

*Dilorom Karomat*

## **The 12-maqam System and its Similarity with Indian Ragas (according to Indian Manuscripts)**

From the 11<sup>th</sup> century A.D., Arabic, Persian and Turkic cultures started to become influential in North India, and this resulted, in particular, in the creation of new genres in Indian literature, art, and music. However, the first important fruits of the assimilation were gained during the Delhi Sultanate in the 13<sup>th</sup> century and the process reached its peak later in the 16<sup>th</sup> - 18<sup>th</sup> centuries during the Great Mughals (Baburids).

The practical achievements of musicians have stimulated an interest in the writing of treatises in Farsi and later in Urdu as well. These treatises were written mainly by newcomers from Mawara-un-Nahar (or Transoxiana), Khorasan and Iran, or by their descendants, and are of a great value for studying the musical heritage both of Central Asia/Iran and of India.

The *maqam* and *raga* represent unique forms of the traditional classical music of the East and have similar functions. The term *maqam* (from Arabic: place, staying) means a musical mode, musical tone, the position of a tone on a musical instrument, or a musical composition. At present the *maqam* phenomenon is widely cultivated in vast area including the countries of North Africa (*maqam, nuba*), the near East (in Turkey called *makam*, in Azerbaijan *mugam*, in Iran *dastgah*) and Central Asia (in Uzbekistan and Tadjikistan called *Shashmaqom*, in Western China *mukam*, in Kashmir *makam* or *Sufiyana Kalam*). In the 13<sup>th</sup> – 16<sup>th</sup> centuries the phenomenon of *maqam* (earlier named *pardah*) have universal system (for all above-mentioned regions) named 12 *maqams*. In medieval treatises on music 12-maqams has been illustrated in the form of circle (“Kitab-ul-adwar” by Safiuddin Urmavi (13c.), “Risala-I musiqi” by K.Binoi (15c.) etc.) which showed main tones of *maqam* and there connections which each other or rules of melody.

Upto the middle of the 20<sup>th</sup> century, when Indian authors write about Persian Music (Persian music in our context stands for the music of a wide geographical region including Mawara-un-Nahar, Khorasan and Iran) they mention only the system of 12 *maqams*, not *dastgah*, or *shashmaqom* etc. So this paper focusses on the 12-maqam system as it was described in the 13<sup>th</sup> -

19<sup>th</sup> centuries in Persian and Urdu language manuscripts written in India, and discusses the similarities between the 12 *maqams* and the Indian *ragas*.

It is natural that any political authority relies on the propaganda of a certain ideology and culture. This propaganda is reflected, first of all, in the written sources. So manuscripts in Persian written in the period of the Delhi Sultanate show that historians and men of letters primarily described music and musical instruments of the Arabs and Ajams (non-Arab people of the Middle East and parts of Central Asia) that were performed and played in the courts of rulers and nobilities, and use Persian terms for *maqam* such as *pardah* or *abrishim*. During the time of the Mughals (Baburids) one can notice more extensive and detailed description of Indian (*hindustani*) music, rather than Persian, and the latter might not be mentioned at all.

The system of 12 *maqams* still remains insufficiently investigated. However, the manuscripts written in India contain information that sheds light on some questions concerning the 12 *maqams*. Study of the Persian and Urdu language encyclopaedias, literary works and manuscripts on music written in India in the 13<sup>th</sup> - 18<sup>th</sup> centuries show that there is a common tendency of the authors in the description of the 12 *maqams*: they are aesthetic, descriptive, and they try to demonstrate common traits in *ragas* and *maqams*, although without any theoretical explanations based on analysis of their musical structure.

Nearly every manuscript on music discusses the origins of the 12 *maqams*, as well as the proper time for their rendering. The sounds of the *maqam* were correlated with certain elements of nature, were connected with the twelve constellations (see Table 1), and were associated with the colours. They had a deep connection with the human soul, and thus constituted the internal manifestation of a cosmic system. However, study of the manuscripts shows that in the *maqam* aesthetics, the correlation of performance time with the seasons or the time of day and night was not elaborated strongly (as it was in the corresponding Indian traditions), and this relationship did not play a significant role, although it was mentioned in the treatises that the 12 *maqams* were connected with the movement of the sun and the constellations of the Zodiac. As for the 24 *shu'bah*, they corresponded to 24 hours of a day and night and 360 *naghmat* with the days of a year.

The comparison of this information (Table 2) displays disagreement between different authors. In this chart there is only one concordance, in respect to the *maqam Rahavi* (except that of the anonymous author of *Risalah-i-musiqi*, SKBL (not dated)).

While comparing the manuscripts one should take into account the common eastern tradition of repeating literally the words of earlier authors. In many cases, later authors repeated their predecessors' mistakes. For example, an author or copyist of the manuscript *Mutal-i al-Hind* repeatedly writes *Tabriz* instead of *Nairiz* and the same mistake has a place also in other manuscripts. One Qasida from Badr-i-Chach's *Diwan* (14<sup>th</sup> century) which was dedicated to the definition of time of performance, was cited in the work *Saut al-naqus* by Muhammad 'Othman Qais (18th century), and later quoted by Wajid 'Ali Khan in his *Matla-i-ul-ulum* in the chapter on music. Obviously, Muhammad 'Othman Qais used one of the copies of Badr-i-Chach's *Diwan* in his work, where a calligrapher overlooked some names of the 12 *pardah*, or perhaps the author of the *Saut-al-naqus* intentionally omitted some names of these *pardah*.

