



SCIENTIFIC HERITAGE OF YUNUS RAJABI

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Abstract: This article contains information about the life and work of Yunus Rajabi, a great representative of the Rajabi dynasty. The article also talks about Yunus Rajabi's scientific heritage and contribution to the art of music.

Key words: musical art, musical heritage, ensemble, radio, theater, composer, musician, opera song.

Introduction:

The art of music is an integral part of our centuries-old culture and universal human values. Music is especially important as a means of forming a person's moral and aesthetic taste, developing his emotional feelings, and stimulating his creative abilities. Music embodies different moods, for example, joy, happiness, elation, depression, sadness and other situations. Music also reflects the qualities of humanity, such as determination, aspiration, restraint, cheerfulness. Every piece of music can be heard and enjoyed by the listener only if it is properly performed by the performer.

Folk music art is one of the oldest roots of music art, it is a priceless treasure that reflects the past, history, culture and traditions of every nation. The musical culture of the Uzbek people has a very long history.

When talking about the rich musical heritage of the Uzbek people, it is impossible not to dwell on the creative work of the master artists who have shown zeal in bringing this priceless wealth to us. In this place, it would be appropriate to talk about Yunus Rajabiy (1897-1976), an honored son of our people, a great representative of the Rajab dynasty, a famous composer, singer and musician, People's Artist of Uzbekistan, academician. Yunus Rajabi, People's Artist of Uzbekistan, laureate of the State Prize of the Republic, musician, hafiz and composer, academician, sultan of our art of national status, Yunus Rajabi, left a bright mark in the history of Uzbek music with his multifaceted creative activity.

When we mention the name of Yunus Rajabi, Ota Jalal, Ota Ghiyos, Levi Bobokhan, Haji Abdulaziz, Usta Shodi, Boboqul Fayzulla, Madumar Hafiz, Mulla To are among the folk music sages who have earned the respect of the people and left an unforgettable name in the history of Uzbek music. Singers like 'ychi' are embodied before our eyes. Yunus Rajabi is a great artist who has traveled a long and blessed path, lived a productive and meaningful life, served the people all his life, and left a lot of invaluable treasures to the future generation. Yunus Rajabi is a real academic scientist, a perfect performer (composer: flute and dutor; a unique hafiz), an original Uzbek composer, a genius of Uzbek music of the 20th century, the pride, pride and champion of Uzbek national music.

Yunus Rajabi was born on January 5, 1897 in Tashkent. There were 16 children in the family, Rajabi was the youngest. Family members of Yunus Rajabi always paid attention to the

talent and interest of their children. For example, Yunus' brother, who noticed his passion for music, gave him a tutor, and his father supported him in every way.

Rajabi's talent was perfect - he had perfect hearing, sense of rhythm, musical memory. He was able to completely and accurately repeat the melody he had already heard. During his stay in Samarkand, Yunus wrote his famous songs such as "Bakhor" and "Khammamiz". He also sang the poems of classic poets Alisher Navoi, Babur, Furkat, and Mukimi.

In 1927, Rajabi returned to Tashkent and led the ensemble of folk instruments in the newly established radio committee. Since that time, Yunus Rajabi's whole life has been connected with radio work. The ensemble is becoming popular not only in the republic, but also abroad. In 1937, the performance art of the ensemble was highly appreciated at the Moscow Radio Festival. The ensemble has done significant work in promoting folk songs and works of Uzbek composers, and has been participating with great success to this day.

The mature period of his life has come - the period of rapid flowering of his talents. There is no genre to which Yunus Rajabi did not make his creative contribution. The formation and development of Uzbek musical drama is inextricably linked with his name. Successfully performed on the stages of the Hamza Theater (Uzbek National Academic Drama Theater) in cooperation with Russian composers B. Nadezhdin, V. Uspensky, G. Mushe "Mukanna", "Kasos" composes music for dramas. "Navoiy", "Mukimiy", "Furkat" he also prepared radio editions for symphony orchestra "Segokh", "Farghona suita" created such great works as

His contribution to the development of opera art in Uzbekistan is also great. "Zaynab va Ummon", "Nazira" such famous operas were written directly with the participation of Yunus Rajabi.

