



BOZORG

BOZORG, one of the modes in traditional Iranian and Arabic music, mentioned for the first time by Šafī-al-Dīn ‘Ormavī among the twelve *šodūd*, later on called *maqāmāt* (ŠarhÂj, p. 376). Its origin is controversial, however: It is sometimes said to be derived (*forū*) from Zirafkand (Ebn al-Afkānī [d. 1348/1923-30] apud Shiloah, p. 36), sometimes from ‘Erāq (Dokā’, p. 192). According to the 7th/13th-century author Qoṭb-al-Dīn Šīrāzī (*Dorrat al-tāj*), who corrected the measures of Šafī-al-Dīn, its basic scale was the pentatonic specie: $G A p B C C^{#+}D$ (150, 267, 81, 128, 76 cents; p = *koron*, half-flat), extended into a *maqām* by the addition of $E G b G$ (204, 182, 112 cents, apud Wright, pp. 54, 70).

Although Bozorg lost its importance in Arabic and Turkish tradition, under the name of Bozrok it became one of the main *maqāms* of the Tajik-Uzbek *šeš-maqām*, characterized by a pentatonic structure: $(C) D E (F^\#) G A B (C) D$. In Azerbaijan, Bozrok is a small melody of Māhūr, and in Persian classical *radīf* the *gūša* Bozorg is played at the end of the development of Šūr on the descending scale: $Bb A p (b) G F Eb D p C$, centered on G and ending on C (oral transmission from ‘A.-A. Šahnāzī and Mīrzā ‘Abd-Allāh). There thus seems to be no connection among all these forms.

For a music sample, see [Bozorg](#).



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