

## The Role of Percussion Instruments in the Era of Amir Temur and the Timuriys

*Zukhriddin Abdujabbor oglu Abdullayev*

*Fergana regional branch of Uzbekistan State Institute of Arts and Culture*

### ABSTRACT

*Under Sahibkiron Amir Temur and the Timuriys, "Musical art" developed widely, and Palace music began to be practiced "twelve statuses". Sahibkiron's main life span was in his battles, employing various tactics to win the battle, and also making extensive use of percussion instruments. Court and military music thus emerged in the 2nd half of the 14th century.*

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It is known to all of us that the Sahibkiron Amir Temur is the great commander, an adalitarian statesman, and at the same time a person who has made an outstanding contribution to economic, political, cultural education. Among the areas listed above, many types of art have also been highly focused on architecture, Fine Arts and musical art in particular.

According to written sources, our great-grandfather Sahibkron Amur Temur perceived music well and appreciated the original musicians. As an example of this, we can know from this sentence, which is presented in the work "Temurnoma" by Saladin Toshkandi: "After receiving the province of India... the people of Amir Sahibkiran called the mashsha nagmasoz of India and said that I heard the news and told them that there were good mashshaks in these provinces. Andin then began to make the status that the mashshaks came up with "hop, bajonidil , taqsir". Inside the machetes was a blind nag. The emir had plenty of accommodation for Sahibkiran. Ul Blind was always able to play a nap in front of the Emir. One day you saw Amir Sahibkiran "what is your horse?"they asked. Naghmachi replied "Otim State". The Emir Sahibkiran said, "Shall the state be blind?". Naghmachi said, "If the state is not blind, will it come to a lame spoon?" And they gave a lot of grace and guidance to an."<sup>1</sup>

It should be noted that by the time of Amur Temur, the system of "twelve statuses" began to be formed and put into practice; "twelve statuses" were considered Palace music and performed mainly at the palace for the emir and officials. The "twelve statuses" system was introduced by alloma Saifiuddin Urmawi , who lived in the 13th century. 1215-1294.) by the time of the science of advor (doiras, epochs) was developed in Baghdad, in which the musical qadiriyats that arose mainly in the spheres of creativity and professional music of Eastern peoples were systematized, later by the Amur Timur period Abdulkadir Marogiy (1353-1435) continued this work and the "twelve statuses", our classical art, began to be applied in practice. The term "Status" refers to the varieties of instrument and ashulla based on the malum veil, place - place, perfect structure of sounds and the ridge of methods. As part of the" twelve statuses",

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<sup>1</sup> Toshkendiy Salohiddin. Temurnoma (nashirga tayyorlovchi, so'zboshi va lug'at muallifi Piyon Ravshanov, muharrir Chori Avaz).– Toshkent,"Cho'lpon", 1990, 163-164 betlar.

consisting of 12 statuses, 6 voices, 24 branches, and method circle categories, method and rhythm are central. At this point, we must mention that when the word “method” is translated from Arabic, it gives the meaning of the basic rules, laws, the accepted order and the pace of performance of the melody in music. From this we can know, because the role of the method in status is great. The techniques were played on a doira instrument, and in Status, instruments such as tanbur, sitar, gijjak, chang, ud, dutor were played on the doira.

Miniatures of the 15th and 17th centuries, worked with high skill by musicians, also provide valuable information about musical instruments of the time.

The miniatures on Especially Firdavsi's “Shoxnoma” feature harp, ud, tanbur, and rubob. Many miniatures depict a departure from the harp to the doira's instrument. The miniature, worked into Amir Khusrav Dehlavi's poem “Khusrav and Shirin”, depicts an ensemble of three – person instrumentalists, two of whom are flute and circle performers, and the third is a teenage boy clapping. The composition of the instrumental ensembles depicted in other miniatures varies. For example, they are found in the form of chang, doiras, flutes, chang, ud, tanbur, and sitar. Most miniatures feature powerful vocalizations in describing hunting and fighting processes. These are mainly trumpets, Horn, tarelcas, drums, and litho-shaped large percussion instruments.<sup>2</sup>

Horse racing, wrestling, javelin by Amir Temur, fencing, archery and other military game competitions as well as the all-round awarding of many military music, especially in the open air increased the importance of the Damned and percussive instruments to be played. The skill gave a wide way to the maturation of the musicians. Such large celebrations are held in Herat, Samarkand and other major cities “was held in fields such as the” tarabkhana“,tomoshagah the” sailgah”

The performance of the group, consisting of surnay, trumpet, Tabil, drums, before the start of the performance or tour, was accompanied by “crowd gathering”, “cheers”, “Bahri Tabil”, and similar tunes to those that call for a gathering of the population. Mehtar groups evolved further and their programs performed “Askariy”, “Mehtariy”, “Ilgoriy”, “Sarbozcha”, “Duchava”, “Kashgar”, “Sharkiya”, “Usmaniya” and other tunes.

