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The research of composer's creativity in the context of modern Azerbaijani music

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Abstract

The study aims to investigate the spread of the main directions of the Western avant-garde in Azerbaijani music and the study of Khayyam Mirzazade's style of the author in the artistic context via comparative qualitative research methods. As a result, the evolution of style is the cause of changes that occur in the process of formation composer's style and its evolution. In conclusion, innovations that occur in the composer's work during the evolution which is the process of natural creativity, show the continuity of his development as a creative personality.

Keywords: Composer, Creativity, Modern Azerbaijani music.

La investigación de la creatividad del compositor en el contexto de la música moderna azerbaiyana

Resumen

El estudio tiene como objetivo investigar la difusión de las principales direcciones de la vanguardia occidental en la música azerbaiyana y el estudio del estilo de autor de Khayyam Mirzazade en el contexto artístico a través de métodos comparativos de investigación cualitativa. Como resultado, la evolución del estilo es la causa de los cambios que ocurren en el proceso del estilo del compositor de formación y su evolución. En conclusión, las innovaciones que ocurren en el trabajo del compositor durante la evolución, que es el proceso de la creatividad natural, muestran la continuidad de su desarrollo como personalidad creativa.

Palabras clave: Compositor, Creatividad, Música moderna azerbaiyana.

1. INTRODUCTION

The research of the composer's creativity in the context of modern Azerbaijani music today is one of the most important issues of the musicology. Khayyam Mirzazade's creativity has always been in the center of the music researcher's attention. Because of composer's creativity includes all forms and genres of music (except opera), it is possible to illuminate it on a large-scale. Especially in recent years has increased interest in the works of the composer, has emerged numerous scientific Works on his creativity and were published the first books. Although, the detailed research of Mirzazade's creativity fully maintains its importance and urgency. Despite composer's Works which included a chronicle of Azerbaijani music, became the object of research, its evolution of style in 1950-2016 has not been comprehensively analyzed in the context of Azerbaijani music, its musical and social, pedagogical and literary-journalistic activities of more than fifty years, were not involved in the study. Because of Khayyam Mirzazade's creativity has not been studied step by step, further increases the need for analysis of all the components of music language (HITCHCOCK & URBANA, 1977).

Another important aspect of the issue is the relationship between Khayyam Mirzazade's creativity and Azerbaijani music culture. There is not any area in the musical life that Khayyam

Mirzazade did not affect its development. Mirzazade followed the founder of the professional musical art of Azerbaijan Uzeyir Hajibeyli, tried to speak with extremely hardly perceived writing techniques which gathered the latest innovations of modern language, at the same time was able to achieve the unity of the various systems of musical thinking. In this case, he made a great contribution not only to the national art, but also the world's art. The illumination of composer's creativity in the large context new methods and means of expression are specific to the language of modern music; new ways to continue the modernization trend of nationality, boosted by Gara Garayev, further urge the current research work in terms of musicology (HERAUSGEBEN, HANNELORE & JÜRGEN, 1990).

The main essence of the current research is the explanation of changes in Khayyam Mirzazade's style during the processes in modern Azerbaijani music, following these processes, identifying the driving forces of evolution and determination of causes and factors of these changes. The study of the evolution problem of a composer's style can be explained as follows:

- The style evolution of Khayyam Mirzazade's creativity reveals the breadth of the research context: It is not known any a scientific work, including the complete methodology system in the science of Azerbaijani musicology on the research of the scientific work and its review in terms of the concept of artistic style (LOCHHEAD & AUNER, 2002);

- The current problem was not studied up to date, the evolution of the composer's style was not assessed in the context of the modern Azerbaijani music, and was not studied as an independent research theme;
- The main positions of ideas as issues of intertextual analysis and sound symbols in musical minds in Western European and Russian music in the XX and XXI century, as well as the polistilistic and monostilistic style models, which are one of the trends of modern art Works, were not honestly expressed in the composer's works, and these tendencies have not found their reflection up to date;
- Because of the new trends, observed in composer's creativity in the context of the modern Azerbaijani music, this article can be considered as the first step taken in studying the modern style models in Khayyam Mirzazade's creativity;
- Due to the absence of special scientific work on the problem of the style evolution of composer Khayyam Mirzazade's creativity in Azerbaijani musicology, besides, because of the issue of Mirzazade's style evolution was not considered as an independent analytical sphere in all published scientific works dedicated to composer's creativity, as well as issues related to his creativity, were not studied in general context up today, put this article at the first place among the researches on composer's evolution;