In 1939, Rajabi's multi-volume book "Uzbek folk music" began to be published. According to experts, there are more than 200 essays in each volume, and six volumes of "Shashmakom" appeared after the war. The release of gramophone records with "Shashmakom" records was a big event in the cultural life of the republic. These recordings were made in difficult conditions: the windows of the radio committee faced a street with tram tracks. They recorded from 12 at night to 5 in the morning so that the sound would not be spoiled by noise. These recordings of the ensemble are still the golden fund of Radio Uzbekistan.

Along with his creative work, Yunus Rajabii also carried out great social works and took an active part in the music life of the country. Although Yunus Rajabi was recognized as a teacher early, he did not stop improving himself. In 1940, among talented musicians, he was sent to Moscow for composition and melody courses. The head of the course, the famous musicologist scientist V. Vinogradov later recalled that he immediately paid attention to Yunus, who was extremely neat, collected and purposeful. Many years of friendship connected him with famous composers D. Kabalevsky, D. Shostakovich. He was lucky to have teachers and students - they respectfully addressed him as "*master*".

Like many talented people, Yunus Rajabi was talented in everything. He drew beautifully, cooked national dishes skillfully, and was a wonderful storyteller with a great sense of humor.

Academician Yunus Rajabi expanded his research on maqams and added songs and songs to some of them. In the reprinted volumes I-VI of "Shashmakom" (Tashkent, 1966-1975), the total number of maqam parts increased significantly with the addition of large chants and trumpet maqams. The team was necessary to convey the great heritage, the art of status, to the general public, to continue its traditions. This group was formed by Yunus Rajabiy under the Radio of Uzbekistan in 1959 and became the "Makom players" ensemble led by himself.

At first, this ensemble included talented musicians and singers from the people. In those years, the "Makom players" ensemble under the Television and Radio of Uzbekistan created as one body and soul: musical directors Yunus Rajabi, Fakhreddin Sadikov (Chang), singers: People's Artists of Uzbekistan Zhorakhan Sultanov, Artiqho' ja Imomkhozhayev, people's artists. Artists of Uzbekistan Roza Ismailova, Berta Davidova, artists who served in Uzbekistan Arif Alimaksumov, Karim Mominov, Siroj Aminov, Shokirjon Ergashov, soloists: Umarjon Otaev, Alijon Khasanov, Talibjon Badinov, musicians: musicians who served in Uzbekistan Performed artists - Zakirjon Sodikov (gidjak), Arif Kasimov (dutor), Mahmudjon Muhammedov (nay), Ishak Kadirov (nay), Yakubjon Dovidov (tanbur), Ilkhom Torayev (gidjak), solo performers - Turgun Alimatov (tanbur and sato), Gaybullo Sa'dullaev (kushnai), Dadakhhoja Sattiqkhojaev (circle).

Later, many more singers and musicians were involved in this ensemble. Among the singers are Khadyakhan Yusupova, Rahima Yoldosheva, Ishaq Kattaev, Shukur Alimkulov, Orinboy Otajhonov, Ismail and Israil Vahobov, musicians who served in Uzbekistan, Saidazim Qudratullaev (tanbur), Erkin Yoldoshev (rubob), Saidikrom. Kamolov, Khoshimjon Ismailov (gizhdak), Temur Makhmudov (powder). Talented young people diligently mastered the works of status. All the vocal and instrumental parts of the "Shashmaqom" vocal section performed by the "Maqomchilar" ensemble were recorded on magnetic tapes and gramophone records.

According to the coaches, the time for writing tunes and songs is set at midnight, when the traffic of cars and trams stops on the street and the noise stops. They say that the recording continued until the morning. You might think this is because the recording techniques back then weren't as advanced as they are today.

Since Yunus Rajabi spent his whole life creating and directing Uzbek folk musical instruments, ensembles, and orchestras, he certainly knows the performance style of each instrument, its sound, what it is capable of, and what it is capable of. he knew very well where and how he should be able to use the instrument.

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