



The Uygur Muqam music: Music characteristic and transmission in Xinjiang China

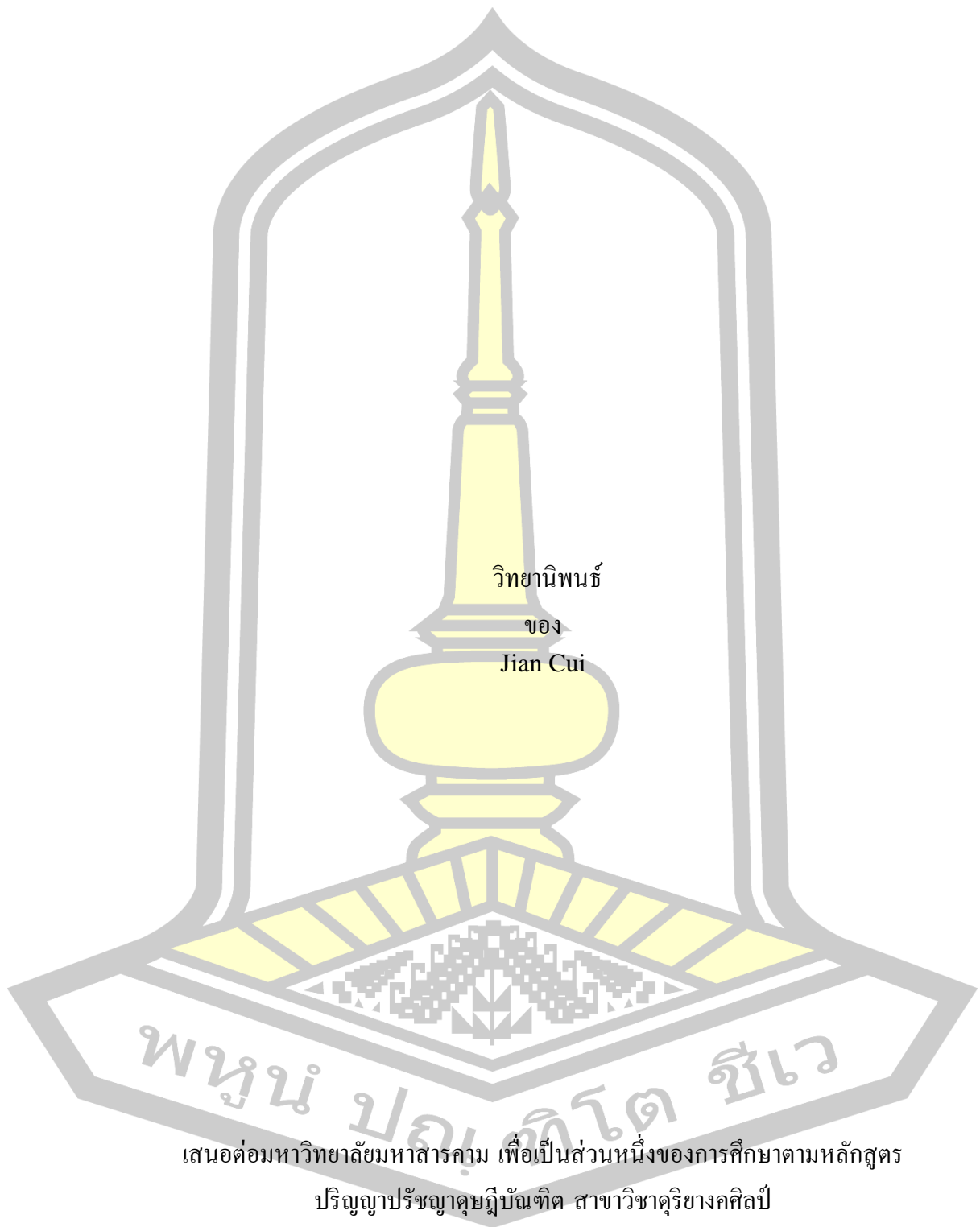
Jian Cui

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music

November 2023

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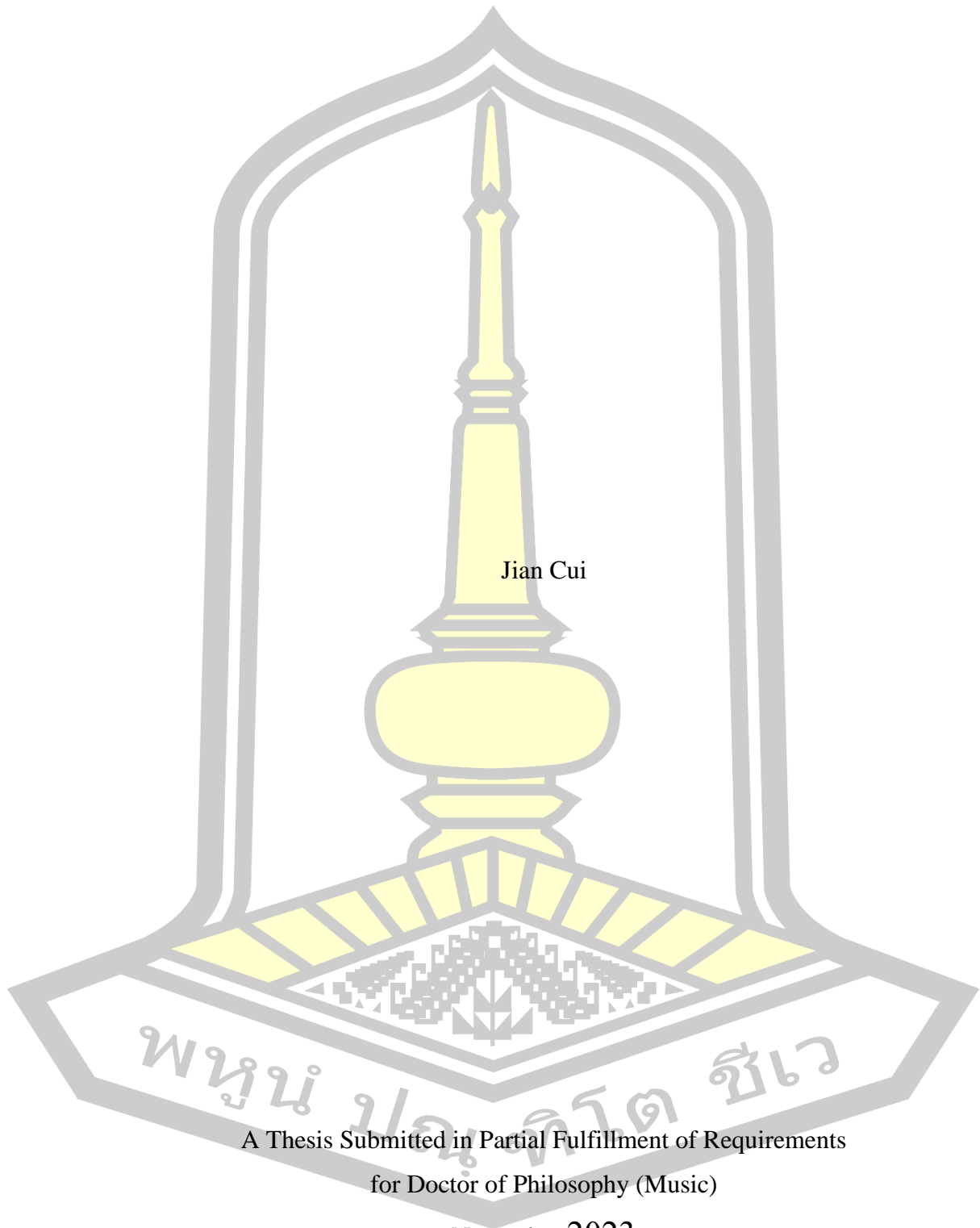
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The examining committee has unanimously approved this Thesis, submitted by Mr. Jian Cui , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Maharakham University

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**TITLE** The Uygur Muqam music: Music characteristic and transmission in Xinjiang China

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### ABSTRACT

With the development of the times and the evolution of history. In contemporary international ethnomusicology, a new discipline - Silk Road musicology has emerged like mushrooms after rain. More importantly, it is because the Xinjiang region of China is the hub of the Land Silk Road. Therefore, Chinese and foreign scholars have traveled to Xinjiang, a treasure trove that has not yet been fully cultivated, to conduct interdisciplinary research and inspections. Since ancient times, Xinjiang has been a place where Eastern and Western cultures blend and blend. Here is a collection of three major civilizations in the world, namely China, ancient Greece, and ancient India. There are three major religions in the world, namely Islam, Buddhism, and Christianity. There are also three major language families, namely the fusion of the Sino Tibetan language family, the Indo European language family, and the Ural Altaic language family. Especially in terms of music, the integration of the Chinese music system, Greek music system, and Persian Arab music system has given birth to the rich and colorful ethnic music of Xinjiang, China.

From the late 19th century to the beginning of this century, a large number of Chinese and foreign scholars visited Xinjiang. According to records, in 1889, British man Bauer visited Xinjiang for the first time. Sven heding from Sweden visited Xinjiang seven times between 1894 and 1935, while Stein from the UK visited Xinjiang four times between 1900 and 1930. Other people include Fithall in Germany in 1898, geyweder in Germany in 1903, lekok in 1904, Taku Guangrui and Watanabe zhexin in Japan in 1902, Kurui Saburo and Nomura in Japan in 1905, 190. In short, from 1889 to 1935, Russia, the United Kingdom, the United States, France, Germany, Japan Exploration and investigation teams from over a dozen countries, including Italy, the Austro Hungarian Empire, Sweden, Belgium, and others, have arrived in Xinjiang, including Poland.

I hope to introduce the unique Xinjiang Muqam music to the Thai people in my doctoral thesis research. And write a very meaningful and practical Muqam art material for the school. Muqam is a music phenomenon and genre widely present in contemporary Islamic culture around the world. Muqam exists throughout Central Asia, West Asia, Southeast Asia, North Africa, and even Europe. It is an important music research topic related to international cultural exchange. However, there are still some issues with Muqam's research. Regardless of its formation and development

history. There is no unified understanding of its own interpretation. There are various opinions about the origin of Muqam. For a long time, people have compiled many legends and stories for Muqam. It also covered it with a mysterious veil. Therefore, my doctoral thesis hopes to combine the professional works published in my years of work to ultimately form a highly academic valuable doctoral research paper. Therefore, I believe that the study of Uyghur Muqam art is not only an issue related to a certain ethnic group, but also a major international topic. Clarify the history and specific issues of Muqam's traditional art, summarize rigorous laws and commonalities. It will add a more brilliant new chapter to the vast and profound history of Chinese music. It can also provide useful insights into the history of cultural exchange between China and foreign countries. This is an urgent and important historical mission for most colleagues in ethnomusicology. I can compile some music scores in my doctoral thesis, which provides more reference materials for most Thai music professionals. My doctoral thesis is not only academic material, but also a very detailed reference book. And add new artistic summary achievements to the international music and art stage. And committed to solving the following four problems in the paper:

1. To investigate the current situation of Muqam music in Xinjiang, China
2. To Analyze the music characteristics of Muqam music in Xinjiang, China
3. To Propose the methods to transmission of Muqam music in Xinjiang, China

Keyword : Uyghur Muqam, Communication, Culture and Art, Music Theory, History



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The most grateful one is my thesis advisor Professor Khomkrich Karin. His guidance and encouragement have brought me a new perspective and research direction in music. My research and development on the international music academic stage has given me more ways of thinking and practice, and improved my systematic learning ability. The successful completion of doctoral studies is inseparable from the strong support of teachers.

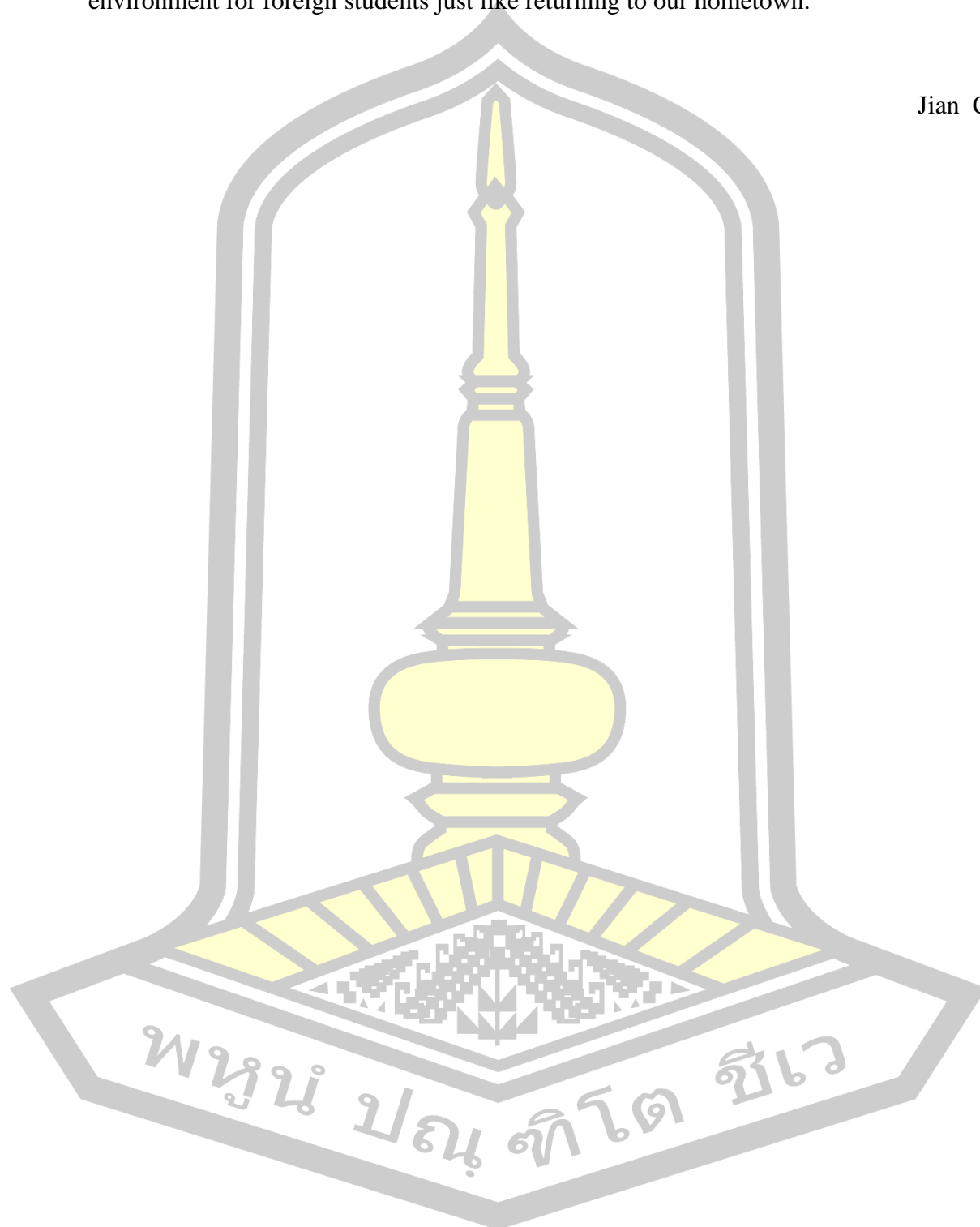
Thank you to the school professor for providing me with revision suggestions and assistance during my doctoral thesis writing period,

Thank you to my parents for providing me with selfless help during my studies, supporting me in constantly advancing and improving my life, work, and study path, truly achieving no burden or concern. Thank you to my family for creating good conditions for me.

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Jian Cui

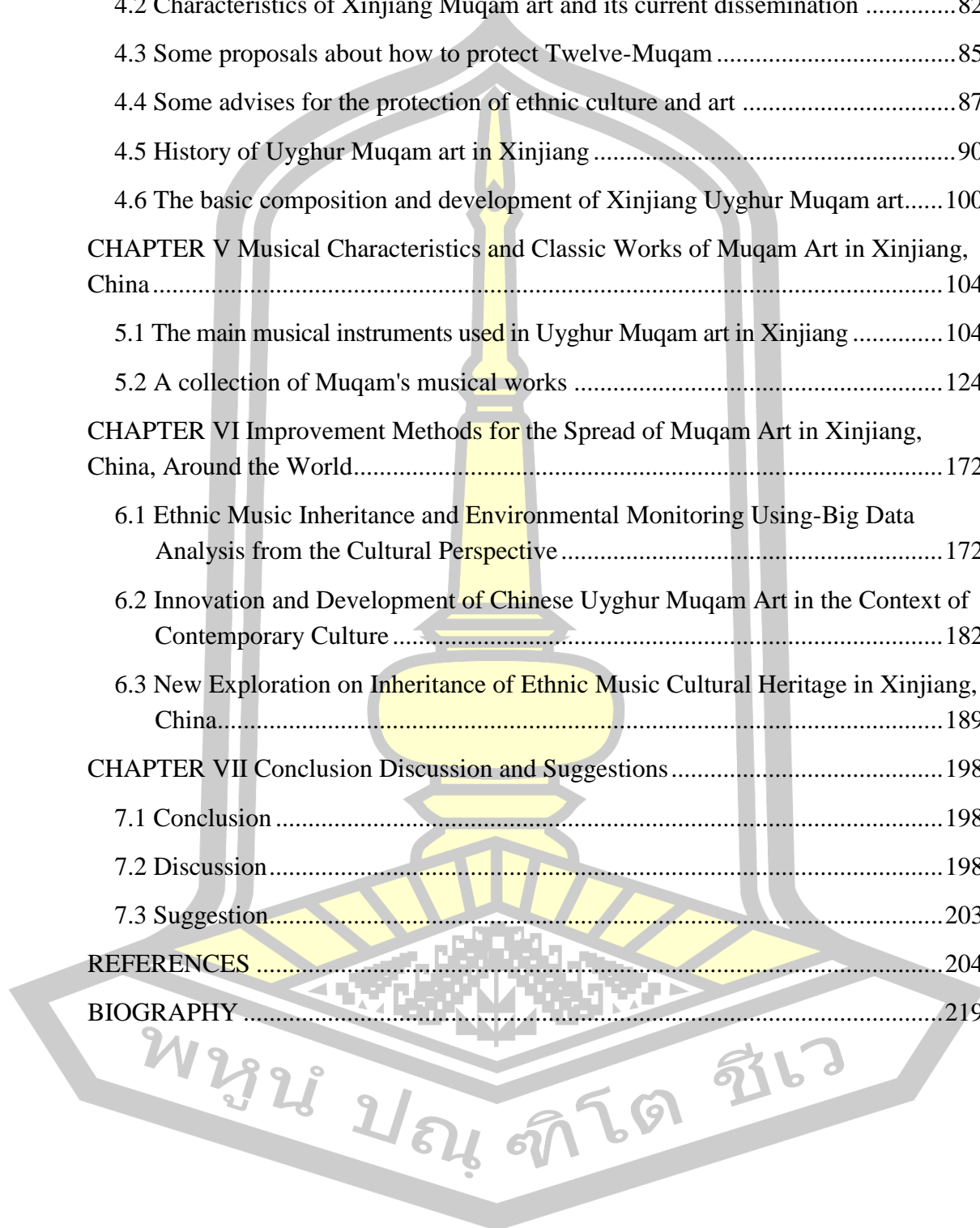




## TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	H
LIST OF FIGURES .....	J
CHAPTER I Introduction .....	1
1.1 Statement of the Problem.....	1
1.2 Research Objective .....	4
1.3. Objectives Research.....	4
1.4 Importance of Research .....	4
1.5 Definition of Terms .....	4
1.6 Conceptual Framework.....	5
CHAPTER II Literature Review.....	6
2.1 Development process of Uyghur Muqam art in Xinjiang .....	6
2.2 Overview of Cultural and Artistic Festivals and Religions in Xinjiang, China	10
2.3 The main representative of Xinjiang Uyghur Muqam art .....	15
2.4 The artistic characteristics and historical-cultural value of Xinjiang Uyghur Muqam art .....	35
2.5 Representative works of Xinjiang Uyghur Muqam.....	38
2.6 Other forms of Chinese art cooperation similar to Muqam art .....	47
2.7 Research methods and theories used in the study.....	53
2.8 The related research.....	55
CHAPTER III Research Methodology .....	71
3.1 Research Scope .....	71
3.2 Research Process .....	72
CHAPTER IV The Current Situation of the Development of Chinese Uyghur Muqam Art and Its Ways of Transmission .....	81

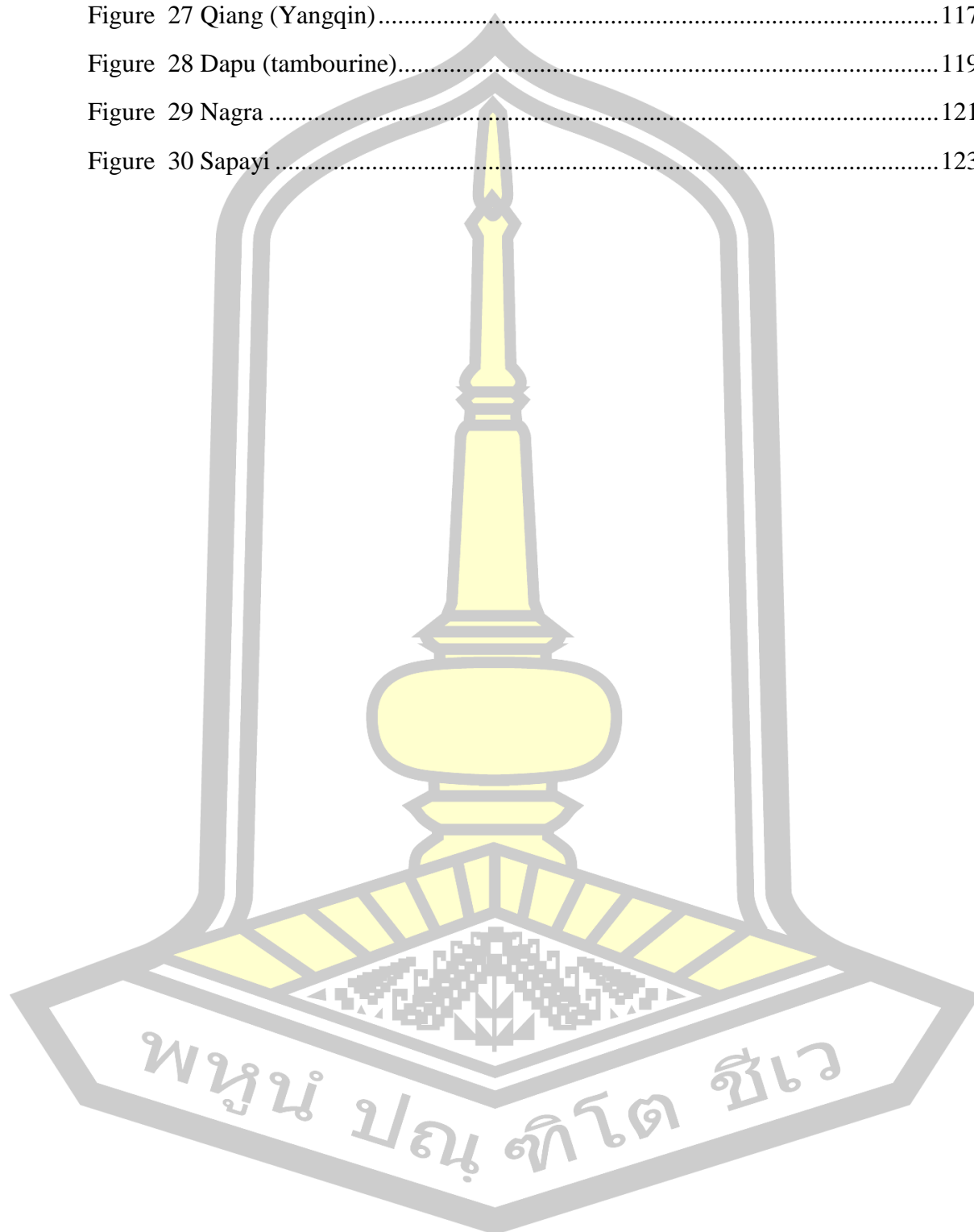
4.1 Development process and current situation of Muqam art in Xinjiang .....	82
4.2 Characteristics of Xinjiang Muqam art and its current dissemination .....	82
4.3 Some proposals about how to protect Twelve-Muqam .....	85
4.4 Some advises for the protection of ethnic culture and art .....	87
4.5 History of Uyghur Muqam art in Xinjiang .....	90
4.6 The basic composition and development of Xinjiang Uyghur Muqam art.....	100
CHAPTER V Musical Characteristics and Classic Works of Muqam Art in Xinjiang, China.....	104
5.1 The main musical instruments used in Uyghur Muqam art in Xinjiang .....	104
5.2 A collection of Muqam's musical works .....	124
CHAPTER VI Improvement Methods for the Spread of Muqam Art in Xinjiang, China, Around the World.....	172
6.1 Ethnic Music Inheritance and Environmental Monitoring Using-Big Data Analysis from the Cultural Perspective .....	172
6.2 Innovation and Development of Chinese Uyghur Muqam Art in the Context of Contemporary Culture .....	182
6.3 New Exploration on Inheritance of Ethnic Music Cultural Heritage in Xinjiang, China.....	189
CHAPTER VII Conclusion Discussion and Suggestions.....	198
7.1 Conclusion .....	198
7.2 Discussion.....	198
7.3 Suggestion.....	203
REFERENCES .....	204
BIOGRAPHY .....	219



## LIST OF FIGURES

	<b>Page</b>
Figure 1 Amannisa Khan .....	15
Figure 2 Tomur Dawamat .....	18
Figure 3 Tongshu Wan .....	25
Figure 4 GuriGamira Kader .....	29
Figure 5 JiangNan SiZhu .....	47
Figure 6 XIAN GuYue .....	49
Figure 7 CHAOZHOU music .....	50
Figure 8 Eight tone gongs and drums .....	52
Figure 9 Map of Xinjiang, China .....	72
Figure 10 Tumlis Musabayi .....	74
Figure 11 Guligamira Kader .....	74
Figure 12 Zhang Li .....	75
Figure 13 Famous painting Scenes of Muqam art. ....	90
Figure 14 Precious information of the Twelve-Muqam restored .....	93
Figure 15 .....	94
Figure 16 Amannisa Khan in history .....	96
Figure 17 Naiyi .....	104
Figure 18 Sunai .....	105
Figure 19 Balaman .....	106
Figure 20 Sattar .....	106
Figure 21 Azech .....	108
Figure 22 Husitar .....	109
Figure 23 Dutar .....	110
Figure 24 Tanbor .....	111
Figure 25 Rewap .....	113

Figure 26 Qalun .....	115
Figure 27 Qiang (Yangqin).....	117
Figure 28 Dapu (tambourine).....	119
Figure 29 Nagra .....	121
Figure 30 Sapayi .....	123



# CHAPTER I

## Introduction

### 1.1 Statement of the Problem

In contemporary international ethnomusicology, a new discipline, ‘Silk-Road Musicology’, has sprung up, depend on the development of the times and the evolution of history. Because of Xinjiang is the hub of the Silk-Road, many Chinese and foreign scholars have traveled to Xinjiang, a treasure land that has not yet been fully cultivated, to carry out multidisciplinary research and investigate. Xinjiang, a place where Eastern and Western cultures have blended since ancient times. There are three major civilizations of the world (China civilization, ancient Greece civilization, ancient India civilization), three major religions of the world (Islam, Buddhism, Christianity) and three major languages (Sino-Tibetan, Indo-European and Ural- Altaic languages) assembled in Xinjiang. In terms of music, the colorful Xinjiang ethnic music influenced by the integration of the Chinese music system, Greek music system and Perso-Arab music system.

From the end of the 19th century to the beginning of 21st century, a large number of Chinese and foreign scholars visited Xinjiang. According to records, in 1889, Paul (British) visited Xinjiang for the first time. Sven Hedin (Swede) came to Xinjiang seven times between 1894 and 1935, Stein (British) came to Xinjiang four times between 1900 and 1930. Others included Fithall (German) in 1898, Geyweder (German) in 1903, Lekok(Germany) in 1904, Taku Guangrui and Watanabe zhexin (Japanese) in 1902, kurui Saburo and Nomura(Japanese) in 1905. In brief, from 1889 to 1935, explored and survey teams from Russia, Great Britain, the United States, France, Germany, Japan, Italy, Austria-Hungary, Sweden, Belgium and more than a dozen other countries came to Xinjiang, including Poland. (Zhao, D. Y. 2022、 P24)

‘Muqam’ is a musical phenomenon and genre what is widely present in the contemporary Islamic culture. Muqam exists throughout Central Asia, West Asia, Southeast Asia, North Africa and even Europe. It is an important music research topic related to international cultural exchange. However, Muqam's research still has some problems. Regardless of the history of its formation and development, there is no

uniform understanding of its own interpretation. There are many theories about the origin of Muqam. Many legends and stories have been compiled for the Muqam over the long time, it also covers it with a veil of mystery. Therefore, the team of experts and scholars engaged in the study of Muqam art has not expanded. In 2010, Chinese Music Publishing House and Minzu Publishing House co-published my work Twelve-Muqam Scores, but so far, I have not had the opportunity to deepen this work. A systematic theory of the history of Muqam's development has not yet been sorted out. In recent years, the international academic community has formed a "Silk-Road research craze". Especially in the field of music, many countries are competing to publish many professional works in the direction of Silk-Road Music such as Europe and the United States. Especially in Japan, The Silk-Road Dictionary, a comprehensive treatise on East-West economic and cultural exchanges, co-authored by Shinji Maejima (professor of Tokyo University of the Arts in Japan) and Hisaku Kato, published by Hibiscus Publishing House in 1975. However, some of its viewpoints are not true, and still need deeply research.

Muqam originated from the indigenous ethnic culture of the Western Regions (Xinjiang, China) and was deeply influenced by the Persian-Arab musical culture. Muqam, means norm, gathering, etc. In modern Uyghur, Muqam means "classical music". Muqam, known as the encyclopedia of Uyghur history and social life, is an integral part of the multicultural diversity of the Chinese nation; the gorgeous life and noble sentiments of the Uyghur people were presented by Muqam (music, literature, dance and drama). According to legend, Rashid Khan and his wife Amannisa Khan of the Yarkand Khanate invited folk artists from all over the khanate who can play Muqam, under the auspices of the musician Qadir Khan Erqiang, they systematically processed and organized the scattered Muqam at that time, so that the Muqam could be characterized and developed. In modern Uyghur, Muqam has various meanings such as "law", "norm", "tune" in addition to "classical music", and it consists of Twelve-Muqam, each of which consists of the Naghma (大曲), the Dastan (narrative poem) and the Mashrap (folk song and dance), including 20 to 30 songs played about in 2 hours. It takes more than 20 hours to play all the Twelve-Muqam. Muqam has a variety of genres, intricate rhythms, and extremely rich tunes. The vivid musical images and musical language, the deep and slow classical songs, the warm and

cheerful folk dancing music, and the smooth and beautiful narrative songs are unparalleled in artistic achievements. 'Twelve-Muqam' is the backbone of Uyghur music, the golden key to unlocking Uyghur culture, and a fusion of the essence of Chinese, Indian and Islamic classical music. Twelve-Muqam is a set of twelve classical music, and it is also a Uyghur Muqam art with Chinese characteristics. The twelve suites are: Laq, Jibiat, Musha Velek, Charga, Panjiga, Uzhal, Aisem, Ushak, Bayati, Nawa, Ska, and Irak. Each of the twelve Uyghur Muqam is divided into three parts: Da Nai Eman, Dastan, and Meshrep; Each part consists of four main melody and several variations. Each of these pieces is both an integral part of the main melody of the Muqam and at the same time an independent piece with harmonic characteristics, accompanied by instruments such as Sattar, Tanbor, Rewap, Dapu, and Dutar. (Sun, 2021(02), 150-157. (In Chinese)

Therefore, I would like my doctoral dissertation to be a combine of the professional works published and eventually doctoral research thesis with great academic value. Analyzing the current situation of collection and research of Xinjiang Uygur Muqam art's literatures, solving the problems of transliteration, name, original meaning, geographical distribution and type of Muqam art, as well as the soundtrack of specific representative works (rearranging the score in the form of staves), the musical instruments used by Muqam and the introduction of major historical events, these are all tasks of great significance in the international musicology community. Therefore, I believe that the study of Uyghur Muqam art is not only an issue related to a certain ethnic group, but also a major international topic. Clarify the history and specific issues of Muqam traditional art, and summarize the rigorous laws and commonalities. It will add a more glorious new chapter to the vast and profound history of Chinese music. It can also provide a useful role in understanding the history of cultural exchanges between China and foreign countries. This is an urgent and important historical mission for most ethnomusicology colleagues. I was able to sort out some sheet music in my PhD thesis, which provided more references for most Thai music professionals. My doctoral dissertation is not only an academic source, but also a very detailed reference book. And add new artistic summary results to the international music art stage. And in the paper is dedicated to solving the following three problems:

## 1.2 Research Objective

1.2.1 To investigate the current situation of Muqam music in Xinjiang, China

1.2.2 To Analyze the music characteristics of Muqam music in Xinjiang, China

1.2.3 To Propose the methods to transmission of Muqam music in Xinjiang, China

## 1.3. Objectives Research

1.3.1 What is the current situation of Uyqur Muqam music in Xinjiang, China

1.3.2 What is the music characteristics of Uyqur Muqam music in Xinjiang, China

1.3.3 What is the methods to transmission of Uyqur Muqam music in Xinjiang, China

## 1.4 Importance of Research

1.4.1 We will know the current situation of Uyqur Muqam music in Xinjiang, China

1.4.2 we will know the music characteristics of Uyqur Muqam music in Xinjiang, China

1.4.3 We will have the methods to transmission of Uyqur Muqam music in Xinjiang, China

## 1.5 Definition of Terms

1.5.1 Uyqur Muqam Music is referred to the music in Xinjiang, China

1.5.2 Current status is refer to the situation of Muqam music in Xinjiang about situation in social and situation of performance

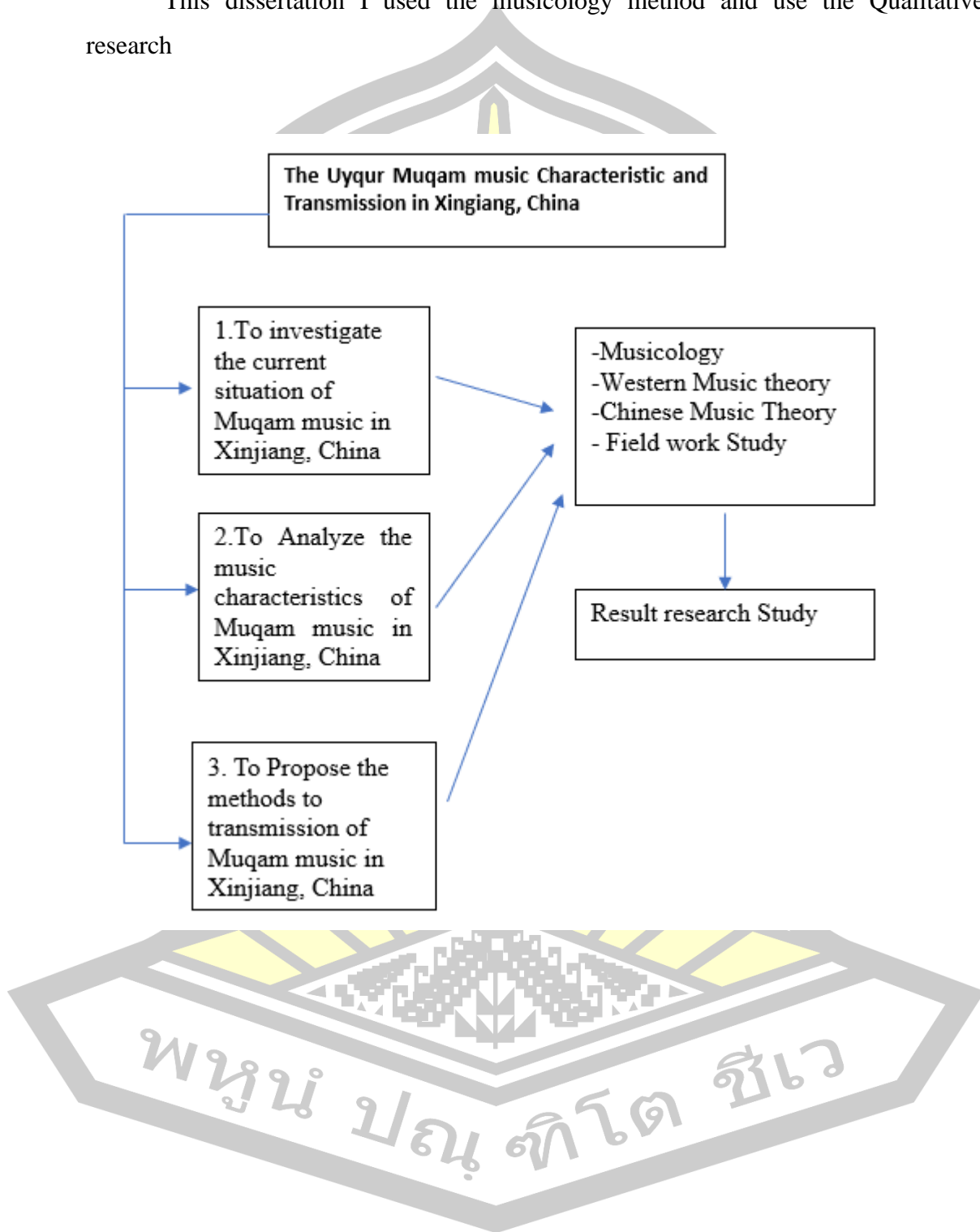
1.5.3 Music Characteristic is referred to The Melody, Rhythm, Musical instrument

1.5.4 Transmission is referred to the method to transmission of Uyqur Muqam music to new generation



### 1.6 Conceptual Framework

This dissertation I used the musicology method and use the Qualitative research



## **CHAPTER II**

### **Literature Review**

This chapter mainly introduces the history, basic structure, development, main representative figures, representative works and main musical instruments of Xinjiang Uyghur Muqam music, including the following aspects:

- 2.1 Development process of Uyghur Muqam art in Xinjiang
- 2.2 Overview of Cultural and Artistic Festivals and Religions in Xinjiang, China
- 2.3 The main representative of Xinjiang Uyghur Muqam art
- 2.4 The artistic characteristics and historical-cultural value of Xinjiang Uyghur Muqam art
- 2.5 Representative works of Xinjiang Uyghur Muqam
- 2.6 Other forms of Chinese art cooperation similar to Muqam art
- 2.7 Research methods and theories used in the study
- 2.8 The related research

#### **2.1 Development process of Uyghur Muqam art in Xinjiang**

2.2.1 The early form of Xinjiang Uyghur Muqam - the Daqu period of the Western Regions

The splendid music and dance culture in this land of Xinjiang has a long history, and in the ancient rock paintings in various regions of Xinjiang, you can see a large number of original music and dance images of sacrifice and worship. With the continuous development of the society, the civilizations of the Central Plains, India in the south, Babylon in the west, Egypt, and even Greece and Rome were introduced to Xinjiang along the Silk-Road, where they blended. In the vast area under the jurisdiction of the Western Regions Frontier Prefecture, while the oasis farming culture developed and commerce and economy continued to prosper, groups of folk artists who specialized in music and dance as their livelihood entered the palace and mansion and became professional or semi-professional musicians and dancers, and

folk art in various places was collected, sorted, standardized and developed, and the music and dance culture was unprecedentedly prosperous.

Formed by folk music in the courts of various city-states in the oasis, "Qiuci music" (Qiuci's former site is in present-day Kuqa, Xinjiang), "Shule music" (Shule's former site is in present-day Kashgar, Xinjiang), "Gao Chang music" (Gaochang's former site in present-day Turpan, Xinjiang), "Yu Chen music" (The former site of Tiantian, Xinjiang) and "Yizhou music" (the former site of Yizhou is in present-day Hami, Xinjiang) became famous.

The Sui Book of Music (vol.15), written in the 7th century, states: "Qiuci songs include "Shanshanmoni", the interpretation music is "Pojiaer", and the dance music is "Xiaotian", and there is "Shule yan". The songs of "Shule music" include "Joy and Death", dance music has "Distant Service", and Jiequ "Salt Song". According to the Tang Six Classics Volume 14 "Xielulang Tiao" written: "Yanyue, Xiliang, Qiuci, Shule, Anguo, Tianzhu, Gaochang, and Daqu each for 30 pieces." This historical source says that the musicians of the Tai Chang Temple of the Palace studied each type of Daqu at a specific time, indicating that at the latest in the early Tang Dynasty (7th century) in China, there was already a "Daqu" form that integrated song, dance music and instrumental music (interpretation) in the music and dance arts of Qiuci, Shule, Gaochang and other regions.

We know that China in the Han and Tang dynasties had many kinds of Daqu, some of which originated from the Central Plains and some came from border areas, such as the Daqu of the Western Regions. Among the representative clubs of the court in the Sui and Tang Dynasties, the Western Regions Clubs accounted for more than half, and these clubs all used Daqu as the highest form, which shows the important position of Western Regions Daqu at that time. With its grand structure, the integrated form of song and dance, and the new sound variation rhythm, complex rhythm, and novel and magnificent style that is different from the music of the Central Plains, the great opera of the Western Regions has won the love of the Chinese people and opened up the music style of the Central Plains generation. The success of Western Regions Daqu in the Central Plains in turn has promoted its continuous development and evolution in its origin, thus pushing this song and dance art to a peak. According to historical records, after the music and dance of the Western Regions followed the

Silk-Road to the east, and with Chang'an, the capital of the Tang Dynasty, as an intermediary, it had a significant and profound impact on the music and dance of Japan, Korea, Vietnam, Myanmar and other East and Southeast Asian regions. It can be said that the Western Regions Daqu is an early form of Xinjiang Uyghur Muqam.

### 2.2.2 Establishment period of Xinjiang Uyghur Muqam

In the 9th century, the Uighurs moved west from the Mongolian plateau and arrived in the Western Regions to establish the Xilakhan Dynasty (840-1212, one of the ruling offices in present-day Kashgar, Xinjiang) and the Uighur Khanate of Xizhou (60s to 70s of the 13th century, located in present-day Turpan and Jimusa, Xinjiang), the language of the Tarim Basin residents gradually Turkized, and the original local culture was impacted by the Mobei steppe culture. At the same time, the cultural mechanism of the Uighur people also changed from grassland nomadism to oasis farming, and a new type of music culture of the Western Regions was formed, and the music and dance of the Western Regions were also integrated.

Islam spread from west to east in Xinjiang in the 10th century, and by the 16th century, it became the main faith of Xinjiang Uyghurs and other ethnic groups, and cultural exchanges between Xinjiang and Central Asia, West Asia and North Africa became more intense. The collision of ancient Western Regions culture and Persian-Arab culture promoted the mutation of musical culture in this region, and it was during this period that the Western Regions Daqu was put on the "coat" of Muqam. Xinjiang Uygur Muqam not only inherits the form and structure of the trinity of song and dance music in the Western Regions, but is also deeply influenced by multiculturalism, and gradually mutates with the development of the times. The title and connotation of "Western Regions Daqu" were gradually covered by Muqam by the 14th century at the latest, thus marking the establishment of Xinjiang Uyghur Muqam art.

### 2.2.3 The mature development period of Xinjiang Uyghur Muqam

Xinjiang is a vast area, and Uyghurs survive in various oases surrounded by the desert. At the time of its establishment, Uyghur Muqam still maintained its characteristics of diversity and richness because it inherited a variety of Western Regions. After many times rising from the civilian to the court, rich family, and famous temple in the peaceful time, and then sinking from the palace, rich family, and

famous temple to the civilian during the war, it formed in the court of the Yarkand Khanate (its seat is in present-day Yarkant County, Xinjiang) in the 16th century.<sup>16</sup> A large-scale song and dance suite, 'Twelve-Muqam' is the essence of it. It is the culmination of Uyghur Muqam, which has evolved and passed down to the present day, and has had a profound impact on the form and content of Muqam in other Uyghur settlements.

At present, a variety of Muqam popular in various oases in Xinjiang are directly or indirectly related to the 'Twelve-Muqam'. For example, the "Ili Muqam" spread in the Ili region of northern Xinjiang is a direct transmission of the 'Twelve-Muqam', but in the process of inheritance, the main instrument was changed from a stringed instrument to a plucked instrument; The "Joan Nai Eman" part was lost due to its grand length, complex structure, difficulty in learning to sing, and narrow application. Other oases are relatively independent in their regions, and their songs and dances show the active choice of culture while accepting the influence of 'Twelve-Muqam', which is both related to 'Twelve-Muqam', but also shows its own characteristic side in terms of orchestra combination, use of main instruments, selection and development of lyric content. What's more interesting is that there are also mutual influences in other styles of Uyghur Muqam, such as "Turpan Muqam" and "Hami Muqam" can be seen in the suite named 'Duolang' (多郎). Moreover, among the Uyghur Muqam inherited in various places, although it is mainly circulated among the people, its inheritance occasions in history are different. Scholars believe that the Twelve-Muqam were formed through the continuous integration of the court, the government and the people, and now the core part of each set of Muqam, the "Jonnai Eman", is still called the "Daqu", which is obviously from the court, while the other parts reveal more local flavor from the content. The basic styles of Hami Muqam and Turpan Muqam were once owned and passed down by the Hami and Lukeqin King's Mansions in the Qing Dynasty. "Dao Lang Muqam" shows the characteristics that have always belonged to the folk tradition. It is precisely because of the relatively independent oasis cultural phenomenon of the farming culture in the desert that the Muqam, which is also a Uygur nation, has both intrinsic and close ties and forms different styles with different characteristics.

The original ecological form of the trinity of song, dance and music of the Han and Tang dynasties was well inherited by Uyghur Muqam, showing a perfect blend of content and form. In the process of historical evolution, the Daqu form in the Central Plains of China gradually excluded dance, leaving only songs and music, losing the charm of the Han and Tang dynasties, while the performance form of Xinjiang Uyghur Muqam's "trinity" has been preserved to this day, which has become the best witness of the Chinese saying "courtesy and loss of the wilderness", and the characteristics of its original form remains are obvious, and it can even be said to have the meaning of "living fossils". Uyghur Muqam originates from the social life of the Uyghur people, is an "encyclopedia" that reflects the people's living customs and spiritual outlook in a unique form, and also reflects the profound connotation of the integration of multiple cultures, which embodies and inherits the cultural traditions of the nation and has great historical value. It is not only an important basis for studying the history of the development of traditional Uyghur music, dance, literature, rap, drama and other arts, but also the key to solving a series of difficult problems in the history of cultural exchanges between Eastern and Western music and dance. The study of Uyghur Muqam art plays an irreplaceable role in supplementing, revising and discussing the occurrence, development, influence and dissemination of Uyghur music and dance culture and even Eastern and Western music and dance culture.

## **2.2 Overview of Cultural and Artistic Festivals and Religions in Xinjiang, China**

### **Clothing customs**

The clothing of ethnic minorities is colorful, magnificent, and diverse in variety.

Uyghur, Kazakh and other ethnic minority women love colorful dresses and decorative items such as earrings, necklaces, bracelets, and rings.

Men love to wear suits, embroidered shirts, etc. Uyghur men often like to tie a belt around their waist. Wearing embroidered hats is almost a common hobby of most ethnic minorities, but it varies depending on the ethnicity and region. Every festive festival, all ethnic groups wear ethnic costumes, with colorful colors that make tourists dizzy.

### **Dietary customs**

All kinds of food have excellent color, aroma, and taste. Mutton shashlik have become popular all over the country, and Roasted whole lamb is a famous dish in Xinjiang. The unique way to eat rice and lamb is the favorite food of ethnic minorities, and it is also an essential food for festivals, weddings, funerals, and weddings.

Crispy and thin baked Nang, baked buns, Lamian Noodles noodles, Yousanzi, Youtazi, thin skinned buns, and milk tea are traditional foods of ethnic minorities.

The ethnic minorities in pastoral areas can process milk and sheep's milk into eight or nine types of dairy products, either fragrant, sweet, or sour, all with a strong milk flavor, rich in nutrients, and can satisfy the appetite. The mare milk wine fermented from mare milk has a slight aroma, which is refreshing and refreshing.

In the depths of winter, the cold wind is piercing, but you can see many people wearing snowflakes on the streets, eating watermelons around the stove, which is the most Western style dietary custom

### **Etiquette taboos**

Xinjiang people have many preferences for hospitality and hospitality. Avoid stepping on or crossing the tablecloth. Guests are not allowed to tamper with the food on the plate, smell the food, go to the stove, or look at pots and pans. Try to keep as little food as possible in the bowl. When eating Nang or Mantou, you should break the Nang or Mantou apart and not eat it whole. Don't knock on the dishes after eating. When visiting, if you need to leave the banquet, you cannot leave in front of others, but must leave behind them. Guests are not allowed to casually borrow things from the host's house or walk back and forth in the host's house.

### **Festival customs**

The main traditional festivals of the Uyghur ethnic group in Xinjiang include "Meatball Festival", "Gurban Festival", "Nuruzi Festival", "Balat Festival", and "Snow White Festival".

#### **1. Meatball Festival**

Muzi Festival, also known as Eid al Fitr, is a traditional Uyghur festival. Adult Muslims fast for one month every year, usually from September 1st to October 1st in the Islamic calendar. During this period, Uyghurs can only eat before sunrise and after

sunset every day, and eating and drinking are prohibited during the day. The date of the expiration of the fasting period, which is roughly October 1st of the Hijri calendar, is the day of Eid al Fitr. On this day, Uyghur Muslims are required to bathe and change their clothes, dress in festive attire, gather at the mosque for worship, and then begin lively holiday activities. Before Eid al Fitr, every family used to fry Sanzi, fragrant oil, bake various Dim sum, and prepare holiday food. During the festival, Uyghur men, women, and children come out to play, and the festival usually lasts for 3 days.

## 2. Gurban Festival

The 70th day after the Muzi Festival is the Gurban Festival, which means "Eid al Adha" and is a traditional Uyghur festival. Uyghur families with economic conditions need to slaughter sheep and invite relatives, friends, and neighbors to come as guests. During the festival, Uyghur men go to their respective mosques to worship and pray to Allah. After the ceremony is over, go to the grave first, and then invite the imams from each household to come home and recite scriptures.

## 3. Noruzi Festival

Nuoluzi Festival is a traditional Uyghur festival with a history of at least 3000 years, and its content is similar to the Spring Festival of the Han ethnic group. In the early stages of the festival's formation, the ancestors of Turkic tribes, including the Uyghurs, lived a nomadic life. In the late winter and early spring, they referred to the day when the time difference between day and night was equal as "old life" or "year", and referred to the month at the beginning of this day as "lamb month". At this time, it is the season of melting ice and snow, turning green vegetation, recovering the earth, and giving birth to livestock. At this time, the herdsmen are joyfully celebrating the festival while counting the safe wintering livestock and preparing to start grazing on the grasslands. With the development of the transition from animal husbandry to agriculture, settlement, and city walls, this festival has added richer content. Around 1000 BC, the Western Huihe, recorded in historical records as the "Nine Uyghurs," referred to this festival as the "Noruz Festival" in Tajik language. Over time, the festival has added a strong "art festival" color while retaining its original appearance. In short, the Nuruzi Festival played a very important role in promoting reciprocity and



cultural exchange between the Western Regions and the Central Plains, especially in forming the ancient Silk Road.

