MUSICAL BASIS OF AVESTO AND THE GREAT KUSHAN EMPIRE

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Summary. In given clause the author gives the items of information on a musical heritage, musical training and education of the peoples of Central Asia are studied.

Keywords: Avesto, (ancient Book Zardushtian) Siyovush, Siyavush (ruler of Bukhara 400 years about our era), Ho zam-zam (folk sond), Mozandaron Millitary Song) shaxname (novel), Spitamen (Millitary Ruler), Borbad (Composer and executor of the VII th century), Navro‘z (Nev Day, Nev Year), Shashmaqom, (radiation performance and singing), Nasr(section singing), Mushkulot (section supply), “Buzruk” (great) “Rost” (regular), “Navo” (rekulibular), “Dugox”(Siykila section suplply), “Segox” ”(Siykila section suplply),, “Iroq” (raqs sity), Doston (sampling), Sohibqiron (Great Communion Amir Temur).

Music Education-Upbringing: The art of music has been considered an integral part of the culture of the peoples who have inhabited the territories of Central Asia since ancient times. Its directions, genres, and forms were formed and developed over centuries as a product of the creative activity and thinking of the ancestors of the Uzbek people—the ancient Sogdians, Khwarazmians, Parthians, and Bactrians who lived in the territory of modern Central Asia, Afghanistan, Pakistan, Iran, and East Turkestan. There is also sufficient evidence to prove that the influence of the peoples living in the steppe, forest-steppe, and mountainous regions of the vast territory stretching from the northern borders of China to Eastern Europe (Scythian, Sauromo-Sarmatian, Saka-Massagetae) was very great.



The historical formation of the art of music initially developed under the influence of early mythological concepts, arising from the need to understand nature and surrounding phenomena, and later evolved into the spiritual nourishment of various rituals led by priests.

The improvement of musical art is linked to the development of the cultural life of cities, and its roots date back to the end of the second and the beginning of the first millennium BC. The development of social relations, the emergence and development of various professions, folk holidays, religious ceremonies, as well as various events at the court, accelerated the process of forming a layer of musicians who had undergone special training.

United by a common goal, musicians, musicians, dancers, and all artists studied and enriched the musical and spiritual heritage left by their ancestors, continuing the traditions of mentor-apprentice, and demonstrated dedication to passing it on to the next generation.

The first buds of the activities of such people, based on the characteristics of their time, took root in the environment of the priestly community. The clear expression of a person's inner spiritual experiences, observations related to life, life, and death, and reflections under the influence of events and phenomena within daily relationships began to resonate in the form of musical melodies. In turn, music served as an ideological weapon, that is, a means of influence, for priests who possessed the ability to influence the spiritual and emotional feelings of the people.

Herodotus provides information about Massagetae living in desert and steppe areas, who gathered in one place under the leadership of a priest, around a huge bonfire, threw the fruits and leaves of the Hum (Khaoma) plant into the fire, and under the influence of its smoke, which affects the human psyche, in a state of intoxication, became excited and sang and danced: ..."they have another tree, the fruit of which they carefully pick. Then they light a fire and sit around it, throwing a little of the fruit into the fire and smelling the smoke, as if intoxicated by wine, like the Hellenes. "The more they toss the fruit, the more they get drunk, and at the end, they dance and sing.” [1]

Petroglyphs from Soymali Tosh (Fergana Valley) serve as one of the earliest sources describing ancient ceremonies performed on percussion instruments, as well as the songs and dances performed during them. One of the musical instruments depicted on mountain rocks is the daf, the base of which consists of a large stone covered with leather, shaped like a circle, with a hole in the middle.

Stone petroglyphs of Soymali The daf is a musical instrument. According to the "Shahnameh," the sounds and sounds produced by playing the daf and qayroq served to relieve Shah Zahhok's headaches for a

certain period. This legend is inextricably linked to the sacrificial ritual, and the stone covered with animal skin appears as an integral part and symbol of the goddess of fertility, Inonchi (cult).

