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Principles of Functional Classification of Music in Cinema

Принципи функціональної класифікації музики в кіно

Abstract. The article deals with the basic principles of the functional classification of music in contemporary cinema, with the use of new technologies in the process of creating music for movies, and innovations introduced by modern film composers. The basic principles of functional classification of music in modern cinema should be considered with regard to systemic, socio-cultural approaches, to the latest developments in cinema studies and musicology, as well as comparative-historical and logical-analytical methods. The main principles of sound and image interaction in cinema are established, being: mutual reinforcement and counterpoint between sound and visual components in film drama, consistency and logic in the development of the storyline and unfolding of the concept of the film, harmonization or intensifying the interaction between the inner sense and perception of this sense by the recipients. The main functions of music in cinema are defined: managing emotions; intensifying artistic communication; creation of intertextuality within the work; “background” support of the main plot line; combining the other components of the structure of the screenplay, including parts of the storyline. Nowadays, the following basic models of interaction of music with a plot function in cinema: illustrative, contrast, synchronous, communicative and structural. The basic principles and functions of music in modern cinema, caused by the development of compositional practice and changes in filmmaking technologies, are substantiated. The functions of music in cinema determine the certain models of interaction sound and visuals on screen.

Keywords: film scoring, principles and functions of music in cinema, structural components of a film, tasks of film composer, models of film music.

Problem statement. Music has always been and remains an integral element of cinema: as an art, based on time and on the process of coming into being [16], it organically, naturally enters on-screen reality. Artistic synthesis, characteristic of cinema, is defined by the very nature of its language, which lays foundation for the powerful impact on the emotions and feelings of the perceivers and determines unique nature of this art and explains its rapid incorporation into the global culture. Since the early years of cinema and until now the musical component of the soundtrack has been in the focus of attention of both cinema scholars and practitioners. Film score has certain meaning for the narrative, has its specific functions, resulting from the main objectives of interaction with the viewer, its aim and means.

As it is generally known, the first decades of cinema were marked with its relative silence; relative, because since the invention of cinema there were constant, random and often mostly unsuccessful experiments, aimed to produce sound for the visible picture; also, screenings were accompanied by noise and sound effects.

First dubbed the “Great Mute” (till the very event of October 1927 that finally provided cinema its language and sound), cinema was subsequently described as “deaf”, as contemporary theoretician and cinema practitioner Michel Chion points out [2]. The space on the screen is alienated from the audience, the film narrative is subject to permanent inner reflection and self-sufficiency. According to Iryna Zubavina, when sound effects augmented the existing inventions of silent films, particularly in the field of montage decisions during the process of producing a picture, that marked changes in the correlation between temporal and spatial factors in cinema [12, p. 152–153]. Undoubtedly, these changes made a significant impact on development of music in cinema and on modifying its functions.

The first musical instruments that were played during the screenings, were aimed to stifle the noise of the projectors; they were mostly compilations: during the picture shows live musicians improvised freely on the well-known themes and performed numerous potpourri. Later on, in order to increase the influence of the storyline on the viewers (that eventually affected picture shows’ attendance) the film

scoring was established. Commissioned by the production studios or directors who had an option to choose the most “apt” tracks out of the samples, proposed by the composers who often remained unknown, scores were subsequently performed by the soloists, small ensembles and later on—by symphonic orchestras.

Film scores of the time were performed without rehearsals, literally “reading from the sheet”. Thus, the tradition of musical accompaniment to the motion pictures was established: the scores of the musical pieces that were to accompany the premieres in the big cities’ movie theaters, were passed forward to the provincial towns; the performers usually got them right before the screening. Film scores gradually won admirers among the viewers and proponents of sound in directing. Hence, historically, at first film scores originated out of practical necessity (a need to stifle the unwelcome noise) and from the desire to intensify the influence of the screen art on the viewers.

