

Protection and Research of Uyghur Local Muqam in China in the 40 Years of Reform and Opening up*

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Abstract—Uyghur Muqam is one of the Chinese cultural treasures. Since the founding of New China, especially in the 40 years of the reform and opening up, with the care of the party and the government, as well as the support of leaders at all levels and relevant departments, the salvation, excavation, organization and research of Uyghur Muqam have obtained many achievements. This paper focuses on Uyghur Muqam, such as Dolan Muqam, Qomul Muqam and Turpan Muqam, discusses the monographs and collections of Uyghur Muqam published with the standard Chinese and Uyghur language in the 40 years of reform and opening up, explores the achievements obtained in the research and inheritance of Muqam, and analyzes the deficiencies of research.

Keywords—local Muqam; collation and research; overview

I. INTRODUCTION

Some scholars believe that the word "Muqam" comes from the Sanskrit loanword, and most scholars think that the word comes from the Arabic word "مقام" (maqām). In musicology, the words of "tracks, songs, and music" are usually used, and a large-scale music movement in a certain system is called "Muqam". "From the distribution of Muqam, the phenomenon of Muqam music is basically distributed in 19 countries and regions in Asia, Africa and Europe. That is, in addition to China, it is distributed in Uzbekistan, Tajikistan, Turkmenistan, and Azerbaijan in Central Asia, Afghanistan, Iran, Iraq, Syria, and Turkey in West Asia, Pakistan, India, Kashmir and other countries and regions in South Asia, Egypt, Libya, Tunisia, Algeria, Morocco, Mauritania and other countries in North Africa." From the research results, it can be said that the Muqam music phenomenon is formed against the background of the oasis culture. All ethnic groups have different titles for this musical phenomenon, and there are similarities and differences on Muqam in various countries and regions.

"Uyghur Muqam in Xinjiang of China" is a general term for various Muqam that are circulated in Uyghur agglomeration of Xinjiang Province. It is a large-scale comprehensive art form that combines songs, dances and

pleasures."¹ At the same time, it is the crystallization of culture and art created by Uyghur people in long-term production and living practice, and the product of the high development of singing and dancing music of Uyghur nationality. The representative of the "Uyghur Muqam Art" in Xinjiang, China is "Twelve Muqam", which also includes "Dolan Muqam", "Turpan Muqam" and "Qomul Muqam" with the local characteristics.

"Twelve Muqam" is mainly distributed in Kashgar, Yarkent and Hotan in the southern margin of the Tarim Basin in southern Xinjiang, Kusan Oasis in the northern margin of the Tarim Basin, and Ili Valley in the northern Xinjiang."² "Twelve Muqam" is also known as "Kashgar Muqam". "Dolan Muqam" is mainly distributed in the Yarkent County, Makit County and Maralbashi County of Kashgar Prefecture and Awat County of Aksu Prefecture.³ "Turpan Muqam" is mainly distributed in the Turpan City in Turpan region of eastern Xinjiang, Pichan County and Toksun County.⁴ "Qomul Muqam" is mainly distributed in Qomul City and Ewirghol County in the Qomul Prefecture.⁵

II. COLLATION AND PROTECTION OF UYGHUR MUQAM IN XINJIANG SINCE THE REFORM AND OPENING UP OF CHINA

From 1978 to 2018, the research on Uyghur Muqam in China has entered a new stage. Some scholars specialize in the study of "Twelve Muqam", while others are engaged in the study of local Muqam.

A. Dolan Muqam and Its Collation and Protection

"Dolan Mashrap Muqam" is one of the sources of "Uyghur Twelve Muqam", and "Uyghur Twelve Muqam" is produced based on the art of singing and dancing of Dolan nationality. Various nominated song and dance arts of

¹ Zhou Ji. The essence of Uyghur music, Muqam [M]. Urumqi: Xinjiang Science and Technology Press, 2007, p. 7.

² Luo Weihua, Dilshat. Art of Uyghur Muqam in Xinjiang, China [M]. Urumqi: Xinjiang People's Publishing House, 2006, p. 2.

³ Zhou Ji. Muqam [M]. Hangzhou: Zhejiang People's Publishing House, 2005, p. 32.