The statue of Silena-Marsiya, the goddess of beauty, grace, water, and vegetation, playing a two-stringed musical instrument (avlos) on the palace altar found in the ruins of the ancient Bactrian city of Takhti Sangin, also shows how developed musical culture has been in these regions since ancient times.

Also, a collection of wind instruments made of interconnected bones and clay alloys was found in the ruins of the temple.

Two-stringed avlos musical instrument.

The emergence of Zoroastrianism as the first monotheistic religion and its adherence to it as the dominant religion in these regions for centuries had a tremendous impact on the gradual development and progress of musical art.

The scientific-historical, religious-philosophical, and moral-educational foundations that exerted a great influence on the formation of the spirituality of the peoples of Central Asia are primarily linked to the Zoroastrian doctrine created and formed by the prophet Zarathustra.

Zoroastrianism was formed as a reflection of the attitude of people to society and nature, who lived and worked for thousands of years. Undoubtedly, the ideas put forward in the sacred book of Zoroastrianism-the "Avesto"-embodied the life, lifestyle, customs, and religious beliefs of our ancestors. Among the knowledge that must be acquired at the end of the Zoroastrian educational process, music knowledge and the direction of musical culture occupied one of the main places. An important aspect of the development and manifestation of musical culture in Central Asia is related to the activities of the military and the regular army. It is known from history that as early as the 7th century BC, our ancestors had their own regular armies as a structure, subject to clear rules and laws. Military musicians also occupied a special place in the army, which consisted of various types of troops. Plutarch tells of the widespread use of cauldron-shaped percussion instruments in the Parthian army. Thus, on May 9, 53 BC, the Roman army under the command of Crassus suffered a crushing defeat from the Parthians. Before the battle, to encourage themselves and strike fear into the enemy, the Parthians raised a clamor by playing large leather percussion instruments surrounded by brass bells. Later, Alexander the Great, Genghis Khan, and Amir Temur also widely used this military method in their campaigns. During military actions and ceremonies, some musical instruments served as important symbolic symbols alongside the weapons, flags, and seals of the military.

For example, the trumpet is considered a special distinguishing sign of a military commander, while musical instruments such as the idiophone-jom and aerophone-nay are considered symbolic symbols of kings. The membrane, a massive percussion instrument, was handed over to the commanders. Musical instruments such as the tabira and charos also served to distinguish and define the positions of military personnel within the army. A military ensemble consisting of trumpet-shaped wind instruments and a trumpet instrument on the neck of a three-headed, three-eyed, six-armed god found in Panjikent testifies to the widespread use of this instrument in military music practice. In turn, the trumpet was considered a sacred musical instrument.

A military ensemble consisting of trumpet-shaped wind instruments.

According to the "Avesto" when a harsh winter arrives and the threat of the extinction of all living beings arises, the god Ahura Mazda gifts a golden horn to King Jamshid. When the king blows the horn, the ground cracks, and under the sounds of the golden horn, people and animals enter the underground city-vars built by Jamshid. The presence of settlements named after **Va**rakhsha, **Va**rzonze, and **Va**rozun in the territory of the present-day Bukhara and Navoi regions once again proves that these territories were the cradle of humanity, a center of high culture and spirituality.



An image of a princess blowing a horn. Varakhsha.

In the process of organizing palace ceremonies in a high-quality and uplifting atmosphere, special features of musical art were also noticeable. Court music practice was conducted in strict accordance with the rules established by the astronomers in the royal service. Based on this, each day of the week is dedicated to performing specific exercises. For example, on Saturday, rulers in most cases convened meetings and assigned responsible tasks to the appropriate people, while on Sunday, they engaged in legislative matters, thinking about solving the country's internal problems. On Monday, they went hunting and on Tuesday, they engaged in horseback riding, wrestling, and various military games. Wednesday was dedicated to the country's

foreign affairs, and ambassadors from neighboring and distant countries were received. Letters and letters were written in reply.

