

Specific Features of Background Music in Films Illustrated by the Example of Motion Picture “Jambyl”

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Abstract

Objectives: The objective of this study is to identify the key specific features and significance of background music in cinematography by the example of Kazakhstani motion picture “Jambyl”. **Methods/Statistical Analysis:** Methodological basis of the investigation is represented by the method of scientific observation and analysis. Applying deduction as scientific method of obtaining knowledge, the significance of music in the segmented parts of the film has been rationalized by determining the types of the background music functions. Applying the method of formalization, the background music has been represented as musical notation in order to document the materials for further practical use. **Findings:** The study proves that background music in Kazakhstani films represents separate specimens of art that are of paramount importance for creating the artistic expressiveness of a film. Illustrated by the example of the fundamental analysis of motion picture “Jambyl”, such artistic artifacts of background music as symphony, chorus and sounds of dombra have been identified together with multiple songs and recitatives. The study determines such specific features of film music as the ways of its interaction with the picture (diegetic and non-diegetic techniques and their original synthesis), variations of the instrumental arrangements. It has been found that the principal methods of developing the background music are represented by the citation method and by the method of stylization (pasticcio). The functional specifics of the background music from film “Jambyl” have been systematized: Illustration, characterization, comments, dynamicizing, symbol, contrast, revealing emotional moods of the protagonist and characters, leitmotif. The musical materials from film “Jambyl” were recovered from the archives, reconstructed and put down on the musical staff for the first time ever. **Improvements/Applications:** The results can be used for investigating musical culture of Kazakhstan and for developing academic courses on the history of film music and on the artistic legacy of M. Tulebayev.

Keywords: Background Music, Cinematography, Film Music, Language of Cinema, Musical Art, Runtime

1. Introduction

Today the art of cinematography is one of the most in-demand spheres in the modern world culture. Thanks to its particular properties the motion pictures produce profound emotional effects on the audience. The true piece of cinematographic art is not only capable of being a means for entertainment but it can also make for spiritual development of a personality. An especially important role is played here by the music without which the abovementioned effects can hardly be achieved. Being a prerequisite structural element of the language of cinema

it performs very different functions: It reveals, comments, dynamicizes, highlights, illustrates and characterizes the actions on the screen. The film music not only becomes an inseparable component element of the system of the motion picture that helps create an integral work of art but it also remains, at the same time, an original specimen of musical art. Modern audience can hardly imagine a film without music as one of its major elements. The film music that represents an organic synthesis of visual and audio arts is inextricably connected with the dramatic plot and with the concept of the motion picture^{1,2}.

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It has to be noted that Kazakhstani film music that comes to the fore as the colossal though poorly investigated artistic formation is of particular interest for musicology but it is characterized by the huge spectrum of problems. This spectrum includes different issues; however, the fundamental problems are as follows: The present conditions and the opportunities for further development of modern film music in the republic, the methods of creating film music as a part of creative activity of the musicians in Kazakhstan, transformation of national musical specifics in the system of the language of cinema, background music in the news and documentaries in the republic and many other specific issues. This study sets limits to the sphere of the problems considering just basic theoretical problems of the film music and undertaking the detailed analysis of the background music from motion picture "Jambyl"³. This approach will facilitate the detailed analysis and systematization of the background music taking into account the specific features of the language of cinema and thus predetermining the current importance and significance of this scientific investigation.

2. Method

Film music as a component element of cinematographic art is one of the most important means of expression and it plays a significant part in the process of creating motion pictures. Similar to any other specific genre, it developed the laws of its own stylistics, its tools, its principles of form and the ways of interacting with other elements of a motion picture that became the object of this scientific investigation.

Methodological basis of this scientific study focused at forming logical conclusions and judgments on the specific features of using music in cinema in Kazakhstan is represented by the system of the empirical methods of scientific cognition.

Applying the method of scientific observation, the objective of the investigation has been formulated and the initial information on the background music from film "Jambyl" was generated.

The method of analysis was used for carrying out the detailed study and for defining the features of the background music from motion picture "Jambyl" in terms of the interaction between the music and the picture, in terms of its genre, stylistic specific features and its forms, its tools and its role in the film.

The method of deduction was applied to determine the functional specifics and the types of the functions performed by the film music in each of the fragmentary role segments of motion picture "Jambyl".

The method of formalization was applied to help the efforts of representing the film music as notation based on the archival data, thus enhancing its practical significance and creating the original source for its further multiple applications.

Kazakhstani cinema has been arousing scientific interest of many researchers for over half a century. Different aspects of national art of cinematography have been investigated step by step. In different periods some significant scientific studies on this subject used to come off the press. However, the views of the researchers on the phenomenon of Kazakhstani cinema differ.

Due to its specific features, the film music that is inseparably connected to the dramatic plot of the motion picture and to its other component elements has become a standalone phenomenon that used to draw the attention of both cinema and music theorists. As early as in the first half of the 20th century the works emerged that laid the foundations for studying the problems of the film music and that included the studies belonging to⁴⁻⁶, etc.

The specific features of the film music were studied further by^{1,7-9}, etc.

There are also works that consider the film music through the prism of aesthetics and social studies; for example, there are scientific investigations belonging to¹⁰⁻¹², etc.

