



UYGHUR TWELVE MUQAMAS

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Abstract

The Uyghur Twelve Maqams have a long history, breadth, and depth. The muqams are accompanied by historical periods experienced by the Uyghur people. Muqams are folk music created in many places and in several periods by many musicians, singers, and musicians of the Uyghur people. This time, the twelve muqams, reorganized, integrated, and improved in succession, consist of 360 songs and 4,492 lines. In addition, it includes poems by Uyghur classical poets, Uyghur folk fragments, and folk songs.

Keywords: Muqam, Bayavan, Yarkand Khan, Amanisha Khan, “Qumul Muqam”, “Du'lan Muqam”, “Turpan Muqam”, Rak, Qibiyat, Mushaviraq, Qaerga, Panjiga, Uzhal, Ajam, Ushak, Barat, Nava, Segah, eraq Muqams, nama, dastan, mashrap, sotor, tanbur, rawap, dap, duttor. mukam, music, melody, tune, theory, art, musicologist, scholar.

Introduction

Uyghur muqams have been systematized and changed several times throughout history. In particular, in the 4th century AD, the melodies “Kumul buyuk kuyi”, “Kucha”, “Kuchu”, “Kashgar” and “Khotan” spread from the “Great Melodies”. Based on the facts recorded in the musical assignment of “Veynoma” and “Suynoma” information is provided that the earliest melodic themes of muqams – “Great Melodies” and “Dachuy” - were systematized quite systematically. It is assumed that in the 6th century AD, the melodic system further developed. From the 6th to the 10th centuries, the muqam melodies, which spread among the people in various places, developed further and became intertwined.



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When the word “Muqam” is translated from Arabic into Persian, in addition to its original meanings, the meanings of “melodious” and “loving” are also determined. As the Persians organized and assimilated classical music, the word “muqam” expressed not only the meaning of melodies, but also the special meanings of classical traditional music. Classical traditional music and music are called “muqam”. The word “muqam” is used not only in the Chagatai language scene of the Uyghur language, but also in the name of melodies and songs, classical music. In the subsequent development of the Chagatai language, as countries that shaped this language and formed classical music, the word “muqam” that is, another special meaning of all individual classical music, was somehow called “muqam” While preserving it, only a group of systematic songs has the custom of being called “muqam” The fact is that the word “muqam” has become the name of a group or group of classical music organized in a certain order in the field of music.

The word muqam is an ethnologically changing form of the ancient Uyghur word Kusan-Tukhar maqa-yam, meaning “great song”. The Arabic word “muqam” was added to it, meaning “space” and “level”. The name of the Uyghur language “muqam” the perception of a large volume of supporting song and dance music, became a peculiar name.

The “Twelve Maqoms” appeared in the western regions of Xinjiang during the Han and Tang dynasties, were established in the 9th-14th centuries AD, and matured in the palace of the Yarkand Khanate in the 16th century AD. The traditional large-scale Uyghur classical musical suite “Muqam” is an artistic masterpiece that combines music, poetry, song, and dance.

The “Twelve Muqams” the mother of Uyghur song and musical art, is not only a way of the emergence of the individual, but also a symbol of the traditional twelve sequences created by the collective over a long history. Consequently, the appearance of the “twelve mukams” cannot be limited to a certain historical period. The Uyghur ancestors, who were constantly present on the stage of history, created songs and melodies related to the life of deserts, mountains, rivers, pastures and fields, hunting, animal husbandry, and agriculture. The song consists of a group of muqams, gradually composed of melodic features.



In the excavation of the Uyghur “twelve mukams” and the arrival of our present day, the famous mukamologist, poet Kidirkhan, and Princess Amannisa, under the protection and support of Abdurrashid Khan, Khans, the son of Abu Said Khan, the founder of the Sa'idi dynasty, made their contribution. This merger was organized with the support of Amanisakhan. It was inherited by the famous muqamologist Turdahun aka and was recorded in 1956. However, starting with twelve muqams is not forbidden. Muqam has had many experiences in its history of descending, multiplying, communicating, and creating various local variants. In “Twelve Muqams” human love, beautiful wishes, joy in life, sorrow, Judaism, solidarity, tranquility, monkey-pips, anger, oppression, and tyranny are depicted. The true essence of the rich, hardworking, and creative Uyghur people's wisdom in the cultural treasury is an artistic compass that expresses all aspects of Uyghur life through the language of music. In it, the life and beauty of the Uyghur people, their desires and passions, love and hatred for historical reality and their environment are expressed in various forms of human thought, including music, fiction, and methods. This musical work is called “The Miracle of Eastern Musical Culture” as it is a unique work in the history of world art. In short, the “twelve muqams” have long been the “god” of sacred art in the hearts of the Uyghur people. Language cannot be expressed by the degree to which our soul swells, and our psychological state becomes organically interconnected. Indeed, he was amazed by the musical sensitivity of “Twelve Muqams”.

The Uyghur people are the first to demand that Satar's arrows be played “extremely tight” and that his voice “please the beauties”.

