



CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN

Journal homepage: <https://cajad.centralasianstudies.org>



Military Music in the Time of Amir Timur

Alieva Nargiza Ravshanjon kizi

Master of Namangan state pedagogical institute

Abstract

In this article, culture, art, music science in the period of Amir Temur and the Timurids, the military orchestra of Amir Temur's army, various types of wind and percussion instruments, especially drums, double drums, double drums, (naqqoi), hurricane (dukhlul) and trumpet-like instruments. detailed information about its widespread use is given.

ARTICLE INFO

Article history:

Received 28-May-2023
Received in revised form 25 May
Accepted 30-Jun-2023
Available online 31-Jul-2023

Key words: music, state, military, politics, flag, army, class, symbol, military music.

Amir Temur, a highly enlightened representative of the Uzbek nobles, considered the important aesthetic value of music, a spiritual scholar, as a great force that maintains the high level of the martial spirit, and has always paid attention to its development. brought to Udm.

"I have made an emir", he writes in "Tuzuks". Any emir who conquers or defeats the armies of my people should be honored with three things - a proud book, a blade and a drum, and they should call him Bakhadir.

It is noteworthy that in Amir Temur's armies, it was a symbol of military strength, courage, badge, class and rank of warriors at every level. Amir Temur's high appreciation of musical art. The use of musical instruments as symbols of bravery is unprecedented in the history of world art. Nevertheless, the "Temur Tuzuks" provides information about the widespread use of the human voice and some special intonation structures during the mobilization of warriors. "I have ordered again", he says, "to say Allahu Akbar in a loud voice until the eyes of the horned army have fallen, and with suran (battle call 'Ur ho-ur!') and rush to the enemy's side".[1]

The military orchestra of Amir Temur's army consisted of various types of wind and percussion instruments. Instruments such as single drum, double drum, double drum, (naqqoi), hurricane (dukhlul) trumpet were widely used. Famous historian Ali Yazdi describes the scene of conquering a fortress as follows: 300 men were engaged in playing drums and trumpets in it (that is, the fortress). The owner of the military orchestra, especially the brass band, was enriched by T. Vizgola. [2] The content of military music types is given information about the tonal system in the sources, only their notes and method forms have been preserved. For example: Abdukadir Maroghiy mentions the "Zarbol-Fatkh" and "Dav Shakhi" methods created in Samarkand in his treatises.

E-mail address: editor@centralasianstudies.org

(ISSN: 2660-6844). Hosting by Central Asian Studies. All rights reserved..

Thus, in the period of Temur and the Timurids, as well as many types of music, the military Amir Temur's orchestra, as well as the famous talba and copper jaros (probably a plate) percussion instruments, which were named in the Muslim East, were widely used. Musical treatises do not provide information about the structure of the last instrument, the jaros.

By this time, the military orchestra was enriched by another percussion instrument related to the traditions of the Turkic peoples - kavarka. Its image and miniatures have not been preserved, and it is not mentioned in music pamphlets, but according to the information of Sharofiddin Ali Yazdi, it can be assumed that the kavarta is a type of percussion instrument belonging to the category of double drums: "The army was present, they pushed the kavarga and they turned to beat the burgukh..." Kavarga is mentioned a lot in "Zafarnoma" and is described as a permanent musical symbol of the battle scene. But it is hardly mentioned in the sources of the last centuries.[3] The Sokhibkiran military orchestra is distinguished by the richness and variety of sounds, especially the brass band.

However, it can be assumed that it is a larger version of Suran Suran, a constant participant in battles and battles, which reminds us repeatedly from the source of the last century, starting with the Koran.

During the period of Temur, another new type of wind instrument - burgu - entered the traditional orchestra. Its connection with the culture of Turkish customs is also evident from its name. According to GD Former, the name of the instrument was called burgu during the time of Temur.

