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## NURILLO ZAKIROV'S THIRD PIANO SONATA IS A MODEL OF HARMONY OF THE EAST AND THE WEST

### Abstract

**The purpose of the research:** The purpose of the work is to identify and show the stylistic features of Nurillo Zakirov's third piano sonata, to study the influence of European traditions on the composer school of Uzbekistan. The article puts the problem of understanding and mastering the processes taking place inside the sonata genre.

**Research methods:** In the disclosure of the main positions of the work, theoretical analysis, musical-critical, intonational, performing methods of research were used.

**Research results:** The author emphasizes that N. Zakirov is the only composer who in Central Asia artistically took the aleatoric reception of composer writing and quite convincingly expressed it in his third sonata.

**Practical application:** The novelty of this work lies in the fact that for the first time the issue of the influence of the work of Krzysztof Penderecki on the piano music of Uzbekistan is considered.

**Keywords:** Uzbekistan, piano sonata, Nurillo Zakirov, Adiba Sharipova, makom, aleatoric.

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### Introduction

Uzbek composer creativity is directly related to a number of changes that took place in the musical art of the twentieth century. The search for new topics, ideas and means for their embodiment led composers to create works of genres atypical for Uzbekistan. One of these genres was a sonata. In Uzbekistan, no more than thirty piano sonatas and sonatinas have been created for the entire period of development of composer creativity – these are the works of G. Mushel, E. Salikhov, V. Saparov, N. Zakirov, R. Vildanov, A. Khashimov, R. Abdullaev,

A. Mansurov, N. Giyasov, M. Atajanov and others. The most active development of the sonata form began in the second half of the twentieth century and the fact that piano sonatas firmly entered the concert and pedagogical repertoire of domestic pianists and teachers.

### Materials and methods

A vivid confirmation of the interest in the sonata genre is the sonatas of Nurillo Zakirov [1, 102]-five piano sonata (1980s), sonata-improvisation for violin and piano (1975), sonata-improvisation for cello-solo (1991) and sonata for bassoon and piano (1991).

играть, постепенно ускоряя (до 32-х); любые звуки (согласно схеме движения) в объеме от фа большой октавы до си-бемоль малой октавы;  $\text{mf}$  – от си-бемоль контроктавы до си-бемоль малой октавы.

*rit.*

Nurillo Zakirov, a composer who was immersed in the musical culture of the West, studied it, and then projected on his work. Zakirov's piano sonatas became the result of his direct acquaintance with the crew of the Polish composer Krzysztof Penderecki, and his third piano sonata is one of the first examples of using aleatoric by Uzbek composers. The composition is replete with all kinds of aleatoric techniques, presented both in independent performance and in

combinations with melodic conduct, restrained, cantilena, reminiscent of Cantus firmus of ancient Gregorian chorales. Especially clearly the aleatoric reception of composer writing is found in the second part of its third sonata:

In the middle section of the second part of Zakirov's sonata, aleatoric in the bass voice with elements of imitation two-voted in the upper register, which grew from the previous cantilena melody:



Thus, the composer brings the style features of different eras, composer schools. A similar technique of combining aleatoric in the nature of the presentation and the intonationally defined melodic movement significantly dynamized and actualized the form.

In the third sonata, an amplification occurs, the musicalization of noise, a powerful energy is transmitted through aleatoric. The main elements – the power factor, the energy message, the energy principle – give the theme itself tremendous power:

The image displays three systems of musical notation. The first system features a piano accompaniment with dense, rhythmic patterns in both hands, and a vocal line with a cantilena melody. The second system continues the piano accompaniment and includes the word 'espressivo' written below the piano part. The third system shows further development of the piano accompaniment and the vocal line, with dynamic markings 'mf' and 'accol' visible.

In the third sonata, an attempt is carried out sonorously to hear the condensed space of sound, overtones. In progressive or quarter melodic moves, aleatoric movements are included, that is, the microworld of each sound is translated through this technique, but with the features of identity. The main and side parties

of the sonata are akin to the parts of the instrumental section of the Makom (Mushkilot) – Hona and Bozguy. The East in a generally accepted concept is calm, measured, meditative, but the east of N. Zakirov is full of boiling energy and activity. The third piano sonata is full of tempo and dynamic designations, since the

composer always pays close attention to each nuance, fixes the transitions from one image-state to another in notes.

It should be noted that Zakirov's gravity to polyphony is found not only in the process of applying modern writing techniques, but also in the reconstruction of the musical traditions of the past, both Western and Eastern. So, in

his sonatas, especially in the third, the composer often uses the reception of a hidden two-voice, even in places where it is not expected at all. As an example, we mention several fragments in the first part of the work where the harmonic "interruptions" sound in the spirit of the "Alberty bass" on the Austinate emphasizing of the quinta as a foundation and smooth movement of the upper melodic line:



### Results and Discussion

Turning to the musical heritage of the Uzbek people, Zakirov does not strive for the usual quoting of musical folklore or fragments from makomes, but generally shows the east through imitation of the sound of Uzbek folk instruments: mainly string-plucked -dutar, rubab and string-percussion – chang [9, 35].

Zakirov always gravitated in his work, including in the field of piano music, to the synthesis of different styles of the East and West. According to the apt remark of N. Kadyrova, "for the composer's works, the principles of mono-intonation and variation are typical, and this is a property of both symphonism, especially modern and traditional national music. Another characteristic feature is a gravity to polystylism. This often causes the contrast of harmonic and natural frets, a comparison of various types of polyphony" [3, 194–195].

This sonata is very popular. The work sounded in 1986 in Alma-Ata and made the most powerful impression (out of conversations with the professor of the State Conservatory of Uzbekistan Adiba Raufovna Sharipova). In the same year, the company "Melody" recorded a record with piano sonatas (No. 2, 4, 5), sonata-improvisation:



### Acknowledgements

The work of N. Zakirov is characterized by a scrupulous approach to the details of each element of musical fabric, due to which the composer achieves serious artistically significant results when creating an emotionally expressive sphere of each of his opus. The composer draws the material in the richest national heritage. Naturally, monodic themes that absorbed the style signs of folklore and music of professional oral tradition sound in his works.

The introduction of aleatorics into the neoclassical sonata indicates that Nurillo Zakirov paid tribute to time and opened the new, modern, relevant boundaries of forms, thematism and consciousness.

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