Re-Evaluating Music-Art-Sound of Film through Aestheticism

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Abstract: This submission attempts to show music-art-sound of film through applying aesthetic theory. It aims to look at the film with a view to satisfying the taste and demand of the aesthetic loving audience. By creating music, art and sound in film, its aim is to unveil the theory of aesthetics through which a new inspiration and dimension will be awakened in the minds of author, reader, researcher, reviewer, and audience. To emphasize on music, sound and art in film, this paper applies the critical comments made by famous aesthetic critics, composer, and film-maker. Film making is such an initial step where many aspects of a greater society, community, and a mixed culture are given priority to highlight the index of the age. Thus this submission sheds a new aesthetic image of film so that social, political, cultural, and economic issues of a film are minutely exposed. It presupposes also that the concept of aesthetic film and art can be treated as synonymous by blending the unexamined issue of the relationship between art and aesthetics in the context of film making.

Keywords: *Aesthetics, Art, Film, Music, and Sound.*

I. INTRODUCTION

The real image of social, political, and economic issues of a country is highlighted through film when any film-maker, director, producer, or composer enables to fulfill the demand and taste of his contemporary audience. Film making is such an initial step where many aspects of a greater society, community, and mixed culture are given priority to foster the index of the age. If the film of any country fails to recognize an international identity due to the lack of aesthetic knowledge and practice, then the film-maker has to tolerate the reliability of failure. Consequently, the effect of aesthetics on the film making begins to decrease slowly. Again, it is apparently true that a film can never earn popularity among the aesthetic loving audience without music as well as musical. Music as well as art, and sound play the dominant role in making the best film. A film is made on the basis of art and literature. To make a beautiful film, we must produce aesthetic expert film-maker, producer, and director to spread aesthetic knowledge in the film industry. Our research expects that in course of time our film would enable to meet up the taste of the aesthetic loving audience and of the age by creating aesthetic taste and demand. Now we can see the influence of aesthetic art at every sphere of our pragmatic knowledge and literature. The influence of aesthetics in film can be brought about by the efforts of film-maker if dedicative heart, soul and mind are deeply imbedded in it. We can assume that aesthetics occupies a prominent place in human psychology through which an aesthetics-lover cum film-maker may produce an aesthetic film so as to create an inspiration of the aesthetic minded audience.

With the passage of time, a sustainable facility and skill of an art is created, and is formed of a long lasting image, which is acknowledged as aesthetics under any judgments. A panoramic creation of an aesthetic art prepares a spreading stage for judging and analyzing aesthetics for the author, reader, and researcher. The analysis of aesthetic film is the result of post-modern era in the context of the age. Scene is the driving force of poetic art. Through this, the multiple affections of art are contained in the post-modern society as a polished and rectified art. Character in letter-word-phrase, is agitated in human psychology. By following the complex approach of scenery and embodiment, or framing character, aesthetic art is much more represented in the mind of the audience.

However, the researcher is of the view that the submission discusses on the four major categories, including (1) Film Music, (2) Film Aesthetics, (3) Film and Art, (4) Film Sound. For this purpose, this paper is made to apply the critical judgments made by aesthetic critic, film-maker, and composer to make music, art, and sound through aesthetic theory.

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II. FILM MUSIC

Aaron Copland (1949) points out that a composer can do no more than "make potent through music the film's dramatic and emotional value" (*The New York Times*). David Raksin (1989) comments concerning music's avowed purpose in film are "to realize the meaning of a film." Both observations approach a general answer to the question.

Music can create a more convincing atmosphere of time and place. There are a variety of ways of achieving an atmosphere of time and place, or musically speaking, "color." In a broad sense, musical color may be taken to represent the exotic or sensuous aspects of music, as distinct from musical structure or line is considered the intellectual aspect. Film music is, overwhelmingly, colorist in its intention and effect when a composer attempts to create an atmosphere of time and place. Color is associative--bagpipes call up the images of the place, the oboe easily suggests a pastoral scene, muted brass connotes something sinister, rock music may imply a youthful theme, and so on. Also, color is not intrusive; it does not compete with the dramatic action, which is important for film music. The effect of color is immediate, unlike musical thematic development, which takes time. In addition, color is highly flexible and can be seen in the relative ease by the experienced screen composer. The composer usually has to write a feature score because color is easier to achieve than musical design. Color can be readily understood by a musically unsophisticated film audience. Musical color can be achieved in a variety of ways. One is to use the musical material indigenous to the locale of a film. There is a problem of stylistic integration. This arises when composers are required to use set pieces of music for the purposes of color within the framework of the score. Such set of pieces can include folk songs, music for fairs, street cries, dances, and so on. It is far better for the composer to arrange these pieces himself so that they may conform stylistically to the rest of his music for the image. The arrangements of the folksong indicate ample precedent for the film music. The problem can be avoided entirely if the composer creates his own atmospheric music.

