

A Review of the Origin and Evolution of Uygur Musical Instruments

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Abstract: There Are Three Opinions about the Origin of Uygur Musical Instruments, and Four Opinions Should Be Exact. Due to Transliteration, the Same Musical Instrument Has Multiple Names, Which Makes It More Difficult to Study. So Far, the Origin of Some Musical Instruments is Difficult to Form a Conclusion, Which Needs to Be Further Explored by People with Lofty Ideals.

1. Introduction

Uyghur Musical Instruments Have Various Origins and Clear Evolution Stages, But the Process is More Complex. I Think There Are Four Sources of Uygur Musical Instruments. One is the National Instrument, Two Are the Central Plains Instruments, Three Are Western Instruments, Four Are Indigenous Instruments. There Are Three Changes in the Development of Uygur Musical Instruments. Before the 10th Century, the Main Musical Instruments Were Reed Flute, Flute, Flute, Suona, Bronze Horn, Shell, Pottery Flute, Harp, Phoenix Head Harp, Kojixiang Pipa, Wuxian, Ruan Xian, Ruan Pipa, Cymbals, Bangling Bells, Pan, Hand Drum, Iron Drum, Waist Drum, Jiegu, Jilou Drum. At the Beginning of the 10th Century, on the Basis of the Original Instruments, Sattar, Tanbu, Rehwap, Aisi, Etc New Instruments Such as Thar, Zheng and Kalong. after the Middle of the 20th Century, There Were More Than 20 Kinds of Commonly Used Musical Instruments, Including Sattar, Trable, Jewap, Asitar, Kalong, Czech Republic, Utar, Nyi, Sunai, Kanai, Sapai, Balaman, Dapu, Narre, Sabai and Kashtahi (Dui Shi, or Chahchak), Which Can Be Divided into Four Categories: Choral, Membranous, Qiming and Ti Ming.

Uighur Musical Instrument Research Has Achieved Fruitful Results, the Research Team Has Been Growing, the Research Field Has Been Expanded, and Some Researchers Have Paid Attention to Musical Instrument Decoration. among the Existing Researchers, Wan Tongshu, he Zhiling and Ning Yong Are the Representatives of the Researchers Involved in the Origin of Musical Instruments. the Research Methods Used Mainly Include Field Survey, Literature Review, Comparative Study, Iconography, Musical Archaeology and Case Study, But There Are Few Thematic Researchers on the Origin of Uyghur Musical Instruments, with Little Overall Effort. Some Researches Are Lack of Field Survey and None It is a Pity to Comb the Academic History and Simply Repeat the Existing Research Results. Based on the Academic Attitude, the Author Does Not Worry about the Superficial, and Chooses the Important Ones to Discuss, in Order to Benefit Those Who Come.

2. The Origin and Development of Uygur Musical Instruments

Combing the Existing Literature, It is found that the Research on the Origin and Evolution of Uygur Musical Instruments Has the Following Characteristics.

2.1 Foundation of Fieldwork

Wantongshu is the leader in the study of Uygur musical instruments. The field investigation alone lasted for more than 30 years, recording the scattered folk Mukam suites and the types and names of Xinjiang's national musical instruments. Since then, no researcher can surpass the age of ten thousand. However, it should be noted that Wan Lao did not distinguish his own musical instruments from the indigenous ones, and referred to them as "original and local (including the middle of the river area)". Therefore, his view remains to be discussed. I think that our musical

instruments are created by our nation. In the process of migration, the musical instruments of the indigenous people can not be counted as the Uyghur native musical instruments, that is to say, the Uyghur musical instruments come from not only the native musical instruments, the Central Plains musical instruments and the foreign musical instruments, but also the indigenous musical instruments. In addition, Wan Lao reduced the process of argumentation on the origin and evolution of these musical instruments, and directly gave a conclusion in the way of annotation, which left a space for subsequent researchers to explore.

