



## **Life and Creation of To'xtasin Jalilov**

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**Abstract:** *This article is about the life and work of singer and musician Tokhtasin Jalilov, the son of Andijan, the cultural heritage left by his teacher, i.e. his immortal works, his children, their activities, and the awards they received.*

**Keywords:** *Singer, musician, People's Artist of Uzbekistan, art, creativity.*

The national and spiritual heritage of our people cannot be imagined without the art of music. Our national traditions, which have been separated by our ancestors since time immemorial and are being formed as values, have traditionally been passed down from generation to generation, showing the great spiritual world of our people. Folk music creativity, written sources in the field of music, composition art, professional music creativity are a bright example of this. For example, this process serves as the basis for all professionally important branches of music.

It is no secret that with the honor of independence, national music art, like all fields, has been widely studied theoretically and practically, and is developing in all directions. One of the main reasons for this is that in our republic, great attention is paid to studying the past of our people, to understanding the scientific heritage created by great scientists, to mastering the practice of the field, and to gain knowledge from its theoretical criteria. The main goal is to educate our youth as perfect human beings, to educate a perfect generation no less than anyone else.

After all, "The future of our country, the tomorrow of our people, and the reputation of our country in the world community depends primarily on how our children grow up and become human beings."

The most important thing is that the product of the composer's creativity is to reflect the spiritual world of the people in proportion to its time and present it to the people again. That is, studying the life and work of past composers, one of them T. Jalilov, is one of the urgent problems.

The scientific researches of many scientists about the theoretical and practical roots of composition work are aimed at expanding the understanding and views of this field. Among them, scholars such as Al-Kindi, Al-Farobi, Ibn Sina, Abdurrahman Jami, Darvesh Ali Changi, and contemporary musicologists I. Rajabov, F. Karomatli, T. Vizgo, M. It is necessary to mention the research works of Ahmedov, K. Olimboyeva, A. Jabbarov, T. Gafurbekov, O. Matyokubov, R. Abdullayev, R. Yunusov, A. Nazarov.

The revival and reconsideration of attention to classical music, the penetration of mass music culture and the rise of imitation, following them and indulgence in vulgarity have shown their results. As a result, the age-old traditions of Uzbek composition, the validity of teacher-student lessons, compositional creativity and education formed throughout history found their response in practice.

Due to the lack of notation from the past, the existing folk classic tunes and songs, which were passed down from mouth to mouth, have now been written down, and this wonderful work was done by V.A. Uspensky, Ye. Romanovskaya, I.A. Scholars such as Akbarov, M. Yusupov, academician

Yunus Rajabi, etc. In this regard, especially, the services of teacher Yunus Rajabi are incomparable. As a result, a number of multi-volume musical collections such as "Uzbek folk music", "Shashmaqom", "Khorazm maqomlari", "Gulyori shakhnoz" were born and became the real spiritual wealth of our people.

In these collections, maqams and traditional folk songs are performed in prose and difficulty, intonation and intonation, by masters and skilled musicians with great polish. It should also be said that our musicologists have made a great contribution to the scientific analysis of our nation's great musical heritage and folklore art and brought it to the people and they justify it with a scientific point of view in their books and monographs, manuals, textbooks, articles and speeches. In this regard, the work of well-known musicologists such as Fayzulla Karomatov, Ilyas Akbarov, Ishaq Rajabov, Tokhtasin Gafurbekov, Rustambek Abdullaev, Abdumannon Nazarov, Aqil Khan Ibrokhimov, Otanazar Matyokubov, Ravshan Yunusov is incomparable.

By the second half of the 20th century, the bouquet of our traditional singing has passed into the hands of the next generation. Notable khophis include muradzhan Akhmedov, Rozimat Jumaniyev, Rasulqori Mamadaliev, Fakhridin Umarov, Tolibzhan Badinov, Quvondiq Iskandarov, Eson Lutfullaev, Alijan Khasanov, Neomatizhan Qulabdullaev, Otajan Khudayshukurov, Babomurod Khamdamov, Tojiddin Murodov, Kamoliddin Rakhimov. Thanks to our great independence, our art of anostic singing is developing. Young singers of the Republic and oases with the names of great teachers Zhurakhan Sultanov, Mazhan Farzov, Khoji Abdulaziz Abdurasulov, Komiljon Otaniyev, Fattokhkan Mamadaliev, Odiljon Yusupov, Tavakkal Kadyrov, Otajan Khudoyshukurov are participating in the International Music Conference "Sharq taronalari", khofiz and the successes of our singers, the traditional holding of the Republican Song Contest "Uzbekistan - my homeland" it serves as a bridge in the hands of the future generation.

