

Intertextual questions analysis in composer's creative activity, sound symbols in contemporary musical thinking

Kamala Aleskerli

*Assist.Prof.Dr., Musicologist and Composer, Music History Faculty, Baku Music Academy named after Üzeyir Hajibeyli, Baku, Azerbaijan. Email: kemale_@hotmail.com ORCID: 0000-0001-8154-1340

DOI 10.12975/rastmd.20231128 Submitted March 7, 2023 Accepted June 24, 2023

Abstract

The represented research - "Intertextual questions analysis in composer's creative activity, sound symbols in contemporary musical thinking" - is devoted one of the leading and original peculiarities contemporary music first summarized research. The research gives author's style systematic observing offering, its universal phenomena, language conformities and composer's technique principals. Composers musical creations represented in contemporary music culture wide context for the first time are examined in composer's thinking leading categories aspect in the article. On represented theme study, big attention is allocated to musical analysis new methods and also new theory study, directed towards composer's creations artistic content and mode contemporary comprehension, intertextual questions analysis in composer's creative activity, sound symbols in contemporary musical thinking. Examples of multi-layered "open texts" in the Azerbaijani musical experience have been in focus in the works of Azerbaijani composers Uzeyir Hajibeyli and Khayyam Mirzazadeh. These examples are interesting in terms of intertextual principles and various experiments that lead to different compositional structures. In the article, cryptogram problems created on behalf of composers such as J. S Bach, Robert Schumann, Dmitriy Shostakovich, Alban Berg, Edison Denisov, Khayyam Mirzazadeh were examined. Quotations, anagrams, paraphrases used in composers' music has been investigated. This article was devoted to the sound (audio) symbol in modern musical thinking. Conception of code, widely used in semiotics, in linguistics, culturology, genetics, mathematics haven't found yet its place in terminological system of science of music. The author of the article reveals individual musical conceptions on the base of interesting samples, directing attention to different experiments, which opens way to the intertext concepts.

Keywords

composer's creative activity, contemporary music, intertext, postmodernism, sound symbols

Introduction

There is no any composer in the history of music during all of his creative activity that will not eager to construct signs structure (criptogramme) consisted from borrowed from his name and last name letters. Symbols ("monogramme", "anagramme", "auto citation" and others.) problem till the present times is still studied (researched) sphere. The constructive ideas formed by the close connection between music and numbers are based on strict mathematical calculations, finding inspiration in the creativity of the composer. This problem, by scientific research, was precisely discovered as a theory concept in a well-known Sound symbols, by being independent type of

mentality, are the entire performance of certain image. scientist - philosopher Alexei Fedorovich Losev early works (Losev, 1990) and in the row of scientific research works (Holopov, 2000) made by the scientist - musical expert Yuri Nikolaevich Kholopov. The "intonation theory" of scientist-musicologist and composer Boris Vladimirovich Asafyev (Asafyev,1981) played an important role in the study of the symbol problem. Scientific works devoted to the study of the structures of "musical figures" are also occurred in research works of O.S. Akhmanova, G.N. Pospelova, A. Hauser and others. The mentioned scientific works show that the cryptogram is an artistic phenomenon that appeared in the process of intellectual efforts.

The 20th century, when the leading role of intelligence, level of mental development and cognition took precedence in all fields of artistic creativity, proved that the interest in sound symbols (Gilyom de Masho, Giyom Dufay, Jacob Obrex, Johann Okegem, Josken Depre, Jovanni Palestrina, Claudio Monteverdi, Henry Shutts, Johann Sebastian Bach) existing in the works of composers from ancient times has grown even more. The reason for the immortality of the works of these masters is because that not only hidden information (transforming the word into the sound) is settled inside them, but also such factor that its construction aspect was thought out perfectly.

Problem of Study

The represented research is devoted to one of the leading and original peculiarities contemporary music first summarized. In the research gives author's style systematic observing offering, its universal phenomenas, language conformities and composer's technique principals.

The purpose of the article is to reveal the analysis of intertextual questions in the creative activity of composers, to investigate issues such as sound symbols in modern musical thinking.

Composer's musical creations represented in contemporary music culture wide context for the first time are examined in composer's thinking leading categories aspect.

Objectives

In the presented study, great attention was paid to the modern understanding of the artistic content and style of the composer's creativity, the analysis of intertextual questions in the composer's creative activity, new methods of music analysis focused on sound symbols in modern musical thinking, as well as the study of new theory.

For the first time in Azerbaijani music, the musical intonation, in works by Uzeyir Hajibeyli, the founder of professional music

of Azerbaijan, occurs in different works. These musical intonations can also be called "open texts". The aim of this study is to clarify and explore them.

Examples of multi-layered "open texts" in the Azerbaijani musical experience are interesting for the intertextual principles that lead to these individual compositional structures and various experiments in the work of another Azerbaijani composer, Khayyam Mirzazadeh.

Method

In the study, cryptogram problems created on behalf of composers such as J. S Bach, Robert Schumann, Dmitri Shostakovich, Alban Berg, Edison Denisov, Khayyam Mirzazadeh were examined. Quotations, anagrams, paraphrases used in composers' music has been investigated.

