

ON THE ISSUE OF SOME THEORETICAL ASPECTS OF WORLD AND KAZAKHSTAN FILM MUSIC: GENRE AND FUNCTIONAL FEATURES

Aliya Myrzasheva¹, Danara Mussakhan¹

¹Temirbek Zhurgenov Kazakh National Academy of Arts
(Almaty, Kazakhstan)

Abstract. The world experience of composing music for films spans over a century, encompassing the creation of scores for films of various genres. Over the course of its existence, film music has solidified its position as an integral part of this form of art. Similar to any specific genre, film music has developed its own set of laws: the power of impact, stylistics, form development, musical language, dramaturgy, instrumentation, principles of functioning, methods of integration with other components of the film, etc.

The comprehensive focus on the research subject necessitates the application of a systematic approach, employing multi-disciplinary methods. Historical-art, culturological and analytical methods, which are fundamental in the article, allow to achieve the intended aim. Due to an interdisciplinary approach, the theoretical foundation of the article is based on the works of philosophers, culturologists, art historians, film experts and musicologists, aiming for the most comprehensive exploration of the issue.

Film music, serving as a colossal in volume and still insufficiently explored artistic domain, holds particular interest for musicology. It is characterized by a significant array of questions, encompassing both scientific-theoretical and practical issues. The scope of this article includes issues of theoretical principles of film music, including genre and artistic-stylistic features, methods of interaction with visual elements, questions of authorship, instrumentation, the relationship between sound and visual components, problems of form, functioning, etc.

Having considered the theoretical aspects of the research subject, it becomes evident that music and sound have become one of the most crucial components of synthetic screen art. The musical structure of a cinematic work presents its multifaceted characteristics, contributing to the fullest realization of the creators' intentions.

The work defines the main terminological categories of the «film music» phenomenon, analyzes the existing systems of foreign researchers regarding the classification of functions, gives a genre

description of music in the main types of films and also presents a generalized and expanded classification of the functions according to the criterion of dramatic role.

Keywords: film music, film, film composer, in-frame music, narration music, forms of film music, functions of film music.

Cite: Myrzasheva, Aliya, and Danara Mussakhan. «On the issue of some theoretical aspects of world and Kazakhstan film music: genre and functional features». *Central Asian Journal of Art Studies*, vol. 9, no. 1, 2024, pp. 32–45, DOI: 10.47940/cajas.v9i1.815.

Acknowledgments: The authors express their gratitude to the editorial team of the «Central Asian Journal of Art Studies» and the reviewers for their interest in research, as well as for their assistance in preparing this article for publication.

The authors have read and approved the final version of the manuscript and declare no conflicts of interests.

Introduction

Throughout all epochs, responding to actual requests of each period and wielding a rich array of expressive means in its arsenal, cinema, as the leading genre of contemporary spiritual culture, reflects global historical events most flexibly and realistically. An especially crucial role in this is played by music, without which the achievement of such an effect is almost impossible. As an essential structural element of the cinematic language, it performs a variety of functions – reveals, comments, dynamizes, emphasizes, anticipates, illustrates, characterizes the unfolding action on the screen. Cinema music not only becomes an inseparable component in the composition of the film, contributing to the creation of an integral work, but also remains an original type of musical creativity.

The global experience of composing music for films spans over a century, encompassing the creation of various genres. Over the course of its existence, film music has solidified its place as a necessary component of this art form. Similarly to any specific genre, it has acquired its own set of laws: expression,

impact force, stylistics, forms, musical language, dramaturgy, instruments, principles of functioning, methods of integration with other constituent elements of the film.

Outstanding composers of Kazakhstan, representing a multinational compositional school, have been involved in creating music for films at different times: Akhmet Zhubanov, Yevgeniy Brusilovskiy, Latif Khamidi, Mukan Tulebayev, Bakhytzhhan Baykadamov, Kapan Musin, Sydyk Mukhamedzhanov, Nurgisa Tlendiyev, Gaziza Zhubanova, Yerkegali Rakhmadiyev, Bazarbay Dzhumaniyazov, Tles Kazhgaliyev, Kuat Shildebayev and many others. The film music composed by the above-mentioned authors reflects the most vivid and characteristic features of their creative work, like opera, ballet, symphony, small genres. Despite its connection to the plot, it can be considered as a separate area of creative activity and holds no less significant importance than music representing other genres.

The aim of this article is a multidimensional study of theoretical aspects of film music. Based on the overall aim, the following tasks are set: characterize the relationship between the

sound and visual series; determine the genre specific features of film music, as well as identify its functions.

