



Composer Activity of Academician Yunus Rajabiy (Dedicated to Scholar's 125th Birthday)

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Abstract

This article is devoted to the work of well-known composer, musician and singer, academician Yunus Rajabiy, which is an offshoot of his work. He acknowledges that the works of the composer are created in various forms and styles. Accordingly, the composer's works are divided into categories such as works created on the basis of maqom, samples on the basis of folk tunes and purely author's music on the basis of theoretical analysis.

Keywords: *Yunus Rajabiy; Uzbek Music Art; Uzbek Classical Music; Genre; Maqom, Song; Composer; Singer; Musician*

Introduction

Sensitive composer, musician and singer, academician Yunus Rajabiy devoted all his performing and creative activities to the preservation, development and designation of our national musical heritage, its perpetuation and transmission to future generations. Allam not only honored the existing spiritual heritage, but also studied it thoroughly and managed to create unique works on the basis of its bright samples. During his creative activity "about 200 melodies, hymns and songs created by him were the product of the musical environment in which Yunus Rajabiy lived" [1, p. 90].

While studying the creative activity of the great artist, it should be noted that the works created by him are structured in different forms and styles. Accordingly, we have studied the composer's works by classifying them as follows: these are works created in maqom ways, samples made on the basis of folk tunes, and purely author's music. The following table includes only the works from the first and second volumes of "Uzbek folk music" written by the composer:

Works created on maqom paths	Works based on folk tunes	Works of authorship
Mustahzad – it was created under the veil "lad" of Shashmaqom's maqom as a Navo.	Vatan – based on folk dance tunes. Bahor keldi – created on the basis of "Sanamo" from Uzbek folk songs.	Muborak– A.Navoi's ghazal. Kiz kushigi. H. Olimjon's poem.

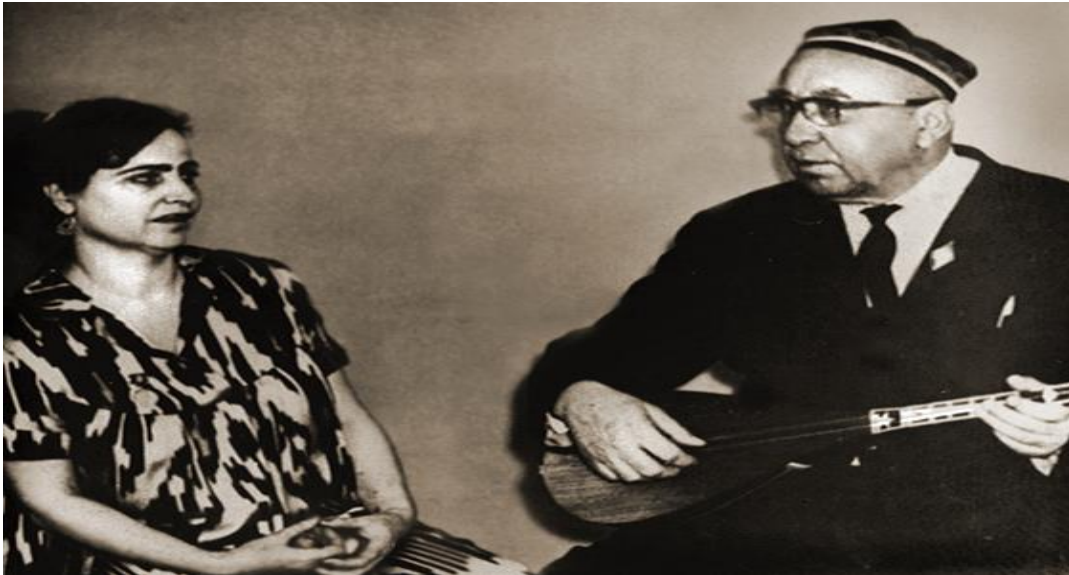
<p>Muqanna – created in Shashmaqom’s Nasr course.</p> <p>Muhabbat dashti – created on the basis of Chapandoz.</p> <p>Chapandozi bayot – worked in Chapandoz and was included in “Bayot” branch of Navo maqom.</p> <p>Uyin bayot – created in Bayot course of “lada vail”.</p> <p>“Uyin Dugohi” – composed on the basis of Dugohi Husayn.</p>	<p>Koshki I – created on the basis of Azerbaijani tunes.</p> <p>Tong nasimi – composed on the Uzbek folk songs “Nargizi Khummoriman”.</p> <p>Gulboglar – composed similar to “Askariy” from Uzbek folk tunes.</p> <p>Yuzni oydek – composed on the basis of Tanovar.</p> <p>Jonimdadur – the work is composed closer to the tunes of Azerbaijan.</p> <p>Hajringda – based on Uzbek folk songs.</p> <p>Biri – composed on the basis of folk tunes.</p> <p>Muncha ham – composed like “Gul uyin”.</p> <p>Dilhiroj – mumtoz yalla, its climax was composed by Y. Rajabiy, etc.</p>	<p>Koshki II. A.Navoi’s ghazal.</p> <p>Judo (“Ne navo soz aylagay”). A.Navoi’s ghazal</p> <p>Kadah. A.Navoi’s ghazal.</p> <p>Maktub. Furkat’s poem.</p> <p>Dongdorlarga. Habibi’s poem. Naylagayman. H.Olimjon’s word.</p> <p>Yoshlar – instrument tune.</p> <p>Yosh bogbonlar – instrumental music for children</p> <p>Chamanzor – instrumental music for children.</p> <p>Urtoklar – instrumental music for children (made in the style of a walking march) etc.</p>
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If we classify the works of Yunus Rajabiy from the point of view of genre, they consist of songs, chants, instrumental melodies, maqom samples, arias, duets, choirs and ensembles written for operas and musical dramas.

