

## THE LIFE AND WORK OF TOXIR RAJABI

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### Abstract

This article is devoted to the life and creative activity of the Uzbek composer, People's Artist and music scientist Toxir Rajabi. It contains information about his childhood, his first steps in the field of music, his contribution to the musical culture of Uzbekistan, his works, pedagogical activity and scientific works. Toxir Rajabi's creativity, enriched with modern styles, while preserving the traditions of national music, occupies an important place in the cultural heritage of our country. The article also provides a brief analysis of his famous works and musical legacy.

**Keywords:** Toxir Rajabi, Uzbek music, composer, creativity, history of music, pedagogy, national music, cultural heritage, people's artist, works.

### Introduction

National and spiritual heritage of our people is impossible without musical art. Our national traditions, which have long been created by our ancestors and formed as values, are traditionally passed down from generation to generation, manifesting the great spiritual world of our people. Vivid examples of this are folk music-making, written sources in the field of music, the art of composition, professional music-making. Indeed, this process has served as the basis for all branches of the musical arts that have professional significance.

It is no secret that thanks to independence, like all spheres, national musical art has been widely studied and developed in theoretical and practical. One of the main reasons for this is that in the Republic a lot of attention is paid to studying the past of our people, understanding the scientific heritage created by great thinkers, mastering the practice of this sphere and gaining knowledge from theoretical criteria. The main goal is to educate our young people as perfect human beings, to raise a harmonious generation that is no less than anyone else. After all, "the future of our country, the future of our people, the prestige of our country in the world community depends first of all on the upbringing of our children and what kind of people they will become."

Indeed, art is the spiritual wealth of a nation, a mirror of its life. Within the arts, music is a widely popularized type that quickly reaches the people. The art of music has become an integral part of the life of society due to its antiquity, richness of genres, comprehensiveness of content and popularity.



An important branch of the musical arts is music-making and performance. Musical samples include criteria such as creation and performance. The creation of songs and melodies that bring them into complete works, nourish people spiritually through melodies and melodies is associated with the creativity of a composer. It is, of course, the most important branch of the art of music. Therefore, the creativity of the creators of music, that is, the composers, also serves as a source of information about the spirituality, culture, history, traditions and values of the people.

The art of composition is a very broad concept. Simply put, folk music is also created and performed by the people en masse. So it's also a form of the art of composition. Only they are distinguished by their connection to the way of life, reality, rituals and customs of our people. The development of this process, the development of nationalism, the thinking of our people, spirituality, enlightenment, development and greatness of society in musical tones are the works of composers. This action is performed by a certain person, that is, a music scientist. The main thing is that the product of the composer's creativity is to reflect the spiritual world of the people in proportion to the time and present them to the people. It should find a perfect harmony of the breath of the times, national traditions, the worldview of the people, the psyche, philosophy, beliefs, aesthetics.

Special attention is paid to the study and analysis of composer's creativity in musicology. This scientific direction explains the creativity of composers through scientific brochures, monographs and scientific articles on the originalities of folklore and oral professional music, the manifestations of the creator. The scientific research of many scientists on the theoretical and practical roots of composer's creativity is aimed at broadening the understanding and views of this field. Among them, it is necessary to cite the scientific research works of such thinkers as Al-Kindi, Al-Forabi, Ibn Sina, Abdurahman Jami, Darvesh Ali Changi, as well as such musical scientists of our time as I. Rajabov, F. Karomatli, T. Vizgo, M. Ahmedov, K. Olimboeva, A. Jabborov, T. Gafurbekov, O. Matyakubov, R. Abdullayev, R. Yunusov, A. Nazarov.

In the present tense, we witness the perfect all-round performance, thoughtful meaningful, traditional. This is, of course, the height of attention paid to national music-making and performance at the time of independence. In order to preserve and continue the tradition, young people of our time need to become skilled performers, and in the future they need to develop as a mature specialist, a maturing teacher, that is, a well-rounded teacher.

Each nation will have its own culture, spirituality, traditions and, of course, national spirit. And this is formed over the centuries and passed down from generation to generation on the basis of tradition. Such incomparable national treasures and traditions have been found in our musical art and folklore samples. Uzbek musical art discovered great talent in the last century. The list can be continued through such names as Khoji Abdulaziz Abdurasulov, Yunus Rajabi, Tokhtasin Jalilov, Halima Nosirova, Tamarakhanim, Jorakhon Sultanov, Ma'murjon Uzoqov, Mukhtor Ashrafi, Muhammadjon Mirzayev, Turgun Alimatov, Gulyamjon Hajikulov, Ari Bobokhanov, Suloaymon Takhalov, Temur Mahmudov, Ulmaz Rasulov, Abduhoshim Ismailov. All of our songs are great symbols of Uzbek musical art, which have left a mark on



their style and new musical direction in songs, instrumentation. Another such talent is Tahir Ra, a brilliant representative of the Rajabid dynasty.[2; 345,352-b]

Toxir Rajabi was born in 1946 in Tashkent in the family of Academician Yunus Rajabi, an honored Uzbek poet, composer. Growing up in a family of great artists, cultural and creative environment, Toxir Rajabi has a love for music from a young age. If the first reason for this affection is through blood, the second is through creative nights at Yunus Rajabi's house, which often take place with mature art classes. There would be many such creative evenings in the house of Yunus Rajabi, and the great teachers, performers and musicians, composers and literary critics of their time would gather on these nights. This makes it natural that the young talent will be even more interested in its owner.