Methods

The comprehensive orientation of researching object necessitates the application of a systemic approach using multi-profile methods. The set aim is achievable through the use of art-historical, culturological, analytical methods, which are foundational in this work. The established general scientific methods are also applied: classificational, typological, comparative-contrastive.

In connection with the interdisciplinary approach, the theoretical foundation is represented by the works of philosophers, culturologists, art historians, film experts and musicologists with the aim of the most comprehensive study of the problem. To achieve the set tasks, the work uses the principles of film music analysis developed at different times by foreign researchers.

Due to its specificity, film music, inextricably linked with the narrative dramaturgy and constituent elements of the film, has become a distinct subject of science, capturing the attention of both film historians and musicologists. Discussing the degree of the topic's world theoretical exploration, it should be noted that already in the first half of the 20th century the scientists who laid the groundwork for the methods of researching film music have appeared – Aleksandr Gran (Gran), Kurt London (London), Mikhail Cheremukhin (Cheremukhin) and others. Subsequently, Tomas Korganov and Ivan Frolov (Korganov & Frolov), Zofya Lissa (Lissa), Irina Shilova (Shilova), Irina Voskresenskaya (Voskresenskaya), Tatyana Shak (Shak) and other researchers studied the specifics of film music.

A separate layer of scientific research comprises works of foreign scientists, created over the past few years: Mervyn Cooke (Cooke), Graeme Harper (Harper),

Jessica Green (Green), David P. Neumeyer (Neumeyer), Amparo Porta (Porta), Michael Slowik (Slowik), James Deaville (Deaville), Sarah Schulte (Schulte), Maria Fuchs (Fuchs), Richard Stopford (Stopford) and others.

It is also should be noted that due to the absence of a domestic system of analyzing sound in media genres and the practically lack of scientific works on this subject, the study of Kazakhstan film music at the moment can be conducted using the methodology developed by the aforementioned foreign researchers. This fact also explains the comparison in the article of the world and Kazakhstan systems of film music's genres.

Regarding the issue of classifying the functions of music in particular scene, comparing the role of music in global and Kazakh cinema allows to conclude that the functioning of music is practically identical, with differences mainly in its embodiment – for example, in the using of national instruments, references to folk and stylistically traditional music, etc. These questions relate to stylistics category, which, undoubtedly, has significant importance and requires a separate research.

Discussion

The global experience of creating music for films encompasses the production of films in various genres: silent, feature, documentary, short movies, musicals, films-operas and -ballets, etc. As known, cinema incorporates various forms of art (literature, painting, theater, music, photography, etc.). Currently, the success of the released «product» in the film industry equally depends on key factors and structural components – «voices» of a «film score»: director's staging, script, acting skills, camera work, editing, including musical arrangement.

The master of Soviet cinematographic art, director Sergei Eisenstein wrote: «The

function of a generalized image in relation to the depicted phenomenon should be played by music» (45). Russian film expert Nadezhda Goryunova rightfully notes: «By proposing one or another sound solution, filmmakers are capable of deepening the image, making it more dimensional and expressive, enhancing emotional resonance, providing an opportunity to immerse in a particular phenomenon or event, allowing viewers to pay attention to what is happening, gaining a clearer understanding by supplementing visual information with sound series» (17). Polish researcher Zofya Lissa, in turn, claims: «Film music is a new form of synthetic art, and its diverse connections with the film as a whole undeniably prove that it is an area of synthesis methods not known and not achievable by previous synthetic genres» (432). Director David Wark Griffith, reflecting on this phenomenon, poetically wrote: «Music, beautiful music, will always be the voice of silent drama. Music, as I envision it, will still be employed for the visual amplification of human imagination in a hundred years from now. And since in our imagination, these unseen voices are always perfect and melodious or powerful and exciting, they will be etched in the mind of the moviegoer as beautiful music, exactly as the author intended» (117).

It is necessary to specify the term «film music». The most comprehensive is the definition of researchers Tomas Korganov and Ivan Frolov, characterizing film music as «a complex of musical-expressive means that is a component of the film, participating in the creation of its conceptual and artistic vision» (23).

Regarding the issues of the relationship between visual and sound elements, it is noteworthy that already in 1928 Sergei Eisenstein, Vsevolod Pudovkin, and Grigoriy Alexandrov in their manifesto «The Future of Sound Film. A Statement» call on filmmakers to abandon the pursuit of complete synchronicity, recommend a more creative approach to composing

music with the aim of greater impact on the audience and highlight two options for the relationship between layers: synchronous and contrapuntal (315).