It is worth admitting that the arias and numbers created by the artist for musical and stage works have gained fame among our people as independent songs. In particular, “Kuygay” (Guloyin’s aria from the musical drama “Mukanna”), “Ne navo soz aylagay (What should I sing?)”, (Kochkor Turdiev’s aria from the musical drama “Kochkor Turdiev”), this work was processed and improved by Yunus Rajabiy, and later “Farhod and Shirin” co-authored by him takes place in the musical drama, now known as the song “Judo” (Sweet Aria). Also “Koshki II” (Shirin’s aria), “Ishq” (Farhad’s aria), “Qadah II”, “Kokiling” (choir performance), etc. songs like this are among the popular works.

Among the examples of works created by the composer, there are also songs and chants, instrumental plays, created under the influence of the politics of the period in which he lived. Professor Akhmad Jabbarov writes: “In the 20th and 30th years of the 20th century concert programs of Uzbek ethnographic ensembles were compiled only on the basis of the heritage of Uzbek folk music, there are no modern songs”, – critics politicians. Therefore, the leaders of the ensemble began to compose songs, lapar, yalla, march, waltzes, created by themselves or other composers and included in the concert program. In particular, Yunus Rajabiy’s works such as “Dongdorlarga”, “Vatan”, “Bahor keldi”, “Fabrika yallasi”, “Gulboglar”, “Bahor marshi”, “Yurish marshi”, “Komsomol marshi” were created in this way [2]. It is worth noting that the pure melody of such works as “Dongdorlarga”, “Vatan”, “Bahor keldi” was created in the traditions of the singing genre of our national classical music. It is distinguished by the fact that it requires skill. Also, although the work “Bahor keldi”, composed of poems of the poet Kamtar in the form of ruboi, close to the song on the genre, developed melody, the breadth of the voice range, the

coming of sounds sung with words such as “sen” and “jono” at the end of the sentences enrich the melody even more.



It is worth noting that these works will appeal to any meloman with their penetrating melodies, perfect musical language and structure. Therefore, if these chants are performed with new verses corresponding to their weight, these works will be given a new life.

Studying songs and songs of academician Yunus Rajabiy, let's consider some of them theoretically and analytically.

“Muborak”

This song, composed on Habibi's mukhammas, is dedicated to the 500th anniversary of the birth of the great Alisher Navoi. The work is made in the size of 4/4 and is made by a sarakhbor doira method. The form of work also shows a unique landscape. It can be conventionally called 3–5–private, reminiscent of the shape of the xona–bozguy:

$$A + B + A + B + A$$

$$a+a_1 + B + a_2+a_3+a_1 + B_1+B + a$$

The movement of the melodic path is observed mainly from the top down. However, at the same time it develops upwards and reaches from the 2nd octave of the sound “lya” forming the culmination, to the 3rd octave of the sound “do”.

