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**Annotation:** In this article, the formation process and history of ancient musical art can be learned from ancient sources in the works of "Avesta", "Shokhnoma" and read the history of ancient music and art through these works. There was talk about their meetings.

**Key words:** history, art, music, melody, ensemble, song, wind instrument, tambourine, chang, double flute, vin, barbat, tanbur, oud.

The art of music has been considered an integral part of the culture of the peoples living in the territories of Central Asia since ancient times. Shavkat Mirziyoyev: "Music has an incomparable divine influence that cannot be measured or compared with anything"! His words have a great meaning. At the end of May, Shavkat Mirziyoyev issued the decree "On measures to further increase the role and influence of culture and art in the life of society" and "Measures to improve the activities of the Ministry of Culture of the Republic of Uzbekistan". signed the decision "on" It was in the territory of present-day Central Asia, Afghanistan, Pakistan, Iran and East Turkestan As a product of the creative activity and thinking of the ancient Sugdians, Khorezmians, Parthians, and Bactrians, it has been formed and developed over the centuries.

Also, the development of this type of art was influenced by the peoples (Scythian, Sauromatian-Sarmatian, Sac-Massagetian) who lived in the steppe, forest-steppe, and mountainous regions of the vast region stretching from the northern borders of China to Eastern Europe. there is enough evidence that it was extremely large. The historical formation process of the art of music was initially influenced by the first mythological ideas as the need to try to understand the nature and the events happening around, and then it was influenced by the spiritual-meaning of various ceremonies led by priests. held spiritually has become the spiritual and spiritual content of various ceremonies. The improvement of the art of music is connected with the development of the cultural life of cities, and its roots go back to the end of the second millennium and the beginning of the first millennium BC. The development of social relations, the emergence and development of various professions, national holidays, religious ceremonies, as well as the process of the formation of a layer of musicians, people who have received special training and serve to conduct various events in the palace. accelerates. Let's unite musicians, composers and dancers based on a common goal, to study and enrich the musical and spiritual heritage left by our ancestors, and pass it on to the next generation, continuing the traditions of mentors and students. showed courage The first shoots of the activity of people of this category took root in the environment of the community of priests based on the characteristics of their time. A person's inner spiritual experiences, observations related to living, life, death, observations under the influence of events and incidents within the framework of daily relationships, their clear expression began to be polished and resounded in the form of the sound of musical tones. 0, in turn, serves as an ideological weapon, i.e. a means of influence, for the priests who received the phenomenon of influencing the spiritual and emotional feelings of the people.

The massagets living in Herodod desert and steppe regions gathered in one place and, under the leadership of a priest, threw the fruits and leaves of the Hum (Haoma) plant into the fire. to sing and dance gives information about their fall: "...they have another tree from which they carefully pluck the fruit. Then they light a bonfire, sit around it, throw some fruit into the fire, smell the smoke, and enjoy themselves as if they were drunk with wine. The more they throw the fruits, the more they get excited, and at the end they sing songs") petroglyphs tell the story. One of the musical instruments depicted on the rocks is a tambourine, the base of which has a hole in the middle and According to

the "Shahnoma", "the sounds and noises produced when the tambourine and the drum are played served to relieve the headaches of King Zakhok for a certain period of time." This legend is closely related to the ritual of sacrifice. It appeared as an integral part of the belief (cult) of the god of fertility, as a sign. The statue of Silena-Marcia, considered to be the goddess of beauty, grace, water, and fertility, playing a double flute musical instrument (avlos), found in the ruins of the city of Sangin, the ancient throne of Bactria, on the altar of the palace, shows how much musical culture has developed in these regions since ancient times. Also, from the ruins of the temple, a combination of bones connected to each other and made of clay alloys, blown Playable words are also found.

Neighboring avlos musical instrument. A girl playing this instrument. The emergence of Zoroastrianism as a religion promoting monotheism and its belief in the position of the dominant religion in these regions for centuries had a huge impact on the gradual development and process of the art of music. The scientific-historical, religious-philosophical and moral-educational foundations that had a great influence on the formation of the spirituality of the peoples of Central Asia are primarily related to the Zoroastrian doctrine, which was created and formed by the prophet Zarathustra. The teachings of Zoroastrianism as a reflection of human relations with society and nature, which have been living and working for thousands of years. formed. There is no doubt that the ideas put forward in the "Avesta", which is considered the holy book of Zoroastrian teachings, embody the life, lifestyle, traditions, religious beliefs and beliefs of our ancestors. Among the knowledge that Zoroastrians must acquire at the end of the educational process, the knowledge of music and the direction of musical culture occupy one of the main places. An important aspect of the development and disappearance of music culture in Central Asia is due to the activities of the military and the regular army. It is known from history that already in the 7th century BC, our ancestors had a regular army, which obeyed their specific rules and laws. The army is made up of different types of troops formed. There is no doubt that the ideas put forward in the "Avesta", which is considered the holy book of Zoroastrian teachings, embody the life, lifestyle, traditions, religious beliefs and beliefs of our ancestors. Among the knowledge that Zoroastrians must acquire at the end of the educational process, the knowledge of music and the direction of musical culture occupy one of the main places. An important aspect of the development and disappearance of music culture in Central Asia is due to the activities of the military and the regular army. It is known from history that already in the 7th century BC, our ancestors had a regular army, which obeyed their specific rules and laws.