### **National religion**

Xinjiang has always been a region where multiple religions coexist, with 119 patriotic religious groups at all levels, including Islam, Buddhism, Taoism, Christianity, Catholicism, and Eastern Orthodoxy. In 1987, the autonomous region established the Xinjiang Islamic Academy of Higher Education for Religion. In 2017, eight branches were established in Urumqi, Ili, Changji, Turpan, Aksu, Kezhou, Kashgar, and Hotan. In recent years, the autonomous region has conscientiously implemented the theory and policies of the Party's religious work in the new era, adhered to protecting legality, stopping illegality, curbing extremism, resisting infiltration, and cracking down on crime, fully implemented the Party's policy on freedom of religious belief, strengthened religious affairs management in accordance with the law, dealt with illegal religious activities, ensured the religious needs and normal religious activities of believers, and provided education, management, and services for religious figures and religious activity venues, Actively guide religion to adapt to socialist society. Adhering to the direction of Sinicization of Islam in Xinjiang, standardizing the publication and distribution of religious classics, translating and publishing Islamic classics in multiple languages, editing and distributing the "Wolz Speeches" series in both national and Uyghur languages, and promoting the healthy inheritance of religion. Deeply implement the "Regulations on Deradicalization in Xinjiang Uygur Autonomous Region", carry out de radicalization work in accordance with the law, and effectively curb the breeding and spread of religious extremist ideas. Give full play to the positive role of religious organizations, religious staff, and believers in promoting economic and social development. Vigorously cultivate a team of patriotic and religious figures, support them in guiding the majority of religious believers to establish integrity, resist extremism, and promote religious harmony, social harmony, and ethnic harmony.

Every year from March 20th to 22nd of the Gregorian calendar, more than 30 ethnic groups and Uyghurs celebrate the Noruz Festival at the same time. Every year, the time difference between day and night is equal, that is, from the evening of March 20th to 22nd, people click to play the Noruzi Festival drum to announce the arrival of

the festival. People who hear the drum spontaneously gather at the drumming location to sing and dance until dawn. This is the symbol of the opening of the Noluzi Festival in Maixilaifu. The next day, from sunset until the sun rises slowly. This is the best stage for pianists, singers, and dancers to showcase their talents. The next day, Uyghur people took a bath and cleaned up, changed into winter clothes, and ate Noruzi Festival meals. Neighbors presented Noruzi Festival meals to each other to congratulate the New Year. During the holiday season, people who had previously had disputes over gratitude and grudges exchanged New Year greetings for understanding and reconciliation, and even divorced couples negotiated and reunited. After breakfast, the men from the neighborhood gathered at the homes of the highly respected individuals in the community to discuss matters such as helping the impoverished and disabled in the residential area, and voluntarily donated to the poor. Every household needs to mobilize and carry out a thorough cleaning of the outdoor environment, including removing and washing clothes and bedding. Build nests for birds and lay the foundation for their reproduction. People also go to graves to worship their ancestors and sprinkle grain on the graves of their loved ones. During the festival, the entire village will be mobilized to plant trees and beautify the environment.

Because it is in early spring, the Nuruzi Festival, also known as the Outage Festival, is celebrated by Uyghur households for several consecutive days. They gather and eat their heads, as well as give them to their neighbors for a try. March 20th is also known as the "Qiaokantale Festival" (also known as the Tree Sprouting Festival). On this day, Uyghur teachers will bring students to the wilderness to give a lively nature lesson and prepare rich cultural programs, inviting parents to watch. Good programs tour between schools, as well as sports competitions, fun intelligence competitions, and Nuruzi poetry competitions, which are indispensable contents of this festival.

In short, the Nuruzi Festival is a systematic New Year celebration that emerged from the historical development of the Uyghur people. It is a festival that prepares people for spring plowing, greening, beautifying, and purifying the environment. It is also an artistic and sports festival. During the festival, sheep or

cows are slaughtered, and everyone pays respects to each other, singing and dancing, making it the most grand festival for the Uyghur people.

#### 4. Barat Festival

The traditional Uyghur festival, also known as the 'Oil Gourd' Festival, is held about half a month before the fasting period. On the day of the festival, Uyghur residents often burn oil gourds, forming a village full of lights, while religious figures recite scriptures overnight.

#### 5. White Snow Festival

White Snow Festival is a Uyghur festival held during the first snowfall of each year as an entertainment activity. After the first snowfall, several Uyghur friends discussed and jointly wrote a snow gift letter. The letter first congratulated the recipient's family on the arrival of the first snowfall, and then requested the recipient to hold an entertainment party in accordance with the habits of the White Snow Festival. They also proposed the content of the party activities, and asked one of them to directly deliver it to the recipient's home. The messenger should quietly leave the letter in a place that is not easily visible to the host. Before the messenger leaves, if the host does not notice, a snow party should be held according to the requirements in the letter. If the messenger is caught on the spot, the Chuxue Evening Party will be held at the messenger's home. The evening party includes reciting poetry, singing, dancing, music performance, etc.

## 2.3 The main representative of Xinjiang Uyghur Muqam art

### 2.3.1 Amannisa Khan



Figure 1 Amannisa Khan

Amannisa Khan Khan (1534-1567), was the princess of Rasad, the second Khan of the Yarkand Khanate. She is gifted, good at singing and dancing, able to write poetry, a talented and strange woman, an outstanding Uyghur female poet of the sixteenth century, the collector and collator of Uyghur classical music 'Twelve-Muqam'.

She entered the palace at the age of 13 and died in childbirth at the age of 34. She has been interested in poetry and music since she was a child, visited social artists, poets, and folk singers, and compiled the 'Twelve-Muqam', which is a collection of Uyghur classical music, making folk music a scientific, systematic and rigorous repertoire. 'Twelve-Muqam' is well-known in China and abroad, and is a rare treasure of Uyghur music and dance art. The Twelve-Muqam performed by Uygur people today is the music that she sorted out and regulated.

Amannisa Khan was born in the Kalemak on the Tarim River. His father, Mahmuti, was a hardworking, brave, simple and kind woodcutter. Amannisa Khan is gifted, can sing and dance, can write poetry, and is a wonderful woman with outstanding talent. One day, Abudurexiti Khan led ministers and officials to hunt here. At night, disguised as a peasant, dressed in tattered clothes, and pretending to be pitiful, he took an attendant to Mahmuti's house to stay in order to understand the bitter happiness of the people and the wishes of the people. When Abudurexiti Khan entered the house, he saw that although the house was old and small, it was neatly arranged, and there was a burqin hanging in the corner. So, he asked the master to play a few pieces of music. Mahmut said, "I can't play. This piano belongs to my 13-year-old daughter. Mahmut asked his daughter to come out, so Amannisa Khan sang a selection of the song "Panji GaMuqam" by playing Burshin. The beautiful sound of the piano surprised Abudurexiti Khan, and what surprised him even more was the new lyrics of Muqam sung by the girl:

"Thank you very much, our Lord  
You crown a just man king.

Abudurexiti Khan covered the sun for the weak and the poor.

Pray for holy Huda, Oh, Nepheus.

If you do not pray for a just king,  
is to be punished."

As soon as the song fell, the Sultan asked, "Who is the poet named Nepheus?" Where did you learn the lyrics of this song? The girl replied, "Nephus is my pen name." Do I have to memorize other people's lyrics? Then the girl recited a few more poems she had written. Abudurexiti Khan was a little incredulous that such a young girl could write such a beautiful poem, so he asked: "Please write another poem for me to see, is it okay?" So, the girl took out the four treasures of the study room and wrote in a pen:

"Huda, this slave in front of me has fooled me.  
Tonight, the house is full of thorns."

The Sultan smiled heartily, "I'll go out for a while and come back." He returned to his station, put on a crown, put on a cloak, brought 10 sheep and some tea and satin, accompanied by 40 officials, returned to Mahmuti's house, gave gifts, respectfully disclosed his identity to his master, and begged him to marry his daughter to him. Amannisa Khan did not pursue extravagant material comforts when she married into the palace, and she spent most of her time collecting, organizing, standardizing, and creating Muqam.

With the assistance of the court official Kadir Khan, they invited some famous Muqam musicians to gather in the palace and carried out large-scale collection, sorting and standardization of Muqam, giving the Uyghur Muqam a new look. After Xinjiang Uyghurs believed in Islam in the 10th century, Uyghur Muqam was introduced to the West, Arabic music and Persian music also entered the Xinjiang Uyghur region, and by the 16th century, Uyghur Muqam was quite chaotic. According to the ethnic characteristics of Uyghur Muqam, Amannisa Khan deleted and sorted it into twelve standardized Muqam suite.

### 2.3.2 Tomur Dawamat

พหุมนุ ปณฺ ทิโต ชีเว



Figure 2 Tomur Dawamat

Tomur Dawamat (June 16, 1927 – December 19, 2018), male, Uyghur, born in Tuokexun County, Xin Xinjiang. College degree. He joined the Communist Party of China in December, 1952 and started working in May 1950. He served as Vice Chairman of the Standing Committee of the 8th and 9th National People's Congress.

Tomur Dawamat is an outstanding member of the Communist Party of China, a loyal communist fighter, an outstanding leader of the Party and the state and ethnic work, and an outstanding son of the Uyghur people.

Tomur Dawamat was born on June 16, 1927 in Tuokexun County, Xinjiang with a poor Uyghur peasant family. The difficult living conditions and the heavy responsibilities of the family's life have fostered his hardworking, courageous, upright and helpful character from an early age.

After the liberation of Xinjiang in 1949, Tomur Dawamat firmly supported the leadership of the Communist Party of China, studied hard, actively participated in social activities, enthusiastically served the masses, and grew rapidly under the education and training of the Party.

In 1950, he was elected as the mayor of Tuokexun County, Xinjiang, and later served as the deputy district chief. He joined the Communist Party of China in December 1952.

In 1954, he was appointed magistrate of Tuokexun County.

In 1955, the Organization Department of the Party Committee of the Xinjiang Uygur Autonomous Region selected Tomur Dawamat to study in the research class of the Political Department of the Central Institute for Nationalities in Beijing, and after two years of hard work, he graduated with honors. On the eve of leaving school, he and all the students in the research class were cordially received and encouraged by Chairman Mao Zedong and other central leading comrades in Zhongnanhai. During his studies, he was appointed secretary of the Tuokexun County CPC Committee, and later first secretary of the county party committee, and deputy secretary of the central county party committee of Turpan. In Xinjiang, he was the first Uyghur cadre to serve as the secretary of the county party committee and the first secretary of the county party committee.

In 1964, Tomur Dawamat became vice chairman of the People's Committee of the Xinjiang Uygur Autonomous Region.

Since 1968, he has successively served as deputy head of the production command group of the Xinjiang Uygur Autonomous Region Revolutionary Committee, member of the Standing Committee of the Xinjiang Uygur Autonomous Region Revolutionary Committee, director of the Xuedazhai Office of the Autonomous Region Revolutionary Committee, director of the Agriculture and Animal Husbandry Office of the Autonomous Region Revolutionary Committee, secretary of the Xinjiang Uygur Autonomous Region CPC Committee (there was a first secretary at that time), and deputy director of the Xinjiang Uygur Autonomous Region Revolutionary Committee.

Since 1979, Tomur Dawamat has successively served as secretary of the Xinjiang Uygur Autonomous Region CPC Committee (there was a first secretary at that time), chairman of the Standing Committee of the Xinjiang Uygur Autonomous Region People's Congress, and deputy director of the State Ethnic Affairs Commission.

In 1985, he served as Deputy Secretary of the CPC Xinjiang Uygur Autonomous Region Committee and Chairman of the Xinjiang Uygur Autonomous Region People's Government.

From 1994 to 1996, he served as Deputy Secretary of the Xinjiang Uygur Autonomous Region Committee of the Communist Party of China.

In March 1993, Tomur Dawamat served as vice chairman of the Standing Committee of the Eighth National People's Congress, and in March 1998, he served as vice chairman of the Standing Committee of the Ninth National People's Congress and a member of the leading party group.

Tomur Dawamat was a member of the 12th, 13th and 14th CPC Central Committee, a deputy to the 3rd, 4th, 5th, 6th, 7th, 8th and 9th National People's Congress, and a member of the Standing Committee of the Fifth National People's Congress.

At 14:20 on December 19, 2018, an outstanding member of the Communist Party of China, a loyal communist fighter, an outstanding leader of the party and national ethnic work, and an excellent son of the Uyghur people. Temur Smith, Vice Chairman of the Standing Committee of the Ninth National People's Congress Tomur Dawamat died of illness in Beijing at the age of 92.

On December 21, 2018, Temur, an outstanding member of the Communist Party of China, a loyal communist fighter, an outstanding leader of the party and state ethnic work, an outstanding son of the Uyghur people, and vice chairman of the Standing Committee of the Eighth and Ninth National People's Congress The farewell of Tomur Dawamat was held at the Babaoshan Revolutionary Cemetery in Beijing.

After Tomur Dawamat was seriously ill and died, Xi Jinping, Li Keqiang, Li Zhanshu, Wang Yang, Wang Huning, Zhao Leji, Han Zheng, Wang Qishan, Jiang Zemin, Hu Jintao and others visited him in the hospital or attacked Temur in various forms Tomur Dawamat expressed his deep condolences on the death and his deep condolences to his relatives.

On the morning of the 21st, the auditorium of the Babaoshan Revolutionary Cemetery was solemn and solemn, and the mourning was low. Above the main hall hangs a banner in white on a black background: "Tribute to Temur." Tomur Dawamat", below the banner is Temur Portrait of Tomur Dawamat. Temur · The body of Tomur Dawamat lies among the flowers and cypresses, covered with the bright red flag of the Communist Party of China.

At about 9:30 a.m., Xi Jinping, Li Keqiang, Li Zhanshu, Wang Yang, Wang Huning, Zhao Leji, Han Zheng, Wang Qishan and others slowly came to Temur amid mourning Tomur Dawamat stood in silence before the body of Tomur Dawamat,



paying tribute to Temur. The remains of Tomur Dawamat bowed three times and with Tomur the relatives of Tomur Dawamat shook hands one by one to express their condolences.

Relevant leading comrades of the party and state went to bid farewell or express their condolences in various ways. The responsible comrade of the relevant departments of the central and state organs, Timur Smith Tomur Dawamat's former friends and representatives of his hometown also went to bid farewell.

During his work in Xinjiang, Tomur Dawamat devoted himself to the development of border ethnic minority areas, tried every means to do a good job in Xinjiang's construction, and wholeheartedly served the masses of all ethnic groups. During his work in the county and township, he overcame many difficulties to help the people solve problems such as drinking water and the supply of agricultural and sideline products, and improved housing and transportation conditions. During the period when the autonomous region was in charge of agricultural and rural work, he resolutely implemented the eight-character principle of "adjustment, consolidation, enrichment, and improvement" put forward by the Party Central Committee, vigorously strengthened the work in rural and pastoral areas, and focused on solving the problems of poverty alleviation and prosperity in the three prefectures of southern Xinjiang and the settlement of herdsmen in northern Xinjiang. The one-stop operation mode of "production, supply and marketing" and "animal husbandry, industry and commerce" has realized the transformation from a self-sufficient and semi-self-sufficient natural economy to a relatively large-scale commodity production, from a single operation to a variety of operations, and from relying on the sky to raise livestock and coarse The "five transformations" of the transformation of release and operation to scientific animal raising and scientific management, from nomadic herding to settlement and semi-settlement, and from traditional animal husbandry to modern animal husbandry The goal of struggle has accelerated the development of agriculture and animal husbandry in the whole region. After the Third Plenary Session of the 11th CPC Central Committee, together with the leading comrades of the regional party committee, he persisted in taking economic construction as the central task, united and led the broad masses of party members and cadres and the masses of people of all ethnic groups in the region, actively devoted themselves to the building

of socialist material and spiritual civilization, actively won the strong support of relevant state departments and fraternal provinces and municipalities, promoted Xinjiang's reform, opening up, and economic and social development, and helped farmers and herdsmen embark on the road to prosperity. Xinjiang's ethylene project, northern Xinjiang railway, Lanxin double line, optical cable project, opening along the border, connecting east to west, petroleum development, disease prevention and water improvement, urban and rural construction, cotton sugar base construction, highway construction and other major projects and important projects have condensed his hard work and painstaking efforts.

Tomur Dawamat actively promoted the development of various social undertakings in the border minority areas. He attached great importance to education work, insisted on increasing investment in education, vigorously implemented the renovation of dilapidated houses in primary and secondary schools and the project of aiding poor students, and cultivated qualified teachers through multiple channels, so that the overall level of education in Xinjiang has been continuously improved. He paid attention to improving the ecological environment, and implemented the voluntary tree planting and greening project from urban to rural areas, from government agencies, schools to factories and mining enterprises, so that the level of greening and beautification in the whole region was significantly improved. He scientifically treated the achievements of spiritual civilization created by the people, attached great importance to the development of excellent national culture, and supported the declaration of the 12 Muqam as "World Intangible Cultural Heritage".

Tomur Dawamat loved the motherland, consciously safeguarded the unity of the motherland and national unity, and always took a clear-cut stand against national separatism. He insisted on putting the work of ethnic unity in the first important position, and under his active advocacy, Xinjiang held its first ethnic unity commendation conference in 1982. Since then, a large number of model units and advanced individuals of national unity have emerged. In his daily work and life, he took the lead in setting an example everywhere, mingled with cadres and masses of all ethnic groups, and advocated the good trend of everyone stressing national unity and cherishing national unity one by one. Since the reform and opening up, Xinjiang's ethnic unity and social stability have entered a new period of development, and the

new type of ethnic relations of equality, unity and mutual assistance have been continuously consolidated and developed, among which his unremitting efforts and outstanding contributions have been made.

Since assuming the leading post, Tomur Dawamat has always maintained his true colors as an ordinary laborer and maintained flesh-and-blood ties with the masses of all ethnic groups. His footprints are all over the Tianshan Mountains. When he was the secretary of the county party committee, he often rode a donkey to the countryside, slept in the wind, and helped the masses solve practical problems in production and life. After assuming the leading post of the autonomous region, he still maintained the style of being arduous and simple and maintaining contact with the masses, and often went deep into the rural and pastoral areas to eat, live, and work with the peasants and herdsmen.

He adhered to the party's basic line, conscientiously performed the duties entrusted by the Constitution and laws, and made a lot of efforts and positive contributions to upholding and improving the people's congress system and promoting the construction of socialist democracy and the rule of law. He stressed: People's congresses at all levels and their standing committees should, under the leadership of the party, conscientiously perform the functions and powers of state power organs and make due contributions to implementing the basic strategy of governing the country according to law and building a socialist country ruled by law. He attached great importance to the legislative and supervisory work of the people's congresses, participated in the deliberation of many draft laws, presided over the revision of the Law on Regional Ethnic Autonomy, and made an explanation on the amendment (draft) to the Law on Regional Ethnic Autonomy at the 18th meeting of the Standing Committee of the Ninth National People's Congress.

He paid attention to investigation and study, and on many occasions led teams to go deep into the localities to inspect the implementation of the Law on Regional Ethnic Autonomy, demanding that the party's ethnic policy be conscientiously implemented, that the Law on Regional Ethnic Autonomy be thoroughly implemented, and that supporting laws and regulations be formulated in light of local realities, so as to accelerate the economic and social development of ethnic areas and

promote ethnic unity. He also went to Sichuan and Hubei to inspect the construction of the Three Gorges Project and the resettlement of migrants in the reservoir area.

He actively promoted exchanges and exchanges between the NPC and foreign parliaments, led or participated in many delegations to visit abroad, met with foreign parliamentary delegations and international friendly personages, and promoted the development of friendly relations between China and other countries. At the 103rd Inter-Parliamentary Union Congress, he spoke on behalf of the Chinese NPC delegation, comprehensively expounding China's views and position on the international situation, introducing China's domestic situation and achievements in construction, and demonstrating the Chinese Government's determination to safeguard the motherland's unity and territorial integrity. He was also elected as the first president of the China-Arab Friendship Association, and has done a lot of fruitful work to promote non-governmental exchanges and cooperation between China and Arab countries and enhance understanding and friendship between the Chinese and Arab peoples.

Tomur Dawamat is a contemporary Xinjiang Uyghur national leader who cherishes, actively supports, vigorously advocates and has made great efforts to promote Uyghur Muqam. Muqam artists, scholars and even ordinary people in Xinjiang all applauded and sincerely admired his contribution to Uyghur Muqam. Uyghur Muqam, widely spread in Xinjiang, is the crystallization of the wisdom of the Uyghur people, the god of art in the hearts of the Uyghur people, and an indispensable spiritual companion in their lives. Temur · In his memoir, *The Course of Life*, Dawamat wrote: "I have loved the Twelve-Muqam since I was young and regarded it as my own life, for which I have worked hard for them together with all the experts and scholars of the Twelve-Muqam."

Under the organization and leadership of Tomur Dawamat, China has held three international Muqam academic seminars. In addition to China, many well-known foreign scholars attended the conference. These conferences have spread the world to Chinese Uygur Muqam, and Chinese scholars and artists have gained good benefits in learning, understanding and learning from the world's Muqam, thus promoting the academic research and artistic performance of Chinese Uyghur Muqam.

### 2.3.3 Tongshu Wan



Figure 3 Tongshu Wan

Male, ethnic Han, research Fellow, born in December 1923, Wuhan, Hubei, graduated from Nanjing National Conservatory of Music. Now retired, he is also a researcher at the World Culture and Art Research Center. He was the honorary chairman of the Xinjiang Uyghur Autonomous Region Musicians Association, a director of the Chinese Musicians Association, and an advisor to the China Ethnic Minority Music Society. Member of the 3rd to 5th CPPCC Autonomous Region.

In 1951, he was transferred from the Research Department of the Central Conservatory of Music to Xinjiang.

From 1951 to 1960, he recorded, collated and published two volumes of Uyghur classical music "12 Muqam", and the publication of two volumes of musical scores, which received the attention and attention of the cultural and musical circles at home and abroad. The book was exhibited at the Melbourne International Music Council in 1979.

From 1962 to 1963, he led the Chinese Folk Song Integration (Xinjiang Volume) Working Group to Kashgar, Kyzylsu Autonomous Prefecture and Tashkurgan Autonomous County, where he worked with local literary and artistic

workers to collect, notate, translate and match song lyrics, and completed the first draft of the Kirgiz and Tajik folk song collections.

For a long time, he has collected Muqam and a large number of folk songs and music from various places in Xinjiang, of which more than 200 have been compiled and published in books and magazines such as "Chinese Folk Songs", "Chinese Folk Songs Integrated Xinjiang Volume", and broadcast on Beijing and Xinjiang radio stations.

Hami Muqam, collected in Hami in mid-1982, provided the scores and translations of local literary artists, and was published in 1994.

In 1983, he served as a member of the editorial committee of the music discipline of the Encyclopedia of China and the deputy editor of Chinese ethnic minority music. Organized and edited 8 Xinjiang ethnic music entries, and wrote Muqam entries.

In 1986, he compiled and published "Uyghur Musical Instruments", which provided an important reference for the history of instrumental music in art academies, the teaching of musical instruments and the construction of modern Uyghur orchestras. He has written and published more than 30 papers on ethnic music, and the paper "An Excellent Classical Music 12 Muqam" published in "Music Research" was compiled into the "Music Construction Anthology", and the structural part was compiled into the "National Music Structure Research Papers".

"Muqam Concept", published in the 4th issue of Chinese Musicology in 1993, was included in the World Academic Library, and won the World Academic Contribution Award and the Gold Medal of the Paper in 1999. In 1992, when he held a series of Chinese Uyghur 12 Muqam events in Beijing, he was awarded the honorary title of Muqam artist.

In 1999, he was awarded the World Cultural Celebrity Achievement Award.

A Uyghur once commented that without the Wantong Shu, the 'Twelve-Muqam' could not be preserved.

Due to historical reasons, by the early 50s of the 20th Century, only one or two old artists could sing entirety Twelve-Muqam, and they were on the verge of being lost. They found Tongshu wan to restore this Daqu suite.

Tongshu Wan, who was 28 years old at the time, worked at the Central Conservatory of Music with his wife Lian Xiaomei, and his daughter Shi Xun had just turned one year old. That night, Tongshu Wan said to his wife let's go to Xinjiang, right? The wife asked where is Xinjiang? Wan said that it was quite far anyway. The wife was not vague: OK, I will go wherever you go.

In this way, for the sake of a nation's instructions, the little couple took the child and embarked on the journey west.

Before leaving, Lu Ji, chairman of the Chinese Music Association, cordially advised: We must collect and sort it out well, and we must not lose it. Lu Ji's wife, Guan Liren, also gave two things to the younger couple, a baby cloak with a lock on the back, and a package of partridge vegetables that could be used for medicinal purposes. On the way, the child has a measles fever, and both things come in handy. At that time, the train only went to Xi'an, and the rest of the way was by car. There are also bandit attacks in the area of Xingxing Gorge. After several twists and turns, the couple arrived in the border city in May 1951.

Fuding Sai soon invited the Yengisar artist Turdi Akhun father and son thousands of miles away. Turdiahon comes from a musical family, and has been exposed to it since childhood, and in his 70s, he can still sing the whole song 'Twelve-Muqam' without omission. The whole song lasted for 19 hours, and Turdi Ahun had to sing it to the rhythm in one go, and could not listen to the notation repeatedly. Therefore, a complete recording is crucial. At that time, there were no tape recorders in Xinjiang, and it was Deng Liqun and Ma Hanbing who bought a wire tape recorder in Shanghai, which is said to be a processing material left by the US military. At the same time, Tongshu Wan wrote to Lu Ji, asking him to buy a tuning fork and a metronome.

At that time, there was only one small power plant in the city, and the voltage was unstable and the power was often cut off. Lian Xiaomei had to sit by the tape recorder to adjust the transformer, cook halal food for Turdi Akhun, and sometimes help the elderly bathe. At the end of the recording more than a month later, the elderly Turdi Akhun heard his complete recording and he cried. He said: I am relieved to die. A few years later, the Muqam descendant died with a smile.

Recording is only the first step, notation and translation are even more difficult. Tongshu Wan and his wife worked in the literary troupe, working a busy day during the day and taking care of notation and translation at night. From 8 p.m. to 3 a.m., the two of them left their jobs and worked until the power went out, every day.

Notation, is not easy, it requires keen listening and patience. In order to clarify a musical score, it is often repeated dozens of times. Steel wire is like hair and easy to break. The slightest carelessness and it will be a mess. It's about cleaning up from scratch little by little. Sometimes it takes two or three days to sort out a mess of steel wire. The 'Twelve-Muqam' melody has many special decorative sounds, which must be written down in their original form, and it is not enough to rely on the existing stave notation. Tongshu Wan painstakingly meditated and created some new symbols, such as "smooth sound", "chant", "tambourine stave" and so on. These symbols were later widely used.

Translating words is especially difficult. Most of the lyrics of Muqam are Chagatai classical poetry. Very few people understand the language. The old artist Turdi Akhun can only sing but does not understand its meaning, and if he does not sing, he cannot pronounce the words. It can only rely on the careful memories of old artists and strive to be faithful to the original appearance of the ancestors. At the same time, please ask the Grand Mullah who is proficient in Chagatai and the writer Alcidine to help, sing and record, record and play, read while playing, and memorize while reading.

In 1956, tapes and scores of 'Twelve-Muqam' were sent to Beijing. According to the censored lyrics, it needs to be reprocessed. So Tongshu Wan and his wife, together with composer Shao Guangchen and Uyghur poet Nimi Sheyiti, who was proficient in Chagatai, re-emerged from Urumqi and went deep into the vast countryside of southern Xinjiang, visiting hundreds of famous folk singers, many of whom were over 100 years old. After circling around Taklamakan, Tongshu Wan and his party either rode or walked, and everywhere they went, they were very beloved. On the way, he had a stomach attack, vomited blood, and fainted on the edge of the desert. After turning around, Tongshu Wan became even more bottomed. Or Turdi Akhun's singing is the most complete. His singing is full of emotion, hearty, or low and delicate, or high-pitched and rough, full of charm and beauty.



After entering Xinjiang, Tongshu Wan and his wife have been living in a dilapidated earthen house. Here they wrote down a brilliant set of ancient songs, and also lost a young child. Their three-month-old boy died of lung disease that was not treated in time. Here, they carry their own water to eat, build their own stoves, do not count food and clothing, and concentrate on their work. Their labor is respected. In 1960, a collection of 16 folio 'Twelve-Muqam' scores were published in Beijing, and an authority said, "This is a great treasure in the treasury of oriental music."

#### 2.3.4 GuriGamira Kader



Figure 4 GuriGamira Kader

Professor GuriGamira Kader (referred to as Gamira) was born on August 4, 1944 in Celle County, Hotan Prefecture, to a merchant family with knowledge and cultural heritage. From 1955 to 1959, he studied dulcimer at the art department of the current Xinjiang Academy of Arts, and stayed in the school as a faculty member in the art department with excellent results. He is also the first professional teacher of dulcimer in Xinjiang Art College, breaking the history of no professional teacher in dulcimer in Xinjiang colleges and universities. From 1959 to 2004, he has been engaged in professional teaching, during which he has served as a teaching work of technical secondary school, junior college, undergraduate and adult education, and

can be said to be a well-known dulcimer professor in an all-round systematic. For students majoring in dulcimer, he taught "Xinjiang Traditional Dulcim-Qiang" and "402 Dulcimer" Course. And trained a large number of Uygur, Han, Kazakh, Xibo and other ethnic groups of professional dulcimer talents. They have worked in various prefecture cultural troupes, cultural centers, schools and other departments in the north and south of Xinjiang, and have achieved excellent teaching results. In his decades of teaching career, he has made outstanding contributions to the development of Xinjiang dulcimer art, and after retirement, he still applied for the undergraduate teaching work of Xinjiang Art College. Cultivate talents.

In the teaching work, careful lesson preparation requires students to have both ability and integrity, love their major, and cultivate many excellent successors of Xinjiang yangqin majors, among them Abdureimuni Yazi (working in the Kashgar Prefecture Cultural Troupe), Liu Lian (working in the Altay Prefecture Cultural Troupe), Sanawal Qi Tulson (working in the Xinjiang Muqam art Troupe), Haisar Abra (working in the Xinjiang Song and Dance Troupe), Abdul Sam Sima Yi (working in the Xinjiang Muqam art Troupe), and Izduli Rouzi (working in the Hami District Cultural Troupe) are the backbone of this unit. It can be said that Ms. Gamira is a music educator with both ability and integrity.

In the preparation of teaching materials, Gamira can be said to have pioneered Xinjiang's native ethnic instrumental musicians. She wrote the "Type 501" and "Type 401" dulcimer textbook outlines for undergraduate students, and wrote etudes with Uyghur music art style based on the actual musical characteristics of Xinjiang.

He played Muqam music and Uyghur folk music with the Yangqin(扬琴), and played a role in inheriting the art of colleges and universities. Eleven textbooks have been compiled, five of which are about transposing the dulcimer and six are "Xinjiang Traditional Yangqin-Qiang Teaching Materials", including music theory and practical exercises. He has held many academic lectures on dulcimer playing methods. "Xinjiang Traditional Yangqin Common Knowledge" was compiled, which was shared with students free of charge as internal teaching materials. He served as the head of ethnic music teaching in the music department of Xinjiang University of Arts for eleven years, and was twice rated as an advanced teacher by the college and twice

as an advanced teacher in the music department. In 2002, when experts organized by the Ministry of Education went to Xinjiang Academy of Arts to inspect the quality of teaching and teaching facilities, her two dulcimer teaching materials awarded as excellent.

According to the needs of teaching work, she compiled "Uyghur classical music Twelve-Muqam" and "ethnic folk songs" and served as a class teacher for many years, served as a tutor for graduates for a long time, and actively participated in the enrollment work of Xinjiang Art Institute for many years and served as the leader of the enrollment team. Recruited to teach in other schools. Although Ms. Gamira has been teaching, she has also participated in many performances and activities to expand the influence of the college.

For example, he has participated in many performances to welcome foreign guests and participated in the famous Xinjiang singer Pasha Isha and Rebia Muhammad participated in the cultural performances of Chairman Zhu De and Vice Premier Chen Yi in Xinjiang in his singing competitions in Beijing, performed dance dramas such as "Red Women's Army" and "Gulinar" at the Xinjiang Academy of Arts. In the opera, he served as a traditional Xinjiang player and xylophone player. In 1986, he participated in the large-scale performance activities organized by the Xinjiang Song and Dance Troupe for cadres at all levels in Xinjiang. In February 1988, he participated in the delegation organized by the People's Government of Xinjiang Uygur Autonomous Region and the Chinese People's Political Consultative Conference to perform in Macao. He also went to Beijing to participate in performances organized by the head of the Central Committee, served as a judge of many large-scale literary and art festivals in Xinjiang, participated in the cultural and artistic programs of Xinjiang People's Radio for many times, and enriched his teaching work by participating in many stage art activities.

In the course of decades of teaching, he has been sent to Shanghai Conservatory of Music, Sichuan Conservatory of Music, Tianjin Conservatory of Music, Wuhan Conservatory of Music, Beijing Normal University and Central Conservatory of Music to listen to lectures by experts and professors, participate in art exchanges, and exchange experience in textbook preparation. In 1979, he participated in the National Congress of Arts Education as a teacher representative. In 1981, he

participated in the Yangqin Teaching Experience Conference held in Wuhan. In May 1995, he participated as a representative at the Autonomous Region Literary and Art Workers Conference. After participating in a year of Esperanto learning and obtaining a certificate of completion, Ms. Gamira has played a special and indelible role in promoting the application of dulcimer art and cultivating successors of various ethnic groups in Xinjiang. From 1980 to 1982, according to the arrangement of the school, he went to Nanjing University of the Arts to study sight singing, ear harmony and dulcimer, and achieved excellent results:

Composed the solo dulcimer piece "Tianshan Mountains Love";

The song "Hometown Love" created by him is famous in Xinjiang;

The dulcimer song "Melon Field Tour" adapted from Kashgar folk songs;

Female chorus "Garden Tune";

Female solo the solo song "Love of the Motherland";

Kazakh dancing music "horse racing";

The four-voice chorus sings "The World is One";

The book "Dutar, a traditional Uyghur musical instrument" written by Gamira, covers the history, creation, popularization and performance methods of Dutar, including the theoretical part and the composition of the staves.

From 1995 to 2000, authoritative newspapers and periodicals such as Xinjiang Daily, Xinjiang Education Daily, Xinjiang Art Magazine and Urumqi Evening News introduced and affirmed Gamira's teaching and artistic achievements.

In 2001, on the occasion of the 80th anniversary of the founding of the Communist Party of China, Xinjiang TV introduced GuriGamira Kader's artistic and teaching career.

In 2004, Xinjiang TV show "Flower Beds in the Sky" program introduced Gamira's teaching achievements and artistic life, unanimously recognized by peers and students. In the decades of teaching work, he has successively compiled the undergraduate dulcimer syllabus, junior college syllabus, adult education dulcimer syllabus, and secondary school fourth and third grade syllabus, which have been implemented in actual teaching. GuriGamira Kader also serves as a member of the Chinese Musicians Association, a member of the Xinjiang Musicians Association, a member of the Xinjiang Yangqin Society, a member of the Xinjiang Twelve-Muqam

Society, a member of the Xinjiang Women's Federation, and a standing director of the China Nationalities Orchestra Society.

Gamira is a well-known professor and cultural scholar who has published numerous papers over the decades:

"The Status and Role of Uyghur National Musical Instruments in the History of Culture and Art", the second issue of Xinjiang Art magazine was published in 1992. "Uyghur Classic Twelve-Muqam" and "Music Education", paper 1992 It was adopted by the Twelve-Muqam Academic Symposium held by the Xinjiang Uygur Autonomous Region in Yarkant County and presented at the conference, and published in the fourth issue of Xinjiang Art magazine in April 1993.

"Famous Musician, Hard Gardener", published in the second issue of Xinjiang Art magazine in 1994.

The paper "Classical Music Twelve-Muqam and the Teaching of Muqam" was selected by the "Chinese Uyghur Muqam Academic Seminar" in Beijing in 1992, and was publicized and translated into English at the conference, and sent to the delegates in Chinese, which was widely praised. The paper was also published in the third issue of the Xinjiang Social Science Forum.

The paper "Dao Lang Muqam Music" was selected by the "Dao Lang Muqam Academic Seminar" held by the autonomous region in Makati County in 1994. It was read at the conference, received well received by everyone, and was published in the first issue of "Xinjiang Art" magazine in 1996.

"Types of Yangqin Musical Instruments", published in Xinjiang Art, Issue 3, 1997.

The paper "Further Strengthening Music Art Education and Music Education" was published in the third issue of Xinjiang Education Journal in 1996.

"The History and Development of Uyghur Musical Instruments", published in Xinjiang Art, No. 3, 1996 (Chinese edition). Uyghur was published in Xinjiang Art (Uyghur Edition), Issue 3, 1998.

"The National Traditions of Hami Muqam" was selected into the book "Hami Muqam" by Xinjiang People's Publishing House.

"Tribute to the predecessors of Uyghur Muqam"

"New Year of Uyghur Musical Instruments"

"Uyghur musical instrument sattar"

"Uyghur musical instrument Dutar"

"Uyghur Musical Instrument Tanbor"

"Uyghur instrument Rewap"

"Uyghur Musical Instrument Azech"

"Uyghur musical instrument Husitar"

The above eight papers were broadcast on the program "North and South in the Sky" of Xinjiang People's Radio and Television.

The paper "Uyghur Dao Lang Meshrep- Muqam and the Characteristics of Music" was selected by the Dao Lang Muqam Academic Symposium held in Awati County in October 2004 and was read at the conference.

"The Status and Role of the Uyghur Traditional Dulcimer in Uyghur Art".

"The National Tradition of Dao Lang Meshrep-Muqam" was selected for the upcoming "National Academic Symposium on Uyghur Culture and Art History". In 2005, it was published in the fourth issue of Xinjiang Art Journal.

In October 2004, he presented a paper entitled "Xinjiang Traditional Yangqin" at the Chinese Yangqin Academic Symposium held in Xiamen.

In October 2005, he was invited to participate in the 8th International Yangqin Congress held in Beijing and published a paper entitled "Uyghur Traditional Musical Instrument - Dulcimer". He also played the traditional Uyghur dulcimer and introduced the traditional Xinjiang dulcimer to compatriots around the world.

GuriGamira Kader has published a total of 30 papers, in 1997, the Xinjiang Uyghur Twelve-Muqam Research Association, the Uyghur Classic Literature Symposium, awarded honorary certificates based on Gamira's achievements in Muqam research and musical instrument research. Over the years, Gamira has carried out a lot of academic research work while successfully completing her teaching tasks, mainly involving "Uyghur Muqam" and "Uyghur Musical Instruments". It has played a great role in improving the teaching quality of ethnic musical instruments in Xinjiang.

## 2.4 The artistic characteristics and historical-cultural value of Xinjiang Uyghur Muqam art

### 2.4.1 Artistic characteristics of Xinjiang Uyghur Muqam art

#### 2.4.1.1 Diversity

There are many types, diverse contents, diverse performance forms, diverse musical forms, diverse dance styles, and diverse musical instrument combinations.

#### 2.4.1.2 Comprehensive

2.4.1.2.1 Comprehensive genre: singing, dancing and instrumental music;

2.4.1.2.2 Comprehensive style: The Uyghurs are a fusion of ancient ethnic groups that have historically been active in the area, and the genes of musical culture are complex and diverse. Xinjiang is located at the hub of the Silk-Road, an ancient land transportation artery connecting East and West, and has long been under the influence of Eastern and Western musical cultures, thus enabling Uyghur Muqam to transmit and contain different cultural messages. Uyghur folk "MuqamQi" are both musicians and singers, and it is rare for Uyghur folk to sing without playing or only not singing. Put down their instruments and walk out of the singing team, and their dancing is quite good. Just as the art of Muqam combines song, dance and music, the Uyghur folk "MuqamQi" also brings together singers, dancers and musicians, with superb skills and talents.

#### 2.4.1.3 Completeness

Most Uyghur Muqam have a relatively standardized and large, rigorous and complete structure, and each part of the music has certain rules for tuning, melody, rhythm and speed.

#### 2.4.1.4 Improvisation

Muqam folk artists mainly pass on oral teaching. While following the traditional pattern, they have a lot of improvisation in terms of filling in lyrics, paragraph repetition, accompaniment techniques, melodic decoration, etc., so as to achieve the best combination between inheriting tradition and personal creation.

#### 2.4.1.5 popularity

Uyghur Muqam is closely related to folk etiquette, and the performance occasions are different. Muqam and the Uyghur people depend on life and death and occupy an irreplaceable and important position in the social life of the Uyghur people.

#### 2.4.2 Historical and cultural value of Xinjiang Uyghur Muqam art

2.4.2.1 After the 40s of the 20th Century, a large number of literary and artistic programs based on Uyghur Muqam as the material exuded dazzling brilliance on the Xinjiang stage. The main ones are:

##### 2.4.2.1.1 Dance:

In the 40s and 50s of the 20th Century, the solo dances "Ushak", "Drumming" and "Plate Dance" performed by the famous dancer Kangbar Khan all used the music of 'Twelve-Muqam' as dance music;

In the 60s, "Dao Lang Saim" performed by Xinjiang Song and Dance Troupe, whose music is taken from "Dao Lang Muqam";

The solo dance "Taizi" performed by Heili Qianmu Sidik in the 70s, whose music was adapted by Sher Airi based on "Ushak Muqam";

In the 60s, the Xinjiang Song and Dance Troupe choreographed the large-scale song and dance "The People's Commune is Good", the music is written by Zekeli Elpata, Yushanjiang Likoumi, Tongshu Wan, Heiyastin Bharati, Shao Guangchen and others, and its material is mainly taken from the eighth set of 'Twelve-Muqam' - "UshakMuqam";

Some parts of 'Twelve-Muqam' and "Turpan Muqam" or "Dao Lang Muqam" were presented in "Tianshan Mountains Song" performed on the 30th anniversary of the founding of Xinjiang Uygur Autonomous Region in 1985, , "Towards Glory"(the large-scale song and dance) performed on the 40th anniversary of the founding of Xinjiang Uygur Autonomous Region in 1995, "Xinjiang Sprinkled with Sunshine" (the large-scale song and dance) performed on the 50th anniversary of the founding of the Xinjiang Uygur Autonomous Region in 2005, as well as the large-scale song and dance evenings "Tianshan Mountains Rainbow" and "Kashgar", which won the New Repertoire Award of the Ministry of Culture. Participated in the national ethnic minority performance, and won many awards, "The Flower of Duolang" mainly uses the material of "Dao Lang Muqam".



#### 2.4.2.1.2 Ethnic Instrument:

In the 50s of the 20th century, the Xinjiang Song and Dance Troupe performed the folk music ensemble "LakMuqam Taizi Meirhuli", "Qiebiyate Muqam Taizi Meirhuri", "UshakMuqam First Dastan Meirhuri", and the famous playing player Yushan Jiang Limi's solo play "UshakMuqam Scattered Order", Azech solo "Charga Muqam Taizi Meirhuri " performed by Abula Amuti, and "Nawa Muqam" composed by Zhou Ji, Shao Guangchen and Li Mei based on "Muqam Prelude and danging" (Guzheng solo) in the 80s.

#### 2.4.2.1.3 Songs in Muqam:

In the 60s of the 20th Century, 's female solo song "Ejiem Muqam" composed by Yushanjiang Jami, and "Ode to the Motherland" adapted from "UshakMuqam" were first sung by the famous singer Pasha Yixiang, and have been performed for a long time.

#### 2.4.2.1.4 Uyghur Drama:

Following "Elif and Senem", Uyghur dramas mainly composed based on Muqam music and causing major repercussions include "Red Lantern" (70s of the 20th century, composed by Heyastin Bharati, Skander Saidullah, Zhou Ji, and Nurmamat Seyis, consultants Zekri Elpata, Yushanjiang Jami).

#### 2.4.2.1.5 Orchestra:

Since the 80s of the 20th Century, a group of composers in Xinjiang began to try to make Uyghur Muqam multi-sound and symphonic.

"Hometown"(Nuslaiti Wajdin), "ChargaMuqam"(Shifu), "UshakMuqam Suite"(Shao Guangchen), "NawaMuqam Theme Caprice"(Zhou Ji), "LakMuqam Suite"(Nurmamet Seyti), "Tashvai Overture" (Ikmu Aishan), "Muqam Overture" (Nusleti Wajddin) have achieved some success.

2.4.2.2 The historical and cultural value of Uyghur Muqam art is reflected in the following aspects:

Uyghur Muqam art is an outstanding work of Uyghur traditional culture and the achievement of the Chinese people and literati. It contains the love and voice of the Chinese nation, and shines with their musical and artistic talents everywhere.

Uyghur Muqam is the culmination of its own national music, which is inextricably linked with the folk music and dance of its own ethnic group, the music

and dance of its own Islamic rituals and the remains of nature worship, and is the highest level of masterpieces achieved by the Uyghur people in these aspects. Uyghur Muqam sings both folk songs and poems by medieval masters. The former is the essence of Uyghur oral literature, and the latter is the representative of historical Chagatai literature, both of which are important texts for the study of Uyghur literature.

As the crystallization of Eastern and Western music and dance cultures, Uyghur Muqam records and confirms the history of mutual transmission, collision and integration between music and dance cultures of different human groups.

In the Uyghur Muqam performance, folk improvisational singing and playing are the sincere expression of their feelings and the glorious manifestation of their genius spark.

The Uyghur Muqam incorporated and absorbed much of the content of the Daqus of the Western Regions during the Han and Tang Dynasties of China, and the core part of the Twelve-Muqam is still called the Great Qu. In the melody structure of Uyghur Muqam, there are both plate variations and conjugations, showing a close connection with the music culture of the Central Plains, which is unique in the world's Muqam art.

## **2.5 Representative works of Xinjiang Uyghur Muqam**

Twelve-Muqam is representative work of Uyghur Muqam art. The melody played by the Sattar like a cry, and the vigorous, sad melody sung by the old artist's slightly husky voice, took us into the depths of the desert in an instant. 'Twelve-Muqam' makes you feel mesmerized like a glass of fine wine, and 'Twelve-Muqam' can be like a picture scroll, allowing you to see the history and colorful life of the Uyghur people. The 'Twelve-Muqam' is mainly spread in Kashgar in the southern edge of the Tarim Basin in southern Xinjiang, Hotan and the Kuqa oases in the northern edge of the Tarim Basin, and the Ili Valley in northern Xinjiang. Kashgar was called Shule in ancient times and has always been an important town in the Western Regions. The famous "Shule Music" and a group of musicians surnamed Pei from the Western Regions who originally lived here arrived in the Central Plains as early as the Southern and Northern Dynasties. At the end of the Tang Dynasty, the

Uighurs moved west to the eastern and western parts of the Green Ridge and established the Qara Khanid Dynasty, which was one of the two capitals of this dynasty, along with Gelulu and Zangma. Since then, Kashgar's status as a Uyghur cultural center has been established.

Yarkant (莎车) angled the Silk-Road, and the southern oasis Silk-Road turned southwest, passing through Jiepantuo (today Tashkurgan) west over the Green Ridge. During the Han Dynasty, Yarkant, as a great power in the Western Regions, was also one of land reclamation centers of the Han Dynasty in the Western Regions. In 1514, Saiyid, a royal family of the Eastern Chagatai Khanate, established the Yarkand Khanate with Yarkant (then called Yarkand) as its capital. The long war was subsided, the Yarkant merchants were revived, and the decaying and decaying economy and culture were revived. According to the "History of Musicians", written in 1854, Saiyid and his son, Abudurexiti Khan, the second monarch of the Yarkand Khanate, were proficient in music and good at play a variety of musical instruments. The Twelve-Muqam, which have survived to this day, were finally formed at the court of the Yarkand Khanate during Abdurixiti through the joint efforts of his princess Amannisa Khan and the court musician Kader Khan.

Hotan, known as Yuqu in ancient times, was the earliest Buddhist center in the Western Regions. "Yuqu music" and a group of Yuqu artists surnamed Yu Chi also arrived in the Central Plains very early. In 912, Yuchi sobapo, who ruled the region, called himself "Li Shengtian" and called Yuqu a vassal state of Tang, maintaining very close relations with the Tang and Song dynasties in the central China. At the beginning of the 11th century, although the KHotan Li dynasty was destroyed by the Qara Khanid dynasty, Hotan's position as an important town in southern Xinjiang has continued to this day.

'Twelve-Muqam' of Hotan is a large-scale classical suite integrating song, dance and music with various versions circulating in other regions, and has certain similarities in all aspects of musical form characteristics such as rhythm and melody, but it also has its own characteristics in terms of length, structure, and musical instruments.

Kuqa is the birthplace of Qiuci and one of the political, economic, cultural and religious centers of the Western Regions during the Han and Tang dynasties. After Zhang Qian passed to the Western Regions, the Han Dynasty successively sent two clan daughters to marry Wusun as princesses (Princess Xijun and Princess Jieyou) to form an alliance and jointly compete with the Xiongnu. Jieyou's eldest daughter Di Shi married King Qiuci Jiangbin, and the couple both entered in the first year of Emperor Xuan of Han (65 BC), and stayed for a year, learned the Han Dynasty clothing system, and received dozens of people who were singing and dancing on the way back. They brought music of Han dynasty into Xinjiang. In 648, the Tang Dynasty moved the Anxi capital to the city of Qiuci and placed Qiuci, Yuyan, Shule, and Suiye (present-day Tokmak, Kyrgyzstan) as military towns. As the largest city-state in the northern oasis Silk-Road and the location of the Anxi Protectorate, the economy and culture of Qiuci have become more prosperous, "Qiuci Music" has become a representative of music and dance in the Western Regions, spread to the Middle East and sweep the court. Although the Uighur Khanate established after the Uighurs moved west, with Gaochang (present-day Turpan) and Beiting (present-day Jimsar) as its capitals, Qiuci remained an important town in its western region. The ancient tradition of "People from each Khanate were good at singing, playing ethnic instruments and dancing" has been passed down to this day, and the traditional music of the Kuqa region still enjoys a good reputation in southern Xinjiang. Therefore, the Kuqa genre of 'Twelve-Muqam' reflects the connection between folk song-dancing music and Muqam.

