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THE MUSICAL ARRANGEMENT OF A LIVE-ACTION FILM

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e-mail: eternity.anna@gmail.com; ORCID: 0000-0001-5900-3546^a Kyiv National University of Culture and Arts, Kyiv, Ukraine**Keywords:**film composer;
music;
musical arrangement;
live-action film;
film music**Abstract**

The purpose of the study is to analyze the characteristics of a live-action film's musical arrangement; to identify the impact of musical arrangement on the audience's perception, on the example of the film composer Eric Serra's works.

The research methodology is to apply the following methods: theoretical – analysis of the music functions in making a film and the implementation of the director's vision, generalizing the influence of musical arrangement on the viewer. **Scientific novelty.** The functions of film music that help in creating a live-action film were analyzed for the first time, a detailed analysis of the interdependence of music and visuals was made, by theoretical analysis of music functions; it has been found out how it affects the perception of the audience. **Conclusions.** In the article, we analyzed the functions of musical arrangement in a live-action film. Through the analysis of the influence of music on the audience's perception, it has been established how the musical arrangement helps to realize the author's vision. The role of music in making a live-action film has been researched. Through theoretical and practical research of various cinematography aspects that are relevant at the moment (in particular, the problem of the sound space in a movie), it becomes possible to reach a new aesthetic level of design, creation, perception and understanding of cinematic works.

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Since the early years of cinema, attempts were made to include and comprehend the sound in the space of the film. In the

period of silent cinema, the sound was to exist outside the screen in the form of musical accompaniment to the picture. Thus, it performed an important function – 're-ival' of the silent image. The outstanding

theorist W. Benjamin (1996, p.46) at the beginning of the sound cinema era in 1936 wrote: 'Cinema, especially sound, opens such a view of the world, which was previously simply unthinkable...'

Turning to the role of sound in the design of the cinema space, we note that in the first decades of sound cinema were mastered and understood the basic semantic and functional capabilities of music, language and noise in the film. Professional methods of using the means of sound expression to convey the acoustic features and semantic relationships of the elements of the intra-frame space of the picture, the relationship between the characters and the surrounding reality were developed.

Despite the purely technical reasons for the emergence of music in silent cinema and the fact that it existed outside the space of the image, music quickly attracted the attention of practitioners and theorists of new art. However, in order to remain in the modern art space, the film must offer adequate audiovisual forms, which embody the actual content. In this regard, the use of new (technologically and aesthetically) sound spaces in the film becomes one of the most promising areas of film development.

This work is related to the need for a special study containing a generalized analysis and systematic description of the process of use and evolution of sound spaces in cinema in the context of the development of a culture of the 20th–21st centuries on the example of the film composer Eric Serra's work.

Recent research and publications analysis

The problems of the research topic include works in which the sound and sound-visual relationships in the cine-

matographic work are considered, questions of form and content, specifics of the audiovisual space of the film are raised. In these theoretical works, depending on the scientific and the creative specialization of the authors (among which – film critics, film historians, directors, sound engineers, culturologists, musicologists, philosophers, art critics) consider various aspects of the sound sphere of cinema. Theoretical research on sound in cinema began in the era of silent cinema and continues intensively now.

It should be noted that many texts of the 1920s and 1940s not only are of historical interest but also prove their timeless ideological significance. Among the authors of such works are S. Eisenstein, V. Pudovkin, Dz. Vertov, I. Ioffe, R. Claire, B. Balash, R. Arnheim, J. Mukarzhovsky, E. Vuyermoz. Theoretical works devoted to the sound and music design of the film in the expanded socio-cultural, artistic and philosophical-aesthetic contexts are more related to the problems with the article. This layer consists of studies by T. Adorno, K. Bullerjan, J. Deleuze, Z. Liss, M. Shion, T. Elzesser, M. Hagener. In particular, the scientific work of leading theorists, such as Z. Lissa (1970), is still used today, related to the specifics of the development of music in cinema, the subordination of the musical design of the visual series; T. Adorno (1969), who studied the accompanying function of music, K. Bullerjan (2014) on the role of rhetorical musical figures in the perception of films with the audience.