Employees of the country's administrative apparatus, khokims of regions and cities, elders, representatives of tribes, various peoples and nationalities, and tribal leaders were received on Wednesday, and important issues of state importance were resolved. Construction issues were also discussed, and opinions and proposals for the construction of cities, fortresses, defensive fortifications, caravanserais, sanatoriums, bridges, baths, schools, and temples were studied. Appropriate instructions were given and decisions were made.

Friday was considered the "beauty" and "decoration" of the days of the week, and the rulers, having freed themselves from all work, organized various banquets and celebrations. To provide spiritual nourishment and entertainment for the ruler and his entourage, musicians, magicians, and representatives of other arts were invited, and entertainment performances were organized. Discussions and debates were also held with leading scientists of the time on such subjects as history, philosophy, astronomy, music, literature, rhetoric, stylistics, logic, mathematics, medicine.



Representatives of the secular "farangistan" and religious "dabiristan" schools freely played the chang, vin, barbat, tanbur, and wind instruments, and sang songs on religious and heroic themes.

The content of palace music includes religious and ritual songs such as "Yazdon Ofarid," "Dodofarid," "Oini Jamshed," "Khurushi Mugan"; lyrical songs such as "Bogi Shirin," "Romishi Jon," "Mashkuya," which arose as a result of the desire to feel the living nature in harmony with man; These include heroic songs such as "Surudi Pahlavon," "Surudi Mazandaron," and "Khorasoni."

In the songs of the peoples living between the two rivers, songs such as "Oroishi xurshed," "Farruhruz," "Sabzai bahor," and "Guljam" were performed in response to natural phenomena and the change of seasons.

Ancient holidays also played an important role in the emergence of various musical genres and forms.

The first day of the creation of the world by Ahura Mazda, as well as the days of the legendary king Jamshid's accession to the throne, are reflected in the celebration of the Navruz holiday by Zoroastrians. Songs such as "Nozi Navruz," "Navro'zi buzurg," "Navro'zi Kayqubod," and "Navro'zi Xoro" are inextricably linked to the Navruz holiday and have been loved and sung by our people for many centuries.

The development and progress of our ancestors' musical culture in the pre-Islamic period reached its highest peaks during the Sasanian reign (22–651).

During this period, many historical, artistic, philosophical, didactic, and musical works were written. Among them are priceless works such as "Khusrav Kavatan Urizak" (Khusrav Kavatan and his mahram), "Traniknama" (a book of songs), and "Ayni Khvarsandih" (theoretical and practical rules of art).

As an example, one can cite the work of Borbad (585–638), a singer, musician, composer, and major music theorist who summarized and systematized the musical heritage of the peoples living in the territory of the Sassanid state, as the pinnacle of musical development.

It is no secret that Borbad's creative heritage has influenced the formation of the mindset of a generation of musicologists for more than a thousand years. In particular, musical works such as "Khusrav Sarvod," "Srot-i Khusrav," and "Khusravoni-at" served as the foundation for the development of musical culture in subsequent periods. Borbad systematized existing musical material, embodying ancient cosmological and astrological concepts, and created a special calendar of songs that periodically updated for the days of the week, month, and year. This calendar included seven "king songs," as well as groups of 30 and 360 songs.

By the 7th century, as a result of the conquest of vast territories under the influence of Arab military campaigns in Central Asia and the spread of Islam in these territories, the stage of pre-Islamic musical art of our people came to an end. A stage of Islamic musical culture began to take shape, which was completely different in content and essence, imbued with an ideology based on a new religion.

THE MUSICAL BASIS OF THE “AVESTA”**;** “Despite the fact that many scientific studies have been conducted on the "Avesto" a stream of new information is currently arriving from some sources, the sources of which have not been studied before or have remained outside the scope of the scientific

community. In this article, we have tried to provide an overview of the information we obtained using some methods that are considered unconventional for the school of Avestan studies. In particular, the musical (melodic) basis of the "Avesto" was analyzed, without which it would be impossible to imagine that the texts of the "Avesto" existed for thousands of years and have reached us.

