

# Conseption Of Militariy Musical Instruments In The Temurid Era

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***Abstract: In this scientifically article is opened "conception" from the history military and musical instruments Amir Temur in the international standard of modern classification and structure. In this communication en of critical razvedion. In the center of the history of the arsenic scientists, it was said that; "Sahibkiran Amir Temur in the notice of God," another said that "Sahibkiran Amir Temur was sent by God himself on earth to restore righteousness, freedom, testing and awareness, to be spiritually good-clean, to be on the way of Mohammad SAV. It is said that God Himself should watch him and guide him".***

***Keywords: Temurid, Amir Temur,***

In the pencils of the introduction of scholars of Europe was emphasized by the satyrs that, "to come to such a level of youth and young people considering our stories, we knew that Sohikbiran was able to find his hands anywhere in our planet called the earth, and it was stunned in two directions. One of those who broke the rights of the agreement (Koputilyatsyi) and set up his greedy thinking about himself, it was done with a daily and fair victory under the reading of "Kuran" of the invincible army of Sahibkiran.

In the center is the introduction of a conscious history of priceless papers and in it exists in the languages of the scholarly East and the Shaikhs of that era, that the Maqoi was governed by Hazrat Mir Shaikh Sa'id Sharif Imam.<sup>3</sup> And he was in Sahibkiran's hands with the "Title", in which there was a pantheon of pure gold that said, "Sahibkiran Amir Temur is the spreader of the Islamic religion on earth and he is the "Sword of Allah".<sup>10</sup>

Amir Timur (Timur ibn Taragai Barlas) (1336-Kesh, 1405-Samarkand) was a military leader, ruler, founder of the Timurid dynasty and empire. The Empire, built by Amir Timur, extended from India to the Mediterranean Sea, from southern Kazakhstan to Egypt. In Europe, Amir Timur was better known under the name of Tamerlane, which in Persian means "lame Timur". The commander's rare fortune was promoted by his unique abilities, irrepressible energy and great ambition.

The name of Timur, meaning "iron", has always been widely used in Central Asia, but recently it has become even more popular due to the historical rehabilitation of Amir Timur, a great military leader, politician and statesman, who had truly "iron" will and character.



At the time of Amir Temur there were “tarabhona” (Stage Square) for performances) and “minbar” (elevation for Sahibkiran and military nogorah).

The author’s scientific research is occupied by the concept of classifying musical instruments of the Amir Temur era and Temurids for the first time as a world standard. It;

- 1. Idiophones:** (monochrome, noisy, roughly high-sounding); - Jarros (charos), jon, gula, sanj, zanjir, gul-gul.
- 2. Membranophones:** (percussion instruments of stretched skin of a bull, calf and camel); - noqur, doyra, dov, daff, dapp, kus, tabira, sore and small rez nogorah-(s), separately chindoul [tulumbas], dovul, duhul [duhol], qushnogorah [sore and small drums], tablak, tabllar, nodir, naqkoi, kovarga [kobarka].
- 3. Chordophones:** (chromatic built instruments); - Qonun, chang, tambour, tambour-dilkash, gijjak, sitor, rubab, manzur, arpha [lyutna, siqor], chiggak, xuchir and Afghan-Pakistani and Tajik instruments .
- 4. Aerial phones:** (brass instruments), nafir, sur [elbow carnai turned hard] - (free-throws sound like-Z), qoranay [now carnai], nayi-Rumiy, (rumian flute) types of surnai, shon, chabchig, dunay, safednay, (white nai) siyoxnay, (black nai) dukat, shonfur and others. »
- 5. Zoomorphologist:** (natural instruments with high acoustics from ravenous bulls and sea shells (gong); -bug, burghu, shoxfar, gong, sea horn; and others.
- 6. Posomorphologist:** (gift souvenirs like an ensemble of miniatures that were made from boulders and wood from the soldiers' side, remembering families and children as well as relatives); - churrak (scroll made of doom bone), bulbulcha (quail), toycha (calf, dev) , xo'rozcha (cockerel) and others. <sup>2</sup>

This is the concept of modernity of Sokhibkiran Amir Temur and Temurids about musical and non-musical instruments of that era.

