

12 maqam System and its similarity with Indian Raga's (according to the Indian Manuscripts)

Ms. Dilorom Karomat



(Uzbekistan)

From the 11th century A.D., the influence of the Arabic, Persian and Turkic cultures started to fortify its position in North India, and resulted, in particular, in a 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 13th century and reached the peak later in the 16 – 18th centuries during the Great Mughals (Baburids).

The practical achievements of the musicians have stimulated an interest to the writing of treatises in Farsi and later in Urdu as well. These treatises were written mainly by the newcomers from Mawara-un-Nahar (or Transoxiana), Khorasan and

Iran, or by their descendants, and are of a great value for study the musical heritage both of Central Asia / Iran and India.

The *maqam* and *raga* represents a unique form of the traditional classical music of East and bouth have a similar functions. Term *maqam* (from Arabic: place, staying)is mean a musical mode, musical tone, the separate places for tone on musical instrument, a musical composition. In contemporary time *maqam* phenomenon is widely cultivated in vast area includes 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 -*Shashmaqom*, in Western China- *mukam*, in Kashmir- *makam* or *Sufiyana Kalam*). In 13 – 16 centuries phenomenon of *maqam* (before it named *pardah*) have indivisible for Eastern Region universal system named 12 *maqams* (term *Adwar* from *dawr* also connected with this one).

Upto the mid of the 20 century, when Indian authors write about Persian Music (“Persian” music in our context stands for music of wide geographical Region including Mawara-un-Nahar, Khorasan and Iran) they mention only the system of 12 *maqams*, neither *dastgah*, or *shashmaqom*, and etc. So, this paper focuses on the 12 *maqam* system as it was described in the 13 – 19 century Persian and Urdu language manuscripts written in India, and discusses the similarities between 12 *maqams* and Indian *Raga*’s.

It is natural that any political authority rely on a propaganda of a certain ideology and culture. And it finds its reflection, first of all, in the written sources. So, manuscripts in Persian written in the period of Delhi Sultanat manifest that historians and men of letter describe primarily music and musical instruments of the Arabs and Ajams (nonArab people of the Middle East and part of Central Asia) that was performed in the courts of rulers and nobilities, and use rather Persian terms for *maqam* as *pardah* or *abrishim*. Meanwhile during the Mughals (Baburids) time one can notice more extensive and detailed description of the Indian music- *hindustani*, rather than of Persian, and the latter could be not mentioned at all.

Meanwhile, the system of 12 *maqams* still remains insufficiently investigated. However, the manuscripts written in India contain information that shed light on some questions concerning 12 *maqams*. Study of the Persian and Urdu language

encyclopedias, literary works and manuscripts on music written in India in the 13 – 18 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 of it based on analysis of their musical structure.

Nearly in every manuscript on music one can see appealation to the issues on the *maqam* origin, as well as the proper time for the rendering of 12 *maqam*'s. Sounds of the *maqam* were corresponded to certain elements of nature, connected with 12 constellations (see scheme 1), and associated with the colours, and have deep connection with a human soul, and thus constituted internal substance of a cosmic system. However, the study of the manuscripts testifies that in the *maqam* aesthetics, the moment of timing to the seasons, or to the days and nights was not elaborated strongly (as it was in Indian culture when we compare with the corresponding Indian traditions), and did not play a significant role. Although it was mentioned in the treatises that 12 *maqam*'s were connected with the movement of the sun and constellations of Zodiac. As for 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 (s

cheme 2) displays disagreement that has place between different authors. In this chart there is only one concordance, in the 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 word –by–word repetition of the text of was written by the preceding authors. In any cases, other authors repeated some mistakes. For example, an author or copier 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*”(14Century) which was dedicated to the definition of time of performance, was cited in the work “*Saut al-naqus*”by Muh.'Othman Qais (18 century), and later quoted by Wajid 'Ali Khan in his “*Matla-i-ul-ulum*” in the chapter on music. Obviously, Muh. 'Othman Qais used

one of the copies of Badr-i Chach's "*Diwan*" in this his work, where a calligrapher overlooked some names of 12 *pardah*, or perhaps the author of the "*Saut-al-naqus*" intentionally missed 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*. *Mayahas a maqam*, by mistake was mentioned, also in an encyclopedic work "*Shahid-i Sadiq*" (2- half of the 17- century) by Muh. Sadiq bin Muh. 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* mentioned (Badr-i Chach's "*Diwan*", "*Mirat-ul-Khayal*" Shir Khan bin 'Ali Amjad Khan Lodi (17 Century)), while other authors dedicate the whole chapters (*bab*), although often very brief, to the *maqams*, or *awazat*, or *shu'bah*, *gushah*, *tarahah*, 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 anonymous author of "*Risalah-i- Musiqi*" (SKBL), in their works have mentioned and utilize works on music written by Bukharian musician of the 16- 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 came across in a number of Indian manuscripts are shown in the following (schemes 3-10).

One of the significant points to be mentioned concerning manuscripts of the time of our 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 voice of animals (such as '*Ushshaq* from cock, *Rast* from elephant, etc., see scheme 1). In this respect the following

lithographic depiction of the 12 *maqams* from “*Ghuncha-i Rag*” also is of a special interest (Picture 11).

Looking through the copies of the “*Diwan*” by Badr-i Chach, that preserved in Nadwat-ul Ulma in Lucknow, my attention was captured by a commentary and some notes to “*Qasida*” dedicated to 12 *pardah*. The point is that under the word “*pardah*” between the poetry lines, as well as on the margins, there were added the word “*Raga*” thus one could read “*Raga Husaini*”, “*Raga Rast*” and so on. Meanwhile, in some manuscripts, including “*Tuhfat ul-Hind*”, the authors frequently note that “*maqam*” corresponds to “*raga*”, as “*shu'bah*” to “*Ragni*”. 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*” replacing them by term “*Raga*” that is more comprehensible to them and to the local readers. This facts may confirm that *Raga Husaini* and *Raga Hijaz* that performed in North India derived from those 12 *maqam*'s.

