

МУЗИКОЗНАВЧІ ШТУДІЇ

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MUSICAL CULTURE OF SCREEN DIRECTION

Abstract. The article examines the phenomenon of music in audiovisual art. The work of Ennio Morricone in world cinema is analyzed. This approach made it possible to deeply reveal the role of music in the screen arts and to show the peculiarities of the collaboration between the director and the composer. Signs of collective authorship in the screen arts have been identified, which provoked the emergence of creative tandems, a director-composer. In addition, the director's creativity was studied in the context of the composer's practices of creating music for audiovisual art. Composer practices of Ennio Morricone in different directorial models are analyzed. The main features of the author's style of the composer are revealed, his innovative approaches in creating music for the screen and symphonic music are revealed. The experimental music of a prominent composer is characterized. The main techniques of E. Morricone's tonal music are singled out and the specifics of the use of musical instruments in the artist's scores are clarified. The artist's use of various composing technologies is analyzed. It is substantiated that the composer tried to reform

film music and modern music in general. The composer's unique ability to work in a cinematographic production team has been proven. It is shown that sometimes the screen music of the maestro became more popular than the films for which it was written.

In the development of the topic, the methods of scientific analysis, comparison, and generalization were comprehensively applied. Analytical and systematic methods in their unity were involved to consider the art-historical aspect of the problem.

As a result, the specifics of the use of musical means in screen arts are determined through the study of creative models of the director and composer, the relevance of using the systematic method in studying the peculiarities of composers' creativity in the context of audiovisual art and production is proven.

Key words: musical art, composer practices, screen arts, director's creativity, musical image, symphonic music, composer technologies.

Introduction. It is known that a person constantly learns, masters the world and, in accordance with value orientations and ideals, reflects it through sensual artistic images in artistic creativity. In different types of art, reality is not reflected in the same way. The creative process is accompanied by artistic conventions from the selection of life phenomena to the techniques of the author's artistic generalization. An artist uses a specific language of a certain kind of art. In music, the reflection of reality cannot be represented through the direct reproduction of real objects of the world picture, however, in close interaction with screen art, this possibility is realized in synthetic audiovisual images.

Problem statement. The reproduction of reality in screen arts is in the plane of the synthetic nature of the audiovisual image, where the power of the visual exceeds the audible, that is, not only the actor, the rhythm of speech, but also the environment comes to the fore. Music plays an important role in the creation of a sound image in the screen arts. In audiovisual art, the object of artistic reflection can be not only man and society, but also reality itself, history, the social and political sphere, everyday life, and nature. The artist sometimes reproduces them using musical means.

Analysis of recent research and publications. Screen and musical art have been interacting since the first years of cinematography. Above all, the screen borrowed rhythm and tempo from music. These arts are combined by a kind of artistic denominator – the audiovisual image. The study of the audiovisual image in cinematography and television has often been included in the scientific research of scientists, but it seems to us that it is not sufficiently known. Of special interest are the theoretical works of such scientists as T. Adorno, O. But, H. Eisler, G. Filkevich, R. Hickman, K. Kalinak, T. Kenny, A. Kuzmenko, S. Leontiev, O. Lytvynova, E. Nosenko, O. Ovsyannikova-Trel, K. Stanislavska, T. Thomas, J. Verzhbyskyi, I. Yudkin-Ripun etc. H. Filkevych calls screen music one of the important components of an audiovisual work. In the article “Movie Music”, the researcher examines the interaction of music “with cinema at various stages of its development” [4]. I. Yudkin-Ripun points out that the artistic image in music is organized only as a set of sounds that express and reflect a person's feelings and experiences, his subjective attitude to the world. In the work “Peculiarities of musical semantics”, the scientist expresses his conviction that “it is impossible to create a lie with musical means, which will always show itself because of the falsity of the sound” [16, p. 129].

O. Ovsyannikova-Trel in the work "Film Music as a Cultural Phenomenon of Modernity" explores "theoretical aspects of the existence of film music as a specific type of musical art of the 20th century and today". In the article "Film Music as a Cultural Phenomenon of Modernity" the researcher points out "angles of studying film music that allow to interpret it as a cultural phenomenon" [13, p.163]. E. Nosenko in the article "The picture of the world as an integrating and humanizing factor in the content of education" proves that the musical image has a clearly expressed individual color, is based on a "personal, valuable and philosophical background" [12, p. 23].