It has to be noted that various studies dedicated to the fundamental problems of music in motion pictures belong to such outstanding musicians¹³⁻¹⁶ who summarized their practical experience in creating film music.

In Kazakhstan the problems of the history of cinema were developed by such domestic scientists as¹⁷⁻²¹ etc. However, up to now there are no special investigations dedicated to the problems of music in films of Kazakhstan, apart from several articles, particularly, those belonging to³. There are no scientific research studies that would reflect complex investigations represented as the theory of the specific features of formation and significance of the background music in films. With reference to the existing disadvantages of the conceptual approaches to solving the problems of this scientific area, the objective of this study is represented by comprehensive theoretical analysis of functional specific features and of the approaches to creating the background music in Kazakhstani film-making

industry, exemplified by film “Jambyl”. To achieve the conceptual target of the investigation, the study has formulated and solved the system of scientific objectives as follows:

- Determining genre and stylistic specific features of the film music as in the case of motion picture “Jambyl”;
- Analyzing the methods of creating the film music exemplified by film “Jambyl”;
- Generalizing and determining the functional purposes of the film music based on the modern theoretical approaches to identifying the role of music in cinema;
- Notating the musical materials of motion picture “Jambyl” on the musical staff.

3. Results

The authors of the study made an attempt to analyze the film music using motion picture “Jambyl” as an example and taking into account the peculiar features of stylistics, forms, tools, texture, character and, most of all, its role in the film that is directly related to the plot. Biographical drama “Jambyl” was created at Almaty motion and news picture studio (now motion picture studio “Kazakhfilm” named after Shaken Aymanov) in 1952. The premiere screening was held on May, 25, 1953 in Moscow. Being one of the first motion pictures produced in the republic during the hard postwar recovery period, “Jambyl” played an important part in the formation of the national cinematographic art in Kazakhstan. The film was produced by Efim Lvovich Dzigan, one of the most famous Soviet film directors, People’s Artist of the USSR, who had been working in the sphere of cinema for over half a century³²².

To provide more detailed characteristic, the authors of the study suggest considering the structure and the specific features of each of the musical acts in the film in order of appearance.

• Opening Credits

The music in the film starts with the opening credits; it reveals the basic theme tune associated with the images of the heroic struggle of the people for their happiness. Introduction possesses some features of a three-part structure, though the middle part is larger than the small end parts. A unifying factor of all parts is considered to be represented by rhythmical recurrence, some certain pulsation serving as a pivot for all remaining musical movements, namely, the repetition of three fourths and

the group consisting of two eighth sounds that falls on the last part of the bar. It is exactly this rhythmical pattern that embodies the principal contradiction of the theme: Simultaneous combination of statics (monotone recurrence) and dynamics (acceleration and fragmentation at the last part of the bar, iambic rhythm). The tempo of the introductory episode is deliberate³.

From the perspective of the texture, the end parts are based on solo low key melody and the middle part represents a high key melody emphasized by the accompanying notes of chord. The genre basis features the elements of march, slow pace rhythms, declamatory intonations of crying (stressing the descending seconds in the first part). In the second part the elements of the marching tune become more pronounced and the declamatory melodies reveal the intonations intrinsic to the call to action due to the motif that consists of the descending minor third and the ascending fourth. Thus, as early as during the opening credits, the film music, according to, for example, classification of⁷, performs several functions: Framing, revealing the mood and the characteristics of the environment.

• Scene No. 1

The first scene of the film is practically engulfed by the background music against which the conversational scenes take place. The character of the music is energetic and rushing. The genre basis includes dance motifs and sound image techniques due to the gusty, sometimes syncopating rhythm. The change in the character of the music highlights the change in the situation. Major emphasis in this music is laid on the lofty melodic line in the range of the fifth expressed through the emphatic tone of violoncello, that is, on the one hand, akin to the voice of a human and on the other hand, bears resemblance to the Kazakh folk instrument called kobyz. Harmonious accompaniment in the form of several open fifths and fourths imitating sounds of dombra appear sporadically. In all, the music in the episodes of the film is characterized by the synchronization with the actions on the screen. The background music is completely interwoven with the plot of the scene. The function of the film music in this case is to comment on the actions or according to²³ this is “plot music” that is closely connected to the actions on the screen.

• Scene No. 2

With regard to the musical analysis of this episode the observations are as follows. The first short song of Jambyl represents the exposition of his image. This is a folk-style

song performed to the accompaniment of dombra. The music features the stanza-like type of development (i.e. it follows the text, the verse, fitting into the outlines of the stanza) and it is of a rather improvisatory nature. The continuing calm sounds of the song are contrasted by the episode of the horsemen chasing the boy Kasym. The music of this scene is represented both diegetically in the frame (song of Jambyl) and non-diegetically (chase episode). Non-diegetic music performs the function of revealing the mood or according to classification of²³, the function that reflects the perception of the protagonist. In turn, non-diegetic music performs the plot function (similar to the previous scene) and the function of dynamicizing the action that takes place.