The study of BENDAHOU's (1989) style evolution determines the originality of the research object and stipulates the urgency of the mentioned issue, at the same time, provides wide opportunities for learning of touched problems in the future.

2. METHODOLOGY

The main purpose of the article is the spread of the main directions of the Western avant-garde in Azerbaijani music and the study of Khayyam Mirzazade's style of the author in the artistic context. The musical-theoretical concept of the author's style was tried to consistently study in the article. The purpose of the current research consists of the complex study of the style evolution of the composer's Works in the context of modern Azerbaijani music culture. And it has been described as bellow:

- Determine the ways of Khayyam Mirzazade's creativity development from the 50th years of the XX century, including the first decade of the XXI century, reveal the personal style of the composer; define the tendencies, allowing to study the issue of style evolution in author's Works;

- Explain the changes that occurred at certain stages of Mirzazade's creativity, closely follow this process, reveal the driving forces, the reasons of changes and factors in the evolution of styles,

show the development of new traits, which manifest themselves in different stages of author's creativity;

- Analyze the process that occurs in the modern Azerbaijani music in a unit with the factor that directs the evolution of Khayyam Mirzazade's style; review the style evolution as a problem in the example of the composer's creativity; determine the formation patterns in the modern Azerbaijani music;

In this regard, the following tasks have to be done:

- Research Mirzazade's musical Works, which were not studied up to date and reveal the main features of the author's evolution;
- create his big portrait as a composer, pedagogue, and musical public figure;
- Substantiate the theoretical concepts and composition principles applied by the author; prove these principles in the example of his musical compositions;
- Review the new trends in the composer's Works in the background of modern European music, reveal the fixed and flexible components in the composer's music (AUSTIN, 1970).

The study shows that Khayyam Mirzazade's creativity is one of the interesting pages of the modern Azerbaijani music. The article was reflected in his honest and loyal attitude to his work as an artisan, the severity towards himself and his music, as well as unbreakable services for art. In this regard, the deep and artistic world of Khayyam Mirzazade's music left an indelible mark in the modern Azerbaijani music (GEIRINGER, 1968).

This article is the first research on a comprehensive study of the evolution of the composer's style. The followings are reflected in the scientific study for the first time:

- The issue of the evolution of composer's style is presented as a separate field in the musicology, the first musical analyze of author's new Works which have not been analyzed so far and the innovations of these Works that have not been revealed until this time are put forward;
- There are determined the theoretical and practical foundation of new trends (metamodernism, postmodernism, intertextuality) which have not been explored enough in the terminological system of the science of Azerbaijani musicology;
- The individual musical concepts were revealed and analyzed based on the interesting examples of Azerbaijani music, also there were shown the structures of different composition and the

principles that led to experiments in the creation of several contemporary composers;

- There was presented the research of new trends, which have spread semiotics, linguistics, cultural studies, genetics, philosophy, logic, math and other fields of science, as well as have not sufficiently studied in the terminological system of the science of musicology, the individual musical concepts of composers of different periods were revealed and analyzed based on the interesting examples of world music;

- New Works that have not been studied in the science of Azerbaijani musicology were reviewed and substantiated by modern scientific literature (CARNER, 1969).

The experiences and observations gained in the field of music were taken as a foundation to create the methodological basis of the research. The current sources and researches were cited to substantiate the experiences and observations. The Azerbaijani and Russian musicologists' researches on the scientific and theoretical issues related to modern music, became the methodological basis of the article.

