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Analyzing 'Himawari No Yakusoku' in 'Stand by Me Doraemon' through Film Soundtrack and Communication Theories

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ABSTRACT

This study examines the impact of the song "Himawari No Yakusoku" on the narrative and emotional complexity of "Stand by Me Doraemon" using film soundtrack theory and film communication theory. The focus of this inquiry is the incorporation of music into cinematic storytelling in order to elicit emotions and strengthen narrative ideas. The significance of this study arises from the increasing acknowledgment of music's pivotal role in the film, requiring a more profound comprehension of how soundtracks enhance the viewer's experience. This research used a qualitative analytical methodology to investigate the structural components of the song, encompassing its introduction, verses, pre-chorus, chorus, instrumental section, and outro. The analysis utilizes theoretical frameworks from prominent works in the field of film music studies, such as Claudia Gorbman's theory on narrative film music, Kathryn Kalinak's observations on the purposes of film music, and David Neumeyer and James Buhler's debates on the emotional influence of soundtracks. The result suggests that "Himawari No Yakusoku" successfully utilizes important musical methods, including key selection, polyrhythm, thematic recapitulation, and harmonic resolution, to correspond with the emotional and narrative progressions of the film. The song begins with a warm tone in the key of Bb, the verses feature a polyrhythm that adds emotional complexity, the pre-chorus creates anticipation, and the chorus serves as a distinctive leitmotif. The instrumental portion adds introspective complexity, while the outro provides a gratifying conclusion. These features collectively improve the film's narrative, showcasing the song's essential function in influencing the audience's emotional and cognitive reactions.

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1. INTRODUCTION

The significance of soundtracks in cinematic narrative is a subject increasingly captivating the attention of scholars and industry professionals. "Stand by Me Doraemon," a 2014 film, provides a dramatic depiction of this concept through its theme song, "*Himawari no Yakusoku*" (The Sunflower Promise). Performed by Motohira Hata, this song achieved a notable place on both the Oricon Weekly Singles Chart and the Billboard Japan Hot 100. Additionally, it served as a poignant focal point for the film's storyline. The song's triumph and its profound resonance with the audience emphasize the importance of musical compositions in enriching cinematic encounters (Dwivedi, 2021).

Music is widely acknowledged as a potent medium that surpasses cultural and linguistic boundaries, enabling composers to express complex emotions and stories through sound. This phenomenon is especially apparent in "*Himawari no Yakusoku*," as it encompasses nostalgia, hope, and love themes. The emotional nuances play a vital role in a film such as "Stand by Me Doraemon," which centers around Nobita's mission to protect his cherished Shizuka and the advanced gadgets of Doraemon. The film's utilization of three-dimensional presentation, a ground-breaking feature for the franchise, necessitated music that could effectively complement its original visual narrative. The song's capacity to elicit uplifting emotions is crucial in connecting the viewer's emotional experience with the characters' on-screen experiences (Farmer, 2020).

The need to comprehend the influence of soundtracks such as "*Himawari no Yakusoku*" in movies arises from the growing acknowledgment of music as an essential element of the cinematic encounter (Matthews, 2021). have conducted prior studies that emphasize the ability of music to augment the depiction of circumstances and characters, adding an emotional profundity that is frequently unattainable through conversation alone (Saarikallio, et al., 2021). The complex interplay between auditory and visual components in a film such as "Stand by Me Doraemon" necessitates a thorough examination of how soundtracks might be deliberately crafted to enhance the storytelling and evoke specific emotions in a film.

When examining "*Himawari no Yakusoku*," it is crucial to consider the broader context of music composition as a form of artistic expression. defines musical compositions as manifestations of particular ideas communicated through auditory vibrations, expressing the artistic manifestation of a composer (Dainal, 2023). Like other modes of artistic representation, music arranges sounds into discernible and enjoyable patterns for human comprehension and appreciation (Wanke & Santarcangelo, 2021). This theoretical framework is relevant when analyzing how Motohira Hata's composition corresponds to the emotional and narrative structure of "Stand by Me Doraemon." The song's lyrics and melody are skilfully designed to elicit specific feelings, demonstrating how a composer's brilliance can transform abstract concepts into a tangible auditory encounter.

