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MUSICAL CONTENT IN AUDIOVISUAL WORKS: EMOTIONAL INTERACTION WITH THE VIEWER THROUGH DRAMATURGY AND TECHNICAL ASPECTS

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Abstract

Purpose of the Article. The article aims to establish and analyse the emotional interaction between the viewer and an audiovisual work in the context of musical content. It seeks to define the tasks of musical dramaturgy, outline its fundamental principles, examine the role of soundtracks and music accompanying opening credits in audiovisual works, and highlight the essence and significance of specific technical aspects in creating the sound component of a film. **Research Methodology.** To achieve the outlined objectives, several research methods were employed. The method of analysis was used to examine audiovisual works, academic research, and available informational sources, evaluating the accessibility and significance of emotional interaction with viewers, as well as the conditions under which this communication occurs. The comparative method helped identify the relationship between the auditory and visual components. In contrast, the synthetic method facilitated the formation of a trend for developing professional-quality products in the audiovisual market. **Scientific Novelty.** For the first time, this study analyses the aspects of interaction between viewers and screen productions. It synthesises the importance of musical dramaturgy in films, emphasising the role of soundtracks and other tools. Key technical aspects necessary for creating the auditory component of screen productions are examined, with particular attention given to adhering to specific rules for working with audiovisual projects. It concludes that the aural and visual elements must work in synergy to achieve a high-quality emotional impact on viewers. **Conclusions.** The study explores the specifics of a sound engineer's work on the auditory component of screen productions. By analysing academic research, the relationship between the aural and visual components and the presence of emotional communication with the viewer during film viewing was clarified.

The elements of musical dramaturgy and the technical aspects of creating the musical component were thoroughly examined. The article emphasises the importance of each factor in achieving effective communication with the viewer and maintaining harmony among these elements.

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Problem statement

In contemporary audiovisual production, many professionals do not fully grasp the responsibility inherent in their work. When creating a film, they inadvertently embed ideas and informational elements into their product. For a movie to captivate, convey its message, and emotionally impact the audience, it is essential to understand the principles of this interaction with viewers.

To produce professional and high-quality content, musical creators often struggle to establish effective communication with the film's director. This misalignment makes it challenging to achieve harmony between the auditory and visual components. Another issue is the disregard for fundamental principles of musical dramaturgy in audiovisual works, which prevents the achievement of the desired emotional depth. To avoid such shortcomings, every sound engineer must understand the basic principles of this phenomenon.

In modern screen art, adherence to specific technical requirements plays a crucial role. Neglecting these rules increases the risk of losing the audience's attention or even irritating them—for instance, through inconsistent audio volume levels throughout the film. Additionally, many professionals lack a proper understanding of working with modern multichannel audio systems integrated into contemporary cin-

emas, which limits their ability to construct a compelling soundscape for the film.

**Recent research
and publications analysis**

The properties of emotional culture in a creative personality, which influence the enhancement of self-determination productivity, were characterised by M. Bykova (2017).

The role of music in human life was successfully described by N. Herman and V. Panchenko (2012). They emphasised that music can affect an individual in various ways.

The phenomenon of manipulative influences on individuals within the information society was explored by A. Hrytsenko (2020).

The primary functions of the audio component in modern screen works, enabling a clearer understanding of its key roles in the creation of audiovisual productions, were identified by S. Zheliezniak (2023).

The specifics of a composer's work in feature films were described by S. Leontiev (2019). Key technologies for creating compositions were outlined.

The art of composing music for opening credits was studied by S. Leontiev (2018). The emotional and semantic content of such compositions was detailed.

The practical aspects of creating the sound component of screen works were defined

by A. Ananiev, I. Barba, and S. Zheliezniak (2018). The standards for sound levels were comprehensively outlined.

