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The Audiosphere of Roger Donaldson's The Bounty Motion *Picture in Light of the Theory of Michel Chion*

ABSTRACT: The study of a *film audiosphere* with no access to original score nor information about non-musical part of a film audio track poses quite a challenge related to numerous film works. In reference to synthesizer music, the next problem is the analysis of specific sounds and effects, achieved by composers and kept unrevealed.

The paper verifies whether Michel Chion's theory allows of analyzing film music in regard to the shortage of sources. Does the combination of this theory with the comparative method (selective auditory-descriptive analysis of film audio track versus auditory-descriptive analysis of film music itself released on albums) allow of studying film music without access to original score? The synthesis of Chion's comprehensive theory and the term *audiosphere* is, in turn, a proposition that addresses the problem of definitions formulated differently by other researchers in the subject literature (in the area of both film musicology and soundscape studies). The term audiosphere (audiosfera in Polish) has significantly different meaning from soundscape concept. It comes from Polish scientific literature and has been introduced at the beginning of this research paper. Another aim of the study is to determine whether Chion's theory remains complementary to one another with the selected research concepts.

According to Chion's theory assumptions, if music and sound are potentially equally important components of film audiosphere, may non-musical sound function analogously to theme tunes and leitmotivs? The author of this research has studied the key elements of *The Bounty's* audiosphere, in relation to the selected definitions of Chion's theory. The analysis took into account the unusual use of electronic music in historical film, the impact of non-diegetic music on the immersion of diegetic world, and the coherence of non-diegetic music and sound design.

KEYWORDS: Michel Chion, *Audio-vision: sound on screen*, audiosphere (audiosfera), film audiosphere, film music, film musicology, immersion, *The Bounty* (1984), synthesizer (electronic) music, Vangelis

The subject of this research is the audio track of Roger Donaldson's *The Bounty*, especially non-diegetic music and non-verbal sound. The study of the *film audiosphere* is challenging due to unavailability of the official score of this purely instrumental synthesizer music[1]. The problem also involves many other film works

[1] Amateur or simplified piano transcriptions of Vangelis' compositions from *The Bounty* are neither reliable nor comprehensive sources.

(not only those with electronic music), whose original scores are unavailable too. Its solution (even partial) would therefore be particularly useful. The obvious fact that the final version of almost every film audio track is created in a process of multi-channel mixing of various tracks (diegetic and non-diegetic music; sounds of action, nature, and background; acoustic and sound effects; dialogues and narrative voice; etc.) additionally complicates the analysis. A holistic approach offered by French film scholar and composer Michel Chion (2012) therefore plays a key role in the study of audiovisual correlations. This theory assumes that audio and video spheres are uniformly significant, and also that every element of audio track may be equally important.

The aim of this research is verification of the following assumption – that Michel Chion's theory: (a) may be successfully used to study the meanings and functions of film music in case the official score is unavailable, as well as (b) allows of research on any non-musical sound phenomena in analogy to theme tunes and leitmotivs, as elements potentially equivalent to the latter two.

In the subject field there are ambiguous definitions, formulated differently by various researchers, such as *soundtrack* or *film music* (Piotrowska, 2014, pp. 7–16). Therefore, as a starting point I assumed the single term to characterize all possible phenomena perceived by hearing – *audiosphere* (*audiosfera* in Polish scientific literature).

> The term "audiosphere" has been derived from Maria Gołaszewska (Gołaszewska, 1997) and Maciej Gołąb (Gołąb, 2004) as a category that encompasses in the most general and broadest sense the problem of human phonic environment – with an emphasis on its perceptual aspect, given in auditory experience (cf. Misiak, 2007). Within the specified audiosphere it is possible to distinguish various types of acoustic phenomena which, from the point of view of musicological analysis (taking into account the degree of morphological complexity of sound forms), include musical (melic), sound (timbral), and phonic (noise-related) appearances, for which Maciej Gołąb proposes the following categories: *"melosphere"*, *"sonosphere"*, and *"phonosphere"* [respectively: *"melosfera"*, *"sonosfera"*, and *"fonosfera"* in Polish – T.D.] (Gołąb, 2003). (Losiak, 2008, p. 253).

Another attempt to explain the terminology within soundscape studies was undertaken in the article entitled Around the concept of soundscape. A terminological discussion by Sebastian Bernat (2015). The author presents wide conceptual apparatus that function in the subject area, including the concept of soundscape and the term audiosphere. Further research one may found in the paper titled *Audiosphere as a Category of Literary Studies. An Attempt to Bring the Issue Closer* by Łukasz Piaskowski (2020). The second author not only analyze the way audiosphere (in a broadest sense) functions within many different fields of study, but also investigates the origin of this term, as well as feature the distinction of audiosphere category (derived from anthropology of sound) and the term audiosphere. The latter is very useful especially in musicology, film musicology, and film studies.

A film audiosphere then consists of all the material recorded on audio track, comprising diegetic acoustic phenomena belonging to depicted world, as well as those of non-diegetic sphere. The first group includes phenomena that are audible or potentially audible to film characters (dialogues, sounds of events and

setting, music as part of the action), while the second group – phenomena that do not belong to presented reality and are not audible to film characters (narrative voice, illustrative music). In order to distinguish and precisely identify acoustic phenomena within *The Bounty's* audiosphere (in the original American version), I have applied the auditory-descriptive method, used also by Chion (2012).

To identify the music pieces, sounds, and effects (any elements of music material) correctly, I have implemented the comparative method, juxtaposing particular film scenes or sequences with music compositions released on the following audio albums: *Themes* (1989; Elsew.com, n.d.) and *Vangelis – The Bounty - Original Motion Picture Soundtrack* (1995; Discogs.com, n.d.). This allowed of in-depth analytical insight into the music pieces themselves (which are partially drowned out by other elements of the film's audio track), which translated into more selective listening to *The Bounty's* audiosphere.

The important point of reference is genre affiliation. *The Bounty* is a historical film, therefore its production required effort at the civilizational and cultural actuality of the era, expressed through credible reconstruction of acoustic phenomena of the depicted world (e.g. sounds of traditional sailing), as well as high level of sound realism of the environment: nature, weather, etc. The audiosphere of historical film is then, in some way, in opposition to the one known from science fiction cinema (based on fantasy of its creators). The specificity of the science fiction genre usually consists in setting action in near or distant future and in extraterrestrial locations or spaces – which is related to creation of imaginary soundscapes.

The dichotomy between realism/objectivity and fiction/subjectivity points out the need to introduce another term – soundscape, which is a concept analogous to landscape and means a kind of "subjective experience of audiosphere" (Losiak, 2015, pp. 45–47).

