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.

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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

time at the edge of the "film practice", nowadays these attempts become aware of the lack of conjunction in "film practice" and "film science" that have been developed up to now. Moreover, the mentioned attempts were accented mainly on emotional component of audience perception. The real functionality of the cut, at this very moment, just at this very frame happened to be out of the look. In addition, all classifications were built on linear principle – i.e. the simple list of types. It is clear now that the simple listing cannot cover all the variety of existing editing types, and that it is not possible to mix the editing types and editing techniques in one simple listing.

The scope of the article is within the multi-level hierarchical classification that is based on the motivation principle of the cut. That means the functional causes for film director or film editor to cut at a frame to achieve the desired impact on audiovisual perception. This makes it easy to construct the conjunction of editing types and editing techniques, the latter being the consequently subordinated to functions of editing.

There are three main functions of editing in terms of primitive audiovisual perception of shot sequences that apply on content perception. These are:

- *continuity* (or continuity editing), meaning just to tell the story without the redundant details (i.e. shots);
- *intellectual* (or intellectual comparison of the shots), meaning the effect of any shot differs sharply from that of its precursor and successor, resulting in an impact of the sensation and concept deriving from contiguous shots; and from this impact may arise a third concept different from that of either of the components which produced it;
- *disjunctive* (or provocative editing), meaning the effect of combining the shots together that are against the editing rules, with the deliberate aim to attract the audience attention, sometimes even to shock (the best samples could be found with the almost every music video, however, it happened to be the distinctive practice for many feature films, as well).