The surviving temples and priests of the Zoroastrian community in Iran and India pay attention to melody and melody in the performance of the Avesto. It should be noted that their ability to perceive and perform musical melodies is very high. **ZOROASTER**

It should be noted that there are unique performing schools in Iran and in India. The performance styles of these schools can be immediately distinguished from one another. For example, in both Iran and India, Zoroastrian women perform the Avesto differently from male priests. It is very difficult to assess the value of the performance of "Avesto" by women: because the child begins to perceive the melodies of "Avesto" through mother's milk. According to many researchers, Zarathustra composed the texts of the most ancient parts (gahs) of the "Avesto" in verse and expressed them expressively, and later the priests transcribed the poetic texts into musical melodies.

For this reason, in most publications, there is an erroneous opinion that the text of the Avesto was "transmitted from generation to generation in the form of oral reading." On the contrary, as our research shows, the singing of the Avesto as a song was passed down from generation to generation. In our opinion, the hypothesis that the "Avesto" was later set to musical tones is groundless due to the following considerations:

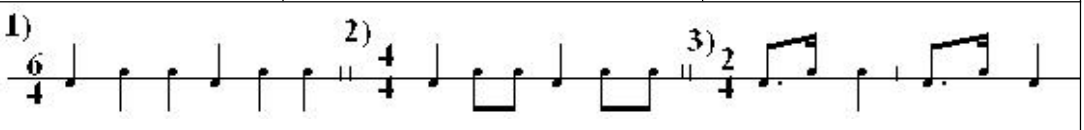
a) In history, the name of not a single composer who transcribed the "Avesto" into musical melodies has been preserved. Because it was necessary for one or more talented composers to work to translate the texts of a huge artistic and literary monument into musical melodies. Avesto scholars are unanimous in their opinion that the oldest parts of the "Avesto"—the "Gah"—were created by Zarathustra himself. From this point of view, it is not necessary to prove the above opinion, taking into account that the foundation of the dugoh, dugoh, chorgoh melodies in the "Shashmaqom," which is considered the national heritage of the Persian-Tajik and Turkic peoples, goes back to the "gohs" of the "Avesto".

b) It has been known since ancient times that a text in the form of a song has a stronger effect on listeners than an expressive reading in the form of a simple poem. (I must cite Homer, the Argonauts, the figure of Orpheus, etc.). Based on this, we can cite the activities of shamans and bakhshis who perform folk dastans and the lyrics of divine songs. These performances were performed by the Yashlar Ensemble.

Truth is in whoever is the right heir to oil wisdom.

Goodness is (Mercy) for those who can achieve it. This is also an important benefit of upbringing. Of course, the culture of India, Iran, and Central Asia differs significantly from European culture, but it is significant because it prevails in the East, that is, in our country. This is also based on the fact that Eastern countries have passed the Teacher level for Europe. Although the musical art of the Avesto period was in harmony with the musical art of Iran, the musical performances in Khorezm differed in the program of their oldest traditions. In this regard, although the musical traditions of the Ramayana, Ahura, and Yashtas in India are similar and different, they have developed in a certain way in close connection with each other, in harmony and informed ways. During the Zoroastrian period, the "Ho-Zamzam" and the military song "Mozandaron" were widely sung in the aforementioned Bukhara "Dabiristan" school and are still performed in the same style in the choir of the National Conservatory of Tajikistan without losing their ancient classification.

“Ho-Zamzam”

Measures	Temps	Dynamic characters	Interpretations
1] 6/4 2] 4/4 3] 2/4	1] M:m = 60-80 2] M:m = 120 3] M:m = 140	P<f<PP<mf<f>sf$_2$>P<mf <f<ff>sf$_2$<f>fff	1] Calming. 2] Cheerful, spirited, 3] Pleasantly danceable
Method rhythm			

In the images of monuments found in Bactria, Sogdia, and other regions of Central Asia, choral singing, solo singing, and dance scenes were performed accompanied by plates, doira, flute, and other musical instruments. M. Tarakanov provides the following information about this: «National instruments were divided into several groups in ancient times and had separate directions according to their musical function. Together with the direction of pure instrumental performance, they were adapted for clowns and tightrope walkers, military campaigns, and various ceremonies and holidays».

