



Faculty of Applied and Creative Arts

**INSPIRATIONAL SOUNDTRACK AS DEMONSTRATES  
IN CHRISTIAN FILM IN USA**

**Ngui Yew Fong**

**Bachelor of Applied Arts with Honours  
(Cinematography)  
2015**

TR  
850  
N576  
2015

INSPIRATIONAL SOUNDTRACK AS DEMONSTRATES  
IN CHRISTIAN FILM IN USA

Ngui Yew Fong

This Project is one of the needs for  
Bachelor of Applied Arts with Honour  
(Cinematography)

Faculty of Applied and Creative Arts  
UNIVERSITI MALAYSIA SARAWAK

2015

UNIVERSITI MALAYSIA SARAWAK

Please tick  
Final Year Project Report  
Masters  
PhD

(√)

DECLARATION OF ORIGINAL WORK

This declaration is made on the .....day of.....2015.

**Student's Declaration:**

I NGUI YEW FONG (Matric No. 37489), Faculty of Applied and Creative Arts, hereby declare that the work entitled INSPIRATIONAL SOUNDTRACK AS DEMONSTRATES IN CHRISTIAN FILM IN USA is my original work. I have not copied from any other students' work or from any other sources except where due reference or acknowledgement is made explicitly in the text, nor has any part been written for me by another person.



\_\_\_\_\_  
Date submitted

NGUI YEW FONG 37489  
Name of the student (Matric No.)

**Supervisor's Declaration:**

I JURGEN FRENZ, hereby certifies that the work entitled INSPIRATIONAL SOUNDTRACK AS DEMONSTRATES IN CHRISTIAN FILM IN USA was prepared by the above named student, and was submitted to the "FACULTY OF APPLIED AND CREATIVE ARTS" as a partial fulfillment for the conferment of BACHELOR OF APPLIED ARTS WITH HONOURS, and the aforementioned work, to the best of my knowledge, is the said student's work.

Received for examination by:  
JURGEN FRENZ



Date: 7-2-15

I declare that Project/Thesis is classified as (Please tick (√)):

- ☐ CONFIDENTIAL (Contains confidential information under the Official Secret Act 1972)\*
- ☐ RESTRICTED (Contains restricted information as specified by the organization where research was done)\*
- ☒ OPEN ACCESS

### Validation of Project/Thesis

I therefore duly affirm with free consent and willingly declare that this said Project/Thesis shall be placed officially in the Centre for Academic Information Services with the abiding interest and rights as follows:

- This Project/Thesis is the sole legal property of Universiti Malaysia Sarawak (UNIMAS).
- The Centre for Academic Information Services has the lawful right to make copies for the purpose of academic and research only and not for other purpose.
- The Centre for Academic Information Services has the lawful right to digitalize the content for the Local Content Database.
- The Centre for Academic Information Services has the lawful right to make copies of the Project/Thesis for academic exchange between Higher Learning Institute.
- No dispute or any claim shall arise from the student itself neither third party on this Project/Thesis once it becomes the sole property of UNIMAS.
- This Project/Thesis or any material, data and information related to it shall not be distributed, published or disclosed to any party by the student except with UNIMAS permission.

Student signature \_\_\_\_\_

(Date) 30/6/2015

Supervisor signature: \_\_\_\_\_

(Date)

Current Address:

Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak, 94300 Kota Samarahan, Sarawak

Notes: \* If the Project/Thesis is **CONFIDENTIAL** or **RESTRICTED**, please attach together as annexure a letter from the organization with the period and reasons of confidentiality and restriction.

[The instrument is duly prepared by The Centre for Academic Information Services]

The project entitled "**Hope**" was prepared by **Ngui Yew Fong** and submitted to the Faculty of Applied and Creative Arts in partial fulfilment of the requirements for a Bachelor of Applied Arts with Honours (Cinematography).