While listening famous all over the world composer's ciphered creations it is very difficult to comprehend, perceive sound - letter symbols. To ruin, built by composers the world of "intellectual games", the specialist, the researcher must have analytical consciousness. While the research process, the researcher must perceive composers rare thinking to read his ciphered works. Only then it is possible to reveal artistically founding's in composers' creations and creative ideas, to explain them and approve them scientifically.

Table 1a. Composers' artistic findings in their compositions and their creative ideas


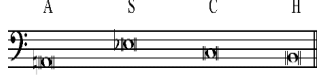
<p>criptogram - "BACH" composer Johann Sebastian Bach 17th century</p>	<p>criptogram - "ASCH" composer Robert Schumann 19th century</p>
<p>musical sounds "b- a- c- h"</p>	<p>musical sounds "a-es-c-h"</p>
	
<p>compositional style musical barocco</p>	<p>compositional style musical romantism</p>

Table 1b. Composers' artistic findings in their compositions and their creative ideas


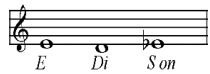
<p>criptogram - "DSCH" composer Dmitriy Shostakovich 20th century</p>	<p>criptogram- "EDES" composer Edison Denisov 20th century</p>
<p>musical sounds "d-es-c-h"</p>	<p>musical sounds "e-s-es"</p>
<p><i>Allegretto</i></p> 	
<p>compositional style polystylist</p>	<p>compositional style Russian avantgarde</p>

Table 1c. Composers' artistic findings in their compositions and their creative ideas

<p>composer Alban Berg 20th century</p>
<p>musical sounds a-b-e-b-e-g</p>
<p>compositional style romantic lyricism with the twelve-tone technique</p>
<p>A AB ABA ABAB ABABEG</p>

The analysis of abovementioned composers' creations reveals, that in spite of explored in them artistically performance means and formation factors diversity - autobiography is connecting them feature. This means that taking part personality in the majority of composer's creations are themselves. To create autobiography, composers allocate special place musical creations links with intonation. That is why in compositions, arranging the main musical theme micronucleus opposes like the authors' leitmotiv. Appearance of the criptogramme in coding framework and hiding itself, and hiding sounds symbols with mastering, and at the same time including musical citation from other composer's creations, approves composer's creative inexhaustible imagination.

Findings

As mentioned earlier, the reason for the eternity of composers' works is that not only hidden information is placed inside them (the transformation of words into sound), but also that information is perfectly thought out in terms of construction.

It is not accidental, that M. Lobanova, attracted to German musical baroque investigation writes: "Compared with medieval times in baroque times, the majority of German musical experts called music - one part of the quadrum" (Lobanova, 1985, 52).

It is interesting, into translated from Latin language like "four ways" word expression, revealing real and true meaning of this "quadrium" were included four notions - calculations, geometry, astronomy, and music. Lived in that times progressive musical benefactors A. Verkmayster, I. Lippius, V. Prints called music - "mathematical science" or "complex in mathematical aspect science" (Dammann, 1967, 14). During baroque times existed then great interest to figures and to based upon rationalism mentality and cognition was explained like inclined to mathematical performance

devices embodiment. German barocco's "math music" was mature, perfect basis for it.

Above- mentioned reveals that even from 16-17th centuries during wide historical period settled sounds symbols putting into practice by many composers in their creative activity, started long before and in XX century the raw of western, Russian and Azerbaijanian composer's participation is predictable. In the XX century increasing interest to signs and symbols are popularized in contemporary music in more universal picture, wide perspectives are opened for musical intonation.

Symbolism in 20th century brings intellectualism ever seen in musical history before. Revising these processes gives the researcher an opportunity to approach various artistic phenomenon over new prism, to reconsider them again. That is why we open the represented article with Russian culture researcher and philosopher M. Bahtin thought: "No one idea stands without movement and is carried out into life: each of the meanings has its own revival, victory regeneration and triumph" (Bahtin, 1979, 367).

In 20th century from composer's side - cryptogram's popularization like artistically phenomena from composer's side, its exploration in their musical creative activity like included into content structure, carries out rational, abstract-logical introduction reinforcement. Study of music from philosophy, psychology, and culturology and sociology aspect creates an opportunity for its complete analysis. Because, the more composition sound arrangement is original and interesting, the more attracts an attention. If the composer transforms the sound from one condition into another, transformation "material-formation is changed into more complete arrangement. Because of this modern composer in his music each time we can observe repetition new variants. Let us take into consideration, that in 20th century

music, based upon mathematical rules new variants of repetition, are revealed in many western, Russian and Azerbaijani composer's creative activity like (A. Vebern, A. Berg, B. Bartok, P. Boulez, D. Ligeti, S. Gubaydulina, E. Denisov, A. Schnittke, I. Hajibeyli, Kh. Mirzazadeh).