The valuable information of the great Eastern thinkers dedicated to the study of folk instruments has historical significance as a heritage. The most valuable of them is the famous work of Abu Nasr Muhammad Farabi "The Great Book of Music" (Kitab al-musiqa al-kabir), which is of great importance. Al-Farabi himself gained fame as a performer. The second part of the book is devoted to the musical instruments used at that time. This chapter provides a consistent and detailed description of instruments such as the lute, ud, tanbur, nay, rubab, chang, shahruh, and qonun.

Al-Farabi considers the lute with strings to be a widespread instrument of that time. In the 9th–10th centuries, the lute was called the "ud" after the Arabic word for lute, which was played using a unique "muzrob" (chertma) instrument, with a ligature (loops) located on the handle.

In his treatise, Farabi also describes in detail the rubab instrument that existed in his time. During this period, the prominent Eastern thinker Safuddin Urmawi developed the scientific system of music. He was also renowned as a skilled ud player, singer, and skilled (Mussandif) composer.

Based on his experiments with the lute, the scientist outlines his theoretical propositions. In Urmavi's "Book of Piety," the definition of the ud begins with the words: "Know that among the instruments, the one called the ud is the most famous and the most modern." In conclusion, historical treatises provide rich material on the main types of musical instruments whose roots in fine arts and literary heritage go back to the distant past. Master craftsmen who made musical instruments: master Usman Zufarov, master Ruzmat Isaboev, and a number of their students who lived and worked at the beginning of our century, folk craftsmen gave a piece of wood, reed, or bone a new life. The musical instruments they created are still widely used today, serving our people and contributing to the development of our musical art.

While describing historical sources, we deemed it necessary to mention that musical instruments and their performance are developing even today. Among the ancient instruments, such as the ud, qonun, tablak, and doul, as well as the performance on them, have been restored over the past 15-20 years, enriching the ensemble of folk instruments. Furthermore, the revival of these instruments played an important role in the development of our musical culture.

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Rezyume. Mazkur bandda muallif tomonidan Markaziy Osiyo xalqlarining musiqiy merosi, musiqiy ta’lim-tarbiyasiga oid ma’lumotlar keltirilgan.

Ключевые слова: Авесто, (древняя книга зороастризма) Сиёвуш, (правитель Бухары около 400 лет нашей эры), Хо зам-зам (народный сонд), Мозандаронская военная песня) шахнаме (роман),

Спитамен (военный правитель), Борбад (композитор и исполнитель VII века), Навруз (день Нева, год Нева), Шашмаком, (радиационное исполнение и пение), Наср (секционное пение), Мушкулот (секционное снабжение), "Бузрук" (великий), "Рост" (регулярный), "Наво" (рекулибулярный), "Дугох" (секционное снабжение Сийкилы), "Сегох" (секционное снабжение Сийкилы), "Ирок" (город танцев), Достон (образец), Сохибқирон (Великое общество Амира Темура).

Kalit so‘zlar: Avesto, (qadimgi kitob Zardushtiylik) Siyovush, (Buxoro hukmdori taxminan milodiy 400-yil), Ho zam-zam (xalq qo‘shig‘i), Mozandaron harbiy qo‘shig‘i) shaxnoma (roman), Spitamen (harbiy hukmdor), Borbad (VII asr bastakori va ijrochisi), Navro‘z (Nev kuni, Nev yili), Shashmaqom, (nur ijrochiligi va qo‘shiqchiligi), Nasr (seksiya qo‘shiqchiligi), Mushkulot (seksiya ta’minoti), "Buzruk" (buyuk), "Rost" (muntazam), "Navo" (rekulibular), "Dugox" (Siykila bo‘limi suplply), "Segox" (Siykila bo‘limi suplply), "Iroq" (raqslar shahri), Doston (namuna olish), Sohibqiron (Buyuk jamoa Amir Temur).