

YEGAH MUSICOLOGY JOURNAL

<https://dergipark.org.tr/en/pub/ymd>

e-ISSN: 2792-0178

Article Type / Makalenin Türü	: Research Article / Araştırma Makalesi
Date Received / Geliş Tarihi	: 26.12.2025
Date Accepted / Kabul Tarihi	: 13.03.2026
Date Published / Yayın Tarihi	: 20.03.2026
DOI	: https://doi.org/10.51576/ymd.1849800
e-ISSN	: 2792-0178
Plagiarism / İntihal	: This article has been reviewed by at least two referees and confirmed to include no plagiarism. / Bu makale, en az iki hakem tarafından incelenmiş ve intihal içermediği teyit edilmiştir.

COMMUNICATIVE STRATEGY IN MODERN FORMS OF SCREEN DEMONSTRATION OF A MUSICAL FILM-CONCERT

SHEMIAKINA, Olena¹

ABSTRACT

The aim of this study was to compare and identify the features of the communicative strategy of the film-concert as a form of screen presentation of academic musical art in European cultural traditions, particularly in France (Paris) and Austria (Vienna). The research employed audio-visual analysis, a structural-compositional method, and elements of microanalysis of the video sequence. The material comprised screen versions of concert events – both solo and ensemble performances – publicly available online. The study found that the film-concert has developed as an independent form of media reproduction that integrates principles of documentary and artistic expression. Its genre structure demonstrates the increasing aestheticisation of visual language, with filming, editing, and spatial solutions functioning as interpretative factors. The character of video montage, the selection of angles, frame duration, and the use of lighting accents act as tools for the artistic organisation of performance space. The screen format influences the perception of music not only as an auditory but also as a visual experience, expanding reception through focused framing, enhanced access to performance details, and variability of perspectives. The analysis showed that the concert film acquires a multi-angle, multi-layered structure in which the camera serves as a mediator between performer and viewer. Consequently, the role of the viewer is transformed – from a direct listener into a remote yet visually engaged participant. The practical significance of the results lies in their applicability to contemporary music directing, media education, and the screen presentation of academic art.

¹Lecturer, Pavlo Chubynsky Academy of Arts, Subject-Cycle Commission “Piano and Concertmastering”, shemiakinaolena0@gmail.com, <https://orcid.org/0009-0002-0685-1749>

Keywords: Genre structure, artistic organisation, role of the viewer, musical interaction, multi-layered structure.

MÜZİKAL FİLM-KONSERİN EKРАН GÖSTERİMİNİN MODERN BİÇİMLERİNDE İLETİŞİM STRATEJİSİ

ÖZ

Bu çalışmanın amacı, Avrupa kültür geleneklerinde, özellikle Fransa (Paris) ve Avusturya'da (Viyana) akademik müzik sanatının ekran sunumu biçimi olarak film-konserin iletişim stratejisinin özelliklerini karşılaştırmak ve belirlemektir. Araştırmada, ses-görsel analiz, yapısal-kompozisyonel bir yöntem ve video sekansının mikroanaliz unsurları kullanılmıştır. Materyal, halka açık çevrimiçi erişimde bulunan konser etkinliklerinin (hem solo hem de topluluk performansları) ekran versiyonlarından oluşmaktadır. Çalışma, film-konserin belgesel ve sanatsal ifade ilkelerini bütünleştiren bağımsız bir medya çoğaltma biçimi olarak geliştiğini ortaya koymuştur. Tür yapısı, film çekimi, kurgu ve mekânsal çözümlerin yorumlayıcı faktörler olarak işlev görmesiyle, görsel dilin artan estetikleşmesini göstermektedir. Video montajının karakteri, açı seçimi, kare süresi ve ışık vurguları, performans alanının sanatsal organizasyonu için araçlar olarak işlev görür. Ekran formatı, müziğin algılanmasını yalnızca işitsel değil, aynı zamanda görsel bir deneyim olarak da etkileyerek; odaklanmış çerçeveleme, performans ayrıntılarına artırılmış erişim ve perspektif çeşitliliği yoluyla algıyı genişletmektedir. Analiz, konser filminin, kameranın sanatçı ve izleyici arasında aracı görevi gördüğü çok açılı, çok katmanlı bir yapı kazandığını göstermiştir. Sonuç olarak, izleyicinin rolü dönüşüme uğrar; doğrudan dinleyiciden, uzaktan da olsa görsel olarak etkileşimde bulunan bir katılımcıya dönüşür. Sonuçların pratik önemi, çağdaş müzik yönetimi, medya eğitimi ve akademik sanatın ekran sunumuna uygulanabilirliğinde yatmaktadır.

Anahtar Kelimeler: Tür yapısı, sanatsal düzenleme, izleyicinin rolü, müzikal etkileşim, çok katmanlı yapı.

INTRODUCTION

In the second half of the 20th century, with the development of visual technologies, musical art became increasingly integrated into the screen space. One of the key forms of this transformation was the concert film – a genre that combined documentary recording of academic performance with cinematic interpretation. In the era of digitalisation of cultural content, the concert film not only retained its significance but also acquired new functions in mediating communication between performer and viewer. The relevance of the present study is linked to the growing number of such films in global practice, the spread of online concert streaming, and the need for theoretical reflection on new forms of interaction arising between music, image, and listening experience.

The problem addressed lies in the insufficient study of the concert film as a holistic communicative phenomenon, particularly in the academic segment of instrumental music. Although individual works have examined the visualisation of performance, the influence of media on music perception, or the psychological characteristics of audiences, a generalised approach to analysing the concert film as a form of artistic communication – with its own structure, strategy, and artistic logic – has yet to be developed. Accordingly, there is a need for a systematic study of the evolution of the concert film, its screen specificity, technical organisation, and the formulation of a model of

communicative interaction between performer, composer, listener, and the screen as a new mediator.

The study draws on contemporary works addressing screen visualisation, musical perception, concert experience, and the filming of musical events. Greckel (2021: 5) considered visualisation in the performance of academic music as a challenge transforming traditional forms of interpretation, analysing how visual effects and chamber direction altered perception by generating paramusical meanings. Guibert (2023: 134) examined changes in music production and concert filming under pandemic restrictions, emphasising the expanding role of streaming and the need to reconfigure formats of concert “presence”. Born (2024: 127), adopting a cultural–anthropological perspective, analysed the semiotic functions of music, stressing the importance of visual representation as an element of the broader sign continuum in contemporary art.

Dasovich-Wilson et al. (2022: 1) conducted an empirical study on the impact of music videos on musical perception, focusing on psychoaesthetic changes depending on the presence or absence of a visual sequence. Xu and Xu (2023: 3007) examined the psycholinguistic dimension of musical presentation in the student environment, comparing video clips, audio recordings, and concert broadcasts. Sekar (2024) studied concerts with live orchestras accompanied by film screenings, concentrating on the category of “liveness”, which he divided into technical, emotional, and perceptual dimensions. His dissertation showed that the screen form of live performance alters audience identification with the performer. Westrup (2021: 42) analysed the film *Monterey Pop* as a milestone in the development of the concert film in rock culture, emphasising the artistic autonomy of the film, its editing structure, and its role in shaping stylistic canons of the genre. Curtin (2025: 49) examined the orchestra as a visual element in the context of stage direction, highlighting how staging, lighting, and architectural space transform the perception of performance. Merrill et al. (2023: 139) explored the aesthetic experience of audiences at live concerts through self-reports and psychophysiological monitoring, finding that active engagement correlated with elements of visual proximity to the performer – an observation directly relevant to the concert film format.

Despite the diversity of themes addressed in these studies, no comprehensive analysis has yet been offered of the concert film as an independent communicative phenomenon operating within a specific audio-visual mode of interaction between performer and audience. Equally lacking are methodological approaches to analysing directorial choices in concert films, especially in terms of editing and spatial organisation of the frame as aesthetic and communicative devices.

