

FORMING A SENSE OF PATRIOTISM IN STUDENTS THROUGH THE LIFE AND
WORK OF COMPOSER DONI ZAKIROV

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Abstract. This article talks about the formation of a sense of patriotism in students through the life and work of composer Doni Zakirov.

Keywords: campazitor, song, style, heritage, education, creativity, education, culture, approach, note, music, professional performance, art.

The science of music is loved by children and adults alike. The beautiful and delicate melodies written by our famous composers, the works occupy a place in people's hearts. Studying the life and works of such brilliantly creative composers arouses interest in music and art in students. The feeling of patriotism is formed. People's artist of Uzbekistan, musician, conductor, coach, public figure, composer Doni Zakirov, with his wonderful songs, romances, musical dramas, ballets, musical works composed for symphonic and folk instrument orchestras, is the beginning of the 20th century. enriched the culture of Uzbek music. D. Zakirov was born on December 28, 1914 in the city of Samarkand. He was interested in music from childhood and remembered his teenage years as follows: "My father Rajabov Zakirjan's descendants - ancestors, grandparents originally lived in Karshi city and were engaged in the craft of box-making. My father came to Samarkand in his youth and continued the profession of his ancestors. He was interested in music since he was a child, and in his spare time he used to sing and play the guitar. I was enchanted by his singing and the songs I heard at weddings. I was interested in playing flute, dutor and bell. Noticing this situation, my father gave the artist Muhiddin Mavlanov as his apprentice. Whatever I have achieved in mastering the heritage of Uzbek and Tajik folk music, I owe it to my teacher's thankless and priceless work. My mother, Munavvarkhan, was a gentle, polite, intelligent, and educated woman by nature. They taught me and others the Arabic alphabet. They loved to listen to music. In 1926, I went to secondary school and joined the school music club. In 1928, a scientific research institute of music and choreography was established in Samarkand under the leadership of composer and conductor N. N. Mironov. When I entered this institute in 1929, we became friends with Mutal Burhanov, Talibjon Sadikov, Manas Leviyev and Olimjon Halimov, who were studying there, and we took lessons from teachers and actively participated in various events¹. In the same year, we were invited to the "Blue Shirt" theatrical club organized by the talented artist Ali Ardobus, and Talibjon Sadikov became the music director. During this period, that is, from 1929 to 1932, I studied at the institute, from 1929 to 1935 I worked as a musician in the republican musical drama theater. I met and worked with the great artist Muhiddin Koriyagubov, Tamarakhonim, Usta Olim Komilov, who organized this theater, and other famous artists. It was a big school for me to learn from Ota Jalal, Domla Halim Ibodov, Haji Abdurahmon Umarov, Abdugadir Ismailov, Ahmadjon Umurzakov, Matyusuf and Matyoqub Kharratov and other teachers who worked in art groups at the institute. In 1936, the State Philharmonic of Uzbekistan was opened in Tashkent, under the leadership of T. Jalilov, a song and dance ensemble was formed. I was

¹ 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.

invited to this ensemble as a concertmaster. Together with others, I was able to participate in the 1937 Uzbek art and literature decade in Moscow. In the same year, after returning from Moscow, Tamarakhonim created a separate ensemble at the Philharmonic, and I was appointed the music director of this ensemble. From 1940 to 1948, I worked as a second conductor in the musical theater named after Mukimi. From 1948 to 1953, he was a conductor in the orchestra of Uzbek folk instruments under the State Radio Broadcasting Committee of Uzbekistan. I worked as Since the 30s, in addition to performing, I have been creating music for songs, chants and performances to the poems of classical and contemporary poets on various topics. I studied at the preparatory course of the Tashkent State Conservatory in 1940-42 with the intention of gaining knowledge of music. But because of the war, I had to stop studying. In 1947, he studied at the preparatory course with Hamid Rahimov and Dadaali Saatkulov, composer B. B. Nadezhdin, specialty, harmony, polyphony from Y. N. Tyulin, instrumentation and conducting from A. F. Kozlovsky, I. A. Dulgarova and Jan B. Peker. we learned the history of music. In 1948, we continued to study at the main composition faculty of the conservatory under these teachers, and in 1953 we successfully graduated. In 1953, I was appointed artistic director of the Uzbek song and dance ensemble under the Philharmonic. In 1957, I was appointed to the position of chief conductor and artistic director of the Uzbek Folk Instrumental Orchestra under the Radio Broadcasting Committee of Uzbekistan," concluded Doni Zakirov. He worked actively in this position until 1983, when he retired. In the 1930s, while working as a musician in theaters and ensembles, D.Zokirov began to compose dance tunes, songs and hymns. His first major work was the music he composed for the play "Buds" by Z. Fatkhulin in 1934. To this performance in the preparation of music, he used folk music and created many pieces independently. After his first creative achievement, he creates songs and hymns to the poems of classical and modern poets. Among them are patriotic songs such as "Mother's dream" (Mirtemir), "Zafar tapib" (S. Abdulla), "Ol kasos" (M. Rahmonov), "Be brave in battle" (S. Abdulla) during the war years. ; Songs to Navoi's poems "Orazi" and "Ortanur" with piano accompaniment, 1st suite for symphony orchestra: 3-part suite "Labor Front" for the ensemble of Uzbek folk instruments, three pieces written by Chustiy in Tajik lyrical songs to his poem "John mediham", "In tui" and "Chehrai handed"; In cooperation with the composer N. Hasanov, he composed music for the plays "Orzigul" and independently "Yoriltosh". D. Zakirov paid great attention to the creation of musical stage works. Together with B. F. Giyenko, he wrote the musical drama "Sonmas chiroklar" (a play by A. Bobojonov and M. Muhamedov) (1953). In 1954, the musical comedy "Holiday in the Field" (play by Sh. Sa'dulla) with S. Boboyev and in 1956 the musical drama "Vatan kirgoklari" (play by Sh. Sa'dulla and Z. Fatkhulin); 1960 with B.F. Giyenko, musical drama "Heart given in youth" (play by Z. Fatkhulin); 1962 musical drama "Torch of Life" (play by S. Ismail); 1970 musical drama "My Paradise" (play by S. Abdulla) with K. Jabbarov; In 1978, the musical drama "The Prince and the Orphan Girl" (play by R. Hamroyev) based on the folk tale was well received by the audience. In 1956, on the stage of the Opera and Ballet Theater named after A. Navoi, B. Ballet "Oynisa" (libretto by Litvinova) with F. Giyenko; T. Sadikov started the opera "Zaynab and Amon" based on the epic poem "Zaynab and Amon" by H. Olimjon, based on the libretto of the poetess Zulfiya. The opera was left unfinished due to the death of the composer. In 1958, they completed the music of this opera in cooperation with Y. Rajabi, D. Zakirov, B. Zeidman and presented it to the audience. In cooperation with the composer M. Ziv, Zakirov composed the music for the following feature films: 1955 "The Decline of the