We can divide the instruments of that time into two types depending on the style and place of performance; the instruments played in the Palace are yani, ud, sital, gijjak, harp, doiras, etc. Circles, drums, whistles and trumpets, and surnay instruments were played at festivals, sayings, and weddings. In addition percussion instruments (circle, drum, and drum) and damli instruments (trumpet, harp) were also used on the oboe

The aim of the hunt was to increase combat capability. The wild beasts, who heard the Nagora and trumpet sa'dos from The Hill, fled to the bottom, and the warlords and young princes shot at them in bows and spears, and cultivated their mercenary ability. Professor Muhsin Kadyrov said that “ Amur Temur devotes everything-art to games and performances-even his own strength to strengthening the state, glorifying the kingdom, winning the battle.”<sup>3</sup>

Especially used the circle, the drum, the horn and the trumpet, and the nafir instrument in military praise.

Military exercises in the preparation of soldiers for war, including walking with discipline in one rhythm, turning to the right and left, and other activity, are regulated through the methods of the percussion instrument (drum, drum) (such a situation can be seen even in our modern army today).

“The study of historical sources and musical treatises, as well as the analysis of musical heritage samples, came to a logical conclusion that a system of special percussion methods was developed in the era of the war” theater “on” dramaturgy”.

It seems to me that these methods were applied directly according to the situation and circumstances of the regular, which occurred in the battlefields, that is, the military orders of the Sohobkiran Amir Temur (commander-in-chief) who was directing the strike (for example, “forward”, “backward”, “encircled”).k.)

<sup>2</sup> O'.Toshmatov, X.Beknazarov *Cholg'ushunoslik (darslik)* Toshkent 2015. 26- 27 betlar...

<sup>3</sup>Qodirov M. Temur va Temuriylar davri tamosha san'ati. – Toshkent, G'.G'ulom nomidagi Adabiyod va san'at nashiryoti, 1996.

the warlords, who were fighting in the front line, were secretly supplied by means of instrument methods (in the manner of the distinctive Morse Telegraph). The precise articulation of the in question methods was the responsibility of the non-commissioned officers, while the nafir (trumpet) and horn-damned instruments contributed to the more powerful sounding of these techniques”<sup>4</sup>

Such secret methods were known to the emir and commanders, and this was considered a state secret. Other than that, the Sahibkiran Amir Temur also used these instruments for the purpose of bewildering and insulting the enemy.

May they give a book of honor, a tug and a drum and call it an excuse. Let the big emirate of ōniki be given one flag and one drum each. Let the Emir ulumaro present the flag and the nogora, the district tug and the chortug. And give mingbashi a feather and a trumpet. Let the Centurion and the decadent be given one large drum. Let them present to the Emir of aymaqlamingh one Aug. Let each of the four beglarbegi give one flag, a drum, a chortug and a horn”<sup>5</sup>

After Sahibkiran Amir Temur, this tradition continued in Samarkand and other regions under his successors, Shahrukhmirzo, Mironshah, Halilsulton, Ulughbek Mirza, Husayn Baykaro, Babur Mirza and other Timuriy rulers. In other words, during the reign of our great-grandfather Sahibkiran Amir Temur and the Timuriys, the art of music has found itself incomparable in military activity, both at court and at court. One is particularly astonished by the fact that the Sahibkiron, in the “art of military music”, is informed of important information transmitted through the methods of the drum and, through this, of the combat situation from above to the military commanders. We are delighted by the fact that the sounds of nogara and trumpets, which are currently playing on the toy and holidays, are the main military weapons in the time of our great grandfather, Sahibkiron Amir Temur. We know from history that sahibqiron Amir Temür after his major victory, his teacher Sayid Baraka had given him a flag with three rings and a nogara Hadith, while we can know that the flag with three rings was the Emir of three climates and that nogara was the symbol of victory

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