The researcher Nadejda Petrusova, analyzing new concepts in contemporary music writes: "The reason of contemporary composition methods wide range spread appeared from mathematics, several new concepts ("groups theory", "The theory of Multitude", and studying coincidental phenomena laws "theory of probability") (Petruseva, 2002, 75). This means that in contemporary music sound arrangement in accordance with content, constructed upon mental mathematics theories basement, acquires a significant role in contemporary composer's creative activity. It is not accidental that the majority of composers preferred a math mentality in their creations. For example, in 1941-1942 years in Lion was occupied with overspread high mathematics, well - known composer and conductor Pierre Boulez compared music with mathematic style and said the following: "Whether mathematics at present days is the science, provided by specially developed methods, I applied precisely to it, like the only example for basic ground. Because observed in our present time's system emptiness, only it can assist in solving and moving this emptiness forward" (Petruseva, 2002, 325).

Applied to analyses variants of created over the same sound nucleus basis process is the researcher Phillip Gerskovitch. He writes: "All of these happens because great masters ever have new theme subject. This is always the same subject theme. We can observe that even Beethoven always repeats the same idea by divorce ways. That is why this is always new! Main point of composition process exactly consists from it!" (Smirnov, 1990, 88).

Let us apply to some samples to approve our thoughts. Comparing two pieces "Tuilri"

and "Bidlo" (the cart) from 19th century prominent Russian composer Modest Mussorgsky's "Picture from Exhibition" collection for pianoforte, it becomes evident, that all discrepancies in life, expressed really, in spite the contradictions, these two pieces from the first sight "Tuilri" and "Bidlo" are reflections of ("Tuilri" - the little aged children - joyful play, another piece "Bidlo" - is the reflection of the story plot about an old man hard life and beard by him for years heavy load on his shoulders. These two pieces' themes based upon k3 interval intonation (in "Tuilri" "in law /below, down, probably pitch /trans. additions. / direction and in "Bidlo" high (up) active direction, with mastering exploration, is striking. These two samples chosen from M. Mussorgsky's creative inheritance, "accurately explored" existence of content connections in author's text and becomes the subject of discussion (arise polemics). Generally, it is obvious that in "Pictures from Exhibition" collection for pianoforte regarding an intonation circumference and melody lines integrity there are plenty of other examples.

It is evident from music history each of the composers is the propitious of his own individual sound distinguishing feature and incomparable, unique intonation. In musical composition, definite intonation, carries out important artistically function, and creates an opportunity for inner theme content complete fullness. In sound, timbre and style choice the author is quite liberated. Because the attitude to the sound is rational, analytical and is cognized well. Predominantly indivisible sound complex structure i.e. The same sound theme subject (target) considering the main ones, transfers into composition method. This sound complex structure transfers from one condition into another, subject to transformation is subordinated by "material-framework" arrangement principal.

Not only an art, but enthusiasm directed to other spheres of creative activity like arts, painting, cinema, literature, everlasting

interest to mathematics, are the stem of logical structures arrangement for composers all over the world creative activity. Based upon constructive introduction and mathematical neatness, these structures are several prominent composer's thoughts spectrum and meeting point angle wide indication. As the researcher Dmitri Smirnov points out "Every time we meet hidden meaning game, figures, letters and other symbols in the music. This prevalently reveals like literal meanings by notation means. They can be called "dancing letters". From the first sight in spite the aroused interest basically BACH (Johann Sebastian Bach), ASCH (Robert Schumann), DSCH (Dmitri Shostakovich) are bright musical images" (Smirnov, 2001, 21).

Sound monogram in each of composers is represented in new form and condition and in compositions acts like theme subject founder factor, consisted from composer's surname sounds symbols original intonation appears as mirkronucleous. Acquiring an impetus from this micronucleus, each time appear new variants. In most cases the factor, making composers works closer to each other is namely closeness and attachment to intonation, and these works melody model, and the same nucleus is constructed over various variants. Indivisible musical nucleus increase idea is the original concept in composer's works.

Reflecting composition structure model is settled masterly inside the creation. This time to uncover of settled inside the composition coding cipher are imposed divorce devices like (timbre, tempo, rhyme, acoustic). Together with the surname in music, sometimes is completed (consists) from composer name the cryptograms from autobiography introduction and from its coding cipher sides is thought perfectly for example ABABEG (Alban Berg), EDES (Edison Denisov), CHAYYAM MIRZAZADE - (Khayyam Mirzazadeh).

In most cases composers unite all possible variants of sounds symbols inside single metasytem. To reveal the same thought by

various directions "existing interest to word meaning" (the name, surname) (Gritsanov, 2001, 86) is inherent to postmodernism - peculiar feature. Inclined to represented memory - reminiscence citation from his compositions Azerbaijani composer Faradj Karayev, emphasizing sounds symbols autobiography origin, considers that "Any types of creative activity and music as well, is one of the types of autobiography and is the transformation from compositions previous borrowings"(Web.1). Faradj Karayev various music Written for instruments and ensemble structure "Postludiya" (1993)," Ist es genug?" composition and other creations are musical autobiography obvious samples.

It is possible to observe spoken about composition methods revising another Azerbaijani composer Chayyam Mirzazadeh's creative activity. In most of the composer's creative evidence from the world's musical experience, we can observe coincided ideas of inner, included to text content, hidden symbols and "musical algebra" (Cenova, 2000, 165). The performance of appeared in initials constituency musical sounds, settling them inside the creation like coding cipher, is widely explored by Khayyam Mirzazadeh's mode method. The composer engraved his surname into his creations by hiding it. Because the study and the research of musical creations from this aspect, were not still attracted to analysis. The considerable place was determined to all-round research of this problem.