“Muhabbat dashti”

This song, performed under the ghazal of Alisher Navoi, is based on the melodies of chapandoz and is given in the same way. The cadence of the work also corresponds to the “re” mixolydium, which is characteristic of statuses.

The course of tune is a monad of branching form, consisting of two–sentence letters in each. For example, sentence 2 of the letter 1 is an octave higher than sentence 1, and sentence 1 of the letter 2 is tonally similar to sentence 2 of the letter 1. 2nd sentence of the 2nd letter sounds in other curtains based on the tones of the 1st sentence. The 2nd sentence of the 2nd letter is repeated twice in different curtains. 3rd letter also sounds on the basis of the melody of previous letters. Line 4 can be called the culmination of the song. Although it is distinguished by high slang, it is melodically based on the melodic path of the

earlier letters. The voice range of song is wide and includes two octaves. The 5th stanza sounds on the basis of the melody of the 2nd stanza, and ends with a complete repetition of the 2nd sentence of the first stanza. An overview of the form of work:

I II III IV V

$a+a_1 + a_1+a_2 + a_1+a_3 + a_4+a_1 + a_2+a_1$

“Tong nasimi”

This work is also sung with gazelle Navoi on the basis of Uzbek folk song “Nargizi khumoriman”. It is played in the phrygian harmony “re” with a characteristic 2/4 dimensional doira method.

The way of the melody gradually develops upwards and in the same order returns to the main curtain. Its structure corresponds to the form of the section: exordium – on top of it is miyonhat – the sound above an octave of exordium, miyonhat – part of climax – furovard (repetition of the miyonhat structure).

“Koshki II”

Yunus Rajabiy composed two songs in different tones to “Koshki” ghazal of Alisher Navoi.

In particular, “Koshki II” are created on the basis of Azerbaijani music and are performed in a certain form by the method of Ufar doira in $\frac{3}{4}$ measure. The song “Koshki II” was written by the composer for the musical drama “Farhod and Shirin”, and at the same time is popular among the people as an independent work. The song is made in the style of a horseman and corresponds to the Phrygian style. Nevertheless, in the middle part of the song, the “mi–bemol” pitch, which is the factor of the Phrygian tone, alternates with “mi–bekar”, that is, the “re” Phrygian–Aeolic–Phrygian tone is observed.

No matter how highly developed the work, it eventually slides to the main curtain. It is formed on the basis of the initial musical phrase. Its line–by–line development and ending of each sentence with the ending “koshki” end the melody as well as the rhyme, and it affects the overall appearance of the song:

||:A :||+||:A₁:||+||:B:||+||:B₁+hang:||+||:C:||

When studying some of Yunus Rajabiy’s works from a theoretical and analytical point of view, their colorful forms, circular techniques, style, and character draw attention. As the musicologist M. Akhmedov wrote, “The melodic system, the form and character of these chants and songs are organically related to the chosen theme of the poem; you can find in them various forms of poetry such as ghazals, ruboi, murabba, mukhammas, musaddas and other kinds of poetry” [1, p. 95].

Musicologist T. Gafurbekov, studying the creative path of the scientist, characterizes him as follows: “Yunus Rajabi is the only artist among people of music, who grew up from the ranks of folk musician and singer, later famous composer and treasurer of heritage – to the rank of academician of the Academy of Sciences of Uzbekistan” [3, p. 8].

Yunus Rajabiy during his fruitful career, in addition to the magnificent series “Shashmakom”, which includes 45 instrumental works and 153 songs, volumes I–IV “Uzbek folk music” have more than 20 samples of large songs owned by Fergana and Tashkent oasis, about 200 instrumental performances, about 550 recorded and published songs and hymns. It should be noted that scholar promoted our national musical heritage not only theoretically, but also practically.

It is known that in 1927 he first began to work under the name “Uzbek Folk Ensemble”, and then until the end of his life he worked as a leader of the group acting separately as “Makom Ensemble”.

This is proof that academician Yunus Rajabiy is an intellectual connoisseur of the origins of classical professional music and thus became the creator of immortal works.

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