

DOI:10.29013/EJA-25-2-106-109



## INTERPRETATION OF THE SONATA GENRE IN THE WORKS OF UZBEKISTAN COMPOSERS

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**Cite:** Yakubova M.S. (2025). *Interpretation of the Sonata Genre in the Works of Uzbekistan Composers*. *European Journal of Arts* 2025, No 2. <https://doi.org/10.29013/EJA-25-2-106-109>

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### Abstract

The article is devoted to the study of the sonata genre in the works of composers of Uzbekistan, identifying its evolutionary transformations and the specifics of national interpretation. Based on the analysis of the works of key representatives of the composer school, the features of form-building, dramatic models and stylistic innovations are considered. Particular attention is paid to the synthesis of European genre canons with the traditions of Uzbek monodic art, which is manifested in themes, harmonic structures and rhythmic organization. The tendencies towards individualization of the genre through the modification of the sonata cycle, the fusion of cyclicity and one-part, genre synthesis and the use of modern compositional techniques (sonorica, aleatorica) are considered. The article emphasizes the importance of the sonata heritage of Uzbek composers as a unique phenomenon reflecting the interaction of national and world musical traditions, and also identifies new ways of developing the genre in the context of modern musical language.

**Keywords:** *genre, piano sonata, composers of Uzbekistan, national specificity, form-building, dramaturgy, modern composition techniques, genre synthesis*

The piano sonata is one of the most sought-after genres of chamber-instrumental music, occupying a central place in the artistic pursuits of composers from various eras, stylistic movements, and schools. Maintaining its relevance despite a history of development spanning more than four centuries, this genre serves as an indicator of the maturity and professionalism of a compositional school. The enduring interest in the sonata is driven by several factors, including its conceptual depth, which allows it to reflect both fundamental questions of human existence

and the inner experiences of an individual; its rich historical tradition; and the flexibility of its form, which offers composers extensive opportunities for creative exploration, innovation, and artistic interpretation.

In the 20<sup>th</sup> century, the genre of the piano sonata underwent significant transformations, reflecting innovations in musical art. These changes affected not only the means of musical language but also the structural parameters of compositions. V. Bobrovsky emphasizes that “traditional sonata forms, passing through new stages of development,



are capable of being enriched with new functional relationships, which, in turn, determine modifications in their structural organization” (Aranovsky, M. G., 1979, 221). This highlights the dynamic nature of the genre, which, while preserving its invariant foundation and fundamental genre characteristics, remains a relevant form of musical expression in the modern era. Thus, the evolution of the piano sonata reflects the dynamics of musical thought, demonstrating its ability to assimilate new aesthetic and technological trends, which ensures its resilience and significance in contemporary compositional practice.

In the interpretation of contemporary composers, the sonata undergoes significant changes compared to classical models. However, despite these transformations, it retains a stable invariant core, ensuring its genre identity and recognizability amid evolving musical trends. At the same time, this core serves as a starting point for the genre’s further evolution, as the semantic invariant is not static – it undergoes continuous modifications through creative exploration, the incorporation of new compositional techniques, and the expansion of expressive possibilities within musical language. Accordingly, an important aspect of study is the relationship between standardized and individualized elements in the realization of the genre canon, as reflected in the diversity of authorial interpretations. To support this argument, it is appropriate to examine the sonata works of composers from Uzbekistan, where the genre develops within the context of national cultural traditions while drawing upon European compositional practices.

The formation of the piano sonata genre in Uzbekistan became possible with the attainment of a certain level of professional musical education and performance culture. As a result, interest in this form of chamber music emerged relatively late within Uzbek compositional practice. A prolonged preparatory phase preceded the appearance of sonata works that met high artistic standards. Unlike the European tradition, where the piano sonata underwent centuries of evolution and subsequent genre modifications, its development in Uzbek musical culture began only in the 1960s. Drawing on European models, Uzbek composers successfully adapt-

ed the genre to the national cultural context by integrating distinctive imagery, specific modal-intonational and rhythmic structures – stylistic features rooted in the characteristics of monodic music. This process reflects an ongoing dialogue between local musical traditions and universal forms, contributing to the enrichment and further development of the piano sonata within the Uzbek compositional school.

At the initial stage of the genre’s development in Uzbekistan, the assimilation of sonata principles was primarily achieved through the creation of sonatinas. Among the early yet representative examples are works by S. Babayev, B. Zeidman, and A. Berlin. Particular attention should be given to G. Mushel’s “Pink Sonata”, composed in 1965 during the mature period of the composer’s career. This piece serves as a vivid example of the synthesis of classical sonata form with elements of national musical thinking. Mushel seamlessly integrates expressive means and developmental principles rooted in Uzbek musical traditions, giving the composition a unique color and stylistic originality. The dramaturgical concept of the Pink Sonata is built not on the principle of thematic conflict, which is typical of classical sonata form, but rather on the juxtaposition of imagery, predominantly of a lyrical nature. In its three-movement cyclic structure, Mushel adheres to characteristic tempo dramaturgy, with contrasting fast outer movements and a slow middle movement, aligning with the classical model.

