

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

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Abstract

The study compares communicative strategies of the film-concert as a screen form of academic music presentation in European traditions, particularly in Paris and Vienna. Using audiovisual, structural–compositional, and micro-analytical methods, it examined online recordings of solo and ensemble performances. The research found that the film-concert evolved as an independent media form combining documentary and artistic principles. Its genre structure reflects the increasing aestheticization of visual language, where filming, editing, and spatial solutions act as interpretative tools. Montage rhythm, camera angles, and lighting organize the artistic space and shape perception, turning music into both an auditory and visual experience. The camera mediates between performer and viewer, transforming the latter into a visually engaged participant. Screen communication thus becomes a “fourth link” in musical interaction, forming a new artistic presence. The study’s practical value lies in its relevance to modern music directing, media education, and screen representation of academic art.

Keywords

genre structure, artistic organization, role of the viewer, musical interaction, multilayered structure.

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 digitalization 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 visualization of performance, the influence of media on music perception, or the psychological characteristics of audiences, a generalized approach to analyzing 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 organization, 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 visualization, musical perception, concert experience, and the filming of musical events. Greckel (2021) considered visualization in the performance of academic music as a challenge, transforming traditional forms of interpretation and analyzing how visual effects and chamber direction altered perception by generating para-musical meanings. Guibert (2023) examined changes in music production and concert filming under pandemic restrictions, emphasizing the expanding role of streaming and the need to reconfigure formats of concert presence. Born (2024), adopting a cultural–anthropological perspective, analyzed the semiotic functions of music, stressing the importance of visual representation as an element of the broader sign continuum in contemporary art.

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Dasovich-Wilson et al. (2022) 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. The researchers concluded that the video component modifies the semantic structure of the musical image, necessitating a rethinking of the listener's role as an active interpreter. Xu Zhibin and Xu Qiang (2023) examined the psycholinguistic dimension of musical presentation in the student environment, comparing video clips, audio recordings, and concert broadcasts. Their findings demonstrated that video formats foster deeper emotional involvement, influencing the cognitive mechanisms of musical perception. S. P. 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. L. Westrup (2021) analyzed the film *Monterey Pop* as a milestone in the development of the concert film in rock culture, emphasizing the artistic autonomy of the film, its editing structure, and its role in shaping stylistic canons of the genre. A. Curtin (2025) 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. J. Merrill et al. (2023) 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—from visual aesthetics to audience psychology—several aspects remain insufficiently explored. In particular, no comprehensive analysis has yet been offered of the concert film as an independent communicative phenomenon operating within a specific audiovisual mode of interaction between performer and audience. Moreover, the distinction between "live" performance and its on-screen interpretation, which involves a distinct model of transmitting musical content, has not been adequately studied. Equally lacking are methodological approaches to analyzing directorial choices in concert films, especially in terms of editing and spatial organization of the frame as aesthetic and communicative devices.

This study sought to address these gaps by analyzing the concert film as a distinct form of screen communication within the framework of academic instrumental art. It considers the structural stages of film creation, its aesthetic and technical features, communicative models, and the specific dynamics of interaction between performer and viewer.

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 analyze 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 audiovisual, interpretative, and comparative methods. The method of audiovisual 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 conceptualize 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 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 modeling of musical performance within screen space.

