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THE IMPORTANCE AND PLACE OF MUSIC IN CINEMA***Dilshod Kurbanov****State Conservatory Of Uzbekistan Senior Teacher Of The Department Of "Various Instrument Performance", Uzbekistan*

ABOUT ARTICLE**Key words:** Cinema, music, art, composer, film, development, esthetics.**Received:** 16.05.2023**Accepted:** 21.05.2023**Published:** 26.05.2023**Abstract:** It is well known that cinematography has become an effective factor in the formation of a harmoniously developed personality in any society and state. Cinema is a huge aesthetic medium in our lives today and its place in human history is incomparable. This article discusses the common features between the art of cinema and music, which is its integral part. Provides data on the world of cinema art and the role of music in it, as well as valuable information about today's cultural processes.

INTRODUCTION

Cinematography appeared in connection with the development of technology and gradually became the most necessary field of modern art and culture. It is known that cinema has become an effective factor in the formation of a well-rounded personality in any society and state. Cinema appeared on December 28, 1895 in Paris (inventors brothers O. Leumer and L. Leumer). Its emergence, in turn, was a stage of objective legitimacy in the history of artistic culture of mankind.

Attempts to write original music for the cinema (special) begin in 1908 with the music written by the composer C. Saint-Saëns for the film "The Assassination of the Duke of Giza" (a 5-part suite for piano and string instruments). In 1929, composer D. D. Shostakovich's music for the film "New Vavylon" was recognized as the best example of film music. .

Analyzing films and music created in the 30s and 60s of the 20th century, we can see that film music was formed as a separate genre in the composer's work during this period. That is, with the creation of each film, we see that the creative potential and experience of Uzbek composers have increased, and the dramatic and artistic importance of music in films has become relatively stronger. In addition, in the process of writing music for films of each genre, composers begin to show their different styles.

The activity in the cinema leads to the introduction of new musical styles for the composer and his appeal to ancient and folk music traditions. At the same time, this process serves as a kind of school for the artist in the creation of complete and concise works, as well as the precise and appropriate description of specific situations and scenes through musical means of expression. Especially when working with cinematography, the composer realizes new functions and features of music in the new synthetic art.

The use of music in cinema is divided into silent and sound eras. In silent films, music had not yet become a full component of the film. It was not during the creation process of the film, but only during its screening, when it was performed by pianists and illustrators (decorators). This person had previewed the film and played music during the screening of the film to the tunes (accompanying) of the events. A variety of melodious fragments selected from different music showed the musician's knowledge and taste in music. Later, in cinemas, trios and sometimes orchestras also served to perform this task during the movie screening. It was during these times that the importance and necessity of music in cinema began to be reflected. Later, music became an integral part of silent films. Consequently, specific rules and regulations regarding the writing and use of film music began to emerge. For example, melodrama films are mainly accompanied by romantic romances and songs, while comedy films include humoresque and scherzo works .

Cinema music helps to artistically express the mental experiences of characters, dramatic situations, conflicts, etc., in connection with the content of the movie. Foreign composers M. Nyman (England), N. Rota, E. Moriconi (Italy), F. Ley, M. Legray, V. Cosma (France), A. Biswas, Sh. Choudhury (India), G. Konchelli (Georgia), E. Doga (Moldova), I. Dunaevsky, D. Shostakovich, S. Prokofiev, B. Artemev (Russia), F. Bahar (Tajikistan), N. Muhatov (Turkmenistan)), M.Skorik (Ukraine) and others created bright examples of film music.

Writing music specifically for cinema in Uzbekistan began in the 1920s. In the beginning, writing music in Uzbek films V. Uspensky ("Ravot Kashkirlari" 1927) and A. Kozlovsky ("Takhir and Zuhra" 1945) relied on quotes from Uzbek folk tunes and songs. In the following days, Uzbek films used music as a means of dramatization.

It is known that the creative process of Uzbek film music has traveled a long historical path. At first, the best composers of Uzbek music performed their activities in this genre, creating fruitfully and fruitfully. The genre of film music, which has its own creative school, has been gradually formed and developed until today. Many master composers began to enrich the Uzbek film music genre with their styles. They used different genres of music and used them in the creation of film music. For example, vocal, instrumental music, song genre, pop music and others are among them. In the genre of film music, Uzbek composers first widely used folklore music. Their main goal is to describe the national customs, life, conditions and way of life of the Uzbek people through their national music.

By the time of independence, fundamental changes occurred in the creation of film music, which led to the popularization of noisy effects, electronic music and other new principles, which became a tradition during this period. Now, new laws have begun to prevail in film music. It has become a requirement of time for any composer to be aware of musical arrangement, to have the ability to use various complex computer programs.

In this process, along with professional composers, music selectors, musical decorators, arrangers, in particular J. Izomov, U. Karimov, D. Agzamov, SH. Zokirov, F. Sobirov, U. Shermuhammedov, K. Dehkanov, S. Mominov, S. Ergashev began to actively participate. They tried to create new styles of film music based on modern tools. As a result of the formation of electronic music, a number of positive achievements have been achieved. Various musical melodies began to appear. This is a proof that the movie is enriched musically. At the same time, negative realities are also visible. In particular, as the introduction of electronic musical instruments and other technical tools in film music is increasing, we have witnessed the emergence of fundamental changes in the art of film music in this regard. That is, the music that fills the cinema today is performed not by traditional symphonic and chamber orchestra instruments, but by modern technical equipment. As a result, first of all, the naturalness of film music is disappearing, and the second is the non-existence of music notation, which became one of the problematic issues by the time of Independence, i.e., the scores or pianos of film music are not preserved. This issue is also observed in our professional composers.

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