Received for examination by:



Mr. Jurgen Frenz

Date:

7-2-15

## ACKNOWLEDGEMENT

I am grateful to the God for the good health and wellbeing that were necessary to complete this book. I wish to express my special thanks to my Supervisor Mr. Jurgen Frenz, for providing me all the necessary facilities for the research. I place on record, my special thanks to my composer Anna Ho Mei Wei help me to compose the music soundtrack and do the music discussion during the post-production, in music compose. I am also grateful to my Lecturer, Mr. Abdul Riezal Dim. I am extremely thankful and indebted to him for sharing expertise, and sincere and valuable guidance and encouragement extended to me. I take this opportunity to expiere gratitude to all of the Department faculty members for their help and support. I also thank my parents for the unceasing encouragement, support and attention. I am also grateful to my partner who supported me through this venture. I also place on record, my sense of gratitude to one and all, who directly or indirectly, have lent their hand in this venture. I am making this project not only for makes but to also increase my knowledge. Thanks again to all who helped me.

## TABLE OF CONTENTS

DECLARATION	I- III
ACKNOWLEDGEMENT	IV
TABLE OF CONTENT	V
ABSTRACT	VI- VII
 CHAPTER 1 : INTRODUCTION	 1
1.1 Background	1-5
1.2 Problem Statement	6
1.3 Research Objective	6
1.4 Research Question	6
 CHAPTER 2 : LITERATURE REVIEW	 7
2.1 What is soundtrack?	7-8
2.2 Fundamental of soundtrack	9-10
2.3 Element of Soundtrack	9-10
2.4 Music soundtrack in Film	10-12
2.5 The Function of Music soundtrack	12-13
 CHAPTER 3 : RESEARCH METHOD	 14
3.1 Literature analysis	14
3.1.1 Film analysis	15
3.2 Exploration	16
 CHAPTER 4 : DATA ANALYSIS	 17
4.1 The Passion of the Christ	18-23
4.2 The Mission	24-29
 CHAPTER 5 : CONCLUSION	 30-31
 GLOSSARY	 32-33
 BIBLIOGRAPHY	 34

## ABSTRACT

The research is about the inspiration of the soundtrack in a film to give motivation to the audience. In this research, the researcher will understand more about the history of the sound and the development of the music soundtrack in the film. Besides, the researcher would like to see how the music soundtrack communicates emotion and how the inspirational music in the film motivates people. The music can motivate people, and the emotion of people will differ when hearing the music. The researcher would like to rediscover the importance of the music in the film and how does the selection of music affect the emotions of the spectator.



## ABSTRAK

Kajian ini adalah berkaitan dengan Inspirasi soundtrack sebagai penunjuk dalam filem untuk memberikan motivasi kepada penonton. Dalam kajian ini, Dalam kajian ini, penyelidik akan memahami lebih lanjut mengenai sejarah bunyi dan pembangunan soundtrack muzik dalam filem itu. Selain itu, pengkaji ingin melihat bagaimana soundtrack muzik berkomunikasi emosi dan bagaimana muzik inspirasi dalam filem itu mendorong orang. Muzik boleh memberi motivasi kepada manusia, dan emosi orang akan berbeza apabila mendengar muzik. Penyelidik ingin mencari semula kepentingan muzik dalam filem itu dan bagaimana pemilihan muzik memberi kesan kepada emosi penonton.

## **Chapter 1**

### **Introduction**

#### **1.1 Background**

Music and theater, theater and music, thousands of the years, this two performance art are the presence and interrelated with many cultures, such as the Kabuki of Japan, Monkey Dance of Bali. Ancient Greece and Ancient Roman are used the chorus and Orchestra to accompany the theater before. The middle ages of Europe, music are used by some heathen to worship the god or heroes in their festival. Through the music and theater performance to tell a variety of story in the bible. During the Renaissance time, music still is wide use by Shakespeare in the performance in theater art. In the classical music of Baroque period, come up the early Opera and ballet dance. Until 21st Century, film music becomes vogue. Sometimes the theater can independent existence without the music and the music

also can independent existence without the theater support, but somehow if their coordinate together will make the shown become more wonderful. (Davis, 2013)

