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Style Features of "Choreographic Novels" by Tofiq Kuliyyev

By Mekhpara Rzaieva

Baku Music Academy named after U.Hajibeyli

Abstract- This article talks about the currently unexplored works of the beloved Azerbaijani composer Tofiq Kuliyyev, written by him for a symphony orchestra, as well as his works called "Choreographic novels". The article reveals the richness and diversity, types and forms of melodic development in terms of genre classification. Such factors of the musical language as melody, harmony, national musical basis, types and forms of melodic development (repetition, sequence, variance, rolling, singing) have been studied. All this actualizes the study of the creative heritage of Tofiq Kuliyyev.

The purpose of the study: is to identify stylistic features and analyze the work "Choreographic novels" by Tofiq Kuliyyev, paying special attention to the features of the composer's musical style, fully showing the analysis of the work mentioned below.

The research methodology: The study is based on the method of complex analysis. The article includes a comprehensive analysis of the writing style and musical language of T.Kuliyyev, which includes the study of various forms of melody movement, development features, the basis of the national style and compositional structure. It should be noted that while studying the musical language of the composer, in addition to the above components, it was important to identify its connection with national roots.

Keywords: tofik kuliyyev, symphony orchestra, texture, dance genre, form, nationality, traditions.

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Style Features of "Choreographic Novels" by Tofiq Kuliiev

Mekhpara Rzaieva

Аннотация- В данной статье говорится о неисследованных по настоящее время произведениях всеми любимого композитора Азербайджана Тофика Кулиева, написанные им для симфонического оркестра, а также о его произведениях под названием "Хореографические новеллы". В статье выявляется богатство и разнообразие, типы и формы развития мелодики в аспекте жанровой классификации. Исследованы такие факторы музыкального языка, как мелодика, гармония, национальная музыкальная основа, типы и формы мелодического развития (повторность, секвенционность, вариантность, скачки, опевание). Все это актуализирует изучение творческого наследия Тофика Кулиева.

Цель исследования: выявление стилистических особенностей и дать анализ произведения "Хореографические новеллы" Тофика Кулиева, особо уделив внимание на особенности музыкального почерка композитора, полностью показав разбор нижеупомянутого произведения.

Методология исследования: Исследование основано на методе комплексного анализа. Статья включает комплексный анализ стиля письма и музыкального языка Т. Кулиева, который включает в себя изучение различных форм движения мелодии, особенностей развития, основы национального стиля и композиционного строя. Следует отметить, что при изучении музыкального языка композитора, помимо вышеперечисленных компонентов, важно было выявить его связь с национальными корнями.

Научная новизна исследования: Представленная статья посвящается музыке произведения, которая является одним из неисследованных страниц творчества Тофика Кулиева, написанная им для симфонического оркестра.

Выводы: Главным выводом осуществленного нами научного исследования было определение стилистические особенности Тофика Кулиева в произведении "Хореографические новеллы". Музыкальный язык композитора отличается воплощением в себе национально - народной почвенности с европейским. Органическое слияние создает синтез музыки, который отражается в особенностях музыкального стиля и общего музыкального языка произведений, куда относятся гармония, метро - ритм и другие формообразующие свойства. Музыка, написанная для симфонического оркестра, была создана композитором на основе высоких достижений в жанре песни, которая берет свое начало главным образом с народной музыки.

Ключевые слова: тофик кулиев, симфонический оркестр, фактура, танцевальный жанр, форма, национальность, традиции.

Abstract This article talks about the currently unexplored works of the beloved Azerbaijani composer Tofiq Kuliiev, written by him for a symphony orchestra, as well as his works called "Choreographic novels". The article reveals the richness and diversity, types and forms of melodic development in terms of genre classification. Such factors of the musical language as melody, harmony, national musical basis, types and forms of melodic development (repetition, sequence, variance, rolling, singing) have been studied. All this actualizes the study of the creative heritage of Tofiq Kuliiev.

The purpose of the study: is to identify stylistic features and analyze the work "Choreographic novels" by Tofiq Kuliiev, paying special attention to the features of the composer's musical style, fully showing the analysis of the work mentioned below.

The research methodology: The study is based on the method of complex analysis. The article includes a comprehensive analysis of the writing style and musical language of T. Kuliiev, which includes the study of various forms of melody movement, development features, the basis of the national style and compositional structure. It should be noted that while studying the musical language of the composer, in addition to the above components, it was important to identify its connection with national roots.

The scientific novelty of the research: The presented article is devoted to the music of the work, which is one of the unexplored pages of Tofiq Kuliiev's creativity, written by him for a symphony orchestra.

Conclusions: The main conclusion of the scientific research carried out by us was the definition of the stylistic features of Tofiq Kuliiev in the work "Choreographic novels". The musical language of the composer is distinguished by the embodiment of national and folk soil with European. Organic fusion creates a synthesis of music, which is reflected in the features of the musical style and the general musical language of the works, which include harmony, metro - rhythm and other formative properties. The music written for the symphony orchestra was created by the composer on the basis of high achievements in the genre of song, which originates mainly from folk music.

