



## A GREAT LEGACY LEFT FOR GENERATIONS

Yoldoshali Botirov

Teacher of the Department of "Music Theory and Methodology" of Tashkent State Pedagogical University named after Nizomi, Doctor of Philosophy (PhD) in Pedagogical Sciences

### Abstract:

This article is about the great contribution of academician Yunus Rajabi to the development of Uzbek music and the huge musical legacy he left to generations. Being known as a composer, singer, musician, organizer, creator, teacher. The teacher-disciple traditions and the classical tunes and musical dramas he created are given. The process of recording Uzbek folk music and "Shashmaqom" on magnetic tapes. The great attention given by our government for many years of service and the role it played in the spiritual education of our compatriots.

**Keywords:** heritage, talent, Uzbek, national, garden, labor, neighborhood, hafiz, singing, classic, status, folk music, school of learning, musical drama, ensemble, instrument creation, teacher, notation, printing, recording, Homeland, President's decision, subway, museum, institute, generation, beauty.

Yunus Rajabi, who made an incomparable contribution to the development of Uzbek national culture with his unique talent and immortal legacy, and devoted his whole life to the development of the Motherland and the nation, was born on January 5, 1897 in the Chagar neighborhood of Tashkent, in the family of a gardener. His father, Rajab, was a hardworking, enthusiastic, cheerful, humorous and artistic person. Rajab's father had a large garden (in front of the present-day Chilanzor metro station) inherited from Sarimsoq's father in Novza Guzar. In the spring season, father Rajab moved with his family from the city to the field and worked in the garden with his children until late autumn. Father Rajab instilled in his children such characteristics as patience, strong will and determination, who are not afraid of hard work. The previous 10 children born to his mother, Aysha Bibi, died of various diseases before reaching adulthood, and Yunus Rajabi was the youngest among the 6 children who grew up.

In 1905, in a small hotel in the Chakar neighborhood, Rajab's tengkurs used to sing classical Uzbek tunes and songs. During these years, Mirza Qasim, a tanburchi hafiz from Andijan, moved to the neighboring neighborhood and



began to perform hafiz by singing in this hotel every day. Yunus, who was very fond of music and singing, also began to learn to sing small folk songs at that time. Soon he started playing music and singing in the classroom. The performance of mature singers and musicians of that time, examples of creations of mushairas awakened love for our national music art. In fact, this love was born from his father's talent for classical music, intelligence, his mother's perfect hearing and a strong memory. It is with these features that Yunus Rajabi earned a very important place in his professional musician, composer, creator, excellent organizer, discoverer and scientific works.

In the summer season, the well-known Mulla Toychi Hafiz, Shorahim Shoumarov, Shojalil Hafiz, Usta Kochkar Hafiz came to the garden in Novza and performed from day to day. From these hafiz, he learned his own wails, songs and styles. Mirza Qasim, Mulla Tuychi learned folk songs from the Hafiz and Fergana valleys and learned them in the style of oral art.

After a few years, Yunus formed the first ensemble group accompanied by singing and dutor, his brother Rizqi Rajabi on tanbur, and Imamjon Ikramov with the singing of gijjak. They rehearsed folk songs in small gatherings and gradually began to learn the language, pleasing the audience. Hafiz Shorahim Shoumarov, who understood that they were very interested in national music, started teaching all the maqams he knew in the tradition of teacher-disciple from 1916.

After 1917, drastic changes began to take place in the life of the Uzbek people in the social, political, economic, spiritual-ideological and public education spheres. During this period, the activities of national intellectuals took a broad form. During the first years of the Shura government, when there were economic difficulties and civil war, the government set itself the important task of implementing cultural reform, and in this regard, higher and secondary special schools were established in the major cities of Turkestan autonomy. Ample opportunities were also created for European education and the study of Western culture and art.

In 1919, Turkestan People's Conservatory started its activity under Sheikh Hovand Tohur madrasa in Tashkent. Yunus, Rizqi Rajabiylar and Imamjon Ikramov entered this school and graduated together in 1923. After studying, they were appointed music teachers at Samarkand Pedagogical University. Here they met the famous Haji Abdulaziz Hafiz. Haji Abdulaziz taught Yunus Rajabi new types and climaxes that did not enter the status paths in songs.



In 1925, Yunus Rajabi was appointed as the music director of the Samarkand Musical Drama Theater directed by Haji Abdulaziz. Here he cultivated many students and selected songs for the staging of musical dramas such as "Farkhod and Shirin", "Arshin Mol Olon", "Abulfayzkhan", "Unisi bolmasa bunisi", "Layli and Shirin", "Yorkinoy". also composed.

From 1926, he continued his career as a professional artist as the organizer and artistic director of the ensemble of folk instruments under the Radio Committee of Uzbekistan (later the orchestra of folk instruments). At first, the ensemble consisted of 12 people, looking for new timbral sounds to the melody of the existing instruments, and in order to enrich them more, they ordered new instruments such as double bass, double bass, contrabass, and they were created by Usta Usman. In the course of experiments, Yunus Rajabi and Usta Osman invented different forms of words.

