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**D.Y. Mussakhan<sup>1</sup>, E.V. Lebedeva<sup>2</sup>**

<sup>1</sup> Kurmangazy Kazakh National Conservatory  
Almaty, Kazakhstan

<sup>2</sup> Latvian Academy of Music Name Yaz. Vitola  
(Riga, Latvia)

## ON THE ANALYSIS AND SCIENTIFIC APPROBATION OF THE FILM MUSIC OF KAZAKHSTAN

### Abstract

Cinema, being the most democratic, topical both in the past and in the present, is the leading genre of modern spiritual culture. At all times, responding to the actual requests of each epoch, having in its arsenal the richest means of expressiveness, cinema most flexibly and realistically reflects global historical events, human destinies, life and activity of the whole people and its prominent representatives. The variety of artistic possibilities inherent in its basis can contain an ethical-moral, educational and emotional-impact function, thereby influencing the formation of the person. Particularly important role is in music, without which achieving such effect is almost impossible. Film music not only becomes an inseparable component in the film composition, contributing to creation of integral artwork, but is also an original type of musical creativity.

**Keywords:** cinema, cinema music, composer, film composition.

### Introduction

World experience of music writing for films has more than a century history covering the creation of various movie genres. Like any specific genre, the film music has its own rules: expression, force of influence, stylistics, forming, musical language, dramaturgy, instruments, and principles of functioning, ways of combining with other constituent elements of the film.

Many distinguished composers of

Kazakhstan, representing the multinational composer school, were engaged in creating music for films at different times: Akhmet Zhubanov, Yevgeny Brusilovsky, Latif Khamidi, Mukan Tulebayev, Bakhytzhан Baikadamov, Kapan Musin, Sydyk Mukhamedzhanov, Nurgisa Tlendiyev, Gaziza Zhubanova, Anatoly Bychkov, Yerkegali Rakhmadiyev, Kenes Duisekeyev, Tles Kazhgaliyev, Kuat Shildebayev and others. Cinema music, written by the above-mentioned authors, reflects the

most rich and characteristic features of their creativity, like opera, ballet, symphony and small genres. In spite of attachment to the scenario, it can be considered as a separate area of creative activity and has no less important significance than music representing other genres.

However, in spite of the fact that the film music throughout history is one of the most popular genres in the creativity of many Kazakhstan composers, the problems associated with it have not been the object of special study in the works of domestic researchers until now. The relevance and novelty of this article is associated with this in the context of the current state of art and culture of Kazakhstan.

In view of the foregoing, the analysis and scientific approbation of extensive composers' creativity in the field of cinematography are essential for creating a full image of the formation stages of the art in the republic. The study of the issues of the national cinema music's genesis, its role in creation of movies, as well as in the creativity of composers in the context of the continuity of traditions and innovations, the generalization, systematization of the creativity of Kazakhstan composers in the cinema, the restoration of previously unexamined film musical material of the republic obtain special acuity and relevance at the modern development stage of national cinematographic and musical culture.

Due to the specificity, the cinema music, inseparably associated with the scenario dramaturgy and the constituent elements of the film, became a special object of science, attracting the attention of both film critics and musicologists. Already in the first half of the XXth century, the works that put the methods for studying the issues of film music appeared – the studies of Y. Mussinak, A. Gran, B. Balash,

K. London, I. Ioffe, M. Cheryomukhin and others.

Hereafter, E. Lindgren, S. Eisenstein, T. Korganov and I. Frolov, E. Frid, S. Freilikh, Z. Lissa, Y. Zakrevsky, I. Shilova, Z. Krakauer, V. Zhdan, V. Turitsyn, I. Vaisfeld, I. Voskresenskaya, B. Kats, I. Sharoyev, I. Khangeldiyeva, N. Goryunova, T. Shak, A. Frolov and others studied the specifics of film music.

Various materials, publications belonging to distinguished composers, who generalized their own practical experience in creating film music, have the fundamental importance: D. Shostakovich, A. Khachaturyan, A. Honegger, S. Prokofiyev and others.

The separate layer of scientific studies is the works of foreign scientists that were created over the last few decades: F. Karlin, M. Cooke, J.K. Halfyard, D. Neumeyer and J. Buhler, M.J. Bartkowiak and Y. Kiuchi and others.

Important studies for perception and understanding of the subject are issues of aesthetics and philosophy of music. In this context, the research is based on the classical works of T. Adorno, O. Aronson, J. Deleuze, L. Vygotsky, K. Levi-Strauss, Y. Kholopov, V. Benyamin, T. Cherednichenko and others.

The domestic researchers handled the problem of the history of formation of Kazakhstan's cinema to different extent: K. Siranov, B. Nogerbek, G. Abikeyeva, K. Ainagulova and K. Alimbayeva, A. Nazarov and others.

