

12-31-2020

Film music of Uzbekistan in the context of the problem of the synthesis of arts

Shoyista Ganikhanova

The state conservatory of Uzbekistan, Editor-in-Chief of the Eurasian music science journal,
shoyagan@yahoo.com

Follow this and additional works at: https://uzjournals.edu.uz/ea_music



Part of the [Music Commons](#)

Recommended Citation

Ganikhanova, Shoyista (2020) "Film music of Uzbekistan in the context of the problem of the synthesis of arts," *Eurasian music science journal*: 2020 : No. 2 , Article 12.

Available at: https://uzjournals.edu.uz/ea_music/vol2020/iss2/12

This Article is brought to you for free and open access by 2030 Uzbekistan Research Online. It has been accepted for inclusion in Eurasian music science journal by an authorized editor of 2030 Uzbekistan Research Online. For more information, please contact sh.erkinov@edu.uz.

The objects of creativity, in the era of scientific and technological progress, are characterized by tendencies of mutually enriching development of different types of arts, synthesis of new forms and species, genres and types. The dynamic character of the epoch, from the end of the 19th century to today, stimulated, then found in cinema an exit of new ideas and aesthetic views. "The Great Silent" went steadily and was preparing to acquire the sound component. It seems a mistake to think that music was used only to muffle the knock of the camera. A number of notes and instructions by D. Vertov, S. Eisenstein etc., where tapers are given specific recommendations on musical material. In his notes and diaries, D. Vertov clearly spells out the recommendations for music material for the films "Man with a Cinema" and "Eleven", where she should comment, explain, read, enter into a dialog with the frame.

The famous "Application" signed by S. Eisenstein, V. Pudovkin and G. Alexandrov outlines the ways of development of "sound films". In the work "Vertical editing" S. Eisenstein considers film as a musical score, talking about editing the director refers to receptions borrowed from music art [8], that is, treats the vider as with a musical score iturium.

Early stages of the movie formation in 20-40. In the 20th century, in search of the means of artistic expression, the directors, taking the technical capabilities of the cinema to the background, borrowed many techniques and means of expressiveness from the related arts, in particular music. Both then and in modern cinema, there are a lot of evidence: Rapid change of personnel and their counter-punctuated development - stretch-holding in fuges; the reception of the camera's "impact" on a large object - a solo of individual instruments; A big plan in the climax of the film - Tutti orchestra, etc. In addition, the two types of art are shared in the theoretical works of directors of the early 20th century.

Thus, in the work "Photography"[5] French director and theorist of the cinema art L. Delluc talks about the integration of the components of the film, calls for their meaningful use, his colleague J. Dyulak, dreaming of an integral film, emphasized the rhythm of images. The titles of the early 20th-century cinema

theorists' articles speak for themselves: M. Bundy's "Diagonal Symphony", as well as L. Shawans' work "Visual Symphony and Clean Movie". Many directors use the achievements of musical art, apply musical forms and genres, and development techniques to build the video. In turn, music has enriched the arsenal of means of expressiveness and methods of development. Let's recall the zone method of the musical material deployment, the so-called principle of "cadres", the experience of A. Shnitke's work in the cinema put a finger on his independent works in particular his concerto grosso. In Uzbekistan, F. Yanov-Yanovsky transforms the principles of the development of musical material tested in cinema into his instrumental works, and we will refer them to meditative technique.

The interaction of music with cinema and its convergence have affected the formation of musical and applied genres, the structure of their language, style, innovations in rhythm, facture, harmony, etc., which has been repeatedly noted by musicologists in the study of composer's creativity. In fact, especially at the present stage, cinema becomes a source of new palatinations, rhythmofomulas, harmonic complexes, a catalyst of the construction of new forms and species, stimulating the emergence of new temples. Thus, in scores of Uzbek composer Khasanova sharp modulation in the tonality, which are in the range of small and large seconds become a characteristic feature of its handwriting, it uses this technique also in the autonomous genres.