In addition, highlights that music acts as a channel through which songwriters can express their feelings, thoughts, aspirations, and concepts. This viewpoint is especially pertinent in comprehending "*Himawari no Yakusoku*," as the song reflects the fundamental nature of the characters' emotional voyages in the film. Incorporating musical components to craft a composition that profoundly connects with the audience emphasizes the originality of this soundtrack (Paletz, 2023). It shows how a meticulously composed musical composition can

go beyond its function as an essential accompaniment to become a vital narrative component (Browning, 2022).

The novelty of evaluating "*Himawari no Yakusoku*" resides in its capacity to function as a case study for the tremendous influence of music in cinema. Through carefully analyzing the composition, one can reveal the intricate emotional and thematic elements that enhance its effectiveness. This analysis enhances our comprehension of the film and contributes to the expanding research on the interaction between music and cinematic storytelling (Vizcaíno-Verdú, et al., 2021). It exemplifies how a solitary song may succinctly capture the fundamental ideas of a film, providing a valuable understanding of the composer's artistic methodology and the profound emotional impact of the film's musical score.

"*Himawari no Yakusoku*" in the movie "Stand by Me Doraemon" serves as a pivotal component that intensifies the film's emotional resonance and enriches its storytelling." The song's triumph and deep resonance with the audience underscore the significance of musical compositions in cinema. By examining this soundtrack, we can learn about the craft of music composition and its significance in the narrative, highlighting the necessity for additional investigation in this domain.

2. METHODS

Qualitative research is a type of research that aims to comprehend occurrences or behaviour in research participants by using descriptive language (Muzari, et al., 2022). Data collection is acquired through a comprehensive literature review, studying discographies, and making direct observations (Chaturvedi, et al., 2022). The literature study aims to identify the appropriate theory or conceptual framework that can effectively underpin problem-solving endeavours. The researchers gathered theories about the discourse on music creation and soundtrack. Discography study involves the analysis, description, and breakdown of recorded sounds. In this case, researchers transcribed the *Himawari No Yakusoku* soundtrack using the Sibelius program to make evaluating its form, structure, and musical elements easier. The objective of analyzing the soundtrack audio and animation videos are to identify the specific instruments used or the particular sections of the *Himawari No Yakusoku* soundtrack employed in the accompanying scene (Manolas, et al., 2021).

3. RESULTS

Music is not solely a standalone or exclusively for the music itself. However, it may also be integrated with various other forms of art, such as music created for films and television series (Deruty, et al., 2022). Music can captivate listeners and elicit emotions, memories, and other experiences through familiar songs or music.

The term "soundtrack" is commonly used in the music industry to refer to songs or musical compositions created or selected to enhance a particular scene in a film or television series (Selva-Ruiz & Fénix-Pina, 2021). In Indonesian, the term "soundtrack" is commonly used to refer to a soundtrack or theme music in a general sense. Soundtracks are music compositions created to accompany movies, dramas, and other artistic acts. They serve the purpose of enhancing the storytelling and evoking emotional responses from the audience.

A soundtrack, also referred to as a theme song, is a musical composition utilized to enhance, accompany, and establish the atmosphere of a scene in a movie, book, television show, or video game. Soundtracks have transformed into a prominent element that plays a

crucial role in shaping the sentiments and emotions of the viewers. Several music albums are explicitly created as soundtracks and offered as companions to movies or television series.

Himawari No Yakusoku can be translated into Indonesian as "the promise of sunflowers". The lyrics have a melancholic connotation and frequently convey warmth and tenderness. The words of this song commence with a series of inquiries prompted by the unexpected tears of their beloved. The vocalist perceives that her significant other's tears are attributed to her. Nevertheless, she needs to gain comprehension of the underlying explanation.

Furthermore, the vocalist pledges unwavering support and constant encouragement to their beloved partner. If he travels a great distance, his loved one motivates his return. The song concludes with a line when the vocalist asserts that he has discovered the genuine essence of happiness. One of the recurring verses in the song signifies "a direct route, gentle and cosy like a sunflower". Music is an artistic creation consisting of a musical composition that conveys the ideas of its creator through the integration of form, structure, rhythm, melody, harmony, and expressiveness (Kossanova, et al., 2016). According to this description, music composition analysis can be understood as investigating musical works' structure, form, and elements.