Purpose of the Article. To examine the presence of emotional interaction between the viewer and the screen work, emphasising the role of musical content in a film. The aim is to determine the role and primary tasks of musical dramaturgy and to demonstrate the importance of specific technical aspects in creating the sound component of a film. Particular attention is given to the necessity of understanding and adhering to specific sound level standards in the film industry.

Main research material

In the realms of the screen and music industries, specific tools can serve as means of interaction with society. An audio composition or an entire album, due to its substantial informational content, can be considered one of the most potent instruments of audiovisual art. In the 21st century, an authoritative musical product promotes a particular idea. The communicative function can be amplified by combining the auditory and visual information streams of screen works.

In his scholarly work 'The Sound Element in Modern Audiovisual Culture', S. Zheliezniak (2023, p.133) stated: Audiovisual culture is an essential sphere in the life of modern society. This phenomenon has a colossal impact on individuals, society as a whole, and the sound component plays a crucial role in audiovisual works. In this regard, it can be argued that an audiovisual product can be considered a powerful manipulative tool, occupying a significant place in society. Accordingly, the professional responsible for creating the musical component of a screenplay becomes accountable for

the informational and manipulative aspects of their intellectual content.

Researchers L. Riazantsev and V. Lievshakov (2023, pp.227-230), in their work 'Modern Technologies for Forming the Sound and Visual Film Image: Aspects of Interaction', emphasised that sound in cinematography can be divided into diegetic and non-diegetic categories. Diegetic sounds reflect what is happening within the frame, while non-diegetic sounds have no direct connection to the on-screen action. Non-diegetic sounds include music or a voice-over narration. The musical component is interconnected with the set design, and together they influence the creation of a specific atmosphere in a cinematic work.

It is worth agreeing with S. Zheliezniak's (2023, p.29) argument that a collection of musical compositions united by a common idea and created for a single audiovisual work is called a 'soundtrack'. According to the same author, when making an audio-visual image, the interaction between sound and image is crucial, as it directly affects the quality of the screen work (p.45). Thus, musical content is one of the fundamental elements of an audiovisual work, influencing the perception of a film or other multimedia product.

Researcher V. Bosniuk (2012, p.23), in his article 'Interaction of Intellectual and Emotional Components of Personality', notes that in the 1960s, cognitive theories of emotions began to be actively discussed, one of the most widespread being the cognitive-physiological theory by S. Schachter. Furthermore, in the same work, the author mentions O. Tikhomirov, who describes the relationship between mental activity and emotional phenomena. Tikhomirov suggests that emotional states facilitate thinking processes in performing various regulatory and heuristic functions (2012, p. 26).

V. Bosniuk (2012, p.27) also characterised the term 'emotional intelligence', which refers to the ability to understand and manage emotions, a concept introduced by researchers P. Salovey and J. Mayer. In this context, I. Slyvka (2023, p.335), in his article 'Modern Screen Culture and Its Emotional Impact on the Viewer', emphasized the significant influence of screen culture's reflection on society. Based on the studies above, it can be concluded that emotions accompany individuals throughout their lives, serving as one of the primary psychological states and processes.

Researcher M. Bykova (2017, p.135), in her scientific work 'Emotional Culture of a Creative Personality in the Process of Self-Determination', explains: 'Emotional information emanating from each participant in the environment can temporarily or permanently enrich, impoverish, or alter the emotional climate. Streams of emotional information influence the psychological and emotional state of each individual.'

In the study 'The Influence of Music on Personality', N. Herman and V. Panchenko (2012, p.320) highlight the following aspect: 'Many researchers support the view that music can significantly affect not only the psychological but also the physiological state of the listener. The emotional component plays a crucial role in this process. In turn, as noted by H. Malashevskaya and M. Lazuka (2020, p.48) in their article 'Influence of Music on The Formation of Young Generation Individuality', music can fulfill an educational function. This process is multifaceted and capable of shaping the artistic and aesthetic needs of society as a whole.'