Sound era in cinema had a rocky start, as the silent movies were already acclaimed, had certain semantic uniqueness, were established and successful in operating its artistic means, for instance, unique methods and techniques of montage. Such notable figures as Alfred Hitchcock and Charlie Chaplin shared certain doubts regarding the prospects and significance of sound in cinema; later on they changed their mind in favor of the sound. All around the world directors Jean-Luc Godard, David Griffith, Oleksander Dovzhenko, Sergei Eisenstein, Lev Kuleshov, Sergei Parajanov, Vsevolod Pudovkin, composers Isaak Dunayevsky, Edmund Meisel, Sergei Prokofiev, Aram Khachaturian, and Dmitri Shostakovich experimented in adding sound to the picture, that also resulted in numerous academic studies on the features of cinematic language. In that way illustrative and counterpoint functions of the scores were established [26; 27].

Eventually, scores archives emerged, where the music was preserved and cataloged according to its nature, tempo, and genre. Later on such cataloging lost its significance: recording technologies developed, as well as the new genres of symphonic and subsequently—electronic scores; the styles, trends and traditions of performing interpretation changed rapidly, more and more “open pieces” emerged [36]. The musical avant-garde, created by Pierre Boulez and Karlheinz Stockhausen received acclaim; Iannis Xenakis stepped in with his ideas of the new syncretism; John Cage and Erik Satie experimented with time and chance in music.

Nowadays, the techniques of creation and use of film scores, their dimensions, velocity of dissemination, thus the principles of functioning, features, and objectives are applied in completely different ways, as we see it in the works by Krzysztof Zanussi, James Cameron, Christopher Nolan, David Fincher and composers David Arnold, Marco Beltrami, Elliot Goldenthal, Henry Jackman, Patrick Doyle, Wojciech Kilar, Mark Mothersbaugh, Randy Newman, and Mervyn Warren [33]. The influence of these transformation of the functions of film scores needs to be studied according to the reality and challenges of contemporary time.

Analysis of recent research works and publications.

The features of semiotics, semantics and structure of the films, as well as film scores, have been studied by the scholars from the various fields of the humanities. Studies by the scholars since the 1920s till the 1960s (Grigori Aleksandrov, Sergei Eisenstein, Vsevolod Pudovkin regarding sound in pictures; Aleksei Losev—regarding the philosophy of music; and Yuri Lotman regarding aesthetics and semiotics of cinema) set ground for researching the functional features of the film scores. T. Korganov and I. Frolov [13], Z. Lissa [15], and John Howard Lawson specified the elements of structure of a film, the functions of film scores, defined developmental stages of theory and history of cinema, as well as those of sound films.

Daniel Banda et José Moure [1], Gilles Deleuze [10], Jean Mitry [20], and Ukrainian researchers V. Horpenko [9], I. Zubavina [11; 12], O. Musiienko [21; 22], H. Chmil and N. Korabliova [31] revealed the form of synthesis of arts in contemporary cinematography, showed the influence of modernism, avant-garde, and postmodernism on the main genre and style characteristics of the films from the second half of the twentieth century, as well as the stages of evolution of audiovisual culture. The genre nature of film scores, its imagery and styles, its ties with the drama theatre were covered by N. Tarshis [25] and H. Filkevych [26]. Worth mentioning is their opinion that music as a sublimation of the spiritual experience of humankind should be a spiritual center of both dramatic play and film narrative [25, p. 6–12].

