

Functional Analysis of Music Used in Film <A clockwork Orange>

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Abstract

In this study, we are going to discuss the role of sound, which exists as the background of a movie scene, and the relationship between seeing and hearing. In order to analyze the form in which the scene and sound are matched, the visual content of the image must be analyzed first. In this study, we analyzed Stanley Kubrick's film <A Clockwork Orange>. Generally, there are both visual and auditory features in the scene of the movie. In some cases, the sound is emphasized more than the scene, and the scene is emphasized more than the sound. In particular, the sound in movies enables a wider imagination and a three-dimensional experience. Images and sounds will have different meanings and effects depending on the purpose of use. By analyzing the correlation between visual scene and auditory sound based on the role sound plays in the film in this study, we would like to confirm that sound is one essential element that has the role of equivalent and independent expression, not the role of assisting images.

Key Words: *Stanley Kubrick, Soundtrack Dissonance, Dissonance, Counterpoint, A Clockwork Orange*

1. Introduction

1.1 A Film Director Stanley Kubrick

Stanley Kubrick (1928-1999) is an American film director. He is famous for his great sense of perfectionism, and produced works of various genres. He showed an excellent completeness in each of his work. His work is often evaluated as difficult to understand and extreme, but he is also evaluated as the greatest genius in history [1]. But he was only a candidate at the Academy Awards.

He won the Academy Award for Best Visual Effects for <2001. A Space Odyssey, 1968>.

The film is a lepic science fiction film produced and directed by Stanley Kubrick. The screenplay was written by Kubrick and Arthur C. Clarke, and was inspired by Clarke's 1951 short story "The Sentinel" and other short stories by Clarke [2]. His representative films include "2001 Space Odyssey," "Lolita," "The Shining," "Barry Lyndonn," and "A Clockwork Orange." Stanley Kubrick was a director who pursued original aesthetics that was hard to imitate, and was always a perfectionist who presented new techniques and techniques. Also, whenever he made a new work, he created an unprecedented formal beauty and an

epochmaking event of specific genre [3-5].

1.2 The Film <A Clockwork Orange>

A Clockwork Orange (1971) dystopian crime film, based on a novel of the same name in 1962 by John Anthony Burgess Wilson, and reveals more violence and reality with a different ending from the original. The film was controversial for portraying violent scenes at the time of its release in the United States, where the film was given an X rating in its original release in 1972. But, it later received a critical complement. The film was nominated for Best Picture, Best Director, and Screenplay at the Academy Film Festival [6, 7]. In UK, as the social impact grew due to similar crimes caused by the film. The film was withdrawn from British release in 1973 s at the request of Kubrick [8]. He effectively used the 'Sound Dissonance' technique, which paradoxically contradicts the scene in the film.

2. Plot of the Movie <A Clockwork Orange>

Alex DeLarge drinks drug-laden milk every day, flocking with his gang, and doing evil. Then he eventually commits murder and is arrested by the police. He is sentenced to fourteen years in prison. Two years into the sentence, Alex eagerly takes up an offer to be a test subject for the Minister of the Interior's new Ludovico technique, an experimental aversion therapy for rehabilitating criminals within two weeks [6]. There he was considered subhuman and was given oppressive medical treatment. Later, Alex was released from prison and returned to free society. But he suffers from the victims in return for his previous crimes. But, unable to withstand the sickening pain, Alex attempts suicide by throwing himself out the window. Alex hurts his whole body, and he regains consciousness in a hospital. While he was being treated in a hospital, negative public opinion arose that Ludwiko therapy was against human rights.

The Minister arrives and apologizes to Alex. He offers to take care of Alex and get him a job in return for his co-operation with his election campaign and public relations counter-offensive. As a sign of good will, the Minister brings in a stereo system for Alex. While taking a commemorative photo in front of the camera, he was listening <Beethoven: Symphony No.9 In D Minor Op. 125 'Choral' - IV. Ode To Joy>. He has vivid thoughts of having intense sex with a woman in front of an approving crowd, and thinks to himself with a monologue saying, "I was cured, all right!" [5].