Thus, it can be concluded that appropriately presented material can have a significant influence on an individual. Particular attention should be paid to musical con-

tent, which, in cooperation with the visual component, generates an even greater flow of emotional information.

Due to the desire to reach a broader audience, the question of creating Ukrainian-language audio products has arisen. Following the onset of Russian aggression, national works gained significant popularity. Therefore, it is essential to develop domestic musical content, values, and ideas. Supporting the central premise of this study, A. Hrytsenko (2020, p.62), in his work 'Manipulation of Consciousness – The Challenge to a Person of Informational Society', emphasises: 'The main prerequisite for the existence of informational sovereignty is a proper state of informational security'. During the ongoing war, workers in the audiovisual arts must maintain control over cultural components, promote their national values, and prevent hostile influences on the country's creative endeavours.

Essential elements that enhance the communicative aspect of music in a cinematic work are its psychological phenomena. Researchers N. Bondarets, V. Humenchuk, and V. Petryk (2024, pp.78-79), in their article 'Harmony and Dissonance: an Analysis of the Use of Musical Accompaniment to Enhance Emotional Impact in Modern Cinema', described the specific influence of a film's auditory component on viewer perception and the semiotics of compositions.

Thus, the emotional interaction function of a cinematic work plays a central role in engaging the audience. This aspect is critically important for all societal segments, especially in the context of the audiovisual canvas. An audiovisual work, together with its sound component, is responsible for conveying emotional information to the viewer during the process of watching the screen product.

While working on the auditory component of any film, significant attention must be given to constructing the dramaturgy of the work to achieve complete emotional interaction. For professionals involved in creating audiovisual works, there is a pressing need to understand and study the nuances of musical dramaturgy in films. The auditory component in films is vital due to its powerful potential not only to emphasise the emotionality of the work but also to conceptually create a unique context that helps reveal the narrative's depth.

To create a vibrant film in any genre, a composer must pay attention to the director's vision, as this ensures harmony between the musical and visual components of the film. In his research, 'Compositional Technologies in the Musical Practice of American Feature Films,' S. Leontiev (2019, p.166) emphasised that working on the musical content of an audiovisual work should begin with close coordination with the film's director. The concept of audio compositions must be entirely based on a comprehensive understanding of the film's dramaturgy. It is worth noting that the author stated in his study: 'Despite the intuitively clear nature of the comedy genre, a composer writing music for a comedic film must typically study the director's concept in detail to achieve the most precise musical solutions' (p.121).

According to other research by S. Leontiev (2018, p.130), titled 'Composition and Emotional-Semantic Content of Music for the Opening Credits of Hollywood Feature Films', the importance of an introductory composition is highlighted. Its task is to prepare the viewer for the film, reveal its genre, and communicate the emotional and semantic content of the movie. Based on the conducted analysis,

it can be concluded that comprehensive information exchange among various creators of a single project is crucial. For instance, a sound engineer must maintain consistent communication with the director to achieve the desired tone and colour for the film.

In the realm of musical content in films, key types of interaction between music and visual actions can be identified. The first type is called 'structural', where the sound aligns with the events depicted in the film. The second is 'expressive', used to enhance the emotional state of the character and the overall mood of the film. The final type of interaction is 'narrative', which illustrates the film's events through music. L. Riazantsev and V. Lievshakov (2023, p.227) examined all these types in the article 'Modern Technologies for Forming the Sound Image of a Film: Aspects of Interaction', based on the work of K. Bullerjan.

To fully understand the possibilities available to a composer when creating sound content, it is essential to recognise the importance of silence in certain aspects. V. Skurativskyi and V. Andriienko (2023, p.206), in their scientific work 'Specifics of Sound Effects in Feature Films', noted: 'At the same time, there are unique cases in film production where the absence of sound can also play an important role'. Considering the above, it can be summarised that there are three main types of interaction between a film's musical and visual components, each with its own characteristics. These types can be applied to different parts of a film, depending on the desired outcome. Equally important is the use of silence in specific segments of a film.

