

we could only talk about a couple of animated projects from Netflix and the "Mosaic", then this year the creative and thematic spectrum is much larger. Although the "Mosaic" effect on other projects considered (except for the second season of Mosaic) is not mentioned, it is highly likely that the authors of these projects were following the perception of the audience of the Soderberg project.

All projects included in the review confirm the thesis that the classical principles of constructing a script and directing work remain relevant for both variational projects and projects of virtual reality.

Tetiana Sydorчук **Musical series: at the intersection of cinema and television**

It is difficult to overestimate the role of television as the primary way of human communication with the outside world. One of the most established function of the "small screen" is its entertainment appointment, representative of which for the average viewer are TV-series. The article analyzes the phenomenon of a musical series, investigates its characteristic functions as a musical-screen forms, traces the causality of enlargement and functioning of a musical series abroad and in Ukraine.

The foreign media market is characterized by widespread competition between the production studios, by the enlargement of streaming platforms and by longer period of existence of the TV-series as a format of the media. These reasons are encouraging foreign producers to diversify the genres of TV- or web series, meanwhile Ukrainian producers still treat content production fairly one-sided. The foreign TV-series have become familiar to Ukrainian viewers mainly with the acquisition of independence. However, production of the authentic Ukrainian TV-series was not relevant until the 2014 year, after which the Verkhovna Rada adopted two laws that stimulate television production.

Thus, TV-series production in Ukraine has only just begun to develop: a few examples, which could be called musical, are actually more exotic backgrounds for the development of melodrama. Nevertheless, musical TV-series from abroad have already won their audience among the Ukrainian viewers. Therefore, we assume that the phenomenon of the musical series will be adapted by Ukrainian productions.

It may seem like a series are identical to a motion picture at first sight, but TV-series may also have their advantages over a feature-length movie, like a more detailed description of the protagonist, exploitation of hypertext and deeper disclosure of minor characters. But one of the biggest benefits of TV/web series is the ability to experiment, for example, to introduce into the music basis of project such modern trends as lip sync or mashup.

Lip sync is synchronization of audio and video by the method of getting into the articulation of the song's lyrics. In addition to appearing in the new Netflix's series "Soundtrack" (2019), lip sync is one of the main ways of expression of such classical movies as "Singing Detective" (2003), "Love and Cigarettes" (2005), and Paul Thomas Anderson's "Magnolia" (1999). We would like to emphasize that one of the first occurrences of the lip sync in narrative screen arts is the serial trilogy by Dennis Porter ("Singing Detective" (1986), "Lipstick on Your Collar" (1993), "Pennies from Heaven" (1978)). However, the creators of the "Soundtrack" were not limited on using the one interesting technique: they offered a vocal solution of each episode in a mash-up way (combining two songs into one laying on each other).

Thus, musical cinema saturated the musical series with cinematic ways of expression, and music television gave filmmakers the opportunity to open up from unpredictable side. Musical series' format has a very few analogues on Ukrainian TV, but television production in our country is developing, and we hope that soon there will be available domestic material for analysis. Musical series inspire the usage of atypical and experimental creative gestures into the cinematic canvas, and also remains open to creative searching, thus developing a filling palette of music-screen forms.

Valentyn MARCHENKO, Yurii POMAZKOV **Modern look on teaching of film direction as disciplines**

Going back to history of film editing we can see quite a number of systematic attempts to classify the editing types. Béla Balázs, Vsevolod Pudovkin, Semen Timoshenko, Sergei Eisenshtein, Raymond Spottiswoode were doing their best at the time of 1920s-1930s to construct the classification of film editing types. Being at that