Most of the Uyghurs in the Ili River Valley were stationed in 1762 (the 27th year of Qianlong of the Qing Dynasty), after President Ili and other generals (referred to as Ili Generals) stationed Huiyuan City, Tunhu (called "Talaiqi" in Uyghur) were moved from Aksu, Yarkand, Wush, Heyan, Hami, Turpan and so on. As it became the political center of Xinjiang, the economy and culture of the Ili River Valley also prospered. In 1870 (or 1883), the famous Muqam master Turdi Akhun's father, a disciple of Tawai Kur Ahun, and a famous Muqam artist Muhammad Mullah (Stage name Kaluxiang Akhun) brought 'Twelve-Muqam' to Ili, and through mutual exchange and influence with local Uyghur and other ethnic groups, the Ili genre of 'Twelve-Muqam' was formed.

Historical and cultural factors such as the evolution of history, the change and integration of ethnic components, and the transformation of religious beliefs are the soil for nurturing Uyghur Muqam art with unique styles and rich connotations.

The Twelve-Muqam is composed of twelve large suite such as "LakMuqam", "Hebibayat Muqam", "Chahar GaMuqam", "Panji GaMuqam", "Uzhal Muqam", "Aisem Muqam", "UshakMuqam", "Bayat Muqam", "Nawa Muqam", "Musha Wulek Muqam", "IlakMuqam", etc., each of which contains three parts: Jonaelman, Dastan, and Meshrep. Among them, Jonaelman means Daqu, which consists of several narrative songs, instrumental songs and song and dance songs; Dastan originally meant narrative long poem, and in the Uyghur people, this narrative long poem has become a rap art form because it is mainly performed by Dastan with rap and singing. The Dastan part of each part of 'Twelve-Muqam' is organized, excerpted, and evolved based on the folk Dastan, and consists of a set of narrative songs and instrumental music; Originally, Meshrep means gathering, and each set of Meshrep in the Twelve-Muqam is linked both to the Meshrep gatherings held in Uyghur settlements in southern Xinjiang and to the Tyrken tune that Ashik often recites.

There are two different theories about the number of 'Twelve-Muqam' by Turtiahun in the 50s of the 20th Century, each part of these Twelve Suite play in 1-2 hours, and play in more than 20 hours in total. In addition, there is a set of concluding songs called "Abhienshman" (meaning tears), which, according to Aimaitijiang Aihemaiti, consists of fifteen pieces.

Each part of Muqam in the Twelve-Muqam circulating in the Ili region includes only the Muqam Prelude and Dastan and Meshrep parts. In the 30s of the 20th Century, local musicians supplemented and processed it, and gradually formed the gorgeous and euphemistic characteristics of the Ili genre of 'Twelve-Muqam'.

Turdi Akhun, crucial inheritor of 'Twelve-Muqam' in the 50s of the 20th Century. This Muqam master was born in May 1881 in Yingjiasha County, Kashgar Prefecture, Xinjiang. His great-grandfather Ibula Yin Akhun and great-grandfather Asim Akhun were outstanding Muqam artists. His grandfather Kawuli Akhun was revered as "Kawuli Akhun Qalunchi" because of his superb Qalun playing skills, and his father Tawai Keguli Akhun was the most outstanding Muqam artist in southern Xinjiang at that time. From the age of 12, Turdi Akhun accompanied his father's

singing with hand-held drum while learning to sing the ‘Twelve-Muqam’, by the age of 16 he was a Tanbor player, and finally became a master at the age of 20. From 1901 to 1938, Turdi Akhun traveled all over Kashgar and Hotan, singing Muqam for a living. His has the playing experience of Uyghur ethnic instruments such as Sattar, Tanbor, Dutar, Qalun, Qiang, and Rewap, he was proficient in playing Sattar. In 1939, Turdi Akhun and his family moved from Yengisar to Yecheng, and together with Aishan Tambul (from Yarkant), Ayiti Akhunqi (from Yecheng), and the famous drummer Maulaniaz, they formed a class club to perform ‘Twelve-Muqam’, many Artists came to learn art one after another, and cultivated a group of apprentices such as Hudabai Akhun and Kurban Yazi. For various reasons, by the early 50s of the 20th Century, only Turdi Akhun in Xinjiang could sing the whole ‘Twelve-Muqam’. For this reason, Saifuddin Aiziz went to the Ministry of Culture and asked for someone to restore Daqu. On 7th August, 1951, the Xinjiang Provincial Commission of Culture and Education entrusted Ma Hanbing, director of the Cultural Department of the Military Region, to summon Tongshu Wan, Ding Xin, Liu Chi, Liu Feng, and Kerim Hoja, Turdi Akhun, Oshu Ahun, Rouzi Tambul, Abduwaili, announced the establishment of a working group for the sorting out of the Twelve-Muqam, which was headed by Tongshu Wan. The working group lasted 10 years to record the complete ‘Twelve-Muqam’ sung by Turdi Akhun, conducted a census of the places where the ‘Twelve-Muqam’ sung throughout Xinjiang was transmitted, and then compiled and published a two-volume collection of the scores of the Uyghur classical music "Twelve-Muqam." From July 1950 to December 1951, he first came to Urumqi and participated in the recording of ‘Twelve-Muqam’ and more than 100 folk songs with his eldest son, Ushur Akhun. In 1952, he was invited to work as a music teacher in the Yarkant Literary Troupe. From the beginning of 1954 to the end of 1955, the Turdi Akhun father and son were again invited to Urumqi to participate in the recording of the Twelve-Muqam Finishing Working Group. In 1954, Turdi Akhun was elected as a member of the CPPCC Xinjiang Uygur Autonomous Region and transferred to Kashgar to serve as a music teacher in the Southern Xinjiang Cultural Troupe. He passed away on 8th September, 1956. (Aili Y, 2021)

The Twelve-Muqam is rich in content and rigorously structured. Because the main key and theme melody can be seen in each suite of Muqam, and the change of

beat and rhythm is the main means of variation, it is classified as a complex suite of music and dance. Due to the influence of the music of the east, west, south, and north, in "Twelve-Muqam" we can see not only the factors of Central Asia, West Asia, South Asia, and even North Africa and ancient Greece, but also the factors of the Han people and the Turkic and Mongolian ethnic groups who lived in West part of China in ancient times, so that its music is complex and varied. Common variation semitones, quarters neutral notes, unstable "moving tones" (so different from the twelve-notes system) add a unique style to the music. With a variety of beats, rhythms, and melody ups and downs, over thousands of years, the ingenuity of countless artists and court musicians has created the moving artistic charm of this large-scale classical suite that is elegant and vulgar. In 1986, Xinjiang Muqam Performance Troupe went to Beijing to participate in the 4th Sound of China Concert, which won high praise. Professor Fang Long, former provost of the Central Conservatory of Music, quoted Tang poems and praised: he song only belongs to the heaven it is hardly heard on the earth.

Muqam is performed by group. The characteristic of 'Twelve-Muqam' in southern Xinjiang is a satyr player singing by himself, accompanied by a drummer striking the knot, and then singing together. Normally father and son or master and apprentice play together, sometimes a Qalun add in to the group. Rewap as the main instrument, accompanied by the Dapu (hand-held drum). The use of Balaman as an accompaniment to Muqam is more common in the Hotan region. In the festival, you can also see the 'Twelve-Muqam' accompanied by Sunai and the Nagra. The 'Twelve-Muqam' of northern Xinjiang usually conclude a Tanbor player (leading singer) and a Dutar player, sometimes added a Dapu or a Skribka (a violin from Russia). However, some players do not hold the body on the left shoulder but put it upright on the left leg to play, often using a short finger board, and the sliding fingers, trembling fingers, string-rubbing and other techniques of the left hand make the Skrib a "folk instrument" completely integrated into the traditional music of the Uyghur people, in addition to accompaniment and listening to the dances of the masses on the Meshrep, the Twelve-Muqam is often broken down into parts that can be performed on various occasions: "Jonai Emman" has the nature of an elegant music, and in the past it was mainly enjoyed as a pleasure for people to enjoy at the family banquets of

the upper classes; Most of the performance occasions in the "Dastan" part are tea houses, restaurants, barbershops and other places where people gather in the busy market, and two or three players of the "Dastan" music Sing to attract customers; The "Meshrep" is mostly sung by the Ashiks playing Revaf (or striking Sapayi) at the street. In major festivals such as Eid al-Adha and Rouz, it is also often played by the drum band to play some of the tunes of Meshrep in the 'Twelve-Muqam', one to increase the festive atmosphere, and the other to accompany the Sama dance danced by everyone.

In the 30s of the 20th century, inspired by the international anti-fascist wave, under the dual influence of the Soviet Union's progressive literature and art and the artists who came to Xinjiang from the hinterland, the literary and artistic undertakings of all ethnic groups in Xinjiang have flourished. "Cultural Promotion Associations" of various nationalities in various localities have been established one after another, and the art clubs in them often publicize the anti-Japanese resistance and mobilize the masses in the form of songs, dances, and small dramas loved by the masses. In 1937, the Uyghur drama "Elif and Senem" premiered in Yining City. This Uyghur drama, based on the long narrative poem of the same name, uses the narrative songs and dance songs from 'Twelve-Muqam' as the main materials, and uses eight sets of Muqam such as "LakMuqam", "Hebibayat Muqam", "Musha UlekMuqam", "Chahar GaMuqam", "Panji GaMuqam", "Uzar Muqam", "UshakMuqam", "Nawa Muqam", and other eight sets of Muqam ". Because of the vivid twists and turns of the story and the beautiful lyricism of the music, "Elif and Senem" caused a sensation when it was put on the stage. It not only flourished in the Ili region, but also soon spread to Dihua (present-day Urumqi), Kashgar, Aksu and other places. The success of the first Uyghur drama has attracted a great situation in all Uyghur settlements in Xinjiang to compete for the creation and performance of Uyghur dramas, and a number of Uyghur dramas such as "Shepherd Girl", "Blood Stains", "Rebiya and Sedin", "Parhat and Silin", "Tayil and Chahabang" have come out one after another, all of which have been welcomed by the masses. After the 50s of the 20th century, "Elif and Senem" was rehearsed several times and performed for the audience in Urumqi, Kashgar, Aksu and other places. In 1981, the Xinjiang Opera Troupe went to Beijing with the newly edited "Elif and Senem" to participate in the National Ethnic Minority Literary and



Art Performance, which was highly praised by the audience, experts and scholars in the capital, and won awards from the Ministry of Culture and the State Ethnic Affairs Commission.

'Twelve-Muqam' has the dual attributes of court music and folk music. Therefore, the dance of 'Twelve-Muqam' should also include two kinds of dances in the court and folk dances for self-entertainment. Due to the lack of information, it is not yet known about the dance of the Twelve-Muqam performed at the court.

Nowadays, in various Uyghur-populated areas in Xinjiang, it is common to see scenes of Muqam music accompany mass self-entertainment dances. Because of its mass nature and self-entertainingness, this dance has no prescribed formation changes, and the movements cannot be uniform. But in different passages in Twelve-Muqam, the overall style of the dance also changes with the music. For example, "Jura" and "Senem" in the "Jonnaem" part of each set of Muqam in the Twelve-Muqam. The passages, following the 4/4 or 4/2 beat, the tune is beautiful and lyrical, the dance movements are dignified, steady and graceful, and the head, face, shoulders, wrists, calves and other parts are skillfully coordinated. The main movements are: head shifting, shaking the head; Raised eyebrows, moving eyes; Wrist part of the wrist wrapped, pushed, snapped; small shoulder shrugs, light shoulder swings, etc.; Its stride is characterized by both controlled knees and no stiffness, flexible and light calves, combined with drums, smooth footsteps and straight upper body; The music of the "Dome Serek" and "First and Second Meshrep" passages follows the rhythm of 5/8 or 7/8, suitable for rough and powerful Sama dancing. Because the Sama dance was originally performed in religious rituals and performed on special occasions, when dancing began, the dancers looked solemn and solemn, and their movements were simple and calm. In the field collection, we have repeatedly seen participants faint and shock due to excitement and fatigue, and the speed and length of continuous rotation are staggering. With the development of history, Sama dance has gradually become secular, and in modern times it has evolved into a folk dance that the Uyghur people collectively dance in traditional festivals. The mass large-scale Sama dance in the festival square has changed both in mood and movement: emotionally integrated with the festive component of celebrating the festival, the movement is also standardized as shaking, leisurely spinning, closely interlocking with the drums, and

the rotation rhythm is unified. The music of the third and fourth Meshrep is more and more intense, the speed is getting faster and faster, and the dance is gradually becoming more cheerful and enthusiastic, and finally enters the climax of jumping and spinning. After the 17th century, the wars in Xinjiang have been one after another, the Dzungar Rebellion, the Great and Small Rebellion of Hezhuo, the rebellion of Zhangger, the rebellion of Seven Hezhuo, and the rebellion of Aqubai. The turbulent political situation has left the southern region of Xinjiang depressed and the people living in poverty. After the Yarkand Khanate was crushed by the Dzungar, the musicians who were active at the court went to the people, wandered around, and lived by selling art. In the 40s of the 20th century, only a few old artists such as Tudi Ahun, Kasim Ahun, and Umar Akhun in Kashgar and several of their apprentices, and a few old artists such as Suleiman Akhun in Hotan and Abula Akhun in Kuqa could still sing the complete 'Twelve-Muqam'. This magnum opus of the Uyghur nation is on the verge of being lost.

After the founding of New China, the CCP and government attached great importance to the rescue and excavation of national and folk heritage. Wang Zhen and Sai Fuding, then leaders of Xinjiang, personally arranged this work. People of insight from all walks of life also participated in the rescue and excavation of Uyghur Muqam art. In 1950, Peking Opera master Cheng Yanqiu came to Xinjiang at his own expense to investigate, specially went to Kashgar to find the local Muqam master Kasimu Akhun, and recorded more than four hours of Muqam music with the assistance of Shen Junru, the head of the Xinjiang Condolence Group. After returning to Urumqi, Mr. Cheng proposed to Comrade Wang Zhen to rescue Muqam, which received strong support from Comrade Wang Zhen. In the 40s of the 20th century, Comrade Saifuddin visited Kashgar as a "representative of the three regions" and heard 'Twelve-Muqam' sung by Turtiahun. After the founding of the People's Republic of China, Comrade Saifuding, with the assistance of the first Kashgar commissioner, Kasmujiang Campbell, found Turdi Akhun and, together with Comrade Wang Zhen, decided to invite Turdi Akhun and his son Ushur Ahun, Rouz Bomb Bul and other Muqam masters from northern and southern Xinjiang to Urumqi. The recording of 'Twelve-Muqam' sung by them in the north and south of Xinjiang was rushed with a wire tape recorder, leaving the

only precious recording version that could be relied upon for future learning to sing, collating, and researching.

From the beginning of 1954 to the end of 1955, Tudi Akhun and other Muqam masters were cleaned up to Urumqi for the second time, and in addition to recordings, they also made detailed records of the lyrics of the "Twelve-Muqam" sung by them. Later, Tongshu Wan, a music expert from Beijing who came to Xinjiang, overcame many difficulties and recorded the score of 'Twelve-Muqam' for the first time based on the recording in 1958, which was published and distributed by the People's Music Publishing House and the Minzu Publishing House in 1960.

## 2.6 Other forms of Chinese art cooperation similar to Muqam art

### 2.6.1 JiangNan SiZhu



Figure 5 JiangNan SiZhu

Jiangnan silk and bamboo music is a collective term for silk and bamboo music popular in southern Jiangsu, western Zhejiang, and Shanghai. The band is mainly composed of silk and bamboo instruments such as erhu, yangqin, pipa, sanxian, qin qin, flute, xiao, etc., hence its name. During the Jialong period of the Ming Dynasty, opera musicians led by Wei Liangfu created Kunqu Shuimo Tune at the Taicang South Pier. At the same time, Zhang Yetang, as the backbone figure,

formed a large-scale silk and bamboo band, playing with Gongchi notation. The band was composed of Kunqu troupes and famous drummers, and gradually formed a professional silk and bamboo performance troupe. At the end of the Ming Wanli period, a new type of music called "string rope" was formed in Wuzhong (Suzhou area), which can be considered as the predecessor of Jiangnan silk and bamboo. It is closely integrated with folk activities and has a broad mass base, and was later officially named Jiangnan Silk and Bamboo. Featured Style

The Jiangnan silk and bamboo melody is beautiful and simple, fresh and pleasant to the ear, lively and clear, beautiful and elegant. Its techniques are rich and colorful, with endless changes. It emphasizes the artistic style of "being complex and simple, being high and low, adding floral variations, blocking and giving way, improvising", showcasing "small, fine, light, and elegant".

#### Band organization

The Jiangnan Silk and Bamboo Orchestra has a relatively flexible organization, with erhu and flute as its two main instruments, usually consisting of three to five people, and can also consist of seven to eight people. There are three stringed instruments to play, including the Xiao Sanxian, Pipa, and Yangqin; Wind instruments include xiao and sheng; Percussion instruments include drums, boards, wooden fish, and percussion bells. Large percussion instruments are often added to the performances of Shanghai suburban peasant bands.

#### Performance characteristics

The structure of Jiangnan Silk and Bamboo Music, in addition to the common folk characteristics of the combination, circulation, and variation of musical instruments, is most representative of the structural characteristics formed by the variation of banqiang. The variety of songs formed by this characteristic forms clusters of divertimentos surrounding the mother song in silk and bamboo music.

#### 2.6.2 XIAN GuYue



Figure 6 XIAN GuYue

Xi'an drum music, a traditional music that has been passed down in Xi'an (ancient Chang'an) and surrounding areas, is one of the world's intangible cultural heritage.

Xi'an drum music originated from Yan music in the Tang Dynasty and later incorporated palace music. During the An Shi Rebellion, it entered the folk with the exile of palace musicians. Xi'an Drum Music still maintains a fairly complete repertoire, notation, structure, instruments, and performance form to this day. Xi'an Drum Music has a rich repertoire, a wide range of content, diverse modulation styles, and a complex and massive musical structure. The performance forms include sitting music and running music, including divertimento, sanqu, song movements, and recitation. On September 30, 2009, at the Abu Dhabi meeting of the Intergovernmental Committee for the Protection of Intangible Cultural Heritage of UNESCO, Xi'an Drum Music was successfully selected as a representative work of the Intangible Cultural Heritage of Humanity.

#### Performance form

Xi'an drum music is divided into two performance forms: "sitting music" and "walking music".

Sitting music is indoor music, which can be roughly divided into two types: urban and rural, with a seating arrangement of about 123 people in urban areas; There are several instrument adjustments for rural sitting music, depending on the conditions. In some places, in rural sit music, more than a dozen instruments are used for blowing, and more percussion instruments are used, with dozens of performers,

resulting in a grand sound that shakes people's hearts and shakes the mountains. The style is completely different from urban sit music.

Xingyue is played along the way, accompanied by colorful flags, flags, social flags, umbrellas, and high-light douzi. The instruments are high handlebars, single sided drums, and so on. Using a high drum, the style is elegant and solemn; Using a single sided drum, the style is lively and melodious. Sometimes there are lyrics to the music, which are related to praying for rain. play a musical instrument

The main instruments used are bamboo flutes, including flutes, sheng, and wind instruments. The percussion instruments include sitting drums, war drums, music drums, single drums, and large cymbals, small cymbals, large cymbals, small cymbals, large gongs, horse gongs, guiding gongs, hinge gongs, large bangs, hand bangs, and sometimes cloud gongs.

### 2.6.3 CHAOZHOU music



Figure 7 CHAOZHOU music

Chaozhou music, abbreviated as Chaoyue, is a traditional music mainly passed down in the Chaoshan region of Guangdong, and is one of the national intangible cultural heritages.

Chaozhou music is renowned both at home and abroad for its flexible and varied performance forms, known as the "Tang and Song residual sound" and "Chinese authentic sound", and is a treasure in Chinese folk music. Chaozhou music

can be roughly divided into gongs and drums, string poetry, fine music, temple music, and waijiang music. Among them, gongs and drums belong to square music, including Chaozhou large gongs and drums, Chaozhou small gongs and drums, Chaozhou Su gongs and drums, etc; String music, fine music, temple music, and waijiang music belong to chamber music. There are more than 20 commonly used musical instruments in Chaozhou music, with the most distinctive ones being the Erxian, Suona, and Shenbo.

#### Main classification

Chaozhou music originates from local folk songs, songs and dances, and minor tunes, and absorbs materials from Yiyang Opera, Kun Opera, Qin Opera, Han Opera, Taoism and Faqu. It has rich reserves and a wide variety, which can be roughly divided into two categories: square music and chamber music. The former includes Chaozhou grand gongs and drums, Waijiang gongs and drums, Chaozhou small gongs and drums, Chaozhou flower sound gongs and drums, Chaozhou eight tone gongs and drums, while the latter includes flute set ancient music, Chaozhou string poetry music, Chaozhou fine music, Chaozhou temple music, etc.

#### Flavor modulation

Chaozhou music has rich connotations, which can not only express the fun of small bridges and flowing water, but also interpret epic poems of magnificent mountains and rivers. The unique "24 score" of Chaozhou music is a very ancient musical form. In its unique rhythm system, the flexible changes of the "si" and "fa" notes reflect the unique charm of Chaozhou music. At the same time, it forms various modes of Chaozhou music, such as light six, heavy six, active five, and reverse line, and emphasizes the full use of rhythm and improvisation techniques in performance.

#### play a musical instrument

There are more than 20 commonly used musical instruments in Chaozhou music, with the most distinctive ones being the Erxian, Suona, and Shenbo. In terms of its form of expression, the categories of Chaoyang flute set music can be divided into flute set music and flute set gongs and drums. Flute set music includes Flute set ancient music (i.e. traditional Flute set music) and Flute set music that has been integrated and evolved. The flute set of ancient music retains the charm of ancient palace music from the musical structure to the melody. Its style features simplicity,

solemnity, elegance, seclusion, elegance, and melodious, with a strong traditional Chinese color. Flute set gongs and drums include flute set small gongs and drums, flute set large gongs and drums, and flute set Su gongs and drums. Flute set small gongs and drums refer to flute set music accompanied by small and exquisite gongs and drums. Flute set large gongs and drums refer to large-scale percussion music accompanied by large drums, Dougong, and big cymbals, while flute set Su gongs and drums refer to flute set music accompanied by Su gongs and drums.

#### 2.6.4 Eight tone gongs and drums



Figure 8 Eight tone gongs and drums

The art of gongs and drums (eight tone gongs and drums) is a traditional music in Shunde District, Foshan City, Guangdong Province, and is one of the national intangible cultural heritage sites.

Eight tone gongs and drums are a quite unique folk instrumental music in Guangdong. It was introduced by the Qing Dynasty's Eastern and Western Qin opera performing troupes in the late Ming and early Qing dynasties, and evolved from the integration of Cantonese opera singing and Guangdong music. Therefore, folk music is also known as "singing Western Qin" and "listening to Western Qin". The instruments used in the eight tone gongs and drums include percussion, blowing, and playing.



The eight tone gongs and drums performances are uniquely marked by a beautifully decorated gongs and drums cabinet. Each gongs and drums event organized for performance must have a large wooden cabinet for storing various percussion instruments used. When traveling, two or four people lift the long wooden cabinet bars, making it easy for parade performances. One of the major features of the Eight Tone Gong and Drum is the imitation of the singing style of Sheng and Dan with small and large suona, accompanied by silk and bamboo instruments, and the performance of a complete set of operas such as "Six Kingdoms' Grand Fengxiang", "Xianji Sends off the Son", and "Eight Immortals Greeting the Birthday". This imitation of performance is commonly referred to as "Kaxi" in folk; In addition, he also plays brand songs such as "Ascending the Palace" and "Spring Comes", as well as minor tunes such as "Hundred Flowers Pavilion Roaring Wine" and "Flower Tune". His style is simple, rough, and enthusiastic, with strong artistic appeal. The gongs and drums cabinet also has significant functions as a mobile stage due to its convenience in flexible touring of eight tone gongs and drums.

The instruments used in the eight tone gongs and drums include percussion, blowing, and playing. The types of percussion include sand drums (or sand drums), divination fish, war drums (or two sided flat drums), big cymbals, high edge gongs, etc; The types of playing include large suona, small suona, horizontal xiao, etc; There are hard bow instruments such as Erxian, Zhuqin, Yueqin, etc. in the category of playing instruments. Later, commonly used instruments in modern Cantonese opera, such as Yehu, Qin qin, Bianzu, saxophone, etc., were also introduced. When playing, the use of instruments also emphasizes acrobatic performances, such as playing seven notes on the suona, while simultaneously playing two or four notes, or using the nostrils to play; Two horizontal flutes press holes, one left and one right; The plucked instrument bounces back from behind; Stringed instruments do not rely on the left hand to lift or play high above the head, and have strong craftsmanship and appreciation.

## **2.7 Research methods and theories used in the study**

Research method, a philosophical term, refers to the tools and means used to discover new phenomena and things in research, or to propose new theories and

viewpoints, and to reveal the internal laws of things. This is a technique for using wisdom to conduct scientific thinking, generally including literature research, observation, speculation, behavioral research, historical research, conceptual analysis, comparative research, and so on. Research methods are constantly summarized and refined during the course of scientific research. Due to factors such as the perspective of people's understanding of issues, the complexity of research objects, and the fact that research methods themselves are in a dynamic process of continuous interaction, integration, and transformation, it is difficult to have a completely unified understanding of the classification of research methods. In this paper, I mainly use the following three methods:

#### 2.7.1 Document review

The literature research method mainly refers to the method of collecting, identifying, organizing documents, and forming a scientific understanding of facts through the study of documents. Literature method is an ancient and vigorous scientific research method.

#### 2.7.2 Fieldwork

Field research is a general term for conducting market research activities in the field, as opposed to desk research. In some cases, desk research cannot meet research objectives, and when data collection is not timely and accurate, it is necessary to conduct on-site research in a timely manner to solve problems, obtain first-hand information and intelligence, and enable the research work to proceed effectively and smoothly. Field research refers to the investigation of first-hand information.

#### 2.7.3 Collection and arrangement of inheritance information

Information collection refers to obtaining required information through various means. Information collection is the first and crucial step in the utilization of information. The quality of information collection is directly related to the quality of the entire information management work. Information can be divided into two categories: original information and processing information. Original information refers to data, concepts, knowledge, experiences, and summaries directly generated or obtained in economic activities. It is unprocessed information. Processed information refers to information with new forms and new content formed by processing,

analyzing, adapting, and restructuring original information. Both types of information play an irreplaceable role in the marketing management activities of enterprises.

## 2.8 The related research

### **Muqam Art**

The "Muqam" art of Muqam is an example of a musical phenomenon characterized by multicultural coexistence, mutual prosperity, equal communication, mutual influence, and mutual promotion. "Muqam" is based on oasis culture, presenting a form of fusion of various artistic types such as literature and dance. It has a huge structure and various forms; It is not only popular among the Uighurs in Xinjiang, but also exists in Central Asia, South Asia, West Asia, and North Africa. Based on the perspective of multiple perspectives of music culture, this paper analyzes the individuality of the musical nomenclature of "Muqam" in various regions, and combines its characteristics of integration with poetry and dance to explore its commonalities in the diversity of cross-cultural, ethnic, and interdisciplinary integration and development. (LI&ZENG, 2022)

On the narrow oasis belt on both sides of the Tarim inland river surrounded by the desert and Gobi, there lives a special group of Uighurs, known as the "Daolang people.". The modern Daolang people mainly live in the oases on both banks of the Yerqiang River, Tizinafu River, Kashi River, Aksu River, and Hotan River, as well as the Tarim River formed by these rivers. They are also distributed in Shaya, Luntai, Korla, and other places in the lower reaches of the Tarim River. Due to the closed natural and geographical environment, the Daolang people have difficulty communicating with the outside world, resulting in some differences between the Daolang people and other Uighurs in terms of living habits, personality characteristics, music and dance art. These differences are reflected in the spiritual and material cultural aspects of the Daolang people in the form of "Daolang Maixirepu", "Daolang Mukam", and "Daolang Folk Custom", And endows the Daolang people with the identity of "a special cultural group of the Uyghur nationality.". This article mainly focuses on the Daolang people in the three counties of Maigaiti, Awati, and Bachu, known as the "Daolang region" where the Daolang people live together. With the help of various contents involved in the article, by

entering the Daolang region, experiencing the living environment and lifestyle of the Daolang people, and paying attention to the existence spirit, life beliefs, customs, moral principles, and artistic interests of the Daolang people, Understand the "Daolang Maixirepu" and "Daolang Mukam" as the encyclopedia of Daolang people's history and culture, appreciate "Daolang Rexim", and ultimately form a more systematic understanding of "Daolang". I think Dolan has two meanings: "the original Dao Lang" and "the fashionable Dao Lang". "The original meaning of Daolang" refers to the Daolang Uighurs and their culture living in the three counties of Maigaiti, Bachu, and Awati, known as the "Daolang region", and distributed on both sides of the Tarim River. Before the appearance of the "fashionable knife man" in 2004, there was only the concept of "the original knife man". "Fashion Daolang" refers to the cultural brand that singer Luo Lin's stage name has established with it. "The original Dao Lang" and "the fashionable Dao Lang" are completely different concepts. "Daolang" is not only a physical existence but also a cultural existence. The Daolang Uighurs represented by the "Daolang in its original meaning" are an inseparable part of the Uighur nation, and "Daolang" is a cultural phenomenon that distinguishes itself from other Uighur ethnic groups with relatively unique cultural characteristics. It is a unique cultural form and personality of the Daolang Uighurs, an attitude towards life, a manifestation of spirit, a continuation of value, and a cultural existence that moves from isolation to openness, Is an indispensable advantageous resource for cultural development. Daolang culture is not an independent cultural system, but an important component of the overall Uighur cultural system. As a unique local folk culture, Daolang Maisirev and Daolang Muqam have high artistic, historical, and social and cultural values. The ancestors of Daolang Uighurs jointly created Daolang culture, and the descendants of Daolang Uighurs jointly inherited Daolang culture. In addition, this article classifies and defines the cultural resources owned by the Daolang region from a holistic perspective, revealing the long history and richness of the Daolang cultural resources, and exploring the protection measures, development space, and possibilities of the Daolang cultural resources. The Daolang culture region has a wide range of radiation, rich content, extensive and profound. This article only focuses on the three counties of Maigaiti, Bachu, and Awati, known as the "Daolang region", where the Daolang Uighurs are most concentrated. The final results are

difficult to reflect the overall picture of the Daolang culture of the Uyghur people. Therefore, this article can only be regarded as a starting point for the study of the overall Uyghur Daolang culture. (Abibula Abdulsalam, Lanzhou University, 2014)

The Hotan region of the Xinjiang Uygur Autonomous Region is an important hub for cultural exchanges between the Central Plains and the West. Since ancient times, as an important town on the southern route of the ancient oasis Silk Road, Hotan has created its own unique local culture under the influence of various cultures from all sides. Folk music, including several local muqams, is an important part of it. Due to factors such as its remote location and language, Hotan Uighur folk music has not yet received sufficient attention from the academic community, and even several forms of folk Muqam have been regarded as local editions of the Uighur "Twelve Muqams.". According to the author's field investigation and preliminary analysis, the situation is far from being as simple as existing claims. Based on the historical evolution, geographical and ecological environment, the religious beliefs, production methods, folk activities, and folk music resources of the Uyghurs in Hotan, this article analyzes and compares the musical images of "Keliyang Maixirep Mukam" and "Moyu Mukam Neeman", which are still alive and well preserved among the people of Hotan, to explore their uniqueness and locality, and to find the correlation between their relevant cultural elements. This article consists of an introduction, five chapters of the text, a conclusion, and an appendix. The first chapter discusses the formation and development of Hotan Uighur Muqam based on relevant background; The second chapter discusses the concept of "Hotan Uighur Muqam" from the perspective of the similarities and differences of Muqam music in different regions, combining the genre, structure, and rhythmic patterns of "Keriyang Maixi Re Fu Muqam" and "Moyu Muqam Nai'eman"; The third chapter analyzes the rhyme, content, and relationship between lyrics and music of the above two types of Hetian folk Muqams; The fourth chapter analyzes the musical morphology of Hotan Uighur Muqam from four aspects: structure, mode scale, rhythm, and melody development techniques; The fifth chapter makes a comparative study between Hotan Muqam and the Uyghur "Twelve Muqams" and Daolang Muqam with reference to relevant research results, and explores the relationship between them, as well as the local characteristics of "Keliyang Maixirep Muqam" and "Moyu Muqam Nai'eman"; The conclusion

summarizes the research on this topic and makes corresponding conclusions based on the five chapters of the text and case studies. In short, a comprehensive study of the objectively existing Uighur folk Muqams in Hotan from the perspective of ethnomusicology will help promote the construction of Muqams, expand understanding of Uighur Muqams, and facilitate the protection and inheritance of local music culture. (Batur Balati, China Conservatory of Music, 2012)

Muhetaber Abedukadir mainly studied the second half of the 20th century. With the development of professional music creation by ethnic minorities in China, new works of various genres created in Xinjiang using Uyghur Muqam music elements and multi vocal factors have received increasing attention. After a long historical process, Uighur Muqam has gradually formed a rich multi vocal form. Contemporary composers are constantly seeking suitable polyphonic expressions while combining the polyphonic factors of Muqam in the use of harmony. While drawing lessons from it, it constantly innovates and develops, providing rich practical references for the theoretical research of Uighur Muqam. As a part of Uyghur music culture, contemporary music works not only inherit the tradition, but also embody the national characteristics from a new creative perspective, making Uyghur Muqam music glow with new vitality. This topic takes the musical works "The Dance of the Daolang Man" and "The Theme Overture of Muqam", which are based on Uyghur Muqam materials, as the starting point, and conducts an in-depth study on how to solve the problem of combining Uyghur Muqam musical elements with modern Western harmony technology from the perspective of polyphonic composition technology, as well as the ethnic characteristics and styles presented by the harmony vocabulary based on Muqam mode. This article is divided into three chapters. The first chapter discusses the reason for choosing this topic, the purpose of the research, the significance of the research, the current situation of the research, and the research methods; The second chapter is an overview of the formation and development of Uighur Muqam, the modal characteristics of Uighur Muqam, and the polyphonic form of "Daolang Muqam"; The third chapter analyzes the two works in detail, exploring and refining the polyphonic music forms and harmonic vocabularies with the characteristics of Uyghur music, as well as their application. It attempts to provide new experiences, new paths, new methods, and new thinking for professional music

creation from the theoretical level, thereby providing meaningful references for promoting the development of Uyghur Muqam music. (Muhetabar, Abdukadir. China Conservatory of Music, 2020)

Adilijiang Ali Mujiang mainly inherited and developed the musical traditions of ancient Western Regions music such as "Qiuci Music", "Shule Music", "Gaochang Music", "Yizhou Music", and "Yutian Music" from the Twelve Muqams, forming a complete artistic form during the Han and Tang Dynasties. "Twelve Muqams" is the quintessence of the Chinese nation's art for hundreds of years. It is a treasure trove of traditional classical music based on music, songs, dance, folk epic, drama, Maxim, and poetry. Since Muqam's recording and the first publication of Muqam's lyrics book in February 1960, many researchers at home and abroad have developed a strong interest in and conducted research on Muqam, followed by a series of research achievements. However, most of these efforts are limited to collecting basic data, and research work is generally still in the preliminary stage of theoretical construction. In addition to some books and some research academic articles by Zhou Ji, Zhou Jingbao, Song Pei, Li Qiang, Liu Kui, and others that meet the theoretical level requirements, most of the research results are theoretical knowledge. At present, although researchers in Muqam have rich knowledge, experience, and information resources, due to insufficient understanding of Aruzi rhythm, there has not been sufficient research on the relationship between metrical poetry and Muqam, the main position and role of metrical poetry in lyrics, and the existing research results have not reached a satisfactory level. It is well known that the Twelve Muqams are composed of three major parts, namely, "Jon Nai Eman" (grand music), "Dastan", and "Maisihpu", and most of the poetry in these three major parts comes from the poetry collections of ancient poets. From this perspective, in the process of studying Muqam, we must study the rhythm of Muqam's lyrics, their characteristics, their position and role in Muqam, and at the same time, compare these characteristics with the Muqam lyrics left by Master Turdi Ahong to identify common points and differences, and point out the impact of these similarities and differences on Muqam, It is one of the important tasks needed in the current Muqam research. Therefore, this article is based on the lyrics book of Muqam, which was sung by Turdi Ahong in 1964 and has not changed much (internal materials). Studying the internal laws of Muqam and the

rhythm of the lyrics is one of the important tasks of Muqam research. This article consists of an introduction, three chapters of the text, and a conclusion. The introduction includes four subsections. The first section describes the purpose of the topic selection. The second section describes the research situation of "Twelve Muqams" at home and abroad, and the third section describes the research significance and academic value of Muqams; The fourth section describes the research methods adopted, the characteristics and innovations of the research methods; The fifth section describes the research references and their existing problems. The first chapter includes "Twelve Muqams" and its internal laws. This chapter consists of three sections. The first and second sections briefly describe the musical structure and internal laws of the "Twelve Muqams", and the third section describes the relationship between the "Twelve Muqams" and the Aruzi rhythm. The second chapter includes the lyrics and characteristics of Muqam sung by Turdi Ahong. This chapter consists of three subsections. The first section describes the Muqam tunes and their layout characteristics in the version sung by Turdi Ahong, and the second section describes the poems and characteristics filled with various Muqam tunes; The third section describes the Ge Zele and its metrical characteristics in the lyrics. The third chapter includes the lyrics of Muqam's song published in 1997 and its metrical characteristics. This chapter consists of four subsections. The first section describes the arrangement of the version and melody published in 1997, the second section describes the lyrics and existing problems in the various tunes of Muqam published in 1997, the third section describes the poetry and its rhythmic characteristics in the lyrics of Muqam published in 1997, and the fourth section describes the protection, inheritance, and current inheritance problems and solutions of the "Twelve Muqams". (Adilijiang Ali Mujiang. Xinjiang University, 2019)

Based on the evolution history of Muqam art since the founding of New China, other scholars have learned about the operation of the Shache Twelve Muqam Inheritance Center since its establishment and the basic situation of folk Muqam inheritors, further clarifying issues such as the development history, performance paradigm, and inheritance of Muqam artists. In addition to the introduction and conclusion, the entire thesis consists of three main parts: The first part: A relatively complete overview of the overall situation of Shache County in the field, mainly



including the geographical location of Shache County, the cultural environment, the twelve Muqams, and the Muqam heirs. Part II: The process of Muqam art under the influence of the increasing development of the country, the establishment of the Twelve Muqam Conservation and Muqam Inheritance Center, and the folk Muqam artists and their main inheritance methods. Part III: Clarify the paradigms in the performance of the twelve Muqams, including the main changes of the twelve Muqams, the main roles in the performance, and the control of time and space. In addition, the twelve Muqam artists in various performance venues and their hearts of Muqam. (Maryemguli Zunong, Xinjiang Normal University, 2019)

With the development of the times, the forms and contents of Chinese folk dance stage works have become increasingly diverse, which has formed the diversified and diversified development pattern we see today; Under the influence of diversified development, the comprehensive performance ability of dancers has become particularly important. In this article, the author takes the performance practice of the musical and dance segments in "Twelve Muqams" as the starting point, further exploring how to highlight the performance style characteristics of the Uyghur twelve Muqams, and attempts to explore the artistic value of character shape shaping using the performance practice of the twelve Muqams; At the same time, in-depth research is conducted on how to enhance the expressiveness and appeal of the Uyghur Muqam dance art. In the process of writing this article, the author has always discussed the characteristics of the performance style of the Uyghur Muqam music and dance from three aspects: "Muqam music and dance", "Muqam music and dance performance style", and "characterization"; First of all, as China's intangible cultural heritage, the Twelve Muqams have immeasurable historical value. This article attempts to conduct an in-depth study of the performance style of dance segments in the Twelve Muqams, starting from the practical performance of the work "Xia He Orda"; Secondly, the twelve Muqam music and dance are divided into two parts: palace and folk, but there are few existing palace dance works. The author, based on the principle of inheritance, goes deep into the folk to find Muqam artists, and uses interviews to gradually classify and analyze the existing palace dance forms in each part, striving to grasp the characteristics of dance performance style on the basis of inheritance; In addition, the interview also provided in-depth understanding of the

production background and expression content of Muqam music and dance; Taking the shaping of character shapes and emotions as the focus of mastering the performance style of Muqam music and dance, we strive to make the characters in the works lively and have more artistic value. (Mo Lidan Aiziti, Beijing Dance Academy, 2018)

Other authors have studied the single variety of Hami Muqam as one of the most dazzling flowers in the Chinese cultural garden. From its emergence, development, to today's publication as "the representative work of human oral and intangible cultural heritage," it has undergone a long historical evolution, with desolate aria, unrestrained melody, graceful dancing posture, and long narration; None of these is not telling of her weathered history, which is so ancient and precious. Hami Muqam is a large-scale comprehensive art that integrates song, dance, and pleasure, with the collective artistic creation of the people as the main body; Mainly expressed through oral communication, the content of Muqam is closely related to the life and customs of the Hami people, reflecting the social climate, people's thoughts, feelings, aspirations, and aesthetic concepts of each era. The author conducted a comprehensive and systematic collation and analysis of Hami Muqam through interviews and research, collecting relevant literature and combining with field surveys and other current situations. In order to further promote the art of Hami Muqam, efforts have been made to explore. This article analyzes the origin, distribution, and deductive style of Hami Muqam from its historical origins, cultural background, religious beliefs, and causes; From the characteristic musical instruments of Hami Muqam to the characteristic dance types of Hami Maixilev; From the formation of Izou music to the evolution of Muqam; From taking protective measures for Hami Muqam to how to inherit and carry forward it. Collect and analyze data step by step, and conduct analysis, classification, and research on the impact of religious culture, regional culture, and multi-element culture on Hami Muqam. The conclusion is a summary of the views and understandings gained during the analysis and research of this topic. (Mubarak Azuguli, Northwest University for Nationalities, 2018)

#### Research on the Inheritance of Muqam Art

Under the guidance of the Western music system, the main starting point of this article is how to inherit minority music, how to maintain the diversity of music

culture, and how to avoid musical culture conflicts. This article takes the music education of Xinjiang Uygur twelve Muqam as an example to conduct research. The author has combed the history of the 12 Muqams education of the Uyghur nationality in Xinjiang, recorded the current situation of Muqams education through audio recordings and interview videos, and discussed relevant teaching concepts on this basis. In the process of ethnic communication, the author believes that first of all, it is necessary to objectively and comprehensively understand the other nation's culture and their way of thinking, to avoid cultural "misreading.". Educating them with their national culture and communicating with them with their way of thinking will be an effective link in national integration and unity. From the perspective of music ontology, through analysis and comparison of relevant literature, the author finds that Han musicologists have mastered professional music research skills and literacy, and have conducted more research on the origin of Muqam and its artistic form. Among the research documents of Uyghur researchers that can be collected on platforms such as HowNet and Wanfang Data, there are not many research documents on Muqam's art theory, which may also be caused by differences in thinking styles, music systems, and ideologies. However, in both Han and Uyghur literature, there is particularly little literature on Muqam teaching. Under the multicultural background, people begin to attach importance to the differences between national cultures. Ethnic education is no longer about ethnic minority education, but about civic education for all ethnic groups. Therefore, music educators need to construct such a musical "context" in which various ethnic groups are exposed to Uyghur music. In addition, rhythm and rhythm are the key and difficult points in the teaching content of Uyghur 12 Muqam music. Music colleges in Xinjiang mainly study the twelve average rhythm, while Xinjiang Uygur music belongs to the three-quarter tone system, which is one of the three major rhythm systems in the world. There are even many Uyghur students who do not know as much about their own music culture as they do about Western music culture. In the three-quarter tone system, there are often special intervals such as a "narrow second quarter" of about 150 tone minutes, a "neutral third" of about 350 tone minutes, and a "wide second quarter" of about 250 tone minutes. The Uyghur music element has been added to the solfeggio and ear training discipline in music colleges in Xinjiang, but none of them involves the teaching of differential tones. In

the actual sound measurement process, the value of the special interval of this shoe is only a theoretical value. From the sound measurement results, it can be seen that the performers cannot accurately reflect these values during the singing and performance process, and these data are uncertain. Currently, only the approximate range can be determined. Therefore, if the specific value of differential tones in Uyghur music can be determined, and the auditory sensation of such intervals can be accepted by most Uyghur people, on this basis, sampling programming using existing software will be used in teaching, which will be a major breakthrough in the study of the three-quarter tone system. When analyzing the spectrum of Muqam music, there have been a large number of diphthongs and quadruplets. In the recognition of Uyghur music culture, how to teach the quadruplet system and the twelve-average rhythm simultaneously in solfeggio and ear training is of great significance for the development of the discipline and national unity. Developing China urgently needs to deeply understand the connotation of multicultural education and put it into practice. This article conducts sampling analysis and research on fragments from the twelve Muqams of classical Uyghur music. "What is the cultural background of the contemporary twelve Muqams?" and "How can the quarter tones, wandering tones, and complex rhythms in Xinjiang music be brought into the solfeggio class?" (i.e., the dual perspectives of "subject" and "object" in ethnomusicology) are discussed. ( zhang, Shanghai Conservatory of Music,2022)

In order to better protect and inherit Uyghur Muqam of Xinjiang and explore an effective way to inherit and carry forward excellent cultural heritage under the new situation, Xinjiang Academy of Arts added the Muqam singing direction of music performance specialty in 1996, added the Muqam research direction of musicology specialty in 2008, and recruited the first batch of Muqam and Maxiefu master research talents of musicology specialty in 2014, which is unique nationwide, And this ethnic characteristic education echoes the theme of "Chinese culture as the mother tongue" established at the 6th National Music Education Reform Seminar. Due to the fact that Uighur Muqam has always been mainly inherited among the people, it has developed into a more systematic model since the introduction of school education, and its inheritance method has undergone a series of changes. How does this precious

cultural heritage of human beings be passed down in schools? Through long-term exploration and practice, the teachers and students of the Muqam major at the Xinjiang Academy of Arts have summarized a teaching method that combines listening, singing, playing, and researching. This article takes the teaching content and methods in the main course "Muqam Singing" in Muqam singing direction and the basic course "Muqam Music Structure and Analysis" in Muqam research direction as the main research objects. Combining with the early teaching situation, it uses the methods of description, literature research, and interview research to investigate and study the current teaching situation of Muqam specialty. Finally, it ponders and prospects the teaching of Muqam in higher art colleges. The research content of this article includes four aspects. The introduction includes the raising of questions, research review, description of the research object, and the research methods and significance. The first chapter mainly surveys the domestic universities and colleges that have relevant knowledge about Muqam teaching, and summarizes the advantages of setting up Muqam major in Xinjiang Art College. The second chapter introduces the general situation of Muqam specialty setup and early teaching. The third chapter mainly analyzes the teaching content and methods of the courses "Muqam Singing Class" and "Muqam Music Structure and Analysis" taught by Ayishima Muguri and Abdulsami respectively. The fourth chapter summarizes the current situation of Muqam teaching in Xinjiang Art College, and ponders and prospects the teaching of Muqam in higher art colleges. The significance of this study is to summarize the teaching methods used by teachers in teaching through research on this topic, and share the teaching results under this method, providing reference materials for domestic universities' Muqam teaching, as well as triggering more thinking on Muqam teaching. (Issue 01, 2018, Wang Yajiao, Xinjiang Academy of Art)

Shanshan, a pure land that is almost primitive and ready to be invaded by contemporary industrial civilization, has borne the sweet fruit in the history of human art - Turpan Muqam. Turpan Muqam is a comprehensive art form that is the crystallization of the people's understanding of life that has spread throughout the region. Over thousands of years, hardworking Shanshan people have created a splendid culture in this barren sand and wind, as exemplified by Turpan Mukam. The label for the protection of the intangible cultural heritage of the Turpan Muqam is not

only a confirmation of its value, but also a warning of its current situation. Attention should be paid to the inheritance of the Turpan Muqam, especially the inheritance investigation in the mainstream transmission areas, to gain a comprehensive understanding of this musical form. This study is mainly divided into three sections. The first part is the first chapter, which is an introduction to the study, explaining the origin of the study, summarizing existing research, and discovering the shortcomings of previous research, providing an appropriate entry point for this study. Then summarize the purpose and significance of the study, establish goals for the study, and develop research methods. The second part is the second, third, and fourth chapters, which summarize the research object, the music of Shanshan and Turpan Muqam, and the relationship between the region and music culture. The third part is the main part of this study. (Ma Yingshuo. Xinjiang Normal University, 2017)

National and folk traditional music carries national culture and is an important issue in the research of musicology, cultural anthropology, folklore, and other disciplines. At the same time, the inheritance of national and folk traditional music is also the main content of music education research. As an intangible oral cultural heritage, the traditional folk music Twelve Muqams is an encyclopedia that reflects the lives of the Uyghur people in Xinjiang. Ili Muqam is a branch of the Twelve Muqams in Southern Xinjiang. It has long been integrated with the local folk music and folk life in Ili, forming its own unique style. However, its current habitat is worrying. Therefore, this article takes the folk heritage of Ili Muqam as the research object, and based on field investigations and studies in Yining City and Yining County, it elaborates in detail on the folk heritage of Ili Muqam, To provide a broader perspective on the methodology of inheritance research of national and folk music. This article is divided into five parts: Chapter 1: Introduction, research status, research methods, and innovations Chapter 2: Description of the survival context of Ili Muqam from the aspects of ecological environment, historical evolution, and Uighur customs. Chapter Three: Expounding and discussing the cultural forms of the folk Maixilaifu, Ili folk songs, and Ili Sainaimu, which have an important impact on the folk inheritance of Ili Muqam. Chapter 4: Based on the collation of a large number of interview materials obtained from field investigations and mutual verification with

historical documents, this chapter summarizes the musical form of Ili Muqam from the aspects of musical structure and lyrics. (Zhang Lili, Xinjiang University, 2022)

#### Inheritance of Folk Literature

Muqam art is a musical phenomenon that widely exists in West Asia, Central Asia, South Asia, and even North Africa. This article takes the relevant terminology system of Uyghur Muqam as the research object, involving the widely existing twelve Muqam, Daolang Muqam, Turpan Muqam, and Hami Muqam in Xinjiang. In addition, in order to better explore the history of the Uyghur Muqam, the author takes the "Silk Road", an important link between Chinese and Western cultural exchanges, as the research object, and complements the study of Islamic and non Islamic countries where Muqam music exists. The purpose of comparative research is to trace the development of Muqam art and explore the interaction and influence between various countries in cultural, artistic, and linguistic exchanges, In order to most truly reflect the original historical appearance in the etymological research, and provide a better reference for the construction of Xinjiang Uygur Muqam. Using the relevant theories of Etymology, this article discusses in detail the occurrence, development, and transformation of Muqam music from a historical perspective, with the aim of conducting an etymological study of relevant languages, terminology, and specific appellations related to Uyghur Muqam art. (Wang Haixia. Xinjiang Normal University, 2022)

