



ḤEJĀZ

ḤEJĀZ, an important modal type (*šāh-guša*) of the Persian *radif*, constituting the second half of the *āvāz* Abu 'Atā (q.v.; connected with with the mode Šur). In the *radif* of Mirzā 'Abd-Allāh, it comprises the sequences (*guša*) Ḥejāz, Bastanegār, Yaquluna (Baḡdādi), and Čahār pāra, to which may be added Gabri, Ġamangiz, and Gilaki.

Its scale (Eb) D C Bb A G F Ep D, beginning with A and ending with D, is one of the most widely known scales from Anatolia to Khorasan. In a practically identical form, it also belongs to the Azeri tradition as a *guša* (or *šo'ba*) of Šur.

The term Ḥejāzi, which is mentioned by Jalāl-al-Din Moḥammad Balḳi Rumi (ḡazal 2937), is part of the twelve *šodud* (*maqām*) of Šafi-al-Din Ormavi (*Šarḥ*, p. 376) and 'Abd-al-Qāder Marāḡi (1965, p. 56). It is, therefore, known in two different forms, one of which carries the qualification Ḥejāz-e Tork or Ḥejāz-e ašl (Forṣat Širāzi, p. 17, based on ancient sources). According to the treatises written in the 16th and 17th centuries, the low register of Ḥejāz engenders the *šo'ba* Segāh and the high register Ḥesār. In the Arab and Turkish tradition, Ḥejāz is a formal type (*jens*) D Eb F# G, as well as a great *maqām* in the scale of D C B A G F# Eb D C Bp A G, where the *jens* Segāh (on Bp) is found again.

For a music sample, see [Hejāz](#).

For a music sample, see [Hejāz, Bastanegār, Yaquluna, Čahārpāre](#).

For a music sample, see [Tork čašmaš ar jānam fetne karde rāst](#).



BIBLIOGRAPHY

Yaḥyā Dōkā', ed., "Ma'refat-e 'elm-e musiqi" (a Safavid treatise), in Ḥabib Yaḡmā'i and Iraj Afšār, ed., *Nāma-ye Minovi*, Tehran, 1971, pp. 190-98.

Jean During, *Le répertoire-modèle de la musique persane: radif de tār et de setār de Mirzā Abdollāh*, Tehran, 1991.

Jean During, Zia Mirabdolbaghi, and Dariush Safvat, *The Art of Persian Music*, Washington, D.C., 1991, pp. 72, 79.

'Abd-al-Qāder b. Ġaybi Ḥāfeẓ Ma-rāḡi, *Maqāṣed al-alḥān*, ed. Taqi Bineš, Tehran, 1344 Š./1965.

Idem, *Jāme' al-alḥān*, ed. Taqi Bineš, Tehran, 1987, index, s.v.

Ḥāejāz, Ḥejāzi. Mirzā Moḡammad-Naṣir Forṣat Širāzi (Forṣat-al-Dawla), *Boḡur al-alḥān*, ed. Moḡammad-Qāsem Šāleḡ Rāmsari, Tehran, 1988.

A. Ġaznavī, "Resāla dar bayān-e 12 maqām," in A. A. Rajabov, ed., *Naḡma-ye niyāḡān*, Dushanbe, 1988.

Musā Ma'rufi, *Radif-e haft dastgāh-e musiqi-e irāni/Les Systèmes de la Musique Traditionnelle Iranienne (Radif)*, ed. Mehdi Barkešli, Tehran, 1962, 2nd ed., 1973.

Moḡammad-Taqi Mas'udiya (Massoudieh), *Radif-e āvāzi-e musiqi-e sonnati-e Irān be rewāyat-e Maḡmud Karimi/Radif vocal de la musique iranienne*, Tehran, 1978.

Moḡammad b. Maḡmud Nišāburi, "Resāla-ye musiqi," ed. with commentaries Amir Ḥosayn Purjawādi as "Resāla-ye musiqi-e Moḡammad b. Maḡmud b. Moḡammad Nišāburi," *Ma'āref* 12/1-2, 1995, pp. 32-70.

Jalāl-al-Din Moḡammad Balki Rumi, *Kolīyāt-e Šams-e Tabrizi*, based on Badi'-al-Zamān Foruzānfar's edition, 2nd. ed., Tehran, 1990.



Šarḥ-e Mawlānā Mobā-rakšāh bar Adwār, tr. R. d'Erlanger as *LaMusique Arabe* III, Paris, 1938.

Mehdi Setāyešgar, *Vāža-nāma-ye musiqi-e Irān Zamin*, 2 vols., Tehran, 1995-96, I, pp. 367-70.