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## Forming The Virtue Of Hard Work In Students Through The Life And Work Of The Composer Yunus Rajabi

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### ABSTRACT

This article gives an idea of the life and work of Academician Yunus Rajabi, an artist who has been coming for centuries without losing his value, who has added a great character to the Uzbek art of music. In particular, the feeling of Yunus Rajabi's contribution to the development of the status art is also mentioned in the article about the formation of the great genius of cocktails in young people through the life path of the Great Creator.

### KEYWORDS

Music history, teacher, status folk art, song, narbia, art, symbol, harmony, feelings, experience, composition, spirituality, culture.

### INTRODUCTION

One of the main tasks of our society is to provide the younger generation with modern knowledge, career guidance, creating the necessary conditions for the formation of abilities, interests, inclinations, as well as

educating them in the spirit of universal and national values, devotion to virtues. musician, lyricist and composer, academician Yunus Rajabi has left a deep and bright mark in the history of twentieth-century Uzbek music with

his multifaceted creative activity. He is one of the founders of the development of our modern musical culture, as well as the Association of Composers of Uzbekistan.

His services in writing classical songs and chants, dance tunes, musical dramas, especially samples of Uzbek folk musical heritage, in particular, maqoms on modern notes and audio tapes, are invaluable.

### THE MAIN PART

Yunus Rajabi published his life and music in the magazine "Art of Uzbekistan" in 1987. In his memoir "About myself and my colleagues" published in the 3rd issue, he described: "I was born on January 5, 1897 in Tashkent in the family of an ordinary gardener, butcher. My father, Rajab Sarimsakov, was a brave man by profession. There was no one in Beshyogoch who did not know my father. My mother, Aisha Imamova, was a housewife. In 1950, they passed away. In addition to me, our family had three other sons and two daughters. My father was a fan of the art of music. Probably in 1904, Mirza Qasim hafiz from Andijan lived in our mahalla. I listened intently to his and other musicians' art. I learned a lot by imitating them. So I grew up surrounded by singers and musicians. Thus I developed an interest in art. I was hoping to play a word. But I had no words. One day I made a tool by pulling the horse track to the board. I clicked it. Seeing this, my brother brought me a small drum. I played the drum from morning till night. Seeing this, my brother Shukur 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 Risqi Rajabi was a good tanbur player. I went into his lap with my dutar and

accompanied him. The famous hafiz Mulla Toychi Tashmuhamedov and the great artist Shorahim Shoumarov were our garden neighbors, and they used to hafiz in the teahouse two or three times a week. At these meetings, I began to learn from them the status and folk songs. In the meantime, I went to an old school when I was 7 years old. After graduating in 1910, I studied at a madrasa for three years. Here I tried to get acquainted with the masterpieces of Uzbek poetry. My father is old and our livelihood is difficult. At the age of 13-14, I took my father by the skirt and went to the aviary, where I worked until 1917. However, I didn't stop my music practice. There were folk festivals in Shayhantahur, Komirsaray and other places of Tashkent. In the fall, the festivities in Zangiota and Elbow every Friday would also be busy. Along with Tashkent artists, well-known singers, musicians, askiya players, drummers, clowns and dancers from Samarkand, Bukhara, Andijan, Margilan, Namangan, Kokand and other cities took part in these gatherings. I learned a lot from the people at such meetings. Later, I included many folk songs and musical instruments in my collection of Uzbek folk music.

After the death of my father in 1913, due to financial difficulties of our family, I worked in the Shymkent poultry farm from 1914 to 1915. Here I met famous artists Sultankhan, Kurbankhon, Imamkhan, Hashimkhan Hakimov. Among these brothers, Ilhomkhan played the flute. I started learning to play the flute from him. One day I was playing the flute in the teahouse and they saw the famous Abduqadir naychi. We met. Soon he brought me a flute from Fergana. At the same time, they taught the secrets of breathing, puffing, making sounds, and playing melodies skillfully.

Having studied the repertoires of my teachers perfectly, I returned from Shymkent in 1916 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 musician Risqi, and I formed an ensemble of nay player - dutar player, singer Rajabiys, archer Imomjon Ikramov, doira player Shojalilov, enriched our repertoire and went to the people. Our group was invited to various events - weddings - shows, talk, diversity - and the respect - our attention went up. Despite the fact that the First World War, which began in 1914, caused many difficulties for our people, we artists were treated with care and respect.

