



BŪSALĪK

BŪSALĪK, mentioned in medieval treatises on music, notably in the *Ketāb al-adwār* of Ṣafī-al-Dīn Ormavī (d. 693/1294), as one of the *maqāms* of the Perso-Arabian musical system of the time. Its scale, within the range of an octave, was as shown in [Chart 6](#) (Wright, 1978, p. 65).

It has remained a *maqām* in Arabian, Turkish, and Persian musical traditions to this day. As is often the case, however, the contemporary form of the *maqām* (mode) of Būsālīk differs from that which is given by the classical scholars. In Turkish music Būsālīk, or Puselik, defines a mode comparable to the aeolian of ecclesiastic modes, shown in [Chart 7](#) (Reinhard, p. 74). :

The term is also used to define the note B (Signell, pp. 28-29). This form of the Būsālīk mode is corroborated by the findings of the Cairo Congress on Arab Music, 1932 (Wright, 1980, p. 523), which testifies to the close links between the theories and practices of Turkish and Arabian classical traditions to this day.

In contemporary Persian music, on the other hand, Būsālīk is a *gūša* in the *dastgāh* Navā. Its mode differs from the Arabo-Turkish Būsālīk in that the tone above the finalis is microtonally lowered. The scale of Būsālīk as known in the current tradition of Persian music is shown in [Chart 8](#).

It is to be noted that the 5th above the finalis (F) acts as the starting (S) tone; the 4th above is the reciting (R) tone and also the note on which melodic pauses (P) occur. Būsālīk shows closer affinity to the *dastgāh* Šūr, yet it belongs



to the structure of the *dastgāh* Nava and is not usually included in the *dastgāh* Šūr. The contemporary *dastgāh* system of Persian music abounds in such anomalies.

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