

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

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Abstract—Uyghur Muqam occupies a very important position in the whole Uyghur culture. Over the past 40 years of reform and opening up, China has given more and more support to the collation, research and protection of Uyghur Muqam. Many scholars in the society have done some academic research on Uyghur Muqam, and have made great achievements. This paper focuses on the work done in the collation of Uyghur twelve Muqam, and discusses the achievements over the past 40 years.

Keywords—Uyghur; twelve muqam; collation; overview

I. INTRODUCTION

A. "Muqam" and Its Classification

In general, the academic circle thinks that the word "muqam" derives from the Arabic "مقام" (maqām), which is pronounced "muqam" in modern Uyghur. Uyghur muqam is divided into twelve muqam, Dulan Muqam, Hami Muqam, Turpan muqam, etc.

"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".

B. The Arrangement of Twelve Muqam

1) Muqam rescue work before reform and opening-up

Rescue, collation and research of China's Uyghur Muqam failed to gain attention until the founding of People's Republic of China. Then excavation started. The "Twelve Muqam" is composed of twelve sets of large divertimento, including "Lak Muqam", "Zibayat Muqam", "Skgar Muqam", "Chahal Garmuqam", "Pangi Muqam", "Uzhar Muqam", "Egm Muqam", "Ushak Muqam", "Bayat Muqam", "Nava Muqam", "Muxiawolek Muqam" and "Ilak Muqam". Each

set consists of three parts: qiongnaieman, dastan and meshrep. Each part has 25-30 tracks and 360 tracks in total.

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

Since 1978 and 2018, the study of China's Uyghur Muqam has entered a new stage. Some scholars are specialized in the study of "twelve muqam", while others are engaged in the study of local muqam.

A. The Arrangement and Protection of "Twelve Muqam"

In the 1980s, the spring breeze of reform and opening up swept across China. With the rapid development of economy, and the cultural and artistic undertakings also burst with infinite vitality. The excavation, sorting, inheritance and research of Uyghur muqam were also restarted. "Xinjiang Opera Troupe Muqam Research Group", "Xinjiang Art Research Institute Muqam Research Office", "Xinjiang Muqam Art Troupe" and "Twelve Muqam" Research Society of Xinjiang Uyghur Autonomous Region" were established successively. With the care and support of the Party and government at all levels, "Uyghur Twelve Muqam" was sung and recorded by the Xinjiang Muqam Art Troupe and students majoring in Muqam in Xinjiang Arts University. The lyrics of "Twelve Muqam", sung by Turdi Ahong and recorded by the poet nimisyit, were partially corrected and published by Xinjiang Juvenile Publishing

House in 1986. The staves of *Twelve Muqam* in Uyghur and Chinese were published by Xinjiang People's Publishing House in 1993 and Encyclopedia of China Publishing House in 1997, and the CD and VCD of twelve muqam were also published.

In addition to the above "China's Uyghur Twelve Muqam" and muqam in other places, there are "Ili Mukam" (Ili folk song) and "Hotan Muqam" (Hotan version of Uyghur Twelve Muqam). It is a variant of "Uyghur Twelve Muqam" formed by the interaction between the "Uyghur Twelve Muqam" and local folk songs during its spread to Ili and Hotan areas.

In addition to the above mentioned "China's Uyghur Muqam Art", which belongs to the intangible cultural heritage of mankind. Some famous modern artists created several sets of muqam by learning, studying and drawing on the music and lyrics of "Twelve Muqams". It also includes the publication of books in Chinese and Uyghur that integrate staves and VCD. As far as the authors know, there are two works of Muqam published by individuals. Such as: *Muhanni Muqam* (new muqam created by Kuerbanjiang Rouzi), edited by Kuerbanjiang Rouzi, was published by Xinjiang University Press in December 2015. *Visalo Muqam* (music composition: Ekber Kahneman, lyrics: Abdourei Abdura, translation: Abdouli Salam), by Ekber Kahneman, was published by Xinjiang Science and Technology Press in May 2016.

In sorting out the work of the Uyghur Twelve Muqam since the reform and opening up 40 years ago, the authors summarize the following characteristics:

First: The scope and depth of the collection and research have laid a solid foundation for the protection and research of the intangible cultural heritage of China's ethnic minorities: Since the reform and opening up 40 years ago, the collection and notation of "Twelve Muqam" and local muqam have made great progress. The production of CD, VCD, DVD also completed smoothly. The research contents involve the formation and development channels of Uyghur classical twelve muqam and local muqam, music forms, literary and linguistic characteristics of muqam, performance techniques and performance occasions, protection and inheritance, social and cultural values, and relevant comparison. Another highlight of the research content is that some scholars not only studied the Uyghur twelve muqam, but also focused on the different versions of the folk "twelve muqam" and local muqam spread in Uyghur areas, and began to fill the gap in this aspect.

Second: From 1950s to 1960s and 1980s to 1990s, muqam's work mainly focused on muqam's collection, arrangement, recording and notation. After 1990s, especially since the 21st century, muqam's research has been more in-depth. In CNKI, a query with "muqam" as the key word can provide an overview of muqam's research from 1978 to 2016.

Third: How to preserve and inherit muqam art has been the focus of consideration and research in the past 40 years. "Due to various reasons, the Uyghur muqam, especially the twelve muqams, was in danger of being lost in the 1940s"

[14] (P.213). After the founding of the People's Republic of China, the Party and government attached great importance to the rescue and excavation of ethnic and folk heritage. Especially after the 1980s, the relevant departments and leaders at all levels not only paid attention to the collection, sorting and research of Uyghur muqam, but also intensified the protection and inheritance of Uyghur muqam. In 1996, "Xinjiang Muqam Art Troupe" was established, and "Uyghur Muqam Workshop" was set up to ensure that muqam art has a successor. The School of Music of Xinjiang Normal University has set up the "muqam research center" and established master of musicology with the main goal of cultivating muqam research talents.

III. CONCLUSION

In a word, since the reform and opening up, China's work in sorting out and studying the Uyghur Twelve Muqam is as follows:

First of all, *The Regulations on the Protection of the Intangible Cultural Heritage of Xinjiang Uyghur Autonomous Region* was officially implemented on April 1, 2008. *The Regulations on the Protection of Art in Uyghur Muqam, Xinjiang Uyghur Autonomous Region* was implemented on October 1, 2010. The promulgation and implementation of this regulation is the first time for China to adopt a single provincial legislation on the protection of "Representative of human intangible cultural heritage", indicating that the protection of Uyghur muqam art work has entered the track of legal compliance and management norms.

Secondly, over the past 40 years, more than 40 studies on Uyghur muqam in Chinese and Uyghur languages have been published, with fruitful results. In 1988, the Uyghur Muqam Research Society was established. In 1988, 1992, 1996 and 2002, the "China's Uyghur Muqam Series", "Uyghur Muqam Seminar" or "China's Uyghur Muqam Achievement Exhibition" was held in Urumqi, Hami, Shache, Mekit and Beijing. 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.

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