The study examined films dedicated to leading performers of academic music, in particular Gould, Richter, Sokolov, and Schiff. Each video was analyzed through the prism of formal frame organization, editing rhythm, spatial construction of the scene, and the interpretation of the musical text in its screen format. Audiovisual 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 Gould and Richter, the strategies of director Monsaingeon were examined, highlighting his creation of a symphonic screen structure through rhythmic editing and the symbolic organization of space. A comparison of recordings featuring Sokolov and 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 organization of screen action, the sequencing of camera angles, the logic of editing transitions, and the techniques used to control the viewer's attention. Conventional schemes of camera placement and spatial focus were outlined, enabling the identification of strategies for recording the musical process and the features of audiovisual interpretation. Particular attention was paid to the formation of the viewer's role as a conditional participant in the event, achieved through visual proximity, multiple camera angles, and the highlighting of performance details. In this context, methods of engaging the viewer in interpretative action through screen perception—directing attention, structuring experience, and modeling emotional involvement in the musical event—were also examined. The comparative method was applied to analyze stylistic differences between solo and ensemble performances, which allowed the systematization of screen communication strategies. The comparative basis was provided by audiovisual 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. The generalization of research results was conducted within a theoretical model positioning the screen as the fourth link in the communicative chain. Observations of transformations in musical space, performer roles, and viewer status under conditions of audiovisual mediation provided the foundation for building a conceptual model of musical communication. In this model, the screen emerges as an active interpreter capable of modifying the semantic, aesthetic, and perceptual structure of the event.

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, 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. However, with the advancement of directorial techniques, editing, and sound engineering, a shift occurred toward 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 audiovisual 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 construct a new virtual reality of perception. In a stage setting, the viewer is restricted to a single angle and space, whereas the screen version expands possibilities for visual proximity to the performer, highlighting movements, technical gestures, and emotional expressions. This proximity is achieved not only through close-ups or camera positioning but also via editing, which organizes the visual flow rhythmically in accordance with the musical form. Consequently, the concert film acquires interpretative potential: the director and cinematographer become co-participants in the musical process, co-creators of an integrated artistic impression (Barbosa and Dizon, 2020).

Another defining characteristic of the genre is 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. This not only deepens the perception of musical material but also enhances its value for research, educational, and analytical purposes. By the late 20th and early 21st centuries, the genre underwent a qualitative transformation with the rise of digital technologies. High-quality cameras, digital editing, multi-channel sound, and later streaming platforms fueled growing interest in the genre among producers and performers. The modern concert film ceased to function solely as a record for specialists and became a tool for disseminating academic music to mass audiences on an international scale. Parallel to these technological changes, the genre structure also evolved. Contemporary concert films often incorporate elements of artistic reconstruction, interviews, backstage footage, digital effects, and symbolic visual inserts. These components create a new level of intermediality, reshaping the role of the listener-spectator. The latter is no longer simply a consumer of sound but a participant in a visual-emotional journey unfolding according to the director’s artistic logic (Katrych, 2023).

Thus, 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. This evolution has been accompanied by a rethinking of the spatial, temporal, and semantic parameters of the musical event. The visual component has ceased to be merely auxiliary to sound, becoming an integral part of interpretation. Through visual means, the director may shape the rhythm of perception, emphasize structural moments of the composition, intensify emotional states, and highlight performative gestures. In this way, the concert film acquires the qualities of a multi-component text, combining sound and visual dramaturgy. 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. In many cases, the screen form becomes the sole means of preserving for future generations the image of an outstanding musician within the context of a specific work and style. In this sense, the concert film fulfils not only an artistic but also a documentary and cultural function (Lehman, 2018).

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. This provides the foundation for further research into the communicative nature of the screen concert, its artistic structure, and its modes of audience engagement.

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. In this context, the viewer does not merely consume a musical product but shapes an individual perceptual experience, determined by camera angle, frame duration, editing dynamics, and directorial strategy. The virtualization of the gaze has become a central element in transforming audience perspective. Whereas in a concert hall the listener's field of vision is fixed by spatial geometry, the screen enables changes in scale, angle, and focus, offering a more flexible and intimate engagement with the stage space. As a result, the screen audience acquires qualities of mobility and selectivity, forming a new model of communication between work and viewer. This shift from collective perception to individualized experience highlights the role of the screen as an active mediator. It not only transmits the event but also reconstructs the stage space into a visual narrative. Here, the notion of virtual proximity arises, in which the distance between viewer and performer is not measured metrically but symbolically. Close-ups of the face, hands, or instrument create an illusion of presence that transcends physical space. The performer thus appears not as a distant figure but as an emotionally and visually accessible agent of communication. In modern concert films, this tendency is reinforced through complex framing, rhythmic shot changes, and a focus on details often overlooked in live concert settings. The screen functions as a conductor, reorganizing stage space according to the logic of artistic design. This alters not only the mode of interaction but also the interpretation of musical material. Visual parameters acquire semantic weight, and the performer becomes part of a broader on-screen gesture that shapes the tonality and rhythm of perception (Czepiel et al., 2024).

