrase is introduced for the first time in meṣrā' 4 as a forud and is also repeated in meṣrā' 5 as its forud. It appears again in meṣrā's 7-8 in sequential form, but each time ending the lines in the original form. The second half of the piece is in effect a variation of the first. This forud pattern itself is an elaboration of the original outline of the forud pattern, which appears as motif 2 in the first phrase of the piece:



The variations in the motifs used are of the following types: difference of note-values; displacement of the pattern by one beat; ornamentation of a note; omission of a note; and tahrir pattern (see Ex. 20, p. 268).

In addition to the techniques of repetition, sequence, and variation, extending and developing a motivic idea occurs in the development of motifs 5-6 based on motif 2 and the appearance of motif 8 based on the idea presented in motif 3:



The tahrir segments are the sections used to direct the sequences in the d lines in a downward direction, so as to arrive back on g. The trill in the tahrir (original version) becomes a downward-stepping pattern in order to

Ex. 20. Motivic Variation (C9)

The musical score for Ex. 20, Motivic Variation (C9), is written on nine staves. Each staff begins with a motif label and a specific interval or quality:

- Staff 1: m_4 a_2^2
- Staff 2: m_5
- Staff 3: m_7
- Staff 4: m_7
- Staff 5: m_8
- Staff 6: m_8
- Staff 7: m_8
- Staff 8: m_9
- Staff 9: m_9

The notation includes various rhythmic values, accidentals, and dynamic markings like 'f' and 'p'. The staves are connected by a horizontal line, and the motifs are arranged in a sequence that suggests a developmental process.

compensate for starting on a higher pitch:



SUMMARY

Mode

The concept of mode in Persian music includes both scale and melody type. The Persian modal-melodic system is one of piecing together motivic units of limited ambit in an intricately interwoven and highly ornamented style, in ascending pitch progression to a climax or high pitch area with subsequent descent to the original pitch. Throughout, these units are linked internally by cadences, usually descending, and to each other by these same cadences, although the cadence changes when modulation occurs.

Mode and Mood: The examples conform to the modal schemes of seven of the twelve classical dastgāhs. These modes have been associated with particular moods. The mood associated with the modes of the examples is predominantly melancholy and is compatible with the poetry chosen.

Scale: The scale is primarily diatonic, with a seventh as the most common ambit. Some of the examples

stay within the confines of one gushe and others, particularly the dastgāhi examples, cover the pitch range of the dastgāh. A particular scale degree may have two tunings according to modes where there is modulation and/or a varying pitch (motagayyer).

Pitch Relations: The examples are characterized by pitch functions and related tonal direction. The important pitches are the initial pitch (āghāz), the prominent pitch (shāhed), the pitch of internal cadence (ist), and the final pitch (finalis). The song commonly begins and ends on the lowest scale degree and cadences internally to this same degree. The shāhed is commonly a fourth above this, implying an alternation between these two levels throughout the song. Melodic activity, then, commonly takes place within the ambit of a fourth above the lowest pitch of the scale.

The Four Prominent Pitches and the Phrase-Ambit: In phrases, the predominant melodic activity occurs within the span of a fourth, fifth, or third. The interval that includes the four prominent pitches spans a third to a fifth. Within this interval the tendency is to end on the lowest pitch with the other functional pitches varying according to mode. Of the pitches of this interval, the most predominantly used is the first, or lowest degree, followed by the third and the fourth above that.

Comparison with Classical Theory: The examples conform to the scale, finalis, and shāhed of their respective modes in classical theory, usually to the darāmad of the dastgāh (except for the dastgāhi examples which cover the major gushes of their dastgāh).

Tonal Movement: Intervals: Melodic movement is primarily conjunct. Leaps of a third, fourth, and fifth (and also of a seventh) are more common between structurally significant pitches and in ascending rather than descending form. They are used to link phrases (which follow poetic divisions), to ascend quickly to the beginning of a conjunct descending melody line, and for purposes of ornamentation (by means of thirds). Contour: Overall, the tonal level for a piece rises gradually to a high pitch and then descends to the original level to make an ascending-descending pattern (arch). There may be more than one level of this arch pattern, as there are periodic descending cadences throughout the piece. Movement within a phrase is linear or undulating within the confines of the melodic ambit (fourth) and pitch functions. Tonal direction towards the ist tends to be descending, as it is usually the lowest pitch of the tetrachord. Use of disjunct intervals, ornaments, and change of melodic ambit or direction are also aspects of movement.

Opening and Closing of Phrases: The pieces usually begin with an ascending motion. Common openings of phrases

are linear ascent or descent, although there are phrases that begin with an ascending leap. The most common cadential pattern is linear descent to the *ist* or *finalis*.

Melody

Ornamentation: Ornaments, which are part of the essential character of Persian music in general and of these pieces in particular: (a) connect the main melody pitches to each other; (b) increase the density of melodic and rhythmic activity; (c) provide variety; and (d) increase the possibilities of melodic variation within a restricted ambit and tonal direction. Of the ten basic types of ornaments, the *eshāre*, or anticipation and allusion, is the most commonly used.

Combinations of Ornaments: Ornaments combined with each other in passages covering one or more poetic syllables. The *eshāre* is found in almost every series of ornaments, usually two or three times. The combination of ornaments most commonly found is the double descending *eshāre*, the *sinemāl*. *Tahrir*, a vocal melisma using the glottal stop ornament *tekiye*, connects a descending or horizontal passage commonly of two to four melody pitches.

The Melodic Line: is based on tonal contour, pitch functions, and cadence combined with a variety of ornaments and is coordinated rhythmically, thematically, and formally with the poetry. Motifs and phrases combine to form themes or melodic lines. The pieces most often use two or three

theme types.

Repetition and Variation: When motifs join together to form a melody, they are treated in a number of ways:

- (a) simple repetition; (b) sequential repetition;
- (c) rhythmical and ornamental variation; (d) motivic combination; (d) melodic and cadential variation; and
- (e) motivic development.

Conclusion: The tonal contour, ascending-descending, may occur on one or more levels, using periodic descending cadences to the original pitch or to a new pitch level in areas of modulation. These cadences are coordinated with musical-poetic phrases and lines, which are characterized by limited phrase ambit, conjunct motion, pitch relations of shāhed and ist, and a high degree of ornamentation and variation.

CHAPTER EIGHT

VARIABLE FACTORS IN INDIVIDUAL PERFORMANCE

The performance of a taṣnif may vary according to the individual performer, the audience, the medium of performance, and whether it is lived or recorded. A performance for an intimate gathering of aristocrats in the Qajar court differs from a re-orchestrated version of the same piece for the radio program "Golhā-ye Rangārang," first broadcast in the 1950's. One of the interesting questions that arises is: how much liberty can a performer take with a song and still keep its essential character? To answer this question, three performances of each of the taṣnifs by 'Āref are examined for similarities and differences in tempo, timbre, orchestration, timing, ornamentation, and formal structure. The performers for "Hengām-e Mey" (C8) are Alāhe, Shajariān, and Borumand; those for "Che Shurhā" (C9) are Banān, Eqbāl al-Solṭān, and Borumand; and those for "Shāne Bar Zolf" (C10) are Borumand, Qamar, and Golchin.

PERFORMANCE

Context

All but the Borumand recordings were obtained from the Tehran Radio Archives. These recordings include a tape of

an old recording of Qamar, a taṣnif within a dastgāh performance (Eqbal), the "Golhā-ye Rangārang" radio program, and a contemporary traditional ensemble (Shajariān).

The Borumand recordings were made by the author in 1974 and 1975 in the Music Department at Tehran University. They sometimes include the author's voice as these were performed for the specific purpose of teaching her some sample taṣnifs. They do not contain instrumental interludes and are simplified as regards ornament. Borumand, elderly at the time of recordings, was not a singer but an instrumentalist. He taught "Che Shurhā" (C9) in four overlapping sections and accompanied himself in all taṣnifs on the setār.

Qamar's recording is the earliest and was copied on tape from an old record. She is accompanied by tār, violin, and dombak. Eqbāl al-Soltān's recording of "Che Shurhā" is within the context of a dastgāh performance:

1'23"	Pishdarāmad (2/4 time)	
1'17"	Chahārmezrāb (6/16 time)	
13'00"	Āvāz	
3'45"	Taṣnif: Che Shurhā	
40"	Reng	Total: 20'05".

The inclusion of a taṣnif after the āvāz section and before a reng has become normal in the twentieth century. In this case the penultimate piece in the āvāz portion is the zarbi "Gereyli," which has on occasion been performed

as a separate piece much like the taṣnif. Eqbāl is accompanied by tār and daf (single-skin frame-drum).

Two performances were in the context of a "Golhā-ye Rangārang" program (C8: Alāhe, No. 245 and C9: Banān, No. 249). The Golhā programs, established in 1955 (H.S. 1334), were radio programs of approximately 30 minutes in length and were designed to present rearrangements or modernizations of the classical dastgah performances. Classical taṣnifs were included within these performances, in an attempt to reintroduce the older taṣnifs of Āref, Sheydā, and others and to present newer compositions designed to follow and improve the traditional classical song. Banan's performance of "Che Shurhā" was part of "Golhā-ye Rangārang Number 249" and the program lasts approximately 28 minutes. The program was arranged by Javād Ma'rufi, with Ruḥollāh Khāleqi leading an orchestra consisting of Western and Iranian instruments: strings, woodwinds, piano, dombak, and tār. The piano as played by Reḡā Mahjubi is featured as a solo instrument. In addition to the singer, there is a reciter of poetry, Rowshanak. The following indicates the order of the program and the lengths of the sections:

- 6'31" Orchestral Introduction, based on the theme of the taṣnif; includes poetic recitation;
- 2'28" Piano Introduction (for the āvāz section):
- 9'52" Āvāz (sections from the dastgāh, accompanied

by piano);

38" Poetic Recitation;

6'25" Taṣnif: Che Shurhā;

1'58" Postlude, based on the theme of the taṣnif,
includes poetic recitation.

Another radio program, introduced about 1976-77, "Golchin-e Hafte" (Weekly Bouquet), is a collection of different traditional pieces, instrumental and vocal. These were taken from earlier recordings or new recordings of contemporary revival ensembles of traditional music. The Golchin recording (C10) was in "Golchin-e Hafte Number 46," and is an orchestrated version with Iranian and Western instruments similar to those of the Golhā orchestra mentioned above.

Shajariān's performance is representative of the work of contemporary groups attempting to revive traditional performance of the classical tradition. This group is called Goru-he Sheydā after the taṣnif composer and was directed by Moḥammad Lotfi, who was assistant instructor of the radif to Borumand at Tehran University. The group uses traditional Iranian instruments: tār, ney, kamānche, santur, and dombak.

In chronological order, the recordings represent three groups:

early, 1930-50: Qamar, Eqbāl al-Solṭān;

middle, 1950-70: Golhā (Banān, Aīāhe), Golchin;





late, 1970's: Borumand, Shajariān.

Duration

In duration the examples vary from over a minute (1'12") to about ten and a half minutes (10'25"). For C8 the duration is from one to nine and a half minutes (1'12"-9'35"); for C9, two and a half to six and a half (2'38"-6'27"); for C10, three to ten and a half (3'00"-10'25"). The difference in duration is due primarily to the presence and length of orchestral introductions and interludes and secondarily to the number of verses or lines selected from the entire poem. A third factor is the tempo of the piece (see below: tempo). The shortest examples are those by Borumand, which do not use instrumental interludes. The two longest examples, respectively by Shajariān (C8) and by Golchin (C10), have both orchestral introductions and interludes and more verses or repetition of verses than the other versions of those pieces. Since the original poetic text of each of these taṣnifs is in excess of what is actually used in a performance, the performers have chosen certain verses, lines, or stanzas, usually at least the first stanza. In C8 Borumand uses one stanza, Alāhe uses two, and Shajariān uses two stanzas which all have one beyt missing in the verse, and repeats one of the stanzas. The different versions of C9 are fairly similar in their use of poetry from the first stanza, although Eqbāl omits the third meṣrā'. In C10 Borumand and Qamar

use three beyts and Golchin uses six.

Tempo

The pieces vary in tempo, the range being from  (in 6/8 and 3/4) or  (in 6/4 and 3/4 of Banan) = 84 to 152 per minute. Overall, C8 is in a faster tempo than C9 and C10. The performances represent different styles and periods of recording. The two earliest recordings, those of Qamar (C10) (at  = 128) and Eqbāl al-Solṭān (C9) ( = 114) have the fastest tempos for each of their taṣnifs. The slowest tempos are found in the performances with large Westernized orchestras. These are basically the Golhā performances of the 1950's and 1960's. The earlier examples and Borumand's performances use only one melody instrument. Borumand, although recorded in the 1970's, represents an older tradition. His tempos in C9 and C10 fall between those of the orchestrated versions and those of the earlier recordings, but tend to be closer to the earlier recordings, that is, to be faster. Among the versions of C8, Borumand's is the fastest. Shajariān in C8 uses a small ensemble of traditional instruments and tends in style to study from and follow the earlier traditions. His performance is closer in tempo to Borumand's than it is to the orchestrated example. How far the tempo is due to the use of a large ensemble or to concepts of what has constituted an appropriate tempo in different style periods, or even to differences in recording

techniques, is a matter for future investigation. The performances may be divided into three groups by tempo (in relation to each taṣnif) and by time period in which they were recorded:

	C8	C9	C10
early, fast:		114(E)	128(Q)
middle, slow:	114(A)	100(Ba)	88(G)
late, medium to fast:	134(S)	110(Bo)	116(Bo)
	148(Bo)		

Instrumentation

The Borumand examples use the setār as the sole accompanying instrument. Like the tār, this is a long-necked plucked lute, but its sound is softer. The setār is considered a solo or private instrument (Zonis 1973:162). It was used by Borumand for instructional purposes, to articulate rhythmic patterns as well as to indicate melody. Its sound helps to punctuate and articulate the texture.

Introduction: Five other examples (these exclude Eqbāl's) have instrumental introductions varying in length and type. Qamar's introduction is the melody of the first meṣrā'. Shajariān's introduction is the entire verse-refrain of C8. The large orchestrated versions of Golchin, Alāhe, and Banān include material derived from one or more of the taṣnif themes. Golchin's introduction concludes with a four-measure repeat of the first meṣrā'.

Interludes: In C8 Alāhe has a brief interlude between verse and refrain, Shajariān between stanzas. The Shajariān version also introduces a section with āvāz and a kamānche solo before a recapitulation of his first verse-refrain. C9-Banān tends to repeat the last half and Eqbāl the whole theme of the preceding meṣrā'. The interludes come after either one or two meṣrā':

Banān: 1, 2-I-3-I-4-I-5-I-6, 7-I-8-I

Eqbāl: 1-I-2-I-4, 5-I-6, 7, 8

In C10, also, the position of the interlude varies, although it tends to be a repeat of the previous meṣrā' or a repeat of the refrain it follows. The interludes of both Golchin and Qamar versions usually fall between meṣrā's in the verse. The refrain immediately comes after the last meṣrā' of the verse and is followed by an instrumental repeat of the refrain (except Golchin Refrain of Verse 4b): (m-I)-m-I-mR-I. Interludes tend to repeat the vocal phrase that precedes them, but vary as to how much of that phrase they repeat. They may follow either one or two meṣrā' (C9) or come between the verse and refrain or between other sections (C8).

Texture: Instrumental accompaniment varies from the setār of Borumand's examples to large orchestras. The earlier two examples, those of Eqbāl and Qamar, use limited instrumentation. Eqbāl uses tār and daf to produce a less sustained effect than would, for example, be produced

by a violin or kamānche. Both tār and daf are articulating instruments, which are more pronounced in the interludes, as the tār is very soft in volume during the vocal portions. Qamar uses tār, violin, and dombak, the tār-dombak sound predominating.

Shajariān's ensemble consists of a small group of traditional instruments, ney (wind), kamānche (bowed string), tār (plucked string), santur (struck string), and dombak (struck drum), producing a blend of different types of sound. This ensemble represents an attempt to return, at least in part, to the texture of a traditional or earlier ensemble.

The large orchestrated examples (Banān, Alāhe, Golchin) use Western and Iranian instruments together. Khoshzamir (1975:71-72) states that the Golhā orchestra (Banān, Alāhe) used for classical taṣnif included the following instruments:

strings: 10-12 first violins, 8-10 second violins,

6-8 violas, 4-6 'cellos, 2-3 basses;

woodwinds: 2 flutes, 1-2 oboes, 2 clarinets,

1-2 bassoons;

piano

Iranian instruments: 2-4 tārs, 2-3 santurs, 1 dombak.

For "Che Shurha," the piano is the solo instrument that accompanies the āvāz. The orchestra follows the melody and harmonizes it, as with the traditional orchestra,

providing the "javāb" (answer) or instrumental repetition of vocal phrases. This orchestra, however, in contrast to the traditional ensemble having from two to five pieces, has a fuller, richer timbre and a more sustained sound. Its basic sound, as in the traditional ensemble, is that of strings and percussion (here piano and dombak) with voice.

Accompaniment: While accompanying the voice, the instruments follow the melody line of the singer. Most of them follow in approximate unison or in octaves, and the two Golhā examples have harmony as well.

Timbre and Dynamics

As mentioned in chapter 5, individual expression is based on a number of factors and may vary. The Borumand performances tend to be less varied dynamically than the other performances. Ornamentation and melodic variation may change the nuances of a line. For example, Shajariān's use of an ascending eshāre creates a small rise and fall of volume, whereas Alāhe's trill at that same point in the melody does not create the same effect:



Eqbāl's lack of anticipation before a leap of a fourth creates a more distinct feeling of loudness:



C9 as performed seems to be more limited in its range of dynamic expression, although high pitch areas tend to be louder.

Eqbāl tends to be louder overall. One of Loṭfi's comments about Eqbāl's vocal style is his tendency to sing loudly and not to pay much attention to the nuances of poetic expression (1973-4:65-68). Some of the performers, particularly Borumand and Eqbāl, tend to punctuate the sound, emphasizing particular beats or syllables, for instance, in C9 on beat one of every measure, creating a line punctuated by stress accents. Alāhe tends to create more dynamic variety by stressing according to meaning. She also begins more softly and dynamically emphasizes the *owj* (high pitch area).

Different sound qualities are due to the combination of voice quality and instrumentation. The timbres are difficult to describe subjectively or to present meaningfully in terms of an acoustical analysis. The Golhā and Golchin examples, which use large string ensembles, tend to have a sustained, softer, more rounded quality in both

voice and orchestra. The Banān example is characterized by legato phrasing, smooth transition, large orchestral sound, and a warm, relaxed vocal style. The orchestra keeps the tempo even, unlike the other examples, where the tempo increases as the piece goes on. The earlier performers, Eqbāl and Qamar, have fewer sustaining qualities, a more nasal, unrefined, and tense sound and a tendency to sing loudly in the high pitched areas. In the Eqbāl example there is a less sustained, more articulated quality, due to the use of a struck and a plucked instrument and to the vocal style. The vocal timbre is harsher and more pinched, with an articulating quality at the beginning of a syllable and more separation of notes within phrases. Shajariān's voice is focused, refined, and tense. Since he uses a blend of instrumental sounds, emphasizing the sustained, breathy ney, the Shajariān example has a more sustained quality than the Qamar and Eqbāl examples.

Borumand's voice tends to be plainer than the others as he is ornamenting the melody minimally. His voice is also thin and shaky. A number of singers use glides or slides: Shajariān may slide up to an initial pitch of a phrase and Qamar may slide up to or away from pitches.

FORMAL AND POETIC VARIATION

Although all the examples for each piece use the same poem, there is variation in the lines or verses chosen;

repetition of a phrase, line, or verse; and variation in some of the individual words themselves.

Verse/line option: In the *āvāz*, the performer is free to pick a number of beyts from a ghazal he has chosen for the *dastgāh* he is to perform. That performer's choice also operates to some extent in these *taṣnifs* at the three levels mentioned in the first paragraph: those of verse chosen, use of repetition, and word variation. In C8 all three examples use poetry from verse one and two examples use verse two as well. Shajariān reverses the order of verses and selects only beyt one from verse two and beyt two from verse one. In C9 all three examples use stanza one, although Eqbāl's omits *meṣrā'* three. C10 is a ghazal form with eight beyts: Borumand chose beyts 1, 2, and 5; Qamar beyts 4, 5, and 7; and Golchin beyts 1-5 and 7. None of the examples include beyt 6.

Repetition: The second level of option is that of phrase- or line-repetition. In C8 the only examples are Shajariān's entire repeat of his first stanza (verse two and refrain) and his repetition of the second half of the last line of the refrain--a tendency found in some *taṣnifs* studied earlier (chapter 5, pp. 136-37). The repetitions in the versions of C9 tend to follow a pattern within which there are some variations: consistently *meṣrā'*s 1-3 have some type of repetition, and the second half of *meṣrā'* 5 (\underline{b}_2^2) and the second half of *meṣrā'* 8 (\underline{d}_2^2) repeat.

Banān repeats \underline{b}_2^2 five times and Eqbāl and Borumand repeat it four times. Banān repeats the first half of a phrase of mesrā's 1-3 and Eqbāl the second half, while Borumand in his two examples variously repeats both phrases, one or none, or even the first foot of a phrase. Eqbāl repeats \underline{b}_2^1 , which does not occur in the other examples:

Banān:	$2x(a_1^1)$	$2x(a_1^2)$	$2x(a_1^3)$
Eqbāl:	$2x(a_2^1)$	$2x(a_2^2)$	
Borumand:	$2x(a_f^1)$	$2x(a_2^1)$	$2x(a_1^2)$ $2x(a_2^2)$ $2x(a_2^3)$
Banān:	$5x(b_2^2)$	$2x(d_2^2)$	
Eqbāl:	$2x(b_2^1)$	$4x(b_2^2)$	$2x(d_2^2)$
Borumand:	$4x(b_2^2)$	$2x(d_2^2)$	

In C10 is an optional reprise which may occur at the end of the verse or the refrain. In Borumand's example, it is at the end of both the verse and the refrain, in Qamar's it occurs at the end of the first refrain and in Golchin's it occurs at the end of all but one refrain.

Words: Word differences may occur as simple differences or as variants of or additions to the printed text, such as intercalations. The word repeats in the verse of C8 are accompanied with intercalations which vary. These intercalations are the words jānam, khodā, 'aziz, and habib or even a repeat of the previous word, such as vatan:

Verse: m₁₋₂ Alāhe: jānam gashte, khodā gashte

Shaj.: vatan lāle, vatan lāle

jānam rashke, ‘aziz rashke

jānam sarvo, khodā sarvo

Boru.: khodā gashte, habib gashte

text: jānam gashte, khodā gashte

m₄ Alāhe: jānam morghe, qafas bahre

Boru.: qafas bahre, khodā bahre

text: jānam morghe, qafas bahre

C10's reprise similarly uses variable intercalation. Here melodic and poetic variation combine. Borumand's reprise at the end of the refrain completes the piece (refrain: aaab + b¹ /reprise/) as opposed to the Qamar and Golchin refrain reprises which are basically a repeat of the last line (refrain: aabb¹ + b¹ /reprise/) (see Ex. 21, pp. 289 for example comparison). Borumand substitutes jānam for the repeat of khatā. Qamar has added ev to khatā.

Some variance from the printed text is found in C9.

In m₄ all three examples differ from the text:

Text: deli cho kāse-ye khuni (heart like a sauce of
blood)

Exx.: deli neshaste be khuni (heart sits in blood).

Ex. 21. Comparison of Refrains (C10)

B: Rb Qa-lat, ga-lat gar na-ko-nam; Kha-tā, Kha-tā mi-ba-ni-yam.

Q Qa-lat, ga-lat gar na-ko-nam; Kha-tā, Kha-tā mi-ba-ni-yam.

Q Qa-lat, ga-lat gar na-ko-nam; Kha-tā, Kha-tā mi-ba-ni-yam.

B Ey jē-nam, Kha-tā mi-ba-ni-yam.

Q Ey Kha-tā, Kha-tā mi-ba-ni-yam.

G Kha-tā, Kha-tā mi-ba-ni-yam.

VARIATION OF THE TIME STRUCTURE

Time-Measure

However notated, all nine examples are considered to be in what Persians call 6/8, which, as mentioned in chapter 6, allows for division either into three or into two, or into a combination of both. As stated before, what is notated as 6/4 is considered by Borumand to be in "slow" 6/8.

C8 is divided into three and notated in 3/4 time. C9, a slower taṣnif, is notated in 6/4 time. Banān's version is notated in 3/4 as this arrangement includes an odd measure in the interlude section after meṣrā' three. It is actually counted in six (two x 3/4) as in the other versions. The Borumand and Qamar versions of C10 are notated and stressed in 3/4 time. The Golchin version is much slower in tempo and is thus notated in 6/4 time.

Phrasing

Phrasing in the different performances tends to coincide. The variations that do occur are due to differences in pausing for breath, to omitting a pause or adding a pause within the phrase, and to interpretation.

In C8 Shajariān has fewer pauses than do the other examples. When he does make a pause, he does it in a place corresponding to that of a pause in the other versions. Borumand tends to pause more for breath than the other singers.

In C9 Eqbāl pauses more than do Banān and Borumand. For example, in meṣrā's 1 and 2 Eqbāl pauses between shāh and nāz/bāz, which may be a difference in interpretation from the other two examples. The repetitions of the second half of meṣrā' 5 (b_2^2) differ in phrasing. It, however, may be more a matter of breath control than interpretative difference. Meṣrā' 6 also shows some variance in pausing, though the pauses are associated with different groupings of poetic feet:

Banān: ♪ — ♪ — ♪ — ♪ — | ♪ — ♪ — ♪ — (♪ —) |
 Eqbāl: ♪ — | ♪ — ♪ — | ♪ — ♪ — | ♪ — ♪ — | (♪ —) |
 Borumand: ♪ — ♪ — | ♪ — ♪ — | ♪ — ♪ — | ♪ — ♪ — | (♪ —) |

C10 shows a variation in poetic phrasing based on a melodic variation: Borumand pauses between sāmān and zade'i (m_4), and Qamar (m_2) and Golchin (m_4) pause between za and de'i:




Rhythmic Variation (see Appendix F, Comparative Transcriptions)

Purely rhythmic variation includes most commonly:
 (1) variation within a common time-frame; and (2) rhythmic displacement. Under these headings are variations (see Ex. 22, p. 292):

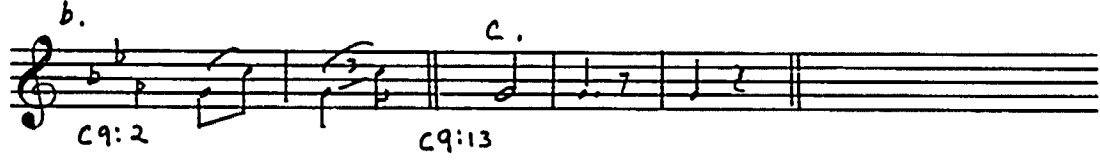
Ex. 22. Rhythmic Variation

1. a.



C8:3 C8:4

b.



C9:2 C9:13


c.

2 a.



C9:3

b.

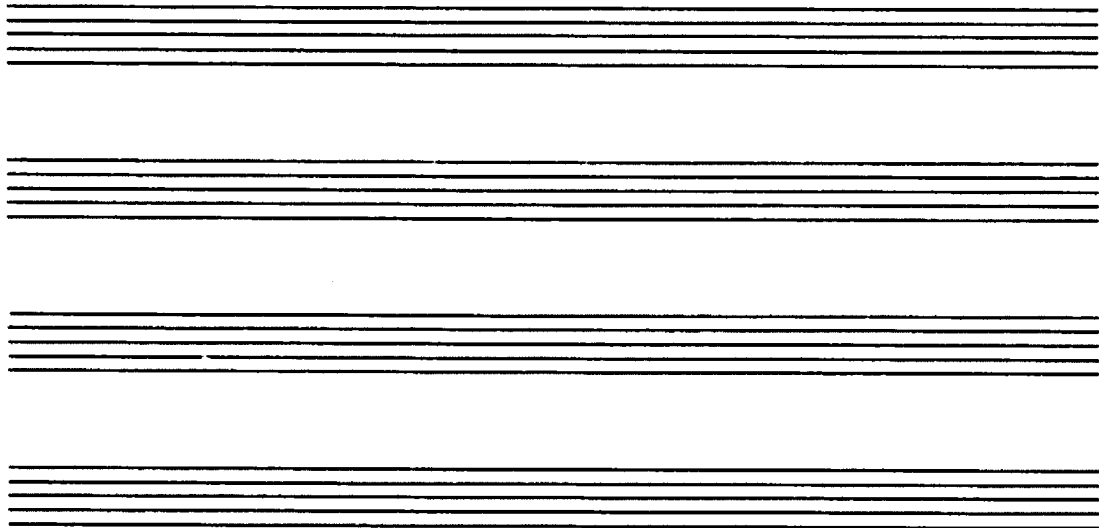


C10:3 C9:1

c.



C9:14



- (1) within the time-frame:
 - (a) due to ornaments;
 - (b) within a pattern;
 - (c) through use of rests to replace length;
- (2) displacement:
 - (a) extension of time;
 - (b) condensation of time;
 - (c) displacement of note/beat.

C9 makes more use of displacement, extension, and combinations thereof than do the other examples, which employ more simple rhythmic variation.

TONAL VARIATION

Melodic

Tonal variation is both melodic and ornamental. Melodic variation occurs within the main melody line rather than as an ornamentation of that line. It is found in all three taṣnifs, but to a much greater extent in C9 (C8: 2 exx., C10: 2 exx., C9: 12 exx.). Borumand's performance shows instances of melodic variation different from that of the other versions in all three taṣnifs and is the sole example of melodic variance in C8. Eqbāl's version in C9 differs melodically from the other versions to a greater extent than they do from each other. Melodic variance due to rhythmic displacement is treated as

rhythmic variation (see above).

Melodic variation is found in the following forms, here presented in order of frequency (see Ex. 23, p. 295):

- 1--difference in direction;
- 2--difference in pitch;
- 3--variation in pattern of descent;
- 4--note repetition;
- 5--addition of notes to a pattern;
- 6--extension;
- 7--omission;
- 8--displacement;
- 9--thematic extension.

Ornamental

In each taṣnīf, the slow, orchestrated versions have the greatest number and variety of ornaments (Banān, Alāhe, Golchin). Borumand has the least in C8 and C10 and Eqbāl the least in C9, although Eqbāl has the greatest number of melodic variations. Qamar has as many ornaments as Golchin but with less variety. Borumand uses only four types of ornaments in each piece; eṣhāre descending, eṣhāre ascending, passing tone, and appoggiatura descending. In all examples eṣhāre descending is the most common ornament. Alāhe, Shajariān, Golchin, and Banān use the greatest variety of ornaments.

Ex. 23. Melodic Variation

1
C8:19-20

2
C10:7

3
C9:35

4
C9:2

5
C10:7

6
C9:3

7
C10:7

8
C9:2

9
Q, G: P- b b b a' a' B o: R- b b b b' a'

Aside from *eshāre* descending, the different versions emphasize different ornaments. In C8 *Alāhe* uses a wide variety of ornaments (nine types), emphasizing trill and mordent. *Shajariān* uses *appoggiatura* descending, *eshāre* ascending, and *tekiye*. *Borumand* also emphasizes *eshāre* ascending, which *Alāhe* seldom uses. In C9 *Banān* emphasizes ascending mordent and *tahrir* and uses trills and turns, unknown in the other versions. *Eqbāl* uses the descending mordent as a distinguishing feature. *Borumand* and *Eqbāl* use more passing tones than do the others. In C10 *Borumand* emphasizes *eshāre* ascending; *Qamar*, *tahrir*; and *Golchin*, *tahrir* and ascending mordent. Thus while all examples emphasize *eshāre* descending, the concentration, variety, and types of ornament otherwise varies considerably.

On pages 297-298 are examples of some of the variety of ornaments found on a particular melody note or passage (Ex. 24). In C8, measure 3, a trill or ascending *eshāre* is performed; in measure 5, a trill, mordent, and passing tone are found; and in measure 21, a *tahrir*, *tekiya*, and ascending *eshāre* are found. C9 (ms. 21, 28) and C10 (ms. 4) demonstrate a variety of ways of performing a *tahrir* on a descending passage. Melodic and ornamental variation combine in C9 (ms. 3, 33) and rhythmic and ornamental variation combine in C10 (ms. 2).

Ex. 24. Ornamental Variation

C8:

A Tr-M Tr-E^d Ta-E^d

S TeK-E^a M-E^d Tu-TeK-A

B m.3 E^a m.5 PT m.21 E^d-E^a-E^d

C9:

Ba Ta Ta Tr-Ta Ta

E PT Ta Ta E^a

B m.3 PT m.21 PT m.28 E^d m.33

C10:

Handwritten musical score for C10, featuring six staves of music. The score is divided into two measures by a double bar line. The first measure contains notes B, E^b-E^b, Q₁, E^b, Q₂, Ta, Q₃, Ta, G₁, G₂, E^b, and G_{4a}. The second measure contains notes Ta, Ta, Ta, Ta, and Ta. The lyrics are: B, E^b-E^b, Q₁, E^b, Q₂, Ta, Q₃, Ta, G₁, G₂, E^b, G_{4a}, Ta, m.2, Ta, m.4.

The form of C8 is that of two *dobeyts*, in verse and in refrain, with a thematic frame of V: ab-ab-ac-db and R: b-b-e-b¹. The variations occur almost exclusively in the b theme. In this b theme the greatest variety is on the penultimate syllable. Not only is the beginning part of each verse *meṣrā'* free of variation, but so also is the third line of each *dobeyt*; this adds to the distinctiveness of the third line of a *dobeyt* (see chapter 5, pp. 181-83). The melodic variations occur in the b theme as well, in the refrain lines one, two, and four.