The analysis of science fiction films undertaken by Jan Topolski (2023) demonstrates that Raymond Murray Schafer's soundscape concept is very useful for study of fictional worlds' sound reality. Topolski (2023, p. 68) describes the "fake documentary realism" method applied in *Dune: Part One* (Villeneuve, 2021) – the way of creating fantastic soundscapes, which involves using of real recordings of inanimate nature to lend credibility to the titular "extraterrestrial phonospheres". The researcher refers to immersive sound concept (spatial, realistic) and sound design, emphasizing importance of technological progress in film industry, especially within the last decade (Topolski, 2023, p. 79).

However, in case of a film based on real events, such as *The Bounty*, where the emphasis is put on sound realism and naturalness, the term audiosphere (referring to a specific spacetime "existing objectively, outside human consciousness and assessment") seems more adequate, fundamental, and primal than soundscape – "a subjective aesthetic (and also beyond-aesthetic) experience"; the second term derives from the first and refers to intersubjective experiences and cultural context (Losiak, 2015, pp. 46–47).

The Bounty's audiosphere is based on Dolby Stereo technology (IMDb.com, n.d.), which is much less advanced than present-day "three-dimensional" Dolby Atmos. The immersion of the world depicted in the Donaldson's film results from the impact of both evocative non-diegetic music and realistic sound design. The

latter sphere consists of: location, action, or nature audio phenomena associated with open space (soughing of waves, wind, and trees; also bird vocalization), sailing sounds (noise of sails, creaking of ropes and oars), various materials' noises, and also audio effects imitating spaciousness (reverb, dynamics, stereophony).

Any element of audio track (music, voices, speech, noise, acoustic effects, sounds of animate and inanimate nature, other sounds, silence, etc.) – having a specific function and possible additional meanings – may, according to Chion, be an equally important part of film audiosphere. Aniela Pilarska-Traciewicz (2013, p. 246) claims that "[Chion's] theory of film sound is a conventional analogy to the theory of film music" – which potentially equates the importance of musical and non-musical sounds. Chion is one of the few who considers visual and audio components of film to be equally important (Wilczek-Krupa, 2014, pp. 107; 109), and furthermore, his theory is a concept of "sensual perception of cinema, going beyond visual-centric approach" (Pilarska-Traciewicz, 2013, p. 245). Urszula Mieszkieło (2007, p. 111) considers the French film scholar's theory to be a kind of "cognitive film theory". Chion's research approach is based on the original assumptions and definitions, some of which are presented below.

Audio-vision

Perception of the real world activates the senses of sight, hearing, smell, touch, taste, and balance (kinesthetic) – while cinematography is based on the first two only. Starting from a concept of natural harmony between auditory and visual stimuli, Chion (2012, pp. 79–80) emphasizes the differences between reality and two-dimensional audio-visual creation. As he argues: "we never see the same thing when we also hear; we don't hear the same thing when we see as well" – and this is the essence of the *audiovisual contract* (Chion, 2012, pp. 5–6).

I. Chion explains the phenomenon of *synchresis* (which is crucial to the audiovisual contract) by referring to the etymology – a combination of synchronism and synthesis. It consists in a spontaneous merging of sound and visual events that occurred simultaneously; this effect cannot be explained logically (Chion, 2012, p. 53). In closing part of the book (glossary), the definition is presented differently: synchresis is a psychophysiological phenomenon that causes experiencing a given film event, which consist of simultaneously occurring video and audio events, as coherent (Chion, 2012, p. 178). According to the French film expert, cinema is the art of auditory-visual illusion (Chion, 2012, p. 10).

II. The diegetic/non-diegetic division, although generally accurate and useful, seems insufficient due to its polarizing nature (no grayscale). Chion incorporates these concepts into his own definitions. In his opinion, film's audio and video spheres are a kinds of medium, although unlike image limited by frame, sound does not have an analogous limit. To locate a sound it is essential to determine its source. A given sound may be *acousmatic* (not

visible sound source) or *visualized* (visible sound source). The *tripartite circle* diagram illustrating this problem is based on the concepts of: *on-screen* sound (for visible source – visualized and diegetic), *offscreen* sound (for not visible source – acousmatic and diegetic), and *nondiegetic* sound (for not visible source – acousmatic and non-diegetic, e.g. narrative voice or illustrative music) (Chion, 2012, pp. 56–63).

III. Chion, aware of functioning of ambiguous phenomena, introduces the additional concept of *ambient sound (territory-sound)*, which characterizes a given place: alarm sirens; city noise; church bells; sound of wind, rain, or waves; bird vocalization; etc. At the opposite end of the spectrum is *internal sound* – physiological sounds such as heartbeats, breathing, but also e.g. mental voices, memories, inner voice/dialogue (Chion, 2012, p. 63).

IV. In relation to spatiality of sound, concerning perception of reality or subjective impressions of the audience, Chion (2012, pp. 72–73) uses the concept of *extension of the sound environment* and describes this phenomenon as a spectrum ranging from *null extension* (phenomena audible to a given characters only, including their inner voices) to *vast extension* – both visualized and acousmatic sounds, as well as more distant and diffuse ambient sound (territory-sound). The important reflection area of the *Audio-vision*'s author is development of film sound technology and cinema sound systems, although one should remember that at the time of premiere of the book's first edition (Chion, 1990) the standard was Dolby Stereo.

V. Chion introduces the concept of *point of audition* (which is not analogous to a point of view), which has two meanings: *spatial sense* (a specific location within depicted world) and *subjective sense* (a given character hearing what the audience hear). The researcher also distinguishes a *special case of point of audition* – acoustic phenomena that can only be heard at very close range (Chion, 2012, pp. 75–76).

VI. A world presented in film is also made more realistic and clearer defined by *materializing sound indices*, which are related to physical structure of sound source (containing information about its material construction) or result from the way of evoking (generating) particular sound (Chion, 2012, p. 93).

VII. Chion distinguishes *textual speech*, *theatrical speech*, and *emanation speech*. The first is narrative voice or commentary (nondiegetic sound) in a language familiar to the audience, and its role is to provide context, explain a time frame, or give details of events (resulting in specific influence on image). The second serves an informative, psychological, or dramatic function as part of action (onscreen or offscreen sound), and is also linguistically understandable to the audience. The third remains incomprehensible due to a foreign language (one or several), multiple voices speaking at the same time (hubbub), background noise, drowning out acoustic conditions during a noisy scene, etc. – onscreen, offscreen, or ambient sound

(territory-sound). Analogously to an appearance, emanation speech may also be a "kind of emanation of the characters, an aspect of themselves, like their silhouette" (Chion, 2012, pp. 137–144).

VIII. The French film expert describes two ways of creating the impression of silence, which, in spite of appearances, are not obvious – neither technically nor artistically.

