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Music and Image: The Soundtrack of Manuel Conde's Extant Films, 1941–1958

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MUSIC AND IMAGE

THE SOUNDTRACK OF MANUEL CONDE'S EXTANT FILMS, 1941–1958

BY

CRISANCTI LUCENA MACAZO

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ABSTRACT

Music and Image:
The Soundtrack of Manuel Conde's Extant Films, 1941–1958

Crisancti Lucena Macazo

This study aims to unravel the role of the soundtrack in selected Manuel Conde's extant films from 1941–1958. I posit that soundtrack is a suite of interrelated, cohesive aural cues that act as a narrator in his cinema which also serves as a repository of meanings, consciously or subconsciously coded. Every movement or cue of the suite is deemed important to be decoded in order to understand the interconnection between music and images in part and as a whole. Semiotic analysis was utilized in deciphering the meanings of the sound-image relationship. Through semiotic analysis, the codification of music as "text" in historical, cultural, and sociological contexts is understood. Jerrold Levinson's notions of "narrator" or "presenter" of the film's plot and of the overall "inventor" or *implied filmmaker* of the "narrated" diegesis are essential in this dissertation. The concept of the Filipino word for picture, "larawan," was also used to frame the act of narrating the diegeses of films. It encompasses both the moving image and sound. In addition, the moving images and music track reflect various social values that needed attention at the time of the creation of the selected films. Revisiting of the social values presented in the films is essential to understand the dynamics of the current.

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Chapter 1

Introduction

1.1. Background of the Study

Soundtrack cues refer to each individual music piece in the soundtrack.[1] This may be a theme or background music that serves as a "marker" of a setting or a scene. It may also be instrumental to recall a past event or sometimes in anticipation of what will occur. Cues acting as narrator is the central thesis of this dissertation. This I refer to as an "actant" or the sonic entity of a motion picture taking the form of a character or presenter in the diegesis of Manuel Conde's extant films. For this reason, music cues are construed as narrative agents of film diegeses. Moreover, music cues support the focalization of characters and events in the story. Filmmakers deliberately focalize visually and sonically what they intend for the spectators to experience. Focalization is where important messages of the narrative are coded to be decoded by the spectators' lens. In formulating my framework, I examined studies of several scholars, theorists, and critics who conducted studies in film, semiotics, narrative agency, multimedia, and film social discourse.

In investigating Conde's extant films, I first looked into Jerrold Levinson's article "Film Music and Narrative Agency" in his book *Contemplating Art: Essays in Aesthetics*. In the article, he delimits his thesis on three aspects of musical narration: 1) paradigmatic film music—nondiegetic film music or soundtrack; 2)

---

[1] Richard Davis, *Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV* (Boston: Berklee Press, 1999), 81.

narrative fiction films; and 3) film music as an essential constituent of motion pictures, not as a music genre, on that account, as suites or music soundtracks (Levinson 2006, 144). He contends that a narrative film does not have to have a physical narrator in order to be termed as *narrative.* Levinson continues that soundtracks, in a way, serve as narrator. He discredits Chatman's claim that "the narrator cannot impinge on story space but must stay within the bounds of discourse space."[2] Levinson argues that,

> Chatman fails to see that the narrator must perforce share the fictional plane of the characters, since they are apparently real and reportable to the narrator, and this is true whether the narrator is homodiegetic, i.e. involved in the story events, or heterodiegetic, i.e. uninvolved in them, standing to those events in merely a witnessing and transmitting capacity.[3]

In addition, the *implied filmmaker* and *cinematic narrator* need to be differentiated to understand their roles in a film.

> We must generally distinguish between, on the one hand, the [cinematic] narrator or presenter of the story and, on the other hand, the ostensible inventor of (all of) the narrator, the story narrated, the narrative structure, and the cinematic entity in which these are embodied—to wit, the implied filmmaker. The implied filmmaker is the agent who appears to have invented, arranged and integrated the various narrative agents and aspects of narration involved in the film, as well as everything else required to constitute the film as a complete object of appreciation. The implied filmmaker, in short, is the image we construct of the film's maker—beliefs, aims attitudes, values,

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[2] Original statement of Seymour Chatman in *Coming to Terms* as quoted by Jerrold Levinson (2006,147–48).

