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Research Article

Features of timbre and texture in Arif Malikov's symphonies

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Abstract

This study investigates the role of timbre and texture in Arif Malikov's symphonic creation, revealing the originality and innovative nature of his orchestral thinking. By examining Malikov's eight symphonies, the research analyzes their historical context, musical form, and thematic development, with particular emphasis on the hybrid musical language shaped by both the mugham tradition and European symphonic practice. The study explores timbre through aspects such as instrumental color and register range, harmonic density, and dynamic sound layering, while also addressing textural structures including monodic, polyphonic, homophonic, and mixed musical layers used in dramaturgical construction. The use of ostinato, the function of rhythmic cells in building dramatic tension, thematic transformation, and the deeply individualized nature of orchestration are discussed in detail. Each of Malikov's symphonies emerges as a musical manifesto shaped by the cultural, humanistic, and aesthetic concerns of its time. His symphonic language conveys an artistic worldview grounded in emotional sincerity, moral sensitivity, and an expressive expressivity of orchestral color. The study demonstrates that Malikov's symphonic approach holds significant importance not only within the context of Azerbaijani music history, but also as a noteworthy reference within contemporary musicological discourse.

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Introduction

One of the outstanding composers of Azerbaijan was Arif Malikov. He was one of the great symphonists of the 20th century. His symphonies contain deep world, content diversity, modern life and its global problems, social conflicts, emotional explosion. He gained fame in Azerbaijan and all over the world with his unique creativity and great craftsmanship. Arif Malikov's creativity is characterized by high ideas, full content, deep emotional and psychological expression of images. The composer's works reflect his search for new forms and new constructive ways, demonstrating the large-scale and diversity of the author's creativity. So, no matter how different the tasks, styles and constructive ways of the presented symphonies are, they are united by one thing - the common roots that go back to the depths of the ancient mugham art. The composer's wide-ranging creativity is distinguished by his deep professionalism in the presentation of the material, as well as the originality of his ideas, the expressiveness of humanity and spiritual richness in the colorful palette of the symphony. The composer, who mastered all the secrets of the orchestra and highly valued world music values, broke them in the direction of new national traditions, used all the possibilities of the orchestra and achieved the figurative content of the music. The composer's orchestral thought includes high universal professionalism, bright individuality, timbre variety, textural diversity and subtlety of orchestral effect. At all stages of his creativity, A. Malikov's orchestral style is distinguished by a subtle sense of orchestral variety in terms of the depth of instrumental

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timbre features. Therefore, his creativity, chosen for its individuality and brilliance, has been and will be a rich material for scientific research of various nature.

One of the active elements that created the musical form at the beginning of the XX century was timbre and textural features. Texture and timbre are the most important elements of musical language and effective aspects of musical development. In general, the study of the problem of the concept of timbre and texture is a difficult theory.

Purpose of the Research

The purpose of the research is to determine new styles in the orchestra and orchestra writing in the author's thinking in the symphonies written by the composer in different years and the role of instrumental science in orchestral writing, timbre and texture features in instrumental science, and different characteristics of timbre types in symphonic music. It is known that A. Malikov has 8 symphonies. The 8th symphony is dedicated to the National Leader of Azerbaijan, Heydar Aliyev. In A.Malikov's symphonies, two categories that are closely related to each other, but in an autonomous relationship: texture, which determines the number of sounds and their interweaving, and timbre, which creates their interaction, attract attention. For the first time, the investigation of the problems of understanding of timbre and texture in symphonic music was chosen as the research object. It should be noted that the study of this field for the first time in the science of musicology and the results obtained constitute the scientific innovation of the research.

Findings

In Arif Malikov's symphonies, according to the individual way of thinking of the authors, instrumental timbre—(con sord, spiccato, pizzicato, glisando, flagolet, tremolanda, etc.), harmonic timbre—(determines the composition and tonal variety of sounds), register timbre—(low and upper registers), textured timbre—(denotes dense or wide, full or empty sounds) in orchestral writing skillfully using these methods, one instrument or a group of instruments is used skillfully in a self-adaptive manner in different tessettas and registers. At the same time, the texture also attracts attention due to its different and interesting structure.