Ukrainian filmmakers have not overlooked the role of music in the emotional content of films. In particular, Ukrainian art critic Halyna Filkevych in the monograph 'Commonwealth of Muses. Theater-Music-Cinema' (2005) analyzed the musical phenomenon in Ukrainian cinema

from silent cinema in the 1890s, highlighting collaborations famous Ukrainian composers Ihor Shamo and Borys Lyatoshynskyi with filmmakers, including Oleksandr Dovzhenko. Violeta Demeshchenko in the monograph 'Cinema as a synthesis of arts: sound and music' (2012) described the scientific concept related to the interaction of sound, music and images in cinema and the specifics of the function of film music itself. Olha Litvinova, a local artist, summarized the fruitful cooperation of Ukrainian composers with filmmakers whose feature films were made at Ukrainian film studios in the catalogue 'Music in Ukrainian Cinema' (2009).

However, with a considerable amount of theoretical work on various aspects of the sound and music of the film, there is a significant lack of research that includes the sound space of cinema in the context of culture. In this regard, one of the tasks of the study was to try to fill this theoretical gap.

Purpose of the article

The purpose of the article is to analyze the features of the musical arrangement of a live-action film and the interaction of music with the visual range in the film and to define the influence of musical arrangement on the audience's perception on the example of the film composer Eric Serra's work.

Main research material

With the beginning of the sound era, cinema developed by increasing the number of sound components and strengthening their dramatic role in accordance with the genre specifics and the director's concept of the film. Proposed in 1903 by the French company 'Pathé' the technique of

musical arrangement of silent films with the help of compilations was quite popular. With its help, it became possible to correlate the timing of the scene with the length of the musical fragment, as well as to achieve the emotional and semantic correspondence of the musical 'quote' material with the plot-event content of the movie scenes. There are cases when the film director himself took an active part in the selection of musical material, as it happened with the debut film of the Spaniard Luis Bunuel 'Andalusian Dog' (1929). As a musical accompaniment, the budding director chose the themes of two Argentine tangos and the leitmotif of Tristan and Isolde's love from Wagner's opera of the same name. With their help, he gave the audience a clue to unravel the idea of a surreal plot of his film.

The first step to understanding the prospects in terms of the impact of music on the viewer, as well as the ability to establish emotional and figurative contact with the image and the director's idea was to create original music for movies. This was started by the music of Camille Saint-Saens to the silent debut film of the French studio 'Le Film d'Art' directed by Charles Le Barge and Andre Calmette 'The Assassination of the Duke de Guise' (1908). Following Saint-Saens, other composers tried their hand at the cinema. Among the authors of the original musical accompaniment of the Great Dumb, who left a noticeable mark in the history of world cinema, first of all, should be named Arthur Onegger ('Wheel', 1923, directed by Abel Hans), Eric Satie ('Intermission', 1924, directed by Rene Claire), Edmund Maisel (Battleship 'Potemkin', 1926 and 'October', 1927, directed by Sergei Eisenstein), Dmitry Shostakovich ('New Babylon', 1929, directed by Leonid Trauberg and Hryhorii Kozintsev). De-

spite the lack of any practical experience (and perhaps because of this), they were able to demonstrate the diversity of the author's musical reading and semantic interpretation of visual-plastic action at the level of the dramatic concept of cinematic works.

Note the fact that at an early stage of the formation of cinema directors were aware of the need to involve professional composers in the work on the film. Moreover, preference was given to composers who had a bright personality and a tendency to a special emotional and sound perception of visual images with their subsequent transfer to musical images. Thus, music, not yet a full-fledged screen means of expression, showed a desire for an independent semantic interpretation of the game action and emotional and figurative association with the image and its plot development.

Due to the musical accompaniment, the actions of the depicted characters have a greater impact on the viewer. Music accurately depicts the sensory and emotional sphere of human life and symbolizes feelings and passion. It is used to recreate the mental state of the characters, to emphasize the invisible importance of the situation, to add certain accents. It was these characteristics that were later adopted by sound cinema, which showed a real and permanent interest in music not only by the filmmakers but also by spectators, not to mention theorists of new art.

The specificity of the functioning of music in sound cinema unfolded in the modelling of two types of screen reality, studied by Z. Krakauer (1974). One of them was related to the space of plot development within the framework of intra-frame action (plot-motivated or within frame music). Another – with the formation with

the direct participation of the authors of the picture space of audience perception (behind-the-scenes music). They could be in direct contact and even close interaction.

However, in the history of world cinema, there are many examples when the areas of functional application within the frame and behind-the-scenes music are sharply opposed to each other, as is the case in director Peter Greenway and composer Michael Nyman 'Zed and Two Noughts' (1985). The difference between informative vectors within in-frame and behind-the-scenes music was emphasized at the acoustic level, because, as Bela Balash (1968, p.286) rightly points out, music in cinema not only performs an artistic function but also gives natural and vivid expression to frames, makes images 'spherical' and replaces the third dimension.

