

The study of the life and creativity of Yunus Rajabi and the rich heritage he left to the Uzbek nation.

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ABSTRACT

One This article looks at the life of Yunus Rajabi, People's Artist of Uzbekistan, laureate of the Republican State Prize, musician, hafiz and composer, multifaceted artist, academician. His life, his entry into the art of music, the lessons he learned from his family, the deep and bright traces in the history of twentieth-century Uzbek music, his contribution to the development of our modern music culture, as well as O He is one of the founders of the Union of Composers of Uzbekistan. given.

Keywords: old school, classical song, singing, dancing, melody, musical drama, state award, musician, hafiz, composer, note, modern music, bright trace, tamal stone, singer, musician, uzbek people musical heritage, audiotape.

I.Introduction



People's Artist of Uzbekistan, laureate of the Republican State Prize, musician, singer and composer, academician Yunus Rajabi has left a deep and bright mark in the history of Uzbek music of the XX century with his multifaceted creative activity. He is one of the founders of the development of modern music culture, as well as the Association of Composers of Uzbekistan. His services are invaluable in recording classical songs and chants, dance tunes, musical dramas, especially samples of Uzbek folk music heritage, in particular, maqoms on modern notes and audio tapes.

Yunus Rajabi described his life and entry into the art of music in a memoir, "About myself and my colleagues," published in the 3rd issue of the magazine "Art of Uzbekistan" in 1987: "On January 5, 1897, I visited Tashkent. I was born in My father, Rajab Sarimsakov, was a butcher by profession. My mother, Aisha Imamova, was a housewife. In addition to me, we had three sons and two daughters. As a child, I grew up surrounded by singers and musicians.

Thankfully my brother brought a dutar from the market. It was here that I began to rehearse the melodies I had heard from Mirzakasim Hafiz and other musicians. At that time, my brother was an Honored Artist of Uzbekistan (1940), a great representative of the Uzbek musical performing arts, Risqi Rajabi (1887 - Tashkent - 1977.20.7), a good musician (tanburchi). I wanted to accompany him with my dutar. I started to learn maqom and folk songs from the famous hafiz Mulla Toychi Tashmuhamedov and the great artist Shorahim Shoumarov.

I went to old school when I was 7 years old. I graduated in 1910 and studied at a madrasa for three years. When I was 13-17, I was a butcher in a poultry house. But I didn't stop practicing. Along with Tashkent artists, well-known singers, musicians, askiya players and drummers from Samarkand, Bukhara, Andijan, Margilan, Namangan, Kokand and other cities will take part in the folk festivals in Shayhantahur, Kuksaroy, Zangiota and Tirsak. , clowns, dancers attended. I learned a lot from the people at such meetings. Later, I included many folk songs and instrumental melodies in my collection of Uzbek folk music.

After the death of my father in 1913, I worked in the Shymkent poultry farm in 1914-1915 due to financial difficulties of our family. Here I met famous artists Sultankhan, Kurbankhan, Imamkhan, Hashimkhan Hakimov. Among these brothers, Ilhomkhan played the flute. I started learning to play the flute from him. I learned the secrets of playing the flute from the famous Abdukadir, and in 1916 I returned from Shymkent as a mature musician and singer. In the same year I became a student of the famous musician and singer Shorahim Shoumarov and learned from him. This year, my teacher, my brother Tanburchi Risqi, and I formed an ensemble of naychi-dutar player, singer Rajabiylar, archer Imomjon Ikramov, and doirachi Shojalilov, enriched our repertoire and entered the public circle.

In 1918, the Turkestan People's Conservatory was established in Tashkent. In 1919, at the initiative of the composer V. Uspensky, a branch of the conservatory was opened in Balandmasjid, Rohat Park. This department was also called the Music College. Young people like me were admitted to this university. We were taught by hafiz Shorahim Shoumarov, tanbur player Shobarot aka, doirachi Shojalil aka, doirachi Abdusoat Vahobov, changchi Ismat aka, gijjakchi Kurbonkhon Hakimov, naychi Imomjon Hakimov. VA Uspensky taught notation and music theory, and Saodatkhonim Yenekeeva taught piano. During this time, Uspensky began to get acquainted with Uzbek music and write it from our teachers. He worked with Shoumarov for the first year, and as a result he recorded a large part of his quarter on a note.