[3] Jerrold Levinson, "Film Music and Narrative Agency," in *Contemplating Art: Essays in Aesthetics* (New York: Oxford University Press, 2006), 149–50.

> and personality on the basis of the film views in its full context of creation (Levinson 2006, 150).

Moreover, Levinson presents the five common broad functions of music in films from Aaron Copland: 1) *creating atmosphere,* 2) *underlining the psychological states of characters,* 3) *providing background filler*, 4) *building a sense of continuity,* and 5) *sustaining tension and then rounding it off with a sense of closure.*[4] According to Levinson, only numbers two and five belong to the *cinematic narrator* function, while the rest insinuates the *implied filmmaker.*[5] Juxtaposed with Gorbman's study (1987), Levinson posits that numbers one and three are for the *cinematic narrator*, while numbers four and five are for the *implied filmmaker*.[6] Therefore, when a musical cue plays a significant role on narrative, it is a *narrative cue,* functioning as a *cinematic narrator*. But when it doesn't, according to Levinson, it is only an *additive cue,* functioning as an *implied filmmaker*.[7]

In locating the voices of soundtrack cues with respect to the narrative, it is vital to look into Carolyn Abbate's *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century.* In this book, Abbate discusses the voices in the opera, which are not literally heard. Abbate points that this is not the singers' voices but the music speaking itself figuratively, narrating the story from within. She also posits that narration in an opera is traceable to the instrumental works of the late 1800s which have its own drama. She asserts the need to listen to the many

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[4] Ibid., 155.
[5] Ibid., 181.
[6] Ibid., 182.
[7] Ibid.

narrating voices in text and in music. She continues that "[f]or modern writers, deciphering the musical narrative . . . involve[s] . . . nothing more than speaking of tonal events or themes as characters in a (purely musical) drama."[8] These voices are the agents in narrating the plot of operas which can be construed as happening in films as well.

To comprehend the affective domain of music cues concerning intervalic distances of tones, various tempi, chords, consonances and dissonances, consulting Deryck Cooke's *The Language of Music* book is necessary. A summary of his analysis on the twelve tones of the scale follows:

> *Tonic*: Emotionally neutral; context of finality.
> *Minor Second*: semitonal tension down to the tonic, in a minor context: spiritless, anguish, context of finality.
> *Major Second:* As a passing note, emotionally neutral. As a whole-tone tension down to the tonic, in a major context, pleasurable longing, context of finality.
> *Minor Third*: Concord, but a 'depression' of natural third: stoic acceptance, tragedy.
> *Major Third*: Concord, natural third: joy.
> *Normal Fourth:* As a passing note, emotionally neutral. As a semitonal tension down to the major third, pathos.
> *Sharp Fourth*: As a modulating note to the dominant key, active aspiration. As 'augmented fourth', pure and simple, devilish and inimical forces.
> *Dominant:* Emotionally neutral; context of flux, intermediacy.
> *Minor Sixth*: Semitonal tension down to the dominant, in a minor context: active anguish in a context of flux.
> *Major Sixth*: As a passing note, emotionally neutral. As a whole-tone tension down to the

[8] Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (New Jersey: Princeton University Press, 1991), 23.

> dominant, in a major context, pleasurable longing in a context of flux.
> *Minor Seventh*: Semitonal tension down to major sixth, or whole-tone tension down to minor sixth, both unsatisfactory, resolving down to the dominant: 'lost' note, mournfulness.
> *Major Seventh*: As a passing note, emotionally neutral. As a semitonal tension up to the tonic, violent longing, aspiration in a context of finality.[9]

Cooke's study further extends to the meanings of the elements of musical expression, musical vocabulary, musical communication, and musical language function.

