

The Influence and Aesthetics of Music Narration in Film Creation

Yuling Chen

Nanchang Hangkong University, Nanchang, Jiangxi 330000, China

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Abstract: Film music is a very important organic part in the process of film creation. It not only meets the requirements of film creation, but also has its own artistic characteristics and expressiveness, which can further promote the completion of film narration. Film music can effectively show the plot pictures in the film, deepen the theme content and promote the development of the story. Aesthetics of film and television is a science that studies beauty and aesthetics in film and television art, and its research objects include movies and television art, especially film language, visual thinking, including film and television art including thoughts, and the relationship between film and television art and social reality and human beings. This paper first expounds the existing forms and functions of music narration, then tells about the influence and aesthetics of film and television music in film creation, and finally summarizes the content of the article.

1. Introduction

The famous film and television critic Bella Baraz once said: “A completely silent space will never be very specific and real in our perception. We feel that it is weightless, immaterial, Because what we see is only a visual image. Only when the sound exists, we can regard this visible space as a real space. Because the sound gives it a depth range [1].” For a long time, visual space In real life, it is always connected with sound, and only when the two are combined can it give people a complete sense of reality. Therefore, when the director is creating a film, in addition to the visual modeling, he should also pay attention to the creation and application of the sound category of film and television music. When the two are fully integrated, the art of combining the sound and picture of the film can be combined. Carry out a more comprehensive expression [2]. The study of music narrative gradually rose after the 1980s. It is a manifestation of the shift of narratology from classic to post classic. In the 1960s and 1970s, Roland Bart Todorov gremas Genette and others established narratology. It takes literary narration as the main research object and the construction of universal narrative mode as the core idea. This stage of narratology is called classical narratology [3]. Since the 1980s, narratology research has gradually broken through the framework of classical narratology and moved towards more diversified and open research. The research objects, research methods and theoretical resources of narratology have been greatly expanded. Narratology after 1980s is called post-classical narratology, and interdisciplinary narratology is one of the most important directions [4]. This paper puts forward the influence and aesthetics of music narration in film creation, summarizes the success or failure of its creation, and finds out some basic rules that

should be grasped, so as to make up for some shortcomings of theoretical generalization and provide reference for later film creation.

2. Film Music Narrative

Narrative is generally a talent for language, but sometimes there will be a short piece of music that is worth a thousand words. Film music narration also has some characteristics of language narration, and they all follow the theoretical basis of semiotics. Language expression is generally a process of rational thinking, with the dual meaning of the signifier and signified of the language sign language [5]. On the contrary, music expression is generally a process of perceptual knowledge, which is usually a process of the combination of perceptual knowledge and psychological experience. Of course, it cannot simply be said that it is perceptual knowledge. With the different quality of music, perceptual knowledge will gradually turn to theoretical knowledge [6]. Language is more precise, and music can only express emotions, such as spiritual world. The narrative of movie music is embodied in the combination of music and pictures, which usually has two kinds: the alignment of sound and picture and the synchronization of sound and picture. The so-called synchronization of sound and picture means that the rhythm, emotion and vision between music and picture are consistent. Music plays a role in setting off and rendering pictures. The so-called sound-picture counterpoint means that music and pictures reflect the theme of movies from different aspects, levels and angles. The rhythm, emotion and vision between them are not unified, even opposite to each other [7]. Film music composers often use tones or music or even musical instruments with the characteristics of the times to make movies feel contemporary. This requires our film music composers to be proficient in the performance methods and emotional expressions of various instruments. In addition, the film Music often uses novel electronic music or electro-acoustic bands to express movies [8]. Film music and pictures go hand in hand, promote the development of the film's storyline, and strengthen the artistic appeal of the film.

With the development of the times, there have been too many musical instruments. All kinds of musical instruments have the same sound principle, but each musical instrument has its own timbre due to different materials. For example, erhu is a musical instrument that can perfectly show sadness. *Living* is a classic film by Zhang Yimou. It describes the tragic life situation of a rich and noble life. The main musical instrument in the whole film is erhu. When “my grandmother” was married to Pockmarked Li's house in red sorghum, suona was used on the road, which is a musical instrument with great sound and extremely arousing emotion, The suona set off the whole scene of being a bride. *Farewell My Concubine* is a dramatic film, so it uses a lot of Bangzi and Jinghu music. These emotions are “not purely caused by some kind of visual motivation like daily feelings, but triggered by the auditory musical instrument color”. Similarly, instrumental ensemble is also a kind of timbre of instrumental music, and western symphony and national orchestra have their own characteristics. As shown in Table 1 and Table 2.

Table 1 Detailed Explanation Of the Timbre of Ethnic Orchestral Music

Types of musical instruments	On behalf of musical instruments	Overall characteristics
(China) Wind instruments	Dizi, Xiao, Panpipe, Dam, Sheng, Lusheng, Guanzi, Suona, etc.	Elegant and clear style, strong or soft tone, clear and round, melodious and euphemistic
(China) plucked stringed instruments	Liuqin, Pipa, Ruan, Yueqin, Guqin, Zheng, Sanxian, Dongbula, etc.	Short pronunciation, tone and bright, crisp, penetrating power, poetic melody
(China) Stringed Instrument	Erhu, Banhu, Gehu, Matouqin, Jinghu, Zhonghu, etc.	The rhythm is soothing and calm, the tone is thick and soft, the range is wide, and the bass is dominant

(China) Percussion instrument	Tang drums (big drums), touch bells, timpani drums, bronze drums, large and small gongs, snare drums, row drums, cymbals, etc.	Strong sense of rhythm, strong momentum, relatively fixed pitch
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Table 2 Detailed Explanation Of Western Orchestral Timbre

