

## Interdisciplinary approach to the study of film music in Uzbekistan (art history and psychology)

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### Abstract

*Questions of the methodology for studying music created for works with a visual range are still controversial and ambiguous, as they are objects of an interdisciplinary level. It requires a comprehensive art criticism approach (theater, film studies and musicology), as well as competence in the field of psychology, since in the modern world there is a tendency for the mutually enriching development of various arts, the synthesis of new forms and types, genres and types. At the stage of the formation of cinema, the directors, pushing into the background the technical capabilities of cinema, focused on semantic community with musical art. As a result, the study of applied music should include a parallel analysis of the sound and visual components and determine the degree of impact on the consciousness and subconscious of the audience. By analyzing the audio series from the perspective of a comprehensive (musicology, theater, cinema and psychological) approach, we will get an objective assessment of the state of applied genres, using the art of modern Uzbekistan as an example. Thus, it will be possible to show the contextual specifics of applied music in Uzbekistan and Karakalpakstan.*

**Keywords:** *applied genres, film music, composer, audio series, video sequence, Uzbekistan, Karakalpakstan, psychology of perception.*

The range of arts containing the visual component is unusually wide - extending from miniature commercials to large-scale theatrical shows, includes the film industry, television production, virtual games, theater performances, puppet shows, etc. Spectacular arts have a multi-type and multi-genre character, a complex structure and require comprehensive research. A comprehensive study of the musical functioning of non-autonomous music requires an interdisciplinary approach where competence in art history and psychiatry is required.

The second half of the twentieth century is characterized by the fact that the visual aspect is gaining more and more obvious priority. If by the beginning of the twentieth century, psychologists and psychiatrists designated the division into audiences and visuals as approximately 50% to 50%, today the ratio vector has noticeably deviated to the second. In this connection, interest in sociocultural information addressed to vision, vision, gaze, contributed to the fact that the means of written language began to recede into the background. The social, psychological, pedagogical, aesthetic potential of spectacular art forms addressed to various audiences requires an ever closer study. This is especially important in works intended for children and young people. Since educational and training functions become the most important in them, and only then entertaining, informational, artistic and aesthetic, etc.

The objects of creativity, in the era of scientific and technological progress, are characterized by trends in the mutually enriching development of various types of arts, the synthesis of new forms and types, genres and types. The dynamic nature of the era, from the end of the nineteenth century to the present day, stimulated, then found a way out in the cinema for new ideas and aesthetic views. The rapprochement of musical art and cinema, the borrowing of specific properties by a new art form, left their mark on the genesis of cinema art.

In the early stages of formation, in search of means of artistic expressiveness, the directors, fading into the background the technical capabilities of the cinema, focused on the semantic community with musical art.

In the construction of the video, many directors use the achievement of musical art, used forms and genres, developmental techniques. In turn, music enriched the arsenal of means of expression and developmental techniques. Let us recall the zone method of deployment of musical material beloved by the Impressionists, the so-called principle of “staffing”.

The relationship between music and cinema has a diverse range of functioning at different levels. Music is one of the most important means of constructing the figurative and dramatic whole, on it the structure of the screen being of the film is built. The processes of interaction between music and cinema and their convergence were reflected in the formation of applied music genres, the structure of their language, stylistics, innovations in the field of rhythm, texture, harmony, etc., which was repeatedly noted by musicologists in the study of composer creativity. Indeed, especially at the present stage, cinema is becoming a source of new Lado intonations, rhythm formulas, harmonic complexes, a catalyst for the construction of new forms and types, stimulating the emergence of new tones. In a word, there is every reason to talk about the influence on the formation of the composer's style and language.

Obviously, the study should include a parallel analysis of the sound and visual components, determine the degree of impact on the consciousness and subconscious, which complicates the research field. Here we are faced with a problem when, on the one hand, lacking sufficient knowledge in the field of musical art and, as a result, sometimes not understanding the important expressive-semantic role of this integral part of the whole, the theater experts and film critics leave behind the scenes issues related to sounding matter. On the other hand, not being specialists in the field of theater and cinema, academic musicologists do not pay enough attention to music in applied genres, ignoring the importance of developing a methodology for its analysis. In addition, the traditional analysis of applied music requires a special, special approach, an approach that takes into account the characteristics of perception. The complexity of the task lies in the fact that the analyst, as a rule, works exclusively with what he hears, due to the absence or, more precisely, inaccessibility of the musical text. In a word, a large layer of musical culture (applied music) remains practically unexplored from the point of view of the musical and sound component.