There was put forward an attempt to create a methodological basis to study the issue of style evaluation of Khayyam Mirzazade's creativity in modern Azerbaijan music. Therefore, it was cited the philosophical and aesthetic concept of Losev's mentioned researches,

at the same time, during the research of symbol problem in composer's Works, there was reviewed this problem, which was studied by the various scientists after (DWUTYGODNÍK, 1965). It should be noted that we relied on the mentioned scientists' research Works to comment on the meaning of this music by citing the content aspect prepared by FLADT, LÜCK & STROH (1984) as a scientific approach to study the symbol problem in Khayyam Mirzazade's Works.

It should be noted that Khayyam Mirzazade's musical concepts do not obey the traditional theoretical analysis: it is impossible to explain them in terms of the classical analysis. The classical analysis is not able to reveal the intensity of the experimental innovations in the composer's music. The followings have been proposed as the center methods to conduct research effectively in this direction:

- The modern methods of musicology were applied to analyze the composer's style, the modern theoretical problems in his Works;
- The integrative methods (first of all, philosophical and psychological methods) were used to analyze the philosophical, aesthetic and psychological concepts of musical expressiveness in composer's Works;
- The pattern and reasons for modern manifestations were taken as a key part of the research and it conditioned the diversity of the composer's creativity;

- The methodological basis of the research also consists of the relationship with other fields of art, in particular the philosophical provisions on the artistic character. In this regard, the main aspect of the problem touched in the research is metamodernism and polysystematic approach (HELM, 1951).

The object of the study consists of the symphonic, chamber and instrumental, solo, vocal and musical plays. The aim of the idea of these Works, as well as the unity of the content and the form (shape features, polyphonic principles, melodic and harmonic language, orchestral style, etc.), were analyzed in the article. Khayyam Mirzazade's works of various genres: Variations for piano (1953), String Quartet No. 1 (1956), Symphony No. 1 (1957), Miniatures for string quartet (1958), mixed choir and three chorus for piano (1958), String Quartet No. 2 (1959), symphonic poem Essays – 63 (1963), sextet for woodwind instruments (1964), quartet for brass wind instruments (1967), Symphony Triptix No. 2 (1970), the vocal collection Confess (1976), the series Children's plays for piano (1977), a series of choir Songs about peace and love (1980), sonata Pro e contra for solo violin (1981), Genesis for solo viola (1982), Pianto for soprano and mixed ensemble (1983), solo harp sonata (1984), series Whites and blacks for piano, consisting of 12 preludes (1984), Morocco Rhapsody for string orchestra (1989), Memory for chamber orchestra (I remember you, Charles!, Op.A, 1989), Konzertstück for the mixed composition of orchestra (1994), Nachtmusik für Christoph Jaggin for solo guitar (1996), Ohne... for solo piano (1998), Metamorphose for blockflute and guitar (1999), Mirza's sayings for

large symphony orchestra (2004), Capricchcio for solo clarinet (2008), Concerto grosso for string ensemble (2010) A complete list of composer's studied works was presented in the part called Additions of the research.

The factual material of the study is collected from Khayyam Mirzazade's private archive with his consent and was analyzed at the same time. So, the research material consists of the materials of music notes and audios presented by the composer. It should be noted that Khayyam Mirzazade did not allow anybody to use his private archive before the author of the article and this comprehensive material was not assimilated fully and completely. Because the article is the first attempt to create a full description of the formation and development of Khayyam Mirzazade's style evolution, so, the conducted research is intended to composers, musicologists, and performers of various areas of musicology.

3. RESULTS

In recent decades, the rapid development of the art world has led to the emergence of complex and contradictory phenomena and style trends. The modern music culture of the XXI century became free from the influence of various artistic trends, which formerly called avant-garde, at present, it continues to develop on the new models. In the 70s of the last century, the replacement of neoavant-grade modernism has smoothly occurred, as the avant-grade transferred to

the modernism. Not only the terminology but also the semantics and structural change have become one of the main features of modern art. The combination of the various structures that are quite far from each other has led to creative freedom and new quests.

