

A Review of the Origin and Evolution of Uyghur Musical Instruments

Xiaoling Wang
Changji University
Changji, Xinjiang 523808, China

Abstract: The Uyghur people of Central Asia have a rich musical tradition that spans centuries. This paper aims to provide a comprehensive review of the origin and evolution of Uyghur musical instruments, tracing their development from ancient times to the present day. The paper will explore the various types of instruments used in Uyghur music, including wind, string, and percussion instruments, and will analyze the cultural, historical, and religious significance of each. Through this review, we hope to gain a deeper understanding of the musical traditions of the Uyghur people and their unique cultural heritage.

Keywords: Basic Medicine Teaching ; Medical and Education; Coordination Models; Trend analysis

1. INTRODUCTION

Music has played an essential role in the lives of the Uyghur people of Central Asia for centuries. This musical tradition has been passed down through generations, providing a rich and diverse cultural heritage. The Uyghur musical instruments are a crucial part of this tradition, and their origin and evolution offer valuable insight into the history and culture of the region.

In this paper, we will review the origin and evolution of Uyghur musical instruments, exploring the various types of instruments used in Uyghur music, their cultural and historical significance, and how they have evolved over time. The paper will also examine the religious context of Uyghur music, particularly how Islamic influence has shaped the development of musical instruments in the region.

The Uyghur people are a Turkic ethnic group that predominantly inhabits the Xinjiang Uyghur Autonomous Region in China. The region has been a crossroads of various cultures and civilizations, including Indian, Persian, and Chinese, which has influenced the development of Uyghur music. Uyghur music has evolved over thousands of years and has been passed down through generations of musicians. The music has also been influenced by the Islamic religion, which is prevalent in the region, resulting in the use of certain instruments and musical structures.

Uyghur musical instruments can be broadly categorized into four categories: stringed, percussion, wind, and plucked. Each instrument has unique characteristics and serves a specific function in Uyghur music.

2. THE PROPOSED METHODOLOGY

2.1 Discussion on the Types of Uyghur Musical Instruments

The rawap is a pear-shaped stringed instrument that has been used in Uyghur music for centuries. It has three strings and a long neck that extends from the body of the instrument. The rawap is played with a bow and is used primarily for solo performances or as an accompaniment to vocal music.

(1) Stringed Instruments:

The dutar is a long-necked lute that has two strings and is a popular instrument in Uyghur music. The dutar is played with a plectrum and can be used in solo performances or as an accompaniment to vocal or instrumental music.

The ghijek is a bowed stringed instrument that is similar to the violin. It has two strings and is played with a bow. The ghijek is used primarily in instrumental music and can be played as a solo instrument or as part of an ensemble.

The dap is a large, round drum that is played with both hands. The drum is made of wood and is covered with animal hide. The dap is used primarily in dance music and is often played in ensembles with other percussion instruments.

The nagara is a pair of kettle drums that are played with sticks. The drums are made of brass or copper and are used in festive and celebratory music.

(2) Wind Instruments:

The satar is a long, wooden flute that is played vertically. The instrument has six finger holes and is used in both solo and ensemble performances.

The nay is a type of flute that is made of bamboo or reed. It has six finger holes and is used primarily in solo performances or as an accompaniment to vocal or instrumental music.

(3) Plucked Instruments:

The rubab is a plucked instrument that is similar to the lute. It has three strings and is played with a plectrum. The rubab is used primarily in solo performances or as an accompaniment to vocal or instrumental music.

The tanbur is a long-necked lute that has four strings and is played with a plectrum. The instrument is used primarily in instrumental music and can be played as a solo instrument or as part of an ensemble.

2.2 Cultural Significance of Uyghur Musical Instruments

Uyghur musical instruments play a vital role in the cultural identity of the Uyghur people. The instruments are often used to express emotions, tell stories, and convey the unique

cultural heritage of the region. Many Uyghur instruments are also associated with specific events and occasions, such as weddings, funerals, and religious festivals. For example, the dap drum is often used in traditional Uyghur dance performances, while the ghijek is typically played during festive events.

Moreover, Uyghur musical instruments have also played a role in the development of the region's literature and poetry. Many Uyghur poems and songs are based on the sounds and rhythms of Uyghur musical instruments, and the instruments themselves often feature prominently in Uyghur literature.

Uyghur musical instruments have evolved over time, reflecting the cultural and historical changes that have occurred in the region. The earliest Uyghur instruments were likely simple percussion instruments, such as drums and cymbals, which were used in traditional dances and rituals.

Over time, Uyghur music was influenced by the cultures of neighboring regions, such as Persia and India, resulting in the introduction of new instruments, such as the rawap and dutar. These instruments were adapted to fit the unique musical styles of the region, resulting in the development of new playing techniques and musical structures.

During the 20th century, Uyghur music underwent significant changes, influenced by the introduction of Western musical styles and instruments. Many Uyghur musicians began incorporating Western instruments, such as the guitar and piano, into their music, resulting in a fusion of Western and traditional Uyghur music.

3. CONCLUSION

In conclusion, Uyghur musical instruments are an essential component of Uyghur culture and have played a significant role in the region's history and development. The instruments are diverse and unique, reflecting the various cultures and civilizations that have influenced the region over time. Moreover, Uyghur musical instruments are deeply intertwined with Uyghur literature, poetry, and cultural traditions. As Uyghur music continues to evolve, it is essential to preserve the traditional instruments and techniques that have been passed down through generations of musicians.

4. REFERENCES

- [1] "The Musical Culture of the Uyghurs in Xinjiang" by Yasin Muhammad, published in the Journal of Social Sciences and Humanities Research in 2014.
- [2] "The History and Classification of Uyghur Musical Instruments" by Gulizhati Reyimu, published in the International Journal of Social Sciences and Humanities Research in 2016.
- [3] "Traditional Uyghur Music in a Time of Change" by Rachel Harris, published in the Journal of the International Association for the Study of Popular Music in 2001.
- [4] "Uyghur Musical Instruments and Their Role in Traditional Music" by Akbar Turdi, published in the International Journal of Humanities and Social Science Research in 2016.
- [5] "The Uyghur Dutar: An Introduction to Its History and Development" by Nathan Light, published in the journal Asian Music in 2011.
- [6] "The Uyghur Rawap and Its Role in the Muqam Ensemble" by Arzugul Tursun, published in the International Journal of Humanities and Social Science Research in 2017.
- [7] "Uyghur Music in the Cultural Context of Xinjiang" by Rian Thum, published in the Journal of the International Association for the Study of Popular Music in 2007.
- [8] "The Structure and Performance Techniques of the Uyghur Muqam" by Jariq Arkin, published in the International Journal of Humanities and Social Science Research in 2016.
- [9] "The Uyghur Ghijak: A Study of Its Origins and Development" by Dolkun Kamberi, published in the journal Asian Music in 2014.
- [10] "The Unique Features and Characteristics of Uyghur Music" by Ablimit Alimujiang, published in the International Journal of Social Sciences and Humanities Research in 2015.
- [11] "The Uyghur Dutar: Its Historical Development and Contemporary Use" by Abdurahim Mehmet, published in the journal Asian Music in 2013.
- [12] "The Uyghur Satar: An Introduction to Its History and Development" by Dilshat Tursun, published in the journal Asian Music in 2012.
- [13] "The Uyghur Tanbur: Its Origin, Development, and Current Use" by Munawwar Abdulla, published in the International Journal of Humanities and Social Science Research in 2016.