

## Uyghur Folk Singing Genre

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**Abstract:** This article provides valuable information about the genres of Uyghur folk singing. The article also provides a detailed overview of the Uyghur musical heritage, which speaks to the ancient history of Uyghur music culture.

**Keywords:** Mukam, art, epic, pattern, idol, folk song.

### Introduction 1.1

After the independence of Uzbekistan, radical positive changes have taken place in the social, political and cultural life of our people. Of course, it is important that these changes been studied scientifically, including in the fields of history, philosophy, and art history. After all, these sciences must be freed from the tyranny of the sole ruler and ideology of the recent past, and must achieve an objective and consistent analysis of the cultural and spiritual values of our people over the centuries. At the same time, the Uzbek people, which has a rich cultural heritage, has long historical ties with other neighboring nations, including the Uyghur people, and it is important to shed light on the role of these relations in the cultural and spiritual life of both peoples.

The rich cultural wealth, created by the ancient ancestors of the Uyghur peoples, has been carefully preserved for a long time like the apple of an eye and passed on from generation to generation. This,

in particular, is evidenced by archaeological monuments, architectural structures inherited from the past, as well as various forms of written and oral works (stories, fables and proverbs, epics).<sup>1</sup>

#### Material and methods 1.1.1

In our opinion, Uyghur music is divided into 3 major regions in terms of the process of historical formation and its specific features. These are the music of the southern part of the God mountain , the Kashgar music centered on Kashgar, the Kumul music centered on Kumul-Turfan in the east, and the music of the Ili Valley in the north, or more precisely, the city of Gulja in the northwest. Kashgaria and the Ili Valley have always been in close contact with the West because they are located west of the Uyghur land.

Uyghur music is rooted in the musical traditions of Chinese, Kazakh and other peoples. According to works of art published in China, the music of the Xinjiang Uyghur Autonomous Region has a history of several thousand years. In the 2nd and 1st centuries BC, East Turkestan music such as "28 nagma", "Yellow stork" was performed in the Chinese capital. The stone inscriptions found on the Turfan also reflect the high musical art of the region.

Sources say that there were large ensembles in East Turkestan in the 3rd and 4th centuries. When the Buddhist scholar Kumrojuva (344-413) was taken prisoner in China, he was accompanied by an ensemble of 28 people. Musicians like Su Jaf and Bagmantur are well known. At that time, the words of music were diverse, consisting of rubab, nay, bolamon, surnay, field drum, yandombog, jalla dopi, gungko, yolguzak, dap (circle), and komoncha. Later, dutar, tanbur, gijjak, sato and chang were added to them. They perform a variety of musical instruments, especially folk and classical dances.<sup>2</sup>

Traditional Uyghur music includes forms that have been established for a long time: from ancient parikhan sayings ("Perre method"), peasant songs ("Kash", "Suchi", "Oma", etc.) to classical music (mukam, sama and others) genres. From vocal genres to folk songs such as song, yalla, discuss, professional idols, patterns performed in series, and patterns are widely used. In the 20th century, musicians such as Turdi Axun alnagma, Rozi tanbur, Khusanjon Jami, Zikri Alpatto, Giyosiddin Barot were known, in the Xinjiang Uyghur Autonomous Region, there is the Mukam Society.

In Uyghur epics, romantic lyric ("Gharib and Sanam", "Takhir and Zukhra", "Layli and Majnun"), heroic ("Seit nochi", "Abdurahmon kxanhoja"), religious ("Sultaniy Jamjima") plays an important role. There are several local styles of Uyghur traditional music: ili, khotan, kumulturfan, dolan and others.

#### Theory 1.1.2

The Uyghurs are one of the oldest Turkic peoples in Central Asia and have played an important role not only in the region but also in European history. A. Semenov writes: "... The Uyghurs belong to a very ancient people, they have a special place in the history of Asia and Europe and are located in these two parts of the world. If we consider the fact that the Uyghurs are composed of nineteen tribes united into two groups called the Uyghurs and the nine Uyghurs, the Chinese name for the Hun

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<sup>1</sup> Abdulaziz Khashimov "Uyghur professional music traditions". (Monograph)

<sup>2</sup> Dillon, Michael (2004). *Xinjiang: China's Muslim far northwest*. Routledge. [ISBN 978-0-415-32051-1](https://doi.org/10.1080/09546790410001653333). p.24

kingdom is “ten derived from the Chinese transcription of the word “Uyghur”, we have to agree with academician Radlov. At the beginning of the 4th century AD, the Uyghurs began to spread their rule to the West, and later, at the urging of European riches, the Western Huns moved through the Urals and established a great Hun empire that shook Europe. Academician Radlov's view was later confirmed by the famous German sinologist Hird, who said that "Of all the later Turkic languages, Uyghur is the closest to the language of the Huns."<sup>3</sup>