Film are development by the picture, call motion picture. In the film, we have 24 Frame Per Second. The very earlier film motion picture in history is "A House in motion" (1878). At spring 1895, Thomas Alva Edison was offering the Kinetography <sup>[1]</sup> to capture the motion picture and the Kinetoscope <sup>[2]</sup> first projected of the film. Sound come after this, Kinetophone <sup>[3]</sup> are created to record the dialog, music, sound effect, Foley and ambiance sound. The sound is the most important thing in the film. According by Director Chiu <sup>[4]</sup>, The sound is very important, it control the rhythm and feeling in a film. The sound is occupy 50% and the another 50% is a story, visual image, and acting. When the image appears to enthusiast just like a miracle. However, in the same time, the image are empty because don't have the sound to coordinate with the image.

In the silent film era, people start to use the live performance to create a mood in the film. Difference grade of theater has difference grade of an orchestra, for a small orchestra to the luxury orchestra. Sound are used in the film at that time not only create a mood but also want to reduce the noise of the Camera roll. (McPhee, 2011) But the only defect is the live music is no synchronic with the image. The music are used in the theater is to attract the audience. However, film soundtrack is spring up at 1915, start by the film Birth of the Nation <sup>[5]</sup>, Director D.W Griffith <sup>[6]</sup> and Sound designer Joseph Carl Breil <sup>[7]</sup> are cooperation to produce a score to perform inside the theater. (Li Mengying, 2008) They created a music based on

the story need. This film caused a sensation, just because the music is really in connection with the narrative and the visual image of a story. The silent film has never been silent, accompanying music are using in the film. The first flowering from the 1890's to the late 1920's often used sound as a vital part of the filmic experience. (Cooke, 2008, p. 1) Music always was a part of the film from the beginning. According by composer Bernard Herrmann, Music on a screen can seek out and intensify the inner thoughts of the character and it communicate the link between the screen and the spectator.

1926 year, when Warner Bros. release the sound system Vitaphone technology<sup>[8]</sup> into the film and the Vitaphone system replace the live performance. The live performance is not necessarily when cinema music becomes better quality. (Cooke, 2008, pp. 49-52) . This system are used around 1926 to 1932, begins off the sound cinema is the film *The Jazz Singer*<sup>[9]</sup>, 1927. After *The Jazz Singer* is *The Love Parade* and *Applause* at 1929. When the silence film is up to 30 years old, the coming out of this film *The Jazz Singer* are making many of the audience eye-openers. *The Jazz Singer* is successfully lead the film industry move forward and create a new era. Since the sound system was release, many Hollywood filmmaker are started to produce two versions in one film, the silent version, and the sound versions. For example, the film *All quiet on the Western Front*, 1930. (Dirks, 2014) Though the release of the sound system is convenience the filmmaker, but because of this the live performance in a theater become disappeared.

At that time, mix in the music into the soundtrack is really expensive, clumsy and got many problems during the process. The musician has to come to the field production to compose the music together with the actor. The dialog and Music are recorded in the same time. The musician are arranged in place he heard but not hide the dialog. So, the musician or the actor must be a profession if not will repeat and repeat again. To all participants including Musician, Actor, Director and the sound recorder, they have to work consistency. Because of this many managers of the film producers feels they are no need the musician to create a music again.

About 1931, the coming of the technical of recording music alone, at that time, is call re-recording. Musician no need to come to the field production also can record it in the Music studio recordings. Because of the dialog of actor and music is a record with separate, so the film producers or editor can put the music in any place he wants. Now we call it Dubbing process, advances in technology. This technology can allow the director or editor control the music and the sound effect appear in which place, and adjust the sound level between the music and the dialog. This new technology makes us more easily to add the music into the film. (Davis, 2013) In the early 1930's, many director and producer are accepted the film music as an essential element in the film. However, still many people believe the sound source must needed shown in the screen.

