



THE APPLICATION OF TWELVE MUQAM IN BEIJING OPERA -- THE COMPILATION AND PERFORMANCE OF THE "QIZIL CHIRAGH"

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Abstract

In the Uyghur adaptation of the opera "Qizil chiragh", the template of muqam lyrics and melody has been broken in the adaptation of the opera based on literary works. By putting the lyrics of Beijing Opera into the tones of muqam, the Uyghur opera music has made a new breakthrough and is deeply loved by people of all ethnic groups. In the Uyghur adaptation of the opera "Qizil chiragh", the rhythm of the story and the rhythm of the music are skillfully combined. The greatest achievement of the Uyghur adaptation of the opera "Qizil chiragh" is the introduction of muqam art into the Peking Opera.

Keywords—"Qizil chiragh"; Muqam; Adapted from the opera

Introduction

The greatest achievement of Uyghur's adaptation of the opera red light lies in his composition of songs and music. Another characteristic of Uyghur drama is that any uyghur drama must incorporate songs and music elements. The songs and music in Uyghur drama are the life of the drama. There is certainly a historical and social basis for the importance of song and music in Uyghur opera. The entire life of the Uighur people is a life of music. The Uyghur people have regarded art as an essential part of their life since the primitive society. Uighur people have a strong sense of music, their pursuit of life, ideals, love and hatred expressed in music. In addition to the happy days of the Uyghur people, the funeral is also filled with music. The use of grief to express grief has continued in the lives of the Uighur people until now.

The Uyghur opera of the "Qizil chiragh" of Peking Opera and its songs and music adaptation

The Uyghur opera "Qizil chiragh" has 34 songs in the tone¹, they from beginning to end to improve the opera targeted. Because the creation of music and the treatment of the lyrics of the opera is very meticulous and comprehensive. The song adaptation of the Uyghur opera "Qizil chiragh" - the concert touched our hearts and made us feel excited. Because these are the lyrics of the opera, which are translated into uygur according to the original script, the music of the opera is based on the uygur classical music work "Twelve muqam", so the music is very popular. At the same time, the performers with very high voice, very high acting, further stimulated the audience's aesthetic interest.

¹ According to the opera video version and "Qizil chiragh" script book statistics.



"Twelve muqam" is used not only in "Qizil chiragh" but also in many uygur operas. In other operas, especially in the opera "ghirip senem", it is sung according to muqam. In the uygur opera red light, the original version (originally translated from Beijing Opera) is sung in the voice of muqam. So before we talk about the role and characteristics of "Twelve muqam" in the "Qizil chiragh", we will talk about the role of "Twelve muqam" in the uygur opera.

Created by the industrious and art-loving uygur people, "Twelve muqam" is a priceless treasure that has been integrated into the treasure house of Chinese culture, as praised by Chinese and foreign scholars. Treasures in Oriental art.

The term "muqam" is the concept of "supporting" and "singing and dancing major". "Twelve muqam" is an encyclopedia of uygur music art. He is considered the grandfather of the uygur music art and is recognized both domestically and internationally.

As we all know, the silk road is not only an important trade route leading from ancient China to the west, but also an important bridge for the communication between eastern and western civilizations. It is also the great vessel of human life in history.

Central Asia, known as the "western region" since ancient times, and the present-day xinjiang region are the central plains culture, the Greek culture, the Indian culture and the Arab culture have always been an important link of mutual contact. As a result of cultural exchange, this land also has altai, indo-european, and has become a place where the three language systems of chinese-tibetan meet. Kuqa music, shule music, gaochang music, khotan music, aiweigou music, hami music of the sui and tang dynasties formed on this land. Beiting music not only belongs to the culture of central China, but also includes east Asia, southeast Asia, South Asia and even western Asia civilization. Therefore, the music culture in the western regions, to be exact, the study of "Twelve muqam" and its relationship with drama, not only needs to understand the background and law of the silk road art, more importantly, it also has great practical significance for the prosperity of contemporary spiritual civilization and art².

Uygur literature and art is a classical traditional festival blooming in hundred gardens, one song, one poem, one play. In the history of many music artists, poets created a lot of music for mankind, poesy - poetry, created a solid foundation for the formation of uygur drama. Throughout the history of uygur literature, there are "ghirip - senem", "rabiye -- seydin", "perhat -- xirin", we can see that the original narrative poetry based on the excellent drama adapted into the stage. These classic epics were rearranged by later Uyghur dramatists and composers, and were adapted into the program "Twelve muqam", which was performed on the stage at home and abroad and welcomed by people all over the world.

Examples of dramatic adaptations of long narrative poems are common both at home and abroad. Carl. Guenot's five-act film "Faust" is based on the earth epic of the same name. The famous Russian poet pushkin's "ruslan

² Ablat wumer, The role of twelve muqam in uygur drama, xinjiang art, no.1992-4.



liudmila", on the basis of the long narrative poem "yekoni unigen", the famous Russian composers green and Tchaikovsky created the famous opera in the history of Russian drama.

