



Giving the Livis a score to live by: Original Music for Li Auto’s L9 Film

Description



There is a particular kind of brief that asks music to disappear. Not in the sense that no one should notice it, but in the sense that it should feel inevitable. Woven in, like it was always going to be there. Li Auto's film for the L9 Livis was exactly that kind of brief.

The name Livis is a portmanteau of Li Auto and Jarvis, Iron Man's AI. That detail tells you something about the ambition behind the car. The AI is not a feature bolted on. It is the identity of the vehicle. And in the film, when the AI says "I am LEVIS," it is the car itself speaking. Tracks & Fields composed and mixed the original score for this film, building a soundscape from strings and piano with electronic elements threaded through. Music that breathes with the visuals and holds the emotional temperature steady throughout.

Not a Product Demo. A Point of View.

The L9 Livis film is not about spec sheets. It is closer to a small meditation on what it means to be truly understood. The campaign pairs the car with Xiao Zhan, one of China's most recognised actors, and the pairing is deliberate. His quiet, considered presence on screen fits the tone of the film exactly: no performance, no spectacle. Just attention.

What the film communicates is the difference between technology that shows off and technology that listens. Every shot is unhurried. Interior space, soft light, close-ups that let the eye settle. It trusts the viewer to feel something without being told what to feel. The car and the AI are the same thing here, and the film makes that feel natural rather than engineered.

A Score Built Around Silence

For a film like this, the music cannot push. It has to wait, move carefully, and leave room. T&F built the score from organic sources first: strings that carry weight without drama, piano that marks moments without announcing them. The electronic elements arrive gradually, adding texture and a contemporary edge without tipping into anything cold or mechanical.

That balance was central to the brief. Livis is an AI, but the film is not about artificial intelligence in any abstract sense. It is about intimacy. About a car that knows your name before you speak. The music had to hold that idea: warmth with structure, presence without intrusion. The kind of score a viewer might not consciously register, but would notice immediately if it were gone.

The Same Name, the Same Feeling

What makes this project interesting is how the idea works on every level. The car is called Livis. The AI is called Livis. The space inside the vehicle and the intelligence running through it are one and the same. The film draws a direct line between how Livis understands its passenger and how a well-designed space, a good journey, a good piece of music all work the same way. Quietly. Attentively. In the background, exactly where they belong.

That is a rare brief to receive. And it produced music worth making.

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