2.2 Tracing Back to the Source: the Joint Efforts of Musical Archaeology, Literature Review and Linguistic Methods

Methods of musical archaeology. He Zhiling, taking six harps unearthed in Xinjiang as an example, has made a comprehensive and systematic research on musical Archaeology of the harps, and has come to a convincing conclusion: Although the harps unearthed in Xinjiang are very similar in shape and style to those unearthed in Mesopotamia, Assyria and Iranian murals, and bazerek ancient tomb, there are two sources of harps in China. One is the Chinese indigenous musical instrument, the other is the external Harp (including the phoenix head harp). The shape of the harp and the crouching harp recorded in historical records is quite different. From the harp to the crouching harp, the shape has changed greatly. This change includes two aspects: one is that the string column has changed from the dangerous column to the general product; the other is that the string number has changed from 25 strings to 4 strings.

In particular, Lin Qiansan believed that the crouching harp, the Phoenix headed harp and the vertical harp originated from China, Egypt and Assyria respectively. Unfortunately, the harp, once popular in the western regions, is no longer playing.

With the help of the literature review method of iconology. This is the most commonly used method to study the origin and evolution of Uyghur musical instruments in China. For example, the research on Pipa and other musical instruments, such as rewap, Guzhen and Tongjiao, is mainly based on literature records, supplemented by murals and other images.

Although Pipa is no longer used in the contemporary Muqam suite, it is the mother type of the essential musical instruments of Muqam suite, such as zatep, satar, doutar and MARPOL. Therefore, Pipa is the key to understand the origin and evolution of these instruments.

Pipa. There are two sources of pipa. Liu Xi believed that Pipa originated from the western regions, while Fu Xuan believed that Pipa originated from China. Ning Yong traced back to the Ming and Qing Dynasties from the Han and Tang Dynasties. According to the classics, the Chinese instrument Ruan was the ancient pipa. Ruan Pipa originated in the Qin and Han Dynasties, but Ruan Pipa was a straight item. It is also called pipa, "Qin Pipa", "Zhixiang Pipa" or "Han Pipa", "Yueqin" or "Ruan Xian" because its playing technique is the same as that of foreign pipa, while foreign Pipa is called "kuzi Pipa" or "quxiang Pipa". According to Duan Qiang's investigation, Pipa is mainly popular in the eastern and Northern Xinjiang, and it is no longer used for playing around the 1930s. In the 14th century, the pipa, a popular four stringed piece in Kucha, evolved into two different instruments. One is rabab with an oval resonator and two corner ornaments, the other is tar with a hanging gourd like resonator. And this labab sound is translated into reh vap.

Rewapu. According to the textual research of Wantong book, Daolan rewabi is an ancient musical instrument similar to pipa, which was used by Doran people who lived in the oasis of Tarim River and yarqiang river basin about four centuries ago. In the Qing Dynasty, the word "rehvafu" is recorded as "rabab" and "rabab". Rabab is a general term for bowstring instruments in Arabic. Later, the name was borrowed by many countries, forming a musical instrument similar to Pipa in different shapes. However, after the 19th century, Xinjiang generally referred to "rabab" as "rewapu". There are different modifiers for different places, performance occasions, pitches, aesthetic customs and materials. For example, there are more than ten kinds of modifiers, such as Alra (i.e., the original ecological three strings), Qiemo, shepherd, and lono. The levap belongs to the lute musical instrument. Ryuket musical instruments have similar resonators and chords, and they have experienced the changing shape of resonators, the increasing number of chords, and the

increasingly rich and diverse evolution process of taste.

It is very important. It is a widely used Uygur musical instrument with three sources. First, western regions. "Book of music" records: "Chen Zhen, a sad zhen, a eggplant head, Qiuzi Wen Yue also." Tang Duyou's "Tong Dian · Le Si": "Zhe, originally named sad, comes from the middle of the Hu, and has a sad voice." Chen Wenge believed that the word "zhe" originated from the general designation of reed pipes in Western Asia, and was closely related to Hu Hu, he, he, Su in China, and Chu wu'er, Si bue'er and Mao dun'er in Central Asia. In Southwest China, similar musical instruments are called "GIAO", "Lao" and "hang". A small double tube is a Hu Zhen. Second, Persia said. Wan Ming, Chang Renxia, Zhou Jingbao, Zhang Huan and others hold this view. Third, China said. According to Niu Longfei, "zhe" and "Zhen" originally refer to the traditional Chinese musical instruments such as the "horn" of rolled leaves. I think there are at least two sources of Qi. One is made in China, the other is made in foreign countries, which is called Hu Jia. And Du Zhi in "Fu" in the cloud: "Li Boyang (eggplant) into Xirong made." In the first silkworm ceremony note, it is said that "the shell is also the shell. There's Hu Jia again.