The character of the music is a difference in a film between the sound period and silenced period. When the film is still silenced, the composer and the player can

enlarge the mood to reveal the danger or to build the romance love scene. However, when the sound comes, the character of music in the film are change. Music had to contend with actor and the dialog, also need to found the way to create an atmosphere to match the dialog, in the same time the music still can keep separate. The music needs to expression and reflect the emotion of the actor, and sometimes through this feeling to get the conclusion. Music needs to follow the story to develop and develop, and push the plot. (Davis, 2013)

## **1.2 Problem Statement**

As a filmmaker have to know how the importance music as a soundtrack in a film. In the film, we are looking the actor, the story, and the prop, and also hearing the music are using. In some situation music just make us feel like present, warm, happiness, joyful and sadness. Music in a film is common using of the filmmaker to communicate emotion. Without music, it is often difficult to communicate emotion to the audience. What is the subject make us have that emotional when watching the film? It is the story tell us or the actor are very good in acting. How the inspirational music in the film bring the motivational and emotional to the spectator? There are many books about film music, but no book explain clearly how music works exactly.

## **1.3 Research objective**

- To identify how music soundtrack communicates emotion.
- To identify how to motivate the audience with using the music.
- To identify the music now can give the audience inspirational and motivation.

## **1.4 Research Question**

- How music soundtrack communicates emotion?
- How to motivate the audience with using music?
- Can the music give the audience inspirational and motivation?

## **Chapter 2**

### **Literature Review**

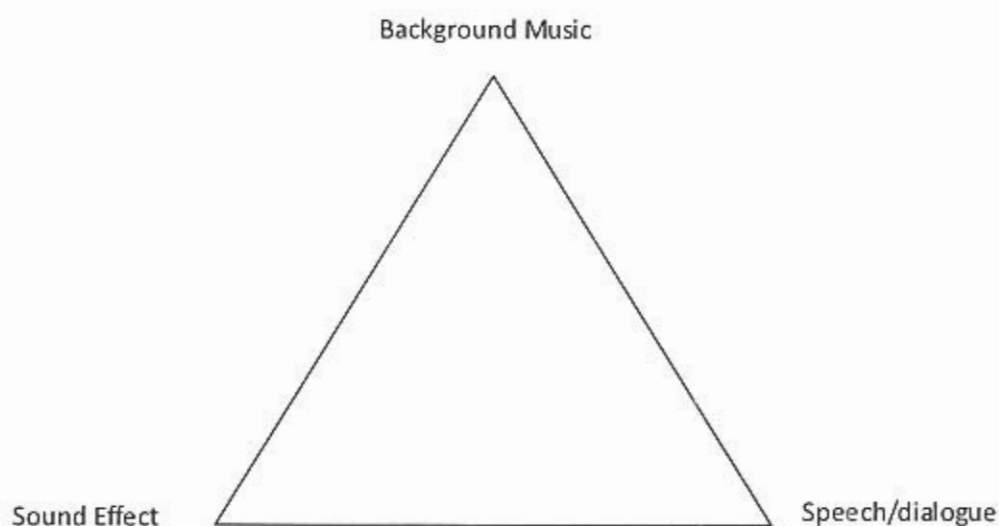
#### **2.1 What is Soundtrack?**

Any sound in film, we call it a soundtrack. A soundtrack is a sound which accompanies moving images in a narrative. (Deutsch, 2008) A good soundtrack is just like naturally exist and will attract the audience attention, but when turn off the soundtrack, it may feel lost something. Soundtrack make people believe what they see and what they are heard. It will be empty if we remove the soundtrack of the film.