The purpose of the study was to identify the features of the communicative strategy of the musical film-concert as an aesthetically independent audiovisual phenomenon that generates new forms of interpretation and perception of academic music within European cultural traditions, particularly in France (Paris) and Austria (Vienna). To achieve this aim, the following tasks were set: (1) to analyse the historical stages in the formation of the concert film as a form of screen presentation of academic music and to trace its genre evolution; (2) to identify the key parameters of communicative interaction in the concert film, particularly the spatial, visual, and perceptual relations between performer, viewer, and image; (3) to describe the technical stages of creating a concert film – event selection, filming, directorial concept, editing – as factors shaping its artistic and communicative image; and (4) to formulate the concept of screen communication as a fourth component in the classical “composer–performer–listener” model, which modifies the artistic experience of contemporary audiences.

MATERIALS AND METHODS

In examining the screen presentation of the concert film, a qualitative analytical approach was applied, combining audio-visual, interpretative, and comparative methods. The method of audio-visual analysis was used to study the technical aspects of concert film production – specifically editing structure, choice of angles, visual rhythm, and the techniques employed to guide audience attention. The interpretative method was employed to describe the transformation of communicative roles between performer and audience and to conceptualise the screen as an independent participant in musical communication. Comparative analysis made it possible to trace the evolution of the concert film genre, contrast solo and ensemble performance models, and identify typologies of communicative strategies across different formats of academic music presentation.

The material for observation consisted of ~~comprised~~ video recordings of concert programmes, documentaries about performers, and original works in the concert film genre. The analysis focused on three principal aspects: artistic form, communicative structure, and the technical modelling of musical performance within screen space.

The study examined films dedicated to leading performers of academic music, in particular G. Gould, S. Richter, G. Sokolov, and A. Schiff. Each video was analysed through the prism of formal frame organisation, editing rhythm, spatial construction of the scene, and the interpretation of the musical text in its screen format. Audio-visual analysis addressed visual patterns, the relationship between musical and visual rhythm, systems of camera angles, and the use of lighting and compositional techniques. In some cases, frame-by-frame microanalysis was applied to detect editing repetitions and cyclic camera movements.

The source material consisted of video recordings publicly available on platforms such as YouTube, IMDb, and official concert archives. In films about G. Gould and S. Richter, the strategies of director B. Monsaingeon were examined, highlighting his creation of a symphonic screen structure through rhythmic editing and the symbolic organisation of space. A comparison of recordings featuring G. Sokolov and A. Schiff enabled the identification of differences between the isolation model and the interaction model of screen representation.

Considerable attention was devoted to the technical aspects of constructing a screen-based musical event, within which several structural areas of analysis were identified: the solo performance model, the ensemble form of interaction, the director's vision, and the role of the viewer in shaping the communicative environment. The analysis of film structure encompassed the compositional organisation of screen action, the sequencing of camera angles, the logic of editing transitions, and the techniques used to control the viewer's attention.

The comparative method was applied to analyse stylistic differences between solo and ensemble performances, which allowed the systematisation of screen communication strategies. The comparative basis was provided by audio-visual concert recordings from different cultural contexts (France and Austria), with particular emphasis on the director's strategy. Materials were compared according to three parameters: communicative strategy, video editing structure, and the construction of the performer's artistic image.

RESULTS

The evolution of the musical concert film as a form of screen presentation

The genre of the musical concert film emerged in the second half of the 20th century through a gradual transition from the mere recording of concert events to their artistic screen interpretation. Its origins are often traced to the film *Concert Magi* (1948), which laid the foundation for the visual

rethinking of academic musical performance (Yehudi Menuhin: Beethoven..., 2022). From this moment, the concert began to be perceived not only as a stage event but also as a potential cinematic product capable of existing autonomously within both visual and auditory space.

Early concert films largely adhered to documentary and reportage formats (Shtets & Melnyk, 2024: 91). However, with the advancement of directorial techniques, editing, and sound engineering, a shift occurred towards the artistic representation of the musical process. As a result, the concert film gradually acquired aesthetic independence, distancing itself from its stage source. Its function extended beyond representing a real event to developing a specific audio-visual language, within which music gained new communicative properties through its interaction with imagery, frame rhythm, and spatial perspectives.

The key difference between the concert film and the “live” performance lies in its capacity to transcend the chronological and spatial limitations of stage performance. Unlike the one-time “live” experience, the concert film offers opportunities for repeated viewing, pausing, and analysis. By the late 20th and early 21st centuries, the genre underwent qualitative transformation with the rise of digital technologies. High-quality cameras, digital editing, multi-channel sound, and later streaming platforms fuelled growing interest in the genre among producers and performers (Berkimbaev et al., 2013: 199; Zaitseva et al., 2023:49).

The concert film as a genre moved beyond the secondary fixation of an event and acquired the status of an independent artistic form. Within modern digital culture, it functions as a communicative medium that establishes new models of interaction between musician and listener. The listener, in turn, is no longer confined to passive observation but can actively reflect on the event through repeated access, navigation, and analysis. The visual component has ceased to be merely auxiliary to sound, becoming an integral part of interpretation (Soshalskyi, 2023: 157; Lavreniuk, 2021: 82). Through visual means, the director may shape the rhythm of perception, emphasise structural moments of the composition, intensify emotional states, and highlight performative gestures. The significance of the concert film in modern cultural space also lies in its role in preserving and transmitting performing schools, interpretive traditions, and stage aesthetics (Lehman, 2018: 24).

As a result, the evolution of the concert film – from a fixation genre to a complex communicative form – has taken place under the combined influence of technological, aesthetic, and sociocultural factors. The modern concert film constitutes a new model of academic music presentation, in which the interaction between performer and viewer is mediated by a complex system of visual and technical means.

The communicative nature of the screen concert: Space, audience, performer

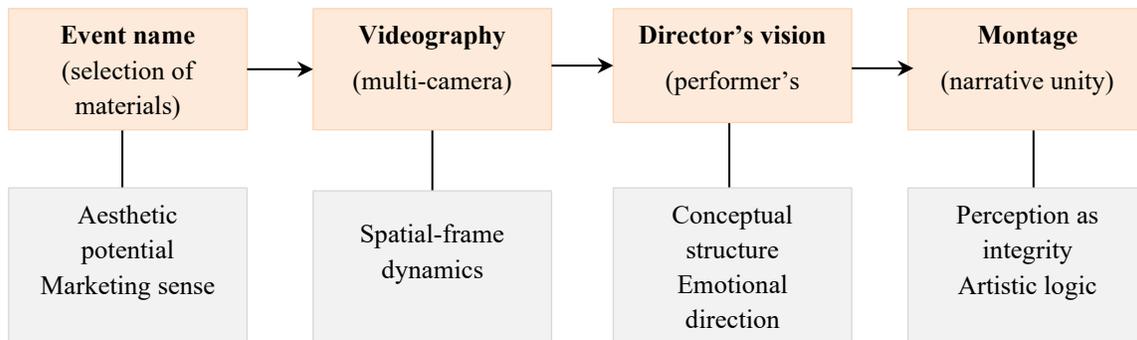
One of the defining aspects of the concert film is its communicative structure, which integrates the interaction of performer, stage space, screen as mediator, and viewer. Within this system, the concept of “audience” undergoes a fundamental rethinking. In traditional concert practice, the viewer is physically present in a specific architectural space with its particular acoustics and atmosphere. In the screen version, however, these parameters take on a different character: the audience is no longer physically confined, but transformed into a category of remote, multimodal, and time-extended perception. The screen functions as a conductor, reorganising stage space according to the logic of artistic design. This alters not only the mode of interaction but also the interpretation of musical material (Czepiel et al., 2024: 122; Dovzhenko et al., 2021: 58).

Interpretation, in this context, takes on particular significance. As Nikolayevska (2020: 128) observes, musical communication is not limited to transmitting textual material but also involves

meaning-making that unfolds between performer and listener within a given artistic context. In the concert film, this context is mediated by the director’s representation, which models communicative conditions through screen space. Interpretation thus becomes multi-layered, occurring simultaneously within the performance act and its mediated form.

The communicative nature of the concert film is determined not only by the structural characteristics of the genre but also by the transformation of the roles of its communicative participants. The screen operates as an active component of interaction, establishing new models of proximity, presence, and interpretation, and transforming the viewer’s experience into a multi-level process of participation in musical expression.