In India I have been studying four copies of Badr-i Chach's *Diwan* as well as commentaries to them. In the commentaries (*Sharh*) that are preserved in Khuda Bakhsh O.P. Library (Patna) and in the library of Nadwat-ul Ulma (Shibli, in Lucknow; 2 copies) all 12 names of the *pardah* were mentioned, but besides them there are other names such as *Mayah (awazah)*, *Mukhalif (Shu'bah)* and *Mukhalifak* were mentioned that are not *maqams*. *Mayah* was also mentioned by mistake as a *maqam*, in an encyclopedic work *Shahid-i Sadiq* (second half of the 17<sup>th</sup> century) by Muhammad Sadiq bin Muhammad Salih ul-Isfahani ul Azadani.

The authors of the manuscripts sometimes just enumerate the names of the 12 *maqams* (*Ijaz-i Khusravi* by Amir Khusrau Dehlavi, *Nauras* by Zuhuri); or quote poems where the names of all 12 *maqams* or *pardah* are mentioned (Badr-i Chach's *Diwan*, *Mirat-ul-Khayal* of Shir Khan bin 'Ali Amjad Khan Lodi (17 Century)), while other authors dedicate whole chapters (*bab*), although often very brief, to the *maqams*, or *awazat*, or *shu'bah*, *gushah*, *tarannah*, or *usul* (as in Muhammad 'Ali's *Risalah-i- Musiqi* (KBL)). Some authors, obviously settlers from Iran, Khorasan, or Mawara-un-Nahar, such as Baqiyai Naini, author of *Zamzamah-i Vahdat* (17 Century), and following him the anonymous author of *Risalah-i- Musiqi* (SKBL), mention and utilize works on music written by a Bukharian musician of the 16<sup>th</sup> century, Najm

ad-Din Kaukabi Bukhari : *Dar bayan-i duvazdah maqam* (on the 12 *maqams*), as well as *Risalah-i- musiqi*, by Maulana Hasan Kaukabi and *Jami al- alhan* by Abd al-Kadir Maraghi, who spent many years in Samarqand and Herat. The names of 12 *maqams* and their relations with *awazah*, *shu'bah* and *gushah* that are transmitted in a number of Indian manuscripts are shown in the following (Tables 3-10).

One of the significant points to be mentioned concerning manuscripts of the time under consideration is a process of synthesis of Arab-Ajam and Indian aesthetics and philosophy. Thus comes, for instance, an interesting explanation of the origin of 12 *maqams* in their association with the voices of animals (such as '*Ushshaq* from the cock, *Rast* from the elephant, etc., see Table 1). In this respect the following lithographic depiction of the 12 *maqams* from *Ghuncha-i Rag* also is of a special interest (Fig. 1).

Looking through the copies of the *Diwan* by Badr-i Chach that are preserved in Nadwat-ul Ulma in Lucknow, my attention was captured by a commentary and some notes to *Qasida* dedicated to the 12 *pardah*. The point is that under the word *pardah* between the poetry lines, and also in the margins, there is added the word *raga*. Thus one can read *raga Husaini*, *raga Rast* and so on. Furthermore, in some manuscripts, including *Tuhfat ul-Hind*, the authors frequently note that *maqam* corresponds to *raga*, as *shu'bah* to *ragini*. In certain contemporary works written in Urdu (for instance, research of Chand Khan about Amir Khusrau) theorists while writing on Arab-Ajam music sometimes even do not use the terms *maqam* or *pardah*, but replace them by the term *raga* that is more comprehensible to them and to the local readers. This fact may confirm that *raga Husaini* and *raga Hijaz* that were performed in North India derived from the 12-*maqam* system.

The attempt to compare Indian *ragas* with *maqams* is obviously of a later origin and I believe it begins from the end of the 16<sup>th</sup> century. This approach is found especially in musical manuscripts such as *Zamzamah- i vahdat*; *Mutal-i al-Hind*, *Nishat-i 'Ara*, and others; in addition in the commentaries to the *Ijaz-i Khusravi*, different *Diwans* and works on history, in notices on Persian poets (*Tazkirah*), as well as in Persian dictionaries such as *Chiragh-i Hidayat*, *Bahari Ajam*, *Ghiyas ul-lughat* so on and in lithographic books like *Ma'adan-ul-musiqi* by Munshi Muhammad Karim Imam Khan (1925) and others. However, the matter of the principles of similarity and difference between *maqams* and *ragas* was not under consideration. Meanwhile there are many differences between the sources (Table 11).

Preliminary examination shows that the authors of these manuscripts relied mainly on two original sources. I believe that one of them was *Zamzamah-i Vahdat* (Melody of Unity) by Baqiyai Naini. This manuscript was written in India during the rule of Shah Jahan (1627 - 58). I had a chance to look through the one of its copies, preserved in the al-Biruni Institute in Tashkent. It was copied in 1064/1654 in Hyderabad. The author of the *Zamzamah-i Vahdat* Baqiyai Naini was originally from Iran. There is interesting information on him in the popular *Maykhanah*. He came to India from Khorasan (through Kandahar to Ajmer); after that he lived for about two years in the Deccan (South India), then in Patna, and at last settled in Banaras. The author of the *Maykhanah* says that Naini had a deep knowledge of Indian ragas, and that he had created brilliant *rehta's* in Amir Khusrau's style, as well as *naqsh*. The author of *Padshah-namah* Mulla 'Abid Alhamid Lahori notes a strong influence of Indian melodies (*naghmat*) in Naini's Persian musical pieces. Some other sources also stress that Baqiyai Naini was an outstanding musician/performer. The author of *Maykhanah* writes further that Naini mastered a treatise on music unlike anybody before.