C10 is different thematically from C8, although it does have a verse-refrain form having either one or two *beyts* in the verse. The song is built on one basic motif: Verse (1+1^V) + Refrain (x or y+1+1^V). There is more variation on the last syllable of the motivic phrase and none or little on the first foot of the verse half-*meṣrā'* (- 0 -).

C9, like C8, also tends to show more variation on the penultimate syllable of a *meṣrā'*, particularly on the cadential theme introduced in *meṣrā'* 5. This is used as the cadence for the rest of the piece with the exception of *meṣrā'* 6, which is elided into *meṣrā'* 7. Again, there are no variations on the first syllable (as in C8, C10 with no variations on the first syllables) of a *meṣrā'*, although there are a few instances of a descending *eshāre* and

and appoggiatura on the second syllable of meṣrā' s 5, 6, 7, and 8. There are areas of greater and lesser variation in C9. The end of the taṣnif, the last repetitions of the second half of meṣrā' 5 (b_2^2) and meṣrā' s 7 and 8 are particularly more varied than the first part of the piece. The pitch area below \underline{g} (\underline{e}_2 to \underline{g}) (measures 6, 11) has no variation.

SUMMARY

Three examples each of 'Āref's taṣnifs were compared for variations in performance in timbre, dynamics, tempo, form, and of time and tonal structure. They show a variety of performance options in tempo; vocal and instrumental texture; accompaniment; dynamics and phrasing; selection of poetic verses, repetition, and words; and rhythmic, melodic, and ornamental variation.

Both context and date of recording varied. Timbre, arrangement, and instrumentation varied according to stylistic trends and recording techniques of different time periods. Instrumentation varies from accompaniment by one instrument, the setār, to accompaniment by a large orchestra consisting of both Western and Persian instruments. All but Borumand's versions contain orchestral introductions and/or interludes. Interludes tend to repeat their preceding vocal phrase but vary as to how much of that phrase they repeat. Individual dynamic expression varies according to melodic-ornamental variation as well as

interpretation and preference. Phrasing tends to concur, but variations that do occur are due to differences in pausing for breath, omitting or adding a pause within the phrase, and to interpretation. The concentration, variety, and type of ornament varies, although all the examples emphasize the descending *eshāre*. Greater variation in ornamentation tends to occur at or near the end of a phrase or *meṣrā'* than at the beginning.

C9 is an example which demonstrates the greatest variety in rhythm and melody. C8 is more limited in variety and also faster in tempo than the other two examples. The Borumand examples are more rudimentary or plain in all respects, as they were intended for teaching the essential melody.

Of the earlier versions, Qamar is well ornamented, while Eqbāl presents a version melodically more varied than the other C9 examples. Both have simple instrumental textures of one or two melody instruments and both have a more concentrated vocal quality, with a less sustained and more rhythmically punctuated vocal line.

Overall the versions of the *taṣnifs* of the middle period (1950-70) are slower in tempo, use a larger orchestra of Western and Iranian instruments, are more sustained in quality and phrasing and are more highly ornamented.

Shajariān uses an ensemble of traditional instruments and has a concentrated vocal quality reminiscent of Qamar and Eqbāl, but with more sustained phrasing than is found in those two performances. His version also has a wide variety of ornaments, though not as many as the Alāhe example. In attempting to return to the spirit of the older tradition, Shajariān's example represents a middle ground between the sustained, highly orchestrated style of the Golhā tradition and the concentrated, rhythmically punctuated but simpler instrumental style of the earlier performers.

CHAPTER NINE

SUMMARY

The Influence of Context

Before the development of the modern concert, the classical taṣnif was sung within the environment of the court and aristocratic circles. Performers were hired or were part of the retinue of princes and played and sang at private parties and celebrations, picnics, and within the andarun or private quarters of the family. From travelers' narratives and other reports the musicians appeared as part of the ambience of the occasion and contributed one part of an entertainment which might also include acting, juggling, acrobatics, poetry reading, and refreshment. The classical musicians, the 'amale-ye ṭarab kh^vās, were one type of musical group employed at the court. They performed music of the radif, which is what is known now as the dastgāh tradition, or traditional classical Persian music. This radif included both unmetered and metered song. The metered song, āvāz-e zarbi, resembled certain composed songs, or taṣnifs, which were also performed in that environment but were not considered to be part of the radif. It was possible that certain of these composed songs could eventually become part of the

radif and could be referred to as *ẓarbi*. *Ẓarbi* can be a more highly ornamented and rhythmically elastic form than the *taṣnif*. "*Mehrebāni*," a *ẓarbi* from *Bayāt-e Tork*, is considered by Borzmand as a *tasnif*. Whether these *taṣnifs* were performed by other musical groups of the court or by the *radif* singers themselves is still unanswered, although Persian musicians tend to distinguish between a singer of *āvāz* and a singer of *taṣnif*. To be good at both styles was considered difficult. Often the *taṣnif* singer was also the drummer of the ensemble, perhaps due to the relation between the musical stress patterns of the drum and the metrical regularity of the song.

The particular type of song chosen for this study could have been associated with the classical musicians due to their subject matter and form, which tended to be amorous and mystical and to be drawn from and composed in classical poetic forms and meters. What often distinguishes the *taṣnif* is the presence of a refrain, a musical meter, and the composition of the poetry and music together to create a piece whose form can only be analyzed as a unit and not separately as poetry and as music.

Certainly the presence of an existing tradition of *radif* songs influenced the composition of these songs, some of which are based on the *radif* tradition. The *radif* songs (*ẓarbi*) are learned and placed at the end of each *dastgāh* and the *taṣnif* itself is also associated with

following the gushes of the radif. The performance of the dastgāh evolved into its present format of pishdarāmad, āvāz, taṣnif, and reng in the early twentieth century. It is also possible that these songs were sung separately from the radif, and that at parties and on other occasions it was the mood of the moment that determined the type of music to be performed. 'Āref's revolutionary tasnifs were performed at meetings and gatherings for the purpose of inspiring a particular sentiment and action, but were still part of the context and among the forms of traditional music. The meaning of the poetry and the level of sophistication is related both to audience and to occasion. The more serious or mystical the taṣnif, the more likely it would be performed in a context with the radif and at quieter gatherings for those more acquainted with the radif tradition. Taṣnif themes tend to draw on the same metaphors as classical poetry, but may not have so many levels of meaning and hence may be intended and heard simply as love songs.

Poetry and Music: Form and Function

The poetry is a unifying factor in both the āvāz and the taṣnif. It provides a setting for the relationship and arrangement of themes, particularly that of the cadence, which recurs on the rhymed portions of the poetry. The poetry used in the taṣnif is based on classical poetic form. It is most often of the monorhyme variety where a

pair of meşrâ's form a line or beyt(s) with a single rhyme scheme common to both of the first pair of meşrâ's and to subsequent second meşrâ's (aa/ba/ca). It could be a rhymed couplet: aa/bb/cc, also in meşrâ' pairs, or a stanzaic form which may not have paired meşrâ's but which follows an asymmetrical rhyme and meşrâ' pattern: aaabbccdd (C9). In addition, the taşnif often has a refrain after each one or two beyts of verse which may not be in the original text (C10) and is shorter and uses different schemes of rhyme and rhythm. Taşnif poetry employs meters used in classical poetry but tends to change meters within a composition according to section, in coordination with rhyme scheme, musical theme, and line length. For example, a refrain meter would be different from a verse meter. This poetic meter influences or coincides with the rhythmic musical pattern to a varying extent. Overall musical considerations tend to dominate at the beginning of a meşrâ' and the poetic meter at the end of a meşrâ'. Regularity of line-length, which in classical gushes and zarbi is determined by regularity of poetic form, is in taşnif a combination of poetic and musical length. Were one to examine the poetic text alone this would be insufficient in determining regularity, that is, consistency of line-length. Musical phrasing coincides with important formal and rhythmical divisions within the poetry. Musical theme and ornamentation patterns tend to coincide with schemes

of rhyme and poetic meter. Particularly interesting is a tendency in a four-meşrâ' form for the third meşrâ' to be contrasting in rhyme, theme, and pitch level, and in its lack of ornamentation: aaba. In sum, taşnif is a form which is based on an amalgamation of poetic and musical elements which can only be understood fully by examining how these two elements interrelate and combine to form a whole.

Definition of the Late Qajar Taşnif as a Distinct Form

The taşnif has been defined by various authors as a vocal composition. As a composed song it can have a variety of forms, which were defined by the fifteenth century scholar Marāghi in his treatise. These included, among others, the suite, nowbat-e moratab, which consisted of qol, ghazal, tarāne, and forudāsht. The tarāne or robā'i form and the ghazal are indeed two forms that up to the present time may still be used for taşnif composition. Composed song in the late Qajar period was found in several categories: religious, folk, and urban popular, aristocratic, and political. Many of the songs would be known by other names: sorud (anthem), nowhe (religious song), and tarāne (folk and popular song). The designation taşnif has come to be connected with a distinct genre of composed song associated with classical music, as found in aristocratic and in certain political and mystical circles. The late Qajar taşnifs may continue to be thought of

as a form-type today, even though later composers such as Ney Dāvud, Amir Jāhed, and others have expanded the range and scope of this classical taṣnif to the dastgāhi type, for example. The taṣnif as represented by 'Āref and Sheydā and by others of their time is a classical song composed usually in one gushe from a dastgāh on traditional amorous themes and metaphors, using classical poetic meters and form-types. A variety of specific forms is available, including robā'i, ghazal, and mosammaṭ. These taṣnifs are often stanzaic and include a recurrent refrain thematically and rhythmically distinct from the verse. Their form may be distinguished from that of ẓarbi and classical poetry in general in that the poetic text may have, in coordination with the musical theme, sectional divisions determined by line length, rhyme, and metric scheme.

Comparison of Taṣnif with Āvāz

Individual traditional taṣnifs are composed based on the modal elements available in a particular gushe of a dastgāh, usually the first (darāmad). There may be reference to a high pitch area (owj) of the mode but usually the piece stays in the range of one gushe. They generally follow the arch contour found in the classical system (ascent-descent) and also use the concept of the prominent note (shāhed) and a recurring cadence that coincides with the rhyme scheme of the poetry; the last is also found in āvāz as a structurally unifying device. The monorhymed

hemistich type of poetry is commonly used in various forms as it is used in āvāz. In the structure of a gushe one or two lines of poetry are sung, with the melismatic tahrir following each line. In taṣnif this melismatic passage, which is almost non-existent (exc. B7II, C9: Eqbāl), may be replaced by a refrain. The ḡarbi, which may be distinguished from the gushe in having a musical meter and an absence of melismatic tahrir passages (there are also pieces such as maṣnavi without such passages), are also distinct from the taṣnif in having a uniform poetic meter and line-length as well as a consistent rhyme pattern and unifying musical cadence, although taṣnif may employ this as well.

Rhythmically there are certain similarities in that both āvāz and taṣnif tend to begin a meṣrā' on a short count. The āvāz exaggerates the shortness of the shorts and elongates the longs, while in taṣnif, where there is a correlation of poetic and music syllable length, the relationship is more exactly proportional. Both make use of classical meter as a rhythmic device, taṣnif less so than āvāz. The real distinction, which has been mentioned before, is that taṣnif is an integrated form, where the poetry and music form a single unit. In āvāz, however, the modal and melodic tendencies of a particular gushe may be fitted to a number of different poems, although traditionally there were associations of some meters with certain

gushes. Taṣnif improvisation is relatively confined to repetitions of lines and some choice of line and to ornamentation, while major gushes are also melodically improvised.

The dastgāhi taṣnifs, which depart from tradition, are also based on the dastgāh form as a whole, covering the important gushes. They further employ an arch contour and a unifying cadence.

Āvāz and taṣnif may be performed in the same context and on the same occasion, and taṣnif may have the same function as the zarbi, which usually comes at the end of the vocal performance. The āvāz and zarbi serve a contemplative function, as does some taṣnif (C9). The taṣnif also evokes a lighter mood (C10, B7). At the present time both āvāz and taṣnif would be included as different forms within the same suite of music, which may have instrumental and vocal, metric and non-metric movements.

Stylistic Variation Versus Formal Structure

Stylistic variation may include manipulation of the formal structure as the performer has options to choose appropriate stanzas and to repeat certain sections. The accompaniment may vary from a single melody instrument with drum to a full Westernized orchestra. It may employ the traditional accompaniment pattern, as used in āvāz, of question-answer, with the instrumentalist repeating the last phrase or mesrā' of the singer. This interlude may

be repeated fairly exactly, be modified, or be replaced by a non-related interlude. The introduction, traditionally designed to establish the mode, may be simple or extensive, again differing in the exactness of thematic repetition and motivic development and variation. Voice quality varies from sustained and rounded to a more concentrated and articulating timbre. There are some melodic and rhythmic variations and extensive ornamental variations. The basic form of the melody is set and the variations fall within certain parameters of timbre, orchestral texture, accompaniment, phrasing, repetitions, and ornamentation.

The Late Qajar Tasnif in the Continuing Tradition of Persian Music

Some of the late Qajar taşnifs form a part of the contemporary classical repertoire. These include some of the representatives of the categories discussed in this work: Sheydā, ‘Āref, and others. These taşnifs have been set as a part of the dastgāh performance. Others are performed in a context of similar types of taşnifs (B7). Although the classical tradition is continuous, there are periods when it has been more or less fashionable. As classical music experiences a revival these taşnifs are also being revitalized and rearranged according to the stylistic needs of the time. The taşnif has become an enduring part of the classical tradition and has found its place with the other composed forms that are now part of

a dastgāh performance.

The Tasnif as an Expression of Persian Philosophy and Spirit

Music has been considered in Persian mystical philosophy to be a reflection of the spiritual world and a means of attaining reunion with God. Words and music together are seen as more powerful than either used alone, and thus vocal music and instrumental music kept close to vocal style has been emphasized. Particularly important is the āvāz, the non-measured classical vocal style which in its utilization of classical Persian poetry, particularly the ghazal, expresses the themes of intoxication, yearning for, and praise of the beloved. The predominant mood in the poetry and associated with the musical modes chosen to express this poetry is one of sadness, suffering, and pain, which is seen as the condition of man in his separation from his true home, the realm of the spirit. It is through suffering, also, caused by love, that man is motivated to mature, to cleanse himself of his earthly desires and to be led to the state of annihilation of the ego and to reunion with the beloved.

These traditional themes, intoxication, reunion, separation, love, and yearning are part of the classical tasnif tradition, as are the musical modes associated with the moods, or hāls, that support the meaning of the poetry. The elusive and mysterious nature of the music is seen in

its highly varied ornamental style.

In addition to those lyric and mystical themes, the taṣnif has often been an expression of the more earthly nature of Persian character, its changing society, its suffering from political and social oppression, and its desire for self-expression. Although social expression too has been a part of the classical tradition, in the taṣnifs, particularly in those of Āref, this expression is seen in a more open manner, that of a people confused and torn in the changing world at the beginning of the twentieth century, expressing their suffering and protest through traditional themes and forms.

Contributions of this Study and Directions for Future Research

This work has intended to approach the subject of taṣnif from a number of different perspectives in order to gain a better understanding of a musical form that is influenced by and reflective of both its social context and the poetry that forms an integral part of its composition. In the taṣnif, music and poetry are interwoven and supportive of one another and are understandable as a musico-poetic unit in terms of form, rhythm, and tonal structure.

Taṣnif poetry, thought by some to be "syllabic," is primarily based on or conforms to the meters of the classical system of versification, the 'aruz, and it is in the

interaction with the musical rhythm, particularly the time-measure, that the rhythmic characteristics of the taşnif as a whole emerge. The taşnif is based on the classical formal and tonal systems, but has distinct sections each with its own rhyme scheme, poetic meter, line-length, and musical theme. The overall ascending-descending contour of the musical line with its periodic descending cadences is coordinated with poetic units. These cadences unify the taşnif musically and tend to support the second meşrâ' of a two-meşrâ' beyt or come at the end of a section. In the monorhyme form aaba the distinctiveness of the third meşrâ', b, which often carries the emotional expression, is further supported by the music which tends to place the high pitch on the b line. Further, musical phrases coincide with poetic phrases of beyt, meşrâ', and foot.

As a form of social expression, taşnif composition is subject to changes within the society as reflected in its composers, performers, and arrangers. Mixing of folk and classical forms at the end of the nineteenth century, emergence of political protest as a social movement, and the widening of the audience beyond that of the court and closed circles, influenced the taşnif in its use of traditional poetic themes and in its formal structure. Even the performance of these traditional taşnifs is influenced by changes in society--the development of mass media, Westernization, and the attempt to revitalize traditional

forms. How far the late Qajar taṣnif reflects these social changes in its forms is a subject for further research.

Taṣnif emerges as a form distinct from those of ṣarbi and āvāz. While all three are used in performance of the dastgāh and use traditional themes and classical poetic meters and rhyme schemes, the āvāz and ṣarbi use uniform poetic rhyme schemes, meters, and line-lengths while the taṣnif is based on sectional divisions of poetry and music. The ṣarbi shares the use of time-measure with the taṣnif, which lends it characteristics in common with both āvāz and taṣnif.

Discussion of the history and context of the taṣnif has been based on collation of many sources, some of which have not been presented by earlier scholars, such as the texts of taṣnifs in manuscripts and the narratives and photographs of musicians and musical life from the Timurid through Qajar periods. This material can form the basis for further research on the nature of taṣnif historically, particularly its use of iqā, or musical meter. Aspects of tonal and dynamic stress and their role in the rhythm of the poetry and the music have only been briefly discussed here and could well form the basis of an interesting further study on rhythm. The song in Persian culture has many forms and is reflective of many aspects of society. Studies of the folk song and urban ballad, in addition to a further

study of taṣnifs before, during, and after the Qajar period, could further elucidate the nature of taṣnif and help to place it within the tradition of other song forms and genres.

UNIVERSITY OF CALIFORNIA

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The Classical Tasnif:

A Genre of Persian Vocal Music

Volume Two

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by

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APPENDIX A

DEFINITIONS OF SONG FORMS

1. Taṣnif
2. Tarāne
3. Ghazal and Z̤arbi

1. TAŞNIF

Ārianpur (1971, 2:151-52): Originally a type of poetry with melody that had both 'aruz and iqā rhythms. After the Safavid period, the foundation of rhythm became poetic syllables.

Bahār (Mallāḥ 1961, 39: 22): A type of syllabic poetry that was common in Iran before Islam was of the same poetic type as that which we today call tasnif . . . : sorud or chakāme was similar to qaside, and chāme was similar to ghazal and tarāne (tarang or tarāng or reng).

Borumand (interviews, 1974-75): Verse and refrain. In old tasnifs they tried to include the modes of important gushes. Tasnifs are mostly on the theme of love. They may use lines quoted from a ghazal. A ghazal may be a tasnif if it has music composed to it. A tasnif without a refrain is possible but is considered incomplete.

Browne (1928, 4:221-23): Popular topical ballad.

Caron and Safvate (1966:143): The tasnif is essentially a poem--in general the work of a known poet--put in music under a fixed form. It is always rhythmic.

Dehkhoda (1959, 7:722): To compile and organize, creative writing (on a theoretical subject); musical composition.

Farhat (1965:34): Ballad, vocal piece. A composed song in a slow and regular meter. (p. 264): Loosely applied to any kind of vocal ballad. In the classical tradition, these songs are based on the poetry of the old masters, and on those of the more distinguished of the contemporary poets. Another genre of taşnif . . . corresponds to the popular ballad in the Western countries.

Ḥaim (1962, 1:444): A musical composition; a ditty, a song; a literary work of composition; classification; composing, inventing.

Karimi (interview, 31 May 1975): A type of poem whose original purpose is to be with music and that is composed differently from the ghazal, qaṣida, etc. The taşnif can have several forms.

Khāleqi (1974, 1:345): The words ta'lif and taşnif, aside from the particular meaning they had in the collecting of material and in writing a book, were also used for putting together and composing melodies. In music, taşnif consisted of short melodies that went with poetry; and its words were composed on particular subjects and sometimes even spoke briefly of events of the time and had a cultural aspect.

Khatschi (1962:124): Contemporary taşnif can be classified roughly into three categories: (1) The taşnif as one of the important forms of folk art, is generally used as a means of expression for cultural and political

events; (2) the taṣnif as popular song; and (3) the taṣnif as the next to last piece of the dastgāh.

Khoshzamir (1972:14): Formerly, the word ta'lif was usual for music composition and the word tasnif was used synonymously with it. Gradually the former word was dropped and in the Safavid period taṣnif was common. In the Safavid period poems called taṣnif were no different from 'aruzi poetry except they had meter (vazn) and melody (āhang).

Khoshzamir (1975:iii): Belongs to the urban variety of measured vocal music. (p. 1): A kind of music composition within the framework of a text. Pre-composed metric music mostly based on syllabic poetry.

Lotfi (interview, 1975): Verse ghazal, refrain composed.

Mallāḥ (1961, 39:22): In general, tasnif is applied to words that in one form or another are together with music. . . . Rhythmic bases have been syllabic, accentual, and metric. (40:23): We divide taṣnif into three types: sorud, chāme, and tarāne. (41:19): Sorud is a type of taṣnif that is in one form or another sung as a group. Arabs call it aghāni. (42:23): Chāme is a lyric taṣnif. Its poetry is usually of 12-syllable length and its melody has a relatively light rhythm. The Arabs call it ghazal or (qol-o ghazal). (For Mallāḥ's tarāne definition, see the following section.)

Mallāh (interview, 1975): Taṣnif is composed for various purposes. The music may be built on the poetry or the poetry on the music. Taṣnif uses the traditional Persian repertoire (radif) as a foundation for melodic composition. With the taṣnif you can change the rhythm as you like and although it uses the scale of the maqām it can go outside the confines of the gushe.

Marāghī (Khoshzamir 1975:9): A set of compositions based on Arabic and Persian poetry and Arabic iqā'āt (metric modes).

Mashḥun (Khoshzamir 1975:5): During the beginning of the Islamic period there existed two kinds of vocal music. In regard to the poetry of the first type, there existed no difference between the Arabic and what we today refer to as āvāz. The second type was music based on a kind of poetry mostly syllabic and popular, ordinarily called "tasnif." The purpose of the composition of this latter type was to mark historical or social incidents. (pp. 9, 11): During this [the Safavid] period and afterward the word "tasnif" is often used by musicians as a kind of music form based on poetry. . . . After the Safavid dynasty the word "tasnif" refers to either the poetic or the musical composition of tasnif-hā or both. . . . Most taṣnif-hā were based on the 'aruz system either composed by the musicians themselves or taken from great poets such as

Sa'di or Hāfez. . . . At the same time, there were poems specifically composed to be sung in the tasnif style at the "parties" and whose composers are unknown. These poems were either syllabic or 'aruz, in which the introduction was mostly borrowed from the famous poets with two or three words added to them as a refrain.

Sadeghi (class notes, 1969): The term applies to vocal ballad. Classical songs were based on the poetry of the old masters and the more distinguished of the court. There is also separate taṣnif (from dastgāh) more like the popular ballad. Vocal zaṛbi improvisation was one of the ways of taṣnif development. Taṣnif is a composed song, slow to moderate, and with regular meter. Vocal rendition of a dastgāh may conclude with a taṣnif. Rhythm is flexible; it may be in duple, triple, or quadruple meter. Poetry is syllabic.

Soroudi (1972:62): Much of Persian folk poetry per se is in the genre of tasnif or ballad.

Steingass (1963:305): Sorting, ranging, distributing (in classes); compiling, composing (a book); invention, literary or musical composition.

Tsuge (1974:182): Tasnif is originally an Arabic word meaning compilation, composition and writing. The definition of "composed, vocal ballad" implicitly means a "song in fixed meter."

Zonis (1973:10): The major form of Iranian popular music is the ballad, or tasnif, whose source dates back to pre-Islamic times. (p. 139): This is a broad form ranging from a Western art song, or lied, to a popular commercial song. It is composed and has a definite meter. The poetry used for each type is different.

2. TARĀNE

Bahār (1954:76): Tarāne in Islamic literature was the name given to lyric *dobeyti* or *robā'i*. (Mallāḥ 1961, 39:22): Form of syllabic music similar to *taṣnif*. Composed and performed by the common people.

Dehkhodā (1959, 7:539): *Dobeyti*, *robā'i*; image, tone, a type of *taṣnif* that has three aspects: *beyt* (verse), praise, *talā* and *talālā* [sound of singing or reading, basis of division of old music]; tune, *sorud*, singing, a type of *sorud*.

Dehlavi (interview, 13 February 1975): *Taṣnif* follows and is closely related to the gushes of the *dastgāh* and *tarāne* is not.

Ḥaim (1962, 1:423): A song, a melody, a symphony; a trill or shake.

Mallāḥ (1961, 39:22): Some use *taṣnif* as equivalent to *tarāne*, whereas actually *tarāne* is one of the derivatives or kinds of *taṣnif* that is more prevalent than other kinds in Iran. (42:23): A type of *taṣnif* that before Islam was sung with *beyts* known as *fahlaviyyāt* and after Islam was sung with *robā'i* (or *dobeyti*). (46:23): In general it is particularly performed at social gatherings. (interview, 1975): It is one of the aspects of *taṣnif* specifically for dance and entertainment (*moṭrebi*).

Marāghi (1965:103): Tarāne (with robā'i meter) was the third piece in a type of four- or five-part taṣnif called nowbat-e moratab which consisted of qol (Arabic poetry), ghazal (Persian poetry), tarāne (robā'i meter), forudāsht (similar to qol), and mostazād. Used 'aruz and iqā.

Neyyer Sinā (1964, 2, 3:35): Tune, singing, satire, good nature; dobeyti. (2(7):19): In the Safavid period there were many tarānes under the term taṣnif whether as a folk type or whether as types of poetry on composed melodies from gifted poets and performers.

Steingass (1963:292): A handsome youth; modulation, voice, song, melody, symphony, harmony; a trill, quaver, shake; a tetrastich; jest, sarcasm, bad temper; slyness, subtlety.

3. GHAZAL AND ZARBI

Borumand (interviews, 1975): The old radif had no metric pieces. A ghazal may be a taṣnif if it has music composed to it. Borumand introduced a taṣnif to me with a melody that was the zarbi "Mehrebāni" from the dastgāh radif (in Bayāt-e Tork).

Farhat (1965:34): Zarbi (rhythmic). An improvisatory passage or piece, instrumental or vocal, which is not in the usual free meter but rather embodies a fixed rhythmic pattern regulated by a metric structure, duple, triple and less commonly quadruple, is called zarbi.

Haim (1962, 2:421): Ghazal: a lyric poem, an erotic poem, an (amatory) ode; lyric poetry; also, a drinking-song.

Karimi (interview, 31 May 1975): The difference between the gushe zarbi and the taṣnif is that the taṣnif has several forms but the gushe zarbi has a regular form, for example, the ghazal. Taṣnif is a type of poem whose original purpose is to be with music and this is composed differently than a ghazal, qaṣida, etc. [which are originally composed to be poems regardless of music].

Lotfi (interview, 1975): Both zarbi and taṣnif were played for the aristocracy. Zarbi is a ghazal, etc., set to zarbi.

Mallāh (interview, 30 December 1975):

Āvāz: The melody is built for the poetry. The poetry is important. The āvāz is for putting forth a specific philosophy.

Āvāz-e Zarbi: If we give āvāz a recurring rhythm it becomes āvāz-e zarbi. In āvāz-e zarbi the rhythm is regular, ordered (monazzam) and the same throughout. The melody is part of the darāmad and other aspects of the āvāz. With taṣnif you can change the rhythm as you like and although it uses the scale of the maqams it can go outside the confines of the gushe.

Sadeghi (class notes, 1969): Zarbi (rhythmic) is an improvisatory passage or piece, instrumental or vocal, with a fixed rhythmic pattern: duple, triple, or less common, quadruple. One of the ways taṣnif developed is through vocal zarbi improvisation.

Steingass (1963:887): Ghazal--speaking in the language of love or in verse; an ode, a short poem, a sonnet.

APPENDIX B

TEXTS, TRANSLATIONS, AND THEMATIC INDEX

EXPLANATION OF SYMBOLS

- I A Roman numeral indicates that a taṣnif is divided into more than one distinct piece (see B7).
- S A taṣnif may be composed of several stanzas. These stanzas contain the same internal form throughout the piece.
- V
R If a taṣnif has a verse and refrain form within each stanza, the verse line is usually distinguished from the refrain line in line length, meter, and rhyme.
- m
b The smallest formal unit is the meṣrā' or hemistich. Though the meṣrā' may operate independently, two may form a pair, or beyt (distich), where the meter, rhyme and length are the same. In A1, the verse meṣrā's operate together as a beyt.
- A In examples D11 and D12, the letters A, B, C, D, and E indicate sectional division by mode.