Keywords: tofik kuliiev, symphony orchestra, texture, dance genre, form, nationality, traditions.

Author: Doctor of Philosophy in Art History, Senior researcher, Baku Music Academy named after U.Hajibeyli, Baku, Azerbaijan.
e-mail: mexpara.rzaieva@mail.ru



Figure 1: Tofiq Kuliyev. Baku. (1917-2000).

I. INTRODUCTION

The work of the great Azerbaijani composer Tofiq Kuliyev is constantly in the center of attention of musicologists and is one of the urgent problems of scientific research. However, despite this, most of the composer's musical creations still remain unexplored.

The work is devoted to the study of the musical language of the composer Tofiq Kuliyev. For the first time, a theoretical analysis is given on the basis of archival materials. Such factors of the musical language as melody, harmony, national musical basis, types and forms of melodic development (repetition, sequence, variance, jumps, singing) are studied. All this actualizes the study of the creative heritage of Tofiq Kuliyev.

It is known that in the history of music, Tofiq Kuliyev is famous as the author of a number of works recording and publishing mugham, which have always been of great importance for the development of national musical culture. Along with this, he is also known as the author of piano, symphonic works, cantatas, musical comedies, and numerous songs. The inimitable music of T. Kuliyev, written by him for many performances and national films, has gained immense popularity and wide recognition among many peoples of the world. Captivating, musical creations of Tofiq Kuliyev have always attracted attention and were performed with great love.

II. PURPOSE OF THE RESEARCH

The purpose of the study is to study the main features of T. Kuliyev's melody, the foundations of the musical language. The purpose and objectives of the article are a deep and comprehensive review that will allow you to penetrate into the world of the composer's music, to feel the originality of the work, and also to

trace many areas of the genius of the artist's work: expressive features of symphonism in the music of T. Kuliyev; interpretation of the ideological content, as well as consideration of the individual characteristics of symphonic dramaturgy; identification of interrelations and patterns of national and European musical traditions; revealing the structural features of T. Kuliyev's melody, forms of melodic movement.

a) *Recent research and publications analysis*

Of particular note are the scientific works at different stages of the Azerbaijani musical culture of the 20th century, revealing the panorama of the multifaceted development of the creative heritage of T. Kuliyev. Our research is based on the scientific works of Z. Bakikhanova, R. Zograbov, I. Afendiyeva, E. Melikova and many other authoritative musicologists.

b) *Main research material*

One of the most prominent representatives of the Azerbaijani musical culture of the 20th century, people's artist, composer, film composer and conductor Tofiq Kuliyev, throughout his creative life, turning to different musical genres, created extremely valuable works that entered the chronicle of national musical culture. Among them are such as "The Joy of Azerbaijan", "Four Symphonic Pictures", "Gaytagy" for piano and orchestra, the cantata "Song of Moscow", works for piano, music written by him for drama performances, films and, finally, unique songs, which are an ornament, that is, an adornment of the composer's creation.

It should be noted that the composer, at various stages of his work, repeatedly turned to symphonic music and thus wrote a sufficient number of works in this area. The general study shows that Tofiq Kuliyev, as well as other composers who turn to this musical field, is

faced with the search for a solution to a number of issues related to the subject of music, he tries to create a specific character for dramatic images, to open and show the essence of the main musical theme. It should be remembered that the composer's creative possibilities in this area of music are extremely limitless. The debut in the composer's symphonic work was his compositions, created in the 50-60s, which included "Two Azerbaijani Dances" for a symphony orchestra, "Symphonic Dances" and symphonic suites.

Another work of Tofig Kuliyeu "Choreographic novels" refers to the 1960-80s. Although the author does not mention anything about this in his manuscript, nevertheless, the style of writing, the handwriting

characteristic of the composer himself makes it possible to come to this conclusion.

1. Song

"Choreographic short stories" left a bright mark in the work of Tofig Kuliyeu. As we have already mentioned, ballet (dance) music not only plays a leading role in the composer's work, but at the same time, on the basis of this music, the author shows his own individual style. It should also be noted that the feature of orchestration presented in the work also confirms the composer's extraordinary style.

The first musical number of the collection is called "Song", where the author synthesized two genres, that is, combined them.

Example 1

First of all, it should be noted that the song genre and all the patterns related to this genre, as well as the dance (choreography) music presented here, were accurately executed by the composer. A vivid display of characteristic features once again confirms

this. In addition, the interesting composition of the orchestra also attracts attention, where, along with other musical instruments, there are also a saxophone and a guitar.

Example 2

The introductory part of the work emphasizes its rhythmic character, creates the basis of melodic thought.



Example 3

The main theme played by the flute plays an important role in revealing the characteristic features of the image. The melodiousness of the melody, its lyrical expression of style, is of great importance for the

discovery of this genre form. The line of plot development is confirmed here by the presence of a complex texture in the orchestration.



Example 4

As is clearly seen in the example, the melodic line sounding in the performance of the violins creates the impression of a divisional orchestra and this proves the presence of a double texture here.

theme here, its double transition and the climactic direction of the theme once again confirms this form. The formation of the unity of brass-wind and violin instruments on the basis of the climactic sound is manifested in the composer's work in a particularly vivid form.

