Study on China's Uyghur Twelve Muqam in the Past 40 Years of Reform and Opening up

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Abstract—Uyghur Muqam is one of the treasures of Chinese cultural heritages. After the founding of People's Republic of China, especially since the reform and opening up 40 years ago, with the care of the Party and the government, and the support of leaders at all levels and relevant departments, great achievements have been made in the rescue, excavation, collation and research of Uyghur Muqam. This paper focuses on the introduction of the Uyghur Twelve Muqam, discusses the Uyghur Twelve Muqam published in Chinese and Uyghur over the past 40 years, monographs and collections of papers related to the Uyghur Muqam, and analyzes the achievements in the study and inheritance of Muqam over the past 40 years, and points out its deficiencies.

Keywords—Uyghur; Twelve Muqam; research; brief introduction

I. INTRODUCTION

A. "Muqam" and Its Classification

Some scholars believe that the word "muqam" comes from the Sanskrit, while most scholars think it comes from the Arabic "مقام" (maqām). In musicology, the meanings of "tracks, songs, and music" are usually used, and a complete set of major movements set in a certain system is called "muqam". "From the distribution of muqam, the muqam music is basically distributed in 19 countries and regions bordering Asia, Africa and Europe, that is, in addition to China, it is distributed in UZ (Uzbekistan), Tajikistan, Turkmenistan and Azerbaijan in Central Asia, Afghanistan, Iran, Iraq, Syria, and Turkey in Western Asia, Pakistan, India, Kashmir and other countries and regions in South Asia, and Egypt, Libya, Tunisia, Algeria, Morocco, Mauritania and other countries in North Africa." According to the research results, it can be said that muqam music was formed against the background of oasis culture. Different nations have different names for this music, so that there are similarities and differences between muqam among different countries and regions.

"'China's Uyghur muqam' is the general name of all kinds of muqam popular in the communities of Uyghur people in Xinjiang, China. It is a large-scale comprehensive art form integrating song, dance and music." [2](P.2) It is the crystallization of culture and art created by the Uyghur people in the long-term production and living practice, and the product of the highly developed Uyghur song and dance music. The representative of "China's Uyghur Muqam" in Xinjiang, China is "Twelve Muqam", which also contains muqam with local characteristics, including "Dulan Muqam", "Turpan Muqam" and "Kumul Muqam".

"Twelve Muqam' is mainly spread in the Kashgar, Shache, Hotan of the southern margin of Tarim Basin of southern Xinjiang, and Kuqa oasis of the northern margin, as well as Ili valley in northern Xinjiang." "Twelve Muqam" is also known as "Kashgar Muqam".

From the beginning of 1954 to the end of 1955, Muqam masters such as Turdi Ahong were invited to Urumqi for the second time. In addition to recording, they also recorded the lyrics of "Twelve Muqam" in detail. Wan Tongshu et al. overcome many difficulties to successfully record the musical score of "Twelve Muqam" for the first time in 1958 based on the recordings of the Muqam masters such as Turdi Ahong. It was jointly published by Music Press and Ethnic Publishing House in the form of staves in 1960.

II. MUQAM RESEARCH WORKS

After the reform and opening up, when muqam was sorted out, recorded, made tapes and VCDS, a lot of research results emerged in the aspects of muqam music, lyrics and tunes. The following is an introduction to some works on "China's Uyghur Twelve Muqam":

A. Research Works of "Twelve Muqam"

According to the information collected, there are 34 research works on "Twelve Muqam", including books on the
source, introduction and form of Twelve Muqam (26), literary works with the theme of “Twelve Muka” (3) and works by famous Muqam researchers (5). Here is a brief introduction according to three categories:


III. CONCLUSION

During the period from the founding of China to the beginning of reform and opening up, the "Twelve Muqam"
were rescued and protected. All these provide the necessary premise and foundation for the later research. On this basis, after the reform and opening up, more efforts have been made to protect, revitalize and inherit "China's Uyghur Twelve Muqam".

First, in terms of legal measures, Constitution of the People's Republic of China clearly formulates relevant provisions on respect, inheritance, protection and revitalization of national culture, and establishes the status of the protection of traditional culture of all ethnic groups in China, including the Uyghur Muqam, in the form of legislation.

Secondly, in the aspect of recording and research, *The Twelve Muqam* were surveyed and supplemented twice, and the results were recorded and published in cassette tapes, which were published in 1993 and 1997 according to the music score of supplementary recording.

In addition, in terms of inheritance and protection, in November 2005, *Uyghur Muqam Art in Xinjiang, China* was declared as the Representative list of the intangible cultural heritage of mankind by UNESCO. In 2006, it was included in the first batch of national intangible cultural heritage list. In order to strengthen the protection and inheritance of Uyghur muqam art in Xinjiang, the Chinese government has taken a series of major measures to train a group of all-aged people in the main inheritance areas of Uyghur muqam art, which including national, autonomous region, region, county and municipal level. At the same time, great achievements and new progress have been made in setting up protection agencies, carrying out mass non-governmental inheritance, professional inheritance, text inheritance, educational inheritance and media inheritance.

REFERENCES


