

Discussion on the Narrative Aesthetics of the Piano Score of Films

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Abstract

Since the birth of the film, it is tightly bound to the piano score; the film may be called as audio-visual feast, lustrous and dazzling dream machine. The film piano score involves the following links: biography on the theme of music master, literary films which take pianists as objects, growth films based on piano learning, and classic piano music that is familiar to the audience in the ordinary film. The piano background is not only able to render the atmosphere, but also brew the keynote, more importantly; they make the plot dramatic effect and tension space, reflect the narrative aesthetics which the films tell story with pictures, the audience is deeply infected and purified.

Keywords

Film; piano score; narrative aesthetics.

1. Introduction

Eighty-eight black and white keys, in the variegated light and shadow, tell story with one climax following another, no matter war scene and human brilliance in the "The Pianist", or indispensable, young and pure love in "The Notebook", the artistic conception arise spontaneously, and the memory is embedded. Shostakovich thought "when words and languages are difficult to express something, the language charm of music has just begun," film narrative, the piano score that emerges as the times require is embroider flowers on brocade. As the "seventh art", the film is originally a combination of sound and picture, audio-visual integration, light and shadow narrative; and the "king of musical instrument" piano has a wide range of sounds; tone color is clear, varied and expressive. Music as a necessary part of the film show, and the piano is the basis of the score. Piano, weak or strong, partly hidden and partly visible, can be classical, but also popular, can be excited, or calm, wide range and beautiful sound, and show multifarious audio-visual styles and unpredictable feelings. The piano score in the films can present various magnificent, broad and deep feelings, and can also express all kinds of light and dexterous, graceful emotions, which may be called as a combination of music, scenery, emotion, affairs, reason and taste.

2. Piano Score

Music is an integral part of the film. There is music accompaniment since the birth of the film, in the era of silent film, piano music has been used to create a full scene feeling audio-visual enjoyment for the audience, and Musical accompaniment, audio dubbing, and live dubbing and human dubbing are often used. Among them, music accompaniment is especially common, and most of them are forms which musicians come to the scene to accompany or play the record. Classic watching scene: a pianist plays the piano while watching the movie, this not only adds to the halo charm of the image itself, but also enhances the visual rhythm of the image narrative. Most of score comes from the classical music, and used to match the story, meantime render the atmosphere. These piano songs, which have long been familiar to the audience, are very easy to reveal the audience's memory and resonate with them. From the development of silent film to the sound film, the piano score in the film plays an irreplaceable role in the image narrative system which integrates sound and picture and is audiovisual. Nowadays, there is a lot of piano score from beginning to end in films about 90 minutes, and it is seamlessly and vividly blended into the evolution of the plot, especially when some close-ups appear in the movie scene or the plot suddenly turns and changes, the piano score can participate in the development of the event, and strengthen model of character and presentation of psychological

trajectory. As contemporary film music master Bernard Herman said: "the music on the screen can unearth and strengthen the inner character of the character," this should be because the film narrative is very rhythmic, regardless of story rhythm, the emotions of the characters, or audience's viewing psychology, fans' daydreaming myths, they are one climax following another in opening, developing, changing and concluding. Rhythm-based piano music and video movement naturally match, not only fully exerted the effect of "unspoken words", but also highlights the dramatic color of the film, thus creating an infinite tension.

The concept of piano score needs to be based on the content of the film, the type, the personality of the character and the theme of the story and so on; which strives to integrate the auditory image with the visual image, and can satisfy people's viewing experience and spiritual needs to the utmost extent. As an important part of the audio-visual structure, piano music can not only depict the picturesque vivid landscape, but also truly convey the emotions in our hearts; it can not only write mountains and sea, the stream springs with wonderful and beautiful notes, but also express abstract pictures and psychological waves with melodies that can only be said to be unspeakable, thus making the dream space of film art more beautiful and colorful.