The purpose of this article is determine to the specifics of the use of musical means in screen arts through the study of creative models of the director and composer.

Presentation of the main research material. The history of world cinema shows that the screen sounded already in the early period of the development of film art. Films were shown with musical accompaniment. Musical works were performed in illusions by taper pianists or small orchestras. The music illustrated the screen action. Today, music in the screen arts helps create an audiovisual artistic image. It is created by a director and a composer. Screen music undergoes certain changes compared to independent musical works: it is programmatic and as concise as possible in terms of duration. Screen music is a specific type of creativity and lately it is becoming more and more attractive to composers. It is necessary to state that some theoreticians and practitioners of screen and musical art have a biased attitude towards film music. They do not consider it a full-fledged means of the director's language, which opens up enormous opportunities for the creators of the screen work. Sometimes scientists and practitioners of film art treat screen music as an auxiliary element that can only fill emotional voids and failures. O. Lytvynova in the study "Music

in the cinematography of Ukraine” points out that “in a synthetic work, which is a feature film, the expressiveness inherent in music can specify the content, convey an inexhaustible range of human feelings, reveal psychological aspects, emotional subtexts of events, etc” [9, p.7]. The analysis of Ennio Morricone's work in world cinema will allow us to more deeply reveal the role of music in the screen arts and show the peculiarities of the collaboration between the director and the composer.

E. Morricone created music for more than 500 films, but his work is evaluated rather one-sidedly among theorists, practitioners of screen and musical art. So, for example, there are no studies of the author's symphonic film music of the maestro and such that was presented in an orchestral concert performance and distributed in studio recordings.

A screen work is one of the few artistic products that presupposes collective creativity and, therefore, a collective author. It is known that relatively independent artistic and aesthetic elements, which have their own authors, are combined into a single whole in the film. Among them, a special place belongs to the composer.

Collective authorship in the screen arts provoked the emergence of creative tandems, such as: Alfred Hitchcock – Bernard Herrmann; David Lynch – Angelo Badalamenti; David Cronenberg – Howard Shore; Tim Burton – Danny Elfman; Emir Kusturitsa – Goran Brehovich; Federico Fellini – Nino Rota; Darren Aronofsky – Clint Mansell; Alejandro Gonzalez Iñárritu – Gustavo Santaolalla; Steven Spielberg – John Williams; Sergio Leone – Ennio Morricone, etc. The uniqueness of E. Morricone lies in the fact that he simultaneously created symphonic music and music for audiovisual art. The distinguished musician managed to successfully cooperate with many world-famous directors: as S. Leone, B. Bertolucci,

P.-P. Pasolini, D. Pontecorvo, D. Argento, D. Carpenter, T. Malik, R. Joff, F. Zeffirelli, B.-B. Levinson, D. Tornatore, K. Tarantino, A. Vernay and others and present the uniqueness of their own author's style.

Ennio Morricone was a student of the famous composer and teacher Goffredo Petrassi. Unfortunately, the young artist did not enjoy the favor of the master. This probably happened because E. Morricone was a trumpet major and came to the composition class, which was a violation of academic norms in the 1940s. It so happened that E. Morricone had to constantly prove his ability to create an original musical product, in particular, one where the solo was intended for wind instruments.

E. Morricone received an excellent education at the Roman Conservatory as a performing musician, a conductor of a symphony orchestra and choir, a specialist in composition [11], but found himself in a rather inhospitable and overpopulated post-war environment of professional music. He begins to look for both his creative niche and the author's handwriting in order to turn music making into a decent means of existence. The beginning artist worked very quickly and took on any work that became a new step in his self-development.