• **Scene No. 3**

In Scene No. 3 the music is seen in the frame as Jambyl is playing in front of the camera. The song of Jambyl represents his expressive exposition as a rebel folk singer. In terms of the structure there are some features of song couplets; however, the form is used quite freely. From the perspectives of the structure, several characteristic aspects can be conventionally identified. Thus, the introductory solo part is sung easily and it is not restricted in its duration. The notation often reads “fermata”. Introduction passage played on dombra is performed in the range of the major third and the first note of the vocal part is taken with “glissando” sharp. The character of the music is narrative, somewhat ironical in the first section of the couplet and getting more agitated toward the second part due to the recurrence of the rhythmical and melodious structures and also due to the descending melody with the emphasis on the upper note. The narration is sung to the accompaniment of dombra; however, sometimes it looks as if the accompaniment stops and the singer finishes reciting the verse unassisted by the musical instrument. There is a real feeling that the words have not been prepared beforehand but are born there and then in the course of singing and Jambyl is concentrating on what words it is better to choose²².

The moment when the singing akyn recognizes one of the girls as his beloved Saltanat is characterized by the complete fading-out of the diegetic music (the song performed to the accompaniment of dombra) and by the unexpected commencement of the non-diegetic music. There comes a musical abstract called “Flying-off” by the composers (Example 1).

In terms of functionality there is division or contrast again.

The image shows a musical score for a piece titled "Взлет" (Flying-off). The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Piccolo, Flute I, II, Oboe I, II, Horn in G, Clarinet in Bb, Fagot I, II, Horns, Trombone, Violin I, II, Viola, Violoncello, and Contrabass. The music is written in a key signature of one flat (Bb) and a 3/4 time signature. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'f' (forte). The piece appears to be a symphonic theme with a melodic and rhythmic structure.

Example 1. Musical fragment “Flying-off”.

• **Scene No. 4**

Within the dramatic plot of the film this scene has been designed as a romantic one. The encounter between Jambyl and Saltanat is accompanied by a symphonic theme. This episode is very short but interesting in its musical arrangement. Special attention has to be paid to the choice of the tonality, namely, “Es-dur”. Conventionally, this tonality is associated with such subjects as love and devotion. The genre basis of the theme reveals lyrical arioso intonations, declamation and certain features of hymn. From the perspective of form, the musical act of the scene under consideration represents a two-part sketch. The sketch consists of two periods: 12 and 9 bars respectively. The measures of the act alternate: 2/4 and 3/4. Nevertheless, the change of metric signature is hardly perceived, as everything is pervaded with the triplets that make the music most liquid (Example 2).

The musical tissue is arranged in layers (Example 3). The functions performed here by the music can be described as commenting on and elaborating the plot, creating the mood. Music in this episode is non-diegetic and it shows the internal emotional mood of the lovers.



Example 2. Theme tune (change of metric signature).



Example 3. Introduction of musical layers.

• Scene No. 5

Two acts have been created for this scene. The musical act of Shaymukhamed represents a somewhat grotesque image. Its exposition is short but very expressive and it bears resemblance, due to the patter-like manner of singing, to the humorous personages of Italian opera buffa. The songs of Shaymukhamed performed in ostentatiously squeaky voice lay emphasis on his paltriness and arouse detestation felt by the audience. Within the vocal part in the high tessitura there is a vividly expressed patter in the range of three proximate sounds in the melody in combination with the very fast tempo and the exaggerated chant with quarter-tone intonations in the beginning and at the end of the song. His performance lacks improvisation; he sings and plays as though the monotone expressions and words have been learned by heart beforehand to find favor in the eyes of Kadyrbay.

Short improvisatory beginning, a prelude interpreting the sounds in the range of the major third, does not possess any clearly expressed form. The principle of unified development is used here. The rhythm of the song is quite simple: 2/4; the accompaniment of dombra follows the melodic pattern (Example 4).

The genre basis of the song reveals movements: Simultaneous marching and dance that manifest themselves through rhythmical recurrence, uniform pulsation of beats and soft articulation of sounds. The end part of the song is recited in a declamatory manner a capella which represents the characteristic trait of the image of Jambyl who delivers all topical and tragic thoughts not in the form of singing but in the form of declamation drawing the attention of the audience toward them.



Example 4. Beginning of the song about the dog.

In this case, the functional analysis of the diegetic music identifies the function of revealing the images of the characters. Besides, according to⁴ here, there is “music functioning as the subject of action”.

• Scene No.6

From the perspective of music, the scene is divided in two acts: The act of the people gathering in the square and the act of aytys of akyns (a song competition held between the folk singers).

The background music in the first episode has been devised in march-like, ceremonial and solemn style. The character of the music is rousing, uplifted, optimistic with a degree of bravery. Such an image is created by the clearly accentuated dotted rhythm, by the ascending polyphonic fourth grace-notes that sound like “glissando”, by the fanfare melody, by the multitude of the wind instruments in the orchestration²⁴.

The form of this musical act consists of three parts where the third part repeats the first one (a+b+a). The background music suits the actions of the motion picture perfectly. It is “superimposed” on the frames in such a manner that the introductory part of the form coincides with the words of the policeman who explains the essence of the events to the akyns (and to the audience).

The second episode of the scene presents an interesting event in lives of akyns, namely, aytys, the folk competition between improvisatory poets. The film music in this scene that consists of two musical acts performs the functions as follows: In the first act the illustrative and the background functions are most characteristic; in the second act, during aytys, the music is related to the particular event and it is the prerequisite element of the environment in the picture.