A film-concert is not a simple broadcast of a concert event but the outcome of a sequential process that includes several key stages – from the selection of musical material to the creation of an integrated audio-visual structure. Each stage performs not only a technical but also a communicative function, contributing to the semiotic field of the film as an autonomous artistic artefact (Figure 1).



*Figure 1. Stages of formation of a concert film as a communicative product.
Source: compiled by the author based on Sønnig (2024: 112), Tschacher et al. (2023)*

The technical construction of a concert film demonstrates a close relationship between the production process and the communicative effectiveness of the work. Each stage – from the selection of the event to the final editing – transforms the primary musical material into a self-sufficient screen form that engages the viewer not merely as a documentary record, but as an interpretative artistic text.

Video direction as a means of communication modelling: The concept of B. Monsaingeon

The study of the concert film as a distinct audiovisual genre necessitates the analysis of directorial strategies, which not only shape the visual image but also determine the communicative relationship between composer, performer, and audience. In this regard, the concept of video direction of the French director B. Monsaingeon laid the foundations for the modern understanding of the concert film as an independent form of artistic interpretation.

In his films, notably *Richter: The Enigma* (1998) and *Glenn Gould: The Alchemist* (1974), Monsaingeon treated the concert film not as a mechanical record of an event but as a self-contained communicative act in which the director acts as mediator across all levels of musical dialogue. His approach assumed that the concert film possesses its own rhythmic and dynamic structure, analogous to a musical work: montage, lighting composition, camera angles, and shot duration are organised in accordance with musical phrasing.

In *Richter: The Enigma*, particular attention is given to the rhythm of montage, which not only reflects the musical tempo but also highlights the interpretative depth of Sviatoslav Richter’s

performance. In Glenn Gould: The Alchemist, close-ups of Gould's hands during complex Bach passages illustrate not only technical mastery but also the dramaturgy of the work, creating a visual equivalent of musical intonation.

At the centre of Monsaingeon's method is artistic montage. The timing of transitions, the length of pauses, and the alternation of angles collectively generate a semiotically saturated screen space. In Richter: The Enigma, montage serves not only to connect frames into a narrative but also to offer profound reflection on the performer's persona, revealing his inner world and artistic philosophy. The key principle in Monsaingeon's concept is the director as communicator. For him, the director does not perform a passive documentary function but becomes an active participant in the communicative process. The director "translates" music into visual language, shaping rhythm, light, space, and the focus of audience attention. In *The Art of Piano* (1999), which assembles fragments of performances by 20th-century pianists, this principle is realised through the careful integration of historical recordings and contemporary direction, producing a unified visual-musical fabric.

Monsaingeon's concept thus positions the concert film as an autonomous form of artistic communication in which the director assumes the dual role of organiser of the visual sequence and interpreter of the musical work. The study of Monsaingeon's directorial strategies is essential to understanding the concert film as a communicative phenomenon situated at the intersection of musical, visual, and interpretative dimensions.

Performance style as an element of screen communication: The example of G. Sokolov

The analysis of a concert film as a specific form of communicative interaction requires consideration not only of directorial strategies but also of the stylistic features of the performer. In the case of G. Sokolov, individual performance style becomes a decisive factor in shaping the audio-visual whole. His stage behaviour, sound production, and characteristic emotional restraint directly influence the director's narrative construction of space and guide the selection of technical means of filming.

Sokolov's concert at the Théâtre des Champs-Élysées (Paris), which served as the basis for a well-known video recording, illustrates these characteristics. His refusal to engage in public commentary, his intense concentration, and his complete immersion in the musical fabric shape corresponding directorial choices. These include minimising external effects, avoiding dynamic camera movement, and achieving maximum proximity to the performer through static or smoothly transitioning angles (Figure 2).



*Figure 2. Shot from a concert at Radio Classique Great Concert.
Source: Radio Classique Great Concert (2025)*

One of the key features of screen interpretation is the construction of the frame and its relationship to the performer's style (Lukash et al., 2025: 5; Kozachuk, 2025: 133). The camera is generally fixed or shifts angle only gradually, thereby emphasising the artist's inner concentration. The frame is dominated by medium and close-up shots, accentuating the pianist's hands, upper body, or face at moments of emotional intensity. The editing logic follows the structure of the musical material: changes of shot occur synchronously with phrasal construction, ensuring an organic integration of visual and auditory layers.

In video recordings of G. Sokolov's performances, localised lighting is often employed, directing focus onto the piano and performer while leaving the background in shadow. Here, light functions not merely as a technical device but as an interpretative tool that shapes the emotional intonation of the frame. The arrangement of cameras within the hall also deserves attention. Typically, three to five cameras are used: one for a general view from the rear of the hall, one for close-ups of the hands, one for the performer's profile, and one for an overhead view of the keyboard. This configuration enables variation of angles without disrupting the intimacy of the performance, allowing the director to model space while maintaining naturalness (Figure 3).

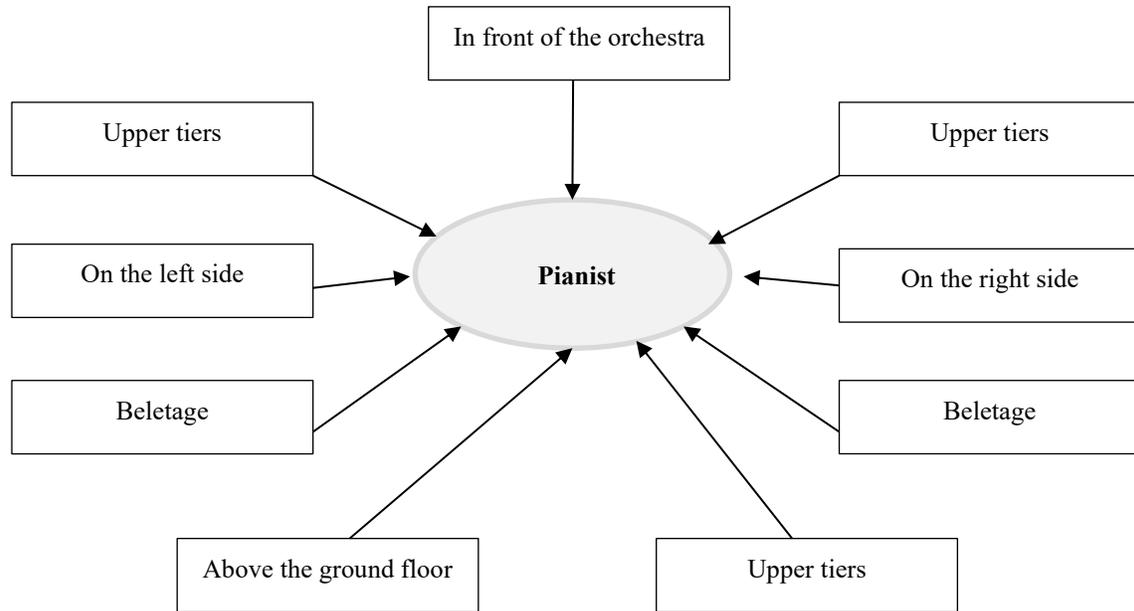


Figure 3. Attempt to reconstruct the location of the cameras at G. Sokolov's concert.
Source: compiled by the author based on Radio Classique Great Concert (2025).

In summary, the screen representation of G. Sokolov's performance style is characterised by principles of intonational focus, chamber-like concentration, and the rejection of overt visual expressivity in favour of sonic depth. The film-concert featuring G. Sokolov exemplifies holistic director-performer communication, in which every element – from lighting to editing rhythm – is subordinated to the principle of profound musical presence.