In the music written by F. Yanov-Yanovsky and D. Yanov-Yanovsky for a number of cartoons, the tembro playwright following the video creates new sound effects and deforms the usual timbre (satured violin) high-register Qur'an shining from History of Islam. Thus, there is every reason to speak about the influence of film music on the formation of composer style and language.

At the dawn of the movie, theorists and directors realized the importance of the expressive and visual properties of music, believing that the space of visual images could be expanded through hearing perception. Jean de Bronselli, in his work "Pantomime-Music-Cinema", expressed his concern about the introduction of a

word into the audio stream that could destroy the emotional plasticity of cinematic pantomime and only music could deepen it.

The ways of development of applied music for cinema were laid by directors who gave concrete recommendations on improvisation of the tapers (D. Vertov) and making musical scores for the film (S. Eisenstein, A. Tarkovsky, A. Konchalov S. Lyon) together with composers, looking at the specifics of the genre of film music itself, tried to bring visual representations into the sphere of "speculative" music categories.

There is no coincidence of interest of many musicians of modern times in the practice of voice mute films. An example of this is the "Bleak box" Music & Visual Arts Festival project, which was carried out by the Omnibus Ensemble from 2006 to 2015 in Tashkent, as well as a number of films voiced by the Chamber Orchestra of the Uzbek national instruments "C" The Guardian" at the State Conservatory of Uzbekistan. In these projects, musicians were attracted by the opportunity to re-read old films, revealing the "hidden power" of the visual line to discover the link between music and images.

Thus, in polemics of marking the role and place of music in the cinema, the problems that found theoretical justification in art literature were raised, but unfortunately, outside the field of research view there remained animated cinema, otherwise animation - one of the most favorite in children's culture of cinema.

Recall that the animation principle was found by Belgian physicist Joseph Pjato long before the Lumière brothers invented their famous machine. The first steps of this art are connected with the name of the talented French self-taught artist Emile Reino, who in his "Optical Theater" gave long public sessions [2].

The animation was almost immediately audio, where the accompaniment was chosen by the compilation method. E. Lingren highlights animated genres by rank of the role of music in screen types of art, emphasizing the leading importance of the musical component of the audio. To this day, there is a controversy in determining the place of animation in the system of cinema, there is no feature of

nature of animation image, specifics of the material and laws of building the form of animation.

The animation, from its first steps, has offered and mastered unique, specific techniques and means of artistic expression at all levels. Disney has a great role in the development of the animation, and he has discovered the dramatic possibilities of counter-punctuating video and audiovals.

Accordingly, the spectrum of interaction of music with image, plastic, movement, word, pantomime, pantomime is very wide and diverse. All this has influenced the change of the specifics of the structure of the image, and the technical features of the animation have led to new forms of interrelations of expressive means.

This is how new functions of music in applied genres were redefined and born: different forms of movement (emphasizing movement accompanying movement depicting movement); musical processing of real noises (composer F. Yanov-Yanovsky's animation "It's a caresse rain") and in the same work the function of double illustration (against the background of tango, sound of a mechanical toy; a storyteller (the inner monolog of heroes). In short, the animation has accumulated a huge, completely unstudied experience, which requires a comprehensive reflection in the unity of its musicological and kino-lore aspects.

Problems of animation art are devoted to research of cinema scientists - Ivanova-Vano., Ginzburg S., Volkova A., Asenina S., Venger N., Manvel R., Huntley D., Hadasa D., Russeta R., Starra S., Gercheva K. Mirzamukhamedova M., Abul-Kasymova M., they, watching the evolution of genre, the history of development, never developed a single mechanism of analysis of music component.

For the first time, Z. Lissa [6] tried to understand the process of interaction between the audio and video series in the film from aesthetic positions, but she only touched on the often-technical aspect of the application of music on the material of Polish cinema in the mid-20th century. In the 70-90s, the issues of film music were only touched upon in connection with the characterization of the

composer's creativity. We propose to identify mechanisms of existence of applied music in the context of formation of national style of composers of Uzbekistan of the first twenty-anniversary of XXI century.

In the process, we studied and gave a brief description of about 80 films and cartoons for which composers of Uzbekistan wrote music. Ribbons have been selected as a specific research material, which, in our view, most vividly reflect some aspects of the problem. In the course of the work, ten composers of Uzbekistan were interviewed to understand the mechanisms of creation of applied music and influence on the specifics of national style, and some issues were discussed in the union of composers of the Republic of Belarus and at the Department of History of Foreign Music of St. Petersburg State Conservatory named after him. N.A. Rimsky-Korsakov (Russia). Thus, it was suggested that applied music for film and animation should be treated as two separate directions, which have their ontological and phenomenological criteria, which have stylistic characteristics, but have one root: film.

Movie music is only a part of the sound series of the film, which includes a sound word and noise. Sound, or more precisely, the audio-band in the film works has its own characteristics. S. Eisenstein identified three basic functions of sound: word, noise and music. The word, like music, can reveal something we can't see with our eyes. Noise in any particular case can perform a playful function. Music, as part of a synthetic whole, performs specific artistic tasks related to the specifics of film art. Being primarily applied music at the same time, it belongs to two types of art. It should therefore be viewed from the standpoint of music art itself as well as from the point of view of film art.

The nature of animation is based on the creation of an imaginary image and operates in the language of visual art, equipped with the technical means of cinematography, it creates its special plastic form, and its genre of drama patterns are dictated by the expressive properties of the audience. But one more category should be added to the above triad: silence. In the audio series of animated films we examined, silence is the main factor in creating the emotional moment of the

sound sphere. For example, the silence when showing a children's room, which is destroyed by the mechanical noise of a toy in a cartoon based on R. Bredbury's story "It's going to be a sweet rain" (directed by N. Tulyakhodzhaev, composer F. Yanv-Yanovsky). As a general plan, it "plays" with its sound quality - it shows the absence of the living. In the given animation, the method of deformation of the musical-organized sound material is used, the composer assigns to the violins the melody of the reproducible link (creating the effect of mechanical noise), the repeatedly repeated noise motive is used as one of the ways of development of the musical material. This technique was used earlier by D. Shostakovich, A. Shnitke and E. Artemyev, and came into practice by Uzbek composers, and also revealed the fact of different interpretations of illustrative noise functions.

By the time of the creation of the first films and cartoons in Uzbekistan, the development of the film industry has reached a high level not only in technical terms, but also in understanding the specifics of applied music. The development of Uzbek cinematography is closely connected with the school, the basis of which was laid by S. Eisenstein and V. Pudovkin, and the development of animation in our republic began not with a drawing, but with a puppet film. The first films by Uzbek directors were co-authored with leading Mosfilm directors. The variety of genres in the film industry of the republic is striking with its scale - philosophical, historical, domestic, comedy and films on modern themes.

Uzbek animation has begun its journey not by filming fairy tales but by looking at contemporary themes. "It was the task of Uzbek artists from the first film to address the relevant topic and to identify the national color"[4]. In the 1980s, Uzbek filmmakers' achievements made it possible to speak not only about rapid development dynamics, but also to identify general trends, to identify artistic style and to outline the characteristic features of music in Uzbekistan's animations. Thus, the leading trend is the creation of a philosophical and aesthetic reflection of the history of the peoples of Asia - animated films "Nit", "History of Islam", "Bird" composers F. Yanov-Yanovsky and D. Yanov-Yanovsky, "Happiness of Batyr" by Igor Pinkhasov. In the above-mentioned and other works Uzbek music authors rely

on traditional folklore, borrowing principles of development (improvisation structure and meditative technique).

