

Question 2: *Using at least three examples, consider how storytellers have utilised film and/or music/sound design to explore at least one of the following: sublime, weird & eerie, transformation conflict, the self, silence, leitmotifs, symbolism, archetypes.*

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How can music effect the narrative and archetype of a character in a scene?

Signification of emotion in music.

“Archetype figures are used as a framework for understanding commonalities in culture and cultural output, We use this to learn how the world operates and how the world works in general as such with certain music and visual elements we gain knowledge of what style of music fits what archetype” (Wong, 2017).

With music alone and no long-term knowledge such as the perception of a child we wouldn't be able to fit a piece of music with an archetype in our mind, therefore music is all subjective and can depend on the long-term memory of the listener and how this can assist with interpreting the emotion of the scene, with everyone growing up with watching and listening to what is popular within pop culture it has become a normality for everyone to get the same sense of emotion from the same style of music within films.

Storytellers use the different music that many can connect to as fitting a particular Archetype within the story narrative by the use of instruments and How they are played.

Brass or trumpets will equal a brighter sound, which can be used to emphasise happy emotions or enhance a heroic narrative compared to acoustic guitar or Piano which will have a Duller sound which can be used to emphasise a sad emotion or enhance a relaxed or even dramatic scene, all of which can be

changed for other circumstances within a story depending on how instruments are played, this can alter the overall sound and emotion the instrument and/or musical piece gives which will change how the music is informing the audience (Wong, 2017).

Although the musical composition itself decided by the musician, the storyteller must decide the right piece of music to ensure the audience is able to get a better understanding of the narrative connect with the story they are telling in a manner that helps drive the emotion of the scene and the theme to be able to fully build the overall archetype of the character.

The Theory of archetypes.

During the existence of The Hays code between 1934-1968 the creative aspect of films started to build, this is when the theory of archetypes began, as “Hollywood learned that they could enhance a scene with music” (Murphy, 2013).

Over the years the theory of archetypes has changed and adapted, “monsters and alien creatures are frequently accompanied by music from large bass instruments, Heroes and armed forces are often represented by brass and percussion, Pastoral scenes are accompanied by flutes and oboes, pedal points, ostinatos and passacaglias create suspense, dissonance is never romantic, virtuous woman get underscored with violins and woodwinds, never saxophones” (Murphy, 2013).

Orchestral music is used a lot within films however there are many films that have pop music heard on the radio, and multiple other genres, from rock, hip-hop, drum and bass, and heavy metal, which can enhance a scene in a different manner depending on how it is used, such as a nightclub, an action scene, even a simple hum can create suspense within a horror movie.

There are some film makers that use a piece of music and decide for the scene to be edited in time with that chosen piece to create a fluid musical scene, this tends to be the case with musicals although it can also be used in action films on a small scale to create a more captivating moment, there are also times that a filmmaker will decide to have the music as one of the main accompanying focuses during an action scene, a good example of this would be in the film John Wick 2 during the live music event that uses the song, John Wick Mode.

It is from these experiences that we know music can have multiple ways of enhancing a film, whether it be creating emotion, enhancing emotion, or simply accompanying the scene to build tension or excitement to alter the overall mood and/or narrative, with the wide choice of music there is, being either diegetic music or non-diegetic music, then there are many ways in which the music can be placed into a scene.

Diegetic music is music that can be heard by the characters on the screen, such as radio, tv, phone etc, that is also heard by the characters on screen, Non-diegetic music, is music that cannot be heard by the characters in the film, this tends to be the music that is used to enhance or create the emotion or accompany the scene for whatever choice the director makes.

How music effects the archetype of the Joker.

Joker - *Batman* (1989).



Jack Nicholson - *Batman* (1989).

In *Batman* (1989) the Joker is played by Jack Nicholson. The audience is given a scene where the Joker is vandalising a museum with a few of his men dressed as police, whilst diegetic music by Prince, is playing that does not connect with the visual that the audience would normally connect with. Although the music adds to the entertainment value of the scene the choice of music gives the audience a scene with music that gives a feeling of celebration, when such a situation in reality would be seen in the real world with both shock and disgust, the manner of which the music is composed for the song 'Partyman' by singer/songwriter Prince, this does not have a complete sense of realism, instead it creates an archetype of the Joker as a character that celebrates destruction and criminal activity as being fun but in a surreal manner.

When taking into account what Christian Wong states in his presentation in 2017 about commonalities when the audience looks at this scene with their long-term knowledge of the world of right and wrong, then the audience will know the vandalism in this scene is wrong, and the music gives the audience the

perception that the joker and his men feel happy within themselves whilst committing the criminal actions seen in an odd yet entertaining way Creating the Archetype of a Wacky criminal character, therefore the audience has an archetype that is negative but in a surreal positive way which gives the character a less threatening feel keeping it a very light hearted compared to the types of criminal archetypes that are being portrayed in modern day films, adding the fact that the characters are dancing to the music themselves creating a musical type scene for a film that is not a musical, doesn't change the narrative of the story but does affect the overall archetype of the character, by making the joker and his men a little silly, after all you won't see batman dancing away in this manner during the film. (*Batman*, 1989)

Joker – *Joker* (2019).