• Scene No. 7

This scene is one of the few where music has not been used, apart from the chant of Jambyl. In the context of musicological analysis this can be justified by the fact that the frames of the scene that follows appear in synch with the relevant background music²⁵. Due to this lacuna in

musical structure of the film, the effect of the following dramatic scene becomes stronger.

• **Scene No.8**

Revolutionary pictures of the burning mountain villages are accompanied by the tragic musical background that commences, as it has already been mentioned, with the first seconds of the episode. This accompaniment has been called "Catastrophe" by the composers. This is a short orchestral act consisting of two half-phrases. The whole composition is done in the form of a single period.

In the first phrase the dramatic melody is communicated through the sound of violoncello at the background of "tremolo" of the stringed instruments that create an effect of anxious quiver. In its character, this is an expressive melody that represents a rapid shift to the minor sixth and playing off of the intonation of the minor second. The harmony strengthens the melodious expression creating pulsations in other voices. The second phrase represents a conceptual archway to the introduction; here again, at the background of "tremolo" of the stringed instruments in the upper layer of the texture, the melody is communicated in basso with a specific rhythm: A fourth and two eighths. The musical act is accomplished at "ritenuto" of the stringed group with anxious monotone intonations of fiddles and with gradual slowdown of general dynamics²⁶ (Example 5). The non-diegetic film music performs here the illustrative, background and commenting functions.

• **Scene No. 9**

The scene under consideration presents one symbolic musical act, namely, a song performed by soldier Vasiliy Vlasov who guards Jambyl. The character of this song is plangent, simultaneously sorrowful and tragic. The



Example 5. The last bars of the act.

citation-type diegetic background music, the symbol of the scene, performs the plot function and, according to²³ represents a type of "the means of anticipating the action".

• **Scene No. 10**

This is the second scene where no music is used. The authors of the study believe that there are two reasons for it. First, the silence is presumably explained by the fact that, according to the plot, Jambyl is deprived of his dombra in this scene. The effect of the pause highlights the tragic nature of the situation. Second, this could be done in order not to overload the musical texture of the film, as the scene that follows is quite long in its duration and is framed by music from the very beginning to the very end²⁷.

• **Scene No. 11**

This scene features two musical episodes.

The first episode is represented by non-diegetic music when the revolutionaries are lead to the execution. Its genre basis includes marching tunes of mourning character. The musical act is communicated in "pizzicato" of the stringed instruments in low key as if it follows the soft steps of the convicts. Basso ostinato highlights the motif of the descending fifth²⁸. The melody of the major theme, which rhythm is akin to the theme of the introduction, is also composed in low key.

This scene is accomplished by the tragic song of Jambyl (second act) that represents the most vivid climax of his image. The melody of this song develops from the theme communicated in the preceding scene; however, it undergoes transformation and becomes more improvised and agitated. As he stands before the captured rebels, Jambyl commences his song "I shall conceal no woe today!"

In its structure, this song closely echoes the second song of Jambyl and it consists of two couplets. Each of the couplets is divided in two parts and the second part is performed a forth higher than the first one. The very structure of the melodious phrases represents a slight ascend followed by a deeper descend that symbolizes the mood of tragic hopelessness. Instrumentation of the act is quite scarce. In all, the form of the musical act of the whole scene can be determined as a three-part structure²⁹ but the exact definition can hardly be given, because the insertion of the middle part (song of Jambyl) is purely technical.

In the context of the film music, the first act performs the functions of illustration, comments, anticipation and

dynamicizing of the action. There is a complete unity between the music and the picture; moreover, the music is closely interwoven with the context. The second act, in terms of its interaction with the picture, represents an interesting specimen of the combination of the diegetic (song of Jambyl) and non-diegetic (accompaniment of the symphonic orchestra) types of the film music (Example 6).

• Scene No. 12

In musical context this is a small scene representing Shaymukhamed who performs nothing but several lines to the accompaniment of dombra in the same grotesque manner that he did in the previous acts. Specific features of his role have already been discussed elsewhere and they do not change in this episode anyhow; it only has to be noted that the character sings in his native language. No new traits are added to his image. The music sounds in the frame and performs its natural function.

Скорби сегодня не утаю

Example 6. “I shall conceal no woe today”.

• Scene No. 13

Almost over the whole duration of the scene there is clarion-like, energetic revolutionary music. In all, the composers have chosen the background music for this motion picture in line with the epoch that is shown on the screen. It should also be noted that the background music is used more often and sounds louder as the film progresses. The function of the film music in this episode is to comment on the actions³⁰. This is the non-diegetic music that is closely related to the events on the screen.

• Scene No. 14

The arrival of the people is accompanied by rushing and agitated non-diegetic symphonic music. At the background of the short sounds of fiddles there is a reasserting melody performed by the wind instruments that renders the impression of a hurry as the people come to Jambyl and that transfers some kind of agitation brought about with the news. The musical act of the scene has a two-part structure. The mood of the music changes at the moment when the audience observes Jambyl laid sick in bed. The film music in this scene is absolutely in synch with the picture and it performs the functions of illustration and commenting on the actions on the screen³⁰.

• Scene No. 15

In this scene of Kadyrbay’s flight the synthesis of the folk music and revolutionary intonations can be heard. The whole scene is quite long and it consists of three sections.