Ensemble performance as a form of on-screen interaction: The example of A. Schiff

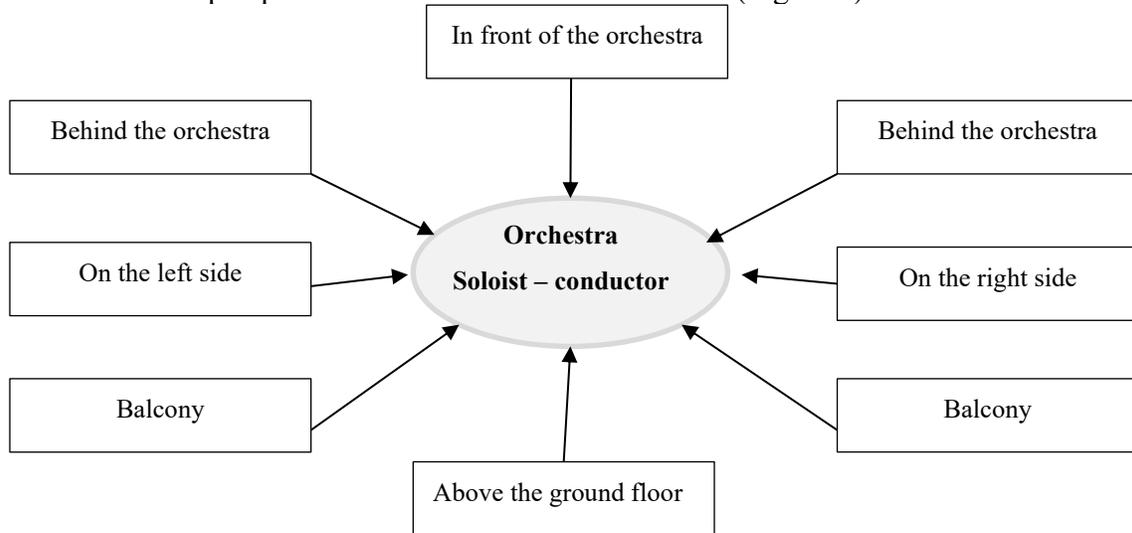
The study of ensemble performance in the format of a concert film requires attention to the specific features of on-screen interaction between the participants in the musical process and the viewer. The ensemble format entails multi-layered communication between the soloist, the orchestra, and the camera. In this context, the experience of the Hungarian pianist and conductor András Schiff is particularly illustrative.

The visual style of concert films featuring Schiff is characterised by an aspiration to preserve the integrity of the performance space. In recordings of W. A. Mozart's concertos at the Mozarteum (Salzburg), there is a marked tendency to create an effect of presence. This is achieved through slow camera movements, gentle panoramas, and extended wide shots. Such directorial choices foster the viewer's integration into the concert's event space without disrupting the natural interplay between performers. Special attention is also given to the atmosphere of the hall: the placement of the audience closes to the stage and the use of spatial lighting provide a balanced visual depth that supports the cohesion of the performance (Figure 4).



*Figure 4. A shot from a concert at the Mozarteum.
Source: András Schiff Mozart Piano Concerto No. 22 in E flat major (2023).*

A central feature of the film’s structure is the construction of communicative interaction between the orchestra and the soloist. In the performance of Mozart’s Concerto No. 22 in A major, this is achieved through a strategic alternation of frontal and profile shots, balancing the overall ensemble sound with the detail of individual contributions. Visual interaction is further reinforced by camera placement, ensuring that orchestra members remain within the visual field even during the pianist’s solo passages. Cameras positioned in the auditorium provide frontal coverage of the stage, while side cameras create perspectives “from within” the ensemble (Figure 5).



*Figure 5. Camera locations at A. Schiff’s concert.
Source: composed by the author based on András Schiff Mozart Piano Concerto No. 22 in E flat major (2023).*

In the work of the cameras, the director’s control over editing rhythm plays a particularly important role (Burayeva et al., 2020: 1445; Smailov et al., 2025a: 56). Editing is organised in accordance with the musical dynamics: slow episodes are accompanied by extended shots, encouraging deeper immersion, while fast passages are supported by more active angle changes. In Schiff’s case, this

logic is reinforced by the conductor's gestures: the camera frequently lingers on moments where the pianist directs the ensemble through a nod, shoulder movement, or eye contact.

Lighting also plays a role in this communicative strategy. In Schiff's films, lighting solutions follow the principle of natural illumination rather than theatrical expressivity. Soft light, the absence of sharp contrasts, and the lack of emphasis on individual performers contribute to perceiving the performance as a unified whole (Smailov et al., 2025b: 132; Popova, 2022: 11).

Summarising the previous analysis of the solo concert film featuring G. Sokolov and the ensemble model performed by A. Schiff, it is appropriate to highlight the key differences, which reflect two distinct communicative strategies within the screen concert genre. Each format has its own logic of constructing an aesthetic space, shaping the nature of audience perception, the tempo and rhythm of editing, and the methods used to construct the performer's image. To systematise these comparative characteristics, Table 1 presents a comparison of the stylistic models of the solo (Sokolov) and ensemble (Schiff) screen presentations according to three key parameters: communicative strategy, video-editing structure, and artistic modelling of the performer's image.

Parameter	Solo performance (G. Sokolov)	Ensemble performance (A. Schiff)
Communication strategy	Visual isolation of the performer; stage as an intimate space; minimal interaction with the environment	Visual integration with the orchestra; dynamic role switching; contact model
Video editing structure	Slow dynamics; long shots; limited number of angles	Multi-camera editing; active change of angles; rhythmic correspondence to the musical structure
Formation of the artist's artistic image	The image of a withdrawn interpreter; concentration on inner experience	The image of a communicative musician-leader; emphasis on interaction and ensemble management

Table 1. Comparative characteristics of communicative strategies of solo and ensemble performance in a film-concert. Source: compiled by the author based on Radio Classique Great Concert (2025), András Schiff Mozart Piano Concerto No. 22 in E flat major (2023).

The comparative model demonstrates that the artistic image of the performer in a screen concert film is shaped not only at the musical-interpretative level, but also through the visual structuring of material. In the solo model (G. Sokolov), a strategy of self-immersion dominates, with an emphasis on hermetically framed spatiality. By contrast, the ensemble model (A. Schiff) embodies an open form of communication, where the camera mediates interaction between all participants.

In this context, it becomes necessary to reconsider the traditional triadic model of musical communication. The classical approach distinguishes three main components: composer, performer and listener. The screen form reshapes the musical space, endowing it with new characteristics through multi-angle filming, editing, and visual composition (Sartbekova et al., 2024: 47; Arkabaev et al., 2025: 166). Traditional auditory experience is replaced by audio-visual reception, where perception integrates auditory, visual, and cognitive activity. Screen representation also transforms the temporal structure of the musical event: rather than a one-time, unique act, the concert becomes available for repeated viewing, enabling new opportunities for individual interpretation and the formation of stable musical memory. Musical experience ceases to be exclusively instantaneous and acquires qualities of repeatability, variability, and personalisation.

Thus, the screen not only transmits, but actively modifies all elements of musical communication – shaping the presentation of the composer's idea, the expressive means of the performer, and the conditions of audience perception. Within this new paradigm of interaction, the screen emerges as an independent communicative link, capable of producing a qualitatively distinct level of musical experience.

DISCUSSION

One of the key aspects of the study was the identification of the transformation of the spatial organisation of musical experience in the context of a concert film. It was established that the visual parameters of stage construction – particularly the system of camera angles, editing transitions, and lighting – significantly modify the perception of a musical work, endowing the event with a multidimensional character. This conclusion is consistent with the findings of Cui et al. (2023: 89), who emphasised that modern technologies create an effect of polyspatiality unavailable in the traditional format. However, the present study clarifies that it is the synchronisation of visual rhythm with musical tempo that constitutes the decisive factor in communicative effectiveness, a point insufficiently highlighted in the aforementioned work.

The second aspect concerned the role of video editing as a means of interpreting a musical work. The study revealed that editing functions as a form of directorial commentary, shaping the viewer's attention through the alternation of shots, tempo–rhythmic organisation, and symbolic composition of the frame. Wei et al. (2020: 1735) considered the automation of video editing on the basis of audio and image processing algorithms. In contrast to their focus on technical efficiency, however, the findings of this study emphasise the artistic and interpretative function of editing, which opens a new line of inquiry into the authorial presence within on-screen musical communication.