Being the rule, criptogramme is not announced from composer's side and hiding element dominates here. This means, that Khayyam Mirzazadeh ever declared his surname, or borrowed from other composer's themes symbols. Where as in contemporary music one can trace contrary actions. For example, 20th century Russian composer Edison Denisov agreed, that he explored music themes written by composer Franz Shubert, who lived in 19th century in times of romantism. Edison Denisov moreover

explored monograms and did not hide them “demonstrates (reveals) them legally” (Nagibin, 1987, 13). But Khayyam Mirzazadeh applied in his creations to the symbols only by covered means, and emphasized following sequence of one creation after another one.

The composer Edison Denisov announced his attitude to this process said the following: “Sometimes some theme arises in composer’s imagination this theme disorders, tortures him. This time he starts to create the same theme’s various variants. Firstly, by one way, then by another and at least all of these attempts become endless” (Denisov, 1997, 40). And at least, each time by changing an appearance, modified sounds, as the result of alternation, are divided into different extracts. Exploration of kriptogramme by such constructive way comes forward from composers bent to intellectual search, bringing to the agenda complicated tasks. The row of composers works can be called “text content inside the text content “, or “opened text content”.

In contemporary music the process when small creations are included into big creations was named by Marianna Visotskaya “Giper Text Phenomena” “she notes: “Represented from various articles, citations and notes were addressed to the author himself and as the result, serves the single idea. Because each of the fragments is the memory about other texts and creations” (Visotskaya, 2012, 36).

The stimulation received from previously written creations, is some kind of composer’s “everlasting monologue” about himself, about his own experience and also is the word said to listeners. Consisted from surname sound monogramme exploration makes composer’s creations universally human, raises their heritage to penetrating, growing authority among cultures. To resume all about above mentioned conclusions suits Rodion Shchedrin’s interesting thought: “It is not difficult to be modern, but it is difficult to be eternal” (Gurary, 2008, 36).

In the contemporary times “style allusions” for the first time was brought forward by Post structuralism representative French philosopher and psycho-analyst Julia Kristeva points out that intertexture relations, semiotics, linguistics, and psychoanalysis founded the stem of original theory. She points out: “Each of the text content is the mosaics consisted from citation. Explored text content is the transformation of the other text content, is the product summarizing text content”(Kristeva & Bahtin, 2000, 429). Following the scientist opinion, it is evident, that former centuries musical style genre and composition technique in the next period music’s diverse categories, technology novelties, searching of the style, combined with esthetic meetings as the result of mutual influence started its own life path.

In comparison with former centuries, “opened front text content “acquired more wide scope in composer’s creative activity. With sounds symbols means assistance, by diverse musical tendencies coming into light like (serial, pointillism, sonorics (sonority), aleatorica, sonoristics (sonority), by searching in the sphere of new compositions forms boundless, wide creative perspectives were opened. Inside the composition, appeared in former times, the relationship between musical creations and intonation was strengthened. The significance of contemporary creative activity process, is that various displays achievements appeared in the art, previously created synthesis with artistically - stylish achievements and in 20-21th centuries “this process is conceived like Entire world culture” indivisible text content”(Visotskaya & Grigoryeva, 2011, 9).

During the working process with the other text content composers mainly explore serious and liberated citation, collage technique. Borrowed musical samples with represented citation usually stay in their prime condition or reproduce close to them variants. This means the composer applies either exact or liberated citation. For

example, Edison Denisov during whole of his creative activity repeatedly explored, themes of his most preferred and liked composer, Franz Schubert's 19th century German romanticism first representative says: "The composer Alban Bergs' like in explored by J. S. Bach concert choral, me too in my violin concert final, explored citation from Franz Schubert's "Beautiful Miller's Girl" vocal collection" (Nagibin, 1987, 13).

That means original author's comments for different text content, are main observed tendency in contemporary composer's creative activity. Composer with his own style brings citation material borrowed from one composer and explored by another to mutual interference. In 20th century we observe this tendency in well-known Russian composer Igor Stravinsky's creative activity. For example, in "Punchinella" ballet - he interpreted 18th century Italian composer Giovanni Pergolesi's musical thematic in his own individual original representation.

Generally, in 20th century in world music experience there are numerous of samples connected with intertextual appearances. As it is evident Alban Berg in his "Lyrical Suite "BACH" monogramme, Alfred Schnittke in his VI symphony, Gustav Mahler in his IX symphony, in Faradj Karayev's "Homage a Alexei Lubimov" composition for soprano, piano and soloists ensemble, from Cloud Debussy "Nocturnes" collection in "Clouds" music, in the concert for violin and orchestra all of above - mentioned composers explored, lived before them, many composers musical themes met in violin concerts (Felix Mendelssohn, Johannes Brahms, Peter Tchaikovsky Kara Karayev and others).

