



ČAKĀVAK II. A MELODY IN PERSIAN MUSIC.

References to Čakāvak as title of a melody (Pers. *navā*, Ar. *lahn*, *nağma*, etc.) are found in classical Persian lexicons and poetry, e.g., Manūčehrī, p. 231 v. 2770). It was probably part of the musical heritage of the Sasanian period (see Eqbāl, p. 29; it does not figure, however, among “the thirty sweet *lahns*” which, according to Neẓāmī Ganjavī, in *Ḳosrow o Šīrīn*, pp. 126-29, the Sasanian musician Bārbad selected for a special royal audition “from the one hundred *dastāns* which he knew in instrumental music”).

Later references to Čakāvak as a melody integrated into a larger musical grouping or system (Ar. *maqām*, Pers. *dastgāh*) are found, e.g., in the *Bahjat al-rūḥ* (Joy of the soul), a musical treatise in Persian by ‘Abd-al-Mo’men b. Šafi-al-Dīn (ca. 10th-11th/16th-17th centuries), and in the *Boḥūr al-alḥān*, also in Persian, composed in 1322/1903-04 by Foršāt Šīrāzī (d. 1339/1920): In the former, Čakāvak is presented as one of the two *gūšas* (melodies) of the *šo’ba* (branch, subdivision) called Rakb, itself part of the Kūčak (small, minor), which is reported to be one of the twelve musical *maqāms* “according to the *ḥokamā’* [philosophers]” (see the circular diagram in the Pers. text, p. 93; Eng. tr., typewritten text, p. [44]); in the latter, which deals with the relationship of traditional Persian music with prosodic meters, it is mentioned (p. 24) as one of the *āvāzes* (vocal songs, q.v.) of the Homāyūn (lit. “august”)—one of the seven *dastgāhs* best known and most often performed in the author’s time.



In contemporary Persian art music, the full *radīf* (range, repertory) of which comprises twelve *dastgāhs*, each with its own repertory of *gūšas*, Čakāvak and Nağma-ye čakāvak (Lark's song) constitute, respectively, the seventh and eighth *gūšas* of the Homāyūn (see Zonis, p. 85 etc.; Kāleqī, pp. 14-15; Mallāḥ, p. 120; Barkešlī, *Gāmhā*, p. 132, and *La musique traditionnelle*, p. 49, both including a partial notation of Čakāvak; complete transcription of Čakāvak and Nağma-ye čakāvak in western musical notation is provided by Ma'rūfī, pp. 5-7).

For a music sample, see Čakāvak.

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