## **Methods**

The complex orientation of the study of scientific object determines the application of system approach using multidisciplinary methods. Historical-art, culturological and analytical methods, which are fundamental in the work, allow executing

the intended aim. The article also applies the established general scientific methods: classificational, typological, comparative. In connection with the interdisciplinary approach, the theoretical base of the article is represented by the works of philosophers, culturologists, art experts, film critics and musicologists for the purpose of the most comprehensive study of the problem. To realize the intended objectives, the principles of the analysis of cinema music, which were developed by foreign and domestic researchers at different times, were used in the work.

The scientific novelty is, first, in the formulation of the problem, because for the first time in Kazakhstan musicology the research is devoted to the study of domestic cinema music, its role in creating films and in creativity of the composers of Kazakhstan.

## **Results**

The origins of the synthesis of cinema and music are seated in the historical past of these types of art, but this interaction is fully detected in the XX-XXI centuries, that is connected with the phenomenon of film music as an independent field of creativity.

During the functioning, this kind of creativity has ensured the place of significant element in the film system. The theoretical aspects of this subject – genre and stylistic features, methods of interaction with the picture, issues of authorship, instruments, relation of sounds and visuals, problems of form and functioning – determine the role of music as the most important component of the synthetic screen art, presenting its diverse features and contributing to the fullest revelation of the idea of the creators.

The development of universal complex methodology of studying the film music is

currently the most important objective on the way of formation of this art type as an integral and complete system.

Identification of the frame stages of development of the domestic cinema music from the moment of appearance to the modern state is facilitated by the analysis of the phases of the cinematography formation in Kazakhstan.

Film music is a significant direction of activity; it includes a colossal workload and takes a special place in the creativity of the national composer school of Kazakhstan, many of whose representatives were engaged in creating music for movies at different times.

Necessary component of training the students of certain specialties is the study of cinema music as an independent discipline in Kazakhstan. The answer to forming spiritual demand of the modernity and the important step in increasing the competitiveness of the domestic cinematography in the global space is the introduction of this course into the educational process of creative higher educational institutions.

In formation of the artistic expressiveness of the republic's films in the historical genre, the rich musical component has an exceptional importance. Strong relations with the national culture combined with modern compositional methods are typical for the cinema music of Kazakhstan as a whole, including music for the analyzed films.

Development of the cinema music genre, at the same time, the ways of its study in Kazakhstan is seen in connection with the increasing its function in the composition of the screen artwork, increased attention of directors to it, overcoming the prevailing views about its secondary nature, and consequently with

the increasing role of the film composer in the creative process, and on the other hand, also in the creation of complex methodology for the analysis of cinema music and the training of specialists in this field of cinema production.

Based on the research, as well as other sources, the educational-methodical complex of the author's elective discipline "Specificity of cinema music" was developed, has successfully passed the procedures of the expert committee of the Kurmangazy Kazakh National Conservatory and has included in the list of elective courses. Since 2016, lectures of this course are conducted for students of specialty "Musicology".

### **Discussion**

The phenomenon of film music today does not seem to be something accidental, peripheral, utilitarian – it is a recognized area of creativity, the necessity and specificity of its existence is comprehended by philosophers, culturologists, musicologists, specialists in the semiotics of cinema.

The potencies of the music influenced the listener, its aesthetic features, artistic resources and expressive means – all this expressive toolkit throughout the XX century and nowadays is currently used by filmmakers. As a result, the phenomenon of film music can be fully understood only if the primal properties of music are deeply understood in aesthetic and philosophical aspects.

The questions connected with the general change of cultural and scientific paradigm in the XX-XXI centuries also deserve special attention. It should be noted that the works of art theorists and practitioners, philosophers and aesthetics contain many ideas that can be used as tools for cultural understanding and

aesthetic justification for the phenomenon of cinema music. It seems necessary to inscribe the film music in the general cultural context, the study of which should be based on an appeal to the development of the entire musical culture – from its primeval forms to the ultra-modern.

Technical, technological, psychological, psychophysical, artistic-aesthetic, scientific-progressive changes, which are typical for the XXth century, allow to more fully identify and comprehend the patterns of the appearance of film music in the context of the development of the mankind culture.

The modern researcher O.Aronson points to the fact that S.Eisenstein, being not only an innovator-practitioner, but also an outstanding theorist of cinematography, specifically turned to the study of archaic thinking; in particular, he got acquainted with the classical works of L.Levy-Bruhl and J.Frazer [1, p.507]. This is quite natural: a brilliant innovator turns to the study of the archaic in search of the deepest expressive possibilities hidden in it and the "first matter" of art. However, music, in general (especially in comparison with literature) has never lost this connection with its "primary matter".