1. THE TEXTS

A1
همچو فرهاد بود کوه کنی پیشه، ما
کوه ما سینه، ما ناخن ما تیشه، ما
ای جانم ای بهیم حبیب حبیب حبیبم
بهر یک جرعه، می منت ساقی نکشیم
اشک ما باده، ما دیده، ما شیشه، ما
ای جانم ای بهیم حبیب حبیب حبیبم

A2
دل به یار بیوفای خویشتن
دادم و دیدم سزای خویشتن
زخم فرهاد و من از یک تیشه بود
او به سر زد من به پای خویشتن
آشیانی دیدم از هم ریخته
یادم آمد از سرای خویشتن

A3
چون است حال بستان ای ابر نوباری
کز بلبلان بر آمد فریاد بیقراری

A4
چشم رضا و مرحمت بر همه باز میکنی
چون که به بخت ما رسد این همه ناز میکنی
ابر زده به شمشیرم
عشقت کرده زمین گیرم
نگارا نگارا نگارا نگارا
والله بلا آتی چه بوده تقصیرم
که کردی زنجیرم

B5

گریه کنم تا به کی از غم تو روز و شب
هجر تو جانم گداخت ای صنم نوش لب
ای صنم وفات چون شد
آن همه ادات چون شد
زلف تاب داره مشکین
حالم خراب کرده
دلم کیاب کرده

B6

تا غم هجر رخت مو، نس جانم باشد
میکشم جور تو تا تاب و توانم باشد
یک شب بیا منزل من
روشن نما محفل من
حل کن دو صد مشکل من
یک شب بیا وفا کن
رحمی تو بر گدا کن
با دوستان جانی
یک شب بیا صفا کن

امشب بپر من است و آن مایه ناز	یارب تو کلید میح در چاه انداز
ای روشنی صبح بمشرق بر گرد	ای ظلمت شب با من بیچاره بساز
امشب شب مهتابه حبیبم را میخوام	حبیبم اگر خوابه طبیبم را میخوام
طبیبم اگر خوابه عزیزم را میخوام	عزیزم اگر خوابه مامانم را میخوام
گو، ید فلانی آمده	آن یار جانی آمده
مست است و هشیارش کنید	خواب است و بیدارش کنید
آمده حال تو احوال تو سیه خال تو	سفید روی تو ببیند برود
کی باشد و کی باشد و کی باشد و کی	می باشد و می باشد و می باشد و می
او گه لب می بوسد و من گه لب وی	او مست ز می گردد و من مست ز وی
ماه غلام رخ زیبای توست	سرو کمر بسته بالای توست ای عزیزم
مجمع دلهای پریشان توست ای عزیزم	چین سر زلف چلیپای توست ای عزیزم
ای مه انور از لعل تو شکر	از همه بهتر قند مکرر
قند مکرر لب خندان توست ای عزیزم	

هنگام می و فصل گل و گشت (جانم گشت و خدا گشت و) چمن شد
دربار بهاری تهی از زاغ و (جانم زاغ و، خدا زاغ و) زغن شد
از ابر کرم خطه ری رشک ختن شد
دلتنک چومن مرغ (جانم مرغ) قفس بهر وطن شد
چه کج رفتاری ایچرخ چه بد کرداری ایچرخ سرکین داری ایچرخ
نه دین داری نه آئین داری (نه آئین داری) ایچرخ

-۲-

(به ترتیب فوق)

از خون جوانان وطن لاله دمیده از ماتم سروقدشان سروخمیده
در سایه گل بلبل ازین غصد خزیده گل نیز چومن در غمشان جامه دریده
چه کج رفتاری... الخ

-۳-

(به ترتیب دوره اول)

خواهند و کیلان و خرابند و زیران بردند بسرقت همه سیم وز را ایران
مارا نگذارند بیک خانه ویران یارب بستان داد فقیران زامیران
چه کج رفتاری... الخ

-۴-

(ایضاً)

از اشک همه روی زمین زیر وزیر کن مشتی گرت از خاک وطن هست بر کن
غیرت کن و اندیشه ایام بتر کن اندر جلو تیر عدو سینه سپر کن
چه کج رفتاری... الخ

- ۵ -

(ایضاً)

از دست عدو ناله من از سر درد است
اندیشه هر آنکس کند که از مرگ نه مرد است
جان بازی عشاق نه چون بازی نرد است
مردی اکسرت هست کنون وقت نبرد است
چه کج رفتاری... الخ

- ۶ -

(ایضاً)

عارف زانزل تکیه بر ایام ندادست جز جام بکس دست چو خیام ندادست
دل جز بسر زلف دلارام ندادست صد زندگی تنگ بیک نام ندادست
چه کج رفتاری... الخ

چه شورها که من بیا ز شاهناز میکنم
در شکایت از جهان به شاه باز میکنم
جهان پرازغم دل از (جهان پرازغم دل از)
زبان ساز میکنم (میکنم)
زمن میرس چونی دلی چو کاسه خونی
زاشک پرس که افشا نمود راز درونی
(نمود راز درونی نمود راز درونی نمود راز درونی)
اگر چه جان ازین سفر بدون در دسر
اگر بدر برم من بشه خبر برم من
چه یرده های نیرنگ زشان به بارگاه شه درم من
(زشان به بارگاه شه درم من)

-۲-

حکومت موقتی چه کرد به کد نشنوی
کشوده شد در سرای جم به روی اجنبی
بیاد رفت خاک و کاخ (بیاد رفت خاک و کاخ) و
بارگاه خسروی (کاخ خسروی)
سکون زیستون شد چو قصر کن فیکون شد
صدای شیون شیرین به چرخ بوقلمون شد
(بچرخ بوقلمون شد بچرخ بوقلمون شد بچرخ بوقلمون شد)
شه زنان بر زنان و موکنان
بگریه گفت کوسران ایران دلوران ایران
چه شد که یک نفر مرد نماند از بهادران ایران
(نماند از بهادران ایران)

-۳-

كجاست كيقباد وجم خجسته اردشير كو
شهان تاج بخش و خسروان با جگير كو
كجاست كيويهلوان (كجاست كيويهلوان) و
رستم دلير كو (رستم دلير كو)

ز ترك اين عجب نيست چه كه اهل نام و نسب نيست
قدم به خانه كي خسرو اين ز شرط آدب نيست
(اين ز شرط آدب نيست) (اين ز شرط آدب نيست)
ز آه و تف اگر چه كف زني چو دف
بزن بسر كه اين چه بازی است كه دور ترك بازی است
برای ترك سازی عجب زمینه سازی است .
(عجب زمینه سازی است)

-۴-

زبان ترك از برای از فقا كشیدن است
صلاح پای این زبان زمملکت بریدن است
دواسبه با زبان فارسی (دواسبه با زبان فارسی)
از ارس پریدن است (خدا جهیدن است)
نسیم صبحدم خیز بگو بمردم تبریز
كه نيست خلوت زردشت جای صحبت چنگیز
(جای صحبت چنگیز)
زباتان شد از میان بگوشه ای نهان
سیاه پوش و خاموش ز ماتم سیاوش
گراز نژاد اوئید نكرد باید این دورا فراموش
(نكرد این دورا فراموش)

-۵-

مکو ، سران فرقه جمعی ارقه مشتی حقه باز
وکیل و شیخ و مفتی مدرس است و اهل آرز
بدین سیاست آب رفته (بدین سیاست آب رفته)

کی شود بجوی باز (خدا بجوی باز)
ز حربه ندین خراب مملکت ازین
نشسته مجلس شوری بختم مرگ تمدن
(بختم مرگ تمدن) (بختم مرگ تمدن)
چه زین بتر ز بسام و در به هر گذر
گرفته سر بسر خیریت زمام اکثریت
گر این بود مساوات دو بازه زنده باد بربریت
(دو باره زنده باد بربریت)

-۶-

بغیر باده زاده حلال کس نشان نداد
از این حرام زادگان یکی خوش امتحان نداد
رسول زاده ری به ترک (رسول زاده ری به ترک)
از چه رایگان نداد (رایگان نداد)
گذاشت و بهره برداشت هر آنچه هیزم تر داشت
بجز زیان ثمر از این «اجاق ترک» چه برداشت
با خود این چه ثمر داشت (با خود این چه ثمر داشت)
بغیر اشک و دود هر آنچه هست و بود
یا نبود بی اثر ماند ز سودها ضرر ماند
برای آنچه باقی است بین هزارها خطر ماند
(بین هزارها خطر ماند)

❖❖❖

شانه بر زلف پریشان زده‌ای بدبده
دست بر منظره جان زده‌ای بدبده
آفتاب از چد طرف سر زده امروز که سر
بمن بی سر و سامان زده‌ای بدبده
صبح از دست تو پیراهن طاقت زده چاک
ناصر از چاک گریبان زده‌ای بدبده
من خرابانیم از چشم تو پیدا است که دی
باده در خلوت زندان زده‌ای بدبده
تن یاک لائی من بازوی تو سیلی عشق
تو مگر دستم دستان زده‌ای بدبده
رخ چون آیه رحمت زمی افروخته‌ای
آتش‌ای کبر بقرآن زده‌ای بدبده
عارف اینگونه سخن از دگران ممکن نیست
دست بالاتر از امکان زده‌ای بدبده

امان از این دل که داد فغان از این دل که داد
بدست شیرین غمان فرما بدست شیرین غمان فرما
که سرحسرت نهاد بگو می معشوق پیش جان داد
ای داد از این جان باید از این دل من کاین دل شده سر بارشکل من
ریز و زبس از دید قطره قطره افتاده روی و جله منزل من
رحمی که از پا افتادم ایدل کرد می تو آخر فرهادم ایدل
برافکنده می نهادم ایدل احسنه داد می بر بوم ایدل

تانکی بھسرا بھمن نیلی کنم پیسہ بہن
 نوشتم بیاد وطن جامی پرا خون
 او باش ہر رکندر بکداروم سہرہر مانند محسنون
 ساتی بپاخیز شوری برآئیز مطرب بزن چنک چنکی دلاؤ
 جاحد بنال اما شکوہ بہنر تا اندکی احوال ما کرد و دگرگون
 ای گنج دانش ایرج کجائی در سینہ خاک پنهان جہانی
 ما بودہ در این دنیا می فانی کی بڑوہ از خوبان بجز پنج جدائے

بند اول

مرغ سحر ناله سر کن	داغ مرا نازه تر کن
ز آه شرر بار این قفس را	بر شکن و زیر و زبر کن
بلبل پر بسته ز کنج قفس در آ	نغمه آزادی نوع بشر سرا
وز نفسی عرصه این خاک ندوده را	پر شرر کن
ظلم ظالم ، جور صیاد	آشیانم داده بر باد
ای خدا ای فلک ای طبیعت	شام تاریک ما را سحر کن



نوبهار است، گل بیار است	ابر چشم ژاله بار است
این قفس چون دلم تنگ و تار است	
شعله فکن در قفس ای آه آتشین	دست طبیعت گل عمر مرا مچین
جانب عاشق نگه ، ای نازه گل، ازین	بیشتر کن
مرغ بیدل ، شرح هجران مختصر مختصر مختصر کن	

بند دوم

عهد و وفا پی سیر شد	عمر حقیقت بسر شد
هر دو دروغ و بی اثر شد	ناله عاشق، ناز معشوق
قول و شرافت همگی از میانه شد	راستی و مهر و محبت فاسد شد
دیده تر شد	از پی دزدی وطن و دین بهانه شد
زارع از غم گشته بیتاب	ظلم مالک، جور ارباب
جام ما پر زخون جگر شد	ساغر اغنیا پر می ناب



از قوی دستان حذر کن	ایدل نمک ناله سر کن
از مساوات صرف نظر کن	
پرده دلکش بزن ای یار دلنشین	ساقی کلچهره بسده آب آتشین
کز غم تو، سینه من، پر شرر شد	ناله بر آرزو از قفس ای بلبل حزین
کز غم تو سینه من پر شرر پر شرر شد	

E13

دانت آستین چرا پیش جمال میبری
حیف بود کز آدمی روی نهان کند پری

Ei4 (Karimi 1978:41)

به حریم خلوت خود شبی چه شود منتی بخوانم
به کنار من بنشین و کنار خود بنشینم
من اگر چه پیرم فغان تو را تو مرا زگره خود
که گذشته در غمت احب آن هم زگره جوایم
هاتف اصفهانی

بیا، تا گل برافشانیم و می در ساغر اندازیم؛
 فلک را سقف بشکافیم و طرحی نو در اندازیم .
 اگر غم لشکر انگیزد که خون عاشقان ریزد ،
 من و ساقی به هم سازیم و بنیادش بر اندازیم .
 شراب ارغوانی را گلاب اندر قدح ریزیم ؛
 نسیم عطرگردان را شکر در مجمر اندازیم .
 چو در دست است رودی خوش ، بزن ، مطرب! سرودی خوش ؛
 که دست افشان غزل خوانیم و پاکوبان سر اندازیم .
 صبا ! خاك وجود ما بدان عالی جناب انداز :
 بود کان شاه خوبان را نظر بر منظر اندازیم .
 یکی از عقل می لاند، یکی طامات می بافد. -
 بیا کاین داوری هارا به پیش داور اندازیم.
 بهشت علان اگر خواهی ، بیا با ما به میخانه:
 که از پای خمت یکسر به حوض کوثر اندازیم
 سخندانی و خوشخوانی نمی ورزند در شیراز :
 بیا، حافظ ! که تا خود را به ملکی دیگر اندازیم .

آنان که خاک را بنظر گیریا کنند آیا بود که گوشه چشمی به ما کنند
 دردم نهفته به رطبیان مدعی باشد که از خسته زلفش دو کنند
 حافظ

2. THE TRANSLATIONS

Bahr-e Yek (A1)*

S₁V₁b₁m₁ Like Farhād our task must be mountain carving.

m₂ The mountain, [is] our breast; our nails, our chisel.

R m₃ Oh my dear, oh my good one, beloved, beloved,
my beloved.

S₂V₂b₂m₄ We need not court the wine-bearer for one draught of wine.

m₅ Our tears, [are] our wine; our eyes, our bottles.

Del Be Yār (A2)

b₁m₁ I gave my heart to an unfaithful friend,

m₂ And I saw my punishment.

b₂m₃ Farhād's and my wound were from the same adze;

m₄ He hit his head, I my feet [roots].

b₃m₅ I saw a nest that had come apart;

m₆ I remembered my home.

Chun Ast (A3)

b m₁ What is the state of the garden, oh spring clouds,

m₂ That from the nightingales comes an impatient cry.

*Based on Tsuge's translation, 1974, p. 279. Here the order of verses is reversed from that of the actual performance analyzed, due to the poetic format of the rhyme scheme aaba.

Cheshm-e Rezā (A4)

- Vb₁m₁ You turn an agreeable and favoring eye upon all;
m₂ When you come to my fate you act indifferent.
Rb₂m₃ Your eyebrow struck my sword;
m₄ Love for you made me weak.
m₅ Oh idol, oh idol.
b₃m₆ Oh, what was my offense
m₇ That you put me in chains.

Geriye Konam (B5)

- Vb₁m₁ Til when shall I cry for love of you day and night.
m₂ Separation from you melted my soul, oh sweet-lipped
beloved.
Rb₂m₃ Oh beloved, what happened to your loyalty,
m₄ What happened to all your coquetry.
m₅ She has curly black hair;
b₃m₆ It destroyed my health,
m₇ It scorched my heart.

Tā Gham-e Hejr (B6)

Vb₁m₁ So long as the grief of separation from your face is
the companion of my soul,

m₂ I bear your oppression as long as I have life and
breath.

Rb₂m₃ One night come to my home,

m₄ Brighten my assemblage.

b₃m₅ Solve my two hundred difficulties.

b₄m₆ One night come and fulfill your promise,

m₇ Show mercy to the beggar.

b₅m₈ With dear friends,

m₉ Enjoy one night.

Emshab Shab-e Mahtāb (B7)

- IS₁V₁b₁m₁ Tonight let that sweet wine transport me;
 m₂ Oh friend, throw the key of morning into the
 well.
 b₂m₃ Oh morning light, return to the east;
 m₄ Oh darkness of night, be agreeable with poor me.
R₁b₃m₅ Tonight is a night of moonlight, I want my
 beloved.
 m₆ If my beloved is asleep, I want my physician.
b₄m₇ /If my physician is asleep, I want my dear.
 m₈ If my dear is asleep, I want my mother.⁷
B₁b₅m₉ You say someone has come,
 m₁₀ That friend of the soul has come.
b₆m₁₁ He is drunk, make him sober.
 m₁₂ He is asleep, awaken him.
 m₁₃ He has come to see your health, your condition,
 your black mole, your white face.
S₂V₂ When should it be,
 Wine should it be.
 She sometimes kisses wine's lip and I sometimes
 kiss her lips;
 She is drunk from wine and I drunk from her.

- II b_1m_1 The moon is a slave to your beautiful face.
- m_2 The cypress is the servant of your stature,
 oh my dear.
- b_2m_3 The hearts of the assemblage are distraught
 over you,
- m_4 It is the crook on the ringlet of your forehead.
- b_3m_5 Oh radiant moon, from your lips sugar.
- m_6 Even better, continuous sweetness.
- m_7 Continuous sweetness, your smiling lips.

Hengām-e Mey (C8)

- S₁V₁b₁m₁ It is the time for wine and the season of flowers
and walking in the grass.
- m₂ The court of spring is empty of ravens and kites.
- b₂m₃ With its generous clouds, the land of Rey [Tehran]
is the envy of Khotan [in China].
- m₄ Like me, the caged bird misses his native land.
- R₁b₃m₅ How crooked you are, oh universe;
- m₆ How wrong you are, oh universe.
- b₄m₇ You are bent on revenge;
- m₈ You have neither religion nor rules, oh universe.
- S₂V₂ From the blood of the youth of the country,
tulips have grown.
- From mourning their stature, the cypress is bent
over.
- In the shadow of the flower the nightingale is
lying hidden.
- The flower, also like me in sorrow, tore its
garment for them.
- S₃V₃ The representatives are asleep and the ministers
are corrupt;
- They stole all the gold and silver of Iran.
- They have left to us only a ruined house.
- Oh friends, take the rights of the poor from the
princes.
- S₄V₄ From tears, revolutionize everyone in the land;
- Even if a fistful of land is in your hand, pour
it on your head.
- Show a sense of honor, think that what is coming
is worse;
- In front of the bullet of the enemy use your
breast as a shield.

S₅V₅

My complaint is from trouble at the hand of the
enemy.

Whoever thinks of death is not a man.

Lovers playing with life is not like a game of
backgammon.

If you are a man, now is the time of battle.

S₆V₆

‘Āref, from the very beginning, did not set stock
in the material world;

Like Khayyām, except for the wine glass he did
not give a hand to anyone.

He did not give his heart but to the hair of the
beloved;

He did not give a 100 unworthy lives for his
good name.

Che Shurhā (C9)

- S₁m₁ What outcries I have wrung from Shahnāz.
- m₂ I am complaining of the world to the king.
- m₃ In the language of music I speak of a world full of sadness.
- m₄ Don't ask me, "How are you," my heart is like a saucer of blood [or, sitting in blood];
- m₅ Ask the tear that reveals the heart's secret.
- m₆ If I survive this journey,
- m₇ If I return, I'll inform the king.
- m₈ I'll rip aside their deceitful veils at the court of the king.
- S₂ It is better that you not hear of the actions of the temporary government.
- The door of the house of Jamshid was opened to the face of the stranger.
- The land and palace and court of Khosrow has vanished.
- Peace has left Bisotun; it has become like a ruined palace.
- The sound of the lamentation of Shirin has changed to the cry of the turkey.
- The wives of the king are beating their heads and tearing their hair.
- Weeping, they cry, "Where are the leaders of Iran, the heroes of Iran,
- What has happened that not one man remains of the champions of Iran."

- S₃ Where is Keyqobād and Jamshid the blessed; where is
 Ardeshir;
- Where are the worthy kings and revenue-collecting
 Khosrows;
- Where is Giv the hero and Rostam the brave.
- Coming from Turks this is not strange, they who have
 neither name nor heritage.
- They don't visit the house of Key Khosrow out of
 politeness.
- If from shame and sighs you beat yourself like a drum,
- Hit your head at what a game this is, it is the time
 of the Turk's game.
- What fertile ground it is for the activities of the
 Turks.
- S₄ The tongue of the Turks is for pulling out.
- It is well to cut the root of this tongue from the
 country.
- A Persian-speaking messenger has crossed the Aras
 River.
- Morning breeze, tell the people of Tabriz
- That the home of Zoroaster is not the place for the
 language of Genghis.
- Your language has gone from among you to a hidden
 corner,
- Quiet and wearing black, from mourning Siāvush.
- If you are of his race, this period must not be
 forgotten.

S₅ Do not say, the leaders of the party, they are all a
crafty bunch of charlatans;

The representative, sheykh, and learned magistrate,
and are greedy;

With this type of politics, the water has left the
stream; when will it return?

Because of loans the country was ruined.

The general assembly sat in on the death of
civilization.

What is worse is that from roof and door

Assinity took over everywhere the reins of the
majority.

If this is equality, live again, barbarianism!

S₆ Except for wine nothing legitimate can be seen;

Not one of these bastards can be found worthy.

Why did not Rasulzāde* freely give Rey [Iran] to the
Turks?

However much wet firewood he had, he put it down and
got a profit.

Except for loss, what profit did he get from the
Turkish fireplace?

Except for tears and smoke, whatever is and was

Or was not is of no use; of profits, remained loss;

For whatever is left, look at the thousands of dangers
that remain.

*probably Moḥammad Amin Rasulzāde, one of the two founders
of the Republic of Āzarbāijān

Shāne Bar Zolf (C10)

- S₁V₁b₁m₁ You combed your dishevelled hair, lovely!
- m₂ You touched the soul's object, how fine!
- b₂m₃ From what direction did the sun rise today that
- m₄ You came to unworthy me, how great!
- R₁ m₅ Oh heart, oh heart, you are taking me;
- m₆ Where, where are you taking me.
- m₇ Mistaken, if I'm not mistaken;
- m₈ Oh my dear, you are leading me astray.
- b₃ Because of you the morning rent its garment of
endurance,

Til its head made a collar of the tear.
- b₄ I am a haunter of taverns, it is evident from
your eyes that last night

You have been drinking wine in the seclusion
of drunkards.
- b₅ To my thin body your arm gave the slap of love,
As though you were very strong, like Rostam.¹
- b₆ Face like an apostle of mercy with wine inflamed,
You set fire, oh infidel,² to the Qur'ān.
- b₇ 'Āref, this kind of talk about others is not
right;

You went beyond propriety.

¹Legendary hero and strongman, portrayed in the Shāhnāme
(Book of Kings) by Ferdowsi

²Zoroastrian, fire-worshipper

Amān Az In Del (D11)

- Ab₁m₁ Mercy! from this heart that gave,
m₂ Oh! from this heart that gave
b₂m₃ The reins of Farhād to the hands of Shirin.
b₃m₄ That gave in to desire,
m₅ Gave life and soul in the path of the beloved.
Bb₄m₆ Oh away! with this cry from my heart,
m₇ That this heart became a heavy load on top of my
difficulties.
b₅m₈ Drop by drop pours from my eyes so much that
m₉ My house fell into the Tigris [River].
Cb₆m₁₀ Show mercy, as I have fallen from my foundation,
oh heart;
m₁₁ You finally made me into Farhād, oh heart.
b₇m₁₂ You removed my foundation, oh heart;
m₁₃ Finally you ruined me, oh heart.
Db₈m₁₄ Til when in every society
m₁₅ Shall I make blue my shirt.
b₉m₁₆ I drink in memory of my country,
m₁₇ A cup full of blood.
Eb₁₀m₁₈ The common people of every road
m₁₉₋₂₀ Equate me with Majnun.
b₁₁m₂₁ Get up, winebearer, cause some commotion;
m₂₂ Musician, play the harp, a pleasant harp.
b₁₂m₂₃ Lament, Jāhed, but mixed with complaint,
m₂₄ Till gradually our condition changes.

b₁₃^m₂₅ Oh treasure of knowledge, Iraj, where are you?

m₂₆ In the heart of the earth why are you hiding?

b₁₄^m₂₇ From the beginning of this mortal world

m₂₈ Who took from the good ones anything but the pain
of separation?

Morgh-e Sahar (D12)

- S₁Ab₁m₁ Dawn-bird,* begin your cry,
m₂ Freshen my wound.
b₂m₃ With the sigh of sparking fire
m₄ Break and destroy this cage.
Bb₃m₅ Bound-winged nightingale, come out from the
corner of the cage:
m₆ Sing a song of freedom of all humanity.
b₄m₇ And with one breath fill with fire
m₈ This land of the people.
Cb₅m₉ The oppression of the oppressor, the tyranny of
the hunter
m₁₀ Destroyed my nest.
b₆m₁₁ Oh God, oh universe, oh nature!
m₁₂ Bring the dawn to my dark night.
Db₇m₁₃ It is spring, the flower has come out,
m₁₄ The clouds of my eyes are full of tears.
b₈m₁₅ This cage, like my heart, is narrow and dark.
b₉m₁₆ Throw the flame into the cage, oh sigh of fire;
m₁₇ Hand of nature, do not cut the flower of my life.
b₁₀m₁₈ Oh fresh flower, look more
-m₁₉ Towards the lovers.
b₁₁m₂₀ Heartless bird, shorten, shorten, shorten the
tale of separation.

*nightingale, cock

S₂

The life of truth is over,
Loyalty and faithfulness are gone.
The complaint of the lover, the coquetry of the
beloved
Both have become false and empty.
Truth, kindness, and love have become myths,
Promise and honor have disappeared.
Country and religion have become the pretext
for thievery,
The eye has become wet.
The oppression of the landowner, the tyranny
of the masters;
The peasant became weak from sadness.
The cup of the rich is full of pure wine;
Our cup is full of the heart's blood.
Oh sad heart, lament;
Beware of the powerful;
Set aside equality.
Flower-faced winebearer, serve the fiery water;*
Play Delkash, oh agreeable friend.
Cry out from your cage, oh plaintive nightingale,
That from your sadness, my heart became filled
with fire-sparks.

*red wine, tears of blood

Dānamat Āstin (E13)

b m₁ I know why you cover your pretty face with your
sleeve;

m₂ It is a shame that you hide your face from people,
fairy.

Mehrebāni (E14)

b₁m₁ What would happen if one night you asked me secretly
into the women's quarters,

m₂ If you sit beside me and seat me beside you?

b₂m₃ Although I am old and feeble, don't turn me from
your door,

m₄ As I have spent, oh youth, all the days of my youth
in your love.

Gereyli (E15)

- b₁m₁ Come, let us scatter the flowers and pour the wine
into the cup,
- m₂ Let us destroy the ceiling of heaven and form a new
design.
- b₂m₃ If sadness causes the blood of love to flow,
- m₄ The winebearer and I together will start it.
- b₃m₅ Let us pour the red wine, rose water, into the cup,
- m₆ Let us cast the fragrant breeze, sugar, into the
incense dish.
- b₄m₇ As a good harp is in hand, musician, play a pleasing
tune
- m₈ So that with abandon we sing and dance.
- b₅m₉ Zephyr! Scatter the dust of our being to that High
One,
- m₁₀ Let us cast a glance on the countenance of that
King of the fair.
- b₆m₁₁ One is boasting of reason, one is fabricating
nonsense;
- m₁₂ Come, let us put the judges in front of the Judge.
- b₇m₁₃ If you want the heaven of Eden, come with us to the
wine tavern
- m₁₄ So that from the base of the jar we at one stroke
fall into the pool of Kowsar.
- b₈m₁₅ In Shiraz they practice neither eloquence nor
melodious singing;
- m₁₆ Come, Hāfez! Let us take ourselves to another realm.

Darāmad-e Māhur (F15)

b₁m₁ Those who with a look transform the earth,

m₂ Could it be that they would glance at me.

b₂m₃ My pain is hidden from the posing physicians,

m₄ Let it be that they give solace from His hidden
storehouse.

3. THEMATIC INDEX

Beloved

a. Addressed or referred to:

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hair: B5-B7-C8-C10

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eyes: C10

eyebrow: A4

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c. Actions or attitude of

glance of: A4-F16

charms: (A4)-B5-D12

nāz (dissimulation): A4

heartless: D12

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cage: C8-D12
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tavern: C10-E15

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APPENDIX C

CHARTS OF EXAMPLES FOR ANALYSIS OF FORM

These charts are based on and are used in conjunction with texts and musical transcriptions. They form the basis for individual and comparative analysis of examples. The charts contain information about formal division, line and syllable length, phrasing, rhyme, and musical theme. Following each chart is information and analysis of individual examples according to the categories outlined in the model for analysis of form.

ABBREVIATIONS USED IN CHARTS

D--Division, major groupings: S = Stanza

V = Verse

R = Refrain

b = beyt (2 mesrā's)

I--Instrumental Interlude

L--Line, labelled as m or meṣrā' (hemistich)

SN--Number of Syllables

SL--Syllable Length, short = ˘ = 1

medium = — = 2

long = ˉ = 3

MeSL--Metric Syllable Length (Length of syllable in poetic meter)

MuSL--Musical Syllable Length,

for 6/8 and 3/4 ♪ = 1, ♪ = 2, ♪ = 3

for 6/4 and 3/4 of Banān (C9) ♪ = 1, ♪ = 2, ♪ = 3

MuL--Musical Length (includes rests)

NM--Number of Measures

Ph/Me--Phrases in Poetic Meter Counts

Ph/NM--Phrases in Number of Measures

Int/Ext--Intercalation, Extension

Rep--Repetitions: W = Word

P = Phrase

2x = Meṣrā' is sung twice

r/r--Rhyme and Radif

PL--Pitch Level

MT--Musical Theme

I--ist

MODEL FOR ANALYSIS OF FORM

1. Poetic Form

- a. Form type
- b. Refrain
- c. Number of meṣrā' in stanza
- d. Meṣrā' length in number of syllables
- e. Intercalation and exclamation
- f. Repetition and extension
- g. Rhyme scheme
- h. Radif

2. Musico-poetic Form

- a. Major divisions and groupings
- b. Poetic-musical interlude relationship
- c. Phrasing
- d. Relation between poetic line and musical theme

- e. Relation of pitch level and ambitus to text form
- f. Relation of poetic meaning to pitch and dynamics

Bahr-e Yek (A1)

D	I	L	SN	SL ^d	MeSL	MuSL	MuL	NM	Ph/Me	Ph/NM	I/E	Rep	r/r	PL	NT	I
S ₁ V ₁ b ₁	m ₁ ^a	15(13) ^b		23	22	24	4	11-6-6	1 ¹ / ₃ -1-1 ¹ / ₃	ar					a	f
	m ₂	15		23	22	24	4	11-6-6	1 ¹ / ₃ -1-1 ¹ / ₃	ar					a	f
R ₁	m ₃	20(13) ^b	38(25)	--	19(14)	24(19)	4(3)		1- ¹ / ₃ -1-1 ¹ / ₃	I	P	b	+1 ^c	b		f
S ₂ V ₂ b ₂	m ₄	15	24	23	22	24	4	5-6-6-6	¹ / ₃ -1-1-1 ¹ / ₃	c					a	f
	m ₅	15	23	22	24	4	5-6-6-6	¹ / ₃ -1-1-1 ¹ / ₃	ar						a	f
R ₂	m ₆	13	25	--	14	18	3		1- ¹ / ₃ -1 ¹ / ₃	I	b	+1	b		b	f

a---According to Tsuge's transcription (1974:282) and poetic form requirements, I have analyzed this piece putting Borumand's second performed bayt first.

b---The figure in parenthesis is the number of syllables before syllable additions.

Vowels may be added to silent consonants where necessary for rhythmic considerations (Elvöll-Sutton 1976:3, 6; Khoshzamid 1975:90-91; Tsuge 1974:115, 179). Sometimes, as with change from astin to ā-se-tin, it is added internally. In this line, Farhād becomes Far-hā-do and kuh becomes ku-ho, where the vowel o is added to the last consonant. In neither case does the addition alter the meaning of the word.

c---The pitch level of the initial phrase is considered to be at zero level (0). The level +1 is considered to be at a higher level and -1 at a lower level than the initial phrase. A +2 level would then be a higher level than the +1 phrase.

d---Values for SL are indicated when there is no MeSL or when SL differs from MeSL.

Bahr-e Yek (A1)

1. a. Monorhyme, stanzaic: Verse (beyt)-Refrain

Note: Tsuge's example (1974:282) has three couplets without refrain. This may mean that this is an excerpt from a ghazal.

b. One-line refrain

c. 3 meşrā's per stanza, or 2 verse meşrā's and 1 refrain meşrā'

d. Verse length: SN/15, MeSL/23, MuSL/22, MuL/24

Refrain: SN/13, SL/25, MuSL/14, MuL/18

Verse lines are approximately the same length.

e. Refrain is an intercalation

f. Phrase repeat in R_1

g. aab/cab (Verse and refrain have different rhyme patterns)

h. Radif mā on a rhyme

2. a. Division by stanzas (2)

Division of stanzas into verse and refrain
(beyt $\sqrt{2}$ meşrā's + 1 intercalated line)

b. --

c. Verse: b/8, m/4, ph/1 2/3-1-1 1/3 (NM)

Refrain: m/4, ph/1-2/3-1 1/3

d. Poetry: aab/cab

Music: aab/aab

(1) The music is the same for each stanza, while the poetry changes the rhyme word for the first meşrā' of the second stanza.

(2) The musical themes basically follow the rhyme pattern of the poetry, distinguishing verse from refrain.

e. aab⁺¹/cab⁺¹

f. The refrain contrasts with the verses by beginning on a higher pitch with the intercalation ey jānam (oh my dear).

De1 Be Yār (A2)

D	I	L	SN	SL= MeSL ^b	NuSL=MuL	NM	Ph/Me ^c	Ph/NM ^c	I/E	Rep	r/r	PL	NT	I
b ₁		m ₁	11(10) ^a	19	12	2				ar		a		b ^b
		m ₂	11(10)	19	12	2				ar	-1	b		f
b ₂		m ₃	11	19	12	2				b		a		b ^b
		m ₄	11(10)	19	12	2				ar	-1	b		f
b ₃		m ₅	10	19	12	2				c	-2	cb ₂		f
		m ₆	11(10)	19	12	2				2x ar	-3	b ¹		d

a--The original poetry is of 10 syllables, but the meter requires vocalization of the nimfatho, or semi-vocalization: khishitan becomes khi-sho-tan.

b--Where there is no difference between syllable and metric length, or between musical syllable-length and musical length, an equals sign will be put between appropriate headings.

c--When the moṣrā' is not divided into smaller phrases, the phrase column will be left blank.

De1 Be Yār (A2)

1. a. Monorhyme (ghazal)
 - b. --
 - c. 6 meṣrā'
 - d. SN/10-11, SL&MeSL/19, MuSL&MuL/12
 - (1) Lines are of equal length
 - (2) Poetic and Musical Length are not equal
 - e. --
 - f. Last meṣrā' repeats
 - g. aabaca
 - h. Radif khishtan on a rhyme
2. a. Division by beyt
 - b. --
 - c. b/4, m/2
 - d. Poetry: aabac a
Music: ababcb₂b¹
The musical b phrase occurs on the last meṣrā'
of each beyt.
 - e. aa⁻¹ba⁻¹c⁻²a⁻³
 - f. Each beyt follows a suspension-resolution pattern, melodically and poetically, each second meṣrā' resolving the first, for example: "I gave my heart to an unfaithful friend, and I saw my punishment."

Chun Ast (A3)

D	I	L	SN	SL=MeSL	MuSL	MuL	NM	Ph/Me	Ph/NM	I/E	Rep	r/r	PL	MT	I
b		m ₁	14	24	24	28	2(6) ^a	12-12	1-1(3-3) ^a	I	2P ₁	a		a-a	e ^b -e ^b
		m ₂	14	24	26	28	2(6)	12-12	1-1(3-3)		2x	a	+1-0	a ¹ -b	(e ^b)-e ^b

a--If it is in 2/4 time, there are 6 measures per mesrā', divided into phrases of 3 each.

Chun Ast (A3)

1. a. Fard (monorhyme); part of a longer piece
 - b. --
 - c. 2 meṣrā'
 - d. SN/14, SL&MeSL/24, MuSL/24-26, MuL/28
 - (1) Lines are equal in length
 - (2) Poetic and Musical Length are not equal
 - e. I (m. 1): ey abr-e nowbahāri
 - f. All but one phrase is repeated, which makes this nearly equivalent to a dobeyt in length.
 - g. aa
 - h. --
-
2. a. beyt
 - b. --
 - c. b/4, m/2, ph/1-1(3-3)

Each meṣrā' has two phrases of equal length.
 - d. Poetry: a a
Music: a-a/a¹-b
 - e. a-a⁺¹-0
 - f. There is a higher pitch and stress on the word faryād (cry), which is the emotional stress point in the poetry. The second meṣrā' is the dynamic meṣrā' of the beyt.

Cheshm-e Reẓā (A₄)

D	I	L	SN	SL	MeSL	MuSL	MuL	NM	Ph/Mo	Ph/NM	I/E	Rep	r/r	PL	NT	I
Vb ₁	m ₁	16(15)	24	24	24	20	24	6	12-12	3-3	E	2P ₁ 2P ₂	a	a	a	g-f
	m ₂	16(15)	24	24	24	20	24	6	12-12	3-3	E	2P ₁ 2P ₂	a	a	a	g-f
Rb ₂	m ₃	8	14	14	14	9	12	3				2x	b	+1	b	f
	m ₄	8	15	14	14	8 ³ / ₄	8 ³ / ₄	3					b	+1	b	f
	m ₅	12	20	--	--	13	15 ¹ / ₄	4		1-1-1-1	I	4W	c	+2	c	f
b ₃	m ₆	5+6	10+10	10+10	5+6	5+6	1 ¹ / ₄ +1 ¹ / ₂	1 ¹ / ₄ -1 ¹ / ₂				$\left. \begin{matrix} 2x \\ 3x \end{matrix} \right\}$	b	$\left. \begin{matrix} b \\ b \end{matrix} \right\}$	$\left. \begin{matrix} a \\ b \end{matrix} \right\}^1$	g
	m ₇	6	11	10	6	6	1 ¹ / ₂						b			f

Cheshm-e Rezā (A4)

1. a. Verse (fard/monorhyme)-Refrain

b. 5 line refrain

c. 7 meṣrā'

d. Verse: SN/16(15), SL&MeSL/24, MuSL/20, MuL/24

Refrain; m. 3-4, 6-7:

SN/6, 8; SL&MeSL/10-14; MuSL/6-9; MuL/6-12

(1) Unequal line length. If six measures be taken as a standard line length, then the refrain collapses into a beyt with an intercalation, that is, aa/bx2b. If three, then the verse becomes a dobeyt as does the refrain: abab/ccxc.