Typically, popular music is structured with an introduction, a verse, and a chorus. Nevertheless, cinema music is characterized by the absence of a conventional framework that transitions between verses, choruses, and bridges, resulting in a lack of cohesive elements typically found in music from other genres (Lehman, 2018). Similarly, the music of *Himawari No Yakusoku* incorporates tone, tempo, instrumentation, verse, chorus, and outro sequentially.

Himawari No Yakusoku is the primary musical composition in the film *Stand by Me Doraemon*, which premiered in 2014. This section is performed in the key of Bb with a pace of 160 beats per minute. It consists of an introduction, a verse, a pre-chorus, a chorus, a second verse, a second pre-chorus, another chorus, and an outro. The following is the score for *Himawari No Yakusoku*.



The image shows a musical score for guitar. The top staff is a treble clef with a key signature of two flats (Bb) and a common time signature (C). It starts with a circled 'INT' (Introduction) and contains four measures of music. The first measure has a circled '8' below it. The second measure has a circled '7' below it. The third measure has a circled '3' above it. The fourth measure has a circled 'd.' below it. The bottom staff is a guitar tablature with six lines labeled E, B, G, D, G, D from top to bottom. It contains four measures of fret numbers corresponding to the notes in the melody above. The fret numbers are: Measure 1: 1-1-1, 13-1-1; Measure 2: 3-4-3, 3-3; Measure 3: 6-5-6-5, 6-5-8; Measure 4: 11, 8.

Figure 1. The first section of the song

Figure 1 depicts the opening segment of the song "Himawari No Yakusoku," which is a crucial part of the movie "Stand by Me Doraemon." The opening section is played in the key of Bb and consists of four measures, establishing the foundation for the remainder of the composition. The Bb key is selected primarily for its warm and mellow tonality, which complements the song's emotional elements of nostalgia, love, and compassion (Seymour, 2006). The choice of Bb is essential as it establishes a harmonic base that sustains the song's lyrical and melodic expressions.

Within these four measures, the melody is skillfully composed to acquaint the listener with the song's main elements. These measures showcase unique melodic harmonies that determine the mood and thematic direction of the song. The harmonies are crafted by combining harmonious chords with the key of Bb, producing a feeling of stability and ease that entices the listener into the song's story (Grevler, 2019).

The melodic phrases in these opening measures are intended to be both memorable and expressive. They function as a preliminary indication of the more intricate melodic and harmonic advancements that occur in the later sections of the song. The initial tune frequently employs consecutive notes and little distances between them to establish a feeling of closeness and urgency (Krumhansl, 2000). The selection of instruments in this context also has a crucial influence, as it can alter the harmony's texture and tonal quality, intensifying the introduction's emotional effect. The rhythm in these four measures could be more complex to establish a distinct and consistent beat that will be a foundation for the rest of the song. The clear and consistent rhythm of the music serves to anchor the listener and establish a strong base for the song's intricate and elaborate rhythmic and melodic elements to be developed (Burns, 2010). The employment of uncomplicated yet impactful rhythmic arrangements guarantees that the first section is easily comprehensible and captivating, captivating the listener and immersing them in the song's emotional realm right from the start.

The dynamics in these measurements are meticulously regulated to generate a feeling of expectation and gradual intensification. Commencing with a gentle sound and progressively amplifying it might provide an emotional crescendo that establishes the foundation for the song's more dramatic segments. The music's growth corresponds to the emotional journey depicted in the lyrics, therefore connecting the music with the narrative structure of the song.

Figure 2. The verse

The verse in a musical composition is a crucial segment that integrates rhythmic and melodic components to build the narrative and emotional context of the song. The verse in "Himawari No Yakusoku" effectively communicates the narrative and emotions fundamental to the song. The verses enhance and advance the motifs presented in the beginning measures, adding complexity and development to the musical composition.

The verse of "Himawari No Yakusoku" is notable for its utilization of polyrhythm, which is a distinguishing quality. Polyrhythm is the concurrent blending of different rhythmic rhythms, resulting in a complex and elaborate texture. This technique enables the music to communicate a multifaceted emotional landscape by utilizing various rhythms that can produce feelings of tension, resolve, and movement. Polyrhythm in the verse can convey the lyrics' intricate emotional nuances, echoing the psychological dilemmas or multifaceted emotions of the song's characters.