Tatyana Shak, in her classification of structuring the system of music in cinema, distinguishes three types of composition: monody – the soloing of music and secondary role of the verbal-narrative and visual series; homophonic-harmonic – the soloing of verbal text or visual series and the secondary role of music; polyphonic – the principle of contrastive polyphony, when the music sounds contrapuntally to what is happening on the screen (135).

In its turn, the question of classifying the functions of film music remains open, as there is still no universally established system at present.

Bela Balash's classification includes the following methods of functional interaction between music and image in a film: illustrative music, that characterizes the object shown in the frame; music that functions as the subject of the action and «moves» it forward; music that functions as the subject of the conflict in the plot and the basis of the script; dramaturgical music that characterizes the film's heroes, adds a specific shade to the action, can be an insertion in the action or describe something not shown on the screen (101).

Nataliya Yanov-Yanovskaya analyzes this problem from the perspective of the artistic and semantic tasks that music performs: illustrative, revealing and plot (89).

Emiliya Frid's systematization includes the following elements: function of figurative generalization; function of action dynamization; function of metaphor, symbol; function of linking, framing; sound-illustrative function; function of laconic expression of the film's idea; function of transmitting mood, emotional states and mental emotions; function of depicting environment (119).

Zigfrid Krakauer also presented his own classification: music as commentary

(illustrative, background, music-symbol of specific situations in the action); music as counterpoint (in contrast to the image); music associated with a specific occasion, appearing on screen along with its source and acting its natural role; music as a fragment of a concert or opera performance; music as an integral part of the environment where the action takes place; music as the dramaturgical axis of the film (198).

Zofya Lissa classifies the functions as follows: illustrative музыка (function of emphasizing the structural quality of the depicted motion and function of musical generalization of sound phenomena associated with the objects shown in the frame); music that emphasizes movement; musical processing of real noises; music as a representation of depicted space; music as a representation of depicted time; music as a commentary; music in its natural role; music as a means of expressing emotions (354).

For objective reasons, the genre component of film music entirely depends on the original specificity. Genre characteristics of cinema music in the main types of films is given below.

1. Music of silent films. It should be noted that the initial musical accompaniment (intended to drown out the noise of the equipment in the auditorium) was performed by tapers during the film screening and had either borrowed or improvisational character. Later, single cinemas began to keep instrumental ensembles or orchestras. At that time, the music had a strictly synchronous character in relation to the frame, meaning its complete correspondence and dependence on the visual element. Its stylistic features corresponded to the spirit of the time – in most cases, it was a standard set of typical compositions that appeared in the film at the time of its performance in the auditorium.

In the history of Western cinema, the «silent» era is considered to be the period

of from the showing of the first silent documentary short film «The arrival of a train at La Ciotat station» (1896) to the appearance of the first sound musical «The jazz singer» (1927).

2. Music film, musical. In this genre actors verbally embody the plot not only through monologues, dialogues, etc., but also through the performance of musical acts. The leading component in such films is the song – the most democratic genre.

3. Film-adaptation of opera, ballet, musical (the definitions «film-opera», «film-ballet» and «screen adaptation» are also known). The specificity of the film adaptation lies in the fact that it is not a simple recording of a stage performance: the action of a film-opera or -ballet unfolds in a natural environment corresponding to the original idea of the creators (similar to a fictional film), rather than statically against the backdrop of stage scenery. These films are better perceived by audience unprepared for theater, as they show a more realistic, «live» picture on screen, creating a harmonious synthesis of musical and visual elements.

The music in the film-adaptation of opera, ballet or musical has already been created by the composer and undergoes no changes, therefore, analyzing about film composing is not applicable. To some extent, the musical element plays a particularly significant role in this case due to the specifics of the genre.

The following film-adaptations are known in foreign cinematography: Petr Чайковский's «Yevgeniy Onegin» (1959), Aleksandr Borodin's «Knyaz Igor» (1969), Igor Stravinskiy's «Firebird» (1977), Aram Khachaturyan's «Spartak» (1977), Andrew Lloyd Webber's «Phantom of the opera» (2004), Giacomo Puccini's «La boheme» (2008) and many others.

4. Films about music and musicians form a separate genre group. Such films are essentially based on real events and serve as biographical narratives about composers, singers, akyns, performers, ensembles and creative teams.