⁴ Zhou Ji. Uyghur Muqam in Xinjiang, China [M]. Beijing: Central Conservatory of Music Press, 2008, p. 29.

⁵ Zhou Ji. Muqam [M]. Hangzhou: Zhejiang People's Publishing House, 2005, p. 46.

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Uyghur nationality are the variant of the original art forms named by the people of Dolan nationality in the long history.⁶ The music structure of Dolan Mashrap Muqam basically includes the first part of the "Twelve Muqam" and "Chong Naghma" forms of the local Muqam, and it does not contain Dastan, Mashrap, etc. Dolan Mashrap Muqam was originally composed of twelve parts. However, after a long period of time, three sets of Muqam have been forgotten or disappeared. From the liberation to the end of the 20th century, only nine sets of Dolan Muqam were sung in the activities of Dolan Mashrap Muqam. And it also formed the view that there were only nine sets of Dolan Muqam. In August 1992, the Muqam Research Institute of Uyghur Autonomous Region in Xinjiang Province held the "Second Muqam Research Seminar of Uyghur Autonomous Region in Xinjiang" in Shache County. The Culture and Sports Bureau surveyed and recorded it throughout the county. It is found that two sets of Muqam have disappeared, and Dolan Muqam is composed of eleven sets of Muqam.⁷ The names and quantities of various Muqam are different in Makit County, Maralbashi County and Awat County, and there are 9 sets in Makit County, 12 in Maralbashi County, and 9 in Awat County.

B. Qomul Muqam and Its Collation and Protection

Qomul Mashrap Muqam is a part of the cultural heritage of Uyghur people. It is featured by local characteristics, singular performance and rich contents. It is a folk literature system integrating philosophy, philosophy and life experience. "Modern Qomul Muqam is the continuation and the development of ancient Ewirghol music under certain conditions"⁸.

"Qomul Mashrap Muqam" is distributed in Wucheng and Shiershan of Qomul City. Qomul Muqam can be divided into court version, mountain version, garden version, ancient five-city version according to the different cultural background and performance style.⁹

Since the founding of the People's Republic of China, especially since the implementation of the reform and opening up policy, the "Qomul Muqam" from the private sector has carried out a lot of research, propaganda and protection work for seeking greater development and attention, which makes "Qomul Muqam" not only famous among the Qomul people, but also nationally and even abroad. In August 1993, the Qomul Muqam Symposium was held in Qomul City, and the "Qomul Muqam" with tapes, Uyghur lyrics and standard Chinese lyrics and staves was published by the People's Music Publishing House in 1994.

⁶ Zhou Ji. Muqam [M]. Hangzhou: Zhejiang People's Publishing House, 2005, p. 48.

⁷ Mohammad Osman. Dolan Mashrap Muqam (Vol. 1) [M]. Urumqi: Xinjiang People's Publishing House, 1995, p. 1.

⁸ Mutalipu Seyiti. Dolan Mashrap Muqam (Vol. 2) [M], Urumqi: Xinjiang People's Publishing House, 1995, p. 14.

⁹ Department of Culture in Qomul District, Xinjiang Uyghur Autonomous Region. Qomul Muqam [M]. Beijing: People's Music Publishing House, 2009, p. 5.

C. Turpan Muqam and Its Collation and Protection

Turpan Muqam is circulated in Turpan City, Pichan County and Toksun County in eastern Xinjiang. The versions of Turpan Muqam are similar, and there are now 11 sets of Muqam. "11 sets of Turpan Muqam contain a total of 66 tracks, and all the concerts take about 10 hours."¹⁰ In 1999, the "Turfan Muqam" with the contrast of stave and simplified spectrum, CD and Uyghur lyrics and standard Chinese lyrics was published by the National Publishing House.

In addition to the Uyghur local Muqam, there are also "Ili Muqam" (Ili folk song) and "Hetian Muqam" (Hetian version of Uyghur Twelve Muqam), which is the distribution of "Uyghur Twelve Muqam" towards Ili and Hetan. It is also a variant of the "Uyghur Twelve Muqam" formed by interaction with local folk songs.