It is worth noting that in the fourteenth century, the official literature changed its name to BALAMAN, while the folk still call this kind of instrument "Pipi". However, "Pi Pi" is a reed pipe with a single reed and a double reed, while BALAMAN is a reed pipe with a single reed and a double reed.

Copper horn. Tongjiao is transliterated into Chinese as karnai or karna, which means Tongjiao. Because of its quality, it is also known as copper horn, blowing gold, copper horn and copper horn, which evolved from horn. According to the system of vehicle clothing and instrument: "Jiao, not included in previous books, or yunben goes out of Qiang and Hu, blowing to scare Chinese horses, or yunben goes out of Wu and Yue." It can be seen that the controversy on the origin of the horn instrument started in the Eastern Jin Dynasty. According to Zhou Jingbao, the earliest copper horn in the world came from Mesopotamia in ancient Western Asia. Wan Tongshu believed that the copper horn originated from the Central Asia River region. However, according to "vehicle clothing instrument system" and "Tongdian", the earliest horn is either animal horn or wooden horn, with two origins. One is originated from the grassland in the north of China. The other is originated from Wu and Yue. Different from Zhou Jingbao and WAN Tongshu in the west, whose statement is more convincing remains to be seen. However, since the fourteenth century, the horns have been basically made of copper.

Naiyi (flute), zoernai (suona). Nai Yi and Zor Nai Yi originated in Mesopotamia. In the history of Song Dynasty and the book of music laws, zoernet's clothes are called little flute, little abstruse and little horizontal blowing. Naiyi is translated into "Flute" in Chinese and "Naiyi" in transliteration. Zorney is also known as surnai, suona and Zana (translated from Chinese). The later edition of justice of Lulu is named surnai and zonai. Today, it is transliterated as "suona". Today's Naiyi is mostly made of bamboo or metal flutes produced by mainland manufacturers, rarely made of wood. Zoernet's clothes still use the traditional shape made of a whole block of wood.

Nagel (iron drum). Nagar, also known as nareng, Nagra, Nagara or nugula. Wu Longhai pointed out that Nagel generally refers to the iron drum with the skin like a flowerpot, big up and small down, and investigated its production technology, performance method and its application in marriage customs. Unfortunately, Wu did not trace the origin of Nagel. Fortunately, in the report "Silk Road and the exchange of Chinese and foreign musical instruments", Zhang Huan believed that Nagra was closely related to the ancient western region's Jiegu. The Capricorn drum comes from the Capricorn people, who are called Yueshi people. In the first three centuries, the Yueshi people lived in Dunhuang and Qilian in the northwest of Gansu Province. Then they forced the Huns to move westward, defeated the Cypriots, moved southward to North India, built the kusanas Dynasty, and then the Jiegu came to India. It is not from India that Lin Qiansan said the Capricorn drum is from India. However, Zhang and Wu have different descriptions of the name and shape of the instrument. But it's puzzling that Nagra has the same name.

Tambourine. Hand drum, also known as tambourine or DAF, is called "nagman Dabu" or "Dabu" for short in Uygur. This musical instrument originated in Mesopotamia, with relief as

evidence. Persian and Xinjiang hand drums are decorated with bells. Because the hand drum integrates the sound effects of the two kinds of drums, i.e. the jilou drum and the 鼗 drum, and is easy to play, it gradually replaces the jilou drum and the 鼗 drum, which were popular in the western regions before the 8th century, and becomes a common musical instrument of Xinjiang Uygur and other ethnic minorities. For a long time, the shape of hand drum has changed little, only in size.