One of the roles played by the piano background in the film is the emotional display. One of the first tasks of the film is to create a story, express emotion and communicate concept by characterization, thus achieving touching aesthetic effects, and the lyrical characteristics of piano music conforms to the emotions in the characters and themes in the film. For example, in the Taiwanese youth film "Blue Gate Crossing", "Blue Consciousness" and "Sensitive" piano music are run through the head and tail, and "Blue Consciousness" is divided into the prelude and the ending song, the ending song is even softer than the prelude. In addition, "What do you mean" when Chen Shihao sent Lin Yuezhen to find Meng Kerou, resonating, not endless. Unconsciously, you will be infected with a pure breath of youth, and bloom. The "Hachi" is also an excellent example where piano and film narrative integrates well. Hachiko followed the protagonist and ran around. In the dark streets, with the clear and pure piano music, a warm and loyal love is filled with warmth of the family. The overlapping piano, violin, accordion, harmonica appear in the score of "Amelie", they together form a beautiful fantastic world, it like golden sunlight left on the hay in the winter afternoon, the melody of "Comptine D'un Autre etc" is inserted in the middle of the movie, its rhyme is beautiful breaks people's hearts.

Piano score also creates a good artistic conception. Piano music not only shows the pure beauty of the film, but also deepens the audience's sensory cognition and deep experience for humanity beauty, implements beauty, natural beauty, architectural beauty, etc., and then achieves feeling and setting happily blended and lasting appeal. For example, when the two little protagonists of "Laputa: Castle in the Sky" are free to swim in the sea of clouds, the piano music of Joe Hisaishi is very apt to highlight the attractive moonlight and children's pure and transparent mind; the piano in "Spirited Away" appear in the symphonic space in the form of monologues, it more reflects the deep and inexplicable feelings in the heart of the characters. "Kikujiro no natsu", the most famous masterpiece of Kitano Takeshi, the well-known score is a flawless works for Hisaishi and Kitano Takeshi. The theme song "Summer" follows and highlights the natural growth of idyllic pastoral, and "The Rain" is soothing and sad, and is filled with the melancholy and embarrassment of growing up like mist.

"In Bruges" mainly tells that killers Ken and Ray came to Bruges, the famous historical city of Belgium during Christmas; they stayed and waited for the new task instructions issued by Harry. Because in a recent assassination, Ray missed and killed a boy, he always felt very embarrassed, no matter how Ken comfort, it was difficult to release. The ancient cities' wait for Lei, it is a furnace-like suffering; it's better to have short, sharp pains than long, dull pains, and must end. The score "Dressing for Death", which was repeatedly played in the film, was originally called "mediaeval waters", there is some anxiety and suffering in the calm, slow and quick rhythm, the atmosphere is extremely aptly rendered, and it hints Lei's sit on thorns, hesitation, pain, and cannot talk with others.

3. Film and Score

The piano score in the film not only promotes the development of the plot, but also renders the atmosphere, at the same time; it is a kind of supplementary means of psychological description, it breeds a complicated narrative space, and the lens picture language is transferred into the spiritual dimension, thus revealing various subtle anxious state in the character's mind

The combination of film and piano has its advantages in subject type, role identity and theme, it is roughly as follows: films which take a pianist or piano as its subject, some of which are biographies or documentaries of piano masters. For example, "Music Genius" tells the story of Evgeny Igorevich Kissin, a Russian pianist who is known as "the most amazing piano genius in the second half of the 20th century." "Mozart Biography" has always been regarded as one of the most famous works of musicians, the peak of a biographies, profound insight into human nature, has become the first-class audio-visual enjoyment of the world." The story is immersed in Mozart's beautiful music, in addition to Mozart's three-stage piano performance in the Salieri welcome party, the film also plays Mozart's famous piano works from beginning to end, such as "Serenade No.10 " and "G Variations for Piano", "Beethoven's tenth Piano Sonatas", "10th Piano Concerto", "22nd Piano Concerto", "20th Piano Concerto", "Requiem aeternam", Prelude to The Magic Flute, Prelude to Don Juan, etc. "Beethoven's Great Love Life" focuses on the love story between Beethoven and the young girl Juliette Gucci. Soothing and delicate "Moonlight" sonata, a sad and beautiful love is carefully told.

