



## ḤĀJIĀNI

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**ḤĀJIĀNI**, a *guša* (q.v.), or subdivision of a mode in the canonic repertory (*radif*) of Persian classical music. Its principal home is the mode (*dastgāh*) of Dašti (q.v.), one of the derivatives (*nağma*) of the mode of Šur. Ḥājiāni occupies an important role among the five or six *gušas* that comprise Dašti. The origin of the name is unclear, but as the mode of Dašti is often associated with rural folk tunes of Persia, Ḥājiāni may conceivably be derived from the concept of pilgrimage, and thus from melodies sung (or thought to be sung) by pilgrims. A non-metric *guša*, its melodic content is similar to that of initial section (*darāmad*) of Dašti. In the early *radifs* its name appears sometimes, occasionally in the listing of *gušas* of Šur (Khatschi, p. 20). Also, it may at one time have been a tune subsumed by Dašti, from which, as it were, it eventually gained independence (for discussion of life-cycles of *gušas*, see Nettl, pp. 18-29). In the vocal Radif of Maḥmud Karimi (see Mas'udiya) it appears in the middle of the *dastgāh*, tied to the *guša* Dašttestāni. In the Radif of Musā Ma'rufi (see Barkechli), the most influential in the 1950s and 1960s, it is the first subdivision of Dašti (and thus probably the most important one), and consists, furthermore, of eight parts, making it an exceptionally long *guša*. Only after the completion of Ḥājiāni does a *guša* titled Dašti, and melodically similar to Ḥājiāni, appear, suggesting that Ḥājiāni and the initial section (*darāmad*) of Dašti may be part of the same unit of musical thought. In Ma'rufi's Radif, Ḥājiāni and the initial section of Dašti are closely related, forming a unit. In the Radifs of Nur-'Ali Borumand (see During and Kiāni) and the recorded versions of his students Ḥosayn 'Alizāda (recorded ca. 1990) and Dāryuš Ṭalā'i (recorded 1992), it is also in the second half of Dašti. In the Borumand



tradition, influential in the 1980s and 1990s, it plays a modest role; Borumand himself sometimes omitted it in his renditions. It is not mentioned in the analytical works of Hormoz Farhat, M. Sadeghi, and Ella Zonis, perhaps because of its close relationship to the initial section. Where it appears, Ḥājiāni is prominent by its length of two to four minutes, and it plays a substantial role in improvisations based upon the mode of Dašti.

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

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