In turn, A.-O. Pozharska (2022, p.14) highlights another principle of creating musical conceptuality in her work 'Types

and Principles of Musical Dramaturgy in Fantasy Films (Using the Examples of 'The Lord of the Rings: The Fellowship of the Ring' and 'The Chronicles of Narnia: The Lion, the Witch and the Wardrobe'). She emphasises the importance of contrast and conflict in musical themes when creating a film's musical content. The researcher examined this principle in the movies mentioned above.

Additionally, in the article 'Dramaturgical Functions and Concepts of Film Music', O. But (2010, p.25) describes several key dramaturgical approaches to composing a film's musical component. These include the principles of symphonic development, monothematism, leitmotifs, integral sound rows, and various compositional forms assimilated from musical and theatrical arts. Taking all these aspects into account, it can be concluded that sound engineers have a wide array of tools at their disposal to create the desired emotional tone for a film. The contrast and conflict in musical fragments play a crucial role in shaping a film's musical dramaturgy.

It is also essential to address the technical aspects of constructing the musical component of an audiovisual work. By exploring these technical aspects, one can grasp the significance of all stages and nuances involved in creating the sound content for an audiovisual production.

Researcher V. Diachenko (2018, p.32), in his work 'Creative Activity of Ukrainian Sound Engineers of the Second Half of the XX – Early XXI Century: Theory, History, Practice', mentioned a crucial characteristic of the audio signal chain, without which working with sound is impossible. This includes essential technical devices such as recording equipment, sound cards, and acoustic systems. The researcher above analysed the issues related to microphone

placement, examining how timbral and dynamic characteristics of the recorded source depend on this. A key technical aspect is maintaining the balance of instruments in the mix, which is considered the most challenging task.

Modern researchers A. Ananiev, I. Barba, and S. Zheliezniak (2018, p.66), in their work 'Problems and Prospects of the Implementation of the European Sound Standard R128', described the importance of standardising sound levels. This work discusses the R128 standard, which is intended to resolve the so-called 'loudness wars' between different parts of television content. In conclusion, it can be argued that understanding the features of each audio signal chain is critical for practical work. Additionally, it is essential to be familiar with the key standards for sound levels to adequately meet the requirements of the companies involved in the production process.

It is essential to examine the term 'sound design' as it encompasses a range of activities: arrangement, sound engineering and music mixing, audio design for video and multimedia products, electronic sound and noise synthesis, and the creation of production libraries for radio and television. In his work 'The Recording Studio 'Skywalker Sound' as a Developer of Sound Design', O. Chuprinskyi (2019, p.33) states: 'The concept of 'sound design' has a relatively broad spectrum of meanings'.

The modern world is associated with technologies and trends, one of which is the application of sound synthesis. Researcher S. Leontiev (2019, p.4), in his work 'Compositional Technologies in the Musical Practice of American Feature Films', notes that film composers have powerful tools and capabilities for emulating the sounds of live instruments, including a symphony orchestra.

Thus, a modern sound engineer must actively utilise various sound elements created through computer technologies. These elements can significantly enhance emotions and achieve the desired effect. Additionally, experimenting with and combining multiple sounds can help create a unique sound.

In turn, O. Lihus (2016, p.133), in her work 'Theoretical Aspects of Musical Style and Genre Correlation', characterised the term 'genre style'. The study emphasises that compositions must possess uniqueness and internal coherence, which are expressed through a system of expressive means. These means, in turn, play a significant role in shaping a musical direction. Regarding the expression itself, the author states: 'If in the music of ancient eras the determinant of style and genre was the canon, over time, the individualisation of creative expression led to the loss of autonomy by each category. The pinnacle of individual expression within the coordinates of style and genre became the phenomenon of 'genre style'.

