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TYPES OF MODULATION AND TONAL RELATIONSHIPS IN THE SYMPHONIC AND VOCAL WORKS OF R. ABDULLAEV

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Abstract

This article examines the types of modulation and tonal relationships in the symphonic and vocal-symphonic works of R. Abdullaev. The study is based on the theoretical concepts of tonal organization and modulation developed in classical and modern musicology. Particular attention is given to the classification of modulation types and their role in shaping musical form and dramaturgy. The analysis demonstrates that Abdullaev's compositional style is characterized by the predominance of melodic-harmonic, melodic, and juxtaposition-based modulations, while functional and enharmonic modulations are used more selectively. Modulation processes in his works are closely connected with thematic development, voice-leading, and the overall tonal dramaturgy of large-scale forms.

Special emphasis is placed on the role of ostinato, pedal points, sequence, and harmonic cadences as essential form-generating elements. The study also highlights the composer's use of polytonality, polydiatonic formations, altered chords, and bifunctional harmonic structures, which contribute to the richness and complexity of his harmonic language. It is concluded that Abdullaev's creative approach represents a synthesis of contemporary harmonic thinking and the distinctive features of Uzbek musical traditions. His works demonstrate an individual reinterpretation of tonal harmony, significantly contributing to the development of professional music culture in Uzbekistan.

Keywords: *Modulation; tonal relationships; tonal dramaturgy; melodic-harmonic modulation; juxtaposition; ostinato; pedal point; sequence; harmonic cadence; polytonality; Uzbek music; contemporary harmony; musical form*

S. I. Taneyev, in his work "Convertible Counterpoint in the Strict Style" provides a profound generalization: the tonal system "groups a number of chords around a single central tonic chord, allows for the substitution of one central chord by another during the course of a piece, and organizes all sec-

ondary tonalities around the principal key; thus, the tonality of one section influences another, and the beginning of a piece affects its conclusion" (Taneyev, S. I., 1959). In other words, according to S. I. Taneyev, tonality constitutes the most essential condition for the existence of musical form.

As V. O. Berkov emphasizes, “the evolution of tonal relationships interacts with the evolution of chordal structures” (Berkov, V. O., 1977). Indeed, when examining the music of J. S. Bach or Classical composers, one can observe that new and complex musical phenomena find their place within tonal relationships; later, in the works of Romantic composers, these developments extend into the direct interaction of chords.

In the works of contemporary composers, complex processes of renewal in tonal thinking and functionality take place. As some scholars note, the study of modulation and tonal deviation is largely determined by the blurring of boundaries between modulatory and non-modulatory states (Zolochovsky, V. N., 1976).

Nevertheless, in this context, clearly defined cases of modulation help to distinguish their categories and reveal their form-building functions in the works of different composers. It should be noted that modulation is closely connected with large-scale sections of musical form, and during modulation, a “change in the listener’s psychological perception” occurs (Medushevsky, V. V., 1993).

All types of modulation are permissible, since modulation is associated not only with the laws of harmony but also with broader concepts of thematic development. Regardless of the degree of relatedness between tonalities, Yu. N. Tyulin proposes a precise classification of modulation types:

1. Functional modulation;
2. Enharmonic modulation;
3. Melodic-harmonic modulation;
4. Melodic modulation;
5. Modulation by contrast.

This classification reflects the principal types of modulation based on tonal harmony that were employed in the works of composers from the eighteenth to the twentieth centuries. In contemporary compositional practice, however, the individual characteristics of harmonic writing have become significantly more refined. As a result, distinctive categories of modulation have emerged, along with numerous specific manifestations of the main modulation types outlined above. Accordingly, there arises a need for additional terminology to accurately define these phenomena.

The musicologist S. M. Slonimsky introduces the term “tonical modulation,” in which the new key is understood exclusively from the perspective of tonic harmony. Tonical modulation is characterized by “the variability of melodic connections and the fluidity of connecting voice-leading, which imparts a certain degree of unpredictability to the modulation” (Slonimsky, S. M., 1964). Thus, tonical modulation represents a specific manifestation of tonal interrelations.

Another type, known as “polyphonic modulation”, belongs to the category of melodic and melodic-harmonic modulation. It is characterized by a tonal transition in which “several voices independently execute a free melodic motion toward a new tonality”. This type is sometimes also referred to as “linear modulation”.

V. O. Berkov, in his effort to study modulation in a stratified manner, introduces additional terms such as elliptical modulation and sequential modulation (Berkov, V. O., 1962). Yu. N. Tyulin employs the concept of “significant types” of modulation, which include plagal modulation, modulation without alteration, as well as melodic-harmonic modulation without dominant (D) and subdominant (S) functions.

In the works of R. Abdullaev, the following types of modulation are of particular importance:

1. Melodic-harmonic modulation;
2. Melodic modulation;
3. Modulation by juxtaposition, especially tonical modulation;
4. Enharmonic and functional modulations are used less frequently (primarily in the form of short-term internal tonal deviations within natural modal harmony).

The modulation techniques employed by R. Abdullaev are highly diverse. They combine unexpected modulatory shifts with smooth and coherent voice-leading. It is advisable to study modulation at different stages of form development, since at specific phases of musical progression the composer employs particular types of modulation.

In the multi-thematic development of Abdullaev’s symphonic and vocal-symphonic works, themes are often introduced through tonal juxtaposition. Notably, this type of modulation is a preferred method for effect-

ing tonal changes at the boundaries of large formal sections.