He wrote music for theater performances and radio performances; played as a trumpeter in an orchestra specializing in film music; arranged many songs of RCA Records company. These were songs for M. Lanza, D. Morandi, M. Martino, S. Aznavour, M. Mathieu, P. Anka, F. Ardi and others. E. Morricone essentially initiated and developed the very culture of arrangement in its modern sense. His musical compositions captivated the public with their originality, and the songs were instantly recognizable by their unique introductory musical phrases. In addition, the young composer resorted to musical processing of concerts and television shows (personally, for the

band “Quartetto Cetraru”); created and arranged music for films. In addition, in composer circles, he was famous as a master of creating experimental music, especially for the improvisational band “Nuova consonanza”. The composer boldly involved a variety of foreign sounds that were not usually produced by musical instruments, because, according to the artist, “all kinds of sounds can be useful for conveying emotions, this is music that consists of the sounds of reality” [2]. In an experimental way, E. Morricone implemented the author's idea of “three notes” with the size of $\frac{3}{4}$ in innovative music making, where the accent never fell on the same note. This technique became a discovery in the world of tonal music, as it contributed to a better memorization of the melody and forever established the artist in the status of a composer whose music never lost its novelty and was an amazing exception to all possible rules [1].

At first, it seemed that work in the cinema was just one of the random opportunities of a universal musician, but he was famous for film music, which is now “one of the most popular forms of non-academic compositional practice” [7, p.1]. In the early period of E. Morricone's work, the names of more famous composers at that time were indicated instead of him in the film credits. Such was his debut work in 1960 in the film “The Last Judgment” directed by the bright representative of Italian neorealism Vittorio De Sica. Only in 1961, the composer's pseudonym (Dan Savio, later Leo Nichols), and not his real name, appeared in the credits of the film “Fascist Leader” (directed by Luciano Salce). E. Morricone said that “the producers thus wanted to create the impression that their films were shot in America” [10].

E. Morricone gradually acquired tremendous experience in arranging musical compositions and later found himself in the cinematographic environment. The ability to quickly, repeatedly and patiently rework his compositions is a characteristic feature

of his creative activity. He needed this in further cooperation with film and television directors and producers, because they did not immediately approve of the proposed musical material. It is known that not every even a talented composer can be tolerant of strict time frames, can create screen music, perform director's tasks and work in a team quite quickly. E. Morricone said that “nothing stimulates creativity as much as a short deadline for submitting a project”, and he wrote his best melodies precisely under the deadline [2].

Collaboration with former classmate S. Leone (on the films “For a handful of dollars”, “A few dollars more”, “The Good, the Bad, the Ugly”, “Once Upon a Time in the Wild West”, “For a Handful of Dynamite”, “Once Upon a Time in America”) started the work of E. Morricone in a long creative tandem. The composer often repeated: “The director is the master of the work of art, which I serve” [5]. Interestingly, in A Fistful of Dollars, both composer and director were presented under pseudonyms (as Dan Savio and Bob Robertson, respectively) to assure the Italian audience that they were being presented with a Hollywood product.

The work on the screen project of two prominent artists began with the director describing his film to the composer in detail, down to the smallest details, right up to framing. It is known that Sergio Leone began work on the film only when Ennio Morricone provided the director with the final adjusted soundtrack. So, for example, the director of the soundtrack of the film “Once Upon a Time in the Wild West” ordered the music to be turned on during filming. This is how he gave the actors a dramatic setting, pace and rhythm, plasticity, and the cameraman – the dynamics of the camera. We can state that the role of the composer and music in the director's work was key.

Interestingly, E. Morricone often commissioned S. Leone to create certain melodies and use specific instruments.

However, the composer always remained a rather tough professional. This happened, for example, with the music for the film “Once Upon a Time in America”. In the soundtrack to the film, the director preferred to hear the pan flute everywhere, but was strongly rebuffed by the maestro. Instead, the pan-flute solo in the music phonograph of the tape appeared exactly where the composer felt the need for it, and the laws of music making allowed it. The music for the movie “Once Upon a Time in America” is a worldwide hit.

S. Leone was deeply aware of how important the soundtrack, written by S. Morricone, is for the audience of his films. The director was happy that the composer began to form his own audience of connoisseurs who watched and appreciated western films, not least because the music for them was written by E. Morricone.