In such works, the authorship of music (or the overwhelming part) belongs to the prototypes of the movie characters. Nevertheless, quite often, creating such films requires the involvement of a guest composer, whose responsibilities may include the following: processing individual themes for performance by another ensemble of instruments or orchestra (as well as the reverse process); transformation of the chosen main theme into a leitmotif, sounding in various stylistic, rhythmic and timbral variations; adaptation of the original material in terms of timing and others.

5. Music for children's films. This group includes feature, animated and other films. In obvious dependence on the genre and the intended audience, the music in this case has its characteristic features: it is simple and melodious. Nevertheless, there is also its own specificity, which periodically becomes the subject of scientific works' research.

6. Films on pre-existing musical works enter into the category of experimental cinema, which has also become widespread in world practice. Similar to film-adaptations, these movies are made to the already pre-existing works of academic musical art. The difference lies in the fact that their plots are either based on the programmatic character of the musical work, or are developed by the scriptwriters on the principle of their individual imaginative perception. The described genre characterizes not the film's musical accompaniment, but the reverse process – illustrating music by a visual sequence (which finds parallels with the creation of video clips for songs and various compositions).

In foreign cinematography, in addition to the most famous films «Fantasy» (1940) and «Fantasy 2000» (1999) of Disney studio, this group includes the works of directors Oskar Fischinger, Walter Ruttmann, Germaine Dulac and others.

7. Music of documentary (non-feature) cinema typically serves as background and

comments the plot without being intrusive. For its creation a composer (for writing original accompaniment) or a music editor (for the selecting borrowed samples) may be invited.

8. Music of feature cinema. Creating material for feature-length and short films, composer primarily considers the system of its' subgenres, which includes: drama, comedy, thriller, action, fantasy, western, detective, melodrama, horror, science fiction, adventure, biographical, historical films, etc.

Results

Examining the system of music in world cinema, it is possible to conduct a comparative analysis of global and Kazakhstan film music.

1. Music of silent films. For Kazakhstan, one of the peculiarities of its art history is that by the time of the birth of purely national cinema (researchers do not always come to a consensus on this issue), the capabilities of the equipment already allowed for filming and recording of sound pictures. Therefore, it can be concluded that there was no practice of involving domestic composers in writing original music for silent films.

2. Music film, musical. This type of cinema was especially popular during the Soviet period, including in Kazakhstan. The most famous musical films of the republic are the following: «Girl-dzhigit» (1955, composer V. Solovyev-Sedoy), «Our beloved doctor» (1957, A. Zatsepin), «An angel in a skullcap» (1968, A. Zatsepin), «Kyz-Zhibek» (1970, N. Tlendiyev) and others.

3. Film-adaptation of opera, ballet, musical. It is remarkable that despite the significant number of operas and ballets created by domestic composers over the years, which are undoubtedly worthy of film adaptation, this genre currently is not represented in Kazakhstan.

4. Films about music and musicians.

In Kazakhstan, examples of the analyzed genre include films «Abai's songs» (1945, composer L. Khamidi), «Dzhambul» (1952, M. Tulebayev), «Abai» (1995, K. Shildebayev), «The youth of Dzhambul» (1996, D. Botbayev and B. Daldenbay), «Birzhan-sal» (2009, T. Mukhamedzhanov), «Kulyash» (2013, K. Shildebayev) and others.

5. Music for children's films. A kind of classical examples of this group include: «My name is Kozha» (1963, composer N. Tlendiyev), «The beardless deceiver» (1964, S. Mukhamedzhanov), «Why does a swallow have split on its tail?» (1967, N. Tlendiyev), «The lame kulan» (1968, N. Tlendiyev), «Alpamys goes to school» (1977, N. Tlendiyev), «Do you need a puppy?» (2003, B. Daldenbay and K. Shildebayev), «Yer Tostik and Aydakhar» (2013, E. Khusainov) and others.

6. Films on pre-existing musical works. Unfortunately, in the domestic cinema culture, there are no examples of such films.

7. Music of documentary (non-feature) cinema. In Kazakhstan, significant chronicle films have been created since the early period of cinema – non-feature plots telling stories about real people and events. For example, the following films feature original musical compositions: «Our kolkhoz» (1947, composer L. Khamidi), «Nightingale of the steppe» (1961, B. Baykadamov), «Shaken Aymanov» (1972, E. Рахмадиев), «In truth and in conscience» (1987, B. Кыдырбек), «Kenesary Khan» (2011, A. Raimkulova) and others.

8. Music of feature cinema. The musical design of these films (both world and Kazakh) is the most complex and multi-stage process, which can involve the use of various technologies, since feature cinema contains the maximum number of functions contributing to a comprehensive audience perception.