*Zamzamah-i vahdat* consists of six *zamzamah* (parts) that describe the system of 12 *maqams* and Indian *ragas* as well as musical forms and genres connected with them. The second *zamzamah* is devoted to the correlation between certain Indian melodies (*naghmat*) and some Persian melodies. Naini notes that one can find the relationship between Persian and Indian melodies only while listening to the singing, despite local musical distinctions.

While investigating the two systems by turn, one after another, Naini notes their common features and finds parallels and relationships between them. This leads him to interpret this musical interaction within the Sufi concept of Unity (*Vahdat*).

In *Zamzamah-i vahdat* Baqiyai Naini divides the comparative study of the 12 *maqams* and Indian *ragas* into three main aspects:

1. their general description and the general principles of the organization of the systems; and classification according to main and derived (secondary) modes : *makam*, *awazah*, *shu'bah*, *gushah*, and *raga*, *ragini*, *putra*, *bharya*.
2. characterization of the forms and genres;

3. the times when the 12 *maqams* and the Indian *ragas* are to be played.

Baqiyai Naini lived and worked at the time of growth and strengthening of Central Asian and Indian cultural interrelations. It was a favourable era for the rise of art and literature in India at that time, which attracted to this country many poets, scholars and musicians from Central Asia, especially from Bukhara and Iran. These musicians brought the *maqamat* system with them, and, like Naini, were trying to acquire the fundamentals of Indian music. The main condition that has allowed scholars and musicians to compare Persian and Indian music is the fact that the musical traditions of India and the Arab-Ajam world have been deeply connected for a thousand years historically.

In conclusion I would like to emphasize the following points:

1. Examination of some Persian- and Urdu-language literary and encyclopedic sources as well as proper treatises on music written in India during the 13<sup>th</sup> - 19<sup>th</sup> centuries shows that their general approach to the description of the 12 *maqams* is aesthetical, descriptive, and restricted to demonstrating the similarities between *ragas* and *maqams*, but without any theoretical explanation that would reveal the structural principles of the 12-*maqam* and *raga* systems.
2. Indian manuscripts of the 13<sup>th</sup> - 19<sup>th</sup> centuries, as was mentioned earlier, utilize the terms *pardah* and later *maqam* that were identified with *raga* for better understanding by Indian readers. And up to the 20<sup>th</sup> century while speaking about Persian music they were describing the system of 12 *maqams*.
3. A number of treatises on music were written during the Mughal period that were distinguished by the attempt to compare the two main systems of the Indian and of the Arab-Ajam world.
4. Interaction between the *raga-ragini* and 12-*maqam* systems in India has produced very fruitful results and achieved a distinctive synthesis in the *Sufiyana Kalam* in Kashmir.

### ***Sources:***

### ***List of Abbreviations***

- AMU - Aligarh Muslim University, Maulana Azad Library, Aligarh.  
 KBL - Khuda Bakhsh O.P. Library, Patna.  
 NUL - Nadwat-ul Ulma Shibli Namani Library, Lucknow.  
 RRL - Rampur Raza Library, Rampur.  
 \*SKBL- Sangeet Khuda Bakhsh Library.  
 \*HG - Habib Ganj Collection, Aligarh Muslim University.

### ***Manuscripts***

- Anon.: *Khayalat-i Khusrau*. KBL, Acc 2781/2.  
 Anon.: *Nishat-i 'Ara*. AMU, HG 58/1; RRL, Urdu N 298.  
 Anon.: *Risalah-i Musiqi*. (SKBL), KBL, HL 2890.  
 Anon.: *Risalah-i Musiqi*. KBL, HL 4663; Buhar Collection N 236.  
 Anon. (= ? Mirza Khan ibn Fakhr-ud Din Muhammad): *Majmua'i Risalah-i Musiqi* (extract from *Tuhfat-ul Hind*). Buhar Collection N 237.  
 Anon.: *Kitab-i Dhurpad wa Hori wa gheirah*. RRL, Urdu N 298.  
 Badr-i Chach. *Diwan* KBL, HL 315; NUL, farsi 191/ 1894; radif 321; Sharh-i Badar Chach. KBL, Acc 1689.  
 Baqiyai Naini. *Zamzamah-i Vahdat*. Al-Beruni Institute, Tashkent (Uzbekistan), N 10226/II.  
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 La'l Muhammad Barni. *Mauj-i Musiqi* AMU, HG 58/2 (farsi).  
 Muhammad 'Ali. *Risalah-i musiqi*. KBL, HL 2241.  
 Muhammad Sadiq bin Muhammad Salih ul- Isfahani ul Azadani. *Shahid-i Sadiq*. KBL, HL 880.  
 Muhammad 'Othman Qais. *Saut-al-naqus*. RRL, N 211.  
 Nakhshabi. *Tuti-namah*. NUL, radif 299/243.  
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 Najm ad-Din Kaukabi. *Risalah-i dar bayan-i Duwazdah maqam*. Al-Beruni Institute, Tashkent (Uzbekistan), N468/IV.  
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### ***Publications***

- Muhammad 'Othman Qais. *Saut al- naqus*. Delhi, 1981.  
 Muhammad Mardan 'Ali Khan Ra'ana. *Ghuncha-i Rag*. Lucknow, 1863.

