

DOI:10.29013/EJA-25-3-80-82



FUGUES OF THE COMPOSER RUSTAM ABDULLAEV AS MOVEMENTS OF LIFE

Mirzakamalova Elnura Rustamovna¹

¹ Department of Special Piano State Conservatory of
Uzbekistan. Tashkent, Republic of Uzbekistan

Cite: Mirzakamalova E. R. (2025). *Fugues of the composer Rustam Abdullaev as movements of life*. *European Journal of Arts* 2025, No 3. <https://doi.org/10.29013/EJA-25-3-80-82>

Abstract

The article reveals the originality of the piano fugues of the modern Uzbek composer R. Abdullaev. The author of the article finds common features of the fugue, characterized by a bright national musical imagery. Having absorbed intonation modal and rhythmic elements of Uzbek traditional music. As a result of the analysis of the piano fugues of R. Abdullaev, the author of the article comes to the conclusion about the innovative nature of the national musical thinking of the Uzbek composer and pianist.

Keywords: *music, piano, composer, fugue, piano fugues, polyphony, usul, texture, style*

Fugues for piano by the remarkable Uzbek composer, Honored Artist of Uzbekistan Rustam Abdullaev, as he recognizes it as necessary and extremely useful for inclusion in the academic repertoire of student performers of music universities. This collection includes about thirty three- and four-voice fugues for piano. According to the composer, he sought in his fugues to “reflect the idea of the movement of life, its spiritual meaning.” In his fugues, he demonstrates the richest possibilities of his creativity, and also solves various technical problems. Throughout his work, R. Abdullaev turns to polyphony with interest. “Life itself, the composer reasons, is polyphony, revealing itself in all the diversity of the phenomena of reality surrounding us”.

In 1974 he wrote the Polyphonic Symphony for string orchestra in four parts, in 1975 the Polyphonic Sketches for symphony orchestra,

in 1983 – a memorial cycle of five piano fugues dedicated to the memory of B. Zeidman, in 1993 the Prelude and Toccata for piano were written. Polyphonic techniques for developing musical material are present in almost all of the composer’s works. The contrapuntal technique of writing in his compositions of various genres to a certain extent prepared the ground for the creation of fugues. The diverse themes of the fugues are mainly the author’s. Imbued with folk soil, they are at the same time predominantly diatonic and built on folk song and dance intonations. A melodist by nature, R. Abdullaev believes that melody and its lively intonation are the foundations of genuine music, which is based on deep ideology and national spirit, because the main musical idea is usually contained in the theme.

The strong connection between the composer’s work and classical traditions is also

reflected in the fugue. "In folk music," says Abdullaev, "elements of hidden polyphony manifest themselves in many ways. The polyphonic nature of dutar two-part singing is undeniable. By including doira usuli and ufar rhythmic formulas in my fugues, I strive to reveal their new expressive possibilities in the context of polyphonic form." According to the content of Abdullaev's fugues, they can be divided into the following groups:

- philosophical-epic, declamatory: This group includes fugues in g-moll, f-moll, C-dur.
- lyric-genre, song-like: These are fugues in e-moll, a-moll, A-dur;
- movable-scherzios, dance: This group includes fugues in F-dur, A-dur, d-moll, D-dur.

Usul plays an important role in the fugues. The themes are distinguished by their high simplicity, the relief of intonations, embodying the sounding national image. Abdullaev demonstrates his mastery of composition in the fugues, using the development of themes in increase, decrease, inversion, in dispersion, as well as canonical imitations and strettas. The basis of the musical material of the fugues is the major-minor system with the composer's use of diatonic, melodic, especially mixolydian and phrygian, modes. The composer also strives to diversify the sound by using natural and altered varieties.