In the first section fast triplet pulsation highlights the motifs that consist of descending major seconds. These seconds create general contours of the pentatonic scale that is intrinsic to the folk music. National identity is also stressed here by the consonances of the fourths and fifths performed in “tutti” by the orchestra³¹.

The beginning of the second section coincides with the conversation held between Kadyrbay and Jambyl. However, here the music changes its nature. The difference is first of all expressed through the major tonality. Besides, the principal theme that is present constantly at the background is now being communicated in more solemn and song-like manner and the chords in high key appear fast and vividly. The third section represents a dynamic recapitulation of the first section though the pulsations of the consonances are delivered not so loud and the heroic melody of the march is performed by the trumpet in high key. The non-diegetic music in this case is illustrative, characterizing precisely the events that

take place on the screen and it sounds like comments on the film.

• **Scene No. 16**

In the beginning of the scene when the soldiers of the Red Army arrive, there is a somewhat unexpected sound fragment. A part of symphonic orchestra plays “tremolo ostinato” while another part (the stringed group) performs sharp notes of dotted “pizzicato”. The form of the episode is defined as a two-part structure. The musical material is repeated twice including the initial sharp notes. The non-diegetic film music in this scene, apart from performing illustrative function, also serves as a good example of music as means of anticipating the action³².

• **Scene No. 17**

The scene in the school features separate sounds of piano transiting into the chorus of children with this accompaniment: this is a chorus abstract (the music is not accomplished) of an active focused nature. The film music in the first episode of the scene represents the complete set of the in-frame type interrelations between music and picture. According to²³ the music in this scene is a “component element of the environment” in which the action of the film takes place.

During Jambyl’s monologue, the diegetic music gradually transforms into non-diegetic one and here it performs the illustrative background function strengthening the effect produced by the protagonist’s speech.

• **Scene No. 18**

In all, the music of the whole big picture (from the arrival of the poet from Almaty until his meeting with Jambyl) gives to the audience a degree of emotional outlet in between the parts of the film that are fraught with tragic and deeply emotional events.

The scene when the people are looking for Jambyl going by car to different places has been composed in the form that bears resemblance to rondo. Continuous repetitions of the refrain associated with the image of the car that came from the capital to fetch the akyn alternate with different scenes that show the peculiar features of the life of the locals.

The score of the act is very wide; it includes all symphonic orchestra and the mixed chorus. The chorus act in general is of the alternating complex metric signature. The tessitura mostly fits the performance, except, probably, basso that includes the unconventional notes of the upper key; in fact, this is the second role of tenor³³ (Example 7).



Example 7. Chorus of collective farm workers.

Then again emerges the leitmotif of a driving car upon which comes the new episode, Jambyl’s song, as he travels through the mountains. The song represents another, more lyrical aspect of the poet’s image. As if talking to himself, the akyn sings a song in the Kazakh language about the lonely traveler who moved away from the people to meditate. Notwithstanding the fact that the dynamics always remains the same, at this moment Jambyl gradually approaches and comes by in the picture.

The leitmotif-type synchronous non-diegetic expression of a driving car performs the function of music as symbol and also serves for creating the relevant mood in the audience. Besides, there is also the copying function (the music imitates the sounds of the car engine).

The film music of non-diegetic type in the horserace scene performs the functions of illustration and dynamizing of actions. The background music in the scenes of the workmen chorus and of Jambyl’s song performs, according to the classification of², the function of

characterizing the household and the environment and it is also used as the means of conveying the emotional moods of the characters.

• **Scene No. 19**

This episode features the diegetic in-frame music. The act that represents the scene of the amateur arts festival describes the chorus and the dance ensemble by the background music of a synthetic nature. The music of the show that is taking place at the stage of the theatre is the famous “Gakku” for orchestra with chorus and the lead singer from Ye. Brusilovskiy’s opera “Kyz Zhibek” (silk maid). Such approach to the film music is called “citation” and it is widely applied to creating the background music³⁴.

From the perspectives of analyzing the types and the functions, the background music in this episode is of the diegetic type. With reference to the classification of the film music types developed by²³, this citation act “Gakku” can be determined as a “fragment of concert performance” and “music as a component element of the environment” in which the events take place. The song “There is a cliff over the Volga” in this case represents the symbol of the episode.

• **Scene No.20**

The scene in Red Square commences with the ringing of bells announcing the coming music of solemn and elevated nature that emphasizes the grandeur of the city.

The symphonic episode represents a variation on the subject of Tattimbet’s kyui “Kosbasar”. In this abstract the role of the wind instruments is very significant; they create some sort of foundation and introduce certain importance to the scene³⁵. To strengthen this effect, the composers basically use the fourth and the eighth rhythm values. The non-diegetic music of this scene performs the illustrative and the commenting functions.

• **Scene No. 21**

During Jambyl’s travel by ship, by contrast to the scene in front of the Mausoleum, there is the music of quite different and even of the opposite nature. Different means of musical expression are used: Instead of the heavy brass instruments here there is a group of wooden wind instruments that sound in the high key. The tempo of the act is agile; light, energetic, easy and cheerful music transfers the atmosphere of a free journey.

