

DOI: 10.31866/2616-7581.4.2.2021.245793

UDC 785.74:78.071.1(479.24)Alizadeh

FRANGHIZ ALIZADEH'S COMPOSITION 'WAHE' ('OASIS') FOR STRING QUARTET AND TAPE RECORDER

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Abstract

The article examines the chamber-instrumental work of Franghiz Alizadeh, a prominent representative of the modern Azerbaijani school of composition, People's Artist, awarded the honorary title of 'Artist of Peace' by UNESCO. The article also highlights the characteristics of the musical and harmonic language, original timbre combinations, unusual dynamics, methods of using modern musical techniques of chamber-instrumental works of Franghiz Alizadeh, which is an area of her creative work that combines East-West music synthesis. The article analyzes Franghiz Alizadeh's composition 'Oasis for tape recorder and string quartet and gives specific features of the work. The article emphasizes that Franghiz Alizadeh's presentation of Oriental thought in a synthesis of modern methods in the composition 'Oasis' is a unique feature of the work. **The purpose of the research** is to analyze the composition of Franghiz Alizadeh's 'Oasis' and to determine the individual stylistic features of the composer. The interpretation of important innovations in Franghiz Alizadeh's chamber-instrumental work and the discovery of its connection with modern music culture is especially emphasized. The basis of the research is the involvement of Franghiz Alizadeh, a prominent representative of the modern Azerbaijani school of composition, in the research work of the composition 'Oasis', which has not been subjected to scientific and theoretical analysis. **The research methodology** is based on music-analytical, theoretical, and historical analysis. It was noted that Franghiz Alizadeh's chamber-instrumental work was formed in the context of the development of modern music, and modern technical methods were manifested uniquely. At the same time, the methodological basis of the article is based on the scientific-theoretical principles and research of Azerbaijani and foreign musicologists. **The scientific novelty of the research** is that for the first time, the general features of Franghiz Alizadeh's chamber-instrumental creative work were studied within the framework of Azerbaijani music science, and the composer's composition 'Oasis' was analyzed in detail. At the same time, based on the analysis, the article presents a detailed scientific study of the composition 'Oasis', which is of great importance in the work of the composer. **Conclusions.** The comprehensive analysis of Franghiz Alizadeh's chamber-instrumental work and especially the composition 'Oasis' in the presented article allows drawing important conclusions about the features of the composer's creative style. Franghiz Alizadeh is a modern Azerbaijani composer distinguished by her original creative style, and it was noted that the deep content of her works, distinguished by her unusual style of performance, is important in our national music art. It was

noted that the East-West synthesis is dynamically manifested in the composer's work, and this feature is directly felt like her works. From this point of view, F. Alizadeh's camera-instrumental work is distinguished by the difference of modern writing techniques with rich images, and she has achieved great success not only in her native Azerbaijan but also far beyond its borders. It should be noted that Franghiz Alizadeh's works, which combine East-West synthesis, have been performed in many countries and met with success. From this point of view, the composition of 'Oasis' differs by its rhythmic structure, artistic content, and texture form. It is especially emphasized that the unusual performance of the composition 'Oasis' was used to reveal a certain image. It is noted that the composition has a different musical language, along with deep content and non-traditional features. The combination of serial technique and mugam elements gives the composition 'Oasis' originality. It is noteworthy that the tape was used as an integral part of the camera-instrumental work. It was noted that the composition "Oasis", as a work of synthesis of theatre and music, has a theatrical effect.

Franghis Alizadeh is currently living the period of wisdom in her work and enriches the professional music of Azerbaijan with her unusual works of modern type, which combine East-West synthesis.

Keywords: Franghiz Alizadeh; 'Oasis'; chamber-instrumental; quartet; mugam; timbre; tape recorder



Figure 1: Franghiz Alizadeh. Baku.