The musical drama based on the great poet Alisher Navoi's epic "Farhod and Shirin" (poem by Sh. Khurshid) was performed in 1922, first on the school stage "Namuna" and then at the Uzbek State Theater. I worked with Shorahim Shoumarov on the main melodies of classical folk music in this play. I graduated in 1923 and went to

Samarkand with my brother Risqi Rajabiy, gijjakchi Imomjon Ikramov, changchi Ismat aka to teach music at the Uzbek school of music. In August 1924, the famous hafiz from Tashkent Mulla Toychi and the pilgrim Hafiz Salikhon came to Samarkand. They met with Haji Abdulaziz Abdurasulov. In Bukhara, I met the famous hafiz Ota Jalol Nazirov, tanbur player Ota Giyos Abduganiev and Usta Shodi Azizov, who knew Bukhara Shashmaqomi perfectly. We started to study Bukhara "Shashmaqomi" from Haji Abdulaziz Abdurasulov and Levicha Bobokhonov. Thus, we can deduce from them "Buzruk", "Iraq", its classifications, kashgarchas, "Ushshak" and several of its species, "Guluzorim", "Bebokcha", "Bozurgoniy", "Gullar bogida" and many of Shashmaqom. section, we have studied the parts.

From 1925 to 1926 I worked as a music director at the Samarkand Musical Drama Theater. There were dramas like "Abdulfayzkhan", "Yorqinoy", "Padarkush", and I composed music for them. Meanwhile, "Farhod and Shirin" will be performed in Samarkand, and I reworked the music. In 1926, I composed music for the musical drama "Layli and Majnun" (poem by Sh. Khurshid).



I returned to Tashkent in 1926 due to the death of my husband. In 1927, a radio station was established at the Tashkent radio station. We gave a half-hour concert here every day. Later, an ensemble of 12 people was formed here. The composition of the ensemble continued to expand. Famous artists Shorahim Shoumarov, Mulla Tuychi Tashmuhammedov, Domla Halim Ibodov, Imomjon Ikramov, Hoji Abdurahmon Umarov, Safo Mughanniy, Matyusuf Kharratov (Chokari), Anvar Rajabiy, Nazira Ahmedova, Maryam Alishaeva were members of our ensemble in the early years. . By 1935, the number of our ensemble had grown to 40, and I led them directly.

In 1934, I studied with Imomjon Ikramov for three months at a training course in Moscow, and then at a preparatory course at the Tashkent Conservatory.

In 1937, preparations for the first decade of Uzbek art and literature began in Moscow. For a decade, I've created a three-part suite based on "Alone", "Now Like You" and "All of Us". This work has been successfully performed for a decade. I was rewarded with a gold watch. In 1938, the Composers' Union was formed. I was accepted as a member.

In 1939, the government commissioned me and Lutfikhanim Sarimsakova to create the first female dutar ensemble in Uzbekistan, consisting of thirty performers. In 1939, this memorable event took place in my life. In recognition of my many years of work, our government awarded me the honorary title of "Honored Artist of Uzbekistan" and the Medal "For Meritorious Labor." In order to improve my knowledge, in early 1941 we went to Moscow for a training course with Imomjon Ikramov and Muhammadaziz Niyazov. We started learning from Professor GI Litinsky, V. Vinogradov, Doctor of Arts VA Sukkerman, Professor VM Belyaev. World War II, which had just begun, prevented me from continuing my studies. Back in Tashkent, I started working as a music director at the Tashkent Regional Musical Drama and Comedy Theater in Yangiyul.

