

About the peculiarities of music in Ukrainian commercial cinema (on the example of music for the movie "The Guide")

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ABSTRACT: *The article actualizes the issues of music specificity in commercial Ukrainian cinema. The methods of creating an original musical solution with an emphasis on the embodiment of vivid images, various emotional states and dramatic situations are considered on the example of music for the film "The Guide" (directed by O. Sanin, composer A. Zagaykevych). The content of the concept of reference music as a component of historical drama based on the genre specificity of musical material is revealed.*

Keywords: *commercial cinema, reference music, affect, composition, narration.*

I. Introduction

In modern cinematographic terminology, the concept of "commercial cinema" is one of the most relevant and widespread. Its main features are the focus on the mass audience, entertainment, dynamic and exciting plot, significant financial base and the corresponding high budget fees. Music for such films is a special type of film music, the essence of which is the ability to program the audience's perception, to evoke and anticipate the necessary emotional reactions. It plays one of the main functions in realizing the commercial potential of the film, because due to its ability to create strong affective states, music is a tool to attract a wide audience.

In Ukrainian cinematographic art the concept of "commercial cinema" has become relevant only in recent decades. In this short time, film composers have experienced in practice the specificity of the commercial music tasks. Therefore, there is a need for its further scientific understanding. Domestic studies of Ukrainian film music practically do not consider the influence of the commercial factor on the technology of composition. Although, as the experience of studying American film music shows, it is the commercial factor that determines the working methods of film composers on the score. In this regard, the purpose of this study is to consider the specifics of the music of one of the main commercial Ukrainian films of recent years "Guide" (directed by Oles Sanin) and to determine the composition of major musical themes and their functional significance in the overall drama of the film.

II. Development of commercial cinema in modern Ukrainian cinema

In the first decades of Ukraine's independence, cinema was in a state of gradual decline. In the absence of regular government financial support and a failed advertising policy, the number of new feature films has declined dramatically each year. Only in the early 10s of the XXI century there was a positive dynamics in the development of the national film industry and for the first time, since independence, Ukrainian cinema began to develop in line with general trends of world cinema, one of the main areas of which is commercial cinema. The leading role in this process was played by state policy, directing a significant part of material support to the development of the film industry. According to the data of 2014, 8 feature films and 1 film almanac created with the support of the State Agency of Ukraine for Cinema were released: "Tribe", "The Guide", "Trumpeter", "Green Jacket", "Credence", "Such beautiful people", "F 63.9. Disease of Love", "Babay", a collection of short films "Ukrainian New Wave ". The premiere of one-time screenings of 4 feature and non-feature films took place. With the support of the State Cinema, the production of 23 films (9 feature films, 13 non-feature films, 1 animated film) was completed [1, p. 21]. Over the next three years, the number of feature films almost doubled. The interest of the state is explained by the desire of producers to realize the commercial potential inherent in the films of young Ukrainian directors. Because, as the experience of numerous national and international

festivals shows, young Ukrainian cinema has a bright original style, it is competitive and enjoys wide popularity around the world.

Another important reason for the revival of material support for the national cinema was the change of artistic orientations of the director's consciousness: young directors seek to make modern and relevant films, guided by the trends of the world film market. This means, in the words of the famous director Oleg Beima, - "to create a modern film in the style of action film, which will have certain reflections of our time and of the director himself, transformed into events ..." [2]. The value of the commercial component has affected all components of the cinematic whole, especially manifesting itself in the field of sound.

To understand the peculiarities of music in commercial films, one should turn to the exemplary model of the commercial film industry – American cinema. Researcher of USA film music, musicologist K. Rychkov, rightly notes that the result of using music in commercial Hollywood cinema is to achieve the desired degree of psychological emotion (affect), creating a special emotional state that expands the perception of the visual range and evokes empathy. In this context, the researcher identifies one aspect of the theory of film music, which, in his opinion, has not yet received a full theoretical justification, but has long functioned in the practice of film composition - is the interpretation of film music as a kind of rhetorical system. "Mass commercial cinema in the United States is characterized by the active use of a wide range of established musical instruments, which have created a fairly voluminous <...> dictionary of musical and rhetorical figures". [3, p. 18] Thus, not only every momentary emotion (affect of joy, fear, sorrow, sadness, courage, love, etc.), according to Rychkov, appeals to a specific set of means of musical expression. In a broad sense, each cinematic genre (drama, comedy, horror film, thriller, melodrama, action, adventure, crime, science fiction, fantasy, war films, western, epic cinema) has its own unique set of musical "cliché tricks", forming its individual appearance depending on the "ingredients" used in it [3, p. 12] It should be added that American film music, despite the general system, is constantly updated, in search of a new musical language, which contributes to the close connection with classical traditions, the avant-garde of the twentieth century, leading trends in modern academism and active use of mass culture.