Applied music has at least three forms of being:

1. music FOR a spectacular work written by a composer (not yet included in the video);
2. music IN a spectacular work (included in the video);
3. music FROM a spectacular work (soundtrack isolated from a multilayer score and adapted for academic performance).

It has been experimentally proved that musical sounds make every cell of the human body vibrate; electromagnetic waves affect changes in blood pressure, heart rate, rhythm and depth of breath, etc. [10.17]

Considering the main directions of the corrective action of music, usually distinguish 4 of the following aspects:

- emotional activation during verbal psychotherapy;
- development of interpersonal communication skills - communicative functions and abilities;
- regulatory influence on psycho-vegetative processes;
- development of aesthetic needs.

The objective reasons why applied music has not yet received a proper rating among musicologists include:

- 1) the indirect effect of music on the viewer;
- 2) underestimation of the role of music in spectacular works by directors;
- 3) the secondary role of the composer in the creative process;
- 4) underestimation of the applied task of musical material and, accordingly, the lack of qualified specialists in this field;
- 5) the lack of development of a comprehensive methodology for analyzing music in applied genres;
- 6) the lack of a unified terminology and general criteria for evaluating music, which is due to the small number of specialized literature.

The need to theoretically comprehend and realize the problems facing the authors of synthetic works is dictated by “qualitative changes” [2] taking place on the theater stage and in the cinema, where since the

80s of the last century “music has acquired the significance of the leading component” [2]. The problems of film music in Uzbekistan were studied by N. Yanov-Yanovskaya, the theory of music in the drama theater was developed by Z. Mirkhaydarova, however, more than twenty-five years have passed since then, moreover, the studies mentioned do not address the issues of applied genres in productions for young people and for children. In Karakalpakstan, these issues remain unstudied to this day.

The history of the development of applied music in Uzbekistan, the traditions that have developed in this area, aesthetic trends, the degree of its impact on perception, types and types, and the diversity of genre themes make it possible to consider it as a special, specific sphere of composer creativity.

The wide range of research material accumulated over the past thirty years, its analysis from the point of view of the psychological impact on the public and the aesthetic assessment of the works gives us the right to state that in the work of a number of representatives of the composer school of Uzbekistan (F. Yanov-Yanovsky, A. Mansurov and D. Yanov-Yanovsky, And Pinhasov, Kh. Khasanov, O. Abdullaev, in Karakalpakstan Zh. Chorshamov) the musical element acquires special significance. It should be noted that in recent decades, the Karakalpak branch of the composer school has been actively forming, where authors working in the genre of film music appear.

It is important to emphasize that the authors develop in their work the traditions of various peoples living in Uzbekistan. So, D. Yanov-Yanovsky in the animated film “Forty girls” (“Kirk Kiz” 2015), based on the epic poem of Karakalpak folklore, introduces elements of Karakalpak song into the sound sphere. In the film directed by Rashid Malikov “Persistence” (2017) as one of the leading tunes, the composer uses the Karakalpak folk song performed by Gumshagul Bekturganova.

The work of the young composer Zhamil Chorshemov in the Karakalpak director Aybek Toreev’s film “Safe” is interesting, where the musical design is distinguished by an understanding of the specificity of the sound component, its adequate inclusion in the film production fabric.

One of the most beloved types of cinema art in the children's environment is animated cinema. It is watched, understood and loved by adults. However, it is difficult to name even a few names of art critics who would seriously study the problems of animation.

The introduction of the sound sphere - music, words, noise, radically changed the structure of the construction of the cartoon. The synchronous coincidence of music and character movement opened up a new artistic quality.

Ranking the role of music in on-screen art forms, E. Lingren distinguishes animated genres, emphasizing the leading significance of the musical component of the audio series. Until today, there has been a controversy in determining the place of animation in the cinema system, not revealed a feature of the nature of the animated image, the specifics of the material and the laws of constructing the form of the animated work.

Animation, starting from its first steps, offered and mastered unique, specific techniques and means of artistic expression at all levels. In the development of animation, the role of W. Disney is great, it was he who discovered the dramatic possibilities of the counter-punctual combination of video and audio.

Accordingly, the spectrum of interaction of music with image, plastic, movement, in short, pantomime, pantomime is very wide and diverse.

All this influenced the change in the specific structure of the image, and the technical features of creating an animated film led to new forms of interconnection of expressive means. Thus, new functions of music in applied genres were rethought and born. In a word, the animation has accumulated a vast, completely unexplored experience, requiring a comprehensive understanding of the unity of its musicological and cinema aspects.