Mukamqi refers to a certain level of Uyghur Mukam player and singer. They are important witnesses to the mystery of the successful survival and development of Uyghur Muqam in the long history, and also key roles that have made Uyghur Muqam a long history. In the large family of human Muqam music, the Uyghur Muqam in Xinjiang, China, holds a special and important position. "Hami Muqam" is an ancient, traditional, and strongly local folk song and dance divertimento of the Uyghur people. The study of Hami Mukamqi can broaden our research horizons and fill in the gaps in the study of Hami Mukamqi. The core of this article is to describe the most important constructors of the Hami Uyghur Muqam, and through a three-dimensional examination of the Hami Muqam, to achieve a comprehensive understanding of the local Muqam in Hami. The full text consists of seven parts: introduction, five sub

chapters, and conclusion. The introduction part proposes the origin, object, method, perspective, and significance of this study. The second part describes the general situation of Hami region, the ecological and cultural environment of Hami, the general situation of Hami Muqam, the inheritance center of Hami Muqam, and the important carrier of Muqam, Maixilaifu, in order to reveal the relationship between Hami Muqam and its survival background. The third part is an overall description of the current situation of the Muqam class in Hami region, illustrating the general situation of the Muqam group from different class classification, special groups, female Muqam qi, and musical instruments used by the class. (Mankhaba. Xinjiang Normal University, 2021)

#### Artistic works

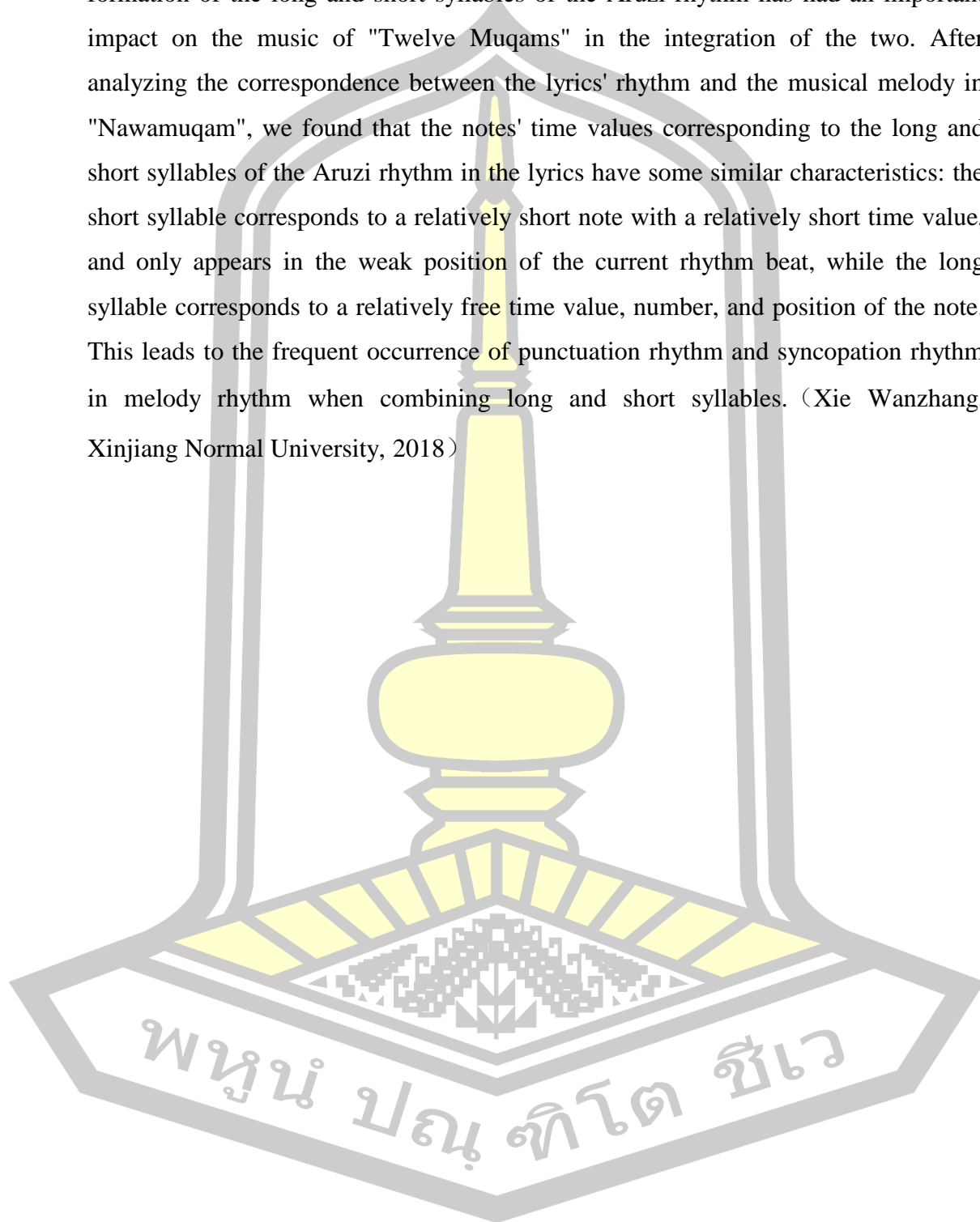
The "Twelve Muqams" art of the Uyghur ethnic group originated in folk culture and developed in the palaces, capitals, and official residences of various oasis city-states. Through integrated development, it has formed the artistic characteristics of diversity, comprehensiveness, integrity, improvisation, and popularity. It is a large-scale comprehensive art form that combines singing, dancing, and pleasure. Its genre is diverse, rhythm is intricate, and melody is extremely rich. It is the backbone of Uyghur music, It is also the golden key to opening up the traditional music culture of the Uyghur people, and it is also the realistic carrier and living specimen after the collision and fusion of Eastern and Western civilizations. It is known as the "Pearl of Oriental Music". "Twelve Muqams" consists of twelve sets, each of which is composed of three major parts: "Jonah Eman", "Dastan", and "Maisirev". The "Qiong Nai Eman" section focuses on the philosophy and spiritual pursuit of Uyghurs. The melody and beat are relatively complex, and the folk artists who can perform "Qiong Nai Eman" are known as "Mukamqi" by the public; "Dastan" (meaning "narrative long poem"), which is also different from the simple narrative long poem in literature, is a large-scale form of "rap art" that combines Uyghur oral literature and Uyghur folk music. According to the different content of its expression, Uyghur "Dastan" can be roughly divided into five categories: "love Dastan", "hero Dastan", "history Dastan", "myth Dastan", and "religion Dastan". The music in this section is basically selected fragments from legends and narrative poems widely circulated among the Uighur people; The "Mai Xi Re Fu" section consists of three to five pieces of music and song



and dance music. At various gatherings of the public, folk artists will sing "Mai Xi Re Fu" to accompany a mass self entertainment dance. These pieces of music have the nature of song and dance music, and the people present dance to its beat, bringing the mood and atmosphere to a climax. The author of this article selects the second part of "Twelve Muqams", "Dastan", as the research perspective. It is well known that the Uyghur opera "Arif and Sanam" is based on the famous love Dustan "Arif and Sanam". In this drama, a total of 20 aria are directly derived from the melody of the Dustan part of the eight sets of Muqams in the Uyghur "Twelve Muqams". As the opera "Arif and Sanam" is the first opera created after the collection and arrangement of the Uyghur "Twelve Muqams", It is also the most influential opera, so this opera is chosen as a research case. This article focuses on comparative research, and comprehensively uses research methods from ethnomusicology, folklore, musicology, anthropology, and other related disciplines to conduct a comparative analysis of the melody of "Dastan" in the "Twelve Muqams" of the Uyghur nationality and the aria of the Uyghur opera "Arif and Sainem", Through a comparative analysis of the two in terms of form (inheritance mode, performance occasions, performance forms, and accompanying instruments) and music ontology (melody, rhythm, rhythm, mode, and sound sequence), this paper summarizes how the opera "Arif and Sanam" was successfully created using traditional music for reference, revealing its creative techniques and characteristics, and providing theoretical basis for the diverse inheritance of traditional Uyghur music, especially "Twelve Muqams". (Liang Chuli. 2022. Xinjiang University)

Some passages in the "Twelve Muqams" of the Uyghur ethnic group use classical poetry written in the form of Aruzi rhymes as the lyrics. The Aruzi metrical system originated from Arab literature and spread to Xinjiang through Persian literature from about the tenth century AD, which was accepted by the Uighur ancestors. Aruzi was originally a metrical system based on the combination and transformation of long and short syllables in Arabic, with eight stanzas and nineteen forms. Although there is no difference in the length of vowels in the Uyghur language, through centuries of integration, the use of Aruzi rhymes in classical Uyghur poetry, represented by the works of Alisher Navayi, reached a perfect level in the 15th century. The poetry works of many poets have been sung among the majority

of Uighurs as lyrics to some paragraphs of "Twelve Muqams". The form of the formation of the long and short syllables of the Aruzi rhythm has had an important impact on the music of "Twelve Muqams" in the integration of the two. After analyzing the correspondence between the lyrics' rhythm and the musical melody in "Nawamuqam", we found that the notes' time values corresponding to the long and short syllables of the Aruzi rhythm in the lyrics have some similar characteristics: the short syllable corresponds to a relatively short note with a relatively short time value, and only appears in the weak position of the current rhythm beat, while the long syllable corresponds to a relatively free time value, number, and position of the note. This leads to the frequent occurrence of punctuation rhythm and syncopation rhythm in melody rhythm when combining long and short syllables. (Xie Wanzhang, Xinjiang Normal University, 2018)



## **CHAPTER III**

### **Research Methodology**

In the subject research “The Uygur Muqam music: Music characteristic and transmission in Xinjiang China” I have investigation the document to obtain the most comprehensive information for this thesis. With analyze of various documents according to the following topics. This chapter describes the research methodology used in the study, including the criteria for selecting the study area and informants, as well as the process of designing the questionnaire and interview.

1. Research Scope
  - 1.1 Scope of Content
  - 1.2 Scope of Site
  - 1.3 Timeline of Research
2. Research Process
  - 2.1 Selected sites and Informants
  - 2.2 Research Tools
  - 2.3 Data collections
  - 2.4 Data Management
  - 2.5 Data Analysis
  - 2.6 Summary of Chapters

#### **3.1 Research Scope**

##### **3.1.1 Scope of Content**

This dissertation the content includes the current situation of Muqam art and music, find the ways to disseminate Muqam music, Analyze the musical characteristics and basic knowledge of Xinjiang Muqam art and Summarize the scores and notes of Muqam music to solve the important issue of standardized inheritance of music

##### **3.1.2 Scope of Research Site**

Xinjiang is located in the hinterland of the Eurasian continent, bordering Russia, Kazakhstan, Kyrgyzstan, Tajikistan, Pakistan, Mongolia, India, and

Afghanistan. It has historically been an important passage along the ancient Silk Road, and is now a necessary passage for the second "Eurasian Continental Bridge", with a strategic position of great importance. Xinjiang currently has 56 ethnic groups, mainly inhabited by Han, Uygur, Kazak, Hui, Mongolian, Kirgiz, Xibe, Tajik, Uzbek, Manchu, Daur, Tatar, and Russian. It is one of the five ethnic autonomous regions in China. Muqam art also originated in Xinjiang and is widely distributed throughout Xinjiang. It is also recognized as an intangible cultural heritage by the United Nations. Guligamira Kader, Tumlis Msabayev, and Zhang Li are all experts and representatives of Muqam art.

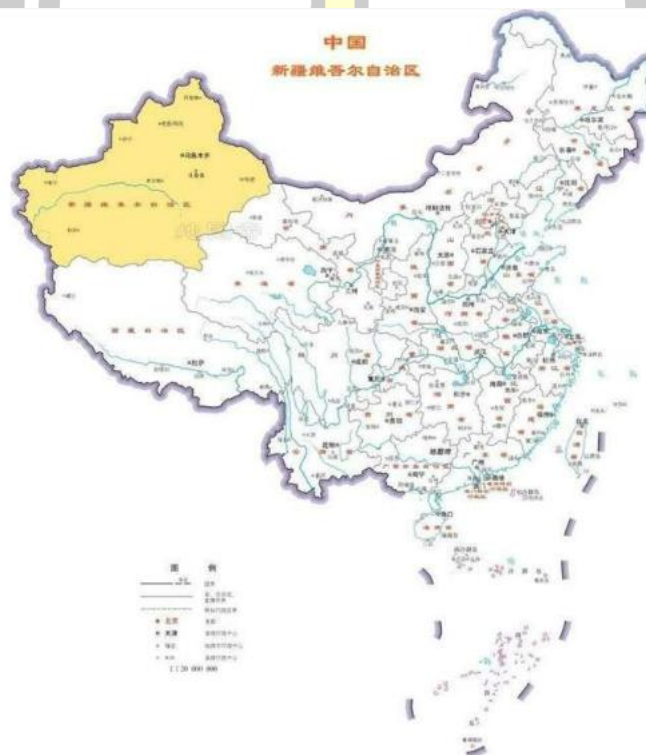


Figure 9 Map of Xinjiang, China

From: <https://map.baidu.com/poi/>

### 3.1.3 Timeline of Research

September 2022 - February 2023

## 3.2 Research Process

### 3.2.1 Selected sites and Informants

My region is Xinjiang University

I chose this university because it has a history of 100 years and my population is There are 57 key comprehensive universities in China, and my sample is 1 university (Xinjiang University), which is only selected from 57 key comprehensive universities. Because only Xinjiang University has conducted the teaching of Muqam art, we can only conduct research in the top universities.

- 1) Records of three teachers collected in this field survey
- 2) Books. Books on the precious disappearance of Muqam art
- 3) Videos include every field trip, interview, concert video, ninety
- 4) Image data: 50-100 field survey photos, including characters, venues, music scores, and performance venues
- 5) Contact universities and establish criteria for selecting teachers as follows

1. I choose a teacher with more than 10 years of experience
2. I choose teachers over 45 years old
3. I choose a teacher with more than 20 years of teaching experience

So I found three teachers:

- 1) Zhang Li, 2) Tumlis Msabaev, and 3) Guligamira Kadel

I made a questionnaire to interview my informants. I have steps to createyes

1. Let the questionnaire follow up on my goals
2. Send it to my consultant for inspection
3. Modify according to my consultant's suggestions
4. Use it in my field work

### 3.2.2 Data collection time from 2022 to 2023

(1) In September 2022, I collected 23 documents online and in the library

Analyze documents related to introductions and problem statements, and create a paper

(2) From September 2022 to January 2023, I went to Xinjiang University and other universities to conduct field surveys and analyze the literature for many times. And compile specific music scores.

(3) From February 2023 to March 2023, I analyzed all the information I collected and presented my conclusions, discussions, and recommendations.

### 3.2.3 Informants



Figure 10 Tumlis Musabayi

Sources: Cui Jian

The figure 1 Show a famous Uyghur Muqam art performer, is a professor at Xinjiang University. In 2005, he graduated from Russia's Gnessin Conservatory of Music and won a doctor's degree in music aesthetics. He successfully held three violin solo concerts in the Uyghur Muqam of Xinjiang style in the "Shuvalov" Concert Hall of Russia's Gnessin Conservatory of Music. He was the first person to hold violin solo concerts in Moscow for national public art students studying in Russia.



Figure 11 Guligamira Kader

Sources: Cui Jian

The figure2 show is a professor she was born on August 4, 1944, female, is a Uighur dulcimer. I grew up in Hotan and studied ballet at a school in Xinjiang at the age of 13. I am a professor of dulcimer at Xinjiang University and currently the president of Xinjiang dulcimer association. He is good at playing the bright and smooth melody of the twelve wooden khams on the dulcimer.



Figure 12 Zhang Li

Sources: Cui Jian

The figure3 show is a professor at Xinjiang University, a master's tutor, and a famous Muqam performer in Xinjiang. From the age of six, I became attached to percussion music. Graduated from Northwest University for Nationalities, majoring in dulcimer. In my sophomore year, I visited Germany, Finland, the Netherlands, and Belgium with the Chinese Ethnic Art Troupe, and was awarded by the National People's Congress. Graduated from Northwest Normal University with a master's degree in dulcimer performance and teaching methods.

#### 3.2.4 Field work

In September 2022, I collected documents on the Internet and in the library

In one month, all the paper samples from all the university information databases in China were about Muqam art. My sample was one university (Xinjiang University) selected only from all the key comprehensive universities in China that offer Muqam art majors. Because I am the dean of the Art College at Xinjiang University, I have convenient conditions.

Selection criteria for informants

1) The informant should be a professional with long-term work experience and on-site investigation in the area where the investigation occurred.

2) The informant chosen should be a professional with 25 years of experience in my research, either from a school or from a performing group.

3) The informant chosen should be an expert or scholar in the field of my research content, who should have published a certain amount of research literature or results, so that they have a say in my research results.

Information about teachers.

I interviewed three experienced professors, Guligamira Kader, Tumlis Msabaev, and Zhang Li.

Interviewer 1: Guligamira Kadel was interviewed in October 2022. She is a famous professor Mukam and doctoral supervisor. She graduated from Türkiye and obtained a doctor's degree. She is my very kind elder. She has 60 years of Muqam teaching experience and has trained many excellent Muqam students. As a professional Muqam art expert, she can analyze and teach the application of Muqam art works and various aspects of research.

Interviewer 2: Tumlis Msabayev, interviewed in November 2022. Famous Muqam performer, who has been engaged in teaching and playing Muqam instruments for 50 years, has cultivated many excellent musicians, and maintains the only collection of Muqam music in his hand.

Interviewer 3: Zhang Li, interviewed in December 2022. Famous Muqam performer, professor, doctoral supervisor, and Grammy Award winner in the United States.

I chose these three teachers because they have many years of Muqam teaching and artistic performance experience. Compare three different teachers. Different reference materials and opinions will be obtained. Learn more about the details of Muqam art.

1. Introduction process 2. Teaching content 3. Conclusion 4. Evaluation, mainly through the collection and analysis of interview records, recordings, questionnaires, and videos

Data management and analysis



When I complete fieldwork and literature collection, I manage my data, and then I explore my data to follow up on my goals and analysis using the knowledge I reviewed in Chapter 2

### 3.2.5 Research Tools

Fieldwork is an important method in the dissertation. In order to collect data smoothly, interview form and questionnaire were used as research tools. I made questionnaires to prepare during the field work. Among them, the questionnaire of the key informants takes to be produced. At the same time, the questionnaire of the casual informants is required, and the questionnaire of the general informants is produced., and then submit the document to my adviser for check. Then it was handed over to the key informant to see if the document is comprehensive. Finally, the document used for research tools.

### 3.2.6 Data collections

In data collection, this study collects data based on research objectives. Firstly, collect information on the historical development of Muqam art.

Firstly, the researcher used the method of literature review to collect original literature and extract literature on the historical development of Muqam art; The researchers then interviewed the main informants to collect oral information about the history of the development of Uighur Muqam art. Collate the data collected from literature and field data, and prepare for data analysis.

Secondly, data collection on the characteristics of Uighur Muqam music. Firstly, the researcher collected original literature data using the method of literature review, and accumulated a certain amount of literature. At the same time, researchers interviewed key informants, recorded live performance videos and recordings of Uighur Muqam art, accumulated videos, and recorded data analysis materials.

Third, data collection for the dissemination and protection of Uighur Muqam art. Firstly, researchers collect literature using the method of literature review;

The researchers then interviewed key informants to collect oral information on the dissemination of Uighur Muqam art and prepare data analysis for protection.

### 3.2.7 Data Management

#### **record**

According to research objectives, researchers can record in real time. Corresponding classification and recording materials have been obtained for corresponding research objectives. Transfer of recording materials according to relevant regulations

The content of the research objectives. Firstly, in order to inherit and develop the art of Uighur Muqam, researchers selected recording materials and converted text materials based on research objectives for subsequent data analysis. Then, the researchers conducted a classification to find out the original data of Uyghur Muqam music feature research, found representative works, converted recording materials into text form, and prepared for later data analysis. Finally, the researchers

The preservation and dissemination of Uighur Muqam art, the conversion of summary interview content into text format, and preparation for data analysis.

### **Video**

Corresponding research objectives have resulted in corresponding classified video materials. Transmit video material research objectives based on relevant content. Firstly, in order to facilitate the historical development of Uighur Muqam, researchers screened video materials based on research objectives and converted them into text materials for subsequent data analysis. Researchers began to organize video data to study the characteristics of Uyghur Muqam music. Representative classified works are transferred to textual materials to prepare for future data analysis. Finally, researchers need to organize video data for transmission and development of Uighur Muqams, summarize interview content and transfer text forms, as well as prepare for data analysis.

### **Books**

Books must also be classified and ranked according to research objectives. During field investigations, I found that some books studied the historical development of Uighur Muqam. How many volumes are books

The music characteristics of Uighur Muqam are studied.

By using the method of literature review, extract and form suitable research objectives. In this way, the development of different historical books, the Uighur Muqam, has been combed by different researchers, who have different perspectives on Muqam, and prepared for future data analysis. For books with Muqam music

characteristics, some literature information should be collected and prepared for future data analysis. Thirdly, in order to preserve the communication books of Uighur Muqam researchers, methodological analysis has been conducted using literature review to collate the literature, extract relevant views, and prepare for subsequent data.

#### **Picture data**

Including photos of people, events, books

Rehearsal environment

#### **electronic data**

Collect 30 online electronic materials, including e-books and museums

Catalogues, cultural relics images, and online music scores.

### 3.2.8 Data Analysis

#### **The Historical Development of Uighur Muqam Art**

Analyze the methodology of ethnomusicology based on the collection and management of literature and oral literature. And pay attention to the social, population migration, and cultural environment of Xinjiang

The development of Uighur Muqam art, and put forward the researcher's own views on the current development of Uighur Muqam art, the origin and development of Uighur Muqam, and use descriptive analysis.

#### **Exploring the Musical Characteristics of Uighur Muqam Art**

In order to analyze the musical characteristics of Muqam, researchers used Western music analysis methods and traditional Chinese music analysis data analysis methods. Researchers should first record music, then analyze the melody and vocal form of the music data, and prepare for subsequent papers. And organized many precious music scores.

#### **The Protection and Development of Uighur Muqam Art**

Based on literature review and field investigation With the development of Uighur Muqam, researchers began to use field survey methods to obtain data for analysis through data collection and management, and to analyze and summarize relevant field survey data. At the same time, the conclusion of the analysis was to discuss with temporary and general informants of key informants. It proposes a more

suitable method for the preservation and dissemination of Uighur Muqam art for the current social and cultural development.

### 3.2.9 Summary of Chapters

My thesis has seven chapters, as follows

Chapter I Introduction

Chapter II Literature Review

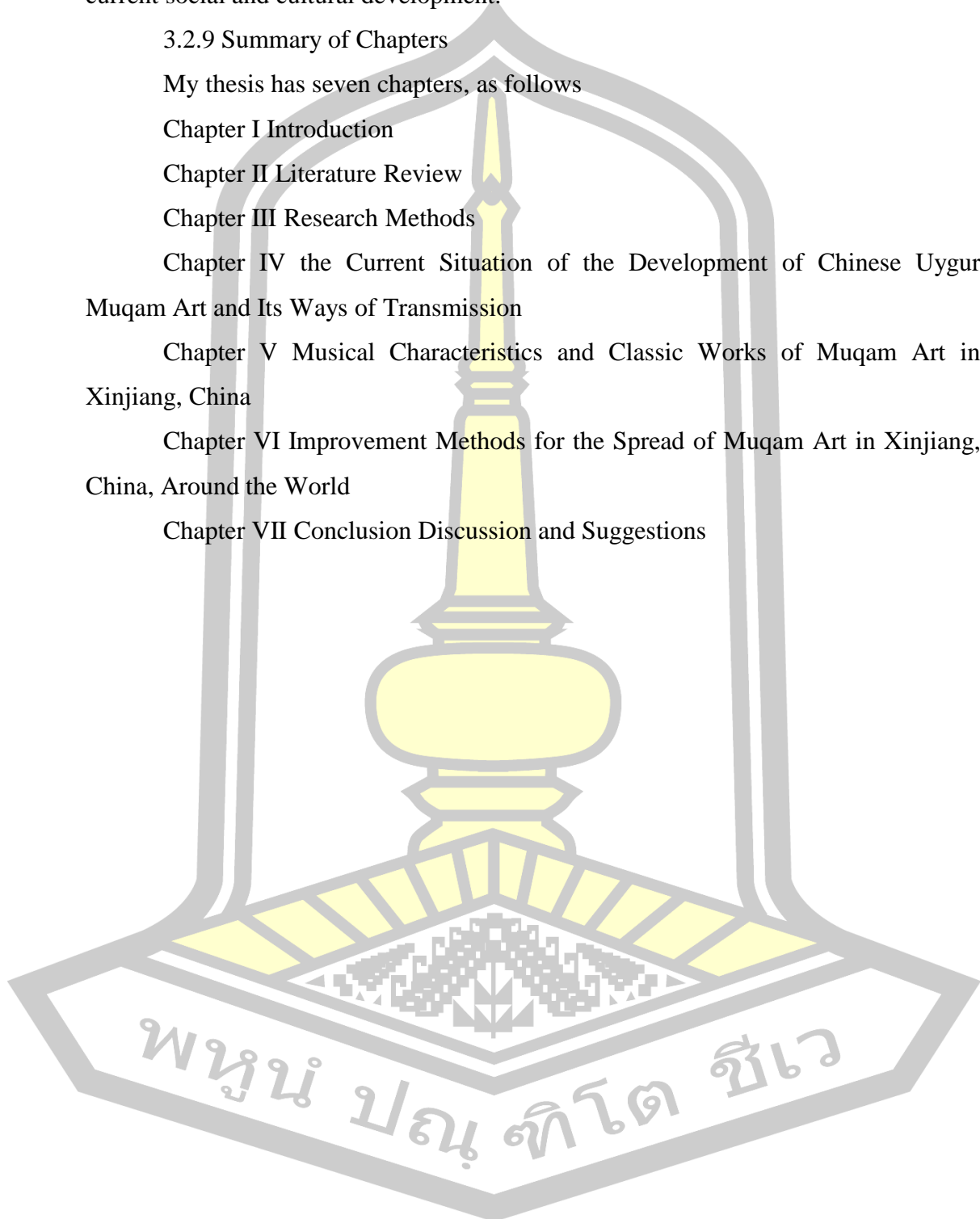
Chapter III Research Methods

Chapter IV the Current Situation of the Development of Chinese Uygur Muqam Art and Its Ways of Transmission

Chapter V Musical Characteristics and Classic Works of Muqam Art in Xinjiang, China

Chapter VI Improvement Methods for the Spread of Muqam Art in Xinjiang, China, Around the World

Chapter VII Conclusion Discussion and Suggestions

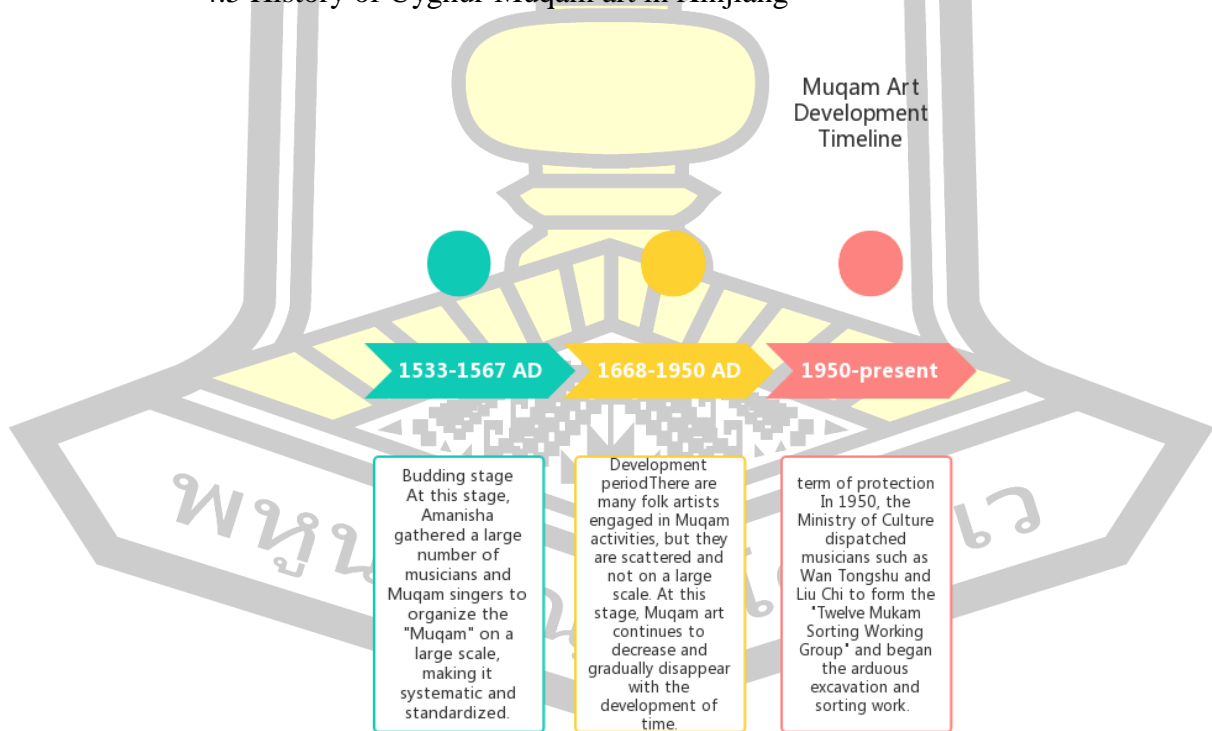


## CHAPTER IV

### The Current Situation of the Development of Chinese Uyghur Muqam Art and Its Ways of Transmission

Xinjiang Muqam is the intangible cultural heritage of mankind, with distinct regional characteristics and the unique charm of Xinjiang ethnic, however, the development and the inheritance of Muqam are a big challenge, so we should further strengthen the propaganda role of Xinjiang Muqam in ethnic music, build Xinjiang music works that meet the aesthetic needs of the people, gradually expand the creative vision of Xinjiang ethnic music, promote Xinjiang ethnic art to maintain a certain degree of independence, and make people feel the unique Xinjiang culture.

- 4.1 Development process and current situation of Muqam art in Xinjiang
- 4.2 Characteristics of Xinjiang Muqam art and its current dissemination
- 4.3 Some proposals about how to protect Twelve-Muqam
- 4.4 Some advises for the protection of ethnic culture and art
- 4.5 History of Uyghur Muqam art in Xinjiang



#### **4.1 Development process and current situation of Muqam art in Xinjiang**

Muqam art in Xinjiang is an ethnic music phenomenon spread in oasis culture, Muqam originated from the Uygur people, belongs to the tradition of classical music integrating all kinds of music, can also reflect the characteristics of the diversity and integration of song and dance art, is the jewel of China's ethnic music culture Treasure. Muqam has complex and diverse rhythms, rich genres, flexible tunes, vivid musical language and musical images, both cheerful dance music, slow classical music, and smooth narrative suite, so the artistic achievements of Xinjiang Muqam are irreplaceable. The Muqam of the Uygur people in Xinjiang has gradually formed a more standardized Muqam art after many times of development and standardization. The Uyghur ancestors had certain achievements in animal husbandry, fishing and hunting, so the grasslands, wilderness, and mountains were the places to improvise and express emotions, and after integration and evolution, formed the initial Muqam art. Xinjiang Muqam art was further regulated in the 16th century AD, when Uyghur Muqam received seven points, and the size of the Twelve Muqam and the lyrics were clarified. In the 19th century, the second regulation of Muqam art was completed by the cooperation between famous Muqam artists and folk artists in Xinjiang, and the Xinjiang Muqam Art was sorted out, forming a large-scale music and dance suite.

#### **4.2 Characteristics of Xinjiang Muqam art and its current dissemination**

##### **4.2.1 Artistic features**

Xinjiang Muqam has many characteristics such as diversity and comprehensiveness, integrity and improvisation, and popularity, so it has distinctive characteristics and western customs in the process of development. Diversity refers to the diversity of the characteristics of Muqam art, each form of transmission has its own characteristics, and the form of performance, musical form, dance style, and musical instrument combination can represent the characteristics of each region. Comprehensive refers to Xinjiang Muqam's collection of song, dance, music and poetry. Due to the diversity of Xinjiang Muqam culture genes, it is formed by the integration of multiple ethnic groups, and Xinjiang belongs to the artery connecting East and West and is the hub of the Silk Road, due to the influence of Eastern and Western cultures, Xinjiang Muqam contains many cultural connotations. Xinjiang

Muqam specifications are large and rigorous, with a perfect structure, in the process of inheritance, the inheritors mainly teach artists by oral teaching, which not only respects the traditional development scale, but also integrates improvisation to strengthen the effective combination of inheritance and creation. Xinjiang Muqam performance occasions are different and have a close relationship with Xinjiang etiquette, so it has an irreplaceable and important position in social development. But in the process of development, due to the interference of various factors, Xinjiang Muqam was on the verge of loss in the 40s of the 20th century, since Reform and Opening-Up, the party and the government attach great importance to the excavation and sorting of Muqam, through effective research and development, achieved certain results, with the continuous improvement of people's living standards, economic transformation and the integration and impact of Western culture, Xinjiang Muqam is again facing the dilemma of lacking inheritors.

#### 4.2.2 Status quo of contemporary dissemination

The main forms of Muqam art in Xinjiang include Twelve-Muqam and Dao Lang Muqam, Turpan Muqam and Hami Muqam. The Twelve-Muqam is mainly spread in the southern Xinjiang region and the Ili region of northern Xinjiang, and is an important representative of the Xinjiang Uygur Muqam, mainly composed of stringed instruments, plucked string instruments and percussion instruments, composed of twelve suites. Dao Lang Muqam is spread in the Tarim Basin, mainly based on plucked string instruments, stringed instruments, and percussion instruments. Turpan Muqam is spread in the Turpan region, not only singing with silk bamboo, but also Sunaiyi playing melodies. Hami Muqam is spread in Iwu Prefecture and Hami City, and is accompanied by stringed instruments, plucked string instruments, and percussion instruments.

#### 4.2.3 Status quo of the inheritance of Muqam and the ways of transmission

Changes in lifestyle, social customs and social environment make it difficult for the Muqam to adapt to the needs of today's social development, and due to the large length and long length of the performance, there is a contradiction with the accelerating pace of modern life, except for the performances of professional art groups in the theater and the occasional appreciation activities of a few people, it is rare to see complete performances in daily life.

In the past, almost every festival celebration would invite folk artists to perform Muqam and other ethnic folk music, after modern popular music entered Xinjiang, traditional music is gradually being replaced by popular music, and the number of people who can sing Muqam songs and perform Muqam dances is decreasing. At the same time, for Twelve Muqam, the lack of conservation funding is also a major problem. Due to the backward means of preservation, there is an urgent need to convert the early audio and video materials into digital carriers to facilitate a variety of ways of remote storage, but due to the huge project and limited human, material and financial support, this work is difficult. For a long time, the inheritance of the Twelve Muqam has been passed down from master to apprentice and taught orally, and this form of inheritance is easy to dissipate under the dust of the years. In addition, the Twelve Muqam system is too large, the words are profound, and the songs are long, and it is very difficult to memorize them completely. Before 1949, the Twelve Muqam were on the verge of extinction. In order to restore this musical treasure that was on the verge of being lost, in 1950, the Ministry of Culture sent Tongshu Wan, Chi Liu and other musicians to form the "Twelve Muqam Working Group" to begin the arduous excavation and sorting work. The musicians found that Twelve Muqam was able to record the entire contents of Twelve Muqam with an old-fashioned wire recorder for the complete singer and famous old artist Turdi Ahon, and it took nearly 6 years to complete the score and lyrics. After sorting and editing, in 1960, "Twelve Muqam" was officially published, including more than 340 classical narrative songs, folk narrative suites, dance songs, and improvisational songs. Xinjiang government continued to step up efforts to restore the Twelve Muqam, in the eighties of last century, the autonomous region Muqam Research Office and the Xinjiang Muqam Art Troupe were successively established. At the same time, the books and CDs such as "Twelve Muqam of the Common People," "Hami Muqam," "Dao Lang Muqam," and "Turpan Muqam" were published. In 1996, with the support of the Government, after the demonstration of many experts, it was determined to open the major of Muqam Performing Arts in the general undergraduate of Xinjiang Academy of Arts, and the Muqam Performing Arts Class was officially born, thus a professional school education inheritance method and system were built, in 2000, Xinjiang University opened a graduate class in Muqam art to cultivate high-quality



inheritors. Ji Zhou, an expert on Xinjiang Muqam art, has painstakingly studied Uyghur Muqam art and traditional music of various ethnic groups in Xinjiang, since 2003, he has been actively engaged in the work of declaring "Uyghur Muqam Art in Xinjiang, China" as "Masterpiece of the Oral and Intangible Heritage of Humanity". With a sense of responsibility and mission, he dedicated his life to restoring, carrying forward and inheriting the cultural and artistic heritage of ethnic minorities. Preserving and passing on such a large and complex Twelve Muqam suite required a series of difficult and complex tasks. The government is also taking corresponding measures to restore and protect.

#### **4.3 Some proposals about how to protect Twelve-Muqam**

Located in the center of the Eurasian continent, Xinjiang was the hub of the ancient "Silk Road," where diverse cultures were intertwined, coexistence and development. With the proposal and deepening of the ethnic "Belt and Road initiative", Xinjiang's cultural development is facing unprecedented opportunities, and we need to seize the opportunities of the times to make Xinjiang Twelve Muqam shine with new charm in the new era. At present, specific measures have been implemented from the government to the private sector to protect the Twelve Muqam, and the author will summarize the transmission channels of the Twelve Muqam:

4.3.1 Innovating the form of Twelve Muqam performances (theater performances).

The important basis and principles that must be followed in the practice of the protection and management of cultural heritage are originality and integrity. The development of intangible cultural heritage should adopt a cautious attitude to avoid arbitrary tampering with traditional culture, and it is basic practice to preserve cultural heritage in its original form. It is necessary to respect history, adopt scientific methods to make the heritage items pass on authentically and completely, present them to the audience in an authentic way, so that people can know the original history of intangible cultural heritage. Of course, while protecting the originality of cultural heritage, we must also pay attention to the fact that culture must be developed, exploited, and faced with new social realities. Based on today's production methods, a reasonable interpretation of history and culture is necessary to realize the organic

unity of cultural inheritance and development. When inheriting intangible cultural heritage, attention should be paid to its integration and interaction with the real environment, integrating history into reality, reasonably grasping the originality of heritage and the actual cultural context, so that excellent traditional culture can be enhanced, promoted and developed. Inheritance is an organic life chain and a necessary mechanism for the existence, continuation and development of a nation's art and culture. It is the generations of inheritors who continue to inject their own new understanding and new creations can make it possible for a nation's art to truly survive in the lives of contemporary people.

#### 4.3.2 Building the Twelve Muqam Cultural Tourism Brand (performing in tourist attractions)

Since Reform and Opening-Up (Chinese Economy Reform) , China's tourism industry has flourished, and unique local traditional music has been popular with investors and audiences. Tourist attractions continue to launch wonderful programs based on traditional music, aiming to attract a large number of tourists, bring considerable economic benefits to the tourism industry, and indirectly expand the living space of traditional music.

#### 4.3.3 Making full use of new media publicity methods (online publicity)

The strong ethnic character in the Twelve Muqam constitutes a strong attraction, and in this process, elaboration is a very crucial work, not only conducive to providing intervention points for the audience, but also forming a good publicity effect. Media is the material entity that carries information in the process of communication, and is "a tool inserted into the process of communication to expand and extend the transmission of information". Make full use of new media and the Internet to publicize and expound the historical and cultural value of Twelve Muqam, expand its influence and popularity, so that more people can understand the classical music created by this excellent ordinary people. Music is a special art without language barriers. We should let the world know it and hear it.

#### 4.3.4 Carrying out academic workshop activities (inheritance of academic research)

Academic research on ethnic art is an indispensable driving force for the dissemination of ethnic art, and only in-depth research can provide theoretical basis

and grasp the direction of progress for teaching activities and their inheritance. By organizing relevant scholars to participate in academic seminars, the twelve Muqam can be studied scientifically and systematically. Carrying out academic research by multiple organizations will certainly play a major role in promoting the research of the Twelve Muqam in Xinjiang and even in all countries in the world. It will also enhance the comprehensive cooperation between domestic and foreign scholars, strengthen multi-faceted exchanges, improve the research level of Twelve Muqam, and further promote the protection and inheritance of Twelve Muqam under the guidance of the latest academic results obtained in the research work.

#### **4.4 Some advises for the protection of ethnic culture and art**

Since 1980, the music inheritance methods of ethnic minorities in Xinjiang have gradually diversified, but they are still centered on oral teaching, the inheritance of ethnic music culture is mainly derived from social and folk activities as well as the relationship between master and apprentice. However, history is constantly evolving, and the inheritance of Xinjiang's ethnic music culture is also constantly changing, for example, Xinjiang's Muqam, while absorbing Western music theory, is also collecting and sorting out its own music, so on the basis of the adapted and created folk music is, the Xinjiang Muqam Art Troupe was established, but in this process, only cultural inheritance was carried out according to the recording, and the inheritance carrier of music culture has changed to a certain extent. At present, Chinese music theorists attach great importance to the research, collation and excavation of ethnic music culture, have made certain efforts, although certain results have been achieved, but there are still many shortcomings in development. Xinjiang ethnic music culture has rich music resources, but the current research work on ethnic music culture is still at the superficial level, which requires music researchers to fully understand, use new perspectives and new concepts, re-study Xinjiang ethnic music culture, and closely integrate Xinjiang ethnic music culture. Only by effectively coordinating music structure and non-music content, mastering the development characteristics and types of Xinjiang ethnic music culture, can we effectively adapt to the multicultural development trend of the current society, organize and excavate the benefits of Xinjiang ethnic music through effective research. The practical teaching materials and

text structure are compiled scientifically and rationally to further ensure the continuous transformation of research results towards teaching resources and further expand the development scope of Xinjiang ethnic music.

The author of this paper summarizes the following points, which can be used as a reference for the protection of ethnic culture and art:

#### 4.4.1 Building Xinjiang ethnic music group

An important carrier of Xinjiang ethnic music dissemination is that the music group spreads and carries forward the ethnic music culture through the wonderful performances of the music group, and the music group helps to cultivate a large number of audiences, stimulate the ethnic emotions of the people, and conduct emotional communication and resonance with the masses by holding high-quality ethnic music performances or concerts. In the process of appreciation, the masses can enhance their sense of identity with Xinjiang's ethnic music culture, effectively promote and integrate Xinjiang ethnic music, give full play to the important value and role of ethnic music orchestras. Therefore, the cultural department must strengthen the effective integration and investment of social human resources, provide certain policies and financial support, fully mobilize the strength of social organizations, form music groups in schools and communities with the conditions, and hold rich and diverse music group performance forms, which will help to inherit and carry forward Xinjiang's ethnic music culture.

#### 4.4.2 Creating a good atmosphere of ethnic music

In the process of inheriting Xinjiang's ethnic music cultural heritage, a good atmosphere for the development of ethnic music culture shall be created, and people's ethnic feelings should be cultivated. First of all, it is necessary to create an atmosphere of ethnic music education including schools, families, and society, enrich the teaching content by selecting Xinjiang ethnic music with regional characteristics, enhance students' effective cognition of ethnic emotions, stimulate students' patriotic spirit, hold folk music learning and ethnic music performances, ethnic music activities, ethnic music knowledge lectures for increase students' understanding and interest in Xinjiang's ethnic music culture. Parents in the family should also encourage their children to listen to more ethnic music songs, learn to sing ethnic music, and have extensive contact with Xinjiang's ethnic music culture. The government shall

effectively disseminate Xinjiang's ethnic music and culture through online media, television broadcasts, films, etc., hold rich and diverse cultural activities, which can attract people's attention by holding ethnic music competitions and using new media to disseminate online, and encourage all members to actively participate in it, so as to further promote the effective inheritance and development of Xinjiang's ethnic music. Encourage enterprises, communities and schools to actively participate in it, strengthen the cultivation of talents in Xinjiang ethnic music culture, and effectively promote Xinjiang's ethnic music culture.

#### 4.4.3 Establishing music culture inheritance stations

At present, most cultural departments have set up different types and forms of "Ethnic Folk Music Culture Inheritance Stations". The establishment of stations can effectively promote the effective inheritance and development of ethnic folk music culture, but there are various problems in the development process. Insufficient attention, lack of funds, and shortage of talents seriously affect the role and value of the station, it is also difficult to effectively inherit the national folk music culture. Therefore, this problem must be effectively solved. For example, setting up "Ethnic Folk Music Culture Inheritance Stations" in colleges and universities to strengthen the publicity and education of ethnic folk music culture. At present, most of the ethnic folk music culture in colleges and universities in China mainly enters the classroom with ethnic music and uses textbooks. This method can also be effectively combined with local characteristics and art practice models with local characteristics. By establishing a station for the inheritance of ethnic and folk music culture, it can effectively supplement and expand the original art practice mode.

#### 4.4 Building an intellectual property library for musical cultural heritage

In the process of historical development, many scholars and experts have not paid attention to intellectual property issues, so a large number of ethnic music cultural heritage has been lost, in order to build an intellectual property library of ethnic music cultural heritage, it is necessary to strengthen the government's attention and cultivate professionals who understand intellectual property and law.

#### 4.4.5 Exploring new research models

An important development trend of Xinjiang's ethnic music culture is to inherit and carry forward its own ethnic music culture, not only attach importance to

quality education, but also adopt diversified means to let ethnic music enter the campus, stimulate students' interest and hobby in exploring ethnic music, and make students an important carrier for inheriting ethnic music culture through popularizing ethnic music education.

To sum up, we can see that there are some problems in the process of inheritance and development of Uyghur Muqam in China, but there are also certain development prospects, so we must inherit and carry forward step by step, this process is arduous and long-term, it is necessary to mobilize the forces of all walks of life to integrate multiple materials in order to form a social synergy. At the same time, music educators and music theory researchers should strengthen cooperation and exchanges, set up special research groups, and further collect, sort, explore, excavate standardized teaching materials. Protect Xinjiang's excellent ethnic music culture, and strengthen the effective inheritance and development of music cultural heritage in different countries in the world.

#### 4.5 History of Uyghur Muqam art in Xinjiang



Figure 13 Famous painting Scenes of Muqam art.

"Uyghur Muqam" is a general term for various types of Muqam in various Uyghur-inhabited areas of Xinjiang, China, and is a large-scale comprehensive art form that integrates song, dance and music. In the specific cultural context of the Uyghur people, "Muqam" has become a word that embraces various artistic components and cultural meanings such as literature, music, dance, rap, drama, and even ethnic identity and religious belief.

The singing content in Xinjiang Uyghur Muqam art, including philosophers' proverbs, literati poems, prophetic admonitions, folk tales, etc., is an encyclopedia reflecting the life and social outlook of the Uyghur people. The song genre has both narrative and narrative songs; The singing method includes chorus, chorus and solo; The rhythm and rhyming methods of singing words are complex and diverse.

"Muqam", for Arabic, means norm, gathering, etc., here it means classical music, Uyghur Muqam originated from Uyghur national culture, and influenced by Persian-Arab music culture. According to legend, Rashid Khan of the Yarkand Khanate and his wife Amannisa khan invited folk artists from all over the khanate who were familiar with the Muqam, and the musician Qadir Khan Under the auspices of Yarkand, a systematic processing and sorting of the Muqam that was scattered at that time was carried out, so that the Muqam could be characterized and developed.

The Twelve-Muqam is twelve suite of classical music tunes that are also part of the art of Muqam. The Twelve Suite are: Laq(拉克), Jibiat(且比亚特), Musha Velek(木夏维莱克), Charga(恰尔尕), Panjiga(潘吉尕), Uzhal(乌孜哈勒), Aisem(艾介姆), Ushak(乌夏克), Bayati(巴雅提), Nawa(纳瓦), Ska(斯尕), and Irak(依拉克). Each of the twelve Uyghur Muqam is divided into three parts: Da Nai Eman, Dastan and Meshrep; Each part consists of four main melody and several variations. Each of these pieces is both an integral part of the main melody of the Muqam and at the same time an independent piece with harmonic characteristics, accompanied by instruments such as Sattar(萨塔尔), Tanbor(弹布尔), Rewap(热瓦普), Dapu(达普), and Dutar(都塔尔)

In modern Uyghur, Muqam has various meanings such as "law", "norm", "tune" in addition to "classical music", and it consists of Twelve-Muqam, each of which consists of the Naghma (大曲), the Dastan (narrative poem) and the Mashrap (folk song and dance), including 20 to 30 songs played about in 2 hours. It takes more than 20 hours to play all the Twelve-Muqam. Muqam has a variety of genres, intricate rhythms, and extremely rich tunes. The vivid musical images and musical language, the deep and slow classical songs, the warm and cheerful folk dancing music, and the smooth and beautiful narrative songs are unparalleled in artistic achievements. 'Twelve-Muqam' is the backbone of Uyghur music, the golden key to unlocking Uyghur culture, and a fusion of the essence of Chinese, Indian and Islamic classical music. Ni, X. (2022)

#### 4.5.1 Emergence of "Muqam"

As early as the period when the Uyghur ancestors were engaged in fishing, hunting and animal husbandry, songs that improvised and expressed feelings in the wilderness, mountains and meadows were produced, and later after continuous integration and evolution, by the 12th century AD, the "Boyawan Suite" ("博亚万" 组曲) was developed, which is the prototype of "Muqam". The official inclusion of "Muqam" in the cultural treasury of the Chinese nation is inseparable from a great Uyghur woman, Amannisa Khan (1533-1567 AD). In 1547, Amannisa Khan, who loved music and poetry, became the queen of the Yarkand Khanate (叶尔羌汗国). She gathered a large number of musicians and Muqam singers to systematize and standardize Muqam, and changed the difficult Arabic loanwords, Old Uyghur vocabulary and old court poetry in the original "Muqam" lyrics, and also created the new Muqam, 'Isiletian Kuz'(依西莱提安库孜). The result is a new "Muqam" with a complete structure, a tight system, catchy and easy to understand. In the 19th century, the "Muqam" was gradually reduced to Twelve Suite, each of which played about two hours. This condensed "Muqam" was named 'Twelve-Muqam', but there is no written record.





Figure 14 Precious information of the Twelve-Muqam restored

#### 4.5.2 Distribution and inheritance of "Muqam"

Today, Muqam is widely distributed and varied. There are Muqam in Arabia, Persia, Turkey, India and Central Asia, but in terms of their types, Xinjiang Uyghurs have the largest variety of Muqam in the world, with a series of sets with regional characteristics, such as "Hami Muqam", "Turpan Muqam", "Dao Lang Muqam", "Ili Muqam" and so on.

