

Zoroastrian religion and the importance of the Bible “AVESTO”

Ibodov O`ktam Rasulovich

Music performance and culture of the Faculty
of “Art Studies” of Bukhara State University
teacher of the Department.

Relevance: When the Zoroastrian religion, based on the belief of the only deity in Movarounnahr, Iran, Khorasan, was adopted, the construction of a special temple-ceasefire, in which the Ahura Mazda cult sanctuaries were located in the cities and villages of these territories, was in full swing.

Key words: National heritage, culture, art, ritual, morality, goodness, Avesto, music, melody, melody, activity, harmonious personality.

When the Zoroastrian religion, based on the belief of the only deity in Movarounnahr, Iran, Khorasan, was adopted, the construction of a special temple-ceasefire, in which the Ahura Mazda cult sanctuaries were located in the cities and villages of these territories, was in full swing.

The armistice is usually composed of ten to one hundred cells, rooms, tolol (Hall), recital, bookstore, tone room (a beauty who teaches to sing yasht (hymns) accompanied by special musicians, depending on its address, which is built and located in wide squares on the outskirts of the city. While reading and reciting the “Visparad” part of “Avesto” in recitals through special tones and methods is taught in recitals to sing “Goh” as a collective song (chorus).

O`z navbatida qurbonlik marosimlarida Avesto tarkibidagi qo`shiqalar: Ahura Mazda, Bahman, Xurshedchehr, Shahriyovar, Sipondormaz, Xo`rdod, Amurdod, Mitra, Surush, Ardivisura Anaxita, Osha, Chista kabi ilohlar sha'niga alqovlar, qasidalar tarzida kuylangan.

On the basis of these songs, religious-ritual songs such as "Yazdon Ofarid", "Dodofarid", "Oini Jamshed", "Khurushi Mughan", "Garden" created as a result of striving to feel living nature in harmony with man. It is noteworthy that lyrical songs such as "Shirin", "Romishi jon", "Mashkuya", and immortal songs such as "Sourudi pahlavan", "Sourudi Mozandaron", "Khurosoni" on the theme of heroism were created.

7 arts as the end of the primary education process, which is the main link of the continuous education system in the madrasa-type educational centers of Zoroastrianism: reading, writing, arithmetic, archery shooting, horsemanship, the study and observance of religious precepts, the perfect knowledge and mastery of recitation and singing are recognized.

The text of "Avesta" and pandnoms is memorized orally by programs. Stories, narratives, advice, lessons, songs are used as forms of text narration. Assignments are given to strengthen the new knowledge learned.

"Patmans, paragraphs, zands, questions, answers, sung twice, well read, memorized" of "Avesta" verses should be performed by teachers-teachers in the course of each lesson in the form of an oral presentation.

has been "Goh" and "Yasht", which are parts of "Avesta", are learned by heart in independent learning style, special attention is paid to formation of pronunciation based on recitation, improvement of oral speech. Students of science independently learned the art of recitation and preaching in order to properly set up and improve the sound and sound equipment in special rooms that ensure sound vibrations and resounding, built in accordance with the rules of acoustics in temples.

"Patmans, paragraphs, zands, questions, answers, sung twice, well read, memorized" of "Avesta" verses should be performed by teachers-teachers in the course of each lesson in the form of an oral presentation.

"Goh" and "Yasht", which are parts of "Avesta", are learned by heart in independent learning style, special attention is paid to formation of pronunciation based on recitation, improvement of oral speech.

Students of science independently learned the art of recitation and preaching in order to properly set up and improve the sound and sound equipment in special rooms that ensure sound vibrations and resounding, built in accordance with the rules of acoustics in temples.

Despite the breadth of research on "Avesta", it is worth noting that new information is coming from sources unknown to us or left out of research. For the first time, we attempted to do one of these studies and tried to analyze the musical basis of the Avesta, without which the texts of the holy book would not have been preserved for centuries without a written source.

Priests of the Zoroastrian community, preserved in Iran and India, focus on the musical side of the Avesta, based on melody and rhythm. They have no equal in this field. Their listening and acting skills are outstanding.

Iran and India have their own way of execution, and it is not difficult to distinguish them from each other. However, in both countries, female performers have different ways of performing than male priests. The importance of women singing and performing the Avesta in the upbringing of young Zoroastrians is incomparable, because the melodies of the Avesta are instilled in them through mother's milk.

Many European Avesta researchers F. Spiegel, D. Tavadia, H. Newberg, M. Mole, R. Sener, M. Boyce and others believe that the oldest and earliest parts of Avesta were woven by Zarathustra in the form of poetry. expressed, and its musical tone is acknowledged to have been composed later by Zoroastrian priests. That is, Gohlar melody and singing traditions appeared much later.