Another films, pianist, pianist or piano teacher as protagonists, such as " The Legend of 1900 ", "The Piano", "La pianist", "Gloomy Sunday ", "Vier Minuten", " Shine", " The Beat That My Heart Skipped", "The Siege", "Piano Solo", "In the Bedroom", " Vitus", "Hilary and Jackie", "The Piano in a Factory" and so on. There are also many works which learn piano or become attached to the piano. For example, " KJ Music and Life" describes the growth of Hong Kong piano child prodigy Huang Jiazheng over six years. "Vitus" focuses on portraying the personality change and the secret history when Vitus learned piano. "Piano Forest" describes a zigzag story about friendship in bright tones and piano sound. As a carrier, the piano connects the deep feelings between the two friends. As a masterpiece reflecting women's awakening awareness, the theme of the " The Piano " score belongs to the "spirit desire for joy" created by the famous British minimalist composer Michael Nyman. The melodious piano sounds run through film, complemented by a number of classical masterpieces. The dumb woman's destiny and attractive piano sounds are mingled, convey her passionate emotional appeal, and reveal her rich and profound spiritual life.

Whether learning piano or loving piano or pianist as protagonist, the score is naturally related to the piano, and there are many classical plots which take piano performance as the competition. In the "The Legend of 1900" and "The Pianist" two films, The competition scene in climax of story created a life turning point for the protagonist to enter the failed fate, the piano competition in "Gloomy Sunday" has a catalytic effect on the sudden development of the plot and set foreshadowing.

4. Common Score

The piano masters often used for score are Chopin, Mozart, Beethoven, Debussy, etc. Many Chopin's works are used in the "The Pianist", such as sonatas, nocturnes, waltzes, concertos, fantasia, etc., and the Polish style is everywhere. The science fiction thriller " Face/off" uses Chopin's "15th Prelude-Raindrop", "Shine" draws Chopin's " Polonaise No. 6 in A-Flat Major ", and the "The Truman Show" score is Chopin's "Piano Concerto No.1", Chopin's "Waltz in A minor" resound through in "Private Benjamin", "Private Benjamin" overflow with Chopin's "Waltz in C minor", " Face/off" play "The 15th Prelude: "Raindrop", "Paycheck" score play Chopin's "Waltz: "Mini Dance", The piano background in "Amadeus" is Mozart's "20th Piano Concerto", "Live Man Show" shines Mozart's "11th Piano Sonata: The Third Movement" and "Rondo: Turkish Style Allegretto" "Partner" is surrounded by Mozart's "No.25 Piano Concerto", "A Beautiful Mind" is inserted into Mozart's "11th Piano Sonata" and "Rondo Turkish Style Allegretto", "Elvira Madigan" play Mozart's "21st Piano Concerto". "Immortal Beloved" uses Beethoven's "14th Piano Sonata-Moonlight", "Rosemary's

Baby" is embedded in Beethoven's "For Elise", Debussy' "Moonlight" runs through "11/O11/La gran estafa", the Satie's most deadly "Naked Song and Dance No.1" are waving in the "What Lies Beneath". "The moon solemnly strides up to the sky, leaves hilltop that was originally hidden, and throw the mountain far below, as if still raise one's head and look, and want to reach the darkness of the night, the distant unpredictable zenith. Those flashing stars followed, I watched them tremble, burning with righteous indignation. Some small things often brought us back to the world. The clock in the hall had rung, which is enough. I turn round from the moon and the stars; open the side door and go inside," Charlotte Bronte describes the romantic beautiful conception of the 19th century in the novel "Jane Eyre", it also shows that Debussy and Beethoven's "Moonlight" became the piano music of the same name with higher frequency in the 20th century films.

Debussy's "Moonlight" is seen in the film "11/O11/La gran estafa", its breathtaking soothing melody, dream-like and dim moonlight. What's more, Debussy's "Moonlight" has always lingered Japanese director Shunji's Iwai "Riri Shushu no subete", and even became its main theme (Debussy's daughter name is Lily, it is homophonic with the singer "Lily Zhou"). Probably from Natsume Soseki, "I Love You" has become a metonymy or a borrower similar to "the moonlight is beautiful tonight" in Japanese culture, and the impressionist music founder Debussy's mysterious and sorrowful "Moonlight Song" can interpret this kind of gentle and graceful, beautiful, implicit oriental sentiment, so that it has become a piano masterpiece in music that is frequently used in Japanese film and television dramas.