The non-diegetic film music here, as well as in the preceding scene, performs the functions of illustration

and comments. The function of imitation is also evident; it transfers the sounds of the engine and the machinery of the motor ship expressed through continuous movements of short rhythmic values.

• **Scene No. 22**

This scene consists of two musical acts. The first act (when bidding farewell to the son) is represented by the melody of a famous patriotic song. Here again the technique of citation in film music is used. While before this moment the music did not particularly determine the timeframe in sense of the relations between the events on the screen and the historic period and it only supplemented and described the scenes, in this episode it clearly identified the epoch. The motion picture makes use of the record of this song; however, the way of its interaction with the picture is not entirely clear: It is not clear whether it sounds non-diegetically or it is played by the street loudspeakers and perceived by the characters of the film. The volume of the song becomes slightly lower during the dialog between Jambyl and his son²².

There is a strong contrast between the powerful chorus of the song and the sounds of akyn’s dombra. As in all most important episodes, Jambyl recites rather than sings almost the whole text. (Example 8). As though expressing the voice of his people, in the second couplet the singing of Jambyl starts being accompanied by the mixed chorus (Example 9).

• **Scene No. 23**

In musical context this scene consists of three acts.

The first act is represented by fanfare pioneer melody performed by the trumpet that is used in the film as the symbol of the happy childhood and in order to show the communications between Jambyl and the younger

The image shows a musical score for a scene. It consists of three systems of music. The top system is for the voice (Голос) and the Dombra. The middle system is for the Dombra. The bottom system is for the Dombra. The lyrics are in Russian. The score includes a dynamic marking 'f' and a rehearsal mark '7'. The lyrics are: "Сын мой, гвер - же будь чем гра - нит, буд - лет шире - без-ги враг раз - бит, Бей вра - га, мой сын, бей вра - га. Э - то Ста - лин те - бе ве - лит! Край мой лю"

Example 8. “Farewell to those in the lines”

Example 9. Chorus accompaniment.

generation. The second musical act of the scene is played when Jambyl sits down with the guests. He starts playing dombra expressing the joy of the encounter, but upon playing several introductory chords the akyn learns that his son is dead. The third act of the scene is represented by Jambyl’s song “Oh, sons of mine!” As in all most tragic scenes, the protagonist does not sing but recites vocally with pathos. The song is of a specific recitative nature and it is composed by applying the method of unified development. Three acts of the film music in this scene perform different functions. The first act (musical abstract played by trumpet) is an inseparable means of describing the events and the environment. It frames the occasion when Jambyl is granted the title of honorary pioneer. The second act (the music heard during the news about the death of Jambyl’s son) performs commenting function. Apart from this, the act also includes noise effects of the musical arrangement, namely, the roaring of the wind. Finally, the third act represents the combination of the diegetic (Jambyl’s singing) and non-diegetic music (accompaniment) that transfers the emotional moods and the feelings of the protagonist²².

• **Scene No. 24**

The scene commences with the sounds of the song “Get up, the giant country” that has already been heard earlier. The film music arrangement of the scene consists of two musical acts the first of which has already been analyzed above. It should be noted that the act sounds non-diegetically but it is related to the source of the sound that appears on the screen (radio)²⁶. The second act, Jambyl’s

song, is a synthesis of the diegetic (declamatory song) and non-diegetic (accompaniment) types of the film music.

• **Scene No. 25**

This entire scene is accompanied by non-diegetic improvisatory dombra music. Cheerful and jolly by nature, it, on the one hand, creates the picture of domestic environment and coziness and on the other hand, it reveals the character of the old akyn whose life has been inextricably connected to his favorite folk instrument and songs.

In this case the background music performs illustrative and mood creating functions³⁰.

• **Scene No. 26**

The final scene of the motion picture, the meeting of Jambyl and the people, consists of two musical acts. The first act features symphonic orchestra. The music is solemn and it can be characterized as a celebratory march. Notwithstanding its fast tempo, it sounds rather slow. Enhancing the atmosphere of joy and friendliness the march becomes gradually mixed with the greetings and shouting of the crowd.

The closing picture of the film represents the final musical act at the same time. It is the final song, declamation of Jambyl’s “Rejoice, the peoples!” that embodies the inextinguishable power of creation and the nationwide recognition of the akyn. The genre basis of the act is mostly characterized by its hymn-like nature due to the triplet pulsation, chord texture, “tutti” of the orchestra, pathetic declamation in the melody with multifold stresses on the fifth step of tonality³² (Example 10).

Here the technique is used which has already been observed in this film earlier: Jambyl sings with the

Example 10. Jambyl’s final song.

dombra in his hands but his singing is accompanied by the symphonic orchestra that sounds non-diegetically. In this case the application of the original technique is focused on emphasizing the final episode as these words and music make the conclusions on the whole motion picture. The volume of the sound becomes gradually higher in parallel with the camera coming closer to Jambyl. In the finale of the act the voice of the akyn is supported by the mixed chorus (Example 11).

Thus, the analysis of the rich musical materials of motion picture “Jambyl” makes it possible to study almost all theoretical aspects of the film music. The music in this film gives the ideas about the creative work of akyns and about the specific features of Kazakh folk music. It is very difficult to describe the life of man within an hour and a half of the motion picture. And in this case the music helped tell, describe and explain everything that the camera could not capture. Many original solutions and developments applied by the composers have been discovered in the specific features of genre and stylistics, in the ways of interaction between the music and the picture, in forms and tools, in the variety of the functions performed by the film music (illustration, comments, characterization of the environment and domestic life, symbol, contrast, description of characters’ feelings, connective link, leitmotif), issues of authorship, etc.