Kalon. Kalong, wooden, trapezoid, left curve right straight, the Qing Dynasty literature known as kalnai. Yin Faru believed that Kalong originated from the crouching konghou, and Zhang Huan also held this view. Zhang Huan believed that the Persian Turkish view of becoming a powerful man on the shore was not advisable. Kalong originated from Babylon and Assyria, and its name originated from Greece. It was introduced into Xinjiang in the Yuan Dynasty. After the 1950s, after the restructuring of Xinjiang musical instrument factory, Kalong's shape, performance, volume, range and other aspects have been greatly improved. The resonators, steel wire strings and iron wires replaced the original boxwood shell, sheep gut string or copper wire string and animal bone strings, with up to 72 strings. There are 24, 48 and 54 in common use.

2.3 A Linguistic Method Based on the Evolution of Musical Instrument Form

The linguistic method based on the evolution of musical instrument form is one of the most commonly used and effective methods for the research of Uygur musical instrument origin. For example: jovanfu, Sattar, tauble, hussetar.

Satel. Sattar was also written as “Sattar”, “Sattar” and “Sattar”. In the Qing Dynasty, all kinds of names were used, but “SETAR” appeared the most frequently. After the Qing Dynasty, it was gradually written as “Sattar”, “Sattar” or “Sattar”. There are many people who study satar, only Mao Jizeng and Xiao Zhenxin have done special research. There are five ways of saying the origin of satar. The first is that satar is a musical instrument from Uzbekistan and Tajikistan. Although it is Arabic, it is different from Arabic in form and playing technique. The second is that satar borrowed Persian and Indian musical instruments and was transformed on the basis of Ruan Pipa and kubuzi, which is also said by wantongshu. The third is that satar is a musical instrument produced under the influence of Kirgiz's “Kiyak” and Kazak's “Hobbes”. Satar and modern satar are two different musical instruments in the Qing Dynasty. The fourth is that satar is a musical instrument produced under the multiple influences of “sishak” of Arab Abbasid Dynasty, “sharangi” of India and “satar” of Persia. In addition, Lin Qian San believes that danbur and SETAR, which originated in Persia, are actually instruments with the same instrument and different names. With the development of communication, their names and structures have changed. Those that flowed into India are called Sitar, and those that were introduced into Xinjiang are called “SETAR” in the Qing Dynasty. Xiao Zhenxin traces the name of Sattar from the linguistic point of view, which is quite credible. He thinks that some musical instruments on the silk road have similar body shape, and their names contain a common affix “tar” (from Sanskrit). In ancient Persian Arabic and northern India, they are the common root of many musical instruments, specifically “string”. But they have different forms and playing methods. It is believed that on the basis of the plucked stringed sonata “SETAR”, Sattar has further lengthened the neck, enlarged the resonance box and increased the resonance string group, and has been transformed into a new type of stringed Sonata instrument with more expressive force.

Tanbour. Tauble is a Persian phonetic translation of a long necked plucked string instrument. It is called “danbula” in the picture of the meeting code of the Great Qing Dynasty, and “Tamura” in the book of Wuti Qingwen Jian. It is translated into “accordion”, “play Boolean” and “play plucker” in Chinese. In addition, this kind of instrument is also known as tambour and tanbula.

Shen Zhibai is the representative of the study on the origin and development of the bomb. Shen Zhibai in the “outline of the history of Chinese music” to “play Boolean” as “play Bula.”. According to him, playing Bula originated from the long necked Pipa of Mesopotamia 2000 years ago. The Greeks call it “Pandora.”. “The earliest Pandora was a two stringed Pipa After it was introduced into Persia, it was called tanbura. In the later development, the two string is called dutar,

the three string is called satar, the four string is called cartar, and the five string is called panctar “. From the first two strings without grade, chuble gradually evolved into three strings, four strings, five strings and six strings to the appearance grade, until 16 grades, and its resonator is very similar to the shape of a gourd ladle. In other words, tanbura, dutar and satar are transliteration of “tanbura”, “dutar” and “satar”. They all evolved from the two string pipa. According to Wan Tongshu, the name “dutar” comes from the Persian word “dutar”, which means “Du” is the second word, and “tar” is the meaning of strings, i.e. instruments with two strings. In Chinese, the transliteration includes dutar, dutar, dutar, dutar, dutar, etc. It is believed to have been introduced into Xinjiang since the middle ages, and it has maintained the form of two strings up to now.