Joaquin Phoenix – *Joker* (2019).

In *Joker* (2019) is played by Joaquin Phoenix, the music within this film gives a mixture of emotions to the character, with moments of sombreness, moments of joy, and moments of darkness and negativity,

bringing together the narrative of the joking being the archetype of a very troubled character, with a horrible childhood, however with the music aiding with the emotion of what is seen during this film, then the audience is given a much darker archetype to date of this character with a very defined background to the character within the story, which the music enhances in a manner that plays very closely with the emotions of the audience themselves in some way.

In this film The audience is given a scene where the Joker is dancing on a stairway with the song Rock and roll part 2 by Garry Glitter, although the artist of this music is not liked for reasons of their real world actions, the music choice itself brings a sense of letting loose and not caring or apologising for who they are to the joker's characters archetype, after a brief moment of this music playing then the music fades into a piece called Bruce Wayne by Hildur Guðnadóttir when two police officers enter the scene at the top of the stairway that the Joker is dancing on.

Hildur Guðnadóttir's musical composition gives suspense to the situation the joker is in and the overall scene and it's brings into question for the audience if the Joker is hearing the first piece of music in his own mind as he continues to dance unaware of the two officers, until they call out to him.

When Hildur Guðnadóttir's piece fades in it helps guide the narrative of the phycological instability the Jokers character has, whilst also enhancing the sense that the joker just wants to be himself and be accepted for who he is in a world he finds to be so cruel, but in a manner that the music enhances the hidden darkness within the character, almost screaming out the hidden dangers of the Joker.

(Joker, 2019)

Comparing the two



The Jokers – Jack Nicholson (left) and Joaquin Phoenix (right).

When comparing the two characters with the music that is used within the two scenes, we have two different contrasts of the character archetype of bad guy/villain, whilst *batman* (1989)'s story gives the joker a gangster archetype that is vandalising a museum in a celebratory manner, the narrative is more focused on the wacky criminality of the character and that there is no apology from the actions taken which is being enhanced by choice of the music within the scene, giving the sense that the character enjoys destruction even if the items being destroyed have value, adding more wackiness with the dancing men in police uniform.

With *Joker* (2019) the audience is given the more darker bad guy/villain archetype which is more along the lines of celebrating the self with flaws and all regardless of the consequences even though the joker has complex physiological problems, this is done in such a manner that the audience is able to

sympathise with the characters ill health and past, whilst also feeling an uneasiness towards them knowing the hidden darkness which the music enhances, bringing an understanding to the actions of the character, not in a way that the character finds joy within it, but in a manner that the audience can understand the character is trapped and trying to make sense of the world around him.

Although the story, the narrative, and the actors themselves are a big difference between these two archetypes the music enhances everything around and within the character in a way that people can connect with, not with the actions of the character itself but the frame of mind of the character, as a whole, which is then bringing a clear understanding to the story and overall scene, without this scene and musical choices the overall narrative could be drastically different.

When making this comparison we are able to see the musical choices made have had a vastly different emotional signification as well as a different narrative, with one archetype being wacky and almost cartoonish, whilst the other has more realism that the audience can connect more with, this evidences that music is needed even if it's only in a subtle manner within storytelling in films as it helps the audience connect to the narrative and archetypes of the characters in the story in a way that makes sense to them.

Conclusion

When looking at the two contrasting scenes of the joker, and the information on how music affects the narrative and archetype of a character it is clear to see that although the actors themselves change the characters archetype with their acting style, the Music can affect the emotion of what we see on a big scale, the narrative that we grasp, and the overall archetype of a character can also change in a wide range of ways with one piece of music, this in turn can change the end result of the overall film.

As was pointed out by Guido Heldt:

One of [Hitchcock's] people said to me, 'there's not going to be any music in our picture' and I said. 'why?' 'well... Hitchcock says they're out on the open ocean. Where would the music come from?' so I said. 'Go back and ask him where the camera comes from and I'll tell him where the music comes from.' (Kalinak 1992, Xiii)

Of course, Raksin uses a trick: without the camera, there would be no film; without music, it would just be a (perhaps)quite) different one. (Heldt 2013, p17)

This makes it clear that time should be taken to make the correct choice of music for a film, with a range of music available to choose from that has already been made and the more wider range of possibilities of what music can be composed specifically for a scene in films, there are many ways with which Music can affect and enhance a scene along with the emotion the audience feels, and having the knowledge we have today around film and music creation, being able to know how music can signify different emotions makes it possible to make the happiest of scenes more dramatic or even scary, as well as make the most scariest scenes more comedic in nature, even though our attention will tend to be more focused on the visuals of a story our subconscious will be focusing on the audio accompanying the visual which enhances the overall narrative and assists with creating the emotion and archetypes we need in order to connect with the story, we are being told by use of the music that signifies the commonalities of our own day to day lives that make the story more interesting, thus showing us that music can change the emotion and archetype of a character in a wide manner of ways, and the choices of which can even make or break a scene, by it working well, or simply just fitting but not having the connection the audience is needing, upon now knowing the connection that music has with us in our real lived, it now brings out the question of how many stories narratives are in actuality art imitating life.

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