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ART-HISTORY COMPONENT MUSICAL FILLING IN THE FOCUS OF CINEMA CULTURE

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Abstract: *The article examines aspects of the mutual influence of cinema and musical art, the role of music in the artistic and aesthetic structure of the film. For this purpose, specific features of the musical series in the film are comprehended, acquiring somewhat greater independence than was characteristic of traditional musical thinking not associated with cinema. The main means of expression and the specificity of musical art in cinema are considered. It turns out that any means of musical expression can act as a dominant, it is more differentiated and autonomous in its development. These are, first of all, melody, timbre, rhythm and instrumentation. Distinctive features of film music are fragmentation, mosaicism, polygenre, polystylistics, incompleteness of form, dual nature. Based on the cultural analysis, new cognitive mechanisms of the relationship between science, culture and art are formed in the work.*

Key words: *film music, cinematography, music, art, musical means of expression, melody, modern film music*

Introduction. In modern cinematography, relatively independent artistic and aesthetic elements are combined into a synthetic whole: script-dramatic, director-staging, visual-decorative, musical-sound, etc. The sound-visual cinematic image of a modern film is polyphonic in its structure. In it, such expressive means as sound (music, speech, noise), color and their relationship with the visual series are rethought in a completely new aesthetic way. Individual expressive means, be it music, color, concreteness of the image, do not appear in the cinematic image as absolutely independent artistic elements. Each of them acquires new qualities, typical specifically for cinematography. Here, a complex process of mutual modification of the expressive means acting together takes place. One of such important expressive means is film music. Due to its specific aesthetic features, it actively participates in the creation of a cinematic work that is integral in artistic terms.



The relevance of addressing this problem is determined by the specificity of film music in modern cinema, which is characterized by the processes of combining various musical types and genres. Film music is a kind of experimental laboratory of modern musical art. The experience accumulated over the entire history of sound cinema requires a much broader and more comprehensive consideration of the role of music in the development of the artistic image of a film. This is due to the fact that music in cinematography, when interacting with the frame, with the word, with the editing system, or with everything together, acquires new functions and, at the same time, new qualities that in many ways distinguish it from music as an independent art.

Analysis of forward follow-ups. The first special theoretical studies devoted to the role of music in film dramaturgy date back to the 1930s. Thus, I. Ioffe in his books "Synthetic Study of Arts and Sound Cinema", "Music of Soviet Cinema" gave a number of correct formulations that can still be used in the study of film music issues. One of the important works on film theory is M. Martin's book "The Language of Cinema". This book not only reflects the point of view of those figures in music and cinema to whom the author refers, but also concentrates views that are to a certain extent widespread and established in the West. As one of the main requirements, M. Martin puts forward the invisibility of music in a film. Of the general functions, M. Martin recognizes for music only the creation of the emotional atmosphere of the film.

Main text: Music is an important means of expression in cinema. Film music is of particular interest for cultural analysis, since it can be considered as a conditional model for identifying general patterns of functioning of the musical component in synthetic art forms. Over the course of its long history of development, music as an independent art form has developed a set of expressive means through which its content is actualized: melody, rhythm, mode, tonality, harmony, timbre, dynamic shades, tempo. All these elements of musical language are closely interconnected and interdependent, their unity is absolute, and their independence is relative. It is well known that the main means of expression in music is considered to be melody as a monophonic expression of musical thought. "S. Prokofiev and D. Shostakovich - outstanding innovators in the field of musical language, persistently emphasized that



the melodic basis is "the most essential side of music" (Prokofiev), "the soul of a musical work" (Shostakovich)" [1]. These statements by composers are fundamentally important today, since modern musical culture is replete with various trends, the melodic foundations of which recede into the background, are subject to deformation or complete destruction.

Meanwhile, the idea that the denial of the melodic structure in music inevitably leads to its degradation, the destruction of the musical imagery itself is absolutely correct. A natural consequence of the fascination of a number of modern composers with individual elements and technical methods from the arsenal of the musical avant-garde of the second half of the 20th century was a heightened attention to the bright melody of folklore. Folk melodies conceal considerable opportunities for renewing the musical language at all its levels. Film music did not remain on the sidelines of these processes. In its development, it underwent various metamorphoses: a fascination with the classics, musical innovations of the 20th century and, finally, folklore. But no matter how intricately these moments are intertwined in film music, the fundamental foundations of musical art remain unshakable here too. Undoubtedly, film music has retained purely musical means of expression, but under the influence of cinematography, it has undergone a certain reassessment of values and a change in previously existing accents and preferences. As a result, each of the means of expression has acquired somewhat greater independence than was typical of traditional musical thinking not associated with cinematography. The screen emphasizes not only the word, but also the timbre, rhythm, and instrumentation. Almost any means of musical expression can act as a dominant in cinematography, around which all musical material develops. Let us especially note the role of melody in film music. "In music, high criteria have always been placed on melody. Even the great Haydn noted: "If you want to know whether a melody is beautiful, sing it without accompaniment. Melody is the work of genius." This idea is relevant in our time, because it takes a lot of work for a composer to create a truly beautiful, memorable melody" [2]. In film music, melody has more independence than in other types of musical creativity. It can be used in its original form, performed by voice or by any one instrument, and the instrument



can be the most unexpected in the nature of sound production. Melody acquires the greatest significance in songs, which quite often reflect the main idea of the film.