In analysing performance style as a communicative element, it was found that the screen form can highlight individual features of articulation, facial expression, and posture that remain peripheral in a traditional concert setting. This corresponds to the conclusions of Villela (2022), who interpreted the screen as a means of sensory expansion of the musical experience, noting its capacity to capture nuanced gestures and micro-interactions. The present study, however, specifies that the work of the camera within a single performance constructs a holistic visual rhetoric, functioning as an autonomous form of artistic expression. Such rhetoric becomes an integral component of the on-screen interpretation of music, complementing and modifying its perception. In the section devoted to the visual dramaturgy of solo and ensemble performance, it was established that the nature of on-screen interaction directly influenced the types of audience involvement, activating different channels of emotional and cognitive reception. In solo performance, the effect of introspection predominated, whereby the viewer immersed themselves in the inner world of the performer, observing micromovements, changes in facial expression, and bodily concentration. By contrast, ensemble forms stimulated the perception of interpersonal interaction, focusing on relational dynamics, mutual glances, and rhythmic exchange between performers. This differentiation of involvement types echoes the conclusions of Silas et al. (2024: 198), who investigated the use of music to manipulate visual perception in video advertising. Their study demonstrated that musical accompaniment significantly alters the semantics of a scene. In the present study, similar mechanisms were identified in an academic context – specifically, in concert films – where the interdependence of music and visuals assumed not only manipulative but also artistic significance. This finding expands methodological approaches by extending them to examples of “high art”.

Another significant result was the identification of the role of audio-visual repetition as a new form of musical memory. It was shown that repeated viewings of a concert film not only strengthened the recognition of musical themes, but also enabled the formation of individualised interpretations by the viewer, which could evolve with each new encounter. In the work of Djahwasi et al. (2024: 34), the visualisation of sound was examined using spectrograms and Sonic Visualiser as tools for analytical interpretation of classical works. However, the present study demonstrated that it was the cinematic structure – editing, frame dynamics, and rhythm of shot changes – that acted as the

key factor in consolidating the musical image in the viewer's consciousness, proving more effective than static technical visualisations. Thus, screen repetition emerged as a tool for transforming passive viewing into active receptive practice.

The study further established that the visual format of the concert film transformed the cognitive mode of perceiving musical material. In a live performance situation, the listener's attention was primarily directed towards the acoustic properties of the sound, noting nuances of intonation, timbre, and dynamics, which formed the basis of traditional audiocentric perception. In contrast, the concert film activated a multimodal mode of perception in which the visual image acquired substantial semantic significance, producing a complex, syncretic experience. This partially aligns with the conclusions of Broughton et al. (2021: 254), who identified the affective and cognitive responses of listeners to classical solo works, particularly in relation to internal representations of musical space. The present study, however, not only confirmed such reactions but also expanded upon them by introducing the concept of screen perceptual synaesthesia: a phenomenon whereby auditory impressions interact with visual modalities, creating enhanced cognitive encoding of the musical image.

Special attention was given to the transformation of the viewer's receptive role within the conditions of screen presentation. It was observed that the film-concert fostered a new model of observation, in which the viewer did not simply consume the artistic event but participated in its interpretation through visual accents, directorial focus, and montage structure. This corresponds with the findings of Dasovich-Wilson et al. (2024: 42), who noted the influence of video aesthetics on listeners' subsequent musical choices. At the same time, the results of this study demonstrated that visual activation not only modified preferences but also deepened emotional immersion, producing a more personalised model of musical interaction.

In the context of spatial models of musical communication, the specificity of virtual forms of interaction that arise in the film-concert as a distinct screen format was examined. It was found that even under conditions of remote viewing, where the viewer is physically separated from the performer, the logic of editing and the construction of visual space create a convincing illusion of presence. The screen functions not merely as a transmitter of images but as a tool for modelling space, enabling the viewer to feel like a participant in the event (Teng and Chung, 2024: 13; Baratov et al., 2025: 14). This observation resonates with the model proposed by Chen et al. (2023: 4), who investigated listeners' preferences for virtual concert venues and found that audio-visual parameters can compensate for the absence of real spatial co-presence. However, the results of this study clarified the mechanism of the pseudo-presence effect: it is achieved through the editing rhythm, the alternation of general, medium and close-up shots, and the focus on performance details, which together create a subjective sense of being inside the musical event.

Particular attention was also paid to the interaction of the viewer with the digital environment as a bodily-affective process. It was found that the screen form of concert performance can provoke not only aesthetic reception but also a sensation of physical resonance, whereby the viewer's body is unconsciously engaged with the visualised music through micromovements, muscle tension, or changes in breathing. These findings partially correlate with the work of Turchet et al. (2020: 753), who studied the effects of tactile wearable interfaces in enhancing musical experience, demonstrating how technologies can simulate physical participation. However, unlike the technological approach of those authors, the present results highlighted the potential of artistic means – camera work, editing, and visual rhythm – to achieve a comparable effect of bodily interaction without additional devices. Thus, it was demonstrated that aesthetically structured

screen interaction can possess an affective dimension, generating a distinctive type of musical experience that functions not as visual accompaniment but as an independent bodily practice.

The study focused on the phenomenon of collective presence in virtual viewing. It was confirmed that, even in the absence of a physical audience, a concert film is capable of generating an experience of social involvement. This conclusion corresponds with the findings of Swarbrick and Vuoskoski (2023: 7), who analysed emotional uplift and the sense of connection during joint or online viewing of concert events. However, the results of this study extended those observations, emphasising that the effect of collective presence arises not only through communication between viewers but also through the specific visual structuring of the event. In particular, the joint perception of a screen musical performance creates a conditional space in which resonant synchronisation of emotions, visual impressions and auditory experiences occurs, thereby intensifying the sense of unity and simultaneity of experience.

One of the key aspects of the findings concerned the cognitive modification of musical perception in a concert film. An important source in this context was the work of Kwon et al. (2022: 05), which investigated the neurophysiological reactions of viewers to background music in film. The authors recorded the influence of musical accompaniment on the alpha rhythm of the brain, signalling changes in attention and degrees of involvement. The results of the present study expanded these observations, showing that in the concert film it is not only auditory concentration that is activated but also multimodal synaesthesia of perception, where editing and frame rhythm interact with music to form a cognitively holistic experience. Thus, in contrast to the sound-dominant focus of Y.-S. Kwon et al., it was established that visual–musical synchronisation becomes the decisive factor in shaping the cognitive structure of screen musical perception.

The spatial organisation and illusions of presence identified in this study found methodological support in the article by Modestini and Weining (2024: 279). Their concept of “closer the eye, farther the crowd” aligned with conclusions about the on-screen pseudo-presence created by the camera through shifts in framing and point of view. However, the present results clarified that the effect of the viewer’s spatial integration arises not only from the optics of “approximation” but primarily from the montage-based construction of time and space. This demonstrates that pseudo-presence is less a matter of technical proximity than of directorial rhetoric, which structures the communicative environment of the concert film.

Another important aspect, the transformation of the model of audience participation, correlated with the conclusions of Gehring (2022: 12), who examined the evolution of audience engagement in the post-pandemic period. Gehring described the growing role of digital concerts in addressing new audience needs, including expectations of flexibility and repeatability of access. Within the framework of this study, these trends were specified through the concept of audio-visual memory: repeated viewings of a concert film generated individualised interpretations and enhanced emotional involvement. Thus, P. Gehring’s results were empirically confirmed but supplemented by the clarification that active audience participation is realised not only through accessibility but also through the semiotic construction of visual material.

A comparison of the findings of the present study with existing scholarship demonstrates that an effective communicative strategy in a concert film is grounded in the integration of visual technologies, deliberate editing, sensory interaction, emotional involvement and innovative approaches to the visualisation of music. This study complements existing knowledge by offering a comprehensive approach to the creation of concert films that maximally engage audiences.

CONCLUSION

In the course of the research, it was established that the film-concert, as a form of screen presentation of academic music, has undergone a complex historical and aesthetic evolution: from the documentary fixation of a musical event to an autonomous artistic genre with its own structure and means of expression. At different stages of development, this form acquired new functional features – from informative representation to interpretative reconstruction of a musical work within screen space. In the modern media context, the film-concert functions as an aesthetically complete product that integrates audio-visual, communicative, and cultural dimensions.