The history of Uyghur music dates back to BC. There is ample written information, material sources, and stories, proverbs, and fables about folklore. In particular, a group of envoys consisting of Monarch Jang Chian and his companions, sent to the western lands by Khan Veda, king of the Han state founded in the 2nd century BC, arrived in the Uyghur land and collected a lot of information from the present-day Kumul and Oraturk districts. They studied a sample of music called “Mukhidur” that existed here and brought it with them to Chan Anga (now Shi An), the capital of the Han dynasty. The king's ordained musician Li Yan Nyan said to have composed 28 orda (central) nags based on this musical pattern ("Mukhidur").

Modern Uyghur scholars believe that the musicians mentioned by Mozizi are not the original authors of the perfection; instead, they assume that these musicians, mainly Omonnisahon and Yusuf Kidirkhan, changed the existing music in accordance with the Arab-Persian traditions. Thus, the Uyghur perfectionists believe that it should be in line with the Arab-Persian traditions, and more so with the traditions of the Great Collections (chong song) of the 5th century in East Turkestan. Written based on modern versions, the famous Mukam artist Turdi Axun (1952) notes that the perfect was modified a little later. He detailed, that, according to local tradition, there were some musicians, who always performed separate parts of the perfect: the “Chong Nagma” (“chong nagma”) complex at the khan’s palace, ordinary singers ("dastanchi") performed "Dastan"; folk singers performed "Mashrab." In the nineteenth century. Run-aka, who well known in Kashgar, gathered the musicians of these three groups and combined the three repertoires.

The musical folklore of the Uyghur people, like that of other peoples of the world, is characterized by a variety of symbols and genres. Its origins go back to ancient times. The great travelers of the East and the West have left valuable information about the Uyghur people, emphasizing their love of music, song and dance. "The people there are happy," wrote Marco Polo, a 13th-century Venetian traveler. They are inseparable from musical instruments. ”<sup>4</sup>

#### Results 1.1.3 and Discussion 1.1.4

The genres of oral music of the Uyghur people have their own rich and colorful performing traditions. It has survived from the distant past in the form of an oral tradition, that is, from teacher to disciple, and thus from generation to generation, and has survived to the present day. Uyghur song and dance music attracts attention with its unique aspects. During the reign of Yorkent was created a series of "12 statuses". The Markur series includes 340 musical samples: ancient sayings, oral folk epics, dance music and more. The Kashgar mukam is distinguished by its large size. The series includes 170 vocal pieces and 72 instrumental pieces. These series can be played 24 hours a day.

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<sup>3</sup> A.Semenov “Essay on the cultural role of the Uyghurs in the Mongolian states” // Materials on the history and culture of the Uyghur people. - Alma-Ata, 1978, p. 23

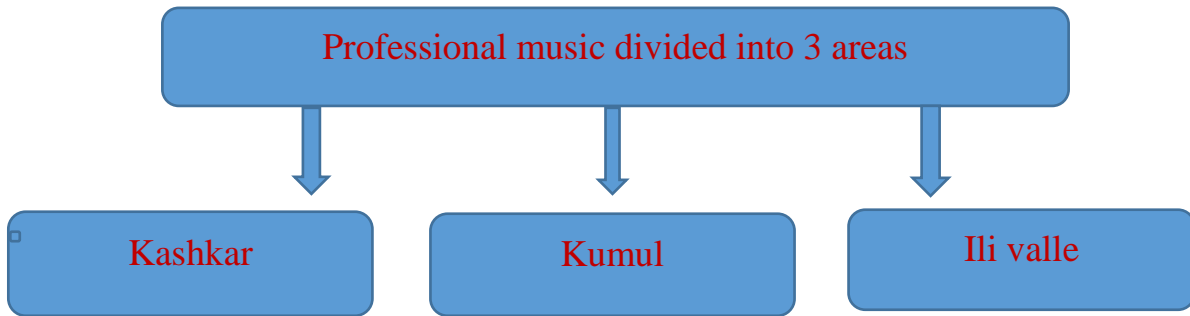
<sup>4</sup> M.Polo.Travels in Tatarstan and other countries of the East. - SPb., 1873

The professional music of Uyghur music, which originated in ancient times, has a long history. As a result of the close interaction of the peoples of the East and, above all, the neighboring fraternal Turkic peoples along the Great Silk Road with the musical culture, they had much in common. In this regard, the genres of mukam, epic, pattern and idol play a special role. These genres play an important role in the formation of the mukam series, which is the highest stage of Ili Uyghur professional music.