2.1 Scene of fighting with Billy Boy's Gang

The Thieving Magpie by Rossini is best known for the overture, which is famously used to bizarre and dramatic effect in <A Clockwork Orange>. The first performance of The Thieving Magpie in England was at the King's Theatre, London, on 10 March 1821. As the French-language *La pie voleuse*, the opera's first performance in the United States was at the Théâtre d'Orléans, New Orleans, on 30 December 1824 [9].

"Rossini- The Thieving Magpie: Overture" is also presented in a scene where Billy Boy and his gang rape a woman, and then in the later scene of entangled fight of each other. "Sexual disorder, violence, and crime" and "A cheerful and bright orchestra prelude" are inconsistent phenomena. In other words, it is a phenomenon of dissonance. Thus, dissonance creates new effects. The dissonance of violence and crime scenes and background music makes the audience take violence and crime lightly, and provides a massage that it is only a pleasure.

2.2 Scene of Breaking into the House of an Elderly Writer

The film <Singin' in the Rain> is a 1952 American musical romantic comedy. The film was only a modest hit when it was first released in the <A Clockwork Orange>. The main character Alex breaks into the home of an elderly writer and sings the song <Singing in the Rain> as he commits violence. The song they sing while breaking peace and using violence by trespassing into other people's homes, a symbol of comfort, doubles the fear and cruelty. This song was released in 1929 with lyrics by Arthur Freed and music by Nacio Herb Brown. This song is the original sound track (OST) taken from the musical film <Singin'in the Rain (1952)> with the same name. <Singin' in the Rain > is a 1952 American musical romantic comedy film.

This song was ranked 3rd in <American Film Institute's 100 Years...100 Songs>. In 1989, Singin' in the Rain was one of the first 25 films selected by the United States Library of Congress for preservation in the National Film Registry for being "culturally, historically, or aesthetically significant" [10]. This song shows an unusual form. As it was becoming standard at the time, after the start of the 32-word Chorus containing the inner bridge, it is a song with bridge-feeling before the next 24-word chorus is repeated. The music begins with a 1 Octave leap in D from the first lyrics, Just-ing. After that, the two-bar Rhythm in the music becomes the song's motive.

Since the music <Singing in the Rain> is characterized by beautiful melody and bright and romantic lyrics, it has been used on TV and other movies for beautiful scenes and love scenes. However, in the movie "A Clockwork Orange," the beautiful song "Singing in the Rain" was used in assault and rape scenes, so it better represents the cruelty of the main character, leaving a strong impression on the audience. Such inharmonious scenes and music can provide discomfort to the audience, and further stimulate trauma to the audience's inner psychology. As discussed in <A Theory of cognitive dissonance> earlier, according to 'Bower', negative emotions tend to make negative information easily stored or recalled. From the point of view of Hypocrisy Introduction, the audience infers a new meaning and attempts a change of thinking in order to escape from the dissonant situation when their thoughts do not match the expected situation. The film director effectively used cheerful music to further reveal the violence of the main character Alex, and to suggest that Alex takes the violence lightly.

3. Scene of Listening <Beethoven: Symphony No. 9 – 2. Molto Vivace>

After a night of entertainment and crime, Alexander comes home and listens to the cassette tapes of Beethoven's Symphony No. 9 - 2. Molto Vivace. The statue of Jesus, who exposed his genital, is crucified and blood flows through his wrists and feet. The music that goes against this scene is played in order to create a grotesque feeling. Alex looked at it and said, 'The joy and heaven, beauty and splendor entered the body.' After that, scenes of being hanged, scenes exploded, and scenes where Alex laughs while revealing his canine teeth are presented in multiple shots in series. <Beethoven: Symphony No. 9-2. Molto vivace> is performed by the Berlin Philharmonic Orchestra, conducted by Ferenc Fricsay. Fricsay was born in Budapest in 1914 and studied music under Béla Bartók, Zoltán Kodály, Ernst von Dohnányi, and Leó Weiner. With these and other faculty at the Budapest Academy of Music he studied piano, violin, clarinet, trombone, percussion, composition and conducting The music is Molto vivace and is played in D minor with a fast tempo. Usually, the second movement of the symphony involves a slow movement, but the music breaks the existing framework and goes into a fast scherzo.