Starting with the films created in tandem with S. Leone, in the musical scores of E. Morricone, gunshots, the snap of a whip, whistling, the sounds of church bells, the imitation of coyote howls, the rattling of cans, the chirping of birds, the rustling of sand, the ticking of a clock, the splash of water become natural. etc. It is interesting that sometimes the composer used these sounds to save money for tape producers, “with sound effects he compensated for the lack of symphonic musicians” [3]. In the trilogy (“For a Handful of Dollars” (1964), “A Few Dollars More” (1965), “The Good, the Bad, the Ugly” (1966)), created by E. Morricone in collaboration with S. Leone, a turning point occurred not only in music for westerns, but also film music in general. In fact, the composer overturned the idea of a sound series in audiovisual art. He proved that music can not so much “serve” a video sequence as create an independent sound image. E. Morricone often showed screen music attention to one instrument - a trumpet, pan-flute, oboe or a woman's voice.

The female voice is a full-fledged musical instrument in the screen works of the composer. It became the business card of the distinguished maestro, his signature style. Often, women's parts in Morricone's music were performed by Joan Baez, Dulce Pontes or Edda Del' Orso, who sometimes even read the score without rehearsal. The composer was able to accurately fall within the vocal range of the singers. The master preferred the presentation in the screen space of the vocal musical theme as a slow, quiet, sad melody, sung mostly by a female soprano without words. In this way, he emphasized the archaicism and primitiveness of human feelings. This is the explanation of unusual voice solutions in his compositions, such as: shouts, whistles, clicks, etc. [11].

E. Morricone created recognizable music for films by various directors. In his musical score various instruments sounded: electric guitar, banjo, organ, strings, percussion instruments and you could hear jazz, Italian folklore and even rock and roll. He actively used in-depth knowledge of classical music. The composer applied conservatory knowledge taken from prominent polyphonists: Luigi Nono, Johann-Sebastian Bach, Girolamo Frescobaldi, Claudio Monteverdi, Giovanni Pierluigi da Palestrina and others). So in the movie "A Few Dollars More" the sounds of an electric guitar were combined with whistling and cheeky sound effects.

However, in the key scene, the composer offers a musical fragment where he quotes one of the most popular works of I.S. Bach, "Toccato and Fugue in D minor". Also, the music that the artist wrote before Westerns, and which he himself considered somewhat primitive, actually had its own wisdom, amazing architecture, and was clearly and logically structured. It is interesting to note that his compositions were repeatedly reworked and used by jazz musicians and representatives of avant-garde, psychedelic, and surf music.

E. Morricone actively worked in various directing models. He resorted to reforming film music and modern music in general, and at the same time had significant success in educating the musical tastes and preferences of representatives of the director's workshop. So, for example, at the first meeting of the maestro with P.-P. Pasolini presented him with a list of J.S. Bach's works, which the director intended to use (in a certain processing by the modern composer) in the compilative music for the film "Birds Big and Small". The composer confidently overcame the director's authoritarianism and convinced him of the need to create original music. This helped lay the foundations of the powerful creative tandem of Morricone and Pasolini.

The director and composer created many films together, including "120 Days of Sodom". The musical score for this film was written by the composer in absentia. E. Morricone's film music allowed to express the world of on-screen artistic images as "the reality reproduced, interpreted, represented by the creative imagination of the artist" [15, p. 119] and emphasize the originality of the author's style of the director and composer.

Probably from the moment of cooperation with P. P. Pasolini, the maestro strives to add to his sound tracks the glorified (thanks to the art of fugue – Die Kunst der Fuge) musical motif B-A-C-H (as a sequence of sounds - b, a, c, h - which make up the surname of the prominent Bach family). For the first time, the artist managed to do this in the work on one of the most difficult films in his early period of creativity, "The Sicilian Clan" by A. Verney. The main (and essentially immortal) musical theme of this film was given to the composer with great difficulty.

E. Morricone used various compositional techniques in his music, he constantly experimented, sometimes deliberately reduced the number of notes in the melody so that the listeners/spectators could remember it quickly and for a long

time. E. Morricone's melodies often became more popular than the pictures where they sounded. Producers and directors believed that the maestro's participation in film production was the key to the success of the screen work. Many composers copying his music were jealous of his great success, because the audience sometimes remembered his music for films better than the tapes.

