



## ḤEŞĀR (2)

**ḤEŞĀR**, in Persian music, an important section (*šāh-guša*, see *GUŠA*) in the Persian and Azeri *radifs*, its name probably originating from the town in Tajikistan. It occupies a central position in the development of the modal systems (*dastgāh*, q.v.) of Čahārgāh and Segāh, transposing these modes to the higher fifth. In both cases its melodic content is identical, but its scale is adapted to the interval of the *dastgāh*: Ep Fa# G Ap B C (in Čahārgāh in C), G A Bp C D (in Segāh in Ep). The motifs are strongly centered on G (in Čahārgāh) and Bp in Segāh.

It consists of three parts, an introduction, a rhythmic section (Čahār-mežrāb, q.v.), and a conclusion (pas-Ḥeşār), followed up by the *guša* Muya. It is played in the same manner in Azarbaijan, but mainly in Segāh mode in the scale G A# B C D. Its very tense expressive character culminates in a melisma (*taħrir*) in three notes, among the most developed in the canonic repertory of these two traditions.

A different form called Ḥeşār-e Māhur or Abol is found in Māhur mode, which consists of a modulation on the fourth F, in the scale C D E F G A.

Ḥeşār is mentioned, apparently for the first time, by Nežāmi Ganjavi (Purjawādi, p. 47) and is described in *Dorrāt al-taj* of Qoṭb-al-Din Širāzi. Lādeqi (15th century) adds it to the list of six “*āvāzāt*” of Šafi-al-Din Ormavi, while ‘Abd-al-Qāder Marāgi (1965, pp. 63-64) includes it among the twenty-four *šoʻbas*. According to the treatises of the Safavid period, it is derived from the upper part of the *maqām* Ḥejāz and was played right after Do-gāh (Dokā’, ed.,



p. 196; Rajabov, p. 65; Kawkabi, p. 55). Kantemir (Feldman, p. 226) places Heşār on the higher fifth of Segāh, as is still the case today in Persia.

For a music sample, see [Heşār – part 2](#).

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