Hussetar. Huxitar is an ancient plucked string instrument of Uygur nationality, formerly known as “aisitar”. “Escitar” means “eight strings” in Persian, which has been lost for more than 200 years. In the 1970s, turson ahimati, a famous Uyghur instrument performer and producer, revived and reformed huxitar according to folklore, referring to the characteristics and forms of instruments such as Czech, Violin and mandolin. Because its shape is very similar to the ancient Indian and Nepalese “salangi”, most researchers think that the instrument should come from here. The modified version of hussetar cancels the resonance strings and forms a complete set of high, medium and low instruments.

2.4 Case Study and Comparative Study. Such as Czech Republic.

AI Czech. The Czech Republic is also known as “halzak”. The research of AI Czech is represented by Mao Jizeng, Liu Yi, Chen Li and Pang Shuang. Mao Jizeng divides the Czech Republic into three parts: jevap Czech Republic, one string Czech Republic, two string Czech Republic, three string Czech Republic, four string Czech Republic and Hami Czech Republic. Jevap is similar to jevap, but the sound box is decorated with wooden horn. The sound color is very similar to other jevap. It was once popular in southern Xinjiang and is now rare. So far, it is still popular in folk music of Daolang area in southern Xinjiang, known as “Daolang AI Czech”. The form of Hami AI Czech is quite unique, with a large image of erhu, but in addition to the two main strings, there are many resonance strings. After 1950's, a new type of aiczech without resonance string was created based on the prototype of Daolang aiczech and the production method of violin. It is called improved aiczech or treble aiczech. It is known as “Violin” of Uygur nationality. There are many opinions on the origin of the Czech Republic. Some people think that AI Czech originated from the ancient Persian instrument kamanqia, and the Uighur instrumentalists added a group of resonance strings to kamanqia, which was renamed “Ai Czech”. Pang Shuang, on the other hand, summed up six theories about the origin of the Czech Republic. Among them, the multiple impact theory is more reasonable. There are Xiang Yang, Tan Yong and so on. Xiang Yang believed that “Uighur and aiczech should be the product of multiple influences of Mongolia, Persia and Central Plains”.

3. Conclusion

To sum up, the origin of Uygur musical instruments is diverse and the evolution process is tortuous. Their types, shapes and decorations are changing with the changes of the times and society. The national musical instruments mainly include bourga, reed flute, etc. The musical instruments that absorb indigenous people are Jiegu, handdrum, Tiegü and Taolong. The musical instruments from the Central Plains include flute, chime, Panpipe, Ruan Xian, chicken lougu, lying konghou, etc. From West Asia and South Asia, there are many foreign musical instruments, such as harp, phoenix head harp, pipa, cymbals, bells, etc. Some of the instruments used by the Uygur ancestors, such as Tianzhu music, Gaochang music, Kucha music, Shule music, izhou music, Khotan music and Western Asia's Arabic music and Persian Music, disappeared, but new instruments also appeared. For example, in the fourteenth century, new musical instruments introduced from Central Asia included Karon and Zheng. At the same time, on the basis of drawing lessons from Persian and Indian musical instruments, Ruan Pipa (dorangevap) and kubuzi were reformed, and satar, jevap, trable and dutar were newly created. At the end of the 15th century, influenced by Ruan pipa, erhu

was renamed Hami AI Czech because of its popularity in Hami. In the 17th century, pipa, harp, escital and Zheng disappeared, and Yangqin and other new instruments appeared. In the 1960s, huxitar was revived, while jevapui was basically retired. There are also great disputes on the origin of some musical instruments, such as pottery Cuan, reed flute, flute, Cuan, dutal, pipa, Czech Republic, etc. Especially Pipa and dutar. Some people think that Pipa is the mother type of modern Uygur musical instruments, while others think that it is dutar.

On the one hand, Xinjiang is located in the hub of the ancient Silk Road, where frequent trade exchanges make a variety of music cultures blend and collide, where acceptance, exclusion, improvement and innovation interweave with each other, coupled with the lack of literature records, the origin and development of some musical instruments are not very clear; on the other hand, due to the influence of religion, many musical instruments have not been naturally continued, and also brought to researchers There are difficulties. Therefore, in this academic field, there is still a need for further research with a more rigorous academic attitude and the spirit of inquiry.

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