The melodic component of the verse holds equal significance. The melodies in the verse are generally more restrained than those in the chorus, with an emphasis on narrative and poetic execution. The melody in "Himawari No Yakusoku" is designed to enhance the lyrical material by employing stepwise motion and subtle variations in pitch to evoke an intimate and contemplative atmosphere. The melodic style in this context engages the listener in the storyline, facilitating a stronger emotional connection with the communicated sentiments.

In terms of harmony, the verse establishes a solid base by frequently employing a sequence of chords that uphold the melodic line and intensify the overall ambiance. In a song such as "Himawari No Yakusoku," the harmony in verse may include nuanced variations to sustain engagement and emphasize the lyrical motifs. Harmonic progressions are crucial for achieving a seamless transition from the verse to the pre-chorus or chorus, ensuring the song retains its emotional trajectory and flows smoothly.

The verse is organized rhythmically to enhance the melodic phrasing and lyrical delivery. Polyrhythm is employed to introduce intricacy; however, it is meticulously harmonized to maintain a consistent and captivating overall rhythm. The balance is essential as it enables the verse to sustain a sense of progression while allowing sufficient room for clarifying the lyrics. The verse in "Himawari No Yakusoku" incorporates rhythmic and melodic components, performed in polyrhythm, resulting in a complex and emotionally evocative section of the song. Incorporating polyrhythm enhances intricacy and profundity, while the melody and harmony synergistically reinforce the lyrical story. This combination guarantees that the verse effectively communicates the narrative and emotions, preparing for the more energetic parts of the song. By intricately combining various musical elements, the verse plays a vital role in shaping the overall structure and impact of the work.



Figure 3. Pre-chorus

The pre-chorus is a crucial segment seen in numerous musical compositions, such as "*Himawari No Yakusoku*," that connects the verse and chorus. This section is intended to generate a feeling of gradual increase and expectation, intensifying the emotional effect when the song shifts into the chorus. While not every song incorporates a pre-chorus, its inclusion is vital for the overall structure and dynamics of the composition.

The primary purpose of the pre-chorus is to enhance the song's vigour and emotional depth. It accomplishes this by incorporating melody, harmony, rhythm, or dynamics alterations that differentiate it from the verse while preparing for the chorus. The pre-chorus of "*Himawari No Yakusoku*" may exhibit a change in melodic contour, characterized by an ascending melody that creates a sense of suspense and anticipation. This upward momentum can indicate an emotional climax, priming the listener for the more intense and unforgettable chorus.

In terms of harmony, the pre-chorus frequently includes chord progressions that generate a feeling of motion and resolution. These progressions facilitate a seamless transition between sections by gradually leading into the chorus. For example, the pre-chorus could have a series of chords that undergo a tiny change in key or create a sense of tension through discordant notes, which then resolves into the chorus's more musically stable and gratifying chords. The progression of harmonies has a vital role in generating the sense of expectation and resolution that characterizes the function of the pre-chorus. The pre-chorus can exhibit substantial rhythmic variations compared to the verse. It may include a faster pace, syncopation, or alterations in meter to intensify the feeling of urgency and progression. The utilization of rhythmic changes distinguishes the pre-chorus from the verse, highlighting its function as a transitional segment that drives the song toward the chorus.

Typically, the pre-chorus exhibits a progressive augmentation in both loudness and force. It can be accomplished by adding more instruments in layers, intensifying the vocals, or including explosive crescendos. In the song "*Himawari No Yakusoku*," this process may entail the incremental incorporation of strings, percussion, or backup voices, leading to the complete arrangement of the chorus. The fluctuating increase in intensity during the pre-chorus guarantees a powerful and profoundly moving shift to the chorus.

The pre-chorus additionally fulfils a narrative role, frequently mirroring a change or advancement in the linguistic substance of the song. It can present novel concepts or evoke strong feelings aligned with the chorus's central theme. As an illustration, the words in the pre-chorus of "*Himawari No Yakusoku*" may convey an increasing awareness or dedication, preparing the groundwork for the expressions of affection and encouragement in the chorus.

The figure displays three staves of musical notation for the chorus of "Himawari No Yakusoku". The top staff is a vocal line with lyrics. The middle and bottom staves are guitar accompaniment, showing chords and fingerings. The music is in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: "Himawari no yakusoku, himawari no yakusoku, himawari no yakusoku, himawari no yakusoku."