- Munshi Muhammad Karim Imam Khan. *Ma'adan-ul-musiqi*. Lahore, 1925.  
Saif Khan. *Raag darpan*. Delhi, 1981.  
Shir Khan bin 'Ali' Amjad Khan Lodi. *Mir'at ul-Khayal*.  
Wajid 'Ali Khan. *Matla-i ul-Ulum va Majmu'ai al-funun*.

Name	1	2	3	4	5	6	7	8	9
4. Rāst راست	Alman Kalyān (Yaman Kalyān)	Naṭ Nārāyaṇ Kedar naṭ	.....	Alman Kalyān	Gōṅṅ	Gōṅṅ	Jeṭi Sri جیتے سیرے Jatiasri	Naṭ (Naṭ Basant (?))	Naṭ Nārāyaṇ
5. Raṭāvī رہاوی	Purbī (Pūṅṅ)	Bodhansa, Sārang Hamir	Rām Kalī	Kalyān	Kalyān	Kalyān	Bhāg		Baḍa Hans Sārang Sawant
6. Huseynī حسین	Dhūjasi Mullānī رہ بھوئی کرپے Kāṅṅ Mullān	Tōḍī Jaunpur	Bhairav (بھیرون)	Naghma-i Mullān; Nalā-i Kāṅṅ; Sri Mullānī Kāṅṅ	Dhunāsī	Ahang-i Kāṅṅ; Dhunāsī	Tōḍī		Tōḍī; Jounpur
7. Hijāz حجاز		Chaitī Gōṅṅ چیتے گوری		Gōṅṅ			Gōṅṅ		Chaitī Gōṅṅ
8. Zangūah زنگوہ	Tōḍī	Chaitī Gōṅṅ		Naghma-i Tōḍī; Tōḍī	Purbī	Ahang-i Tōḍī; Purbī	Kanra کانرا =		Asāwī; Chaitī Gōṅṅ
9. Ushṭāq عشاق	Shudh Kānā; Kānāh		Tōḍī	Kānhrāh; Kānhrā	Naṭ Nārāyaṇ	Ahang-i Gunakallī Naṭ (گنگلی)	Malār		
10. ʿIrāq عراق	Shudh Kānā; Kānāh	Bhairav (بھیرون) Gandhār; Māḷkōs; Purbā	Asāwī	Kānhrāh; Kānhrā	Kānā	Ahang-i Gunakallī; Kānhrā;	Māḷkōs		Bhairav (بھیرون) Gandhār; Māḷkōs Purbā

## TIME OF RENDERING OF 12th MAQAM

**Scheme 2**

Time	Badī-i-Chāch "Dīwān" دیوان	Tuḥfūnūmah طوفان نامه	Zamzamāh-i- Wahdat زمزم وحدت	Kaukabī's Duwāzdeh Maqām دوازده مقام	Resālan-i-Mūsāq (SKBL) رساله موسیقی	Resālah-i-Mūsāq رساله موسیقی	Shāhīdī Sādīq شاهد صادق	Sauti ak-nāqūs صوت اناناقوس	Nihā'i-i-Āwā نشأه آوا را	Kitāb-i-Dhūpaḍ کتاب دھوپا	Chūngah-i-Rāg چونگ آراب
Before Sunrise	Rahāwī رحمانی [=Rāmkalī]	Rahāwī	Rahāwī	Rahāwī		Rahāwī	Rahāwī Māyah	Rahāwī	Rahāwī = Bilawal	Rahāwī	Rahāwī
Sunrise	Huseini Rāst راست	Huseini Rāst راست	Huseini Rāst راست	Huseini	Huseini	Huseini	Huseini	Huseini = Dhūmasi	Huseini = Dhūmasi	Huseini	Huseini
After Sunrise	Rāst راست	Rāst	Rāst	'Ushshāq عشق Rāst راست	Rāst	Rāst	Māyah مایه Rāst	Rāst	Rāst = Asāwī	Rāst	Rāst
Before Noon		Būsalik بوسلیک	Būsalik	Buzruk راست بزرگ	Salmak سلمک	Salmak	Rāst	Būsalik = Todī	Būsalik = Todī	'Irāq عراق	Islāhānak (Islāhān) اسلھان (from 10 a.m. till 12 n.)
Noon	'Irāq عراق [=Asāwī]	Nihāvand نہانہ	Zenālah زنگار	'Irāq		Nihāvand	'Irāq	'Irāq	Būsalik بوسلیک	Rāst راست	'Irāq
After Noon	Mukhālif خالف [=Sarāng]	'Ushshāq (Ushshāq) عشق	'Ushshāq	Buzruk بزرگ	'Ushshāq	'Ushshāq	Kūchak کوکب	Būsalik بوسلیک	Nihāvand= نہانہ Sarāng	Kūchak	Hijāz حجاز
Between Two namaz		Hijāz حجاز	Hijāz حجاز	'Ushshāq عشق	(Būsalik) بوسلیک	Hijāz	Būsalik بوسلیک				
After Zawal	Būsalik بوسلیک [=Hor]	Būsalik							Būsalik		