Film music is only an integral part of the sound series of the film, which in addition to it includes a sounding word and noise.

The sound, or rather the audio sequence in a movie, has its own characteristics. S. Eisenstein identified three main functions of sound - this is word, noise and music. The word, like music, can reveal to us something that we will not see with our eyes. Noise, in each case, can perform one or another dramatic function. Music, being part of a synthetic whole, performs specific artistic tasks related to the specifics of

cinema art. Being, first of all, applied music at the same time, it belongs to two types of arts. In this connection, it should be considered both from the point of view of musical art itself, and from the point of view of cinema art.

The nature of animation is based on the creation of a fictional image and operates on the language of fine art, equipped with the technical means of cinema, it creates its own special plastic form obeying the laws of musical development. And its genre-dramatic patterns are dictated by the figurative and expressive properties of the audio series, but one more category should be added to the above triad - silence. In the audio series of the animated films examined by us, silence "acquires the meaning of an independent emotional moment in the sound sphere" [8]. For example, the silence during the display of the children's room, which is destroyed by the mechanical noise of the toy in the cartoon based on the story of R. Bradbury "There will be gentle rain" (director N. Tuliakhdzhaev, composer F. Yanov-Yanovsky). Performing a general plan function, it "plays" with its sound quality - it shows the absence of living things. Using the animated works of Uzbek authors as an example, it became possible to identify what the original essence of music is, its tasks and types, what it serves and what its role is. The effect of deformation of music-organized sound material, which came into the practice of Uzbek composers, also revealed the fact of various interpretations of noise functions.

The audio sequence and video sequence being in the dialectical unity of the cinematographic work have different types of influence, but their interconnections determine the figurative-dramatic functions in the film structure. And if in the feature film the role of music is related to imaginative tasks, genre specifics and the style of the video sequence, then in animation new ones are born that are inherent only in animation of the form.

To obtain an objective assessment of the state of applied genres in modern Uzbekistan, it is necessary to solve at least the following tasks:

- 1) by analyzing the audio series from the perspective of an integrated (musicology, theater and cinema) approach - show the contextual specifics of applied music in Uzbekistan and Karakalpakstan and develop this category of analysis into a separate dramatic line;
- 2) to identify types of musicological analysis in applied genres, taking into account cinema and theater analysis;
- 3) determine the specific tools used by the creators of the audio series;
- 4) to analyze the functions of music in applied genres;
- 5) to argue the influence of a musical element on perception;
- 6) indicate the ratio of video and audio series in synthetic works;
- 7) to classify the sources of musical material (quote, author's theme, musical processing of a noise element, sounds from reality);
- 8) understand the principle of conformity of musical drama to the general principle of cinema and theater drama in a synthetic work;
- 9) to determine the techniques assimilated in music under the influence of cinema, and, on the contrary, borrowed from the art of cinema from music.

To solve the tasks, we also turned to the classics of world and Uzbek cinema, documentary films, traditional and experimental theater.

The study of the features of applied music was carried out with the help of an extensive circle of modern studies of philosophical, sociological, cultural, art, (musicology, cinema, theater), psychological topics, taking into account the integrative nature of the phenomenon under consideration.

The use of music for psychotherapeutic purposes causes an increase in the body's reactivity by normalizing the psychological status of a person, the bioelectric activity of the brain, and internal balance indicators, which is realized in improving their general condition.

The effectiveness of the impact of a musical work depends on the typological characteristics of the individual and the type of musical impact.

The first steps in Uzbekistan in the field of applied genres were made by I. Akbarov, M. Leviev, V. Meyen A. Malakhov, R. Vildanov, A. Berlin, N. Zakirov. During the period under review, such composers as F. Yanov-Yanovsky, M. Bafoev, A. Ergashev, A. Mansurov, D. Yanov-Yanovsky, A.

Ikramov, O. Abdullaeva, A. Kim, H. Khasanova, A. Ergashev.

Studying copyright music for children in animation, puppet shows and performances for young people, we tried to reveal many important aspects of the development of applied genres that open up in structural analysis, which also takes into account the psychological aspect. Most of the scores analyzed for the first time in Uzbek musicology raise an extensive layer of music. Theoretical principles and methodological orientation of research can become the basis for further comprehensive study of contemporary music of applied genres.

The development of a new direction in musicology, which ensures the streamlining of the terminological apparatus and the improvement of the procedure of art history analysis, also seems promising.

#### Note

R. Malikov's film "Resilience" was awarded a special jury prize at the 40th Moscow Film Festival "for the soulful reflection of the echo of a distant war in the real fate of man."

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