4. Discussion

The background music of motion picture “Jambyl” is quite varied in its genre and image aspects. Partially, this has been predetermined by the subject-matter of the film

The musical score for Example 11 consists of four staves. The top staff is for Soprano (Хор А), the second for Alto (Хор Б), the third for Dombra (Джамбуз), and the bottom for Piano (Рно). The lyrics are "Ста-лиш, Ста-лиш, сла-ва е - му! Ста - лиш! сла-ва е - му!". The music is marked with "fff" (fortissimo). The score shows a mix of vocal lines and instrumental accompaniment.

Example 11. Finale of act “Rejoice, peoples!”

that is related to the life and work of akyn, a musician. The basis of the sound solutions is represented by the music played by symphonic orchestra with different leading groups of instruments. There are chorus and vocal acts, recitations, acts featuring the accompaniment of Kazakh folk instrument dombra, aytys, songs, etc. The choice of the orchestra, chorus and leading groups is stipulated by the intention to fill the film and the relevant scenes with power, significance, weight of sound and it also reflects the general trends of the films of that period. Dombra is used for realistic representation of life and living conditions of akyns and of Kazakh people in general².

The film music in motion picture “Jambyl” represents the wide spectrum of different musical images. Some of them are shown in their multifaceted development using intonation-based leitmotifs. Such is the image of the protagonist. Other characters of the film are depicted rather statically and ostentatiously as, for example, the image of Shaymukhamed.

The role of the music in the film is quite varied. The diegetic music is basically represented by the acts of Jambyl, by his performances, contests (a number of acts in the village of bai Kadyrbai, multiple improvisations that express the attitude of the akyn to the events) and also by the acts of other characters as, for example, in the scene of the contest between improvisatory poets or in the episode of the rehearsal in Almaty in “Singing house” (as the protagonist calls it). The large portions of meaning and description are conveyed through the non-diegetic music that is in most cases represented by symphonic acts that create the specific atmosphere of the film (episode when the poet from Almaty is looking for Jambyl, the scene of the official celebration of the arrival of the new governor, a pathetically tense episode in Red Square in front of Lenin’s Mausoleum, etc).

The background music in motion picture “Jambyl” features almost all the functions that have been investigated by different researchers of this phenomenon over the whole period of its existence (functions of illustration, characterization, comment, symbol, contrast, connecting link, leitmotif, etc)^{2,29}.

Based on the fundamental analysis of the music in motion picture “Jambyl” it is now possible to generalize the principal features of and the requirements to creating the film music broken down by the basic component elements of the mechanism of composing the background music: by the way of interaction between the music and the picture, by genre characteristics, by forms and stylistic

specifics, by tools and functional applications of the music.

First of all it should be noted that the film music is a program work by its nature, i.e. it is composed according to the existing script that predetermines and even dictates the sequential plot-based type of the music, the associative images, the laws of development, forms to be applied by the composer, etc. The unity of the musical material and the program (the film script) is reflected in all categories of the film music specifics³⁷.

Cinema composer should not forget that the music for "the art of the screen" represents a specific genre to which the so-called "concert performability" and independence is extrinsic. It is more likely that music in film performs the function of communication between the ideas of the creators and the audience. Here, the term of "background" in its good sense can be appropriate and it is used by some researchers to characterize this phenomenon. "Background" nature of the film music and its implicit manner assumes that the role of visual imagery is more important and even central.

In the course of composing music for a motion picture its genre specifics should be taken into account. Depending on the multifold nature of its genre components the means of musical expression and the ways of interaction between the visual and audio images are selected together with other specific aspects of creating the film music³⁶.

In the process of composing music in cinema it is possible to use different methods. For instance, in epic and historical films the method of the folk music pasticcio or stylization can be justified for depicting the environment, the specific characteristics of the epoch and the way of life of the period. Apart from the original music (original musical material developed by a composer), sometimes it is required that the citation method should be used, for example, borrowing citations from classical and popular music, etc. Pursuing the objective of bringing the background music in conformity with the atmosphere of the picture, it has to be remembered that modern methods of thinking and music communication should be applied irrespective of the methods used for its composition in order to make the audience perceive the film as it has been intended⁹.

Composing music for films predetermines certain difficulty for the composer in terms of applying the generally accepted forms of classical academic music. Background music is totally subject to the plot of the motion picture and

in most cases it employs the free method of developing its form, unpredictable for the audience. With some certain exceptions that can be represented by songs (for example, in musical films) and by different diegetic acts the musical materials of the film predominantly consist of relatively short fragments that are seldom accomplished and integrated in terms of their form. However, it is important to note that a cinema composer should possess good command of different musical forms, because in many cases the conventional classical methods of developing the material can well be applied. One of them can be represented by the variation type of development when the principal musical theme that has been presented in the beginning of the film is qualitatively changing over the whole duration of the film acquiring different colors, different versions of instrumental arrangements, different characteristics of tonality, etc. Also, leitmotif-based dramatic composition is often applied²⁶.