Types of musical instruments	On behalf of musical instruments	Overall characteristics
(Western) woodwind instrument	Flute, oboe, clarinet, platoon and bassoon	Wide range, soft tone, strong expressiveness, the key role in the ensemble, is also an important solo instrument
(Western) brass instrument	Trombone, Cornet, Trumpet, Euphonium, French Horn, French Horn, etc.	The sound is strong, majestic, brilliant and warm, with different sound quality, loud and broad
(Western) Stringed Instrument	Large and medium violin, harp, (electric) guitar, electric bass, guqin, etc.	The melody is soothing, soft and beautiful, the tone is uniform, surging and passionate in ensemble, and gentle and graceful in solo.
(Western) A percussion instrument	Timpani, tripod, the size of the snare drum, cymbals, xylophone, etc.	Enhance the momentum of the music, the tone is more fixed, and the rhythm is strong
(Western) keyboard instrument	Piano, electronic organ, pipe organ, accordion, harpsichord, etc.	Wide range, large volume, rich and varied timbre, strong emotional expression, strength and softness, rapid coexistence, clear and crisp treble, full midrange, strong bass

3. The Influence and Aesthetics of Music Narration in Film Creation

3.1 Influence on Film Creation

In the process of film creation, if the creator regards music as an effective means to promote the development of the plot, then the role of music in the film is not an auxiliary means, but from the scope of the narrative to the narrative of the film. The role in the movie itself can play the role of explaining the plot screen, and can further promote the development of the plot. In this case, music is the main content of the movie, and this type of movie is also relatively More [9]. Successful music works refer to the music works created by the creator who does not intend to go beyond the narrative scope of the film content and wholeheartedly completes the content of the film plot. For example, a musical biographical film “cuidi Chunxiao” released in 1938 is the narration of a great Austrian composer for the protagonist of the film. In this film, music plays a very important role. In the film, the hero Strauss was deeply influenced by the artistic charm of a singer Kara, so he decided to create a piece of music as a gift for her, which also implied Strauss's love for her. When he sang this piece of music at home with deep affection, his wife Bertie thought it was created by her husband for herself, but when she saw Kara also appeared in the living room and the intoxicated expression on her husband's face, she suddenly felt that her husband was in love with others. At the end of the film, the protagonist goes to say goodbye to Cara. At this time, the melody of this musical composition is quietly sounded. At this time, the dialogue between the two is consistent with the speculation of his wife. In this film, the narrative of the story is to convey the emotions between the characters through music, and slowly tell the tense and subtle relationship between the two in the melody.

The melody of film and television music has a strong modeling function. It shapes different music and shapes different shapes through the changes of length, height and speed. It may also use a cheerful and short piece of music to describe the humorous mood of the character, such as the

music of pig Bajie carrying his daughter-in-law in the TV series journey to the west, as shown in Figure 1. Or express the intense tension in the character's heart with a rapid rising rhythm, such as the soundtrack of the fight scene in the movie “Thai embarrassment”. Or use the low and tortuous melody to express the strange and depressed atmosphere.



Fig.1 The Staff Part of the Journey to the West's Score “Pig Eight Rings Back Daughter-in-Law”

3.2 In the Aesthetics of Film Creation

Harmony is not a necessary factor in all music. In multi-part music, a variety of melodies make up the whole music, and harmony becomes an important element of music [10]. Different film and television producers have different understandings of harmony. Some people think that harmony is a function, while others think that harmony is a color. The music of film and television works needs harmony to give color rendering, which makes the whole work fuller and more tense. In the hit TV series “Walking West”, the producer skillfully played the color function of harmony, and made the atmosphere of the whole TV series locate in a strong northwest amorous feelings.

Mode refers to the combination of several tones of different heights and lows around a central tone according to certain rules, and finally becomes an organic whole. Mode is an important form of expression produced by humans in the long-term music development process. Different modes express different scenes through differences in tonal structure, pitch relationship, and rhythm. At present, the major modes, minor modes and various national modes are commonly used. In film and television works, the mode of music has a strong prescriptive function. For example, in military law dramas, F major is generally used to reflect the brave and fearless spirit of soldiers. In the TV play a dream of Red Mansions, B minor is mostly used, which reflects the main melody of the plot sadness and elimination. In addition to the above aesthetic forms of film and television music, the speed, strength and timbre of music will also affect the aesthetic expression of film and television music. Through the call and adjustment of different music factors, film and television music shows different forms of beauty such as beauty, grandeur, sublimity, tragedy, comedy and absurdity. Of course, in order to reveal the essence of beauty, film and television music must first respect the fundamental concept of beauty, and film and television producers should have higher requirements for understanding “beauty”. Only in this way can film and television music reflect its aesthetic value in their works.

4. Conclusions

Film and television music is an important part of film and television dramas. Nowadays, when the development of film and television industry is vigorously promoted, how can film and television

music emerge suddenly in this development trend, which not only helps film and television dramas hit a higher box office, but also enables their own development. Future film and television music producers need to focus on the issues. Film and television music producers must first recognize the existence of film and television music and the aesthetic value of film and television music. Only by accurately grasping these can the future development of film and television music move toward a broad road. In the process of continuous film development, film makers all over the world have also actively created many typical films and created a wonderful visual feeling for the audience. Music and film, as two different forms of artistic expression, have different character forces. Music is a pure work of art, while film is a complex artistic creation. When music and film are integrated, the expressiveness of film is richer and fuller, and it is also given a new narrative choice. With the artistic characteristics of film music gradually revealed, music plays a more prominent role in movies. Music is an independent art form. In the narrative system of movies, the narrative brought by music is not only based on language, but also based on the uniqueness of music to build the movie plot, time and space and the audience's reception psychology. The narrative function of film music makes the film climb to a higher artistic level, and it has achieved different artistic effects while keeping up with the development of the times.

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