(2) For the verse, poetic equals musical length, for the refrain poetic does not equal musical length.

e. The middle line of the refrain is created from intercalations.

f. (1) Most of the taṣnif contains repeats.

(2) The refrain repeats itself internally from the intercalation meṣrā'.

(3) The phrase repeats in the verse make it equivalent to a dobeyt in length.

g. aa/bbcbb

h. --

2. a. Verse-Refrain

b. --

c. Verse: b/12, m/6, ph/3-3

Refrain: b/6, m/3, ph/1½-1½ (if you think of m. 6-7 as phrases and not just as short meṣrā')
The intercalated line is divided into 5 phrases of 1 measure each.

d. Poetry: aa/bbcbb

Music: aa/bbca¹

There is a matching of rhyme scheme and musical theme except in the last line where the musical theme "rhymes" with the verse theme.

e. aa/b⁺¹b⁺¹c⁺²b(b)

The intercalated line has the high pitch.

f. The exclamations are all given higher pitches. The last lines (m. 6-7) are shorter and have greater density, that is, seem to move faster and are repeated twice. It is at this point, after calling out and lamenting, that the music stresses the poet's real complaint of the taşnif: "Oh, what was my offense that you put me in chains."

Geriye Konam (B5)

D	I	L	SN	SL	MoSL	NuSL	MuL	NM	Ph/Mo	Ph/NM	I/E	Rep	r/r	PL	MT	I
vb ₁	m ₁		14+3 ^a		22+5	20+6	24+6	4+1	11+3-11	2+1-2		P	a		a	d
	m ₂		14(13)+3	24+8	22+5	20+6	24+6	4+1	11+3-11	2+1-2	I,E	P	a	-1	a ¹	d
rb ₂	{ m ₃ m ₄		7		13	10	12	2	9-4	1 $\frac{1}{2}$ - $\frac{1}{2}$	I		br ₁		b	ef
			7		13	10	12	2	9-4	1 $\frac{1}{2}$ - $\frac{1}{2}$			br ₁		b	ef
b ₃	m ₅		8(7)		13	10	12	2					c	+1	c	f
	m ₆		7(6)		13	10	12	2	9-4	1 $\frac{1}{2}$ - $\frac{1}{2}$			dx ₂	-1	b ¹	g
	m ₇		7(6)	12	13	10	12	2	9-4	1 $\frac{1}{2}$ - $\frac{1}{2}$			dx ₂	-1	b ²	d

a--3 is SN for the repeated phrase.

Geriye Konam (B5)

1. a. Verse (fard/monorhyme)-Refrain

b. 5-line refrain

c. 7 meṣrā'

d. Verse: SN/14, SL&MeSL/22, MuSL/20, MuL/24

Refrain: SN/7-8, SL&MeSL/13, MuSL/10, MuL/12

Verse and refrain line length are not equal. If the verse meṣrā' were divided into independent phrases, it would become a dobeyt with refrain, with verse and refrain line length being equal.

e. E (m. 2): vāy

I (m. 2, 3): ey sanam

f. Phrase repeat in m. 1, 2

g. aa/bbcd

h. r_1 : shod, r_2 : karde; aabr₁br₁cdr₂dr₂

2. a. Verse-Refrain

b. --

c. Verse: b/8(+2), m/4(+1), ph/2-2 or 2-1-2

Refrain: b/4, m/2, ph/1 $\frac{1}{2}$ - $\frac{1}{2}$

d. Poetry: a a /b b c d d

Music: a a¹/b b c b¹b²

Meṣrā' rhyme usually matches musical theme. However, the second beyt of the refrain rhymes musically but not poetically with the first beyt of the refrain.

e. aa⁻¹/bbc⁺¹d⁻¹d⁻¹

f. Zolf (hair) is stressed: begins after a rest, is long, and is pitched higher than other meṣrā' beginnings, and begins on a descending rather than on an ascending phrase.

Tā Gham-o Hojr (B6)

D	I	L	SN	SL=MoSL	MuSL	MuL	NM	Ph/Me	Ph/NM	I/E	Rep	r/r	PL	MT	I
Vb ₁	m ₁		14+8	23+12	19+13	22+14	4+2	11-6-6-12	2-1-1-2	3P	ar ₁			a	a
	m ₂		14	23	20	24	4	5-6-12	1-1-2	E	2x ar ₁	-1		b	d
I ₁															
						12	2							c	
Rb ₂	m ₃		8	13	10	12	2				br ₂ +1			c	a
	m ₄		8	13	10	12	2				br ₂ +1			c	a
b ₃	m ₅		8+8 ^a	13+13	10+10	12+12	2+2				2x br ₂ 0, -1	a ₂ +b ₂	1 ^b a-d		
b ₄	m ₆		7	12	10	12	2				cr ₃ -1	b ₂ ²		d	
	m ₇		7	12	10	12	2				cr ₃ -1	b ₂ ²		d	
b ₅	m ₈		7(6)	12	10	12	2				d	a ₂		a	
	m ₉		7	12	10	12	2				2x cr ₃ -1	b ₂ ³		d	

a--Although the poetry repeats, the music is different. This could be considered as a fourth moṣrā' in this rhyme sot.

b--A numeral added below a musical theme letter indicates the second half of a phrase. Thus b₂ indicates the second half of the b phrase. A numeral added above a musical theme letter indicates a variation of some sort on the original theme. Thus b is a variation of theme b. b₂ indicates a variation of the second half of the b phrase. Thus b₂ indicates a third variation on the second half of the b phrase.

Tā Gham-e Hejr (B6)

1. a. Verse (fard/monorhyme)-Refrain
 - b. 7-line refrain; counting the third line twice it is 8 lines. If one collapses the 8 lines into 4 measures per meṣrā', it becomes 4 lines.
 - c. 9 meṣrā', using rhyme scheme as a basis for lines 10 meṣrā' if line 5 with two different melodies is counted as 2 meṣrā' 6 meṣrā' if one uses a 4-measure meṣrā' as the basis of a line
 - d. Verse: SN/14, SL&MeSL/23, MuSL/19-20, MuL/22-24
 Refrain: SN/7-8, SL&MeSL/12-13, MuSL/10, MuL/12
 Verse and Refrain length are not equal
 - e. E (m. 2, repetition): $\bar{A}y$
 - f. Phrase repetition in m. 1
 Meṣrā' repetition in m. 2, 5, and 9.
 m. 2 and 9 use repeated music; m. 5 uses different music for the repetition
 - g. aa/bbb(b)ccdc
 - h. Three radifs, one for each of the rhyme schemes:
 $ar_1ar_1br_2br_2br_2cr_3cr_3dcr_3$
2. a. Verse-Refrain. Refrain could be divided into two dobeyts according to the rhyme scheme.
 - b. Interlude between verse and refrain
 - c. Verse: b/8, m/4, ph/2-1-1-2 or 1-1-2
 Refrain: b/4, m/2
 - d. Poetry: a a /b b b (b) c c d c
 Music: a b /c c a₂b₂¹ b₂²b₂²a₂b₂³

A contrasting theme (theme c) is used at the beginning of the refrain (m. 3-4). The verse and the last two lines of each of the refrain *dobeyts* rhyme musically but not poetically.

e. $a_2^{-1}/b^{+1}b^{+1}b(b)^{-1}c^{-1}c^{-1}dc^{-1}$

- f. The mood changes from the verse to the refrain from one of long-suffering to an attempt to end the separation. There is a corresponding heightening of pitch and change of musical theme and poetic rhyme.

Lemshab Shab-o MahTAB (B7-I)

D	I	L	SN	SL	MeSL	MuSL	MuL	NM	Ph/Mo	Ph/NM	I/E	Rep	r/r	PL	NT	I
I_1																
22																
$S_1V_1b_1$	b_2	m_1	13		21	20	16	18	3	8-12	1-2		a	a	a	$(c^\#-a)$
		m_2	12(11)		21	20	16	18	3	8-12	1-2	I	a	a	a	$c^\#$
		m_3	12(11)		21	20	16	18	3	8-12	1-2	I	b	+1	b	d
		m_4	13		21	20	16	18	3	8-12	1-2	I	a	a	a^1	b
	R_1b_3	m_5	13		23	20	18	18	3	8-3-9	$1-\frac{1}{2}-1\frac{1}{2}$		$\frac{a}{w}$	cr_1	a^2	b
		m_6	13		22	20	18	18	3	8-3-9	$1-\frac{1}{2}-1\frac{1}{2}$		cr_1	a^2	b	b
		m_7	13		22	20	18	18	3	8-3-9	$1-\frac{1}{2}-1\frac{1}{2}$		cr_1	a^2	b	b
		m_8	13		23	20	18	18	3	8-3-9	$1-\frac{1}{2}-1\frac{1}{2}$		cr_1	a^2	b	b
I_2																
6																
B_1b_5	b_6	m_9	8		15	14	10	12	2				dx_2	+1	b^1	d
		m_{10}	8		14	14	10	12	2				dx_2	+1	b^1	d
	m_{11}	8		14	14	10	12	2				ex_3	+1	b^1	d	d
		m_{12}	8		14	14	10	12	2				ex_3	+1	b^1	d
$3x$																
(a^2)																
$b^2a^3(c^\#-b)$																
$Ex f$																
$1\frac{1}{2}-1-1-1-1\frac{1}{2}$																
$10-7-8-8-9$																
6																
43																
42																
36																
26																
$(12+14)$																

(B7I continued)

D	I	L	SN	SL	MoSL	MuSL	NuL	NM	Ph/Me	Ph ₁ /NM	I/E	Rep	r/r	PL	NT	I
R ₂ ^b		3 m														
	I ₃						12					3x		(a ²)		
B ₂		5 m														
R ₃		3 m														
	I ₄						6					3x		(a ²)		
S ₂ V ₂		4 m														
R ₄		3 m														
	I ₅						6					3x		(a ²)		
B ₃		5 m														
R ₅		3 m														
	I ₆						7					3x		(a ²)		

a--Repetition with word substitution

b--Refrain and Bridge are repetitions; verso uses different words

Emshab Shab-e Mahtāb (B7)--I

1. a. Stanzaic, verse-refrain (verse dobeyt monorhyme)
- b. Refrain is composed of two sections: refrain and bridge; R (Refrain) is 4 meṣrā's, B (Bridge) is 5 meṣrā's
- c. 13 meṣrā'
- d. Verse: SN/12-13, SL/21, MeSL/20, MuSL/16, MuL/18
Refrain: SN/13, SL/22-23, MeSL/20, MuSL/18, MuL/18
Bridge: SN/8, SL/14, MeSL/14, MuSL/10, MuL/12

The last line has extensions but without extensions is the length of the V and R lines.

Verse and Refrain length are longer than Bridge length.

- e. I (m. 2-4): vārab, ey rowshani-vc, ey zolmat-e shab
- f. Repetitions are in the music, not the poetry, the first time through the V-R-B. Then whole sections are repeated of refrain and bridge. There is word substitution in the refrain, where the basic phrase remains constant, but different words are used in two places in the line.

The last meṣrā' inserts substitutions or extensions of hāl-e into the basic phrase. This is somewhat similar to what is done in the refrain with word substitution.

- g. aaba/cccc/ddeef
 - h. The refrain and bridge have two different radifs.
2. a. (1) Stanzas, (2) Verse-refrain, (3) VRBRBR
 - b. VR-I-BR-I-BR-I

The interlude occurs each time after the refrain and is a musical repetition of the refrain.

- c. Verse: b/6, m/3, ph/1-2
 Refrain: m/3, ph/1- $\frac{1}{2}$ -1 $\frac{1}{2}$
 Bridge: b/4, m/2

The last line of the bridge adds each of the phrase extensions as 1-measure inserts.

- d. Poetry: a a b a /c c c c /d d e e f
 Music: a a b a¹/a²a²a²a²/b¹b¹b¹b¹b²a³

There is much musical repetition without poetic repetition, that is, m. 1-2 use the same music, m. 5-8 use the same music, and m. 9-12 use the same music.

The entire piece seems to consist of minor variations on two musical themes, a and b.

- e. aab⁺¹a/cccc/d⁺¹d⁺¹e⁺¹e⁺¹f
 f. In the extended line, there is stress and higher pitch on the words in the extension section: hāl-vāl-ruy-khāl. This is a lead-in to the refrain, which has a comparable phrase for moonlight: tāb.

U'mshab Shab-e Malitab (B7-II)

[illegible]

a--For the last time through

Emshab Shab-e Mahtāb (B7)--II

1. a. Stanzaic: mosammaṭ-e mosaddas
 - b. --
 - c. 7 meṣrā'
 - d. SN/10-11; SL/15, 17-18; MeSL/16, 17; MuSL/18, 20; MuL/18, 24

For m. 1-4 and 7 the syllable and musical length are equal.

The lines 1-4 and 7 are equal in length. All lines are approximately equal in number of syllables (without extensions).
 - e. Intercalation (m. 2-4): ey 'azizam
Instead of repeating m. 6, an intercalation and then a phrase repeat extends the line, making it into a separate meṣrā' (m. 7), based on m. 6 poetry, but poetically and musically following m. 1-4. Musical extensions of a non-metered type occur on the intercalations in m. 7.
 - f. Almost every line is repeated. m. 1-2 are also repeated as a unit.
 - g. aabaccb
 - h. There is a radif for m. 1-4, 7.
2. a. --
 - b. Instrumental sections come between what would normally be termed beyts: aa-I-aa-I-bb. There is also a brief instrumental postlude.
 - c. (1) m. 1-4 are complete phrases in themselves (3 measures); m. 5-6 are divided into two phrases each: 2-2 (=4)
(2) The extensions vary from 2 to 3 measures
(3) The last meṣrā' returns to the form (3 measures) of the m. 1-4

m. 1-4, 7: 3+2 or 3, ph: in 7, 1 1/3-1 2/3-2

m. 5-6: 4(+2), ph: 2-2

d. Poetry: a a b a c c b

Music: a b c b c¹c¹_xb_x

The placing of the melodic theme and interlude divides the poetry into three beyts, with meṣrā' 7 being both an extension of m. 6 and a poetic and musical return to m. 1-4.

e. aa⁺¹a⁺²a⁺¹b⁺³b⁺³a⁺¹

f. The high pitch sections emphasize the meanings of those lines, although they would not necessarily have been emphasized from the point of view of poetic meaning. The one emotional word, parishāni (distracted, distraught), is a part of that section, however. The fast tempo tends to stress the joyful or more cheerful mood of this poem.

Hengām-o Moy (C8, Alāhe)

D	I	L	SN	SL=NoSL	MuSL	MuL	NM	Ph/Me	Ph/NM	I/E	Rep	r/r	PL	MT	I
(i-b ^v)															
I ₁															
S ₁ V ₁ b ₁	m ₁	m ₁	14+8	22+12	20+10	24+12	4+2	8-9-6-11	1 ¹ / ₃ -1 ¹ / ₆ -1-2 ¹ / ₂	I	W(3)	ar ₁	ab	c [#]	
			14+8	22+12	20+10	24+12	4+2	8-9-6-11	1 ¹ / ₃ -1 ¹ / ₆ -1-2 ¹ / ₂	I	W(3)	ar ₁	ab	c [#]	
			14	22	22	24	4	8-1 ¹ / ₄	1 ¹ / ₃ -2 ¹ / ₃			ar ₁	+2	ac b	
			14(13)+8	22+12	20+10	24+12	4+2	8-3-6-11	1-2 ¹ / ₃ 1-2 ¹ / ₃	I	W(2)	ar ₁	db	c [#]	
I ₂															
R ₁ b ₃	m ₅	m ₅	7	13	10	12	2			I		br ₂	b	c [#]	
			7	13	10	12	2			I		br ₂	b	c [#]	
			7	13	10	12	2			I		br ₂	+1	e f [#]	
b ₄	m ₇	m ₇	7+9	13+16	10+12	12+12	2+2			I	2P	br ₂	-1	b ¹ b	

Hengām-e Mey (C8, Alāhe)

1. a. Stanzaic: Verse (dobeyt/monorhyme)-Refrain
 - b. Refrain is in dobeyt form: 4 lines
 - c. 8 meṣrā'
 - d. Verse: SN/14, SL&MeSL/22, MuSL/20, MuL/24
Refrain: SN/7, SL&MeSL/13, MuSL/10, MuL/12
Verse length and Refrain length are not equivalent.
 - e. Intercalations are added to repeated words to make phrase extensions (m. 1-2, 4)
Intercalations are also found at the end of m. 5-8.
 - f. Word repetitions in m. 1-2 and 4 with intercalations make phrase extensions. There is a repeated phrase in m. 8, the last meṣrā', before the intercalation at the end.
 - g. aaaa/bbbb
 - h. The verse has its own radif on every line: shod.
The refrain has its own radif on every line, which is an intercalation: ey charkh.
2. a. (1) Stanza, (2) Verse-Refrain
 - b. A lengthy instrumental introduction occurs before the verse. A 2-measure interlude occurs between verse and refrain.
 - c. Verse: $b/8, m/4, ph/2\pi(1\ 1/3-1\ 1/6-1-2\frac{1}{2}),$
 $1\ 1/3-2\ 2/3, 1-2/3-1-2\ 1/3$
Refrain: $b/4, m/2$
 - d. Poetry: aaaa/bbbb
Music: bbcb/bbeb
The second half of the musical verse line is essentially the motif for the refrain lines. There is, then, a uni-melody throughout with an alternate third line, as there is more commonly in poetry.

e. $aaa^{+2}a/bb^{+1}b^{-1}$

The third line of the verse is the high pitch of the verse, and is ascending (the other three lines are descending).

- f. There is length, dynamic, and pitch stress on me-vo and ja-vā, which are awkward syllables to stress grammatically and as regards meaning (should be ja-vā-nān or me-yo). 'Āref has been criticized for this type of fit between poetry and music. He uses pitch height (and hence dynamic loudness) to emphasize meaning in the third and fourth lines and brings the verse to a climax of emotion. The ascending interval of a fifth to a long note is not usual and emphasizes words like wine, youth, and spring. 'Āref variously uses length of note and word repetition to stress words like tulip, cypress, and bird. Here phrase repetition and length seem to be related to meaning and word stress.

Che Shurhā (C9, Banān)

D	I	L	SN	SL	MoSL	MuSL	MuL	NM	Ph/No	Ph/NM	I/E	Rap	r/r	PL	MT	I
I_1																
S_1																
	m_1		14(13)		24	24	24	8(+4)	12-12	$4(+4)-4$		$2P_1$	ar		a	ε
	m_2		15(14)		24	24	24	8(+4)	12-12	$4(+4)-4$		$2P_1$	ar		a	ε
I_2																
	m_3		15		24	24	24	10(+4)	12-12-2	$4(+4)-4-2$		$2P_1, W$	ar	+1	a^1	ε
I_3																
	m_{14}		7+8		24	23	24	8	12-12	$4-4$			b		a^2	ε
I_4																
	m_5		6+8		24	24	24	8(+16)	12-12	$4-4(+16)$		$5P_2$	b	+1	ba_2^2	ε
I_5																
	m_6		8+6		21 $\frac{c}{2}$	21	21	7	12-9	$4-3$			c		c	b^1
	m_7		7+7		22	22	24	8	11-11	$4-4$			d		da_2^2	ε
I_6																
	m_8		7+11		29	28	27	30	10(+6)	$4-3-3$		$I 2P_2$	d	+2-0	da_2^2	ε
I_7																
								$4(3)$							(a_2^2)	

(C9 continued)

a---This is in $3/4$, due to a shortening of one of the measures, but the overall time is really $6/4$.

b---shortened version

c---truncated line

Che Shurhā (C9, Banān)

1. a. Stanzaic (6): mosammat

b. --

c. 8 meṣrā'

d. SN/14-15 (18), SL&MeSL&MuSL&MuL/24

Lines are approximately equal in length, although line 6 is truncated by the next line, which overlaps it. Line 8, the last line, is extended longer than the other lines.

e. The intercalation, habibam, in m. 8, joins the two phrase repeats.

f. There are phrase repeats on m. 1, 2, 3, 5, and 8. In m. 5 the second half of phrase 2 occurs five times. In m. 3 there is a word repeat, mikonam.

g. aaabbcdd

Lines 4-5 are internally rhymed as a dobeyt.

h. Radif in m. 1-3: mikonam.

2. a. Che Shurhā is divided into two parts by long orchestral interludes: aaabb/cdd. There is only one stanza presented here, so the only other divisions are by musico-poetic groupings, that is: aaa/bb/cdd.

b. After both long interludes, there are two meṣrā'; otherwise the norm is one meṣrā' followed by instrumental interlude:

$\underline{I}-m_1m_2-I-m_3-I-m_4-I-m_6m_7-I-m_8-I$

c. m/8, ph/4-4

d. Poetry: a a a b b c d d

Music: a a a ¹a²ba²c da²da²

The music tends to change according to the poetic rhyme scheme. Continuity is kept in the cadential pattern of each line, with the exception of the truncated m. 6.

e. $aaa^{+1}bb^{+1}cdd^{+2-0}$

f. Dynamic variation in this performance is not extreme. Places of dynamic emphasis tend to correspond with higher pitches. There is high pitch and dynamic as well as agogic stress on "ze ashk pors," (ask the tear) which is sustained on a "c". With musical and poetic repetitions, this line becomes the emotional climax of the piece. The line beginning with "che pardehā-ye neyrang" begins with a high "d", emphasizing the initial phrase, "what deceitful veils."

Shāne Bar Zolf (C10, Borumand)

D	I	L	SN	SL=MoSL	MuSL	MuL	NM	Ph/Me	Ph/NM	I/E	Rep	r/r	PL	MT	I
S ₁ V ₁ b ₁	m ₁	m ₁	15(14)	23	21	24	4	14-9	2-2			ar ₁	a	a	e ^b
			15(13)	23	21	24	4	14-9	2-2			ar ₁	a	a	e ^b
			15(13)	23	22	24	4	14-9	2-2			b	a	a	(e ^b -d)
			15(14)+9	23	20	24+12	4+2	5-8-10	1-1½-1½		I P	ar ₁	-1 a ¹	c	c
R ₁	m ₅	m ₅	8	12	11	12	2	3-9	½-1½		W	cr ₂	+1 b	b	e ^b
			8	12	11	12	2	3-9	½-1½		W	cr ₂	+1 b	b	e ^b
			8	12	11	12	2	3-9	½-1½		W	(d) ^a +1 b	b	b	(e ^b -d)
			8+9	12	11	12+12	2+2	3-9	½-1½		I W	cr ₂	-1 b ¹ +a ¹	c	c
S ₂ V ₂ b ₃	2	m													
R ₂	4	m													

a--d rhymos with r₂

Shāne Bar Zolf (C10, Borumand)

1. a. Ghazal (monorhyme) or
Stanzaic: Verse (dobeyt or fard/monorhyme)-Refrain
 - b. 4-line refrain plus 1-line extension repeat
 - c. 8 meṣrā' s plus 2 (extension repeats) per stanza (first stanza)
 - d. Verse: SN/15, SL&MeSL/23, MuSL/20-22, MuL/24
Refrain: SN/8 , SL&MeSL/12, MuSL/11, MuL/12
Refrain line length is half that of verse line length.
 - e. An intercalation, ey jānam, begins the phrase repeat on the end of the verse and the end of the refrain, making an extra line: Int + a₂.
 - f. Word repetition in 4 lines of the refrain; phrase repetition in the last line of the verse, last line of the refrain
 - g. aaba/ccdc
 - h. Verse and refrain have separate radifs, on lines 1, 2, and 4 of both verse and refrain.
2. a. (1) Stanzaic, (2) Verse-Refrain
 - b. --
 - c. Verse: b/8, m/4, ph/2-2
Refrain: b/4, m/2, ph/ $\frac{1}{2}$ -1 $\frac{1}{2}$
 - d. Poetry: a a b a (a) /c c d c (c)
Music: a a a a¹(a¹)/b b b b¹(a¹)
(1) Poetically, the third line in verse and refrain is different from the other three lines. Musically, the lines are all the same, with the fourth line being essentially a repeat of the first three but lower.

- (2) Extension line of the refrain uses original melody of the verse, tying the two sections together musically.
 - (3) Both musically and poetically, verse and refrain are different from each other.
- e. $aaba^{-1}(a)^{-1}/c^{+1}c^{+1}d^{+1}c^{-1}(c)^{-1}$
 - f. There is a pitch emphasis on the words that are repeated in the refrain.

Amān Az In De1 (D11)

D	I	L	SN	SL	MeSL	MuSL	NuL	NM	Ph/Mo	Ph/NM	I/E	Rep	r/r	PL	MT	I
I₁																
Ab ₁		m ₁	7	12	12	12	12	2					ar ₁ ^a		a	e'
		m ₂	7	12	12	12	12	2					ar ₁		a	e'
	b ₂	m ₃	10	17	17	24	24	4(+4)	8-8	2-2	2x	a(r ₁)	+1-0	ba ¹		e'
I₂																
b ₃		m ₄	7	12	12	12	12	2(+2)			2x	(r ₁)			a	e'
		m ₅	10	17	17	24	24	4(+4)	8-8	2-2	2x	ar ₁	+1-0	ba ¹		e'
I₃																
Bb ₄		m ₆	11	18	18	17	18	3	12-5	2-1		br ₂	+2	c		e
								1						(c ₂)		
I₄																
		m ₇	11	18	18	17	18	3	12-5	2-1		br ₂	+2	c		e
								1						(c ₂)		
I₅																
b ₅		m ₈	11	19	18	17	18	3	7-11	1-2		c	+1	d		f
		m ₉	11	18	18	17	18	3(+3)	7-11	1-2	2x	br ₂	+2-0	c ^{1a²}		e'
I₆																
								9						(1+c ^{1a²}) (6+3)		

(D11 continued)

D	I	L	SN	SL	NoSL	MuSL	MuL	NM	Ph/Me	Ph/NM	I/E	Rep	r/r	PL	MT	I
Cb ₆	I ₇	m ₁₀	10	18	16	22	24	4	8-8	2-2	I		dr ₃	+3	e	c
								3							(e ₂)	
	I ₈	m ₁₁	10	18	16	22	24	4	8-8	2-2	I		dr ₃	+3	e	c
								3							(e ₂)	
b ₇	I ₉	m ₁₂	9	16	16	16	24	4	8-8	2-2	I		dr ₃	+3	e ¹	c
								4							(1+e ₂)	
	I ₁₀	m ₁₃	9	17	16	16	24	4	8-8	2-2	I		dr ₃	+3	e ¹	c
								4							(1+e ₂)	
Db ₈		m ₁₄	7	12	12	12	12	2					e	+4	f	e ^b
		m ₁₅	7	12	12	11	12	2					e	+4	f ¹	e ^b
b ₉		m ₁₆	7	12	12	11	12	2					e	+4	f ²	(c)
		m ₁₇	5	9	9	10	12	1½					f	+3	g	a ^p
	I ₁₁														(f ^v g ^v)	

(D11 continued)

D	I	L	SN	SL	NoSL	NuSL	MuL	NN	Ph/Me	Ph/NM	I/E	Rep	r/r	PL	MT	I
Eb ₁₀		m ₁₈	7	12	12	11	12	2	7-5	1-1		ε		+2	c ²	(a ^p)
		m ₁₉	7	12	12	11	12	2	7-5	1-1		ε		+2	c ³	(ε)
		m ₂₀	5	9	9	9	12	2				f			a ³	a ^p
	I ₁₂							6							(c ^{2v} c ^{3v} a ^{3v})	
b ₁₁		m ₂₁	10	20	20	20	24	4	8-8	2-2		h		+1	h	ε
		m ₂₂	10	19	20	20	24	4	8-8	2-2		h		+1	h	ε
b ₁₂		m ₂₃	10	20	20	23	24	4				h		+1	h ¹	a ^p
		m ₂₄	13	23	23	22	24	4	14-8	2-2		2x	f		(c ⁴ a ³) ^b	a ^p
		reng														

a--r₁ also serves as the first rhyme word (functioning as a)

b--The musical theme a represents a recurring cadential pattern, resolving on the pitch a koron. In actually b, c, a, f, and ε = a.

Amān Az In Del (D11)

1. a. Through-composed

This is basically a series of dobeyts with their own internal rhyme scheme. It is related to

- (1) mosammat--a continuing series of rhyme changes;
- (2) dobeyti--a series of internally rhymed dobeyts;
- (3) ghazal--one through composed poem which is used in one or two-beyt groups to unify a dastgāh.

b. --

- c. (1) As written in the original text, there are 14 beyts.
- (2) As actually performed, there are 12 beyts.
- (3) Beyt 3 is repeated to cover the same area musically as beyts 1 and 2, extending it to 2 beyts; making the total length 13 beyts.
- (4) Beyts have 2 meṣrā' s each, except for beyt 10 which is written as one line but is actually divided into 3 basic phrases.
- (5) As performed, the number of meṣrā' used is 24, without repeats. Including the functional repeats, that is, completing the dobeyt, the number is 27.
- (6) As performed, the number of dobeyts (including functional repeats) is 7:

- A 2 (b. 1-3)
- B 1 (b. 4-5)
- C 1 (b. 6-7)
- D 1 (b. 8-9)
- E 2 (b. 10-12)

- d. Overall: SN/5-13, SL/9-23, MeSL/8-23, MuSL/9-24, MuL/12, 18, 24

Short (11, including repeats: m. 1-2, 4, 14-20):
SN/5-7, MeSL/9-12, MuL/12

Medium (5, including repeats: m. 6-9):
SN/11, MeSL/18, MuL/18

Long (13, including repeats: m. 3, 5, 10-13, 21-24):
 SN/9-10, (13); MeSL/16-20, (23); MuL/24

- (1) Line lengths are uneven, but tend to be consistent within a dobeyt.
- (2) Line lengths are musically divided into short, medium, and long. Short (12 measures) and long (24 measures) predominate, short being half the length of long.
- (3) Poetic and musical length are similar for short and medium lines.

e. --

f. Repeated lines are m. 3-5, 9, and 24 (last line).
 m. 3-5 complete dobeyts.

g. aaa(a)a(a)a(a)/bbcb/dddd/eeef/ggf/hhhf

h. Rhyme words a, b, and d have separate radifs.

2. a. There are five basic divisions by rhyme scheme and mode:

A: Segāh, a
 B: Muye, b
 C: Mokhālef, d
 D: Maqlub, ef
 E: Forud, ghf

b. (1) The orchestral sections precede each set of dobeyts

(2) There are two very brief interludes in Section B

(3) Section C has interludes between meṣrā'

A: I-Dobeyt₁-I-DB₂

B: I-DB₃ (with two 1-measure interludes that bring the musical length of m. 6-7 up to 4 measures each)

C: I-DB₄ (m. 10-I-m. 11-I-m. 12-I-m. 13)

D: I-DB₅

E: I-DB₆-I-DB₇-Reng (instrumental)

- c. Short: b/4, m/2, ph/2 or 1-1
 Medium: b/6, m/3, ph/2-1, 1-2,
 Long: b/8, m/4, ph/2-2
- d. Poetry: aaa(a)a(a)a(a)/bbcb /ddd d /ee e f/
 Music: aab a¹a a b a¹/ccdc¹a²/eee¹e¹/ff¹f²g/
 Poetry (cont.): g g f hhh f
 Music (cont.): c²c³a³hhh¹c⁴a³

Each major section is unified within itself poetically and musically. In addition, a cadential pattern which is based on the first musical theme recurs in different forms in all sections but C (Mokhālef; this is because mokhālef is a modulation and does not use a Segāh cadence). After the high point, or owj, a climax in Maqlub (Section D), there is a descending pattern going toward the cadential section (Forud). This cadential sequence is matched poetically by a rhyme (f) that occurs at the end of each of the last three dobeyts.

- e. aaa⁺¹⁻⁰(a)⁺¹⁻⁰a(a)a⁺¹⁻⁰(a)⁺¹⁻⁰/b⁺²b⁺²c⁺¹c⁺²⁻⁰/
 d⁺³d⁺³d⁺³d⁺³/e⁺⁴e⁺⁴e⁺⁴f⁺³/g⁺²g⁺²fh⁺¹h⁺¹h⁺¹f//

Pitch level ascends by levels in sections through to Maqlub (D) and then descends to the original level:

A: (d)ep-aʔ

B: b^b (shāhed, witness or recitation pitch)

C: c "

D: e^b "

E: b^b-eʔ

- f. Pitch rise is associated with dynamic stress. The song works toward a climax in Section D on the lines:

b₈ Till when in every society
 Shall I make blue my shirt.

b₉ I drink in memory of my country,
 A cup full of blood.

Beyt 9 starts at the point of highest pitch ("e^b"), then cadences to "a[♯]".

Up to the owj, the poet laments and complains. After the owj, Jāhed releases the tension of complaint with

Get up, winebearer, cause some commotion;
Musician, play the harp, a pleasant harp.

He puts his signature, Jāhed, at the end of the poem and hopes that the song has some effect on himself and the listener.