Among the studies on contemporary film scores, their evolution and interpretations by performers, on the interplay between classical and contemporary composing practices there should be mentioned the publications by Kathryn Kalinak [6], Mervyn Cook [5], David Neumeyer [7], Michel Chion [2; 3; 4], as well as the study by Matt Schrader [33]. The latter generalized the legacy of the composers for US fiction films and initiated and published a number of interviews with contemporary composers: Mark Mothersbaugh, Randy Newman, John Powell, Mervyn Warren, James Cameron, and Quincy Jones. S. Khvatova, Ye. Shevliakova [28], A. Chernyshov, [29; 30], and T. Shak [32] published valuable research works on the style and genre features of film scores, their functional trends and objectives. The recollections of the composer Andrey Petrov, which he shared in his conversations with a film critic N. Kolesnikova [23] are of interest, as they cover achievements of adding sound to the image and are illustrated with the cases from the works by prominent Soviet directors (Georgiy Daneliya, Eldar Ryazanov, composers Eduard Artyemyev, Gennady Gladkov, and Mikael Tariverdiev). Solid research works on musicology and studies on culture regarding the film scores by Ukrainian scholars, such as O. But [8], S. Leontiev [14], I. Stetsiuk and M. Abakumov [24], were taken into account.

However, the mentioned publications on film scores, on the analysis of their features and functions, still leave the issue of clarifying the key principles of film scores’ functional classification during the current stage of the European and US feature films’ development sufficiently studied, proving that such research is much needed.

Objectives of the study are to reveal the principles of film scores' functional classification during the contemporary era. The main approaches to the role of the scores, outlined during the history of cinema, were considered. The key features of film scores were described; the viewpoints on the role and position of scores within the structure of the motion picture were analyzed; the issue of contemporary composing techniques influencing film scores was addressed.

Presentation of the main research material. Music has been functionally loaded since the very first years of emergence of cinema as a synthetic art. Both general theory of cinema and theory of sound movies developed concurrently with the practical experiments; and the musical dramaturgy in film music is, as it is well known, rooted in the dramatic play. Historically, the basic functions of film music emerged and established themselves through the theatrical act [25].

There are two types of film music: narrative, diegetic, or source music, which is heard by the characters; and non-diegetic or extradiegetic music, perceived only by the viewers [8; 13; 14]. Technical development of cinematography and means of musical expression, as well as the directors' inventions stimulated the film creators to converge and intensify the interconnections and dialog between these two components of film sound. Besides the music, soundtrack includes conversations, sound effects, noises; how they are performed and interpreted is up to the main cultural trends of the time. As film music establishes itself a prominent phenomenon in the development of screen culture, theoreticians and practitioners of cinema become interested in the music of the past: its preservation for the further research being an aim of a number of musical societies, namely the Society for the Preservation of Film Music.

Z. Lissa made a significant contribution to determining the functions of sound in cinema; she was among the first to publish a throughout analysis of the latter [15]. Examining the interplay of the two main components of a film (visual and sound), Z. Lissa demonstrates the film music to have the following functions: emphasizing movement, processing real noises and sound, showing the progression in time, defining the deformations of sound material. Music may be used in film in its natural function, being a commentary. Music is a device to express feelings and emotions of the characters but, also, there is music that informs the viewer about how certain character handles the situation and music that represents recollections, fantasies, reveals dreams and informs about somebody's intentions. Special attention should be drawn to the silence on screen [15, p. 279–282]. Besides that, music is a basis of sensuality in cinema, it may foretell certain plot twists, unifying the composition and structure of a film [15, p. 246].

While Z. Lissa had been working on the mentioned publication in the 1960s and 1970s, the new models of interconnections between visual and sound components of films emerged: illustrative model, contrasting, communicative, structural, and synchronous. Scientific analysis proves the existence of the basic functions of film music, shaping the latter

as an active, stimulating, even defining (from the dramaturgy point of view) element of the film. It is, for instance, informing the viewers about the act that the character intends to perform, or presenting motion through time. In contrast to isolated examples of such use of music in films during the mentioned period, these days active functions of music are employed much more often, securing music as an integral component of a motion picture.

Mark Evans in his studies [14, p. 87] reveals the following functions of music in the movies: expressing emotion and creating the atmosphere, desired by the director; adding composer's commentaries; creating a new accent to illustrate dramatic events; fulfilling the principle of continuity; influencing the tempo of a film; putting emphasis on a certain action and proving its necessity; describing time and location; amplifying the comic effect of a picture. As we can see, such viewpoint reveals some interesting practical aspects, namely the use of music to show continuity in the film, and its potential to affect the viewers' perception of a general movie's rhythmic pacing.