Interpretation, in this context, takes on particular significance. As Yu. V. Nikolayevska (2020) observed, 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 multilayered, occurring simultaneously within the performance act and its mediated form.

This layered approach creates conditions for combining multiple channels of influence—sound, visual, temporal, and spatial. The viewer becomes a recipient within a complex system of signals, realized not only through music but also through directorial vision. It is this transformation that justifies viewing the screen concert not as secondary fixation, but as an independent form of artistic communication with its own laws, structure, and semiotics.

Thus, screen space functions not only as a technological intermediary but also as an artistic medium that reconfigures the relationship between performer and audience. In this configuration, the traditional opposition of stage and hall disappears, giving rise to a new unity in which the viewer is integrated into the event through directorial visualization, while the performer becomes the object of a gaze reshaped by artistic logic. 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.

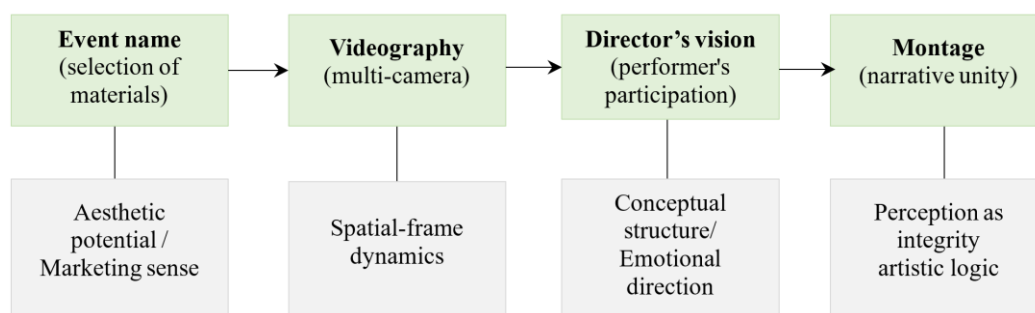


Figure 1: Stages of formation of a concert film as a communicative product compiled by the author based on Sønning (2024) and Tschacher et al. (2023).

The establishment of new communicative relations between performer and viewer within the screen media space, as analyzed in the previous section, shifts attention to the problem of both content and

the form through which it is transmitted. Equally important is the question of the mechanisms by which a concert is transformed into an independent audiovisual product, capable not merely of recording an event but of constructing it as an artistic experience. In this context, it becomes necessary to examine the stages of the film-concert's formation as a communicative unit that integrates aesthetic, technological, and interpretative components.

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 audiovisual 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).

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 MODELING: 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 work of the French director B. Monsaingeon is of particular significance. His concept of video direction 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 organized 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. The timing of shot changes synchronizes with musical development, accentuating moments of tension and release. 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. Monsaingeon also attached great importance to compositional perspective, which shapes the interpretative meaning of each shot. For instance, in one sequence of *Glenn Gould: The Alchemist*, the camera lingers on the performer's face during a pause, enabling the viewer not only to observe but also to "feel" the inner dimension of interpretation. This produces an effect of intimacy characteristic of the screen medium. At the center 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. This film is regarded as one of the first to employ montage as a form of musical interpretation rather than a purely technical device.