In 1918, the Turkestan People's Conservatory was established in Tashkent. In 1919, on the initiative of the composer V. Uspensky, a branch of the conservatory was opened in the High Mosque, Rohat Park. This department was also called the College of Music. They accepted young people like me into this school. Hafiz Shorahim Shoumarov, tanbur player Shobarot aka, doirachi Shojalil aka, doirachi Abdusoat Vahobov, changchi Ismat aka, musician Kurbankhon Hakimov, nay player Imomjon Hakimov were our teachers. V. I. Uspensky taught notation and music theory, and Saodatkhonim Enekeeva taught piano. During this period, 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.

In 1922, a musical drama based on the epic "Farhod and Shirin" by the great poet Alisher Navoi (a play by the poet Sh. Khurshid) was

performed first on the school stage "Namuna", 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 my brother Risqi Rajabiy, musician Imomjon Ikramov, musician Ismat aka taught music school. In August 1924, the famous hafiz from Tashkent Mulla Tuychi and Haji Salikhon came to Samarkand. They met with Haji Abdulaziz Abdurasulov. In Bukhara, I met the famous hafiz Ota Jalol Nosirov, tanbur player Giyas Abduganiev and Shodi Azizov, who knew Bukhara Shashmaqom perfectly. Grandfather Haji Abdulaziz, in the yard near Registan, I lived with my brother Risqi, Imamjon for four years, we sang, we sang. We learned the ways of Haji Baba's singing. In addition to what we heard from Haji Baba, Levicha Bobokhonov, in Bukhara, we began to understand and study Bukhara "Shashmaqomi" here. In a word, we became their disciples. Under the guidance of the teachers, we would repeat the works that we did not know many times, and they would practice until they reached the norm. Thus, we learned from them "Buzruk", "Iraq", its classifications, Kashgars, "Ushshak" and some of its species, "Guluzorim", "Beboqcha", "Bozurgoniy", "Gullar bogida" and many sections of Shashmaqom.

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

In 1926, due to the death of my husband, I returned to Tashkent. The radio station was

established in 1927 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 created and performed a three-part suite based on the songs "Lonely" (big song), "Now like you" and "All of us". I was rewarded with a gold watch. In 1938, the Composers' Union was formed. I was accepted as a member. This organization has played an invaluable role in the development of composers and musicologists, as well as in my destiny and the musical culture of our republic.

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 unforgettable event happened in my life. Our government has rewarded my many years of work with the honorary title of "Honored Artist of Uzbekistan" and the medal "Shavkatli mehnat".

In order to improve my knowledge, in early 1941 we went to Moscow for a training course with Imomjon Ikramov and Muhammadaziz Niyazov. Professor G. I. Litinskiy, V. Vinogradov, Doctor of Arts V. A. Tsukerman, Professor V. M. We started learning from the Belyaevs. The Second World War, which began in an emergency, prevented me from continuing my studies. Returning to Tashkent, I began 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 appointed me again as the leader of the Radio Ensemble. In 1948, there was a serious ideological debate in the history of the art of music. In other words, the performance of Shashmaqom, Fergana-Tashkent maqoms and Khorezm maqoms, which have been revered by our people for centuries and irrigated with national ideas, has been banned as "Palace music". In 1953, the radio's Uzbek Folk Instrument Orchestra was disbanded. For almost five years, the Uzbek Radio Music Broadcasting has been broadcasting on loudspeakers and concerts on the instructions of the Central Committee of Uzbekistan. A thousand thanks to the Creator. Beginning in 1956, a little bit of freedom began to emerge in our spirituality. In 1957, the radio was tasked with reviving the Uzbek Folk Instrument Orchestra. I was appointed artistic director of the orchestra, Doni Zokirov as chief conductor. I have been collecting and recording the masterpieces of folk music for a long time. Beginning in 1947, I began to re-polish and record. In 1955, the first volume of "Uzbek folk music" fell into the hands of our art-loving people. Gradually, in 1957-1959, the musicologist I. Four more volumes were published under the editorship

of Akbarov.tor. In 1958, the ensemble began to work under my leadership. In the following 60s and 70s, six volumes of Shashmaqom, each of which was written separately by the musicologist F. Published by Karomatov. In the performance of the maqom ensemble under the State Committee for Radio and Television of Uzbekistan, I taught all the students of Shashmaqom's singing department and transferred them to magnetic tapes and records.