It is known that the composer always followed strict rules of creativity. He followed a clear and consistent daily routine. His working day did not exceed 10 hours. Giuseppe Tornatore captured all this in the documentary biographical film "Ennio. Maestro". Together they created 12 films.

E. Morricone often violated the rules of the composer's craft in the sounds of experimental music. He sought to achieve, above all, trust and freedom in cooperation with directors [5]. His music found its place in commercial and experimental author's cinema, as, for example, in the work on the film "A Quiet Place in the Countryside" by Elio Petri. The director presented a fairly accurate portrait of a seriously ill artist with a broken psyche. The director and actor F. Nero tried to immerse themselves as much as possible in the state of the artist's sick consciousness and build the image of the hero, in particular, with the help of Ennio Morricone's musical score [17].

Sometimes the composer resorted to cooperation with directors who filmed in the genre of historical drama. Such was the work on the films "Battle for Algeria" by D. Pontecorvo; "Fräulein Doktor" by A. Lattuada, where the composer created symphonic music with dominant violins, which was accompanied by powerful choral singing. We will remind that the maestro produced not only soundtracks, but also chamber instrumental music. He created more than 100 different orchestral works, in which solos were intended for such ancient instruments as harpsichord, timpani, marimba. With orchestral

musical works, he made concert tours of European countries many times and personally conducted a symphony orchestra and a choir.

E. Morricone boldly violated traditional musical forms and actually used a transcendental spiritual approach in his work on film music. He worked in various directorial models, where his works always performed “the function of a carrier of specific and distinctive features of the psychology of an individual or society of a particular cultural space, a particular national culture, a particular historical time” [13]. The master's soundtracks are recognizable from the first note, the introduction of strings, etc., and his most influential works (such as the music for the films “The Good, the Bad, the Evil”, “The Professional”, “Once Upon a Time in America”, “The Mission”, “The Untouchables”, “Bugsy”, “Malena”, “The Ugly Eight”) are built on tension. The maestro was an extremely modest person and liked to repeat that he always tries to understand the director and reveal his soul, he is somewhat like a chameleon, which changes color depending on the worldview and character of the director, but always remains himself [14].

E. Morricone was a brilliant musician and turned out to be an equally brilliant psychologist. Composer practices had to be implemented in cooperation with such talented, but rather unbalanced personalities as S. Leone, B. Bertolucci, P. P. Pasolini, D. Argento, R. Polanski, O. Stone, B. De Palma, T. Malik, D. Tornatore, P. Almodovar, F. Zeffirelli, K. Tarantino, M. Bolognini (with whom a record 16 films were produced together) and others.

E. Morricone's work on music for each of almost 500 films was different for the composer. Some screen works immediately inspired the composer, such as, for example, “1900” by B. Bertolucci. The director had unlimited trust in the author of the soundtrack. The maestro began writing music for

the film simply while watching the working version and subsequently created a unique parallel music film, without which the cinematic visuality lost its meaning.

In the composition practices of E. Morricone, there were also such cases when the master was fascinated by watching the completed film material and tried to refuse to create music for it. He was afraid of breaking the visual harmony, but he was wrong. This is what happened with the film “Mission” by R. Joffe. The composer yielded to the persuasion of the director and composed only the oboe part, and then decorated it with elements that enrich the melody - melodic decorations (melisms) – mordents, short and long foreslags, double grupettos, typical of the 18th century, because the action of the film unfolded in that era [3].

In addition, E. Morricone included a polyphonic motet in the score, which corresponded to the provisions of the Second Vatican Council. In the middle of the motet, the maestro skillfully incorporated an epic-rhythmic Indian theme. He presented a unique musical material where three themes were combined by the logic of musical thought. The master's talent consisted in the fact that he (like no one else) was able to reflect in music a different point of view on the scene created by the director, and reveal its deep meaning, illuminate the idea in his own way.