The role of the melodic beginning - the leading musical theme - in a film is important. According to many composers working in film, film music, more than any other, needs an impressive theme with a bright, memorable and easily perceived melody. The theme should be extremely laconic, sound on average no more than one minute and at the same time be noted for its generality, expressing the idea and mood of the film as a whole. In this regard, composer Andrei Petrov emphasized: "The number of musical themes is minimal; in fact, a film should have one - the main - musical theme" [3].

Cinema practice has further intensified music's craving for unusual sounds, for emphasizing timbre colors: elements of concrete, electronic and sonorous music are widely used here. In the further development of timbre dramaturgy, the use of achievements in the field of sound recording, amplifying and correcting equipment plays a major role. Electronic music has expanded the timbre palette of modern music. Instrumentation in film music also has a unique specificity, which differs from the established traditions in instrumental-symphonic music. The artistic possibilities of instrumentation in film music are much wider than in traditional musical forms and genres. Sound recording, based on modern technical achievements, makes it possible to feel the unusualness of traditional instruments, to sense the timbre "close-up", making any instrument a solo [7].

The discreteness of film music serves as the basis for its editing, when different textures collide in successive fragments of the musical sequence. In cinema, music is cut and pasted in the same way as film. There are cases of its artificial shortening or lengthening, sometimes some moments are cut out altogether. Film music must be able to be edited to fit a frame. Due to its direct connection with a specific frame, editing phrase or episode, film music is always programmatic: the program of its development is the ideological and thematic basis of the film and its specific embodiment in the visual sequence. The content of music in cinema is predetermined by the content of the visual sequence, in which the dramatic action finds its consistent development.



Cinematography gave music a new type of program - a moving image, significantly different from a musical program in its classical understanding. Film music, unlike traditional program works, be it a symphony or a ballet, is more strictly subordinated to the dramatic concept of the film. That is why the images of film music, due to their close connection with the visual and expressive series of cinema, have a pronounced sensory-concrete, visual-pictorial form. Film music is written "for the frame" - this is its whole essence, even despite what kind of aesthetic function it performs at a given moment: illustrative or dramatic. Concreteness of thinking is one of the main aesthetic properties of film music, conditioned by the visual series. Film music is discrete, fragmentary, mosaic, since the program of its development becomes the visual series, which is even more changeable and dynamic than the sound. The mosaic nature of musical material in cinema is caused by the rapid change of actions, events, phenomena, psychological states, frequent displacement of spatial and temporal boundaries.

The mosaic nature of film music was most evident in silent films, the musical accompaniment of which, as a rule, was edited from popular excerpts from classical, pop, folk and salon music. At the same time, the sound series was an undivided musical flow, developing practically independently of the dramaturgy of the visual series, although quite synchronously in relation to the cinematic movement, its tempo-rhythmic dynamics and emotional atmosphere.

Modern film music has not lost its mosaic properties. Although it differs significantly from the music of silent films and the first sound films in its artistic and expressive functions, it has retained some features of the former mosaic, expressed in its ability to unite the music of different times and peoples into a single "content" series. A unique musical kaleidoscope-collage arises.

Film music is an expression of cinematic specificity by means of musical expressiveness. Therefore, following such characteristic features as dynamism, laconicism, programmatic nature, mosaicism, it is necessary to name polygenre and polystylistics. The principle of mosaicism in film music is realized through polygenre and polystylistics. The above-mentioned phenomena are characteristic not only of



modern film music, to a certain extent they are characteristic of the entire artistic culture of the late 20th century. The root cause here is the complication of social life, its contradictions, which are reflected in a variety of artistic forms. The dramaturgy of the film itself often requires genre and style diversity of music, combining, for example, a folk song or tune with classical musical forms or classical music with “light” music. We will find similar examples in any modern film. Combining different musical genres and styles is a special case of this phenomenon: the introduction of fragments of works from past eras, or works with a precise sense of time “parameters”, or everyday music of a certain historical period into the film’s musical sequence – i.e. a kind of “musical-historical quotations”. Any musical material that meets the recognition criterion can be used as quotations in film music: classical music, everyday music from past years, retro style, etc. The introduction of classical music requires special precision and high skill from the authors, since these works are given in small fragments, and are related to a specific image, which was not part of the composers’ intention. Sometimes film music combines genuine classical music and variations on its theme [5].

Conclusions. The combination of both arts into one whole opens up enormous possibilities for creating a “three-dimensional” audio-visual image, for revealing both the ideological content and the artistic image of the film. Under the influence of cinematography, each means of expression in film music has acquired somewhat greater independence than was typical of traditional musical thinking not associated with cinema. Almost any means of musical expression can act as a dominant, it is more differentiated and autonomous in its development. These are, first of all, melody, timbre, rhythm and instrumentation. Distinctive features of film music are fragmentation, mosaicism, polygenre, polystylistics, incompleteness of form. The visual series dictates a strict program to the musical and sound series. The literary and scenic basis and editing in its most diverse manifestations determine one or another degree of mosaicism of the musical score of the film, and, consequently, polygenre and polystylistics. Musical form in cinema is determined by the content, genre and stylistic features of the cinematographic work. The nature of film music is determined precisely



by its correspondence to the film – its genre, style, dramaturgy, intonation, type of imagery, manner of acting – harmony with all the individual particles of the complex whole that is the film.

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