Stylistic parody[2] is another colorful device, which has been slightly cultivated in film music. Few composers are capable of carrying off stylistic parody, for it takes an intimate sense of a compositional style. This emphasis on color does not mean that musical line and structure should go unused. The primary reason is that the composers traditionally stay away from complex line and structure in music because such complicated structure cannot be emphasized without competing with the dramatic action. The answer to the problem of color and line, as it applies to film music, is that musical color can be created just as effectively by the confluence of individualized lines, or by the arbitrary piling up of dissonance in a chord.

Music can be used to underline, or create the psychological refinements--the unspoken thoughts of a character, or the unseen implications of a situation. Frequently, music can imply a psychological element far better than dialogue. This use of film music is the most effective when it is well plan connected in advance, and the film is in the scripting stage. However, this possibility passes away and music is not allowed to speak. Copland (1949) observed that music satisfies the emotions of the spectator which points to the object as seen with an aural image. Although music in film can be most effective in such instances, composers are given little chance to use it. The ability of music to make a psychological point in film is a subtle one and the most valuable contribution. George Bluestone, in his book, *Novels into Film*, also states that the film is a presentational medium (except for its use of dialogue) which cannot have direct access to the power of discursive forms. The rendition of mental states memory, dream, and imagination cannot be represented by film and language. The film, by arranging external signs for our visual perception, or by presenting us with dialogue, can lead us to infer thought. But it cannot show us thought directly. It can show us characters' thinking, feeling, and speaking, but it cannot show us their thoughts and feelings. A film is not thought but perceived. He also focuses on the typical naïveté of most film theoreticians concerning the possibilities of film music. By the word "film," Bluestone means the total numbers of works including-visuals, dialogue, sound effects, and music.

Composer Leonard Rosenman argues that film music has the power to change naturalism in films. Actually, the musical contribution to the film should be idealized to create a condition wherein the elements of literary naturalism are perceptually altered. In this way, the audience can have the insight into different aspects of human behavior and motivation not possible under the aegis of realism and naturalism. Film music must thus enter directly into the 'plot' of the film by adding a third dimension to the images and words. It is an attempt to establish many faceted portrayals of behavior that motivates the composer in the selection of sequences to be scored and, just as important, the

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[2]Parody refers to the musical procedure common in the later part of the 16th century. The somewhat unfortunate term, of the 19th century German coinage, refers only to a method of composition and is not intended to have a pejorative meaning.

sequences to be left silent. While music does have the catalytic ability to change the audience's perception of images and words, it is worth pointing out that there is a corollary: the effect of the image and words upon the music. A simple recollection by Rosenman should suffice to make the point. He also points out that there is a symbiotic catalytic exchange relationship between the film and the music.

Music can serve as a kind of neutral background filler. Aaron Copland comments concerning the background music that it is really a kind of music for which one is not supposed to hear, the sort that helps to fill the empty spots between pauses in a conversation. It is the movie of composer's most ungrateful task. But he may get private satisfaction from the thought that music of little intrinsic value, through the professional manipulation, enlivens and makes more human the pallor of a screen shadow. The neutral filler type of music must weave its way underneath dialogue which can be the film composer's most difficult task for it calls for him to be his subordinate. At times one of the functions of film music is to do nothing as though it exists as sound rather than as constructed music. Even though it fills a rather subordinate role to other elements in the pictorial quality, "filler" type music is a very conscious dramatic device. Generally, such music is treated musically in a recitative style reminiscent of the opera: blank spots in the dialogue are filled with fragments of music, which come to the foreground momentarily to comment on the dialogue and then, drop back into the background when the next line is expressed. In this regards some Bangladeshi films may be mentioned as follows: "Rahim-Rupban," "Vaat Dai (English Tranlation: Give Me Rice)," and "Dhaka-86." Music of these films is very exciting and enjoyable.

Music can help to build a subtle sense of continuity in a film. It can tie together a visual medium by its very nature, continually in danger of falling apart. A film editor is conscious of a particular attribute of music in films. In a montage, music can serve an indispensable function: it can hold the montage together with some sort of unifying musical idea and imagination. Without music the montage can become merely chaotic. It can also develop the sense of continuity on the film-level as a whole.