The mukam series is a synthetic genre formed under the high influence of several professional music genres. It was part of a series of mukams and sung by a performer in the form of a free badiha. This section is now referred to as "The Beginning of Mukam", "Introduction" or "Mukamboshi". The second part of the series is Doston Nagma, which is based entirely on the melodies and poems of the "gazal" parts of the epics. The nokho genre is mainly based on the traditions of ensemble performance accompanied by a number of nokhican-narrators and duttors and tambourines. The last part of the mukam series, the mashrap nagma, was greatly influenced by the form of the sanam (beauty) genre, along with many say, musicians and dancers, and the important factors in it, such as the musical enthusiasm. As a result, there is a complete resemblance of melodies between professional music genres or a certain degree of closeness of aytic melody devices, uniformity of rhythmic scale and method bases, and finally performance of some genres with some sections of mukam his brotherhood in terms of which served as a key factor in the formation of the Twelve mukam series, the highest peak of the professional genres. This is illustrated in the table below.

<b>Professional music genres</b>	<b>Mukam series</b>
<b>Mukam</b>	1. Mukam bashi (head)
<b>2. Dastan nagma (epos artifice)</b>	
<b>Dastan (epos)</b>  <b>Nokhsho</b>	I Epos artifice
	II Epos artifice
	II Epos artifice
	III Epos artifice
	III Epos artifice
<b>3. Mashrap nag'ma (artifice)</b>	
<b>Sanam (beauty)</b>	I Mashrap artifice II Mashrap artifice III Mashrap artifice

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The music of Kashgar, Kumul and Ili oases is the leader in Uyghur music culture. Genres, epics, patterns, idols that belong to the professional system of Uyghur music.

1. The structure of the mukams of Kashgar music culture.

- 1) "Mukambashi" (methodless prelude).
- 2) "Chonnagmi".
- 3) "Dastan nagmi" (Epos artifice).
- 4) Mishrib nagmi (dance section).

The instrumental section is called Margu.

2. The structure of hawthorn mugs.

- 1) "Mukambashi".
- 2) "Chakma".
- 3) "Sanam".
- 4) "Salika".
- 5) "Salarman".

The Mukam genre gradually developed into 12 series and developed in the oases. "Cancer"

- 1) "Cho - biya"
- 2) "Mushavrak"
- 3) Charigakh
- 4) "Piyanchgoh"
- 5) "O'z khal"
- 6) "Ajam"
- 7) "Oshak"

8) "Bayat"

10) "Nava"

11) "Sigakh"

12) "Iraq"

Thus, from the performance of mukam, dastan (epos), nokhsho and sanam genres, which played a significant role in the formation of the mukam series and are the highest examples of Ili Uyghur professional music, to the mukams of complex genres (nokhsho, sanam) intended for the participation of many performers. The tooth principle was taken as a basis.

Formed on the basis of oral tradition, Uyghur music culture consists of folk music, folk art, mukam, instrumental melodies and dances. The songs include ceremonial, labor, domestic, lyrical, and religious melodies. Instrumental melodies are performed solo and with ensemble. In particular, there are musical dances for women, such as "Porcelain Dance", "Chokka Dance", "Taksiya Dance", men's "Potta Method", "Sama Method", "Dance with Lagan".

Songs play an important role in the daily life of the Uyghur people. It's hard to imagine celebrations, gatherings without music and dance. Uyghur folk songs have a wonderful melody. It can be performed both individually and collectively. Singing is a direct accompaniment to a song, which lifts the mood of the song and sometimes leads to applause.

In Uyghur historical songs, it is clearly expressed as an expression of the people's hard life and heroic struggle against the invaders. Today, the series "Twelve Uyghur Mukam", which is a wonderful musical heritage of folk music, is widely performed. Uyghur folk songs and mukams are performed to the accompaniment of musical instruments. It should be noted that the series "Twelve Uyghur Mukami" by Tamara Alibakiyeva, Doctor of Historical Sciences, Professor of the Almaty Conservatory named after Kurmangazi, as well as an important source in the scientific and creative study of Uyghur folk songs. With this series, Tamara Alibakiyeva collected folklore materials of Uyghur folk songs and first classified the genre of Uyghur music folklore. The masterpiece of Uyghur music, the cycle "Twelve Uyghur Mukam", identifies examples of folklore and studies them historically and theoretically. In his research, the musicologist developed a curtain-intonation system of medieval Uyghur music<sup>5</sup>.

