



BAYĀT-E TORK

BAYĀT-e TORK, a musical system (*āvāz*, *nağma*) and one of the branches of the modal system (*dastgāh*) of *Šūr* in traditional classical music. It is also known as *Āvāz-e Tork* and *Bayāt-e Zand* for the Zand tribe in the region of Fārs. It is believed that the name Tork refers to the Turkic tribes of southern Iran, where many songs are found composed in this mode (Farhat, I, p. 82). The call to prayer (*aḏān*) and a number of prayers (*monājāt*) and poems (*maṭnawī*) performed on religious occasions are sung in this mode.

Although it is considered as originating within the *dastgāh* *Šūr*, its modal scheme is distinct from *Šūr*. The basic scale of Tork is F G Ap (*koron* or half-flat) Bb, C D and Eb. The primary reference pitch, or *šāhed*, is on the fourth scale degree, Bb, which is retained throughout the *dastgāh*, giving it, according to many musicians (Farhat, p. 95; Kāleqī, p. 156), a uniform or even monotonous character. Each piece (*gūša*) may end on the first or fourth degree of the scale, the more common one in recent times being the fourth degree, giving Tork the flavor of the Western major mode with a slightly flatted seventh degree. Indeed, some pieces in the current repertoire are believed to be borrowed from the *dastgāh* *Māhūr* (q.v.), such as *Šekasta*.

Important pieces (*gūšahā*) in Bayāt-e Tork include the *Darāmad*, *Dogāh*, *Rūḥolarwāh* (*Rūh al-arwāḥ*), *Jāmadarān*, *Mahdī Żar(r)ābī*, *Šekasta*, *Qaṭār*, *Qarā'ī*, and *Maṭnawī*. *Rūḥolarwāh* and *Mahdī Żarrābī* conclude on the second degree of the scale (G). Since that is the cadential pitch for *Šūr* these two pieces provide a link with that mode. *Qarā'ī* is one of the more important pieces and *Qarā'ī* represents the high pitch area (*awj*) at the end of the *dastgāh*. *Qaṭār* is



very common in the music of the Kurds in Iran (Barkešlī, p. 121). Šekasta is considered to be a modulation, modally resembling Afšārī (Caron and Safvate, p. 73). Although traditionally similar in expressive character to Šūr, the modern performance of Tork is felt to be lighter in mood, due to its closer relationship to the *dastgāh* Māhūr.

For a music sample, see [Bayāt-e Tork I \(Āvāz\)](#).

For a music sample, see [Bayāt-e Tork II \(setār\)](#).

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