Military musicians played a special role in the army composed of different types of troops. Plutarch tells about the widespread use of drum-like percussion instruments in the Parthian army. For example, on May 9, 53 AD, the Roman army under the leadership of Crassus suffered a terrible defeat from the Parthians. Before the battle, in order to cheer themselves up and scare the enemy, the Parthians used to make a noise by playing huge percussion instruments with brass bells hung around them. This military method was later widely used by world leaders such as Iskandar Zulqarnayn, Genghis Khan, and Amir Temur in their campaigns. A military ensemble consisting of wind instruments. During military operations and ceremonies, some musical instruments served as an important symbolic symbol among military weapons, flags, flags, and emblems. For example, if the trumpet is considered a separate symbol of military command, musical instruments such as idiophone-jam, aerophone-flute are considered symbols of kings. Mem brafon - a huge percussion instrument was handed over to the commanders. Tabira, musical instruments such as charos also served to distinguish and define the positions of soldiers in the army. A military ensemble consisting of brass and wind instruments found in Panjikent and a drill instrument on the neck of a three-headed, three-eyed, six-armed god indicate that this instrument was widely used in military music practice. On the other hand, the burgu musical instrument is considered sacred. It is written in "Avesta" that when a severe winter comes and all living creatures are threatened with extinction, the god Ahura Mazda gives a golden drill to King Jamshid. When the king's horn was blown, the ground cracked,

and people and animals entered the underground city built by Jamshid under the sound of the golden horn. The presence of settlements called Varakhsha, Varzonze, and Varozun in the territories of the current Navoi regions of Bukhara is also a sign of humanity. proves once again that it was a center of high culture and spirituality. In the process of organizing palace ceremonies in a high quality and cheerful mood, the special features of the art of music were highlighted. Special features of the art of palace music are highlighted. The practice of palace music was conducted by astrologers in the royal service following strictly defined rules. Based on this, every day of the week is designed to perform a certain training. For example: "On Saturday, the rulers in most cases called meetings and appointed responsible persons to carry out the relevant work, while on Sunday, they were confused about the solution of the country's internal problems and dealt with legislative issues. Go hunting on Monday, and engage in riding, wrestling, and various military games on Tuesday. those who are Wednesday was devoted to foreign affairs of the country, and ambassadors of neighboring and distant countries were received.

Answers to letters and letters are written. Employees of the country's administration, governors of regions and cities, elders, tribes, representatives of various peoples and nations, clan chiefs were received on Wednesday, and important issues of state importance were resolved. Also, construction issues were discussed, opinions and suggestions on the construction of cities, fortresses, defense fortifications, caravanserais, sanatoriums, bridges, baths, schools and temples were studied. Appropriate instructions were given and decisions were made. The rulers, who were freed from all work, organized various parties and celebrations, considering Fridays as "decoration" and "decoration". In order for the ruler and his entourage to get spiritual nourishment and have a good time, musicians, entertainers and representatives of other art forms were invited and performed entertaining performances. In addition, discussions and evenings were held with scientists, leading scientists of the time in such fields as history, philosophy, astronomy, music, literature, rhetoric, stylistics, logic, mathematics, and medicine.

A special place was allocated to the art of music, and the representatives of secular "Farkhanistan" and religious "Dabiristan" schools freely played chang, vin, barbat, tanbur and wind instruments, and sang songs on religious and heroic themes. In the context of court music Religious and ceremonial songs such as "Yazdon Ofarid", "Oina Jamshed", "Khurushi Mughan", "Bogi Shirin", "Romishi jon", "Mushkuya" which arose as a result of the desire to feel living nature in harmony with man. lyrical songs such as "Sourudi pahlavon", "Sourudi mazandaron", "Khurosoni" on the theme of heroism are reflected. "Oroishi Khurshed" ("Beauty of the Sun"), "Farrukhroz" ("Beautiful Day"), "Sabzai" in the content of the songs of the peoples living between the two rivers, in the way of responding to natural events and seasonal changes. Bahor" ("Bahor koklami"), "Guljam" and other songs were performed. Ancient holidays also played a role in the emergence of various musical genres and forms played "The first day of the creation of the world by Ahura Mazda and the days of the legendary king Jamshid's accession to the throne are reflected in the celebration of Nowruz by Zoroastrians." Nowruz holiday includes songs such as "Nozi Navroz", "Navrozi Buzurg", "Navrozi Qayqubad", "Navrozi Haro". In the pre-Islamic period, the development and progress of the musical culture of our ancestors reached high levels and peaks during the reign of the Sassanids (22-65 years). Many historical-artistic, philosophical, didactic and musical works were written during this period. Among them: "Khusrav Kavatan orizak" ("Khusrav Kavatan and his mahram"), "Traniknoma" ("Book of Songs"), "Aini Khvarsandikh" ("Theoretical and practical rules of art") can be entered. A singer as the pinnacle of musical development, An example is the work of Borbad (585-638), who was a musician, composer and great music theorist, who summarized the musical heritage created by the peoples living in the territories of the Sassanid state and put it into a certain system. It's no secret that Borbad's creative heritage has been influencing and surprising the thinking of generations of musicologists for the past one and a half thousand years. In particular, musical works such as