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 realized 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 organizer of the visual sequence and interpreter of the musical work. His vision achieves a synthesis of screen and performance interpretation, enabling the viewer to perceive not only the sound but also the structured emotional and semantic dimensions of music. For this reason, 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 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 audiovisual whole. His stage behavior, 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 formed the basis of 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 minimizing 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. 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. The camera is generally fixed or shifts angle only gradually, thereby emphasizing 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.

The spatial configuration of the frame places particular emphasis on stage and lighting. In video recordings of Sokolov's performances, localized lighting is often employed, directing focus onto the piano and performer while leaving the background in shadow. This model enhances the impression of the performer's isolation within the artistic space and reinforces visual concentration. Here, light functions not merely as a technical device but as an interpretative tool that shapes the emotional intonation of the frame. Another important element is the rhythm of editing, which in Sokolov's concert films corresponds not to external dynamics but to the internal tempo of performance. Frame alternation is deliberately slow, reflecting the pianist's holistic style—deeply intellectual, unhurried, and attentive to detail. The absence of abrupt transitions or intrusive dynamics preserves the autonomy of the performance line without disturbing its tempo-rhythm. 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).

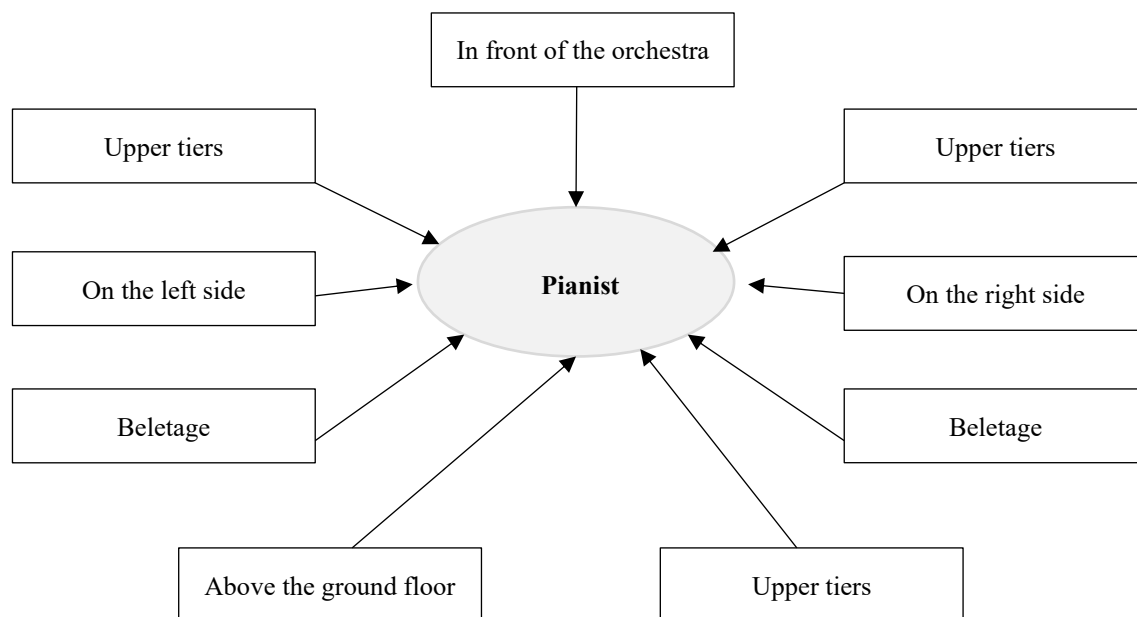


Figure 3: Attempt to reconstruct the location of the cameras at G. Sokolov's concert, compiled by the author based on Radio Classique Great Concert (2025).