Regarding the classification of film music's functions, according

to the criterion of its dramaturgical role, this article makes an attempt to generalize them, based on all the studied systematizations: 1) music that emphasizes movement; 2) music that dynamizes action; 3) music that anticipates image; 4) music that depicts place and time of the action; 5) music that outlines and expands frame space; 6) music that acts in its natural role; 7) music that recreates real sound phenomena; 8) music that comments shown in the frame; 9) music that expresses the idea of the film; 10) music that conveys the emotional states of the characters; 11) music that contrasts with the image; 12) music-symbol; 13) music that unites the composition; 14) music that relates to a certain hero, subject, place, etc.

The last two points refer to the leitmotif system, which originated from classical opera art (particularly from the creative work of Richard Wagner) and has firmly established itself in the system of musical film language. As in opera, the leitmotif in a film can be given to a character, his emotional state (leitmotif of joy, jealousy, anger), certain place, situation, object and others. The leitmotif characteristic created by the film composer is capable of unifying the composition and emphasizing narrative elements, conveying plot details to the audience, etc.

It should also be noted that in cinematic practice, in many cases, music demonstrates the ability to combine several functions within one scene (polyfunctionality).

Main provisions

During the study, the following scientific results were developed and formulated:

- the main terminological categories of the phenomenon «film music» are defined (the meaning of the term, the relationship between visual and sound elements, different types of structuring);
- the existing systems of foreign researchers regarding the classification of

the functions of music in a film according to the criterion of its dramatic role are analyzed (Bela Balash, Nataliya Yanov-Yanovskaya, Emiliya Frid, Zigfrid Krakauer, Zofya Lissa);

- genre characteristics of world cinema music in the main types of films is given (silent film, music film and musical, film-adaptation of opera, ballet or musical, films about music and musicians, films for children, films on pre-existing musical works, documentary films, feature films);

- comparative analysis of film music's genre characteristics between global and Kazakhstan cinema is conducted;

- the generalized and supplemented classification of film music's functions, according to the criterion of its dramaturgical role is presented (14 functions).

Conclusion

After considering the main genre and functional aspects of film music, it can be concluded that it is difficult to imagine modern media culture without musical accompaniment. As Soviet screenwriter

Yuriy Tynyanov wrote: «Deprive cinema of music – it will become empty, defective, insufficient art form» (549).

The classification proposed in this work does not claim to comprehensively cover all genres of film music that have existed more than a century of cinematic history. The presented system of genres (which are in constant development) may involve updates and expansions.

The classification of functions in this article is carried out according to the criterion of the dramaturgical role of film music. It is compiled on the basis of all the studied systematizations of foreign researchers, however, it generalizes and supplements the existing ones.

As a result, over the course of its existence, music has solidified its role as an essential element in synthetic screen art. The musical structure of a cinematic work presents its diverse features, contributing to the fullest possible realization of the creators' intentions.

It should be noted that the conducted research on the exploration and analysis of world and domestic film music undoubtedly requires further development, which will be carried out by the authors in the future.

Authors' contribution:

A. Myrzasheva – concept development, setting the goal and tasks of the study, editing the text of the article, searching for citations, analysis of research results.

D. Mussakhan – analysis of scientific literature, working with foreign sources, writing the text of the article, preparing an article for publication.

Авторлардың үлесі:

Ә.Т. Мырзашева – тұжырымдаманы әзірлеу, зерттеудің мақсаты мен міндеттерін қою, мақала мәтінін редакциялау, дәйексөздерді іздеу, зерттеу нәтижелерін талдау.

Д.Е. Мұсахан – ғылыми әдебиеттерді талдау, шетелдік дереккөздермен жұмыс, мақала мәтінін жазу, мақаланы ресімдеу.

Вклад авторов:

А.Т. Мырзашева – разработка концепции, постановка цели и задач исследования, редактирование текста статьи, поиск цитат, анализ результатов исследования.

Д.Е. Мусахан – анализ научной литературы, работа с зарубежными источниками, написание текста статьи, оформление статьи.