The key parameters of communicative interaction that characterise the film-concert were identified. The spatial dimension involves the reconstruction of the stage environment through camera placement, angles, frame depth and lighting accents. The visual dimension is realised through framing, editing rhythm, compositional construction and the director's use of focal depth. The perceptual dimension reflects the transformation of the viewer's status – from a direct participant in the event to an audio-visual recipient, whose experience is mediated and modelled by the camera. As a result, the perception of musical material is transformed, acquiring new semiotic layers.

The successive stages of creating a concert film as a holistic communicative product were analysed. It was demonstrated that the choice of event, directorial vision, filming strategy and editing logic operate as interdependent factors that shape the artistic image not only of the concert itself, but also of the musician. The decisive role in this process is played by the screen narrative, which integrates the visual and musical structures into a unified aesthetic whole.

The concept of screen communication was formulated as the fourth component of the classical model of musical interaction. It was demonstrated that the screen functions not merely as a channel for transmitting content, but as an autonomous element that modifies the relationship between composer, performer and listener. In this way, the screen creates a new model of musical experience, expanding the possibilities of reception, analysis and personal interpretation.

The limitation of the study lies in its focus on selected examples of academic film-concerts, which does not encompass the full spectrum of genre and technological variations of this form in the broader audio-visual context. Promising directions for further research include the analysis of film-concerts in relation to digital interactivity, the study of audience reception across different cultural environments, and the extension of the methodology to other musical genres and forms of screen presentation.

REFERENCES

- András Schiff Mozart Piano Concerto No. 22 in E flat major. (2023). <https://www.youtube.com/watch?v=KImZ49Fj7zU>.
- Arkabaev, N., Rahimov, E., Abdullaev, A., Padmanaban, H. and Salmanov, V. (2025). Modelling and analysis of optimization algorithms. *Jurnal Ilmiah Ilmu Terapan Universitas Jambi*, 9(1), 161-177. <https://doi.org/10.22437/jiituj.v9i1.38410>
- Baratov, S., Ramazan, A., Mukhatayeva, K., Ospanova, G. and Akeshova, N. (2025). The role of artistic time and space in literary narratives: a critical exploration of chronotopes. *Ezikov Svyat*, 23(2), 142-153. <https://doi.org/10.37708/ezs.swu.bg.v23i2.13>

- Berkimbaev, K. M., Niyazova, G. Z., Kerimbaeva, B. T., Berdi, D. K. and Ernazarova, D. Z. (2013). The formation of information competence of future specialists - As a factor of improvement of quality of preparation. *Life Science Journal*, 10(9), 198-202.
- Born, G. (2024). Music, modernism and signification. In: G. Bakke and M. Peterson (Eds.). *Anthropology of the Arts: A Reader* (pp. 125-130). London: Routledge. <https://doi.org/10.4324/9781003578123>
- Broughton, M., Dimmick, J. and Dean, R. (2021). Affective and cognitive responses to musical performances of early 20th century classical solo piano compositions. *Music Perception*, 38(3), 245-266. <https://doi.org/10.1525/MP.2021.38.3.245>
- Burayeva, Z., Berkimbayev, K., Kerimbayeva, B., Semiz, K. and Atikol, B. U. (2020). Creativity potential management in a higher education context. *International Journal of Educational Management*, 34(9), 1439-1456. <https://doi.org/10.1108/IJEM-09-2019-0352>
- Chen, Y., Cabrera, D. and Alais, D. (2023). Modelling audiovisual seat preference in virtual concert halls. *Applied Acoustics*, 212, 109589. <https://doi.org/10.1016/j.apacoust.2023.109589>
- Cui, Y., Shan, X. and Chung, J. (2023). A study on the impact of modern technological development on the form of music concerts. *International Journal of Internet, Broadcasting and Communication*, 15(3), 88-93. <https://doi.org/10.7236/IJIBC.2023.15.3.88>
- Curtin, A. (2025). Staging concerts: The orchestra as a sight to behold (or not). In: A. Curtin (Ed.). *The Theatrical Orchestra* (pp. 28-67). Manchester: Manchester University Press. <https://doi.org/10.7765/9781526177636.00007>
- Czepiel, A., Fink, L., Scharinger, M., Seibert, C., Wald-Fuhrmann, M. and Kotz, S. (2024). Audio-visual concert performances synchronize audience's heart rates. *Annals of the New York Academy of Sciences*, 1543(1), 117-132. <https://doi.org/10.1111/nyas.15279>
- Dasovich-Wilson, J. N., Thompson, M. and Saarikallio, S. (2022). Exploring music video experiences and their influence on music perception. *Music & Science*, 5. <https://doi.org/10.1177/20592043221117651>
- Dasovich-Wilson, J., Thompson, M. and Saarikallio, S. (2024). The characteristics of music video experiences and their relationship to future listening outcomes. *Psychology of Music*, 53(1), 36-54. <https://doi.org/10.1177/03057356231220943>
- Djahwasi, H., Safian, A., Sampurno, M., Saidon, Z. and Chantanakajornfun, A. (2024). A critical review: The implementation of spectrogram and sonic visualizer on the performance review of classical music. *Virtuoso: Jurnal Pengkajian dan Penciptaan Musik*, 7(1), 31-46. <https://doi.org/10.26740/vt.v7n1.p31-46>

- Dovzhenko, I., Yavorsky, O. and Pastarnak, I. (2021). Videodesign production: Definitions, stages and main components. *Art and Design*, 4(3), 54-62. <https://doi.org/10.30857/2617-0272.2021.3.5>
- Gehring, P. (2022). *Concert audience engagement: A select overview from the post-pandemic world*. <https://scholarworks.bgsu.edu/honorsprojects/781>.
- Greckel, W. (2021). Visualization in the performance of classical music: a new challenge. *Visions of Research in Music Education*, 16(3), 35.
- Guibert, G. (2023). Live performance and filmed concerts: Remarks on music production and livestreaming before, during, and after the public health crisis. *Ethnomusicology Review*, 24(1), 123-140.
- Kozachuk, V. (2025). The visual environment as a directorial tool: The art of location in children's video content. *Art and Design*, 8(3), 127-137. <https://doi.org/10.30857/2617-0272.2025.3.11>
- Kwon, Y.-S., Lee, J. and Lee, S. (2022). The impact of background music on film audience's attentional processes: EEG alpha-rhythm and event-related potential analyses. *Frontiers in Psychology*, 13, 933497. <https://doi.org/10.3389/fpsyg.2022.933497>
- Lavreniuk, S. (2021). Producer in the culture of audiovisual production. *Culture and Contemporaneity*, 23(1), 80-86. <https://doi.org/10.32461/2226-0285.1.2021.238549>
- Lehman, F. (2018). Film-as-concert music and the formal implications of "cinematic listening": Film-as-concert music. *Music Analysis*, 37(1), 7-46. <https://doi.org/10.1111/musa.12107>
- Lukash, M., Chuprun, Y., Lysak, O., Husakovskiy, A. and Hanhanov, K. (2025). AI evolution and its role in transforming the automation of commercial activities. *LatIA*, 3, 344. <https://doi.org/10.62486/latia2025344>
- Merrill, J., Czepiel, A., Fink, L. T., Toelle, J. and Wald-Fuhrmann, M. (2023). The aesthetic experience of live concerts: Self-reports and psychophysiology. *Psychology of Aesthetics, Creativity, and the Arts*, 17(2), 134-151.
- Modestini, P. and Weining, C. (2024). Affordances and experiential dimensions of digital concerts: Closer the eye, farther the crowd. *Music Perception*, 42(3), 269-285. <https://doi.org/10.1525/mp.2024.aa005>
- Nikolayevska, Yu. V. (2020). *Musical communication as an interpretive phenomenon (as illustrated by the creativity of the 20th – early 21st centuries)*. Kharkiv: Kharkiv Kotlyarevsky National University of Arts.
- Popova, O. (2022). Stage design as a directing decision tool. *Notes on Art Criticism*, 22(1), 8-14. <https://doi.org/10.32461/2226-2180.41.2022.262699>