The choice of the tools that has to be made by the film music maker is also very specific. Whether the sound of the film will be "live" or will it be reproduced by computers and studio sound cards is largely predetermined by the financial resources of those who implement the film project. In the latter case it is important that the composer should be capable of using the opportunities provided by modern musical technologies, electronic instruments, studio equipment, etc.

The stage of preparation is also of paramount importance for the composer, insofar as this stage is associated not so much with the technical aspect of composing as and to a larger extent, with emotional and psychological influence upon the audience. This stage that precedes the composition of the music can partially be characterized by the discussions with other co-producers of the film, particularly with the film director, and it should include the following:

- Studying the script of the film in detail;
- Determining the key fiction and drama conflict and the arrangement of psychological accents;
- Identifying principal sections of the film (exposition of the characters, set-up, catastasis, denouement, etc.);
- Discussing the nature of the environment, the characters, general artistic orientation of the motion picture;
- Identifying the scenes where the music is expected and the scenes where there is no need for it;
- Coordinating the tasks and the functions of the film music in each scene (comments, contrast, illustration, dynamicizing, etc).

Adjustment and coordination of specific musical aspects should also be taken into account and discussed, for example, dynamic nuances and choice of tools, in case the film director has any ideas about such things. This often leads to generating new original solutions in creating background music in films.

One of the specific professional skills of a film music composer is represented by his profound knowledge in the area of music recording techniques when it is important to measure the timing of each scene by seconds in a very precise manner. To be valued by the employer, today the film music maker should not only be capable of composing music for a film taking into account all its specific features, but should also possess basic knowledge of audio engineering, sound film editing and sound recording. Otherwise, it has to be noted that the film music maker and the audio engineer should work together and cooperate closely, especially at the stage of combining the visual and audio imagery²⁵. In all, the determining factor for successful implementation of the idea of the film as a specimen of synthetic art is represented by harmonious collective cooperation between the representatives of different professions.

Considering the subject of collective creative activity in cinematography, it has to be noted that the conditions for creating the film music can be quite diverse. Thus, for instance, in the most perfect case, the composer can be provided with the video of the preliminary edited film and probably, with the specifications identifying the scenes that need background music. Otherwise, the film music maker may be asked to suggest his own ideas on the background music and then only the script of the film is given to him. The third option is also possible when the artistic orientation of the film project is the only thing that is discussed with the composer and no plot-related materials are given to him; thereat, the film director just sets the task to compose some certain fragments, original leitmotifs of different nature that are supposed to be combined with the picture by the sound engineer later (for example, music for opening and closing credits, lyrical leitmotif, action dynamicizing music, etc)³⁸. Of course, the conditions of creating the film music are not limited by the cases described above. Each of the possible options depends on different factors: Artistic personalities of the creators, particularly, those of the film director and the composer, ideological and artistic plans of the motion picture, etc.

The true motion picture should comprehensively represent a specimen of art and mastery of its creators, the

result of expressing their internal worlds. Consequently, notwithstanding the existing standards that have been elaborated over the long years of creating the background music, the film music as one of the elements of the film should also possess true cultural, artistic, aesthetic and moral values. Such are the principal specific features of the creative work of a film music maker. It should also be noted that the core criterion of the specific features of developing the film music, irrespective of the applied musical and technical means, is represented by deepening, strengthening and intensifying the dramatic conflicts that take place on the screen and that facilitate producing maximum psychological and emotional effects on the audience³⁹.

5. Conclusion

Based on the undertaken empirical investigation the following conclusions can be made.

The genre of film music in musical art of Kazakhstan represents a considerable area of creative activity. Notwithstanding its strong attachment to the plot and the dependency on the timing, the film music of Kazakhstani composers can be regarded as separate artistic artifacts that are by no means less valuable than the music representing genres of opera, ballet, symphony, etc.

Musical materials of motion picture “Jambyl” that take almost 50 minutes of 85 minutes of the whole film are represented by very different specimens of symphonic, chorus and dombra music as well as by multiple songs and recitatives. All musical acts and images of the film are of paramount importance for achieving the artistic expression of this work of cinematography.

Motion picture “Jambyl” masterfully embodies various specific features of the film music: The ways of interaction with the picture (diegetic and non-diegetic methods, their original synthesis), rich genre and stylistic variety, different variations of instrumental arrangements. Besides, different methods of creating the film music have been extensively employed here, including the citation method, pasticcio, etc.

Musical materials of the motion picture feature different and various functions of the film music in terms of its dramatic role in cinema: Functions of illustration, characterization, comments, dynamicizing, symbol, contrast, revealing the emotional moods of the protagonist and of the characters, connecting link and leitmotif functions that play important parts in creating the dramatic plot of the motion picture.

The film music in Kazakhstan in general and the music in motion picture "Jambyl" in particular are characterized by the strong links with national culture in combination with modern music making techniques. The film includes many scenes that present national musical traditions in Kazakhstan: Aytys of akyns, tolgau recitatives, dombra folk tunes, etc. The symbolism and the significant role of dombra in the film have to be noted specifically. The sounds of dombra that appear at the key moments over the whole duration of the film symbolize the voice of a singer that in turn embodies the voice of the whole people.

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Annex 1. Music materials of motion picture “Jambyl” represented on musical staff