Norgh-o Sahar (D12)

D	I	L	SN	SL	MeSL	MuL	NM	Ph/Me	Ph/NM	I/E	Rop	r/r	PL	NT	I
	I ₁						2							(i)	
S ₁															
Ab ₁		m ₁	8	13	13	15	18	3				ar		ab	f
	I ₂						1							(a ₂)	
		m ₂	8	13	13	15	18	3				ar		ab	f
	I ₃						1							(a ₂)	
b ₂		m ₃	9	16	15	20	24	4	8-8	2-2		b	+1-0	cb	c
		m ₄	9	15	15	20	24	4	8-8	2-2		ar	+1-0	cb	f
	I ₄						2							(b)	
Bb ₃		m ₅	13	20	20	22	24	4	14-6	2 ¹ / ₂ -1 ¹ / ₂		b	+2	d	e
	I ₅						2							(d)	
		m ₆	13	20	20	22	24	4				b	+3	d ¹	a
	I ₆						2							(d ¹ ₂)	
b ₄		m ₇	13	20	20	22	24	4	6-14	1-3		b	+2	d	e
		m ₈	4	7	7	9	12	2				ar		b	f

(D12 continued)

D	I	L	SN	SL	NeSL	MuSL	NuL	NM	Ph/Ne	Ph/NM	I/E	Rep	r/r	PL	MT	I
Cb ₅	I ₇	m ₉	8	15	15	20	24	4	7-7	2-2		c	+3	o	(i+b)	a'
	I ₈							1							(i)	
b ₆		m ₁₀	8	15	15	20	24	4	7-7	2-2		c	+3	e	a'	
		m ₁₁	10	17	17	22	24	4	10-7	2-2	I	d	+3	f	(f-c)	
		m ₁₂	10	17	17	20	24	4	10-7	2-2		ar	+2-0	f ¹ b	f	
	I ₉							4							(i+b)	
Db ₇		m ₁₃	8	16	16	20	24	4	7-7	2-2		or ₂	+3	e ¹	c	
	I ₁₀							1							(i)	
b ₈		m ₁₄	8	15	15	20	24	4	7-7	2-2		or ₂	+3	e ¹	c	
	I ₁₁							1							(i)	
		m ₁₅	10	18	18	19	24	4	5-5-7	1-1-2		or ₂	+4	o ²	c	
b ₉	I ₁₂							4							(i)	
		m ₁₆	13	20	20	21	24	4	12-8	2-2		f	+4	d ²	c	
	I ₁₃							2							(d ₂ ²)	

(D12 continued)

D	I	L	SN	SL	NeSL	MuSL	MuL	NM	Ph/Ne	Ph ₁ /NM	I/E	Ref	r/r	PL	NT	I
		m ₁₇	13	20	20	21	24	4	8-12	1 $\frac{1}{2}$ -2 $\frac{1}{2}$			f	+5	d ³	c
	I ₁₄							2							(d ₂ ³)	
b ₁₀		m ₁₈	13	20	20	21	24	4	8-12	1 $\frac{1}{2}$ -2 $\frac{1}{2}$			f	+4	d ²	c
E		m ₁₉	3+9	7+14	7+14	10+22	12+24	6	7-7-7	2-2-2			3x ar	+3	f ^v	c
b ₁₁		m ₂₀	15	26	26	31	48	8	7-7-5-7	2-2-1-3			W ar	+3-0	f ^v b	f
		(8-7)														
	I ₁₅															

Morgh-e Saḥar (D12)

1. a. Stanzaic (2), has elements of mosammat and ghazal:
(1) mosammat: progression of rhyme scheme
(2) ghazal: recurring rhyme (a)

b. --

c. 11 lines as written in the text, 20 (or 21) meṣrā'

d. Overall: SN/4-15, MeSL/7-26, MuL/12-48

Without shortest and longest line:

SN/8-13, MeSL/13-21, MuL/18-24

(1) The predominant length is MuL/24. The two MuL/18 lines have added an extra instrumental measure each to make it 24.

(2) Poetic Length is not equal to Musical Length.

e. --

f. m. 19 repeats to extend the line to 9 syllables

m. 20 uses word repeat

g. aaba/bbba/ccda/eeffff/aa

h. Two radifs, one on rhyme word a and one on e

2. a. Five divisions:

A: Māhur, m. 1-4

B: Dād, m. 5-8

C: Shekaste, m. 9-12

D: Delkash, m. 13-18

E: Forud, m. 19-20

b. (1) Interludes vary in length from 1 to 4 measures.

(2) The piece begins with an orchestral introduction.

(3) Interludes come in between every 1 to 3 meṣrā's.

- (4) Interludes sometimes repeat the melodic theme and sometimes use scales and other devices not related to the theme (the symbol i in chart).
- (5) Interludes can be used to complete a 4-bar phrase, as in m. 1-2 (a poetic 3-bar phrase), and m. 8 with 2 bars.

c. b/8, m/4, ph/2-2

d. Poetry: a a b a /bb ba/ccda /e e e f f f /a a

Music: ababcbcb/dd¹db/eeff¹b/e¹e¹e²d²d³d²/f^vf^vb

(1) Thematic and rhyme correspondence

(2) Thematic variation of earlier themes in Sections D and E

(3) Cadential pattern a at the end of A, B, C, and E (Delkash, Section D, cadences on the pitch "c")

e. aab⁺¹⁻⁰a⁺¹⁻⁰/b⁺²b⁺³b⁺²a/c⁺³c⁺³d⁺³a⁺²⁻⁰/
e⁺³e⁺³e⁺⁴f⁺⁵f⁺⁴/a⁺³a⁺³⁻⁰

There is a gradual rise in pitch with each section to D. Section E returns to the original pitch:

A: f (shāhed), rhyme word	<u>a</u>
B: g	<u>b</u>
C: c--f ist	<u>c</u>
D: c--c ist	<u>ef</u>
E: (d-b ^b) f ist	<u>a</u>

f. The highest pitch line is m. 17:

"Hand of nature do not cut the flower of my life," which is also the beginning of the descent back to Māhur and is the cadential passage of the Delkash section.

Dānamat Āstin (E13)

D	I	L	SN	SL=MeSL	MuSL	NuL	NM	Ph/Me	Ph/NM	I/E	Rep	r/r	PL	NT	I
b	m ₁		16(14)	24	23	24	8	6-6-12	2-2-4		2P ₁ , 2P ₂ , W	a		a	d
	m ₂		16(14)	24	23	24	8	12-6-6	4-2-2	I	2P ₁ , 2P ₂ , W	a	+1-0	ba	d

Dānamat Āstin (E13)

1. a. Fard (with repeats is a dobeyt)
 - b. --
 - c. 2 meṣrā'
 - d. SN/16, SL&MeSL/24, MuSL/23, MuL/24
Musical and poetic length are equal.
 - e. I (m. 2): pari
 - f. Each phrase is repeated twice, extending it to dobeyt length. There is a word repeat in each meṣrā'.
 - g. aa or (aa)(bb)(cc)(bbb)
 - h. --
2. a. Meṣrā' and phrase division.
 - b. --
 - c. b/16, m/8, ph/4-2-2 or 2-2-4
 - d. Poetry: a a or (aa)(bb)(cc)(bbb)
Music: a ba aa bb¹ cc abb¹
or aa a¹a² a³a³ aa¹a²
Musical cadential theme and rhyme scheme correspond.
 - e. a a⁺¹⁻⁰
Pitch level rises and then returns. The third phrase of the poem is the high point. The other three phrases center on a tetrachord a step lower.
 - f. The highest pitch is on the expression "It is a shame."

Mehrebāni (E14)

D	I	L	SN	SL=NoSL	MuSL	MuL	NM	Ph/Mo	Ph/NM	I/E	Rep	r/r	PL	NT	I
b ₁	m ₁	20	28	26	26	26 ^a	8	7-7-14	2-2-4			a		aa	f
	m ₂	20	28	25	26	26	8	7-7-7-7	2-2-2-2			a	+1	bb ^b	d
b ₂	m ₃	20	28	24	25	25	8	14-7-7	4-2-2			b	+2	cc ^b	f
	m ₄	20	28	24	25	25	8	7-7-7-7	2-2-2-2	I	2P ₂	a	+1	abb ¹	d

a--If the whole piece remained in 3/4 time it would have 24 counts.

b---Themes b and c are based on a.

Mehrebāni (E14)

1. a. Monorhyme, two beyts
 - b. --
 - c. 4 meṣrā'
 - d. SN/20, SL&MeSL/28, MuSL/24-26, MuL/25-26
Line length is equal.
 - e. I (m. 4): ey javān
 - f. Last phrase is repeated
 - g. aaba
 - h. --

2. a. Division by beyt, meṣrā' and phrase
 - b. --
 - c. b/16, m/8, ph/2-2-2-2 (2 exx.), 2-2-4 (1 ex.), or
4-2-2 (1 ex.)
 - d. Poetry: a a b a
Music: aa bb¹ cc abb¹
Musical theme and rhyme correspond.
 - e. ab⁺¹⁻⁰c⁺²ab⁺¹⁻⁰
The pitch contour is an arch. The third meṣrā'
has the highest pitch level.
 - f. The third meṣrā' has the highest pitch level, on
"Although I am old and feeble, do not turn me
from your door." It may have been a formal consi-
deration to put the climax of the poem on the
third, or c, line.

Gereylii (E15)

D	I	L	SN	SL=MeSL	MuSL	MuL	NM	Ph/No	Ph/NM	I/E	Rep	r/r	PL	MT	I
Ab ₁	m ₁	16	28	28	28	32(28) ^a	15(14)	7-7-7-7	3-4-(1)-3-4			ar		aa ¹	f
	m ₂	16	28	30	33(30)	16(15) ^b	7-7-7-7	3-5-3-4-(1)				ar	-1	bb ¹	d
b ₂	m ₃	16	28	28	32(28)	14	7-7-10-4	3-4-5-2				b		a ¹ a ¹	f
	m ₄	16	28	30	33(30)	16(15)	7-7-7-7	3-5-3-4-(1)				ar	-1	bb ¹	d
Bb ₃	m ₅	16	28	28	32(28)	16(14)	14-10-4	7-(1)-5-2-(1)				c	+1-0	cc	d
	m ₆	16	28	30	33(30) 32(28)	15	7-7-7-7	3-4-3-5 4-(1)			2P ₂	ar	-1	a ¹ bb ¹	d
Cb ₄	m ₇	16	28	28	32(28)	16(14)	7-7-7-7	3-4-(1)-3-4-(1)				d	-2	dd	d
	m ₈	16	28	34	37(34) 32(32)	18(17)	7-7-7-7	3-6-(1)-3-5 4-(1)			2P ₂	ar	+2-0	d ¹ bb ¹	d

a--without phrase rests

b--less measures of rest

Gereyli (E15)

1. a. Ghazal

b. --

c. 8 meşrâ's performed, 16 total (8 beyts)

d. SN/16, SL&MeSL/28, MuSL/28-34, MuL/32-37

Lines are poetically equal, but music draws out lines and adds counts for rests.

e. --

f. Second phrase repeats in m. 6 and 8

g. aabacada (there is also an internal rhyme pattern)

h. The radif is on a: andāzim.

The internal rhyme rhymes with the radif and not the rhyme word a: (r)ar.

Perhaps due to the length, the meşrâ' is divided into four phrases instead of two and has two major divisions.

2. a. Division by (1) musical section, (2) beyt, (3) meşrâ' and internal phrases

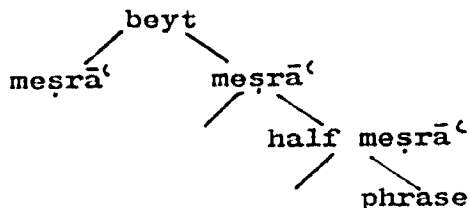
b. --

c. b/30-34 with rests and 29-31 without rest measures

m/14-18 with rests and 14-17 without rest measures

ph/usually divided into 7-7-7-7 syllable length (Me)

Each beyt is divided in half by meşrâ'
Each meşrâ' can be divided in half or in fourths, as the meter is symmetrically divided into four parts:



d. Comparing last phrases:

Poetry: a a b a c a d a

Music: a¹b¹a¹b¹c b¹d b¹

b¹ is the recurring cadence that corresponds with the rhyme pattern a. In form and pitch level it is similar to musical theme a but has cadential properties.

Comparing all phrases:

Poetry: (r)ar(r)ar/bb(r)ar/c(r)carar/deaarar

Music: a a¹ b b¹ a¹a¹ bb¹c c a¹bb¹ ddd¹bb¹

There is a similar pattern in both music and poetry, of breaking up the meşrâ' into two halves, which has generally a repeated musical phrase and some internal rhyme scheme.

e. aa⁻¹ba⁻¹c⁺¹-0a⁻¹d⁻²a⁺²-0

After the first dobeyt, there is a corresponding rise of pitch with the first meşrâ' of beyts 2 and 3 and a lowering of pitch with the first meşrâ' of beyt 4, corresponding to the non-rhymed portion of the poem. The rhymed portion, actually the second meşrâ' of the beyt, always returns to "d".

f. Pitch rise alternating with descending cadences gradually builds tension and stresses those words or phrases that correspond with high pitch points. The first and third phrase of m. 5 emphasizes the pitch "a" and the last meşrâ' (8) begins with emphasis on high "d". These four beyts are chosen from an 8-beyt ghazal and may be replaced by other beyts from that same ghazal. Each beyt seems to form a complete meaning within itself, sometimes creating a question-answer format as in the second beyt:

If sadness causes the blood of love to flow,
The winebearer and I together will start it.

The musical format is set with its associated creation and release of stress. The poetic beyt as part of that sets up a contrast to its own cadential pattern, or rhyme scheme, often also creating a tension on the first meşrâ' of a beyt that is resolved or completed on the second meşrâ'.

Darāmad-e Mahur (F16)

D	I	L	SN	SL=MoSL	MuSL	MuL	Ph/Mo	Ph/NM	I/E	Rep	r/r	PL	MT	I
	<u>Āvāz^a</u>													
						ca56		5 phrases					(aa ¹)	
b ₁		m ₁	13	22	12	17½	10-12				ar		a	c
		m ₂	14	22	17	20¼	7-9-6				ar	+1	a ¹	c
	<u>Tahrir^a</u>													
						ca41							(aa ¹)	
b ₂		m ₃	14	22	17½	20¼	10-12				b	+2	b	d
		m ₄	14	22	14¾	19¾	7-9-6				ar	+1	a ¹	c
	<u>Tahrir^a</u>													
						ca35							(ba ¹)	

a--Āvāz and Tahrir, vocalizing without words

Darāmad-e Māhur (F16)

1. a. Ghazal (two beyts from)

b. --

c. 4 meṣrā'

d. SN/14 (13), SL&McSL/22, MuSL/12-17½, MuL/17½-20 3/4

Line length is equal poetically but varies musically. The first line is shorter, and the middle two are longer. The musical length does not correspond to the syllable length and is much less exact.

e. --

f. --

g. aaba

h. Radif on the a

2. a.b. The divisions are as follows:

Āvāz--introduction, without words

Beyt :

Tahrir--follows beyt, is without words, is more ornamented than āvāz

Beyt 2

Tahrir--follows beyt, is without words, is more ornamented than āvāz

c. The phrasing of the poetic text is by beyt, meṣrā', and either two or three phrases within each meṣrā'.

d. Poetry: aa ba

Music: aa¹ba¹

(1) Rhyme scheme corresponds with musical theme

(2) a¹ differs from a in that a¹ represents a cadential or concluding pattern, which occurs at the end of each beyt here

e. $aa^{+1}b^{+2}a^{+1}$

The b line is the highest pitch point. There is a contoured arch effect, with descent after each new pitch level is achieved.

f. The third *mesrā'*, has the highest pitch, and begins with the phrase, "my pain is hidden," and is the only phrase which directly expresses the poet's feelings.

APPENDIX D

TRANSLITERATION OF TEXT WITH SCANSION OF POETIC AND MUSICAL SYLLABLES

Appendix D scans the texts of the examples by poetic syllable-length and by musical syllable-length. Directly above each syllable is placed the appropriate poetic length: \cup for short, — for long, and —/ for overlong. The scansion system is presented in chapter 6 (pp. 192-95). and is based on that used for classical poetry. Where there is more than one possibility, both are indicated, for example, — . The one that fits the meter is circled: $\textcircled{\cup}$.

The length of the syllable as actually performed musically is written directly beneath the syllable. The number corresponds to what would be the rhythmic pulses in the musical time frame, for example J in 6/4 time would be counted as 1, J as 2, and J. as 3. Rests may function as part of the counted syllable length or as part of the overall musical length.

The numerical correspondence between the poetic and musical system is as follows:

1 = \cup (3/4, 6/8, 7/4: J ; 6/4, 4/4, Banān 3/4: J)
 2 = — (3/4, 6/8, 7/4: J ; 6/4, 4/4, Banān 3/4: J)
 3 = —/ (3/4, 6/8, 7/4: J. ; 6/4, 4/4, Banān 3/4: J.)

If a syllable length is poetically long (—) and musically long (2), for example, jōr_2 , then the two are considered to correspond. If a syllable length is poetically long (—) and musically short (1), for example, jā_1 , then the two are not considered to correspond.

The resulting metric patterns of the piece, if any, are written below the scanned transcription. Elwell-Sutton's numerical classification of that meter is written beside the metric scansion where applicable.

Abbreviations used to label text lines are V (Verse), R (Refrain), and m (meṣrā'). The sign † indicates a discrepancy between SL and MeSL.

Bahr-e Yek (A1)

Vm_1^* $\left\{ \begin{array}{ccccccc} \overline{\text{ham}}-\overset{\circ}{\text{cho}} & \overline{\text{far}}-\overset{\circ}{\text{hā}}-\overset{\circ}{\text{do}} & \overset{\circ}{\text{bo}}-\overline{\text{vad}} & \overline{\text{ku}} & \overset{\circ}{\text{-ho}} & \overset{\circ}{\text{ka}}-\overline{\text{ni}} \\ 1 & \frac{1}{2} & \frac{1}{2} & 2 & 2 & 1 & 1 & 2 \end{array} \right\}$

pi-she-ye mā t

2 1 1 3

m_2 $\overset{\textcircled{0}}{\text{Ku-he}}$ $\overset{\textcircled{0}}{\text{mā}}$ $\overset{\textcircled{0}}{\text{si-ne-ye}}$ $\overset{\textcircled{0}}{\text{mā}}$ $\overset{\textcircled{0}}{\text{nā-kho-ne}}$ $\overset{\textcircled{0}}{\text{mā}}$
1 $\frac{1}{2}$ $\frac{1}{2}$ 2 2 1 1 2 2 1 1 2

ti-she-ye7 mā t

2 1 1 3 1

Rm₃ $\overline{\text{Ey}}$ $\overline{\text{jā-nam}}$ $\overline{\text{ḥ}}$, $\overline{\text{ey}}$ $\overline{\text{bah-bam}}$ $\overline{\text{ḥ}}$, $\overline{\text{ḥa-bib}}$ $\overline{\text{ḥa-bib}}$
 1 1 3 1 1 1 2 1 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

hà-bi-bam

 $\frac{1}{2}, \frac{1}{2}, 2, 2$

Vm₄ { Bah-re yek? jor? -e-ye mey? men-na-te sã? -
 1 ½ ½ 2 2 1 1 2 2 1 1 2

qi na-ke-shim }

2 1 1 3 1

m₅ 1 1/2 1/2 2 2 1 1 2 2 1 1 2

Ash-ke māʔ bā-de-ye māʔ di-de-ye mā

shi-she-ye mā 𐰽𐰺𐰍𐰆𐰏𐰤

2 1 1 3 1

Rm₆ $\overline{\text{Ey}}$ $\overline{\text{jā-nam}}$ ξ , $\overline{\text{ey}}$ $\overline{\text{bah-bam}}$ ξ , $\overline{\text{ha-bib}}$ $\overline{\text{ha-bib}}$
 1 1 3 1 1 1 2 1 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

ḥa-bi-bām

 $\frac{1}{2} \quad \frac{1}{2} \quad 2 \quad 2$

Meter

Verse (3.1.15): $\underline{u} \ u \ - \vdots \ - \ u \ u \ - \mid \ - \ u \ u \ - \vdots \ - \ u \ u \ -$

Refrain: none

*According to Tsuchi's transcription (1974:282) and following the rhyme scheme aaba, this is the first mesrā'.

Del Be Yār (Λ2)

- m₁ $\overline{\text{Del}}$ $\overset{\circ}{\text{be}}$ $\overline{\text{yā-re}}$ $\overline{\text{bi-va-fā-ye}}$ $\overline{\text{khi-sho-tan}}$?
 1 1 1 1 1 1 1 1 1 1 2
- m₂ $\overline{\text{Dā-da-mō}}$ $\overline{\text{di-dam}}$? $\overline{\text{se-zā-ye}}$ $\overline{\text{khi-sho-tan}}$?
 1 1 1 1 1 1 1 1 1 1 (1+1)
- m₃ $\overline{\text{Zakh-me}}$ $\overline{\text{Far-hā}}$? $\overline{\text{-dō}}$ $\overline{\text{man}}$ $\overline{\text{az}}$ $\overline{\text{yek}}$ $\overline{\text{ti}}$? $\overline{\text{-she}}$ $\overline{\text{bud}}$?
 1 1 1 1 1 1 1 1 1 1 2
- m₄ $\overline{\text{Ū}}$ $\overset{\circ}{\text{be}}$ $\overline{\text{sār}}$ $\overline{\text{zad}}$? $\overline{\text{man}}$ $\overset{\circ}{\text{be}}$? $\overline{\text{pā-ye}}$ $\overline{\text{khi}}$? $\overline{\text{-sho-tan}}$?
 1 1 1 1 1 1 1 1 1 1 (1+1)
- m₅ $\overline{\text{Ā-she}}$ (i) $\overline{\text{-yā-ni}}$ $\overline{\text{di-dam}}$ $\overline{\text{az}}$ $\overline{\text{ham}}$ $\overline{\text{rikh-te}}$?
 1 1 1 1 1 1 1 1 2 (1+1)
- m₆ $\overline{\text{Yā-dam}}$ $\overline{\text{ā-mad}}$ $\overline{\text{az}}$ $\overline{\text{sā}}$? $\overline{\text{-rā-ye}}$ $\overline{\text{khi-sho-tan}}$?
 1 1 1 1 1 1 1 1 1 1 (1+1)

Meter

(2.4.11): — ◡ — — — ◡ — — — ◡ —

Chun Ast (A3)

m₁ Chu-nas-to hā-le bos-tān †
 1 1 2 2 2 2 2 2

 ey ab-rē now-ba-hā-ri †
 1 1 2 2 2 2 2 2

m₂ Kaz bol-bo-lān bar-ā-mad
 i 1 2 2 2 2 4

 far-yā-de bi-qa-rā-ri †
 1 1 2 2 2 2 2 2

Meter

(4.7.07/2): — — ∪ — ∪ — — : — — ∪ — ∪ — —

Cheshm-e Rezā (Λ4)

Vm ₁	Chesh-me re-zā vo mar-ḥa-mat	1 1 1 1 1 2 1 2 2
	bar ha-me bā-zo mi-ko-ni	1 1 1 1 1 2 1 (1+1) 2
m ₂	Chun ke be balch-te mā re-sad	1 1 1 1 1 2 1 2 2
	in ha-me nā-zo mi-ko-ni	1 1 1 1 1 2 1 (1+1) 2
Rm ₃	Ab-rū za-de be sham-shi-ram	1 1 1 1 1 2 1 (1+1) 2
m ₄	Esh-qat kar-de za-min gi-ram	1 1 1 1 1 2 1 3/4
m ₅	Ne-gā-rā, ne-gā-rā, ne-gā-rā, ne-gā-rā	1/4 1 2 3/4 1/4 1 2 3/4 1/4 1 2 3/4 1/4 1 (1+1)
m ₆	Vāl-lā bel-lā āy che bu-de taq-si-ram	1 1 1 1 1 1/4 3/4 1 2 1 1
	ke kar-di zan-ji-ram	1/4 3/4 1 2 1 1 3

Meter

Verse (5.2.08/2): — — — — — ; — — — — —

Refrain, m. 3-4, 6-7: — — — — —

(close to 4.7.07): — — — — —

[†] discrepancy between SL and MeSL

Geriyeye Konam (B5)

Vm_1 ζ $\overline{\text{Ger-ye}}$ $\overline{\text{ko-nam}}$ $\overline{\text{tā}}$ $\overline{\text{be}}$ $\overline{\text{key}}$, $\overline{\text{tā}}$ $\overline{\text{be}}$ $\overline{\text{key}}$,
 2 1 1 1 2 1 3 2 1 3

 ζ $\overline{\text{az}}$ $\overline{\text{gha-me}}$ $\overline{\text{to}}$ $\overline{\text{ru-zo}}$ $\overline{\text{shab}}$
 2 1 1 1 1 2 1 3

 m_2 ζ $\overline{\text{Hej-re}}$ $\overline{\text{to}}$ $\overline{\text{jā-nam}}$ $\overline{\text{go-dākh}}$, $\overline{\text{vāy}}$ $\overline{\text{go-dākh}}$,
 2 1 1 1 1 2 1 3 2 1 3

 ζ $\overline{\text{ey}}$ $\overline{\text{sā-nā-me}}$ $\overline{\text{nū-sho}}$ $\overline{\text{lāb}}$?
 2 1 1 1 1 2 1 2 1

 Rm_3 ζ $\overline{\text{Ēy}}$ $\overline{\text{sā-nam}}$ $\overline{\text{va-fāt}}$ $\overline{\text{chun}}$ $\overline{\text{shod}}$
 2 $1\frac{1}{2}$ $\frac{1}{2}$ 1 1 3 2 1

 m_4 ζ $\overline{\text{Ān}}$ $\overline{\text{hā-me}}$ $\overline{\text{ā-dāt}}$ $\overline{\text{chun}}$ $\overline{\text{shod}}$
 2 $1\frac{1}{2}$ $\frac{1}{2}$ 1 1 3 2 1

 m_5 ζ $\overline{\text{Zol-fe}}$ $\overline{\text{tā-bo}}$ $\overline{\text{dā-re}}$ $\overline{\text{mesh-kin}}$
 2 $1\frac{1}{2}$ $\frac{1}{2}$ 1 1 2 1 2 1

 m_6 ζ $\overline{\text{Hā-lā-mo}}$ $\overline{\text{kha-rāb}}$ $\overline{\text{kar-de(h)}}$
 2 $1\frac{1}{2}$ $\frac{1}{2}$ 1 1 3 2 1

 m_7 ζ $\overline{\text{De-lā-mo}}$ $\overline{\text{ka-bāb}}$ $\overline{\text{kar-de(h)}}$
 2 $1\frac{1}{2}$ $\frac{1}{2}$ 1 1 3 2 1

Meter

Verse (4.4.07[2]): _ _ _ _ _ (_ _) : _ _ _ _ _

Refrain (6.2.08/027): — — — — | — — | — — — — | —

Tā Gham-e Hejr (B6)

- Vm₁ { Tā gha-mē hej-re ro-khat?, hej-re ro-khat?,
 3 1/2 1/2 2 2 1 1 2 2 1 1 2
 hej-re ro-khat?, mu'-ne-se jā-nam? bā-shad
 2 1 1 3 1 1 1 1 1 2 2 2
- m₂ { Mi-ke-sham?, jow-re to tā, tā-bo ta-vā-nam bā-shad?
 3 1/2 1/2 2 2 1 1 3 1 1 1 1 2 2 (1+1)
- Rm₃ { Yek shab bi-yā man-ze-le man
 2 1 1 1 1 2 1 1 2
- m₄ { Row-shan na-mā mah-fe-le man
 2 1 1 1 1 2 1 1 2
- m₅ { Hal kon do šad? mosh-ke-le man
 2 1 1 1 1 2 1 1 2
- m₆ { Yek shab bi-yā va-fā kon
 2 1 1 1 1 1 2 3
- m₇ { Rah-mi to bar ge-dā kon
 2 1 1 1 1 1 2 3
- m₈ { Bā du-se-tā-ne? [7] jā-ni
 2 1 1 1 1 1 1 2 2
- m₉ { Yek shab bi-yā sa-fā kon
 2 1 1 1 1 1 2 3

Meter

Verse (3.1.15): $\underline{\text{u}} \text{ u } - \dot{-} - \text{uu} - \dot{-} - \text{u} \dot{-} \text{u} - - \dot{-} - [\text{uu}] -$

Refrain, m. 3-5 (var. of 5.6.08): $\underline{\text{u}} - \text{u} - - \text{uu} -$

m. 6-9 (4.7.07): $- - \text{u} - \text{u} - -$

Emshab Shab-e Mahtāb (B7)

IVm ₁	Em-shab be-ba-re } ma-nas-to ān mā-ye-ye naz 1 1 1 1 2 2 1 1 1 1 2 1 1 2
m ₂	Yā-rab to ke-li- } de sob-ho dar chāh-an-daz? 1 1 1 1 2 2 1 1 1/2 1 1/2 2 2 2
m ₃	Ey row-sha-ni-ye } sob-ho be mash-req bar-(mi)gard 1 1 1 1 2 2 1 1 1/2 1 1/2 2 2 2
m ₄	Ey zol-ma-te shab } bā ma-ne bi-chā-re be-sāz? 1 1 1 1 2 2 1 1 1/2 1 1/2 2 1 1 2
Rm ₅	Em-shab sha-be mah?-tā-be ḥa-bi-bam rā mi-khām? 1 1 1 1 2 2 2 1 1 2 1 1 2
m ₆	Ha-bi-bam a-gar? khā-be? ṭa-bi-bam rā mi-khām? 1 1 1 1 2 2 2 1 1 2 1 1 2
m ₇	Ṭa-bi-bam . . . 'a-zi-zām . . . 1 1 1 1 1 2
m ₈	'A-zi-zām . . . mā-mā-nām . . . 1 1 1 1 1 2
Bm ₉	{ Gu-'id fo-lā-ni? ā-ma-de(h) 2 1 1 1/2 1 1/2 2 1 1 2
m ₁₀	{ Ān yā-re jā-ni ā-ma-de(h) 2 1 1 1/2 1 1/2 2 1 1 2
m ₁₁	{ Mas-tas-to hosh-yā-rash ko-nid 2 1 1 1/2 1 1/2 2 1 1 2
m ₁₂	{ Khā-bas-to bi-dā-rash ko-nid 2 1 1 1/2 1 1/2 2 1 1 2
m ₁₃	{ Ā-ma-de(h)? ḥā-le to?, ah?-vā-le to, 2 1 1 2 1 1/2 1/2 2 2 1 1/2 1/2 1 se-fid ru-ye to, si-yah khā-le to, be-bi-nad? 1 2 1 1 1 1 2 1 1 2 1 1 2 be-ra-vad 1 1 2

Meter

$Vm_1(5.1.13):$ — — $\dot{\cup}\cup$ — $\dot{\cup}$ — \cup $\dot{\mid}$ — — $\dot{\cup}\cup$ —

$m_2:$ — — $\dot{\cup}\cup$ — $\dot{\cup}$ — \cup $\dot{\mid}$ — — $\dot{\mid}$ — —

$m_3(3.3.13):$ — — $\dot{\cup}\cup$ — $\dot{\mid}$ — $\cup\cup$ $\dot{\mid}$ — — $\dot{\mid}$ — —

$m_4:$ — — $\dot{\cup}\cup$ — $\dot{\mid}$ — $\cup\cup$ $\dot{\mid}$ — — $\dot{\mid}$ $\cup\cup$ —

$Rm_{5-8}:$ — — $\dot{\cup}\cup$ — $\dot{\mid}$ — $\cup\cup$ $\dot{\mid}$ — — $\dot{\mid}$ $\overline{\cup\cup}$ —

$Bm_{9-12}(2.3.09):$ — — \cup — — — \cup —

$m_{13}(\text{close to } 9.3.12)$ — \cup — — \cup — (— — \cup — $\dot{\cup}$ — — \cup — $\dot{\mid}$
 \cup — — \cup —) \cup — — $\cup\cup$ —

- IIIm_1 $\frac{\text{Māh}\dot{\text{t}}}{3} \text{gho-lo}(\bar{\text{ā}})\text{-me}$ $\frac{\text{ro-khe}}{2} \text{zi-bā-ye}$ $\frac{\text{tost}\dot{\text{t}}}{3}$
 m_2 $\frac{\text{Sarv}\dot{\text{t}}}{3} \text{ka-mar}\dot{\text{t}}$ $\frac{\text{bas}\dot{\text{t}}\text{-te-ye}}{2}$ $\frac{\text{bā-lā-ye}}{2}$ $\frac{\text{tost}\dot{\text{t}}}{3}$,
 $\frac{\text{ey}}{2} \text{'a-zi-zam } \dot{\text{t}}$
 m_3 $\frac{\text{Maj-ma-ye}}{2}$ $\frac{\text{del-hā-ye}}{1}$ $\frac{\text{pa-ri-shā-ne}}{2}$ $\frac{\text{tost}\dot{\text{t}}}{3}$,
 $\frac{\text{ey}}{2} \text{'a-ziz, ey ha-bi-bam } \dot{\text{t}}\dot{\text{t}}$
 m_4 $\frac{\text{Chi-ne}}{2}$ $\frac{\text{sa-re}\dot{\text{t}}}{1}$ $\frac{\text{zol-fe}}{2}$ $\frac{\text{cha-li}\dot{\text{t}}\text{-pā-ye}}{1}$ $\frac{\text{tost}\dot{\text{t}}}{3}$,
 $\frac{\text{ey}}{2} \text{'a-zi-zam } \dot{\text{t}}$
 m_5 $\frac{\text{Ey}}{2}$ $\frac{\text{ma-he}}{1}$ $\frac{\text{an-var}}{2}$ $\frac{(\text{az})}{4}$ $\frac{\text{la}^{\text{c}}\text{-le}}{2}$ $\frac{\text{to}}{1}$ $\frac{\text{she-kar}}{1}$ $\dot{\text{t}}\dot{\text{t}}$
 m_6 $\frac{\text{Az}}{2}$ $\frac{\text{ha-me}}{1}$ $\frac{\text{beh-tar}}{6}$, $\frac{\text{qan-de}}{2}$ $\frac{\text{mo-ka-rar}}{1}$ $\dot{\text{t}}\dot{\text{t}}$
 (m_7) $\frac{\text{Qan-de}}{2}$ $\frac{\text{mo-ka-ra-re}}{1}$ $\frac{\text{la-be}}{1}$ $\frac{\text{khan-dā-ne}}{2}$ $\frac{\text{tost}}{3}$