The attempt to compare Indian *Raga*'s with *maqam*'s is obviously of a later origin and I suppose it begins from the end of the 16- century. Such kind of an approach has place especially in the musical manuscripts as “*Zamzamah- i vahdat*”, “*Mutal-i al-Hind*”, “*Nishat-i 'Ara*”, and others; in addition in the commentaries to the “*Ijaz-i Khusravi*”, different “*Diwan*”s 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 Muh. Karim Imam Khan (1925) and others. However, the matter of principles of similarity and differences between *maqams* and *ragas* was not under consideration. Meanwhile there are lots of differences (Scheme 12).

Preliminary examination shows that the authors of these manuscripts relied mainly on two original sources. I suppose that one of them was “*Zamzamah-i Vahdat*” 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 that, preserved in the al-Biruni Institute in Tashkent. It was copied in 1064/1654 in Hyderabad. The author of the “*Zamzamah-i Vahdat*”(*Melody of the Unity*) 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 Dakan (South India), then in Patna, and at last settled in Benares. The author of the “*Maykhanah*” says that Naini had a deep knowledge in 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. Back to the author of “*Maykhanah*”, he writes that Naini mastered a treatise on music unlike anybody before.

“*Zamzamah-i vahdat*” consists of six *zamzamah*'s(parts) that give description of the system of 12 *maqam*'s and Indian *raga*'s as well as musical forms and genres connected with them. The second *zamzamah* dedicated 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, inspite local musical distinctions that exists.

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

In “*Zamzamah-i vahdat*” B.Naini allocates three main aspects in the comparative study of the 12 *maqam*'s and Indian *raga*'s:

1. their general description and general principles of the systems organization; and classification according to the main and derived (secondary) modes : *makam, awazah, shu'bah, gushah, and raga, ragini, putrah, bharjah*.
2. characterization of the forms and genres;
3. time when 12 *maqam*'s and Indian *raga*'s suppose to be played.

B.Naini lived and worked at the time of growth and strengthening of Central Asian and Indian cultural interrelations. It was a favourable era for rise of art and literature in India at that time that, attracted to this country many poets, scholars and

musicians from Central Asia, especially from Bukhara and Iran. These musicians have brought the *maqamat* system with them here, and, like Naini, were trying to possess basis of the Indian music. The main condition that has allowed the scholars and musicians to compare Persian and Indian music was the fact that the musical traditions of India and the Arab-Ajam world were deep connected for a thousand years historically .

In the conclusion I would like to point the following:

1. Examination of some Persian- and Urdu-language literary and encyclopedic sources as well as the proper treatises on music written in India within the 13 – 19 centuries testifies the general tendency of the authors in their approach to the description of 12 *maqam*'s that is aesthetical, descriptive, and restricted by manifestation the likeness (commonness) in *raga*'s and *maqam*'s, but without any theoretical explanation that would reveal the structural foundations (principles) of the 12 *maqam* and *raga*
2. Indian manuscripts of the 13–19 centuries, utilize as it was mentioned earlier, the terms *pardah* and later *maqam* that was identified with *raga* for better understanding by Indian readers. And up to the 20 century while speaking about Persian music they were describing the system of 12 *maqam*'
3. There are a number of treatises on music were written during the Baburids time that were distinguished by the attempt to compare two main systems of the Indian and of the Arab-Ajam world.
4. Interrelation between the *Raga-ragini* and 12 *maqam* systems in India have produced amazing results and brought to a distinctive synthesis with its phenomenal pearl 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

Anonimous: *Khayalat-i Khusrau*. KBL, Acc 2781/2.

Anonimous: *Nishat-i 'Ara*. AMU, HG 58/1; RRL, Urdu N 298.

Anonimous: *Risalah-i Musiqi*. (SKBL), KBL, HL 2890.

Anonimous: *Risalah-i Musiqi*. KBL, HL 4663; Bihar Collection N 236.

Anonimous : (=? Mirza Khan ibn Fakhr-ud Din Muhammad) *Majmua'i Risalah-i Musiqi* (extract from “*Tuhfat-ul Hind*”). Bihar Collection N 237.

Anonimous : *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.

Hakim Salamat 'Ali Khan. *Mutals-i al-Hind*. KBL, Acc 2935/2.

La'l Muhammad Barni. *Mauj-i Musiqi* AMU, HG 58/2 (farsi).

Muhammad 'Ali. *Risalah-i musiqi*. KBL, HL 2241.

Muhammad Sadiq bin Muh. Salih ul- Isfahani ul Azadani. *Shahid-i Sadiq*. KBL, HL 880.

Muh. 'Othman Qais. *Saut-al-naqus*. RRL, N 211.

Nakhshabi. *Tuti-namah*. NUL, radif 299/243.

Faqirullah Saif Khan. *Raag darpan.*, NUL, radif 5; *Tarjumah-i raag darpan*, radif 18.

Najm ad-Din Kaukabi. *Risalah-i dar bayan-i Duwazdah maqam*. Al-Beruni Institute, Tashkent (Uzbekistan), N468/IV.

Shir Khan bin 'Ali Amjad Khan Lodi. *Iqtibas-i Mir'at ul-Khayal*. KBL, Acc 1982.

Publications

Muh. 'Othman Qais. *Saut al- naqus*. Delhi, 1981.

Muh. 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*.