For a long time, the Twelve-Muqam were passed down from master to apprentice and taught orally. This form of inheritance, under the dust of the years, is very easy to dissipate. In addition, the Twelve-Muqam system was too large, the meaning of the words was too profound, the songs were too long, and it was very difficult to memorize them by rote. The Twelve-Muqam was on the verge of disappearance until 1949. In order to recover this musical treasure, in 1950, the Ministry of Culture sent musicians (Tongshu Wan, Chi Liu and other musicians) to form the "Twelve-Muqam Arrangement Working Group" to begin the arduous excavation and sorting work. The musicians found the only complete singer of 'Twelve-Muqam', the famous old Uyghur artist Turdi Akhun, and recorded the entire contents of the Twelve-Muqam with an old-fashioned wire recorder. It took nearly 6 years to complete the score and lyrics. After sorting and arranging, in 1960, 'Twelve-Muqam' was officially published, including more than 340 classical narrative songs, folk narrative songs, dance songs, and improvisational songs.



Figure 15

The famous Uyghur poet Mullah Lamiya (left) was the main person who translated the lyrics of "12 Muqam" into modern Uyghur. On the far right is Tongshu Wan, who led the collection and collation of "Muqam".

The work of restore continued, in the 1980s, Muqam Research Office and Muqam art Troupe were successively established in Xinjiang. At the same time, books and CDs such as 'Twelve-Muqam', 'Hami Muqam', 'Daolang Muqam', and 'Turpan Muqam' were published. In 1996, Muqam Performing Arts Class set up in Xinjiang Academy of Arts.

#### 4.5.3 Origin

Muqam is derived from Suite, songs and local music.

The origin of the Twelve-Muqam mainly has two points in terms of era and regional factors:

One is a suite of songs and songs developed on the basis of traditional music handed down from ancient times;

The second is local music, namely Kuqa, Kashgar, Turpan, Hami and Hotan music and Daolang music.

Such epochal and regional factors are intertwined and infiltrated and seamlessly integrated, forming ethnic characteristics that arise from the Uyghur people's lifestyle, national characteristics, moral concepts and psychological qualities.

This characteristic is reflected through unique musical forms, playing methods and unique playing instruments.

The official inclusion of "Muqam" in the cultural treasury of the Chinese nation is inseparable from a great Uyghur woman, Khan (1533-1567 AD). In 1547, Amannisa, who loved music and poetry became the queen of the Yarkand Khanate. King Abudurexiti Khan(阿不都热西提汗) was a learned and fierce khan. He was a poet, a musician; He knew Persian, Turkic poetry and Greek music" (Mullah Musa, A History of Tranquility 毛拉穆萨《安宁史》). During his reign (1533-1570), he presided over the re-expansion of the Kashgar Royal Islamic Scripture Academy (Khan Lek Mederis). The tomb of the famous great poet of the Qara Khanid dynasty, Yusuf Haas Hajif, was also moved from the banks of the Tuman River to the royal cemetery (Altunluk) south of Kashgar, because the old grave is threatened by flooding. He was a ruler who loved ancient and modern Chinese and foreign culture and art; In addition to governing government affairs, it is understandable that his interest focuses more on the development of culture and art; And it is natural for him to combine with Amannisa Khan, who came from humble beginnings but is equally proficient in Uyghur culture and art.

Amannisa was born into a poor family of pinch men on the banks of the Dao Lang River, the land of song and dance. From an early age, she cultivated her interest in music and poetry and her superhuman talents, and later grew into a famous Uyghur calligrapher. Her performance is her specialty, and her singing of "Panji GaMuqam" with lyrics of her own composition once moved Abudurexiti Khan when he heard it when he was hunting here.

พหุมนุ ปณฺ ทิโต ชีเว



Figure 16 Amannisa Khan in history

Under the influence and advocacy of Queen Amannisa Khan, Abudurexiti Khan, who was originally fascinated by culture and art, issued an order to gather famous Uyghur musicians, singers and poets scattered in Kashgar and Yarkand to comprehensively collect and sort out the "Muqam" music circulated among the people in the palace. Amannisa herself created the "Isileti AngziMuqam", which became an important part of the Twelve-Muqam that have been passed down to later generations. She was a musician and poet, and her masterpieces "Exquisite Poems", "Virtues" and "Reflections of the Heart" made her famous throughout the khanate. As a female artist, her outstanding artistic talent has also had a profound impact on the development of Uyghur culture and art.

#### 4.5.4 Initial form of the Muqam Suite

During this period of Queen Amannisa Khan, the first normalized classical Muqam suite was formed, initially divided into 16 parts; The culmination was Amannisa Khan, and no one could replace her best assistant, the famous court musician Yusuf Kadir Khan, in this large-scale project.

Yusuf Kadir Khan was a Yarkand. According to historical records, the famous Uyghur musical instrument *rewap* was written by him; And the one who changed the casing string on the string to silk string was also this outstanding music master; The beautiful timbre and rich expressiveness of Uyghur musical instruments are inseparable from his achievements. His profound achievements in music and literature

gave him amazing prestige in the Yarkand Khanate and even in Central and Asian Asia: "Many people traveled thousands of miles across the Gobi from Iraq, Persia, Tiberiz, Khorashan, Khayazu, Khayam, Samarkand, Andijan, Istanbul, Kashmir, Banrikh, Shiraz and other places, learn music from him. Before he actually composed the Muqam music, his poetry was widely circulated throughout Central Asia. Most of the music and tunes in the Muqam movement that has been passed down to this day were arranged and processed by him. It is no wonder that he had a prominent position in the court of the Yarkand Khanate. At that time, Abudurexiti Khan liked to summon celebrities from all walks of life whenever he had leisure time, and listened to them with relish in their discussions and debates on poetry, music, and religious scholarship; And Yusuf Qadir Khan became the great khan's inseparable adviser and confidant.

The times have created such an unparalleled group of talents, and these talents gathered together have made outstanding contributions to the great progress of Uyghur culture and art. Thanks to their joint efforts, the Yarkand Khanate became one of the most desirable centers of Muqam art at that time. In the following years, the Muqam music and dance with Kashgar-Yarkand as an important birthplace spread to all parts of the north and south of the Tianshan Mountains, and formed Muqam that integrates local characteristics and bears local names, such as Daolang Muqam, Hami Muqam, Ili Muqam, etc., which have played an inestimable and huge role in the history of Uyghur music and dance.

#### 4.5.5 Twelve-Muqam and the formation of the written language

The "Twelve-Muqam" originated from the Uyghur national culture and was deeply influenced by Islamic culture. From the 10th century to the 13th century AD, two kinds of literature developed and formed in the Tarim Basin in southern Xinjiang, namely Buddhist Uyghur literature of the northern Gaochang Uighur Kingdom centered on Turpan and Islamic literature of the Qara Khanid dynasty in the south centered on Kashgar, which produced and developed two literary languages (although the difference between the two literary languages is not great). Around the 14th and 15th centuries AD, when Turpan and other places in the north also accepted Islam, these two literatures merged into one, and unified modern Uyghur literature (the so-called Chagatai literature) was born. This is an extremely important historical period,

and the unity of culture, especially literary language, has provided an unprecedented good social environment and cultural foundation for the creation and dissemination of all cultural products. It was also during this period that many writers, poets and musicians were born, as well as literary and artistic works, and the Twelve-Muqam is one of them.

#### 4.5.6 'Twelve-Muqam

To mention the 'Twelve-Muqam', it is necessary to mention an important figure in the royal palace of the Yarkand Khanate - Kadir Khan, who was a famous musician in Central Asia at that time and a senior musician in the royal palace. He was not only proficient in music, but also highly accomplished in the history, philosophy and poetry of the Uyghurs and Central and West Asia.

The Yarkand Khanate, founded in the 15th and 16th centuries, was an important period in Uyghur history, and its founder, Sayyid Khan, played an important role in promoting unified Uyghur culture and literature. After succeeding to the throne, Abudurexiti Khan was enthusiastic about the development and improvement of culture and art, and he himself was also a cultural person who knew philosophy, poetry and music. By chance, he met Amannisa Khan, a country woman with extraordinary artistic talent, and was inspired by her poetic and musical talent, and King Khan married her into the royal palace and became a concubine. 'Twelve-Muqam' was completed under the initiative of Princess Amannisa Khan, under the auspices of King Abudurexiti Khan, and under the implementation of the court musician Qadir Khan. This cultural project is based on the rich music culture of the Uyghur people, based on the "Muqam" and folk song resources of the Uyghur people, and systematically processed, edited and sorted out to form a normative and authoritative classical music suite, and it takes 24 hours to play the whole repertoires. Thus, The Twelve-Muqam is a complete and systematic musical work.

However, 'Twelve-Muqam' is not a musical work in the general sense, the social and cultural environment of its creation, the rich resources contained in the content, the theory and practice of musical form, and the entire creative process, all make us clearly see that 'Twelve-Muqam' is a musical classic that condenses the knowledge, wisdom and skills of its creators, and is a veritable court classical music classic. It is the crystallization of science and technology, the product of humanities

and history, which is the intrinsic value of the Twelve-Muqam and the cultural status it should enjoy. In cultural products, the ideological process of the creator is reflected in the artwork, and this rich humanistic ideological consciousness and its formation process are the real value of the artwork.

#### 4.5.7 Variants

There are also some variants of the Twelve-Muqam in different region, among which the more famous and distinctive ones are Daolang Muqam and Hami Muqam. Each of the "Twelve-Muqam" is divided into three parts: Da NaiEman, Dastan and Meshrep; Each part consists of four main melodies and several variations.

‘Twelve-Muqam’ is also a musical expression of classical poetry, and its lyrics are mainly attributed to the famous poets of the Chagatai Khanate such as Rutfi, Navai, Nobiti, Meshrep, Ivaída, Fuzuri and others, since Amannisa Khan filled many poems of Nawai, Fuzuri and other poets into Muqam tunes, subsequent Muqam musicians have continued to use Nawai, Precious poems by famous poets such as Zilaili and Meshrep enriched the ‘Twelve-Muqam’: For example, "Lakmqam Prose" sings a philosophical political lyric by Nawai:

"The secret of love, ask those separated two desperate lovers; Enjoy the tricks and ask those who are lucky in their hands. Unchaste love is the destiny of fate; Deceive and treacherous, ask those who lack love. The toil of time makes us thin and old; The power of beauty, ask those men and women who have youth. The taste of loneliness is not understood by the rich and powerful; The suffering of poverty is best understood by the wanderer. The situation of the weak - lovers can only wait for death to come, and who can give the judgment of death is the tyrant of cruelty. Good people will not know what it feels like to be jealous lovers, so I have to ask bad people like me. Friends! Nawai lives in the Gobi of love, and if you want to know him, ask the brigade group from there. "

The lyrics of the Dastan part of ‘Twelve-Muqam’ are composed of folk narrative poems, including "Erifu and Senagi", "Sainobyr", "Dilarjem", and "Baba" Ruxian" and other representative fragments in folk narratives.

#### 4.5.8 Honor of Muqam art

The phenomenon of Muqam music is distributed in 19 countries and regions in West Asia, Central Asia, South Asia and North Africa, and Xinjiang is the

easternmost of these countries and regions. Thanks to the "Silk-Road", an ancient land transportation artery that runs through Europe and Asia, Uyghur Muqam, as the crystallization of the exchange of music and dance culture between the East and the West, records and confirms the history of mutual transmission and integration of music and dance cultures among different groups of people. Therefore, "Uyghur Muqam art in Xinjiang, China" has been praised as "Chinese treasure" and "Silk-Road pearl".

In 1986, Muqam also went abroad for the first time and entered the British BBC radio program, which attracted the world's attention to it.

In 2005, the Uyghur 'Twelve-Muqam' was inscribed on the World Intangible Cultural Heritage List by the United Nations.

On May 20, 2006, Twelve-Muqam was approved by the State Council to be included in the first batch of national intangible cultural heritage list.

At 18:05 on October 24, 2007, Chang'e-1, which was successfully launched, carried 31 songs, 'Twelve-Muqam' selections are among them.

On June 7, 2012, the Xinjiang Twelve-Muqam Symphony Concert was held in Beijing. This symphony concert is co-sponsored by the Art Department of the Ministry of Culture and the Xinjiang Department of Culture, and is co-performed by the China National Symphony Orchestra and the Xinjiang Art Theater Chinese Orchestra, with the participation of the Xinjiang Muqam art Troupe. The ensemble of symphony and Xinjiang folk music is sometimes melodious and sometimes enthusiastic, conveying and accurately expressing the musical essence of Xinjiang's 12 Muqam. The concert featured "Sainoki", "Ancient Music Feelings", "Snow Lotus", and "ByatMuqam". There are 7 pieces of music including the Taiz Intermezzo, Panjiga Muqam "First Dastani Intermezzo", "Muqam Impression" and "Uzar Muqam". Whenever the music ended, the audience broke out into long, enthusiastic applause.

#### **4.6 The basic composition and development of Xinjiang Uyghur Muqam art**

##### **4.6.1 The basic composition of Xinjiang Uyghur Muqam art**

Xinjiang Uyghur Muqam has a variety of art, among which 'Twelve-Muqam' is the most representative, which is the brightest of the colorful desert oasis pearls of Xinjiang Muqam. The melody played by the Satyr, and the vigorous, sad melody sung



by the old artist's slightly husky voice, took us into the depths of the desert in an instant. The 'Twelve-Muqam' is like a glass of fine wine that makes people feel drunk, and the 'Twelve-Muqam' can be like a picture scroll, allowing people to see the history and colorful life of the Uyghur people. In addition to the 'Twelve-Muqam', in the Uyghur-inhabited areas of southern Xinjiang and eastern Xinjiang, there are also several local Muqams with different characteristics, the most important of which are "Daolang Muqam", "Turpan Muqam" and "Hami Muqam". The 'Twelve-Muqam' and various Uyghur local Muqam have both commonality and individuality, thus forming a colorful Xinjiang Muqam Leyuan style with the artistic characteristics of "living with the same root, one with many shows, and harmony and difference".

The 'Twelve-Muqam' are mainly spread in Kashgar, Yarkant, and Hotan on the southern edge of the Tarim Basin in southern Xinjiang, and the Aksu and Kuqa oases in the northern edge of the Tarim Basin and the Ili Valley in northern Xinjiang. It consists of "LakMuqam", "Jibibayat Muqam", "SigaMuqam", "Chahar GaMuqam", "Panji KaMuqam", "Uzhal Muqam", "Ajiem Muqam", "UshakMuqam", "Bayat" Muqam", "Nawa Muqam", "Mushawulek Muqam", "Irak Muqam" and other Twelve Suite of large-scale suite.

Each of these works contains three parts: "Jonai Eman", "Dastan", and "Meshrep". "Jonaelman" means "Daqu" and consists of several recitals, instrumental songs, and song and dance music. "Dastan" originally means "narrative poem", and in the Uyghur people, this "narrative poem" is mainly performed by "Dastanqi" with rap and singing, and has become a rap art form. The "Dastan" part of each part of the 'Twelve-Muqam' is based on the folk "Dastan", which is organized and evolved, and consists of a set of narrative songs and instrumental music.

"Meshrep" originally means "gathering", and in towns and cities in Uyghur-inhabited areas throughout Xinjiang, various mass gatherings are often held for self-entertainment, and the larger ones are called "Meshrep". The "Meshrep" of each of the Twelve-Muqam is linked both to "Meshrep" gatherings held in Uyghur settlements in southern Xinjiang and to Sufi Islamists often chanting the "Terken (meaning 'begging') tune."

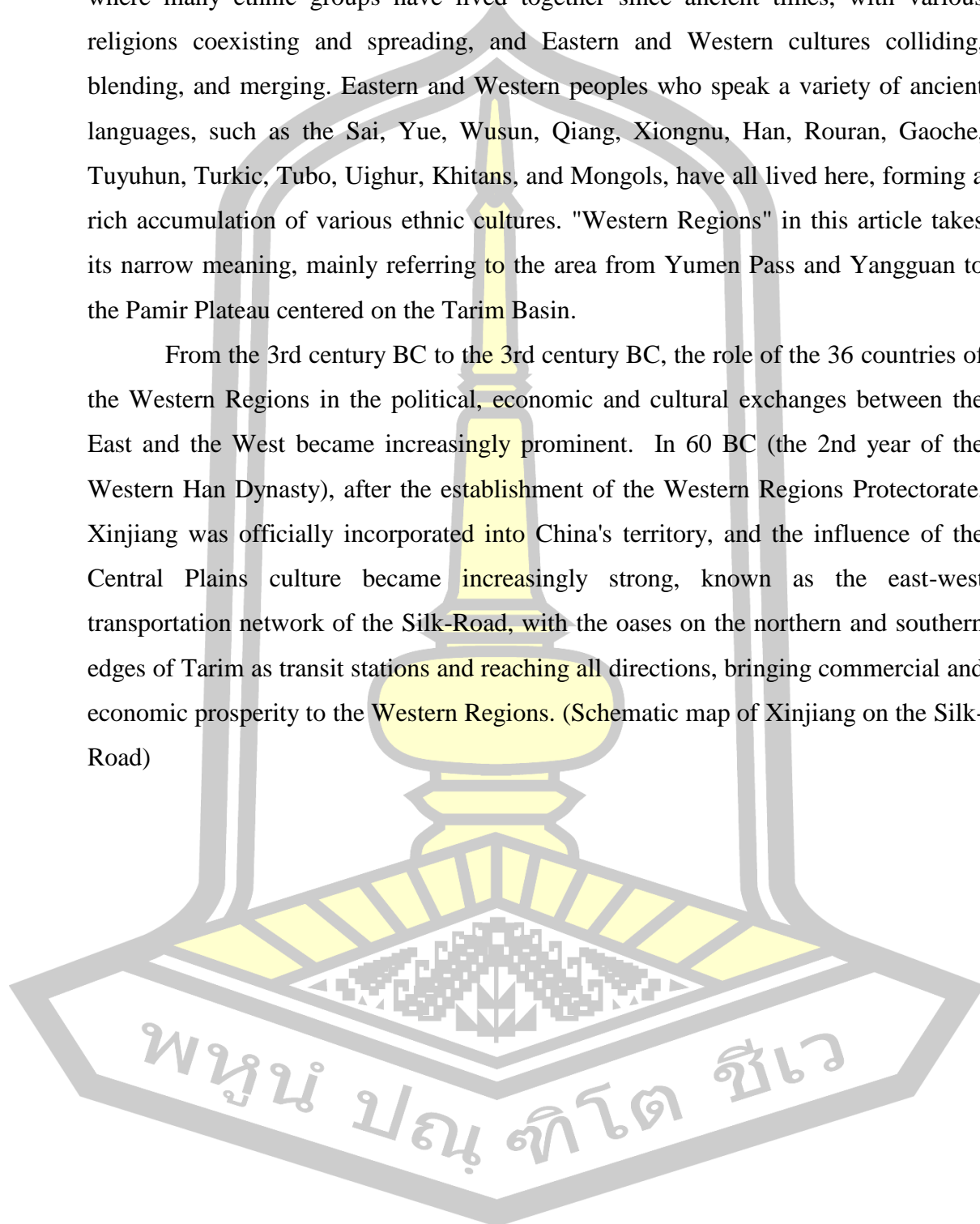
Most of the names of each of the above "Twelve-Muqam" are derived from Persia and Arabia. Except for the fact that "Siga", "Chaharga", and "Panjiga" are explicitly Persian, meaning "third (part)", "fourth (part)", and "fifth (part)" respectively, the academic community has not yet formed a unified view. Some scholars believe that "rak" means "pure" and "proprietary", which means pulse and artery in Persian; Some scholars believe that "Lak" is derived from the word "Range", which means "pure" and "natural". "Uzihar" means "(own) situation, sorrow, pain, sorrow"; However, some scholars believe that this term contains the meaning of "high state". "Aisem" originally "refers to non-Arab countries and non-Arabs", but it can refer to Persians or Turks, and scholars have said otherwise. "Ushak" means "lovers, lovers", and some scholars say that this term can be extended to "love song". "Bayat" is "one of the ancient Turkic tribes", and some scholars believe that this word also means "heaven". "Nava" means "sound, sound, (bird's) chirping, chirping." "Mushaurzek" means "very exciting". "And Bibayat", "Irak" may be the names of the tribe.

The versions of the 'Twelve-Muqam' circulating in various places are not the same, and each of the 'Twelve-Muqam' circulating in the Ili region only includes the "Muqam Scattered Order" and "Dastan" and "Meshrep". The reason for the dispersal of the "Joan Nai Eman" part other than "scattered order" is to be examined. In the 30s of the 20th century, local musicians supplemented and processed the contrast, and gradually formed the "Ili genre" with gorgeous and tactful tunes, bright and passionate singing. When singing 'Twelve-Muqam' in Kashgar and Aksu regions, it is mainly accompanied by the sattar of the stringed instrument, accompanied by the "Naigmanchi (less shaped tambourine) Dapu" beat, and can also be added with the plucked string instrument Qalun, Revaf, Tambur, and Dutar; When singing 'Twelve-Muqam' in the Hotan area, it is mainly accompanied by the wind instrument balaman, accompanied by the Dapu striking festival, and other instruments such as sattar, Qalun, dunbul, Dutar, and rewaf can also be added; When the Ili region sings 'Twelve-Muqam', it is mainly accompanied by the playing instruments of Bul, Dutar, and stringed instruments Skripoka (violin), accompanied by the Dapu Strike Festival.

The development of Uyghur Muqam art in Xinjiang

Xinjiang, known as the Western Regions in ancient times, has been a place where many ethnic groups have lived together since ancient times, with various religions coexisting and spreading, and Eastern and Western cultures colliding, blending, and merging. Eastern and Western peoples who speak a variety of ancient languages, such as the Sai, Yue, Wusun, Qiang, Xiongnu, Han, Rouran, Gaoche, Tuyuhun, Turkic, Tubo, Uighur, Khitans, and Mongols, have all lived here, forming a rich accumulation of various ethnic cultures. "Western Regions" in this article takes its narrow meaning, mainly referring to the area from Yumen Pass and Yangguan to the Pamir Plateau centered on the Tarim Basin.

From the 3rd century BC to the 3rd century AD, the role of the 36 countries of the Western Regions in the political, economic and cultural exchanges between the East and the West became increasingly prominent. In 60 BC (the 2nd year of the Western Han Dynasty), after the establishment of the Western Regions Protectorate, Xinjiang was officially incorporated into China's territory, and the influence of the Central Plains culture became increasingly strong, known as the east-west transportation network of the Silk-Road, with the oases on the northern and southern edges of Tarim as transit stations and reaching all directions, bringing commercial and economic prosperity to the Western Regions. (Schematic map of Xinjiang on the Silk-Road)



## CHAPTER V

### Musical Characteristics and Classic Works of Muqam Art in Xinjiang, China

#### 5.1 The main musical instruments used in Uyghur Muqam art in Xinjiang

The Uyghur people, with their ingenuity, have not only created a musical culture, but also a whole set of national musical instruments. The main instruments are Naiyi (transverse flute), Sunai (Suona), Balaman (Guanzi), stringed instruments Sattar, Ajek, Husitar, and plucked stringed instruments Dutar, Bul, Rewap, Qalun, percussion instrument drape (dulcimer), membranous percussion instrument Dapu (tambourine), Nagra (Nagra), somatose percussion instrument sa Bayi, Tahi, etc. The instruments used in the Twelve-Muqam and the local Muqam are different, and they are briefly described in turn below.

##### 5.1.1 Naiyi

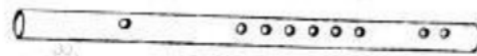


Figure 17 Naiyi

Naiyi, Uyghur, Uzbek, Tajik and other ethnic fringe instruments. Because it is made of wood, it is also called wooden flute. It is popular in Xinjiang Uyghur Autonomous Region. The tube body is made of wood, usually made of locally grown applewood, apricot wood, and date wood, and the wooden stick is hollowed out into a tubular shape. The specifications and sizes are different, the length of the tube varies from 40 cm ~ 50 cm, the pipe diameter is about 2.5 cm, the left end of the tube body is opened with a blowing hole, there is no membrane hole, and there are six sound holes in the middle. There are two sound holes at the right end of the tube. In a flute cavity from the left end of the tube body to the blowing hole, there is a flute plug about 0.5 from the blowing hole. Taking the Naiyi of cylinder C1 as an example, the range C1-D3 has two octaves and one tone, and can be converted to D, G, bB. The sound is crisp, loud and high-pitched. Naiyi performance is very characteristic: luck is heavier, the style is tighter, the volume is strong, and it can better express the style of Uyghur, Uzbek and Tajik music. Use playing techniques such as vibrato, upper glide,

down, single lean and polyphonic. It is commonly used for solo and folk instrumental ensembles or accompaniment to folk songs and dances, and occupies an important position in orchestras. Solo pieces include "Snow Sea Fat Busy", "Harvest Celebration" and "Shepherd Song". Famous performers include Imin Aiziz and others. In the 50s of the 20th Century, the bamboo flute used by the Han gradually spread to all parts of Xinjiang, and was loved by the Uyghur, Uzbek and Tajik peoples, and most of the commonly used flutes were used. When playing, without the flute membrane, the membrane hole is completely closed, and the timbre and Nai are vivid.

#### 5.1.2 Sunai



Figure 18 Sunai

Sunai is common in southern Xinjiang, an important role in the middle of the Muqam period, 40cm long and 34 .6cm. Also known as Suona. Built in the Kizil Thousand Buddha Cave in the Baicheng City of Xinjiang during Jin Dynasty (265-420), there was an image of its performance. In the Qing Dynasty, it was included in the "Hui Bu Music" and called Sunai. It is still used in Uyghur traditional religious programs and various folk drum bands. Sunai is Uyghur wind instrument that can be played solo, in ensembles or as accompaniment to song and dance, with strong ethnic colors and rich expressiveness.

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### 5.1.3 Balaman



Figure 19 Balaman

Balaman, Uyghur and Uzbek musical instrument with two reeds, also known as Pippi, Bibi, and Balamanpi. In Chinese historical texts, it was translated as Balaman, also named as reed flute. It is prevalent in Xinjiang Uyghur Autonomous Region, especially in Hotan, Makati, Yarkant, Shanshan, Turpan. The Balaman, which is now popular among the Uyghur and Uzbek people, still maintains its ancient form. The body is made of dry reed, the length is 28 cm ~ 34 cm, the outer diameter is 1.2 cm, the inner diameter is 0.8 cm. The upper end of the Balaman is thinned and flattened to become a double reed whistle mouthpiece, the reed part is about 4 cm long, in order to prevent the double reed whistle from deforming, the bottom of the spring whistle is also clamped with two bamboo or wood chips. Tied tightly with a rope, the clips are decorated with red ribbons at both ends, the upper end of Balaman is cross-shaped. On the front of the middle and lower part of the body, there are eight square sound holes, each hole is 0.7 cm long and wide, the hole distance is 1.8 cm.

### 5.1.4 Sattar



Figure 20 Sattar

Sattar, Uyghur bow-strings musical instrument, Known as Setal in Chinese history, it has a long history, similar in appearance to the Tanbor, with a bright timbre,

and can be used for solo, ensemble or to accompany ‘Twelve-Muqam’. It is endemic to Xinjiang Uygur Autonomous Region. According to legend, it was spread in the Kashgar area of southern Xinjiang in the 14th and 15th centuries, and later spread to northern and eastern Xinjiang, and was included in the court Hui Bu Music in the Qing Dynasty, called Setal. “The music instrument with two strings played by one player, Uygur named it Sattar”, wrote in “Lv lv ZhengRi Hou Bian”. Sattar is made of wood, about 1380mm long, and the resonance box is long scoop-shaped, made of a single piece of mulberry wood dug into a groove. The upper body is covered with a thin wooden board, and there is a crescent-shaped sound hole on each side above the piano code. The stem is long and decorated with bone patterns. Eighteen grades are wrapped in silk strings, and five treble grades are set on the speaker panel. Ten to fourteen bars are placed on the front and left sides of the handle, with a metal main string and nine to thirteen metal resonant strings tied to it, and the right side of the yard is upturned so that the main string is away from the fretboard. When playing, the vertical piano is placed on the left leg, the right hand holds the ponytail bow to rub the strings, and the left hand changes the pitch according to the taste. The regular finale of the main string is D or C, and the fixed string method of the resonant string varies from person to person, place to place, and music to melody. The right hand often uses techniques such as the bow, the split bow and the bow. The left hand is mainly based on the index finger, and the middle finger, ring finger and little finger are used at the same time, and the techniques include kneading, slipping, trembling, and banding. The treble zone has a sharp timbre and a slightly metallic sound; The midrange has a bright and beautiful timbre; The bass zone is rich in sound and slightly husky. The vocal range of the main string can reach more than two octaves.

#### 5.1.5 Azech

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Figure 21 Azech

Azech, because it is popular in Xinjiang's Megati, Bachu, Awati, Kashgar, Yarkant and Kuqa, so also known as Duolang Azech, is a Uyghur, Uzbek and Tajik bow-strings instrument in Xinjiang, mainly used to play Uyghur Twelve-Muqam tunes of folk music and classical music, is one of Xinjiang's characteristic national instrumental music.

Azech has a unique appearance, the barrel is spherical, the inside of the piano is wrapped with python skin, so that the resonance body forms two hemispherical shapes, there are articulation holes around it, the vocal range is about three octaves, there are 1-3 main strings, and 5~10 resonating strings are provided at both ends under the stem. The sound has the effect of combining plate vibration with leather vibration. When playing, stand the bottom post above or between the legs, press the strings in the left hand, and play the bow with the right hand. According to ordinary Uyghur folk, the music played by Azech is like the sound of a door opening, closing, or turning a wheel axle.

When playing, place the Azech on the left leg, adjust the angle freely, hold the stem with the left hand, touch the string with the fingertips, and play outside the string with the bow in the right hand. The vibration of the strings passes through the string horse conduction dry panel and the inner epithelium, causing a strong resonance and pronunciation, and the timbre is clear and bright. The fixed chords are G, D1, A1, E2, the range is G ~ G3, and there are three octaves.



The playing skills are extremely rich, and the left hand can play various glide, overtones, chords and various decorative tones; The right hand can use various bow techniques for the violin. It has become the main stringed instrument of the Uyghur people, often used in solo, Twelve-Muqam and Meshrep accompaniments, and folk instrumental ensembles. The more famous solo pieces include "Gul Alkhan" adapted from the folk song of the same name by Kuqa and the classical music Twelve-Muqam "ChargaMuqam Intermezzo", "UshakMuqam First Dastani Intermezzo". Professional performance groups are used for solo and ensemble playing. In the 60s of the 20th Century, there was a reformed bass Azech. The body is large, the base is long, and the fixed strings and playing methods are the same as the cello.

#### 5.1.6 Husitar



Figure 22 Husitar

Husitar, a Uyghur stringed instrument. Husitar means pleasant strings. It is popular in Urumqi, Xinjiang Uygur Autonomous Region. It was created by Tuersunjiang from Xinjiang Art School based on Uyghur folklore. Husital, similar in appearance to the Western stringed instrument Mandolin, 68cm long and consists of a resonance box, headstock, string shaft, neck, fretboard, horse, tie board, string and bow. The resonance box is semi-pear-shaped, relatively wide, the back panel is made of mulberry or apricot wood, made of six wooden boards glued, the shape is like a scoop, the front is covered with fish scale pine sheet, the box is 34.5 cm long and 17.5cm wide at its widest point, the ridge of the panel is arched, and the middle two sides are arc-shaped recessed to facilitate bow movement; There are two outlet holes in the middle, which are shaped like symmetrical bass clefs. The headstock and neck

are made of a piece of wood, the upper end is the head, 15cm long, carved in the shape of a lark's head, like a lark singing high, the string groove is opened back, there are four string shafts on the left and right sides, and four string holes and string pillows at the lower end of the front. The string shaft is walnut wood, conical in shape, the shaft handle is elliptical ball, and the four axes are used to wrap the main string. The neck is short, only 13cm long, with a hardwood fretboard glued to the front for pressing the strings, and seven shafts on the left side of the neck to tension the resonating strings. The middle of the panel is placed with a wooden piano horse, the four main strings are violin strings, which are tied to the lower wooden string board through the piano horse, and the seven resonant strings use steel strings, which are directly tied to the bottom of the piano through the piano horse. There is a herringbone movable stand at the bottom of the case, and the bow is a violin bow. The piano is meticulously selected and exquisitely crafted, the headstock and back plate are coated with light brown lacquer, the string shaft and fingerboard are painted with black lacquer, and the panel is decorated with transparent varnish, the whole body is dignified and beautiful in appearance, and has been included in the large-scale album of "Chinese Musical Instrument Guide".

#### 5.1.7 Dutar



Figure 23 Dutar

The sound of the "Dutar" is rich and melodious and is a traditional stringed instrument loved by the Uyghurs in Xinjiang. Its name is derived from the Persian word "Dutar", "du" meaning "two", "tar" It means "string", that is, an instrument with two strings. Xinjiang's national musical instruments have a dual nature, not only can

be used as an accompaniment instrument to play music, but also can be displayed as a beautiful and gorgeous handicraft, the musical instrument has been handmade and decorated by the owner, it looks simple, noble and elegant.

The origin of the Dutar musical instrument is a lot of ancient legends among the people. According to legend, in ancient times, the Uyghur herdsmen who lived on nomadic herders mainly ate yellow sheep, and after eating yellow sheep, they discarded the intestines of yellow sheep on the grass at will, and the intestines of yellow sheep dried by the sun were blown by the wind, which would make a beautiful sound. After this sound and phenomenon was discovered by the Uyghurs, people consciously hung dried sheep intestines on hollowed-out wood and used it to make musical instruments, and the most primitive, oldest, and most rudimentary Dutar appeared.

The traditional Dutar, similar in structure to a Tanbor, resembles a large water scoop with a long handle, consisting of a resonance box, headstock, stem, string shaft, horse and strings, and the production material is mostly made of naturally dried mulberry, apricot or walnut, and the specifications and sizes are determined according to the different classifications of men, women and children, usually divided into three types: large, medium and small. The large handle has 17 frets wrapped with silk strings, and the small one has 14 frets, which is suitable for men and women.

When playing, the right hand uses five fingers together, indispensable, or pluck or pick, or pick or sweep, the piano sound played is small but the timbre is very soft, the player can express his feelings vividly through the piano sound, so Uyghur women especially like to use the Dutar to play and sing to themselves.

#### 5.1.8 Tanbor



Figure 24 Tanbor

Tanbor is a Uyghur and Uzbek stringed instrument. It has a long history, simple shape, beautiful sound, and a unique local style, often used for solo playing.

The body is wooden, and the speaker is small and in the shape of a scoop. The body is slender and winds with silk strings of more than 16 to 20 grades. There are five steel strings, and the inner two strings are tuned into the same tone as the outer two strings, and the middle string is in a five-degree relationship. The vocal range is wide, the timbre is crisp, and in rich national style. Often used for solo, ensemble or accompaniment, it is one of the main instruments for "Meshrep" and classical music 'Twelve-Muqam'. The documents in Qing dynasty described the Tanbor.

This instrument was first popular in southern Xinjiang and was officially documented in 1854 by Mullah Esmutula Mujizi in the History of the Musician (ancient Uygur manuscript). The book states: The ancient musician Abdul Rehemai Jami's music teacher played the Tanbor solo at the time. Musicians buy Ulana Shayif Bolihe, who played "Iraqi Gobi Muqam" with a hand-held booster. At the end of the 18th century, the bomb spread to northern and eastern Xinjiang. Now it has become a favorite stringed instrument of the vast number of Uyghur people in the north and south of the Tianshan Mountains. Tanbor is generally played in a sitting position, with the right leg placed on the left leg, the left hand holding the Tanbor obliquely, the head facing the upper left, and the resonance box placed near the abdomen of the right leg. The right wrist touches the pad, the palm of the hand is close to the bridge, and the striking point is between 3cm above the bridge. In the vast areas of northern and eastern Xinjiang, the wire finger pluck can be tied to the first joint of the index finger of the right hand, which can be played in one direction on the main string, and can be played reciprocating on the string. In southern Xinjiang, it is played with horns or plastic picks instead of wire fingers. The left hand presses the strings with the index finger, middle finger, and ring finger, and the thumb is also occasionally used when playing chords, and can be freely and flexibly moved up and down and changed positions according to the needs of the music. The playing techniques are rich and diverse, including playing, strong playing, plucking, double playing, rolling play, arpeggio and sweeping with the right hand, and flat pressing, string pulling, up and down tones, up and down vibrato, beating, overtones and kneading in the left hand.

### 5.1.9 Rewap



Figure 25 Rewap

Rewap, Uyghur and Uzbek ethnic group plays stringed instruments, popular in Xinjiang Uygur Autonomous Region of China. According to legend, it was created in the 14th century. According to Mullah Esmutula Mujizi's "History of Musicians", Rewap originated in Kashgar, southern Xinjiang.

The folk Kash Rewap is 130cm long, popular in Tianshan Mountains of Xinjiang Uygur Autonomous Region. According to legend, it was created in the 14th century. During the Qing Dynasty, it was included in the court's Hui Bu music. Rewap is hemispherical in shape, dug from a whole mulberry wood, and the face is covered with sheepskin or donkey skin. The chord groove of the headstock is curved backward at a right angle. The stem is wrapped with twenty-eight silk string grades. There is a corner on each side of the connection between the stem and the speaker. The stem and speaker are decorated with camel bones, shells and other decorations. One main string and four to six resonant strings, all with steel strings. The main chord fixed chord: c1, the four resonant chords: E, A, D, G, six resonant chords: #F, B, E, A, D, G or B, E, A, D, G. The vocal range is about two octaves.

Shaped like Duolang Rewap, it consists of a resonance box, headstock, stem, shaft, bridge and strings (left). The whole body is made of a single piece of mulberry, almond or pear wood, and the specifications vary. The total length of the body of the commonly used piano is 80cm ~ 90cm, slightly longer than Duolang Rewap, the resonance box is also larger, the front of the scoop-shaped piano box is covered with

yak skin, horse skin or donkey skin, and the face diameter is 22 cm ~ 24 cm. The stem is short, accounting for about 3/5 of the total length of the body, narrow at the top and wide at the bottom, the front is straight for the fretboard, no frets, the back of the stem is arc-shaped, the stem is hollow, and the lower part is connected to the resonance box, in the lower part of the stem on the fingerboard, more than 30 round or engraved small sound holes of various flower ornaments are drilled. The headstock curves backwards at right angles to the grooves, on which there are five T-shaped chord shafts (three from left, two from right) and one on the upper left side of the stem T-shaped tweeter chord shaft. On the left and right sides of the junction between the lower end of the stem and the resonance box, there are two symmetrical eagle wing-shaped wooden curved corners, and some are similar trapezoidal wing-like or isosceles triangular diamond-shaped decorations. There is a wooden shankou embedded in the joint between the head and the stem, and a wooden long bridge placed on the leather surface, and the bottom of the piano is equipped with binding strings. Rewap has six strings, traditionally using casing strings, but now using silk strings.

To play Kash Rewap, you can sit or stand upright, but keep your body straight and your shoulders straight. Place the body across the chest with the resonator box positioned on the right chest, leather side up, and the left corner close to the right chest muscle. The left hand holds the stem, slightly raised, the surface is slightly tilted outward, the left index finger, middle finger, ring finger and little finger can press the string to take the sound, the right wrist is raised at level with the bridge, hold the box, hold the plectrum with the thumb and forefinger, and pluck the strings above the bridge to pronounce. Paddles are commonly used 0.3cm ~ 0.5cm thick celluloid board to make triangles, can also be made of bone pieces, horn pieces or wood chips. The fixed string of Kash Rewap, whether five-string or seven-string, the treble main string (outer string) is fixed at C1, and the fixed string of the four resonant strings is: E, A, D, G. The fixed chords of the six resonant strings are: #F, B, E, A, D, G, or B, E, A, D, G. The vocal range is three octaves. The pronunciation is bright and soft, the volume is low, the timbre is gentle and delicate, and it is beautiful and lyrical. The playing techniques include single play, double play, play pick, roll, sweep lightly and

sweep continuously, etc., the outer string plays the main melody, and the resonant string is used to play the bass or harmony. It can be used solo, instrumental ensembles or as an accompaniment to folk songs and dances. The more famous solo pieces are "Limbat", "Yaru", "Qiangtepai", "Tashvai", "My Rewap" and "Chardiana". Famous performers include Awutjewap, Meatzek Trick, Kurban Trick Ibrahim and Dawut Awut, etc.

#### 5.1.10 Qalun



Figure 26 Qalun

The Qalun is a plucked instrument played by the Uyghur, has the largest number of strings among Uyghur instruments.

The Qalun is an indispensable instrument in the performance of Muqam music such as Dao Lang Muqam and Twelve-Muqam, and it can often be seen in the folk event Meshrep. Qalun is mainly popular in Kashgar and Aksu regions of Xinjiang Uygur Autonomous Region. Qalun is known as the "soul of Dao Lang Muqam". The older Qalun are mainly made of jujube wood, while the modern Qalun are mainly made of mulberry wood. The Qalun is trapezoidal, consisting of a frame structure with a straight right and a wide left, narrow front and wide back, the lower part is the bottom plate with a panel, the right side is a horizontal plate string, the left side is a thicker wooden frame, and the drilled hole is placed the string shaft. The curved bridge stands on the left side, the strings are placed on the panel through the code, and the left side of the code has a string pillow for fine tuning. It is useful inside the box to support the volume of shock transmission. The box of the Qalun's can be carved with

patterns, and by whether or not it is carved with ornaments, it can be divided into fancy and simple Qalun, and the Qalun used today will also be decorated with metal or bone ornaments on the surface. Qalun with dozens of holes on the surface are relatively old, and modern Qalun generally have 5 small holes. Two strings consist a group, but depending on the region or the music played, the Qalun is slightly different.

When playing, the Qalun is placed flat in front of the musician. The musician holds either willow wood or picks "zähmäk" in his right hand, and a key-shaped key named "Qushtap" in his left hand. By holding the plectrum in the right hand to pluck the strings to produce sound, the thumb and middle finger of the left hand hold the kneader tightly to obtain the mid-shift tone of the scale through playing techniques such as pressing, kneading, and sliding to decorate the melody and timbre. The Qalun are mainly used as accompaniment to the Dao Lang Muqam and the Twelve-Muqam, and the Qalun is mainly used for ensembles, although there are also fewer solo pieces that are used only for the repertoire of the Muqam. In the band performance, the Qalun's playing method is similar with Rewap, with grace notes added around the pitch and rhythm of the singing in Sanban, and Youban could be divided into a vocal grace note and a fixed sound. Qalun often use a fixed rhythm of homonymic repetitions and sixteenth notes, occasionally simplified or complex, creating a contrast between simple and traditional.

The Qalun's fixed string method is based on the natural scale of the tune, which changes with the change of the tune. Before the performance, because the pitch of the Qalun is relatively stable, other instruments will be tuned with the Qalun's as the standard. The Qalun's sound is light and melodious, which cannot be solved with traditional Guzheng. Because the plucking of the Qalun's piano is mainly from the outside to the inside, it is convenient to play the scale arpeggio from high to low, so the typical pitch decoration technique of the Qalun's is the scale arpeggio. And because the calun soprano strings and bass strings are far apart, and the hand speed is limited, there will be no frequent and rapid movement in the high and low range when playing.



### 5.1.11 Qiang (Yangqin)



Figure 27 Qiang (Yangqin)

Yangqin was introduced to China by sea route from Persia (present-day Iran) at the end of the Ming Dynasty, initially only circulating in the coastal area of Guangdong, and gradually spread throughout eastern China. Xinjiang's Qiang was directly introduced to Kashgar, Xinjiang through the "Silk-Road" from West Asia-Central Asia, which should have been earlier than the end of the Ming Dynasty and then to Hami in eastern Xinjiang at the end of the 18th century. Because it was suitable for playing the 'Twelve-Muqam' and accompaniment to folk songs and dances, it soon spread to the north and south of the Tianshan Mountains and major towns in Xinjiang.

The shape is the same as the yangqin of Han, and it consists of the resonance box, the shankou, the string shaft, the string nail, the bridge, the string, and the bamboo beater. The resonance box is flat trapezoidal, it is made of the frame and the surface, the bottom plate glued, the frame is composed of the front and rear side plates and the left and right ends of the head, the frame plate is mostly made of colored wood, birch, elm or other hard wood, and the right head used to install the string shaft is mostly made of multi-layer colored wood (texture staggered) plywood. The frame is covered with fish scale spruce, paulownia or pine sheets, and the bottom plate is mostly made of three-layer plywood, and there are two round sound holes on the panel or bottom plate. Yamaguchi is a long wooden strip on both sides of the panel, made of mahogany, and the length of the string from Yamaguchi to Mafeng is the effective string length of the vibrating sound of the string. The chord shaft is a special

metal screw, rounded above and below, which plays the role of winding and tuning. The string pegs are made of gold and are mounted on the left head to tie the strings. The bridge is straight in shape, peak-valley-shaped, made of mahogany, bamboo or horn, and there are one to five of them, placed on the panel, with a treble and alto bridge on the left and a bass bridge on the right, with the peak used to set the strings, and the bridge valley for the strings of another bridge to pass. The strings are mostly made of copper wire strings, the middle and high notes use bare strings, each note of three strings as a group, commonly used No. 27 ~ 31 steel wire; The bass string is wrapped with copper wire string or steel wire (bare steel wire is wrapped with thin copper wire), one string and one tone. Bamboo beater, made of bamboo, two sticks and a pair, shorter and harder than the mainland, generally 24 cm long, the head of the bamboo paste felt strip or sleeve with a small piece of medical stethoscope hose. When playing, adopt a sitting position. Place the Qiang on the stand or tabletop, and hold a bamboo in each hand and tap the strings on both sides of the bridge to pronounce it. The vocal range G—a<sub>3</sub>, up to four octaves. Common techniques include kneading, plucking, arpeggio, lining and octave wheels, etc., kneading the string is different from the Han dulcimer, it borrows from the Qalun method, generally kneading. It can be used for solo, ensemble or accompaniment, and is good at playing strong, cheerful, enthusiastic melodies, full of strong national style. It is often combined with traditional Uyghur instruments such as Tanbor, Qalun, Satar and Dapu to play the classical music of the 'Twelve-Muqam'. It is also an accompaniment instrument for singing and dancing in the vast urban and rural "Meshrep". In the city's tea houses or restaurants, players also use it to play and sing. Today, it has become one of the popular folk musical instruments of the Uyghur people, and there are performance majors in Xinjiang art academies to cultivate performance talents for art groups.

### 5.1.12 Dapu (tambourine)



Figure 28 Dapu (tambourine)

A tambourine is a large category of drums and is a percussion instrument. Different places and ethnic groups have different titles, and the production methods are also slightly different, among which the most typical is Uyghur Dapu. In the Middle East and Central Asia, many countries have their own tambourine instruments. Among them, "Dapu" is a tambourine of Uyghur, Uzbek, Tajik and other ethnic groups, popular in Xinjiang. In Uyghur, it is called "Nagra Dapu" or simply "Dapu". The drum body is flat round or octagonal, covered with sheepskin or donkey skin on one side, and a number of small copper cymbals made of copper or iron are embedded around the frame, hence the name. Diameter varies from 20-50 cm. It has a long history, and has long appeared in Dunhuang Northern Wei murals from the fourth to sixth centuries.

The drum body is flat and round, the drum frame is wooden, some are baked and curved with multi-layer slats, the diameter of the drum mouth is 19.5 cm, the height of the drum edge is 3.5 cm ~ 4 cm, and both sides are covered with cowhide or sheepskin. The leather surface is pre-sewn onto a round iron ring larger than the drum mouth, which is made of thick lead wire with a diameter of 21.5 cm, and then a rope is threaded in two iron rings to tighten the iron ring to make the drum skin taut. The drum frame is equipped with a short wooden handle with a length of 9 cm and a diameter of 2.6 cm. The tambourine drum surface is plain and unadorned, and the

drum frame and short handle are painted in red. The drum is wooden, 26 cm long, and the handle is slightly thicker.

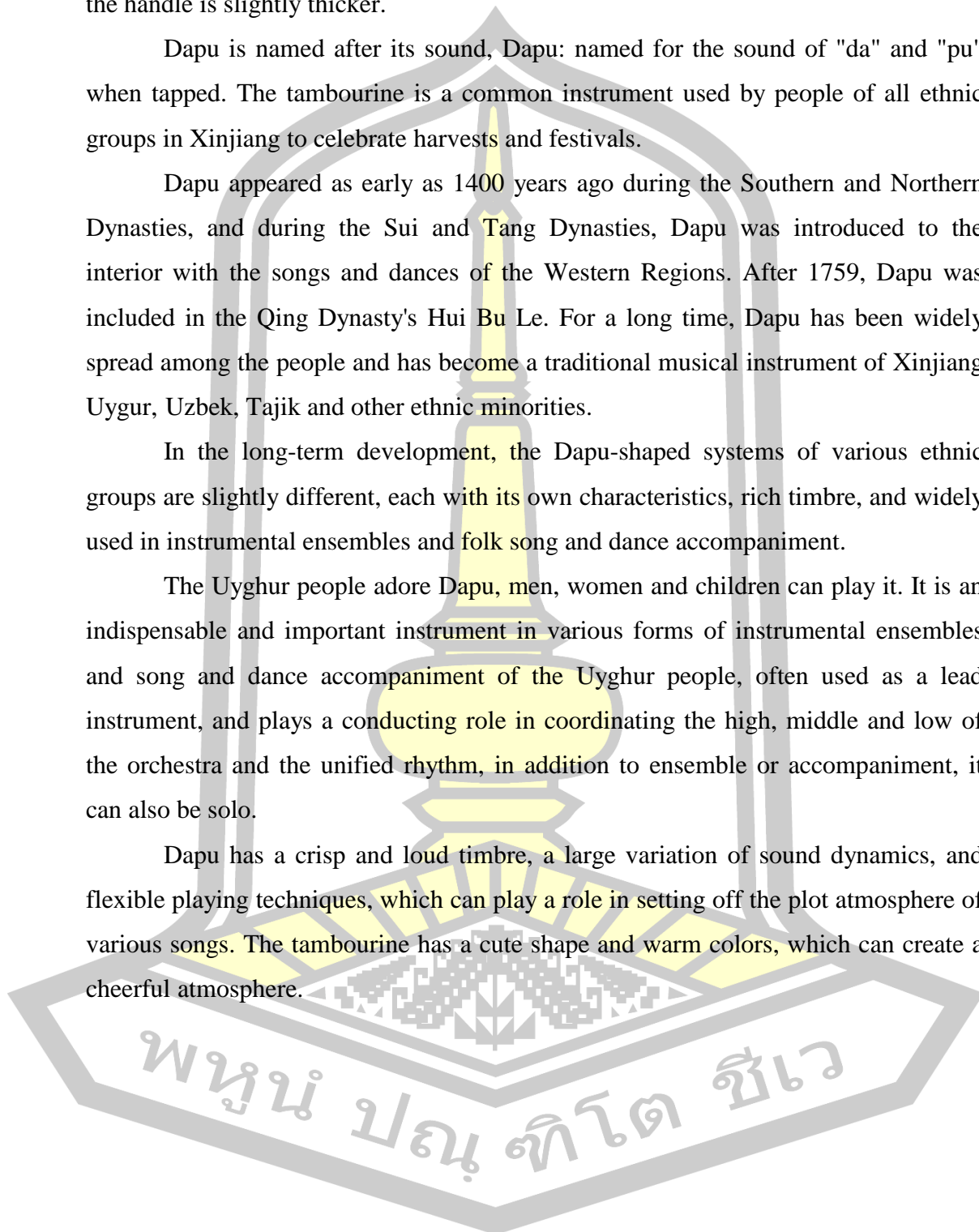
Dapu is named after its sound, Dapu: named for the sound of "da" and "pu" when tapped. The tambourine is a common instrument used by people of all ethnic groups in Xinjiang to celebrate harvests and festivals.