Figure 4. The chorus

The chorus is the fundamental component of a song, functioning as the essential narrative part and frequently capturing the music's primary themes and emotional essence. The chorus of "*Himawari No Yakusoku*" serves a vital function by strengthening the song's message of steadfast encouragement and the realization of genuine joy. The repeated appearance of the chorus in the song indicates its significance, with each iteration enhancing its influence and establishing it as the central element of the musical composition.

A crucial role of the chorus is to deliver a catchy and emotionally impactful hook that listeners can readily remember. It is accomplished using a blend of melodic, harmonic, and lyrical components that are intentionally crafted to be captivating and easily understood. The "*Himawari No Yakusoku*" chorus will likely have a melodious and comforting quality, complementing the song's themes of warmth and love. The melody is meticulously designed to be captivating and easy to sing, guaranteeing its lasting presence in the listener's memory even after the song concludes.

In terms of harmony, the chorus frequently utilizes chord progressions that generate a feeling of resolution and contentment. The progressions in question are generally characterized by their simplicity and stability, in contrast to the ones found in the verse or pre-chorus. As a result, they provide a feeling of finality and wholeness. In the context of "*Himawari No Yakusoku*," the chorus exhibits a harmonious arrangement characterized by major chords and consonant intervals, which elicit emotions of happiness and satisfaction. The harmonic stability strengthens the emotional message conveyed by the words and intensifies the overall effect of the chorus.

The song's chorus succinctly captures the essential idea, serving as the thematic cornerstone of the music. The words in the chorus of "*Himawari No Yakusoku*" prominently highlight the commitment to assistance and the attainment of joy, mirroring the song's larger storyline. By repeating these lines in the song, the chorus strengthens the primary themes and guarantees that the audience completely comprehends the emotional core of the composition.

Typically, the chorus has a more regular and forceful rhythm than the verse or pre-chorus. The consistent cadence of this music imparts a feeling of drive and vitality, moving the composition ahead and captivating the listener. The chorus in "*Himawari No Yakusoku*" may employ a rhythmic pattern to elicit a sense of stability and reassurance, reflecting the supportive pledges expressed in the lyrics.

The dramatic disparity between the chorus and other passages of the song is also crucial. The chorus often culminates in a crescendo of loudness and intensity, establishing a powerful climax that contrasts with the gentler and more contemplative verses and pre-chorus. This juxtaposition amplifies the emotional resonance of the chorus, rendering it the song's most potent and indelible segment.

The chorus functions as the primary storyline of a song, with its repetition indicating the advancement and intensification of the song's central theme. The chorus in "*Himawari No Yakusoku*" effectively conveys the song's themes of support and happiness through its memorable melody, stable harmony, poignant lyrics, steady beat, and dynamic intensity. Through repetitive emphasis on these essential components, the chorus guarantees effective communication and a profound impact on the song's emotional message. The chorus has a crucial role in the structure and impact of the song, emphasizing its significance as the central element of the musical storyline.

Here is the score (5).

Figure 5. The verse-chorus structure

After the "Himawari No Yakusoku chorus," the song reverts to the verse-chorus pattern, strengthening the established themes and melodies while providing room for additional storytelling and emotional progression. This repetition is a prevalent strategy in song writing that strengthens the listener's bond with the song's fundamental concepts and themes.

The reversion to the verse following the initial chorus fulfils multiple objectives. Initially, it imparts a feeling of familiarity and coherence, anchoring the listener within the song's framework. The subsequent verses frequently expound upon the narrative or emotional framework established in the initial verse, augmenting its complexity and intricacy. In "Himawari No Yakusoku," this could entail delving deeper into the characters' feelings and promises, strengthening the story established in the introductory verse and chorus.

The song effectively achieves a dynamic equilibrium between narrative elements and thematic reinforcement by employing alternating verses and choruses. Every verse contributes additional depth to the storyline, while each chorus potently reinforces the song's core themes. This arrangement establishes a repetitive sequence that might evoke a sense of comfort and captivation in the listener, enabling the progressive escalation of emotional intensity in the song.

Following the second chorus, the song seamlessly shifts into an instrumental interlude. This portion is crucial in the overall composition since it provides a respite from the spoken narrative and enables the music to express feelings and ideas distinctly. Instrumental portions exhibit considerable variation in both style and intricacy. However, their primary function is typically to intensify the song's emotional resonance, offer a time of contemplation, or introduce fresh musical concepts.