Introduction

The article examines the chamber-instrumental work of a prominent representative of the Azerbaijani school of composition, People's Artist, Professor F. Alizadeh and for the first time, her composition 'Oasis'. As a researcher of Franghiz Alizadeh's chamber-instrumental work, we can note that the composer's works based on East-West synthesis and comparison of different compositions are the result of her research in the field of modern music. It should be noted that the study of F. Alizadeh's work based on mod-

ern composition techniques and the highlighting of its features is one of the important and urgent tasks of modern Azerbaijani national musicology. The diversity of F. Alizade's creative researches, the diversity of themes, genres, and forms used in her work are directly reflected in his chamber-instrumental works. The first test place of modern compositional techniques and tendencies in Franghiz Alizade's work is her chamber-instrumental works, and the quartet genre is of great importance in this regard. In this sense, the composer's quartet 'Oasis' can be defined as an unusually different work, which combines a philosophical and aesthetic worldview with the trends of modern music. In the composition 'Oasis' F. Alizadeh expresses different stages of human life through the quartet genre within the complex laws of modern time. In the music of the work, F. Alizadeh combined the determination of the quartet genre with deep and sad lyrics, sharp intonation language. Franghiz Alizadeh, applying both concrete music and instrumental theatrical elements, expressed a philosophical approach to natural phenomena in her work 'Oasis' for string quartet and tape recorder. Interestingly, the quartet continued the features of the genre in terms of style in the later stages of the composer's work.

F. Alizadeh's work is multifaceted and colourful both in terms of theme and genre. F. Alizadeh's chamber-instrumental works, which are always in search of creativity, attract attention with their unique stylistic features, an embodiment of musical language and colourful palette.

F. Alizadeh's chamber-instrumental works can be considered as the result and general result of the composer's many searches. It should be noted that the composer aims to create an interesting composition based on the synthesis of programmed and specific music with the concept of mugham in 'Oasis'.

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Purpose of the article

The purpose of the research is to study Franghiz Alizadeh's composition 'Oasis'. The main purpose of appealing to F. Alizadeh's chamber-instrumental work is to reveal the unusual and unique stylistic features of the composer, who synthesized modern Azerbaijani music with the Western artistic currents of the 20th century. The article examines the unusual composition of F. Alizadeh's composition 'Oasis', the elements of 'instrumental theatre' in the work, the creation of a phonogram from the sounds of nature, and fragments recorded on tape.

Recent research and publications analysis

F. Alizadeh's work is important in studying the development process of the modern Azerbaijani school of composition. Certain works of the composer and the peculiarities of her unique writing technique are highlighted in the research work of Azerbaijani and foreign musicologists. F. Alizadeh's creative activity has been studied in the scientific-research works of I. Efendiyeva (2009), Z. Akhundova-Dadashzadeh (2016), M. Aliyeva (2017), H. Ordukhanova (2009), L. Mammadova, L. Darvin (2019), as well as F. Alizadeh; a clear example of the East-West synthesis of the modern period is the scientific basis of the presented article.

Main research material

People's artist, Professor, composer Franghiz Alizadeh, referring to many musical genres, creates original creative examples. The composer has been focusing on chamber music for the past decades. F. Alizadeh, in his chamber-instrumental works, combining different instruments, both solo and as a part of mixed ensembles, demonstrates deep philosophical creative thinking in her characteristic style.

The diversity of F. Alizadeh's composer searches, the diversity of themes, genre, and forms used in her work are reflected among all genres precisely in her chamber-instrumental works. String Quartet; concert for chamber orchestra; Dialogues for nine performers; *Ilgym* (Mirage) for chamber orchestra, *Absheron* quintet for piano and string quartet are among such works.

Franghiz Alizadeh feels very well that the diverse compositional technique and directions that attract attention in the music of the 20th and 21st centuries are first tested in the chamber-instrumental genre, and in this row, the quartet genre is in the first place. She, as a modern composer, has enriched the content of the music of this genre with deep psychologism and intellectuality, a philosophical and aesthetic worldview. In this sense, in the works of F. Alizadeh in the 90s, the string quartet as a genre retained its relevance.

In the works of the composer, uniting within the framework of a single idea of the culture of the West and the East, the aspect of universality manifests itself. For many years her chamber instrumental works have earned deep recognition from art lovers, both in our homeland and abroad.