Beethoven created "Moonlight Sonata" in 1802; its primitive name is Mondscheinsonate, which is a world-famous piano sonata after his emotional twists and turns. After the German poet Ludwig Rellstab listened to this music, its first movement is compared to "a small boat swaying on the lake where the moonlight twinkles in Lake Lucerne, Switzerland," and finally named "Moonlight", let it spread. The film "Misery" is a psychological thriller based on Stephen King's original novel. It describes a subtle relationship between a book fan and the writer she admires in an extremely unique perspective. Anne, a nurse who lives alone in the mountains of Colorado, is a less attractive woman, by accident; she saved Paul, a popular writer who broke his legs in a snowstorm, take him home to recuperate and take care of him. But when she knew that Paul was going to end her favorite story, and wrote a serious novel, she couldn't help bursting into anger and thought that Paul betrayed her, so she tied up Paul and tortured him, threaten the latter to revive the original novel heroine, and Paul tries every possible means to escape the clutches of this crazy female book fan. Director Robert Ryan handles this two-person film with high dramatic tension, and James Kane and Kathy Bates co-play a dazzling and exciting battle. Because Beethoven's music can often mobilize the emotional elements of awe and pain, horror and shiver in the heart, and then awaken the romantic desire inside people, so that "Moonlight Sonata" exactly matches the "Misery" this genre film, it may be called virtual and real combination, and the sound and picture are combined.

Chopin's "Nocturne No.20 in C sharp minor" may be called as the most clear and ethereal classic in Chopin's serenade, full of his deep and delicate deep emotions, which are both calm and smooth. The "Pianist" simply puts it on the title, which not only lays the emotional tone and theme of the film, but also creates an extreme atmosphere of great turmoil in the incomparable silence. As the music advance, the German bombings suddenly befall. The audience obtained mysterious hints through the piano music, while the Warsaw people in the film were mostly disorganized and await destruction in a resigned manner. A tension space with a very strong irony is created between the two. As the black and white tones are changed into color pictures, the lens slowly shifts to the player. The narrative structure with dynamics and statics is embedded in the comparative rhetoric of art and war conflict, the plot takes on the theme of showing the fate of the little people in the context of the big era. Here, Chopin's piano music has played an unexpected foreshadowing role.

Mozart's "Piano Concerto No.23 in A major ", also called as the 23rd Piano Concerto K488 in A major, the popular reason is because the film "The Death of Stalin" told after the death of Stalin, someone found the same name album played by Soviet pianist Eugene in a phonograph in its

apartment, this also became the last music that Stalin listened to. The first movement brings a hidden feeling of compassion along with violin sound, and the picture and context rendering are extremely lonely, like a lost sheep, all eyes are blank, face the vast sunset.

When involving memories of old age or dying situations, films can get synchronic commentary from Mozart, and when involving childhood, films can get inspiration from Schumann's "the moment of childhood." Kinderszenen (German: Kinderszenen) Opus 15, it is a piano set created by Schumann in 1838, it consists of 13 tracks, especially 7th "Träumerei" is the most famous, and as the theme song of Germany's 1944 Schumann biography film. American films "Sophie's Choice" and "Shine" used one song in 1982. The performance of "Sophie's Choice" is extremely difficult, through a lot of flashbacks, the traumatic complex left by the female host in the Nazi concentration camp, two children died, leaved the mother with traumatic sequel, it also led to the suicide of the heroine Sophie and her boyfriend. Schumann's " Kinderszenen " is a metaphor with tension and color in the two people's life and memory.

"Sparkling Style" uses a fragment from Schumann's "Kinderszenen", which shows the cheerful mood and good times when David and his friends play freely in nature, and set the foreshadowing for the huge setbacks encountered in the future music competition. The soothing pure piano music is the short childhood life, the repression of the growth path and the sudden collapse of the final moments, the various scenarios constitute a contrasting approach in narrative expression.

5. Conclusion

The length of life is varying, there are often unforgettable memories. The piano music in films, although it can't solve people's heart knot, it can reveal a frame of pictures, a story, a space, linger in the dim scent of coffee and green tea concerto, full of elapsing time. Ric Viers pointed out in "The Sound Effects Bible": "the film's post-production needs to deal with three main parts: dialogue, music and sound effect. When they are properly mixed together, the audience will not doubt the truth of the film. They will believe in everything they see and hear," the importance of piano music to movies is evident. The story comes from sound of the piano, the picture conveys the emotional psychology in the charming narrative rhythm, creative idea can be seen in undulating fantastic melody in plot, the dialogue is changing in roundabout, and imaginary space exists in lingering sound. In the end, all kinds of factors bring us to a completely different realm, and are infected and purified.

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