III. WORKS OF LOCAL MUQAM

After the reform and opening up, Muqam was sorted out, scored, and taped. At the same time, many research results were also published in the terms of Muqam music, lyrics and tunes. Here are some of the works on the Uyghur local Muqam:

and It is understood that the works related to Uyghur Muqam from 1978 to the present are as follows: "Uyghur classical music — Qomul Muqam" (Uyghur), compiled by the Cultural Department of Qomul District, Uyghur Autonomous Region, published in August 1994 by People's Music Publishing House; "On Qomul Muqam" (Uyghur), edited by Bagmat Yusup under the leadership of the Qomul District Office, published by Xinjiang People's Publishing House in December 1994; "Dolan Mashrap Muqam" (1) (Uyghur), written by Muhammad Osman, published by Xinjiang People's Publishing House in September 1995; "Dolan Mashrap Muqam" (2) (Uyghur), written by Mutallip Seyit, Mutallip Iskandar, and Ahat Dawut, published by Xinjiang People's Publishing House in September 1995; "On Uyghur Twelve Muqam and Ili Folk Songs" (Uyghur), written by Yasiding Batila and Abudukelimu Osman, published by Xinjiang People's Publishing House in September 1995; "On the Ili Style of Uyghur Twelve Muqam" (Uyghur), written by Maimaitiyiming Wushouer, published by Xinjiang People's Publishing House in September 1995; "Muqam in Northern Xinjiang (Large-scale Set of Music of Uyghur in Xinjiang Province) (Chinese), edited by Jian Qihua, printed by the Chinese Musicology Magazine in December 1998, published by the Institute of Music of the China Academy of Art; "Uyghur Classical Folk Music — Turpan Muqam" (Uyghur), compiled by the Cultural and Sports Bureau of Turpan Region, published by the National Publishing House in 1999; "The Study of the Ecology and Morphology of Dolan Muqam" (Chinese), congratulated by the National Art Science "Ninth Five-Year Plan" Project Group for Congratulating the Establishment of Xinjiang Uyghur Autonomous Region for 50 years ago,

¹⁰ Intangible Cultural Heritage Protection Center of Qomul District. Qomul Muqam [M]. Urumqi: Xinjiang People's Publishing House, 2009, p20-p21.

published by the Central Conservatory of Music in November 2004; "The Qomul Muqam" (Chinese), compiled by the Intangible Cultural Heritage Protection Center of Qomul Prefecture, published by the Xinjiang People's Publishing House in September 2009; "The Magical Qomul — Research on Qomul Muqam" (Uyghur), written by Yusupu Hazi, published by Xinjiang Fine Arts Photography Publishing House in July 2014; "Qomul Muqam and Mashrap" (Uyghur), written by Aysham Ahmat, published by Xinjiang People's Publishing House in August 2015; "Research on Uyghur Muqam in Hetian Prefecture" (Chinese), written by Batuer Balati, published by the People's Music Publishing House published in September 2014; "Hetian version of Uyghur Twelve Muqam" (Chinese), edited by Abula Maijinong, published by Xinjiang University Press in December 2015 (two volumes); "Research on Turpan Muqam" (Chinese), compiled by the editorial board of "Turpan library", published by Hunan People's Publishing House in April 2016; and "Arts in the Oasis — Investigation of 'Twelve Muqam' in Hetian Prefecture" (Chinese), written by Wang Jianchao, published by Southwest Jiaotong University Press in July 2017.

IV. RESEARCH STATUS OF UYGHUR LOCAL MUQAM

A. Research Characteristics

In the research work on Uyghur Muqam published in the 40 years of reform and opening up, it can summarize the following characteristics:

The collection and research content has a certain breadth and depth, laying a solid foundation for the protection and study of the intangible cultural heritage of Chinese ethnic minorities. In the 40 years of the reform and opening up, the collection and notation of the "Twelve Muqam" and local

