

# Piano Sonatas of Uzbek Composers in the Context of the Evolution of the Genre in Europe

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## Abstract

This article is devoted to the problem of piano sonata genre in Uzbekistan in the context of the evolution of the genre in Europe. The questions of origin, subsequent development and the present state of the sonata are touched upon here. In addition, the author considers some opuses of composers of Uzbekistan.

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*Index terms*— sonata, piano sonatina, composer, piano, Uzbek music. I.

## 1 Introduction

Uzbek piano Sonata acquires its unique national, bright appearance. This is manifested in the overcoming of the conventions of sonata form and search in the genre of new sound forms. At the same time, the uniqueness of the local sonata, of course, related to the historical path that the sonata passed by a couple of centuries from its inception to the early twenty-first century. All of these make the genesis of Uzbek sonata that so interesting and deserves in-depth study of penetration into its essence.

It is known that the term "sonata" (ital. sonare-to sound) appeared in the XVI century, and as opposed to cantata (ital. cantare-sing) denoted any instrumental music.

Decisive contribution to sonata genre formation that was made by Italian composer Domenico Scarlatti (1685-1757) who wrote over 500 sonorous sonatas. His sonatas are predominantly one-parted, distinguished by an artistically significant filigree of technique, unique sound finds. "Virtuosic features of sonatas of Scarlatti are associated with pedagogical purpose of these works, published by composer under the title of "Exercises" (Essercizi) and as a means to acquire "confidence in playing the clavicembalo" [1, C.42-43]. It is curious that Scarlatti type of sonata, in our opinion, was particularly close to Uzbek sonata. The reasons for this are, in our opinion, the desire of Scarlatti to convey in them the characteristics of folk instrumental culture. It is not by chance that Afasiyab Oud and Italian Lute have nothing in common due to the trajectory of the Great Silk Road, which connects the east and west with their threads. Life of Scarlatti was associated with both Italy and Spain. Along with the Italian features in the Scarlatti sonatas, there are also Spanish features.

In his clavier sonatas, Scarlatti liked to use the techniques of playing the guitar, close to the specifics of the game on Uzbek folk stringed-plucked instruments.

The rhythms of Spanish dances, like Uzbek 'usul's, quart structures of chords, active energy that all signs reveal features of community with Uzbek sonatas and sonatins. Spanish folk music, deeply imbued with Scarlatti, determined the identity of his sonatas [2, p.193]. The texture of bill in sonatas Scarlatti also reveals the features of community with Uzbek sonatas. Like Scarlatti in the work of Uzbek composers, sonatas are not always sonata form, but a sphere of expressing creative thought, imaginative impressions and experiments in terms of sound colors. Naturally, Scarlatti's clavier sonatas are the birth of a sonata genre, and the Uzbek sonata is a qualitatively new stage of its development, taking into account the diversity of sonata and sleepless structures, their national variants. The process of birth here is connected with the moment of revival of the genre.

It should be noted that the sonata genre is developing in Uzbekistan within two directions: creative-experimental and instructive-educational. A creative and experimental sonata, especially piano, as an encyclopedia of writing techniques and laboratory of its creative abilities, especially represented in a variety of Beethoven's works, was the closest aesthetics of Uzbek composers. Beethoven's sonatas most fully reflect his ideological world of thought and feeling, the innovative nature of creative pursuits. As the researcher and editor of piano sonatas of Beethoven, A. Goldenveiser noted: "Beethoven, as no one before him, showed inexhaustible possibilities, which

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47 conceals the form of sonata in himself; the diversity of sonata form in his piano sonatas is infinitely great" ???, 48 p. 4]. In this sense, sonata of E. Salikhova is to certain extent close to the classical type of sonata, which is a 49 three-part cycle with historically formed functions of parts. As V. Golovina noted, she stressed the formative 50 role of folklore intonations in this work: "... interest in this sonata is not caused by the material itself, but by 51 an attempt to find new possibilities for its composition and development. In this direction, the author achieved 52 original solutions" ???4, p.80]. Each of the three parts of the cycle contains a single, internally evolving image, 53 thereby overcoming sonata. It is characteristic that this feature of sonata drama was noticed by Y. Kremlev in 54 Beethoven's work: "One of the most remarkable achievements of Beethoven in the interpretation of the sonata 55 was the desire for its image integrity, to its sonata-program unity" ???5, pp. 326].

56 The evolution of the sonata genre in the work of romantic composers (F. Schubert, F. Chopin, R. Schumann, 57 F. Liszt, J. Brahms, E. Grig, etc.) were not passed by attention of Uzbek composers, especially N.Zakirov. 58 Romantic sonatas are characterized by the disclosure of subjective experiences, feelings, emotions. The desire of 59 romantic composers for the greater thematic unity of the cycle led to the emergence of onepart piano sonatas by 60 F. Liszt.

61 For the development of Uzbek sonata, the achievements of composers of XX century by S.Rakhmaninov, 62 A.Onegger, P.Khindemit, and I.Stravinsky are very significant. The influence of sonatas of these composers 63 appears in the appearance of new elements in the Uzbek sonata, sometimes not containing in the cycle any part 64 written in the sonata form.

