

**ANNOTATION**  
**to the text of dissertation of**  
**Mussakhan Danara Yerulankyzy**  
**“Cinema music of the Kazakhstan composers in the genre of the historical film”**  
**represented for a degree of PhD**  
**in the specialty 6D041600 – Art sciences**

**Relevance of the research issue.** Cinema, well known, being the most democratic, actual both in the past and in the present, is the leading genre of modern spiritual culture. At all times, responding to the actual requests of each epoch, having in its arsenal the richest means of expressiveness, the cinema most flexibly and realistically reflects global historical events, human destinies, life and activity of the whole people and its prominent representatives. The variety of artistic possibilities inherent in its basis, can contain an ethical-moral, educational and emotional-impact function, thereby influencing the formation of the human person. Particularly important role hereof is music, without which achieving such effect is almost impossible. Film music not only becomes an inseparable component in the film composition, contributing to creation of integral artwork, but is also an original type of musical creativity.

World experience of music writing for films has more than a century history covering the creation of various movie genres. Like any specific genre, the film music has its own rules: expression, force of influence, stylistics, forming, musical language, dramaturgy, instruments, principles of functioning, ways of combining with other constituent elements of the film.

Many distinguished composers of Kazakhstan, representing the multinational composer school, were engaged in creating music for films at different times: Akhmet Zhubanov, Yevgeny Brusilovsky, Latif Khamidi, Mukan Tulebayev, Bakhytzhan Baikadamov, Kapan Musin, Sydyk Mukhamedzhanov, Nurgisa Tlendiyev, Gaziza Zhubanova, Anatoly Bychkov, Yerkegali Rakhmadiyev, Kenes Duisekeyev, Tles Kazhgaliyev, Kuat Shildebayev and others. Cinema music, written by the above-mentioned authors, reflects the most rich and characteristic features of their creativity, like opera, ballet, symphony and small genres. In spite of attachment to the scenario, it can be considered as a separate area of creative activity and has no less important significance than music representing other genres.

However, in spite of the fact that the film music throughout history is one of the most popular genres in the creativity of many Kazakhstan composers, the problems associated with it have not been the object of special study in the works of domestic researchers until now. The relevance and novelty of this work is associated with this in the context of the current state of art and culture of Kazakhstan.

In view of the foregoing, the analysis and scientific approbation of extensive composers' creativity in the field of cinematography are essential for creating a full image of the formation stages of the art in the republic. The study of the issues of the

national cinema music's genesis, its role in creation of movies, as well as in the creativity of composers in the context of the continuity of traditions and innovations, the generalization, systematization of the creativity of Kazakhstan composers in the cinema, the restoration of previously unexamined film musical material of the republic obtain special acuity and relevance at the modern development stage of national cinematographic and musical culture.

**The object of the dissertation** is the film music as an integral artistic phenomenon of the art of Kazakhstan.

**The subject of the study** is the creativity of Kazakhstan composers in the cinema music genre on the example of historical films. The following films are analyzed in the work: "Amangeldy", "Dzhambul", "His time will come", "We are from Semirechye", "The land of the fathers", "Anxious morning", "Ataman's end", "Transsiberian express", "Blood and sweat", "Chase in the steppe", "Last transition", "Sultan Baybars", "The gift to Stalin", "Mustafa Shokay", "The land of promise", "Zhauzhurek Myn Bala".

The absence of both historical and theoretical works of the study subject made it possible to determine **the aim of the dissertation** – many-sided study of Kazakhstan music for historical films.

Based on the general aim of the work, which formulated the concept of the dissertation, the following **objectives** were solved:

- to consider the philosophical-aesthetic basics of film music as the artistic phenomenon;
- to develop the theoretical aspects of film music (issues of genres, authorship, ways of interaction with the image, relation of sounds and visuals, instruments, stylistics, form and functions);
- to characterize the main methods of studying the film music in the context of world musicological practice;
- to analyze the historical-social aspects of formation and development of cinematography and film music of Kazakhstan as its composite element;
- to perform work on generalization and systematization of the creativity of domestic composers in the above-mentioned sphere;
- to identify the main problems of professional theoretical and practical training in Kazakhstan in the field of film music;
- to reveal the role and features of music of domestic composers to historical films;
- to specify the prospects of further development of film music in the republic.