Muqam lyrics have made great progress and become more and more complete. The work of making CDs, VCDs and DVDs has also been successfully completed. The research involves the formation and development of Uyghur classical Twelve Muqam and local Muqam, music form, literary and linguistic features of Muqam, performance techniques and performance occasions, protection and inheritance, social and cultural values, and related comparisons and other fields. Another highlight of the research is that the scholars have not only studied the Uyghur Twelve Muqam, but also have turned their attention to the different versions of the folk "Twelve Muqam" and local Muqam that are circulated in the Uyghur Prefecture. And they have begun to supplement the vacancies in this field. "The Study of the Ecology and Morphology of Dolan Muqam" co-edited by Zhou Ji and other related scholars, "Hetian version of Uyghur Twelve Muqam" edited by Abula Maijinong, "Qomul Muqam and Mashrap" written by Aysham Ahmat, and "Research on Uyghur Muqam in Hotan Prefecture" written by Batur Barat and other works on local Muqam belong to the research of Muqam.

In the 40 years, the study of Uyghur Twelve Muqam is from less and more, and more and more in-depth. From the collection, collation, notation and introduction of Muqam, it is gradually developed towards the research of Muqam music structure, language and music form. That is to say, the work of Muqam in the 50s-60s and 80s-90s was based on the collection, collation, recording and notation. After the 1990s, especially in the 21st century, Muqam research has deepened. It can find out the research situation of Muqam from 1978 to 2016 through the query of "Muqam" in CNKI Data. (As shown in "Fig. 1")

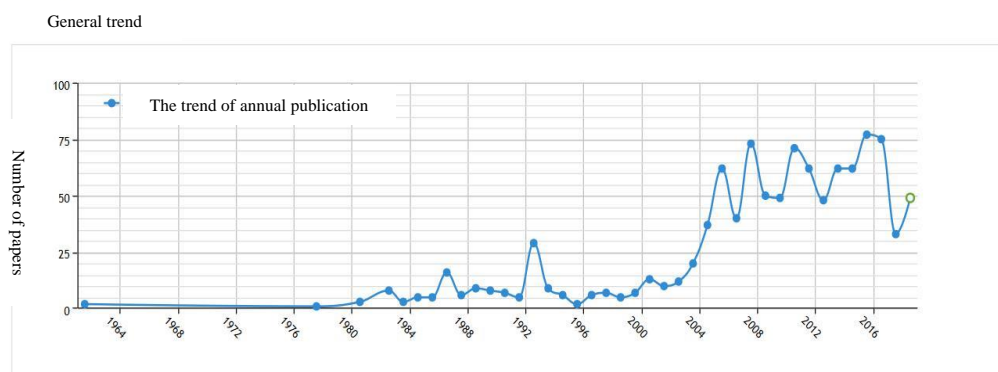


Fig. 1. The general trend of papers published.

How to protect and inherit Muqam art is the focus of consideration and research in the past 40 years. "For various reasons, Uyghur Muqam, especially Twelve Muqam, fell into the danger of being on the verge of loss in the 1940s."¹¹ After the founding of the People's Republic of China, the party and the government attached great importance to the

rescue and excavation of national and folk heritage. Especially after 1990s, the relevant departments and leaders at all levels not only concerned about the collection, collation and research of Uyghur Muqam. In addition, the protection and inheritance of Uyghur Muqam was also seized. In 1996, the "Xinjiang Muqam Art Troupe" was established, and the "Uyghur Muqam Workshop" was launched to ensure the success of Muqam Art. The School of Music of Xinjiang Normal University established the Muqam Research Center

¹¹ Luo Weihua, Dili Xiati. Art of Uyghur Muqam in Xinjiang, China [M]. Urumqi: Xinjiang People's Publishing House, 2006, p.4.

and created a pilot in musicology with the main goal of cultivating Muqam research talents. In Kashgar, Qomul, and Hetian, the "Uyghur Muqam Workshop" was launched, and many Muqam inheritors were trained. Scholars also attach importance to the protection and research of Uyghur Muqam, and put forward their own opinions in the works. There are some works on the protection and inheritance of Uyghur Muqam specially, such as "Muqam" edited by Zhou Ji, "Hetian version of Uyghur Twelve Muqam" edited by Abdulla Majnun, "Qomul Muqam and Mashrap" written by Aysham Ahmat, "Arts in the Oasis — Investigation of 'Twelve Muqam' in Hetian Prefecture" (Chinese) written by Wang Jianchao, "Research on the Inheritance of Uyghur Muqam Education in Xinjiang" written by Zhao Yan.