After the war ended with our victory on May 9, 1945, the authorities reassigned me to lead the Radio Ensemble. Simultaneously in 1945-1947, in 1948, there were some very serious ideological debates in the history of the art of music. In other words, the Shashmaqom, Fergana-Tashkent and Khorezm maqoms, which have been revered by our people for centuries and are imbued with national ideas, have been banned as "Palace Music". In 1953, the radio's Uzbek Folk Instruments Orchestra was disbanded. In 1957, the Uzbek Folk Instrument Orchestra was revived on the radio. I was appointed artistic director of the orchestra, Doni Zokirov as chief conductor. In 1958, the maqom ensemble began to work under my leadership.

I have been collecting and recording the masterpieces of folk music for a long time. Beginning in 1947, I re-polished and began to write notes. In 1955, the first volume of "Uzbek folk music" fell into the hands of our art-loving people. Gradually, in 1957-1959, four more volumes were published under the editorship of musicologist Ilyas Akbarov.

In the following 1960s and 1970s, six volumes of Shashmaqom, each of which was edited by musicologist Fayzulla Karomatov, were published. In the performance of the maqom ensemble of the State Committee for Radio and Television of Uzbekistan, I taught my students all the branches of Shashmaqom, which were included in the singing department, and I was able to transfer them to magnetic tapes and records. In carrying out this complex work, the staff of the maqom ensemble: music director of the ensemble, Honored Artist of Uzbekistan Fakhridin Sodikov, People's Artists of Uzbekistan Kommuna Ismailova, Berta Dovidova, People's Artist of Uzbekistan Ortikhoja Imomkhodjaev, Arif Alimakhsumov, Honored Artists of Uzbekistan Karim Muminov, musicians Orif Kasimov, Zokirjon Sodiqov, Ishaq Kadyrov, Ilhom Turaev, Turgun Alimatov, Umarjon Otayev, Dadakhoja Sottikhodjayev and G. Aybulla Sadullaevs worked side by side with me. "





In 1920-1940 Yunus Rajabi wrote songs, poems, marches, choral songs, melodies on various topics, poems of classical and modern Uzbek poets, "Factory yallasi" (words by K. Hoshimov) , "Davron-davron" (word of zeal), Chorus: "Yashnadi" (word of M.G'ani), "Syrdarya" (word of A.Kamtar), "All of us" (Jipak so ' zi), "Victory" (word by Mirtemir), "Uzbekistan" (word by A.Kamtar), "Hero" (word of zeal), "Cotton" (word by A.Kadirov) zi, "Vatan" (the word of A.Muhammadkhan) and many other songs were heard on the radio and soon became popular. Among them are popular songs such as " Flower gardens", " Wedding in Mirzachul", " March of Heroes", " Friendship of peoples", which are close to the structure

of Uzbek folk songs, but they are original in terms of melody. is distinguished by Among them are "I miss you", "Yor keldi", "Kelding", " That's it", "Koshki", " Separation", " Love", "Mustazod", " In love", "Flower hair", "A number of lyrical songs", such as "Don't panic" are loved and performed by singers.

Composing music for the theater played an important role in Yunus Rajabi's work. In addition to the above-mentioned plays during his work at the Samarkand Theater, in 1932, together with Umarjon Ismailov, he created a musical drama "Rustam" in 1934, and later began composing music for the following plays: 1934. «Avaz» (poem by A.Hidoyatov), 1941 "Revenge" (poems by A. Umari and Tuygun, co-written by B. Nadezhdin). Together with the composer N. Mironov in 1942 "Kochkor Turdiev" (poems by S. Abdullo and R. Gulomov), in 1943 "Nodira" (poems by L. Kasimov), in collaboration with G. Mushel in 1944 "Muqanna" (H Olimjon's poem) and in 1944 "Farkhod and Shirin" (K.Yashin's poem), in 1968 in collaboration with the composer Sayfi Jalil "Alisher Navoi in Astrobod" (I.Maksumov's poem), in 1964 in collaboration with S.Yudakov and B.Zeydman Marriage of a son »(H. Gulom's poem) musical dramas. At the same time, in 1938 he wrote music for the drama performances "A servant with a rich man", in 1939 "Kholishon" (Hamza's works), in 1935 "Navoi", in 1936 "Muqimiy", in 1938 "Furkat" and in 1938 "Lola". begins.