References

- Cheremukhin, Mikhail. *Muzyka zvukovogo filma [Music of Sound Film]*. Moscow, Goskinoizdat, 1939.
- Cooke, Mervyn. *The Hollywood Film Music Reader*. Great Britain, Oxford, *Oxford University Press*, 2010. DOI: 10.1017/S0261143013000421.
- Deaville, James. «Studying the Study of Television Music and Sound». *American Music*, no. 4 (37), 2019, pp. 400–418. DOI: 10.5406/americanmusic.37.4.0400.
- Eisenstein, Sergei. *Izbrannyye proizvedeniya. Teoreticheskiye issledovaniya i stati [Selected works. Theoretical studies and articles]*. Moscow, Iskusstvo, vol. 2, 1964.
- Frid, Emiliya. *Muzyka v sovetskom kino [Music in Soviet Cinema]*. Leningrad, Muzyka, 1967.
- Fuchs, Maria. «Hermann Kretzschmar's Forgotten Heirs: Silent-Film Music as Applied Hermeneutics». *Music and the Moving Image*, no. 3 (12), 2019, pp. 1–24. DOI: 10.5406/musimoviimag.12.3.0003.
- Goryunova, Nadezhda. *Khudozhestvenno-vyrazitelnyye sredstva ekrana [Artistic-Expressive Means of the Screen]*. Moscow, IPK rabotnikov televideniya i radioveshchaniya, 2000.
- Gran, Aleksandr. *Muzyka filma: posobiye po kinomuzyke [Music of the Film: Guide to Film Music]*. Moscow, Teakinopechat, 1930.
- Green, Jessica. «Understanding the Score: Film Music Communicating to and Influencing the Audience». *The Journal of Aesthetic Education*, no. 4 (44), 2010, pp. 81–94. DOI: 10.1353/jae.2010.0009.
- Griffith, David Wark. *Kino cherez 100 let [The Cinema in 100 years]*. Moscow, Goskinoizdat, 1944.
- Harper, Graeme, editor. *Sound and Music in Film and Visual Media: Critical Overview*. USA, New York, Continuum, 2009.
- Korganov, Tomas, and Ivan Frolov. *Kino i muzyka [Film and Music]*. Moscow, Iskusstvo, 1964.
- Krakauer, Zigfrid. *Priroda filma. Reabilitatsiya fizicheskoy realnosti [The Nature of the Film. Rehabilitation of Physical Reality]*. Moscow, Iskusstvo, 1974.
- Lissa, Zofya. *Estetika kinomuzyki [The Aesthetics of Film Music]*. Moscow, Muzyka, 1970.
- London, Kurt. *Muzyka filma [Music of the Film]*. Moscow, Iskusstvo, 1937.
- Neumeyer, David P. *Meaning and Interpretation of Music in Cinema*. USA, Indiana, *Indiana University Press*, 2015.
- Porta, Amparo. «Music that Children Listen to in Movies, Series and TV Documentaries. An Empirical Study on its Meaning». *International Review of the Aesthetics and Sociology of Music*, no. 2 (49), 2018, pp. 311–332.

Schulte, Sarah. *Sound and Emotion: The Use of Music in the Cinematic Experience*. USA, Kentucky, Western Kentucky University, 2019.

Shak, Tatyana. *Muzyka v strukture mediateksta [Music in the Structure of Mediatext]*. Krasnodar, 2010.

Shilova, Irina. *Film i yego muzyka [The Film and Its Music]*. Moscow, Sovetskiy kompozitor, 1973.

Slowik, Michael. «Dislocation and Nostalgia: Jazz and Classical Music in Hollywood Postwar Readjustment Films, 1946–1949». *Music and the Moving Image*, no. 2 (11), 2018, pp. 3–22. DOI: 10.5406/musimoviimag.11.2.0003.

Stopford, Richard. «Criticality and Film Music». *Music, Sound, and the Moving Image*, no. 2 (16), 2022, pp. 3–22. DOI: 10.3828/msmi.2022.10.

Tynyanov, Yuriy. *Poetika. Istoriya literatury. Kino [Poetics. History of Literature. Cinema]*. Moscow, Nauka, 1977.

Voskresenskaya, Irina. *Zvukovoye resheniye filma [Sound Design of the Film]*. Moscow, Iskusstvo, 1984.

Yanov-Yanovskaya, Nataliya. *Muzyka uzbekskogo kino [Music of Uzbek Cinema]*. Tashkent, Fan, 1969.