**The degree of study of the problem.** Due to the specificity, the cinema music, inseparably associated with the scenario dramaturgy and the constituent elements of the film, became a special object of science, attracting the attention of both film critics and musicologists. Already in the first half of the XXth century, the works that put the methods for studying the issues of film music appeared – the studies of Y. Mussinak, A. Gran, B. Balash, K. London, I. Ioffe, M. Cheryomukhin and others.

Hereafter, E. Lindgren, S. Eisenstein, T. Korganov and I. Frolov, E. Frid, S. Freilikh, Z. Lissa, Y. Zakrevsky, I. Shilova, Z. Krakauer, V. Zhdan, V. Turitsyn,

I. Vaisfeld, I. Voskresenskaya, B. Kats, I. Sharoyev, I. Khangeldiyeva, N. Goryunova, T. Shak, A. Frolov and others studied the specifics of film music.

Various materials, publications belonging to distinguished composers, who generalized their own practical experience in creating film music, have the fundamental importance: D. Shostakovich, A. Khachaturyan, A. Honegger, S. Prokofiyev and others.

The separate layer of scientific studies is the works of foreign scientists that were created over the last few decades: F. Karlin, M. Cooke, J. K. Halfyard, D. Neumeyer and J Buhler, M. J. Bartkowiak and Y. Kiuchi and others.

Important studies for perception and understanding of the subject are issues of aesthetics and philosophy of music. In this context, the dissertation is based on the classical works of T. Adorno, O. Aronson, J. Deleuze, L. Vygotsky, K. Levi-Strauss, Y. Kholopov, V. Benyamin, T. Cherednichenko and others.

The domestic researchers handled the problem of the history of formation of Kazakhstan's cinema to different extent: K. Siranov, B. Nogerbek, G. Abikeyeva, K. Ainagulova and K. Alimbayeva, A. Nazarov and others.

However, currently in Kazakhstan there are no special studies devoted to the problem of music to domestic films, except several articles, in particular, V. Nedlina and student's thesis works of A. Koshimbetova, N. Ilyasova. This fact indicates that the need for a scientific study of the issues of national cinema music in the art history of Kazakhstan has arisen, to the parts of which this study is devoted.

**Methodology of study.** The complex orientation of the study of scientific object determines the application of system approach using multidisciplinary methods. Historical-art, culturological and analytical methods, which are fundamental in the work, allow executing the intended aim. The dissertation also applies the established general scientific methods: classificational, typological, comparative. In connection with the interdisciplinary approach, the theoretical base of the dissertation is represented by the works of philosophers, culturologists, art experts, film critics and musicologists for the purpose of the most comprehensive study of the problem. To realize the intended objectives, the principles of the analysis of cinema music, which were developed by foreign and domestic researchers at different times, were used in the work.

**The scientific novelty of the dissertation** is, first of all, in the formulation of the problem, because for the first time in Kazakhstan musicology the dissertation is devoted to the study of domestic cinema music, its role in creating films and in creativity of the composers of Kazakhstan. During the work the following results having the scientific novelty were obtained:

- on the basis of art critic analysis, the philosophical-aesthetic foundations of the artistic phenomenon of “film music” are considered;
- theoretical aspects of the subject are detected;
- main methods of study of film music are characterized;
- complex study of the formation stages and development of cinematic music in the country is conducted;

- work for generalize and systematize the creativity of the composers of the republic in the sphere of film music was executed;
- main problems in the field of modern music education in Kazakhstan are determined in terms of training of creation of musical range of media genres;
- role and national features of music to the historical films of Kazakhstan were detected;
- further prospects of film music are indicated;
- musical material of the films was restored and made in the music editor.

**Hypothesis of dissertational study.** If during the study the philosophical-aesthetic categories of film music and its historical-social aspects of formation in Kazakhstan will be considered, the theoretical-methodological component of the problem will be detected, the systematization and analysis of cinema music will be performed, and other objectives will be executed, then it will allow presenting the film music as a complex and a multi-side genre in the creativity of domestic composers. In addition, successful realization of the aim of the dissertation will allow recreating a more complete picture of the history of culture and art of Kazakhstan.

**The main positions brought to the defense:**

1. The origins of the synthesis of cinema and music are seated in the historical past of these types of art, but this interaction is fully detected in the XX-XXI centuries, that is connected with the phenomenon of film music as an independent field of creativity.

