



FORŪD (1)

FORŪD (lit. descent; Forūvard in Bukharian tradition, Ayaq in Azeri *moqām*), general designation of the concluding motif of a melodic sequence in Persian music.

The present usage does not seem to take into consideration the original meaning of the word, which indicates not a motif but a movement, i.e., a melodic direction. This meaning is apparent in most endings since, by definition, the traditional musics of *maqām* develop while ascending in the high register—exceptions apart—and terminate in the low one upon return by descending to the point of departure, either real or theoretical, on an expressive plain corresponding to a “return home” (Nettl, pp. 22-23) upon modulation. Thus the *forūds* of the great *gūšas* of the Persian *radīf* are never accomplished in a register higher than that of the beginning (*darāmad*). Yet it seems that this aspect of melodic movement is taken less into consideration in the concept of *forūd* than that of “final motif.” The Persian *radīf* is more than an organization of modal structures of composition. Among these melodic figures (*gūšas* of varying importance) some have an introductory function, i.e., *darāmad*; others, the majority, a developing function; and finally others, one of conclusion. However, only the longest concluding motifs, occurring after great *gūšas* constituting modulations, are counted as complete *gūšas* and called *forūd* or *forūd* of such and such *gūša*, for example, as in the *radīf* of Mīrzā ‘Abd-Allāh (q.v.; During, 1991a), where the *forūd* of the *gūša* of the *āvāz* Eṣfahān is situated before the modulation *sūz o godāz*. Other *gūšas*, such as ‘*āšeḡkoš* to conclude the *dastgāh* Šūr and *denāserī* to conclude the *dastgāh* Homāyūn, also



function as *forūd* but are not called thus. In the case of great concluding melodies, the term *kātema* (finale, conclusion) is more appropriate.

The most common usage of the term is neither as “finale” of a long performance nor as of “descent” but something in between the two, i.e., a brief concluding motif of a *gūša*. In that sense, the term *forūd* is generally not listed among the *gūšas* of *radif* but simply indicated by the masters during oral teaching, particularly when it has to do with a recurring motif appearing in several *gūšas*—at times with variations. Although “many *gūšas* have no *forūd* and directly link to the one following” (Kayānī, p. 50), the important *gūšas*, notably the first part (*darāmad*) of long developments of a *dastgāh*, end in a characteristic motif which, in addition to other functions, allows the identification of the *dastgāh*. (It is to be noted that, for example, the *dastgāhs* Māhūr and Rāst-panjgāhare very close, but their respective *forūds* make it possible to distinguish one from the other.) The repetition of a concluding motif plays exactly the role of a rhyme in the *ġazal* (q.v.) or better yet, of a *tarjīʿ-band*. It contributes to the formal unity of the *gūšas* which are comparable in all points to the *bayt* (distych), and which, moreover, are each destined to accompany the singing a *bayt*, as During has demonstrated (1991b, pp. 158, 162).

For a music sample, see *Denaseri*.

BIBLIOGRAPHY

J. During, *Le répertoire-modèle de la musique persane: Radif de târ et de setâr de Mirzâ ʿAbdollâh*, Tehran, 1370 Š./1991a.

Idem, Z. Mirabdolbaghi and D. Safvat, *The Art of Persian Music*, Washington, D.C., 1991b.

H. Farhat, *The Dastgâh Concept in Persian Music*, Cambridge, 1989.

M. Kayānī, *Haft dastgâh-e mūsīqī-e irānī*, Tehran, 1368 Š./1989.



B. Nettl, *The Radif of Persian Music. Studies of Structures and Cultural Context*, Urbana, Ill, 1987.