Today, a number of artists continue the tradition of masters and create successfully. They make a significant contribution to the treasury of singing with their own performance ways and styles, relying on the school of teachers.

Honored musician (gijjakchi), liberator, one of the founders of the Uzbek musical drama genre, People's Artist of Uzbekistan (1937) Tokhtasin Jalilov was born in 1895 in Soyguzar district of Andijan region in a simple working family. He was orphaned at a young age and was brought up by relatives to earn a living by working as a craftsman. It is different to love art and to be given it by God. Born artist Tokhtasin Jalilov skillfully played our national musical instruments: dutor, tanbur, gijjak and doira. He fell in love with music very early, at the age of ten he was known as a "beautiful singer" in the Fergana Valley, and he learned to play tunes on several folk instruments. T. Jalilov gradually became acquainted with the masterpieces of Uzbek folk music, vocal and instrumental musical instruments.

He studied under masters Ofoq Okhun and Muhammad Usman tanburchi, followed their art and dreamed of becoming an artist. He mastered the repertoires of these artists from his youth. Because these lessons serve as the most important factor in key's life. This is probably the reason why Jalilov attached importance to classical music from the beginning of his career. Among the famous artists in Uzbekistan, including Abbas Bakirov, Asad Ismatov, Soyib Khojaev, Khadicha Aminova, Lutfikhanim Sarimsokova and other such teachers, Tokhtasin Jalilov did not graduate from any art school. He became the favorite composer of our people with the knowledge he acquired in the tradition of teacher-disciple and his innate talent given by God. He is the author of folk songs, tunes and chants, about 30 musical dramas. Since the 20s of the 20th century, he has led Uzbek art representatives and educated many students. From 1918, he began to work in Andijan as part of a group of artists. A number of singers and musicians, such as the famous artists of the time Arif Harmon Tashmatov, Berkinboy and Dehkanboy Hafiz, Hayit Akhun, Rustam Mehtar worked in the team. In 1919, the Andijan Theater was founded, and one of its founders was Tokhtasin Jalilov. Those times were very turbulent, especially in a period when the communist idea dominated the political arena, as a result of idealistic views of theater life becoming a tradition, in the 1930s, the teacher turned his creativity more towards concert performance and created a national orchestra. He

collected national musical instruments such as tanbur, dutor, gijjak, chang and organized the "National Orchestra" consisting of 100 people. During this period, both he and his newly created orchestra faced a lot of criticism. But the teacher created such tunes for the orchestra that sounded truly national in form and content. Most importantly, the master's songs "Otmagay tong", "O sun" composed for the orchestra and "Toylar mubarak" composed to the poem of Sabir Abdulla are heard almost every day throughout Uzbekistan.

In 1934, Tokhtasin Jalilov was invited to work in Tashkent, where the Uzbek Musical Drama Theater was established. Later, this theater was transformed into a musical drama theater named "Mukimi". Until the end of his life, Tokhtasin Jalilov worked tirelessly in this theater as music director, artistic director and chief conductor. In 1934, T. Jalilov was appointed music director of the Tashkent Music Theater (now A. Navoi Opera and Ballet Theater) and took an active part in creating musical dramas in this theater.

In 1935, he participated in the Universal Dance Festival held in London. In 1937, in preparation for the decade of Uzbek literature and art in Moscow, he was appointed the artistic director of the Uzbek Philharmonic, and in 1940-1949, he was the artistic director of the Uzbek State Musical Drama and Comedy Theater named after Mukimi. performed intensively as a theater director and reached the peak of creative perfection in this theater, and was recognized as a great talent by the wide cultural community. T. Jalilov's services were great in the creation of the best masterpieces staged at the Mukimi Theater.

They raised four sons and two daughters with their spouse Malohat. The eldest daughter, People's Artist of Uzbekistan Etibor Jalilova (1924.15.3, Andijan-1983.22.6, Tashkent) performed the roles of Zuhra in "Tahir va Zuhra" and Zulkhumor in "Ravshan va Zulkhumor". Sometimes Etibor Jalilova and Farogat Rahmatova alternated the main roles. It is said that after the death of sister Etibor, her husband Mahmudjan remained unmarried until the end of his life. The youngest daughter, Kholida Jalilova, is a singer-pedagogue. The eldest son of Ustoz, Kholkhoja Tokhtasinov (1919-1971), worked as a composer and musician, and later as the chief conductor of the Muqimiy Theater. He used to sit in the middle of the stage with the ensemble and lead the team by playing the bell. This also shows that he is a master.

