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I. 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 Afrasiab 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. Golden veiser noted: “Beethoven, as no one before him, showed inexhaustible possibilities, which conceals the form of sonata in himself; the diversity of sonata form in his piano sonatas is infinitely great” [3, p. 4]. In this sense, sonata of E. Salikhova is to certain extent close to the classical type of sonata, which is a three-part cycle with historically formed functions of parts. As V. Golovina noted, she stressed the formative role of folklore intonations in this work: “... interest in this sonata is not caused by the material itself, but by an attempt to find new possibilities for its composition and development. In this direction, the author achieved original solutions” [4, p.80]. Each of the three parts of the cycle contains a single, internally evolving image, thereby overcoming sonata. It is characteristic that this feature of sonata drama was noticed by Y. Kremlev in Beethoven’s work: “One of the most remarkable achievements of Beethoven in the interpretation of the sonata was the desire for its image integrity, to its sonata-program unity” [5, pp. 326].

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

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

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

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

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

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

First and second piano sonatas, which were written by V. Saparov, are infree improvisational form. These sonatas are notable to the memory of D. Shostakovich. It is a three-part cycle with the traditional relationship of parts, within which there is intense thematic development based on implementation of

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principles of Uzbek traditional music, monody, connected with the principle of monothematism. In the final, in the three-part form, composer uses theme in the middle part of main section, which isfrom the first part of the Fifth Symphony of Shostakovich, organically weaving it into musical drama of the finale. As a professional pianist, V. Saparov very sensitively feels piano texture, which varies pianistic convenience.

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

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

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