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Emirates" (directed by L. Fayziyev and V. Basov); 1956 "Kutlug Kon" (director A. Pann); 1964 "Star of Ulugbek" (dir. A. Pann); "Where are you, Zulfiya" or "Yor-yor" (directed by A. Hamroyev) in 1964 in collaboration with composer A. Malakhov D. Zakirov wrote the song "Streets" (words by T. Tola) for this film became famous. D. Zakirov created several pieces for the symphony orchestra. Among them is a three-part symphonic suite and the symphonic poem "Hamza" was well received. D. In Zakirov's creative heritage, songs, romances, musical works for the orchestra of Uzbek folk instruments and solo instruments occupy a leading place. His romances "Kormadim", "Ey, sabo", "Bol'masa", "Ayb etmangiz" composed to Navoi's poems, "Nightingale" to Turob To'la's poem, accompanied by a symphony orchestra by D. Mullakandov, H. Nosirova, S. Qabulova became famous in their performances. The composer created more than a hundred songs, hymns, mass choral songs on various topics, performed solo, choral, with various instruments and orchestra. Among them are "Uzbekistanim" (words by A. Niyozmurodov), "Song of Peace", "Pakhtakor Dayor", "Kosmos biznikki", (words by M. Qoriyev); "To doctors", "To harvesters", "To friends", "Motherland" (words by A. Polat); "Tashkent evening" (word of Nazarmat); "Water has come, life has come" (words of O. Rashid); "To friends" (Nilufar's word); "Song of Friendship", "Song of Shepherd", "Song of Peace" for choir (words by P. Momin), "Epic of Two Hearts" (Z Obidjon's word), "Yor istab" (Z. Furqat's poem); Songs such as "Hayat Gulshan" (lyrics by N. Narzullayev) can be a bright example. Especially among the multi-part works written by the composer for solo, choir and orchestra of Uzbek folk instruments: "Karshi desert flowers" (words by M. Qoriyev) 5-part vocal suite; 4-part cantata "Sound of Centuries" (Oybek's lyrics); "Obi Hayot" (words by O. Rashid) 4-part vocal - suites deserve applause. It should be mentioned that D. Zakirov skillfully reworked some samples of Uzbek classical music and adapted them to the orchestra of Uzbek folk instruments, solo instruments and orchestra, which is one of the great creative achievements of the composer. These are: "Yovvoyi Chorgoh" for the orchestra, "Kayatarma", "Figan", "Choli Irok" for the orchestra and orchestra, "Sharob" for the boy and orchestra, flute and "Ferganacha", "Gadoiy" ", "Algeria" for orchestra; "Navo", "Savti navo", "Ufari navo", "Garduni segoh", "Tasnifi dugoh", "Muhammasi irok", "Nasrulloi", "Mirzadavlat", "Yolgiz" for orchestra; "Rajabi" for tanbur and orchestra. These works are widely included in the repertoire of professional orchestras in our country and are included in the program of folk instrument orchestras of music schools². D. Zakirov to P. Momin's poems for children "Travel - pleasure", "Kungabokar", "Oppok kantim", "Sirdarya, Sirdarya", "Kapalak va handalak", "Grapes ripened in the garden", "Hawthorn", "Children's waltz", "Spring waltz" to the words of U. Rahmonov, "Apple" to the words of R. Bobojon, "Body education" to the words of Y. Hamdam, songs such as "Maktabim" to Y. Mirza's lyrics, "Bakhtiyar's song" to Y. Hamidiy's lyrics, "New Year's song" to M. Haidar's lyrics, and "Bekiyos Dayar" dedicated in 1950, he received the honorary titles of "Honored Artist of Uzbekistan", "Honored Artist of Uzbekistan" in 1956, and "People's Artist of Uzbekistan" in 1965. He was awarded with orders, medals and certificates of honor. 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. Opinions have also been expressed

² 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.

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.

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