A Study on the Characteristics of Film Music Development in the New Media Times

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Abstract

With the popularization of digital technology, film music, a unique artwork, has also shown unprecedented prosperity. Based on the above-mentioned background and the development history of film music, this article explains the new phenomena in the development of contemporary film music and tries to predict the development trend of film music, thus providing reference for the creation, dissemination and appreciation of film music.

Keywords: New media; Film music; Creation and dissemination; Characteristics

1. Introduction

New media is a new type of media. In the current Internet+ era, it changes the former one-way communication media form into a media form of interactive communication and interconnected experience, such as what some commentators call "just a click of the mouse" or "I care, I am present" (Wang Jing, 2011; 46). New media not only expands the temporal and spatial dimensions of information manufacturing and dissemination, but also makes it simple and light. One of the most remarkable features of new media in the Internet+ era is the point-to-point mesh communication effect, which is instant, interactive, sharing, massive, personalized and community-oriented. Now the most mainstream and active economy, science and technology, culture and art industries are most profoundly influenced by new media, and film music, as a unique kind of artwork in these mainstream industries, has also shown unprecedented prosperity.

2. Film Music Development in the Age of New Media
2.1 The impact of new media technology on film music composition

First, new media technologies have enriched the tools and means of composing film music. The advent of new media technology allows professional composers to synthesize and modify music using powerful effects in audio processing software and hardware to create a wide variety of distinctive sounds, with parameters that can be adjusted in real time. This technological approach is much broader than the timbre available in electronic synthesizers and in audio sources that were born in the middle of the last century. Secondly, new media technology has changed the traditional mode of film music production from a local mode to a global one. Music producers around the world can use computer-based Internet co-production platforms to integrate high-quality music resources scattered around the world. It is believed that the quality of film music will be further improved in the near future as the technology of film music production becomes more and more complex and the division of labor more and more detailed.

Besides, new media technology has increased the composer's creative freedom. The reproduction of film music refers to the presentation of many musical elements including melody, rhythm, harmony, timbre, intensity, duration of the notes, and other details of the music through sound. In traditional film music, the elements of music are presented primarily through a secondary interpretation by the performer based on the score created by the composer and his or her own understanding of the musical work. It is sometimes difficult to accurately represent the emotions expressed in a piece of music due to each performer's own interpretation of the work. In a digitized film music work, the musical elements can be combined into a whole through the loading and adjustment of MIDI messages and soft-source sounds according to the composer's requirements and habits, and then the elements in the music can be reproduced accurately through the technical means of digital post-mixing to express the composer's creative ideas. The music and other elements in the film are interwoven and generate each other, which can together show the rich content and artistic ideas of the film, and express the unique aesthetic charm.

2.2 The influence of new media technology on the aesthetic concept of film music

Throughout the history of film music, it is not difficult to find that with the introduction of new technologies into the production of film music, many details of musical expression such as sound quality, timbre and other basic elements have been improved and expanded. Early film music composers could only obtain a limited variety of timbres by playing traditional instruments such as brass, woodwinds, and strings. However, with the maturation of electronic synthesizers and various sound synthesis techniques, the variety of musical instrument sounds has become increasingly diverse. The application of new media technology and various types of audio processing software can further improve the composer's ability to modify and control personalized sounds, and by improving the quality of film music, the audience can get a more immersive listening experience. The audience's perception of film music will gradually change as non-traditional music and sound, such as synthesized sounds, electronic sounds, and electroacoustic tones, are increasingly used in films. The audience's acceptance of new music and sounds and the author's innovation complement each other, thus achieving a positive interaction between the production and consumption of film music and promoting the upward spiral of film music development.

The traditional artistic concept of film music will not be overthrown and replaced by the wide application of new media technology, but will be constantly supplemented and extended. The widespread application of new media technology in film music should enable the music to express artistic and aesthetic qualities in form and content. This kind of beauty does not only stay at the level of pleasing to the ear, but also has a certain "innovation". In the production of film music nowadays, the conceptual changes brought about by this technology allow the audience to have an unprecedented audio-visual experience. The realistic and natural sound that composers used to pursue has gradually become "more realistic and surrealistic". The more realistic aesthetic of images (and music) is often traditional, while the surreal is a new aesthetic experience characterized by the 'novelty' (Li Tingzhan & Zhou Wei, 2006: 29). This fusion of audio alienation and music creates a new kind of film music sound, which greatly enriches the expression of film images and satisfies the audience's emotional needs and aesthetic experience.

2.3 The impact of new media technology on film music dissemination

In the past, traditional film music products were purchased primarily through the exchange of money for goods. Sales models also focused on record labels, distribution, retail, and consumer consumption. Various kinds of offline physical stores were the main channel for film music product sales. In the era of digital movie music, the old dissemination channel of traditional records is gradually declining, and online sales have become

the mainstream mode. The sales method changes. Music stores on the Internet work with movie studios by buying the rights to movie music or by partnering with them on a profit sharing basis and then uploading the movie music products online to sell the movie music products to users and consumers. In this way, users can download songs and listen to them simply by paying for them online.

Behind the rapid rise of digital film music is a significant change in the way the people consume film music. Previously, the people who wanted to listen to a particular song from a movie had to buy the entire album from a physical video store. Even though the album was peppered with other movie interludes that consumers aren't fond of, consumers ended up paying for it unwillingly. Today, online digital movie music downloads do away with this bundled sales model. The user can simply turn on the computer, search for his favorite movies and songs, and then download and save the songs after paying for them online. Or maybe users choose their favorite songs from their frequently used streaming apps and pay for them on their phones, so they can download them to their frequently listened list. These methods greatly increase the autonomy and motivation of the consumer. Distributors can sell albums by splitting them into singles, which, on the one hand, can attract more fans and, on the other hand, reduce the pressure on the company's operations and cut down on operating costs. This sales approach not only meets the aesthetic needs of the majority of users but also conforms to the marketing orientation, achieving a win-win situation.