> [...] the impression of silence in a film scene does not simply come from an absence of noise. It can only be produced as a result of context and preparation. The simplest of cases consists in preceding it with a noise-filled sequence. So silence is never a neutral emptiness. It is the negative of sound we've heard beforehand or imagined; it is the product of a contrast.
>
> Another way to express silence, which might or might not be associated with the procedures I have just described, consists in subjecting the listener to... noises. But I mean here the subtle kind of noises like the ticking of an alarm clock, naturally associated with calmness. These do not attract attention; they are not even audible unless other sounds (of traffic, conversation, the workplace) cease (Chion, 2012, p. 49).

IX. A fascinating research tool is the *masking method*, which refers to the two complementary questions: "what do I see of what I hear?" and "what do I hear of what I see?". It consists in studying the same shot, scene, or sequence several times: first the typical way, then without image displayed (audio only), next with no sound (image only), and finally the typical way again (Chion, 2012, pp. 148–169). Another viewing of a given original film fragment (audio plus video) allows to see that "the audiovisual contract actually remains a juxtaposition at the same time as it creates a combination" (Chion, 2012, p. 150).

Music influence

A particular sort of the audiovisual contract with the audience is implemented by non-diegetic music, which is completive to visual sphere. Like any element of film audiosphere, music can interact with visual dimension in accordance with the examples described in *Audio-vision*. On the other hand, as Sowińska notes (2006, p. 9, as cited in Piotrowska, 2014, p. 10) – "being cinematic, this music does not cease to be music", thus remaining a transcendent medium of meanings. Therefore, the influence of non-diegetic music should be considered both as linked to image and independent of it.

This point of view allows of additional analytical perspective – the *compensation rule* applies when the action of a film and its music belong to different times, periods, or eras, even if music matches the mood of a given scene. The rule consists in "balancing the emotions associated with the unknown (visual aspect of film) with the familiar, the well assimilated (music)". The compensation rule is illustrated by the famous *2001: A Space Odyssey* (Kubrick, 1968), which contains imported (adapted) music – and therefore the music that is assumedly familiar to the audience (Piotrowska, 2014, p. 240).

In my opinion the compensation rule may also be intentionally applied in the opposite way. The deliberate juxtaposition of what is assumedly familiar (visual sphere, e.g. film adaptation of a popular novel, film based on real events) with the unknown or the surprising (audio sphere, e.g. original evocative film music, but also music from a different era than action time) would imply analogous but opposite effect of the lack of compensation, generating additional tension (going beyond emotional charge of the music itself). This is exactly the case we are dealing with in the Roger Donaldson's film work.

Historical film and synthesizers

The Bounty has been realized in the retrospective narrative form. Portions of the court proceedings (in real time), intended to enquire into the circumstances surrounding the loss of the armed vessel *Bounty*, are interspersed with successive episodes of the story being retrospectively told. The plot depicts the sailing voyage to Tahiti Island (*Tahiti Nui*), the causes and course of the titular mutiny, but also its aftermath and consequences.

The intention of the authors[2] of this film adaptation of the historical mutiny[3] was to picture the fate of the *Bounty*'s crew from a perspective other than "black-and-white" ("evil" commander versus "noble" mutineer). The concept focused on the relationship between the main figures – Captain William Bligh and Fletcher Christian – as ambiguous characters (Farber, 1984, p. 17). This is emphasized by the film trailer and the sentence on the promotional poster: "They were friends through hell. They became enemies in Paradise" (IMDb.com, n.d.). The music is composed by Vangelis (Evángelos Odysséas Papathanassíou), Greek pianist, virtuoso of electronic instruments, prominent film music composer, and Oscar winner. The historical film complemented by synthesizer music is a unique phenomenon that stands out in sharp relief among works of this genre.

> [...] the viewers accustomed to the late Romantic idiom in most films' incidental music have learned to treat it naturally, as an element of a musical work, that requires none of justification. And it was precisely the universality of this musical style in film music, its 'imperceptibility' that led to its widespread use also in historical films (Piotrowska, 2014, p. 227).

Electronic music in a historical film is undoubtedly perceptible, primarily due to its sound[4], but also a composer's individual style (Wilczek-Krupa, 2014, pp. 115–118)[5].

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[2] Executive producer – Dino De Laurentiis; producer – Bernard Williams; screenplay – Robert Bolt.

[3] The previous film adaptations have been released in 1916, 1933, 1935 and 1962 (Filmweb.pl, n.d.).

[4] The development of synthesizers allowed of the use of wide range of sounds and effects, which were fresh and innovative at the time (1984). The Japanese Yamaha CS80 instrument, available since 1977, was rated by Vangelis as his most important synthesizer (Goldstein, 1984, p. 55). Over the years this synthesizer model has become the trademark of the Greek artist (Griffin, 2009, p. 36).

[5] "It is often said that only Vangelis can express more with a single stroke of the keys than many orchestras can with the entire symphony. That his harmonious music perfectly captures both the

Another area of Vangelis' creativity was painting (Wapińska & Kondek, 2022), which is important, because in the opinion of great Polish director Andrzej Żuławski: "a musician who cannot see doesn't fill the bill for the film industry"[6]. As Vangelis said: "when I'm writing music for a film, inspiration will come from the subject matter and visual images, because I don't agree to any offers of film work unless I believe I can add another dimension to the film" (Goldstein, 1984, pp. 55–58)[7]. The Greek's work is an excellent example of tailor-made music, with a distinctly picturesque character.

A. The masking method

The opening sequence of *The Bounty* contains the key elements for the reception and interpretation of the work. What then do we hear, when we turn off the video display? The audiosphere of the entire introduction (0:00:00–0:02:57) is filled with sinister, mysterious piece *Opening Titles* (Elsew.com, n.d.)[8], functioning as nondiegetic sound – which initially consists of the synthesizer pulse (in low register, with reverb), a tritone interval (in high, and later, middle register), the sound effect of water dripping at a certain "acceleration", and tambourine sounds (the latter two with a lot of reverb). After the loud roar of a lion (projection of the METRO GOLDWYN MAYER company logo; nondiegetic sound), additionally disquieting against the background of evocative music, one can hear repetitive elements: the synthesizer "calling" theme tune and the piano theme tune (vide pt B.), but also other recurring sound phenomena, e.g. bird vocalization or the voices of unidentified animals – ambient sound (territory-sound), as well as wave soughing (onscreen, offscreen, and ambient sound [territory-sound] at the same time).