Interestingly, the deeply-spread environment of ordinary people's folk instruments have become symbolic awards determined by their welfare and rank in the events of Sohikbikan governors and military chiefs.

To raise the fighting spirit of the soldiers, Amir Temur regularly held ceremonial events and military parades in Samarkand and Bukhara. At these solemn looks to the sound of the nogorahs, Amir Temur passed in front of the proudly lined troops, which took more than two days.

The historian of France Lyusen Keren says that Amir Temur in the order of palitability and cultural prophylaxis of his troops in Samarkand often held a guard in front of the entrance and carefully checked their readiness (health, fitness or unfitness of the warrior, uniforms and protectors, weapons and others for a hundred per cent with the conversation of each of them). And it's been two days since Lucien Keren said that. It means that Sahibkiran from the point of view of experience can say that the whole composition consisted of 201600 thousand soldiers.

According to sources, Ulugbek also had a serious passion for music science. His feather owns five musical compositions for the legend: poulouji, shodiyona, ahlokiy, usuli ravn (marching), ulugi (solemn). During the military campaigns he used carnai and nogorah.

According to the sources, after the death of Sahibkiran a year-old grandson Prince Ibrahim was presented with a fighting nogorah and a black "tug" of his grandfather with the

image of a dragon. He was honoured with the participation of all troops as the owner of the crown and throne.

Although the musicologist T.Vyzgo does not include the name “elbowed carnai” (sounding like a voltorn) among military and palace musical instruments of Sahibkiran, it can be assumed that this is “Sur” - an indispensable participant in military campaigns, a variation of “Suron suri”. The wind instrument “sur” is always mentioned in sources along with the percussion instrument “nokur”. "Burgu" was made from the horns of large-hoofed livestock. According to ancient legends, when the legendary Siyavush left the Khorezm fortress, they played the "burgu".

This ancient instrument had a special place in the Sahibkiran military orchestra. Ali Yazdi writes that during the siege of the city of Karshi with 300 users of musical instruments of his time "His Highness Sahibkiran issued an order to play the "burg", so that threatening sounds drove them sleep and drugged the heads of the inhabitants of Karshi. This ancient instrument had a special place in the Sahibkiran military orchestra.

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Having conquered the city of Karshi, Sahibkiran praised the military musician "burguchi" Darvesh (who performs burgu). Later, the "burgu" penetrated into Indian culture as a musical symbol of Bobur's troops.

The traditional instrument of the peoples of the Bukhara-Percyidian-Tajiks - "kovarka" existed in the days of Sahibkiran. His image was not preserved in miniatures, his description is not given in manuscripts, but Sharafiddin Ali Yazdiy “kovarka” mentions “Kus” and “nogorah” in the series of Urar’s instruments: “They lined up the army, they accepted the equality of the sounds of“ kovarka ”and“ burgu ”.

Often referred to as "kovarka" in the book "Zafarnoma" and is described as a permanent musical attribute in hostilities. In the enlightenments of the next centuries, "kovarka" is almost not mentioned.

From ancient times to the present day, in the Turkic orchestras, along with the famous surname, “chabchig” and “shon” are widely used, associated with new Turkic traditions and customs.

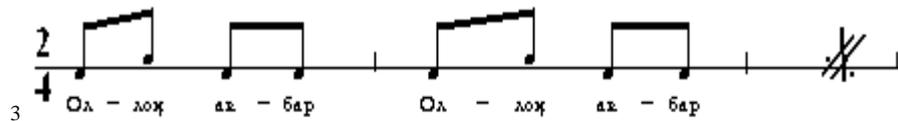
Based on the information of Khoja Abdulkodir Marogiy, "Chabchig" is a horn-shaped wind instrument, one of the oldest musical instruments in Central Asia, known since the Turkic Kaganate. In Amir Temur's military campaigns, "Chabchig" was used in the orchestra.

