

Predictors of Traditional Maqom Music Preferences in Uzbekistan

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Abstract: The aim of this study is to assess the correlates of music preferences for traditional styles of music such as maqom in Uzbekistan. For the purpose of the study online survey was carried out on a sample of 267 PhD students. The results reveal that preference for maqom music was significantly predicted by age, gender and income, while marital status and place of residence had no significant association with listening to maqom. We also find that age has U-shaped relationship with listening to maqom.

Keywords: maqom, music preference, Uzbekistan

1. INTRODUCTION

There has been increasing interest among researchers to understand the predictors of music preferences among scholars. For example, Schafer and Sedlmeier (2010), using data from online survey explore the correlates of music preferences among 263 participants. The regression analysis reveals that cognitive and psychological aspects explained largest share of variations in music preferences. In an earlier study, Balducci (2009) relied on survey data from 650 college students to test the relationship between technological advances and shifts in music preferences. In their study, they have clustered the respondents (students-consumers). The statistical analysis shows that online music has positive impact on live music preferences, while across other clusters it had negative impact on preferences. At the same time, Minor (2013) attempted to understand behavioral tendencies that are associated with listening to music. The results suggested that respondents listen to music while commuting or being alone. Therefore, music listening is considered among them as one of the leisure activities. Mulder et al. (2010) investigates the music taste of 236 respondents in the Netherlands. The study finds that female respondents are more likely to listen to pop and urban style music, while male respondents to dance or rock. Education had no correlation with any music type preference. Finally, the study reports that age which captures the cognitive capacity is also related to the taste for various music genres.

A number of studies have suggested a wide range of psychological aspects that may be linked to music preferences. For instance, Shepherd and Sigg (2015), relied on Rosenberg (1965) self-esteem scale to conduct the factor analysis of music preferences. The results suggested that preference for various music genres was driven by self-esteem scores, while, this relationship was moderated by gender. Kanazawa and Perina (2012), relies to Savanna-IQ interaction hypothesis, to assess the relationship between IQ and listening to classical music. The authors have used survey data from the USA and Great Britain and estimated a number of econometric models to predict listening to classical music. Their results revealed that cognitive abilities are positively and significantly associated with music preferences even after controlling for socio-demographic characteristics. Prieto-Rodríguez and Fernández-Blanco (2000) attempt to understand the factors that are associated with preferences for popular and classical music. In their study, the authors used the following groups of variables: personal, family, geographical, economic and job-related. Their results suggest that age is non-linearly related to listening to pop music, while classical music was only predicted by young age. Education has positive impact on music preferences, both classical and popular. Schafer and Mehlhorn (2017) conduct a meta-analysis of 28 studies to understand the relationship between personality traits and music preferences. Their results suggest that personality traits such as Big Five are very moderately and even insignificantly correlated with music preferences. Only, openness had the highest correlation with music preferences.

The aim of this study is to investigate the correlates of maqom music listening preferences in Uzbekistan. This is the first study that empirically explores the socio-demographic factors that may be correlated with maqom music listening preferences.

2. MAQOM AS MUSIC GENRE

Makom is a single artistic process that incarnates the arts of music, poetry and dance all together. There contained parts of like poetry and dance are not just secondary means that substituting decoration or filling. On the contrary, in its melodies and rhythms, words and poems, dances and moving are closely intertwined and harmonized into a single artistic form. The word "Makom" derived from Arabic and it means "place", "stage", "degree". It has included in the category of classical music as a genre. The only historically formed system of Central Asian classical music is Makom, named Shashmakom – which means “six makoms” consist of types such as Bukhara’s Shashmakom, Khorezms’ makoms, Fergana-Tashkent makom styles. Each of them named their head type of style. These are Buzruk, Rost, Navo, Dugoh Segoh and Iraq. They can be said “Six Sarakhbor” too. Shashmaqom and Shash sarakhbor are synonymous terms with the same meaning. Shashmakom was notated by V.Uspensky in the 1930s.

The structure of the Shashmakom consists of three parts. The instrumental part of the makom is named the Mushkilot. The singing (vocal) part of is Nasr. The Ufar part of the makom is associated with dance, performed by a soloist or several singers.

The evolution of makom in the Middle Ages is divided into three historical periods: from the VI - VII centuries to the beginning of the XIII century, from the XIII - XV centuries and from the XVI century to the beginning of the XX century. The first example of classical music is the system known as the “Borbad sings”.

Borbad is a semi-legendary musician who lived during the Sassanid period (during the reign of Khusrav Parviz). He was from Marv and is also known as Borbad Marvi or Borbad Marvazi. The main content of this system is the integration of the original seven curtain melodies (Rost, Iraq, Ushshak, Zirafkand, Busalik, Isfahan, Navo) into a single song. Then around it begin to form complex and multifaceted circles of makom - the field of makom, voice and branches.

In the XIII-XV centuries, during the development of makom art and classical music were formed 12 makoms, 6 voices and 24 branches.

The third stage deals with the history of regional and local forms in the development of makom. At this sense, there were shaped makoms with their own local characteristics. Each region begins to reshape its own classical music systems: Central Asian makoms; Uyghur muqams (muqams); Iran and Azerbaijan mugham (mugomat); Turkish and Arabic makoms; Maghreb (Algeria, Tunisia, Morocco) navbas; Kashmir “Sufi words” and others.