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"Khusrav Sarvod", "Srot-I Khusrav", "Khusravoni-at" served as a foundation for the development of the musical culture of the next period. Borbad systematized the musical materials of the creature based on the ancient cosmological and astrological imagination and created a calendar of special songs for the days of the week, month and year that are periodically updated.

This calendar is seven Contains "Songs of the King" and groups of 30 and 360 songs. By the 7th century, as a result of the conquest of vast territories by Arab military campaigns in Central Asia and the spread of Islam in these regions, the stage of the pre-Islamic musical art of our people came to an end. The stage of Islamic music culture, which is fully developed in terms of content and essence, began to form. For example, the songs that tell about Rustam and his battles, his love for Princess Takhmina, the death of his son Suhrob, who was executed by his unknown father, have become independent ritual performances. Later, these songs became a great epic of the Tajik people - It was reflected in "Shahnoma". A cycle of legends was created about Rustam, Siyovush and other Bahadirs. The song was also sung in various ceremonies connected with the worship of gods. This is described in "Avesta". "Avesta" hymns (youths) are performed in recitative style. Hymns consisted of half-prose, half-heavy narratives with busy and repetitive refrains that could be sung as a chorus. During the rituals related to the worship of gods, songs were sung and danced around the sacred fire. People's holiday rituals, for example: the equalization of day and night in the spring - Navroz - were widespread. The writers of the Middle Ages also showed the role of music in labor rituals, the desire of people to connect music with the structure of the world, with myths about death and resurrection in nature. 0 is the largest of Central Asia due to the strengthening of the violence that arose in the territory of the countries, it brought them closer to the surrounding countries.

Central Asia (from the 4th century BC to the 3rd century AD) was part of the Alexander Macedonian state, and later the Greco-Bactrian kingdom. This period called antiquity in the history of Central Asia is reflected in culture. The image of Greek musical instruments has been preserved. They showed the presence of purely local characteristics in many musical instruments of the ancient culture of ancient Central Asia (flute, oud, circle). The mixing of local traditions with Greek, Indian and other traditions is reflected in the lyrics, which means that the culture of that time had a unique character. Although the influence of Greece on the musical culture of Central Asia can be found in the musical treatises of medieval Central Asian scholars, the times this effect disappeared over time.

Small terracotta sculpture is a bright monument of the ancient culture of Central Asia. Most of the figurines found in Afrosiyab (the heart of the ancient city of Samarkand) depict musicians playing flutes, uds, and circles. Many discovered figurines testify to the importance of music in the life of Samarkand, the capital of the Sugdians and Ulam. The art of music has been considered an integral part of the culture of the peoples living in the territories of Central Asia since ancient times. Its directions, genres, forms are the product of the creative activity and thinking of the ancient Sugdians, Khorezmians, Parthians, Bactrians who lived in the territory of present-day Central Asia, Afghanistan, Pakistan, Iran and East Turkestan, who are the ancestors of the Uzbek people. has been formed and developed for centuries. Also, the development of this art type was influenced by the steppe, forest-steppe, mountainous regions of the vast region stretching from the northern borders of China to eastern Europe. There is enough evidence that the influence of the peoples who lived in their lands (Scythian, Sauromat-Sarmat, Sak-Massaget) was extremely large. The historical formation process of the art of music was initially influenced by the first mythological ideas as the need to try to understand the nature and the events happening around, and then it was influenced by the spiritual-meaning of various ceremonies led by priests. has become the spiritual and spiritual content of various religious ceremonies.

Musicians, musicians, dancers united on the basis of a common goal, all art people left by their ancestors. In conclusion, while describing the historical sources, we found it necessary to mention that musical instruments and their performance are developing even now. Among the instruments

mentioned in the ancient sources, such instruments as oud, khan, tablak, doul and their performance were revived in the next 15-20 years, and these instruments enriched the ensemble of folk instruments. Today, music teachers teach music. It is necessary to have all the knowledge about the history and creation of the name. Because the teacher is not only an educator, but also a positive feeling such as patriotism, loyalty to the profession, hard work, understanding of art and culture in the students through music. and a pedagogue who shapes qualities.

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