Music can provide the underpinning for the theatrical structure of a scene and then round it off with a sense of finality. It has a way of bypassing human's normal, rational defense mechanisms. It can help to build the film in a scene to a far greater degree of intensity than any other cinematic art. It is of little significance provided that the scene involves an intimate love relationship, or a violent fight; music evokes a gut reaction unobtainable in any other way. On the other hand, it can be one of the least effective uses of film music if it is not handled properly. In fact, many producers and directors seem to feel that it is film music's only function in a film, especially if the film is inherently weak. Every composer who has worked in film has been asked to provide music for a weak scene in the expectations that the music makes the scene stronger. It simply cannot be done, and it is then the composer who receives criticism for a scene poorly executed.

We intend to react to music whether we desire to or not and if we do not wish to be moved by music in film, we resent its presence for making us begin to lose control of our rational, and sophisticated defenses. Of course, there are times in a film, perhaps even entire films when any kind of music is inappropriate. Film is want of music because a producer or a director does not want it. To them, music impinges on a sense of "realism." The film composer must understand more about every other aspect of the filmmaker's craft than any other individual involved in the production. Since the composer is usually called in on the project after the film is complete, he must know what the director, cinematographer, actor, and editor all try to express dramatically. Without the dramatic sense for film, the composer is lost and his contribution to the film will be negligible. As a result, an expert composer is a must for creating music in film in order that he may enable to satisfy the demand and the taste of the audience. He should be conscious of his film with a view to undergoing a revolutionary change in a film industry. At the same time, a composer plays a significant role in making music in film in order to bring up the contemporary social, political, economic, cultural and psychological images of the aesthetic loving audience.

III. FILM AESTHETICS

The notion of an 'aesthetics of sensation' in a vivid manner, having fallen out of favor with literary and cultural theorists, is necessary to make sense of the myriad of ways in which a contemporary popular culture interacts with cinema. Barbara Kennedy points out that one of the shortcomings of film theory is a failure to engage with what may be called an 'aesthetic impulse.' The high concept entertainment spectacle is a business enterprise; the film art is an artistic endeavor founded upon a singularly creative impulse. In spite of the token disclaimer, high and low culture distinctions have been effaced in the postmodern age. Film theory relegates an examination of popular cinema from a conventional aesthetic approach to art. Equally, the aesthetic film is appropriated and reconfigured as structural or instrumental analysis of subjectivity and social, cultural and economic conditioning.

What one can perceive as a real shortcoming in film theory is the lack of an analysis of film as aesthetically charged, or functioning affectively on the spectator. Film expert, Manovich describes this 'waning of affect' in relation to the demand for new modes of affectivity in computer culture and digital media: Affect has been neglected in the cultural theory since the late 1950s when, influenced by the mathematical theory of communication, Roman Jakobson, Claude Levi-Strauss, Roland Barthes and other aestheticians began to treat cultural communication as a matter of encoding and decoding messages. By approaching any cultural object/situation/process as 'text' that is 'read' by audiences, or critics, cultural criticism privileges the informational and cognitive dimensions of culture over affective, emotional, performing and experiential aspects. Other influential approaches of recent decades neglect dimensions. The orthodox treatment of the affective in film making depends on the assumption of spectator's passivity in the popular film, but the nature of the cinematic spectacle is rarely conceptualized in more conventional analyses that emphasize the study of film 'cultures,' or more fashionably, 'film subjectivities.' At the risk of sounding parochial, spectators are interested in scene and sound of film as an aesthetic engagement with acute observation. Spectacle is not entirely a matter of image absorption or spectator's inculcation into an ideological medium. Visual cinema, for which one can distinguish from narrative cinema most cinemas depend on narrative structure, but a visual cinema responds to the affective engagement with the visual impact of the image, shot or sequence on the screen, is a complex dynamic of camera movement, angles, and positions, innovations in sound and image technologies.