The visual sphere of the title sequence consists of the series of shots – (1) the half-minute exposure of totally darkened frame, (2) the presentation of the MGM company logo, and (3) the sequence of various landscapes, showing in succession: calm surface of ocean/sea, contours of hills against the sky and clouds, tropical coasts and palm trees, sunrise and sunset, as well as the reflection of moonlight on water. Especially palm leaves against the orange sky and small waves (in the distance or reaching the shore) are associated with leave or exotic journeys.

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immensity of space and the majesty of ocean, or indeed the power of nature in general. And even though it is created on synthesizers, it wonderfully reflects the most beautiful human emotions" (Piotrowicz, 2013).

[6] Vide documentary *Andrzej Korzyński. Zagubiony diament* (Brzozowicz, 2016).

[7] Vangelis' comment corresponds to the following opinion: "[...] a music track author plays [...] the role of the first interpreter of the content of a film work. When attempting [...] to convey the meanings hidden in a work, [a film music composer – T.D.] should strive [...] for a more complete and deeper understanding of a film from a director himself. Only then [a composer – T.D.] will have [...] the opportunity to discover meanings that are not visible on screen and cannot be expressed in words, to reveal a hidden agenda of a film (Wilczek-Krupa, 2014, pp. 109–110).

[8] All analyses of music in this research paper are based on the auditory-descriptive method (not on a score or any music notation).

Assumedly, the sequence is a prefiguration of Tahiti Island, which is shown in the film as a true paradise on Earth.

Therefore, the combination of video (idyllic, paradisal atmosphere) and audio (ominous, evocative music) causes cognitive dissonance, acting contrary to the compensation rule. If one skips over the title of the film, the historical time of the opening sequence would also be undefined; the combination of visual image and electronic music gives the impression as if the "action" was set in the present.

The masking method also makes easier to capture the dissonance in the scene where Bligh arrives at the trial (0:02:57–0:03:37). The order opening sequence visual sphere (spatial harmony, classical architecture, aesthetic surroundings: statue and well-kept lawn) is contrasted with chaos in the audiosphere (a poly-rhythmic combination of: clacking of horses' hooves, a soldier playing drum, and the rhythm of characters' trample). This all creates a mood of confusion, which fits in with the context of the scene.

The masking method also allows of interpretation of the additional meanings resulting from various audiovisual coincidences. After taking over the ship and parting of the ways of Bligh and Christian, the mutineers throw plant pots overboard and fire muskets (1:34:30–1:35:13). With image turned off, it's easy to associate the gunshots and the splash of pots with cannon fire and cannonballs falling into water, which allows these sounds to be interpreted as an auditory metaphor for hatred.

B. Music figure, theme tunes, and leitmotivs

The Bounty's title sequence opens with the steady synthesizer pulse. This single-note, rhythmic-timbral figure – especially against the background of the half-minute exposure of totally darkened frame – evokes, on the one hand, a sense of suspended time (constant pitch and tone color, initial lack of harmonic evolution of the piece, use of the repetitive sound effect of water dripping at a certain "acceleration"), but on the other hand, a sense of passing of time, as if time were measured in continuity by a steady sound of metronome (continuum). The described dichotomy perfectly mirrors the character of marine/oceanic spacetime continuum, evoking almost metaphysical sense of entering another world managed by different rules. Analogously to a chain of points on infinite timeline, the synthesizer pulse (continued throughout the entire *Opening Titles*) may be considered a metaphorical chain of successive presents (a metaphorical subsequence of plenty 'the here and now'). This corresponds to the term of day shown visually in the second part of the film's opening, in the sequence forming complete circadian cycle: from darkness and dawn, through day (from sunrise to sunset) and dusk, up to night with moonlight (0:00:37–0:02:57). In historical (traditional) sailing, a crew was divided into groups and worked during specific watches (different periods of circadian cycle), therefore there was most of all a measurable 'today' ('the here and now'). The concepts of 'yesterday' and 'tomorrow' are impractical in this context; a given day on the open ocean usually has no distinctive characteristics, but only a quantitative dimension.

The synthesizer pulse can therefore be considered the leitmotiv of time due to: (1) the specific nature of time passing during an open ocean voyage; (2) the length of a voyage, resulting from the "immensity" of ocean (continuum); as well as (3) the ahistoricity of an open sea/ocean landscape (a geographical space "suspended" in time, which, unlike land, is not subject to visible civilizational transformations)[9]. At the same time, the synthesizer pulse can be considered the leitmotiv of ocean due to: (4) a metaphorical infinity (continuum again) of world ocean; (5) an impression of spaciousness evoked by reverb along with the range of the synthesizer pulse and the tritone interval especially in high register; as well as (6) the associations with ocean environment and water itself (as one of the elements), evoked by the sound effect of water dripping at a certain "acceleration". Thus, non-diegetic music corresponds directly to the spacetime of the world depicted in the film[10]. It is also reasoned to interpret the synthesizer pulse as the leitmotiv of destiny (a steady countdown of time, a measuring of planned distance of the journey), but also as the leitmotiv of Captain Bligh – as the embodiment of strict rules (ominous mood of the piece is further intensified by the tritone interval)[11].

Meanwhile, just before the very first landscape shot (from 0:00:37 forward), there is introduced the "howling" theme tune (composed of four descending notes; each of them also with descending glissando effect and significant reverb). The "howling" theme tune may be associated with various elements of the depicted world reality: (1) elapsing – by acoustic impression similar to the *Doppler effect*[12], which enters into retrospective form of the film; (2) traditional sailing – by recalling a howling wind (one of the powerful elements) in wide open spaces; (3) wildlife – due to analogy to a calling of various animal species; as well as (4) communication – because the last two notes of the "howling" theme tune are transpositions of the first two, thereby forming the call-and-response structure (however, the descending glissandos of all the four notes make the "response" seem distorted; this impression is accentuated by reverb)[13].

In the last part of the opening sequence (from 0:01:45 forward), there is additionally introduced the piano theme tune (which sounds recurrently and also has a considerable reverb). The piano theme tune has clear, two-part, call-and-response structure, resolving to the tonic note. Both the piano "callings" and "responses" are preceded each time by the "howling" theme tune. Thus, the

[9] The dichotomy described afore (a sense of passing of time and – at the same time – a sense of suspended time) is also evident in this case. The exceptions that proves the rule are present-day offshore drilling platforms and offshore wind power plants, which, however, have only a local (or even pointwise in the scale of a sea or ocean) range of occurrence.

[10] The matter of music's influence on the immersion of the depicted world is discussed in more detail further in this research paper.

[11] This interpretation corresponds with Bligh's intention to cross Cape Horn, which was one of the causes of the mutiny.

[12] The phenomenon commonly associated with the sound of a passing ambulance with its siren on.