In recent years free interpretation, stylization, experimental changes of classical music occurred in cinema more and more. The analysis of composing practice in scoring proves that composers actively imply the free approach to interpreting the musical form, practically illustrating the idea that there are many potential possibilities for interpretation of a feature film, depending of its openness and completeness of its form. This idea was first expressed by Umberto Eco [36], who drew attention to sometimes unconscious urge of directors to leave the right to freely interpret the original piece to themselves.

Looking at the functions of film music from the perspective of contemporary film scorers and US feature films' directors [33], we see that music enriches the film (Matt Schrader), it becomes the leading "voice" in the film and speaks for its creators, unifying its elements (James Cameron, James Horner). Music adds to the viewer's impression about the characters and deepens the narrative structure of the film (Henry Jackman). It should be corresponding to the imagery of the movie, be organic, as it is a sensual language of a film and everything seen on screen should be heard in music as well. This increases the chances for interpretation, intended by the director (Quincy Jones). However, such approach to representative function of music was not shared by all the directors; i. e., in Federico Fellini's films visual and audio semantic components may differ significantly, thus creating a conflict [33]. The idea of musical leitmotifs and leit-themes, developed by Richard Wagner during the pre-cinema times, perfectly corresponds with the need to provide some personal features to the characters (David Arnold). Therefore, with regard to the objectives and functions of music in the movies, contemporary composer who intends to create film score, should focus on intuitive understanding of the general dramaturgy of a movie (Hans Zimmer, Howard Shore). Composer should be skilled in both contemporary, electronic, and in classical, orchestral methods of creating and arranging music, as it is the language

and heart of the movie, defining the rhythm of the latter (Randy Newman).

Analysis of evolution of American film music from the perspective of unity of tradition and innovations, of the emergence of new recording technologies, computer technique of sound synthesizing and processing, conducted by S. Leontiev [14], allowed to determine the following fact. These days we see a profound rethinking of traditional concepts about the role and aim of music in the movies; now music claims more space within the film, which is achieved due to use of the newest methods of orchestration and harmony. Music establishes itself as an independent recordable form of art. Consistency and logic in unfolding of film imagery, harmonization, or, on the contrary, intensifying the communication between the inner sense and personal perception of this sense by the recipients, all are important principles of building a storyline.

As we see, film music is assigned the task of performing a considerable impact on the viewers, of intensifying the communication between all participants of picture show, of creating an intertextuality of sorts, of unifying all structural elements of a movie into a common space by introducing a general rhythmic pacing. In the contemporary time of dissemination of electronic music, of increasingly sophisticated sound producing and recording technologies, we see an improved ability of music to intensify the inner dynamics of a movie, to sharpen intuitive mechanisms of perception of the film viewers.

It is no incident that composer and theoretician Michel Chion in his works examines the contemporary technologies of a soundtrack, specific sound effects that should be taken into account while creating and performing music for the movies. The researcher also shares his forward-looking conclusions about illustrative and counterpoint functions of music in the audio-visual space. After years of theoretical studies of sound and visuals in cinema, the researcher concluded: music always played a significant part in the development of cinematography; from the very start it received a task of asserting and preserving its identity (being not a simple repetition of video and yet avoiding redundancy) and becoming a structural component of a movie. Watching a movie, contemporary viewer, in the first place, listens to the soundtrack. Using various ways to appeal to the human channels of perception (techniques, methods, special audio effects) film creators transform sensory perceptions into picture and audio that a spectator recognizes as his perception of the events on the screen [4].