Therefore, in almost all scientific works of European researchers devoted to Zoroastrianism, the idea that "reading" of the texts of "Avesta" was passed down orally from generation to generation is put forward. In fact, it should be noted that "singing" the texts of "Avesta" as a song has been passed down from generation to generation. Every Zoroastrian knows that "reading" the text of "Avesta" without singing it as a song is considered a great sin[6,15]. This is also confirmed by the following texts from the Avesta text:

- Oh great name Zarathustra! For the first time in Iyron Vij, you sang the prayer "Ahuna vairyah"..." four times in a very pleasant voice. You performed half of the prayer in a loud voice.

1. Even in the process of studying sacred texts with the help of their mother, children can say only one or two words without a musical melody, and after acquiring the skill of expressing words correctly, they can complete a sentence 1. Not a single composer's name has been preserved in history, who set the "Avesta" to music. Because in order to transfer the texts of the huge artistic and literary monument to musical tones, it was necessary to work with one or more great composers. should sing.

In our opinion, the later setting of the Avesta to musical tones is unfounded due to our hypothetical reasoning:

2. Avesta scholars-researchers have a unanimous opinion that the oldest parts of "Avesta" were created personally by Zoroaster. From this point of view, there is no need to prove our above opinion, taking into account that the roots of dugoh, segoh, chorghoh melodies in "Shashmaqom", which are considered the national heritage of the Persian-Tajik and Turkic peoples, go back to the "goh" of "Avesta".

3. 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 simple poetry. (Homer: The Argonauts, the image of Orpheus, etc. I should give an example). On this basis, we can give an example of the activities of shamans and bakhshis who sing folk epics and the text of divine songs.

Ms. Prof. from Mumbai. According to Meher Master-Mus, Vendidod mentions that Osho Spitomen Zoroaster sang the "Avesta" using 4 different musical methods. he sang simultaneously through the sound of the crack, through the throat and through the sounds coming from the brain.

Naturally, this is a very difficult task, which requires a lot of talent from the hafiz and is a very complicated event. In Central Asia, including our country's bakhshis, there are cases of performing folk epics in 2-3 different sound combinations at the same time.

Special preparations were made to sing the "Avesta", which is the Zoroastrian religion, especially by the priests. It was strictly required to adjust the voice, bring it to a standard, master the skill of singing and form the performance ability, skillfully perform moans and chants in place. In particular, Gohlar is a part of Yasna and is popularly known as Frashusha Mantra. While praying on the basis of Yasna, a special way of performing it, the Goh was reached by playing the other chapters in a low voice, and then the tone technique and style changed, and the song was performed freely and with the drums.

The ritual of performing mantras can be different depending on the place of performance, space, class of listeners and the mood and taste of the performer. In the variants that we have given, the Indian interpretation is considered much more lively, and some continuity is felt in each syllable. The Iranian version is sung in the quarter system on the chorgoh bench (tonalnost). Hindi varinat is sung in the semitone (major) system. The influence of the Indian tonal system "raga" and rhythm system "tala" on its melody and rhythm is incomparable.

The number of syllables in each row may vary, but their total amount will be the same at the end of the row.

In conclusion, the analysis of phonetic and tonal data in modern performances of

"Avesta" provides an opportunity to restore and study the ancient Avesta script. It should be noted that "Avesta" texts underwent almost imperceptible changes (deformation of the tone and rhythmic basis) due to the transfer of the style of performance of the Iranian branch (Yazd, Kerman regions) from generation to generation. better reflects the state of the old performance. The network of Indian performance style was formed after the Sanjan period, that is, after the Zoroastrians who were persecuted from Iran moved to the north of Bombay, and is developing on the basis of the local dialects of Gujarat-Rojistan.

Literature:

