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SCIENTIFIC AND CREATIVE HERITAGE OF YUNUS RAJABI (1897–1976)

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Abstract

One of the important events in the art of music was the creation of the ensemble “Makom” at Radio Uzbekistan. We can say that this is a good and timely event, that this group was formed at the Radio on the initiative of the Chairman of the Union of Composers of Uzbekistan, the author of the national anthem, the famous composer Mutavakkil Burkhanov (1916–2002) and the elderly ustos makoms, academician Yunus Rajabi, who enjoys great authority among the people.

Keywords: *music, science, heritage, melody, song, ensemble, bastakor, musician, hafiz*

Yunus Rajabi was born in the Chakar neighborhood of Tashkent, in the family of an ordinary servant, Rajab, a butcher. From a young age, he participated as a piper in neighborhood musical gatherings, improving his knowledge and skills. Following his brother Rizqi Rajabi (1887–1977), a famous tanbur player, he participated in musical gatherings held in the special circles of Tashkent, imbibing classical tunes and songs and the opinions related to them. Such gatherings were a kind of school of life for the young musician.

In 1922, he completed the Turkestan People’s Conservatory, which is located near Chakar – in the Old Juva neighborhood. Among the teachers of this dargah were the famous musician-ethnographer V. A. Uspensky and Shorahim Shoumarov, the famous hafiz and tanbur player of Tashkent. These two teachers greatly influenced his develop-

ment as a musician-composer and notator of national music works.

In 1971, when the “Oriental Music” department was opened at the Tashkent Conservatory, Rizqi Rajabi, who condemned eighty-five young people, worked as a teacher for five years. During the lessons with the students, they used to tell the example that Yunus Rajabi always wrote down the tunes played by his brother. In fact, this terrible trend was the result of the one-sided views of the Soviet policy. Tashkent Musical Theater even had the position of “notator” and composers were paid a fee based on this “note text”.

In 1948, Yu. Rajabiy was appointed the music director of the National Ensemble of the Republican Radio. This team also included the most famous singers and musicians of Uzbekistan. In such an environment, he mastered the styles of various aspects of Uzbek

folk music and gained great performance and compositional experience.

A new period in Yu.Rajabi's work begins with his work in the "Maqom" ensemble. It is the process of creation of a new historical variety of Uzbek national tunes and songs, which was later named "Radio Shashmaqomi" according to the needs and requirements of the time. Bukhara Shashmaqomi and Fergana-Tashkent status roads served as a basis for this work. Long-term research was a complex process that encouraged him to go through various creative stages.

Among the artists who helped Yu.Rajabi in this work are Marufjon Toshpolatov (1897–1982), Mikhail Tolmasov (1887–1969) and Israel Tolmasov (1900–1967), Boruh Zirkiev (1905–1973) and Siroj Aminov (1935–1977). must M. Toshpolatov, one of the Shashmaqom pirs, is a student who saw Ota Ghiyos and Ota Jalal. Boruh Zirkiev, Mikhail and Israel Tolmasov are artists who attended the school of the great teacher Levicha. Siroj Aminov had a bright talent and a sharp memory, who was educated by the officials of Samarkand, including Mikhail and Israil Tolmasov.

Each of the mentioned experts was a well-known person with his own character and a different view on the behavior around the status property. Marufjon Tashpolatov was the most authoritative expert on the problems of the Bukhara Shashmaqomi during his communication with Yu.Rajabiy. In the photo taken with V. Uspensky in Bukhara in 1923, he is among the great teachers.

Boruh Zirkiev was one of the knowledgeable fans of Bukhara Shashmaqomi songs. Born from a rich and noble family, Boruh was very fond of Shashmaqom from his youth. He studied at Bukhara Eastern Music School and took private lessons from Levicha Hafiz. B. Zirkiev did not become a singer, but remained a fan and connoisseur of Shashmaqom for a lifetime. He spent his whole life as a teacher at the Hunar University of Education. When he retired and moved to Tashkent, Yu.Rajabiy invited them to join the Maqom ensemble.

B. Zirkiev cooperated effectively with Yu. Rajabiy. On the one hand, he is a treasure of knowledge. On the other hand, he is a participant of the ensemble led by Yu.Rajabi. The

mastery and nobility of Yu.Rajabiy is that he was able to respect B.Zirkiev and use his knowledge and skills effectively. This quality can be said to be one of the greatest achievements of teacher and coach Yu.Rajabi.