According to our research, it is worth noting that in their scholarly work, 'The Specifics of Sound Effects in Feature Films,' V. Skurativskyi and V. Andriienko (2023, p.207) examine the importance of spatial sound in modern cinematography. Modern cinemas incorporate multichannel sound systems, enhancing the realism of audiovisual content.

Conclusions

Considering all of the above, it can be emphasised that music, in synergy with the visual component, is an intellectual product that inherently serves as a means of conveying specific ideas or emotions. Through this 'instrument', one can evoke feelings such as sadness or joy in the audience. Therefore, musical content can be regarded as a mechanism capable of transmitting emotional information.

The principles of creating sound dramaturgy in an audiovisual work are crucial for building a cinematic piece. These techniques enable the depth of the entire film to be revealed, giving greater meaning to every detail. Musical dramaturgy in film not only helps maintain the viewer's attention but also highlights significant events within the entire narrative.

A sound engineer must study the specifics of working with multichannel systems, as this will make them more professional and sought-after in their field. It is currently essential to adhere to all audio standards when creating musical content for audiovisual works, which requires creative professionals to follow these rules diligently. Additionally, modern specialists must be familiar with working with multichannel sound systems and understand the nuances of developing musical content for screen productions.

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**МУЗИЧНИЙ КОНТЕНТ В АУДІОВІЗУАЛЬНОМУ ТВОРІ:
ЕМОЦІЙНА ВЗАЄМОДІЯ З ГЛЯДАЧЕМ ЧЕРЕЗ
ДРАМАТУРГІЮ ТА ТЕХНІЧНІ АСПЕКТИ****Володимир Михальов^{1ab}, Юрій Гладкий^{2b}**¹ кандидат педагогічних наук, доцент;
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Мета статті – встановити та проаналізувати емоційний взаємозв'язок між глядачем та аудіовізуальним твором, який формується засобами музики. Визначити завдання музичної драматургії, ознайомитися з основними правилами її створення, дослідити роль саундтреків і музики, що супроводжують початкові титри в аудіовізуальному творі, а також окреслити сутність і значення певних технічних аспектів створення звукового складника фільму. **Методологія дослідження.** Для досягнення поставленої мети у статті було використано такі методи: аналізу – для дослідження аудіовізуальних творів, наукових праць і наявних інформаційних джерел; порівняння – для визначення взаємозв'язків між аудіальною та візуальною частинами; синтезу – для узагальнення результатів і визначення тенденцій розвитку професійного музичного супроводу в сучасному кінематографі. У процесі дослідження з'ясовано умови, за яких відбувається емоційна взаємодія з глядачем, і проаналізовано чинники, що впливають на ефективність аудіовізуальної комунікації. **Наукова новизна.** Вперше проаналізовано аспекти взаємодії глядача з екранними творами. Узагальнено важливість музичної драматургії у кінематографі, особливу увагу приділено функціям саундтреку та інших інструментів. Досліджено основні технічні аспекти, яких варто дотримуватися під час створення звукової частини екранного твору, акцентовано на важливості дотримання певних правил у процесі роботи з аудіовізуальними стрічками. Доведено, що звукова та візуальна частини мають працювати у синергії, що допомагає здійснювати якісний емоційний вплив на глядача. **Висновки.** У результаті проведеного дослідження проаналізовано специфіку роботи звукорежисера над звуковою частиною екранної стрічки. За допомогою аналізу наукових напрацювань дослідників детально висвітлено взаємозв'язок аудіальної та візуальної частин, а також наявність емоційного спілкування з глядачем під час перегляду стрічок. Детально опрацьовано елементи музичної драматургії та технічні аспекти, що впливають на якість музичного супроводу. Узагальнення результатів дослідження дає змогу стверджувати, що дотримання гармонії між звуковими, візуальними та технічними елементами сприяє створенню якісної комунікації з глядачем і підвищенню художньої цінності аудіовізуального твору.

Ключові слова: взаємодія; вплив; музичний контент; драматургія; баланс; звуковий рівень; екранний твір



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