From 1930, such artists as Mulla Toychi Hafiz, Domla Halim Ibodov, Rizqi Rajabi, Haji Abdurahmon Umarov, Yusuf Kharratov, Safo Mughanni, women Nazira Ahmedova, Maryam Alishoeva were invited to the ensemble. Yunus Rajabi learned the ways of status and difficulties from them. The hafiz, who have their own wonderful voice, gradually conveyed our national status to the Uzbek people in the performance of skilled musicians.

In 1934, Yunus Rajabi studied in Moscow for a three-month training course. In 1935, he entered the preparatory course of the Tashkent Higher School of Music, and from these years he began to write down the folk tunes he knew. In order to further improve his knowledge, he attended the course of composers established in Moscow in 1940 by professors G.I. Litinsky, V.M. Belyaev and Doctor of Arts V.A. Learned from Zuckerman.

Yunus Rajabiy was the organizer of "Maqom Ensemble" of TV and Radio of Uzbekistan and worked as an artistic director (1959-1976). In 1960, he recruited about a dozen singers and musicians to the ensemble team and taught them dozens of taronas, interpretations, interpretations, sokinamas and Ufors, which were added to the sections of maqams. Another of Yunus Rajabi's high goals was to save our statuses by recording them on magnetic tapes. As a result of many years of effective training, the 25-hour singing part of "Shashmaqom" was finished in 1966. Two years later, they managed to record his 10-hour "mushkilot" (instrumental) part on magnetic tape and gramophone records.

Yunus Rajabi, who was a performer and a composer, made an important contribution to the formation of Uzbek musical drama. At first, he composed



melodies based on folk songs for performances such as "Farkhod and Shirin" (1922-25), "Layli and Majnun" (1926), "Rustam" (1933), "Avaz" (1935), "Holiskhan" (1940). Later B. "Revenge" (1941) in collaboration with Nadezhdin, N. "Kuchkor Turdiev" with Mironov (1942), G. "Mukanna" (1943) with Mushel, O. "Nodira" with Halimov (1942-1943), B. He created musical dramas such as "Marrying a Son" (1964) with Zeidman, "Navoiy Astrabodda" (1968) with Saifi Jalil. Participated in the writing of the opera "Zaynab and Amon" (1958; with B. Zeidman, D. Zakirov and T. Sodikov). E. There are 29 samples of folk music recorded by Yunus Rajabi from the collection "Uzbek folk songs" (1939) compiled by Romanovskaya and Ilhom Akbarov.

He wrote about a thousand Uzbek (some Tajik, Uyghur) tunes and songs of different genres, Bukhara Shashmaqomi, Ferghana-Tashkent status roads, great songs and composers (Khamza, K. Jabbarov, N. Khasanov, S. Kalonov, F. Sodikov, T. Jalilov, M. Mirzaev, etc.) and included them in book collections. In the process of working with the "Maqom" ensemble, Yunus Rajabi prepared a new six-volume edition of Shashmaqom (1966-1974, edited by F. Karomatov) and a complete collection of gramophone records (at the Tashkent gramophone studio, 1970s). Among his students: T. Sodikov, D. Zakirov, D. Soatkulov, F. Sodikov, N. Hasanov, K. Jabbarov, S. Kalonov, K. Mominov, O. Imomkhojaev, B. Dovudova, K. Ismailova, O. Alimakhsumov, T. There are great artists like Alimatov.

Yunus Rajabi was awarded "Honored Artist of Uzbekistan" (1939) by our government for his selfless work in front of his country. "People's Artist of Uzbekistan" (1953); Academician of the Academy of Sciences of Uzbekistan (1966); Laureate of the State Prize of Uzbekistan named after Hamza (1971); He was awarded the Order of Merit (2000). In addition, in accordance with the Decree of the President of the Republic of Uzbekistan No. PF-6000, the "Uzbek National Music Art Institute named after Yunus Rajabi" was established from the 2020 academic year. Yunus Rajabi's Republican Youth Maqomists Competition, "Maqom" Ensemble under Uzbekistan TV and Radio, Jizzakh Musical Drama and Comedy Theater, metro station and the house-museum where he lived in the city center, streets (1997) are also named after him.



### List of used literature:

1. Аҳмедов М. Юнус Ражабий. – Тошкент: Ўқитувчи, 1967. – 108 б.
2. Аҳмедов М. Юнус Ражабий. – Тошкент: Адабиёт ва санъат нашриёти, 1980. – 148 б.
3. Жабборов А.Х. Муסיқали драма ва комедия жанрлари Ўзбекистон Композиторларининг ижодиётида. – Тошкент: Ғафур Ғулум номидаги Адабиёт ва санъат нашриёти, 1999. – 190 б.
4. Насриддинов Б. Хуршид. – Тошкент: Ғафур Ғулум номидаги Адабиёт ва санъат нашриёти, 1975.
5. Ҳ. Ражабий. Ражабийнома. – Тошкент, ART PRESS.;2016.