## Bāqīyāī Nāīnī "Zamzamaḥ-i Vahdat"

## باقیای ناینی زمزمه وحدت

## Scheme – 3

<i>Awāzah</i>	<i>Maqām</i>	<i>Shu' bah</i>	<i>Gūshah</i>
1. Salmak سالمک	Iṣfahān اصفهان	Naīrīz	Jamālī
		Nīshāpūrak	Ghuzāl
			Dūyah
	Zangūlah زنگوله	Chārgāh	Nihāwand
			Māfīf
		'Uzzāl	Hairān (=Hazān)
2. Gardāniyah گردانیه	'Ushshāq عشاق	Zābil	Shchrī
		Aūj	Hazān
			Nigār
	Rāst راست	Mubarqa'	Wisāl
			Hijāt
		Panjgāh	Zuwalkhams
3. Naurūz نوروز	Būsālīk بوسلیک	Şabā	Samāwī
			Dūgāh
		Husaini حسینی	Dūgāh
	Ṭarab angīz		
	Mahaiyār		Garībān
	4. Gawasht گواشت	Hijāz حجاز	Schgāh
Bayātī Turk			
Nawā نوا			Hişār
		Dilbār	
		Naurūz-i Khārā	Māhūr
Gulistān			
Māhūr	Naurūz-i Kabīr	Wahāī	
		Şafā	

5. Māyah مايه	'Irāq عراق	Rūī Mukhālīf	Pehlawī 'Itidal
		Maghlūb	Muta' adil Aḷj-i Kamāl
	Kūchak کوچک	Rakab	Faṛīb Ikiyāt
		Bayātī	Niṣhāt Bahār
6. Shahnāz شهناز	Buzurg بزرگ	Humāyūn	Aṣlī Zamīn
		Nuhūt	Sīrat Sōlāī Rāh
	Rahāwī رهاوی	Naurūz-i 'Arab	Dilbār Ghamzādah
		Naurūz-i 'Ajam*	Ma'anāwī Bahīī Kamāl

\* In Ms. by mistake twice written 'Arab.

### Risālah-i mūsīqī (SKBL)

رساله موسیقی

#### Scheme – 4

Awāzah	Maqām	Shu' bah	Gūshah
I. Naurūz نوروز	Husāīnī* حسینی	Dūgāh	Bayāt-i Buzurg Bayāt-i Kurd
		Muhaiyar	Muqarrar Dalīr
	Būsālīk** بوسالیک	Ṣabā	Aḷj Afzā Rūh Afzā Tarab angīz
		'Ashīrān	Ghaḥībān Muta' dil

2. Gawasht گوشته	Hijāz حجاز	Hiṣār	Zārī
		Sehgāh	Munājāt
	Nawā نوا	***Naurūz-i Khārā	Sīrafrāz
		Māhūr	Bastāh Nigār
			Gulistān
3. Salmak سالمک	Iṣfahān اصفهان	Naīrīz	Wahāī
		Nishāpūrak	Tabrīz-i (Nairīz) Kabīr
	Zangūlah زنگوله	Chargāh	Ṣafā
		'Uzzāl	Jamāl (ī)
			Ghazāl
4. Gardānīyah گردانیه	'Ushshāq عشاق	****Zābil	Dūyah
		Aūj	Nihāwand
	Rāst راست	Mubarqa'	Mālf
		Panjgāh	Hazān
			Asirān
5. Māyah مایه	Kūchak کوچک	Rakab	Hayūlān
		Bayāt	Shchīrī
	'Irāq عراق	*Mukhālīf	Hazān
		Humāyūn = = Maghlūb	Nigar
			Wiṣāl
		Makān	
			Qarīb = Farīb
			Ikiyāt
			Bahār
			Nishūṭ
			Pehlawī
			'Uzzāl = Ghazāl (?) = 'Itidāl
			Aūj-i Kamāl
			Mu' atadil

2. Gawasht گوشته	Hijāz حجاز	Hiṣār	Zārī
		Sehgāh	Munājāt
	Nawā نوا	***Naurūz-i Khārā	Sīrafrāz
		Māhūr	Bastah Nigār
			Gulistān
3. Salmak سالمک	Iṣfahān اصفهان	Nairīz	Wahār
		Nishāpūrak	Tabrīz-i (Nairīz) Kabīr
	Zangūlah زنکوله	Chargāh	Şafā
		'Uzzāl	Jamāl (ī)
			Ghazāl
4. Gardāniyah گردانیه	'Ushshāq عشاق	****Zābil	Dūgah
		Aūj	Nihāwand
	Rāst راست	Mubarqa'	Mālf
		Panjgāh	Hazān
			Asirān
5. Māyah مایه	Kūchak کوچک	Rakab	Hayūlān
		Bayāt	Şchirī
	'Irāq عراق	*Mukhālīf	Hazān
		Ihumāyūn = Maghlūb	Nigar
			Wişal
		Makān	
			Qarīb = Farīb
			Ikīyāt
			Bahār
			Nishāt
			Pehlawī
			'Uzzāl - Ghazāl (?) - 'Itidāl
			Aūj-i Kamāl
			Mu' atadil

6. <u>Shahnāz</u> شهنواز	Buzurg بزرگ	Mukhālīf** = = Humāyūn	-
		Maghlūb** = = Nuhuft	-
	Rahāwī رهاوی	Naurūz-i Khārā** = Naurūz-i 'Arab	-
		Māhūr ** = = Naurūz-i 'Ajam	-