Most interesting of the examples is written by J. S. Bach in 1747 for Prussian King and presented to him six voiced fugue melody. This melody was constructed over "c"- "es"- "g"- "as"- "h" voices of high direction (pr. pitch level). Arranged in "Musical Gift "composition basic the same theme transformed into style interpretation object for the row of composers lived in 20th

century (Grigoryeva, 2010, 113). Among them are Anton Webern ("Fugue - Recreate", 1935), Sofia Gubaydulina ("Offertorium", 1980: the concert for violin and orchestra in 1986), Edison Denisov (violin, flute, guitar, and for organ "In Deo speravit cor meum", 1984) and other composer's creations can be represented as examples.

Made research shows that borrowed from other authors citations became various style levels parallel development. And activates polystilistic. Alfred Shnitke for the first time brought to the agenda the term "polystilistic". His creative art is an obvious example of various styles levels parallel development.

As we mentioned before, the tendency "big respect to the author" arranges the basic of intertext. For example, Edison Denisov admits that: "During years of study I was under great influence of Shostakovich creative activity" (Holopov □ Cenova, 1993, 154). This peculiarity is explored from composer's side brought to Shostakovich letters revealing in symbolical manner and citation. In Denisov's creative activity the piece named "DSCH" (1969) was completely based upon citations taken from Shostakovich's music (quartet №8, symphony № 1 and others). This piece distinctive feature is that in this work rarely met and little balanced instruments in instrumental collective, like explored (clarinet, trombone, cello and pianoforte) found their original acoustic decision in composition solution, at the same time this anagramme was coordinated with Denisov's own surname first letter (Denisov - DSCH).

Several researchers, occupied by artistically texts and structure methods study, think, that in diverse times attached to the styles among author's texts contents "gracefully explored interrelations" are available (Katz, 1995, 105). For example, German baroque musical theory expert- researcher M. Lobanova taking into consideration Henry Schutz's creative activity with other composer's relationship comments it by such way: "In Henry Schutz musical style

formation Claudio Monteverdi's madrigals occupied special significance. In Schutz madrigal №9 Monteverdi's "Non piu Guerra" (IV th notebook, 1603 year) we can observe liberated citations from the composition" (Lobanova, 1985, 205). This means that even in 17th century in German music - intertextual structure methods received wide dissemination.

Following the musical history, we can see that in 18-19th centuries constructed over musical sounds coding modes were widely put into practice. Generally, sounds coding in artistically creation arrangement acquire another function and transfer into some type of communication means. M. P. Mussorgsky creative activity can be bright example to these phenomena. His "Pictures from Exhibition" musical collection for pianoforte written (in 1874) is an interesting example for intertextual appearance. In this creation the composer simultaneously with his own text content explored not related to his own musical text content, other different musical materials: in "Bidlo" (cart) piece from polish composer Frederic Chopin b-moll pianoforte sonata (1828), "Mourning March" is constructed over terziya movement. In the composition also German composer Robert Schuman's "Carnival" collection for pianoforte (1835) consisted from several images allusions exploration. For example, "Piero" (Schuman) - "Gnome" (Mussorgsky), "Sphinxes" (Schuman) - "Catacomb" (Mussorgsky), "Dancing Letters" (Schuman) - "Unappeared from the eggs chicken baby birds dance" (Mussorgsky) among exist similar features (Valkova, 1999, 142).

Telling interesting thoughts concerning intertextuality Russian-German composer

notes the following: "From composed new creation, from formatting concept I am always eager to demonstrate my previous theme. This time I reveal some undone in my previous composition phenomena. Mostly by next work I somehow answer the previous ones. I observed such phenomena, where my composition moves forward in couples: one creation answers the other, or adds to it something. I know and feel that the subject is not complete and almost finished. There was such delicacy and tenderness inside them that I have to answer it again. Because sometimes by spending all exposed opportunities inside one creation it becomes impossible to explore and finish them" (Gubaydulina, 1988, 22). Hence we came to conclusion that indeed any composer writes any of his important creations during the whole period of his creative activity. Moreover, never repeated again the author mostly creates the same composition variant. The more instrumentation peculiarities meaning accents are changing their place, the more - everything "inside" and "outside" the composition stays constant" (Belimov & Rayskin, 2001, 3).

Moreover, it should be taken into consideration that the composer receives stimulation from the same source of musical intonation in his creative activity.

In Azerbaijani music, for the first time, the founder of Azerbaijani professional music Uzeyir Hajibeyli carried out this phenomenon into his compositions. Acquiring its steam from the same source, this musical intonation appears in various compositions. These musical intonations can be called "open /text/content".