Әлия Мырзашева

Темірбек Жүргенов атындағы Қазақ ұлттық өнер академиясы
(Алматы, Қазақстан)

Данара Мұсахан

Темірбек Жүргенов атындағы Қазақ ұлттық өнер академиясы
(Алматы, Қазақстан)

ӘЛЕМДІК ЖӘНЕ ҚАЗАҚСТАНДЫҚ КИНОМУЗЫКАНЫҢ КЕЙБІР ТЕОРИЯЛЫҚ АСПЕКТІЛЕРІНІҢ МӘСЕЛелЕРІ: ЖАНРЛЫҚ ЖӘНЕ ФУНКЦИОНАЛДЫҚ ЕРЕКШЕЛІКТЕРІ

Аңдатпа. Әр түрлі жанрдағы картиналар жасауды қамтитын кинофильмдерге музыка жазудың әлемдік тәжірибесінің бір ғасырдан астам тарихы бар. Киномузыка өзінің өмір сүру кезеңі ішінде осы өнер түрінің маңызды бір бөлігі ретінде өз орнын иеленді. Кез келген нақты жанр сияқты ол да өзіндік заңдылықтарға ие болды: әсер ету күші, стиль, форма, музыкалық тіл, драматургия, аспаптық құралдар, жұмыс істеу принциптері, фильмнің басқа құрамдас элементтерімен үйлесуі тәсілдері және т.б.

Ғылыми объектіні зерттеудің кешенді бағыты көпсалалы әдістерді пайдалану арқылы жүйелі тәсілді қолдануды анықтайды. Мақалада негізгі болып табылатын тарихи-өнертану, мәдениеттану, талдау әдістері алға қойған мақсатты жүзеге асыруға мүмкіндік береді. Сондай-ақ, қалыптасқан жалпы ғылыми жіктеу, типология, өзара салыстырмалы әдістері де қолданылды. Мақаланың теориялық негізі пәнаралық тұрғымен баланысты болғандықтан мәселені жан-жақты зерттеу мақсатында философ, мәдениеттанушы, өнертанушы, кинотанушы және музыкатанушы еңбектері қарастырылды.

Көлемі жағынан орасан зор, бірақ әлі де жеткілікті зерттелмеген көркемдік қабаты болып табылатын киномузыка музыкатануда ерекше қызығушылық тудырады және ғылыми-теориялық және практикалық мәселелерді қамтитын маңызды мәселелер кешенімен сипатталады. Мақаланың қарастыратын мәселелеріне киномузыканың теориялық ережелері: жанрлық және көркемдік-стилистикалық ерекшеліктері, кескінмен өзара әрекеттесу әдістері, авторлық, аспаптық мәселелер, дыбыстық және көрермен қатарларының арақатынасы, форма, қызмет ету мәселелері және т.б. кіреді.

Зерттеу пәнінің теориялық аспектілерін қарастыра отырып, музыка мен дыбыстың синтетикалық экран өнерінің маңызды бөліктерінің біріне айналғанын байқайға болады. Кинотанушының музыкалық құрылымы оның алуан түрлі ерекшеліктерін көрсетеді, бұл өнер жасаушысының ойындағысын барынша ашуға ықпал етеді.

Жұмыста «киномузыка» феноменінің негізгі терминологиялық категориялары анықталды, функцияларды жіктеуге қатысты шетелдік зерттеушілердің қолданыстағы жүйелері талданды, фильмдердің негізгі түрлеріндегі музыкаға жанрлық сипаттама берілді, сонымен қатар киномузыка функциясының жалпылама және толықтырылған сыныпталуы оның драматургиялық рөлі критеріі тұрғысынан ұсынылды.

Түйін сөздер: киномузыка, кинофильм, кинокомпозитор, кадр ішіндегі музыка, кадрдан тыс музыка, киномузыканың формалары, киномузыканың функциялары.

Дәйексөз үшін: Мырзашева, Әлия және Данара Мұсахан. «Әлемдік және қазақстандық киномузыканың кейбір теориялық аспектілерінің мәселелері: жанрлық және функционалдық ерекшеліктері». *Central Asian Journal of Art Studies*, т. 9, № 1, 2024, 32–45 б., DOI: 10.47940/cajas.v9i1.815.

Алғыс: Авторлар «Central Asian Journal of Art Studies» журналының редакциялық алқасына және рецензенттерге зерттеуге қызығушылық танытқаны үшін, сондай-ақ, осы мақаланы баспаға дайындауға көмектескені үшін алғысын білдіреді.

Авторлар қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қайшылығы жоқ екендігін мәлімдейді.