In the national literature of our country, there are numerous examples of long narrative poems being adapted into dramas. For example, the long kazakh folk poem seleka - "saiman", the kirgiz epic "manas", The Tibetan and Mongolian epic "jangel" A dramatic work that has been adapted into a variety of theatrical productions. Han drama "wang gui and li shuang shuang", adapted from li jing's work of the same name. "Ashima", "liu sanjie" and "godamlin" are also based on the eponymous narrative poems of cheney, zhuang and Mongolia³.

Obviously, narrative poetry occupies an extremely important position in the history of uygur literature. It not only has strong poetic and lasting appeal, but also has strong music and dramatic color, which has been the solid foundation and fertile soil for the development of uygur drama.

In the hot social life of uygur old literati and muqam artists, in the selfless dedication of maintaining the unity of the motherland and national unity, they wrote 10,000 poems, songs and sketches, and put them in the songs of nava, ouzihale, lak and ushake muqam to express the great spirit of patriotism. As an artistic expression of Chinese people's social life, "Twelve muqam" is a vivid portrayal of Chinese people's labor, life and struggle.

Uygur poets and playwrights pay attention to the richness of rhythm, tone, rhythm and rhyme in their long poems and stage works. In particular, it pays attention to the use of classical folk music "Twelve muqam" and carries forward the tradition of using poetic language to condense musical language. In these works, poetry and music are closely linked, forming a higher work of art than the poetry itself. The result is that poetry - poetry has a textual basis for music, and music does wing work for poetry - poetry.

In the Uyghur adaptation of the opera "Qizil chiragh", the template of muqam lyrics and melody has been broken in the adaptation of the opera based on literary works. By putting the lyrics of Beijing Opera into the tones of muqam, the Uyghur opera music has made a new breakthrough and is deeply loved by people of all ethnic groups.

In the Uyghur adaptation of the opera "Qizil chiragh", the rhythm of the story and the rhythm of the music are skillfully combined. The tense plot is matched with the fast rhythm, and the moving events are matched with the beautiful music.

The preface and the conclusion of the middle and interlude and the chorus increase the plot structure and artistic influence of the work, the organic connection of the opera scenes, and the illumination of the specified environmental conditions and the effectiveness of the work. It makes the musical image of the characters in opal more prominent and gorgeous, and provides the opera with unique artistic connotation and charm.

The artistic characteristics of uygur adaptation of "Qizil chiragh"

The rhythm, tempo and speed of the various parts of the uygur opera "Qizil chiragh" are closely related to the overall rhythm and speed of the opera. On the basis of their interconnection, complementarity, coordination and

³ Ablat wumer, The role of twelve muqam in uygur drama, xinjiang art, no.1992-4.



mutual development, the overall structure of the opera "Qizil chiragh" is arranged in rhythm, rhythm and speed. Peking Opera "Qizil chiragh" was adapted for the process of uygur language, the rhythm of the fragments from the opera with his team to beat, speed according to the aesthetic feelings of the people and the society changed, although in the notes to sing, but opera lyrics because the content is relatively fixed, integral atmosphere, the whole structure of rhythm, speed is relatively constant. For example, after a tune is played, the emotion must be stabilized through the transition of the poetry department. There are 2-3 consecutive same rhythms, the same beats, and basically no two tones. It must have been switched. If not, the overall structural character of your opera and the rhythm, the tempo, Not only by the characteristics of speed, but also by people and society. It can also affect the whole structure of the opera, leaving it in chaos. In the process of opera adaptation, after repeated supplement and adaptation, they have a fixed and regular internal connection due to practical test. The melody, rhythm and speed of each opera complement each other and join together to form a whole. If the relatively fixed rhythm, tempo, and tempo of his troops are disrupted the whole structure of the opera and the style of the opera are destroyed.

Through the interrelationship between the melody rhythm, rhythm and speed adapted from each part of the opera, and the internal connection with the prose part, the huge musical work interwoven by the prose and poetry of "Qizil chiragh" constitutes a whole layout of rhythm, rhythm and speed, and is organized in a large whole.

The parts and parts that make up the substance of the opera are not the links of one broken, unrelated, isolated substance after another, but rather the large-scale works of art organized on the regular basis of the homophones within the scope of a nature by establishing internal relations with each other along a large route. As each part of the opera has a rich rhythm, rhythm, speed, colorful personality characteristics, all its parts and parts are active active organs. In fact, this is the internal relationship harmonized in the structure of opera music, which is interlinked and developed, organized in a whole, and produces vivid musical images.

Conclusion

In a word, the adaptation of Beijing Opera into the uygur opera process, without any obstacles, emotional constraints, and very naturally with the uygur "twelve muqam" music integrated together. In the process of the adaptation of the Beijing Opera "red light" into the uygur opera, although the tune of "twelve muqam" was incorporated into the opera to make changes, some elements of Beijing Opera still exist in terms of the tune. As soon as the audience watches the performances and contents of the performers, it is Peking Opera. As soon as they listen to the songs and music, they listen to the uygur music. The translated scripts and lyrics fit well with the tunes. The successful adaptation of "red light" into the Uyghur opera makes us realize the true truth that Chinese ethnic cultures are co-planted and co-developed in the soil of Chinese culture.

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