In summary, the screen representation of Sokolov's performance style is characterized by principles of intonational focus, chamber-like concentration, and the rejection of overt visual expressivity in favor of sonic depth. Directorial strategies in such cases do not compete with the music but function as a subtle visual background that amplifies the core content through spatial and rhythmic interaction. This example demonstrates that performance style becomes not merely the subject of filming but an active factor in shaping on-screen communication. Video recording thus operates not as a simple means of fixation but as a channel of interpretation, integrating tempo-rhythmic, visual, acoustic, and semantic dimensions into a unified audiovisual event. In this sense, the film-concert featuring 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 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. Unlike the solo model, where visual emphasis is concentrated on a single performer, the ensemble format entails multilayered 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, especially in his dual role as soloist and leader of a chamber ensemble.

The visual style of concert films featuring Schiff is characterized 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 close 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, András Schiff Mozart Piano Concerto No. 22 in E flat major (2023).

An important component of the ensemble concert film is the visual transmission of A. Schiff's role shifts between conductor and pianist. These dynamics necessitate an adapted directorial strategy that captures the change not only in content but also in visual form. During the performance, camera angles vary in accordance with the stages of musical development: during the orchestral introduction, wide shots dominate, while in solo episodes close-ups of Schiff's hands and profile—often framed through the piano lid—are employed. Such a storyboard conveys both the physical articulation of performance and the structural logic of the score, realized through the dual functions of conductor and pianist.

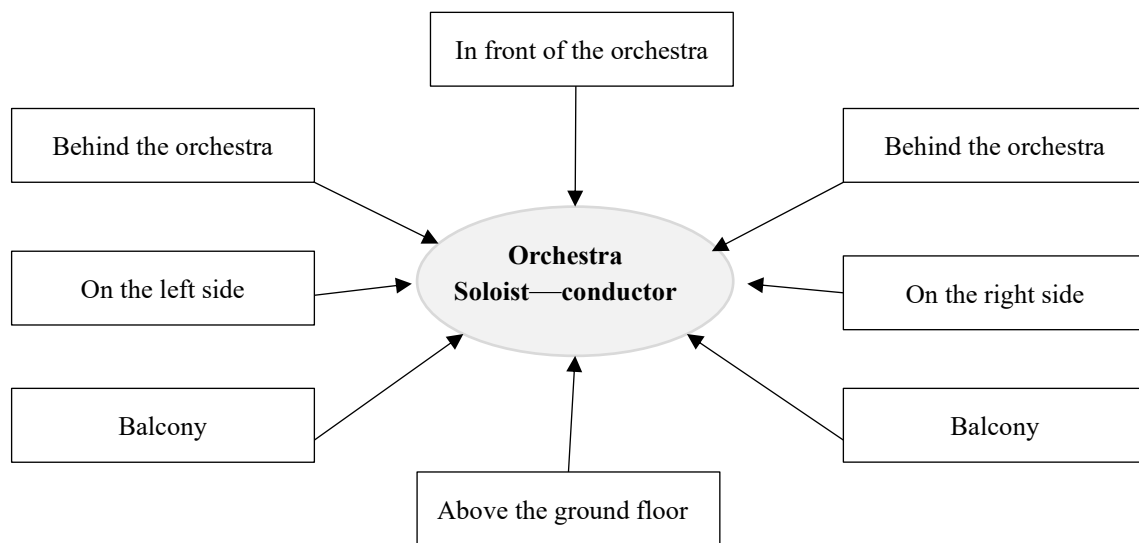


Figure 5 Camera locations at András Schiff's concert, composed by the author based on András Schiff Mozart Piano Concerto No. 22 in E flat major (2023).

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).

In the work of the cameras, the director's control over editing rhythm plays a particularly important role. Editing is organized 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. A similar approach is described in the dissertation of C. Chao (2021), which notes that the tempo-rhythmic organization of the frame significantly shapes the perception of the performing

gesture and enables the viewer to sense a kind of “performing logic.” 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. Nevertheless, certain episodes include subtle visual accents—for example, illumination of the keyboard surface in close-ups or the highlighting of orchestral scores during night lighting.

