

**THE ROLE OF THE LIFE AND WORK OF THE COMPOSER
MUKHAMMADZHAN MIRZAYEV IN THE PROFESSIONAL ORIENTATION OF
STUDENTS**

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Abstract: This article presents information about the increasing interest of students in national instruments and the formation of performing skills, about how orchestras, the Uzbek folk instrumental orchestra and its varieties feel each other in ensemble performance.

Keywords: orchestra, transposition, conductor, score, ensemble, parts, rhythmic, torsion intervals, resting-blowing, note, Jor, application, education, manners, education, approach.

National music, as well as all branches, thanks to independence, art is widely studied both in theoretical and practical aspects. it's no secret that he is thriving.

"Music is the closest relationship with people. He can change his point of view, present a new worldview, love new things, show a different way. Deep into consciousness."- said Mozart. Now studying scientific heritage, socio-political activities and acquaintance youth charity of our above-stated ancestors is considered one of the main urgent objectives of the modern intellectuals.

One of the main reasons for this is the need to study the past of our people in our republic, much attention is paid to the perception of the scientific heritage created by great scientists, obtaining knowledge from theoretical criteria, along with mastering the practice of this field. One of the main issues defined by the Law of the Republic of Uzbekistan "On Education" and the national training program is the education of the younger generation in the spirit of the ideology of independence as a healthy, comprehensively developed person. education and preparation for music education. "Music is the mind reflected in beautiful sounds" - I. Turgenev. The national and spiritual heritage of our people is unthinkable without musical art. Our national traditions, which have long been created by our ancestors and formed as values, have traditionally been passed down from generation to generation, being part of the great traditions of our people¹.

The spiritual world. Folk music, written sources in the field of music, composing, professional musical creativity is a vivid example of this. Uzbek folk classical music is one of the foundations of the spiritual heritage of our people. On the Land of a huge heritage created on the basis of material and spiritual values, our people embody national traditions and values in it. The spiritual heritage of learning, development in accordance with the time of progress of each epoch is one of the main factors. Because this process serves as the basis for all branches of musical art that have professional significance.

The main goal is to educate our youth as perfect people, to educate a harmonious generation that has no equal. Indeed, art is the spiritual wealth of a nation, a mirror of its life.

In art, music is a widely popular form that quickly reaches the public. Musical art with its antiquity, richness of genres, breadth of content, popularity has become an integral part of the life of society. An important branch of musical art is musical creativity and performance. Musical samples as creation and performance includes criteria. The creation of melodies and songs, which bring them

¹ Axmedova, M. (2023). O'ZBEKISTONDA NODAVLAT NOTIJORAT TASHKILOTLARI VA KASABA UYUSHMALARI FAOLIYATINING O'ZIGA XOS JIHATLARI. Development of pedagogical technologies in modern sciences, 2(3), 113-116.

into the form of a finished work, give a person spiritual nourishment through melodies and sounds, is connected with the composer's creativity².

This is by far the most important branch of musical art. Consequently, the creativity of music creators, that is, composers, also serves as a source of information informing about folk spirituality, culture, history, traditions and values. The art of composition is a very broad concept. Simply put, folk music is also created and performed by the people en masse. So this is also a kind of composing art. Only they differ in their attachment to life, reality, rituals and customs of our people. The development of this process, that is, the development of nationality, the thinking of our people, to portray spirituality, educational maturity, development and greatness of society in certain musical tones – more correctly, composing practices. Already this action is performed by a specific person, that is, a music connoisseur. The most important thing is that the product of the composer's creativity, reflecting the spiritual world of the people in proportion to his time, belongs to the people again consists of a representation. Ideal harmonies of such aspects as the breath of time, national traditions, worldview, psyche, philosophy, beliefs, aesthetics of the people should be found in it.. To date, we are witnessing how the performance of Uzbek traditional music finds perfection in all aspects, deep meaning corresponding to traditions and time. This is, of course, a high level of attention to national musical creativity and performance during the period of independence. In order to preserve and continue traditions, it is necessary that the youth of the era, along with being skillful performers, further improve as a mature specialist in this field, a leading teacher, that is, a comprehensively educated mentor. Revival and reinterpretation of attention to classical music, entry into mass musical culture and strengthening of imitation of them the obsession with consistency and villainy has paid off. As a result, the long-standing traditions of the Uzbek composer, the validity of the lessons of the teacher-student, the composer's creativity and education that have developed throughout history have found a response in practice.

