



DARĀMAD

DARĀMAD (lit., “introduction”), an episode in the course of a musical performance, the nature and length of which vary with the material introduced. The *darāmad* of a modal system (*dastgāh*) is thus more developed than that of one of its sections (*gūšas*). Only when the *darāmad* is long enough to constitute a distinct entity is it recognized in the nomenclature of the *gūšas* of a modal system (*āvāz*, or *dastgāh*), for example, *darāmad-e Šūr* or *darāmad-e Zābol*. In other instances the *darāmad* consists only of the few introductory notes of a melodic type (small *gūša*; Tsuge, p. 225). The general concept of the *darāmad* can also be extended to include the entire group of sections placed at the beginning of a *dastgāh*, expressing the essential character (*māya*) of the mode (Nettl, p. 68) in a relatively restricted register independent of its modulations, so that it can be identified instantly. In both form and function the *darāmad* properly so-called expresses the fundamental character of a *dastgāh* or large *gūša*; in this sense the *darāmad* or *darāmad*s of Māhūr represent Māhūr itself, less as a composite modal system (*dastgāh* or *radif*) than as a fundamental mode (*maqām*). For this reason, though in a free performance *gūša* or *dastgāh* may be omitted, it is impossible to omit the *darāmad*.

The *darāmād* begins in the lower register of the mode, with a fairly limited range and in a slow tempo; it gradually expands to include the essential intervals in a precisely determined order and with typical motifs (“signatures”) contributing to its identification (During, pp. 136-39; Nettl, pp. 43-64); in singing it does not normally have a text (for further details, cf.



Mas'ūdīya, p. 7). Certain *gūšas* that occur (sometimes several in succession) at the beginning of a *dastgāh* and fulfill these same criteria are known either by the generic term *darāmad*; by a proper name, for example, *darāmad-e Kārā*, *darāmad-e Zang-e Šotor* (i.e., “introduction known as Kārā,” “introduction known as Zang-e Šotor”), and so on; or by its function and position (e.g., second or third *darāmad*). This terminology also varies somewhat in the *radīf* (sequence of *āvāzes* and *dastgāhs*) of each master.

The term *moqaddama* can be considered a synonym for *darāmad* (Nettl, p. 68), though sometimes it has overtones suggesting that it appears first. Measured introductory pieces, in the sense of *moqaddama* or *pīš-darāmad*, like Koroḡlī in Māhūr, have sometimes been called *darāmad*.

The term *darāmad* is not found in other musical traditions, except in the Azarbaijan *radīf*, where it has the meaning of a measured preamble (corresponding to the Persian *pīš-darāmad*); the Azerī equivalent of *darāmad* is called *māya* (mode).

For a music sample, see [Borumand – Daramads of šur](#).

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