The role of music cues as narrator in films needs a clear exposition. Hence, *Narratology: Introduction to the Theory of Narrative* by Mieke Bal is vital in understanding what a narrator of a narrative is. The book is a comprehensive discourse on narrative theory where she dissects the strata in the study of telling stories. She posits that there are three layers in a narrative text being the text, story, and fabula (the logic of events). According to her, there are two types of spokesperson on narrative text, one type of which does not play a role in the fabula and the other that does. The first one, being the actor and narrator as the same person, while the second spokesperson simply narrates the fabula. She also argues that "the text is not the story" (Bal 1985, 5). For this reason, a separate analysis of the two is recommended. In addition, focalization being an important aspect of experiencing images was also discussed. She relates that it is the presented "vision" that has a manipulative effect on the reader or

[9] Deryck Cooke, *The Language of Music* (New York: Oxford University Press, 1959), 89–90.

spectators.[10] Further, narrative text acts as an agent in telling a story in the series of events of a fabula. In describing texts, she discussed metaphors and metonymy. The thick discussion of the narrative theory extends ample support in my claim about the possibility of soundtrack cues narrating the plot of Conde's films. Narrativization by these cues in support of the moving images is then a possibility.

1.2 Statement of the Problem

I argue that every cue in the soundtrack of a film serves as a musical narrativization framework in the creation of Manuel Conde's extant films (1941–1958). Questions on the focalization of Conde films' narrative agency was scrutinized in this study. With this framework, I sought to answer the following questions: 1) How did the soundtrack of Manuel Conde weave through the narrative of the films? 2) What social agencies are at play in musically narrating the plot of Conde's films?[11] 3) What historical and cultural significance were embedded in the films of Conde? And 4) with various ideologies in the diegeses of Conde's films, how did the soundtrack complement/contrast with the moving images? These questions will be addressed in the analysis of the respective Conde films in this dissertation.

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[10] Mieke Bal, *Narratology: Introduction to the Theory of Narrative*, translated by Christine van Boheemen (Canada: University of Toronto Press, 1985), 102.

[11] According to Mieke Bal, a series of logical and chronological related events as experienced or caused by actors (not necessarily humans) is called *fabula.* See, Mieke Bal, *Narratology: Introduction to the Theory of Narrative* (Canada: University of Toronto Press, 1985), 5.

1.3. Significance of the Study

Current local studies on film narrative soundtrack are selective with regard to the cues analyzed. Examination of music soundtrack of existing studies are focused on the underlining words in lyrics of movie songs, the dialogue of characters, or a turning point of a scene in a film. Among these studies are the theses of Antonio Africa and Rica Aquino, as well as the three articles published by Jose Buenconsejo. The preceding suggests that cues in a motion picture are sometimes treated less important, though still needed, for aesthetic and emphatic purposes. This will be the first study on Filipino motion picture soundtrack that analyzes all cues as part of a bigger structure, i.e., a musical framework of the film. The *narrative theory* was applied in the analysis of the soundtrack in the extant films of Manuel Conde from 1941–1958, situating this within ethnography and sociological organization.

1.4. Scope and Limitation of the Study

I propose to look into the soundtrack of the extant films of Manuel Conde, circa 1941–1958 with regard to its social, historical, and cultural contexts. The goal of my study is to unravel the meaning of soundtrack in films, encompassing both diegetic and nondiegetic sounds in the music track. This investigation presents how soundtrack served as a narrative agent of Conde's films. I opted to study the extant films of Manuel Conde, being a National Artist for Cinema who

was largely responsible for elevating the quality of Filipino films produced for national and international audiences. He collaborated with musical scorers such as Francisco Buencamino Sr. and Francisco Buencamino Jr. (a “father-and-son” tandem); and Juan Silos Jr. Other respected names who worked with Conde were Miguel Velarde Jr., S. S. Suarez, Julio Esteban Anguita, and Ariston Avelino.[12] However, the films of the second set of composers are not included in this study because these are currently unavailable.

1.5 Hypothesis and Assumptions

Hypothesis:

I hypothesize that the soundtrack of Manuel Conde’s films act as a sonic narrator of a movie as it recounts the plot of the film. Thus, every single cue is vital in the unfolding of meaning.