During the period of independence, opportunities are created for an in-depth study of this entire historical process, stages of performing practice, style, direction and activity of representatives of the composer's creativity. These opportunities are being introduced into the educational process, developing the spiritual world of young people in this regard. In the future It is also important that the development of our national musical heritage, the improvement of composing creativity will develop in accordance with the values, traditions of our people, in accordance with the requirements of the time. Practical mastering of the educational process with history lessons is a requirement of time. Based on traditions and creative in accordance with the requirements of the time the result of a suitable practice will undoubtedly be effective. Below we will talk about the composer Mukhammadjon Mirzayev. Mukhammadjon Mirzayev was born on August 13, 1913 in Tashkent in a working-class family. From a young age, he has a strong attachment to music. In 1932, he joined the Tashkent Textile Mill and since that time has been participating in an amateur circle at the railway workers' club. In the circle, he learns to play Russian folk instruments on the mandolin. In 1936, he began his creative activity in the ensemble "Uzbek folk instruments", created at the Uzbek State Philharmonic. His communication with the artistic director of the ensemble Tokhtasin Jalilov creates a sharp turn in his life.

Muhammadjan tried to find his place in the ensemble at first sight. At the invitation of the head of the ensemble Tokhtasin Jalilova begins the development of Kashgar rhuarb. Avarice takes the instrument from the adjusters and studies it. In fact, the Uighur Kashgar rhuarb has a sharp voice,

² Ахмедова, М. (2023). Особенности деятельности негосударственных некоммерческих организаций и профсоюзов в Узбекистане. Реформы в сфере подготовки юридических кадров в Узбекистане: анализ результатов и перспективные задачи, 1(1), 101-106.

its draperies have a diatonic style and the tanbur was tied to the handle like a tool. In order to adapt the technical aspects of the instrument and sound systems to modern requirements, he turns to the famous Tashkent sozgar master Osman Zufarov and together they improve the instrument and remake it in a modern style.

As a result of their efforts, the 7-step rubob curtains were adapted to the 12-step pickup, and the rubob curtains were replaced with copper curtains. In the end, it turns out to be a perfect instrumental soundtrack.

Kashgar rhubarb has been a folk instrument since these times

It is part of the Ditmarschen district. Mukhammadzhan Mirzayev introduced him into performing practice and managed to show his charming talent in personal performance.

In 1942, he conducted concert tours with the frontline concert brigade. With the creation of the musical drama theater in 1943, Mukhammadzhan Mirzayev was invited to work as the musical director of the theater. His independent compositional work begins in this collective. One of his first songs "People of Labor" to the words of Akmal Pulat was performed in 1943 by young artists Halima Nasyrova, Zainab Polvonova and Fatima Borukhova. This, of course, was an unforgettable event in Uzbek art. Firstly, an original creator appeared among Uzbek composers, and secondly, in the genre of great singing, the master is zabardasy jurahan

In the new direction of the genre of big singing, which Sultanov and Adamurjon Uzunov began to draw, another original work appeared, and, thirdly, big singing was performed by Uzbek female performers. Opinions have also been expressed today against nonlinear claims that the separation of religion from secular affairs concerning the state leads to the construction of a state and an immoral society, with a distorted interpretation of the ratio of religiosity to secularism by various fanatical forces.

In 1946 he returned to work at the Uzbek State Philharmonic, in 1948-1953 he studied at the faculty of "Uzbek folk instruments" of the Tashkent State Conservatory in the class of Kashgar rubobi. Mukhammadjon Mirzayev, as a soloist, creates a special style of performance in the performance of Rubab. First in singles, and then paired with his son and student Shavkat Mirzayev. he drinks rum for himself.

Another reason for the wide popularity of the instrument "rhubarb" and the fact that it has become one of the favorite folk instruments was the composer's work of Mukhammadzhan Mirzayev. Because it was in the work of Mukhammadzhan Mirzayev that modern soulful melodies began to be created, revealing the true essence of rhubarb. His works include such works as "Gulnoz", "don't wait", "Dilbar", "Zazkim kelur", "Dildor I, II", "son Dil", "Dilrabo", "Dawn", "Jonon", "cherry". These works, like Uzbek instrumental melodies, have gained wide popularity among the people due to their originality, the attractiveness of the melody, the colorfulness of the theme.

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