According to Ali Yazdi, during the siege of Karshi city, "Khazrat Sakhibkiran gave an order to sound a bugle, and as a result, the inhabitants of Karshi were drowsy, and the sound of a rare bugle beat them on their heads. After the conquest of Karshi, a military musician named Darveshak Burchi, who later entered Indian culture as a musical symbol of Babur's armies, singled out his services. "Chabig" and instruments related to the trumpet, which are popular from ancient times to the present day, are widely used. According to the information of Khoji Abdulkadir Maroghi, In fact, if we take into account the fact that the burgu lived in Siberia and Olgoi, the original land of the Turkic peoples, and its shah is still used as an instrument in the northern peoples, we can be sure that Former's statement is correct. Shokhiman wind instruments began to spread in Central Asia from the time of the Turkish khanate. A military orchestra consisting of seven drills is depicted on a 6th-7th century silver plate found in Khorezm. The costumes, troupes and costumes of the musicians depicted in it are very similar to the military uniforms of the Timurid period, so our ancient ancestors of the drillers of the Burchis orchestra around the Turkish army commander from Khorezm who served in the army of Amir Temur added auxiliary curtain holes to them. Information about the content of military music types is given in the sources.[4] Only their names and forms of methods have been preserved, for example, Maroghiy created in his treatises in Samarkand. He cites the methods of "Zarbolfatkh" and "Davriy Shakhi". Thus, during the period of Temur and Timurids, military music was formed as an independent genre, and the military orchestra was enriched with new instruments.

"Shirakaif Mironshakh, who was sitting right on the marble hafoz, before the end of the dancers' game, pointed to the musician and singer Maulana Mukhammad Kubistan and the sharp-breathed hafiz Abdul Kadir Maroghi, ordered: "Start singing". The wail of the wail was joined by the sound of the flute, and the hearts overflowed, and Mironshakh could not stop his tears, falling in love with the words of the song. The historical truth, the history of our art is evident in these verses. Indeed, according to Davlatshakh Samarkandi, during the time of Temur and Timurids, art, especially music, developed. Sufi musical works that warn about the direction of religion and truth flourished during this period. During the time of Timur and Timurids, people of science and art were highly valued. It is known from historical sources that the state's desire for world fame made it possible to collect rulers, painters and khafiz. Especially in Clavijo's "Diaries" this issue is clearly covered.[5] Looking through

the historical sources, in the correspondence between the ruler of Shiraz, Ibrahim Mirza, and the ruler of Khivot, Boysunkur Mirza, there is no question of sending Khafiz Suf Andijani to Shiraz in exchange for one hundred thousand dinars of cash gold. Also, historical records testify that the party organizers around Mironshakh, who had fallen from a horse and suffered brain paralysis, "led him astray, distracted him from ruling the kingdom", released Amur Temur to Khafiz Maroghi after his juicy voice and recitation of the Koran.

As we browse through "Boburnoma", we will learn about many types of traditional performing arts that were paintings in the Central Asian region in the 15th - 16th centuries. Ridiculousness, taqlid, mutoiba, dance, guyandalik, mualaq, poyi chubin (wooden leg), kushtigirs (wrestling), kabok game, chavgon, tyrandozlik (shooting), ram, camel, elephant, deer fights, monkey play, chess and backgammon games are included. If we approach it with the concepts of our time, we should consider these different types of dances as theater - dance, circus arts and sports. During the time of the Timurid sultans, Alisher Navoi and Babur (sultans), these areas were proud, but there was no fixed border - barrier between them. Already, performers have demonstrated their skills in several types of performing arts and sports. Khusayn Boygaro, Alisher Navoi, Mahmoud, a wrestler loved by all princes of the state, can be a vivid example of this. From this, we can include a wide range of performers - mockers, mukallids, weaklings, storytellers, preachers of that time in the concept of the current actor.[6] There are some instructive notes about them in "boburnoma".

In "Boburnoma" we come across some notes and information about dance art and dancers. Dancers Tahir Chaka and Maksudali, who gained fame in Khurasan and Mavoraunnakhr, were in the service of Babur Mirza. For example, in 1528, Babur, while reporting on a conversation on the banks of the Ganges River, wrote that "the young men had a bit of fun and a bit of conspiracy". "A Piece of Fun" is definitely an action game. We can see that the type of joint game has also developed. Also, in "Boburnoma", one of the dancers named Sayid Bakhridin is described separately. "Ajab Sahib was a methodical person. Gharib ul Raks is his invention".

In conclusion, in the period of Amur Temurids, the art of music, like other forms of art, entered its developed period. During this period, a number of treatises on music theory and performance practice were written. Dances and games related to performance of musicians and singers are performed even today.

References

1. Sharipova G. Music teaching methodology. –T: TDPU, 2006.- P.14
2. Sharipova G. Music and its teaching methodology (methodical manual). Tashkent - 2006. - P. 41
3. Akbarov I. Dictionary of music. –T: 1997-P.36
4. Ismailov Tahir. "Musical currents and the formation of Russian classical Music". "Vestnik magistracy" 2021. - P.45
5. Hasanboev J. Theory of pedagogy. - T. 2002 - P.40
6. Mansurova G. Choir studies and method of working with choral groups. Educational methodical manual – T: 2008. - P. 18