Dapu appeared as early as 1400 years ago during the Southern and Northern Dynasties, and during the Sui and Tang Dynasties, Dapu was introduced to the interior with the songs and dances of the Western Regions. After 1759, Dapu was included in the Qing Dynasty's Hui Bu Le. For a long time, Dapu has been widely spread among the people and has become a traditional musical instrument of Xinjiang Uygur, Uzbek, Tajik and other ethnic minorities.

In the long-term development, the Dapu-shaped systems of various ethnic groups are slightly different, each with its own characteristics, rich timbre, and widely used in instrumental ensembles and folk song and dance accompaniment.

The Uyghur people adore Dapu, men, women and children can play it. It is an indispensable and important instrument in various forms of instrumental ensembles and song and dance accompaniment of the Uyghur people, often used as a lead instrument, and plays a conducting role in coordinating the high, middle and low of the orchestra and the unified rhythm, in addition to ensemble or accompaniment, it can also be solo.

Dapu has a crisp and loud timbre, a large variation of sound dynamics, and flexible playing techniques, which can play a role in setting off the plot atmosphere of various songs. The tambourine has a cute shape and warm colors, which can create a cheerful atmosphere.



## 5.1.13 Nagra



Figure 29 Nagra

Nagra, the small timpani originated in Arab from the Middle Ages (classified as membranous in the system of Erich Moritz von Hornbostel and Adolphe Saxophone). At the end of the 20th century, the instrument existed in North Africa, Turkey, Syria and Iraq, and its drum body was bowl-shaped in the shape of a bowl made of wood, metal or pottery, and the top of its opening was covered with animal leather. In the West it usually uses thicker leather, which is shaped on the model before the leather has dried. Nagra was introduced to Spain by the Moors before the 8th century.

Nagra, known in Qing Dynasty historical texts as Nagara and Nugula, Uyghur and Uzbek striking instruments. Because the drum body is cast in iron, the Han people call it Nagra, and it is also known as Dongba. It was popular in Xinjiang Uyghur Autonomous Region.

It is a percussion instrument of the Uyghur people. The drum body is cast iron (also made of copper, the drum cavity is hollow, and the drum head is skinned. It is common to form a pair of two drums of different sizes and pitches, which are played by one person. Nagra has no fixed pitch (generally the pitch of the two drums differs by about four or five degrees). Use five-line notation (the larger one is written on the third line; the smaller drum is written on the fourth line). Nagra struck with two drumsticks. It can be single, double, or roll, or you can use drum center hit, middle circle hit, outer circle hit, drum gang hit, muffled hit, etc., to obtain timbre changes. The two drums can be played alternately or simultaneously. Nagra has a sonorous

timbre and is often played in ensembles with Suona and Dongba (big Nagras), and can also be combined with tambourine for instrumental ensembles or song and dance accompaniment. When playing, the Nagra drum is placed flat on the ground or on the table, and each person holds a long, slightly curved wooden rod in each hand, and strikes the big drum with his right hand and the small drum with his left hand. The big drum emits a "bang" bass, the small drum makes a "da" high note, the sound is sonorous and strong, the timbre is high and low, bright and deep, one When it falls, it is all between the drums and hammers, and when it is soothing, it is like roaming the clouds, and when it is exciting, it is like a thousand horses galloping, and it is combined into a seamless and wonderful musical radiation. The playing methods include click, double-click, roll or muffled, etc., and different parts such as the drum core, center circle, outer circle or drum frame can be used to obtain different timbres. Two drums can be played alternately. The bass Nagra drum is played by a single percussion in the right hand of a person. It is often used for drumming ensembles and folk song and dance accompaniment in traditional festivals. A Uyghur drum band consisting of a Sunai, a pair of Nagra and a bass Nagra, with Sunai playing the tune and Nagra and Dongba percussion rhythm. Sometimes the band uses three pairs of Nagra, divided into head, middle and tail drums. The head drums are mostly played by highly skilled players, playing complex and varied drum beats, while the middle and tail drums beat the rhythm. The Dongba drum only strikes the basic rhythm in the ensemble, that is, one beat at a time, not alone. An ensemble consisting of a Dongba, two Sunai and three pairs of Nagra produces solemn, majestic acoustics that are only used for grand national festivals and wedding celebrations. In general folk instrumental ensembles and song and dance accompaniments, only a pair of Nagras is sufficient. It can also be played in ensemble with Dapu.

#### 5.1.14 Sapayi



Figure 30 Sapayi

Sapayi is a percussion instrument of Uyghur, Uzbek and other ethnic groups. It is endemic to Xinjiang Uygur Autonomous Region. It is often used for song and dance accompaniment. It is both an important rhythmic instrument and a prop for male dancers. Sapayi mostly accompanies to the singing of "Meshrep", 57.8cm long, collected in National Museum of China, made of sheep horns, in modern times, it is made of wood.

When playing, hold the lower end with the right hand, shake it up and down, back and forth, or touch the left hand, shoulders, etc., to make a sound. Used for Uyghur song and dance performances.

Holding the lower part of the stick, use the throwing force of the wrist and arm to rhythmically shake the wooden handle, so that the iron ring hits the wooden stick, making a metal "scattering" sound. The Sapayi Dance (known as the "Iron Ring Dance" in Han Chinese) is a Uyghur folk dance performed by dancers holding Sapayi.

In 2012 and mid-2017, I collected the Uyghur folk music in Hotan, Yarkant, Kashgar, Aksu, Kuqa from the northern and southern edges of Taklamakan, where were full of various Musical Instruments with their unique shapes, timbre, and craftsmanship. According to local elders, some musical instruments disappeared decades ago, and some were few, so I felt that it is necessary to preserve these precious musical artifacts.

Over the years, the music and art of the Uyghur have made new developments, at present, the establishment of new ethnic orchestra has received attention from all

walks of life, and the standardization of the teaching of ethnic musical instruments in art academies has also attracted attention. In addition, considering that musical instrument science is a branch of ethnomusicology, it is my wish to contribute to this field and make my own modest contribution, that's the reason why I wrote this part of the dissertation. I wrote some parts of the form, performance method and performance form of the current musical instruments, and some of the public theories or slightly research have been written about the evolution of musical instruments, about no conclusion or no conclusive research data, which can only be left for later research.

## **5.2 A collection of Muqam's musical works**

Share the importance and value of all Muqam scores in the paper:

1) Because in China and around the world, the study of Muqam's music lacks paper materials and music scores, and the only information currently preserved in China is the music scores of Xinjiang University, which are kept by the author's research unit. It is a pity that this precious music score cannot be used by scholars from various countries. Therefore, I have decided to share these scores with scholars and experts from around the world who need to study Muqam for free, Break down barriers to academic materials.

2) In China, only one paper material has been retained, but this material has been severely damaged due to aging over time. The author has spent a lot of time and effort translating them into an electronic version, which is convenient for learning and reference, and effectively protects this precious material.

3) The study of Muqam art has never published any materials or books that bring together all the scores of Muqam music until today. Through the author's study in Thailand, he translated all the scores for the first time, corrected some handwritten scores, and formed the most comprehensive and complete reference material. This is a major event for international music academic research on Muqam. So I am not planning to delete any music scores and keep the original ones to share with those in need.

4) As the first study of Muqam art in the international academic community, this paper has obtained a large amount of valuable information and has been reviewed and assisted by experts, resulting in a quite authoritative academic achievement. In



order to make the paper realize its value and bring reference and practical significance to others, all Muqam's repertoire and scores are included in the paper, rather than excerpts from various parts of Muqam, So I think music analysis is also focused on commonalities, rather than analyzing all the Muqams, because the characteristics of each Muqam and each small piece are different.

## I、LAKE (拉克) Muqam

### 1

The musical score is presented on ten staves. The first staff begins with a tempo marking of  $\text{♩} = 58$  渐快 (Ritardando). The score consists of a single melodic line in treble clef with a key signature of one flat. The piece is divided into measures, with measure numbers 6, 10, 14, 18, 22, 26, 30, and 34 indicated. A second tempo marking of  $\text{♩} = 65$  渐快 (Ritardando) appears above the 26th measure. The score concludes with the tempo markings 渐慢 (Ritardando) and 原速 (Allegretto) above the final measures.

พูน ปณ ทิโต ชเว

2

3

### 1. Definition

This is a typical single two-part form with reproduction, consisting of A section, B section, B 'section, and ending. At the beginning, the speed was 58, with four or three beats. The specific analysis is as follows.

### 2. Structure diagram of curve analysis

As shown in Figure 1-2-1.

Primary curved structure	A section	B section	B 'segment	end
Secondary curved structure	<b>a+a'+b+b'+c+d+a</b> "	e+f+g+h+i+j	e+f+g+h+i+j'	
Number of	4+4+4+4+4+4+4	6+8+10+9+12+8	6+8+10+9+12+8	8+5+6

sections				
Starting and ending Number of sections	1-29	30-81	30-74 82-90	91-101

### 3. Specific analysis

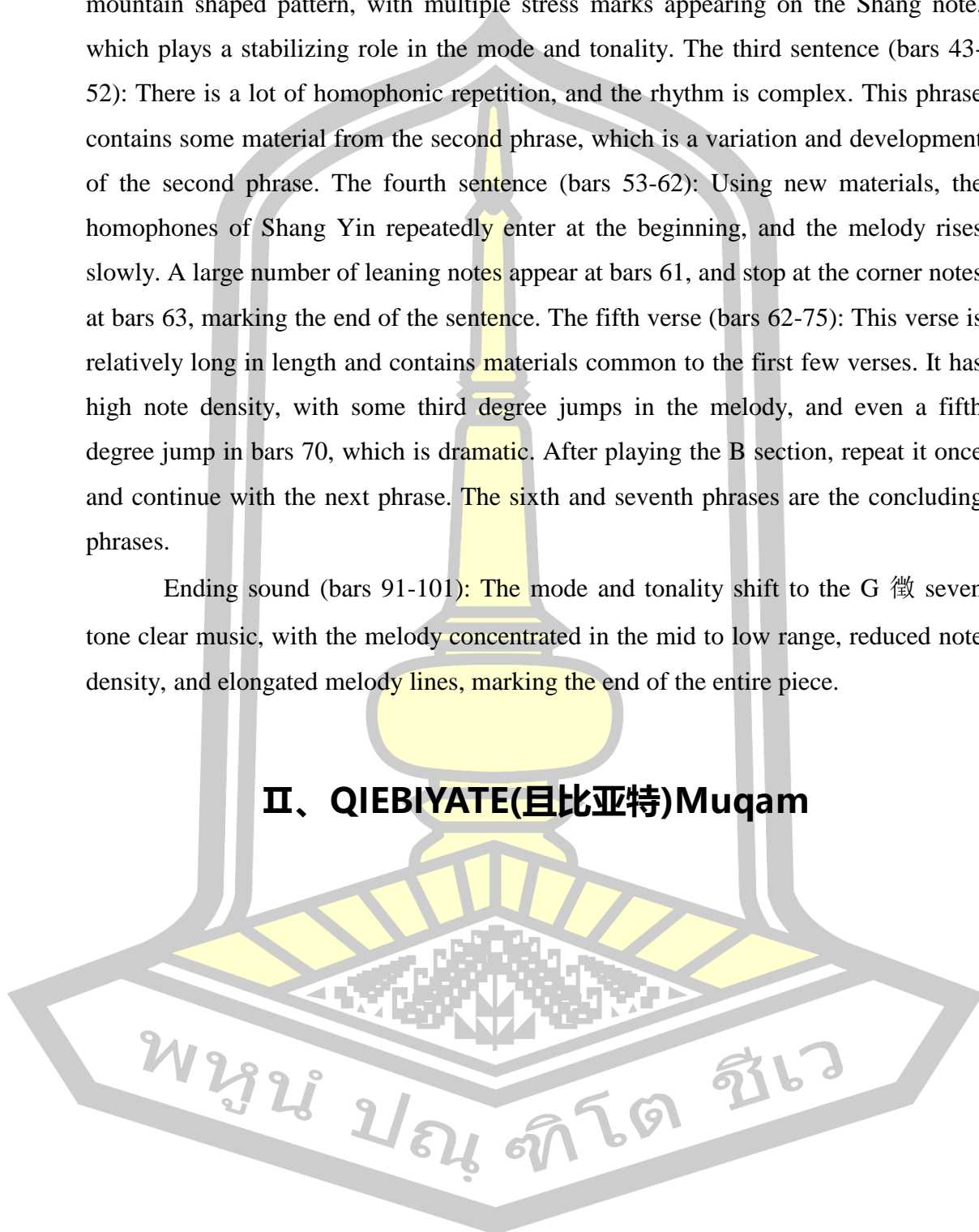
A section (bars 1-29): Based on the main tone A and the seven tone clear music mode, in addition to the pitch of the pentatonic mode, there are also clear angle notes (f) and leap notes (b) added. The sentence structure in section A is relatively neat, with a speed concentrated on 58, consisting of seven equally long phrases, forming a closed and square section. The first sentence a (bars 1-4): Starting from a weak rhythm, it starts with a change in sound (leap sound) and then becomes a surround sound pattern, laying the foundation for the overall dance style. The melody is mainly composed of surround sound and homophonic repetition, with a small overall range and a unique style of ethnic minorities. And the first sound appears as a group of small characters, b, which is the highest sound of the entire phrase, Syntactically, it is in the form of "the first crown note of the song". The second phrase (5-9 bars) is the repetition of the first phrase. The note intensity gradually increases, and the mood also rises. The third phrase (9-13 bars): the overlapping enters, and the melody is flat. The appearance of the thirty-two diaeresis is reduced, and a large number of syncopated notes and dependent materials appear, breaking the original rhythm and adding color. The fourth phrase (14-17 bars) It is a repetition of the change in the third phrase. At the 14th bar, there are six notes appearing in one beat, with an increase in note density and a contraction in rhythm. The fifth phrase (17-21 bars): notes, melodies, and mood have slowed down, with a large number of dependent sounds. The phrase material is mainly eight diaeresis. The sixth sentence (bars 21-25): It is mainly composed of homophonic repetition, with a brief change in sound appearing in bars 22 to add color. The seventh sentence (bars 25-29) "is a variation and repetition of the first sentence. Repeat the A section after playing it, increasing the speed to 65.

B section (bars 30-81): Compared to A section, the structure of B section is significantly irregular. The interior consists of six phrases, which are non square and open sections. The first sentence (bars 30-35): The range increases and the speed changes abundantly. Among them, there are materials with split beats, which increase

the rhythm. The second sentence (bars 35-43): The melody as a whole presents a mountain shaped pattern, with multiple stress marks appearing on the Shang note, which plays a stabilizing role in the mode and tonality. The third sentence (bars 43-52): There is a lot of homophonic repetition, and the rhythm is complex. This phrase contains some material from the second phrase, which is a variation and development of the second phrase. The fourth sentence (bars 53-62): Using new materials, the homophones of Shang Yin repeatedly enter at the beginning, and the melody rises slowly. A large number of leaning notes appear at bars 61, and stop at the corner notes at bars 63, marking the end of the sentence. The fifth verse (bars 62-75): This verse is relatively long in length and contains materials common to the first few verses. It has high note density, with some third degree jumps in the melody, and even a fifth degree jump in bars 70, which is dramatic. After playing the B section, repeat it once and continue with the next phrase. The sixth and seventh phrases are the concluding phrases.

Ending sound (bars 91-101): The mode and tonality shift to the G 徵 seven tone clear music, with the melody concentrated in the mid to low range, reduced note density, and elongated melody lines, marking the end of the entire piece.

## II、QIEBIYATE(且比亚特)Muqam



♩ = 92

3

5

7

9

13

17

21

25

29

33

37

41 ♩ = 95 渐慢

45

### 1. Definition

This is a typical single part form composed of two parts: the A section and the ending. The main mode and tonality of this song are A Yu's seven tone clear music, four five beats, and the specific analysis is as follows.

### 2. Structure diagram of curve analysis

As shown in Figure 2-2-1.

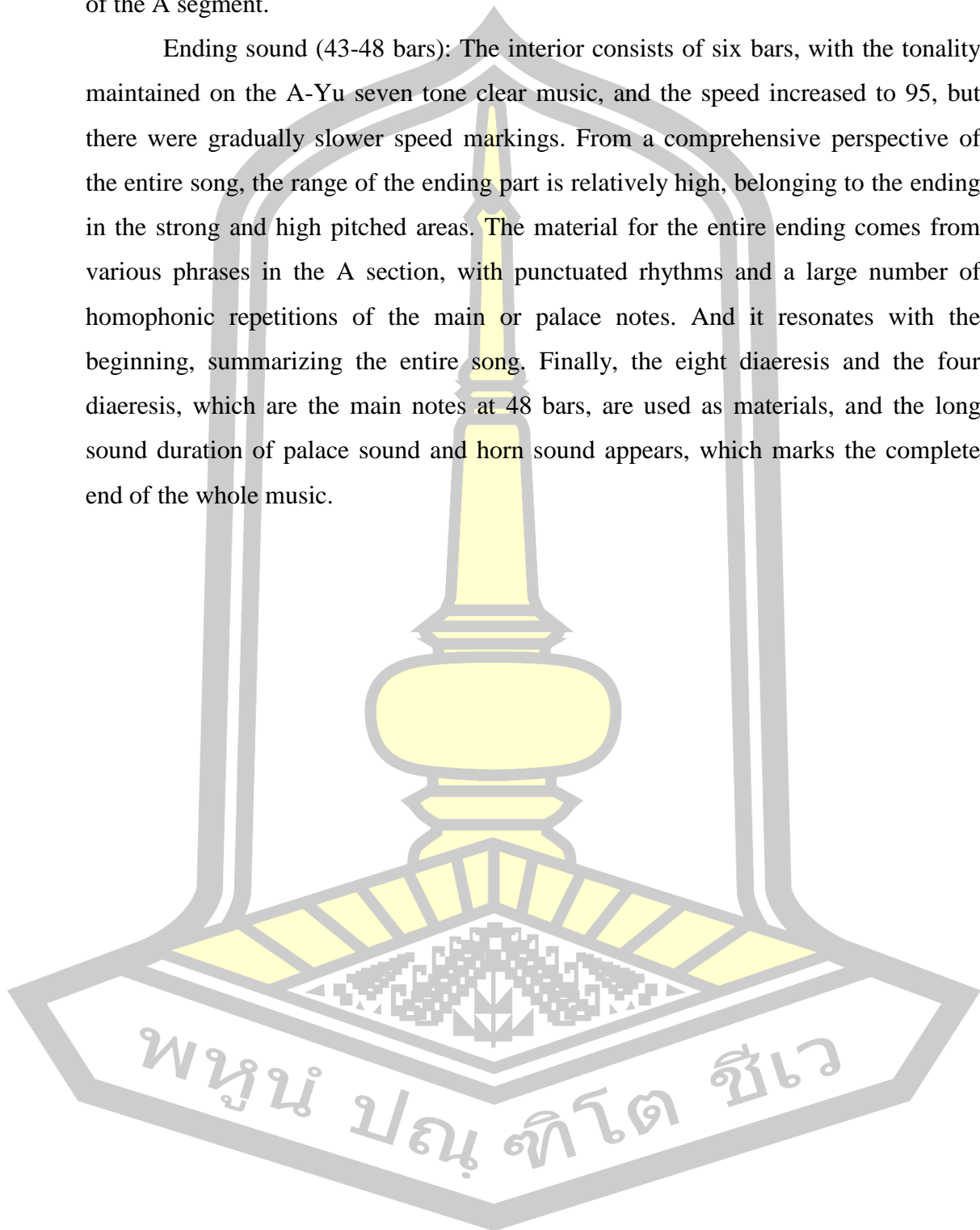
Primary curved structure	A section	end
Secondary curved structure	a+b+b'+c+c'+d+b''	
Number of sections	3+6+5+6+8+6+8	6
Starting and ending Number of sections	1-42	43-48

### 3、 Specific analysis

A section (1-42 bars): The speed is 92, and the tonal tone is based on the main tone A Yu seven tone clear tone. It is composed of seven unequal length phrases and can be divided into non square closed sections of 3+6+5+6+8+6+8. The first sentence (bars 1-3): Starting from the attacking tone, create a surround sound pattern around the middle tone. The rhythm is mainly eight diaeresis, occasionally with some additional points, which increases the rhythm of the beat. The pentameter rhythm of the first verse is 4+1, and an extra beat per bar is more like a supplement to that bar. The second phrase (sections 4-9): The six section phrase consists of repeating the theme material multiple times. At the beginning of the second phrase, it is composed of four consecutive palace tones made of eight diaeresis, which to some extent stabilizes the tonality of the mode. The rhythm of this phrase has changed from the previous 4+1 to 2+3, and the different materials in the first two beats and the last three beats in the fifth section are sufficient to verify this. In order to comply with the logical stress of the melody, the time sign in the eighth bar briefly changes to a four six beat, with a rhythm of 4+2. After just one beat, the time sign shifts to the fourth or fifth beat, with a rhythm of 4+1. The third verse (bars 10-14): This verse is a repetition of the change in the second verse, with the same wavy melodic style and increased lyricism. The fourth phrase (bars 15-20): The range has been improved compared to the previous few phrases, and the melody has a brief scale like upward movement in bars before repeating on the main note. The fifth sentence (bars 21-28): It is a variation and repetition of the fourth sentence, with the same melody but slightly developed rhythm. The sixth sentence (sections 29-34): Using new materials, adding more syncopation and a rhythmic style with dots added after one beat, adding rhythm. On the beat of the pentameter, the rhythm of this sentence is 2+3. The seventh sentence (bars 35-42): It is a synthesis of the materials of the b and c sentences, with a rhythm of 2+3. It provides a brief summary and development of the

A section. And the long note, which serves as the tonic in the 42nd bar, marks the end of the A segment.

Ending sound (43-48 bars): The interior consists of six bars, with the tonality maintained on the A-Yu seven tone clear music, and the speed increased to 95, but there were gradually slower speed markings. From a comprehensive perspective of the entire song, the range of the ending part is relatively high, belonging to the ending in the strong and high pitched areas. The material for the entire ending comes from various phrases in the A section, with punctuated rhythms and a large number of homophonic repetitions of the main or palace notes. And it resonates with the beginning, summarizing the entire song. Finally, the eight diaeresis and the four diaeresis, which are the main notes at 48 bars, are used as materials, and the long sound duration of palace sound and horn sound appears, which marks the complete end of the whole music.



## III. MUXIAWURANKE (木夏乌然克) Muqam

$\text{♩} = 50$

6

11

17

22

23

24



### 1. Definition

This is a typical single two-part form consisting of A and B segments. The time sign is established on the 8-3 beat, which has swaying and dancing characteristics. The specific analysis is as follows.

### 2. Structure diagram of curve analysis

As shown in Figure 3-2-1.

Primary curved structure	A section	B section
Secondary curved structure	a+b+c	d+d'+d''+e+d'''+f
Number of sections	8+8+8	4+7+4+8+4+13
Starting and ending Number of sections	1-24	New1-31

### 3. Specific analysis

A section (1-24 bars): The tonality of the mode is based on G 徵 and is composed of four equally long phrases, which can be divided into non square closed sections of 8+8+8. The first phrase (1-8 bars): the speed is stable at 50, and the main material is eight diaeresis. The melody starts with a slanted tone and follows a circular pattern. The melody is overall downward, with a sense of sigh. The first phrase can be divided into two small phrases of 4+4, with the latter phrase being a variation and repetition of the previous phrase. The second sentence (bars 9-16): Compared to the first sentence, the rhythm of this sentence is more compact and the note density increases. The main rhythm type is from the previous eight diaeresis to sixteen diaeresis. The melody is often homophonic and repetitive, with the use of two pronunciations: clear and leap, which have a strong ethnic minority style. The third

sentence (bars 17-24): Although it also has eight bars, the note density is very high. The first four sections have the same texture as the first and second phrases. In the last four bars, the style of the painting changed, and the rhythm suddenly changed from 83 beats to scattered beats, allowing the entire phrase to run freely. In the last four sections, thirty-two diaeresis, leaning notes, and dots before the first beat are used as rhythm types, which have a large span of music, high note density, and emotions are set off to climax. And this small segment has the typical characteristic of connecting phrases, connecting the A segment with the upcoming B segment.

Section B (new verses 1-31): The mode and tonality are shifted to D quotient, and the speed is accelerated to 76. The time sign is changed to a four two beat, and the interior is composed of six phrases with a large number of repeated markers, which elongates the length of the section. The first sentence (bars 1-4): It is generally in the form of a mountain, and finally falls on the Shang Yin, with obvious melodic characteristics. After playing this phrase, repeat it again. The last few phrases are variations and repetitions of that phrase. The second sentence (bars 5-8): The pitch is basically the same, but there is a change in rhythm. The third sentence (9-12 bars): It is also a variation and repetition of the first sentence, with the same rhythm and slightly different pitch. The fourth sentence (bars 13-20): Using new materials, the pitch rises to f in the second group of small characters, and the lowest pitch is d in the first group of small characters. There is a tenfold relationship between the two, further indicating that their vocal range is wide, dramatic, and emotionally charged. The fifth sentence (bars 21-24): It is also a variation and repetition of the d sentence, and the difference from the third sentence is only the pitch at the beginning. The last sentence (bars 25-31): It is the summary of the entire piece, with a further decrease in pitch and a decrease in emotional and note intensity. The theme material is the combination of sixteen diaeresis and eight diaeresis, which also echoes the previous texture. After playing the last phrase, repeat it and end it on Fine. It ends on the D quotient at 30 bars, followed by a scale down. Repeat once to repeat the main note, marking the complete end of the entire piece.

## IV. QIAERGA (恰尔尕) Muqam

♩ = 66 渐快

3

6

9

12

15

17

♩ = 68 渐快

19

21



2

23

25

27

29

31

34  $\text{♩} = 70$   $\text{♩} = 68$

37

40

42  $\text{♩} = 68$

$\text{♩} = 67$

4

8

12

16

20

2

24

28

32

36

40

44

48

52

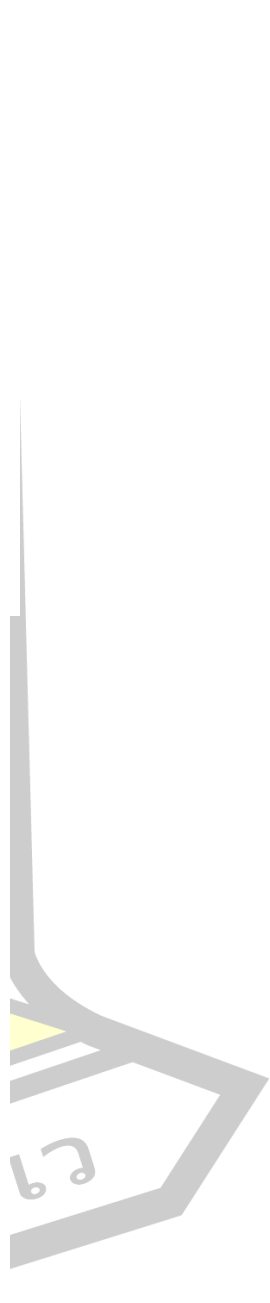
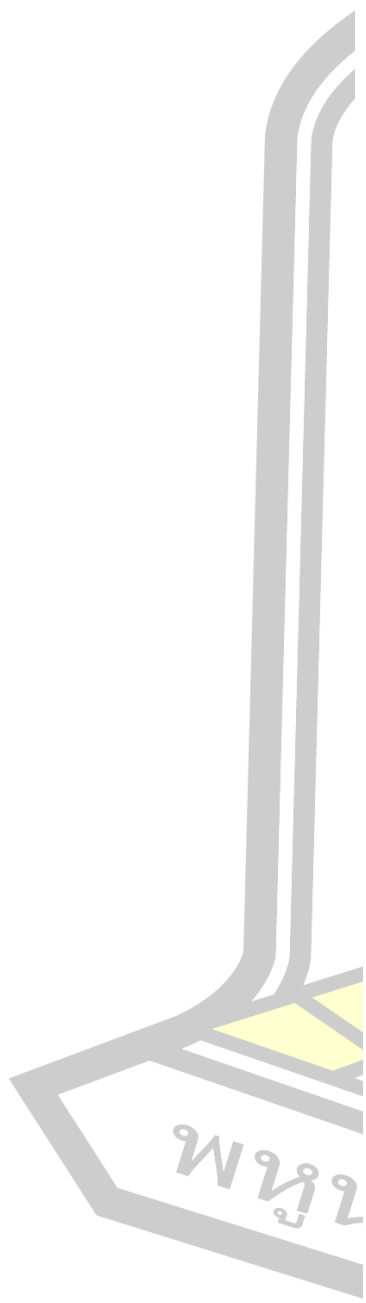
56

60

64

68

3





### 1. Definition

This is a typical parallel three paragraph musical form, consisting of three segments: A, B, and C. The speed is 66, and the time sign is four or five beats. The mode and tonality are based on the G palace seven tone clear music. The specific analysis is as follows.

### 2. Structure diagram of curve analysis

As shown in Figure 4-2-1.

Primary curved structure	A section	B section	C 乐段
Secondary curved structure	a+b+c+d	e+f+f'+g	h+h'+h''+i+j+j'+k+k'+l
Number of sections	4+4+3+7	4+6+6+10	8+8+8+11+8+8+8+8+12
Starting and ending Number of sections	1-18	19-44	新 1-79

### 3. Specific analysis

Section A (bars 1-18): Built on the G Palace Seven Tone Clear Music, it consists of four unequal length phrases. The first phrase (bars 1-4): The interior is measured in one bar, all beginning with a forty-six preceding punctuation. They all start from the D 245. The last two phrases repeat the changes in the first two phrases. The second sentence (bars 5-8): Using new materials, there are echo marks at the end of each bar, and the interior is mostly punctuated and segmented in rhythm, adding a sense of exotic charm. The material of the second sentence is somewhat imitated from the first sentence, with the same pitch and rhythm appearing at the eighth bar. The third sentence (sections 9-11): The last note also adopts an echoic form. Compared to the second sentence, the third sentence has an increased range and is a group of small characters in the palace sound. It is a rhythmic pattern of two eight and one after two, with a more regular structure. The fourth verse (bars 12-18): In bars 13, a triplet

material appears, similar to the beating of the heart, breaking the inherent rhythm. At the 15th bar, there is a large amount of leaning sound in the curve, with the main note falling on the feather note. At the 16th bar, there is a variation sound that adds color to the melody. At the 18th bar, it ends on the tonic G, indicating the end of the A segment.

B section (bars 18-44): The mode and tonality are transferred to the B corner seven tone clear music, which is composed of four unequal length phrases and can be divided into 4+7+5+10 non square closed sections. The speed has been increased to 68, and the beat is still four or five beats. The first phrase (19-22 bars): there are a large number of rhythmic patterns of eight diaeresis before a beat and eight diaeresis after a beat, and a large number of minute notes increase the rhythm of the melody. The notes are often centered around the B corner, creating a circular sound pattern. The note density of the latter section decreases, and the main tone is concentrated on the deviation. The last two sections are the repetition of changes in the first two sections, with a tight and loose rhythm that is narrative in nature. The third phrase (sections 23-28): use new materials, first introduced by four horn notes, followed by two forty-six preceding punctuation, and finally ended on a four diaeresis. In units of sections, the latter section is a repetition of changes from the previous section. The fourth sentence (sections 29-34): It is a variation and repetition of the third sentence. From the preceding dot of the sixteenth diaeresis of the third phrase to two groups of triplets in one beat. The fifth verse (bars 35-44): The speed is changed to 70, then to 68. Using new materials, an echoic writing is introduced in bars 37. Finally, it ends at bar 44 on the corner note.

Section C (new verses 1-79): The mode and tonality change to D 徵 seven tone clear music, consisting of nine phrases internally. The transition from the previous single part to two parts. The first three phrases all develop from the first phrase and are variations and repetitions of the first phrase. The range of the last few phrases is concentrated in the mid to high range, and the emotions reach their peak. The upper melody is a long breath sentence, and the lower part is accompanied by a dense accompaniment of gongs and drums, similar to the "tight beating and slow singing" in Beijing opera. Finally, it falls on the main note at the 79th bar, marking the end of the entire piece.





♩ = 79 渐快

### 1. Definition

This is a typical single two-part form, consisting of two segments A and B. The time sign is four two, and the main mode and tonality are G angle seven tone clear music. The specific analysis is as follows.

### 2. Structure diagram of curve analysis

As shown in Figure 5-2-1.

Primary curved structure	A section	B section
Secondary curved structure	a+b+c+b'+b''+trans	c+d+c'+c''+补充
Number of sections	5+5+5+5+11+1	8+8+8+8+4
Starting and ending Number of sections	1-42	新 1-36

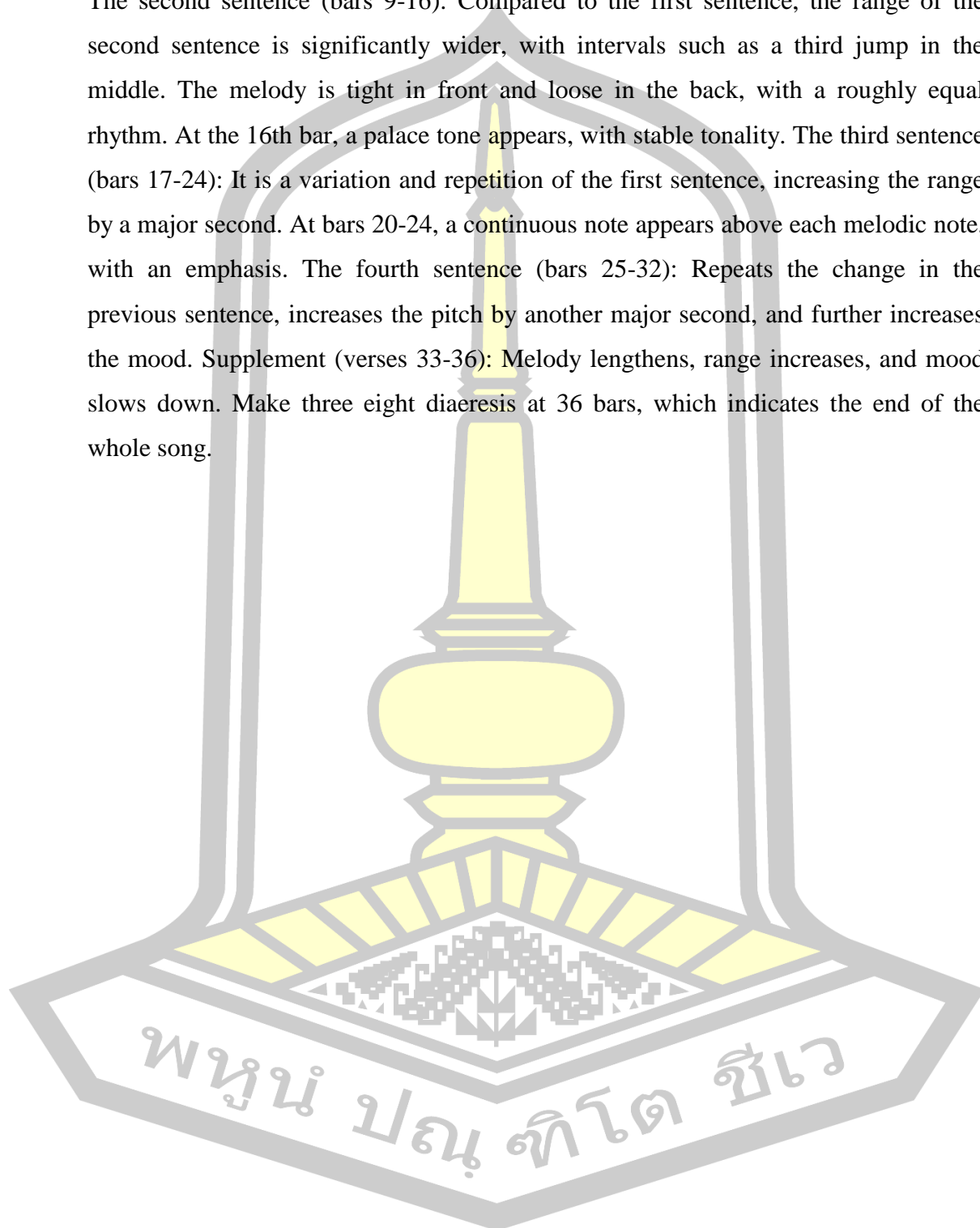
### 3、 Specific analysis

Section A (bars 1-42): The tonality is based on the G angle seven tone clear music mode, which consists of six unequal length phrases and a connecting sentence. After the first four phrases are played, they are repeated once, with a speed of 90, slightly faster. The first sentence (1-5 bars): The internal rhythm is mostly composed of 28 and punctuated notes, and the overall span of the register is not large. These five bars can be divided into 2+3 parts, and the last three bars repeat the changes in the first two bars. The syntax of section A adopts the form of "fish biting the tail", connecting the sounds together. The second sentence (bars 7-12): The rhythm of the first and second is added, and the overall melody style is in the form of a mountain.

Overall, it shows stability, with the long tone remaining at the D score in the 11th bar. The third sentence (sections 13-18): The material development of the second sentence results in a change in pitch. At 15 bars, the form of eight diaeresis before one beat and after one beat appeared, increasing the color. The fourth sentence (bars 19-24): The same material texture applies, and the melodic sound is the same as the second sentence. The melody and rhythm of the last two phrases are derived from the second phrase, and are transformed and developed accordingly. Connection (sections 41-42): The speed has been increased to 104, the speed is stable, and the rhythm is relatively free. The density of notes gradually increases, and the time sign also shifts to a scattered beat. In the music score examples, there are many triplets, leaning notes and a large number of thirty-two diaeresis. The colorful writing has the characteristics of connecting passages.

Section B (new verses 1-36): Mode, tonal transposition, C-score, seven tone, clear music. The speed has increased to 79, gradually increasing. The beat number has changed from 42 beats to 83 beats, and the rhythm has changed. In addition, the material for the B segment is a dual part, resulting in an increase in sound thickness. The B section is composed of four equally long phrases and a supplementary phrase, which can be divided into non square and closed sections of 8+8+8+8+4. The first sentence (bars 1-8): The melody repeats homophonically on the main note, which to some extent stabilizes the mode and tonality. Rhythm is composed of two eight diaeresis and an eight quarter rest. After two bars, commercial sound is added, and a small range of surround sound forms appear. The accompaniment texture corresponds to the main melody, with four bars as a unit, and the last four bars repeat the changes

of the first four bars. In each unit, the materials in the last two sections are the same. The second sentence (bars 9-16): Compared to the first sentence, the range of the second sentence is significantly wider, with intervals such as a third jump in the middle. The melody is tight in front and loose in the back, with a roughly equal rhythm. At the 16th bar, a palace tone appears, with stable tonality. The third sentence (bars 17-24): It is a variation and repetition of the first sentence, increasing the range by a major second. At bars 20-24, a continuous note appears above each melodic note, with an emphasis. The fourth sentence (bars 25-32): Repeats the change in the previous sentence, increases the pitch by another major second, and further increases the mood. Supplement (verses 33-36): Melody lengthens, range increases, and mood slows down. Make three eight diaeresis at 36 bars, which indicates the end of the whole song.



## VI、WUZHIALE (乌孜哈勒) Muqam

节奏较自由 ♩ = 64 渐快

4 稍慢 稍快

7 稍快 原速

10

14 稍快 稍快

17

20 稍慢

23 稍慢 原速 稍慢

26 *sf*

พหุณฺ์ ปณฺุ ทิโต ชีเว

$\text{♩} = 174$

6

11

16

21

26

31

36

41

46

### 1. Definition

This piece is a typical single two-part form consisting of two segments, A and B. The rhythm of the entire track is relatively free, with a speed of 64, slightly faster. The specific analysis is as follows.

### 2. Structure diagram of curve analysis

As shown in Figure 6-4-1.

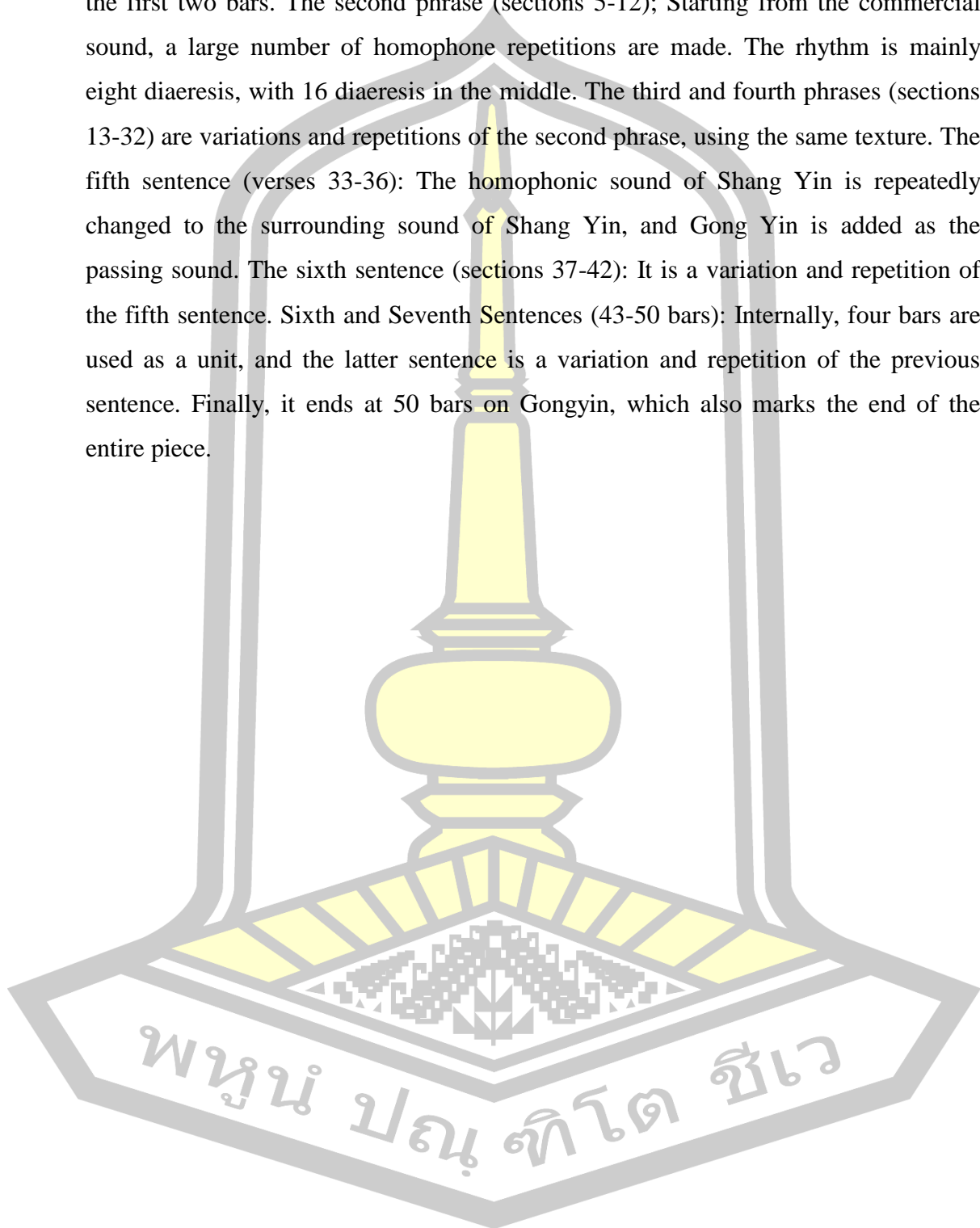
Primary curved structure	A section	B section
Secondary curved structure	a+a'a''	b+c+c'+c''+d+d'+e+e'
Number of sections	12+9+8	4+8+8+8+4+6+4+4
Starting and endingNumber of sections	1-28	新 1-50

### 3. Specific analysis

A section (bars 1-28): Based on the main tone A Yu seven tone clear melody, with a speed of 64, slightly faster, and a time sign of scattered time. The A section is composed of three unequal length phrases, which can be divided into 12+9+8 non square closed sections. The first sentence (bars 1-12): Starting from the corner note in melody, make a long note, and use the long note of the inner note to stabilize the tonality of the mode. The second section appears, which is theme one. Starting from the palace sound, there will be many identical textures in the following bars of the ascending scale. The speed of the fourth section became slightly slower, and then the long note with three beats on the main voice was performed in a Boeing style. The material for theme one appeared for the first time in the fifth section, with a slight change in rhythm, as it entered the second half. There is a syncopation sound in the sixth section, with a slightly faster speed. The second repetition of theme one appeared in the eighth section, with a rhythm shift from 46 to 46 dots, adding color. A large number of surround sound patterns appeared in the ninth section, and finally the octave long note of the palace note continued in the 11th to 12th sections, indicating the end of the first sentence. The second phrase (13-21 bars): This phrase is a repetition of the change of the first phrase. In the 13 bars, the material of theme 1 appears. The scale form of the beginning of the palace sound appears in 46 rhythm, followed by a large number of rest and dependent sounds, which is richer than the sound of the first phrase. The third sentence (bars 22-28): It is also developed from the first sentence, with a large number of speed markers in the middle and the use of a large number of syncopated notes. The addition of stress markers further increases the rhythm of the melody. A feather appears at the 28th bar, indicating the end of the A segment.

Section B (new bars 1-50): Mode and tonal transposition, C palace seven tone clear music, speed 174, time sign changed to 85 beats. The B section is composed of eight unequal length phrases, which can be divided into non square closed sections of 4+8+8+8+4+6+4+4. The first sentence (bars 1-4): In this sentence, the pentameter

rhythm is 3+2, measured in two bars, with the last two bars repeating the changes of the first two bars. The second phrase (sections 5-12); Starting from the commercial sound, a large number of homophone repetitions are made. The rhythm is mainly eight diaeresis, with 16 diaeresis in the middle. The third and fourth phrases (sections 13-32) are variations and repetitions of the second phrase, using the same texture. The fifth sentence (verses 33-36): The homophonic sound of Shang Yin is repeatedly changed to the surrounding sound of Shang Yin, and Gong Yin is added as the passing sound. The sixth sentence (sections 37-42): It is a variation and repetition of the fifth sentence. Sixth and Seventh Sentences (43-50 bars): Internally, four bars are used as a unit, and the latter sentence is a variation and repetition of the previous sentence. Finally, it ends at 50 bars on Gongyin, which also marks the end of the entire piece.



## VII、ALJIEMU (艾介姆) Muqam

♩ = 66 渐快

5

9

13

17

21

25

29

33

### 1. Definition

This is a typical single part form, consisting of an A segment and a single segment inside. The speed is 66, with a beat number of four or three, which is dance like. The specific analysis is as follows.

### 2. Structure diagram of curve analysis

As shown in Figure 7-2-1.

Primary curved structure	A section
Secondary curved structure	a+a'+b+c+d
Number of sections	8+8+8+7+5
Starting and ending Number of sections	1-36

### 3. Specific analysis

Section A (bars 1-36): Based on the clear seventh tone mode of the main tone B, it consists of five unequal length phrases. The first phrase (sections 1-8): It can be



divided into two small phrases of 4+4. The first phrase starts from the palace sound, and uses the eight diaeresis material as the homophone repetition of the palace sound, so that the tonality of the mode is stabilized. At the third bar, there is a slanted leap with a leaning sound, and in the first bar, the interval relationship is a descending second degree. The last four bars are the repetition of changes in the first four bars, with higher note density and more complex rhythm. The second phrase (bars 8-16): Stacked in, using the theme material of the first phrase, is a repetition of the changes in the first phrase. At the 13th bar, there is a progress of four diaeresis, and the rhythm is loose in the front and tight in the back, which is lyrical. The third phrase (17-24 bars): new materials are used. The 17 bars are introduced by two four diaeresis and two eight diaeresis, followed by leaning notes, pauses and other materials. In the 19th bar, there was also a rhythm of two additional dots before and after a beat, which increased tension. The fourth phrase (sections 24-31): Most of the materials are eight diaeresis and sixteen diaeresis, and a few are interspersed with thirty-two diaeresis. The overall range is concentrated in the mid range, with B-leap as the main focus, and various forms of embellishment such as surround and scale are carried out. At the 25th bar, there is a rhythmic pattern of front rest, which increases the overall rhythm. The 26 and 28 bars use the same material in pitch, both with a 46 beat rhythm pattern and one beat punctuation. In terms of pitch, except for the deviation of the last note in the 28th bar, the rest of the pitches are also intra tones. In the 31st bar, there is a repetition of the main note with a punctuation, further emphasizing the effect. The fifth sentence (bars 32-46): Starting from the surrounding sound of the 徵 24500. At 34 bars, the rhythm was tightened by the appearance of 16 diaeresis, which further increased the sense of urgency. At 35 bars, there were two rhythmic patterns, one before and two after, which further slowed down. Finally, at the 36th bar, create two beats of 28 and the first two followed by one, marking the end of the entire piece.

## VIII、WUXIAKE(乌夏克) Muqam

$\text{♩} = 58$

6

11

16

21

26  $\text{♩} = 60$

30 稍慢

31 稍慢 原速 *sf*

32 稍慢 *mp*



♩ = 112 渐快

### 1. Definition

This is a typical single two-part form, consisting of three parts: A section, connecting section, and B section. The speed is 58, and the beat number is 83 beats. The specific analysis is as follows.

### 2. Structure diagram of curve analysis

As shown in Figure 8-2-1.

Primary curved structure	A section	连接	B section
Secondary curved structure	a+b+b'+c		a+b+a'+c+c'+d+e+f+c'' +d'
Number of sections	4+8+8+8	4	8+8+8+8+8+8+8+8

Starting and ending Number of sections	1-28	29-32	新 1-71
--	------	-------	--------

### 3. Specific analysis

Section A (bars 1-28): The tonality of the mode is based on the main tone of the C palace seven tone clear music, which is composed of four unequal length phrases and can be divided into non square closed sections of 4+8+8+8. The first sentence (bars 1-4): The range is concentrated in the c-g of the small character group, which is a mid to low range and narrative. The rhythm pattern of the second voice part below corresponds to the upper voice part. A large number of punctuated notes appear in the rhythm, breaking the original half beat rhythm. In the fourth bar, the rhythm suddenly contracted, and the material of thirty-two diaeresis appeared, indicating that the second phrase was coming. The second sentence (bars 5-12): Start with a leap sound and perform a long tone processing, then perform a second degree progression upwards and jump in again. The overall melody is wavy and lyrical. The third sentence (bars 13-20): It is a variation and repetition of the second sentence, also starting from the main sound leap and making a long sound, using the same material. The fourth phrase (bars 21-28): It can also be divided into two small phrases of 4+4, each with a large mountain shaped melody line and stability.

