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Image and Sound Synthesis Method of Structuring Research Documentary Film "Letchkhumi Treasures" Example

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Abstract:

Music is a product of the acoustic process, and the visuals - Optical. The principle of musical thinking clearly manifested in cinematographic film editing techniques, and visualization of music is one important way of sound and image in order for the merger. Our paper is dedicated to the image and the sound synthesizing problems and their solution methods. Often the idea of the opening of the film, the dramatic line or shape of the pack in order to strengthen the functions of music helps the image. The director of the film shooting and editing process already defines the role of music and the composer's own shares beliefs or desires, for example, the image of the details of any sound through underline, or any of the episodes of the instrumental composition, or leittema, or tempo, etc.

Our goal is to establish a structure for our audiovisual synthesis methods used by the movie "Letchkhumi's treasure" and its use to determine the need for a vote, so the image of perfection.

Keywords: *Letchkhumi Treasures, film scoring, synthesis, methods, music, film, documentary, image, sound*

Image and sound are different physical phenomena. Music is a product of acoustic procedures, but visual - optical. Connection between these two spheres may be metaphoric within the frameworks of social mentality. As far as is known the space is the basic aspect for image structuring, but for the purpose of sound production more important is time aspect. To our minds, in order to connect these two sources it is necessary to unite principles of thinking characterized by both fields of art. Moreover, principle of musical thinking in cinematography is clearly displayed in the technology of film editing, but the visualization of music is one of the best ways of merging the sound and image. And the most important one merging these two sources is phenomenon of time, originated by the factor of movement both in music and cinematography.

Exactly phenomenon of time stipulates the basis of audiovisual synthesis that itself includes phenomenon of tempo and rhythm and forms the net of pulse. And it is the most important factor for the film dynamics that regulating unite is considered both camera movement, motion inside the frames, action and movement of characters into the frame, also changing frames formed as a result of editing that originates the line of time stream.

As it is known one of the most important factors in the process of film integration is the method of audiovisual synthesis determination that finally forms film's audiovisual material. I would like to recall the words of famous English film director Michael Figgis: "sound is emotional world of film", he writes: "after all if you are employed in the field of film, your task as a composer is to assist, support and form unnoticed second or third level or ironical echo that the text is already written by visual images and etc. The film is too replete art, it is synthesis". [1:256].

Often sound components help to visual part in increasing power of functions for the purpose of opening the idea of film, development dramaturgical line or composing the form. Film director during shooting the film and montage also thinks about functions of sound components and shares ideas and desires with composer. For example emphasizing any details of image via sound, or instrumentation for some episode, or tempo, or lietheme, etc.

There are two ways for construction of audiovisual's synthesis: technical and artistic-expressive. Basic origin of synthesis between image and sound in the film according to the technical standpoint is considered movement related to the coincidence of tempo and rhythm inside sound and image. But the form of artistic-expressive synthesis is related to the thematic origin (epochal, geographic, characteristic, environmental, mood and so on artistic-expressive processes). Thematic identity according to this standpoint is the result of creative process existed between film director and composer. It is noteworthy that the way of artistic-expressive synthesis cannot be achieved without the process of technical synthesizing. Synthesis of audiovisual may happen through the method of their counterpointing or sync.

After preliminary study of materials in order to have composed orthodox documentary film on Lechkhumi was found out that due to the number and importance of temples and holy places existed in this region we could not include everything in one film. At the same time we did not want to present lechkhumi only in the sense of religion so that not to present Lechkhumi's historical past and the most important artifacts kept in the museum. Exactly it was the source of title "Lechkhumi's Treasure" (part one). <https://www.youtube.com/watch?v=2OKPd57SyX8&t=299s>

Film "Lechkhumi's Treasure" stylistically is interpreted as eclectic film. It includes both scientific-research and informational-impressionistic style. It is found out that such synthesis of styles is entirely possible stated by film architectonics. In it is imprinted actual time, specific persons, experts, and chronicle: press, photo archive and artifacts stating authenticity of information. In the film are used some stories and legends. Even in it can be found metaphorical searches expressing idea (for example: horseman dressed in black Chokha (traditional male dress of the peoples of the Caucasus), pilgrims and etc.). It is obvious that from the standpoint of sound the composer was from beginning informed about intention, though after watching video material edited in black he began in depth involvement in the operating process and creation of final audiovisual structure of film.

In the film "Lechkhumi's Treasure" we used as original music as the samples of folk and classical music. Original music mainly dominates in the first part; but compilation mainly is found in the second part of film (as classical music), but Lechkhumian "Makruli" is a leittheme of horseman dressed in black Chokha. We will analyze some main episodes of film for the description of structuring methodology of synthesis of image and sound.

The film begins with a title "Lechkhumi's Treasure" that moves to uninterrupted shot with a double exposition – on a bronze tiny statue of armed horseman dated B.C. VIII-VII centuries moving too slowly, gyrating and disappears in lay rocky mountains. Such movement of statue makes us to be ready for meeting with archaic party. This line is continued by the theme of horseman dressed in black Chokha astride a horse as a symbol of eternal guard. Its episodes are dramaturgically developing. Horseman will appear 4 times in the film, when driving horse to Khvamli (limestone massif in western Georgia), looks at the abandoned ruins of houses, takes water from the wall found in the carved wooden house dating back a century, goes up to the temple and at the end hopefully looks pilgrims walking from the highest point of mountain to the road.

Horseman mainly is shot with general static images, motion inside the frames and from the upper point it seems that entire Lechkhumi is around the vision of horseman. Episodes of horseman are included in the key moment of film contributing dramatization of film and tries to agitate spectator. The theme of horseman unites not only past and present, but it even unites a film. The horseman is analog of horseman dressed in black Chokha mentioned in L. Asatiani's verse "Krtsanisi's Poppies".