Exploring the form, dramatic plan, parts' structure of the quartet genre in the work of F. Alizadeh, it becomes clear the leading role of representatives of the New Vienna School in chamber instrumental music of the 20th century – the founder of dodecaphony A. Schoenberg and his followers A. Berg and A. Webern; neoclassicism in the works of I. Stravinsky, P. Hindemith, the direction of neo-folklorism in the works of B. Bartok, B. Martini, polytonality in the works of O. Messiaen, and A. Onegger, the idea of synthesis of European music with national intonation in the works of D. Shostakovich, S. Prokofiev, K. Karaev, D. Hajiyeva.

Turning to the genre of chamber instrumental music, while plunging into new searches in her works, the composer finds interesting plot lines. Uses modern technological means and creates works that are fully disclosed in content.

All these features can be seen in the work 'Oasis' for a string quartet and tape recorder, written by the author in 1998. The score for the quartet was published by the Internationale Musikverlage Hans Sikorski GmbH & Co. KG publishing house in Hamburg, Germany. The piece is analyzed based on the same score.

The work 'Oasis' for string quartet and a tape recorder is an interesting composition based on the synthesis of programmed and specific music with the composition of mugam. First, we note that this work was commissioned by the Cronos quartet, which is popular in the city of San Francisco in the United States of America.

The quartet, operating since 1973, is known as the original interpreter of avant-garde music. The musicians of the Chronos quartet (Adam Harlington – I violin, John Sherby – II violin, Henk Dott – viola, Jeffrey Zeitler – cello) perform both classical

(A. Berg, A. Webern, S. Barber) and modern avant-garde music (P. Veske, F. Glass, S. Gubaidulina, A. Schnittke).

The reason for writing the 'Oasis' quartet was the tragic son's death of the 1st violinist of the 'Chronos' quartet David Harlington. The composer dedicated his work to his memory.

'Oasis' in a geographical sense means a small piece of land in the desert, surrounded by greenery and a small water basin. The quartet's music is dramatic. Musical thought is distinguished by its intensity and continuous development. F. Alizadeh created an original composition to solve the musical structure: the structure of the quartet, consisting of one part, manifests itself as a variant form. The composer, referring to the quartet genre, acts from a completely different position. Behind the freely developing musical elements is the precise rational idea of the work: the form of each separate section and composition as a whole is thought out, calculated. The composer, relying on the modal intonation of national music, turns to a new writing technique. Here, of course, a kind, free development is subordinated to a logical form.

The composer, firmly relying on national foundations in terms of content and position, demonstrates various forms of self-expression. Throughout the entire work, the author's ingenuity, ability in a double sense, surprises the listener. On the one hand, referring in the quartet to the modal intonation of the Azerbaijani national mugam 'Chargah', synthesizes it with a twelve-tone sound row. On the other hand, the composer, proceeding from the content of the work and directly related to it, turns the performers of the quartet into participants in separate scenes. Thus, he calls them 'Travelers of the Lonely Desert'.

Some of the features that distinguish the complex language of the work in terms of ways of expressing musical timbres, sounds, connections, create a single melodic-harmonic complex. The dissonance of the harmonic sound connections creates an impression of unusual internal dynamics. The climax is characterized by complex rhythmic patterns and accents, rich texture, high-register sound.

The deep content of the quartet, its inherent unusual features, are at the same time carriers of the musical language and new features of its development. Making wide use of the possibilities of modern composing technique: F. Alizadeh is seeking to reunite contemporary music with the principles of musical form formation (seriality, mugham).

The work 'Oasis' begins with a tape sounding based on the monotonous rhythmic formulas of the water drops sounds. It's a demonstration of the means of (harmony) of sound depiction (the leitmotif of water drops in the work is shown by the release of instruments with pizzicato.)