Tamara Alibakiyeva identified the interaction of ancient musical civilizations based on a comparative analysis of the professional music of the Uyghur people with the professional music genres of medieval Eastern cultures. During his career, the researcher has published more than 300 books and articles on the history of the development of Uyghur musical culture, published various encyclopedic, popular scientific and educational manuals around the world. These include "Uyghur Historical Songs", "Twelve Uyghur Songs", "Uyghur Wedding Songs", "Uyghur Funeral Songs" and others. He has presented at international music conferences, symposiums, seminars and concerts. Tamara Alibakiyeva has been actively promoting Uyghur art in the international arena for more than 40 years. He is well known among musicologists from the United States, Canada, Europe and Asia.

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<sup>5</sup> For the history of the theater, see A. Kaidarov. Uygur Soviet Theater. Almaty, 1984.

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Here are some of the Uyghur folk songs collected by Tamara Alibakiyeva. We have the following information.

Collector: Tamara Alibakiyeva.

Ilyos Sakiyev - rubab, dutar.

Adiljan Niyazov - tanbur, nay, dap.

All songs presented here in Uyghur.

1. A caravan song.
2. Irrigator song.
3. Sherherd's song.
4. Spinner song.
5. Reaper's song.
6. Wedding song.
7. Nazugum.
8. Gulomkhan.
9. A girl's lyric song.
10. Swallow.
11. Damullam<sup>6</sup>.

Uyghur music encompasses several distinctive regional styles, as a result of the region's geographical location and complex history, with its population separated by mountains and deserts, which has historically been the subject of many external forces. Cities of the Southern Oasis: The musical traditions of Khatan and Kashgar were closely linked to the classical traditions of Bukhara and Samarkand in Central Asia, and the city, the eastern oasis of Kumul, was closely linked to northwestern Chinese music. Each city in these regions still has its own unique tone, but it is intertwined with a common language and culture that has survived as a result of trade and human migration.

The most prestigious and well-known genre of Uyghur folk music is the "perfect", which is a wide collection of songs, instruments and dance music. In addition to the mukam, the Uyghurs are a popular music genre of epic musical tales (dastan) as well as other types of story songs ("koshak", "leprosy", "swallowing" and "madkhiyaname"). At the same time, folk songs, which are usually dedicated to the sufferings of everyday life and the themes of love, play a special role in Uyghur music culture.

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<sup>6</sup>[Uighurmusic.tripod.com](http://Uighurmusic.tripod.com). the Uighurs/Uyghur Music/Uyghur Folk Song.

Despite Islam's indifferent attitude to music in the West, Uyghur music culture has many religious genres of music from a religious point of view, mainly Sufis, who use music to express and propagate their religious concepts. Even today, this traditional music genre competes with the pop music industry as well as state-sponsored professional teams.

We all know that the centuries-old Uyghur music culture has its own unique melodies and songs. It is worth noting that the genre of singing, which is an integral part of Uyghur music culture, deserves special attention. This is due to the fact that Uyghur music has a unique melody, a variety of colors, traditions have been preserved for a long time and are passed on to future generations. In addition to its presentation, the researcher is of interest to musicologists and ethnographers. As an example, the song "This Plane", which was theoretically analyzed from a musical point of view, confirms our opinion.

The 12 mukams, which are considered to be the flower of Uyghur music culture, especially musical folklore, also testify to the high level of development of folk singing. The variety of themes of folklore is directly related to Uzbek music. Music requires special attention due to its variety of themes, variations, diversity, intonation. In this regard, it is natural to draw attention to the scientific work of the famous musicologist Tamara Alibakiyeva, who has linked all her scientific and creative work with Uyghur folk music. As mentioned above, much of his work is related to Uyghur folk singing.

#### Conclusion 1.1.5

Summarizing, study shows that Uyghur folk singing, along with its originality, is very close to Uzbek music locally, and is of special importance in terms of all musical theoretical laws. Tamara Alibakiyeva and K. Alimbayeva got acquainted with the folklore. In turn, the closeness of Uyghur music to Uzbek music, its long history, and the fact that Uyghurs have lived in close proximity to the Uzbek people since ancient times, directly contribute to the common culture.

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