



AFŠĀRĪ

AFŠĀRĪ, one of the twelve *dastgāhs* or modal systems of classical Iranian music. In the contemporary tradition, Afšārī is customarily classified as a derivative of the *dastgāh* Šūr. In fact, however, Afšārī is quite independent and possesses its own modal characteristics as well as its own *forūd* (cadence) pattern. In the *darāmad* (the introductory and the main part of the *dastgāh*) Afšārī has the modal scheme shown in [Figure 1](#).

An improvisation in the above mode must necessarily take on the following characteristics: 1. The finalis (note C in the above scale) is used sparingly and is mostly saved for the ending of the *darāmad*. 2. The tone D is melodically unimportant and can be left out altogether. 3. The tone E^p is the *īst* (temporary halting point); nearly all phrases end on this note. It is also very important as a point of melodic emphasis. 4. The tone F functions more as a passing tone and does not take on a significant role. 5. The tone G is the *šāhed* (reciting tone) and, as such, is very significant. It also acts frequently as the *āgāz* (starting tone). 6. A^p is the *motagāyyer* (changing tone); in ascending passages it is raised to A. 7. B^b and C are non-essential in the *darāmad* but become important in some of the ensuing *gūšahā* (pieces that are part of the repertory of a *dastgāh*).

Afšārī is not an extensive *dastgāh* and possesses, in addition to its *darāmad*, the following main *gūšas*: Bayāt-e Rāje', Rohāb, Masīḥī, Naḥīb, and Maṭnawī Pič.

For a music sample, see [Afšārī](#).



For a music sample, see [Ḥazin](#).

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- Figure 1. Afšārī mode. Markings above the staff: F = Finalis; I = *īst* (temporary halting point); Š = *šāhed* (reciting tone); Ā = *āgāz* (starting tone); M = *motaḡayyer* (changing tone). Markings below the staff: N = large neutral step of about 170 cents; n = small neutral step of about 130 cents; M = whole step of about 204 cents.