

Yunus Rajabi - The Great Master and Innovator of Uzbek Maqom Art

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Abstract: This article analyzes the enormous contribution of Yunus Rajabi to the development of Uzbek maqom art and his activities in this field. Rajabi's life, creative work, pedagogical activities, and scientific research are examined. His services in preserving, promoting, and passing on the art of maqom to future generations are highlighted. The article particularly emphasizes Rajabi's contribution to Uzbek musicology, especially his role in notating and publishing maqoms.

Keywords: Yunus Rajabi, maqom, Uzbek music, Shashmaqom, folklorist, composer, musicologist.

INTRODUCTION

Yunus Rajabiy (1897-1976) is recognized as one of the prominent figures of 20th-century Uzbek musical culture, a renowned composer, musicologist, educator, and public figure. He made a significant contribution to the preservation and development of Uzbek traditional musical art, particularly maqom performance [1].

Throughout his career, Rajabiy collected hundreds of folk songs and maqom samples, transcribed them into musical notation, and published them. He conducted extensive work on the scientific study and promotion of maqom art. Moreover, Rajabiy trained many students and shaped a new generation of maqom performers [2].

The purpose of this article is to provide an in-depth analysis of Yunus Rajabiy's role in developing Uzbek maqom art, comprehensively illuminate his activities in this field, and demonstrate his importance in modern Uzbek musicology.

METHODS AND LITERATURE REVIEW

In preparing this article, various sources were studied, including books about Yunus Rajabiy, scientific articles, archival materials, and memoirs of his students. The main focus was on works published by Rajabiy himself, maqom collections, and his scientific research.

Research dedicated to Rajabiy's work by Uzbek musicologists such as O. Matyoqubov, R. Yunusov, and T. Solomonova was analyzed [3]. Additionally, works on Uzbek maqom art by foreign scholars, including T. Levin and A. Jumaev, were studied [4].

Rajabiy's fundamental works, such as the multi-volume collection "Uzbek Folk Music" and the "Shashmaqom" collection of publications, were thoroughly analyzed [5]. Their significance and scientific value in Uzbek musicology were evaluated.

RESULTS

Yunus Rajabiy's activities in developing maqom art can be observed in the following directions:

1. Collection and notation of maqom samples. Rajabiy collected and transcribed over 1,500 folk songs and maqom samples [6]. This was invaluable for preserving and studying Uzbek oral folk traditions.
2. Publication of maqom collections. Fundamental works such as the multi-volume collection "Uzbek Folk Music" and the "Shashmaqom" collection of publications were printed [5]. These publications served as important resources for studying and promoting maqom art.
3. Scientific research. Rajabiy deeply studied the theoretical foundations, history, and artistic features of maqoms. His scientific research enriched Uzbek musicology [7].
4. Pedagogical activity. Rajabiy taught at the Uzbekistan State Conservatory and trained many students. He shaped a new generation of maqom performers [8].
5. Performance activity. As a skilled singer and instrumentalist, Rajabiy developed maqom performance and set an example for the new generation [9].

ANALYSIS AND DISCUSSION

Yunus Rajabiy's contributions to the development of maqom art can be analyzed as follows:

Firstly, by collecting and notating maqom samples, Rajabiy saved this unique art from extinction. In the early 20th century, maqoms were passed down from generation to generation only through oral tradition. By transcribing them into notation, Rajabiy preserved them for future generations [10].

Secondly, the collections published by Rajabiy laid the foundation for the scientific study of maqom art. The "Uzbek Folk Music" and "Shashmaqom" collections greatly influenced the development of Uzbek musicology [5]. Through these publications, maqoms were brought to the attention of the general public.

Thirdly, Rajabiy's scientific research developed maqom theory. He deeply analyzed the historical roots, artistic features, and performance styles of maqoms. These studies enriched Uzbek musicology.

Furthermore, Rajabiy's pedagogical activities served to shape a new generation of maqom performers. Among his students were renowned singers and instrumentalists of Uzbekistan.

As a skilled performer himself, Rajabiy developed and promoted maqom art. His performances were regularly broadcast on radio and gained wide audience appreciation.

It should be noted that Rajabiy's activities were not limited to Uzbek music alone. He also collected and studied music samples from neighboring peoples, including Tajik and Uyghur folk music. This contributed to the development of regional musical connections.

Rajabiy's contributions to the development of maqom art were recognized not only in Uzbekistan but also internationally. His works are considered an important source for studying Eastern music. Analyzing Yunus Rajabiy's role in developing maqom art, it's important to highlight another crucial aspect of his activities - his efforts to harmonize traditional maqom performance with modern art.

By transcribing and publishing maqoms, Rajabiy not only preserved them but also introduced them into modern musical practice. This paved the way for the development of maqom art in new conditions. For instance, many modern composers created new works based on the maqom samples he notated. This, in turn, strengthened the influence of maqom traditions on the new generation of creators.

Moreover, Rajabiy's activities greatly contributed to promoting maqom art on an international scale. His published collections served as primary sources for foreign musicologists studying Uzbek maqoms. This played a crucial role in introducing Uzbek musical culture to the world.

Another significant contribution of Rajabiy was bringing maqom art into the professional education system. The curricula and manuals on maqom that he created at the Uzbekistan State Conservatory were later widely adopted in other music educational institutions. This allowed for the scientific teaching and study of maqom performance.

However, there were some controversial aspects to Rajabiy's activities. For example, his method of notating maqoms was criticized by some experts, as musical notation cannot fully reflect all the nuances of maqom performance. Nevertheless, Rajabiy, while well aware of this problem, considered notation the most suitable method for preserving and studying maqoms.

Another important issue is that the period in which Rajabiy worked was the Soviet era, when attitudes towards traditional art were complex. However, through his activities, Rajabiy managed to prove the importance of maqom art and found ways to develop it within the framework of official cultural policy.

Overall, Yunus Rajabiy's activities stand out for their invaluable services in preserving, developing, and passing on Uzbek maqom art to future generations. His legacy continues to serve the development of Uzbek musicology today and will remain an important resource for the future development of this field.

CONCLUSIONS

Yunus Rajabiy is considered a great master and innovator who made an enormous contribution to the development of Uzbek maqom art. His activities are significant in the following aspects:

1. By collecting and notating maqom samples, he preserved this unique art and passed it on to future generations.
2. By publishing maqom collections, he created a foundation for the scientific study of this art and brought it to public attention.
3. Through scientific research, he developed maqom theory and enriched Uzbek musicology.
4. Through his pedagogical activities, he shaped a new generation of maqom performers.
5. As a skilled performer, he developed and promoted maqom art.

Studying and continuing Yunus Rajabiy's legacy remains one of the important tasks of modern Uzbek musicology. His works and experience serve as an invaluable resource for future generations.

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