The opera "Zaynab and Omon" (based on Zulfiya's libretto), created in 1957 by the People's Artist of Uzbekistan, composer Tolibjon Sodikov in collaboration with Boris Zeidman, was staged together with Yu. Rajabi, D. Zokirov and B. Zeidman in 1958 due to the untimely death of T. finished writing. In the same year, the play was staged at the Bolshoi Academic Opera and Ballet Theater named after A. Navoi.

Yunus Rajabi has also created a number of works in other genres of music. For example: dance suite for symphony orchestra "Cotton" with B. Nadezhdin, suite "Fergana" and symphonic poem "Segoh", "Dance" for the ensemble of Uzbek folk instruments, "Naylagayman" based on the poem by the poet Furkat »,« Tong nasimi »and« Yuzing oydek »three-part vocal-symphonic suite, a number of melodies for the ensemble of Uzbek instruments.

Yunus Rajabi was awarded a number of orders and several medals for his great contribution to the development of music culture in Uzbekistan. In 1939 he was awarded the honorary title of "Honored Artist of Uzbekistan", in 1953 - "People's Artist of Uzbekistan". In 1966 he was elected a full member of the Academy of Sciences of Uzbekistan.

People's Artist of Uzbekistan, laureate of the State Prize of the Republic, musician, singer and composer, academicians Yunus Rajabi died in 1976.



Master artist Yunus Rajabi is a classic artist who has served the music culture and people of Uzbekistan for a lifetime and erected a statue of himself during his lifetime. The Jizzakh Regional Musical Drama Theater, the Tashkent Pedagogical College, the Tashkent Metro Station, one of Tashkent's streets, and the Uzbek Radio Maqom Ensemble, which he founded, are named after him. There is a Yunus Rajabi House-Museum.

Yunus Rajabi Museum is a house-museum dedicated to the life and work of People's Artist of Uzbekistan Yunus Rajabi. Located in Yakkasaray district of Tashkent. The museum was established in December 1997, on the eve of the 100th anniversary of Yunus Rajabi's birth, by his son Hasan Rajabi.



Yunus Rajabi with his son Hasan Rajabi.
1973 year.

The Yunus Rajabi Uzbek National Institute of Musical Arts will be established.

The President of Uzbekistan signed a decree on measures to further enhance the role and influence of culture and art in society.

According to the document, in the system of the Ministry of Culture:

- The position of Deputy Minister in charge of the development of cultural institutions and amateur arts, the widespread introduction of information technology and digitization in the field will be introduced in the structure of the central office of the Ministry of Culture;

- On the basis of the relevant areas of education and specialties of the Uzbek State Conservatory "Faculty of Uzbek Maqom Art" and the Uzbek State Institute of Arts and Culture in the field of maqom performance, baxshi and kapa singing the Uzbek National Institute of Musical Arts named after Yunus Rajabi will be established as a basic higher education institution for training personnel;

- Research Institute of Cultural Heritage in the form of a state institution will be established;

- The Republican Specialized School of Variety and Circus will be reorganized into the Republican College of Variety and Circus named after Karim Zaripov.

The Republican Specialized Music Academic Lyceums named after V.Uspensky and R.Glier will be transformed into the Republican Specialized Music Schools named after V.Uspensky and R.Glier, respectively, with the application of the established privileges for boarding schools.

The Republican College of Music and Arts will be established under the Ministry of Culture on the basis of the Academic Lyceum for Gifted Children under the State Conservatory of Uzbekistan and the Tashkent Specialized School of Culture.

Since September 2020, the first Sunday of each month has been declared an "Open Day" at state museums.

During the Open Day, citizens will have free access to state museums to visit museum objects and museum collections.

In support of the industry, a proposal to declare April 15 "Day of Culture and Arts of the Republic of Uzbekistan" was approved.



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