The musical portion of "Himawari No Yakusoku" may use a blend of elements that effectively convey the song's emotional atmosphere. For instance, a delicate piano or string composition could accentuate the sentimentality and affection expressed in the words, while

a more energetic accompaniment could create anticipation for the voices' reappearance. This portion allows the musicians to demonstrate their abilities and enhance the song by introducing a new element, resulting in a more intricate and immersive listening experience.

The instrumental break functions as a bridge, guiding the listener from the chorus back into the concluding segments of the song. The music's evolution and variation can generate a feeling of advancement and growth, ultimately culminating in a return to the recognizable structures of the verse and chorus. This transition sustains the listener's interest and involvement, guaranteeing that the music remains vibrant and energetic.



Figure 6. The outro

The outro section of "*Himawari No Yakusoku*" provides a contemplative and unified ending to the song, mirroring the melody initially introduced at the start of the composition. The symmetrical melodic arrangement creates a feeling of finality and wholeness, unifying the musical story. By returning to the initial melody, the composer establishes a circular framework that is both gratifying and contemplative, encouraging the listener to acknowledge and value the progression they have encountered throughout the composition.

The melody in the outro closely resembles the one heard at the beginning, creating a thematic consistency that strengthens the emotional themes of the song. Thematic recapitulation is a frequently used technique in music composition that involves repeating specific themes. Its purpose is to prompt the listener to recall the original mood and concepts introduced, thereby completing a full circle. The approach used in "*Himawari No Yakusoku*" emphasizes the song's ideas of continuity and comfort, mirroring the lyrical pledges of support and affection.

Although the outro melody resembles the introduction, little alterations in the final two measures hint at uniqueness and conclusiveness. These nuanced modifications may encompass subtle tempo, volume, or chord progression adjustments, serving to captivate the listener and indicate that the song is reaching its conclusion. These variations guarantee that the outro is not simply a repetition but a deliberate finish that enhances complexity and captivates attention.

The concluding part of the outro features a trio of notes that are most likely intended to serve as a concluding melodic embellishment, highlighting the emotional resolve of the piece. The triad serves as a musical theme that captures the fundamental nature of the song in a concise yet impactful manner. Three musical notes can represent the harmony and entirety of the song's message, delivering a profoundly moving conclusion to the musical storyline.

The song closes on a Bb chord, providing a feeling of finality and tranquillity. Concluding with the tonic chord (Bb in this instance) is a customary method to establish harmonic resolution, imparting the listener a sense of contentment and wholeness. The final chord establishes the tonality of the composition, providing a stable foundation for the music and concluding it decisively. The Bb chord, known for its sonorous and soothing quality, complements the song's overarching emotional atmosphere, strengthening the ideas of warmth, gentleness, and comfort.

4. DISCUSSION

"*Himawari No Yakusoku*," the theme song for the film "Stand by Me Doraemon," exemplifies how analytical cinema soundtrack theory may be utilized to comprehend its impact on the film's storytelling and emotional impact. This discussion aims to draw a connection between the structure and impact of the song and well-known ideas in the analysis of cinema soundtracks (Herget, 2021). It will support the points by referring to critical academic sources.

The idea of a film soundtrack suggests that music in movies has a crucial function in influencing the emotional and cognitive reactions of the audience (Millet, et al., 2021). Claudia Gorbman's influential book "Unheard Melodies: Narrative Film Music" argues that soundtracks play a crucial role in storytelling by strengthening narrative themes, eliciting emotions, and directing audience interpretations (Gorbman, 1987). "*Himawari No Yakusoku*" demonstrates these functions through its deliberate composition and strategic positioning within the film.

The intro section of "*Himawari No Yakusoku*," played in the key of Bb, establishes an emotive atmosphere that is cozy and reassuring, in line with the movie's motifs of affection and encouragement. K.J. Donnelly explores the impact of selecting a specific key and first musical themes on a film's emotional atmosphere and the audience's readiness for the story's progression (Donnelly, 2001). Using the Bb key in "*Himawari No Yakusoku*" establishes a captivating harmonic atmosphere, promptly captivating the audience and establishing the framework for the film's emotional investigation.