3. DATA AND MODEL

3.1. Sample

The data for this study was collected using online among PhD students of Uzbekistan. The surveys were sent to various social networking sites and platforms groups for PhD students. The use of online means to collect data was dictated by the quarantine measures that were instituted in Uzbekistan in spring of 2020. Overall, 267 respondents have completed all questions in our questionnaire.

3.2. Music Preferences

We measure the preferences for maqom music by a binary variable that takes value equal to 1 if respondent listens to maqom music, and 0 otherwise. In our sample, nearly 53% of respondents indicated that they listen to maqom.

3.3. Socio-Demographic Predictors

We use a set of traditional socio-demographic predictors to test the correlates of maqom music. We control for age, gender, marital status, number of children, income scale and place of residence. The average age of our sample is 25 years old and nearly 55% of our sample are females. Approximately, 33% of our respondents are married and nearly 30% have children. The geographical distribution of our sample suggests that 20% of respondents live in the capital city of Tashkent. The descriptive statistics are presented in Table 1.

3.4. Model

We estimate the following statistical model to explore the correlates of maqom listening preferences in our study:

$$Maqom = a_1 + a_2Gender + a_3Age + a_4Married + a_5Kids + a_6Tas\text{h}kent + a_7Income + e \tag{1}$$

where Maqom is music preferences for listening to maqom; Gender, Age, Married, Kids, Tashkent and Income are a set of socio-demographic controls. We estimate Eq. (1) using conventional mean regression estimator in Stata 15 with heteroskedasticity adjusted standard errors.

Table1. Summary statistics

Variable	Description	Mean	Std. Dev.	Min	Max
Maqom	=1 if respondent listens to maqom, 0 otherwise	0.34	0.47	0	1
Gender	=1 if respondent is female, 0 otherwise	0.55	0.50	0	1
Age	Age of respondent	25.54	7.24	18	61
Married	=1 if respondent is married, 0 otherwise	0.33	0.47	0	1
Kids	=1 if respondent has kids, 0 otherwise	0.29	0.45	0	1
Tashkent	=1 if respondent lives in capital city (Tashkent), 0 otherwise	0.18	0.39	0	1
Income	Income scale	1.85	1.06	1	4

4. RESULTS

Table 2 provides the results for modeling maqom listening preferences. In column 1, we correlated maqom with gender. We observe that female respondents are less likely to listen to traditional music. In our study, being female decreases likelihood of listening to maqom by 11%. In column 2, we further add age and age squared to see if age is linked to music preferences. We observe that age has U-shaped relationship with maqom listening preferences. In particular, the likelihood of listening to maqom increases at an older age. Columns 3 and 4 suggest that marital status and having children does not affect music preferences in our sample. Moreover, we find that geographical residency does not influence music preferences too. Finally, in column 6 we find that income is inversely related to maqom listening. This implies that income may increase preference for other modern type of music (pop, rock) or even classical music.

Table2. Regression results

	I	II	III	IV	V	VI
gender	-0.109 (2.08)**	-0.109 (2.06)**	-0.114 (2.13)**	-0.115 (2.14)**	-0.113 (2.12)**	-0.143 (2.46)**
Age		-0.053 (3.25)***	-0.059 (3.14)***	-0.051 (2.59)***	-0.051 (2.61)***	-0.032 (1.55)
Age ²		0.088 (3.95)***	0.095 (3.88)***	0.088 (3.52)***	0.088 (3.54)***	0.068 (2.70)***
Married			0.054 (0.69)	0.121 (1.30)	0.122 (1.30)	0.166 (1.62)
Kids				-0.147 (1.42)	-0.143 (1.38)	-0.188 (1.68)*
Tashkent					-0.037 (0.52)	-0.054 (0.70)
Income						-0.062 (1.93)*
Constant	0.403 (9.99)***	1.126 (4.23)***	1.238 (3.99)***	1.092 (3.38)***	1.101 (3.41)***	0.854 (2.57)**
R ²	0.01	0.04	0.04	0.04	0.05	0.07
N	333	323	319	316	316	267

* p<0.1; ** p<0.05; *** p<0.01

5. CONCLUSION

The aim of this study was to contribute to the research literature on the correlates of music preferences. For this purpose, an online survey was carried out among a sample of 267 PhD students in social networking sites and platforms such as Facebook and Telegram. The econometric results

reveal that that preference for maqom music was significantly predicted by age, gender and income, while marital status and place of residence had no significant association with listening to maqom. We also find that age has U-shaped relationship with listening to maqom.

However, this study has a number of limitations. First, the data was collected using panel of internet respondents, namely PhD students. Therefore, considering that overall internet penetration in Uzbekistan is below in countries reviewed in this study, the findings obtained in future studies based on conventional survey methods may offer novel correlates of maqom listening. Therefore, our respondents are computer literate and represent a specific segment of population. Research studies suggest that music preferences vary significantly across various social strata. Future studies should revisit our findings using larger samples and controlling for a wider set of variables such as Big Five, occupational factors, wellbeing and others.

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