A soundtrack is combined with this three-important factor which is the background music, sound effect, and speech. In the film, they are complementary



each other. If one of them are abort, the importance and the required strength of the another two may increase. (Yu, 2014) Example, abort the sound effect and background sound, only leave the dialog to support the film, the process will become more difficult. It is because some of the internal feeling and emotional of the character are not suitable to use the dialog to the explanation. If the character are in the mood of happy, that we can put the background music to increase the emotional of happiness. No all of the film will use background music or sound effect but if we can cleverly use the complementary features of this three-factor, background music, sound effect, and speech, is most influence to making a good film.



In the film, we can't ignore any of this three-factor because they are integral.

## **2.2 Fundamental of soundtrack**

The image has a limitation, it can't communicate emotion. When the image was arrivals to the limit, that we are encouraged to use the sound to elevate the emotion of the people. It because the film is two-dimension, sound makes the film become three-dimension.

## **2.3 Element of Soundtrack**

A soundtrack has two different elements: Literal sound, which motivate us to believe what we see and Emotive sound, which motivate us to feel something about what we are seeing. (Deutsch, 2008) According by Professor Stephen Deutsch,

Literal sounds help us to do the narrative and obtain what we see as a figure out for 'real' action and events. Such sound help the viewer to understand the physical rules of the film's world. Sound which are synchronous with movement and audience's expectation of congruence with image help us to enter the "reality" of the narrative. Emotive sounds, therefore, encourage us to read film through a visceral filter of varying density. What we feel about what we see can change the meaning of what is being presented to us. music is almost an emotional signifier. (Deutsch, 2008)

In our real life, the movement is never viewed in strict silent. (Cooke, 2008) Literal Sound is to create the reality sound, like the footstep, clothes grinding sound, cries and eating sound. These sound help us believe the physical rules of the film's world is real. We see the actor speak and hear their sound in sync with

their lips. We see someone walk down from the stairs and hear their footstep on the cement floor. We see the lightning and hear the thunder.

Music always is a main part in an emotive sound, even if presented as literal sound. (Deutsch, 2008) A girl walks along a street, as she passes a restaurant, the music begins, and we are encouraged to invest that moment with a different emotional. The girl will walk slowly at that point, increase the music with movement, but even if the girl passes the restaurant without any reaction the audience still can get the meaning. Sometimes, music play the important role in a film but sometimes the music will destroy the film.

#### **2.4 Music soundtrack in Film**

A music involves two types, Song, and Instrumental music. Song is more popular serve as Main Theme music (MTM) and the Background Music (BG) are mostly using pure playing version in instrumental music. MTM is description specific personality and based on the plot of a play. Sometimes the song is no related with the story but is kind of to create a mood in the film. BG creates an atmosphere, but the personality of music itself is no strong. (Yu, 2014)

The action of music can be divided into three subsections: Image Integration (the way by which the musical integrates with the images), Effect (how it changes the way we watch the film), Devices (the musical equipment and how they are used). (Deutsch, 2008)

Image Integration, in the film whether the music functions diegetically or non-diegetically. In the Greek, diegetic means "is which the narrated events take place". In a word of film narrative, diegetic music is any sound made by objects in the story. diegetic can be either on screen or off screen depending on whatever its source is within the frame or outside the frame. Non-diegetic is music represented as a source outside the story space like narrator's commentary. (Raskin, 2012) Synchronicity, the music, and the image get on at the same time. The music will start when the action begins, and the music will end when the action stop.

The effect, in film music the effect to bring to the audience is the mood. Usually, these kinds of music are widely used in the action or horror film. When we put the strange music, is to build up the horror mood to the audience. If we use the fast melody, to give the tension to the audience. Music ability to arouse a sense of place, whether historical or geographical, has been a skill-base of the composer to create music. (Deutsch, 2008) If the film is set in the 70s, the most popular music style at that time in Chinese is the song by Teresa Teng. It will be the one element to exhibit the film. Music can effacement the noise of the film projected. Music has been used for this purpose from the earliest days of the sound film.

