



DAŠTĪ (MUSICAL MODE)

DAŠTĪ, one of the twelve modal systems in the repertoire of traditional music (*radīf*); it is an *āvāz*, or auxiliary modal system, derived from or attached to the *dastgāh* Šūr. Its defining feature is the combination of two descending pentachords (G, F, Eb, D, C, Bb and Dp, C Bb Ap G) in such a way that D, the fundamental note of the first pentachord, is lowered a quarter-tone, or *koron* (p), in the second pentachord. This sudden shift from D to Dp confers a very particular character on Daštī, distinguishing it clearly from such related modes as Ḥejāz, *Bayāt-e Kord*, and *Bayāt-e rāja*. Like all *āvāzes* it begins in the upper register of the scale (D) and finishes in the lower register (G), which is the opening register of Šūr. The principal internal modulation, aside from the shift from the first to the second pentachord, occurs in the ascending sequence D, Ep, F, G, (Ab), in which G is emphasized, before the descent beginning on D. This modulation (*awj*) is sometimes transformed into ‘Oššāq: D, Ep, F, G, Ap, Bb (C) (Caron and Safvate, p. 67).

Daštī is one of those probably ancient modes that have only recently been codified and canonized. It is not mentioned in the classical texts or in related learned traditions in which the features of early Persian music have been preserved. According to Yūsuf Forūtan (personal communication), Daštī was borrowed in the 19th century from the vocal repertoire of the *Būšehr* region, which is celebrated for religious songs. The *ta’zīa* (Shi’ite passion play) may have been one of the means by which it spread. Some of the attached *gūšas* (melodies), like *Hājīānī* and *Bīdekānī*, came from the same region (Kukertz and Mas’ūdiya, pp. 16-17), and the melodies that can be collected there



nowadays still show obvious similarities, despite the refinement that this mode has undergone while being integrated into the classical *radif*. Daštī is also found in the songs of northern Persia. Its popular origins are attested by the *gūšas* of which it is composed (e.g., Gīlakī, Bīdekānī, Čūpānī, Deylamān, Dašttestānī). It is because of its coloration and the familiarity with Daštī among the Lurs that Daštī is recommended for singing the poems of *Bābā Ṭāher*. For some people this characteristic coloration seems to express rather sprightly and positive feelings (Nettl, p. 10); nevertheless, its dual structure lends another aspect, considered particularly melancholy (Caron and Safvate, p. 67).

The fact that Daštī is also among the *māqāms* (modes) of Iraq must be interpreted as the result of a borrowing either from Persian art music or from the southern Persian popular tradition. It was equally known to musicians from Herat, who played Persian *dastgāhs*. Although it is still found in the art music of Azarbaijan, it is a secondary *māqām* and seldom played; nor does it include the characteristic lowering of the fundamental note by a quarter-tone. In the repertoire of Mīrzā Faraj Rezaiev (Rezā'iev; 1263-1342/1847-1924) the sequence of *gūšas* Bayāt-e Kord, Ḥājīānī, Gīlakī, Daštī formed part of the development of the Azeri *dastgāh* Bayāt-e Šīrāz. Although the assimilation of Bayāt-e Šīrāz to Daštī has gone out of fashion, it was still mentioned by Mīrzā Moḥammad-Našīr Foršāt Šīrāzī (p. 26).

Daštī is unknown in other traditions, and, although some very closely related modes are current in Turkey, Kurdistan, Bukhara, Tajikistan, and Afghanistan, none includes the modulation that is its most defining feature.

One of the most complete versions of Daštī is that of Maḥmūd Karīmī (Mas'ūdīya), with the *gūšas* *Darāmad*, Awj, Gīlakī, Bīdekānī, Čūpānī, Dašttestānī, Ġamangīz, Deylamān, and Maṭnawī. In Mūsā Ma'rūfī's version other *gūšas* have been added: Ḥājīānī (highly developed but redundant), Kūčābāgī, and Samalī. Gawrī can also be added. The version of Mīrzā 'Abd-Allāh (q.v.), on the other hand, is very restricted, lasting no more than six minutes and including only the *gūšas* Awj, Bīdekānī, and Ḥājīānī (During, 1991, pp. 151-52). Two very rare *gūšas*, Mamasanī and Sāranj, belong properly to the *radif* for the *ney* (school of Isfahan; During, 1981). These differences, to which should be added notable variations in performance, are evidence that *āvāz-e Daštī* was codified late and is thus more open to addition of *gūšas* drawn principally from a background of popular songs consisting of *do-baytīs* (Kukertz and Mas'ūdīya, pp. 16-17) or folk poetry (Joneydī, pp. 220-21).



For a music sample, see [Āvāz-e Dašti](#).

For a music sample, see [Dašti](#).

For a music sample, see [Hosaynqoli – Hajiani](#).

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