The concluding part of the film is typically structured around a return to the wide shot, completing the visual cycle and reinforcing the sense of closure in the communicative act. At this moment, the viewer receives a synthesized impression of the ensemble’s collective unity. Thus, the concert film featuring András Schiff demonstrates an effective model of screen interaction, in which every element—from editing rhythm to camera placement—is subordinated to the task of conveying the structure of musical communication through visual means.

Summarizing the previous analysis of the solo concert film featuring Sokolov and the ensemble model performed by 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 systematize 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 modeling of the performer’s image.

Parameter	Solo performance (Sokolov)	Ensemble performance (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

Figure 6: Comparative characteristics of communicative strategies of solo and ensemble performance in a film-concert 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. These differences are significant for further research in the field of audiovisual musical communication, as they indicate that directorial and editing decisions should not be regarded as neutral technical components, but as artistic devices that directly shape the imagery of a musical work within the screen environment.

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. However, in the context of audio visualization, an additional structural element is introduced—the screen—which functions as an autonomous link in the communicative process. Its role extends beyond transmitting a signal or documenting an event: the screen acts as an active transformer of the musical message, modifying both its content and the form of its perception.

The screen form reshapes the musical space, endowing it with new characteristics through multi-angle filming, editing, and visual composition. The concert event loses its strictly linear course, instead taking on a polyspatial structure in which the viewer gains access to aspects that often remain unnoticed in a live performance—such as hand movements, pedal work, or the performer’s facial expressions. This broadens the possibilities of reception, enriching the aesthetic perception of musical

material. In this same context, the status of the listener is redefined. Traditional auditory experience is replaced by audiovisual reception, where perception integrates auditory, visual, and cognitive activity. The camera assumes the role of directing attention, functioning as a tool for selectively highlighting key moments of the performance that would otherwise remain unseen. 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 personalization.

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 organization 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 Y. Cui et al. (2023), who emphasized that modern technologies create an effect of polyspatiality unavailable in the traditional format. However, the present study clarifies that it is the synchronization 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 organization, and symbolic composition of the frame. W. Wei et al. (2020) 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 emphasize the artistic and interpretative function of editing, which opens a new line of inquiry into the authorial presence within on-screen musical communication.

In analyzing 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 A. 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 S. Silas et al. (2024), 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 audiovisual 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 individualized interpretations by the viewer, which could evolve with each new encounter. In the work of H. Djahwasi et al. (2024), the visualization 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 visualizations. 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 toward 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 M. Broughton et al. (2021), 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), 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 personalized 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 modeling space, enabling the viewer to feel like a participant in the event. This observation resonates with the model proposed by Y. Chen et al. (2023), who investigated listeners’ preferences for virtual concert venues and found that audiovisual 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 visualized music through micromovements, muscle tension, or changes in breathing. These findings partially correlate with the work of Turchet et al. (2020), 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 & Vuoskoski (2023), who analyzed emotional uplift and the sense of connection during joint or online viewing of concert events. However, the results of this study extended those observations, emphasizing 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 synchronization 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), 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, signaling 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 multi-modal 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 synchronization becomes the decisive factor in shaping the cognitive structure of screen musical perception.

The spatial organization and illusions of presence identified in this study found methodological support in the article by Modestini and Weining (2024). 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), 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 audiovisual memory: repeated viewings of a concert film generated individualized interpretations and enhanced emotional involvement. Thus, P. Gehring's results were empirically confirmed but supplemented by the clarification that active audience participation is realized 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 visualization of music. This study complements existing knowledge by offering a comprehensive approach to the creation of concert films that maximally engage audiences.

CONCLUSIONS

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 audiovisual, communicative, and cultural dimensions.

The key parameters of communicative interaction that characterize 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 realized 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 audiovisual recipient, whose experience is mediated and modeled 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 analyzed. 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 do not encompass the full spectrum of genre and technological variations of this form in the broader audiovisual context. Promising directions for further research including 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.

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