[13] The sounds and phenomena described in point (4) correspond to the inability of the main characters to communicate. The interpretation of the conflict of interest – symbolically: "heart" (Christian) versus "duty" (Bligh) – is, however, up to the audience.

combination of both the "howling" theme tune and the piano theme tune creates a higher-order formula, which, on the one hand, resembles dialogue, but on the other hand – rivalry or even confrontation[14].

The synthesizer pulse (figure), the "howling" theme tune, and the piano theme tune recur in various excerpts of *The Bounty*, providing very important interpretative key[15]. For example, the first part of *Cast Adrift* (Discogs.com, n.d.), which is a slowed-down version of *Opening Titles*, illustrates the journey of the Captain and some of the sailors in the *Bounty*'s lifeboat (1:35:16–1:36:07 and 1:38:54–1:39:35). The agogic contrast between the compositions allows to reveal in the former a musical metaphor for the enormous challenge faced by Bligh and his crew. Besides, in the dissonant, psychedelic *Bligh's Madness* (Discogs.com, n.d.) the alternative "howling" theme tune is featured (in form of recurring, vibrating, aerophones resembling sound; along with a descending glissandos and reverb). As the title suggests, it reflects "madness" of the Captain, who intends to make another attempt to sail around Cape Horn (1:24:55–1:26:13) – "madness" that reached its apogee shortly before takeover the sailing ship by Christian. It is a partial, musical psychological portrait of the Captain, which fits in with the filmmakers' intention to show the depth of the characters' personalities.

Vangelis' work illustrates the gradually unveiling drift of events – from initial "unawareness" to complete revealment of the facts. In *Closing Titles* (Elsew.com, n.d.), which accompanies the closing credits, the piano theme tune is developed into the "full-size" music theme. The evocative *Opening Titles* and toned-down *Closing Titles* form a framing device of *The Bounty*.

C. Synchresis

The opening sequence ends with the shot of a wave reaching the observer's position, and immediately after the cut, Bligh is shown riding in a carriage to the court (0:02:49–0:03:07). Meanwhile, the audiosphere is sounding continuously – the ending of *Opening Titles* along with the wave soughing (with reverb) overlaps the local audiosphere of the arrival scene. This indicates that the music, along with its interpreted meanings[16], as well as the sound of the wave

[14] The association of the "howling" theme tune with wild nature as an attribute of Tahiti Island allows of an indirect association of this theme with the community inhabiting the place (living surrounded by nature). On the other hand, the piano theme tune obviously represents European civilization. In the latter's music, the piano achieved a leading position at the end of the 18th century, which coincides with the events depicted in the Donaldson's film. However, the two theme tunes may also be considered on individual level, primarily psychological – "[...] the piano [...] was drawn into a conflict in the cinema: between wild, uncontrollable, even dark human nature and the norms of civilization, between passion and duty" (Raykoff & Chanan, 2002, p. 267, as cited in Piotrowska, 2014, p. 260).

[15] "[...] a theme tune [...] functions as a symbol language, which is music, and therefore plays a role analogous to that of metaphor in a literary work" (Wilczek-Krupa, 2014, p. 110).

[16] "Meaning and rhythm can also play important roles in securing the synchresis effect" (Chion, 2012, p. 54).

belong, in a certain way, to the action beginning on land. The volume of the wave soughing reaches its peak just before the pensive Captain appears in close-up[17] – and is sustained by reverb. The audiovisual coincidence described above is very interesting example of synchresis, which is a "function of meaning, and is organized according to gestaltist laws and contextual determinations" (Chion, 2012, p. 53). Therefore, the described fragment may be interpreted as the Captain's reminiscences of the dramatic (and other) events.

In turn, a "standard" type of synchresis occurs in the sailors' fight scene, in which the blows of fists are emphasized by sound, although in fact such blows are not always audible (0:12:12–0:12:49, 0:14:21–0:14:34, and 0:15:13–0:15:26). However, adding the sounds is necessary if this kind of scene is to be credible (Chion, 2012, p. 51).

D. Extension of the sound environment and point of audition

The above examples also feature other phenomena described in Chion's theory. The wave soughing heard at the end of the film's opening sequence indicates vast extension of the sound environment. The loudest wave is the one pictured in the shot (onscreen sound), but the source of noise are also more and more distant waves, already out of the visual image – offscreen sound but also ambient sound (territory-sound). Right after the editing cut, "the same" wave soughing becomes at once the character's inner voice (internal sound) of null extension (0:02:49–0:03:07). The same event may be also described by the concept of point of audition, which transforms itself from spatial sense ("objective" perspective of impersonal listener-observer on the shore of ocean/sea; visualized sound) into subjective sense (Bligh's perspective; acousmatic sound). The audience attributes the experience of hearing the wave soughing to the Captain in the carriage, although "hearing" is just a reminiscence, as the action takes place far from the water. Extension of the sound environment and points of audition also changes noticeably throughout the whole sequence of the sailors' fight (0:12:12–0:15:26), along with subsequent shots in three dining rooms: the crew's, the officers' and the Captain's (the alternation: onscreen/offscreen sound).

The other example of extension of the sound environment features the conversation of Bligh and Christian about the expedition plan (0:06:12–0:08:00). The two friends leave a small, crowded, and noisy room (with no reverb), and walk into a huge, quiet, and deserted hall (with significant reverb) – what constitutes a sonic metaphor and anticipation of a journey, from inhabited land onto world ocean. In turn, a special case of point of audition is revealed, when Christian goes ashore to say goodbye to Mauatua (1:10:17–1:10:39). Although the boat is shown at a distance, the sound of oars hitting the sides is heard just as if the boat was very close (almost from its deck's perspective).

[17] "[…] this logic is obvious. When there is a sound that is louder than the others, it coagulates with the image it is heard with more strongly than previous or subsequent images and sounds" (Chion, 2012, p. 54).

E. Ambient sound (territory-sound)

Shortly before the storm, during the attempt to pass Cape Horn (0:21:35–0:24:35), the audience hear a sound of wind whistling and wave soughing (territory-sounds; this concept suggests a greater "extent" of sound phenomena). In turn, from the perspective in the *Bounty*'s deck, the creaking of hull, the crackle of ropes, the flapping and roar of sails, and the omnipresent howling wind (ambient sounds) seem in this particular case "closer" than wave soughing.

As *Bounty* approaches the shores of Tahiti Island, bird vocalization is heard in the background, emphasizing the land's exotic character (0:35:11–0:35:28). In the scene of Christian and Mauatua first time kiss (0:51:59–0:53:24), bird vocalization is also heard in the background (ambient sound once again).