Assumptions

1. The thematic materials and leitmotifs of Conde’s soundtrack portray characters of the narratives as opposed to the notion that these only serve as empathic elicitors.
2. In Conde’s films, the actants and scenes in various narratives belong to designated social groups wherefore cues that accompany them were calibrated by the musical scorer or composer, the director, and the producer in accordance to their agreed-upon characterizations.

[12] A more detailed information about the film music composers mentioned above will be found in chapter 2 of this dissertation.

3. Conde films employ the importance of minute details in their creation such as 1) the symbolic images, (e.g., the bamboo cross in *Krus na Kawayan*); 2) the various camera angles such as close-up shots for intensity (*Genghis Khan*); and 3) the set design in creating the phantasmagoria visuals of *Ibong Adarna*. Culturally, these films showcase the differing Filipino ideologies and traditions which should be pointed out.
4. The films of Conde may be referred to as a historical art due to his aesthetic treatment of the visual and aural aspects of his films. Specifically, the suite of varying sonic cues, although created by a composer, was in accordance with Conde's conceptualization of how the sound should emanate from the source and how it should carry the messages to film viewers. In this respect, the soundtrack is an actant in telling and describing the story, thus, it is possible to conceive of music as the "narrator" of his films.

Before going to the theoretical framework, I put below the history of film in the Philippines.

1.6. A Brief History of Sound Film in the Philippines

According to Claudia Gorbman (1987), the emergence of sound technology in the film medium brought a new trend in cinematic event and experience.[13] This significant event in motion pictures was revolutionary not only for the reason that motion pictures can now be heard but also due to the fact that the pacing of films was not interrupted by the intertitles anymore. Thus, continuity

[13] Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Indiana: Indiana University Press, 1987), 43.

of the experience while watching films has been achieved through this technology. With this breakthrough, the cohesiveness of film narrative and soundtrack whether melodic or not, *diegetic* or *nondiegetic* (*extradiegetic*)[14] became possible. It opened a new department in filmmaking industry, i.e., sound and music or soundtrack.

In the Philippines, sound motion pictures or "talkies" arrived in 1929.[15] As such, the need for live musicians to accompany every film exhibition ceased in the advent of "talkies." However, even though the industry curtailed jobs for *comparsas* or local musicians (musicians performing live to accompany film exhibitions),[16] it opened doors to musical scorers who would compose for the entire film, that is music added to film as recorded music. In addition, film music served as amplifier of emotions and added suspense to the film narratives.

> The tolerance level for controversial sounds in conjunction with the film is surprisingly high. When a score is married to the screen, the screen image becomes a fusion of sight and sound, and the eye and ear practice a cheat . . . [t]he most controversial contemporary sound, therefore, becomes tamer in films. And after going through the recording-session, mix, and editing stages on its way to final lockup with the film, further

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[14] "Film has the ability to distinguish between levels of narration. Some information may clearly be external to the story, in the sense that the characters living the represented fiction could not be aware of it. This information is called 'extradiegetic.' Examples would include extradiegetic music (sometimes called "mood" music); comments on the soundtrack in 'voice-over' made by someone standing outside the story; or image inserted by the arranger that have no relation to the diegetic space. All of these are included solely for the purpose of influencing the perception of the film spectator." See, Inez Hedges, *Breaking the Frame: Film Language and the Experience of Limits* (Indianapolis: Indiana University Press, 1991), 4.

[15] Agustin L. Sotto, *"*An Essay on the Philippine Film, 1897–1960," in *Pelikula* (Pasay City*:* Cultural Center of the Philippines, 1992), 17.

[16] Nick Deocampo, *Film: American Influences on Philippine Cinema* (Manila: Anvil Publishing, Inc., 2011), 254.

> neutralization occurs and markedly softens the aggressive nature of the score.[17]

The innovation in cinema brought excitement to the locals and acceptance from the film goers. From then on, film viewers were able to experience the earlier *zarzuelas* that were now created into films as much as they want. Zarzuela is a musical drama and dance performed with accompanying live musicians, actors singing in operatic style and spoken dialogues.

