

DOI:10.29013/EJA-25-3-83-85



COLLECTION FOR CHILDREN BY COMPOSER RUSTAM ABDULLAEV AS A STANDARD OF PERFORMING ART

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Cite: Mirzakamalova E.R. (2025). *Collection for children by composer Rustam Abdullaev as a standard of performing art. European Journal of Arts 2025, No 3.* <https://doi.org/10.29013/EJA-25-3-83-85>

Abstract

The article reveals the originality of piano pieces by the modern Uzbek composer R. Abdullaev, reveals their deep continuity with the traditions of oriental poetic and pictorial miniatures. The author of the article discovers common features and draws parallels with piano miniatures of Hungarian composers, in particular, such masters of microstructural musical forms as Bela Bartok, Ferenc Farkas,

As a result of the analysis of piano pieces by 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, piano pieces, microstructure, amplifying microformula, texture, style, form*

The need to respond to the current demands of society and the challenges of the time is inherent in many composers of different eras. For Rustam Abdullaev, this is the most important principle of his aesthetics. His new work “Children’s Album” is shown in line with this trend, including pieces for piano and a cycle of 6 pieces for an ensemble of 4 hands. After the most complex symphonic scores of operas and ballets, the appearance of laconic, seemingly unpretentious pieces – miniatures was unexpected. Here a semantic parallel arises with the work of the great Navoi, who after the most complex poems and scientific and theoretical treatises turned to “Miracles of Childhood”. For the great poet-philoso-

pher Navoi, the images of childhood and the young period of life were a wonderful source of knowledge of the world not only as the surrounding nature, but also the world of literature, art, music, perceived through learning. “The time of youth, which lies between seven and eight years, is the spring of life’s terms, the rose garden and flower garden of the flowering meadow of being”.

Like the great Navoi, R. Abdullaev created this album as a flower garden of childhood, a source of spiritual growth of personality, development of fantasy and imagination, creative thinking. The relevance of creation is due to the need to fill the deficit of instrumental repertoire for children of early age,

in particular preschool. If in the field of song creativity for children there are many works of composers D. Amanullaeva, A. Mansurov, H. Khasanova, M. Mukhtorov and many others, then in the field of instrumental music the work of the composer is not active enough. The great attention of the state leadership to this musical education and upbringing puts forward a number of creative tasks for composers of the republic. In this sense, R. Abdullaev, heading the Union of Composers and Bastakors of Uzbekistan, sensitively follows the work of figures of children's music, managed by Khurshida Khasanova. At the same time, with his artistic example, he releases a remarkable unique work.

When analyzing the "Children's Album", first of all, it is necessary to consider its addressing to young performers in solo and ensemble music-making. The figurative content of the plays is a genuine encyclopedia for children's life. The program titles of the plays orient children towards the development of figurative thinking, patriotism, and an ecological attitude towards the surrounding nature. All the plays are characterized by national originality, while the elements of expressive means of Uzbek musical speech are so organically woven into the vocabulary of R. Abdullaev's composer style that it arouses admiration for the master's talent.

It was not by chance that the composer turned to the piano as a universal musical instrument that unites the world of the orchestra. The polyphonic nature of the piano allowed the composer to widely use the possibilities of imitating the timbres and rhythms of Uzbek folk instruments, imitating folk techniques of performance and singing. At the same time, it is worth noting the formative role of rhythm, which shows the influence of the piano style of Bela Bartok, his interpretation of the piano as a percussion-hammer instrument in the scientific concept of L. Gakkel. The target setting of R. Abdullaev in the "Children's Album" is aimed at developing national musical thinking, including in the consciousness of young children the national melody, rhythm, and harmony.

Hence the composer's choice of a system of expressive means that determined the stylistic unity of the musical language of the works. "When I conceived the creation of this

album, I set myself the goal of reflecting in the musical sounds of the piano the richness of the surrounding world, the connection of modern melos with historical sources, traditions and, on their synthesis, to form the musical and artistic thinking of children", said the composer, "this is very important today in the era of total globalization, when the computer world sometimes replaces the real, living and wonderful world for children". The "Children's Album" has a two-part structure:

Section I – twenty pieces for one piano in two hands. Section II – a cycle of six pieces for one piano in four hands. The first section is structured in a very original way. It includes five pieces that do not have program titles and fifteen pieces that have Uzbek national names that correspond to the character of the pieces, with the exception of the Scherzo piece. At the same time, all twenty pieces are characterized by a pronounced Uzbek national flavor. Most of the pieces are extremely laconic and have mobile or moderate tempos, the diatonic two-voice imitative writing style gives transparency to the factorial presentation. The composer uses a polyphonic writing style that comes from folk forms that made music: lapar, pereklichki, aytishuv.

Quart intonations imitating doira usuli play a major formative role. The elementary thematic material of the pieces is inventively developed thanks to the rich fantasy, imagination and skill of the composer. It is worth noting the role of octave unisons giving a monodic character to the sound of the piano. A deep connoisseur of the basics of Uzbek traditional music, R. Abdullaev modifies the elements of Uzbek folk melodies and rhythm, turning them into an original individualized composer's style. In essence, the "Children's Album" is a genuine encyclopedia of Uzbek national instrumentalism. Particularly noteworthy is the connection of the pieces with the Uzbek folk song culture. A number of pieces are distinguished by a beautiful plastic melody, easily remembered by children. The psychological focus of the music of the pieces on children's perception is an important advantage of the collection, ensuring its popularity. The playful beginning, genre certainty attract the attention of young performers and form their mentality, artistry based on national spiritual values. The accessibility of

the pieces is perceived by young children and this allows them to be used in music classes in preschool educational organizations, as well as in elementary grades of comprehensive schools in music lessons. Knowledge of instrumental culture is of particular importance for the development of intelligence, creative thinking, artistic fantasy. Inclusion in a children's album of ensemble pieces in the form of a cycle has a deep meaning. Introducing children to collective music-making and communicative communication is important. It contributes to the development of dialogue, since dialogicity and diplomacy are fundamental factors of communications at the present time. "The piano duet began to attract composers again".

Continuing and developing the historical traditions of the piano duet created by the great masters of this genre I. Haydn, W. A. Mozart, F. Schubert, I. Stravinsky, B. Bartok, S. Yudakov, R. Abdullaev turns his attention to the field of children's piano duet, which has not only pedagogical education, but also aesthetic and artistic axiological significance.

Ensemble pieces are very colorful. The composer uses the register capabilities of the piano, activating the part of each participant in the game. The part of the ensemble members is equal and forms an inseparable whole only when playing music together, using songs for the choir as thematic material, R. Abdullaev gives them a purely instrumental character due to the refined polyphony of writing, free imitation, sub-voice variety of short intonation formations scattered throughout the entire range of the piano. This gives R. Abdullaev's ensemble pieces a bright, individually unique appearance. Perfectly knowing the specifics of the piano, the composer uses very effective writing techniques and various types of texture. All six pieces of the cycle are very close in their figurative form to children's worldview and therefore give young performers great aesthetic satisfaction, joy and a desire to communicate at the piano. The originality of the pieces makes them attractive for pianists of all ages, since the ensemble problems contained in them are interesting to adult musicians as well.

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submitted 12.07.2025;

accepted for publication 26.07.2025;

published 31.08.2025

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