Among the Uzbek composers who have explored the piano sonata genre are E. Salikhov, N. Zakirov, V. Saparov, A. Khashimov, A. Mansurov, M. Atajanov, and others. Their works exhibit a tendency toward a freer interpretation of sonata form, a characteristic feature of contemporary compositional practice. One of the first significant examples of the Uzbek piano sonata is E. Salikhov’s Sonata (1961). Rooted in Uzbek melodic traditions, this work seamlessly integrates the classical invariant model with the intonational and rhythmic characteristics of the national musical language and its developmental principles. A notable example of this synthesis can be seen in the structure of the first movement, where the composer employs the traditional



khona–bozgu principle from instrumental sections of maqoms. This principle manifests in the relationship between variably renewed and stable, unchanging sections. The unique fusion of European musical traditions with Uzbek musical heritage gives the composition a distinctive artistic identity, reflecting a synthesis of cultural influences.

Valery Sapparov actively engaged with the piano sonata genre. His sonata works – three in total – demonstrate a diversity of artistic approaches and compositional techniques, characterized by vivid thematic material and the prominent use of national intonational elements. This approach enables Sapparov to integrate modern expressive means into his compositions while maintaining a strong connection to tradition. His piano sonatas represent a significant contribution to the development of the genre in Uzbekistan, showcasing a balance between innovation and national identity.

A special place in the development of the piano sonata genre belongs to N. Zakirov's five piano sonatas, which stand out for their innovative approach to the structural and semantic invariant of the European genre. These works reflect a wide range of trends and compositional techniques characteristic of contemporary music while remaining deeply rooted in national traditions, as evidenced in their thematic material, developmental principles, and structural features. For example, the Second Sonata, also known as Sonata-Fantasia, exemplifies a free approach to the genre model. While Zakirov retains the three-movement cycle characteristic of the European sonata, he simultaneously employs modern musical language and actively incorporates principles of improvisational development. This interplay of tradition and innovation illustrates the composer's effort to expand the genre's boundaries and deepen its artistic content. The Third Sonata represents another fascinating example of the genre's evolution, integrating contemporary compositional techniques such as sonorism and aleatory music with elements of the monodic tradition. The dramaturgical structure of its two-movement cycle is defined by a gradual transition from a slow, introspective unfolding of material to a dynamic, energetic development, creating a growing sense of tension. This approach echoes the organi-

zational principles of instrumental genres in the traditional musical heritage. Perhaps the most original in its concept is the Fourth Sonata, a single-movement composition structured into eight concise sections that are intonationally and structurally interconnected, forming a contrast-based composite form. The sonata's material appears to be "forged" from a single intonational seed – the initial monophonic motif, which serves as the foundation for shaping the themes of individual sections. In this work, there is no conventional thematic opposition in the classical sense; instead, Zakirov employs sonorous pitch organization and elements of aleatory music, resulting in a fluid and organic musical structure. A key feature of the sonata is its gradual unfolding of musical material, where each new textural phase naturally emerges from the previous one, creating a layered and deepening sonic effect. Zakirov's sonatas demonstrate a unique synthesis of European genre traditions, national musical thinking, and contemporary compositional techniques. This not only revitalized the classical sonata model but also opened new avenues for its further development in Uzbekistan. Thus, Zakirov's compositional approach reflects a desire to integrate diverse stylistic systems, ensuring the genre's continued relevance while enriching its artistic and semantic possibilities.

A striking example of an original authorial interpretation of the piano sonata genre is M. Atajanov's First Sonata, which seamlessly blends national musical traditions with the achievements of global compositional practice. This synthesis is evident both in the structural organization of the work and in the specifics of its musical language. The sonata follows a single-movement form that incorporates key stages of the dramaturgical development typical of the classical sonata cycle while demonstrating a flexible combination of various compositional techniques. The musical fabric of the piece features elements rooted in traditional Uzbek melodic structures, including a diatonic foundation, trichord and tetrachord motifs, and ostinato rhythmic patterns characteristic of folk music. At the same time, modern compositional techniques are actively employed, such as chord clusters and layered textural organization.



A crucial role is played by the gradual expansion of the sonic range, followed by a return to the original intonational core, lending the work both structural cohesion and expressive completeness. The refined and flexible embodiment of monodic principles, combined with innovative compositional techniques, creates a unique and immersive sonic space, making Atajanov's sonata a notable contribution to the evolution of the genre. The individuality of artistic concepts, expressed through an original synthesis of various stylistic elements, is a defining feature of the finest piano sonatas by Uzbek composers. These works stand out for their stylistic diversity, showcasing the versatility of creative approaches and the depth of conceptual ideas.

Thus, the piano sonatas of Uzbek composers represent a multilayered and diverse phenomenon, where traditional and innovative approaches to genre interpretation coexist. A significant number of these works are based on the classical invariant sonata cycle, preserving the fundamental structural and semantic parameters of the genre. At the same time, there is a clear tendency toward individualizing form and exploring new expressive possibilities. This is reflected in the synthesis of various genre models, the incorporation of national monodic traditions, and the adoption of contemporary compositional techniques. These developments not only illustrate the evolution of the genre within the national compositional school but also highlight its integration into the broader landscape of global musical culture.

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submitted 05.03.2025;

accepted for publication 20.03.2025;

published 30.04.2025

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