Fugues by R. Abdullaev are written with talent, liveliness, and imagery. Based on the national basis, the composer has significantly expanded the expressive possibilities of the "fugue" genre itself. The author of the Collection was lucky to constantly observe the work of R. Abdullaev for many years. Being a performing musician, when starting to edit the composer's fugues, she sought to find the correctness of solutions in her own interpretation not so much by the type of performance, but rather in the originality of rhythms, agogics, pedalization, etc. The author has worked out individual elements of performance – dynamics, agogics, intonation, phrasing, articulation. It seems that this collection will have a long stage life, since it is of general objective value for students of music universities not only in our country, but also abroad, where the work of R. Abdullaev is treated with great interest. For a performing musician, this is

an integral system radiating a flow of information coming from the composer. Piano fugues are characterized by bright national musical imagery. Having absorbed intonation modal and rhythmic elements of Uzbek traditional music, they are a bright and original expression of the individual, unique compositional style of R. Abdullaev.

Diatonic modes, thematic relief, rhythmic clarity, individualization of the intonation structure are clearly manifested in the theme of the fugue I C-Dur. The theme of the fugue is quite voluminous, occupies 8 bars. The structure of the theme is very original. It conveys the emergence and development of the composer's thought in its step-by-step measured movement with a stop on the second bar of each two-bar construction. The thought that arose in the initial two-bar model stops for a while on a sustained note with a grace note, as if conveying doubt whether this thought should be developed. The third bar of the fugue theme, with its effective activity, argues that this thought should be developed, and actively and intensively. Thus, already within the theme itself, the composer originally embodied the philosophy of the image of creative thought, seeking its expression. The presentation of the fugue theme is classically perfect and complete as a presentation of the key idea of the thesis work. The theme begins with the fifth tone g 1 and ends on the same tone g 1, symbolizing the immutability of the idea of the philosophical image. "A fugue is an independent musical composition in its genre, based on the techniques of imitative polyphony and in its development associated with the repeated performance of one or several themes in all voices." In this sense, R. Abdullaev is academically precise in the rules of polyphonic writing technique.

The composer creates fugues mainly for young performers. Fugue I C-Dur is sustained in a strict diatonic style. Its technological basis is characterized by the melodic richness of the voice connection, the logic of the introduction of melodic lines. The musical development in the fugue steadily leads to a monumental coda, in which the composer asserts the theme in a large-scale octave doubling, impressive in its scale and majestic sound.

Fugue II in C minor forms a bright contrast to Fugue I in C Major. It is also three-part, but

the composition of the voices in it is freer and not always, but achieving a wide coverage of all piano registers. The theme of the fugue occupies a volume of two measures divided by a pause of eighth duration. The movement of the melody in the first measure, coming from the prima to the fifth of the mode, in the second measure after a short pause the theme is subject to the singing of tones. It is necessary to pay attention to the ascending syncopated leap of C-Fis, which gives tension to the theme. In the second measure of the theme there is a de-alteration and renewal of the diatonic movement of the melody. The theme of the fugue has a dance character, active energy and impulsiveness of breathing. Along with the ornamental singing of tones, R. Abdullaev uses a widely developed octave presentation, enriching the fugue with colorful timbres.

The principles of dynamic rise of dynamics in the code, take place in the fugue

I C-Dur, in this case tape voice leading, aimed at strengthening the epic imagery in terms of festive solemn heroism, affirmation of the life pathos of optimism and harmonious worldview. Each fugue created by R. Abdullaev contains a “highlight” – innovation bold discoveries in themes, brightly national, convex and relief defining the energy of R. Abdullaev’s polyphonic thought all this allows us to draw a conclusion about the innovative nature of his piano polyphonic compositions.

According to the greatest pianist of our time, Grigory Sokolov: “It is an absolutely amazing, phenomenal phenomenon when two people participate in the creation of a work... In other words, a work does not exist outside of interpretation.” And, a full-fledged recreation of a work by a performer is possible only through creative rethinking, a kind of dialogue and true co-creation.

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submitted 12.07.2025;
accepted for publication 26.07.2025;
published 31.08.2025
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Contact: navouzbek@mail.ru