In the symphonies of A. Malikov, the main components of the texture are: melody; harmony; rhythm and their types: monodic; polyphonic; chordal; from mixed musical layers such as homophones and more complex writing types of texture---coloristic (chords layered with respect to the octave), free leads, ostinato bass, band movements (movements through parallel intervals), harmonic function (sequential movement of chords), rhythmic figuration (repetition of one or more complex tones), melodic functions (collection of non-chord sounds in harmonic movement - sustain, transitory, auxiliary, harmonic notes, combination and predominance) develops textural dramaturgy according to his individual way of thinking. All these studies show that among the rich possibilities of symphonic music, the role of orchestration is important. Although there is a lot of theoretical writing about orchestration, its use in practice is a matter of individual thought. The differently structured texture attracts attention with its amazing diversity in the scores of composers' symphonic music and establishes itself among scientific innovations, creating ample opportunities for researching the work.

People's Artist of the SSR Genadiy Rozhdestvensky characterizes A. Malikov's symphonic work as follows: " I enjoy playing A. Malikov's symphonies. On the one hand, I love to give premieres, on the other hand, I get great joy from performing my works again and again. That's not often the case in modern music. Modern works have become a habit and are performed once and remain for the summer. Such situations cannot happen in works written with great talent. A. Malikov's symphonies have a special place among the most beautiful works of the symphonic repertoire. Because they have a high level of depth of thought, open genuine emotion and skillful use of the orchestra. You really enjoy conducting his works"

Life gave A. Malikova the happiness of communicating with D. Shostakovich, the great composer of our time, who was a criterion for her creativity, life and artistic position from her youth. What is more important than this is that the works written by A. Malikov in different creative stages were the center of attention of this great master. His appreciation of these works had a decisive influence on the entire creative development of the composer. As a sign of deep respect and love, A. Malikov dedicated one of his beautiful and important works, his II symphony, to D. Shostakovich. The first

performance of the symphony took place in 1972 in the great hall of the Tchaikovsky Conservatory. The piece was performed by the large symphony orchestra of All-Union Radio and Central Television under the direction of G. Rozhdestvensky. In addition to intense composing and teaching activities, he also spends a lot of time studying various directions of modern composition schools. His numerous trips to the performance of symphonic and stage works also played an important role in understanding modern music. He had the opportunity to be in many countries of Europe, Asia and America.

A. Malikov's creative success, his music was loved and lived, and he was spiritually and heartily connected to the people. The only criterion for the composer is the contemporary moral demands of the people. In his creativity, he always turns to the people, learns from the people, relies on the people. The first symphony of A. Malokov coincides with the years when he graduated from the conservatory. It was a mature work of the composer. In this symphony, natural drama, sincerity of ideas, originality of the author's imagination, richness of orchestral colors attract attention.

The influence of Shostakovich's symphonism is manifested in Arif Malikov's Symphony No. 1. This influence manifests itself in some components, such as in the composition of the ensemble form in the first part of the dramaturgical center (for example, in the three parts of the main and auxiliary parts, in the fact that it has three phrases according to its structure).

The period before the writing of the second symphony was a tense period for the composer. Thus, in these years, the ballet "Love Legend", the vocal-symphonic poem "Motherland" and the symphonic poem "Metomorphosis", which are considered the pearl of the ballet genre, were created. These years were associated with premieres, trips, pedagogical and social activities. The composer works on theater and film music. Arif Malikov's second symphony is unusual in its structure. In the content of the second symphony, which has the corresponding movement, there is a philosophical solution to the problems that concern the modern man. The presented symphony is sharp and dramatic throughout. It can be said that it is one of the composer's most brilliant works and is known for his innovation.

The first movement is a 3-part form written with Sonata allegro elements. (A-B-C-B-A). It opens with a lyrical theme in the oboe solo, set against a two-piano (PP) background of strings. It should be noted that the ostinato writing style in the second symphony becomes a formative factor in the second part of the work and takes its individual embodiment. The second movement is a scherzo written for brass instruments. It is dynamic. Brass instruments include timpani, 3 tam-tam, small and large drums. The first 4 bars are a metro-rhythmic arrangement with an ostinato in 4 groups of percussion instruments. Ostinato is used in this part not only as a constructive technological method, but also defines the beginning of artistic content in the presented music. Here, the rhythmic identity of the voices, moving towards a brilliant climax, further strengthens the dynamics. After this strengthening, the dynamics gradually decreases again. Such a composition once again confirms that the composer was always in search of fresh, unexpected contrasts with different colors and the multi-layeredness of the musical outlook. Thus, the development that occurs through the thickening and densification of sound in this process refers to the principle of ostinato. Then, in the background, a series of nine themes are gradually layered by the brass solo instruments, creating movement. The dramaturgy of this part consists of the dynamic movement of tutti sounding and its return to its previous state. This is explained by the reduction of tools. Brass wind instruments, horn, trumpet, trombone, tuba and percussion instruments were used here, as well as timpani, three tam-tam, small and big drums.