Meter

m. 1-4, 7 (3.4.11): $\text{— } \cup \cup \text{— } \text{— } \cup \cup \text{— } \text{— } \cup \text{— } \text{— } \text{—}$

m. 5-6 (3.4.05/27): $\text{— } \cup \cup \text{— } \text{— } \text{— } \text{— } \text{— } \text{— } \text{—}$

Hengām-o Mey (C8)

- Vm₁ Hen-gā-me me-yō 7 faš-le go-lo gash-te, 7 (jā-nam gash-
 1 1 1 1 3 1 1 1 1 1 2 1 1 1 1 2
 te, 7 kho-dā gash-te) 7 cha-man shod 1.
 1 1 1 1 2 1 1 2 3 3
- m₂ Dar bā-re ba-hā-7ri to-hi az zā-gho, za-ghan shod 1.
 1 1 1 1 3 1 1 1 1 2 1 1 2 3 3
- m₃ Az ab-re ka-ram 7 khet-te-ye rey rash-ke kho-tan shod 7
 1 1 1 1 3 1 1 1 1 1 2 1 1 2 5 1
- m₄ Del-tan-go cho man mor-gho qā-fas bah-re va-tan shod 1.
 1 1 1 1 2 2 2 1 1 2 1 1 2 3 3
- Rm₅ Che kaj-raf-tā-ri_ey charkh 1
 1 1 2 1 1 2 2 2
- m₆ Che bad ker-dā-ri_ey charkh 1
 1 1 2 1 1 2 2 2
- m₇ Sa-re kin dā-ri_ey charkh 7
 1 1 2 1 1 2 3 1
- m₈ (Na din dā-ri, na ā 7 -in dā-ri) na ā, -in dā-ri
 1 1 2 1 1 2 2 1 1 1 1 2 1 1
 ey charkh 1 1
 2 2 4

Meter

Verse (3.3.14): — — 00 — — 00 — — 00 — —

Refrain (2.1.07): 0 — — — 0 — — —

Che Shurhā (C9)

- m₁ $\textcircled{\text{u}}$ — — $\textcircled{\text{u}}$ — $\textcircled{\text{u}}$ — $\textcircled{\text{u}}$ — $\textcircled{\text{u}}$ — — — —
Che shur-hā} ke man be pā} ze shāh-o nāz} mi-ko-nam}
- 1 3 2 1 2 1 2 1 1½ 1½ 3 2 1 2
- m₂ — — — — — — — — — — — — —
Da-re she-kā-yāt az ja-hān} be shāh-o bāz} mi-ko-nam
- 1 2 1 2 1 2 1 2 1 1½ 1½ 3 2 1 2
- m₃ — — — — — — — — — — — — —
Ja-hān por az gha-me del az} za-bā-ne sāz} mi-ko-nam,
- 1 2 1 2 1 2 1 2 1 2 1 3 2 1 3
- — — —
mi-ko-nam}
- 2 1 2
- m₄ $\textcircled{\text{u}}$ — — — — — — — — — — — —
Ze man ma-pors} (ke) chu-ni, } de-li ne-shas-te be khu-ni
- 1 2 1 3 1 2 2 1 1 2 1 1 1 1 2 2
- m₅ — — — — — — — — — — — — —
Ze ashk} pors} ke ef-shā ne-mu-de rā}-ze da-ru-ni}
- 1 3 3 1 2 2 1 2 1 2 1 1 2 2
- m₆ — — — — — — — — — — — — —
Ā-gar ke jān az in sā-far be-du-ne dar-de sar
- 1 2 1 2 1 2 1 2 1 2 1 2 1 2
- m₇ — — — — — — — — — — — — —
Ā-gar } be dar ba-ram man } be shah kha-bar ba-ram man
- 1 2 1 i i i 2 3 1 1 2 1 1 1 2 3
- m₈ — — — — — — — — — — — — —
} Che par-de-hā-ye ney-rang } ze shān} be bā-re gā-he
- 1 1 2 1 1 1 2 3 1 1 2 1 2 1 2 1
- — — — — — — — — — — — — — —
shah da-ram man }
- 1 1 2 2 1

Meter

- m. 1-3, 6 (6.1.08/2): — — — — — — — — — — — — —
- m. 4-5 (4.1.16): — — — — — — — — — — — — —
- m. 7-8 (5.4.07/2): — — — — — — — — — — — — —

Shāne Bar Zolf (C10)

Vm ₁	$\dot{\zeta}$ · Shā-ne bar zol-fe pa-ri-shān zaḡ-de-i bah ba-ho bah 3 $\frac{1}{2}$ $\frac{1}{2}$ 2 2 1 1 2 2 1 1 1 1 2 1 1 2
m ₂	$\dot{\zeta}$ · Das-to bar man-ze-ro-ye jān zaḡ-de-i bah ba-ho bah 3 $\frac{1}{2}$ $\frac{1}{2}$ 2 2 1 1 2 2 1 1 1 1 2 1 1 2
m ₃	$\dot{\zeta}$ · Ā-fe-tāb az che ta-raf sar zaḡ-de em-ru-zo ke sar 3 $\frac{1}{2}$ $\frac{1}{2}$ 2 2 1 1 2 2 1 1 1 1 2 1 1 3
m ₄	$\dot{\zeta}$ Be ma-neḡ bi-sa-ro sā-mān ḡ za-de-i bah ba-ho bah 2 $\frac{1}{2}$ $\frac{1}{2}$ 2 2 1 1 2 2 1 $\frac{1}{2}$ $\frac{1}{2}$ 2 2 1 1 2 Ey jā-nam ḡ kho-dā bah ba-ho bahḡ 1 1 1 1 1 1 2 1 1 2
Rm ₅	ḡ De-lāḡ, de-lā mi-ba-ri-yam 1 1 2 1 1 2 1 1 2
m ₆	ḡ Ko-jāḡ, ko-jā mi-ba-ri-yam 1 1 2 1 1 2 1 1 2
m ₇	ḡ Qa-latḡ, qa-lat gar nā-ko-nam 1 1 2 1 1 2 1 1 2
m ₈	ḡ Kha-tāḡ, kha-tā mi-ba-ri-yam 1 1 2 1 1 2 1 1 2 Ey jā-nam, ḡ kha-tā mi-ba-ri-yam 1 1 1 1 1 1 2 1 1 2

Meter

Verse (3.1.15): $\underline{\text{u}}$ u — — uu — — $\text{u} \cdot \text{u}$ — — uu —

Refrain (5.6.08/2): u — u — — uu — u — u — — uu —

Amān Az In Del (D11)

- m₁ A-mān az in del ke dād }
 1 2 1 2 2 1 3
- m₂ Fa-ghān az in del ke dād }
 1 2 1 2 2 1 3
- m₃ Be das-te Shi-rin ? 'e-nā-ne Far-hād }
 1 2 1 5 3 1 2 1 5 3
- m₄ Ke sar be has-rat ne-hād }
 1 2 1 2 2 1 3
- m₅ Be ku-ye ma' -shu-ge kh^vi-sho jān dād }
 1 2 1 5 3 1 2 1 5 3
- m₆ Ey dād az in far-yād az in ? de-le man ?
 1 2 1 2 1 2 1 2 2 1 2 1
- m₇ Kin del sho-de' sar-bā-ro mosh[?]-ke-le man ?
 1 2 1 2 1 2 1 2 2 1 2 1
- m₈ Ri-zad ze bas ? az di-de qat-re qat-re ?
 1 2 1 2 1 2 1 2 1 2 2 1
- m₉ Of-tā-de ru-ye ? daj-le man-ze-le man ?
 1 2 1 2 1 2 1 2 2 1 2 1
- m₁₀ Rah-mi ke az ? pā ? of-tā-dam_{ey} del ?
 1 2 1 2 5 1 1 2 1 2 5 1
- m₁₁ Kar-di to ā-kher ? Far-hā-dam_{ey} del ?
 1 2 1 2 5 1 1 2 1 2 5 1
- m₁₂ Bar af-kan-di ? bon-yā-dam_{ey} del }
 3 3 3 2 1 1 2 1 2 4 2
- m₁₃ Ā-kher dā-di ? bar bā-dam_{ey} del }
 3 3 3 2 1 1 2 1 2 4 2
- m₁₄ Tā key be har an-jo-man
 2 1 1 2 2 1 3
- m₁₅ Ni-īi ko-nam pi-rō-han ?
 2 1 1 2 2 1 2 1

- m₁₆ $\overline{\text{Nu}}\text{-}\overline{\text{sham}}$ be $\overline{\text{yā}}\text{-}\overline{\text{de}}$ $\overline{\text{va}}\text{-}\overline{\text{tan}}$ ʔ
 2 1 $\frac{1}{2}$ 2 $\frac{1}{2}$ 2 1 2 1
- m₁₇ $\overline{\text{Jā}}\text{-}\overline{\text{mi}}$ por $\overline{\text{az}}$ $\overline{\text{khun}}$ ʔ
 2 1 1 2 4 2
- m₁₈ $\overline{\text{Ow}}\text{-}\overline{\text{bā}}\text{-}\overline{\text{she}}$ har $\overline{\text{rah}}\text{-}\overline{\text{go}}\text{-}\overline{\text{zar}}$ ʔ
 1 2 1 2 2 1 2 1
- m₁₉ $\overline{\text{Bog}}\text{-}\overline{\text{zā}}\text{-}\overline{\text{ra}}\text{-}\overline{\text{dam}}$ sar be sar ʔ
 1 2 1 2 2 1 2 1
- m₂₀ $\overline{\text{Mā}}\text{-}\overline{\text{nan}}\text{-}\overline{\text{de}}$ $\overline{\text{Maj}}\text{-}\overline{\text{nun}}$ ʔ.
 2 1 3/4 2 $\frac{1}{4}$ 3 3
- m₂₁ $\overline{\text{Sā}}\text{-}\overline{\text{qi}}$ be $\overline{\text{pā}}$ khiz ʔ $\overline{\text{shu}}\text{-}\overline{\text{ri}}$ $\overline{\text{bar}}\text{-}\overline{\text{an}}\text{-}\overline{\text{giz}}$ ʔ.
 1 2 1 2 5 1 2 1 1 2 3 3
- m₂₂ $\overline{\text{Mo}}\text{-}\overline{\text{treb}}$ be zan chang , ʔ $\overline{\text{chan}}\text{-}\overline{\text{gi}}$ $\overline{\text{ve}}\text{-}\overline{\text{lā}}\text{-}\overline{\text{viz}}$ ʔ.
 1 2 1 2 5 1 2 1 1 2 3 3
- m₂₃ $\overline{\text{Jā}}\text{-}\overline{\text{hed}}$ be $\overline{\text{nāl}}$ am $\overline{\text{mā}}$ shek ve $\overline{\text{ā}}\text{-}\overline{\text{miz}}$ ʔ
 1 2 $\frac{1}{2}$ 2 $\frac{1}{2}$ 6 2 1 $\frac{1}{2}$ 2 $\frac{1}{2}$ 5 1
- m₂₄ $\overline{\text{Tā}}$ an da ki ah $\overline{\text{vā}}\text{-}\overline{\text{le}}$ $\overline{\text{mā}}$ gar dad de gar gun ʔ
 1 2 1 2 1 2 1 2 2 1 1 2 4 2

Meter

- m. 1-2, 4 (5.6.07/27): \cup — \cup — — \cup \swarrow : \cup — \cup — — \cup \swarrow
- m. 3, 5, 10-13 (4.1.05/27): \cup — \cup — — : \cup — \cup — \swarrow
- m. 6-9 (14.7.11): — — \cup — : — — \cup — : \cup \cup —
- m. 14-16, 18-19 (1.2.07): — — \cup — : — \cup —
- m. 17, 20, 21-24 (1.2.05): — — \cup — —

Morgh-e Sahar (D12)

- m₁ Mor-ghe sa-har nā-le sar kon ʔ.
2 1 1 2 2 1 3 3 3
- m₂ Dā-ghe ma-rā tā-ze-tar kon ʔ.
2 1 1 2 2 1 3 3 3
- m₃ Zā-he sha-rar bār, ʔ in qa-fas rā ʔ.
2 1 1 2 5 1 2 1 3 3 3
- m₄ Bar she-ka-no zi-ʔro ze-bar kon ʔ.
2 1 1 2 5 1 2 1 3 3 3
- m₅ Bol-bo-le par bas-te ze konʔ-je qa-fas da-rā ʔ
2 1 1 2 2 1 1 2 2 1 2 1 4 2
- m₆ Nagh-me-ye ā-zā-di-ye now-e ba-shar sa-rā ʔ
2 1 1 2 2 1 1 2 2 1 2 1 4 2
- m₇ Vaz nā-fa-siʔ ʔar-se-ye in khā-ke tu-de rā ʔ
2 1 1 2 2 1 1 2 2 1 2 1 4 2
- m₈ Por sha-rar kon ʔ.
2 1 3 3 3
- m₉ Zol-me zā-lem, ʔ jow-re say-yād ʔ.
2 1 3 5 1 2 1 3 3 3
- m₁₀ Ā-shi-yā-nam ʔ dā-de bar bād ʔ
2½ ½ 3 4 2 2 1 3 4 2
- m₁₁ Ey kho-dā, ey fa-lak, ʔ ey ʔa-bi-ʔat ʔ
2 1 3 2 1 2 1 2 1 3 5 1
- m₁₂ Shā-me tā-ri-ke mā ʔ rā sa-har kon ʔ.
2 1 3 2 1 2 1 2 1 3 3 3
- m₁₃ Now ba-hār ast, ʔ gol be bār ast ʔ
2 1 3 4 2 2 1 3 4 2
- m₁₄ Ab-re chash-mam ʔ zhā-le bār ast ʔ
2 1 3 4 2 2 1 3 4 2
- m₁₅ In qa-fas ʔ chon de-lam ʔ tan-go tār ast ʔ.
2 1 2 1 2 1 2 1 2 1 3 3 3

m ₁₆	Sho'-le fe-kan dar qa-fas _{ey} ā-he ā-te-shin ǀ.	2 1 1 2 2 1 1 2 2 1 2 1 3 3
m ₁₇	Das-te ta-bi-'at? go-le 'om-re ma-rā ma-chin ǀ.	2 1 1 2 2 1 1 2 2 1 2 1 3 3
m ₁₈	Jā-ne-be 'ā-sheq? ne-gah _{ey} tā-ze gol az in ǀ.	2 1 1 2 2 1 1 2 2 1 2 1 3 3
m ₁₉	Bish-tar kon, ǀ bish-tar kon, ǀ bish-tar kon?	3 3 4 2 3 3 4 2 3 3 6
m ₂₀	Mor-ghe bi-del, ǀ shar-he hoj-rān ǀ	2 1 3 4 2 2 1 3 4 2
	(mokh-te-sar) ? mokh-te-sar kon ǀ	2 1 2 1 2 1 3 10 2

Metric motifs used in combination

- 1 — ∪ ∪ — and — ∪ ∪ — —
 2 — ∪ — — and — ∪ —
 3 — ∪ — ∪ —

Meter

- m. 1-2 (4.4.08): — ∪ ∪ — — ∪ — —
 m. 3-4: — ∪ ∪ — — — ∪ — —
 m. 5-7, 16-18 (close to 3.4.11): — ∪ ∪ — — ∪ ∪ — — ∪ — ∪ —
 m. 8: — ∪ — —
 m. 9-10, 13-14, 19-20 (2.4.08): — ∪ — — ǀ — ∪ — —
 m. 11-12, 15 (1.3.10): — ∪ — — ∪ — — ∪ — —

Dānamat Āstin (E13)

m_1 $\overline{Dā-nā-mat}$ $\overline{āḷ-se-tin}$ $\overline{che-rā}$ }
 2 $\frac{1}{2}$ $\frac{1}{2}$ 1 1 2 1 2 1
 $\overline{pi-she}$ ($\overline{ja-mā1}$) $\overline{ja-mā-lo}$ $\overline{mi-ba-ri}$ }
 1 2 1 1 $\frac{1}{2}$ $\frac{1}{2}$ 1 2 1 2 1

 m_2 $\overline{Hey-fo}$ $\overline{bo-vad}$ $\overline{kaz-ā-da-mi}$ }
 2 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2 1 2 1
 $\overline{ru-yo}$ $\overline{na-hān}$ } $\overline{ko-nad}$ $\overline{pa-ri}$ }
 2 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2 1 2 1
 1 2 1 1 1 2 1 2 1
 $\frac{1}{2}$ $\frac{1}{2}$

Meter

(5.2.08/2): — uu — u — u — : — uu — u — u —

Nehrebāni (E14)

- m₁ Be ha-ri-me khal-va-te khod sha-bi }
 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2 $\frac{1}{4}$ 3/4 3 1 2
 che sha-vad? na-hof-te be-khā-ni-yam }
 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2 $\frac{1}{2}$ $\frac{1}{2}$ 3 1 2
- m₂ Be ke-nā-re man? be-ne-shi-ni-yo }
 $\frac{1}{2}$ $\frac{1}{2}$ 3 1 2 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2
 be ke-nā-re khod? be-ne-shā-ni-yam }
 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2 1
- m₃ Man a-gar che pi-ra-mo nā-ta-vān }
 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2 1
 to ma-rā ze dar-ga-he khod ma-rān }
 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2
- m₄ Ke go-zash-te dar gha-mat ey ja-vān }
 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2
 ha-me ru-ze-gā-re ja-vā-ni-yam }
 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 2 1
 $\frac{1}{2}$ $\frac{1}{2}$ 3 1 2 $\frac{1}{2}$ $\frac{1}{2}$ 2 1 1 3

Meter

(kāmel-e moṣaman, Khānlari 1975:201):

uu — u — uu — u — : uu — u — uu — u —

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Meter

(2.1.16): ˘ — — — ˘ — — — ; ˘ — — — ˘ — — —

Darāmad-e Māhur (F16)

m₁ Ā-nān ke khāk rā? be nā-zar ki-mi-yā ko-nand

m₂ Ā-yā bo-vad? ke gu-she-(ye) chash-mi be mā ko-nand

m₃ Dar-dam nā-hof-te be? ze ta-bi-bā-ne mod-da-i

m₄ Bā-shad ke az kha-zā-ne-ye ghey-bash da-vā ko-nand

Meter

(4.7.14): — — ♪ — ♪ — ♪ — — ♪ — ♪ —

APPENDIX E

THE TONAL STRUCTURE

Tonal material for each example is illustrated according to the following outline:

1. Mode

- a. melodic ambit, scale of pitches with relative prominence, and interval movements
- b. comparison with Persian classical theory
- c. tonal movement
- d. phrase ambit
- e. opening and closing phrases

2. Melody

- a. motifs
- b. ornaments
- c. combination of motifs

Abbreviations used to label material in different sections are:

1. a. A Āghāz (initial pitch)

I Ist (final pitch of internal phrases)

S Shāhed (witness or recitation pitch)

F Finalis (final pitch)

b leap between phrases, i internal leap

b. In comparison with classical theory the following works are used:

F Farhat (1965)

K Karimi (1978)

S Sadeghi (1971)

c.d. Tonal movement and phrase ambit are presented

according to musical theme, as classified and presented in the information charts in Appendix C.

e. Op Opening phrase

C1 Closing phrase

2. a. Motifs are labelled and classified according to musical theme and by number, for example:

(a)--1, 2, and 3

3^v (v = variation of)

3^s (s = sequence of)

2ⁱ (i = inversion of)

b. Abbreviations for ornaments:

E eshāre

A appoggiatura

M mordent

PT passing tone

Sl slide

Tu turn

Tr trill

Ta tahrir

a--ascending, d--descending

m.1--measure 1, m₁--mesrā' 1

c. In showing how motifs combine, the following abbreviations are used, with A1 as an example:

V: Verse, R: Refrain

(a): Musical theme

2x(1+2+2+3): whatever is enclosed in parentheses is repeated

Bahr-e Yek (A1)

1.a.

A, I S, F

b. Bayāt-e Tork: Darāmad First Darāmad opening bayt of Maḡnavi

A, I S, F (F: 83, S: 59) (A) S, F A (K: 16, 32) A, I S, F (K: 16, 42-43)

c.

(a) (b) summary

d.

(a) (b)

e.

(a) op cl (b) op cl

2.a.

(a) 1 2 3 (cl)

(b) 3^v

b.

E[♭](4) A(10) E[♭](4)
m.2 m.2 m.9

c.

V(a); 2x (1+2+2+3) = R(b); 3^v+3^v+3^v+3^v

Del be Yār (A2)

1.a.

b. Bayāt-e Torkī: Qarāzī: Feyli:

Feyli: Qarāzī:

Darzumad

c.

d.

e.

2.a.

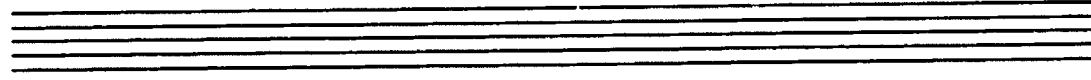
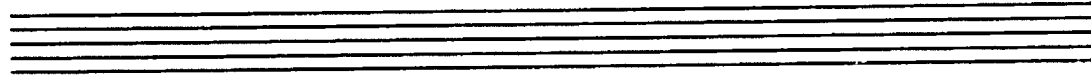
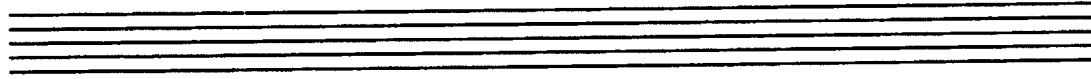
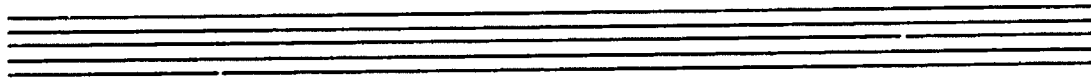
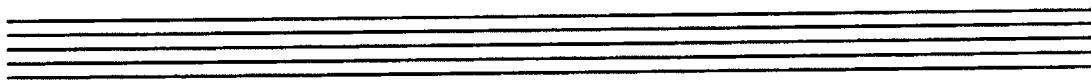
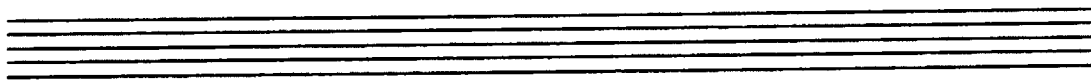
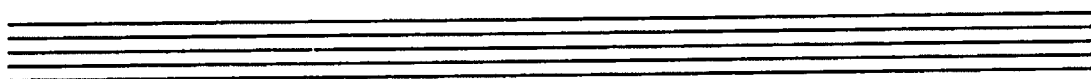
b.

$E^a(5)$ $E^d(10)$ $se^d(2)$

m. 4 m. 4 m. 2

c.

$2_x [(1+2) + (1^2+3)] + (2^5+2^{4i}+3) + (3+2^2+3^{ev})$



Chun Ast (A3)

1.a.

A S, I, F

b. Bayāt-e Türk: Darāmad opening beyt of Maṣnavi:

A-I S-F (S:59) A-I S,F (K: 16, 42-43)

c.

(a) (a') (b) summary

d.

(a) (a') (b)

e.

Op Cl (a) Cl (b)

2.a.

(a) (a')

(b)

b.

E (1) E (5) Tu (3) PT (1)

c.

m.4 m.4 m.4 m.5

2a + a + a' + b

Cheshm-e Rezā (A4)

1. a.

F, I, (s) A

b

b. Māhur: Darūmad Dād Darūmad

F, S F, S, I (s: 60) F, A (s) A (F: 195, 198)

Goshāyesh

F(A) I, S A (K: 23, 122)

c.

(a) (b) (c)

(a') summary

d.

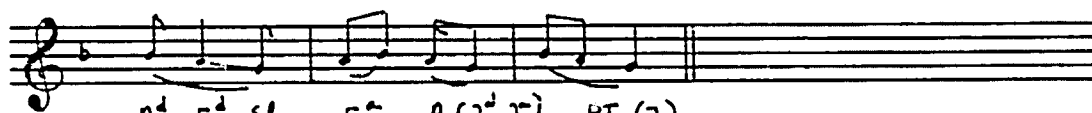
(a) (b) (c) (a')

e.

Op(a) Op(b) Cl(a, b, a')

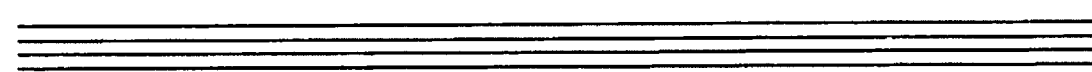
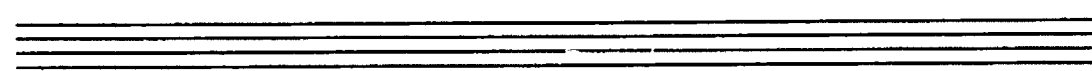
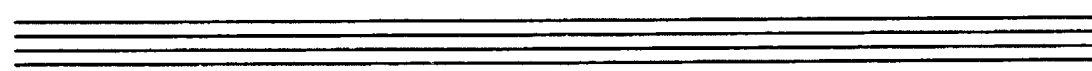
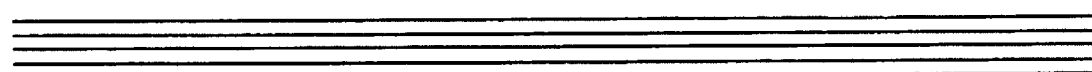
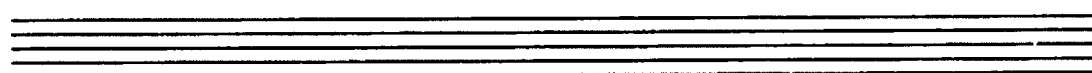
2. a.

(a) (a')



$A^d - E^d - S^d$ $E_{(14)}^d$ $A(2^d, 2^v)$ $PT(7)$
 C. m. 2 (4) m. 3-4 m. 8

$$V: 2 \times [2 \times (1+2) + 2 \times (1^v + 2^v)] + R: 3 \times (3 \times 2^v) + 3 \times [(4 + 5 + 5^s + 5^v) + 7 + 2 \times (1+2)^v]$$



Geriye Konam (B5)

1.a.

F, I A, I S i b

b. Abu 'Atā: Darūmad

F A, I S (F: 65, S: 58)

c.

(a) 1 2 1^s 2^s (b) 3 (c) 4 (b^{1, 2}) 3^s

summary

d.

(a) (a') (b) (c) (b^{1, 2})

e.

Op (a, b) Cl (a, b²)

2.a.

(a) 1 2 (b) 3 (c) 4

b.

Tu-M (2) E^m (6) E^d (3) PT (2) E^d (4)

m. 5 m. 12 m. 20 m. 2 m. 5

a.

$$V(a)(1ab + 1b + 2) + (a') (1^3 + 1b^3 + a^3) +$$

$$R(b) 2 \times (3) + 4(i) + 3^{e'} + 3^s$$

Tā Gham-e Hejr (B6)

1.a.

F, I A S, I, M

b. Dashti: Darzamad

F A, I S, M (F: 73, S: 58)

c.

(a1) (b) (c) (a2)

(b₁¹) (b₁²) (a₁) (b₁³) summary

d.

(a) (b) (c) (a2) (b₁¹) (b₁²) (b₁³)

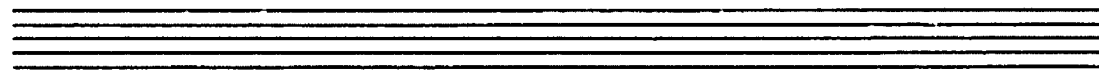
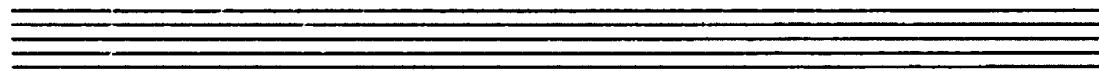
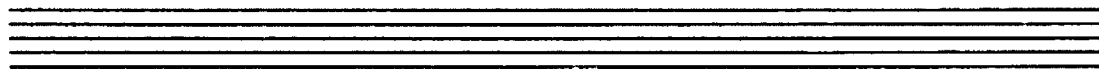
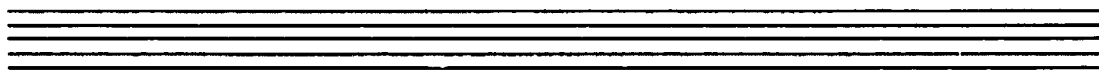
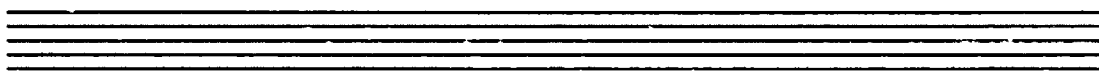
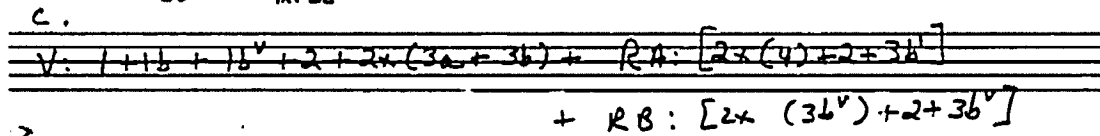
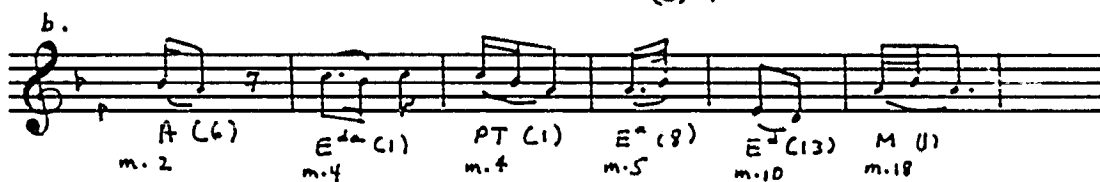
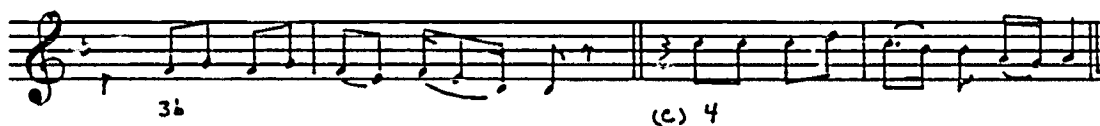
e.

Op (a) Op (c) U (b) Ist (a)

2.a.

(a) 1 b 2

(b) 3a



Emshab Shab-e Mahtāb (B7I)

1.a.

A, I I I S, I

b. Esfahān: Darzmad

A, F I S, F, A (F: 165, K: 93, S: 60)

c.

(a) (b) (a') (a') (a')

d.

(b') (b² a³) summary

e.

(a) (b) (a') (a') (b') (b² a³)

2.a.

Op (a) Op (b, a') Cl (a) C (b)

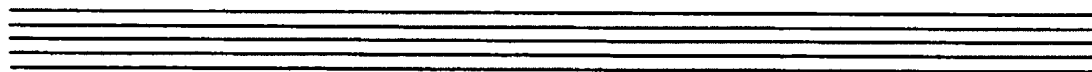
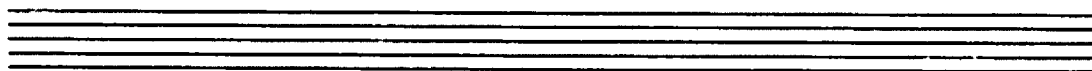
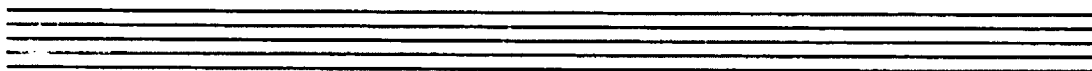
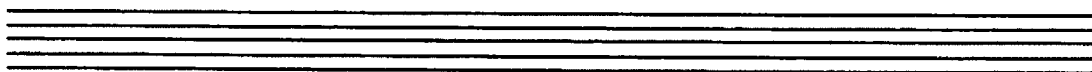
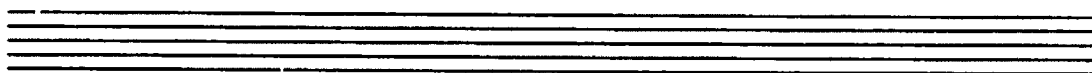
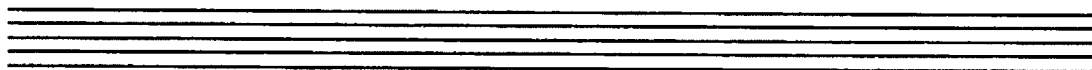
Op (a) (b) 4a (a') 4b (b') 4c

a (a) 2 (b) 3 3b



$$V: (1+2) + (1+2) + (4a+3) + (4b+2) +$$

$$R: 4 \times (4b+5) + B: 4 \times (4c+3b) + 4 \times (5^v) + 2$$



Emshab Shab-e Mahtāb (B7II)

1. a.