For the depiction of living nature in this work (Imitatio nature – an parody of nature), one can speak of a large communicative function of sound (the sounds of drops are striking as a natural phenomenon). The composer, as it were, created 'traces' of the sound of objects and incidents. In this position, the properties inherent in anthropomorphism – orientation towards the sound, are presented as a natural embodiment of sound expression, which plays a large role.

Here, the harmony of sound is emphasized by the parody of the water sounds. When we say 'Parody of sound', we mean a natural parody: sounds of nature, reflex

cries of people – all this in the work is presented as a parody of ‘sound covers’. Water covers, ‘transformed into music”, also resemble real sounds and turn into an important means of concretizing the figurativeness of a musical image. When creating pictures of music, several sound images come to life in the imagination.

The music of the piece is deeply imaginative. The recording of the quartet depicts a sculpture of travellers’ images suffering from lack of water under the scorching rays of the desert sun. Water droplets seem to appear before their eyes. To reveal a complex dramatic plan, works turn to the wide possibilities of stringed instruments. From the point of view of the technique of bowed instruments application, many interesting finds have shown themselves. This moment is connected with the special requirements of the commentary, emanating from the individual creative prism of the composer. The use of the technical, inherent in the virtuoso nature of music in the texture of the work (double notes, chords, different leaps, the sequence of new timbres, polyphonic-homophonic performance techniques, an abundance of tense climaxes) gives the content of the quartet a symphonic image. Various technical possibilities are widely used (arco, pizzicato.).

During the gradual development of music, it is very important from the point of view of expressiveness to sound points and accents over the highlighted notes.

Example 1.

The image shows a musical score for a string quartet. It consists of four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I staff has a tempo marking of 112120 and a dynamic marking of *pp*. The Violin I part features a complex, rhythmic melodic line with various intervals and accents. The Violin II, Viola, and Violoncello parts are mostly rests, with some notes appearing in the later measures.

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The harmony of the general sound in the texture is decided around *pp*. Gradually dynamic shades change from *mp* to *pp*.

The texture uses the modern compositional technique. Within the quartet, different instruments, creating an ensemble among themselves, show a polyphonic dialogue. The scale of polyphonic development is gradually expanding. The polyphonic development in a musical episode, preparing the culmination of the piece, does not go unnoticed by the interval density between the voices. All this adds to the emotional and dramatic weight of the music to a great extent.

When we look at the score, we see that the 12-tone line of sound, each note is played once and not repeated (‘b’ – ‘cis’ and ‘es’ – ‘fis’). The use of increased second intervals gives the current piece of music a distinctive Eastern intonation feature:

Example 2.

The image shows a musical score for two violins. The top staff is Violin I, and the bottom staff is Violin II. Both are in 6/8 time. Violin I has a melodic line with a circled '1' above the first measure. Violin II has a pizzicato accompaniment marked 'pp'.

Taking another look at the general content, various means of artistic expression of the work, we can say that the image of the desert is symbolic. According to the composer, life itself is like a desert. This thought is the philosophical conviction of F. Alizadeh. She notes that a person at all stages of life, staying face to face with a deceptive mirage, in order not to die, should not burn through life (Ordukhanova, 2009, p. 144).

The work consists of one part. It should be noted that one-part musical works are often observed in the chamber-instrumental works of contemporary Azerbaijani composers. Placing a multi-part cycle in a compact form, lowering it to a single one, and organizing the continuous development of the musical process, based on the unity of the intonation of the work, similarity to mugam, the logic of melo-mugam is presented as a creative thinking characteristic of the composer. It should be noted that the synthesis, which is characteristic of Franghiz Alizadeh's work i.e., the combination of national traditions and modern composition techniques is characteristic of many Azerbaijani composers. In this regard, the views of musicologist R. Mammadov are interesting: 'The main reason for this or that creative approach in the embodiment of this synthesis is the degree and quality of the organic nature of the national and European nature of the composers thinking who carry out genre hybridity. Being Azerbaijani composers who genetically inherited the richest layers of national-national musical culture and received European musical upbringing and education, they intuitively and quite naturally strove to implement this synthesis in their work, tried to embody the spiritual harmony of inherited and acquired in the musical matter' (Mamedov, 2017, p. 16).