## Muhammad 'Alī Risālah – i Mūsīqī

محمد علی رسال موسیقی

## Scheme – 5

Āwāzah	Maqām	Shu' bah	Gūshāh
1. Naurūz- Aṣl نوروز اصل	Iṣfahān اصفهان	'Uzzāl	Bayāt-i 'Ajam
		Navrūz-i 'Arab	Hadī (Haddī)
	Buzurg بزرگ	Chārgāh چهارگاه Maghlūb	Shūr-i Shīrāz Dilkash
2. Gawasht گوشته	Zangūlah زنگوله	Nuhuft Humayūn	Filī Shūr-i Shahbāz
	'Irāq عراق	Hiṣār Sehgāh	Khujastah-i Riyā کبراتب ?
	3. Salmak سلمک	Kūchak کوچک	Āj Zābil
Hijāz حجاز			Bayāt-i Turk Rakab
4. Gardāniyah گردانیه		Husāinī حسینی	Panjgāh Mubarqa'
	'Ushshāq عشاق		Muhaiyar Dūgāh
	5. Māyah مویه	Būsalīk بوسلیک	Naurūz-i Khārā Naurūz-i 'Ajam
Rāst راست		Naurūz-i Ṣabā 'Ashīrān	Bābā Tāhīr مجهه ?
6. Shahnāz شهنواز		Nawā نوا	Rūī Mukhālīf Nishāpūrak
	Rahāb = Rahāwī رهاوی		Naīrīz Fara' i Māhūr

Mutal'i al-Hind  
Scheme – 6

مطلع البندر

<i>Āwāzah</i>	<i>Maqām</i>	<i>Shu'bah</i>
1. <b>Salmak</b> سلمك (11 naghmah)	Iṣfahān (pasti) اصفهان	Tabrīz (5)/Nayriz Nishāpūrak (5)
	Zangūlah (balandi) زنگوله	Chahārgāh (4) Ghazāl (5) = 'Uzzāl
2. <b>Gardāniyah</b> گردانیه (9 naghmah)	'Ushshāq عشاق	
	Rāst راست	Mubarqah (8, some say 9) Panjgāh (5)
3. <b>Naurūz</b> نوروز (4 naghmah)	Būsālīk بوسلیک	'Ashīrān (10) Ṣabā (5)
	Husāinī حسینی	Dūgāh (2) Muhaiyar (8)
4. <b>Gawasht</b> گواشت (2 naghmah)	Hijāz حجاز	Sehgāh (3) Hiṣār (8)
	Nawā نوا	Zābil (3) Aūj (8, some say 10)
5. <b>Mayāh</b> ماده = مایه (5 naghmah)	Kūchak کوچک	Rakab (3) Bayātī (5)
	'Irāq عراق	Mukhālīf = = Rūī 'Irāq (5) Maghlūb (8)
6. <b>Shahnāz</b> شهنواز (6 naghmah)	Buzrag بزرگ	Hamāyūn (4) Nuhufī (10, some say 2)
	Rahāwī رهاوی	Naurūz-i 'Arab (6 naghmah) Naurūz-i 'Ajam (6 naghmah)

Given Gushah (30 Popular)	
1. Bahār Nishāt	16. 'Ashīrān
2. Gharīb	17. 'Uzzāl
3. Sawārah	18. Ṭarab angēz
4. Ghamzadā	19. Bahr-i Kamāl
5. Bayāt-i Turk	20. Aşlī
6. Sarafrāz	21. 'Itidāl اعترال
7. Bastah Nigar	22. Gulistan
8. Bayat-i (?) Gardāniyah	23. Naīrīz-i Kabīr
9. Nihāwandak	24. Hāīrān
10. Şafā	25. Jamālī
11. Dalīr	26. Rūh Afzā
12. Aūj-i Kamāl	27. Sīrat حیرت
13. Nigār	28. Mu' atadilah
14. Wişāl	29. Ma' anawī
15. (Wişāl) Şehri	30. Pehlawī

Muhammad 'Othman Qais "Şaut al-naqūs"

محمد عثمان قیس صوت الناقوس

Scheme – 7

Āwāzah	Maqām	Şhu' bah
1. Gardāniyah گردانیه	'Ushshāq عشاق	****Zabil (3 naghmah) Aūj (8)
	Rāst راست	Mubarqa' (5) Panjgāh (5)
	Buzurg بزرگ	Humāyūn (4) Nuhuft (10)
2. Şahnāz شهناز	Rahāwī رهاوی	Naurūz-i 'Arab (6) Naurūz-i 'Ajam (6)
	Hijāz حجاز	Sehgāh (3) Hişār (8, some time 10)
3. Gawasht گواشت	Nawā نوا	Naurūz-i Khārā (5) Māhūr (6)

4. Naurūz نوروز	Husānī حسینی	Dūgāh (2)
	Būsālīk بوسلیک	Mukhaiyār (8)
5. Salmak سلمک	İsfahān اصفهان	'Ashīran (10)
		Şabā (5)
	Zangūlah زنگوله	Nāīrīz (5)
		Nishāpūrak (6)
6. Māyah مایه	Zīr زیر	Chahārgāh (4)
		'Uzzāl (5)
	'Irāq عراق	Rakab (6)
		Bayāty (5)
		Mukhālīf (5)
		Maghlūb (8)