While comparing the processes occurred in music at the beginning of the XX century with events at the end of the century, the difference between the moral values and aesthetic trends is clearly visible. The music of the XX century, first of all, faced with updating the aesthetic paradigms. According to the new categories that arise in connection with sound in musical thinking, the modern composer also constantly updates his thinking. The process of perception of structural relations of different fields which are far from music has impacted on the Western European and Russian composers' creativity. The radical changes in musical thinking, first of all, is related to the sense of time. The addition of the counterpoint different parameters to the horizontal and vertical line which previously existed in music is very interesting in this sense.

Cross cultures - is one of the leading trends in today's art. In the words S.Gubaidulina, just this feature has led to the polyphony of civilizations. In other words, contemporary music that has a global nature passes a new stage of cultural development. Time perception and its driven sense in comparison to previous decades changed attitudes towards musical forms and created conditions for the emergence of more mobile compositions in composer's creativity.

The general context of the XX century consists of the general planetary, complex intercultural space. So, naturally, it is impossible to write new music based on old genres and forms. In other words, it is quite natural that the genres as sonata, symphony, opera have remained beyond the composer's attention today: it is time to replace them by other genres. The creation of the substance of sound, individual form, individual compositional models, multiple elements of dramaturgy by the contemporary composer has led to the new artistic-space music. Therefore, it is impossible to analyze modern music with traditional methods. While analyzing modern music, it is necessary to turn willy nilly to the methods of the intertextual analysis.

To what extent the processes in the world have an impact on the new music of Azerbaijan? As is known, Azerbaijani musical culture in a short time joined the long-term evolution process of the European composer's creation, thanks to the founder of professional musical art Uzeir Hajibayov. Our generous classic who has passed the centuries-old path of development of Western music culture only in a few decades with his creations at the beginning of the last century decided the fate of Azerbaijani music culture substantially. He has determined this highway with the help of his colleague Muslim Magomayev, brothers and professional friends Jeyhun and Zulfugar Hajibeyovs, followers and students who joined them Asef Zeynalli, Said Rustamov, Gara Garayev, Fikret Amirov, Jovdet Haiyev, Niyazi, Jahangir Jahangirov, and others.

4. CONCLUSION

There is not a composer in music history who has not throughout his creativity desired to create a cryptogram consisted of his name and surname. The symbol problem is a field that continues to be learned up to date. Sound symbols, which are a kind of independent thinking, is a comprehensive expression of a certain character. The constructive ideas which are consisted of the close connection of music and digits have spread in the composer's creativity and based on the strict mathematical calculations. In A.Losev's early Works, The logical theory of number, Music as a matter of logic, as well as in Y. Kholopov's several research studies this problem clearly defined as scientific research like a theoretical concept.

Because of the mentioned scientific works, it is clear that the cryptogram is the artistic phenomenon emerged in the process of intellectual efforts. Application of cryptogram by the composer as an artistic phenomenon and its use as a text structure in his musical Works aims to strengthen the rational, abstract-logical beginning in the Musical Works.

B. Asaphyev's theory of intonation also had a significant role in the study of symbol problem. The study of music in terms of philosophy, psychology, culturology, and sociology, allows to analyze it thoroughly. As it is known, how much the arrangement of the sound of the composition is original and interesting, then it attracts as much attention. If the composer changes the arrangement of the sound, the

transformation will become a much perfect arrangement of the material-shape. For this reason, in the modern composer's work, it is always possible to see the new versions of the repetitions. It should be noted that the new versions of the repetitions in the music of the century have played a role of direction indicator in many Western and Russian composers' Works.

N. Petrusyova who has analyzed the new concepts in modern music, writes: Several new concepts in mathematics have led to the expansion of modern compositional methods. Therefore, the arrangement of the sound in modern music based on the mental mathematical theories has an important role in modern composer's creativity. It is not accidental that the majority of composers preferred mathematical thinking in their works. For example, in 1941-42 composer P.Boulez who has been involved in higher mathematics in Lion said the following words about the music analogy with mathematical method: If mathematics especially an advanced methodological science nowadays, so, I have taken just it, as an example, because just it can remove the gaps observed in our today's system.

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