2. During the functioning, this kind of creativity has ensured the place of significant element in the film system. The theoretical aspects of this subject – genre and stylistic features, methods of interaction with the picture, issues of authorship, instruments, relation of sounds and visuals, problems of form and functioning – determine the role of music as the most important component of the synthetic screen art, presenting its diverse features and contributing to the fullest revelation of the idea of the creators.

3. The development of universal complex methodology of studying the film music is currently the most important objective on the way of formation of this art type as an integral and complete system.

4. Identification of the frame stages of development of the domestic cinema music from the moment of appearance to the modern state is facilitated by the analysis of the phases of the cinematography formation in Kazakhstan.

5. Film music is a significant direction of activity, it includes a colossal workload and takes a special place in the creativity of the national composer school of Kazakhstan, many of whose representatives were engaged in creating music for movies at different times.

6. Necessary component of training the students of certain specialties is the study of cinema music as an independent discipline in Kazakhstan. The answer to forming spiritual demand of the modernity and the important step in increasing the competitiveness of the domestic cinematography in the global space is the introduction of this course into the educational process of creative higher educational institutions.

7. In formation of the artistic expressiveness of the republic's films in the historical genre the rich musical component has an exceptional importance. Strong relations with the national culture combined with modern compositional methods are typical for the cinema music of Kazakhstan as a whole, including music for the analyzed films.

8. Development of the cinema music genre, at the same time, the ways of its study in Kazakhstan is seen in connection with the increasing its function in the composition of the screen artwork, increased attention of directors to it, overcoming the prevailing views about its secondary nature, and consequently with the increasing role of the film composer in the creative process, and on the other hand, also in the creation of complex methodology for the analysis of cinema music and the training of specialists in this field of cinema production.

**The scientific-theoretical and practical significance of the work** lies in the fact that it can be qualified as definition of a new direction in the domestic art studies. The results of this dissertation contribute to the expansion of ideas in the field of culture and art of Kazakhstan, as well as provide systematic information about occurrence and development of the film music genre in the country. The conclusions obtained during the work make possible to expand the already existing knowledge about the many-sided creativity of the composers of the republic. The materials of the dissertation can be used in writing general historical-theoretical works on the musical culture of Kazakhstan, as well as serve as a basis for developing educational courses of the history of domestic music for students of creative universities. Musical material of the films which was restored on the basis of archives and video materials, can be used in further scientific studies of cinema music of Kazakhstan, as well as the creative legacy of the composers.

**Approbation and implementation of results of the study.** The results of the study are represented in ten publications, including the scientific edition of the international database Scopus, four scientific publications recommended by the Committee for Control of Education and Science of the Republic of Kazakhstan, five collections of materials of international scientific-practical conferences.

On the basis of the materials of dissertation, as well as other sources, the educational-methodical complex of the author's elective discipline "Specificity of cinema music" was developed, has successfully passed the procedures of the expert committee of the Kurmangazy Kazakh National Conservatory and has included in the list of elective courses. Since 2016, lectures of this course are conducted for students of specialty "Musicology".

**Structure of the work.** The dissertation consists of an introduction, three sections with eight subsections, conclusion, list of used sources and annexes.

In the introduction the relevance of the theme is justified, the object, subject, aim and objectives are formulated, the degree of problem's development, the methodology, the scientific novelty, the hypothesis of the study are presented, the positions brought to the defense, the scientific-theoretical significance, the practical importance of the study, as well as information about approbation and implementation of the results of this work are represented.

In the first section “Theoretical-methodological bases of study” the philosophical-aesthetic issues are consistently considered, the theoretical aspects are revealed, the basic positions about methods of the analysis of film music are represented

In the second section “From the history of the cinema music of Kazakhstan” stages of formation of cinematography and film music in the republic are analyzed, the creativity of domestic composers in this area is generalized and systematized, the issue of professional education of certain creative specialties in the basics of creation and studying of cinema music is developed.

The third section “Music in the historical films of Kazakhstan” contains a detailed analysis of the music of the designated genre and description of its role, the definition of the prospects of the concerned phenomenon.

The main inferences on the results of scientific study are formulated in the conclusion.

The collateral materials are represented in the annexes of the dissertation: act of implementation of the author's discipline “Specificity of cinema music”, the manuscript of music of Mukan Tulebayev to the film “Dzhambul” (found in the archives), the reconstructed sheet music material of the historical and historical-biographical films of the republic.