INTERACTION OF VISUAL AND MUSICAL COMPONENTS IN THE STRUCTURE OF CONTEMPORARY SCREEN WORKS

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More than two thirds of information about the world around us is obtained through visual perception. Moreover, nowadays visualization has become the most common means of communication, especially in the cultural sphere. The characteristics of visual perception (VP) have attracted the research attention of representatives of various branches of scientific knowledge in the last century, in particular, B. Ananiev, R. Anderson, R. Arnheim, F. Bartlett, L. Vygotsky, M. McLuhan, V. Medushevsky, who began the analysis of visualization in terms of communicative dominance of contemporary European and national culture. The questions raised by them and the conclusions obtained are actual up to now. They are put into practice in Ukraine in the development of the screen arts and continue nowadays in the subject and effective procedural aspects in the scientific works of H. Chmil, A. Musienko, V. Skuratovsky, I. Zubavina [1].
At the same time, thorough studies conducted during 2011-2019 in the USA and various European countries, such as Chalmers University of Technology, Göteborg, Schweden, allow us to note that the level of uptake of content by recipients has approximately doubled, provided the combination of visual and auditory techniques in the process of its perception. It is no coincidence that the art of cinema has an exceptionally powerful emotional impact on viewers, because several artistic languages are brought together in the process of creating an artistic image and transforming it into an audiovisual work – image, word, music, movement, which in combination build a synthetic structure of the film. The main components of this structure are image and sound. They help to create a screen reality that revives in the mind of the viewer [2].

The author's scientific analysis of the use of music in the works of various genres of feature film, created by directors and composers over the past twenty years, allows us to highlight the main functions of the music in contemporary film production. Its main function is to enhance the emotional impact of the screen work on the viewer; implement the artistic communication that is a unique "non-verbal dialogue" between the filmmakers and the target audience; create intertextuality in the space-time continuum of the film work; create a corresponding "background" of the main storyline; unite all the components of the screen work structure – word, movement, sound, image, etc.

It is the functional orientation that justifies the basic models of interaction of music (sound series) with the storyline in cinematographic works. This is an illustrative (music supports the main action or content of the screen work, coincides in content and character as a whole with its plot); contrast (music by its nature and genre affiliation enters into some sort of "conflict" with the verbal or visual content of the screen work); synchronous (music is able to direct the screen action, create conditions for development and thus stimulate the further course of events in the storyline); communicative (musical accompaniment is a communication tool between director and viewer); structural (music plays a major role in the film's structure) model. The practical implementation of these models and the performance by music of its basic functions in feature films should be thoroughly investigated, particularly taking into account the genre features of screen works, which will be carried out by the author in the course of further research.

References:
