

## The Functions of Music in the Film and its Effect on the Audience

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### **Abstract:**

Films and music participate in dividing the element of time into well-defined rhythm patterns. There are certain natural rhythms that are inherent in the physical movements of many of the visual elements on the screen, from trees driven by the wind, footsteps, a car engine, etc., all of these create natural rhythms. Creates an instinctive need to hear rhythmic sounds corresponding to the visual.

The rhythmic pattern is also provided by the pace of the plot, by controlling how fast or slowly it develops. As well as by creating a rhythm by controlling the pace of dialogue and the natural rhythms of dialogue between characters. Tempo is determined by repeating combination bits and controlling the duration of each shot between one cut and the next, giving each scene a unique rhythmic character. Although the synthesis "montage" divides the film into a number of separate parts, but it achieves sequence and flowing form, because the music possesses these same qualities of rhythm and continuity, and can easily adapt to the basic rhythms of the film.

### **Key words:**

(Film Score, Cinematic Film, Audience).

### **Introduction:**

Enjoy music intimacy creates remarkable film, to the extent that adding music created specifically for the film seemed to be a perfect idea. As viewers at first used to feel emptiness due to silence as the dynamic gating that provided the image animation seemed not natural, and the image without any form of sound that is corresponding to such image that is visible on the screen.

### **Research problem:**

The technical progress in the quality and purity of the image led to a dazzling visual that sometimes overshadows the desirable contents of the dramatic transmission. The research problem is centred on the need to study types of music and music pieces within the film, the

relationship between the visual and the sound variables to raise the rhetorical level of the cinematic language.

### **Research objectives:**

1. Stand on more of the details that help to choose visual and audio materials synthesis that serve concept and content.
- 2- Presenting a study of types and functions of music within the film, and the relationship between visual and audio variables.

### **Research methodology:**

The researcher followed the descriptive approach to describe functions of music within the film, and its interaction with the image within the film complex to serve the content of the artwork.

### **Search questions:**

- 1- What are the special functions of music inside the movie?
2. What are the types of basic film score?
- 3- Does music have the ability to hide the film's weaknesses?
- 4- Does music have the ability to add levels of meaning to a visual?
- 5- Has the technological development contributed to the ability of the cinematic sound tape in the ability of music to provide us with a sense of time and space?

### **1- Music film composed specifically for the film:**

" Music Text " appeared also composed specifically for the film, which uses a music background, for example, the way that shows the recital tune "As Time Goes by " as a musical piece in the film " Casablanca1942 ", as they also appear as a theme music in "Max Steiner 1888-1971", and these pieces of music appeared clear with distinction between them.

It emerged after Steiner used the same approach, many of musical pieces that do not use the melody or harmony in ways consistent with the traditions of romantic old themes. So that some melodies Goldman, for example, in films such as: "Planet of Apes "1968 and "Chinese Chinatown"1974, they do not look like musical movies at all. Do all musical pieces use the technique of the twelve ten tone? The model Rmas faces problems also with movies such as: Fight Club 1999, which appear in turn as cases on - line interval for his supposed music. On one hand, these musical pieces were composed specifically for the film and they used traditional techniques to match the music with the visual events, the music writer has created unusual music using DJ" DVD player" Dust Brothers by creating musical piece by selecting samples from previous music- making recordings.

As an alternative to this confusion in the classification of cinematic music, new theories and opinions have emerged to deal with cinematic music as a collective concept. Cluster Theory, Berys Gaut used it in the recipe for art, which is the interpretation which cannot be determined in terms of individual or joint alone. Instead, it suggests good explanation which collectively uses the conditions necessary for each case, which contains the sets of features and functions that may be sufficient.