Another recognized researcher of archaic thinking K. Levi-Strauss writes about the striking closeness of music and myth. According to him, this genetic affinity is "in the general property of myth and music: they are the languages, each in its own way transcending articulate speech and like it (in contrast to painting) simultaneously unfolding in time" [2, p.24]. Therefore, as the scientist observes, "listening to music, we get access to a kind of immortality" [2, p.25]. It is important at the same time that "in addition to psychic time, it addresses both physiological and even visceral time, because every

counterpoint affects the heart and respiratory rhythms, making them a mute accompaniment to music” [2, p.24].

R.Wagner in his theoretical work “The Work of the Art of the Future” insists on the necessity of uniting artists into a single commonwealth in order to create the musical drama where there will be no separate arts, where they must “penetrate into each other” and “produce as a fruit this combination” a qualitatively new kind of art that overcomes the crisis of traditional species [3, p.247].

Analyzing the theoretical works of composer, which caused a variety of responses during publication, it should be noted that his judgments are directed against the subordinate position of the verbal component of opera, which sometimes led not only to the appearance of mediocre (from the artistic point of view), but also frankly ridiculous, weak libretto. Separate arts reached by that time such perfection that it became possible to make higher demands on the poetic component of musical works.

During its existence, music has ensured the functions of an important element in the cinema. Considering (including the example of Kazakhstan’s cinematography) the historical and theoretical aspects of this subject – genre and artistic-stylistic features, ways of interaction with the image, questions of authorship, instruments, the correlation of the sound and visual series, the problem of form, functioning – it becomes evident that music and sound have become one of the most important parts of synthetic screen art. The musical structure of the film presents its diverse features, contributing to the fullest disclosure of the creators’ intent.

It is quite problematic in this case to figure out the fact that at the present

stage there are no uniform methodological principles recognized in the musicological scientific community, because of which each researcher offers his own ways of analyzing it. For example, the unified classification of film music has not yet evolved, proceeding from its functioning in the musical outline of a given scene, because of which foreign researchers who have turned to this problem create certain theories of systematization in their own way, proceeding from various criteria.

In addition, the development of the theory of film music in Kazakhstan is particularly difficult due to the lack of music material, without which a full study is associated with objective difficulties.

In the course of the work it was found that in most cases the music for the films throughout the history of the national motion picture was recorded by the performers at the studio once and was rarely reproduced “live” for a second time (with the exception of some of the most famous examples). Therefore, the manuscript of music for the film was not published anywhere and often was not preserved even by the composers themselves (the search for scores and claviers was connected with the study of the materials of the “Central State Archive of Almaty”, “Shaken Aymanov Kazakhfilm studio, as well as personal family archives of composers, archives of museums, etc.).

As for the present time, the creators of many films, unfortunately, do not have enough financial means to record the orchestra in real sound, and the composer is forced to reproduce the sound of certain musical instruments with purely studio features. However, since the recorded music is created by the composer in electronic form, in the overwhelming majority of cases the author does not even need to provide music material (notes).

In the case of the presence of scores, they remain in the personal archive of the composer in the form of drafts and music charts [4, p.65].

In addition to the sheet music, for more qualitative analysis, it seems necessary to study the accompanying film materials – directing scenarios, working discussions, various archival data, etc.

The authors of numerous studies of film music in isolation and the phenomenon of cinema as a whole are guided in their works both by general scientific methods and by the methods of private sciences (musicological, aesthetic, and art criticism). Examples of such analysis can be taken as a basis for further development, but the fruitfulness of the application of this approach is hindered by a low degree of theoretical understanding of the methodology itself. Another way of studying the phenomenon is the philosophical foreshortening of the analysis of motion pictures (including film music), presented in the works of G. Deleuze. However, the philosopher poses a completely different, mainly philosophical questions, as a result of which this path of study can not be formalized and difficult to reproduce.

## **Conclusion**

As a result of the analysis of numerous works it was discovered that the origins

of the synthesis of music and cinema are rooted in the historical past of these arts. However, this interaction is fully revealed in the XX-XXI centuries, which is connected with the phenomenon of cinema music as an independent field of art. The philosophical and aesthetic foundations of film music as a specific phenomenon of art should be sought between two poles. On the one hand, the subject under consideration is an integral part of modern cinema, adapted to the solution of its particular problems; on the other hand, it specifically embodies the natural properties of music itself as a special kind of art.