The form of the structure of this work was written in the form of a period, that is, the sounding main

2. Autumn

The second number of the musical example is called "Autumn". Here the composer expresses the beauty of nature, his admiration in the language of music.



Example 5

This melody, played by a flute, expresses the main idea of the work. This episode is being played in parallel clarinet and flute, which creates a single intonation pattern of the melody.



Example 6

In the example above, the clear display of the clarinet part shows itself as a polyphonic flute transition. The change of keys that occurs in the middle part (2) of the work is one of the features of the composer's work.



Example 7

As in many other works of the composer, there are also variational turns of the theme here. The transition of the theme, the development of the plot occurs precisely on the basis of variational repetitions. Reprise repeat (p. 27), while maintaining the previous sound form, resembles the main theme. In particular, it

3. Russian-shaped

should be noted that here the principle of the dynamic development of the work was implemented with the joint group consonance of the orchestra and on the basis of the dynamic promotion of variance. The structure of the work is written in the form of a period.

Andante

Example 8

The third musical number of this collection is based on a very interesting concept. Here the composer created samples of melodies typical of Russian national music. However, it should be noted that writing a This musical number was written in the form of a waltz, in 3/4 time.

melody on a Russian theme and expressing its inherent musical features is one of the difficult things, but the composer's talent allowed him to create it skillfully, with taste.



Example 9

From the above example, it becomes clear that the main part sounds in the performance of stringed instruments. Here the composer vividly displays all the distinctive features characteristic of the waltz.

In the second transition of the main melody, there is a change in size, which leads to the creation, as it were, of a new mood.



Example 10

It is from this episode that the size of the melody changes. And at the same time, here, from the point of view of identifying the musical image, a variant multiplicity of performance is revealed.



Example 11

The climax of the work traditionally written by the composer in the form of "tutti", emphasizes the main plot of the music. In the same form (tutti), the accentual performance of the violins realizes the image of music, which is the culmination point, where the composer

clearly and emphasizing shows the main theme and its variation turns.

The middle part of the work is especially emphasized by the composer. Here, woodwinds play an accompaniment in the form of "ostinato".



Example 12

This episode, related to the middle part, sounds in the performance of the first violins.

form A + B + A. The composer here, as in the previous work, makes extensive use of elements of variation.

The reprise of the work consists of repetitions of the main theme. The structure of the building has the

4. Fugue

The last presented work of the collection has a special style.

Allegretto

Example 13

This work - a fugue, written on the basis of the polyphonic genre, has an interesting and complex feature of the structure, and is one of the finest examples of the composer's creation.

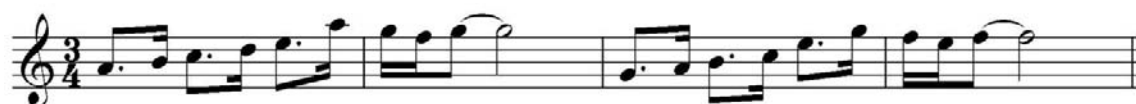


Example 14

The main theme of the fugue is played by the first clarinet. Based on this, in the transition of the theme, the flute solo as the second voice imitates, repeating the clarinet part. It should also be noted that the above polyphonic fugue at the same time, without

violating the laws of the classical polyphonic genre, creates a combination of modern music.

The addition of string instruments to the main theme indicates the complexity of polyphony within the overall texture.



Example 15

The culmination of the fugue here (5 pp.) is carried out by the performance in the form of "tutti" by the orchestra in the transitional part of the theme. And imitation, being the main means, creates a complex structure of the melody, and at the same time expresses the modern style of music. In the last bars of the work, there is a repetition of the initial theme. Such a turn, inherent in the reprise, serves as a means of recalling the general leading melody that sounds at the beginning of the work. In this way, the complete musical thought of the fugue is clearly and skillfully revealed here.

the author. Music and content complement each other, the lyricism of music gives pleasure and peace to everything that surrounds you.

III. CONCLUSIONS

Listening and analysis of the works of Tofig Kuliyeu shows that the musical creativity of this most talented composer is distinguished by the embodiment of national and folk soil. from European. That is, this organic fusion creates a synthesis of music, which is reflected in the features of the musical style and the general musical language of the works, which include harmony, metro - rhythm and other formative properties. The music written for the symphony orchestra was created by the composer on the basis of high achievements in the genre of song, which originates mainly from folk music. Here one should mention the scientific thoughts of the great Azerbaijani composer Uzeyir Hajibayli: "Composers should learn from the people, use the inexhaustible wealth of folk music. It is necessary to find new artistic means, enriching the language of music" (Hajibekov, 1966, p.)

In conclusion, it should be noted that the composer's work, his amazingly wonderful music, written in all genres, has become an invaluable pearl in the history of Azerbaijani music and left an indelible mark on his invaluable creative heritage. Musical decorations, patterns, which are often found in the works of Tofik Kuliyeu, characterize the musical style of

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