At that time, it was said that Gulomjon Hajikulov played alone on the gijjak accompanied by a band, and Salahiddin Tokhtasinov played extremely beautifully with his ensemble. In any musical ensemble he played the bell, he fit like a ring.

Artist Dehqonboy Jalilov was also a skilled musician and conductor (1930-1992). The youngest daughter is singer-pedagogue Khalida Jalilova (1934-2015), People's Artist of Tajikistan. He worked and created in the "Sadriiddin Ayni" opera and ballet theater in Dushanbe. The youngest son Telman Jalilov (1937 - 2002) worked in another field. It is not wrong to say that Ustoz Tokhtasin Jalilov left a lot of students after him. There are probably very few hafiz who did not play or sing all the songs composed by that person. They are the students of the teacher who gained fame in Uzbekistan with their wonderful art and songs: Saidjon Kalonov, Muhammadjon Mirzaev, G'anjion Tashmatov, Komiljon Jabbarov, Doni Zakirov, Kasimjon Okhunov, Gulomjon Hojikulov, Manas Leviev, Kholkhoja and Salahiddin Tokhtasinov, Dehkanboy Jalilov, Lutfikhanim Sarimsokova, Saodat Qabulova, Farogat Rahmatova, Mahmudjon Gafurov, E'tibor Jalilova and others. The most prestigious thing is that almost all of these students have been awarded the title of People's Artist of Uzbekistan, and Saodat Qabulova has been awarded the title of former People's Artist of the Union. Colleagues of Jalilov's creativity are: Olim Komilov, Abduqadir Ismailov, Tamarokhim and etc.

Since 1923, he has been responsible for leading ensembles. The reason is that the "strong memory" mastered the strong national classical music very well and could tell whether any piece was right or wrong. After that, he spent the rest of his life in music and leadership. In particular, in 1934-1936 he was the conductor and music director of the Uzbek State Musical Theater in Tashkent, in 1937 he was the artistic director of the National Song and Dance Ensemble of the Uzbek State Philharmonic, and from 1941 until the end of his life he directed the musical drama theater named "Muqimi" for

several years. manages in the position of director. It can be seen from his creative activity that Jalilov's work activity is always intense like a place of creativity, it requires to work within the framework of the thirst for creativity and the demands of the times. After all, this process served as a creative laboratory for him. The development path of Uzbek art, which requires a new work and a new attitude with every breath, encouraged the composer to create in various genres and actively. In fact, the fact that he was brought up in the Andijan School of Composition can be the reason for this.

Great teacher, great composer and musician, People's Artist of Uzbekistan Tokhtasin Jalilov died in Tashkent in 1966 at the age of 70. The songs he created are being performed with love by our musicians and singers to this day.

The famous composer Tokhtasin Jalilov is the author of more than 200 charming songs that people love to listen to. In his songs, he preserved the originality, naturalness, and richness of the Uzbek folk music style, and gave a new tone and content to folk songs and melodies.

His works preserve the originality, naturalness, richness of tones, methods, and magic of our national music, giving new life to folk songs and tunes today.

Tokhtasin Jalilov managed to create more than 100 works in his work. Elements such as true Uzbek intensity, charm, pain, excitement, oriental mystery, and the desire for novelty are embodied in his works. This includes "Otmagay tong", "O'ynasin", "Parvona bo'libman", "Bahor ayyomida", "Yolg'iz", "Ishq seli", "Qorako'z", "Gulistonim mening", "Kuylasam" works can be cited as an example. Each work is distinguished by its perfection in form and dramaturgical composition, and it is worth noting that most of the composer's songs were written for musical dramas. At the same time, it can be noted that in his works, the formal traditions of European music, which are just emerging in composition, are beginning to appear on the basis of Uzbek melodies and charms. In particular, it is appropriate to use as an example the work "Signal", which entered practice with a special emphasis in his early works and works. "Signal", first of all, is a cheerful, lively, free piece of Uzbek tunes. Secondly, it is made in march style. Thirdly, it is embodied as a new work due to the unique combination of Uzbek and Russian melodies. The march method became widely popular in the work of later composers as a work of the period that called for enthusiasm. "Signal" by Tokhtasin Jalilov is a vivid example of this.