I, F I A, S

b.

Esfuhān: Bayāt-e Rāje' (oshāg Bayāt-e Rāje'

F S F S F S, A, I (F: 170)

(oshāg Bayāt-e Rāje'

I F A (F: 172) F A (K: 20)

Dwā

F A (K: 20)

c.

(a) (b) (c) (b)

(c') (b) summary

d.

(a) (b) (c) (c')

e.

Op (a) Ist (a) Cl (b)

2.a.

(a) 1 (b) 2a

(c₁) 3 (c₂) 2a¹²

(c₂) 2b (d₂) 2a¹¹

PT (3) E² (1) M (2) ending

c.

$$[2 \times (1) + 2a] + [2 \times (1) + 2 \times (2a)] + 2 \times (3 + 2b) +$$

$$2 \times (2a) + 3 \times (3 + 2a^{12}) + 2 \times (3^s) + 2b + 2 \times (2a + \text{hair})$$

Hengām-e Mey (C8, Alāhe).

1.a.

A, F I M S

b. Dashti: Darāmad

F A, I S, H(F: 73, S: 58) F S (S: 58)

Owj

F I A S (K: 17)

c.

V (a) (b) (a) (c) (d) (b)

R (b) (c) (b') summary

d.

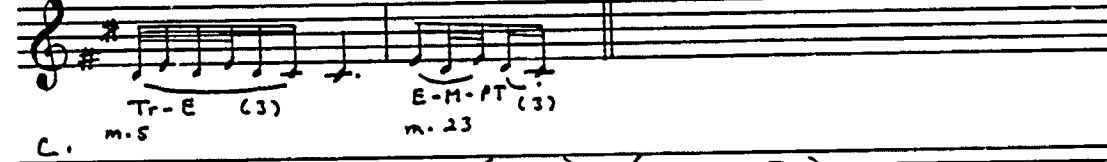
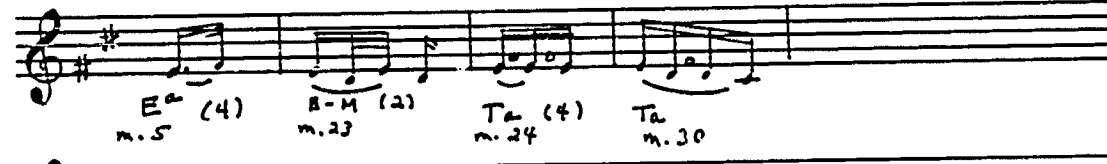
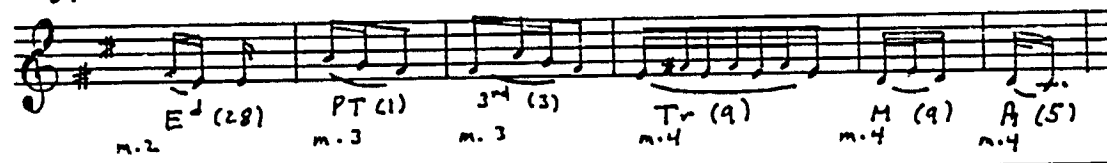
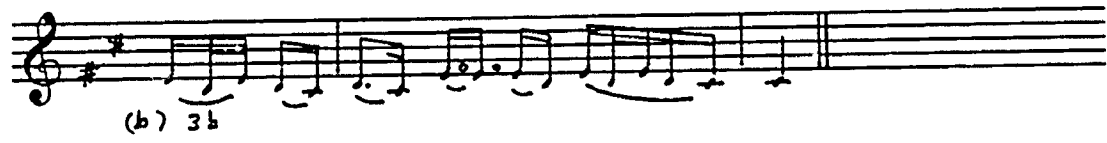
(c) (ac) (d) (b) R(b) (c) b'

e.

Op (a) Cl (b) Cl (b')

2.a.

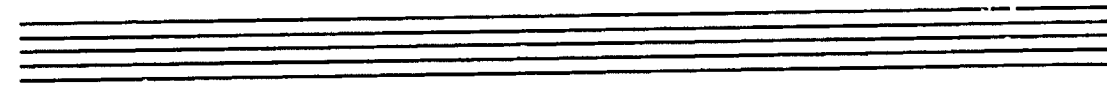
(a) 1 2



c.

$$2 + (1 + 2 + 2 + 3a) + (1 + 4) + (5 + 2 + 3a) +$$

$$3b + 3b + b + 3b^s + 3b^s + 3b^s$$



Che Shurhā (C9, Banān)

1.a.



A I, F, S

b. Shur: Darīmad



A S, F (F:45, S:58)

c.



(a) (a') (a'') (b)

(c) (d) summary

d.



(a) (a') (a'') (b) (c) d

e.



op (a) α

2.a.



(a1a) 1 (a1b) 2 (a'1b) 3



(a'1b) 4 (a'2) 5 6

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and accidentals. Below the notes, there are handwritten annotations including measure numbers (e.g., m. 3-4, m. 41-42, m. 42, m. 23-24, m. 42, m. 60, m. 42, m. 3, m. 6, m. 70, m. 3, m. 53, m. 6, m. 42-43, m. 70) and chord or interval symbols (e.g., (b₁), (b₂), (b₃), 9, 10, (c), E, E[#], E, PT, A, Tr, M, Sl, Ta, Tr-Ta, Tu-Tr-Ta). The score is written in a single system across seven staves, with the last two staves being empty.

2. c.

(aa) //: 1+2 :// 2¹+2 //*

//: 1+2 :// 2¹+2

(a¹) //: 1+3 :// 2²+2¹+2 //

(a²) // 1+4 // 5+6 //

(ba₂²) // 7+8a // 8b+8a / 8b+8a¹ / 8b¹+8 //: 9+6 ://

(c) // 10+10+link+5¹ //

(da₂²) // 5¹+6¹ // 5+6 //

(da₂²) // 5²+6² // 5¹+5¹+5¹+6 / 5+5+5+6 //

The following is the motivic sequence reduced essentially to the first three motifs and their variations:

(aa) // 1+2 // 2¹+2 //

(a¹) // 1+3 // 2²+2¹+2 //

(a²) // 1+4 // 2^v //

(ba₂²) // 2a^v+3^v // 3^v+3^v / 3^v+3^{v1} / 3^{v1}+3^v / 1^v+2^v //

(c) // 1^v+1^v+link+2^{v1} //

(da₂²) // 2^{v1} // 2^v //

(da₂²) // 2^{v2} // 2^{v1} / 2^v //

*Note: 2¹ and 2² indicate higher starting points.

Shāne Bar Zolf (C10, Borumand)

1.2.

b. Dashti: Darāmad

c.

d.

e.

2.a.

b.

c.

V: $3x(1+1^v) + (1^3+1^v2) + (x+1^v3) +$

R: $3 + (y+1^v) + (y^v+1^v2) + (x+1^v2)$

Amān Az In Del (D11)

1.a.

b.

D11

A, F, S, I

F S A

I S

A S

D

F S

Segah: Darāmad zābol Muye

S-F

F S

F S

Mokhālef

Maglub

Zorud

F S (S:59)

F, S, A (F:112)

P S (S:59)

c.

A (a)

(ba')

B (c) (d) (cae)

C (a)

D (f) (g)

E (c') (c') (a') (h) (c' d')

Summary

d.

e. A (a) (ba') B C D E

Op A B C D E A B C D E

2.a. (basic melody)

(a) 1 (b) 2 (c) 3

(d) 4a 4b

(c' 1/2) 5 2^r (e₁) 6

(e₂) 7 (e₁) 8 (f) 9a

(g) 9b

b.

Ta - 1 note m. 1 H^d m. 1 H^a m. 2 pT m. 2 Ta^d m. 6

SE m. 7 E^d m. 11-18 E^a m. 37 SE (away from) m. 36 A m. 54 Tr m. 54 E^d m. 55

2. c.

$$\boxed{A} \quad //: 1+1+2+2^s+2+2^s ://$$

$$\boxed{B} \quad //: 3 :// 4 //: 5+2^v ://$$

$$\boxed{C} \quad //: 6+7 ://: 8+7^v ://$$

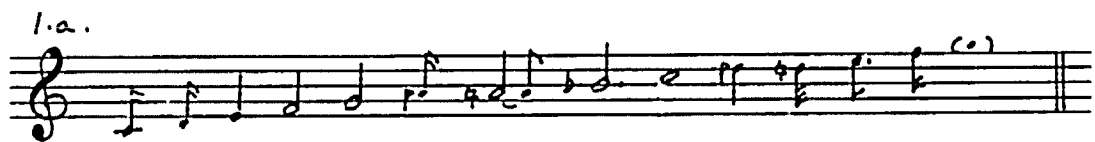
$$\boxed{D} \quad // 9a+9a+9a^{vs}+9b //$$

$$\boxed{E} \quad //: 9a^{sv}+9a^{sv}+2^v //: 4a^v+9b^v :// 4a^v+9b^v //$$

$$//: 5^v+9b^v: //$$

Morgh-e Sahar (D12)

1. a.



b. Māhur

Darōmad

A A I, F, S + B A, S, F (F: 195-212, S: 60)

Dād

B F S A + C F S, I A (F: 200)

Shekastā

C A, S F b + D


Delkāsh

D A, S, F A, S, F (F: 207)

Zarud

E F b S F S F (S: 60)

c.



(+) summary

d.

(a₁) (c₁) (b₁) (d₁) (d'₁) (d₂) (b₂) (c₂) (f₂) (f'₂) (b₃) (c'₃) (c'₂) (d'₃) (d₃)

(d'₃) (f'₃) (f'₃) (b₃)

e.

op. (a₁) (d₁) (c₁) (b₁) (d'₁)

2.a.

(a₁) (b₁) (c₁) (c₁)

(d₁)

(c₁) (c₂)

(f₂) (c'₂) (c'₂)

(f'₃)

Handwritten musical notation on a page with five staves. The notation includes notes, rests, and various annotations.

Staff 1: A single note with a flat (B \flat) and a handwritten 'x' below it.

Staff 2: A melodic line with notes and rests. Annotations below include: PT (21) m. 2, E b (7) m. 12, M (17) m. 14, E d (13) m. 11, and SE (19) m. 5.

Staff 3: A melodic line with notes and rests. Annotations below include: T a (5) m. 35.

Staff 4: A melodic line with notes and rests. Annotations above include: C. A, B, and C. The notation includes: $||: a b ||: c b || d d^2 d b ||: e, e, || 3f^2 + x, 2f^2 + b |$. Below this, there is a line with: $| 2e, e^1 + e^2 | d^2 d^3 d^2 | 3f^v + x, 3f^v + b ||$. Below this line, there is a 'D' under the first measure and an 'E' under the third measure.

Staff 5: Empty staff.

Staff 6: Empty staff.

Staff 7: Empty staff.

Staff 8: Empty staff.

Staff 9: Empty staff.

Dānamat Āstin (E13) and Mehrebāni (E14)

1.a.

E13: A, F I, S E14: A, F I, S

E13:
b. Bayāt-e Tork: Darāmad

A, I S, F (F: 83, S: 59)

c.

Summary

d.

E13 (a) (b) (c) E14 (a') (b') (c) (a'')

e.

(a) (b) (c)

2.a.

(a) 1 (b) 2 (c) 3

(a) 1 (b) 2 (c) 3

(a) 1 (b) 2 (c) 3

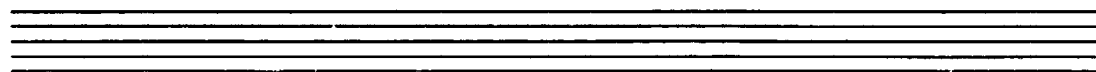
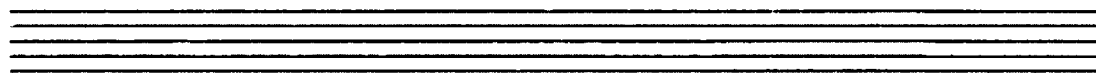
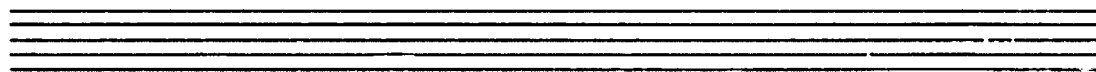
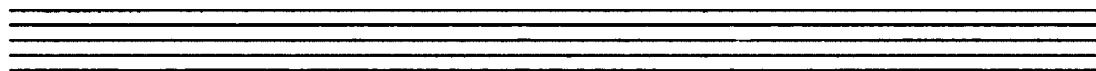
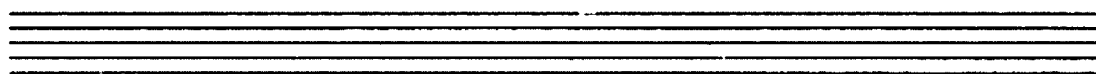
E13 m.1 E^d (34) Tr (4) m.7 E14 A (21) m.1 PT (113) m.1 M (14) m.3



SI (11) m. 5 Ta (6) m. 11 B \flat (7) m. 7 Ta (9) m. 19

A-SI-Ta-PT m. 31 (ca. 16 combinations) Tr (1) m. 5

$2x (1+2) + 2x (2+3) + 2x (1+2) + (1+2) + 2x (2+3)$



Gereyli (E15)

1. a.

I, F A S H

b. Shur: Darbācd Grāyli.

A, F (K:14) P F A

Grāyli

c.

P A F, S (F:115, S:58) A (F:64)

d.

P A F, S (F:115, S:58) A (F:64)

e.

P A F, S (F:115, S:58) A (F:64)

Summary

2. a.

P A F, S (F:115, S:58) A (F:64)

(a) (a') (b) (b') (c) (c') (d) (d') Op (a) Cl (b')

(a) (a')

Handwritten musical score on ten staves. The first six staves contain melodic notation with various accidentals and fingerings. The last four staves contain harmonic analysis with labels like E, A, Tw, M, and PT, along with measure numbers.

Staff 1: (b)

Staff 2: (b₂)

Staff 3: (c)

Staff 4: (d)

Staff 5: (d₂)

Staff 6: (d₂)

Staff 7: m.1 E⁺ 3rd m.4-6 A(E) E⁺ Tw m.64

Staff 8: Tw m.13 Tw m.14-15 3rd m.102-3 A m.25 M⁺ m.17 M⁺ m.27

Staff 9: Tehyo m.14 T³-level m.25 SL-M m.27 SL m.26 SL m.21 PT m.124-125

C.

$a a' + b b' + a' c' + b b' + c c' + a' b b' +$
 $d d + d' b b'$

Darāmad-e Māhur (F16)

1.a.

(K:23): Dārāmad-e Māhur
b. Māhur: Darāmad

2.

S, F (S:60)

c.

Āvāz m₁ Tā

d.

m₂ Tā Summary

e. (a)

Op (a) Cl (a')

2.a.

(a₁) 1 (a₂) 2 (a₁') 4

(a₂') 4^s

2a

(b₁) 5

(b₂) 6 3a

Handwritten musical notation on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). It contains a sequence of notes with some accidentals and a "3b" marking. The second staff also has a treble clef and one flat, with notes and markings including "b.", "3b", "E¹", "PT", "Ta", "Tr", and "E¹". The third staff has a treble clef and one flat, with a marking "A" and a double bar line.

c. .

$$A [1 + 1^3 + 2a + 3b + 2b] + b_1 [(1^v + 2b^v) + (4 + 4^2 + 2b^v)] + a(1^3 + 1^v + 1^{3v} + 2a + 3b + 2b) + b_2 [(5 + b) + (4 + 4^2 + 2b^v)] + a [3b + 3b + 3b^3 + 4^v + 2b^v]$$

APPENDIX F

COMPARATIVE TRANSCRIPTIONS

C8, C9, and C10

For use in showing similarities and differences in performances of Āref's taṣnifs (C8, C9, and C10), a comparative transcription was made of each taṣnif. The transcription shows how each singer performs the taṣnif, on a measure-by-measure basis. The top example in each, which has been used for analysis in Appendices C and E, is taken to be the standard of comparison. If one of the other examples agrees in some portion with the top example, that portion is omitted. If a section is not performed by a singer, that singer's line will be omitted in respect to that section (for example, C8, measure 8-15, Shajariān). Sections of the taṣnif that are repeated are not transcribed sequentially but appear on the line below if they contain variations of that line (C10, measure 9, $Q_1 = Rm_5$ and $Q_2 = Rm_6$).

Handwritten musical score for three systems. Each system contains three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'A', 'S', and 'B'. The first system has a treble clef and a key signature of one sharp. The second system has a treble clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The notation is dense and appears to be a complex piece of music.

82

Handwritten musical score on ten staves. The first system (staves 1-4) contains a complex melodic line with many beamed notes and rests, and a bass line with notes labeled A, 5, and 8. The second system (staves 5-8) continues the melody and includes notes labeled A, 5, 8, and 5:v3. The remaining two staves (9-10) are empty.

Handwritten musical score for guitar, featuring a complex arrangement of notes, rests, and bar lines across multiple staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is written in a style typical of handwritten musical manuscripts.

69

Handwritten musical score for guitar, featuring a complex arrangement of notes, rests, and bar lines across multiple staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is written in a style typical of handwritten musical manuscripts.

Handwritten musical score on three systems of staves. The notation includes various notes, rests, and accidentals. The first system has three staves with notes and rests. The second system has three staves with notes and rests. The third system has three staves with notes and rests. The notation is handwritten and appears to be a musical score for a piece of music.

A handwritten musical score consisting of ten staves. The notation is written in a cursive, handwritten style. The first staff contains a single melodic line. The second staff contains a single melodic line. The third staff contains a single melodic line. The fourth staff contains a single melodic line. The fifth staff contains a single melodic line. The sixth staff contains a single melodic line. The seventh staff contains a single melodic line. The eighth staff contains a single melodic line. The ninth staff contains a single melodic line. The tenth staff contains a single melodic line. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is somewhat irregular, suggesting a personal or working draft score.

210

A handwritten musical score for a 6-part setting of a hymn. The score is written on six staves, with the first staff being a vocal line and the others being instrumental parts. The music is in G major and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, clear hand. The instrumental parts are written in various clefs (treble and bass) and use a variety of note values, including eighth and sixteenth notes, to create a rich harmonic texture. The score is divided into measures by vertical bar lines, and the final measure of each part is marked with a double bar line. The overall style is that of a personal or working manuscript.

The image displays a handwritten musical score on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and beams, with some notes marked with '1' and '2'.

APPENDIX G

THE MUSICAL TRANSCRIPTIONS

Bahr-e Yek Borumand

$\text{♩} = 96ca$

8 $\text{PI} = C^\sharp$ Bah-re yek jor- te - ye mey men-

na- te sā - gi na-ke-shim.

Ash-ke mā bā - de - ye mā; di-

de - ye mā shi - she-ye mā.

$\text{♩} = 104$ $\text{♩} = 108$

Ey jā - nam, ey bah- bam, ha-bib

ha-bib ha-bi- bam, ha-bib ha-bib ha-bi- bam.

$\text{♩} = 96$

Ham-cho Far- hā do bo- vad ku-

ho ka- ni pi - she-ye mā.

ku- he mā si- ne - ye mā; nū

Kho - ne mā ti - she - ye mā.

♩ = 104

Ey jā - nam, ey baḥ - bam, ḥa - bib

ḥa - bib ḥa - bi - bam.

Del Be Yār Borumand

P = 1209126

8 *pi-f#* Del be yā-re bi-va-fā-ye khi-sho-tan, Dā-

da-mo di-da[m]se-zā-ye khi-sho-tan, Zakh-

me far-hā-do man az yek ti-sha bud; u

be sar zad man be pā-ye khi-sho-tan. *** Ā-

shi-yā-ni di-dam az ham ri - - te; yā-

dam ā-med az sa-rā-ye khi-sho-tan. *11* yā-

12

tan.

** 2nd version of mesrāc*

Chun Ast

Borumand

$\frac{1}{2} = 108 \rightarrow 112$

9

Chu-nas-to hā-le bos-tān, Chu-nas-to hā-

le bos-tān, Ey ab-re now-ba-hā-ri, Kaz Ed-

bo-lān bar-ā-mad far-yā.

de bi-lga-rā-ri. Kaz bol-ri.

* Could be in extended 2/4 time

Cheshm-e Reẓā Borumand

$\text{♩} = 112ca$

8 $\text{Pl} = a$ 1. Chesh-me Re-za vo mar- $7(2^{\text{nd}}, 4^{\text{th}})$ ha- mat (2x)
 2. Chun ke be bakh-te mā re- sad (2x)

(2x) bar ha-me bā- zo mi- ko- ni; yā
 (2x) in ha-me nā- zo mi- ko- ni;

D.C. (2nd verse)

ni. Ab- ru za- de be shā- shi - ram; (2x)
 hi. 'Esh- gat kar- de za- min- gi-

ram. Ne- gā rā, ne- gā rā,

ne- gā rā, ne- gā rā. Vāl-lā bet-lā,

āy, che bu- de tag- si- ram ke kar-

di zan- ji- ram; che bu- de tag-

— si- ram ke kar- di zan- ji- ram. $3x$

* 2nd time through- repeats portion for purposes of correction

$\text{♩} = 116 \text{ ca.}$ Geriye konam (Borumend)
Margaret Catron

pl. do i-er-ye ko-nam ta be key, ta be key,
az gha-me to ru- zo shab. Hej-re to jā.
nam go-dākt, vāy go-dākt, ey ša-na-me
nu- sho lab. Ey ša-nam va-
fāt chun shod, Ān ha-me a- dāt chun shod.
Zol-fe tā-bo dā-re mesh-kin; Hā-la-mo kha-
rāb kar- de, De-la-mo ka- bāb kar- de.
* 2nd version of meşrûc

Tā Gham-e Hejr

Borūmand

$P = 100 \rightarrow 112$

Tāgha-me hej-re ro-Khat, hej-re ro-Khat,

hej-re ro-Khat, mu'-ne-se jā-

nam bā-shad, Mi-ke-sham jow-re to tā

tā-bo ta-vā-nam bā-shad, Ay mi-ke-sham

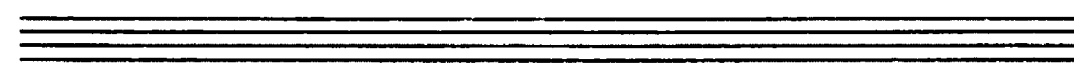
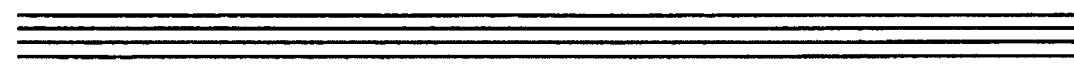
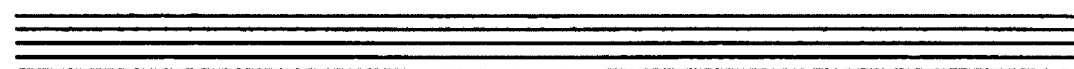
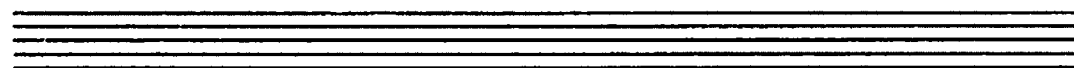
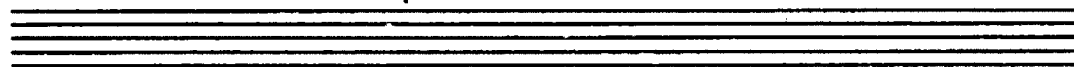
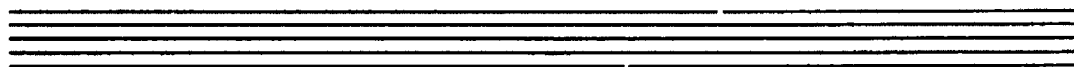
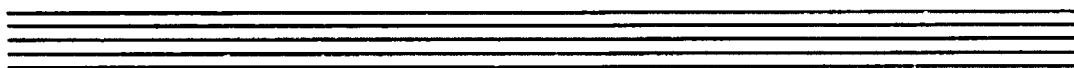
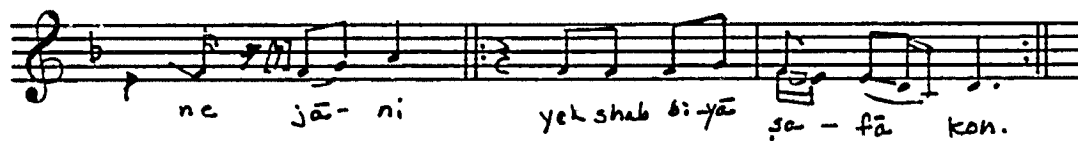
nam bā-shad. I (seta...)

Yek shab bi-yā man-ze-le ma', Row-shan na-mā

mah-fe-le man. Hal Kon do sad

mosh-ke-le man, Hal Kon do sad mosh-ke-le man.

Yek shab bi-yā va-fā Kon, Rah-mi to bar



Emshab Shab-e Mahtāb Marziye

$\text{♩} = 100 \rightarrow 105$

I

$\text{♩} = 104$ A

Em-shab be-ba-re ma-nas-to ān mā-ye-ye nāz;
 Yā-rab to ke-li - de şob-ho dar chāh an-dāz.
 Ey row-sha-ni-ye şob-ho be mash-reg bar(mi)-gard;
 Ey zol-me-te shab, bā ma-ne gham-gi-ne be-sāz.
 B
 Em-shab sha-be mah- tā-be, ha-bi-bam rā mi-Khām,
 [Ha-bi-bam a-gar Khā-be], ta-bi-bam rā mi-Khām,

B

A-zi-zam a-gar khā-be mā-mā-nam rā mi-khām,
Mā-mā-nam a-gar khā...

B C D

I Gu-'id fo-lā-ni ā-ma-de, Ā-ma-de
An yā-re jā-ni ā-ma-de;
Mas-tas-to hosh-yā-rash ko-nid;
khā-bas-to bi-dā-rash ko-nid.

hā-le[+o], ah-vā-le[+o] [se-fid ru-ye to, si-yah

B 3x B D

khā-le to} be-bi-nad be-ra-vad. V I

C 4x D B 3x B A B 3x B C 4x D

V I V I V

B 3x B E 116-120

I Māh gho-lo-me ro-khe zi-

F

bā-ye tost. sarv ka-mar bas-te-ye bā-

E F F

lā-ye tost, ey a-zi-zam. (1st time) I (2nd time) 3rd ending

G

Maj-may-del-hā-ye pa-ri-shā-ne-tost, ey a-zi-zam,

ey ha-bi- bam. Chi-ne sa-re zol-fe cha-li-
 pā-ye tost, ey a-zi- zam, ey a-zi-
 zam. I 2. Ey ma-he an- var az
 ha-me beh- tar (az)
 la'-le to she- kar. rar, jā-nam jā-nam gan-de mo-ka-
 gan-de mo-ka-
 rār, jā-nam jā-nam gan-de mo-ka-[rar], la-bo dan-
 dā-ne tost, ey a-zi- zam; gan-de mo-ka-
 rare la-be khan-dā-ne tost, ey a-zi- za-
 rall. rubato
 gan-de mo-ka-rar la-be khan-dā-ne tost, m.

The image shows a handwritten musical score for the song "Ave Maria" by Franz Schubert. The score is written on two staves. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line begins with the lyrics "ey a- zi- za-" and ends with a fermata over a whole note. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The handwriting is in ink on aged paper.

[illegible]

[illegible][illegible][illegible][illegible]

Hengām-e Mey

Alāhe

$P = 112+116$

I

tr

tr

tr

tr

tr

tr

tr

Hen-gā-me me-yo faṣ-le go-lo gash-te, jā-nam
 Aa khu-ne jā-vā - nā-ne va-tān lā- le, jā-nam

gash- te, kho-dā gash-te, cha-man
 lā- le, kho-dā lā- le, da-mi-

shod. Dar bū-re ka-hā- ri to-hi az
de. Der mē-ta-me sar- ve ga-u-shān

zā- gho, jā- nam zā- gho, Kho-dā
sar- vo, jā- nam sar- vo, Kho-dā

zā- gho, za- ghan shod. Az ab-re ka-ram
sar- vo, kha- mi- de. Der sā-ye-e gol

— khet-te-ye rey rash-ke Kho-tan shod. Del-tan-go
— bol-bol az in gho-se kha-ei-de. Gol niz- o

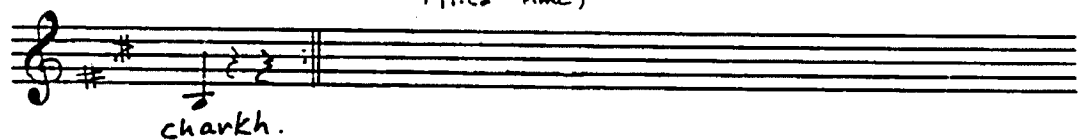
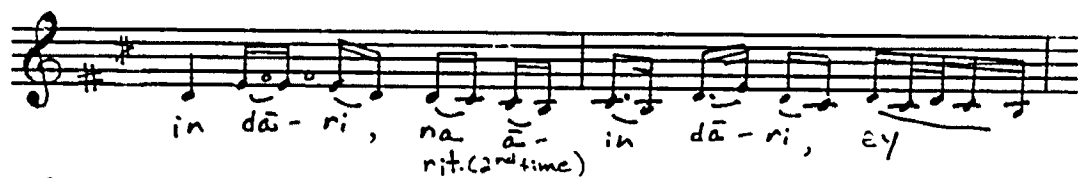
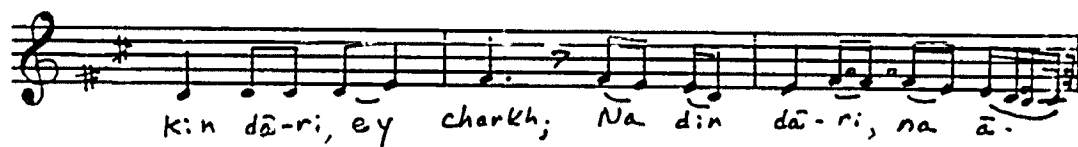
cho man, Mor- ghe, jā- nam
cho man, dar gham, cho man

mor- ghe, ga- fas
dar gha- me- shān

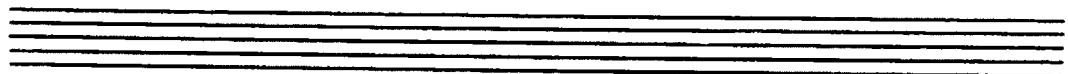
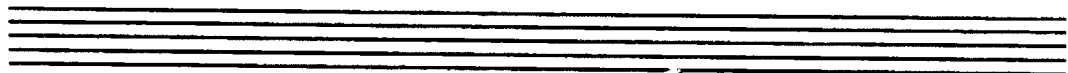
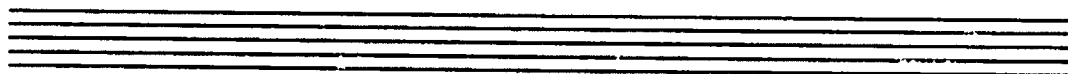
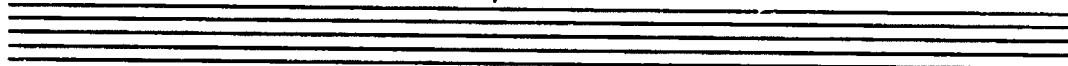
bah- re va- tan shod. de. I
jā- me da- ri-

Chē Kaj-

raf- tā- ri, ey Charkh; Chē bad



* 2nd verse variation on trills/tahrir



Hengām-e Mey Shajariān

$\text{♩} = 132 \rightarrow 135$ verse (2nd)

I verse + refrain

Az khu-ne ja-vā- nā-ne va-tan
 Az ab-re ka-ram — khe-te-ye rey

lā-le, va-tan lā-le, va-tan
 rash-ke, jā-nam rash-ke, a-ziz

lā-le, da-mi- de: Az mā-ta-me sar-
 rash-ke kho-tan — shod: Del-tan-go cho man

ve ga-de-shān sar-vo, jā-nam
 —, mor-ghe ga-fas bah-re, jā-nam

sar-vo, kho-dā sar-vo, kha-mi-
 bah-re, kho-dā bah-re va-tan —

refrain

de: Che kaj-raf-tā-ri, ey
 shod:

charkh; Che bad ker-dā-ri, ey

charkh. sar-re kin dā-ri, ey charkh; nadin

dā-ri, na ā-

in dā-ri, na ā- in dā-ri, ey

charkh. I verse + refrain V. 1st. verse refrain I verse + refrain āvā + Violin solo

repeat 2nd verse refrain I

1st time

ā- (on the repeat)

jā- nam rash- bah- tan ā-

2nd time

ey (on the repeat)

1st time

lā- ā- dā- (on the repeat) ey (on the repeat)

2nd time

Hengām-e Mey Borumand

$\text{♩} = 144-152$

Hen-gā-me me-yo faṣ-le go-lo gash-to, kho-dā

gash-to, ḥa-bīb gash-to, cha-man shod.