> The Spanish zarzuela was introduced to Manila in 1879 or 1880 with a performance of *Jugar con Fuego* (Play with Fire) . . . The sarsuwelas thrived from 1900 to 1940 because of mass support and elite sponsorship, and because of its portrayal of familiar characters, conditions, and concerns.[18]

Soundtrack production, as part of filmmaking business, benefitted both the producer and musical scorer of films. With the success of sound films in the box office, theme songs of films also became a hit and seventy-eight vinyl records sales rose dramatically. Hence, "with the coming of film sound, the theatrical zarzuela began to fade, unable to counter the lure of its motion-picture rival."[19]

Every sound heard in the film is deemed important, thus, the meaning or implied meaning of the story must be understood by film viewers to comprehend the plot. To guide me in my study of the film soundtrack, I gathered printed resources such as books, articles, and other materials that involved narrating, semiosis, and analyses of the soundtrack. Among the scholars that dealt with this

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[17] Irwin Bazelon, *Knowing the Score: Notes on Film Music* (New York: Van Nostrand Reinhold Company, 1975), 39.

[18] Nicanor G. Tiongson, *"*An Essay on the Spanish Influence on Philippine Theater," in *Dulaan* (Manila: Cultural Center of the Philippines, 1992), 32.

[19] Nick Deocampo, *Film: American Influences on Philippine Cinema* (Manila: Anvil Publishing, Inc., 2011), 487.

endeavor were Jean-Jacques Nattiez, Roland Barthes, Claudia Gorbman, and Peter Kivy. The importance of understanding the soundtrack in films was also studied by Johnny Wingstedt, Sture Brändström, Juan Roque Chattah, Theodor Adorno and Hanns Eisler, and Jerrold Levinson, among others, while local scholars include Nick Deocampo, Nicanor Tiongson, Jose Buenconsejo, Agustin Sotto, Lena Pareja, Jema Pamintuan, Antonio Africa, and Rica Aquino. Moreover, narratology as the framework of this dissertation is anchored in the scholarship of Edward Cone, H. Porter Abbot, and Mieke Bal. Scholars who utilized narratology in the analysis of soundtrack were Nicholas Cook, Carolyn Abbate, and Giorgio Biancorosso. Howard Becker, on the other hand, emphasized the sociological aspects of understanding various art forms including films. This study is meant to explore the meaning of soundtrack cues in films.

In retrospect, the advent of motion pictures in the country at the turn of the twentieth century added to the existing forms of entertainment for both local and foreign film viewers. Cinema may be considered as one of the last contributions of colonial Spain to the country. However, the credit eventually went to the new colonizers—the Americans. Due to the advancements of Hollywood films, the notion that motion picture originally introduced by the Americans emerged.

Before the arrival of the moving pictures, stage plays and zarzuelas were among the entertainment of the locals. According to Nick Deocampo, a certain Spanish entrepreneur named Señor Francisco Pertierra brought into the country an apparatus called *cronofotógrafo* in 1897. He said,

> The enterprising Pertierra owned a listening salon at No. 12, Interior, Escolta, once the commercial

> hub of turn-of-the-century Manila. Pertierra's salon made a profit from playing "Edison's invention," the phonograph, to aficionados and music patrons. With the new cronofotógrafo, Señor Pertierra could give to the eyes what his phonograph had been providing for the ears. It would be a sensation.[20]

With the said apparatus, a series of still shots can now be experienced as moving images. Films exhibited during that time were silent for the reason that sounds cannot be directly added yet and the same reason, local musicians were hired to accompany the exhibitions of films. Advertisement of films commonly include the accompanying group of musicians. An example of which was described as "an excellent quintet led by the well-known orchestra director, Prof. Francisco P. de Barbat, provided musical accompaniment every night."[21] This statement is a manifestation of a promising source of income for local musicians playing in film exhibitions. Film as an industry in the country during that time was not only lucrative for producers and filmmakers but also for local musicians.

Pertierra's exhibition was short-lived. Shortly after this, two Swiss businessmen,[22] namely Leibman and Peritz mounted a better apparatus from

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[20] Nick Deocampo, *Cine: Spanish Influences on Early Cinema in the Philippines* (Manila: Anvil Publishing, Inc., 2007), 37.