"Halima" by F. Zafari, "Comrades" by K. Yashin, "Oykan" by S. Abdullah in 1927-1929, "Gulsara" by K. Yashin and M. Muhamedov in 1935, decade of Uzbek art (Moscow, 1937) adapted samples of Uzbek musical heritage to the shows "Sayil" and "Kolhoz to'yi" and created independent musical numbers. Such works as "Tahir and Zuhra" (libretto by S. Abdulla, 1940), "Nurkhan" (K. Yashin, 1942) have become high examples of the musical drama genre. The romance created by master artist Tokhtasin Jalilov to the text of "Baghishlov" from A.S. Pushkin's epic "Ruslan and Lyudmila" is a rare work of composition. During the Second World War, together with T. Sodikov, M. Burkhanov and composers and composer N. Hasanov, he created music for the concert performance "Sword of Uzbekistan" (April 29, 1942). In the years after the war, the musical dramas "Muqimiy" (S. Abdulla, 1949), "Ravshan and Zulkhumor" (K. Yashin, 1957) were written by G. Mushel, "Alpomish" (S. Abdulla, 1949) by B. Nadezhdin, "Gunchalar" (Z. Fatchullin, 1945) B. Brovsin, created his last musical drama - "The Story of Fergana" (H. Ghulom, 1962) in collaboration with B. Zeidman. He is also the author of the opera of the same name (1949, 2nd edition 1955) and the opera-ballet based on the musical drama "Tahir and Zuhra" with B. Brovsin. In total, he participated in the creation of more than 40 musical stage works.

In 1925-1927, he actively participated in the concerts of the Uzbek concert ethnographic ensemble in Kazan, Moscow, Leningrad, Baku and abroad (Paris, Berlin). He took part in the World Festival of Folk Dances (London, 1935) and won the Gold Medal. He led the Uzbek group of the concert brigade that went on tour to Iran (1942). He is the author of the song "Aylagach" with Navoi's ghazal, a work that has become popular - often performed by female khafizas.

The composers of our republic widely used the songs recommended by T. Jalilov when creating musical dramas. His tunes became the basis of performances staged in theaters in Tashkent, Andijan,



Fergana, Kokand and outside our republic."Kurban Umarov" (S. Abdullah, 1941), "Nurkhan" (K. Yashin, 1943), "Centuries" (Uygun 1943), "Gunchalar" (3.Fatchullin, 1945), "Alpomish" (S.Abdulla, 1945), "Mukimi" (S.Abdulla, 1953), "Ravshan and Zulkhumor" (K.Yashin, 1957) , "Tahir and Zuhra" (S.Abdulla, 1953) and other works were also published by him.

B.V. Brovtsin effectively used the pleasant, melodic tunes recommended by T. Jalilov when creating the opera "Tahir and Zuhra".

T. Jalilov is also the author of more than 200 popular songs. The composer used the poems of Hamza Hkimzoda Niyazi, Sabir Abdulla, Chustiy, T. Fattah in his songs. In his songs, he preserved the originality, naturalness, and richness of the Uzbek folk music style, giving a new tone and meaning to folk songs and melodies.

Tokhtasin Jalilov's memory has been perpetuated in Uzbekistan. In honor of the teacher, some streets, music schools and colleges of the Fergana Valley were named after him, that is, there are Tokhtasin Jalilov Street, Art College named after Tokhtasin Jalilov and music schools named after Tokhtasin Jalilov. In 1937, Tokhtasin Jalilov took part in the first Uzbek Decade held in Moscow with the national orchestra. After the end of the decade, he was awarded the title of "People's Artist of Uzbekistan". The composer was awarded a number of orders, titles and medals by the decree of the President of Uzbekistan Islam Karimov. On April 13, 2016, in the hall of the National Library of Uzbekistan, "Bibliographic image" dedicated to the 120th anniversary of the singer-composer, People's Artist of Uzbekistan Tokhtasin Jalilov. An open exhibition of literature was held. Declaring the bibliographic image open, poet Shukr Kurban, a member of the Union of Writers of Uzbekistan, told the participants about the life and creative path of the People's Artist of Uzbekistan Tokhtasin Jalilov.

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