Distinctions between passive and active viewing in contemporary, or more specifically, postmodern cinema, are incompatible with the ways of seeing, in which contemporary culture is reflected. Film theory must re-engage with the complexities of how a film is read and viewed. Film studies must concurrently engage with the material reality of the film industry and the qualitative features of what Adorno (1979) considers the industrialization of culture. Carroll (1988) suggests that mass or popular forms of culture and art are ultimately attached to notions of commonality and community. The taste for accessible art does not evaporate soon, nor does the pleasure have from sharing artworks with large numbers of fellow citizens. People like to have commerce with the same artworks that their neighbors far and wide do. It is an important element of possessing a common culture. Adorno's industrialization of culture is a process literally in which culture is made available to a wider audience. Such processes operate within what aesthetic writers, especially Marxists have analyzed as a capitalistic marketplace. It is indisputable that film is not for the dominant form of entertainment and art in contemporary cultures, but for other cultures. This is a simplification only insofar as film is hardly singularly mass or popular. For a sense of cultural and aesthetic identity, cultures revert to a popular form of cinema, its ways of making an underlying meaning, and its affective impact on the self. This centrality of an art form to personal experience and subjectivity requires an aesthetic inquiry. Now it is found that Bangladeshi film makers, producers and directors try to make films based on local habits and trends to identify the nationality of the nations.

IV. FILM AND ART

Now, the purpose of this article is to make a relationship between film and art by applying aesthetic theory. The notions of film aesthetics and film art can be treated as synonymous through bracketing an unexamined issue of relationship between art and aesthetics in the context of film. Where the relationship between film and art has been discussed, the outcome has often been a disdain for the artistic dimensions, achievements or potential of film. An extreme version of such disdain can be found in the work of the conservative philosopher Roger Scruton (1983) who, in his discussion of photography and film, excludes the mass of popular fiction film making from the possibility of aesthetic achievement or distinction, dismissing it as the "mass marketing of sentimentality under the guise of imaginative drama" (Scruton 86). Scruton writes of the "fictional incompetence" of cinema (112), suggesting that the fictional dimension of a film is held in check by the fact that the fiction depends on the recording of an actual space and time visually and aurally. The aesthetic object is such by virtue of a creative or imaginative transformation of what it represents, and film, due to its character as a recording device, is incompetent in performing its function: film can perform an aesthetic function.

Aesthetic objects (natural or man-made) are distinctive due to the manner in which they are cut loose from the practical ends. This disengagement from the practical purposes enables aesthetic objects to be used for purely perceptual or contemplative purposes: roughly speaking, the aesthetic object becomes an occasion for reflection rather than action. In order to fulfill the aesthetic role an art work must exhibit certain properties: it must possess qualities of 'form' by distinguishing it from which it represents, its 'mere subject matter' (Arnheim 55). In other words, aesthetic attention, a work of art has to be more than a mere imitation of the world, or some part of it: it must also be a transformation of the world. Arnheim's Kantianism is tempered by a suspicion of pure formalism as an artistic practice, and recognition that 'informative' modes of film making – like the documentary – are as legitimate

an arena of artistic expression as the fictional film. Arnheim (1997) cites Goethe's dictum "art is instructive long before it is beautiful" in order to stress the potential significance of propositional content, and as a corrective to pure formalism as a critical practice (pp.114-129).

The idea that films creatively shapes which they represent may hardly be taken for being granted during the first decades of cinema's existence; indeed, as we have seen that arguments are occasionally put forward denying film's status as an art in this sense. Photography and film are regarded by many film experts as nothing more than advanced technology of recording, and thus unable to effect that transformation of 'material' vital to art. As such, Arnheim's principal goal is to demonstrate the manifold ways in which film transforms what it represents – in spite of its apparent ability to attain 'absolute truth to the way things appear' – and the ways in which this fact of transformation may be enhanced and accentuated by creative control of medium. Film – silent, black-and-white film of the type that forms Arnheim's corpus – reduces a three-dimensional world to two dimensions, so a film maker has a creative choice either of fostering the appearance of three dimensions, or of stressing abstract, two-dimensional forms. Similarly, film takes a world of color and renders it in shades of grey; it takes an unlimited and continuous visual field and frames it; it takes a world of sound and renders it by the visual means. Arnheim (1997) writes: "Art begins where mechanical reproduction leaves off, where the conditions of representation serve in some way to mould the object" (55). The idea, technological advances in the 'mechanical reproduction' of reality, correlates with artistic advances. He vigorously protests against the synchronized sound film by modeling his argument on a classic text of philosophical aesthetics.