Connection (verses 29-32): The mode tonality shifts to G angle seven tone clear music, and the time sign changes from the previous eight three beat to an open beat, with free rhythm. The speed has increased from the previous 58 to 60.29 bars, and we have been using a faster rhythm type to repeat the homophones of the corner notes, interspersed with the progression of the quotient notes. Afterwards, at 32 bars, the speed became slightly slower, and the intensity sign began to increase and then decrease. At the 31st bar, a slightly slower speed sign appeared, with increasing strength and a free extension of the main tone. Immediately after, there was a return to the original speed in terms of speed, and after one beat, there was a force mark of sf on the syncopation note with two stress marks, which contrasted with the previous force mark. Subsequently, there are some palace notes and leap notes with leaning notes, and at the end of the connecting phrase, there is a strength sign of mp, and a long note with two beats on the corner note, indicating the end of the connecting segment.

B section (new 1-71 bars): The tonality shifts to the B leap seven tone mode, with several eight bar long phrases appearing inside. Overall, it is a square section. The time sign changed to four or three, and the speed increased to 112, gradually increasing, and the mood also improved. The first sentence (bars 1-8): The interior of the first sentence can be divided into two square small phrases of 4+4, starting and ending around corner and leap sounds, highlighting the unique style of ethnic minorities. The rhythm is mainly composed of two or eight, with sixteen diaeresis, four diaeresis and very few two diaeresis interspersed between them. The melody is concentrated on the small character group b to the small character group g, with narrative characteristics. The last sound of the first phrase stays on the long sound of the small character group, and the long sound of the two beats is followed by a rest to separate the two phrases. The second sentence (bars 9-16): At the beginning, the small character group e appeared, separated by ten degrees from the ending sound of the previous sentence and eight degrees from the latter sound, marking a further dramatic enhancement. Afterwards, the second phrase still adopts the form of two small phrases of 4+4, with the 16 bar ending with the long sound of b. The third sentence (bars 17-23): It is a repetition of the change in the first sentence, with the range raised to the second group of small characters. Adding more leaning notes and punctuation notes adds color to the melody. The fourth sentence (bars 24-32): Starting from the tonic, make a third degree jump downwards, and then make a second degree progression, gradually calming down the emotions. The fifth sentence (33-40 bars): It is a repetition of the change in the fourth sentence, and finally falls on the main sound, echoing the first, second, and fourth sentences. The range of the following phrases is concentrated in the high pitched area, which is a summary of the materials of the first few phrases. Finally, it ends on the main note at bar 71, marking the end of the entire piece.

## IX、BAYATI(巴亚提) Muqam

$\text{♩} = 64$  渐快

4

7

$\text{♩} = 66$  渐快

10

14

17

21

24

28

2

32

36

40

43

46

49

$\text{♩} = 74$

53

57

61

$\text{♩} = 70$

65

### 1. Definition

This is a typical four part parallel composition composed of A, B, C, and D. The beat number is four or three beats, with a speed of 64. The main mode and tonality are D Feather Seven Tone Clear Music. The specific analysis is as follows.

### 2. Structure diagram of curve analysis

As shown in Figure 9-2-1.

Primary curved structure	A section	B section	C 乐段	D 乐段
Secondary curved structure	a+b	c+d+e+f+f'	g+h	i+j+k+j'
Number of sections	4+6	4+6+6+4+4	8+4	4+6+5+5
Starting and ending Number of sections	1-10	11-35	36-48	49-68

### 3. Specific analysis

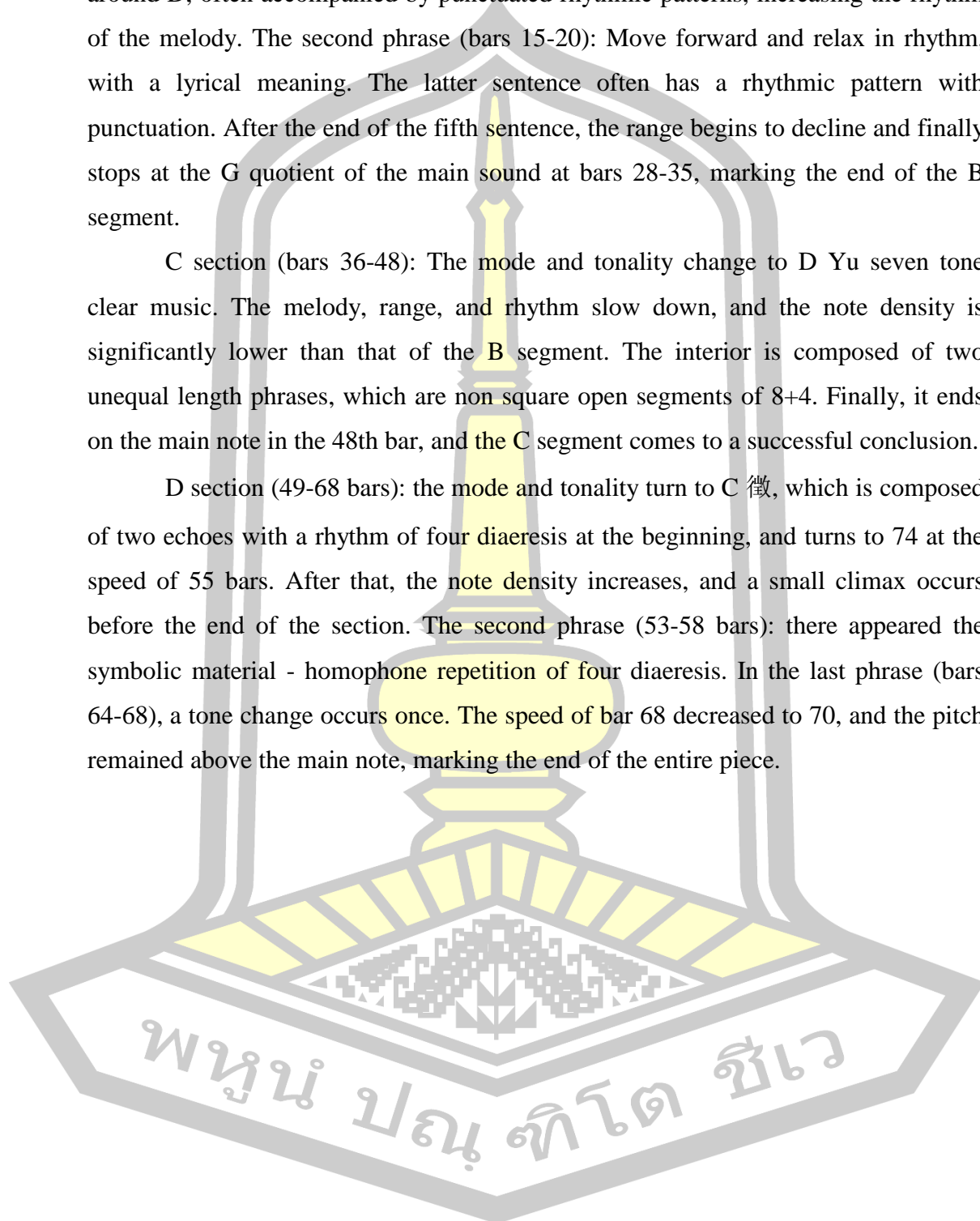
A section (1-10 bars): The mode and tonality are based on the main tone D Yu seven tone clear music, which is composed of two unequal length phrases and can be divided into 4+6 non square closed sections. After playing, each phrase is repeated once. The speed is 64, slightly faster/the first phrase (1-4 bars): the rhythm is mainly 16 diaeresis, with a small number of eight diaeresis interspersed in the middle. The melody starts with Shang Yin, progresses upwards in a scale like manner, and then downwards. The melody is generally in a wavy shape, and the beats of four or three also have a dancing quality. At the fourth section, the rhythm suddenly slows down and repeats long notes on the main note (D feather). The second sentence (sections 5-10): Using new materials and rhythm is also suitable for the form of loosening before tightening. Among them, there are more punctuated notes in bars 8-9, gradually infiltrating the material of the B section. Finally, at the tenth bar, the main voice is played in two zones, indicating the end of the A segment.

Section B (bars 11-35): The mode and tonality change to G Shang Qi Sheng Qing Yue, which consists of five unequal length phrases and can be divided into non square open sections of 4+6+6+4+4. The speed increased to 66, gradually increasing, and the mood further increased. After each phrase is played, it also needs to be repeated individually. The first sentence (bars 11-14): The beginning of section B and the end of section A use the same pitch, which belongs to the syntactic type of "fish

biting the tail". The phrase begins in the high pitched area, with a circular pitch around D, often accompanied by punctuated rhythmic patterns, increasing the rhythm of the melody. The second phrase (bars 15-20): Move forward and relax in rhythm, with a lyrical meaning. The latter sentence often has a rhythmic pattern with punctuation. After the end of the fifth sentence, the range begins to decline and finally stops at the G quotient of the main sound at bars 28-35, marking the end of the B segment.

C section (bars 36-48): The mode and tonality change to D Yu seven tone clear music. The melody, range, and rhythm slow down, and the note density is significantly lower than that of the B segment. The interior is composed of two unequal length phrases, which are non square open segments of 8+4. Finally, it ends on the main note in the 48th bar, and the C segment comes to a successful conclusion.

D section (49-68 bars): the mode and tonality turn to C 徵, which is composed of two echoes with a rhythm of four diaeresis at the beginning, and turns to 74 at the speed of 55 bars. After that, the note density increases, and a small climax occurs before the end of the section. The second phrase (53-58 bars): there appeared the symbolic material - homophone repetition of four diaeresis. In the last phrase (bars 64-68), a tone change occurs once. The speed of bar 68 decreased to 70, and the pitch remained above the main note, marking the end of the entire piece.





## X. NAWA (纳瓦) Muqam

$\text{♩} = 68$  渐快

9  $\text{♩} = 69$  渐快

15

21  $\text{♩} = 72$  渐快

28

34  $\text{♩} = 78$   $\text{♩} = 81$

41

47

54

61

2 67

73  $\text{♩} = 86$

79

86  $\text{♩} = 85$

93

100

107

114

121

127  $\text{♩} = 90$

133  $\text{♩} = 92$

definition

1. This is a typical single three part melody with an introduction, consisting of the introduction, A section, A' section, and A section. The initial speed is 68, with a beat of four and two. The specific analysis is as follows.

2. Structure diagram of curve analysis

As shown in Figure 10-2-1

Primary curved structure	introduction	A			A'			A	
Secondary curved structure		a	b	b'	a'	c	c'	a	c
Number of sections	5+5	18	30	18	17	17	20	18	21

3. Specific analysis

Introduction (bars 1-10): Based on the G symbol seven tone clear music mode, in addition to the basic five tones, Qingjiao (f) and Biangong (b) are also added. The sentence structure of the introduction section is relatively neat, with a speed of 68, consisting of two equally long phrases. The latter half of the sentence is in the form of a mountain shaped melody, with the overall melody being introduced from a weak start and rich in body parts. It develops around the main three notes (3,5,7)

Section A (bars 11-77): In terms of tonality, the G sign seven tone clear music mode was later transferred to the D sign seven tone clear music mode. The overall style is unified, and the sentence is mostly in a surround sound mode, with a small

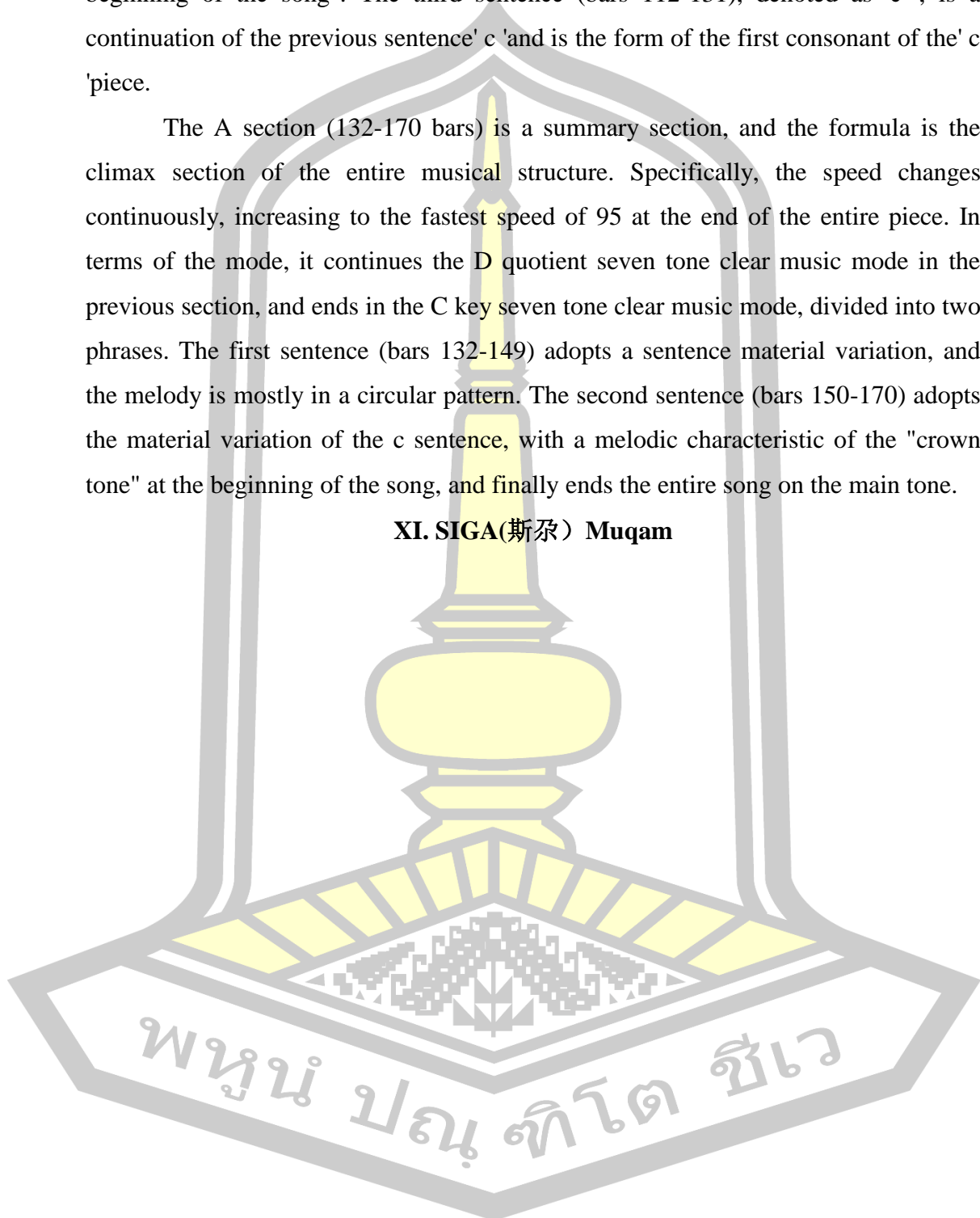
span of sound zones. The speed of the first sentence changed from 68 in the introduction to 69, gradually increasing to 72 and then 78 to 81. At the end of the third sentence, it reached a speed of 86, while the rhythm used multiple mixed beats, Turn to the first beat and return to the second beat. The first sentence (bars 11-29): The musical range of this sentence is concentrated within the 8th degree, and the melody is mostly surrounded by rhythmic limbs, with rich rhythmic changes and a strong sense of dance. As the first sentence of the A section, this sentence continues the development of the introduction with the main melody framework of (3,5,7) three notes. The second sentence (bars 30-60) has a relatively rich overall development, with a relatively tight rhythm and speed, making it the most comprehensive sentence in the core material development of section A. The internal part (bars 41-47) highlights the core material of the first sentence, connecting it with the previous sentence. The mode continues the G sign seven tone clear music mode of the first sentence, and the first clear corner sound (f) and (bars 35-41) appear, It continues the sentence change of the first phrase (17-23 bars), echoes back and forth, and has the characteristics of concluding sentences. In this phrase, the 16 diaeresis and 32 diaeresis that appear for many times also highlight the dance characteristics of the melody. The third sentence (bars 61-78), which is called 'b', is a development of the second sentence b. The material is similar to the previous sentence, and the speed is increased. At the end of the sentence, the speed and rhythm changes are accelerated, and the closed phrase ends the development of section A.

The A 'section (bars 78-131) is a development of the previous section and is divided into three phrases a', c, c;, The structure is relatively neat, and the mode has changed from the D quotient seven tone clear music mode in the previous segment to the C palace seven tone clear music mode. Later, in the third sentence, it returns to the D quotient seven tone clear music mode, and the speed continues the speed change form of the previous segment, gradually increasing from 86 to 90. The speed has the unique acceleration characteristics of Muqam, and is also more musical and dance oriented. The first sentence (bars 78-94) is 'a', which is similar in development to the 'a' sentence in section A. Based on this, a change in leaning tone is added to make the music style more lively. The second sentence (bars 95-111), which is c, has obvious changes. In melody, the (f) that appears at the beginning of the sentence is the highest

sound of the entire sentence, and in syntax, it is in the form of the "crown sound at the beginning of the song". The third sentence (bars 112-131), denoted as 'c', is a continuation of the previous sentence 'c' and is the form of the first consonant of the 'c' piece.

The A section (132-170 bars) is a summary section, and the formula is the climax section of the entire musical structure. Specifically, the speed changes continuously, increasing to the fastest speed of 95 at the end of the entire piece. In terms of the mode, it continues the D quotient seven tone clear music mode in the previous section, and ends in the C key seven tone clear music mode, divided into two phrases. The first sentence (bars 132-149) adopts a sentence material variation, and the melody is mostly in a circular pattern. The second sentence (bars 150-170) adopts the material variation of the c sentence, with a melodic characteristic of the "crown tone" at the beginning of the song, and finally ends the entire song on the main tone.

#### **XI. SIGA(斯尒) Muqam**



$\text{♩} = 70$  渐快

4

7

10

13

16



2

19

22

25

28

31

34  $\text{♩} = 78$  稍  $\text{♩} = 68$  渐快

37

40

43

46

49

52

55  $\text{♩} = 72$

3

### 1. Definition

This is a parallel single trill composed of A, B, C, and epilogue. The beat is 4/4, and the rhythm starts at 70. The specific analysis is as follows.

### 2. Structure diagram of curve analysis

As shown in Figure 11-2-1

Primary curved structure	A section	B section	C section	end
Secondary curved structure	a+a' +b+b'	c+d+e+f	h+h'	
Number of sections	4+4+4+4	4+4+4+7	5+7	
Starting and ending Number of sections	1-16	17-35	36-47	48-59

### 3. Specific analysis

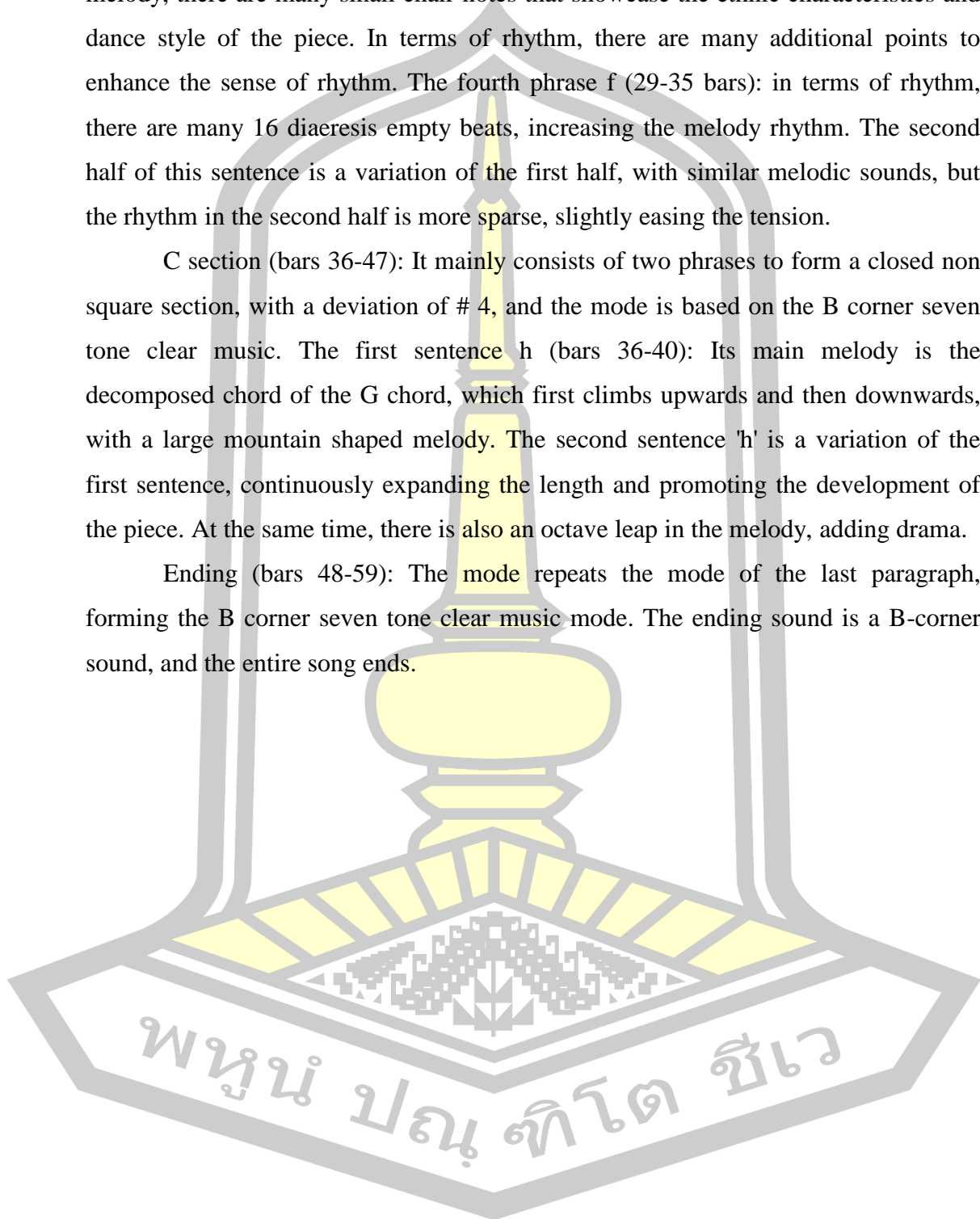
Section A (bars 1-16): Based on the G palace seven tone Yan music mode, in addition to the pitch of the five tone mode, there are also the addition of clear horn (c) and run tone (f). The phrase in section A is neat and tidy, with a speed of 70. It consists of four equally long phrases, and is a folded square section. Firstly, the first sentence a (1-4 bars): The first two bars have a mixed rhythm, starting with a homophonic repetition of the B sound, followed by a B main stem sound, with a third degree decoration towards the upper level and a third degree downward jump to assist the main stem sound. Finally, the B sound ends with a third degree downward jump, ending on the G sound; The latter half of the sentence is a variation of the first half. The multiple appearance of surround sound patterns and upward and downward progression make the music full of dance style and add rhythmic color. The second sentence a' (bars 5-8) is a variation imitation of the first sentence a. The third sentence b (bars 9-12) contains the material of the first two sentences, but at the same time, its range is slightly expanded, the note density increases, and the rhythm contraction is more pronounced. There were also many 32 diaeresis, which fully demonstrated the national style of the tune. The fourth sentence b' (bars 13-16) is a variation imitation of the third sentence, with melody and rhythm similar to the previous sentence and ending on the G note.

B section (bars 17-35): Compared to A section, B section has a more irregular structure and is a non square section composed of four small phrases. The speed is 70, consistent with the A segment. The first sentence c (bars 17-20): The pitch expands upwards, the range increases, the rhythm type is encrypted, and the rhythm is strengthened. The second phrase d (bars 21-24): The rhythm has slightly softened and

is not as dense as the previous phrase. The third sentence e (bars 25-28): In the melody, there are many small chair notes that showcase the ethnic characteristics and dance style of the piece. In terms of rhythm, there are many additional points to enhance the sense of rhythm. The fourth phrase f (29-35 bars): in terms of rhythm, there are many 16 diaeresis empty beats, increasing the melody rhythm. The second half of this sentence is a variation of the first half, with similar melodic sounds, but the rhythm in the second half is more sparse, slightly easing the tension.

C section (bars 36-47): It mainly consists of two phrases to form a closed non square section, with a deviation of # 4, and the mode is based on the B corner seven tone clear music. The first sentence h (bars 36-40): Its main melody is the decomposed chord of the G chord, which first climbs upwards and then downwards, with a large mountain shaped melody. The second sentence 'h' is a variation of the first sentence, continuously expanding the length and promoting the development of the piece. At the same time, there is also an octave leap in the melody, adding drama.

Ending (bars 48-59): The mode repeats the mode of the last paragraph, forming the B corner seven tone clear music mode. The ending sound is a B-corner sound, and the entire song ends.





## XII. YILAKE(伊拉克) Muqam

### 1. Definition

This is a typical single part form composed of the A section. The speed is 71, the beat number is four or three beats, and the main mode and tonality are G quotient. The specific analysis is as follows.

### 2. Structure diagram of curve analysis

As shown in Figure 12-2-1.

Primary curved structure	A section
Secondary curved structure	a+b'+b''+c'+d
Number of sections	6+4+4+4+4+8+5
Starting and ending Number of sections	1-35

### 3. Specific analysis

Section A (bars 1-35): Based on the seven tone clear music of the main tone G, it consists of seven unequal length phrases and can be divided into 6+4+4+4+4+4+8+5 non square and folded phrases, with a speed of 71 and each phrase maintaining a unified tonality. The first phrase (1-6 bars): The six bar phrase can be divided into two small parts of 2+4. The first small part: the melody is generally in the form of scale downward. The first beat uses the rhythm type of forty-six dots around, the second uses forty-six, and the third beat uses eight diaeresis. In the first beat of the second bar, there is a dotted four diaeresis. From this, it can be seen that not only the decrease in pitch, but also the gradual decrease in note density. The lower voice part cooperates with the upper voice part at the same time, complementing the blank space in the upper voice part. The latter part: the same melody texture as the first part is adopted at the beginning, and the materials are all sixteen diaeresis. With the progress of the melody, the note density increases continuously, and finally it is loosened at the sixth bar, and the phrase ends on the D note. The second phrase (6-10 bars): the material is mainly eight diaeresis and sixteen diaeresis, and the melody is upward. The third sentence (bars 11-14): It is a variation and repetition of the second sentence, with the same pitch and rhythm at the beginning, and syntactically belonging to the same beginning but different ending. The last two bars of the third sentence have slight changes in pitch and rhythm. The fourth sentence (bars 15-18): It is a variation and repetition of the second sentence, which is also a syntax of the same beginning but different ending. The long sound of d at the 18th bar marks the end of the fourth sentence. The fifth sentence (sections 19-22): Using new materials, increasing the range and note density. The sixth section (23-30 sections): It is the variation and repetition of the fourth phrase, belonging to the expansion and reproduction. The scale has expanded from the previous four sections to eight sections. The seventh verse (bars 30-35): Stacked in, the range decreases, and the note density decreases. At the end of bars 35, it falls on the G quotient, marking the end of the entire piece.

In the fifties and sixties of the 20th century, as some intellectuals inspected Xinjiang and found that its Muqam art music existed, Xinjiang's Muqam music began to enter people's vision. The songs of each ethnic group are affected by the living habits of the local people and reflect different ethnic colors. Therefore, Muqam also

has regional characteristics. Taking Muqam in Xinjiang as an example, it can be divided into four types: the first is Muqam in southern Xinjiang, which is influenced by western music, so it has a certain western color in the form of expression and melody. The second type is Muqam in Northern Xinjiang, which is a ballad type formed after the integration of various ethnic music systems. The folk songs in Northern Xinjiang have a cheerful rhythm and a relaxed rhythm. In addition, they have also received the influence of music from other regions in Xinjiang, forming music with inclusive and local characteristics. The third is Muqam in Eastern Xinjiang, which mainly inherits the traditional Chinese music system and retains the local characteristics of Xinjiang in the process of music creation. It is very relaxed and happy in both rhythm and rhythm. The last type of ballad is quite different from the music of other regions. Its creation features are focused on the characteristics of Xinjiang Uygur people's love of sheep, praising the local people and praising the life of pasture through ballads. Xinjiang Muqam has a wide range of material selection, whether it is singing love, praising labor, singing history or describing life customs can be used as the selection object. In addition to the difference in the selection of music from other parts of China, the internal branches of folk songs are also different, both in emotional expression and in the form of expression. In this part, the core music scores of each of the five major components of the twelve Muqams collated and standardized by the author are included. This is also the first centralized display of standard music scores of Muqam art for your reference.

In terms of the author's years of work experience, starting with the four characteristics of Muqam's artistic music: rhythm, rhythm, rhythm and tonality, as well as the music system, we can analyze the characteristics of Muqam's music more deeply for readers.

#### (1) Rhythm

Rhythm and melody are two important factors that make up a complete music. Different types of music are also different in rhythm types. Because of the rhythm type that emphasizes dance and the basic rhythm type that emphasizes narrative, it is very necessary to understand the rhythm type of Muqam music.

##### 1. syncopation rhythm

There are many kinds of ethnic minorities living in Xinjiang. As a relatively simple music rhythm, syncopation rhythm is widely used by local ethnic minority creators, including Uyghur, Kazak, etc. The syncopation rhythm is very distinct in the selection of drums and the use of pauses. In order to create a lively atmosphere, it has a cheerful emotional appeal and a strong dance nature. The syncopated rhythm is one of the fixed rhythm types. It can express the sense of hierarchy of music, so that the audience can feel the music is slow and heavy, climax is repeated, and convey pleasure.

## 2. Weak rhythm

The weak rhythm itself originates from the traditional folk songs of Chinese minorities, and is related to the language usage habits of various nationalities. The language used by the Uyghurs habitually places stress at the end of the sentence. This feature of language use with national characteristics will affect the creation of songs. When writing music scores or filling in lyrics, they will unconsciously put stress at the end of the lyrics, and thus form a weak rhythm in the long-term imperceptible influence. This kind of rhythm is the most commonly used rhythm type of Uyghur folk songs, and has become the inherent rhythm type of Uyghur folk songs.

## 3. Accent rhythm

Accent rhythm is often used at the beginning of music to express national characteristics, so it is very common in minority music. The attached rhythm adds a strong emotional color to the music. In addition, it can also show a cheerful atmosphere and is loved by many creators.

### (2) Beat

If folk songs are also very different in the use of rhythm:

#### 1. Mixed beat

Chinese traditional music is used to presenting songs in the form of evenly varying beats, which has had an impact on the music of many ethnic minorities. However, Xinjiang Uyghur folk songs are good at using irregular and mixed beats in the creation process, so the folk songs of this nationality have irreplaceable characteristics. The mixed rhythm is a kind of uneven rhythmic rhythm situation. Compared with other music, it highlights its swaying, warm, slightly rough

and exotic characteristics. The unique rhythm can mobilize the enthusiasm of the masses and is very infectious.

### 2. Change the beat

The change of beat and mixed beat have the same effect. They both break the common form of uniform rhythm and use irregular beat to mobilize the atmosphere. What's different from mixed beat is that it is bolder and more irregular in the choice of beat, which makes folk songs more undulating and more expressive, so it presents more bold and free music. It is worth noting that when choosing to create by changing the beat, it is necessary to consider the use of multiple instruments, because only using a single instrument can not quickly change the beat.

### 3. Slab-type rhythm

The tempo of the sanban type is relatively free, and the stress in the song is not obvious. Compared with the characteristics of singing and dancing, it emphasizes more on the rendering of the atmosphere of the song, so it is more romantic than the first two tempo forms, and is suitable for expressing lyrical folk songs. The formation of this kind of rhythm type is due to the fact that Xinjiang Uygur people have long lived in a sparsely populated environment, have a broad mind and a loving attitude to life, and are not limited to express their emotions in the music with excessive fast rhythm when expressing their feelings to nature, but create a romantic tempo to express their emotions.

### (3) Tonality and mode

In terms of tonal characteristics, Muqam music combines Chinese traditional pentatonic mode, European major and minor mode and church mode, and even can reflect multiple modes in a song to express folk songs.

#### 1. Five-tone mode

Five-tone dropping is mainly used in ancient and traditional Chinese music. The development and change of Chinese music are based on the five-tone mode. These five tones are Gong, Shang, Jiao, Zheng and Yu, which are also called national modes because they are unique to Chinese music.

#### 2. Size adjustment

The major and minor modes are also called parallel major and minor modes, which mainly refer to two modes with the same key number and scale, but the

difference in the main pitch height of three degrees. The use of this mode is more common in the creation of western music, and it has higher requirements for the use of musical instruments. Therefore, when performing music, it is necessary to first determine the mode and tonality.

### 3. Church mode

Church mode appeared relatively early. It originated in ancient Greece and is the pioneer of big and small modes. This mode is mainly divided into four positive modes and four sub-modes. With the passage of time and the continuous progress of society, the types of positive church mode have derived many types, which need to be identified by the first tone.

### (4) Melody

The use of melody in Muqam music is relatively large, with not only large jump, but also gentle progression, and attention to the use of decorative tones. This article will introduce in detail the melody which is carried out by half-tone and second interval.

#### 1. Halftone

Halftone progression is a common melodic interval in traditional Chinese music, especially the use of half-tone decorative tones can make songs more Chinese. For example, it can not only express the characteristics of string music, but also imitate the characteristics of orchestral music, and combine the two characteristics into a romantic lyric melody to add voice to express the emotion of the song. In addition, this type of melodic interval can express a variety of emotions, such as sadness, sadness or enthusiastic singing, and has a strong inclusiveness. The use of halftone actually shows the influence of traditional Chinese music on the cultural and artistic creation of Xinjiang Uygur people.

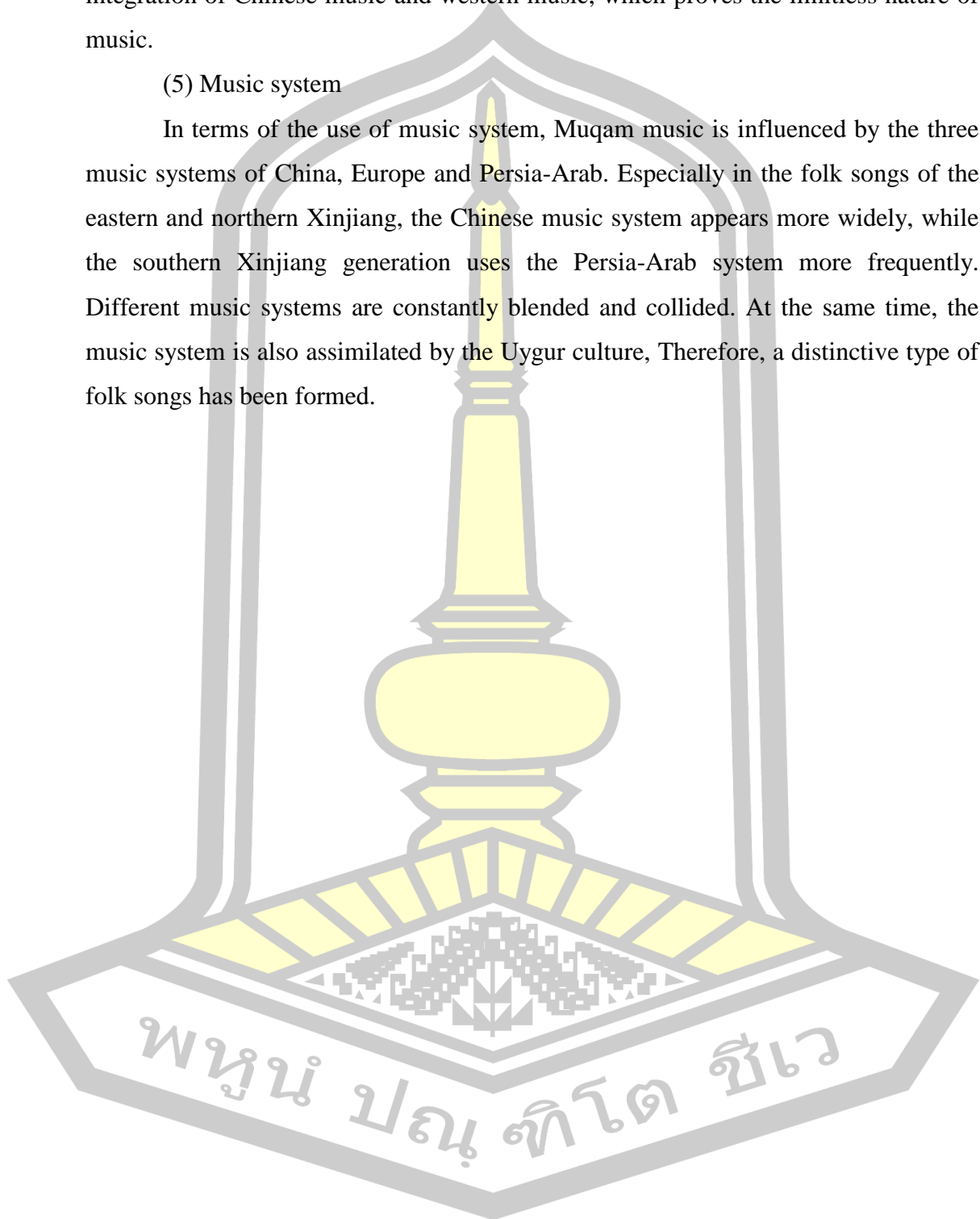
#### 2. Increase the second interval

The second interval is the characteristic of Xinjiang Uygur culture. This melodic interval does not exist in the traditional five-tone mode of China, but appears in the traditional music of western countries, which shows that Uygur folk songs can integrate and innovate excellent music. This use of melodic intervals, which is not common in China, makes folk songs have a stronger sense of ups and downs, a richer and stronger expression of emotion, and highlights the characteristics of national

music. The use of the second interval is actually an expression of the organic integration of Chinese music and western music, which proves the limitless nature of music.

(5) Music system

In terms of the use of music system, Muqam music is influenced by the three music systems of China, Europe and Persia-Arab. Especially in the folk songs of the eastern and northern Xinjiang, the Chinese music system appears more widely, while the southern Xinjiang generation uses the Persia-Arab system more frequently. Different music systems are constantly blended and collided. At the same time, the music system is also assimilated by the Uygur culture, Therefore, a distinctive type of folk songs has been formed.



## CHAPTER VI

### **Improvement Methods for the Spread of Muqam Art in Xinjiang, China, Around the World**

I have compiled three specific measures and methods for solving the problem

6.1 Ethnic Music Inheritance and Environmental Monitoring Using---Big Data Analysis from the Cultural Perspective

6.2 Innovation and Development of Chinese Uyghur Muqam Art in the Context of Contemporary Culture

6.3 New Exploration on Inheritance of Ethnic Music Cultural Heritage in Xinjiang, China

#### **6.1 Ethnic Music Inheritance and Environmental Monitoring Using-Big Data Analysis from the Cultural Perspective**

Ethnic music has too many expectations due to its significance to the national culture. It serves as a mirror, reflecting all the true characteristics of many geographical areas and ethnic groupings. Instilling national self-confidence and fostering national unity are essential outcomes of this. The optimal design plan for Xinjiang folk music inheritance and environmental monitoring based on big data technology is presented in this study from the standpoint of cultural ecology. Big data technology can categorize users who are interested in Xinjiang ethnic music, and after that, through customized recommendation filtering, consumers may be presented with Xinjiang ethnic music that meets their interests. Last but not least, a simulation test and analysis are performed. The algorithms accuracy is 7.86% higher than that of the conventional algorithm, according to the simulation data. By studying and calculating the user's behavioral traits and interests, this result demonstrates in detail how the recommender system can display the user's content efficiently. However, there are numerous possibilities and varied contexts for the use of clustering techniques in recommender systems. It is crucially vital for directing the protection of ethnic music and fostering the inheritance and development of ethnic culture to conduct design study on the Xinjiang region's ethnic music heritage and development with cultural



ecology as the central guiding principle. This article is from “A comprehensive study of Uygur Muqam music art with Chinese characteristics,” which aims to improve the data reserve of the world and Southeast Asia on the research of Chinese Uygur Muqam art. Improve the inheritance and development of music in Xinjiang, China, and provide more detailed data to more scholars. This study adopts qualitative research methods and field survey data. The author proposes to focus on the perspective of cultural ecology, based on the use of big data technology, to improve the inheritance and development of Xinjiang national music.

Xinjiang is located in the northwest border of China. There are 13 ethnic groups living in this land, including Han, Uygur, Kazak, Mongolian, and Xibe. The unique geographical location makes Xinjiang and the East and West have frequent ethnic migration and cultural exchanges since ancient times. Each nation has formed its own cultural symbols in the process of historical integration and cultural differentiation and reorganization and has been handed down from generation to generation. Productive labor is the material basis for human survival and development. With the acceleration of the modernization process, the inherent mode of production and labor on which people live has undergone tremendous changes, leading to fundamental changes in living customs. And the original ecological folk songs are closely related to people's production and life. Those traditional music genres that rely on specific production labor have lost their foundation for continued existence due to the change of production mode. With the accelerated development of China's economy, the replacement of agricultural civilization by industrial civilization has led to the destruction of agricultural culture. The natural environment and social environment that originally adapted to agricultural culture have also undergone dramatic changes, resulting in a great threat to the survival of the national traditional culture, especially the minority music culture. With the development of the western region and the economy, great changes have taken place in Xinjiang's traditional music culture. Many music forms are disappearing because they cannot adapt to the changes of the environment. Therefore, how to protect, spread, and develop Xinjiang national folk music culture in the perspective of cultural ecology has become an urgent issue. Cultural ecology is a science that studies the relationship

between culture and environment. It is an interdisciplinary subject of culturology and ecology. It studies the process of a society adapting to its environment. Its main problem is to determine whether these adaptations cause internal social changes or progressive changes. The theory of cultural ecology generally believes that culture is not directly influenced by a certain factor, but appears under the cross influence of multiple complex variables. Culture is the result of how man and nature work together, according to cultural ecology. A certain national, regional, historical, and other characteristic must be present in the culture that emerged during a particular historical time. It is a cultural mode and state with ecological flexibility, reciprocal influence, and mutual restriction of different factors in a certain historical time. The amount of data generated by people's production activities will increase as Internet technology continues to advance, and data and people's daily lives will become more and more intertwined. People can discover other hidden rules from these vast amounts of data through analysis and processing, which will aid in the evolution of the entire society. Big data application technologies [7, 8], such as different big data platforms, big data index systems, and other big data application technologies, are referred to as big data technology. On the one hand, big data technology is connected to a variety of industries, and its application promotes the general advancement of society. On the other hand, in order to facilitate decision-making, the development demands of every sector of society also require the acquisition of additional data by technical methods, as well as data mining and analysis. Big data technology is created and developed as a result of social development demands. In light of the benefits of big data technology, this study applies the filtering method to lower the cost of arithmetic execution. It has been demonstrated via practice that this combination can enhance the quality and effectiveness of Xinjiang ethnic music inheritance and development optimization in addition to shortening calculation times. Cultural ecology emphasizes analyzing the relationship between culture and environment from the perspective of culture and region. There is also a complex relationship between these factors. In traditional music, different cultural states have different positions and functions, which jointly build the cultural foundation of Xinjiang ethnic music and form the cultural uniqueness under specific natural environment and regional characteristics. Xinjiang is a region rich in resources. In the course of development for

thousands of years, ethnic music reflects the characteristics of people's lives. Although the languages of different ethnic groups are different, and each ethnic group has its own tonal system, its musical creativity and penetration are very significant, with a unique cultural background. The openness of the state in ethnic and religious policies also provides spiritual support for the inheritance of ethnic music. Since ancient times, such music development trend conforms to the law of social and historical development, and national music can also reflect its important artistic characteristics. In this paper, a feature reconstruction model of Xinjiang ethnic music inheritance and development optimization design is established. Aiming at the problem of data sparsity in collaborative filtering arithmetic, by analyzing user interest points, clustering arithmetic is applied to user-based music collaborative filtering recommendation to cluster users. Its innovation lies in the following:

(1) This paper adopts the filtering method in big data technology to reduce the execution cost of the arithmetic

(2) This paper constructs the key feature quantity of Xinjiang ethnic music inheritance and development optimization design and adopts personalized recommendation technology to realize the optimization design and identification of Xinjiang ethnic music inheritance and development. It is found in the current research and literature collation that Xinjiang ethnic music is actually a potential innovative form that integrates and infiltrates with other relevant specific contents of the cultural industry, realizing its cultural meaning and economic value as a support for national cultural identity, national cultural industry development, etc. Zhang et al. discussed the countermeasures for the continuous inheritance of modern school music education from different angles, the importance of national folk music in the world music culture, and pointed out that music is an important content in the national cultural inheritance, and national music is an important factor related to national consciousness and national prosperity. Mellor et al. put forward in the preservation and development of the traditional music of all ethnic groups in Xinjiang: "to cultivate the successor talents of the traditional music of all ethnic groups, we should adopt the method of combining symbolic recording and oral and mental teaching to ensure the comprehensive inheritance of the traditional music wealth held by teachers, and professional workers should not give too much guidance and intervention".

Lakshmanprabu and others mentioned “the inheritance of local music culture and the current situation of music education in Xinjiang, the thinking on the current situation of local music education, and the basic ideas and methods of local music curriculum construction.” It can be seen that Xinjiang, a multiethnic region, is rich in music resources. Local music resources are added to school education to enrich the curriculum content of music education. Yan systematically described the source, composition, artistic characteristics, and development of Chinese traditional music and, compared with western music, elaborated the representative music types and tonal characteristics of various systems and branches of Chinese traditional music. Lowerre Barbieri and others have classified and studied Xinjiang ethnic music from many aspects such as “folk songs,” “folk musical instruments,” “folk instrumental music,” “opera music,” “quyi music,” and “religious music.” On the basis of musicology, they have presented us with a detailed description of Xinjiang ethnic music. Bestelmeyer and others pointed out that Xinjiang national music is the spread of spiritual culture, the normative strengthening of institutional culture, the transmission of wisdom of labor culture, the expression of communication culture, and the memory call of historical culture. Callaghan et al. proposed that music is not an isolated social existence. With the changes of social life and the different needs of human self-development, the meaning and mode of music are constantly enriched and updated [19]. Bernetti and others, taking the Xianzu as an example, explored the cultural significance of the original ecological music by using TV and other media means to make it conform to the characteristics of the current consumer society, so as to create its unique cultural advantages through its personalized advantages. Bhatia pointed out the following: In the process of globalization, national culture faces the danger of being converged and homogenized. In order to survive and develop in the constantly changing environment, it is necessary to create opportunities and impetus by virtue of the diversity and heterogeneity of culture itself, consciously self-renew and self-transform the traditional culture of the nation, and continue and evolve. Currently when Xinjiang ethnic music is discussed, its artistry, culture, and diversity as music have all been completely acknowledged and expounded upon, as well as certain current phenomena. However, other than its fundamental relevance,

the evolution of Xinjiang ethnic music has not been specifically integrated and analyzed from the perspective of cultural ecology. From the standpoint of cultural ecology, this research suggests an optimum design strategy for the transmission and evolution of Xinjiang ethnic music based on big data technology. It gathers complete information on user interests using user big data collection techniques, laying the groundwork for tailored recommendation. Utilize clustering to group user data with similar interest patterns, big data analysis to identify user interests, and independent sampling based on big data to enhance model generalization performance and avoid overfitting.

Personalized Analysis of Xinjiang Folk Music Users Is Recommended. Xinjiang ethnic minority region is one of the main areas in which we study music education in ethnic minority regions. Therefore, Xinjiang ethnic minorities have become a development model of multicultural music. The inheritance status of Xinjiang ethnic music in the perspective of cultural ecology is worth investigating and studying. It has fundamentally changed with the traditional folk artists in the way of “oral and heart to heart transmission”. The excellent national cultural heritage was passed on through education, and the inheritance was strengthened. The excellent national culture was carried forward, and the national music education was brought into a standardized and localized music education system. To ensure that ethnic music from Xinjiang keeps up with the times, we can employ tailored recommendation technologies to understand the demands of users. The ability to offer customized services without knowing the exact needs of the user is the most crucial aspect of a personalized recommendation system. The fundamental idea behind recommendations is to first evaluate previous data to determine the user’s interest and then to present the user with recommendations that match that interest. Because of this, the recommendation system helps users find satisfying services and is in demand. In the recommendation system, users interact with the system via the front-end interface, and the system records their operation behavior and other data to create and store a log. The recommendation algorithm analyzes these data to produce recommendation results, which are subsequently displayed to the user on the front-end page. Figure 1 displays the recommended system’s typical architecture. The Xinjiang ethnic music

personalized recommendation system is analyzed in detail, the design objectives are determined, the system requirements are clear, and the design process is completed. Combined with the traditional music recommendation process, the business process of this system is analyzed. The business process of the recommendation process is shown in Figure 2. The first is data collection. Traditional recommendation systems mainly use log data to obtain user behavior data. The amount of data obtained in this way is small, and the dimension is low. In order to obtain the big data of the recommendation system, this paper adds data sources such as databases, sensors, and network interfaces on this basis. In addition to user behavior data, it also collects original data such as user attribute data, behavior context data, and music work data. The next step is to calculate and generate a recommendation list. Traditional music recommendation systems generate recommendation results by calculating the similarity of user behavior. In the big data environment, this method is not accurate enough to grasp the user's interest, and the data processing ability cannot meet the requirements. In this study, the data are preprocessed to make them available for calculation. Then, the recommendation list is generated by using the music personalized recommendation method introduced in Chapter 3. The calculation of this process adopts MapReduce framework and is implemented in Hadoop cluster. It not only ensures the potential value of user data, but also improves the system's computing capacity. The last step is data embedding. After calculating and obtaining the music personalized recommendation method, save these data in the database, and embed the recommendation results into the web service. Collaborative filtering, which is based on information on user activity, is the most popular method used in recommendation systems. The basic principle that "birds of a feather flock together and people flock together" lies at the heart of collaborative filtering arithmetic. It is mostly used to determine how similar things and users are. The most traditional and developed recommendation arithmetic is collaborative filtering arithmetic. The scientific research community has developed numerous methodologies as a result of a number of in-depth study findings. Among these, the traditional approaches include the neighborhood approach, the cryptic meaning approach, and the graph-based random walk approach. The most well-known and frequently employed strategy in the

sector is the neighborhood-based recommendation method. The two primary categories of neighborhood-based suggestions are as follows:

(1) User-based collaborative filtering: user-based CF recommends items similar to user preferences to target users

(2) Collaborative filtering based on items: Item-based CF recommends items similar to their favorite items for target users. User-based collaborative filtering user-based CF is the oldest arithmetic in the field of recommendation research. The process of collaborative filtering and recommendation based on users is to find other users' favorite items similar to the target users and finally recommend the items that meet the needs of the target users. It mainly includes two steps: finding user sets similar to user interests, count the items that the user likes in the previous step to form a collection, and remove the items that the target user has interacted with, and the rest is the recommendation result.

