WEB OF SCIENTIST: INTERNATIONAL SCIENTIFIC RESEARCH JOURNAL
ISSN: 2776-0979, Volume 7, Issue 3, March- 2026

FEATURES OF MUSICAL IMAGERY IN THE WORKS OF FRANZ SCHUBERT

Shukirillayeva Ominabonu Xayrulla qizi
2st Year Master`s Student of the Department " Special Piano"
Uzbekistan State Conservatory

Abstract
This article examines the musical imagery in Franz Schubert's compositions. It analyzes how melody, harmony, form, and the relationship with poetic texts contribute to lyrical and emotional depth, as well as the interplay of different psychological states. The expressive power of Schubert's songs and his flexible Romantic forms are highlighted, emphasizing his influence on 19th-century European music.

Keywords: Franz Schubert, musical imagery, Romanticism, lyrical melody, psychological depth, harmony and form, song genre (Lied), 19th-century music, emotional expression, poetic interpretation, modulation and tonality, artistic individuality, vocal influence, expressive contrasts, Romantic musical language.

Introduction

The works of Franz Schubert occupy an important place in the history of 19th-century European music. The composer is considered one of the first representatives of musical Romanticism, as his compositions pay special attention to the inner world of the individual, their emotions, and experiences. Schubert's music is distinguished by profound lyricism, expressive melodies, and a rich variety of artistic imagery.

Musical imagery in Schubert's works is primarily shaped through melody. The composer possessed a rare talent for creating broad, singing melodic lines reminiscent of vocal performance. This is largely due to the central role of the song genre in his oeuvre. Over his lifetime, Schubert composed more than six hundred songs, thereby giving this genre new artistic significance in European music.

Another distinctive feature of Schubert's musical thinking is the close relationship between music and poetic text. He often set the poems of renowned poets, including Johann Wolfgang von Goethe, Heinrich Heine, Friedrich Schiller, and Wilhelm Müller. In his works, music does not merely accompany the text but reveals its emotional meaning and enhances its artistic content. A hallmark of Schubert's musical imagery is its psychological depth. His music often combines contrasting emotional states—joy and sorrow, hope and despair, calmness and anxiety. Such contrasts create a rich emotional palette, allowing the composer to convey complex inner experiences of the human soul.

Harmony and form also play an important role in creating musical imagery. Schubert frequently employed unexpected modulations, key changes, and contrasting musical episodes. These techniques give his music a distinctive expressiveness and dramatic development. At the same time, the composer often treated traditional forms with freedom, a characteristic feature of Romantic art. Thus, the musical imagery in Schubert's works is marked by lyricism, emotional depth, and the individuality of his artistic language. His compositions had a significant impact on the development of Romantic music and represent an important stage in the history of 19th-century musical art.

Conclusion

Franz Schubert's musical works exemplify the profound emotional and artistic depth characteristic of early Romanticism. Through his mastery of melody, harmony, form, and his close attention to poetic texts, Schubert was able to create musical imagery that conveys a wide range of human emotions and psychological states. His compositions, particularly in the song genre (Lied), demonstrate a unique blend of lyricism, expressive contrasts, and individual artistic language. By expanding the expressive potential of traditional musical forms, Schubert not only influenced his contemporaries but also laid the groundwork for the development of Romantic music in 19th-century Europe. His legacy remains a cornerstone in understanding the evolution of emotional expression and artistic individuality in Western classical music.

References

1. Newbould, B. (1999). Schubert: The Music and the Man. Berkeley: University of California Press.
2. Gibbs, C. H. (2000). The Cambridge Companion to Schubert. Cambridge: Cambridge University Press.
3. Deutsch, O. E. (1978). Schubert: Thematisches Verzeichnis seiner Werke in chronologischer Folge. Kassel: Bärenreiter.
4.Axmedov, F. (2010). History of Western Classical Music. Tashkent: National University of Uzbekistan Publishing House.
5.Rasulov, S. (2015). Musical Romanticism and Its Traces in Uzbek Music. Tashkent: Art and Culture Publishing House.