For example, No.20 of the ballet-oratorio “Homage to the Sun” (the trio “Sanobar, Bahrom, and Risolat”) is almost entirely based on modulation by juxtaposition. The tonal scheme of this section is as follows: C – D \flat – d – E \flat – F. (Tyulin, Y. N., 1953). In the internal structure of No. 4, “Dance of the Youths,” from the ballet-oratorio, composed in a ternary form, melodic modulation is employed. After the tonic of C Mixolydian is established, the stepwise motion of the pitches B \flat –D–E–F–G–A connects the distant tonalities of C Mixolydian and E \flat minor. Subsequently, the attainment of a new pitch level is achieved through modulation to a first-degree related key, moving from E \flat minor to B \flat major. In this context, the VI-degree chord in E \flat minor (C \flat –E \flat –G \flat) is reinterpreted as the lowered second degree in B \flat major.

The harmonic cadences employed by R.Abdullaev are distinguished by their particular significance. As noted by various theorists, cadence is “a universally recognized factor of form-building.” This idea was also addressed by P.I. (Tchaikovsky and H.Riemann, while B.V.Asafyev offered an especially vivid characterization: “The cadence is the most muscular domain of intonation” (Asafyev, B. V., 1971).

Harmonic cadences reflect the general features of the functional aspect characteristic of the composer’s thematic material. For example, the cadence at the conclusion of the vocal cycle “Hiroshima” is distinctive in that it is based on the interaction of two sonorities belonging to C major and C minor, while simultaneously serving as a summarizing element of the overall harmonic development of the musical texture.

Various forms of plagal cadences are frequently encountered in Abdullaev’s works. The G minor cadence concluding the third romance of the cycle “Spring” is also noteworthy. It reflects the interaction between natural and Phrygian modes, which is characteristic of the romance as a whole. In this cadence, the second scale degree of natural G minor (A) alternates with the second degree of G Phrygian (A \flat).

Among the important form-generating devices is also sequence. Its enduring signif-

icance in the music of different cultures and historical periods serves as clear evidence of its importance. Nevertheless, theoretical discourse has long debated its nature. In particular, B.Asafyev once wrote that “sequential motion is perceived as movement by inertia” (Asafyev, B.V., 1971, p. 62). However, he later clarified that “sequence – especially when its emergence is justified by an underlying idea – can serve as a powerful means of emotional expression and characterization” (ibid.). Undoubtedly, sequence is one of the most powerful expressive tools in music, contributing both to musical characterization and to the process of form-building.

An analysis of a number of works by R. Abdullaev allows us to conclude that modulation, concise tonal dramaturgy, the active alternation of pedal points, and the use of sequence – together with intense melodic motion – collectively define the fundamental character of musical development in the composer’s works.

In Abdullaev’s compositions, the form-generating function of harmony is manifested in a broad and multifaceted manner. Certain general methods of harmonic development are employed by the composer in an individual way, closely connected with the national foundations of his musical thinking.

In earlier periods of Uzbek musical culture, the question of the developmental path of professional polyphonic music, as well as the extent to which the artistic traditions of monody should be integrated with centuries-old European harmony and polyphony, was of central importance. These were years marked by attempts to unify folk song-based thematic material with professional functional harmony into a single artistic whole.

Since then, the word of many Uzbek composers has become a vivid example of a developed professional style, deeply connected with the realities of contemporary music. In this process, particular attention has been given to the active transformation of various aspects of modern tonal harmony and their integration with distinctive national musical traditions.

In this regard, the modal-harmonic explorations of R.Abdullaev are especially noteworthy. The study of the expressive and form-generating functions of harmony in his works, along with certain characteristic

vertical structures, harmonic progressions, and modal features of thematic material, makes it possible to identify the principal aspects of the composer's harmonic thinking. These are embodied in artistic individuality and in the specific transformation of certain general principles of modern tonal harmony.

In Abdullaev's works, polytonal layering frequently occurs, primarily in the form of polydiatonic formations. This is manifested in the abundance of complex vertical structures within the harmonic domain, as well as in the diversity arising from the use of various altered seventh chords, sonorities built on principal and secondary scale degrees, and polyfunctional chords.

Such dissonant sonorities often acquire the function of tonic harmony and sound stable. The freedom of dissonance, which has become a general feature of modern harmonic thinking, is also characteristic of Abdullaev's thematic language. At the same time, the composer reinterprets this wide range of chordal resources in his own individual manner. Thus, he frequently employs altered chords in which the tertian basis is significantly weakened. Moreover, due to distinctive voicing and ostinato-based motion, seconds and tritones are often brought to the foreground within vertical structures.

Another notable technique is the use of complex sonorities with a two-note core, reminiscent of the two-voice texture of dutar music, standing out against the overall harmonic coloration. Additionally, Abdullaev's harmonic language is characterized by bifunctional sonorities and polyharmony, often constructed from combinations of chords related by seconds, which contribute to the distinctive character of his musical style.

Certain distinctive stylistic devices also find expression in the types of modulation employed by the composer. These are explained by the aspiration to integrate the harmonic fabric of modulatory transitions into the overall musical texture of the work. This accounts for the frequent use of modulation by juxtaposition, as well as melodic-harmonic and melodic modulations, which allow for flexible control over the most characteristic intonational progressions in voice-leading.

The creative explorations of R. Abdullaev – associated both with contemporary harmony and with the distinctive features of Uzbek song traditions – make a significant contribution to the development of professional musical art in Uzbekistan. A composer rich in creative ideas and artistic vision, he continues to refine and expand his harmonic language.

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