Music is an important part of culture. Its development is closely related to the natural environment and social environment. Thanks to the rich natural resources, the creation and development of Xinjiang ethnic music has very rich resources and inspiration. Nurtured by the unique ecological environment in Xinjiang ethnic areas, Xinjiang ethnic original ecological music can be preserved and continued. On the one hand, since Reform and Opening-Up (Chinese economic reform), foreign music culture has been introduced one after another. Traditional Xinjiang national music is impacted by foreign music. More and more young people turn to western music for learning and research. The inheritors of national music are aging gradually, and Xinjiang national music is also facing the crisis of losing. On the other hand, many ethnic minority areas in Xinjiang have relatively difficult living conditions, inconvenient road traffic, fewer ethnic groups, backward economic conditions, and relatively closed environment. This gap between economic and environmental conditions also makes the development of music culture of these nationalities more difficult. This is an urgent problem to be studied and solved in the inheritance and development of Xinjiang ethnic music culture. Test the proposed method' s processing time requirements with various users. Assign separate user numbers to this method and the other two' s execution times. By comparing the execution times, the

method' s processing efficiency is confirmed. The experimental data came from the millions of songs dataset. This data has a wide range of dimensions, making it particularly useful for confirming tailored music recommendation algorithms. Additionally, it offers a sub-dataset that includes information about users and music works as well as activity data records for roughly 20,000 people across 100,000 pieces of ethnic music from Xinjiang.

K- means clustering arithmetic is a very widely used clustering arithmetic in the field of big data. Because of its computational process characteristics, it has strong independence and can be distributed to different nodes, without the need for each node to cooperate. Therefore, the K value is introduced into the arithmetic in this paper, because the selection of K value will also affect the classification results and ultimately affect the effect of the recommended arithmetic. After repeated experiments, the changes of accuracy and recall on K value are shown in Figure 3

According to Figure 3, which compares the accuracy of the two arithmetic suggested results, the K-means clustering arithmetic is more accurate than the conventional collaborative filtering arithmetic based on users. The accuracy increases by around 0.79 percent when the K value is 8, producing the greatest results at this time. The recommendation impact after K-means clustering is introduced is generally superior to the conventional collaborative filtering recommendation arithmetic based on users. Figure 4 is a change diagram of the recall rate of the two arithmetic. After introducing the K-means clustering arithmetic, the accuracy rate is better than the traditional collaborative filtering arithmetic based on users. When the K value is 8, the recall rate can be improved by about 0.81%. Because when the number of users is fixed, after removing the free points, each classification will be affected, and the number of some classifications is very small, so the recommendation result is not accurate, thus affecting the overall recommendation arithmetic effect. It is similar to Figure 4, because the number of recommended songs for each user is similar to the number of songs in the user' s test set when the number of recommended songs is given to the user, so the trend of recall and accuracy is also similar.

The results of the experiment will be discussed and provided in this article. The processing effectiveness of the approach is initially evaluated. The user-based and item-based methods to CF are contrasted with the suggested recommended



approach. The figure comparing processing times is shown in Figure 5 below. When there are less than 180 users, the personalized recommendation approach proposed in this research performs slower than the traditional user-based CF and item-based CF methods. This is because the Hadoop platform requires some setup and startup time and there is also visible cost from distributed computing. Until the user scale is greater than 160; however, the execution speed is faster than the traditional user-based CF and item-based CF techniques. With more data being generated, the research's proposed technique also offers more obvious computational benefits. A comparison of the three approaches' suggested results' accuracy is shown in Figure 6. The findings shown in Figure 6 demonstrate that the recommendation approach suggested in this research has a clear advantage when comparing the precision of the suggestion outcomes. The accuracy rate is roughly 7% greater than that of the conventional method after the user data reaches a specific level. The performance of this method is superior than the conventional method regardless of the user count since it pulls on and integrates the recommendation concepts of the two fundamental methods. Furthermore, as the user base grew, the accuracy of the suggestion results steadily stabilized and finally rose to above 30%. The three techniques' coverage of the suggested results is shown in Figure 7. The coverage rates of the three techniques steadily decline as the total number of users rises, according to the information in the graph. In any event, the proposed approach is much more coverage-efficient than the conventional user-based CF and item-based CF approaches tested in this study. In summary, the processing performance, accuracy rate, and coverage rate of the suggested technique in this study are superior to those of the conventional method. In any event, it is better than the conventional approach. It demonstrates how this way of recommending musical works might anticipate a user's preferences and reduce frequent problems with the recommendation system when compiling the user's final suggestion list.

From the standpoint of cultural ecology, this research suggests an optimum design strategy for the transmission and evolution of Xinjiang ethnic music based on big data technology. Via the use of big data technology, it categorizes interested listeners of Xinjiang ethnic music, and through the use of personalized suggestion

filtering, it then offers consumers Xinjiang ethnic music that suits their interests. The simulation test and analysis are done in the end. According to the simulation findings, the proposed arithmetic has an accuracy that is 7.86% higher than that of the conventional arithmetic. This outcome demonstrates in full how the recommendation system, by evaluating and calculating the user's behavior features and interests, may display the user's content in an effective manner. In addition, there are many different applications for clustering mathematics in the recommendation system. The national music culture of Xinjiang is a priceless relic from the long river of national history. We must improve the management and preservation of Xinjiang's national ecological environment, raise the awareness of people from all nationalities to preserve Xinjiang's national music, delve deeply into the stirring voices left in the mountains, assist Xinjiang's national music in gradually moving to the forefront of the cultural industry development stage, and encourage more people to appreciate Xinjiang's national music. In the process of adapting to the cultural and social environment, the traditional elements are also continuously inherited and innovated. How to adapt to the cultural ecological law is also the main direction of the future development of national music. In the future research work, we should further analyze the cultural composition of music elements from the perspective of cultural ecology and combine the main characteristics of the development of Xinjiang ethnic music to achieve culture and inheritance and development.

## **6.2 Innovation and Development of Chinese Uyghur Muqam Art in the Context of Contemporary Culture**

The pluralism of modern culture has had a very far-reaching impact on the music culture of ethnic minorities, opportunities and challenges coexist. The creation and progress of Uyghur Muqam music is very obvious, which is closely linked with its own traditional music and cultural environment, and has always maintained its own national characteristics; Through a broad mind, we should tolerate and absorb the music culture of other nationalities, communicate and integrate well with other music cultures, and continuously improve Uyghur Muqam music development ability; Constantly improve Muqam music in order to better meet the requirements of social

development. Complete the transformation from tradition to modernization as soon as possible, only in this way can Uyghur Muqam music get better opportunities for development.

Music is an important type of art that expresses the inner ideas of individual human beings or groups of people, and it is constantly changing with the progress of social history. At present, the world economy is more closely linked, there are more cultural forms, the cultural convergence and seeking differences of various ethnic groups coexist. The close economic ties, the informatization of communication and the diversification of culture will definitely have a great impact on the traditional arts in China, and the progress and development of Uyghur Muqam music is shouldering great challenges. How to find new ways of development in the challenge is a problem that the people concerned need to solve. On the premise of analyzing the current cultural environment, this paper comprehensively explores the creation and progress of Muqam music.

There are many musical resources in Muqam art from ancient times to the present, including a few ancient music recorded in historical materials, ancient folk music spread by the type of folk literature and the type of folk communication. Under the integration of modern multiculturalism, the external environment on which the original ecological music of Muqam art relies has undergone very obvious changes, some folk songs and folk music have no corresponding dissemination and singing environment. Traditional functions have also begun to fade and are slowly dying, and some music has even disappeared. Taking Muqam art singing as an analysis case, the production and living patterns of the Uyghur people have undergone great changes, Mandarin Chinese has become a common language, and the previously lush grasslands have also been transformed into agricultural areas or cities, Urtyn duu (长调) slowly lost the external environment for survival and development. Today, Muqam art can no longer be seen in most of Xinjiang, and we can only see it in a very small number of elderly people and professionals. Muqam art is slowly leaving the steppe.

Muqam art is the song of Xinjiang, but now, the Uyghur people have gradually forgotten Muqam art, and the grassland civilization is transforming into an agricultural and industrial civilization. The reality of development shows that if we

cannot disseminate, maintain, and develop the art of Muqam, we can only wait for the art of Muqam to disappear. However, if we want to protect the original ecological music, we cannot limit the development of civilization, we need to change our own development concept, take the initiative to communicate with the current society, and meet the development needs of modern civilization. According to the above situation, we can use the following protection methods:

(1) It maintained its vitality in the early years of its existence. Government agencies need to incentivize and support pastoral people to maintain the vitality of original music through the model of mentoring and apprenticeship.

(2) Cultural institutions need to maintain and preserve the original ecological music resources through reality investigation, information collection, documentaries, audio recordings and archives.

The creation and progress of Muqam art music cannot be at the cost of abandoning its own musical characteristics and losing ancient artistic concepts. Because ethnicity is a key part of Uyghur music, it is the biggest difference between itself and other music. Therefore, under the impact of contemporary technology, economy, politics, and multiple cultures, how can Muqam art and music maintain its own unique charm and reflect contemporary characteristics? I feel that I need to start with the following parts:

The first is the content that Muqam art music wants to spread. Whether it is now or in the future, what it wants to convey is always the aesthetic relationship between history and real life of the Mongolian ethnic group, which not only contains the various social relations of the ethnic group, but also contains the inner spirit and concept of the nation in the social relationship, as well as national feelings and people's unique perception patterns of their own lives, etc.

The second is the use of science technology and the way of music transmission for Muqam art. The Uyghurs embody a unique way of conveying music, using the rhythm of national music to create music and sing in their native language, fully expressing the aesthetic characteristics of their own people. In addition, the selection of suitable musical expressions also had a key impact on the communication of the national nature of Muqam music. For example, new musical elements that meet the requirements of contemporary society are added to the text and music expression

genres, which further meets the development needs of modern society. However, we cannot excessively seek economic benefits under the guidance of current consumer culture, use hype and star effect, modify Muqam art and music through popular fashion, and make unreasonable adaptations. Moreover, we cannot use the search for wonders to show content that does not conform to the trend of social development, and the above-mentioned simple and crude adaptation of national music is not conducive to the inheritance and development of Muqam national music.

The third is the emotions and the creativity of Muqam art music creators. At present, Muqam art music creation gradually changes from group to individual, from spontaneous to conscious, music creators' national feelings, ideas and understanding of the local life play a very important role in the quality and value of ethnic art. Music creators should not only guard against abnormal ideas arising from the expansion of national pride, nor can they abandon their own musical forms and blindly seek the music of other peoples. In the aesthetic consciousness part, the artistic production mode is the unity of the level of artistic expression and the aesthetic relationship. In the current economic society, the cultural expression system has undergone very obvious changes, in order to perfectly integrate the Muqam's own musical genre and the complex aesthetic relationship in modern society, its essence is to combine the above three parts, to convey comprehensively and deeply the living environment of modern Muqam art and development needs of music. Whether it is the art of any nation, or even all cultures, it reflects a certain vitality and development power. This vitality and development can not only have a certain impact on the improvement of the aesthetic quality of one's own nation, but also on the shaping and change of cultural personality and cultural concepts. To a certain extent, it will also affect various other types of civilizations. It eventually becomes a key aspect of the wealth of human civilization, and only in this way can culture be developed in the long term.

After Reform and Opening-Up (Chinese economic reform), many music workers in Xinjiang began to deeply explore folk music materials based on their own ethnic emotions, create unique musical works that displayed the spiritual concept of society and harmonized ideas and culture, and accelerated the further development of Muqam's music industry. At present, many musicians continue to inherit the essence of their own national music, absorb contemporary music culture, and create

outstanding works with ideas and appreciation. Nowadays, an information society, economic and cultural diversification is more obvious, communication between ethnic groups is necessary, so Muqam music also needs to absorb the excellent culture of other ethnic groups in the process of development. The overall trend of the development of ethnic music is good, but there are also many problems when it comes to communication between ethnic groups. There are still many shortcomings in the maintenance and dissemination of the original ecological music of Uyghur Muqam, and the self-adjustment part. Therefore, in the modern cultural surroundings, the creation and progress of Muqam music needs to pay special attention to the following parts:

(1) In terms of philosophy, we should uphold the basic principles of openness and tolerance, and pay attention to diversity when seeking national character. Every kind of music in the world is evolving in change, and there is no music that will never change. Global openness will surely promote the integration and complementarity of various music. Good, reasonable music will definitely replace old-fashioned, irrational music. If the relevant personnel still do not attach importance to the diversified culture of the world, do not rely on various favorable factors, and still develop their own national culture in isolation, then the original Mongolian music will definitely be seriously affected by this. If the culture no longer absorbs the musical culture of other nationalities, it will definitely cause damage to itself, and the relevant personnel need to constantly broaden their own horizons and absorb other types of culture with their own minds. When communicating with other music cultures, absorb and accept the good parts of foreign music culture that meet the needs of social development, and get new development in the integration of the concepts and value trends of various national music cultures. Communication is not just mutual acceptance, it is a kind of intersection, and the end result of intersection is that all types of music retain their most distinctive parts, which are the most important parts of musical culture. In this section the musicians concerned have begun to make their own efforts.

(2) Dealing with the relationship between maintenance, inheritance, development and creation. Maintenance and dissemination, development and creation are mutually influencing. Maintenance is the premise of dissemination and

development, development is the ultimate goal of maintenance, and pioneering is the key way of development. The development process of human music shows us that the most reasonable maintenance of national music is to constantly change according to the trend of social development; The most reasonable dissemination of national music is to combine with the source of development. Development is the last word, and pioneering is the most important driving force. With the change of society, the economy and culture have also undergone tremendous changes, the public's inner thinking and values are also changing, relevant personnel can also correctly absorb the good music content of other nationalities when spreading their own national music, but this absorption is not unfounded, unreasonable, we need to select the right content for reference. To spread music is to fully absorb the good part of national music culture, absorb its part in line with the law of social development, and then spread and promote it in daily life, but in the above process, good innovation is required. Innovation is the use of re-creation types and methods to enhance the social and realistic nature of music. Only in this way can national music become a brand-new musical content and type, can the transformation from tradition to modernity be completed, and the long-term development goal of national music can be completed as soon as possible. Therefore, for Muqam art music, on the premise of paying attention to its own musical characteristics and maintaining the same connotation, it will correctly transform its own music and enhance its artistic charm. It is very important to make it conform to the aesthetics of contemporary people. First of all, the national idea immersed in the blood, followed by the contemporary concept of seeking self-worth, which changes many Mongolian folk songs, uses contemporary singing methods for interpretation, and integrates the characteristics of the national music style and contemporary elements, which is the deep discovery and innovation of national music. The new singing of folk songs gives folk songs a new cultural thought and the characteristics of the times, and comprehensively shows the national characteristics and styles of music.

(3) Find more favorable development opportunities when integrating with the art market. The development of national music is closely related to the actual society, politics and economy. Therefore, the integration of national music and the art market is an important way for national music to progress. For a long time, the number of

tourists coming to Xinjiang has been increasing, which has a lot to do with the rich geographical and cultural resources of the region, and of course, it is also important related to the charm of national music itself. The modern multicultural environment has prepared many choices for the development of Mongolian music, and a variety of art festivals, cultural villages and other communication modes have prepared a platform for mutual communication between Muqam music and other types of music. In other words, for Muqam music, it is not only a spiritual product, but also a good economic resource with development potential. In addition, the combination of mode and economy of contemporary folk music is complementary.

(4) Use contemporary technology to continuously complete the transformation from tradition to modernization. Karl Marx's view of art production points out that no matter which period its mode of art production is closely related to the development of the productive forces in that period. In ancient society, the emergence of ethnic music and religion, sacrificial ceremonies and material production activities were closely related. In the social surroundings at that time, the way of disseminating national music was autonomously emerged. However, in the contemporary industrial environment, in a new cultural environment, the production mode of contemporary national music is folk culture and artists to prepare characteristic music materials, let some personnel organize, raise, create, adapt, and then the actors sing. The development of modern Muqam music not only depends on the spontaneous joining, dissemination and learning of its own ethnic groups, but also relies on the independent dissemination and innovation of the government, the media and art staff. In modern society, the influence of science and technology on artistic, including national music, is very obvious. Whether it is the current national concert or the manufacture of the square stage, the equipment of lighting and sound, and the accompaniment of stars, we can see the use of high-tech methods. As some experts say: in modern art, technological ideology uses scientific and technological methods, scientific and technological materials. However, in the above situation, some people began to worry that technological rationality would blur the characteristics of Muqam music, and finally let Muqam art music away from national life and transform into mass music. It is true that contemporary technology will cause the loss of some elements of traditional Muqam music, but at the same time, it also brings more favorable media



and service methods to the dissemination and promotion of Muqam music. And add vitality to the new development of Muqam music.

(5) Strengthen the cultivation of Muqam music, cultivate talents with high comprehensive quality, innovation and progress need to cultivate more musical talents, talent is the key driving force for the development and progress of Uyghur Muqam music, and an important foundation for the development of Muqam music. The focus of competition is on the confrontation of talents. In order to find a new direction for the development of Muqam music in the modern cultural surroundings, it needs many highly qualified talents, who not only understand the content of Muqam art and culture, but also master the development trend of Uyghur music. The creation and advancement of Muqam music is our ultimate goal. The achievement of this goal requires the comprehensive development of national music education. The College of Music in Xinjiang University and in Xinjiang Normal University is the important base for cultivating musical and artistic talents in the region, and have cultivated many musical talents for the teaching of national music theory for a long time. All in all, the diversification of modern culture is a new challenge for the development of Muqam music culture, and it is also a good development opportunity. The innovation and progress of Muqam music are indivisible with the traditional cultural environment of the Mongolian people, on the basis of maintaining national personality, they use their own minds to absorb and learn from other types of music culture, communicate with other musical cultures, improve its own development strength; Better meet the development needs of modern music and complete the transformation from tradition to modernization.

### **6.3 New Exploration on Inheritance of Ethnic Music Cultural Heritage in Xinjiang, China**

Culture is a universal social phenomenon, which refers to the product of people's long-term engagement or creation, and can also refer to the historical accumulation in the process of social development. National music culture is a unique culture in the development of music in China, and national music culture is created by people in production, life and work, which is the crystallization of people's wisdom and art, and has important inheritance value. At present, the inheritance of national

music culture in Xinjiang is mainly centered on oral transmission, and this natural inheritance method is too fragile and single in the diversified development of the current society, but in order to further promote the effective inheritance and development of the intangible cultural heritage of Xinjiang ethnic music culture, it is necessary to strengthen the attention of the government, issue the protective laws and policies. However, at present, with the lack of effective protection mechanism, it is difficult to promote the inheritance and development of Xinjiang's ethnic music culture, which seriously restricts the effective inheritance and development of Xinjiang's ethnic music cultural heritage. Therefore, this part discusses the importance and value of the inheritance of Xinjiang's ethnic music cultural heritage from the following aspects, and puts forward specific inheritance strategies, hoping to effectively promote the sustainable development and innovation of Xinjiang's ethnic music culture, strengthen the integration and communication of ethnic music culture.

The types of ethnic minority music in Xinjiang are mainly closely related to the life and production methods, ethnic etiquette and ethnic beliefs of all ethnic groups in Xinjiang. Xinjiang ethnic minority music tells the multi-ethnic perception of the history, culture and humanistic customs of various ethnic groups in a diversified way. According to the mode of production, ethnic minorities in Xinjiang can be divided into farming, nomads, and Uyghurs living on oases to create oasis culture, not too many, but they are influenced and infiltrated by surrounding cultures, so they show the characteristics of tolerance and diversity in ethnic culture.

### 6.3.1 The history and inheritance of ethnic minority music culture in Xinjiang

#### 6.3.1.1 Agrarian peoples

Agrarian peoples refer to the Uyghurs living in desert oases, and some researchers have studied Uyghur music culture as an oasis culture. During the Sui and Tang dynasties, the Silk Road brought various artistic cultures of the ancient Western Regions to Zhongyuan(中原), and excellent artistic traditions enriched the folk music of the Uyghur people. Xinjiang Uyghur music culture mainly includes religious music, folk music and classical music. Because Uyghurs play many types of musical instruments, mainly including plucked string instruments, bowed string instruments, and percussion instruments. Among them, the Daur people(达斡尔族) is an ancient ethnic group in the north. Because of the hunting culture to farming culture in the

process of development and the original ethnic gradually lost contact, but relatively independent and complete preservation of the original cultural tradition. Daur ethnic music genre is divided into mountain songs and minor keys, song-dancing music and narrative songs, in the process of Xinjiang ethnic culture development formed distinctive characteristics of Daur national music culture.

#### 6.3.1.2 Nomadic peoples

Xinjiang nomads have formed a unique national music culture, and each ethnic group has unique characteristics, such as Oirat(卫拉特), Torghut(图尔扈特), and Chahars(察哈尔) have created a unique national music culture of Xinjiang Mongols, but these three types of Mongolians have their own national characteristics. For example, Mongolian music is divided into short and long folk songs and Humai(呼麦) according to genre. Short key folk songs, developed earlier, have a clear rhythm and beat, of which love songs account for most of the proportion, because short key folk songs are short and easy to sing, so the development is extremely prosperous. Long-tune folk songs are the unique national music culture of the Mongolian people in Xinjiang, because the long-tune music singing form has a distinct nomadic nature, most of them are less words and more accents, deeply loved and respected by the local people, mainly performed in grand celebrations. Humai is an ancient form of singing in which the singer must have a high level of singing, emitting bass through the throat and then accompanied by a metallic melodic voice, which is mainly expressed in traditional festivals and gatherings and ceremonies. The customs and habits of the ethnic cultures in Xinjiang are very different, and 29 ethnic groups gather together. Different tribes gradually merged in the historical development, forming a unique grassland music culture. Music has become the spiritual pursuit of national people's development and growth. Kazakh is an ancient nation, because it is a cross-border nation, so Kazakh musicals have some characteristics of Eurasian music culture, Kazakh music with rich content mainly includes folk and religious music. Folk music has fixed lyrics and tunes, beautiful melody, clear rhythm, with a certain narrative. The representative musical instrument of the Kazakh ethnic group is the Dombra, which belongs to the plucked musical instrument, because the Dombra is easy to carry and has a certain improvisation, so it has almost become a musical

instrument that everyone in the Kazakh people can play, and has also become a musical instrument of the Kazakh national symbol. The Kazakh people not only have Dombra, but also wind and percussion instruments, oral string instruments, etc., which shows that the Kazakh people like music very much, and the national music culture is also very prosperous. The Tajiks(塔吉克族) mainly has song and dance folk songs and customary folk songs, narrative folk songs, most of which are mainly used in suitable ceremonies, with religious themes, some folk songs express emotions with the long lyrics, and some folk songs are singing-dancing, with a certain joyful atmosphere.

#### 6.3.1.3 Other ethnic groups

Xinjiang is a multi-ethnic gathering area. The music culture of the Tatar nationality has the characteristics of inclusive development. The Tatar people have been able to sing and carry things since ancient times. According to the performance occasion and type of folk dancing music, it can be divided into custom songs and carol songs, love songs and labor songs. Custom songs are usually sung at weddings, birth ceremonies, and funerals, while carols sing praises of nature, hometown labor songs and love songs. There are many Hui settlers in Xinjiang. Hui music is divided into three categories: modern music, folk music, and traditional music. The musical instruments commonly used by the Hui people are kouxian, and the religious instruments include worship tones, chanting tones, chant tones and praise tones, etc.

#### 6.3.2 Inheritance status quo of ethnic music culture in Xinjiang

Since Reform and Opening-Up (Chinese economic reform), the music inheritance methods of ethnic minorities in Xinjiang have gradually diversified, but they are still centered on oral teaching, and the inheritance of national music culture is mainly derived from social and folk activities and the relationship between teachers and apprentices. But history is constantly evolving, the inheritance of Xinjiang national music culture is also constantly changing, for example, Xinjiang's Muqam, while absorbing Western music theory, is also collecting and sorting out the music of its own people, so the Xinjiang Muqam Art Troupe was established on the basis of the adaptation and creation of Xinjiang folk music, but in this process, only according to the recording to inherit, the inheritance carrier of music culture has a certain change. At present, Chinese music theorists attach great importance to the research, collation

and excavation of national music culture, and have made certain efforts, although certain results have been achieved, but there are still many shortcomings in development. Due to the abundant musical resources of Xinjiang's ethnic music culture, the current research work of ethnic music culture is still on the surface, which requires music researchers to fully understand, use new perspectives and new concepts, re-study Xinjiang ethnic music culture, closely combine Xinjiang ethnic disciplines and resource environment, effectively coordinate music structure and non-musical content, and master the characteristics and types of Xinjiang ethnic music culture development, in order to effectively adapt to the current social multicultural development trend. Through effective research, collation and excavation, the practical teaching materials and text structure of Xinjiang ethnic music are scientifically and reasonably compiled, which further ensures the continuous transformation of research results in the direction of teaching resources and further expands the development scope of Xinjiang ethnic music.

### 6.3.3 Cultural heritage inheritance of Xinjiang ethnic music and innovation path

#### 6.3.3.1 Building Xinjiang ethnic music group

An important carrier of Xinjiang ethnic music dissemination is that the music group spreads and carries forward the ethnic music culture through the wonderful performances of the music group, and the music group helps to cultivate a large number of audiences, stimulate the ethnic emotions of the people, and conduct emotional communication and resonance with the masses by holding high-quality ethnic music performances or concerts. In the process of appreciation, the masses can enhance their sense of identity with Xinjiang's ethnic music culture, effectively promote and integrate Xinjiang ethnic music, give full play to the important value and role of ethnic music orchestras. Therefore, the cultural department must strengthen the effective integration and investment of social human resources, provide certain policies and financial support, fully mobilize the strength of social organizations, form music groups in schools and communities with the conditions, and hold rich and diverse music group performance forms, which will help to inherit and carry forward Xinjiang's ethnic music culture.

#### 6.3.3.2 Creating a good atmosphere of ethnic music

In the process of inheriting Xinjiang's ethnic music cultural heritage, a good atmosphere for the development of ethnic music culture shall be created, and people's ethnic feelings should be cultivated. First of all, it is necessary to create an atmosphere of ethnic music education including schools, families, and society, enrich the teaching content by selecting Xinjiang ethnic music with regional characteristics, enhance students' effective cognition of ethnic emotions, stimulate students' patriotic spirit, hold folk music learning and ethnic music performances, ethnic music activities, ethnic music knowledge lectures for increase students' understanding and interest in Xinjiang's ethnic music culture. Parents in the family should also encourage their children to listen to more ethnic music songs, learn to sing ethnic music, and have extensive contact with Xinjiang's ethnic music culture. The government shall effectively disseminate Xinjiang's ethnic music and culture through online media, television broadcasts, films, etc., hold rich and diverse cultural activities, which can attract people's attention by holding ethnic music competitions and using new media to disseminate online, and encourage all members to actively participate in it, so as to further promote the effective inheritance and development of Xinjiang's ethnic music. Encourage enterprises, communities and schools to actively participate in it, strengthen the cultivation of talents in Xinjiang ethnic music culture, and effectively promote Xinjiang's ethnic music culture.

#### 6.3.3.3 Establishing music culture inheritance stations

At present, most cultural departments have set up different types and forms of "Ethnic Folk Music Culture Inheritance Stations". The establishment of stations can effectively promote the effective inheritance and development of ethnic folk music culture, but there are various problems in the development process. Insufficient attention, lack of funds, and shortage of talents seriously affect the role and value of the station, it is also difficult to effectively inherit the national folk music culture. Therefore, this problem must be effectively solved. For example, setting up "Ethnic Folk Music Culture Inheritance Stations" in colleges and universities to strengthen the publicity and education of ethnic folk music culture. At present, most of the ethnic folk music culture in colleges and universities in China mainly enters the classroom with ethnic music and uses textbooks. This method can also be effectively combined with local characteristics and art practice models with local characteristics. By

establishing a station for the inheritance of ethnic and folk music culture, it can effectively supplement and expand the original art practice mode. Nowadays, Xinjiang Arts University and Normal University attach great importance to the cultivation of Xinjiang ethnic music talents, and have set up ethnic folk music research courses at the postgraduate level, encouraging and supporting students to pay attention to ethnic folk music, further explore the broad ethnic music culture of Xinjiang, broadened the path for the inheritance and development of Xinjiang ethnic music culture. After continuous adjustment and integration of scientific research teams, Xinjiang Academy of Arts and Xinjiang Normal University have further strengthened the shaping and training of Xinjiang music and cultural talents, and formed specialties with unique characteristics such as Muqam performance and Rewap(热瓦普) performance. According to the effective development and protection of Xinjiang ethnic music resources, documentary filming and field investigations have been carried out, Muqam art has been transferred to the stage for professional performances, and Xinjiang ethnic music culture has been spread to the whole country and the world. In the process of development, certain achievements have been achieved, but some problems are also faced. For example, the collection and arrangement of music repertoires of ethnic music inheritors need to be further improved, and Xinjiang ethnic music inheritors lack a strong sense of property rights. Therefore, in the future development process, we must pay full attention to the effective inheritance of Xinjiang ethnic music cultural heritage, strengthen the awareness of property rights and effectively collect and organize related music repertoires.

#### 6.3.3.4 Building an intellectual property library for musical cultural heritage

In the course of historical development, many scholars and experts did not pay much attention to the issue of intellectual property rights, so a large number of national music cultural heritages were lost. In order to build a national music cultural heritage intellectual property bank, it is necessary to strengthen the government's emphasis on cultivating professionals who understand intellectual property rights and laws. Set up legal advisors for national music cultural heritage in colleges and universities and inheritance stations, responsible for the declaration and data

collection of national music cultural heritage. But this is not a job that can be completed overnight. It requires the efforts of all sectors of society. Only through the effective cohesion of government forces, private forces, and social forces can it play its due value and role.

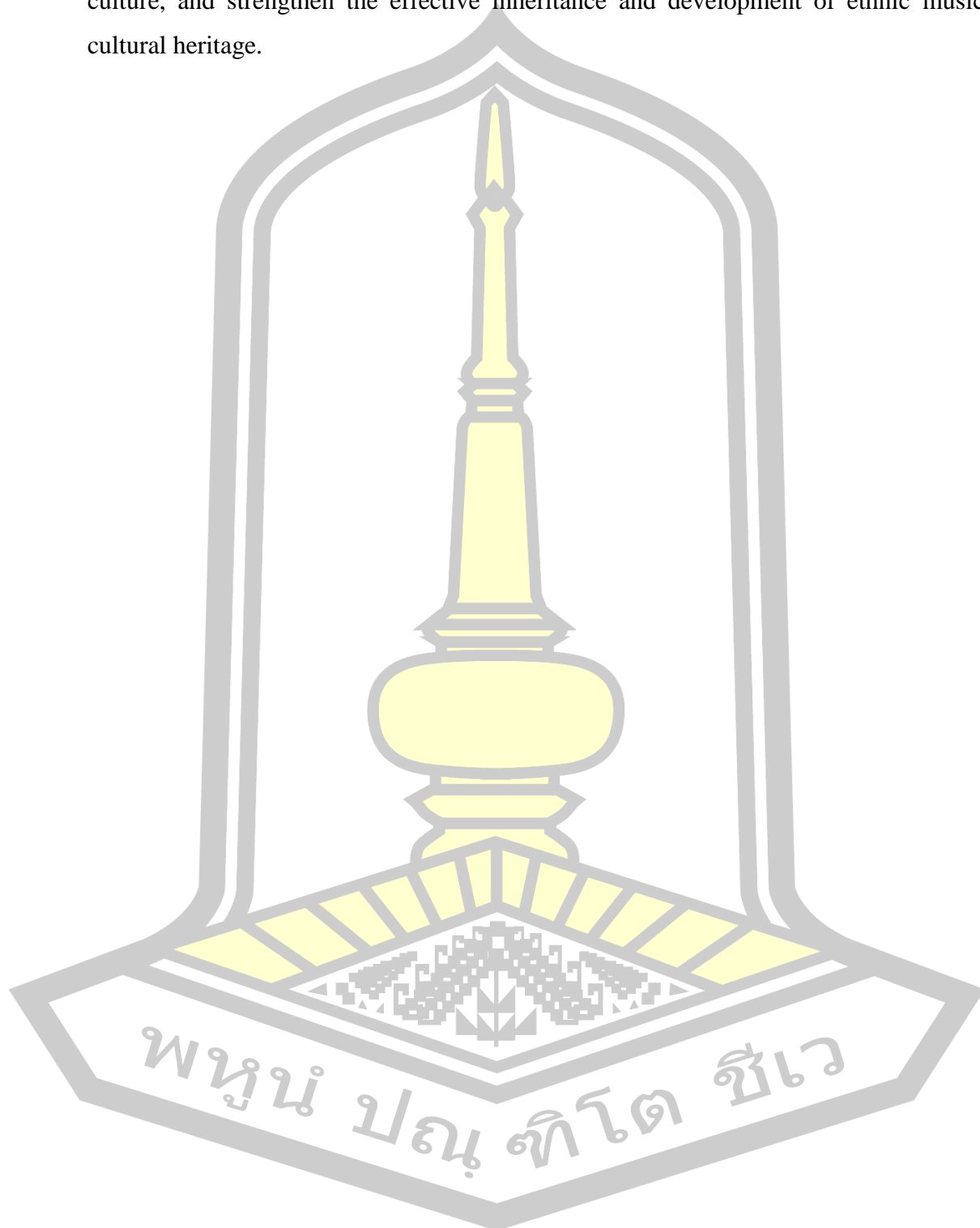
#### 6.3.3.5 Exploring the "Production-Study-Research" research model

An important development trend of Xinjiang's national music culture is to inherit and carry forward its own national music culture, not only attach importance to quality education, but also adopt diversified means to let ethnic music enter the campus, stimulate students' interest and hobby in exploring national music, and make students an important carrier for inheriting national music culture through popularizing national music education. Production-Study-Research means that colleges and universities should go out of campus, cooperate and exchange with academic institutions and enterprises, further accelerate the cultivation of Xinjiang ethnic music and cultural talents, and at the same time strengthen the effective dissemination of national music culture, attach importance to the effective integration of human resources, information resources and educational resources in the process of Production-Study-Research development, closely rely on the cultural industry park for talent incubation, effectively innovate and integrate knowledge and scientific research, and promote the continuous development of Xinjiang's national music culture in the direction of science and diversification. Since the cultivation of inheritors of Xinjiang's national music cultural heritage is a gradual work, we must have a sense of innovation and a team of professional talents, so we should redouble our efforts, effectively explore and firmly aim in order to continue this road, further broaden the scope of development of Xinjiang's national music culture, and fully reflect the important value of the inheritance of national music cultural heritage.

To sum up, we can see that there are some problems in the process of inheritance and development of Xinjiang ethnic music culture in my country, but there are also certain development prospects, so we must inherit and carry forward step by step. This process is arduous and long-term, it is necessary to mobilize the forces of all sectors of society to integrate multiple data in order to form social synergy. At the same time, music educators and music theory researchers should strengthen cooperation and exchanges, and set up special research groups to further



collect, organize, explore, excavate and protect Xinjiang's excellent ethnic music culture, and strengthen the effective inheritance and development of ethnic music cultural heritage.



## CHAPTER VII

### Conclusion Discussion and Suggestions

From this study, the researcher can conclusion the results, discussion, results and suggestions as follows.

#### 7.1 Conclusion

From this study, researchers can draw the following conclusions.

7.1.1 Through the investigation and research of Xinjiang University, the current situation of Muqam art and music in Xinjiang, China, is obtained, and the methods for spreading Muqam music and art in Xinjiang are explored. As Muqam art is about to disappear, there is no good way to inherit it. Starting from the lack of teaching materials and other display issues, the most important issue we need to address is the collation and compilation of teaching materials.

7.1.2 Research and analyze the musical characteristics and basic knowledge of Xinjiang Muqam art (systematic knowledge of Uyghur Muqam music). As there is currently no systematic analysis of Muqam art and music cases or references, it is necessary to summarize the characteristics of Muqam music. After sorting out the standardized music scores of all Muqam art and music works, we focused on analyzing some commonalities and characteristics of Muqam art and music, and we have a very clear definition of Muqam music characteristics and basic knowledge.

7.1.3 Propose methods for the dissemination of Chinese Muqam art around the world, and summarize the scores and annotations of Muqam music. It provides important documentary support and foundation for any international scholar, expert, or student interested in Muqam art in the future. Organizing a large number of music scores that are about to disappear into electronic music scores is our most meaningful work. And lay a solid foundation for future music teaching.

#### 7.2 Discussion

Through our research, we found that there are problems in the inheritance of Uyghur Muqam of Xinjiang, that is, the lack of teaching materials and resources leads

to the non-standard teaching process, and the lack of competitiveness and innovation ability in the increasingly rich cultural resources market, and education resources refer to resources that focus on teaching purposes and are conducive to giving full play to the educational function in the teaching process. Generally speaking, educational resources are divided into four aspects, namely, material resources, human resources, information resources, and social and cultural resources. These four factors interact and collectively constitute educational resources. In the dissemination and development of Muqam art, the fragmentation of teaching resources is an important issue that must be resolved as soon as possible.

#### Status of Muqam Art Education Resources

On the whole, China's Uygur Muqam art education resources are in a state of serious inadequacy, and the problem of insufficient educational resources is specifically manifested in the following aspects:

#### Insufficient educational resources for Muqam

There is a general shortage of Muqam art education resources in China, which directly affects the improvement of teaching quality in China. The lack of educational resources is reflected in the small number and low quality of educational technology media, and some schools do not have any educational technology resources, are still in the simplest and most traditional educational model, and lack standardized teaching reference books.

#### Imbalance of Muqam art education resources

The imbalance of Muqam art education resources in China is very serious, and from the perspective of comparing the east and west, the application of educational technology and the distribution of educational resources in China are very different. Xinjiang is an underdeveloped region, and the number and quality of art education restrict the development of Muqam art.

#### Reasons for lack of educational resources

At present, the educational resources of Muqam art show an unbalanced development trend, and the educational resources in the eastern and central regions of Xinjiang are relatively rich, while the educational resources in the western region are scarce, and this problem of unbalanced educational resources seriously affects the art of Muqam of inheritance. The following analyzes the reasons for the lack of

educational resources from four aspects: system, economy, society and school.

#### Policy Factors

In Xinjiang's education practice, the education department focuses on the cultivation of key schools, while the support for ordinary schools is insufficient, which leads to a growing gap in the distribution of educational resources and the emergence of educational imbalances.

#### Economic Factors

Economic factors have a great impact on educational resources, and from a horizontal point of view, economic factors directly affect the distribution of educational resources. In economically developed areas, educational resources are relatively sufficient, especially the application of educational technology resources is more in place. Teachers have a higher effect on applying educational technology resources and students learning through the Internet and media. In economically backward areas, the entire school has fewer educational resources, fewer opportunities to use multimedia for teaching, and fewer opportunities for students to use computers and networks, so that students' learning paths are relatively single, which is very unfavorable to the overall quality improvement of students.

#### Social factors

The reasons for the lack of educational resources are influenced by social factors. Talents are closer to developed areas, and the more abundant areas in educational resources, the more areas where talents gather. On the contrary, the more backward the region, the farther away the talent, forming a centrifugal force. The society does not pay enough attention to the use of educational resources, resulting in educational resources being difficult to play an effective value, or even in a state of abandonment, from this point of view, aggravating the imbalance of educational resources.

#### School Factors

School, family and society are the three ways to acquire knowledge, and schools play a very important role as an effective way for people to acquire knowledge. However, in the actual teaching process, the problem of insufficient educational resources has been caused by many reasons. First, due to the blind expansion of the school and the unreasonable division of classes, the number of

students in the school is much higher than the number of students, especially the phenomenon of large classes in some classes, which has caused the emergence of the situation of small horse-drawn carts and artificially caused the problem of insufficient educational resources. Second, the quality of school teachers needs to be improved, some teachers do not have a good understanding of applied educational technology, or due to their limited application level, they are not enthusiastic about the use of educational technology, and use traditional teaching methods for a long time, which is not conducive to realizing the morphology and visualization of knowledge dissemination and deepening students' learning.

There is a shortage of compound talents engaged in the Muqam art and cultural industry. The cultural industry needs innovation, management, technology development, and marketing, and compound talents who understand both culture and operation and management have become a shortage of human resources, and the cultural policy and legal system is not perfect. Although in recent years, the state has introduced a series of policies and measures to support and promote the development of the cultural industry, with the continuous development of network technology, the protection of a series of cultural rights and interests such as intellectual property protection and copyright protection still needs to be further improved. In order to go abroad and go to the world, the Muqam cultural industry needs China to build the resource advantages of the Muqam culture into a cultural industry with advantages.

1. Reform of the Muqam art and cultural system. Today, China's reform has more profound, and the reform of public institutions into enterprises should be promoted more steadily. Operational cultural institutions are transformed into enterprises, realize enterprise-oriented operation, face cultural product producers and consumers, truly become market players, and stimulate production power and innovation ability with market laws; Lower the market access threshold for cultural industries, create an open market environment, break down local protection and local barriers, and engage in fair competition; The government has changed its functions, from micromanagement to macro planning, and created a good environment for the development of cultural industries.

2. Increase financial investment and support for the Muqam art and cultural industry. Support the construction of national cultural industry bases through loan

incentives, project subsidies, financial support, etc.; Increase the support of the central government's "special fund for supporting the development of cultural industries" and special funds for cultural system reform, support the development of key cultural industry projects, support product and technological innovation in the cultural field, and encourage the export of cultural products and services; Encourage financial support for cultural enterprises by banking and financial institutions; Encourage qualified cultural enterprises to go public and raise funds to become bigger and stronger.

3. Improve the training and incentive guarantee mechanism for Muqam artistic talents. Support the training of cultural industry talents in colleges and universities, and cultivate cultural industry talents with personality and composite cultural industry talents such as innovation ability and management ability; Standardize the talent flow mechanism, support the entrepreneurship of cultural industry talents, and pay attention to the employment of cultural industry talents; Open up channels for the source of talents in the cultural industry, introduce outstanding foreign cultural industry talents, and learn advanced cultural industry concepts.

4. Implement the intellectual property strategy of Muqam Art and improve the legal and regulatory system of intellectual property. Starting from the creation, management, protection and application of intellectual property rights, support the creation of core technologies and concepts that play a driving role in the development of cultural industries, and promote the formation of internationally competitive cultural enterprises such as independent intellectual property rights and well-known brands in China. Through intellectual property laws and regulations, safeguard the legitimate rights and interests of right holders and encourage independent innovation of talents.

5. Guide and encourage Muqam cultural enterprises to "go global". The state should carry out multi-level, multi-channel and multi-form foreign cultural exchanges, create opportunities for equal exchanges, communication and cooperation between domestic enterprises and foreign cultural enterprises, and actively guide cultural enterprises to "go global". Focus on supporting the export of bulk cultural products and reversing the cultural trade deficit. Encourage backbone cultural enterprises to enhance their own hard and soft power and participate in international

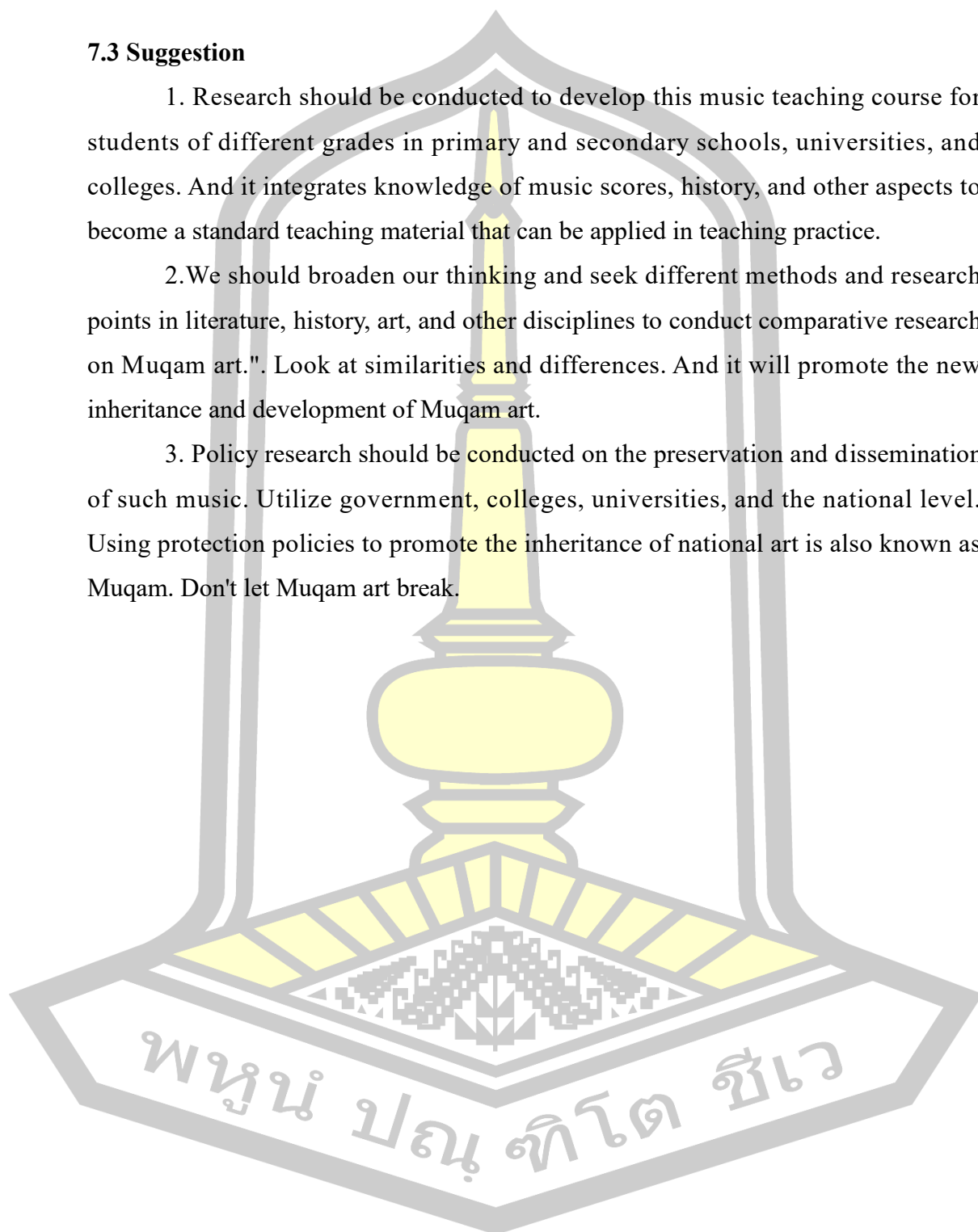
cultural industry competition.

### 7.3 Suggestion

1. Research should be conducted to develop this music teaching course for students of different grades in primary and secondary schools, universities, and colleges. And it integrates knowledge of music scores, history, and other aspects to become a standard teaching material that can be applied in teaching practice.

2. We should broaden our thinking and seek different methods and research points in literature, history, art, and other disciplines to conduct comparative research on Muqam art." Look at similarities and differences. And it will promote the new inheritance and development of Muqam art.

3. Policy research should be conducted on the preservation and dissemination of such music. Utilize government, colleges, universities, and the national level. Using protection policies to promote the inheritance of national art is also known as Muqam. Don't let Muqam art break.



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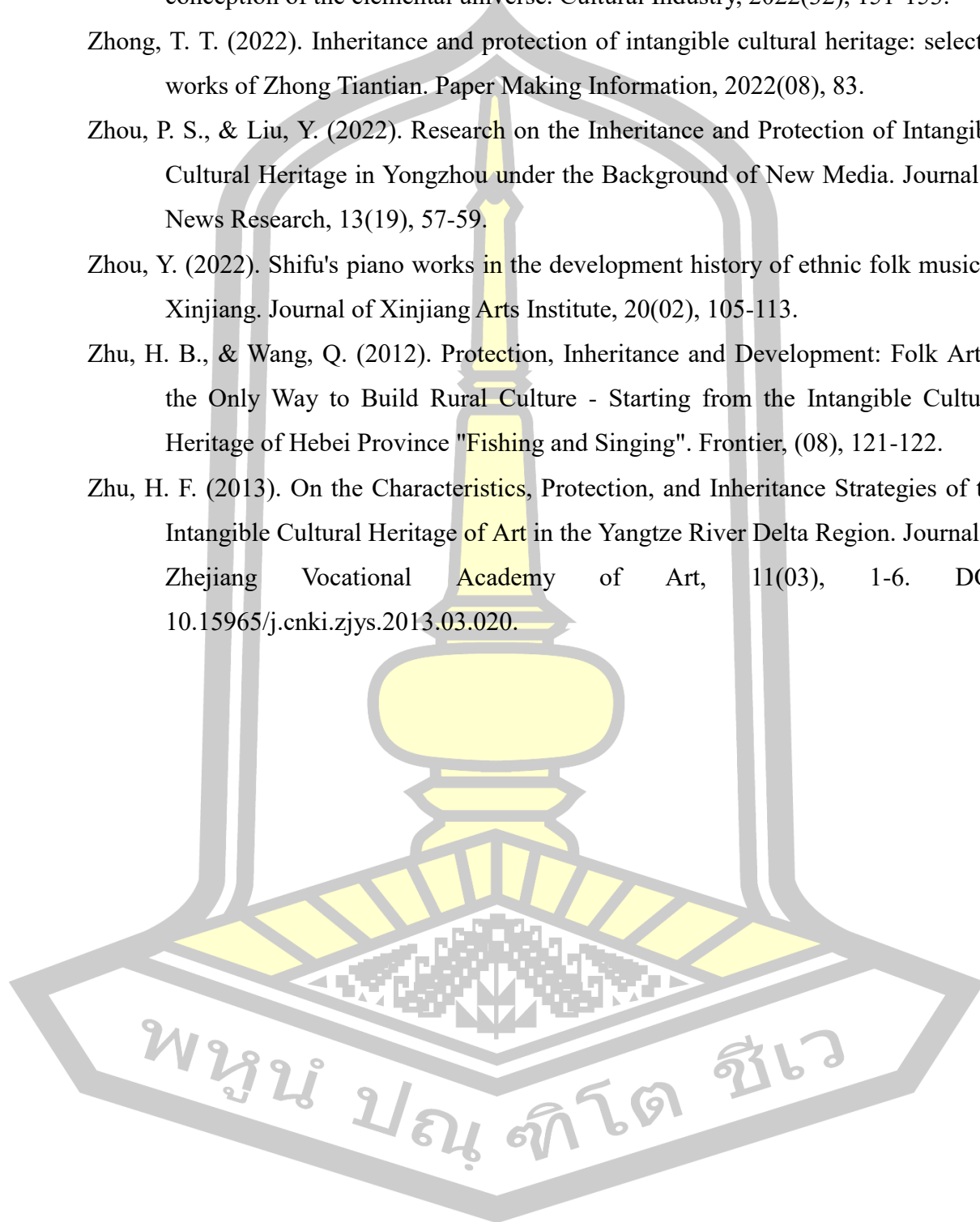
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