- Radio Classique Great Concert. (2025). <https://www.europaticket.com/en/event/radio-classique-great-concert-22583?date=01-09-2026>.
- Sartbekova, N. K., Dyushenalieva, A., Yulong, J. and Rui, W. (2024). Musical culture of the Kyrgyz people. *Asian European Music Research Journal*, 13, 41-52. <https://doi.org/10.30819/aemr.13-4>
- Sekar, S. P. (2024). *Liveness, Liveliness, aLiveness: An empirical study on audience experience in Film-with-Live-Orchestra concerts*. London: Royal College of Music. <https://doi.org/10.24379/RCM.00002501>
- Shtets, V. and Melnyk, O. (2024). Communicative potential of stop-motion animation in the practice of modern design. *Culture and Contemporaneity*, 26(1), 87-96. <https://doi.org/10.63009/cac/1.2024.87>
- Silas, S., Baker, D. and Müllensiefen, D. (2024). Musical manipulation of visual scenes in video, film, and TV advertisements. *Journal of Advertising Research*, 64(2), 192-212. <https://doi.org/10.2501/jar-2024-013>
- Smailov, N., Kadyrova, R., Abdulina, K., Uralova, F., Kubanova, N. and Sabibolda, A. (2025a). Application of facial recognition technologies for enhancing control in information security systems. *Informatyka, Automatyka, Pomiar w Gospodarce i Ochronie Środowiska*, 15(3), 55-58. <https://doi.org/10.35784/iapgos.7073>
- Smailov, N., Orynbet, M., Nazarova, A., Torekhan, Z., Koshkinbayev, S., Yssyraiyl, K., Kadyrova, R. and Sabibolda, A. (2025b). Optimization of fiber-optic sensor performance in space environments. *Informatyka, Automatyka, Pomiar W Gospodarce I Ochronie Środowiska*, 15(2), 130-134. <https://doi.org/10.35784/iapgos.7200>
- Sønning, A. (2024). Methods for composing dynamic stage productions, concert dramaturgy. In: A. Sønning (Ed.). *Creative Concert Production and Entrepreneurship* (pp. 105-136). New York: Routledge. <https://doi.org/10.4324/9781003274520>
- Soshalskyi, O. (2023). Modern technologies for creating film music content. *Notes on Art Criticism*, 23(2), 155-160. <https://doi.org/10.32461/2226-2180.44.2023.293942>
- Swarbrick, D. and Vuoskoski, J. (2023). Collectively classical: Connectedness, awe, feeling moved, and motion at a live and livestreamed concert. *Music & Science*, 6. <https://doi.org/10.1177/20592043231207595>
- Teng, H.-C. and Chung, J.-K. (2024). Goryeoin Village in Gwangju, South Korea, and Its Socio-Cultural-Historical Significance. *Journal of Contemporary Eastern Asia*, 23(1), 1-17. <https://doi.org/10.17477/jcea.2024.23.1.001>
- Tschacher, W., Greenwood, S., Ramakrishnan, S., Tröndle, M., Wald-Fuhrmann, M., Seibert, C., Weining, C. and Meier, D. (2023). Audience synchronies in live concerts illustrate the

- embodiment of music experience. *Scientific Reports*, 13, 14843. <https://doi.org/10.1038/s41598-023-41960-2>
- Turchet, L., West, T. and Wanderley, M. (2020). Touching the audience: musical haptic wearables for augmented and participatory live music performances. *Personal and Ubiquitous Computing*, 25, 749-769. <https://doi.org/10.1007/s00779-020-01395-2>
- Villela, A. (2022). Film, music and sensory experience: Questions concerning a project to film participatory musical performances. *Vibrant: Virtual Brazilian Anthropology*. <https://doi.org/10.1590/1809-43412022v19e608>
- Wei, W., Lin, J., Liu, T., Tyan, H., Wang, H. and Liao, H. (2020). Learning to visualize music through shot sequence for automatic concert video mashup. *IEEE Transactions on Multimedia*, 23, 1731-1743. <https://doi.org/10.1109/TMM.2020.3003631>
- Westrup, L. (2021). Monterey pop and the maturation of the concert film. In: G. Iversen and S. MacKenzie (Eds.). *Mapping the Rockumentary: Images of Sound and Fury* (pp. 37-49). Edinburgh: Edinburgh University Press. <https://doi.org/10.3366/edinburgh/9781474478021.003.0004>
- Xu, Z. and Xu, Q. (2023). Students' psychological state, creative development, and music appreciation: The influence of different musical act modes (exemplified by a video clip, an audio recording, and a video concert). *Journal of Psycholinguistic Research*, 52(6), 3001-3017. <https://doi.org/10.1007/s10936-023-10035-8>
- Yehudi Menuhin: Beethoven – Violin Sonata No.1, Op.12 No.1: I. Allegro con brio (with Adolph Baller). (2022).
- Zaitseva, N. V., Symonenko, S. V., Titova, O. A., Osadchyi, V. V. and Osadcha, K. P. (2023). Fostering communication and collaboration skills for computer science students by means of ICT tools. *CEUR Workshop Proceedings*, 3553, 43-56.

GENİŞLETİLMİŞ ÖZET

Müzik sanatının ekran teknolojileri aracılığıyla dönüşümü, 20. yüzyılın ikinci yarısında akademik performans sunumunun yapısını köklü biçimde yeniden şekillendirmiştir. Konser filmi, salt belgelemenin ötesine geçen, kendi estetik ilkeleri, yapısal mantığı ve yorumlama potansiyeli olan bağımsız bir sanatsal iletişim biçimi olarak ortaya çıkmıştır. Artık yalnızca bir etkinliğin görsel kaydı olarak değil, müzikal anlamın sinemasal dil aracılığıyla aracılanıp yeniden düzenlendiği ve yorumlandığı yeni bir sanatsal nesne olarak işlev görmektedir.

Yaygınlaşan akış platformları, dijital arşivler ve isteğe bağlı kültürel içerik erişimi ile karakterize edilen çağdaş dijital çağda, konser filmlerinin iletişimsel dinamiklerini anlamak, izleyicilerin klasik müzikle aracılanmış ortamlarda nasıl karşılaştığını kavramak açısından temel hâle gelmiştir. Konser salonu artık alımlamanın tek mekânı değildir; müzik deneyimi sinema, televizyon, dizüstü bilgisayar ve akıllı telefon ekranları gibi farklı ölçek ve bağlamlardaki ortamlara yayılmıştır. Bu nedenle çalışma, konser filmini; icracı, besteci, dinleyici ve algı ile yorumu biçimlendiren etkin bir

aracı güç olarak ekran arasında yeni etkileşim modelleri üreten karmaşık bir görsel-işitsel olgu olarak ele almaktadır.

Araştırma, hem müzikoloji hem de medya çalışmaları literatüründe önemli bir boşluğu doldurmayı hedeflemektedir. Mevcut çalışmalar performansta görselleştirme, dinleyici psikolojisi ya da müzikal alımlamanın sosyolojisini incelemiş olsa da konser filmi bütünsel bir iletişim sistemi olarak nadiren değerlendirmiştir. Bu çalışma, konser filmlerinin estetik açıdan özerk ürünler olarak nasıl işlediğini ve besteci-icracı-dinleyici üçlü modelini değiştirerek ekrana dördüncü ve etkin bir bileşen rolü kazandırdığını inceleyerek bu boşluğu doldurur. Çalışma, özellikle Avrupa kültürel geleneklerine odaklanmakta, akademik müziğin ekrana dayalı sunumunda iletişim stratejilerini analiz etmek amacıyla tarihsel açıdan önemli iki merkez olan Fransa (Paris) ve Avusturya'daki (Viyana) uygulamaları temsili bağlamlar olarak ele almaktadır.

Yöntemsel olarak çalışma, birden fazla inceleme tekniğini birleştiren nitel bir analitik yaklaşım kullanmaktadır. Görsel-işitsel analiz, konser filmi üretiminin teknik boyutlarını, kurgu yapısı, kamera yerleşimi, görsel ritim, kadraj sistemleri ve izleyici dikkatini yönlendirme stratejileri, incelemektedir. Özellikle müzikal cümleme ile sinemasal montaj arasındaki ilişkiye vurgu yapılmıştır. Yorumlayıcı yöntem, icracı ile izleyici arasındaki iletişim rollerinin dönüşümünü açıklamak ve ekranı pasif bir kanal değil, müzikal iletişimin bağımsız bir katılımcısı olarak kavramsallaştırmak amacıyla kullanılmıştır. Karşılaştırmalı analiz ise konser filmi türünün evrimini izlemeye, solo ve topluluk performans modellerini karşılaştırmaya ve akademik müziğin farklı sunum biçimleri arasında iletişim stratejisi tipolojilerini belirlemeye imkân vermiştir.

