



the form of a song than a song. The reason is that there are internal structures, typical of classical music, such as income, miyonkhat, dunasr and furovard.

In the monograph of Professor Ravshan Yunusov, Candidate of Science in Arts, devoted to the analysis of Fakhridin Sodikov's creative research and his author's works, we read the following: "The composer imagined this work as a comparison to classical songs of the ufar category. It is especially valuable that Sadikov was able to find his folkloric and, at the same time, new musical statement" [2, 31].

At the entrance, the first verse of the murabba is played on the main curtain. In the classical song, based on the poetic text, we find that words such as "yo", "ey", "jon", "woy", "yor-yor" are added. It is in this example that the composer skillfully uses words and phrases such as "o", "yo", "ey", "turning around". As a result, he connects the poetic and musical weights, and fully surrounds the melody form.

These additions were incorporated into the poem by the author of the music in such a way that sometimes it becomes difficult to find the border between the original text and the additions. This is one of the unique features of classical music.

"Ey my zulfi parishonim, my covenant is false, Cindy, my promise, Bir mehry wafo aylang" – "g2" shows its appearance by jumping above the miyonhat quarta. As a result of this, the tones characteristic of the status of Ufari Savti Ushshaq are heard.

When listening to "Ey chehrasi tobonim" composed by Fakhridin Sadikov, it is noted that it is very close to the Chorgoh road from the Ferghana-Tashkent highway.

The famous composer Tokhtasin Jalilov, who has his own place in the music art of Uzbekistan, referred to Muqimi's poems many times. The master-artist's creativity was fruitful, and during his career he composed music for various sub-genres - songs, chants and dance tunes, as well as opera, musical drama and comedy genres.

The musical drama "Tahir and Zuhra", famous for its music by Tokhtasin Jalilov, and later the famous opera of the same name, are well remembered by the old art people. It is considered one of the works that was performed many times on the stage of the republican theater at that time, and has remained in the repertoire of the theater in its time.

Most of the musical samples written by the composer for this musical drama were performed many times by artists in his time and presented to the general public. The song "Ol khabar" has a special position among these creations. This work of T.Jalilov is considered one of the best musical examples. By the way, the main theme of the duet "Otmagay tong" of the two main characters, Tahir and Zuhra, was used skillfully by the famous composer "Ol khabar".

Initially, this piece was interpreted by Berkinboy Fayziev, who became famous in the valley, a great representative of the Andijan performance school, who has a high and pleasant timbre voice. This song performed by a famous artist is distinguished by its originality. Its literary content covers the following four stanzas:

*Have you woken up from your sleep?*

*If he suddenly stands up, ask him, have you seen him?*

*When you don't see the sun, you'll be embarrassed.*

*Even if he gets up, he does not come out and says to the door,*

*"Have you killed me?"*

The song "Ol khabar" is sung in the "boom-bak" style, which is often used in Uzbek classical music. In the sample recorded on the magnetic tape, B. Fayziev performs with a tambourine in his hand. However, despite this, the superiority of the circle instrument is clearly noticeable.

Hafiz performed the lines of the melody in a more concise manner with very high climaxes, adjusting the vocal folds to the tanbur instrument. Zabardast Hafiz was able to conquer the high peaks without any difficulties. The melody and poetic verses are approached very skillfully, that is, the sentences are completely performed by B.Fayziyev. Despite the large range of the tune, the artist managed to deliver it to the rhythm. This, in turn, requires great skill from the performer. If the artist does not have a wide breath, it will be difficult to perform in this interpretation, of course.

Since the piece was written for recording, the pace of the performance can be heard speeding up in order to catch up. In our opinion, due to the time limit on the plate, Berkinboy Fayziev did not have the opportunity to perform freely. This is probably why most of the returns between clauses have been removed. We don't know how the artist said it live.

It can be said that this sample is almost forgotten now. The song "Ol khabar" performed by Berkinboy Fayziyev is hardly broadcasted on television and radio broadcasts, which are considered mass media. In a word, it is out of the repertoire of artists. When talking to some teachers who teach traditional singing, even this performance pattern seemed new to them.

Most of the art people know "Ol khabar" by the name of Fattahkhan Mamadaliev, who has a prominent place in the history of Uzbek classical music. Fattahkhan Mamadaliev, who started his compositional research with Mukimi's ghazal "I made a covenant", enriched his musical heritage with the poems of classical and contemporary poets.

It is among his works that the song "Ol khabar" is notable for showing new aspects. This sample, which was restored by the famous hafiz and at the same time as a composer, was indelibly imprinted in the musical heritage as his original work.

Songs like Fakhridin Sadikov's "Ey chehrasi tobonim" and Tokhtasin Jalilov's "Ol khabar" that we discussed above are among the works that have an important place in the legacy of composers. During the analysis of these

songs, it was found that they are typical of Ferghana-Tashkent status roads. One of the main reasons for this is that the artists were born and worked creatively on this land, and on the other hand, it can be shown that these status paths were widespread not only among the court, but also among the common people.

Another noteworthy aspect is the fact that the composers who lived in the 20th century created songs, songs, yallas and chants based on the melodies of the Ferghana-Tashkent maqam roads, which show that they are deeply embedded in the creativity of Uzbek folk music. This, in turn, marks the heights reached in Uzbek compositional creativity thanks to the outstanding poet.

#### *References / Список литературы*

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