Dar bē-re ba-ḥā-ri to-hi az zā-gho, jā-nam

zā-gho, ḥa-bīb zā-gho, zā-ghan

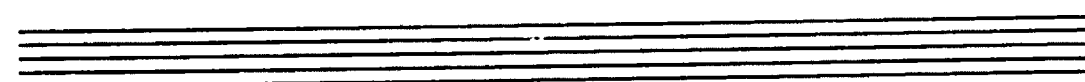
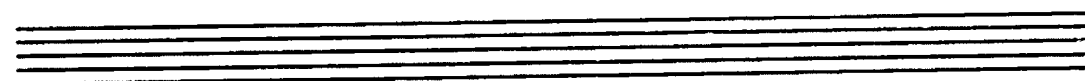
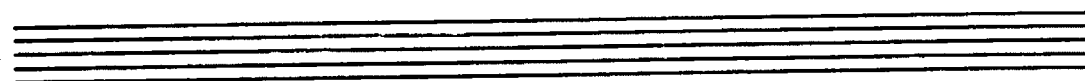
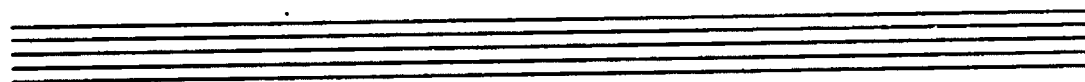
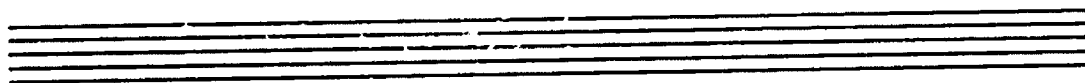
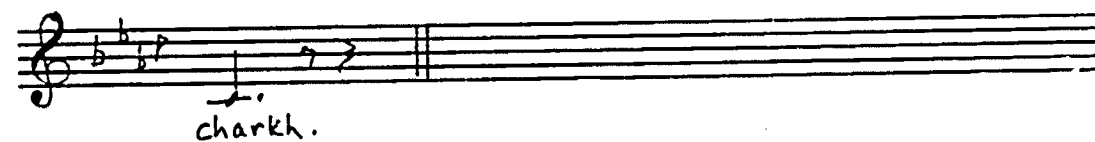
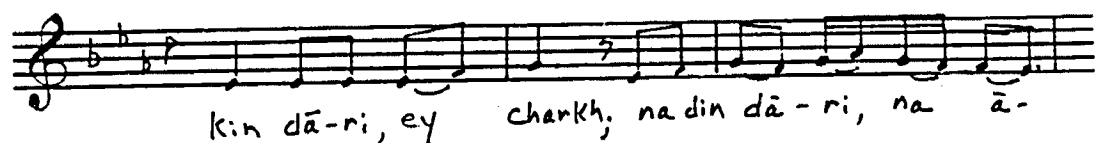
shod. Az ab-re ka-ram kho-te-ye rey

rash-ke kho-tan shod. Del-tan-go cho man

mor-gh-e ga-fas bah-re, kho-dā

bah-re, va-tan shod. Che bad

raf-tā-ri, ey charkh, Che kaj-



Che Shurhā Banān

♩ = 100 ca

The musical score is written on ten staves. The first staff includes a tempo marking *♩ = 100 ca* and a key signature of two flats. The melody is marked with various ornaments (A, B, 7, 8) and repeat signs. The lyrics are written below the notes, with some words connected by lines to indicate long notes or breaths. The piece concludes with a final ornament 'I'.

I

A *B* *A* *B* *B*

A

Fl = g *7* *B*

ke man be pā ze shāh-o

nāz mi-ko-nam.

Da-re she-Kā-yat az ja-hān

be shāh-o bāz

mi-ko-nam. *I*

Ja-hān por

az gha-me del az

Handwritten musical score consisting of nine staves of music. The lyrics are written in Persian script below the notes. The music is written on a single-line staff with a treble clef and a key signature of one flat (B-flat). The lyrics are as follows:

za- bā - ne sâz mi -

Ko - nam, mi - Ko - nam. I

Ze man ma - pors ————— ke chu -

ni, de - li ne - shas - te be khu -

————— ni, I

ze ashk pors ke ef - shā

ne - mu - de rā - ze da - ru - ni,

ne mu - de rā - ze da - ru - ni,

ne - mu - de rā - ze da - ru - ni _____,

ne - mu - de rā - ze da - ru - _____

_____ ni, ne - mu - de rā -
rit.

ze da - ru - _____ ni.

I a tempo

A - gar ke jān - az - in sa - far

be - du - ne dar - de sar; a - gar

be dar ba - ram _____ man,

be shah kha - bar ba - ram _____

man. I

che par - de - hā - ye ney -

rang ze shān be bā -

re gā - he shah da - ram

man, ha - bi - bam, ze shān

be bā - re gā - he shah
rit,

da - ram man. I

Che Shurhā Egbāl al-Soltān

$\text{♩} = 114ca$
 $PI = c$

Che shu-re hā ke man be pā
ze shah - nāz mi - ko - nam,
ze shah - nāz mi - ko - nam.
I
Da - re she - kā - yat az ja - hān
be shāh bāz mi - ko - nam,
be shāh bāz mi - ko - nam

1

ze man ma-pors ke chu-ni,

de-li (hi-hi) ne-shas-te be khu-ni,

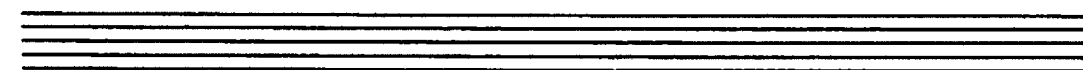
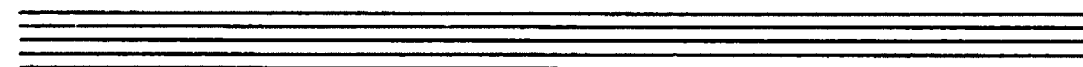
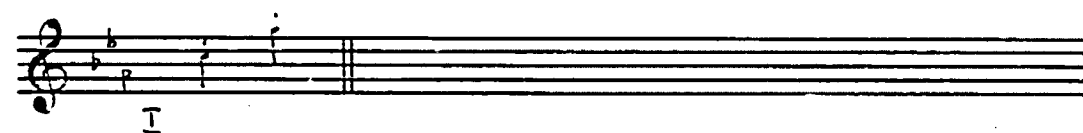
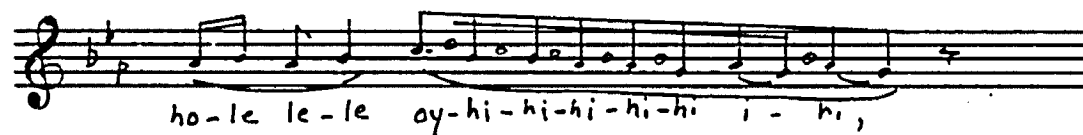
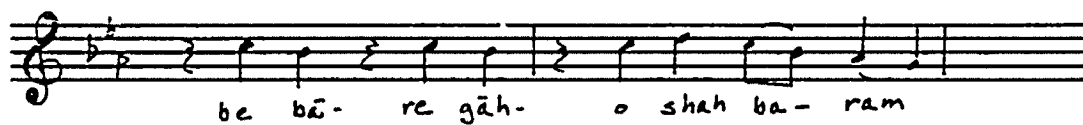
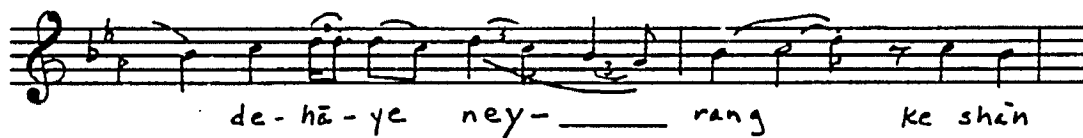
ze ashK pors ke ef-shā

ne-mu-da rā- ze da-ru-ni,

ne-mu-da rā- ze da-ru-ni,

ne-mu-da rā- ze da-ru-ni,





Che Shurhā Borūmand

♩ = 110 ca

16 *pl. c^b* Che shu-re-hā, che shu-re-hā

ke man be pā ze shā-ho nāz

mi-ko-nam, ze shā-ho nāz

mi-ko-nam. Da-re she-kā-

yat az ca-du be shā-ho bāz

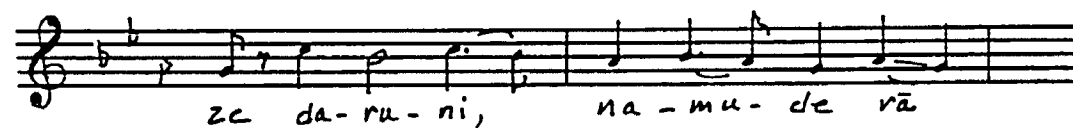
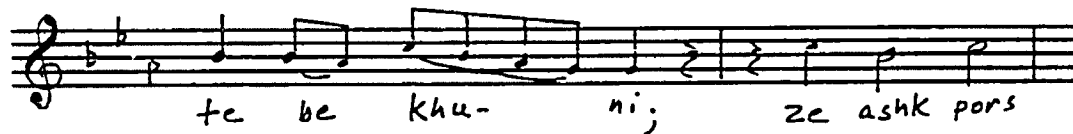
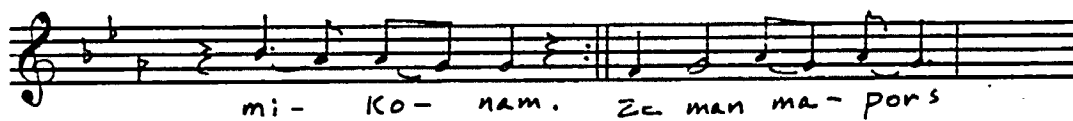
mi-ko-nam.

II^a

pl. f Che shu-re-hā

ke man be pā ze shā-ho nāz

mi-ko-nam. Da-re she-kā,



ze da-ru-ni, na-mu-de rā.

ze da-ru-ni, na-mu-de rā.

ze da-ru-ni.

III

A-gar ke jān az in sa-far

be-du-ne dar-de sar, ā-gar

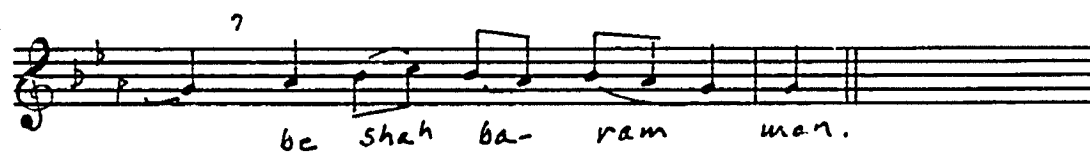
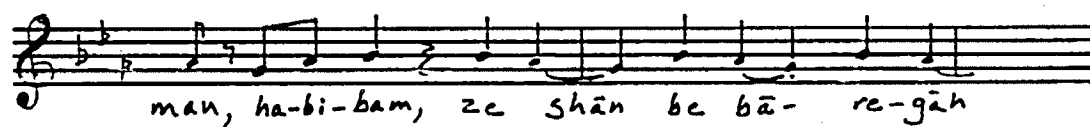
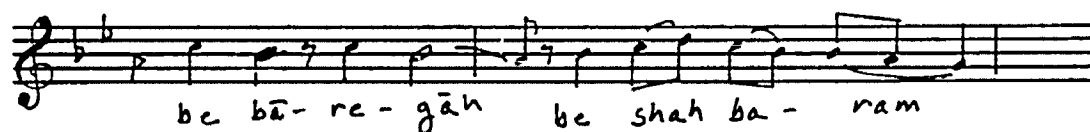
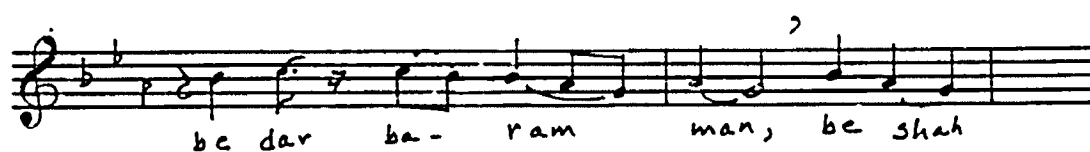
be dar ba-ram man, be shah

kha-bar ba-ram man.

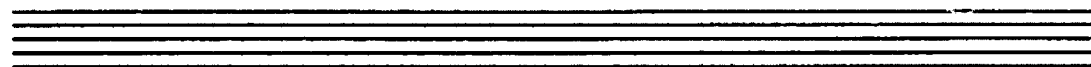
IV

A-gar ke jān az in sa-far

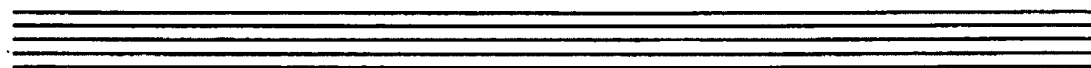
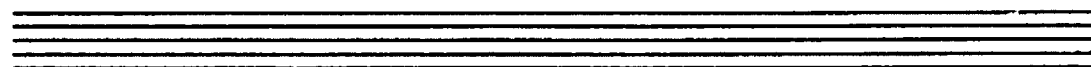
be-du-ne dar-de sar, A-gar



¹ Rhythmic accompaniment



² Roman numerals indicate four separate recordings of parts of this piece.



Shāne Bar zolf

Borūmand

♩ 2 1124120 A

Shā-ne bar zol- fe pa- ri- (a)
 Das-to bar man- ze- re- ye
 Ā- fe- tāb az che ta- raf

shān za- de-i bah ba- ho bah. Be ma- ne
 jān za- de-i bah ba- ho bah.
 Sar za- de em-ru- zo- ke sar

bi sa- ro sā- mān za- de-i

bah ba- ho. bah. ey jā- nām, kho-dā

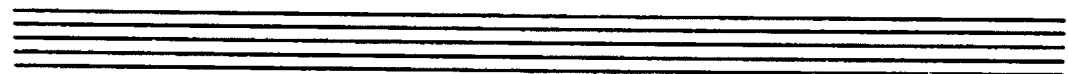
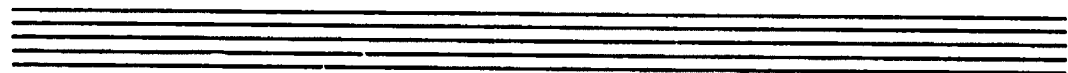
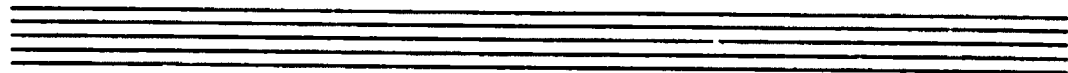
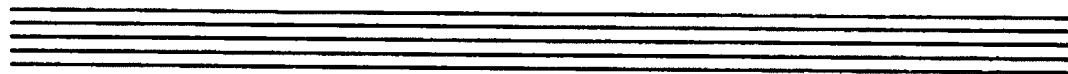
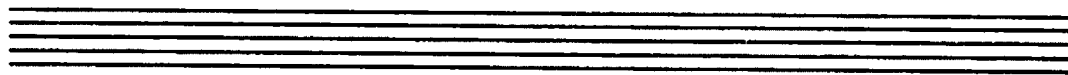
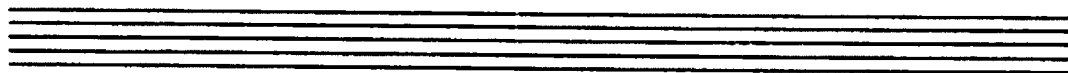
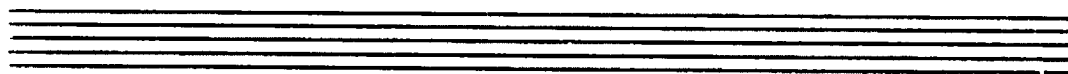
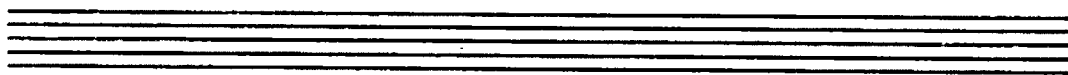
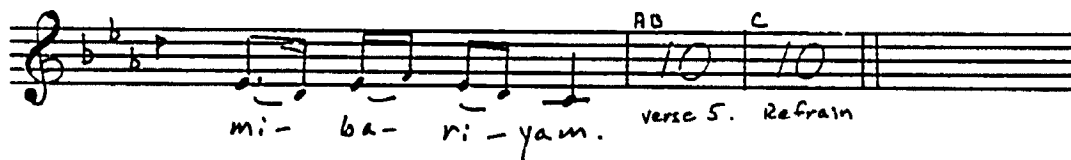
C Refrain
 bah ba- ho bah. De-lā, de-lā

mi- ba- ri- yam; ko-jā, ko-jā

mi- ba- ri- yam. Qa-lat, ga-lat

gar na- ko- nam; kha-tā, kha-tā

mi- ba- ri- yam. Ey jā- nām, kha-tā



Shāne Bar Zolf Qamar/Iran ol-Doleh Helen

♩. 126-130 A A

Allegretto I Man khe-rā - bā - ti - am az

chash- me to pay - dāst ke day.

A B I Bā-de dar khal-va- te

ren- dān za- de-i bah ba-ho bah.

Refrain

De- lā de-lā mi- ba-ri-yam;

ko- jā ko-jā mi- bā-ri-yam.

1 2

qa-lat, ga-lat gār na-ko-nam;

kha- tā, kha-tā mi- ba-ri-yam,

Ey kha- tā, kha-tā mi- ba-ri-yam.

Refrain

I Ta-ne yek lā - 'i - ye man

bā - zu - ye to si - li - ye

A

reshg , I

To ma-ger ros - ta - me das - tān za -

Refrain 2. 3

de - i bah ba - ho bah. I

A-ref in gu - ne so-khan -

hā ze em-ti - āz ba - ri nist ;

A

I Das-te bā-lā - tar az em -

Refrain 2 1 2

B

kān za - de-i bah ba - ho bah. I V

Shēne Bar Zolf Golchin

$\text{♩} = 84 \rightarrow 92$

I

Handwritten musical score for "Shēne Bar Zolf" by Golchin. The score is written on nine staves in treble clef, key of D major (two sharps), and 2/4 time. The tempo is marked as 84 to 92 beats per minute. The first staff begins with a "C" time signature and a first ending bracket labeled "I". The music features various melodic lines with eighth and sixteenth notes, rests, and a trill in the final staff.

A

shā-ne bar zol- fe pa-ri-
 Das-to bar man- pa- re-yā
 A-fe-tāb az che tar-raf

shān za- de-i bah ba- ho
 jāh za- de-i bah ba- ho
 sar za- de em- ru- zo ke

bah _____ I
 bah _____
 sar _____

B

Be ma-ne bi sa-ro sē-

mān za- de-i bah ba- ho

bah _____ I

Sob-ho az das-te to pi-
 rā- ha- ne tū- gat za- de
 chāk, I
 Tā sar az chā- ke gar ri-
 bān za- de-i bah ba- ho bah.
 Refrain
 De- lā, de-lā mi- ba- ri-
 yam; Ko- jā, ko-jā
 mi- be- ri- yam;
 Qa-lat, ga- lat gar na-ko-nam;

3rd time

kha- tā , kha-tā

4, 8 (2nd time) Refrain (no repeat)

mi- ba- ri- yam. I

A, 1 A, 1 B, Refrain 2 3 4 Refrain (no repeat) A, 5 A,

V. 4a. I V. 4b. I V. 5a. I

B, 1 Refrain (NR) A, 5, 6 A, 5 3, 7 Refrain 2, 8

V. 5b. I V. 7a. I V. 7b.

Variations: 1

- ti - (yam az chash-me to pay-

(4a)

dāst ke di

2 3 4 5

- jā ey kha- -am - i-

bah - ne

6 7 8

ken bē -yam

Amān Az In Del

Izadi

$\text{♩} = 63$ $\text{P} = 176$

$\text{♩} = 164$

A- mār az in del ke dād, fā- ghān
 Ke sar be has - rat ne-hād, ke sar

az in del ke dād, be das - te Shi-
 be has - rat ne - hād, be ka - ye ma'

rin (e-nā - ne far-
 shu - ge khi - sho jān

hād, be das - te Shi-
 dād, be ka - ye ma'

rin (e-nā - ne far-
 shu - ge khi - sho jān

hād.
 dād. I

Ey dād az in far-yād az in de - le
 kin del sho-de sar-bā-ro mosh- ke - le
 man, I Ri-zad ze bas
 man.
 az di-de gat-re gat-re,
 of-tā-de ru- ye daj-le man-ze-le māz-
 I (2nd time)

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and various musical symbols such as notes, rests, and ornaments. Persian lyrics are written below the staves, with some words in English transliteration. The lyrics are:

 1. (Staff 1)

 2. (Staff 2)

 3. (Staff 3)

 4. (Staff 4)

 5. (Staff 5)

 6. (Staff 6)

 7. (Staff 7)

 8. (Staff 8)

 9. (Staff 9)

 10. (Staff 10)

Lyrics (English transliteration):

Rah-mi ke az pā
 Kar-di to ā- Khen

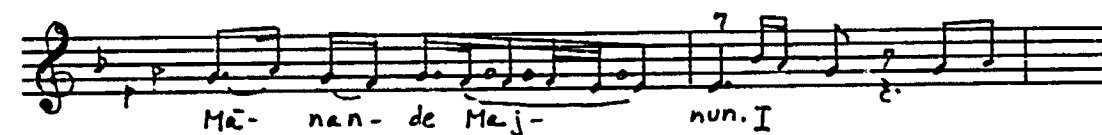
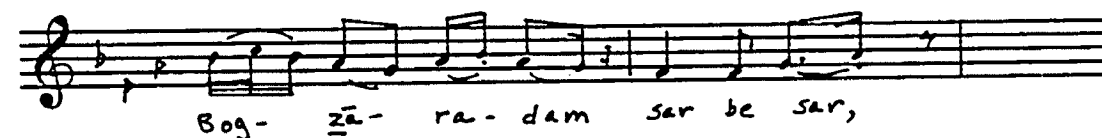
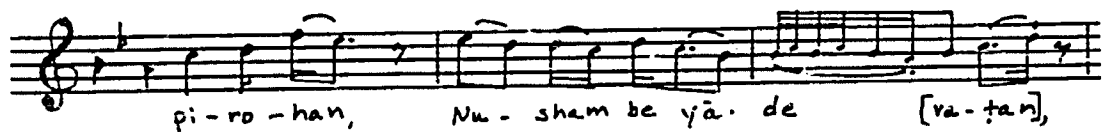
of-tā-dam ey del; I
 zar-hā-dam ey del.

Bar-af-kan-di
 Ā-khen dā-di

bon-yā-dam ey del; I
 bar bā-dam ey del.

Tā key be har

an-jo-man Ni-li ko-nam



Sā-gi be pā khiz, shu-ri bar an-
 Ho-+reb be-zan chang, chen-gi ve-lā-

giz;
 viz. Jā-heb be-nāl. a-m-mā shek-ve ā

miz _____, Tā an-da-ki

ah-vā-le mā gar-ded de-gar-

11 12 rong
 gun, gun.

Variations on repeated sections:

1 2 3
 sar shi- - rin ke-

4 5
 man chen-

Morph-e Sahar Golchin

(DarEmad)

$\dot{P} = 138ca$
 $P1 = b7$

Mor-gh-e sa-har nā-le sar
 Dā-gh-e ma-rā tē-ze-tar

kon, I
 kon.

zā-he sha-rar
 Bar she-ka-no bār zi-

in ro ba-fas rā,
 ze-bar (Dzd) kon. I

Bol- bo-le par bas-te ze Kon-

je ba-fas da-rā? I

Nagh-me-ye ā-zā-di-[ye] now-

le ba-shar sa-rā. I

Vaz ne-fa-si car-se-ye in

Khā-ke tu-de rā, por sha-rar

Kon. I $\text{♩} = 126-132 \text{ ca}$
(Shekaste)

Zol-me zā - lem, jow-re say—

yād, I Ā - shi-yū—

nam, dā - de bar—

bād. Ey kho-dā, ey fa-lak, ey ta-bi—

at, Shā-me tā - ri - ke mā

rā sa - hār kon. I

(Delkash)

Now ba-hār ast,

gol be bār ast, I

Ab- re- chash- mam —————, zhā-le bār

ast. I In ga- fas

chon de- lam, tan- go tār

ast. I

Sho^c- le fe- kan

dar ga- fas ey ā- he ā- te -

shin; I

Handwritten musical score on ten staves, featuring Persian lyrics. The notation includes treble clefs, a key signature of one flat (B-flat), and a 7/8 time signature. The lyrics are written in a stylized Persian script. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are as follows:

Das- te ta - bi - rat go-le com-
 re ma - rā ma - chin.
 Jā - ne - be 'ā-
 sheg ne-gah-ey tān zeh gel-
 in, Bish - tar
 (Forud)
 kon, Bish - tar kon, Bish - tar
 kon Mor - ghe bi - del,
 Shar - hē hej- rān, Mokh - te - sar,
 mokh - te - sar Kon.

Dānamat Āstin

Borūmand

Dā- na-mat ā - se- tin che-
 rā, rā, pi- she ja- māi jā-rā-lo
 mi - ba- ri, pi- ri; Hey-fo bo-
 vad kaz ā - da- mi,
 Ru- yo na- hān ko- nad pa- ri ru-
 yo na- hān na-hān ko- nad pā-
 ri, ru- ri.

♩ = 80

be ha ri ī - me hal wale ho od sa -
 bi ē sa wa ad na - hof te be hā nī -
 - yam beke nā re - man bene zī nī -
 yo beke nā re ho od bene zā nī -
 yam mana gar ē - pī - ramo nā ā la
 wān lo ma rā ze dar gahe ho ad ma -
 - ran ke go da ās le dar gamat e ey ga wān hamah
 rū ū ze gā re ga wā nī yam hamah
 rū ū ze gā ar re ga wā nī yam

به حریم خلوت خود بی چه شود نغمه بخوانم
 به کنار من نشینی و بخار خود بنشایم

من اگر چه پیرم اما توان تو مرا در گذر خود
 که گذشته در غمت ای جان من در کار جویم

هاتف اصفهانی

bī yā tā — gal ba — raf — xā — nīm

mo mey dar — sā ḡa — ar — an dā — zī —

— īm fā lak rā — saḡ fā — beš — kā —

— fīm rīt — īm mo far hī — now dar —

an — dā — zīm a gar ḡa — am laš ka — ar

an — ḡī — za — ad ke hū ne — ā

Je — ḡān — rī — za — ad ma no

sâ qî be — ham sâ — zî —
 — im mu bûn yî — dâš — ba — ran —
 dâ — zim ša rā be — ar — ga —
 wā — ri — rā — go lāb an —
 dar — ga — dah ri — zim
 na si — me — aī re — gar — dān — rā —
 še kar dar — mağ mar — an — dā —
 zî ri — im še kar dar — mağ mar —
 an — dā — zim be — hes te —
 — ādn a — gar — hā — hī bi — yā
 bā — mā be — mey hā — ne
 ke az pā — ye ho — mat yek —



ییا گل برافشانم دمی ساعزاندیم
 اگر غم شکر آنسینر که خون عاشقان
 شراب ارغوانی را کلاب اندر قیج ریگا
 بهشت عدن اگر خواهی بیابا به نیجا

فلک استغف بشا فیم و طرحی نو در اندازیم
 من و ساقی بهم سازیم و بنیادش بر اندازیم
 نسیم عجب کردان انکسیر و مجراندیم
 که از پای خست یکسره جوش کوثر اندازیم

حافظ

DASTGĀH-E-MĀHŪR دستگاه ماهور

1 - Darāmad ۱ - درآمد

$\text{♩} = ca 80$

ā nān k^hā - āk rā — be na zar

kī miyā — ko riā — and ā yā — bā wad —

ke gū — ze - rāš mi be mā ko nan — and

pororil

dardam nahofte beh ze tā bī bā — nemoddai —

ī bā — šad — ke az ha zā ne ye gey baš

dā wā ko nan — and

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5. List of Musical Examples

Old Tasnifs, Anonymous (A)

Bahr-e Yek Jor. Bayāt-e Tork. Poem: Adib Neyshāburi.
Perf: Borumand, interview, 1974. (see also Tsuge
1974:282) (1)

Del be Yār-e Bivafā. Perf: Borumand, 1974. (2)

Chun Ast Hāl-e Bostān. Bayāt-e Tork. Poem: Sa'di.
Perf: Borumand, 1974. (3)

Cheshm-e Rezā. Māhur. Poem: Sa'di. Perf: Borumand,
1975. (4)

Composed by Sheydā (B)

Geriye Konam Tā be Ke. Abu 'Atā. Perf: Borumand, 1974.
(5)

Tā Gham-e Eshq-e Rokhat. Dashti. Khoshzamir (1972
[H.S. 1351]): 39. (6)

Tā Gham-e Hejr-e Rokhat. Dashti. Borumand, 1975. (6)

Emshab Shab-e Mahtāb. Esfahān. Perf: Marziye:
Cheshmak 325, Marziye No. 19. (7)

Emshab Shab-e Mahtāb. M. Musiqi-ye Radio 11 (Dec. 1958
[Āzar 1337]): 20-21.

Emshab Shab-e Mahtāb. Arr. Ebrahim Mansuri. M. Muzik 3, 5
(Oct. 1954 [Mehr 1333]): 22-23. (7)

Composed by 'Āref (C)

Hengām-e Mey. Arr. Khāleqi. Perf: Alāhe: Golhā-ye
Rangārang No. 246. (8)

Hengām-e Mey. Perf: Borumand, 1975. (8)

Az Khun-e Javānān. Perf: Shajariān, Goru-he Sheydā
(Loṭfi). (8)

Hengām-e Mey. Arr. Khāleqi. M. Musiqi-ye Radio 21
(Oct. 1959 [Mehr 1338]): 20-21. (8)

Hengām-e Mey. Arr. Khāleqi. M. Muzik 10, 8 (Jan. 1962 /Dey 1340): 30-31. Perf: Alāhs, Golhā. (8)

Che Shurhā. Shur. Perf: Banān: Golhā-ye Rangārang No. 249. Piano: Mahjubi. (9)

Che Shurhā. Perf: Eqbāl al-Soltān. Tār: Bigje Khān. Radio Iran 38239. (9)

Che Shurhā. Perf: Borumand, 1975. (9)

Che Shurhā. M. Muzik 4, 5 (Oct. 1955 /Mehr 1334): 18-19. (9)

Che Shurhā. Tehran University, B.A. Thesis, transcription of a performance by Qamar. (9)

Shāne Bar Zolf. Dashti. Perf: Borumand, 1975. (10)

Shāne Bar Zolf. Perf: Qamar. Tār: Esmā'ili Kamāli, Zarb: Mir Fatāh. Radio Iran 6775KL. (10)

or

Shāne Bar Zolf. Perf: Irān al-Dowle Helen. Tār: Hoseynqoli Khān. Radio Iran 8076KL. (10)

Shāne Bar Zolf. Perf: Nāder Golchin. Golchin-e Hafte No. 46. (10)

Dastgāhi (D)

Amān Az In Del. Perf: Izadi, Goru-he Payvar. Composed by Amir Jāhed. (11)

Amān Az In Del. Segāh. Perf: Borumand, 1975. (11)

Amān Az In Del. Perf: Qamar. Radio Iran 1265KL. (11)

Amān Az In Del. In Amir Jāhed's Divān, v. 2: 122-23, 1970 (H.S. 1349). (11)

Morgh-e Sahar. Music: Ney Dāvud. Poem: Bahār. Perf: Nāder Golchin: Si-o Haft Tarāne, v. 4. (12)

Morgh-e Sahar. Perf: Unknown. Radio Iran 34091. (12)

Morgh-e Sahar. Perf: Qamar. Tār: Ney Dāvud. Violin: Musā Khān. Radio Iran 43688. (12)

Zarbi (E)

Dānamat Āstin. Bayāt-e Tork. Perf: Borumand, 1974. (13)

Mehrebāni. Perf: Karimi, from the Radif (Bayāt-e Tork)
and p. 41 (Jan. 1978 /Dey 2536/). (14)

Gereyli. Perf: Karimi, from the Radif (Shur) and pp. 12-
14 (Jan. 1978 /Dey 2536/). (15)

Āvāz (F)

Darāmad-e Māhur. Perf: Karimi, from the Radif (Māhur)
and p. 121 (Jan. 1978 /Dey 2535/). (16)

6. List of Examples on the Accompanying Tape

<u>Name</u>	<u>Performer</u>	<u>Duration</u>	<u>Order</u>
<u>Side One</u>			
A1--Bahr-e Yek	Borumand	1'23"	0
A2--Del Be Yār	Borumand	40"	1'23"
A3--Chun Ast	Borumand	26"	2'03"
A4--Cheshm-e Reẓā	Borumand	2'32"	2'29"
B5--Geriye Konam	Borumand	1'04"	5'01"
B6--Tā Gham-e Hejr	Borumand	1'51"	6'05"
B7--Emshab Shab-e Mahtāb	Marẓiye	7'23"	7'56"
C8a--Hengām-e Mey	Alāhe	5'20"	15'19"
b--	Shajariān	9'35"	20'39"
c--	Borumand	1'12"	30'24"
C9a--Che Shurhā	Banān	6'27"	31'26"
b--	Eqbāl al-Soltān	3'45"	37'53"
<u>Side Two</u>			
C9c--Che Shurhā	Borumand	2'38"	0
C10a--Shāne Bar Zolf	Borumand	3'00"	2'38"
b--	Qamar	3'46"	5'38"
c--	Golchin	10'25"	9'24"
D11--Amān Az In Del	Izadi	7'32"	19'49"
D12--Morgh-e Sahar	Golchin	5'00"	27'21"
E13--Dānamat Āstin	Borumand	not recorded	
E14--Mehrebāni	Karimi	1'23"	32'21"
E15--Gereyli	Karimi	3'00"	33'44"
F16--Darāmad-e Māhur	Karimi	2'29"	36'44"