## Given "Gūshah"

1. Hījat	26. Hūrī
2. Bahār	27. Baharē
3. Wişāl	بجارس = بجاری
4. Gulistān	
5. Muta' adī = Muta' adil	28. 'Azrā
6. Nishāt	29. (?) دوستکامی
7. Nigār nek	30. Ma' ashūq
8. Tarab angīz	31. Khūsh Sarā
9. Rūh afzā	32. Naubahār
10. Ghamzadah	33. Mihr-i Jān
11. Hazān	34. Dilkushā = Dilkash (2)
12. Nihāwand (ak)	35. Būstān
13. Shehrī	36. Majlis-i Afrūz
14. Nigār	37. Jān afzā = Jān furā
15. İsfahānak	جان فرا
16. Mukhālīf = Mālīf (?)	38. Zinda rav = Zindah rūd (2)
17. Asūdah-i ' Irāq	39. مرده کامی = مزدده کانی
18. Chakāwak	
19. Nūsh (?) نوش (ا) = نوش (ب)	40. Jām
20. Zambūrak	41. Rāhat-i mulāyim
	42. Andūh-i zuwā

21. Zīrkash-i Khurd	43. Ghunchah
22. Zīrkash-i Buzurg	44. Bahri-i Kamāl
23. 'Ashīrān	45. 'Itidāl (اعتدال)
24. Tabrīz = Nayīz-i Kabīr	46. Jamāl
25. Bastah Nigār	47. Gharīb = Gharībān
	48. Dil Afrūz

Wājid 'Alf Khān "Maṭla' ul- ulūm"

واجد علی خان

Scheme – 8

مطلع العلوم و مجمع الفنون

Āwāzah	Maqām
1. Salmak سلمک (12 naghmah)	Isfahān اصفهان
	Zangūlah زنگوله
2. Gardānīyah گردانیہ (9 naghmah)	'Ushshāq عشاق
	Rāst راست
3. Naurūz نوروز (4 naghmah)	Būsalik بوسلیک
	Husaīnī حسین
4. Gawasht گوشت (9 naghmah)	Hijāz حجاز
	Nawā نوا
5. Māyah مایہ (5 naghmah)	Kūchak کوچک
	'Irāq عراق
6. Shahnāz شہناز (6 naghmah)	Buzurg بزرگ
	Rahāwī رهاوی

Given "Gūshah"

1. Bahār-i Nishāt	11. Dilbar	21. 'Itidāl
2. Gharīb	12. Aūj-i Kamāl	22. Gulistān
3. Sawārah	13. Nigār	23. Sarbargīr
4. Ghamzada	14. Wiṣāl	24. Haīrān
5. Bayāt-i Turk	15. Shehrī	25. Jamālī bast
6. Sarāfrāz	16. 'Ashīrān	26. Rūh Afzā
7. Bastah Nigār	17. Ghazzāl	27. Hijāt
8. Bayāt-i Gardānīyah	18. Tarab angīz	28. Mu' atadilah
9. Nihāwandak	19. Bahr-i Kamāl	29. Ma' anawī
10. Ṣafā	20. Aṣlī	30. Pehlāwī

## Ma' adan- ʔl-musiqi

معدن الموسیقی

## Scheme – 9

<i>Āwāzah</i>	<i>Maqām</i>	<i>Shu' bah</i>	
1. Salmak  سالمک	Isfahān اصفهان	Māhūr (6) Nāīrīz (5)	
	Zangūlah زنگوله	'Uzzal (5) Chargāh (4) چهارگاه	
	2. Gardaniyah (9 naghmah)  گردانیه	Rāst راست	Panjgāh (5) Mubarqa' (8)
		'Irāq عراق	
3. Naurūz (4 naghmah)  نوروز	Husāmī حسینی	Balandīz (?) (8 naghma, some say 9)	
	Būsālik بوسلیک	Şabā (۱۲) 'Ashīran (10)	
4. Gawasht (9 naghmah)  گواشت	Hijāz حجاز	Hişar (8) Sehgāh (3)	
	Nawā نوا		
5. Māyah (5 naghmah)  مایه	Kūchak کوچک	Bayatī (Bayat) (5) Rakab (3)	
	'Irāq	Maghlūb ('Uzzal) (8) Mukhālīf (5)	
6. Shahnāz (6 naghmah)  شهنواز	Buzurg بزرگ	Nuhft ( ۹) Humayūn (4)	
	Rahāwī رهاوی	Naurūz-i 'Ajam (6) Naurūz-i 'Arab (6)	

Given "Gūshah"		
1. Bahār Nishāt	14. Wiṣāl	27. Mu' atadilah
2. Ḡharīb	15. Shehṛī	28. Ma' anawī
3. Sawār	16. 'Ashīrān	29. Pehlawī
4. Ḡhamzadah	17. Tarab angīz	30. Khurāsān
5. Bayāt	18. Bahr-i Kamāl	31. Nāīrīz-i Saghīr
6. Sarāfrāz	19. Aṣlī	32. Funduq
7. Bastah Nīgār	20. 'Itidāl	33. Hāīrān
8. Gardāniyah	21. Gulistān	34. Ḡhanim
9. Nihāwandak	22. Nairīz-i Kabīr	35. Muwāfiq
10. Ṣafā	23. Furudast	36. Āmān
11. Dilbar	24. Jamālī	37. Farghanah
12. Aūj Kamāl	25. Rūh Afzā	38. Ṣanam
13. Nigār	26. Sīrat حیرت	

Kitab-i Dhrupad wa Hori ....