The synthesis of the vicissitudes of the plot and music can be clearly seen in the work of the famous French composer Eric Serra, who wrote music for almost all of Luc Besson's films. The composer's father was a famous chansonnier in the 1950s and 1960s in France, so E. Serra has been fond of music and immersed in the process of its production since childhood. At the age of five, he began learning to play the guitar, and at the age of fifteen, he was already professionally accompanying artists who gave concerts. Serra also mastered the piano, drums, synthesizer and bass guitar.

In 1981, the young composer's acquaintance with director Luke Besson (both were 22 at the time of the meeting) marked the beginning of their long-term creative union. According to the article 'The most famous tandems of directors and composers' of the Internet resource 'Kino-teatr.UA', their first joint work is

Besson's debut full meter 'The Last Battle' (1983). After that, they constantly worked together on such cult films as 'Blue Abyss' (1988), 'Leon' (1994) and 'The Fifth Element' (1997). The composer received the Cesar Award for his music for the drama 'Blue Abyss'. His music is also heard in Besson's historical drama 'The Lady' (2011).

In addition to collaborating with the French director, Serra distinguished himself with the soundtrack to the Bond 'GoldenEye' (1995) directed by Martin Campbell. He was named the composer with the most innovative approach to the soundtrack. Eric Serra, according to critics, has strayed far from the musical canons of the spy saga because of the lack of a classic, instantly recognizable Bond leitmotif, created by Monty Norman and John Barry, and too modern a sound. In addition to working in film, Eric Serra has recorded more than 30 records of various artists, wrote music for a joint show of magician Chris Angel with Cirque Du Soleil, and in 1998 released his first solo album RXRA, which was produced by Rupert Hein.

In the 2000s, the composer co-wrote music for Richard Berry's 'L'Art (délicat) de la Séduction' with Sebastian Cortell and Stefan Brossole, and wrote the soundtrack to Gerard Kravchik's 'Wasabi' and John McTiernan's 'Rollerball'.

Music has a special role in Luc Besson's film 'Leon'. It is not just a background here. The bright, hard and at the same time sensual soundtrack of the composer Eric Serra attracts in action and creates an emotional mood, for example, increasing tension in a scene when Matilda stands at Leon's door, and behind her the killer. One of the most poignant scenes of modern cinema would lose at least 90% of its expressiveness if it were with-

out the musical design of composer Eric Serra.

As stated in the article 'How it was shot: Leon' of the Internet resource 'TVkinoradio', the eclecticism of the musical arrangement works on the pervasive idea of the unity of opposites, that is, the main characters. Serra experiments by combining ethnic motifs and classics, acoustic instruments and electronics, melodies and noises. The combination of even completely different songs of Bjork and Sting in the soundtrack sounds harmonious. In addition, the theme of music is the plot motive, giving Besson an avid music lover: the crazy hero Gary Oldman is an ardent supporter of classical music, Matilda lies to the homeowner who plays the violin, and represents Leon as a composer, etc. (TVkinoradio, 2018).

Music also plays an important role in Luke Besson's 'The Fifth Element'. It sounds almost continuously and takes up 90% of the screen time. The musical culmination of the film, of course, is the performance of a blue-skinned alien Virgo Plavalaguna. It consists of two different parts. In the beginning, Virgo performs a very classic aria 'Il dolce suono' from Gaetano Donizetti's opera 'Lucia di Lammermoor'. However, electronic rhythms are suddenly heard, and the aria turns into an unusual expressive vocal, known as 'The Diva Dance'. Virgo really not only makes incredible sounds, sometimes making you remember 'Nightingale' Alyabiev but also moves characteristically. With the help of a parallel montage, the viewer sees behind the scenes of the play the battle of the supergirl Leeloo with angry Mangalore unfolds, synchronized rhythm and movements with the performance of Plavalaguna.

Plavalaguna's voice was a modern opera singer from Albania – Inva Mula. If

she easily coped with the classical aria, then things went differently with the vocals. Serra deliberately wrote the melody in such a wide range that it could not be mastered by a single human voice. That's why the composer together with the sound director Mark Mangini literally constructed the vocals. He gave the upper notes to Mule, and in the lower key, he sang himself, then mixed the voices and processed them on a computer. This is how the 'unearthly' vocals appeared, which are able to soar smoothly from the bass to the soprano tops.