There are many differences in the technology of composition of American and Ukrainian cinema music. Much of them relate to the technical side of the process. After all, if in the American film industry each stage of music processing is clearly regulated and distributed among individuals, in Ukrainian cinema the composer is often responsible for the entire general process of writing and processing the musical component. However, many parallels can be drawn between the two models in terms of the artistic properties of music, its functional significance and the choice of individual composition methods. An example of such an integration of ideas and principles of western film music was the music of Alla Zagaykevych in the film "The Guide" (2014).

III. Music for the film "Guide" dir. O. Sanina

"The Guide" is one of the largest commercial Ukrainian films of recent years. Spectacular drama tells about the tragic events of Ukrainian history. The plot of the film tells about an organized congress of kobzars who were shot in Kharkiv in the 1930s. Against the background of the general tragedy of the Ukrainian people, the story of a little boy Peter, who was rescued by the blind kobzar Ivan Kocherga after the murder of his father and escape, is developing. From that moment, Peter becomes his guide.

The music for this film is a striking example of dynamic action music that keeps the viewer in suspense throughout the film. It has a wide range of diverse characteristics-images and combines realistic genre episodes that convey the spirit of the era, with dynamic psychological themes.

Most of the musical material of the film is reference music, the essence of which is to focus on a particular model, which is perceived as a model. The composer emphasizes that in the music to "The Guide" the main condition of reference was genre certainty [4]. In an interview, the film's director Oles Sanin, describing his vision of the music industry, he said: "To start the film, I needed the music of happiness and freedom of the late 1920s. Marches of enthusiasts and American jazz <...>. Then the picture is filled with the melody of Ukrainian folk kobzar music, which lives in resonance with the author's symphonic music of anxiety, joy and hope "[5].

The music of the beginning of the film (a solemn screening of the film magazine, in which the main characters appear for the first time - American boy Peter and his father Michael Shamrock, Kharkiv's opera singer Olga Levitska and NKVD agent Volodymyr in love with her) can be defined as a genre illustration. Among the main musical accents is the jazz song "You are my thrill", performed by Levitska. Using individual motives of the song, Alla Zagaykevych created few episodes that alternate with the music of a typical Soviet march ("March for a film magazine" in the musical score of the film). The combination of these two spheres creates the illusion of harmony, mutual friendship and unity of two cultures, western and Soviet. However, in the next episode, where the dancer performs the step on the stage (00.10.47 - 00.12.04), it is the music that reveals the main content of the "dialogue of two cultures": against the background of the general holiday, General Sytnyk is detained and committed suicide. The episode is composed so that the main focus in it is the

sound element. As a result, the musical rhythm activates the internal dynamics and organizes the visual rhythm of the frame.

Another figurative sphere that appears at the beginning of the film is the musical theme that characterizes the most dramatic image of the film - the image of kobzars. The film begins with the voice of the protagonist (narrator), who in adulthood remembers the years of his childhood (adult Peter). He says: "In those days, the train with the detainees was not something special ..." At that moment, a train carrying blind kobzars appears on the screen. For the first time their main theme sounds - restrained chorale. The theme begins with two broad strokes of timpani, tam-tam, low brass and strings, after which the trombones sound ascetic theme of the chorale.

The pronounced genre beginning of the theme is complemented by accents on strong beat and massive orchestration. From the first chords, the theme captivates the viewer, as if predicting the approach of the inevitable tragic end. On the other hand, the use of the chorale to characterize the image of kobzars has another special connotation. In the system of Hollywood film music, the sound of the chorale has a very specific semantic meaning. According to K. Rychkov, choral music is accompanied by "scenes in which the heroes seek protection in higher spheres or try to find forgiveness ...". [3. p. 23] This interpretation aptly characterizes the symbolism of the image of kobzars as bearers of spirituality and dignity, the force of popular resistance, which in their will and support can only rely on God's help.

A striking genre characteristic is the theme of the NKVD – against the background of the ostinato figure in the double bass sounds a melody in trombones with emphasized intonations of the descending second and a sharp dotted rhythm.

Both topics are distinguished by a short concise manner of presentation and bright intonation. Nevertheless, the main instrument of influence is the genre, which forms a clear associative image in the viewer.

A number of conceptual points can also be traced in the development of the lyrical line. In general, this layer of music reveals a number of images that the viewer cannot comprehend visually - we are talking about the sphere of imaginary psychological experiences of the characters. This coefficient, according to Z. Lissa, is necessary for the plot [6, p. 200]. Among the main episodes of enlightened character is the number "On the grass." In the film, the music from this issue accompanies the dialogue scenes of Peter and kobzar Ivan Kocherga. Their conversations are perceived as episodes of alienation from the cruel reality, where against the background of picturesque landscapes of dawn and sunset, a boy and a blind old man talk about home, about childhood, about "flowers that have eyes ..." The special psychological state of these scenes conveys and deepens the music, which due to its expressive means transports the viewer into the world of childhood. The first element of the theme - short melodic phrases in violins. It embodies the images of childhood, joy, peace and tranquility, the purity and sublimity of which are emphasized by the simplicity of texture and three-part rhythmic pattern. Another element in nature - leisurely chords in the piano - embodies the image of wisdom and the passage of time. Thus, the combination of these elements embodies the dialogue of two generations, the harmony of their coexistence.