The devices to create the music are timbre, rhythm, rhetoric, and reference. Timbre or the "sound color" is a toner available to the composer through instrumentation, is a key tool for signaling place and mood, especially in genre films. Related with movement, rhythm is the most intuitive musical quality, identify across all human cultures with only shallow change. The rhythm always

used by the film composers to provide track and to increase tension by acceleration or through complex layering. (Deutsch, 2008)

## **2.5 The Function of Music soundtrack**

Since the music are put into the film, director and the composer will consider the influence of it. (Davis, 2013)The composer will start to do him a job to write the music if the music composer are know the concept to create a soundtrack. Besides, in terms of soundtrack, have many things to consider: where is the position to put the music in the film? which scene need the music? got any dialog? Every composer has difference workflow, material, a point of view to accomplish a music. Some composer will use their intellectual to analysis every single scene to think where to put the music, and some composer will use their own instinct to compose the music. Maybe the music is just a few minute in a two-hour film, and also maybe extend as long as one hour. Music has to develop with coordinate with the story so that it always can fascinating to the audience.

However, the function of the music soundtrack is the most important thing before the composer to start creation the soundtrack. There was three wide category of the variety function of music, Physical function, Mental function, and technical features. (Davis, 2013) They will analyze the scene by scene before to make a decision to create a music.

Physical function, music always have storyline and function to express what happen in the scene location. (Davis, 2013)Music can set the region of the film. If

the story are set at the Sarawak, Malaysia the music instrument will be a set of engkerumungs<sup>[10]</sup>, a tawak<sup>[11]</sup>, a bendai<sup>[12]</sup>, and also a set of ketebung<sup>[13]</sup>. They will make the music like a real local music, and maybe just melt some of the element of the traditional music into the symphonic music. Music also can set the era of the film, and the purpose to increase the tension of the action.

Mental function, to increase the psychological effects and emotional impact, music was able to furnish it based on the story need. (Davis, 2013) In other time, music also can be representation the new dimension and ideal are unable shown by the image. Music can build up the mental atmosphere, build the feeling of the character, reveal the hidden meaning, and deceive the audience.

Technical features can make the structure of the film more strongest and the fluency will be more clearly. (Davis, 2013) Music can build the coherence between the scene by scene, and also the of the story. Music helps the change between this scene to another scene will smoothly. For example, the fast cut editing in the film. The change between scene to another scene is fast, obviously, our eyes still consciousness this kind of changing. Most of the time the change between the image are stiff, and music can make it milder. The way through let the music begin with the first scene and continue to the second scene can achieve the object. In this situation, the eye and the ear are connected together; however we see the changing of an image are stiff but the music we hear is in a row. The final result in development the story will become better.

## **Chapter 3**

### **Research Method**

In this chapter describes and justifies the data gathering method used. This research employs content analysis to find an answer to the research questions, which is the literature analysis, film analysis, and exploration.

#### **3.1 Literature analysis**

To get more information about this topic, have to start to read a lot of the Article, Journal and also a website about the soundtrack in the film, and also the film music. The main point is to collect the information and read it, step by step narrow the scope of the study, and lastly determine the objective. In literature analysis, to collect the data have three different aspects. As follow, explore the

documentation for the oversea and domestic at the library, explore the research execution phase and explore the research revise phase.

### **3.1.2 Film analysis**

For the another way, the research are watching the movie understand how the music works in these movies. The item of analyzed is sound, editing, cinematography, and mise-en-scene. In this method, the research must employ on a level beyond that of storytelling. It has six-step to analysis films. As follow, watch a movie then watch it again. Critically engage the movie so that you can effectively to analysis the music work. Introduce the music and its major participants, such as the name of the composer of the movie. Provide a brief overview of the music in their movie. Write the film analysis with the movie and how to music work at the movie and the last is familiarized yourself with technical music and write about subjective music work a part of the movie. The research is choose three difference type of story to do the discussion about the use of music in these film. The two type of story is The Passion of the Jesus, and The Mission. In term of this analysis, the research will compare the difference type of music are used in their film to do the analysis about the soundtrack.