The choice of the quartet's form has been rejected from the traditional allegro sonata. The entire musical composition is primarily built on a variation of the core of the theme (the theme of the desert). As mentioned above, the intonation of the core of the theme is organized on the 'Chargah' mode, and this allows us to speak of the similarity of the composition with mugams both in the choice of form and in the development of a single intonation.

Along with the active sound attacks of the instruments, each note is heard clearly and smoothly within the existing dimension, regardless of the register, during the performance of passages sounding at different times. All this brings the development of music to a new level. Dynamic contraction and expansion, sharp passages of thirty-two note groups, and glissando descents bring dramatic tension to the top, causing the music line to sound full:

Example 3.

Musical score for Example 3, showing Violin I, Violin II, Viola, and Violoncello parts. The score is marked 'A tempo' and includes dynamic markings like 'pp' and 'p'.

The words 'cha', 'at', gach by the musicians describe the psychological state of people who are exhausted, who want to reach the oasis by mobilizing their last strength, who are trying to put an end to the pain of thirst:

Example 4.

Musical score for Example 4, showing Violin I, Violin II, Viola, and Violoncello parts. The score includes lyrics: "cha - at! gach!" and dynamic markings like "pp" and "p".

The performers of the quartet have a high technical background. The work widely uses double notes, interval sequences with different intonations. Analysis of the score shows that the author takes into account the virtuoso character and technical capabilities of each instrument.

The music of the quartet is filled with solo parts and each time it changes with a different accompaniment. When referring to the score, attention is drawn to the various methods of performing bowed instruments. The composer, using chords (double notes, various combinations of bowed instruments), achieves the creation of examples of originality in music. In a word, the author, to reveal the above-listed advantages of work with a complex drama, turns to the various possibilities of bowed instruments.

All these tricks at the same time express the individual performance capabilities of the instruments, but also create a single ensemble. The emotional rise of the quartet

also shows itself when synchronicity falls. The use of high registers during takeoff is striking, and low registers when lowering.

In the work, the sound of the tape as one of the factors of shaping and harmony of sound, allows us to classify this composition as 'specific music' widespread in modern music. Recordings of tapes that recreate the sound from a tape recorder or other audio technical means are found precisely on such musical examples. The sound of the tape throughout the entire piece in some moments (at the beginning, middle, at the end of the piece) shows itself.

The composer, referring to a certain type of academic electronic music in this work, along with the use of specific music, includes natural noises previously recorded on a tape recorder. The work 'Oasis' is a piece of specific music – a sound composition recorded on a tape, various natural or artificial sounds are used here, they are subject to changes, edited. The most basic material for staging work is all kinds of musical noises. These noises come mainly from life processes.

The composer, using specific music, which is one of the most modern trends in contemporary Western music, explains her method by the fact that in musical works the use of only musical sounds limits creative possibilities to a certain extent. She notes that this or that author in the process of creating his/her work has the right to use any sound he/she wishes.

Therefore, F. Alizadeh as a supporter of concrete music, considers this method new in the field of musical art. This innovation is that in terms of technology, it lifts the limitations in music. The use of well-developed methods of specific music in the work became more effective, thanks to special 'editing' devices, in the composition thought out as a performance, the organization of 'noises'.

In the work being analyzed, F. Alizadeh treated concrete music as a system, chose an experimental path, acting directly on sounds, showing herself in an empirical style.

Referring to specific music, the composer takes it as a direction based on natural sounds (drops of water). The author in this direction of sound recording technique gives priority to the elements of visualization. The creation of a phonogram from natural sounds, from fragments of a recording, is seen as the main goal of the composer.

The composer uses advanced technology to demonstrate the ability to create new sounds and timbres. "For me, timbre sometimes matters more than melody. The intonations known from Azerbaijani music have become so common in themselves that they cannot communicate anything. The important thing is how and in what perspective they are presented. 'Their combination, presentation, timbre – this is what constitutes the work.' (Ordukhanova, 2009, p. 201).

Technological progress creates conditions for the implementation of the composer's ideas. The use of tapes, their transformation into an integral part of chamber instrumental music for a mixed composition, contribute to the emergence of even more daring ideas in the composer's imagination.

It should be noted that in the quartet you can see the elements of 'instrumental theater' in a broad form reflected in contemporary music. For example, the performers recite the words at the end of the piece along with the musical performance. Presentation of the performers in the work as participants in the processes taking place in the

work (pronouncing the words 'run', 'crack' by the participants) creates a clearer idea of the ongoing processes. Here the movement of sound shows itself as the most important element. The basic idea is that the sound transforms every time.

Conclusions

Thus, the composer in his work, using elements of instrumental theater, presents it as 'theatre of musical instruments'. This purpose of the work is remembered by the fact that the music conceived as a concert performance is consonant with the theatrical stage, it is remembered as creating the effect of a theatrical performance.

"By the way, F. Alizadeh is convinced that the true birth of music occurs precisely during a concert performance. Therefore, in her scores sometimes even dynamic signs are absent, because, according to the composer, it is not known in what mood the musicians will approach this or that fragment of the work, or how long the aleatory episodes will last". (Akhundova-Dadashzadeh, 2009, p. 5).

The 'Oasis' quartet is a composition based on the synthesis of theater and music. It should be noted that this is not the only composition of the composer with an instrumental theatrical element. The composer has many works that combine on-stage scenarios of moments of arrival, departure, certain stage behaviour, etc. In a work written based on such a script, the composer acts as a director. It turns instruments into persons and artists into actors.

The composer, with the help of the quartet genre, reveals various scenes of human life within the framework of the complex laws of modern times. In the music of this work, F. Alizadeh combines the decisiveness of the quartet genre with deep and calm lyrics, with a sharp intonation language. F. Alizadeh, applying both specific music and elements of instrumental theatre, in the work 'Oasis' for a string quartet and a tape recorder gives a philosophical disclosure of the laws of nature, their artistic connections with human life.

This quartet by F. Alizadeh, conveying the main features of Azerbaijani chamber-instrumental music of the 20th century, defining the synthesis of forms and means of expression of national and European musical art, is among the new inimitable examples.

One of the interesting points is that F. Alizadeh, who has mastered all the subtleties of working principles in terms of rationality and model, conducts creative searches within the framework of this genre. These properties, revealing the 'I' of the composer, are still relevant today.

Summing up the results of the analysis carried out on the 'Oasis' quartet, we can say that for F. Alizadeh's work, modernity is very characteristic of her composer's work, and in this sense, this work became the starting point. The talented composer has demonstrated a rare ability of cognition about many examples of contemporary music, and this is reflected in the rich and wide panorama of the quartet she created.

Thus, the work 'Oasis' for string quartet and tape recorder occupies an important place and is of great importance in the chamber-instrumental heritage of F. Alizadeh. At the same time, it helps to reveal the peculiarities of the style of Western European music, which has a direct connection with the artistic movement of the musical art of the twentieth century.

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КОМПОЗИЦІЯ «ВАХЕ» («ОАЗИС») ДЛЯ СТРУННОГО КВАРТЕТУ І МАГНІТОФОНА ФРАНГІЗ АЛІЗАДЕ