At that time the most famous musician was Hoja Abdulkodir Marogiy. On hearing about his outstanding musical talent, Amir Temur ordered to bring him from Baghdad to Samarkand. Marogiy has created more than 200 melodies, including multi-part cycles (usul formula): "Zarb al-Fath", "Zalvor-zarb", "zavri shokhin", tune "Tasnifi Khoja Abdulkodir", "Amali Toron", "Amali Buston", "Amali Guliston", etc. Unfortunately, only the titles of some of these works have reached us.

It should be noted that until now in Bukhara and Samarkand the musical style of "Zarb al-Fath" and "Chahor-Zarb" has been used in traditional and modern music.

During the time before the beginning of life Sahibkiran ordered all soldiers to listen to music and singing from Bukhara "Shashmakom" in Bukhara (Tajik) language Buzruk - which means great and invincible. It was used in red robes. This melody was psychologically driving the warriors to victory over the enemy. It is said that if you listen to it after a dinner, it has a good effect on calming the nerves.

During the battle, Amir Temur always told his warriors to pronounce the word 'Allohu akbar(Allah is Great)' and use musical instruments - sur [ military 'chaqiriq', the word 'ur hor!' (hit and run) - and attack the oncoming enemy," - said Amir Temur.



Historian Ali Yazdiy, says that: "in the fortresses 300 men played musical instruments" duhul, qushnai, naqkoi, nodir, kus, tablak, tabal va carnai-surnay(s). Sahibkiran's military bands have enriched their beats with copper instruments "qoranai [today's carnai], nayi Rumi, bug, nafir, [sounds like a freestyle], sur (Gongs)".<sup>4</sup>

Sohibkiran Amir Temur defined a special attention to musical instruments. In decency, signals of "false musical digs" were assigned from his thoughts, from the side of special executives of the counter reconnaissance and spy staff to mislead the enemies, which turned into a big book about how Ali Yazdiy himself would tell.

But these were used by the Fergana drummer's "naogorists". Only the commander-in-chief and Sahibkiran himself knew about these reconnaissance signals. It transmitted cicitious formations up to 3 kilometers, from high hills and mountain territories, as air telecommunication. It defined "the distance, clan and type of troops, quilting, shrouded uniforms and defense equipment of long-range, enemy rear and others. To take note of the enemy took place of 12 usuls (rhythms) as it was called "12 - Zu ul-sonain".

Only Sahibkiran and his scouts knew these rumors. Some of them were false to the delusion of the enemy.

In addition, the Sahibkiran's army sang the well-known song of Avesta "Mozandaron" in equestrian and pedestrian armies.

The highest spiritual environment in the times of Amir Temur contributed to the development of musical art, the growth of instrumental and use skills, and provided an opportunity for the development of musical science. City blocks or residential areas were often called "Street of Singers", "Street of Musicians", "Mahalla Bastakorov (Melodists)" and others.

As a brilliant strategist, skilful politician, a firm reformer of outdated social relations, and a patron of trade in religion, science and culture, Amir Temur became the creator of a state based on "established laws and customs". The fact that the stability of Amir Temur's state was based not only on military force is noted by a number of foreign scholars, indicating that Amir Temur and his heirs manipulated the entire complex of social, political and cultural traditions of the Turkic-Mongolian heritage<sup>5</sup>.

Amir Temur firmly held the reign of the vast empire in his hands, using the military traditions of the Mongol Empire and successfully combined them with the canons of Islam and Muslim culture. At the same time, he raised to the throne of the state fake khans from a descendant of

Genghis Khan, made ties of kinship with the legal representatives of the Great Khan's House of Mongols, received the honorary title "kuragan" - "son-in-law" of Chagatai kings.