E. Morricone did not immediately agree to write music for the film “New Cinema “Paradiso” directed by J. Tornatore. However, the maestro read the script and decided to work on the music for the film. He offered the Sicilian director to build a melody based on Sicilian folk music and he was not mistaken. The composer presented music that originally reproduced the color of the era, predicted turns of events in the lives of the characters, deeply penetrated and revealed the psychological and emotional state of the characters, took on the role of an internal monologue. It was not by chance that the tape received the Oscar

award of the American film academy as the best foreign film and two Felix awards of the European film academy, and the Tornatore-Morricone creative tandem lasted for 30 long years.

E. Morricone was biased towards television projects and initially refused to work in the cult TV series “Octopus” by Damiano Damiani. However, already in the second season of filming, the producers of the successful project managed to persuade the maestro to work on the soundtracks. He connected to work in a creative tandem with director Florestano Vancini. The maestro composed for the television tape “melodies that convey both the tension of criminal passions and the lyrics of personal dramas with a signature female vocalist” [6]. The music for the film was performed by the Roman Symphony Orchestra.

The creative model of E. Morricone and K. Tarantino turned out to be strange, but quite productive. At first, the master refused to cooperate with the director and did not want to write original music. He was biased towards the director's postmodern work. The director's insistence annoyed the composer immensely, but it had its positive results. First, the author-director included in the artistic text of the films “Inglourious Basterds” (2009) and “Django Unchained” (2012) film music, which was created by the composer earlier. Later, despite creative disputes with the director, the maestro, in the shortest possible time – in just one month, created all the original film music for the film “The Hateful Eight” (2015). E. Morricone deliberately wrote music different in style from his previous works in the western genre [1]. The maestro offered the director a classical symphony that was deliberately difficult to perform and... finally, at the age of ninety, he was awarded the “Oscar” prize for the best music.

Conclusions. E. Morricone's screen music changed the history of creating soundtracks for cinema of the 20th century. For many years, she has been impressive with her

expressiveness, accurate insight into the dramaturgy of films and the psychology of characters. E. Morricone pushed the boundaries of creating music for audiovisual art. In various directing models, the maestro managed to use a wide range of musical technologies, styles, instruments, effects and especially highlighted the human voice. His melodies are easy to remember, sound in TV programs, music screensavers, advertisements and ringtones and continue to live an independent life after the films leave the screen [8]. Ennio Morricone was a man of great spiritual depth, a model of the composer's profession in screen arts.

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МУЗИЧНА КУЛЬТУРА ЕКРАННОЇ РЕЖИСУРИ

Анотація. У статті розглянуто феномен музики в аудіовізуальному мистецтві. Здійснено аналіз творчості Енніо Морріконе в світовому кіно. Такий підхід дозволив глибоко розкрити роль музики в екранних мистецтвах і показати особливості співпраці режисера і композитора. Виявлено ознаки колективного авторства в екранних мистецтвах, що спровокувало появу творчих тандемів, зокрібно, режисер-композитор. Крім того, режисерська творчість досліджувалась у контексті композиторських практик творення музики для аудіовізуального мистецтва. Проаналізовано композиторські практики Енніо Морріконе у різних режисерських моделях. Виявлено основні ознаки авторського стилю композитора, розкрито його новаторські підходи у створенні музики для екрану та симфонічної музики. Схарактеризовано експериментальну музику визначного композитора. Виокремлено основні прийоми тональної музики Е. Морріконе та з'ясовано специфіку використання музичних інструментів в партитурах митця. Проаналізовано застосування митцем різноманітних композиторських технологій. Обґрунтовано, що композитор вдавався до реформування кіномузики й сучасної музики загалом. Доведено унікальну здатність композитора працювати в команді кінематографічного

виробництва. Показано, що іноді екранна музика маестро ставала популярнішою за фільми, для яких вона була написана.

У розробці теми було комплексно застосовано методи наукового аналізу, порівняння, узагальнення. Аналітичний та системний методи у своїй єдності, було залучено для розгляду мистецтвознавчого аспекту проблеми.

У підсумку визначено специфіку використання музичних засобів в екранних мистецтвах через дослідження творчих моделей режисера і композитора, доведено доречність використання системного методу у вивченні особливостей творчості композиторів в контексті аудіовізуального мистецтва та виробництва.

Ключові слова: музичне мистецтво, композиторські практики, екранні мистецтва, режисерська творчість, музичний образ, симфонічна музика, композиторські технології.

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