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Анотація

Мета дослідження – проаналізувати композицію Ф. Алізаде «Оазис» та визначити індивідуальні стилістичні особливості композитора. Особлива увага приділяється інтерпретації важливих інновацій в камерно-інструментальній творчості Ф. Алізаде. В основу дослідження покладено участь Ф. Алізаде в дослідницькій роботі над композицією «Оазис», яка не піддавалася науково-теоретичному аналізу. Також висвітлено особливості музично-гармонічної мови, оригінальні темброві поєднання, незвичайну динаміку, методи використання сучасних музичних засобів камерно-інструментальних творів Ф. Алізаде; проаналізовано композицію «Оазис» для магнітофона і струнного квартету і наведено особливості твору. **Методологія дослідження** ґрунтується на музично-аналітичному, теоретичному і історичному аналізі. Визначено, що камерно-інструментальна творчість Ф. Алізаде формувалася в контексті розвитку сучасної музики і сучасні технічні методи виявлялися унікальними. Водночас методологічна основа статті заснована на науково-теоретичних засадах і дослідженнях азербайджанських і закордонних музикознавців. **Наукова новизна дослідження.** Вперше в межах азербайджанської музичної науки вивчено загальні риси камерно-інструментальної творчості Ф. Алізаде, детально проаналізовано твір «Оазис». **Висновки.** Всебічний аналіз камерно-інструментальної творчості і особливо композиції «Оазис» дозволяє зробити важливі висновки щодо особливостей творчого стилю Ф. Алізаде. Зауважено, що глибокий зміст її творів, що відрізняються незвичайним стилем виконання, має важливе значення в національному музичному мистецтві. Визначено, що синтез Сходу і Заходу динамічно проявляється у творчості композитора, і ця особливість безпосередньо відчувається в її творах. Підкреслено, що незвичайне виконання композиції «Оазис» було використано для розкриття певного образу. Поєднання серійної техніки і елементів мугама надає композиції «Оазис» оригінальності. Примітно, що стрічка використовувалася як невід’ємна частина камерно-інструментальної роботи. Зауважено, що композиції «Оазис» («Вахе»), як твору синтезу театру і музики, притаманний театральний ефект.

Ключові слова: Франгіз Алізаде; «Оазис»; камерно-інструментальна творчість; квартет; мугам; тембр; магнітофон

КОМПОЗИЦІЯ «ВАХЕ» («ОАЗИС») ДЛЯ СТРУННОГО КВАРТЕТА І МАГНІТОФОНА ФРАНГІЗ АЛІЗАДЕ

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Аннотація

Цель исследования – проанализировать композицию Ф. Ализаде «Оазис» и определить индивидуальные стилистические особенности композитора. Особое внимание уделяется интерпретации важных инноваций в камерно-инструментальном творчестве Ф. Ализаде. В основу исследования положено участие Ф. Ализаде в исследовательской работе над композицией «Оазис», которая не подвергалась научно-теоретическому анализу. Также отражены особенности музыкально-гармонического языка, оригинальные тембровые сочетания, необычная динамика, методы использования современных музыкальных средств камерно-инструментальных произведений Ф. Ализаде; проанализирована композиция «Оазис» для магнитофона и струнного квартета и приведены особенности произведения. **Методология исследования** основывается на музыкально-аналитическом, теоретическом и историческом анализе. Определено, что камерно-инструментальное творчество Ф. Ализаде формировалось в контексте развития современной музыки и современные технические методы оказывались уникальными. В то же время методологическая основа статьи основана на научно-теоретических началах и исследованиях азербайджанских и зарубежных музыковедов. **Научная новизна исследования.** Впервые в рамках азербайджанской музыкальной науки изучены общие черты камерно-инструментального творчества Ф. Ализаде, подробно проанализировано произведение «Оазис». **Выводы.** Всесторонний анализ камерно-инструментального творчества и особенно композиции «Оазис» позволяет сделать важные выводы об особенностях творческого стиля Ф. Ализаде. Замечено, что глубокое содержание ее произведений, отличающихся необычным стилем исполнения, имеет немаловажное значение в национальном музыкальном искусстве. Определено, что синтез Востока и Запада динамично проявляется в творчестве композитора, и эта особенность ощущается непосредственно в ее произведениях. Подчеркнуто, что необычное исполнение композиции «Оазис» было использовано для раскрытия определенного образа. Сочетание серийной техники и элементов мугама придает композиции «Оазис» оригинальности. Примечательно, что лента использовалась в качестве неотъемлемой части камерно-инструментальной работы. Замечено, что композиции «Оазис» («Вахе»), как произведению синтеза театра и музыки, присущ театральный эффект.

Ключевые слова: Франгиз Ализаде; «Оазис»; камерно-инструментальное творчество; квартет; мугам; тембр; магнитофон