After leaving Tahiti (1:14:55–1:15:52), the sailing ship is pictured from the land perspective, with bird vocalization in the background (ambient sound). When Christian is looking over the stern towards the coast, ocean soughing dominates (territory-sound). Then, Mauatua watches the ship and walks the beach, evoking the crunch of sand (materializing sound indices). The sequence ends with shots of *Bounty* on the open waters, with wave soughing as the ambient sound (territory-sound). The contrasting local audiospheres emphasize tragic parting of Christian and Mauatua.

F. Materializing sound indices

The clock with a carillon in Bligh's house rings (plays a chimes) with a sound representative for metallophones (0:08:15–0:08:28). Both the ship bells and some instruments used by the Greek composer, such as gongs and bar chimes, are metallophones too. Thus, the metallophones (idiophones) parallel allows to reveal by their timbre a metaphor for home: the unattained (Tahiti Island), the new (Pitcairn Island), and the lost (England). This conclusion is based on the following circumstances: (1) the ringing in the *Bounty* bells may be heard when the ship is nearby those three places, or during conversations about them; but also (2) the sounds resembling metallophones are featured in Vangelis' music, illustrating of the given scenes (0:35:11–0:35:20, 1:58:00–1:58:43, 1:59:07–2:00:37, and 2:01:42–2:02:28).

When Mauatua puts the pocket watch (a gift from Christian) to her ear, the audience cannot hear it ticking (1:11:34–1:11:50) – this is another example of null extension of the sound environment. In the context of the fate and life situation of the future leader of the mutiny, and considering the parallel described above, the absence of the ticking sound appears as a metaphor for the lack of home or even for the experience of existential emptiness. The secret departure from the ship and farewell to Mauatua (vide pt D.) is illustrated by *A Last Night Together* (Discogs.com, n.d.), which begins with a shot of Christian pondering in his cabin. The main melody of this composition (a reminiscence of the fragment of the piano theme tune from *Opening Titles*) sounds against the background of the string ostinato, which evokes an impression of a certain instability – which may be

interpreted as a musical metaphor for Christian's lack of emotional sustenance, or even his instability in life (1:09:14–1:12:25).

The sound of membranophones[18], resulting from their material structure and methods of making them sound, suggests their cultural and geographical provenance. The piece *The Trial Of Lt. William Bligh* (Discogs.com, n.d.), illustrating the start of the hearing (0:03:36–0:04:35), consists of various figures played on drum and snare drum, as well as shorter and longer pauses. Analogously, *Ritual* (Discogs.com, n.d.), which accompanies the spectacular ceremony of the Tahiti Island's inhabitants (0:46:53–0:50:11), exemplifies local traditional music[19].

In various parts of the film, materializing sound indices are also manifested by: the sound of clay pots being loaded onto the deck (0:09:40–0:09:51), the creaking of the ship, the flapping of sails, the crashing of items falling during the storm (0:24:53–0:25:09), the turmoil during the sailors' fight (vide pt C.), etc. – which deepen realism, build tension, and define the genre specificity of *The Bounty*.

G. The three types of speech

In the successive scenes of the trial the filmmakers applied theatrical speech (which naturally appears also in other parts of the film). The dialogues' content organizes the "proper" course of action, shown in episodes as retrospection. In turn, textual speech reoccur in the way of narrative voices of Bligh (Anthony Hopkins) and Christian (Mel Gibson), each time they are reading autographic logbook entries[20] (Bligh: 0:09:50–0:09:56, 0:17:15–0:17:28, 0:28:57–0:29:37, 0:32:55–0:33:47, 1:35:46–1:36:24, 1:49:21–1:49:35, and 1:53:05–1:53:16; Christian: 1:48:48–1:49:07, 1:51:00–1:51:15, and 1:51:49–1:52:03)[21]. Finally, emanation speech is primarily associated with the presence of the Tahiti Island's people, but also with the Dutch community of Kupang settlement in Indonesia, the emergency destination of Bligh's expedition (1:56:53–1:57:08). The last type of speech is revealed in very interesting way, when King Tynah calls on Christian to give him Mauatua as wife. The conversation is conducted alternately in English

[18] In *The Bounty* there are also present harp (chordophones) resembling timbres, e.g. harp passages in *"Land-Ho!"* and *The Saga Of H.M.S. Bounty – Pitcairn's Island* (Discogs.com; n.d.), reflecting mysterious atmosphere appearing shortly before reaching the shores of, respectively, Tahiti Island (0:33:58–0:35:38) and Pitcairn Island (1:58:25–1:58:43). Naturally, the non-diegetic Vangelis' music generally base on electrophones. Therefore, along with sounds resembling aerophones (vide pt B.), idiophones (metallophones), and membranophones (vide pt F.), in the Donaldson's film work there are applied five kinds of timbres, exemplifying all of the five general types of musical instruments systematized in Hornbostel–Sachs classification. It all reveal diversity and tapestry of *The Bounty*'s audiosphere.

[19] The traditional music of Tahiti is also represented by: *The Natives Of Otahiti*, *Longboat Approach*, and *Native Dance* – vide Discogs.com (n.d.; the album also includes European traditional music).

[20] This also corresponds to: the term of day (illustrated visually in the film's opening sequence as complete circadian cycle), the specific nature of traditional ocean sailing, as well as the retrospective form of the film. Subsequent entries in a logbook were being made synchronously (on a daily basis), only later gaining diachronic dimension (retrospectively).

[21] This is exemplification of both nondiegetic sound and internal sound (as inner voice).

and Tahitian (1:00:38–1:02:15), what creates a kind of punctuation, but also increases attention of the audience waiting to understand the full meaning of the conversation as it continues. In general terms, emanation speech emphasizes civilizational and cultural contrast, but also incomplete mutual understanding between the Tahiti Island's inhabitants and the European outlanders.

H. Silence

The impression of silence may be achieved by contrasting the volume of any elements of audio track, including speech – as exemplified by the row following Fryer's dismissal by Bligh (0:30:18–0:31:58). Silence was "created" three times in this scene: (1) having announced his decision, the Captain shouts an order to the departing officer to remain in the cabin, after which gentle wave soughing and creaking of the *Bounty*'s wooden hull are heard for a moment; (2) when the offended sailor protests, Bligh shouts him down; the aforementioned creaking and soughing are heard again; (3) then the Captain raises his voice and sends his subordinate out the door; once again there is heard a quiet creak, which is followed by a powerful (close) thunder of firebolt[22].