V. FILM SOUND

A meaningful soundtrack is often seen on the screen as complicated as the image. The entire sound track is comprised of some essential elements as follows: 1. the Human voice, 2. Sound effects, and 3. Music. These sound elements must be mixed and balanced so as to produce the desired dramatically creative result. As a guide to the consideration of film sound, these terms are useful as discussed below:

5.1. Sound Source

Actual (*Diegetic*)[3] Sound is sound whose source is visible on the screen or whose source is implied to be presented by the action of the film: spoken dialogue of the characters, sounds made by objects in the story, music represented as coming from instruments in the story space; i.e., sound that is heard by the scene's participants as well as by the viewer. Commentary *(Non-diegetic)* sound is sound whose source is not visible on the screen and not implied to be presented in the action; i.e., sound that is heard only by the viewer, not by the participants, and stems from the soundtrack as comment on the scene and not from its actuality: voice-over narrator's commentary, sound effects which are added for dramatic effect, "background" music. Commentary sound is represented as coming from a source outside the story space.

5.2. Physical Juxtaposition of the Audial and Visual Images

Synchronous sound is sound for which we see the source of the sound as we hear it. For example, if the film portrays a character playing the piano, the sound of the piano is heard. Asynchronous sound is not matched with a visible source of sound on the screen. Sound is heard, source remains unseen; Source is seen, sound is unheard. Such sounds may provide an appropriate emotional nuance, or add to the realism of the film. For example, a filmmaker may opt to include the background sound of an ambulance's siren while the foreground sound and image portray an arguing couple. The asynchronous ambulance siren underscores the psychic injury incurred in the argument; at the same time the noise of the siren adds to the realism of the film by acknowledging the film's setting. In this regard we may mention of "Jiban Niya Joya."

5.3. Meaningful Juxtaposition of the Audial and Visual Image

Parallel Sound is sound that matches the visual in mood and emotional content, and happy music over a party scene. Contrapuntal Sound occurs when the audial mood is in contrast to the visual mood, and the resultant emotion of the scene is a product of the complex interplay between these different moods.

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[3] *Diegesis* is a Greek word for "recounted story"; in film studies, it means the story (or narrative) world of the film. *Diegetic* (Actual) sound is any sound originating from a source within the film's world.

5.4. Proposition

Are there any aesthetic preferences for one side of a pair over the other? The obvious answer must be: it depends on the situation. However, noted French director René Clair once questioned that if one can see two hands clapping, is it unnecessary to hear the sound? The implication of Clair's observation suggests the "anti-redundancy premise"— that the augmenting audial image is invariably duplicative and potentially redundant provided that it is physically synchronous or meaningfully parallel, and the most creative potential for a truly enhancing audial image which tends to lie in the usage of asynchronous and contrapuntal sound. While creating sound effects for films, sound recordists and editors do not concern themselves with the literal reproduction or true-to-liveliness of the sounds they present. The sound of a bullet entering a person from a close distance may sound nothing like the sound in reality, but since very few people are aware of how such a thing actually sounds, the job of designing the effect is mainly an issue of creating a conjectural sound which feeds the audience's expectations while suspending disbelief. As the victim falls over in slow motion, the sound editor may add the sound of a broom whooshing by a microphone, pitch-shifted down and time-expanded to emphasize death. The phased 'whoosh' of the victim's fall has no analogue in the real life experience, but it is emotionally immediate. If a sound editor uses such sounds in the context of emotional climax or a character's subjective experience, they can add to the film of a situation simply in the visual way. If visual effects, an artist will have to do something similar to the "whooshing fall", it will probably look ridiculous, or excessively melodramatic. The "Conjectural Sound" principle applies even to happen stance sounds, like tires squealing or doorknobs turning or people walking. If the sound editor wants to communicate that a driver is in a hurry to leave, he will cut the sound of tires squealing when the car accelerates from a stop; even if the car is on a dirt road, the effect will work if the audience is dramatically engaged. If a character is afraid of someone on the other side of a door, the turning of the doorknob can take a second or more, and the mechanism of the knob can possess dozens of clicking parts. A skillful artist can make someone walk calmly across the screen seem terrified simply by giving the actor of a different gait.

VI. THE SIGNIFICANCE OF THE PAPER

This paper signifies the aesthetic theory of music-art-sound of film. Its aim is to inspire the aesthetic loving audience-reader-research scholar-reviewer for fostering their positive attitudes to aesthetic film. An aesthetic loving film-maker ought to make a film with his subtle aesthetic knowledge and sound. Its aim is to make an aesthetic film with a view to inspiring the 21st century film-goers.

VII. CONCLUSION

To conclude, it can be assumed that this submission is based on music-art-sound in film through applying the aesthetic theory and the critical judgments made by aesthetic critic, film-maker and composer. Its aim is to create a new aesthetic image in film industry so that social, political, economic issues are clearly exposed to create awareness among the minds of the aesthetic loving audience from the postmodern perspectives.

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