Eric Serra is a talented and prolific contemporary film composer. It is distinguished by unexpected combinations of different styles of music and musical instruments, interesting experiments and the ability to subtly and accurately convey the emotions of the characters, the atmosphere of the stage. All this to some extent contributed to the success of films by Luc Besson and other authors and directors who worked with the composer.

In the sense of the grandiose influence of film music to the audience, we should mention such famous film composers as Ennio Morricone, Francis Lay, Nino Rota, Vladimir Kosma, Andriy Petrov, Alexander Zatsepin, Mikael Tariverdiev, Eugene Doga, Myroslav Skoryk, Igor Pogor Lip... These are just some of those talented composers who make a strong aesthetic impression on the audience with their music and enrich the films they are working on.

Conclusions

Summarizing the above, we can say that music has always accompanied the movie. At different stages of cinema development, it played a different role. If in silent cinema musical accompaniment was needed to cover up the extra noise, then later the music already helps to realize the author's artistic idea.

Film music accompanies the visual series. Its purpose is not to mask the shortcomings. Music, unlike images, has no spatial limitations. It enhances the emotional impact on the viewer.

Film music becomes part of the created image, it forces the viewer to perceive it as something integral. Music, which in itself carries many images, in combination with the image becomes unambiguous, becomes concrete. Music and images reinforce each other.

With the help of music in the movies, you can create an emotional commentary. The author can thus hide his subjective attitude to the event or phenomenon, and the viewer often perceives this information subconsciously.

All this is typical of the soundtracks of the famous French composer Eric Serra. He is distinguished by unexpected combinations of different styles of music and musical instruments, interesting experiments and the ability to accurately convey the emotions of characters, the atmosphere of the scene. All this to some extent contributed to the success of the films on which the composer worked.

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МУЗИЧНЕ ОФОРМЛЕННЯ ІГРОВОГО ФІЛЬМУ

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Анотація

Мета дослідження – проаналізувати особливості музичного оформлення ігрового фільму; встановити вплив музичного оформлення на глядацьке сприйняття на прикладі творчості кінокомпозитора Еріка Серра. **Методологія дослідження** полягає у застосуванні таких методів: теоретичного – для аналізу функцій музики у створенні фільму та реалізації режисерського задуму; узагальнення – для визначення впливу музичного оформлення на глядача. **Наукова новизна:** вперше проаналізовано функції кіномузики, що допомагають у створенні ігрового фільму; проведено детальний аналіз взаємозалежності музики та візуального ряду; за допомогою теоретичного аналізу функцій музики визначено її вплив на сприйняття глядачів. **Висновки.** У статті проаналізовано

функції музичного оформлення ігрового фільму. За допомогою аналізу впливу музики на глядацьке сприйняття встановлено, що музичне оформлення допомагає втілити задум автора. Досліджено роль музики у створенні ігрового фільму. Теоретичне і практичне дослідження різних аспектів кінотворчості, що актуальні нині (зокрема, проблем звукового простору фільму), уможливило вихід на новий естетичний рівень задуму, створення, сприйняття і розуміння кінематографічних творів.

Ключові слова: кінокомпозитор; музика; музичне оформлення; ігровий фільм; кіномузика

МУЗЫКАЛЬНОЕ ОФОРМЛЕНИЕ ИГРОВОГО ФИЛЬМА

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Аннотация

Цель исследования – проанализировать особенности музыкального оформления игрового фильма; определить влияние музыкального оформления на зрительское восприятие на примере творчества кинокомпозитора Эрика Серра. **Методология исследования** заключается в применении таких методов: теоретического – для анализа функций музыки в создании фильма и реализации режиссерского замысла; обобщения – для определения влияния музыкального оформления на зрителя. **Научная новизна:** впервые проанализированы функции киномузыки, которые помогают в создании игрового фильма; проведен детальный анализ взаимозависимости музыки и визуального ряда; с помощью теоретического анализа функций музыки определено ее влияние на зрительское восприятие. **Выводы.** В статье проанализированы функции музыкального оформления в игровом фильме. С помощью анализа влияния музыки на зрительское восприятие выявлено, что музыкальное оформление помогает воплотить замысел автора. Исследована роль музыки в создании игрового фильма. Через теоретическое и практическое исследование различных аспектов кинотворчества, которые актуальны на данный момент времени (в частности, проблем звукового пространства фильма), становится возможным выход на новый эстетический уровень замысла, создания, восприятия и понимания кинематографических произведений.

Ключевые слова: кинокомпозитор; музыка; музыкальное оформление; игровой фильм; киномузыка