The third part is music written for string group. In the main part, the theme is enriched by interweaving polyphonic sounds. In the final section, the theme of the I violins in the upper register leads to a gradual weakening of the sound with pizzicato accompaniment by the other strings. The work ends with a “coda”.

Part 4 is written for percussion. The composer made extensive use of percussion instruments and added piano and strings to it. In the fourth part, rhythm, which is the main organizing factor and free element of musical movement, is built according to the individual and original way of thinking of the composer. In connection with what has been said and taking into account the diversity of the texture, the main types of texture, monodic, polyphonic, chordal, homophonic and mixed musical layers, were used in the music of the fourth part in a unique way.

The fifth movement is music written for woodwind instruments. Elements of Azerbaijani classical mughams are felt in this part. This manifests itself in polyrhythmic repetitions and melodic-figurative arrangements. These methods are enriched with polyphonic sounds and timbres of woodwind instruments. In the composition of the fifth movement, the general principles of the ostinato movement are of special interest. Here, the role of the rhythmic factor is not limited only to the accompanying function, because in the process of musical development it materializes and becomes tonally expressive. The finale of the symphony is the dramatic culmination of the entire ensemble.

The sixth act was the impetus for writing the entire collection. Its structural-compositional solution is the core of the whole complex. The dramaturgy of the finale is built on the collision of the new thematic material with the music of the previous parts. The sixth part begins with the passage of two themes simultaneously. The theme related to the intonation of the 3rd part in the lower register of the strings overlaps with the other theme of the flutes. It is distinguished by its polyphonic chain. The brass chorale echoes the images of the 3rd movement. This time it sounds more sharp, emphatic and serious. The 1st and 4th parts are connected to it by arranging the thematic layers on top of each other. This movement attempts its climax, and the layer, resting on mugham elements echoed by whispering strings, creates a sharp cliffhanger here. This gives the music a new character, and it leads to a subject close to the image of the first movement of the flute. Here, the C major chord sounds as an echo.

The first performance of the symphony took place in Baku in April 1970, conducted by Niyazi. The symphony was performed in 1972 in the great hall of the Moscow Conservatory under the conductorship of G. Rozhdestvensky, in 1975 in Georgia at the "Caucasus Spring" festival, and in 1978 in Ankara.

The date of writing the third symphony is related to A. Malikov's departure to Yugoslavia in 1972. The first performance of the third symphony took place in 1974 in Moscow under the direction of Honored Artist of the RSFSR A. Kornev, performed by a chamber ensemble. In the same year, the work was performed in Baku. Symphony No. 3 has entered the repertoire of creative collectives of many nations.

The IV symphony was written for string orchestra and was completed in 1977. The artistic concept of the IV symphony is the crossing of two musical ideas of the East and the West, Mugham traditions and European symphonism. A. Malikov's innovation, within the symphonic concept, was in preserving the emotional and psychological characteristics of mugham. The world of images of the IV symphony is diverse and complex. The symphony is unusual in its structure. Consider the scheme below:

A	B	C	D	Fugue	D
Choral	violin	polyphonic	inner		dynamic
Section	sheet	layer	recitative		reprise

The symphony begins with a chorale. The discontinuous sequence of the melody, its layering and return to unison, the harmony of the piano (P) playing, the accented sounds create a tragic image. The chorale ends with chords that cover a large vocal space. Here, the themes that make up the mugham intonations are layered on the pedal of the "mi" note.