1. Ибодов Уктам Расулович РОЛЬ КЛАССИЧЕСКОЙ МУЗЫКИ В УРОКАХ МУЗЫКАЛЬНОЙ КУЛЬТУРЫ // Academy. 2021. №2 (65).
2. Ибодов Уктам Расулович СПОСОБЫ ОБУЧЕНИЯ МУЗЫКАЛЬНОЙ ГРАМОТЕ НА УРОКАХ МУЗЫКАЛЬНОЙ КУЛЬТУРЫ // Наука, техника и образование. 2021. №2-1 (77).
3. Уктам Расулович Ибодов МУЗЫКАЛЬНЫЕ ФОРМЫ НА ОСНОВЕ ИНДИВИДУАЛЬНОЙ МОДЕЛИ КОМПОЗИЦИИ // Scientific progress. 2021. №4.
4. Уктам Расулович Ибодов ПРИМЕНЕНИЯ ОБНАРУЖЕННЫХ СРЕДСТВ И МЕТОДОВ ПО СФЕРЕ МУЗЫКИ // Scientific progress. 2021. №4
5. Уктам Расулович Ибодов ВЕРОЯТНОСТНЫЕ МОДЕЛИ КАНТРАПУНКТНЫХ ФОРМ // Scientific progress. 2021. №4.
6. Уктам Расулович Ибодов НЕУСТОЙЧИВЫЕ ПЕРИОДЫ В МУЗЫКЕ // Scientific progress. 2021. №4.
7. Ибодов У. Р. Инструментальная музыка как орудие психологического влияния на человека. //Актуальные вопросы психологии, педагогики, философии XXI века. – 2020. – С. 244-248.
8. Ибодов Ўктам Расулович. ОБЕСПЕЧЕНИЕ НАТСИОНАЛЬНОГО НАСЛЕДИЯ В ОБУЧЕНИИ ПЕСНЯМ БУХАРСКОГО ДЕТСКОГО ФОЛКЛОРА НА УРОКАХ МУЗЫКИ. Вестник науки и образования № 21(99) част.2 . 2020. Страницы 55-58.
9. Ibodov O'ktam Rasulovich. "O'zbek xalq musiqa merosda o'quvchilarni Vatanparvalik ruhida tarbiyalash vositasi". Journal of Innovations in Social Sciences Volume: 01 Issue: 06 | 2021 ISSN: 2181-2594
10. Ibodov O'ktam Rasulovich. "Musiq madaniyati darslarida xalq qo'shiqlaridan foydalanish" ЦЕНТР НАУЧНЫХ ПУБЛИКАЦИЙ (buxdu.uz) Pages 139-140
11. Ibodov O'ktam Rasulovich "History of uzbek music culture". European Scholar Journal (ESJ) Available Online at: <https://www.scholarzest.com> Vol. 2 No. 9, SEPTEMBER 2021, ISSN: 2660-5562. Pages 57-58 .
12. Кушаев.И.А, Ахтамов.И.И «Педагогические основы традиционной
13. профессиональной музыки (на примере искусства дастана)» ACADEMY научно-методический журнал ноябр-2020 Ст.59-62.
14. IA. Kushaev «Musical pedagogical fundamentals of doston art» ACADEMICIA: An International Multidisciplinary Research Journal 2020/10/10. 1061-1067
15. IA Kushaev «Music pedagogical dollars of doston art» International Engineering Journal for Research & Development 2020/12/10
16. Ipkhom Akhtamovich Kushaev «Bakhshi art schools and their performing features» Scientific reports of Bukhara State University 2020//3/3 Стр.295-299

17. Илхом Ахтамович Қўшаев «Муסיқа маданияти дарсларида халқ муסיқаси намуналаридан фойдаланишнинг аҳамияти» Scientific progress 2021/1/5
18. Axtamov I. Maktab musiqa madaniyati darslarida maqom namunalarini o'rgatishni metodik takomillashtirish tajribalaridan //центр научных публикаций (buxdu. uz). –2022.–Т.21. – №. 21.
19. Каюмов И. Ф. Санъатнинг турлари ва уларнинг тарбиявий аҳамияти //Science and Education. – 2022. – Т. 3. – №. 1. – С. 849-854.
20. Ibragim Fayzullaevich Kayumov. Xalq qo'shiqlari asosida boshlang'ich sinf o'quvchilarning nutqiy malakasini o'stirish usullari. Scientific progress 2021/03B.635-640.
21. ИФ Каюмов, М Жураева «Место музыки в воспитании духовно-нравственных качеств учащихся 5-7 классов общеобразовательных школ» Проблемы педагогики 2020.3(48) Стр.17-19
22. QI Fayzullaevich «Culture and art values and aesthetics in formation factors» Web of Scientist: International Scientific Research Journal 2021/2/25
23. IF Kayumov «Values and aesthetic factors in the formation of culture and art» International Engineering Journal For Research & Development 2020/12/1
24. Ibragim Fayzullaevich Kayumov. Formation of composing art in uzbek music. Researchjet journal of Analysis and Inventions. Volume 2, issue 12, december-2021. 61-65.
25. Каримов О. И. Значение специфических особенностей и воспитательных возможностей узбекских народных инструментов //Academy. – 2020. – №. 3 (54). – С. 78-80.
26. Каримов О. И. Профессиональные музыкальные взгляды будущего учителя музыки //Вестник науки и образования. – 2020. – №. 22-2 (100). – С. 17-20.
27. Karimov O. J. I. Tanbur sozining paydo bo'lishi va milliy cholg'u ijrochiligidagi o'rni //Scientific progress. – 2021. – Т. 1. – №. 5. – С. 767-771.
28. Каримов О. И. Садриддин Айни-знаток и любитель народной музыки //Вопросы науки и образования. – 2021. – №. 13 (138). – С. 21-24.