On September 29, 2019 Krzysztof Zanussi during his visit to Kyiv in the framework of the 30th Kyiv Music Fest in his speech at the *Music from the Film World of Krzysztof Zanussi* art project gala shared his ideas about the need of a further study of the functions of film music. As he mentioned, it should be done taking into account the changes of contemporary cultural paradigm, of techniques and technologies of composing that eventually influence music for the movies and thus its functional orientation. Krzysztof Zanussi owes his unique relationship with music to Wojciech Kilar, with

whom he collaborated in nearly all his experiments and fulfilled his directing ideas. Zanussi recalled an interesting experience he had while making his first steps in cinema. Once he had an idea first to create music conveying a message to the viewer and shoot a film, based on it, afterwards. This experiment failed, as music, being anything but a secondary element, still has to be subordinated to the image. Director's task in this case would be to "leave a screen space for the music", as the music depends of a frame and requires screen time. Among the important functions of film music there is implementation of unified frame metric pulse. Reflecting on transformations of film scores, Krzysztof Zanussi pointed at their popularity, its influence on the cultural development of society. Therefore, film music should be of high professional level, consider the features of national melodies, and be based on folklore. Moreover, Krzysztof Zanussi considers one of the most important functions of film music to be preservation and dissemination of national musical traditions in unity with the musical achievements of different cultures from all around the world.

To substantiate this thought, one should turn to the creative legacy of Sergei Parajanov (namely, his *Ashik Kerib* film, where *Ave Maria* by Franz Schubert is organically intertwined with ashik music performed by Alim Qasimov) or of director Ivan Mykolaichuk, who used folk songs from Bukovyna region of Ukraine along with Mozart music.

Krzysztof Penderecki in one of his interviews about film music emphasized the functional subordination of music to the image. He pointed out that film score cannot be abstract and independent: its main function is to establish meaningful inner ties between various elements of events on screen; therefore, cooperation with the director limits the creative potential of the composer. Similar accent has been made in contemporary publications as well. In the studies on the structural organization of media texts, discreteness, secondariness, compilativity, multifunctionality, dependency of the screen context, and active use of citations are discovered among typological and functional features of film music [28; 32].

Thus, in contemporary feature films the functional load of music is defined by the main tasks, set by the creators of the movie (fulfillment of their ideas and general concept of the work). Apart from that, the use of music in films is based on the principles of mutual reinforcement and counterpoint interaction of sound and image, producing a range of unsolved problems within the storyline.

Interesting are reflections of Hanns Eisler, who, in contrast to Sergei Eisenstein, thought that there are no visual and audio elements that share common movement on screen, with the musical movement being a stimulus for visual movement, not its duplicate [10, p. 565]. Oleksander Dovzhenko at his time pointed at the resemblance of music as an art, based on time, and cinema as, primarily, a visual structure. In his works the famed director turned to music as mostly rhythmic and emotional accompaniment to the storyline [27]. One of the main functions of music in the movies is stylization or processing natural sound phenomena, when music unfolds out of real audible rumbling, enriching it stylistically [26,

p. 62]. In doing so, music organically synthesizes reality and its artistic adaptation, the latter intensifying emotional impact on the viewer through the use of the musical expressive means.

Following Michel Fano with his concept of *continuum sonore*, where all the elements of sound act as a unity, merged into single soundtrack, one should recall that Jean-Luc Godard also especially valued incessancy and the flux of time. In his opinion, sound and actions on screen should have no end and ought to be mixed in the spatio-temporal dimension of a movie. In the works of this famed modern director all audio effects blend into one semantic movement living its own life and being seemingly independent from the video. Gilles Deleuze [10, p. 557] draws attention to the fact that during the evolution of sound films a speech act gradually becomes visible and at the same time audible; the visual image becomes readable; the latter is perceived by the viewer as a holistic formation, where language and music become ones of the film components.

These days such opinion finds more and more scientific and practical confirmations to the point that music in cinema is as valuable, as vivid its own imagery is. And musical imagery becomes more and more intriguing, contrasting with the visual one. To stimulate and emphasize the on-screen dynamics, the modern cinematography employs the synchronous model of interaction between sound and video tracks, along with sound-visual contrast and counterpoint. Such thoughts were voiced by many directors and composers, who share the stand of Pierre Jansen and Philippe Arthuys [10]. Jansen and Arthuys claimed that film music should be abstract and independent, cause certain semantic "annoyance" when heard by a perceiver, go ahead of the storyline and yet accompany something in the specific frame or overall in the movie, which is not boldly outlined.