In "Violin section" there is an organic connection with mugham art. The absence of cell lines creates conditions for free performance in the precise arrangement of the rhythm. The "B" section consists of 12 free themes, which gradually join the piece of music. Themes distributed over a large orchestral space create an acoustic stereophonic. Another structural feature of this layer of music is that each theme merges into an organ point after its passage. As a result, the entire diopson of the chromatic gamma is captured. The "C" section is a 12-voice polyphonic layer, where each voice is separately constructed from a sequence of 12 series themes. In vertical-horizontal structured topics, the role of polyrhythmic touch of sounds is great. Themes cover a wide range: Rhythmically, they are structured by both active and passive movements. The sounds are touched (mixed) in a large mass, giving an aleatoric improvisational effect. The peculiarity of this section is that the improvisation here is defined by Mugham thoughts and its artistic solution is realized by contemporary compositional writing. The music is layered with the introduction of the chorale. As a result, two images merge and create a new environment.

The music becomes tense, develops and reaches its climax. "D" section - consists of long-term unison sounding of viola instruments. It is a contrast to his previous theme. Intonation, which rotates around its axis, i.e. around its center,

its rhythmic organization curbs emotions and at the same time keeps its internal impulse. The main theme is joined by the subs of the chorale, but the subs continue their movement. With this, the seven-voice fugue, which is the culmination of the collection, is prepared. The theme of the fugue begins with the recitative of the altos. Despite the serial arrangement of the theme, it is harmonious. A large range allows for polyphonic displacement of sounds. The introduction of the theme of the fugue takes place every time at a new height, as if in a new tonality and in interaction with other sounds. With this, the dynamic becomes stronger and leads to a tragic climax. Due to its characteristics and rhythmic dynamics, this is a contrast to the entire material. Later, the theme of the chorale and the recitative sounding of the altos flows and is replaced by a wide emotional-rich theme played by the I violins. Again, the images of the middle section of the symphony return, it enters the new polyphonic layer. It consists of 24 voices vertically and is based on the sequence of series themes. What happened, revives the "C" section. Sounded in denser polyphonic writingIn the "C" section, the theme that sounds within 40 cells then passes within 20 cells. By reducing the time, the composer vertically increases the amount of sounds. As a result, instead of 12 sounds, 24 sounds are played. The symphony ends with a chorale. Arif Malikov's IV symphony, polyphonically, became a new stage in the development of Azerbaijani symphony. The first performance was in September 1977 in Moscow. It was performed in Baku in 1978 under the leadership of Niyazi. In 1985, the All-Union "Melodiya" company records the symphonies II and IV of Arif Malikov.
In one of the interviews, Arif Malikov was asked:

> *You have 8 symphonies. But 7 of them are known to the public...?*
> Yes. That symphony is the 5th symphony. I almost have that symphony, either on paper or in my head. Every time I say that it is necessary to complete the work.
> *It is said that you have not revealed your 5th symphony...?*
> Sometimes it happens that some work takes its place and pulls it to its side. The 5th symphony will also sit in its place. [1]

Symphony VI is called "Contrasts". As the name suggests, this symphony raises global problems that concern humanity - such as peace and war, good and evil. In this work, the composer widely used various types of modern writing style - traditional classical, dodecaphonic series technique, sonoristics, aleatorics, expansion of the temperament base, polystylistics and mugham traditions. All music is full of contrasts. These contrasts are manifested in musical images, thematism and its development. At the same time, it is particularly noticeable in rhythm, tempo, dynamics, orchestra timbres. The composer uses all the possibilities of the orchestra. The orchestra polytras is harmonious and colorful. The large composition of the orchestra is further expanded by dividing the parts of the instruments. A major role in the dramaturgy of the symphony is played by the leit-image, which consists of five movements in the introductory section. The gloomy mysterious character of this leit-image has a great role in the unfolding of the dramatic events of the work in the future. The unison performance of stringed instruments is gradually layered with woodwind and brass instruments, creating a dynamic complex. The solo performance of the "English flute" woodwind instrument over the ostinato "mi" sound of the strings sounds in an uncertain temper, creating an exciting theme. This image recalls the archaic intonations of ancient folk music. This section transitions to a chorale played by woodwinds, which creates an organ sound. Brass instruments are layered over all of this. The development of initial images leads to tutti playing of chords in mugham intonations. Thus, the musical episodes of the introductory section become the leitmotif of the symphony. In the next musical number, the phonfar theme sounds on the "humayun" lad played by the trumpets. It should be noted that the intonations of this theme were first sounded in the performance of the English flute. Combined with the leitmotif, it brings the theme to a new contrasting layer. The new section is played by brass instruments. This unit has a finished three-part structure. The middle section is a five-part canon played by strings, which is played as a sixteen-series theme against a background of brass instruments. A reprise is a variant passage of a theme played by strings. Its theme is given by the alternation of woodwinds and strings against the background of the rhythmic arrangement of brass instruments. After a tense and prolonged sound, the music gradually calms down, leading to the ostinato "mi" sound. The next layer of music is active movement.