In developing this collective interpretation, we present a list provided by Jerrold Levinson and Noel Carroll: this list is not intended to be rated for specific attributes of film music, but rather a must in order to be a starting point to portray the advantages of the interpretation of collective film music. The items on this special list are:

- A - Music composed specifically for use as part of a broken audio optical recorder.
- B - Music used for the associated imaging film for people or places or things or ideas or events.
- C - Music used to emphasize elements of the film.
- D - Music used to convey characteristics of a character in the film.
- E - Music used to denote an emotion or mood in a scene.
- F - Music used to give a point of view of a character in the movie.
- G - Music used to confirm the acts that depicted the scene.
- H - Music used to enhance the formal features of the film.
- I - Music that sounds like cinematic music.

It is important to note that the interpretation of the collective film music does not prevent the use of terms such as music source (Diegetic Sound), or music that emphasizes the meaning according to what is contained in the understanding of the common. The concept of the source music (Diegetic Sound): It is the result of logical classification, considering that the role of music in the world is the real movie. Music sources can perform other functions, such as the establishment of emotional mood, or connect personal emotions. Applies this requirement itself on music that emphasizes meaning, and comes from outside the material subject of the film, which fits in with any of the types of classifications that we have mentioned previously.

### **1-1- types of basic text music author specially for films:**

Music composed specifically for the film is Known as (**Movie Score, or Film Score**) , a phrase from a broken original music made to accompany the images of the film , which is different from the music soundtrack of the film **Movie Soundtrack**, Which uses songs that exist in advance.

Music footage composed specially for the film can be divided into two types :

#### **1-1-1- Mickey Musing's music Mickey Moussing:**

This type is being called such name because it originated from the techniques of cartoon animation, which is precisely calculated for music and movement. The beat of music precisely matches the natural rhythms of moving objects on the screen. It requires compatibility analysis of a sequence of visible images. Where the focus is on kinetic elements of rhythmic sequences that will serve the music. Makers of films recently tend to avoid this technique, as it lacks precision or has been used excessively.

#### **1-1-2- Generalized Implicit Music " or implicit score ":**

Music isn't played implicitly and the movement is accurate, but the focus is on the atmosphere, general emotional or conditional mood of the sequence in the film as a whole. Most of what this is achieved through a set of repeated tunes. As rhythms of this music are

varied to suggest dramatic structure for rhythmic sequences, as the function is the transfer of emotions that enhance the story.

## **2- Special functions for movie music and its effect on the spectator:**

Music has a great effect on the response of the spectator, as music works to fulfil a set of basic functions , namely :

- Create structural rhythms.
- Support and strengthen the emotional content of the image.
- Expression of emotions that can't be expressed through visible images.
- Stimulate the imagination, mind, subconscious, senses, and responses to emotions, and ideas.
- Complementing and enhancing the dramatic and narrative structure by eliciting emotional responses that are corresponding to each single scene and the film as a whole.

Music is used in a film to perform a wide range of diverse and complex functions, and it is difficult to perceive all these functions in a list or describe them, but we review the most important and effective ones within a film and its visual images:

- 2.1 Covering possible weaknesses in the film.
- 2-2- Elevating the dramatic effect of a dialogue.
- 2-3- Telling an inner story.
- 2-4- providing a sense of time and space.
- 2-5- Building Dramatic Tension.
- 2-6- Adding levels of meaning to the visual image.
- 2-7- Characterization through music.
- 2-8- Sound effects as part of the Score.
- 2-9- Music as an interior monologue.

## **Results:**

1. Study and knowledge of types and functions of music within the film, and the relationship between visual and audio variables, will spare us this visual and technical dazzle, which dominates the desired content in some cases.
2. Study of complex relations between types and functions of music within the film and images, as it produces a feeling of excitement inside the spectator, leading to build structural characteristic of the film that is able to access the insides of the viewer and influence him.

## **Recommendations:**

1. Develop structural and rhetoric forms in the use of elements of sound and music in building Egyptian movies, to create new ways and different means of expression of psychological and dramatic situations than through the effect of visual and audio influences within the movie on the spectator.

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