Applied music has a whole range of functions, but almost all of them are differentiated from illustrative properties: Illustration of any movement (including plastic) using such means as rhythm, temporal interleaving, dynamic shades; illustration of a real or imagined (distorted) sound to create a specific image - the noise of a car, rain, a mechanical toy; an illustration of a particular image or action that accompanies a frame. By expanding the limits of possibilities, background and compilative music complements the frame, transmitting emotions, depicting motion, imitates real and fictional noises, promotes the integrity of drama. In the fictional world of animation, you can't navigate without music, which, by pushing the boundaries of reality, creates a conditional world with fictional characters.

The main characteristic of film music is a clear chronometer, observance of the time relations between the changes of personnel. Hence, the structure of the form (cadre) and the high concentration of the musical language, the national-intonational specificity (use of variants and variants of themes borrowed from ashula and macomas), rhythmic and temporal receptions (syncopes, ostynatism) , a slice) building short and complete phrases that have the ability to move from frame to frame. The role of register-based and temb-based playwright is increased, due to frequent repetition of the same phrase, intonation, and finally motive.

On the basis of the above, let us highlight some specific features of interaction of audio and video series:

- 1) the video sequence is concretized or rethought by means of musical expressiveness (like, rhythm, timbre);
- 2) the integrity of the image in the audience perception is created thanks to the synthesis of the audio and video;
- 3) despite the different nature of the ontological capabilities of audio and video series their counter-punctuation combination leads to the creation of a solid drama;
- 4) the expressive features of the music work to extend and complement some of the audio functions;

Thus, the formation of the artistic language and the image system of Uzbek cinematography took place on two expressive levels - the level of audio and video. The mutually enriching synthesis of the arts creates a wide space for the artist's creative imagination, to express new ideas and to assert world-view positions, to announce innovative and civic positions.

References

- [1] Azimova, A. (1992). *Nit (Shtrihi k dvoynomu portretu). [Yarn. (Touches to the doubly portrait)]*. *Muzikalnaya Akademiya*. Moscow. №4, pp. 71-74.
- [2] Ganikhanova, Sh. (2019). Stanovlenie multiplikacii Uzbekistana (v rakurse problemi vzaimodeystviya audio i video ryadov) [The emergence of animation in Uzbekistan (in the light of the problem of interaction between audio and video series)]. *Eurasian Music Science Journal*. №1.
- [3] Khvatova, S., Shak, T., Shevlyakov, G. (2019). Muzika kino v aspekte stilivogo modelirovaniya. [Cinema music in the aspect of stylistic modeling]. *Problemi Muzikalnoy Nauki [Problem of Music Science]*. №1, pp. 98-105.
- [4] Abul-Kasimova, H., Teshabaev, J., Mirzamuhamedova, M. (1985). *Kino Uzbekistana [Cinema of Uzbekistan]*. Tashkent.
- [5] Delluc, L. (1920). *Photogenie*. Moscow.
- [6] Lissa, Z. (1970). *Estetika kinomuziki [Aesthetics of film music]*. Moscow.
- [7] Shak, T. (2017) *Muzika v structure mediyateksta. Na material hudojestvennogo i animacionnogo kino [Music in the structure of the media text]*. Moscow.
- [8] Eisenstein, S. (1940). Vertikalniy montaj [Vertical mounting]. *Iskusstvo Kino [Cinema Art]*. №9, pp.16-19.
- [9] Khvatova, S. (2018). Metodologicheskie podhodi k analizu muziki kino: o rabote po stilevim modelyam. [Methodological approaches to the analysis of cinema music: about work on style models]. *Muzika v Prostranstve Mediakulturi [Music The Space of Media Culture]*. p. 7.

[10] Shak, T. (2016). *O smislovom mnogoobrazii citat v muzike kino [About the meaning of the variety of quotes in film music]. V Prostranstve Smislov: Tekst i Intertekst [In The Space of Meanings: Text and Intertext].* Petrozavodsk State conservatory after A. Glazunov. pp. 412–421.