

The Musical Maqam as a new criterion in criticism of visual artwork

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Summary:

Visual arts and music maqam are considered of the most beautiful and oldest styles and languages of expression that are related to the conscience of humans, as they form a single entity under the name of human feelings. This appears in the similarity of many terms between both music and visual arts, such as: (rhythm, harmony, repetition, contrast, etc.). We often hear who says: (the rhythm of colour, toned lines, and colorful music images, etc.). This overlap made each of the two fields has the ability to arise specific feelings the recipient can feel. The visual artwork elements create among themselves aesthetic values that reach the viewer in the form of sensory and emotional messages, skipping the visual sense, such as the tone, which is the most important vocabulary of the musical maqam which role is to enable the recipient (listener) to enter into an emotional state - It also transcends the hearing sense - sometimes called: anxiety, happiness, sadness or others, each depending on the type of music maqam.

The research aims to find non-traditional approaches to appreciate and criticize visual artworks by studying the possibility of using the musical maqams in the interpretation of sensory values in visual artworks, this requires giving the technical work of visual the dye of the musical maqam. This leads to the research question: Within the framework of the relationship between the musical maqams and the visual arts; How can the musical maqam be considered as a critical criterion for visual artwork?

key words:

Musical maqam - Sensory Criteria - visual Arts.

Introduction:

The concept of beauty has differed over the ages - and evolved a lot - in the beginnings of the third millennium from that in the past centuries. This is because the philosophy of beauty is related to the rhythm of the age and its important events and features, which led to distinct shifts in the ways of thinking, and then the rapid and continuous change that characterizes contemporary visual art. , Whose elements are intertwined and its vocabulary overlapped, which places an urgent field for updating the concepts and goals that underlie the process of learning and teaching art, to keep pace with contemporary ways of thinking, due to the need of society today to people who can make unconventional decisions and can think creatively and disorganized Aq. This new concept has led to the expansion of the field of scientific potential through the tendency to do so-called inter-studies to remove borders and barriers between all areas of the arts and their trends, especially concerning the tremendous progress in sound and image technology and the relationship between them; this overlap, mixing and

synthesis is now one of the most important features and, rather, the most important standards of contemporary art.

Both the art of music and visual art represents an important and major sector in human civilization, and therefore they are associated with it on its long journey through generations, and through the immense civilization development. Those arts are formed accordingly according to the features of each age and according to ideas and feelings. Therefore, the critic has been searching for new sources and approaches that provide him/her with the features of the age to make it compatible with the enormous scientific development in various sciences and aspects of contemporary life.

Research problem:

It is determined in the following two questions:

- In the sensory and aesthetic values framework; What is the relationship between both musical maqams and visual arts?
- How can the musical maqam be considered as a critical criterion for visual artwork?

Research importance:

- Emphasizing the modern developments that help in forming a clear vision that helps the critic to read works of plastic art.
- The research contributes to scientific and cognitive enrichment regarding the development of critical thinking in the field of plastic arts.
- Emphasizing the importance and role of criticism and artistic taste in the social impact and on the professional side of the critic and his mission in developing the society aesthetically and morally.
- The research helps to explore new areas of knowledge.

Research goals:

- Disclosure of the musical maqam within the visual artwork.
- Monitor sensory and aesthetic values that share the essence of both visual arts and art music.
- Take advantage of the musical maqam as a new standard in the criticism of visual artwork, in developing creative thinking for the learner and recipient of art.

Research hypotheses

- Both visual artwork and the denominator of music between them are a common factor, represented by the essence of sensual and aesthetic values.
- The musical maqam is a critical criterion for visual artworks.
- The musical maqam as a critical criterion for visual artwork contributes to an active role in developing the creative thinking of art learner and recipient.

The search limits:

- The current research is limited to studying several musical maqams, monitoring the sensory values inherent in their essence, and reformulating them in the form of critical criteria that can be used in the field of visual arts.

- The research is also limited to some visual artworks that contain in their essence the sensual and aesthetic values that are shared among themselves with the selected musical maqams to obtain the required information that allows achieving the goals of this study.

Research Methodology:

- The research used the descriptive and analytical method to suit this study and achieve its goals.

The art of music between mind and emotion:

Music as a human science based on reason and mathematical rules and is limited to: (the science of playing musical instruments, and the science of singing) within the framework of the so-called temporal musical weights, which make the melody consist of equal musical phrases in their times, even if they differ in their tunes. Among the most important philosophers and scholars in the Arab world, who laid the foundations and theories for Arabic music, are {Ibn Ishaq al-Kindi} [805 - 873], {Al-Farabi} [874 -950] and {Ibn Sina} [980 - 1037]. {Al-Kindi} they used mathematics and Greek Musical scale invented by "Pythagoras" to establish the first scale of Arabic music.