Young Toxir Rajabi's love for music led him to enroll in the Glier School of Music in 1958. Since his school years, he has mastered the performance of the kashqar rubobi in various ways and yuletides, playing exercises. He graduated from the music school in 1964 and entered the Tashkent Conservatory. During her first years of teaching activity at the Conservatory she studied in the class of professor F.N.Vasilevsev, a talented teacher who prepared a lot of students. During his studies, Toxir Rajabi conducts a lot of creative research in order to improve his performing skills. In 1967, he was invited to work at the Bolshoi Opera and Ballet Theater named after Alisher Navoi as an orchestra dancer. After successfully graduating from the Conservatory in 1969, he began his independent work in the theater. Toxir Rajabi takes this offer as a confidence vested in him.

Toxir Rajabi is a composer, teacher and scientist who made a great contribution to the development of Uzbek musical art.[5; 465, 472-b]

Thir Rajabi received his early musical education in the hands of the famous artists of his time. He became known not only as a composer, but also as a scientist who conducted creative research. In the 1930s, he pursued professional musical skills and pursued professional music education while studying at the Moscow Conservatoire. After graduation he returned to Uzbekistan, engaged in pedagogical activities and contributed to the well-being of many young talented musicians.

Based on the traditions of Uzbek folk music in his work, Toxir Rajabi sought to combine it with modern compositional techniques. His famous works include such songs as "Tanovar", "Segoh", orchestral works based on folk songs, and various vocal compositions. Especially the works for symphony and orchestra of folk instruments created by him are distinguished by their richness of national spirit.

It is known that the formation of new stages and trends in the development of performing arts has a certain task for each performer. Toxir Rajabi demonstrated to younger generations his unique and inimitable performance styles through his new interpretations of the Qashqar rubob. He presented to our people not only samples of the songs of status, but also the songs of other peoples with a special charm and a special interpretation of the songs of the national spirit. It is no exaggeration to say that his work in the Uzbek Folk Orchestra at the Uzbek TV and Radio named after Doni Zokirov was the period of his rise in his creative and performing performances.



Nowadays on television and radio in Uzbekistan he presents his creative works and his works to his listeners. Another important aspect of his creative activity is the collaboration with the team of the Radio Uzbekistan with the orchestra. This also led to extensive creative research in the community. Performs as a solo performer in rubob "Shadow of Schubert", "Melod for rubab and orchestra" by A.Latifzoda, "Bolicha", "Rain Rained" by D.Omonullaeva, "Nafosat", "Soginch" by A.Nazarov, "Morning of Love" by A.Ikromov, "Love Lives in Hearts", "My Darling" by S.Wander, "Yor kel" by I.Akbarov, revised Romanian song "Turgai" by E.Zhivaev and others. It should be emphasized that Tahir Rajabi made a great contribution to the performance of national instruments together with the Estrada Orchestra. It was with the Qashqar rubobi that he performed orchestral and concerted works in a unique way in the national spirit.

Musician Tohir Rajabi worked with the Pope Symphony Orchestra for 10 years. During her career, she interpreted many works by D. Omonullaeva: "Bolicha", "Rain Rained", "Nafosat", "Milk" by A. Nazarov, "Morning of Love" by A. Ikromov, "Love Lives in Hearts", "My Beloved" by S. Wander, "Yor Kel" by I. Akbarov, "Million, Million, Million Roses" by R. Paul, as we have already noted, more than 40 works. From the performance point of view, Tohir Rajabi's creative research with the Estrada Symphony Orchestra revealed a new style of performance in the qashqar rubobi, new possibilities of creating a new attractive sound and new facets of the instrument.

It is not for nothing that we can call Tohir Rajabi a master of art. He continued the tradition of the Rajabi dynasty with dignity, and his musicianship was enriched by the art of hofiz. Songs written on magnetic tapes "Girya", "Bayot I-II", "Ushshoq", "Kashkarchai Ushshoq", "Chapandozi Qalandar" are written on magnetic tapes. Songs and songs performed in a number of specific tunes, such as "Sarparda", "Nasrullai", "Kucha bogi I-II", are a clear evidence of our above opinion<sup>3</sup>

For the first time in the history of musical art of Uzbekistan Tohir Rajabi collected on a scientific basis samples of musical folklore and systematized them. He is the author of many articles, textbooks and researches and played an important role in the formation of Uzbek music pedagogy.

In 1951 he was awarded the title of People's Artist of the Uzbek SSR. He was also the recipient of the Order of the Red Banner of Labor and many other awards. Tohir Rajabi died in 1983. Its name is still alive today.[ 9; 423,428-b]

In conclusion, the creativity of Tohir Rajabi is distinguished by the high artistic level of national music, based on folk life, customs and traditions. He created works that demonstrate the rich possibilities of instrumental music and enriched their performance with a unique performance technique. In his works, a wide range of expressive possibilities of folk instruments, in particular, circle, dutor, gijjak and tor, are vividly demonstrated. Rajabi's performing school is recognized as the highest example of the harmonious harmony of national and modern conditions of the Uzbek musical culture. Tohir Rajabi played a pivotal role in the development of national music not only as a performer, but also as a teacher and musician. Thanks to his efforts, many talented young people have been brought up in the

performance of the national instrument. He presents national musical culture with innovative approaches by adapting traditional motifs and styles of Uzbek music to modern performance. Tohir Rajabi occupies a special place in the history of national culture as an artist who left a unique mark on the performance of Uzbek folk instruments through his creative activity and musical works. His creative approach aimed at preserving and developing the traditional Uzbek music and the integration of modernity allowed the upheaval of national instrument performance to a new level. Rajabi's School of Instrumental Performance plays an important role in not only preserving the national musical heritage, but also teaching and widely promoting it to the younger generation. His artistic heritage reflects the perfect combination of national and modern music, reflects the rich cultural traditions and artistic values of our people.

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