

Emotional Characteristics Of Maqams

I.I. Arabov

Associate Professor, Head of the Department of "Maqom Instrument Performance" of the Yunus Rajabiy Uzbek National Institute of Musical Art

Annotation

Maqoms are among the highest artistic systems of Eastern musical heritage, each possessing unique emotional characteristics. Every maqom affects the human soul differently, evoking feelings of joy, melancholy, longing, love, tranquility, and spiritual elevation. This article examines the emotional and aesthetic essence of maqoms, the psychological impact shaped by their modal-melodic structures, and how these emotions are reflected in traditional performance practice.

Keywords: maqom, mode, melody, emotion, psychology, aesthetic impact, musical heritage.

The musical heritage of the East has played an invaluable role in shaping the spirituality and psychology of humanity throughout centuries. In particular, the maqam system occupies a special place in the culture of Uzbek music. Maqams are distinguished not only by their complex modal-melodic structure but also by their unique emotional and aesthetic content. They directly influence human psychology, evoking feelings of joy, sorrow, longing, love, tranquility, and spiritual elevation. Therefore, studying the emotional characteristics of maqams is important not only for musicology but also for the fields of philosophy, aesthetics, and psychology.

Emotional-Aesthetic Essence of Maqams

Maqams are a synthesis of modes, melodies, and rhythmic structures, and their emotional impact is primarily determined by the characteristics of the modal system. For example, the *Buzruk* maqam is notable for its majestic and philosophical melodies, leading the listener into contemplation and reflection. The *Rost* maqam evokes sincerity and purity, being recognized as a symbol of "truthfulness" and honesty. The *Navo* maqam expresses sadness and inner suffering, while *Dugoh* strengthens feelings of peace and serenity.

Additionally, the structural components of maqams (such as *talqin*, *nasr*, *savt*, *ufar*,

etc.) further enrich their emotional palette. The musical development within each section stimulates different emotional states in the heart of the listener. This is why maqams are regarded not only as musical art but also as a means of spiritual education.

Maqam and Human Psychology

The emotional characteristics of maqams are closely connected with human psychology. In Eastern musical theory, the psychological effects of various maqams have been highlighted since ancient times. For example, Al-Farabi and Ibn Sina emphasized the therapeutic qualities of music in their treatises.

During maqam performance, the emotional experiences of the musician and singer also play an important role. Through improvisation (*badiha*), the performer's personal emotional state is reflected in the music. Thus, the emotional power of maqam is uniquely expressed in every performance.

Maqam art is considered one of the highest achievements of Eastern musical thought, containing a profound capacity to influence the human heart and soul. Each maqam, with its distinctive mode, melody, and rhythmic structure, awakens inner emotions, brings balance to the psychological state, and leads a person toward spiritual purification.

As Eastern musicologists have noted, the “healing” properties of maqams have been known since ancient times. For instance, Abu Ali Ibn Sina, in his work *“The Book of Healing,”* wrote about the positive effects of sound and melody on human health. According to him, certain modes calm the human mind, while others increase activity and vitality. The *Rost* maqam instills stability and confidence, *Buzruk* leads toward grandeur and deep reflection, *Navo* fills the soul with tenderness and sensitivity, *Dugoh* and *Segoh* express passionate and romantic emotions, and *Bayot* provides peace and comfort to the heart.

The influence of maqam on the psyche is revealed not only in the act of listening but also during performance. In the process, musicians and vocalists share their inner world with the audience, generating a sense of spiritual unity. This interaction may be described as a “spiritual resonance” — the performer’s emotions echo in the listener’s heart. As a result, maqam plays a vital role in awakening, nurturing, and enriching the human inner world.

Another significant aspect of maqam is its harmony with time and environment. Historically, maqams were performed in connection with particular times of day or seasons. For instance, *Rost* corresponds to morning awakening and renewal, *Navo* is often performed around midday, and *Bayot* suits tranquil evening moments. These ancient traditions demonstrate the natural correlation between maqam and human psychology.

Today, maqam is applied as a method of musical therapy. Modern research in music therapy has scientifically proven that maqam melodies reduce stress, improve mood, and even enhance sleep quality. This harmony between contemporary science and the classical views of Eastern scholars emphasizes the value of maqam in psychological healing.

Thus, maqam art is a priceless source for human spirituality. Through maqam, a person discovers their inner self, gains spiritual strength, and learns to view life more deeply. Maqam is not only a musical heritage but also a spiritual bridge that maintains harmony between the heart and the soul.

Traditional Performance and Aesthetic Experience

The emotional characteristics of maqams are passed down from generation to generation through traditional performance practices. The vocal capabilities of singers, the expressive ornamentation of instrumentalists, and the ensemble’s unity further enhance the aesthetic influence of maqams. Listeners find inner peace and emotional harmony within these melodies. In today’s era, studying maqams through modern analytical and psychological approaches is among the most relevant tasks. As the foundation of our national musical heritage, maqams hold great importance not only historically but also in the contemporary cultural and spiritual life of society.

The emotional characteristics of maqams are inseparable from their musical system. The unique modal and melodic structure of each maqam evokes various emotional states in the listener’s heart. Through this, maqams enrich human psychology, provide aesthetic pleasure, and lead toward spiritual elevation. Therefore, the emotional-aesthetic essence of maqams should be deeply researched not only for musicology but also for understanding national spirituality.

References

- Rajabov I., Maqomlar masalasiga doir, Toshkent, 1963.
- Maqomot. O.Matyoqubov.— Toshkent. “Musiq” nashriyoti, 2004.
- Матякубов О. Фараби об основах музыки Востока. -Т.: Фан, 1986.

- Mamura, M.E. (1962) Some Aspects of Avicenna's Theory of God's Knowledge of Particulars', *Journal of the American Oriental Society* 82: 299-312. (This paper, along with those of Morewedge (1972) and Rahman (1958), are seminal to contemporary understanding of Ibn Sina's thought.)
- Alexander of Aphrodisias (c 200) *De anima* (On the Soul), in *Scripta minora* 2.1, ed. I. Bruns, Berlin, 1887; ed. A.P. Fontinis, *The De Anima of Alexander of Aphrodisias*, Washington, DC: University Press of America, 1979. (Important later commentary on Aristotle.)
- Davidson, H.A. (1992) *Alfarabi, Avicenna and Averroes on Intellect: Their Cosmologies, Theories of the Active Intellect, and Theories of the Human Intellect*, New York: Oxford University Press (A thorough consideration of Ibn Sina's theory of the intellects in relation to Hellenistic and Arabic philosophers.)
- Fakhry, M. (1993) *Ethical Theories in Islam*, 2nd edn, Leiden: Brill. (Contains material on Ibn Sina's ethical thought.)
- Goodman, L. (1992) *Avicenna*, London: Routledge. (A useful introduction to central features of Ibn Sina's philosophical theories.)
- Sharipov, O. A. (2015). *O'zbekiston musiqa san'ati*. Toshkent: O'zbekiston Milliy Ensiklopediyasi.
- Зияева М. Роль дутара в исполнении узбекской традиционной музыки и школы исполнения. «Вестник науки и образования». № 11 (65), 2019.
- Арабов И.И. «О структуре Шашмакома». «Проблемы современной науки и образования». № 25 (107), 2017.