The task of developing a truly universal methodology for the study of film music was posed after the appearance of numerous practical works on this topic, because the creation of film music was characterized primarily by practical activity and only then by theory. However, despite the ever increasing interest of researchers around the world to the indicated problems, the theory of the subject under consideration is at present only being formed as an integral, complete system. Research of the specificity of this art is associated with certain difficulties (lack of music material) and the inability to use traditional methods of musicology analysis.

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**Мусахан Д. Е., Лебедева Е.В.**

*Казахская национальная консерватория имени Курмангазы  
Алматы, Казахстан*

*Dr. Art, профессор Латвийская музыкальной академии  
имени Яз. Витола (г. Рига, Латвия)*

## **К ВОПРОСУ АНАЛИЗА И НАУЧНОГО ОСМЫСЛЕНИЯ КИНОМУЗЫКИ КАЗАХСТАНА**

### **Аннотация**

Кино, общеизвестно, будучи самым демократическим, востребованным как в прошлом, так и в настоящем, является ведущим жанром современной духовной культуры. Во все времена, отвечая актуальным запросам каждой эпохи, имея в своем арсенале богатейшие средства выразительности, кино наиболее гибко и реалистично отражает глобальные исторические события, человеческие судьбы, жизнь и деятельность как всего народа, так и его ярких представителей. Многообразие художественных возможностей, заложенных в его основе, способно содержать в себе этико-нравственную, воспитательную и эмоционально-воздейственную функцию, тем самым оказывать влияние на формирование человеческой личности. Особо важную роль в этом играет музыка, без которой достижение подобного эффекта почти невозможно. Киномузыка не только становится неотделимым компонентом в композиции фильма, способствующим созданию целостного произведения, но и является при этом оригинальным видом музыкального творчества.

**Ключевые слова:** кино, киномузыка, композитор, композиция фильма.

**Мусахан Д. Е., Лебедева Е.В.**

*Құрманғазы атындағы Қазақ ұлттық консерваториясы,  
Алматы, Қазақстан*

*Яз. Витола атындағы Латвия музыкалық академиясы  
(Рига қ., Латвия)*

## **ҚАЗАҚСТАННЫҢ КИНОМУЗЫКАСЫН ТАЛДАУ МЕН ҒЫЛЫМИ ПАЙЫМДАУ МӘСЕЛЕСІ**

### **Аңдатпа**

Киноның өткен уақыт пен қазіргі кезеңнің нағыз демократиялық талабы ретінде заманауи рухани мәдениеттің алдыңғы қатарлы жанры екендігі баршаға мәлім. Барлық замандарда әрбір дәуірдің көкейтесті қажеттілігіне жауап бере отырып, бейнелеудің өте бай құралына ие болған кино – ғаламдық тарихи оқиғаларды, адам тағдырын, бүкіл бір халық пен оның жарқын өкілдерінің өмірі мен қызметін барынша икемді және шынайы бейнелейді. Өзінің негізінде көркемдік мүмкіндіктердің әр алуандығының орын алуы адамгершілік мінез құлық, тәрбиелік және эмоционалдық әсер ету қызметін атқара отырып, жеке тұлғаны қалыптастыруға зор ықпалын жасайды. Мұнда музыканың маңызы өте зор, онсыз дәл осындай нәтижеге қол жеткізу мүмкін емес. Киномузыка тұтас бір шығарманы құруға әсер ететін фильм құрылысының ажырамас бөлшегі болып қана қоймайды, сонымен бірге музыкалық шығармашылықтың ерекше түрі болып табылады.

**Тірек сөздер:** кино, киномузыка, композитор, фильмнің композициясы

Сведения об авторе: Мусахан Данара Е., доктор философии (PhD), старший преподаватель кафедры музыковедения и композиции, Казахская национальная консерватория имени Курмангазы. Алматы, Казахстан.

e-mail: danara.mussakhan@gmail.com

Лебедева Елена Васильевна - Доктор искусствоведения, профессор Латвийской музыкальной Академии имени Яз. Витола (г. Рига, Латвия).

Автор туралы мәлімет: Мусахан Данара Е., философия докторы (PhD), музыкатану және композиция кафедрасының аға оқытушысы, Құрманғазы атындағы Қазақ ұлттық консерваториясы. Алматы, Қазақстан.

e-mail: danara.mussakhan@gmail.com

Лебедева Елена Васильевна - Яз. Витола атындағы Латвия музыка академиясының өнертану докторы, профессоры ( Рига қ., Латвия).

Author's data: Danara Y. Mussakhan, Doctor of Philosophy (PhD), senior lecturer of the Department of Musicology and Composition, Kurmangazy Kazakh National Conservatory. Almaty, Kazakhstan.

e-mail: danara.mussakhan@gmail.com

Lebedeva Elena Vasilievna - Dr. Art, professor of Latvian music Academy named Yaz. Vitola (Riga, Latvia).