



HEDĀYAT, MOḶBER-AL-SALTĀNA II. AS MUSICIAN

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Mehdiqoli Khan Hedayat was also a great music lover. Apart from a book about musical theory, the *Majma' al-adwār* (Tehran, 1938), we owe him one of the earliest complete notations of the repertoire of Persian music (*radifs*), which he wrote down by listening to one of the most famous pupils of Mirzā 'Abd-Allāh (d. 1917; see 'ABDALLĀH, MIRZĀ), the physician and *setār* player Mehdi Şolḥi (Montaẓem-al-Ḥokamā'). He presented the manuscript, dated 1928, to the Conservatory of National Music (Honarestān-e musiqi-e melli) in Tehran (Kāleqi, II, p. 84).

The treatise *Majma' al-adwār, dawra-ye kāmeh-e musiqi az Abd-al-Mo'men tā Helmholtz* is one of the first three books on musical theory from the early 20th century (the two others being those of Waziri, and Kāleqi), which contain a description of the *dastgāhs* (q.v.). Published in Tehran in a lithographic edition, it was probably written seventeen years earlier (Hedayat, 1938, p. 10).

Hedayat explains that he referred to the following old treatises: the *Ketāb al-adwār* of Şafi-al-Din Ormavi (d. 1435), the *Maqāşed al-alḥān* and *Şarḥ-e adwār* of 'Abd-al-Qāder Marāgi (d. 1435), the *Dorrat al-tāj* of Qoṭb-al-Din Şirāzi (d. 1311), and the works of Abu Naşr Fārābi (q.v.). He also took advantage of his



knowledge of Western music and, since he knew German, read the works of Hermann von Helmholtz (1821-1894), probably *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik*, one of the foundations of musical acoustics. He summed up his work as follows: “It is a theoretical work, based on old and new sources, and on what nowadays lies in the hands of the masters” (Hedayat, 1950, p. 289).

The first part of the treatise *Ahwāl al-maqām* (the state of melodies) is essentially devoted, after a brief introduction about the very term music and about its effects (more than a quarter of the book, i.e., 192 pages) to musical acoustics (sounds and sound waves: their nature, production, propagation, and reception); it describes the larynx and the sense of hearing and presents the appearance and development of musical cycles (*adwār*).

The second part, *Ta’lif al-maqān* (composition of melodies; 139 pages) studies the musical cycles as such. It presents the *ab’ād* (a term corresponding, in today’s musical vocabulary, with intervals). The most important of these are the *du’l-arba’* (perfect fourth); *du’l-ḳams* (perfect fifth), and *du’l-koll* (octave; see Setāyešgar, I, pp. 489-91), to which Fārābi, Šafi-al-Din, and ‘Abd-al-Qāder had devoted a considerable part of their works. They follow the twelve *maqāms*, the six *āvāzes* (see *ĀVĀZ*), and their twenty-four derivatives in light of the sources. Also described are the lute and rhythm (*iqā’*), followed by a reference to European scales, harmony, etc. The third part (a study of the present situation, 137 pages) deals with the seven *dastgāhs*, as defined by the masters of the period, as well as the various genres of existing compositions. It is here that the names of the *dastgāhs* and their units of melody (*gušās*, q.v.) are mentioned.

In his *Dastur-e abjadi*, which is published separately and also appended to the *Majma’ al-adwār*, Hedayat presents a system of notation by letters, like those that can be found in old treatises.

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