65 It should be noted that in the works of Uzbek composers take precedence of the war, which is especially 66 pronounced national nature of Uzbek music: ticket nest, types, textures, structural elements of the national 67 -"khona-bozgu'y", imitation of folk instruments in piano music. Composers of Uzbekistan prefer a model of 68 sonata form, in which there is a sharp dramatic conflicts, comparison is carried out with the help of timbral 69 colors, characteristic of the Impressionists (Debussy, Ravel). In the sonatinas of Uzbek composers, there are 70 influence of the War of French composer Maurice Ravel (1875-1937), which lack of dramatic conflict inherent in 71 classical sonata dramaturgy; here the topics are mapped on the basis of different colors of sound reflection. As I. 72 Martynov noted: "After the dramatically rich, philosophically profound music of the big sonatas of Schumann, 73 Chopin, Liszt, Brahms, who confirmed tradition of the genre after Beethoven, Ravel goes to a different sphere, 74 far from the problems of romantic sonatas, which was not yet exhausted and was transformed in a new way in 75 the work of Scriabin" [6, p.37]. There is interpretation is not just a lightweight form of sonata, but the search 76 for new types of textures and harmonies that were inherent in M. Ravel -impressionist brilliance and search for 77 sound realities using the illusory-foot letters ???7, p.56]. Especially this tradition is felt clearly in "Pink sonatina" 78 by G. Mushel, which is considered a classic of Uzbek sample of this genre. Built on the intonations of Uzbek 79 folk melody "Ramadan", dancing main party is compared to the intonation close, song store by warehouse party. 80 According to observation of Doctor of Arts, Professor T. Gafurbekov "A small ritual popevka (characteristic 81 intonation-expressive melodic turn), or rather, successfully found the mobile in his genesis version of the melody 82 of "Ramadan" in "Pink sonatina" gained new, hitherto not distinctive semantic facets" ???8, p. 230].

83 Being an original artist, a sensitive play of light and shadow, G. Mushel represents the sounds a picturesque 84 image -"flower garden in different colors: first part is in soft pink, the second is in blue, third -in orange tones" 85 ???9, C. 36]. This is primarily reflected in the coloristic diversity of the sound, use pedals as a means of expressive 86 timbral effects. "Pink sonatina" was firmly established in the repertoire of student-pianists and has been attracted 87 the interest of artists, their scientific and methodical works of researchers, revealing its stylistic wealth. So, 88 A.Vakhidov discovers in the second part of Adagio development of traditions of Bach in a smooth motion strict 89 four-voice. "The origins of such invoice, -in his vision, -in the organ preludes of J.S. Bach" ???10, p.12]. All this 90 contributes to the deep meaningfulness of the music of "Pink sonatina" by G.Mushel in its linkages with national 91 and world traditions. Along with the sonatina, which are both looking for new sound possibilities and special 92 flight and sketchiness, created a lot of resembles with pedagogical and instructional value. Such compositions 93 including sonatinas that those were written by S. Varelas, Kh. Azimov, special for children and youth. As a 94 tribute to the tradition, sonatina was created at the time of D. Saidaminova, which skillfully emerges the classic 95 structure of the genre and form. Interesting material contains sonatinas, F. Yanov-Yanovski, M. Bafoev, Kh. 96 Khasanova. Sonatina of Kh. Rakhimov is interesting, attracting with thin sound, expressive colors and fine 97 textures. It is a threepart cycle, is individually interpreted by the composer, in which the tradition coming from 98 the culture of Uzbek instrumental music on folk instruments, in particular, the dutar, organically interact with 99 traditions, coming from French impressionism, in particular from sonatinas of M. Ravel.

100 Sonatina revealing of young composer Z. Khodieva -writing XXI century, which the composer introduced the 101 idea of fractality in the national refraction. Sonatinas compact three-part cycle, united by common interesting 102 structure, which forms a unique module cycles. Designed in a transparent, classically clear lightweight texture, 103 sonatina of Z. Khodieva is remarkable new perspective on this genre; desire to use its resources in terms of update 104 stylistic techniques of writing.

105 Among the high artistic achievements of the sonata genre in Uzbekistan, five piano sonatas of N. Zakirov 106 were occupy a significant place. He has a very interesting approach to the sonata, mood swings, varied texture, 107 and a national rhythm. His works are diverse in content and form; they reflect new trends, technical pursuits 108 of modern piano music. Sonatas of N. Zakirov are mainly cyclical, dominated by the three-part structures and 109 contrast-compound cycles predominate.

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110 First and second piano sonatas, which were written by V. Saparov, are in free improvisational form. These  
111 sonatas are notable to the memory of D. Shostakovich. It is a three-part cycle with the traditional relationship  
112 of parts, within which there is intense thematic development based on implementation of principles of Uzbek  
113 traditional music, monody, connected with the principle of monothematism. In the final, in the three-part form,  
114 composer uses theme in the middle part of main section, which is from the first part of the Fifth Symphony of  
115 Shostakovich, organically weaving it into musical drama of the finale. As a professional pianist, V. Saparov very  
116 sensitively feels piano texture, which varies pianistic convenience.

117 Along with papers, student-pianists studied sonata opus, which was performed by N. Giyasov, M. Atadjanov,  
118 A. Khashimov. In the sonata of A. Mansurov, there were utilized typical techniques taken from folk music, sound  
119 production of Uzbek national instruments.

120 In the development of sonata genre in Uzbekistan, to summarize analytical observations is necessary to note  
121 the diversity of poles that dominant line is in relationship of national and universal, individual and universal,  
122 which provides communicability of Uzbek piano music, converting into the world community, providing artistic  
123 significance in the world of performance practice.



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