Алия Мырзашева

Казахская национальная академия искусств имени Темирбека Жургенова
(Алматы, Казахстан)

Данара Мусахан

Казахская национальная академия искусств имени Темирбека Жургенова
(Алматы, Казахстан)

К ВОПРОСУ О НЕКОТОРЫХ ТЕОРЕТИЧЕСКИХ АСПЕКТАХ МИРОВОЙ И КАЗАХСТАНСКОЙ КИНОМУЗЫКИ: ЖАНРОВЫЕ И ФУНКЦИОНАЛЬНЫЕ ОСОБЕННОСТИ

Аннотация. Мировой опыт написания музыки к кинофильмам насчитывает уже более чем столетнюю историю, охватывающую создание картин различных жанров. За время своего существования киномузыка закрепила за собой место необходимой части данного вида искусства. Подобно любому специфическому жанру, она обрела собственные законы: силу воздействия, стилистику, формообразование, музыкальный язык, драматургию, инструментарий, принципы функционирования, способы сочетания с другими составляющими элементами кинофильма и т.д.

Комплексная направленность исследования научного объекта обуславливает применение системного подхода с использованием многопрофильных методов. Осуществить намеченную цель позволяют историко-искусствоведческий, культурологический, аналитический методы, являющиеся в статье основополагающими. Также применены сложившиеся общенаучные методы: классификационный, типологический, сравнительно-сопоставительный. В связи с междисциплинарным подходом теоретическая база статьи представлена трудами философов, культурологов, искусствоведов, киноведов и музыковедов с целью наиболее всестороннего изучения проблемы.

Киномузыка, выступающая колоссальным по объёму, но всё ещё недостаточно изученным художественным пластом, представляет особый интерес для музыковедения и характеризуется значительным кругом вопросов, которые включают как научно-теоретические, так и практические проблемы. Проблематика данной статьи включает вопросы теоретических положений киномузыки: жанровые и художественно-стилистические особенности, способы взаимодействия с изображением, вопросы авторства, инструментария, соотношение звукового и зрительного рядов, проблемы формы, функционирования и др.

При рассмотрении теоретических аспектов предмета исследования, становится очевидным, что музыка и звук стали одной из важнейших частей синтетического экранного искусства. Музыкальный строй кинопроизведения презентует его разноплановые особенности, способствуя максимально полному раскрытию замысла создателей.

В работе определены основные терминологические категории феномена «киномузыка», проанализированы существующие системы зарубежных исследователей относительно классификации функций, дана жанровая характеристика музыки в основных видах фильмов, а также представлена обобщенная и дополненная классификация функций киномузыки по критерию ее драматургической роли.

Ключевые слова: киномузыка, кинофильм, кинокомпозитор, внутрикадровая музыка, закадровая музыка, формы киномузыки, функции киномузыки.

Для цитирования: Мырзашева, Алия и Данара Мусахан. «К вопросу о некоторых теоретических аспектах мировой и казахстанской киномузыки: жанровые и функциональные особенности». *Central Asian Journal of Art Studies*, т. 9, № 1, 2024, с. 32–45, DOI: 10.47940/cajas.v9i1.815.

Благодарности: Авторы выражают признательность редакционной коллегии «Central Asian Journal of Art Studies» и рецензентам за проявленный интерес к исследованию, а также за помощь в подготовке данной статьи к публикации.

Авторы прочитали и одобрили окончательный вариант рукописи и заявляют об отсутствии конфликта интересов.

Авторлар туралы мәлімет:**Сведения об авторах:****Information about the authors:**

Әлия Төкенқызы Мырзашева
— Темірбек Жүргенов атындағы Қазақ ұлттық өнер академиясының «Дыбыс режиссурасы және операторлық өнер» кафедрасының меңгерушісі
(Алматы, Қазақстан)

Алия Токеновна Мырзашева
— заведующая кафедрой «Звукорежиссура и операторское искусство» Казахской национальной академии искусств имени Темирбека Жургенова
(Алматы, Казахстан)

Aliya Myrzasheva — Head of «Sound Engineering and Cinematography» Department of Temirbek Zhurgenov Kazakh National Academy of Arts
(Almaty, Kazakhstan)

ORCID ID: 0009-0003-0433-944X
E-mail: alia-62@yandex.ru

Данара Еруланқызы Мұсахан
— PhD, Темірбек Жүргенов атындағы Қазақ ұлттық өнер академиясының «Дыбыс режиссурасы және операторлық өнер» кафедрасының аға оқытушысы
(Алматы, Қазақстан)

Данара Ерулановна Мусахан
— PhD, старший преподаватель кафедры «Звукорежиссура и операторское искусство» Казахской национальной академии искусств имени Темирбека Жургенова
(Алматы, Казахстан)

Danara Mussakhan — PhD, Senior Lecturer of «Sound Engineering and Cinematography» Department of Temirbek Zhurgenov Kazakh National Academy of Arts
(Almaty, Kazakhstan)

ORCID ID: 0009-0005-7324-3497
E-mail: danara.mussakhan@gmail.com