Figure 1a. The musical intonations of "open /text/content"
Uzeyir Hajibeyli - Asker's aria from the musical comedy "Arshin Mal Alan" (Act I)



Figure 1b. The musical intonations of “open /text/content”
Uzeyir Hajibeyli - Chorus of girls from the opera “Koroglu” (Act IV)



Figure 2a. Figure 2a. The musical intonations of “open /text/content”
Uzeyir Hajibeyli - Majnun's complaint from the opera “Leyli and Majnun” (act V, picture V)

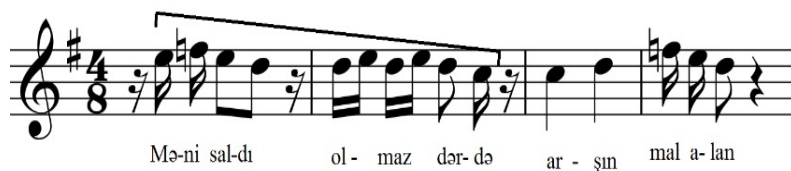


Figure 2b. The musical intonations of “open /text/content”
Uzeyir Hajibeyli - Gulchohra's song from the musical comedy “Arshin Mal Alan” (Act III)



Figure 3a. The musical intonations of “open /text/content”
Uzeyir Hajibeyli - musical comedy “Arshin Mal Alan” (Introduction)



Figure 3b. The musical intonations of “open /text/content”
Uzeyir Hajibeyli - Dance of the palace girls from the opera “Koroglu” (Act II)

Taking into consideration existing in Azerbaijani musical experience samples relationship to many leveled “opened content”, Khayyam Mirzazadeh started these various experiments and original compositions structures in his creative activity and we become witnesses of risen to these intertextual principals interest. Mainly two types of such intertext content coincide in Khayyam Mirzazadeh music: consisted from his own music “open text contents and consisted from other authors compositions, works arranged interest’s themes. In composer’s music hidden inside his own musical content, covered intertextual mutual relationship between contents (citation, anagram, paraphrase and others) are according Russian musical expert scientist Yevgeniy Nazaykinskiy opinion “An appearance of big formatting inside small artistic measurement” (Nazaykinskiy, 2015, 42). Khayyam Mirzazadeh’s chamber collections called “Miniatures” received its source from azerbaijanian music folklore wrote his creations following Uzeyir Hajibeyli musical traditions. These links were approved by musical expert - scientist Isabella Abezgauz who marked the following “Concerned about original folk songs - “dancing like” musical material, authors are related to Uzeyir Hajibeyov’s folk interpretations - the founder of Azerbaijani classical music (Abezgauz, 1967, 10).

Various devices synthesis (polystilistic), intertextual relationship (the content inside the content), an existence of national and over - national alliance are the reasoning for lived in diverse times composer’s musical originality. The oriental and western music mentality unity tonal and atonal music alternation, traditions and contemporarily, rational and irrational introduction, dynamics and statics alternation, in named and noted above composer’s creations, arranges the unity. It is not accidental, that the researcher scientist Anna Amrahova named these phenomena feature in composer’s creations “systems junction” (Amrahova, 2004, 33). Inside one creation style, genre, and image character type, point of view,

such settling of several discrepant functions altogether were implemented by composers with mastering.

In Khayyam Mirzazadeh creative activity simultaneously and side by side with Kara Karayev and Frederic Chopin creations we can observe an application to Igor Stravinsky musical content. The quartet written for wooden and brass instruments arouses attention from this point of view. Written for two trumpets, French horn and trombone, one part, compact composition can be called “brass quartet”. Rhyme stability, sharpness and this creation musical intonations and rhyme peculiarities make this creation close to Igor Stravinsky’s “Holy Spring” musical language. Igor Stravinsky’s rhyme, musical thematic development and orchestration experience was productive for bringing this creation into light. In Stravinsky style, with assistance of permanent rhyme pulsation means, the acquisition of the intensive development, similarity in thematic, the theme and its variants (according to following inclusive rhyme variants, ostinato pulsation, rhyme accents stressing factors coincide in Khayyam Mirzazadeh’s Symphony № 2 named “Triptych”. The researcher Yuriy Gabay approving this thought writes: “Already in the first part dynamic sound game willingly or unwillingly is associated with Igor Stravinsky music” (Gabay, 1986, 29).

In Khayyam Mirzazadeh’s creative activity themes from 20th century Azerbaijani composer Fikret Amirov’s (“Whites and Blacks” pianoforte collection, ensemble for stringed instruments “Concerto - Grosso”), 20th century Hungarian composer Bella Bartok in (“Triptych” symphony 2 part, citation from B. Bartok’s “For Stringed, Percussion and Celeste music” was represented) were explored. Based upon other composer’s themes citations and allusions are connected with definite association. For example, 19th century creates nocturnes (night) music semantics, by exploring polish composer Frederic Chopin theme. 20th century Azerbaijani composers Kara

Karayev and Fikret Amirov's musical themes exploration are respected distinct indication and memorial - reminiscences. According Sofia Gubaydulina words: "I came to the conclusion, that contemporary compositions can be considered such compositions, which actualize already existing in music materials. Composer's artistic mentality being intuitive or intellectual demonstrates reaction to this material. If the composer reacts this material individually, this means that it is actual, this composer is considered contemporary ones" (Gubaydulina, 1988, 23). Otherwise in 20th century, composer's creative activity acquired wide extension intertextual tendencies (for example XX Russian - German composer Alfred Schnittke in "Concert "written for pianoforte and stringed orchestra "an allusion "from 18th century German composer Beethoven "Moon" sonata) and some kind of its style allusions, occupied special place in composer's musical creations all over the world.