The armed forces were formed by Amir Temur, along with the main contingent of troops - people of Turkic-Mongolian origin, included Tajiks, who made up a huge part of the military. The latter served in infantry units and battalions, which served firefighting equipment and wall units. At the same time, according to the military doctrine of Amir Temur, the implementation of strategic and tactical methods of battle and combat was considered a privilege of the Turkic-Mongolian units. According to Amir Temur, the priority occupation of Tajiks was not military service and participation in armed clashes, but peaceful civilian creative professions related to agriculture, handicrafts, trade, construction, science, poetry, prose and art. Amir Temur considered the enthusiastic occupation of intellectual work a national trait of the Tajik Persians: poetry, prose, enlightenment, education, science, art, culture<sup>6</sup>. In the "Code of Temur" in relation to the territory of the Central Asian interfluve, Kyrgyzstan and southern Kazakhstan, along with the term "Maverannahr", the term "Turkestan Zamin" is given, and the population of this territory is called Turks and Tajiks, both ethnonyms being always given together. It is known that Turkic-speaking Uzbeks, Kyrgyz, Turkmens, Kazakhs and Karakalpaks and Iranian-speaking Tajiks have lived together and worked in this territory since ancient times, entered into kinship and created material and spiritual values. These peoples have actively participated in the social and political life of Central Asia. Therefore, attempts to oppose these brotherly peoples and, even more so, to belittle the role of one and elevate the importance of the other are unscientific and do not serve the real interests of these peoples.

The great power of Amir Temur was created after the liberation from the Mongol - Tatars' oppression, controlled the situation from China in the east, to the Mediterranean Sea in the west and from India in the south, to Russian lands in the north, favoring all kinds of its ties with other countries. The diplomacy of Amir Temur raised the relation of Central Asia with Europe and Russia to an unprecedented level.

At the opening of the exhibition in Paris which was dedicated to the 660th anniversary of Amir Temur, the President of Uzbekistan I. A. Karimov said the following words: "The historical mission of Amir Temur is that, thanks to his accomplishments, perhaps for the first time in the history of Europe and Asia, the states of Europe and Asia saw themselves in a single geopolitical space."<sup>7</sup> As a brilliant strategist, skilful politician, a firm reformer of outdated social relations, and a patron of trade in religion, science and culture, Amir Temur became the creator of a state based on "established laws and customs".

It is not little written about Amir Temur, and in Asia, Europe, America, and Russia the phenomenon of this human attracted and attracts people, chronicles and annals of scientific research are dedicated to him. More than a hundred and more years ago, the talented historian Gibbon wrote - To Conquer the world and to rule over it - was the main goal of Temurov's ambition. Living in the memory and respect of offspring was the second desire of his noble soul.<sup>8</sup>

Amir Temur created an independent state in Movarounnahr. As a result, in the times of Temur and Temurids, local people were able to participate in the affairs of governance and improvement. Culture reached a high level. A new cultural phenomenon emerged in historical science, called "Temur's Culture" or "Eastern Renaissance Period".

What is interesting is that one day in service in the army, as the author can add about the construction of 1985 in terms of the word of a deputy politician, Lieutenant-General of the Transbaikal Military District and commander of the tank movement Adam Adamovich Efrimova in Russia. It was told about the prodigal leading Polish commander Amir Temur. That in the second great Patriotic War the psychologic tactics of Amir Temur himself was laced with the addition of a projector in the tanks and the alarm in the Kursk life from the height.

At Amir Temur it was carried out in the lights on camels and elephants, and also the natural date and the cry of **elephants** were sounded for the place of alarm with the help of a counterpoint to the answer to the wind instruments of surnais.

*Tabirazonon peshi pilon ba poy,  
 Zi har xurushidani karranoy.*

*(Firdavsiy)*

Translation: in each phrase of the sound (Karnay, Burgu and Sur) of the voltornists, the walkbamb drummers approached the elephants. This means the natural covers of elephants and the response to musical sounds created by ALARM.