Sound of the river accompanies to the image in the beginning and at the end of film generating not only under the function of noise, but hold the intermediate layer between the music and silence. The sound of water enters with a function of symbol of time flow serving to the opening of artistic and ideological intention of film. Another musical symbol also representing dramaturgical basis of film and important for the opening of artistic intention is a horseman's image. Musical leittheme representing tiny statue of horseman has a potential of getting in touch with the

lietheme of horseman dressed in black Chokha presented through the Lechkhumian “Makruli”. As a result of image and voice synthesis structuring there was created an artistic metaphor: horseman dressed in black Chokha - eternal guard of Lechkhumi’s Treasure.

The next episode is “Khvamloba”. Khvamli (limestone massif in western Georgia) mountain is full of secret. There are many legends, myths and documentary sources related to it, though it is not completely studied. It is the biggest episode with Khvamli’s history, legend and itself Khvamli’s festival. Line of image is constructed in accordance with the documentary sources (“Kartli’s Tskhovreba” (Georgian Chronicles), magazines published in the 19th century) with the show of icons and artifacts kept in the museum and specification; but arguments are based under the interviews of art critics and experts. In this history we notice a fragment with two inscriptions fixed on the St. George’s temple found by us. Here was necessary to use one of the components of documentary film – comment. “It is known that the contents of shot is filled and enriched with the comment itself facing influence”. (2:22). In this specific case consideration of material required limited comment. Though, when we talk about the legend of Khvamli’s St. George from limited comment time by time we move to the artistic narration, but with uninterrupted dynamic movement of camera in the shot we find the territory saved by St. George from apostates. Here is a little visual issue, less expressive and due to this reason it became necessary to have created such sound line that would make this story emotional. Exactly in this specific case we used very important way out of the methods of sound-on-film – domination of sound on the image. Interesting decision is often made this way for the perception and reading of image serving development of dramaturgical line of idea. In this case vocal layers were manipulated and functions replaced, for example: the story narrated by narrator is full of vocal layer, where the story of battle is narrated not by the image but “with specific music”. Thus, here is found a virtual image appearing in the fancy of spectator.

This episode includes Khvamloba, event taking place in real time. Khvamloba is more public holiday and tradition than religious holiday. As minority of believers attend church service and the people walk to the highest point of mountain, take sacrificial lamb, light candles and render honor to Khvamli’s St. Georgia according to their tradition. Based under the material was required to show this segment without comment and parallel editing. “This is such a type of editing when two (or in some cases several) actions simultaneously take place and each segments will replace each other in order to include new importance with such confrontation” [1:155]. Here is interesting to note finding of composer, music influenced to image with completely different secret feature, even in the stage of Eucharist. For example: in the episode of Khvamli’s mountain, where are shown some parts of holiday stages with asynchronous voice (chanting, sounds of horses, cars and people) making image realistic, but some shots are sounded with music, where the layer of realistic noises moves back or completely is engulfed with music making image secret and surrealistic feature. Such a mood and atmosphere in the film may be achieved with a method when time data of music dominate on tempo-rhythm of image.

Episode “Museum” includes interesting informational and expressive material. Here we took into account artifacts and took museum exhibits conformed with such a views in order to be able to gradually or accented move during editing. Sound bites of various field specialists are replaced by the creative text outside the frame, stating information provided by us according to the scientific argumentations.

The prevalence of the interviews, the speech text requested musical accents, which in some episodes becomes as the pulsar and divides form of the film in smaller parts. At the same time it is highlighting the details shown on the screen, like as museum exhibits, Arte-facts, documents, etc.; this method helps to be focused attention on the image, which becomes background because of the large speech.

Uninterrupted final shot of film taking place within 30 seconds is general view of road though the dynamics will be described with active movement of two pilgrims. Finally pilgrims leave the shot and there will be left a road that will be covered by turbid waves with double exposition. It itself answers with final, though after the talk with composer we decided to include after this shot a

horseman dressed in black Chokha looking to the road and L. Asatiani's fragment is heard as a monolog. No music, neither natural sounds, only the sound of church bell is heard from afar, calling pilgrims. Here the verse has another function and enabled us to have common emotional effect and force the spectator to himself/herself comprehends various contexts of thematic material.

In vocal space original decision is to use spoken language in music. Reading the verse except verbal mind, following the sound of water and bells is also comprehended as music with its sonority and intonation structure.

As it is known the language of film is a complex of conditions enabling us to retell a story by the help of images, actions, sounds and words" [3:19].

Components of "vocal line" have 3 different functions in the film:

1. Vocal symbols in order to emphasize artistic images (for example: secret of Khvamli's mountain, museum exhibits, abandoned houses and etc.);

2. Accents (interviews, museum exhibits, artifacts, documents and etc.).

3. Original and compilation musical material in order to have created atmosphere of mood.

Thus, in order to structure image and sound synthesis we applied following ways and methods:

1. Division of image by episodes and determination of tempo-rhythm of film;

2. Creation of liethemes by sound components for the symbol of visual characters, stipulating ideological and thematic integrity of film;

3. Strengthening and creation of appropriate mood for the atmosphere of image with sound line components.

Each kind of documentary film has its approach and objective to material. Immediately after launching works on film in the imagination of film director at the same time are gathered theme of film, episodes of events, respondents, countless points of shooting, dynamics, tempo-rhythm, sound and others. Later film director organizes all of the above mentioned components and unites audiovisual material by mergence of all elements.

"Each authors work on the study of theme in accordance with their standpoints. There are also general rules... Material determines the method" [2:26].

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