The first work on the composition of the “Muqam” was carried out during the reign of the second-generation Khan of the Yarkand Khanate, Reheed, and Amannisakhan and Yusuf Kadir Khan made a great contribution to the composition of the “Muqam”. Amannisa Khan was born into a family of woodcutters, so in her youth she had the opportunity to communicate with “Mashrap” who was popular in the lower strata of society. The occasional “Mashrap” venues in the village not only increased Amannisha's interest in music but also developed her musical talent. From a young age, he was a skilled singer and knew various musical instruments well. When many of his poems and songs



became widespread, he became a popular figure among the local population. Under Amannisa Khan's influence and promotion, Rexide attracted Uyghur musicians, singers, and poets scattered throughout the country, and the court gathered many prominent figures who were skilled in this work. The “Muqam” movement, which is widespread among the people, creates favorable conditions for these people to unite and organize “Muqam”.

Based on the complexity of the concept, Amannisakhon combined the concept of Muqom, which is widespread in different places, and combined it into deep, slow, open, exciting, passionate, and rich and colorful melodies according to the process of light emotions. They are combined and form a well-structured large-scale suite: “chong Nagma”, “Dastan” and “Mashrap” are a total of 3 Grand Tours and 12 Kitabs, the length of which is set for singing for one day and night.

The singing style of “Twelve Maqoms” is simple; during performance, the singer should sit above or stand around them. First, the elder, sitting in the middle, sings a prologue, then everyone sings. The change of melody gradually intensifies the emotions of the singers and the audience, the number of dancers in the audience gradually increases, and when it reaches its highest peak, all the spectators sing and dance enthusiastically, sharing their joy. Singing is mainly performed at weddings, festive bazaars, and harvest celebrations. In general, during religious holidays, only “Chong Nagma” and “Mashrap” are sung at festive weddings; Accompanying instruments include Satar, Tanbor, Dutor, Ravap, Gejak, chang, dap, Sabayi. In general, you can sing, even if you don't have all your musical instruments, but the dap is inseparable. Some professional maqom performers often work in pairs, with the lead singer playing Satar and the accompanist playing the dap. In the Khotan district, there are ancient musical instruments called “Balaman” - karon and reed nays, which are accompanied by muqom singing.

1. Rak muqam 23-Nagma 205-verse
2. Chabbiyat Muqam 23-Nagma 251-verse
3. Mushavirak Muqam 31-Nagma 363-Misra
4. Charigah Muqam 18-Nagma, verse 212.
5. Panjigah Muqam 25-Nagma 240-verse



6. Uzhāl Muqam 29-Nagma 224-verse
7. Ajam muqam 17-Nagma 143-verse
8. Ushshaq Muqam 23-Nagma 286-verse
9. Bayat Muqam 19-Nagma 119th verse.
10. Nawa Muqam 20-Nagma 119th verse
11. Sigah Muqam 6-Nagma 72-Miara
12. Iraqi muqam 8-Nagma 102-verse

After decades of arduous work, in November 1960, the score for “Twelve Muqams” written with the foreword of Sayfudin Azezi, the chairman of the Aptunam District, was published by the “Music” publishing house in collaboration with the “Ethnic” publishing house. The information recording “Twelve Maqams” published by the China Record Company in 1961, was also produced. The completion of this large-scale cultural project will be of progressive and illustrative significance in the study of the traditional art of various ethnic groups in Xinjiang. The “Twelve Muqams” also provide valuable information for the development of modern music.

The new muqam song and dance “The People's Commune is Good” created in 1965, and the opera “Red Light” copied and adapted in 1973, are the result of the research of musicians of all nationalities in Xinjiang in this field. With the publication of this musical masterpiece, studies of Muqam gradually developed, and the older generation of musicians and critics Wang Tongshu, Abdushuvkvr Muhammad Imin, and Qatari masters wrote it. Influential articles such as “Twelve Muqams” and “Researching Muqams” about Uyghur classical music. In 1986, “Qiebyat Muqam” was systematically and fully staged for the first time by the Muqom Research Laboratory of the Shinjong Research Institute of Arts, and it was brought to Beijing, the capital of our country, to participate in the “china sound of Muqam art”

In 1987, he participated in the “Five Northwest Provinces (Regions) Music Week” held in Qinghai Province, in 1988, he participated in the 12th Asian Arts Festival in Shiang Gang, and visited performances in Great Britain, Pakistan, and other countries and regions that had a great influence in the country and abroad. In March 1989, the Xinjiang Muqam Art Troupe was founded on the basis of the

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Xinjiang Institute of Arts and the Xinjiang National Orchestra. In May 1989, the Xinjiang Muqam Art Troupe was created, which was headed by the chairman of the Aptunum district, Temur Davamat, and which once again illuminated this ancient Uyghur music on the world music stage.

The poems used in the mukam are often taken from the works of such classical poets as Alisher Navoi, Lutfi, Fuzuli. This increases not only the musical, but also the literary value of muqams. In the performance process, national musical instruments such as dutor, ravap, tanbur, gijjak, and doira are used.

Uyghur muqams are not simple music, but a huge cultural treasure, formed over the centuries. It embodies the historical memory, spiritual world, and high love for art of the Uyghur people. Studying, preserving, and passing on this heritage to future generations is one of the important tasks.

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