Interesting and exciting is the musical solution of the last final episode (the scene of the death of the kobzars), which is both the culmination, the denouement, and the end of the film. The authors used music from the second chapter of the issue "On the Grass". The last frames of the film are preceded by an episode-removal, where against the background of old ruins and the sunset Ivan Kocherga explains to Peter "why flowers have eyes ...". At this time the initial lyrical theme from the part sounds. Suddenly, the audience sees footage of the explosion. However, the music does not change the initial mood, continuing to develop its drama. The melody of the oboe conveys a feeling of flight, lightness. With each subsequent performance there is an accumulation of the orchestral invoice and dynamic growth. At the culmination the orchestral cresscendo carries a powerful message, causing a feeling of desire to fly, break out, breathe deeply. Gradually, the dynamics decreases and with the last sounds of the flute melody, the voiceover completes the film. In this episode, the music is so captivating to the audience that the death of the characters and the tragic outcome of the drama are perceived as a catharsis through musical means.

Paradoxical for the music of the film was the use of the theme, which in the original score was called "Travels. Disease". Compared to the composer's text, where the theme sounds only in one number, in the musical concept of the film its functions have grown to the role of the leitmotive of anxiety. The theme is created by neutral musical means: against the background of the orchestral sound **cis** sounds a short ascending motive, which seems to mimic the movement in a circle, each time returning to the original note.

Ascending orientation and combination of separate motives-replicas in one phrase create an impulse for further development. The theme is intonationally open, interrupted by a weak fate. As a result of the combination of all musical elements, there is a feeling of anxiety and restlessness at each performance.

The emotional tension and dynamism of the leitmotive of anxiety is emphasized not only by its musical characteristics, but also by its use as a means of narration - to emotionally enhance the sound of the voice-over. For the first time, the theme of anxiety sounds after an episode of a film magazine show. The director and

composer used only the first phrase of the theme, only to repeat it again in a few episodes, evoking in the viewer the emotion of anticipation of something tragic. Against the background of the general celebration and creative mood, General Sytnyk appears before the audience, who writes a letter revealing the real plans of the Soviet authorities to seize food from the peasants. Thus, with the help of music, the authors focus the viewer's attention on the scale of the disaster that will begin soon.

Throughout the film, the functions of the leitmotive of anxiety expand: it accompanies the voice-over, sounds like a musical commentary and in some episodes is a characteristic of the main anti-hero Vladimir, etc. At the same time, its musical characteristics remain unchanged.

IV. Conclusion

Studying various phenomena of film music, domestic musicologists do not actually consider the role of the commercial factor in creating the musical concept of the film. This is partly due to the fact that commercial cinema in independent Ukraine is only in its infancy, so many of its phenomena still remain unexplored. Another reason for insufficient study of this problem is that the traditions of Ukrainian cinema music were formed by academic composers, which left a certain imprint on the artistic, compositional, technological and other components of film music. However, over the last decade in Ukrainian cinema there has been an active development of all genres and forms, including commercial cinema. This highlighted the need to analyze many of its components, including the musical component.

Among the popular Ukrainian films of recent years, Oles Sanin's historical drama "The Guide" stands out, the plot of which tells about the tragic events of Ukrainian history. The scale and depth of the script, its relevance for the Ukrainian present, the creative team, the spectacle of filming, as well as the music - all these components have contributed to the significant commercial success of the film.

The genre of the film defined the main musical spheres, among which we will single out: music of dramatic action, lyrical-psychological musical sphere, musical episodes-illustrations of the epoch, folklore, musical episodes with the use of electroacoustic sounds.

Given the commercial orientation of the film, and hence - the focus on a wide audience, in the musical accompaniment of the film a significant part belongs to the reference music, that is original music, which is based on a certain model cliché. The main feature of musical referentiality in the film was the genre definition. Based on this principle, episodes are written that create the atmosphere of the era, convey the special style of the cultural elite of the 30s, etc. Genre is characterized by music that reveals the main images of the film - the image of kobzars and the NKVD.

An important task of music in the film was to create certain affective states (music of anxiety, joy and hope). Such was the music of the lyrical and psychological sphere. In the film, it is an element of alienation, allowing the viewer to switch attention from dramatic events to their own psychological experiences. Lyric music conveys the states associated with childhood memories, the home; causes a feeling of flight; desire for freedom, etc.

The leitmotive of anxiety is also affective. Despite the neutral musical material and minimalist orchestration, the rhythmic and intonational organization of the theme in combination with its use as an instrument of additional narration conveys a special state of anxiety and restlessness, evokes a premonition of the tragic.

Studying the functional significance and methods of music composition in Ukrainian commercial cinema on the example of modern feature film, it should be noted that in the work of film composers there is a new vector of development, which involves extensive use of techniques and methods of recognized world models of film music. The orientation of a commercial film to a wide audience poses a number of new tasks for the composer, the main of which is the ability to evoke the necessary emotional response in the viewer. This is the condition that determines the nature of musical means and the conceptual role of music in film.

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