The most common tool in battle in which Sahibkiran himself was loving and gave special attention. It was a tool "Burghu" - (Zoomorphological horn of a bull). The execution of the orchestras took place to the extent that the enemy could get confused from their games.

Scientists' research determined that the last descendants of military elephants who were trained for planing served with the Emir of Bukhara, who were taken to Moscow after the revolution as an evacuation.

Once watching the wall brightly lit banners in the winds and the wet attack of the Sahibkiran warriors piercing the enemy, the irritation of the Chinese warriors and their commandos, which led to the washing of their trousers.

Sahibkiran himself determined the place of life for the construction and vigilantly distributed the place of each detachment for the construction (there is no need to pierce the salt so as not to distract the eyes of others, which were deeply shaded and in Korean military stories). As well as the location of the military band and their playful tact is used.

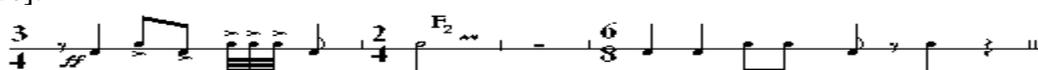
The liberation of Turkey from Bayazit Yildirim (an exorcist barbarian) was done by the powerful troops of Sahibkiran.

From the study of the Hungarian scientist Armenin Vamberi it is possible to determine the military tactics in the style of using the military band of A. Temur in bay. What is told about 4 and 5 tactics of using in which irritation and frightening not only soldiers but also their horses.

1. Rytm attention.

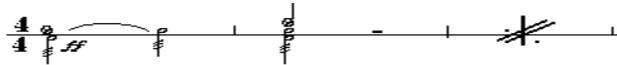


2. distribution by groups. [take up psychological tactics, offensives]. M: m = 80. [freestyle, attentive].



3. offensive sign. In the initial performance on the instrument “Chabchig’ ”, after on [tremuluyuschimsya nogorah (drums-type Timpani)

M:m =100



Carnai, sunai, sanj nogirahs, tabbol, M:m =100



Al-tablas.(Timpanis) M:m =100

[Tulumbas] M:m =120 4. Go on the war (offensive )



Introduction: Musical-military and folk uses of the modern era of Amir Temur, as well as Bukhara Emir, Khorezm, Fekgan and Hissar Khanates can be revived as a theatrical training and in cinematography. Some of these can be added as cultural marches of the modern army. Also, one should thoroughly explore the battle of Sohimbkiran for historical skills of the Polish leader and create music of that epoch for the composers for cultural communication. Introduction can be connected with the study of the history of sohimbkiran and the historical history of music as well as the history of Central Asian music.

*The article uses photo illustrations from Victor Zhen's monography "Amir Temur", as well as photo images from Amir Temur Museum in Tashkent.*

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<sup>10</sup> Victor Zheng. Amir Temur. Publishing House "Writer" - Tashkent, -1988. 6-10 page. Translation S. Saidiy.

<sup>1</sup> "Museum" of the history of Amir Temur. Picture 2 was taken from the Central Museum Palace of Uzbekistan. Tashkent- 2011. Independence Square. - 1.

<sup>2</sup> S. Saidi "Percussion instruments in Central Asian culture (on the example of Uzbek and Tajik musical traditions)". Music Publishing House. Tashkent. 2008. p.32.

<sup>3</sup> Rules of Amir Temur. The translation from Persian by A. Soguniy and H. Karomatov. - T.: Ghafur Ghulam Publishing House, 1991. - 104 p.

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<sup>5</sup> Lents T. , Lowry G. Timur and image of power // Timur and the Princely Vision. - P. 27.

<sup>6</sup> <http://www.dslib.net/istoria-otechestva/osnovnye-jetapy-dejatelnosti-amir-temura-1360-1405-gg.html>

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