Constructive attitude to the sound like the tendency for the majority of 20th century composers (Dmitriy Shostakovich, Alfred Schnittke, Edison Denisov, Khayyam Mirzazadeh) these composers attract whole control attention to definite, exact intonation nucleolus (**DSCH**, **EDES**, **SCH**ittke, **CH**Ayyam **MİR**zazadeh) to make them multiple, otherwise heap them up in their compositions - creations and in composed by them musical creations construct variants alternations - the sequence of melody intonation nucleus, upon their names and family names basement. The scientist - philosopher A. Losev by determining this theory concept like "Find you in yourself and bring it into light" and being absolutely right writes: "This is equal only to mathematic construction logic, cognition's indestructible dialectical demand" (Losev, 1990, 77). So then the raw of composers stimulate with their original math constructions indestructible dialectical demands.

Table 2. Artistic findings and creative ideas of composers in their compositions

criptogram	criptogram	criptogram	criptogram	criptogram	criptogram
BACH	ASCH	ABEBEG	DSCH	EDES	CHAMIR
musical sounds b-a-c-h	musical sounds a-es-c-h	musical sounds a-b-e-b-e-g	musical sounds d-es-c-h	musical sounds e-s-es	musical sounds c-h-a-e-d
composer Johann Sebastian Bach	composer Robert Schumann	composer Alban Berg	composer Dmitriy Shostakovich	composer Edison Denisov	composer Chayyam Mirzazade
century 17th	century 19th	century 20th	century 20th	century 20th	century 20th
compositional style musical barocco	compositional style musical romantism	compositional style romantic lyricism with the twelve- tone technique	compositional style polystylist	compositional style Russian avantgarde	compositional style musical postmodernism

In Khayyam Mirzazadeh's creative activity sounds symbols are signed to autobiography, and are, taken from written by him before, previous creations intonation canvas alternation. By making the research, we have made evident, composers creative activity since mature time, revealing intonation circumference and melody lines entire integrity. Carried research reveals,

that main musical model ("mi" - "re" - "Mirzazadeh") various types from both melody and also rhyme viewpoints are based upon composers "themes emotional side density and range compactness and this (for musical model) argues for sound mentality, its individuality, constructive attitude to the sound.

Table 3. Sound symbols in the works of composer Khayyam Mirzazadeh

<p>criptogram - “MIR” composer Khayyam Mirzazadeh 20-21th century</p>	
<p>musical sounds “e-d-e”</p>	
<p>Clarinet in B\flat</p>	
<p>Violin</p>	
<p>compositional style musical postmodernism</p>	

Another composer’s musical content to contemporary composer’s creative activity in individual form is observed in 20th and 21th century in postmodern music main tendency. The composer constructs other composers lived in previous times, explored citation materials by such way, that mutually interrelates with musical theme or themes used by the author of the creation own style.

Conclusion and Discussions

This article was devoted to the sound (audio) symbol in modern musical thinking. The conception of code, widely used in semiotics, linguistics, culturology, genetics, mathematics where has not yet found its place in the terminological system of the science of music. In the of the article was reveals individual musical conceptions on the base of interesting samples, directing attention to different experiments, which opens way to the intertext concepts.

From the carried-out research, it is evident that represented musical citations from lived previously authors and included in the composer’s own composition creates parallel development for various styles levels and formats polystylistic. For the first time, the term “polystylistic” was moved forward by Alfred Shnitke, who demonstrated in his creative activity obvious samples of various style levels of parallel development.

To create an autobiography, composers devote a special place to musical creativity with intonation. Therefore, the micronucleus, which forms the main musical theme in the compositions, appears as the author’s leitmotif. The appearance and self-hiding of the cryptogram within the encoding, concealment by appropriation of sound symbols, and at the same time the inclusion of musical quotations from other composers’ works confirm the composer’s inexhaustible creative imagination.

Let us again point out by finishing and resuming with conclusions the represented article; that to the end of 20th century most valuable musical themes undergo contemporary composer's explanations and interpretations. From this point of view, the integration between various musical elements and mentality types influenced contemporary music and brought it to a "global musical universum" (Volnyanskiy, 2011, 66).

