



HOMĀYUN

HOMĀYUN (lit. “auspicious”), an important modal system (*dastgāh*, q.v.) in traditional Persian music in a typical scale centered on G: D Ep F G Ap B C D Eb (p) F. In the first phases of modal development, the polarized note is primarily Ap, reached through the low-pitched (E p F G Ap), but all the phrases are concluded with G, which plays the role of the first degree and, later on, the reference note. Modulations consist essentially in carrying the reference note to D, C, G. Homāyun comprises some thirty sections (*guša*, q.v.), of which the most important are Čakāvak, ʤarʤ (on C), Bidād (on D), Suz o godāz, Layli o Majnun, Nowruz-e ‘Arab, Nowruz-e šabā, Nowruz-e kārā, Šuštari, Jāmadarān, Baḳtiāri, ‘Ozzāl, etc. To these are added a long modulation in ‘Oššāq (*radif* of Musā Ma‘rufi), two short citations of Čahārgāh (Darā-mad and Maṇšuri), and two concluding *rengs* of Šahrāšub and Faraḥ. Some authorities consider Āvāz/Naġma-ye Ešfahān as derived from Homāyun; but this theoretical opinion is generally contested, and this *āvāz* is always played separately, except in the Azarbaijani tradition.

In Persia, Homāyun is one of the most played *dast-gāhs*, in which innumerable compositions have been made; while in Azarbaijan *tašnifs* or rhythmic compositions are rarely made in this mode, which essentially belongs to the classical tradition. It is said that it was played for the first time in Azarbaijan by Šādeq Jān Asadoġlu, the famous *tār* player of the end of the 19th century, thereby suggesting that it has been borrowed from Persia. Two Azeri versions of this mode may be distinguished, each of which interprets the original Persian neutral tone (G-A p) in its own fashion: one uses the A b, and the other



the A lowered by a comma, the version which is sometimes called Caucasian Homāyun (Homāy-lun-e qafqāzi). In our day, however, the masters of *maqām* tend to return to the Persian intonation with A p and E p, giving Homāyun its original color. The modal development includes also Šuštari, Bidād, and other modulations that do not always have the same name as in Persia. The complete versions are composed of about ten *gušasor šo'bas*: Bardāšt, Homāyun, Feyli, Maṭnawi, Tarkib, Bidād, Sāqi-nāma, 'Ozzal, Delrobā, Baḳtiāri, and Ayāq. Despite the affinities, the melodic contents of the *gušas* are different. Persians as well as Azeris consider Homāyun as a pathetic mode (e.g., Marāgi, 1987, p. 232), notably in such *gušas* as Layli o Majnun, Suz o godāz, and Jāmadarān. Many Tajik and Badaḳšāni melodies are developed in a similar mode (*māya*).

Homāyun is mentioned for the first time by Qoṭb-al-Din Maḥmud Širāzi (Wright, p. 911). 'Abd-al-Qāder (Marāgi, 1965, p. 83) counted it as a *šo'ba* derived from the low-pitched part of the *maqām* Bozorg (the upper part giving Nehoft), and Moḥammad Lādeqi described it in a form similar to the one widespread in our days (tr. d'Erlanger, p. 451). The Turks play it in a similar scale, but replace the Ap by an Ab. With slight modifications, therefore, this mode has preserved its original form. The author of *Ma'refat-e 'elm-e musiqi* pointed out the similarity between Homāyun and 'Arabān, a still common feature of contemporary Turkish music.

For a music sample, see [Bidād](#).

For a music sample, see [Čahārmezrāb-e Homāyun](#).

For a music sample, see [Čakāvak](#).

For a music sample, see [Denaseri](#).

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