



BASTANEGĀR

BASTANEGĀR, a *gūša* in the instrumental repertory (*radīf*) of classical Persian music. The term appears for the first time in the treatise of Ṣafī-al-Dīn Ormavī where it is defined as one of the *maqāms* more commonly known as Eṣfahānak or Gavāšt/Gavešt (Wright, p. 62-63). Its scale was: G Ap Sip Cj Dp Eb Ep (182, 204, 112, 139, 128, 49 cents; p = *koron* on half flat), C being the finalis.

In ‘Abd-al-Qāder Marāgī b. Ġaybī’s *Maqāsed al-alḥān* (p. 75), as well as in later writings, Bastanegār is one of the eighteen *jomū’* and twenty-four *šo’bas*, and a variant of Rū-ye-‘Erāq. In the *Bahjat al-rūḥ* (p. 55) it is described this way: “start with the first note of Māya (probably Ep), then go to Segāh and Nahoft and return to Māya.” *Borhān-e qāṭe’* calls it a combination of Ḥeṣār, Ḥejāz, and Segāh (ed. Mo‘īn, I, p. 279). Later, in the Turkish-Arabic tradition, its name is attached to a typical scale: (Bp C) D E F Gb A Bb C. It is still found in the Azerbaijani *maqām* as an important modulation of Čahārgāh on a different scale C Db E F Gb A centered on E and ending on C. These forms have very little in common.

In its actual Persian form, Bastanegār has been reduced to a secondary and small *gūša* with the character of a melodic pattern moving up and down, rather than of a mode. It is played in two forms: a slow one in a non-measured rhythm (also called *nağma*), and a faster in 3/16. According to the principal versions of the *radīf*, the first form is found in the context of Afšārī and Bayāt-e Tork, the second, more common, in Zābol and Moḳālef (both belonging to Čahārgāh and Segāh), Kord, Ḥejāz, Afšārī, ‘Erāq (M. Ma‘rūfī, *Radīf-e haft dastgāh-e mūsīqī-e īrānī/Les systèmes de la musique traditionnelle de l’Iran*



(*radīf*), Tehran, 1973; oral transmission of ‘A. A. Šahnāzī and Mīrzā ‘Abd-Allāh).

BIBLIOGRAPHY

‘Abd-al-Qāder Marāgī b. Ġaybī’s *Maqāsed al-alḥān*, ed. T. Bīneš, Tehran, 2536 = 1356 Š./1977.

Bahjat al-rūḥ (an apochryph of ‘Abd-al-Mo’men b. Šafī-al-Dīn), ed. H. L. Rabino de Borgomale, Tehran, 1346 Š./1967.

Šīrvānī al-Mo’men, *Resāla fī ‘elm al-mūsīqī*, tr. d’Erlanger, *Traité anonyme dédié au Sultan Osmānli Muhammad II (XV^e s.)*, La musique arabe 4, Paris, 1939.

O. Wright, *The Modal System of Arab and Persian Music, A.D. 1250-1300*, London, 1978.

Search terms:

بسته نگار bastenegar bastenegaar