V. SEVERAL PROBLEMS IN THE STUDY OF UYGHUR LOCAL MUQAM IN THE PAST 40 YEARS

Although the study of "Uyghur Muqam" in the past 40 years of reform and opening up has obtained some remarkable achievements and has a certain degree of innovation, there are still some problems worthy of serious consideration in the research work.

The unifacility and one-sidedness of research direction and object are serious. This can be seen from two aspects. First, in the research direction, the scholars mostly collect and sort the works of induction type of Muqam lyrics. There are few research works on the structure, language and music form of various Muqam. Second, on the research object, there are many research works on Uyghur Twelve Muqam, and there are few research works on Muqam in various places. It can also be said that in addition to the introductory research of local Muqam, there are basically no research works on structure, language, and music form of the local Muqam.

It lacks the research on the relationship between Uyghur poetry and Muqam lyrics. The Uyghur Twelve Muqam lyrics were originally a poem. It consists of poetry and folk songs composed of 44 classical poets. The lyrics of local Muqam also constitute poems of folk songs and classical poets. It can't forget to conduct research on the poetics in the study of Muqam.

There is no interdisciplinary research in the study of Uyghur Muqam. The current study on Uyghur Muqam only contains research on the origin, lyrics, and musical form of Muqam, and it does not conduct research in related disciplines such as dance, folklore, philosophy, and linguistics. Uyghur Muqam not only involves singing, music, etc., but also is closely related to dance, folklore, philosophy, linguistics, etc. In the study of Muqam, it is necessary to pay attention to interdisciplinary research.

VI. CONCLUSION

During the period from the early establishment of New China to the eve of reform and opening up, it conducted the rescue and protection of the Uyghur area. This provides the necessary premises and foundation for subsequent research. On this basis, after the reform and opening up, more efforts

were made on the protection, revitalization and inheritance of "Xinjiang Uyghur Muqam in China".

First of all, in terms of legal measures, the Constitution of the People's Republic of China clearly defines the relevant provisions on respecting, inheriting, protecting and revitalizing national culture, and identifies the status of the protection of traditional culture of Chinese nationalities including Uyghur Muqam in the form of legislation. The Protection Article of Intangible Cultural Heritage of Xinjiang Uyghur Autonomous Region was officially implemented on April 1, 2008. The Protection Article of Uyghur Muqam Art of Xinjiang Uyghur Autonomous Region was implemented on October 1, 2010. The promulgation and implementation of this article is the first column of provincial-level local monographs on the protection of "human intangible cultural heritage masterpieces", marking the protection of Uyghur Muqam's artistic work into a track of legal compliance and management norms.

Secondly, in the field of recording and research, Twelve Muqam was censused and supplemented twice. The results were recorded in a cassette tape and published in 1993 and 1997 according to the scores of the supplementary recordings. In 2002, "Twelve Muqam" CD and 12 sets of VCD were published. In the past 40 years, more than 40 works on Uyghur Muqam have been published with the standard Chinese and Uyghur language, and more fruitful results have been achieved. In 1988, the Uyghur Muqam Research Institute was established. In 1988, 1992, 1996 and 2002, the "China Uyghur Muqam Series", "Uyghur Muqam Seminar", "Xinjiang Uyghur Muqam Achievement Exhibition", etc. were held in Urumqi, Qomul, Shache, Maigaiti and Beijing respectively. The Xinjiang Academy of Art opened the "Muqam Research Institute" in 1996. It established the Muqam Research Center of the Music College of Xinjiang Normal University in 2000. In 2001, it recruited graduate students with Muqam as the research direction.

In short, in 40 years of the reform and opening up, under the care and legislative guarantees of the party and the government, people have done a lot of work on the rescue, revitalization and inheritance of Uyghur Twelve Muqam and Muqam in other places, and have achieved a lot of results. The research on Muqam is also from less to more, and has formed a certain scale and depth. At the same time, it should be noted that the work of art protection, inheritance and research in Xinjiang Uyghur Muqam is still insufficient. It is necessary to promptly discover and correct existing problems and carry out the research of Muqam further and extensively.

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