Thus, film music, due to its nature and functional orientation, is inalienable from the video; it overcomes the objective nature of the video, asserting its line, and dominating as a living organism within the wholeness of a movie.

Conclusions and prospects for the further research.

The analysis of previous publications on the subject allowed to determine the principles and functions of contemporary film music. The basis for the current paper were the methodological principles, stating that music in general and film music in particular show all the systematic traits, as they are guided by the laws and connections of the varying degrees of complexity. Also, film music is structured and consists of forming elements, it requires guidance, it strives to preserve certain shape in order to achieve thingness. Music materializes due to existence of certain regularities in the outer environment and seeks being manifested, performed and interpreted by the musicians; film music is designed for subsequent demonstration of the movie to the viewers.

Thus, as a system, music has its features and functions. The latter are classified in contemporary cinema according to the following basic principles: mutual reinforcement and counterpoint between sound and image within the dramaturgy of the film; consistency and logic in unfolding

the storyline and concept of a film; harmonization or intensifying the communication between the inner sense and perception of this sense by the recipients.

It should be noted that the above mentioned principles were outlined as dominant as the result of analysis of interaction between music and video in the different genres of feature films, produced since 1970s and up to date. These principles were listed among the objectives of this research. Yet, the conducted analysis is not at all comprehensive and does not exhaust the subject of interplay of audio and video in contemporary screen arts. Thus, it requires a further research. However, these principles allowed to establish the main functions of music in modern cinema.

The main functions of music in cinema are as follows: intensification of the emotional impact on the viewers; artistic communication (a specific, concealed "non-verbal dialog" between the creators of the film and the audience; development of intertextuality within the space-time of the movie; building a corresponding "background" accompaniment for the main storyline; unification of all elements of the film structure (image, movement, sound, words).

Also, a number of additional functional features of film music were determined. The relevance of the latter needs clarification, as it turns not only to the conscious level of perception, but also to intuition, unconscious of the viewer. These additional features are: managing emotions and feelings of the actors, communication on behalf of the author and characters, stimulating certain feelings in the perceivers through anticipating the events on screen and performing a significant impact in the rhythm of the scenes. Film music is narrative, it clarifies, as it may either convey a certain thought or reflect the storyline. Film music represents energy, the inner strength of action, adds non-verbal details to the images of the characters, denotes their traits, determines the movement, influencing its features and characteristics.

The system of music leitmotifs that accompany the actions of the characters contributes to emergence of corresponding associations and subjectively impacts the flow of time on screen. Moreover, the music, especially source music, may "enliven" the frame: add some movement while the visual information persuades the viewers there is no action happening; creating and stirring the conflict within the concept of the movie, in its storyline and imagery.

Mentioned main functions and additional functional features of film music enable substantiating of the basic models of interaction between music and storyline in the film. Thus, according to illustrative model, music supplements the storyline or concept of the film, being by its nature and semantically congruent with the plot. The model of contrast, or counterpoint, implies such relationship between visual images and music, where music by its nature and genre engages into a conflict of sorts, counterpoints the verbal or visual on-screen actions. At first, synchronous model of functioning of film music may seem somewhat polemic. According to the synchronous model, the soundtrack, being generally in harmony with the main storyline, is able to slightly anticipate the latter not only in time, but rather emotionally, which

creates additional preconditions for the unfolding of the story and stimulates further on-screen events. Communicative model may be applied to the films, where soundtrack is an instrument of communication between the director and the viewer, while structural model implies the influence of a soundtrack on the general structure of a movie, and sometimes even control of it.