کتاب دهر پد و هوری و غیره

Scheme – 10

Āwāzah	Maqām	Shu' bah
1. Salmak	Ṣifahān	Nishāpūr (6)
		Nāīrīz (Tabrīz) (5)
	Zangūlah	'Uzzāl (5)
		Chahrgāh (4)
2. Gardāniyah	'Ushshāq	Aūj (8)
		Zabīl (3)
	Rāst	Mubarqa' (...)
		Panjgāh (5)
3. Naurūz	Būsalik	Ṣabā (5)
		'Ashīrān (10)
	Husaini	Muhaiyār (8)
		Dūgāh (Durga) (2)
4. Gawisht گوشت	Hijāz	Hiṣār (8)
		Sehgāh (3)
	Nawā	Māhūr (6)
		Naurūz-i Khārā (5)

Picture 11



5. <u>Māyah</u> [ghārah] [ ٥٧٤ in Ms.]	Kūchak	Bayāt (5)
		Rakab (6)
	'Irāq	Maghlūb (8)
		Mukhālif (?)
6. <u>Shahnāz</u>	Buzurg	Nuhft (...?)
		Humayūn (-?)
	Rahāwī	Naurūz-i 'Ajam (6)
		Naurūz-i 'Arab (6)

Given "Gūshah"		
1. Bahār Nishāt	11. Dilbar	21. 'Itidāl
2. Ghārib	12. Aūj-i Kamāl	22. Gulistān
3. Sawār	13. Nigār	23. Tabrīz = Nairīz-i Kabīr
4. Ghamzada	14. Wiṣāl	24. Sīrat (?) (جیرت)
5. Bayāt-i Turk	15. Shehrī	25. Jamālī
6. Sarafraz	16. 'Ashīrān	26. Afzā = Rūh Afzā
7. Bastah Nigār	17. Ghazāl	27. Mu' atadilah
8. Bayāt-i Gardāniyah	18. (Ishrat Angīz) =	28. Ma' anawī
9. Nihawandak	= Tarab Angīz	29. Pehlawī
10. Safā	19. Bahr-i Kamāl	
	20. Aṣlī	

### Picture 11

- |                   |                      |
|-------------------|----------------------|
| 1. Rāst           | 7. Būsalik           |
| 2. Iṣfahān        | 8. 'Ushshāq (Majnūn) |
| 3. Hijāz          | 9. Husāinī           |
| 4. Kūchak (Laili) | 10. Zangūlah         |
| 5. Buzurg         | 11. Nawā             |
| 6. 'Irāq          | 12. Rahāwī           |

Scheme – 12

Name	1	2	3	4	5	6	7	8	9
	Zamzamah-i Wahdat زمره وحدت	Mauj-i-Musiqi موج موسیقی	Shari-i-Diwan-i Badai-i-Chahch شرح دیوان بدای چاچ	Risalah-i Musiqi (SKBL) رساله موسیقی	Saut -ai-Naqūs صوت ناقوس	Mutalā'at-i-Hind مطالعات ہند	Tūr-Nōmah (Heshiyah) طوری نامہ (حی)	Raag Darpan راگ درپن	Khayālāt-i-Khusrau خیالات خسرو
<b>ĀWĀZAH</b>									
Gardāniyah گردانیہ	Aiman Kalyān (Yaman Kalyān) Nat Nārāyan ناغمات - Kalyān			Naghma - i Kalyān موج بلوری گونہ Kalyān					
Māyah مایہ	Tōdy			Naghma-i Tōdy Tōdy					
Shahnāz شہناز								Sri Rāg	
<b>MAQĀM</b>									
1. Isfahān اصفہان			Kantrah		Sārang	Sārang			
2. Bussalik بوسلیک			Gōr	Jaita Sri (Jayata Sri)					
3. Buzung بزنگ Zir-i Buzung زیر بزنگ				Kedārah	Mali Gōrā	Mali Gōrā	Bhayrav بھیروون (Bhatron)		

Name	1	2	3	4	5	6	7	8	9
4. Rāst راست	Alman Kalyān (Yaman Kalyān)	Naṭ Nārāyaṇ Kedar naṭ	.....	Alman Kalyān	Gōṛ	Gōṛ	Jēi Sri جیہی سری Jafāsi	Naṭ (Naṭ Basant ??)	Naṭ Nārāyaṇ
5. Raḥāvī رهاوی	Purbī (Pūvī)	Baḍahansa, Sārang Hamīr	Rām Kalī	Kalyān	Kalyān	Kalyān	Bihāg		Baḍa Hans Sārang Sawant
6. Huseynī حسینی	Dhunaṣī Mullānī (بہمنی مولانی) Tōḍī Jaūnpūr Kāfir Mullān	Bhairav (بہرون)	Naghma-i Mullān; Nala-i Kālī; Sri Mullānī Kāfir	Dhunaṣī	Ahang-i Kālī; Dhunaṣī	Tōḍī	Tōḍī		Tōḍī; Joūnpūr
7. Hijāz حجاز	Chailī Gōṛ	Chailī Gōṛ چٹی گوری	Gōṛ	Gōṛ			Gōṛ		Chailī Gōṛ
8. Zangulāh زنگولہ	Tōḍī	Chailī Gōṛ	Naghma-i Tōḍī; Tōḍī	Purbī	Ahang-i Tōḍī; Purbī		Kanra بحرہ		Asāwī; Chailī Gōṛ
9. *Ushāshāq عشاق	Shudh Kāmrā; Kānrāh		Kānrāh; Kānrā	Naṭ Nārāyaṇ	Ahang-i Gunakālī Naṭ (گنگولی)		Malār		
10. *Irāq عراق	Shudh Kāmrā; Kānrāh	Bhairav (بہرون) Gandhār; Mālkōs; Purbā	Asāwī	Kānrā	Ahang-i Gunakālī Kānrā;		Mālkōs		Bhairav (بہرون) Gandhār; Mālkōs; Purbā