Yunus Rajabi's favorite student and close assistant in the "Maqom" ensemble was Siroj Aminov. Despite the big difference in their ages, they quickly understood each other and were focused on the same goal, that is, they strived to create a truly prestigious ensemble and raise its creative level. Yunus Rajabi was 70 years old when the work of the ensemble was in full swing – when regular work began on preparing a new edition of Shashmaqom and recording audio recordings according to it on magnetic tapes. The teacher, whose health was not very good from a young age, relied on two excellent artists and faithful students: the great musician and composer Fakhridin Sadikov and the hafiz Siroj Aminov, who mastered the paths of Shashmaqom.

An important quality of Yunus Rajabi's leadership talent was politeness. It is known that artists are usually very sensitive. The teacher, who worked among musicians all his life and led them, treated his subordinates as his own children. According to the stories of the artists who worked in the ensemble, even those who came late to work did not speak harshly and did not scold. They usually came to work on time and cheered everyone up, telling jokes and making people laugh.

The master was a great storyteller and was very good at telling stories. They tell many anecdotes themselves. Those who worked under the artist said that several notebooks with anecdotes were left. There was even an intention to publish them. One such incident can be mentioned as an example. The well-known hafiz Shokirjon Ergashev often comes late to work and always finds old excuses.

The concept of "Uzbek Shashmaqomi" is being used in relation to the work of Yunus Rajabi. During Yu.Rajabi's time, the use of such a name was impossible. The term itself later appeared in connection with the introduction of the term "maqamot" in relation to the types and forms of classical music in the region. Accordingly, the following names were proposed for the current status types: Bukhara Shashmaqomi, Khorezm Six Half Status and Dutor status, Ferghana-Tashkent

status roads, Uzbek Shashmaqomi and Tajik Shashmaqomi (Matyakubov O., 2004. 101–116).

Previously, these varieties were called “shashmaqom” in one word, and the adjective “Uzbek-Tajik” was added. But none of the current types of status are frozen “museum exhibits”, of course. Now it is inappropriate to discuss the issue of turning the general Shashmaqom curtain system into a specific form. From this great process, we will limit ourselves to mentioning the social reasons for the emergence of the historical variety named “Uzbek Shashmaqomi”, its internal characteristics and the services of Yu.Rajabi in the formation of the general artistic representation.

The name “Uzbek Shashmaqomi” first of all means that its lyrics and performance methods are worthy of this name. It is true that “Shashmaqom” as a musical concept means a specific sound line and the system of the curtain based on it. Then the curtain structures created on the basis of this sound line and the instrumental and singing tracks created on their basis require poems in the Uzbek language that correspond to the appropriate methods and weights. The common musical instrument called Shashmaqom is filled with new melodies in every environment.

And the melody begins with the percussion in the instrumental melody, and with the pronunciation in the song. This quality is evident in Ashula’s roads. Instrumental tracks also have “accent”. But it is called a tattoo. For example, if the same tune is played on the tanbur and dutor, it sounds different.

If Olmas Rasulov or Abduhoshim Ismailov perform the same piece in gijjak, they are also different. Because each of them has its own unique style of hammering and drawing a bow. Although the Uzbek and Tajik languages are close to each other, their pronunciation (phonology) is different.

From the point of view of traditions, the performance of a large group started by Yu.Rajabi in the path of Uzbek classical music is a novelty. The involvement of different male and female voices, and the distribution of a wide range of major status tracks during the performance, depending on the vocal capabilities of the singers, creates a certain ease. Most importantly, alternating singers with different timbres and different “accents” keeps long status tracks from becoming boring for listeners.

The skill of Yunus Rajabi is that he composed Uzbek poems for Shashmaqom without disturbing the tone and melody. Instead of the ghazals of Hafiz, Jami, Hilali, they used texts of the same weight by Navoi, Lutfi, Atoi and other Uzbek poets.

Yu.Rajabiy and his loyal comrade Fakhridin Sadikov’s work on status studies is a historical event. In his time, during the lifetime of famous teachers, it was an unprecedented historical event to collect, notate, and perform according to the examples of ancient musical heritage. It is the responsibility of the next generation of status scholars to listen to it as much as they want and study it according to the text, analyze it, and be inspired by its deep roots.

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