References

- Abezgauz, I. (1967). The Formation of the Artist / *Soviet music*, 1967, № 3,10.
- Amrahova, A. (2004). *Cognitive aspects of contemporary music interpretation: in Azerbaijani composer creative activity examples*. Baku: Elm, 2004, 33.
- Asafyev, B. (1981). *About 20th century music*. M: Music.
- Bahtin, M. K. (1979). *Humaneterian sciences methodology\Word's creative activity esthetics*. Moscow. An Art, 367.
- Belimov, C., & Rayskin, I. (2001). We are united by sound. *Musical academy*, № 3,.3
- Cenova, V. (2000). *Numeral's secrets in Sofia Gubaydulina Music: monograph research*, Moscow: Moscow State Conservatoire named after P.I. Chaykovskiy,165.
- Gurary, S. (2008). Charmed pilgrim. the dialogue with Rodion Shedrin. *Musical academy*. № 3, 36.
- Dammann, R. (1967). *Der music begriff im deutschen Barock*. Köln,14.
- Denisov, E. (1997). The real music is always spiritual. *Musical academy*, №2, 40.
- Nagibin, Y. (1987). Dialogue - Meeting with the Composer Edison Denisov / *Soviet music*, №4,13.
- Gabay, Y. (1986). Monologue is Continued . *Soviet Music*, 1986, № 10, 29.
- Grigoryeva, G. (2010). King Fredric the II Theme and its Interpretation Stylistic Variants Bach-Webern - Gubaydulina-Denisov// *Musical Academy*, № 2,113.
- Gritsanov, A. (2001). *Postmodern. Encyclopedia*. Moscow: Interservice "Book House", 86.
- Gubaydulina S. (1988). And this is happiness. *Soviet music*, № 6,22.
- Holopov, Y. (2000). *Changed and constant in the evolution of the music in the evolution of the musical thought. the problems of traditions and innovations in contemporary music*. Moscow.
- Holopov, Y., & Cenova, V. (1993). *Edison Denisov*. Moscow: Composer,154.
- Katz, B. (1995). *About Brahms Last Symphony Theme Intertextuality. the Choice and the Combination*. An Opened Form: The Collection of Articles Dedicated to 75 th years of YG. Kon. Petrozavodsk; SP-/ Saint -Petersburg/,105.
- Kristeva, Y., & Bahtin, M. (2000). *The Word, Dialogues and the Roman / French Semiotics: from Structuralism to Post structuralism*. Moscow, 429.
- Losev, A. (1990). Counting, Figures Logic Theory. Music as the Subject of Logics. / Losev A. From Early Creations. Moscow: newspaper "Pravda".
- Losev, A. (1990). *Philosophy of the Name*. Moscow: Moscow University Publishers, 77.
- Lobanova, M. (1985). *Schutz Motet Creativity and Some Ideas of German Musical Baroque / Henrich Schutz: The Collection of Articles: collection editor T. Dubravskaya*. Moscow; Music, 52.
- Nazaykinskiy, Y. (2015). *The Poetry of Musical miniature / The Science out of the Borders: the collection of articles dedicated to the 15th anniversary of "Musical World"*. Moscow: Composer, 42.
- Petruseva, N. (2002). *Pierre Boulez. Musical Composition Esthetics and Technics. The Research*. Moscow; Perm: Real,75.
- Smirnov, D. (1990). Geometry of Sound Crystals / *Soviet music*, № 4, 88.
- Smirnov, D. (2001). Postludiya dedicated to Alfred Schnittke's Commemoration // *Musical Academy*, № 2, 21.

Valkova, V. (1999). On the Earth, in the Sky Heaven and in the Hell. Musical Wandering in the "Pictures from Exhibition" / *Musical Academy*. №2, 142.

Visotskaya, M., & Grigoryeva, G. (2011). Music of the 20th century: from Avant-garde to Postmodern. Moscow: S.R.C. "Moscow Conservatoire", 9.

Visotskaya, M. (2012). *Between Logics and Paradox: the composer Faradj Karayev*. Moscow, 36.

Volnyanskiy, K. (2011). The Sound - is Complicated Phenomena / *Musical Academy*, № 3, 66.

Web Sites

web 1. [https:// www.karayev.net/t_lecture_instrument_theater_r.html](https://www.karayev.net/t_lecture_instrument_theater_r.html)

Biodata of Author



Assist. Prof. Dr. **Kamala Aleskerli** was born in Baku, the capital of Azerbaijan. She is graduated from the Faculty of Music History and Theory (Department of Musicology) and from the Faculty of Composition as the second faculty, of the Baku Music Academy named after Uzeyir Hajibeyli. She started her pedagogical activity in the Music History Faculty of the Baku Music Academy. On September 18, 1994, she received the Commendation Award in the 1st Azerbaijan Republic Competition named after Uzeyir Hajibeyli of Young Musicologists. In 2002, at the 6th Baku Children's Music Festival "Gönçe-2002", she received an Honorary Award for Piano Accompaniment. In 2003, her was awarded the Honorary Award in the nomination Baku "Best Symphony Music of the Year". On February 02, 2004, her won the "Youth Award" allocated by the Ministry of Youth, Sports and Tourism of the Republic of Azerbaijan for "Creative and Talented Youth". She defended her doctoral thesis in 2007. She published more than 50 international and national scientific articles, 4 books, methodical recommendations. She has been composed works; of Concerto for Violin and Symphony Orchestra (2000), Variations for Piano (1996), Sonata for Flute and Piano (1997), Toccata for Piano (1999), String Quartet (1998), Sonata for Piano (2001), Series Vocal Pieces, Two Romances for Voice and Piano (1997) to the words of the famous Azerbaijani poet's Samed Vurgun's and etc. Her has composer works on classical jazz improvisations. She completed her Post-doctorate in 2018. Currently, her is an Associate Professor at Uzeyir Hajibeyli Baku Music Academy.

Affiliation: Baku Music Academy named after Üzeyir Hajibeyli, Baku, Azerbaijan.

ORCID: 0000-0001-8154-1340

E-mail: kemale_@hotmail.com