The verses in "*Himawari No Yakusoku*" enhance the narrative by combining rhythmic and melodic aspects, frequently utilizing polyrhythm. The incorporation of conflicting rhythmic patterns played simultaneously enhances the intricacy and richness of the song. David Neumeyer and James Buhler stress in their work "Analyzing Film Music" that the complex musical elements can reflect the emotional depth and growth of the narrative's characters, enhancing the overall storytelling experience (Neumeyer & Buhler, 2001). The lines in "*Himawari No Yakusoku*" employ polyrhythm to convey the characters' complex feelings, thereby deepening the audience's engagement with the film's storyline.

The pre-chorus functions as a transitional bridge, amplifying the song's energy and priming the listener for the emotional climax of the chorus. The theory of analytical cinema soundtracks emphasizes the significance of the pre-chorus in creating a sense of expectation and suspense (Adawiyah & Firdausi, 2023). Kathryn Kalinak, in her book "Film Music: A Very Short Introduction," elucidates that pre-choruses frequently incorporate harmonic and melodic alterations, serving as indicators of an impending climax and effectively directing the emotional reaction of the audience (Kalinak, 2010). The pre-chorus of "*Himawari No Yakusoku*" is characterized by ascending melodic lines and harmonic tension, preparing the listener for the impactful chorus.

The chorus serves as the central element of the song, encompassing its primary message and emotional content (Spreadborough, 2022). The book "Music and Cinema," edited by

James Buhler, Caryl Flinn, and David Neumeyer, explores the parallel between the chorus in film music and a leitmotif. A leitmotif is a recurrent musical theme that strengthens particular ideas or feelings (Buhler et al., 2000). The "*Himawari No Yakusoku*" chorus serves as a leitmotif, emphasizing the themes of steadfast support and joy, ensuring these crucial emotional messages are apparent and remembered.

After the chorus, the song continues with the verse-chorus form, effectively balancing the story's advancement and the theme's reinforcement. The cyclical pattern, as explored in the book "*Soundtrack Available: Essays on Film and Popular Music*" edited by Pamela Robertson Wojcik and Arthur Knight, creates a feeling of familiarity and consistency that is crucial for capturing the audience's interest (Wojcik & Knight, 2001). Each subsequent return to the verse introduces additional complexities to the narrative, while each repetition of the chorus reaffirms the main ideas, strengthening the film's emotional moments.

After the second chorus, the instrumental section functions as a contemplative and emotionally profound bridge. The book "*The Oxford Handbook of Film Music Studies*," by David Neumeyer explains that instrumental breaks in music provide possibilities to creatively explore other versions of the major themes and introduce fresh musical concepts without being limited by lyrics (Neumeyer, 2014). The particular segment in "*Himawari No Yakusoku*" is characterized by a delicate arrangement that enhances the song's emotional atmosphere and offers a moment of self-reflection for the listeners. From an analytical standpoint, this instrumental interlude improves the story's progression, enabling the music to emphasize the visual storytelling compellingly.

The conclusion of "*Himawari No Yakusoku*" replicates the first melody with subtle alterations, imparting a feeling of finality and wholeness. The idea of analytical cinema soundtracks highlights the significance of recapitulation, which involves revisiting earlier themes in order to establish a gratifying ending. The authors of "*The Psychology of Music in Multimedia*," edited by Siu-Lan Tan, Annabel J. Cohen, Scott D. Lipscomb, and Roger A. Kendall, argue that theme recapitulation in cinema soundtracks enhances the overall auditory experience and strengthens the narrative structure of the film (Tan, et al., 2013). The subtle deviations in the final two measures of the outro of "*Himawari No Yakusoku*" introduce a hint of innovation, guaranteeing that the conclusion retains a sense of freshness while remaining recognizable and incorporating a three-note motif functions as a melodic punctuation, summarizing the fundamental nature of the song. Concluding with a Bb chord achieves harmonic resolve, establishing a stable foundation for the song and imparting a feeling of wholeness to the listener (Burns, et al., 2021).

From a cinematic standpoint, the outro is the film's last scene, where all loose ends are resolved, and the tale finds its ultimate finish. The meticulous composition of the outro in "*Himawari No Yakusoku*" guarantees that the song has independent merit while simultaneously amplifying the film's overall effect. The alignment between the film's narrative and the music produces a harmonious resolution that complements the visual and emotional resolution depicted on screen (Neumeyer, 1998).