The theory of light analysis into seven spectral colors by {Isaac Newton} [1642-1727] was the beginning of the interplay relationship between visual arts and science when the artist Claud Monet used it [1840-1926] and established (Impressionism) in [1874]. Newton also emphasized that there is a relationship in the field of music, in that the mathematical ratios between the seven colors of the spectrum are identical to the seven sounds that make up the musical maqam. {Al-Farabi} also suggested that (Sufism) as a spiritual philosophy has a great role in changing the scientific concept of music, to rise to another place that contains more feelings.

The musical maqam essence:

Each of the musical maqam has a specific emotional message, such as sadness, joy, longing, or other expressive and sensory environments in which the recipient lives, these sensory and expressive differences between one maqam and another arise from the difference in composition of melody of each maqam of music from the others.

a. The Formality structure of the musical maqam:

The building of visual artworks depends mainly on a group of basic elements, such as: (lines, colors, textures, areas, ... and others). Melody of music also depends on the tone as the main element. The dimensions: (vocal distances) between musical degrees, Figure [4], are called the dimensions of the vocal maqam, and it is called (OCTAV), as in the form of [5].

b. Oriental musical maqams ratings:

Every oriental musical maqam stems from the music of the people of the East, and the most important thing that distinguishes Eastern music from Western is the diversity and difference of dimensions (distances) between eastern music degrees compared to the dimensions (distances) of Western music, the basic oriental maqam on which this study depends, have been classified either by 6, 7 or 8 shrines, which are: (Al-Raast maqam - Al-Nahawand maqam - Al-Bayati maqam - Al-Sika maqam - Al-Sabah maqam - Al-Hogaz maqam - Al-Ajam maqam and Kurd maqam).

C. The sensory values of the musical maqam:

The musical maqam represents a sensory state, which the composer uses in order to serve as an emotional translation for a specific position. He chooses the appropriate musical maqam to emphasize the sensory message that the songwriter wants to send, or express an acting scene, such as soundtrack accompanying movies or drama. According to {Al-Kindi} theory; the designation of the musical maqam was "within the theory of music influence, starting from the linguistic meaning of the word, and therefore maqam is the position occupied by the soul, when you listen to a melody based on the musical sounds formed for this maqam" (Agha al Qalaa, p. 6, 2013).

Aesthetic Values between Musical Maqam and Visual Art:

The realization of aesthetic values in artistic work is linked to the human being by the conscience that art makes in expressing a physical object, this is shared by both the composer and the visual artist, whenever one of them addresses the audience's taste, they address their conscience, to realize these values, we must consider the principles and criteria by which we learn about the common language between the music composer and the visual artist. There are two contrasting colors for musical maqams. The first: the (Minor) maqam or (Nahawand), which expresses the state of (sadness), and in visual art it is offset by black. And the other: the (Major) maqam or (Ajam) which expresses the state of (joy), and it is also represented in visual art by digital colors, which emits from them white (Luminous), as earthy colors.

The Musical maqam as a critical criterion in visual arts work:

The art critic of plastic art is accustomed to using words such as: harmony, density, rhythm. And other common aesthetic values that dialogue the feeling of both the listener and the viewer of visual artworks. In light of this, the musical maqam as a critical criterion in visual arts, procedurally: It is that value or a set of sensory values that give a person a sense of aesthetic enjoyment that rises to the queen of reason, which differs in its sources and tools, and shares its essence and its end.

This is done through summoning the sense of sight to the rest of the other senses, which transfer the recipient to an atmosphere of music expressing human feelings also transcends the sense of hearing which is the essence of the musical maqam.

In the artwork, we find (The High Dam) Figure [6], by the artist (Abdul Hady Al-Jazzar) [1925 - 1966], which depicts an important and historical event on the tones of the maqam of Rast, which is characterized by clarity in personality; this is evident in the artist's connection between form and meaning, representing nature as if it were a living being represented by depicting the body of the dam, as the body of a huge human being of high importance. The atmosphere of this work takes us into a state of optimism and good news.

As for the artist (Hamed Owais) [1919 - 2011], he has an orientation, an artistic thought, and a human need to express the issues of the people from the working classes, through social and national issues. The artist (Owais) transfers us through the artistic work (napping), form [7], in the atmosphere of the maqam of al-Bayati music, which represents the popular place, and in which a person complains about himself and his conditions, and this is evident in the appropriateness of the general atmosphere of the technical work for a person's need to feel calm and stable; despite different environment and culture, it may be similar to and correspond to human feelings, and even fully consistent with the spirit of the maqam music

(Al Bayati), which reaches the recipient clearly when watching an artwork entitled: (The Sleeping Peasants) Figure [8], by the artist {Pablo Picasso} [1881 - 1973] in terms of tranquility and calmness through the compatibility of the movement of lines, which add aesthetic values to the elements For visual arts.

