



ḤOSAYNI

ḤOSAYNI, a *guša* (significant melodic unit) of the canonic repertory of Persian classical music (*radif*). Its principal home is the mode (*dastgāh*, q.v.) of Šur, ordinarily regarded as the most important of the twelve modes. It is also occasionally found in the mode of Navā (where it is sometimes designated as Ḥosayn), which overlaps in content with Šur. The significance of the name is not clear; but a number of the components of the *radif* have personal names. While melodic material with the name Ḥosayni has been used for hundreds of years, it does not appear to have a consistent melodic identity. Performance of Ḥosayni as found in the *radifs* requires between one and two minutes.

According to the earliest sources (15th cent. C.E.) cited by Khatschi Khatschi (pp. 45-50), Ḥosayni was evidently a major component of Persian music (equivalent perhaps to today's *dastgāhs*) associated for performance with the time of sunrise. In the early versions of the 20th-century *radifs*, it continued in a position of prominence but then gradually declined. Thus, Hormoz Farhat (p. 32) lists it as an important and clearly distinct melody, occupying a range an octave above *darāmad* (q.v.). Manoochehr Sadeghi (p. 58) places it lower, in the upper part of the principal octave. Later published versions, for instance the *radif* of Musā Ma'rufi and of Maḥmud Karimi (see MAS'UDIYA) include Ḥosayni, but it is brief and without subdivisions. The *radif* of Nur-'Ali Borumand (see, e.g., During, p. 81; Kiāni, p. 2) does not include Ḥosayni, and the *radifs* of some recent performers, for example, of Ḥosayn 'Alizāda (recorded ca. 1990) and Dāriuš Ṭalā'i (recorded ca. 1992) do not include it. Some musicians regard Ḥosayni as identical with the *gušas* Bozorg and Kuček.



In recent performances of improvised Āvāz of Šur, the *guša* Ḥosayni seems to be rarely present (see Nettl, pp. 119-36). All of this illustrates interestingly the separate histories of melodic materials and the terminology associated with them, as well as the variety of life-cycles of the components of the *radif*.

For a music sample, see [Ḥeṣār – part 3](#).

For a music sample, see [Ḥosayni \(2\)](#).

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