

displays a Sassanidian ruler amongst musicians. One of them is sitting cross-legged and playing a *zurna*-like instrument [Farmer, 1966:14-15, 22-23].

In the post-Sassanidian epoch the *zurna* is still an instrument present in the works of art. A silver jar dating ca. 8th or 9th century AD is decorated with Iranian musical instruments and a *zurna* among them. This picture could be related to the writing of Ibn Hurdadbih on the usage of reed to make musical instruments. According to him the Persians were those to invent the *zurna* called “a festive pipe” [Farmer, 1966: 23-24].

During the same period (8th-9th century AD) the *zurna* is present in **Arabian art monuments** as well. A fresco on the roof of a Jordanian bath building dated the first half of the 8th century portrays a man playing the *zurna*, surrounded by floral and fauna motifs [Farmer, 1966:32-33].

The Arab invasion in Middle Asia led to wide distribution of musical instruments existing for centuries over the territories of the Caliphate including the Perinea peninsula as well. One of these instruments was the *surnai*, called by the Arabs *mizmar*. The tendency we have mentioned is illustrated by Syrian frescos from the first half of the 8th century. They contain the pictures of *ud* and *surnai* in the forms typical of the monuments from Middle Asia and Iran. It has been stated that the *zurna* is one of the instruments belonging to Middle Asian music culture from the early Middle Ages. Probably it was inherited from Sassanidian Antiquity. It illustrates the interaction between the music cultures of Iranian and Turkic peoples and between the city and nomads, characteristic of the local traditions [Вызго, 1980:66-69].

Farmer quotes the Persian traveler Nasir-I Husrau in connection with the images of female dancers and players on Egyptian clay vessels of 10th-11th centuries. The traveler went to Egypt about 1060 during the reign of Al-Mustansir – a ruler who was said to have abandoned religion because of music. The Persian traveler heard the court, military orchestra and recognized three Iranian music instruments in it: *zurna* (*surna*), a large drum (*daul*) and tympanis (*kus*) [Farmer, 1966:48].

“The Makam of Harriry” – a manuscript from Baghdad with miniatures dating from 1237 – attests that during the 13th century not only sultans and caliphs but emirs as well used to have their own court orchestras. It used to be one of the signs of their governing and military rank. The *zurna* (*zamr*, *surna*) was among the main wind instruments in the orchestras mentioned. The sources make the difference between the Arabian wind instrument *zamr* and *zurna*, noting that the latter allows a tone range of two octaves [Farmer, 1966:38, 76, 116].

The *zurna* and the *mizmar* are mentioned as a part of the instrumentarium of cult music in the Arab East. The music *taasie* is a major part of the monumental ritual of the Shiites. The long performance of the ritual includes cult ceremonies, religious procession and mass marches, shows marking the whole space of a city. During those rituals, lasting many days, instrumental music plays a major part. The typical formations are ensembles of wind and percussion instruments – large drums, small cattle drums, *mizmars* and copper *karnajs*. Those were the typical instrumental formations used for the large shows and municipal feasts outdoors – in the streets and squares of the East [Еолян, 1990:141].

The famous music tractate of Dervish Ali of Bucchara (17th century) which is a valuable source on the music of Bucchara, Samarkand and Herat, the three culture centres of **Middle Asia**, gives information that the most widespread instrument at that times was the *surnai* [Вызго, 1980:90-92].