Likewise, artist (Hussein Bikar) [1913 - 2002], who was famous for drawing many artworks on the Egyptian countryside, celebrates "rural women." As it was said about him, he was "a painter on a musical note" (Abdel Wahab, p. 13, 2013), he used to draw and he sang by his brushes on the tones of the Maqam (Sika), a maqam that inspires happiness for the soul, and is characterized by slowness. In one of his artworks entitled: (rural melody) form [9], which is distinguished by avoiding the complex formal and expressive elements.

In another artwork by the artist (Abdul Hady Al-Jazzar) entitled: (The Popular Coras) Form [10], and it is executed on the maqam of (Saba), which is described as the saddest maqams, and characterized by the passionate emotions that the recipient senses, by embodying them in the form of lines, shapes, symbols and mental images, through which the artist expressed this world that is steeped in myths, ignorance and disease, so he depicted a group of people lined up while wearing worn clothes in various forms, in a state of extreme poverty, as we find some are Naked among them, and in front of the empty containers, that calls for the recipient's passion.

The idea of the maqam of (Nahawand) is embodied in the visual artwork by combining the apparent reality with the inner truth, using a technique organized to overcome the hardness of matter, as in the artwork: (The Builders) Figure [11], by artist (Engy Aflaton) [1925 - 1966], which is characterized by a sentimental sense that calls for the realization of the mind, it combines imaginative and rational, through sensory reality and geometric forms. The works of {Aflaton} areas if pulsing with the soul and breathing air, and nourishing the eye with colors, and vibrant spaces of love, so the eye moves on its surfaces, to meet the artist's soul. We also find that the French artist, "Fernand Leger" [1881 - 1955] shares with "Plato" the expression of enthusiasm and human feelings, despite the difference in the environment and culture, but we feel the agreement of the spirit of the maqam music (Al Nahawand) that personified ideas and organized them in the work of (the builders) Figure [12] in terms of interaction, expression of work, and merging between the organic and the engineering.

The work of the artist {Hamed Nada} [1924-1990] is characterized by an expressive, emotional nature, as the maqam of (the Kord) music, which is characterized by romance and passionate emotions, in an artistic work entitled: (Fund of the World and the Pianula) Figure [13], the composition lacked an attribute which is the traditional equilibrium, and it appeared full of acute emotional tension, as the artist portrayed natural elements from nature that were mixed with his emotions and moods. Human feelings may unite and the soul mixing with emotion is similar, as in the work (Blue Circus) ([14]) by the artist (Marc Chagall) [1887 - 1985], and in it, the elements of artistic and sensual artwork merge with the artist's feelings and emotions, and then subject to the formal rules of emotion and volatile feelings in a state of tension in the relationship between light and shadow.

As for the maqam (Al Hijaz), its tones may be felt by those watching the (praying in the mosque) painting, figure [15], by the artist {Mahmoud Saeed} [1897 - 1964], who depicts a number of worshipers in the kneeling down and their loose-fitting brown and gray clothes, and their bright white turban. Inside a design that contains Architectural contracts with arched

turns that are like the bends of the bodies of worshipers, which attract the viewer's heart, and It provides an atmosphere of spirituality, mysticism and reverence.

The artwork (the dance) ([15]) by (Henri Matisse) [1869-1954] is characterized by linear variations that give a sense of movement in a vacuum, in the form of musical waves. These metaphors, which mix with the formation of spirited lines, correspond to the maqam (Al-Ajam), which submerges the recipient with a state of activity and movement. "Mattis" states that while he was drawing this artwork, he was chanting the tones of the melody he had heard before, "so he accomplished a wonderful painting of dancing and composition to the rhythm.

Research results and recommendations

First, the most important results:

- Both the visual artwork and the musical maqam have a language and a common factor, which is represented in the essence of the sensual and aesthetic values, they form a single entity that falls under the name of human emotions.
- The Musical maqam is a critical criterion for visual artwork. It is considered one of the best languages of expression that deals with human emotions.
- The Musical Maqam is an innovative critical entrance that helps the critic and recipient enjoy and read the artwork with a deeper vision.
- Interstitial studies allow the discovery of unusual critical methods, and then become an alternative to direct traditional methods, to keep pace with intellectual and philosophical developments, to become a communication language of contemporary visual arts.
- Modern methods that result from interstitial studies - including the use of the music maqam as a critical criterion in the visual arts - achieve the objectives of contemporary criticism.
- Many of the visual artworks contain the appearances of the musical maqams.
- A creative critic is a person who possesses the ability to perceive the hidden connections between things, also he can achieve distinction, uniqueness, challenge, adventurousness and liberalization of intellect from the traditional one.

Second, The most important recommendations:

- Take advantage of the musical maqams in designing and preparing a proposed educational program in the criticism and appreciation of visual arts for students of art.
- Developing methods of teaching artistic criticism & appreciation courses in light of the latest developments in all fields of education and art education.

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