The first performance of the VI symphony was performed at the VI congress of Azerbaijani composers on January 24, 1985. From the first performance, the symphony aroused the great interest of a wide audience. Soon, the symphony was played at a concert at Gara Garayev's memorial night. In 1986, it was performed in Moscow at the VII Congress of USSR Composers. Later, this work was performed in Tashkent, Samarkand, Doneski, and Kiev. The VI symphony was at the highest peaks of the Soviet symphony of the 80s and attracted the attention of foreign conductors.

Symphony VII was written at the request of Ehsan Doğramaci. For the performance of this symphony, Doğramaci is building a building for 15 million dollars. The premiere of the seventh symphony took place in the concert hall of this building. In the 7th symphony, the composer combined Turkish and Azeri music and synthesized it.

VIII symphony, as we mentioned above, is dedicated to the All-National Leader of Azerbaijan, Heydar Aliyev. The symphony, called "Eternity", was written based on the poetry of Nazim Hikmat and Ahmad Javad. The symphony was performed by the Azerbaijan State Symphony Orchestra named after Uzeyir Hajibeyov under the leadership of People's Artist, conductor Rauf Abdullayev. Vocals were also used in this symphony. The vocal part was performed by Rashida Behbudova, Honored Artist of the Republic of Azerbaijan. The soul-pleasing sounds of the eighth symphony seem to take a person to the bosom of memories and enrich the hearts of the unforgettable genius of Heydar Aliyev, the infinity and legend of a great life. Along with the new music in the symphony, the composer also used vocal vocals, as we mentioned. In general, the symphony "Eternity" conventionally consists of three parts. The work begins with six romances written by Nazim Hikmet and ends with the ballad "Azerbaijan" written by Almas Yıldırım. In the middle section of the symphony, new musical material is played, but does not harm the overall dramaturgy of the work. Arif Malikov used folk music in the symphony, especially the intonations of Heydar Aliyev's favorite "Sari Galin" Azerbaijani folk song.

Arif Malikov's interview with Adabiyyat newspaper: "Heydar Aliyev turned his face to me; "Arif, it would be better if you write a great symphonic piece worthy of the grandeur of this place (Mecca)," he said. After returning, I wrote "Symphony of Eternity". I am very sorry that he was not lucky enough to listen to the "Symphony of Eternity".

Conclusion

Analyzing the symphonies, it can be concluded that each symphony of the composer embodies the problems of the time when it was written. Here, the musical solutions of the symphonic genre are based on different methods. The basis of the work is the role of instrumental science in orchestral writing, the historical theoretical methods about timbre and textural features of symphonic music. At the same time, the category of form and content is based on the comparative method. Arif Malikov performs in his symphonies as an artist who stands at the most advanced musical position in terms of means of expression. Each of his artistic victories sharpens the creative mind of the composer, gives him the opportunity to reveal effective and wonderful aspects in the art of music. In all his creations, the main idea of the composer is always heard - the idea of an active and uncompromising struggle for beauty in life, as well as for the sake of humanity. His music is full of accusatory rage against all destructive forces. In his work, there is a humanistic invincible faith in justice. The composer himself says: "Music has no translation. He has a language for all peoples. I will try to make my new works call people to friendship and brotherhood. Let them be instilled with noble and sublime feelings. May the glory of his native Azerbaijan spread to the distant meridians of the earth."

As mentioned above, the composer had the opportunity to be in many countries of Europe, Asia and America. The geographical scope of these trips is quite wide. France and Cuba, Turkey and Bulgaria, USA and England, Japan and Poland, etc. Arif Malikov was awarded with orders and honorary decrees of the USSR and many foreign countries. The theme of love in Arif Malikov's music is a symbol of eternity. His music always lives and will live in hearts.

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