The piece *The Trial Of Lt. William Bligh* (vide pt F.) is another (and in addition purely musical) example of the use of volume contrast as a way of evoking the impression of silence. The first part of *Cape Horn* (Discogs.com, n.d.), structured in analogous way, literally and figuratively illustrates the calm before the storm. The first part ends with a beat of timpani, which imitates thunder of firebolt (at 0:24:27). This non-diegetic composition introduces a mood of deceptive monotony by the alternation of the "sleepy" theme and pauses (0:21:34–0:24:35). This contrasts with the atmosphere of growing tension and uncertainty, expressed later in this sequence in diegetic sphere by: (1) soughing of wind; (2) the crew discussions about uncertain weather conditions and expected danger; (3) sonorous sailing commands concerning reefing and re-setting sails (with a characteristic boom); as well as (4) disturbing, louder wind whistling (around the rigging), emphasized by the camera shots from the tops of masts. The audiosphere is accompanied by impressive panoramas of *Bounty*'s sails and close-ups of the sailors' faces, all of which are shown against the background of a cloudy, steel-gray sky[23].

In many scenes the impression of silence is evoked directly by various subtle sounds. The night-time desertion of some of the Heywood's watch crew is accompanied by cicadas' sound (1:02:15–1:02:40). When Christian thinks in his cabin about his beloved (before the farewell), and then leaves the deck, there is heard creaking of the ship, gentle slam of the door, and rustling of the sailor's clothes; this scene is preceded by a shot of *Bounty*, "surrounded" by cicadas' sound and

[22] The thunder of firebolt knits together the close-up shots of Fryer and Bligh. Considering the silent facial expressions, it emphasizes the characters' mutual rage, showing the extent of their fury. This is another example of synchresis.

[23] The first part of *Cape Horn* (as non-diegetic music) is therefore corresponding directly to the spacetime of the world depicted in the film (cf. pt B. – *Opening Titles* and *Cast Adrift*).

wave soughing (1:09:06–1:10:01). While Mauatua is considering (in the presence of King Tynah) the Christian's proposal to leave Tahiti forever (1:43:45–1:44:55), there is heard bird vocalization, noises of animals, and soughing of palm leaves in the background, while in the foreground appears the buzzing of an insect – it all evokes a credible impression of silence.

Music immersion

As Krzysztof M. Maj argues (2015, p. 372), immersion is "a particular act of reception, consisting in losing oneself in the world of narrative". Audiovisual arts in particular are favorable to immersion, considering "their specific predilection for *reducing distance*". As an example, the researcher gives an instance of film screening in a cinema hall "with a large-format high-resolution screen, and surround sound" – what highly "facilitates distantiation from reality and transposition into the film world".

> Neither a gripping plot nor charismatic characters are crucial for evoking immersion in the audience – all that is necessary is immersion in the world [...], not caused by artificial concentration, but by muffling external stimuli and by focused perception of the world, what allows of unhurried acclimatizing to a distant reality. [...] literature and contemporary cinema, or video games have in common [...] the need to reduce distance, to eliminate what lies between a face of a spectator (or a reader) and metaphorical face of a book, film, or game [...] For this reason, the immersive experience is more characteristic of world-centric narratives than those that focus on fast-paced action or charismatic hero, while in the visual arts it most often requires the most polysensory influence possible (Maj, 2015, pp. 384–385; 392).

The postulate of polysensory perception in cinema must therefore assume that the sense of hearing plays much greater role in co-creating film reality (according to Chion's theory). The nonverbal audiosphere may have dual effect on the audience – not only by immersive sound (both sound design and sound technology), but also by evocative music.

In the first part of *Cape Horn*, the gentle melodic contour, sinusoidal dynamics, and irregularly long pauses, as well as the soughing sound of synthesizers, reflect physical shape, specificity of movement, repetitive but irregular rhythm, and soughing of ocean waves, initially gently ascending and descending (to the rhythm of which the *Bounty* sways slumberously)[24]. Moreover, the shots presenting the sway of horizon line in the background seem to further affect a viewer's sense of balance. In turn, the *Opening Titles*' steady synthesizer pulse and the sound effect of water dripping at a certain "acceleration" also correspond to the spacetime of ocean, while the "howling" theme tune – to the howling wind (another element of world ocean environment). The non-diegetic music therefore have relevance directly to the spacetime of the world depicted in the film, deepening immersive experiences and impressions.

[24] This sui generis lullaby soon turns into a real nightmare.

Ending

The Bounty features the three easily distinguishable kinds of music: (1) electronic, (2) European traditional, and (3) Tahitian traditional. The last two are parts of the action (onscreen or offscreen sound) and have distinctive timbral provenance, while the first (nondiegetic sound) is essential for and complementary to the director's vision. The clear nature of *The Bounty*'s music (the dichotomy: onscreen/offscreen—nondiegetic sound) constitutes and deepens the narrative clarity of the Donaldson's film work. The Vangelis' compositions, which quantitatively dominate the entire film, reflect and emphasize the key aspects of *The Bounty* – especially in existential and psychological sense. Musical figures, theme tunes, timbres, rhythms, and sound effects encourage to fascinating search for metaphors and hidden meanings.

However, in a historical and cultural context, synthesizer music cause cognitive dissonance, intensifying a feeling of alienation and confusion, as well as creating additional tension – contrary to the compensation rule. Could the viewer's need to relievethe tension resulting from the presence of electronic music in a historical film (and a subconscious tendency to seek "cognitive consonance"), lead to this music being assigned the role of the film characters' mirror of soul? Could the filmmakers' original juxtaposition of the "contemporary" synthesizer music with the historical reality, create an impression that the characters' dilemmas are ahistorical or even universal (which would also constitute a kind of "contemporizing" musical stylization)? The audience need to find their own answers to these questions.

Undoubtedly, one of the key functions (in the following part of the text pointed out with ♫ symbol) of *The Bounty*'s evocative synthesizer music is (♫) credible reflection of the ambivalent, ambiguous psychological portraits of the main characters. The track *Forbidden Love* (Discogs.com, n.d.) anticipates the forthcoming conflict, by alternating: (1) gentle, mysterious excerpts that emphasize feelings between Mauatua and Christian, searching for "his own place in the world"; along with (2) disturbing or even sinister excerpts illustrating Bligh's tension, impatience, and alienation[25] (0:52:35–0:55:40). The dissonant, violent *Mutiny On The Bounty* (Discogs.com, n.d.) plays in the background of the desperate takeover of the ship by some of the sailors, as well as almost hysterical confrontation between the impulsive mutiny leader and the vehement Captain (1:28:37–1:32:15).

The ethereal *To Fletcher, A Wife* (Discogs.com, n.d.) accompanies the solemn scene of Christian's life fulfillment, when King Tynah gives Mauatua to the sailor as his wife (1:00:39–1:02:17). The melancholic *A Last Night Together* (vide pt F.) reflects renewed suffering, longing, and emptiness felt by the future rebel in the face of inevitable farewell to his beloved. The reflective *Memories Of Home* (Discogs.com, n.d.) highlights Christian's fears and dilemmas after taking over *Bounty* and ultimate parting ways with Bligh (1:48:47–1:49:21). In turn, the

[25] *Forbidden Love* features diegetic interludes of both European (*A Sailor On The Sea*) and Tahitian traditional music (Discogs.com, n.d.).

disturbing *The Mutineers's Threats* and the psychedelic *Limits Of Endurance* (Discogs.com, n.d.) illustrate, respectively, the declining morale and authoritarian ruthlessness of Christian in his search for Pitcairn Island (1:51:46–1:52:21 and 1:54:45–1:55:37).