The ensemble's music director, Honored Artist of Uzbekistan Fakhridin Sodikov, People's Artists of Uzbekistan Kommuna Ismailova, Berta Dovidova, People's Singers of Uzbekistan Ortikhoja Imomkhodjaev, Orif Alimakhsumov, Honored Artists of Uzbekistan Karimos Muminov, Karim Mumin Zokirjon Sodiqov, Ishaq Kadyrov, Ilhom Turaev, Turgun Alimatov, Umarjon Otaev, Dadakhoja Sottikhodjaev and Gaybulla Sadullaev worked side by side with me.”

From 1920 to 1940, Yu. Rajabi wrote songs, poems, marches, choral songs, melodies on various topics, poems of classical and modern Uzbek poets, including his "Factory yallasi" (words by K. Hoshimov), "Davron - davron" (words of enthusiasm). , chorus: «Yashnadi» (word by M. G'ani), «Syrdarya» (word by A. Kamtar), «All of us» (word by Jipak), «Victory» (word by Mirtemir), «Uzbekistan» (word by A. Kamtar), « Many of his songs, such as "Kahramon" (words of zeal), "Cotton" (words of A. Kadyrov), "Vatan" (words of A. Muhammadkhan), were played on the radio and soon became popular.

Among them, such popular songs as "Gulboglar", "Mirzachulda toy", "Kahramonlar marchi", "Khalqlar dostligi" are close to the structure of Uzbek folk songs, but they are

original in terms of melody. Among them are "I miss you", "Yor keldi", "Kelding", "Muncha ham", "Koshki", "Judo", "Ishq", "Mustazod", "Hajringda", "Gul sachar", "Ranolanmasun". A number of lyrical songs such as are loved and performed by singers. Yu. Composing music for the theater played an important role in Rajabi's work. In addition to the above-mentioned plays during his time at the Samarkand Theater, in 1932, together with Umarjon Ismailov, he created a musical drama "Rustam" in 1934, and later began music for the following plays: 1934. "Avaz" (play by A. Hidoyatov), 1941"Revenge" (plays by A. Umari and Tuygun, co-written by B. Nadezhdin). Composer N. Together with Mironov in 1942 "Kochkor Turdiev" (plays by S. Abdullo and R. Gulyamov), in 1943 "Nodira" (play by L. Kasimov), G. In 1944 he co-wrote "Muqanna" (play by H. Olimjon) and in 1944 "Farhod and Shirin" (play by K. Yashin), in 1968 with composer Sayfi Jalil "Alisher Navoi in Astrobod" (play by I. Maksumov), in 1964 S. . Yudakov and B. In collaboration with the Zeidmans, he created the musical drama "Marrying a Son" (a play by H. Ghulam). At the same time, music will be performed for the following dramas: In 1938, "Boy ila khizmatchi", in 1939, "Kholishon" (Hamza's works) and the following radio productions were started: Navoi in 193In 1957, the opera "Zaynab and Omon" (based on the libretto by Zulfiya), created in collaboration with the People's Artist of Uzbekistan, composer Tolibjon Sodiqov, Boris Zeidman, T. Due to Sadykov's untimely death, the opera was performed by Yu. Rajabiy, D. Zokirov and B. With the Zeidmans, it was delivered to the end in 1958, and in the same year the work A.D. The opera and ballet named after Navoi took the stage at the Bolshoi Academic Theater.5,



Muqimiy in 1936, Furkat in 1938 and Lola in 1938.

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

## CONCLUSION

Master artist Yunus Rajabi is a classic artist who has served the music culture and people of Uzbekistan for a lifetime. Jizzakh Regional Musical Drama Theater, Tashkent Pedagogical College, Tashkent Metro Station, one of the streets of Tashkent and the Uzbek Radio "Maqom Ensemble", which he founded, are named after him. Yunus Rajabi House-Museum is functioning. It helps talented young people to study on the basis of advanced knowledge at the level of world standards, to develop into a well-rounded person and a highly spiritual, highly qualified specialist.

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