The results of this research may be used in the teaching process of the art-oriented higher educational institutions or included into curricula. In the further research, the models

of functioning of scores in films should be viewed in more detail, as well as the influence of additional functions of music on the inner dramaturgy of the movies. Genre and stylistic specificity of contemporary film music should be clarified. Developmental trends and manifestations of certain musical genres in modern cinema should be determined. Interplay between drama theatre and cinema at the current stage should be examined. Cases from the works of modern composers that influenced modern musical culture in general should be analyzed.

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Харченко П. В.

Принципи функціональної класифікації музики в кіно

Анотація. Розглянуто основні принципи функціональної класифікації музики в сучасному кіно, дедалі активніше використання новітніх технологій у процесах створення музики до кінофільмів, новації, які впроваджують сучасні кінокомпозитори. Окреслено основні принципи функціональної класифікації музики в сучасному кінематографі, застосовуючи системний, соціокультурний підходи, і спираючись на наукові кінознавчі та музикознавчі розробки, а також порівняльно-історичний і логіко-аналітичний методи. Встановлено базові принципи взаємодії звуку і зображення в кіно: взаємодоповнення і контрапункт між звуковою та візуальною складовими в драматургії кінотвору, послідовність і логічність у розвитку сюжету та розкритті ідеї кінотвору, гармонізація або загострення взаємодії між внутрішнім змістом та зовнішнім сприйняттям цього змісту реципієнтами. Визначено основні функції музики в кіно: керування емоціями; активізація мистецької комунікації; створення інтертекстуальності в межах твору; побудова «фонового» супроводу основної сюжетної лінії; об'єднання інших складових структури екранного твору, зокрема тих чи інших частин сюжетної лінії. Конкретизовано, що сьогодні в кіно функціонують такі базові моделі взаємодії музики з сюжетом: ілюстративна, контрастна, синхронна, комунікативна, структуротворча. Обґрунтовано базові принципи і функції музики в сучасному кіно, що зумовлені розвитком композиторської практики, змінами в технологіях кінотворчості тощо. Функції музики в кінематографі дозволяють обґрунтувати існування певних моделей взаємодії зорової та слухової екранних складових.

Ключові слова: музика в кіно, принципи і функції музики в кіно, структурні компоненти кінотвору, завдання кінокомпозитора, моделі кіномузики.

Харченко П. В.

Принципы функциональной классификации музыки в кино

Аннотация. Рассмотрены основные принципы функциональной классификации музыки в современном кино, происходящие все активнее в связи с использованием новейших технологий в процессах создания музыки к кинофильмам, новациями, которые внедряются современными кинокомпозиторами. Благодаря использованию системного, социокультурного подходов, опираясь на научные киноведческие и музыковедческие разработки, а также на сравнительно-исторический, логико-аналитический методы, определены основные принципы функциональной классификации музыки в современном кинематографе. Установлены базовые принципы взаимодействия звука и изображения в кино: взаимодополнение и контрапункт между звуковой и визуальной составляющими в драматургии произведения; последовательность и логичность в развитии сюжета и раскрытии идеи фильма; гармонизация или обострение взаимодействия между внутренним содержанием и внешним восприятием этого содержания реципиентами. Определены основные функции музыки в кино: управление эмоциями; активизация художественной коммуникации; создание интертекстуальности в пределах произведения; построение «фонового» сопровождения основной сюжетной линии; объединение других составляющих структуры экранного произведения, в частности тех или иных частей сюжетной линии. Конкретизируется, что сегодня в кино функционируют такие базовые модели взаимодействия музыки с сюжетом: иллюстративная, контрастная, синхронная, коммуникативная, структурообразующая. Обоснованы базовые принципы и функции музыки в современном кино, обусловленные развитием композиторской практики, изменениями в технологиях кинотворчества. Функции музыки в кино определяют существование определенных моделей взаимодействия зрительной и слуховой экранных составляющих.

Ключевые слова: музыка в кино, принципы и функции музыки в кино, структурные компоненты кинопроизведения, задача кинокомпозитора, модели киномузыки.