İncelenen materyal, kamuya açık platformlar ve resmî arşivlerde bulunan konser programı kayıtları, sanatçı belgeselleri ve özgün konser filmi örneklerinden oluşmaktadır. Özellikle Glenn Gould ve Sviatoslav Richter üzerine Bruno Monsaingeon tarafından çekilen filmler ile Grigory Sokolov ve András Schiff kayıtları ayrıntılı biçimde ele alınmıştır. Her kayıt; mekânsal kurgu, ışıklandırma, kurgu mantığı ve müzikal yapının görsel yorumlanması açısından değerlendirilmiştir. Görsel-işitsel analiz; görsel örüntüler, müzikal ve görsel ritim arasındaki korelasyon, kamera açısı sistemleri ile ışık ve kompozisyon tekniklerinin kullanımını kapsamıştır. Bazı durumlarda, tekrar eden kurgu döngülerini ve kamera hareketlerini saptamak için kare-kare mikro analiz uygulanmıştır. Bu mikro düzeyde inceleme, montajın çoğu zaman müzikal biçimi yansıttığını göstermiştir: Kadanslar görsel durağanlıkla, gelişme bölümleri ise artan plan çeşitliliği ve kamera hareketiyle örtüşmektedir. Karşılaştırmalı yöntem, kültürel bağlamlar arasındaki solo ve topluluk performansları inceleyerek ekran iletişim stratejilerini sistemleştirmeyi ve özellikle yönetmenin bakış açısının icracı imgesinin oluşumuna etkisini belirlemeyi mümkün kılmıştır.

Tarihsel analiz, konser filmi türünün belgesel kayıttan sanatsal ekran yorumuna doğru kademeli bir geçişle ortaya çıktığını göstermektedir. İlk kayıtlar arşivsel nitelikteydi ve yorumdan çok olayın korunmasını amaçlıyordu. Ancak 20. yüzyıl ortalarındaki yapımlar performansı görsel olarak yeniden yapılandırmaya başlamıştır. Sıklıkla anılan Concert Magic (1948), performans sunumunun sinemasal kadraj ve sahneleme içermeye başladığı erken dönüşüm aşamasını göstermektedir. Ses kaydı, çoklu kamera ve kurgu teknolojilerindeki gelişmeler daha sonra müzikal sürecin sanatsal temsiline geçişi hızlandırmıştır. Zamanla tür estetik bağımsızlık kazanmış; yalnızca gerçek olayları temsil etmek yerine müziğin imge, montaj ritmi ve mekânsal perspektifle etkileşim kurduğu özgül bir görsel-işitsel dil geliştirmiştir.

Solo ve topluluk performanslarının karşılaştırılması, farklı iletişim stratejilerini ortaya koymaktadır. Théâtre des Champs-Élysées'deki Grigory Sokolov performansları, görsel yoğunlaşma, sınırlı kamera hareketi ve oda müziği benzeri bir yakınlıkla karakterize edilen "yalıtım modeli"ni temsil eder. Işıklı piyanisti karanlık içinde izole ederek küçük bir akustik ortamda dikkatli dinlemeye benzer bir algı oluşturur. Statik ya da yavaş değişen açılar ve

iç tempoyla uyumlu kurgu, içe dönük bir yoğunluk yaratır; izleyici sessiz bir gözlemci konumuna yerleştirilir.

Buna karşılık András Schiff'in Mozarteum'daki topluluk performansları, solist, orkestra, şef ve kamera arasında çok katmanlı iletişim içeren bir "etkileşim modeli" sunar. Geniş planlar, yumuşak panoramalar ve yavaş kamera hareketleri performans mekânının bütünlüğünü korur. Kamera müzikal diyalogun bir katılımcısı gibi davranır; enstrümantal etkileşimleri ve topluluk koordinasyonunu görünür kılar. Böylece performans bireysel bir eylem değil, ortak bir müzikal süreç olarak algılanır.

Glenn Gould ve Sviatoslav Richter üzerine çekilen filmler de bu ayrımı destekler. Monsaingeon'un yönetimi "senfonik" bir ekran yapısı kurar: Kurgu, ışık ve mekânsal sembolizm müzik metniyle paralel yorumlayıcı anlam üretir. Gould'un ellerine yapılan yakın planlar analitik berraklığı vurgularken, Richter'in performansları psikolojik derinlik ve mekânsal anıtsallık hissi oluşturur. Bu örnekler, sinemasal tercihlerin yalnız algıyı değil, yorumu da şekillendirdiğini göstermektedir. Çalışmanın temel kuramsal katkısı, ekran iletişiminin besteci-icracı-dinleyici modeline eklenen dördüncü bileşen olarak kavramsallaştırılmasıdır. Ekran yalnızca içeriği iletmez; onu yeniden düzenler. Kamera seçimi odaklanmış dinlemeyi belirler, kurgu müzikal hiyerarşi kurar, kadraj belirli jestleri ve enstrümantal çizgileri öne çıkarır. Böylece bestecinin düşüncesi aracılanır, icracının ifadesi yeniden çerçevelenir ve dinleyicinin dikkati yönlendirilir. Ekran fiilen eserin ortak yorumcusu hâline gelir.

Çalışma, konser filmlerinin iletişimsel, kültürel ve sanatsal boyutları bütünleştiren estetik açıdan tamamlanmış görsel-işitsel ürünlere dönüştüğünü göstermektedir. Üç temel iletişim parametresi belirlenmiştir: mekânsal parametre sahne ortamını kamera yerleşimi ve alan derinliğiyle yeniden kurar; görsel parametre montaj, kompozisyon ve ışık aracılığıyla müzikal yapıyı ifade eder; algısal parametre ise izleyicinin statüsünü dönüştürerek onu fiziksel katılımcıdan sinematik bakışla yönlendirilen görsel-işitsel katılımcıya dönüştürür.

Pratik açıdan bulgular çağdaş yönetmenlik uygulamaları, müzik pedagojisi ve medya eğitimi için önemlidir. Görsel tercihlerin müzik algısını nasıl etkilediğini anlamak, müzikal bütünlüğü korurken izleyici katılımını artıran konser filmleri üretmeye imkân verir. Eğitim bağlamında konser filmleri analitik inceleme olanağı sunar: Yakın planlar teknik ayrıntıları gösterir, kurgu biçimi açıklar, tekrar izleme yorum çalışmasını destekler. Kültürel açıdan ise tür, performans geleneklerinin korunması ve geniş kitlelere ulaştırılmasına katkıda bulunur.

Çalışmanın sınırlılığı, ağırlıklı olarak Avrupa akademik enstrümantal geleneğine odaklanmasıdır; vokal, operatik ve türler arası ekran sunumları kapsam dışında kalmıştır. Ayrıca izleyici alımlaması ampirik ölçümler yerine kuramsal çerçeve üzerinden değerlendirilmiştir.

Gelecek araştırmalar etkileşimli yayıncılık, sanal gerçeklik konserleri ve algoritmik kamera sistemlerini inceleyebilir; farklı kültürlerde izleyici alımlamasını karşılaştırabilir ve yöntemi diğer müzik türlerine genişletebilir.

Sonuç olarak konser filmlerinde etkili iletişim stratejileri, görsel teknolojilerin bütünleşmesine, bilinçli kurguya, duyuşal etkileşime ve müzik görselleştirmesine yönelik yenilikçi yaklaşımlara bağlıdır. Konser filmi, icra geleneklerini korurken onları değişen kültürel tüketim biçimlerine uyarlayan bağımsız bir sanatsal ve iletişimsel form hâline gelmiştir. Ekranın müzikal iletişimin etkin bir katılımcısı olarak ortaya çıkması, klasik müziğin çağdaş görsel-işitsel ortamda algılanma, yorumlanma ve aktarılma biçimini yeniden tanımlamaktadır.