3. The Development Trend of Film Music in the All-media Era
3.1 Film music has entered the era of big data

As digital and web technologies continue to evolve, all industries are beginning to advocate the creation of their own big data. Big data refers to the massive amount of information related to a particular industry. The people establish a platform for storing, calculating, processing and analyzing massive amounts of information through the network, and promote the construction of information sharing mechanisms within or between industries, thus accelerating the development of industries. Unlike big data in finance, telecommunications and the Internet, big data in the film industry is still in the early stages of construction. There is a reason to believe that big data of movie music will also be an indispensable part of the future network information resources, with very broad prospects for development. Big data of film music includes, but is not limited to, the creation, distribution, marketing, management and research of film music and other subdivisions. Through the use of cloud computing and cloud storage technology, big data on film music can be gradually established so that film music-related organizations and practitioners such as composers, film production companies, school research institutions, archival departments and the general public can easily access information resources on film music in different periods and regions. The establishment of big data is of great significance in promoting the industrial development of film music and accelerating the popularization of film music knowledge.

3.2 Music creation in films is changing from professionalization to popularization.

New media technologies have made film music-making very experiential and participatory. It doesn't take a lot of complicated equipment or technology, nor does it take a professional musician, to allow many non-professionals who love music to create original film music pieces that they are proud of and share with the public via the Internet using many of the loops that come with digital audio equipment and software with soft-sound sound libraries. As Peter Weibel puts it, new or digital media "provide the appropriate platform for the development of independent, experimental, and personal cinema" (Jeffery Shaw et al., 2004: 16). Before the advent of new media technology, people had a lot of difficulty expressing the film music in their minds in a simple way. However, after the birth of new media technology, all you need is a computer, a professional sound

card, a composing software, a sound library with a large number of sound sources and materials, and creative musical ideas to complete a film music work. As a result, the pattern of the academy in the field of film music creation was gradually broken. The era has come of engaging in personalized and free-typed universal participation in the common development based on the digital media terminal platform. New media technology has expanded the frontier of film music creation, extended the control of non-professionals over film music, and given everyone the opportunity to become a film music composer, providing many non-professionals who love film music and want to engage in creation with an experience close to their dreams. In the era of new media, film music will no longer be an "art classic" that is just a word or a shelf, but an artistic life form that can be appreciated by all, expresses individuality and bursts with unlimited creativity and vitality.

3.3 The pan-Hollywoodization of domestic film music

Hollywood has been recognized as a successful model in the international film industry, and many of its classic films have been imitated by the industry for many years. The success of the Hollywood model is not only due to the U.S. government's vigorous promotion of cultural exports, but also due to the outstanding quality of the films themselves in terms of screenwriting, directing, music and visual effects. In most movies, music creation starts from the script stage before shooting. During filming, the composer pre-conceives and writes musical motives and themes based on the director's intentions. When the score is finished, the composer will first load and audition the different tracks using the sounds of the computer's composition software and soft sources. The computer-generated version of the concert is synchronized with the filmed footage for the director to see how it looks and feels when it is edited. When the final decision is made, the composer chooses the right musicians to record and mix the music, and finally completes the overall creation of the film during post-production. Nowadays, all European and American movies make movie music into soundtracks and sell them before the film's release, which can not only promote the film at the initial stage but also increase its derivative value. As a matter of fact, the complete chain of Hollywood industry has never been short of film music masters and classic ideas. Creative method of movie music master, Hans Zimmer, - "make music sound, make sound music", with its unique soundtrack style, can often find traces of imitation in domestic movies nowadays. For example, the soundtrack and sound design of "The Great Hypnotist", a mystery thriller film released in China, are all distinctly in the style of Zimmer. Whether it is the sound treatment from extremely disturbing to extremely quiet, the large contrast of sound dynamics, and the sound effects of high frequency and low frequency, they all strengthen the rendering of the thriller atmosphere. Each of the film's mysteries is progressively accentuated by the music before it is unfolded. In the end interpretation, the dense flashback montage passages are scored by orchestra, and the drums add interludes after the orchestra, adding tension and grandeur to the atmosphere. The ending scene of the forgiveness and relief of the previous problems is scored for piano and strings, and the harmony tends to release from the third, perfect fourth, perfect fifth, to the major sixth, which is closely related to the narrative of the film. As Hollywood blockbusters have always had a strong appeal in China's film market, the soundtracks and sound design of many classics, such as Titanic, Avatar, and Transformers, have left a deep impression on Chinese audiences. They are now accustomed to using a classic Hollywood blockbuster as a benchmark to evaluate similar films. As a result, domestic film investors have been forced to introduce Hollywood audiovisual production models into China to cater to Chinese audiences. In one of the released films, Mekong Action, three composers from Hong Kong imitated the Hollywood orchestral score model of the 1990s, which was based on large dynamic sound and point-to-point framing, and the music lost its role as a finishing touch to the overall sound element. While Hollywood film musicians are now subtracting the content and expressiveness of music creation and searching for new and varied sounds, our

musicians are still imitating the way the people created 20 years ago, which is still formal and rigid. However, as China's film industry continues to develop and mature, Chinese film musicians should have more knowledge and deeper experience. It is believed that all these new ideas will have a positive impact on the development of domestic film music creation.

Acknowledgements

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Biography

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