The severe *Alternate Titles* (Discogs.com, n.d.; variant form of *Opening Titles*) evokes the ominous synthesizer pulse, which function as leitmotiv for Bligh's brutal enforcement of discipline after the desertion (1:12:39–1:14:00). The Captain's abuse of power, psychological violence against the crew, and the specter of another attempt to round Cape Horn are reflected in the aforementioned dissonant, psychedelic *Bligh's Madness*. The already described gloomy, monotonous *Cast Adrift* (with the augmented synthesizer pulse) also reflects the Captain's internal confrontation with the consequences of his decisions and with the scale of psychological overwhelm caused by the dramatic position in spacetime of ocean[26] (1:35:16–1:36:07 and 1:38:54–1:39:35). Bligh's strength of character, his discipline, and dedication are illustrated by the solemn *The Saga Of H.M.S. Bounty – The Verdict* (Discogs.com, n.d.), which sounds both when reaching Kupang settlement and its commander, as well as when the verdict is being announced in the courtroom (1:56:17–1:57:34 and 2:00:38–2:01:43).

The filmmakers, questing for evocative portrayal of the issues – particularly through music and sound – maintained a balance in presenting the fates of the Captain and the leader of the rebellion. *The Bounty* seems to invite a viewer to take sides with one of the main antagonists, almost from the perspective of a passenger and eyewitness. Ambiguous characters are psychologically more credible – the audience may identify with each of them and understand both points of view. Over the course of retrospective episodes, the both antagonistic sides are enabled to have their say in the subject matter (as in a court hearing!), which seems to be the most appropriate method of obtaining objective insight into the situation and gradually getting to the very essence of the conflict. The film's center of gravity – the relationship of the Captain and the (future) rebel, as well as its evolution against the background of the multidimensional plot context – has been deepened, enriched, and refined as the result of the composer's work.

Vangelis acts as narrator and guide; through the successive pieces, he introduces a viewer into the three circles of awareness – psychological-emotional, historical-existential, and temporal-spatial spheres of the film. Although the Greek artist's music abounds in beautiful melodies and harmonies, what seems to be at the forefront is a metaphysical atmosphere of uncertainty, mystery, understatement, and ambivalence. The compositions, reflecting the three circles mentioned, affect both throughout the entire film and by its individual excerpts. This is the example of "controlling a viewer's perception"[27], resulting from "autonomizing of

[26] Bligh outdare his mental distress by delivering a motivational speech and by intonating the uplifting traditional song *The Water Is Wide*, which is then taken up by the other sailors. This all illustrates the Captain's steadfast and lofty attitude (1:39:34–1:41:39). It also confirms Bligh's previously announced intentions and efforts regarding the expedition – not to lose a single man during the circumnavigation attempt (0:13:56–0:14:07).

[27] „[…] film music is particularly effective when it subtly steers a viewer's attention towards

film music" (Wilczek-Krupa, 2014, p. 113). Therefore, the very important functions of the Vangelis' music are also (♫) maintaining the audience's focus on the plot[28], as well as (♫) evoking a sense of immersion of the world depicted in the film.

The immersive sound design of *The Bounty* is the result of multilayering of natural sounds characterizing: (1) ahistorical spaces (ocean, sea, land environment, wild nature); (2) weather phenomena; and (3) the audiosphere (the sounding) of traditional sailing. The immersion is co-created and deepened by the Vangelis' synthesizer music, which corresponds to the film's reality through: (4) the musical metaphors and their resulting meanings; (5) the acoustic and sound effects (reverb, water dripping at a certain "acceleration"); (6) the dynamics and pulsation, reflecting spatiality; as well as the other elements described[29].

The theory of Michel Chion (e.g. the masking method) in combination with the comparative method (juxtaposing *The Bounty* audio track with the film's music track released on audio albums), and the auditive-descriptive method (in relation to the music) allow of analyzing audiovisual and music-visual correlations with no insight into the score. Against the background of the entire audio track, it is precisely the music-visual correlations that reveal the essence, meanings, and functions of film music. The masking method allows of capturing the key music fragments or even their pointwise synchronization with the visual sphere (according to synchresis), focusing research attention on the most important parts of the compositions.

The subject theory, which assumes audiovisual equivalence, elevates the importance of film sound and film music. Alternatively, it raises the importance of conclusions drawn from the other researchers' works (assuming the subordination of film audio track to visual image). Chion considers all kinds of sounds to be potentially equally important elements of film audiosphere. Therefore, any acoustic (non-musical) phenomenon in film may function as corresponding to theme tune or leitmotiv, representing given character, place, or phenomenon (e.g. sounds resembling metallophones in *The Bounty*). This standpoint allow of another analytical perspective – the possibility of using the Wojciech Kilar's concept of theme tunes (Wilczek-Krupa, 2014, pp. 109–115) to study their sound (non-musical) equivalents.

As a historical film, *The Bounty* is based on natural sound realism, expressed and reflected in the multi-layered audiosphere. In the context of film musicology (Piotrowska, 2014, pp. 26–28), the prospect of applying Chion's theory (rich with original terms and definitions) in combination with the term audiosphere

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a certain aspects, conveys hidden meanings, and imposes (or at least suggests) a particular kind of impressions (Wilczek-Krupa, 2014, p. 113).

[28] The music may function as an illustration of the current course of action, as well as an "[…] anticipation of moods and impressions. This task makes music the superior element of film language and thus the leading component of film dramaturgy. […] The image itself does not suggest a mood to us […] yet through the music […] we feel that beneath the surface of ordinary, everyday events lies something disturbing" (Wilczek-Krupa, 2014, pp. 113–114).

[29] As Vangelis said: "[…] there is no big difference between electronic and acoustic music. Electronic sounds are equally natural" (Wapińska & Kondek, 2022).

(concerning both the type of place and specific geographical location[30]) appears promising, as it offers a comprehensive, structured, and coherent researching system with a common denominator – the auditory-descriptive method. The prospective extension of conceptual apparatus and cognitive potential in studying audiosphere of film works may not only face the unavailability of sources (Piotrowska, 2014, pp. 27–28), but also allow of musicological research insight into non-musical film ethereal sound matter.

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[30] Additional intersubjective perspective of the soundscape category remains optional.

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