"*Himawari No Yakusoku*" exemplifies how analytical film soundtrack theory principles can be utilized to comprehend the song's function in cinematic narrative. Every song segment, from the beginning to the end, is carefully constructed to enhance the storyline and evoke the audience's emotions (Aufderheide, 1986). Using fundamental musical techniques, such as polyrhythm, thematic recapitulation, and harmonic resolution, showcases a profound comprehension of music theory. The song's capacity to amplify the film's storyline and evoke strong emotions highlights the fundamental principles of composing a soundtrack (Lehman,

2018). By analyzing "*Himawari No Yakusoku*" using these theoretical perspectives, we develop a more profound understanding of its artistic merit and essential contribution to the cinematic experience of "Stand by Me Doraemon." This analytical methodology emphasizes the fundamental role of soundtracks in film communication, functioning not just as musical adornments but as crucial components that influence the audience's emotional and narrative engagement (Stratton, 2017).

5. CONCLUSION

An examination of "*Himawari No Yakusoku*" from the movie "Stand by Me Doraemon" using film soundtrack theory and film communication theory demonstrates the significant influence that music can exert on a film's narrative. This theme tune demonstrates the ability of well-designed musical compositions to deepen the narrative, inspire emotions, and create a harmonious audio experience that matches visual storytelling. The initial selection of the Bb key in the opening segment establishes a pleasant and reassuring atmosphere, promptly captivating the viewers and harmonizing with the movie's motifs of affection and assistance. Soundtracks play a crucial role in storytelling by aligning musical keys with emotional context, reinforcing narrative themes, and influencing audience interpretations. The purpose of the opening is twofold: to captivate the listener's attention and to develop a cohesive base that reverberates throughout the entire song.

The lyrics in "*Himawari No Yakusoku*" employ polyrhythm to mirror the characters' intricate feelings, enhancing the music's intricacy and profundity. Neumeyer and Buhler's analysis reveals that this strategy effectively reflects the narrative's emotional depth, strengthening the audience's emotional engagement with the picture. The verses serve as expository components, imparting the spectator with a more profound comprehension of the characters' emotional terrains. The pre-chorus enhances the song's vitality, creating a sense of anticipation for the emotional climax of the chorus. The function of this segment is to establish a feeling of anticipation and change, which is essential in directing the audience's emotional reaction. The pre-chorus in "*Himawari No Yakusoku*" skilfully establishes the impactful and unforgettable chorus, guaranteeing a smooth transition that intensifies the song's emotional resonance. The chorus serves as the song's emotional and thematic essence, encapsulating the primary messages of steadfast support and joy. The repetitive nature emphasizes the major themes, akin to the purpose of a leitmotif in film music. The repeating of the chorus maintains the song's emotional impact, establishing it as a memorable and central element for the audience.

After the chorus, returning to the verse-chorus structure preserves a dynamic equilibrium between advancing the story and reinforcing the theme. This recurring pattern is essential for keeping the audience engaged by providing a sense of familiarity and continuity. After the second chorus, the instrumental piece presents a contemplative and profoundly evocative bridge, augmenting the story's progression and furnishing a seamless transition devoid of the limitations imposed by lyrics. The capacity of this part to examine several versions of the central themes emphasizes the significance of instrumental interludes in film music. The outro mirrors the initial tune with subtle alterations and imparts a feeling of finality and wholeness—the significance of recapitulation in theoretical music structure to achieve a gratifying finish. The subtle deviations in the outro guarantee a novel yet recognizable conclusion, encapsulating the fundamental nature of the song and delivering harmonic

closure. The meticulous arrangement of the song guarantees that it complements the storyline and intensifies the emotional effect, harmonizing with the conclusive moment of the final scene.

"*Himawari No Yakusoku*" exemplifies the complex interplay between cinema soundtracks and narrative storytelling. Every segment of the song, from the introduction to the outro, is carefully designed to bolster the storyline and evoke the emotional experience of the listeners. By incorporating essential musical approaches and film communication concepts, the song serves as a captivating composition and enhances the cinematic experience of "Stand by Me Doraemon." This analysis emphasizes the crucial significance of soundtracks in film, emphasizing how music plays a vital part in shaping the emotional and narrative experience of the audience.

6. AUTHORS' NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

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