The introductory part is a string unison that presents the intense rhythmic D and A octave notes twice, received by the timpani, and echoed with an octave F, followed by all instruments playing [11]. The entire movement is developed with the rhythm of the prelude.

Topic 1: From the 9th bar of the sheet score, the violin plays the main part as a pianissimo, followed by a viola and a cello. The fugue-like melody that repeatedly follows in the performance continues, giving a sense of excitement and lightness.

Topic 2: Depending on the scene, the second theme, which is full of energy, is played with woodwind instruments.

3.1 Scene of Reading the Bible in Prison

He imagines while reading the Bible. In that scene, Jesus is seen wearing a crown, bleeding, carrying a cross, and suffering. Alex becomes a Roman soldier who directly leads the torture and nail work of Jesus by whipping him. He is wearing the most fashionable costume in Rome at that time. Also, he imagines killing enemies in war. He says, "I don't like the back of the Bible because there's no content about fighting and sex." In this scene, the music "Sheherazade: The Sea and Sinbad's Ship" by Rimsky Korsakov is played. The first movement is composed of various mixed melodies and consists of the structure of A-B-C-A1-B-C1. Each part is independent, but in terms of melody, it is similar to the form of a classical symphony that harmonizes in one movement. Two themes appear in the specified introduction, which is very slow and solemn (*largo e maestro*). The music presented at the very beginning is the king's theme song, with brass instruments playing magnificently.

3.2 Scene of Watching the Government's Rehabilitation Program

The Symphony No. 9 in D minor, Op. 125, is a choral symphony, the final complete symphony by Ludwig van Beethoven, composed between 1822 and 1824. It was first performed in Vienna on 7 May 1824. The symphony is regarded by many critics and musicologists as Beethoven's greatest work and one of the supreme achievements in the history of music [12, 13]. In this scene of our film, <Beethoven Symphony No. 9 in D Minor Op.125 - IV. Ode To Joy>, light and playful arrangement music, will be played. This music is a version played by Wendy Carlos (Walter Carlos, 1939~), an American synthesizer. The music is not a traditional classical music that we have been familiar with, but it gives us a grotesque feeling when the modern and playful feeling of the music mingles with Nazi marches and brutal scenes of violence. Alex listened to the music and said, "It is a sin to play Beethoven's music to such a cruel and violent scene, so please stop." He says: "I can't believe you're using Beethoven music like that, But Beethoven has done nothing wrong with it!" He said, "It's unfair that you should get sick while listening to such beautiful Beethoven music." and he said, "I've already realized how bad violence and murder are." by asking to stop the experiment. Music is one of the most impressive elements used in the movie "The Clockwork Orange." In fact, movie director Kubrick has used music and sound properly in every movie. For example, classical music such as <Thus Spoke Zarathustra> in <2001 A Space Odyssey (1968)> and <The Beautiful Blue Danube> and contemporary music in Ligeti exactly match each theme of the epic. In the film, if there is no heterogenous noise repeatedly used as in <The Shining, 1980>, and if there is no contemporary music by Hungarian composer Bela Bartok and Polish composer Penderecki, then the psychological fear intended by the film could not be properly expressed.

4. Conclusion

The music Kubrick adopts in his film, <The Clockwork Orange>, are elegant and elegant classical music composed by German composer Beethoven and Italian composer Rossini, and a lovely song called "Singing in the Rain." The music is inserted into the scenes where a ganster group of Alexs beats others and commits

rape. If we generally think, these scenes don't match the music played. The cheerful melody of Rossini's <The Thieving Magpie: Overture> transforms brutal fights of gangster into a rhythmical dance. Beethoven's <Song of Joy>, which represents the integrity of life, is dramatically opposed to Alex's violent fantasy. Such disharmony represents a kind of "Estrangement Effect" from the situation depicted on the screen. What Kubrick wanted in his film was not an emotional agreement to the situation, but a rational observation using irony. In this paper, we presented that the unfamiliar phenomenon provided by the disagreement between the screen and the music in the film reduces the content of the film, but on the other hand, it realistically shows the personal character of taking violent acts lightly. In this paper, we also showed our analysis of the movie <A Clockwork Orange> confirming that music can serve as a perfect genre, not just a subsidiary tool for a movie scene.

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