[21] Ibid., 47.

[22] There are currently no accounts showing the full names of the two Swiss businessmen Leibman and Peritz.

France called *Cinematographe* but locally named *Cinematografo.*[23] This was acquired by a Spanish soldier named Antonio Ramos who was dispatched to the country in 1897.[24] The *cinematografo* featured the Lumiere films that were soon exhibited in the Philippines.[25]

Cinema's existing counterpart, the zarzuela, had a smooth transition from stage performance to film. Tiongson posited that "[w]ith the rise of bodabil and the movies in the pre-World War II era, the sarsuwela slowly migrated from stage to screen."[26] Therefore, the locals' fondness for zarzuelas had been a great advantage in the production of Filipino films in which stage actors became the first screen characters. At this time, a performance of zarzuela may be viewed as often as the viewer desires. *Walang Sugat* (No Wound) in 1912 was an example

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[23] There is a discrepancy between Deocampo's and Pilar's findings about the roles of the two Swiss businessmen named Leibman and Peritz. The following is the version of Pilar: *"On August 31, 1897, or fully a year after the revolution broke out, two Swiss businessmen—Messrs. Leibman and Peritz—opened a movie viewing hall at No. 31, Escolta near the corner of San Jacinto, now Tomas Pinpin Street, in the Santa Cruz district, the hub of the middle-class business and residential area at that time.*

Emboldened by the novelty of moving pictures, Leibman and Peritz charged one Mexican dollar for a front seat, preferencia, and half a dollar for general entrance. There were four viewing sessions that evening, every hour on the hour from six p.m. to ten p.m., simply billed as "Cinematografo." The term was to acquire significance in the later years, and shortened to cine, was to become the generic name for movies in the Pilipino dialect. "Cinematografo" was the patent label of the film projector invented by Louis and Auguste Lumiere, which was the first projector used in Manila. Subsequently other movie houses in Manila, up until 1909, followed Leibman and Peritz and called themselves cinematografos or cine for short." Santiago A. Pilar, "The Early Movies: From Stage to Screen Was the Only Step," in *Readings in Philippine Cinema* (Quezon City: Rapid Lithographic and Publishing House, 1983), 8.

[24] Nick Deocampo, "Music and Early Cinema in the Philippines: Evolution of the Filipino Musical Film," in *Philippine Modernities: Music, Performing Arts, and Language, 1880 to 1941*, ed. Jose S. Buenconsejo (Quezon City: University of the Philippines Press, 2017), 45–46.

[25] Nick Deocampo, *Film: American Influences on Philippine Cinema* (Manila: Anvil Publishing, Inc., 2011), 53–54.

[26] Nicanor Tiongson, *"*An Essay on the Spanish Influence on Philippine Theater," in *Dulaan* (Pasay City: Cultural Center of the Philippines, 1992), 32.

of a zarzuela that was exhibited for seven weeks due to its popularity and has elicited big revenues.[27]

This latest trend and technology during that time, even though captivating and promising, did not easily succeed economic-wise. Because of the "Spanish-American war and the absence of a distribution network, the movie business did not flourish" (Sotto 1994, 4). Moreover, Sotto mentioned the discriminatory treatment of the masses in regard to film viewing and the exorbitant price of admission tickets. He states that,

> In Pertierra's salon, ticket prices were steep with first-class seats selling at two pesos and the second-class at one peso. Only the Spaniards and their wealthy native friends could afford admission —even then the natives were permitted to buy only the second-class tickets.[28]

The comparative value of one peso from the late nineteenth century as cited in the dissertation of Arwin Tan is,

> Approximately ₱1,128.40 currently. It is *"computed from the available price of one picul of rice—range of one peso and four reales to two pesos—in 1830."* See Benito Legarda, *After the Galleons*, 157. A picul a unit of weight, used in China, Japan, and Southeast Asia, equal to approximately 60[.45] kilograms or 133 pounds. See *Collins English Dictionary*, s.v. "picul," June 1, 2018, https://www.collinsdictionary.com/dictionary/english/picul. In 1855, one cavan of rice in Manila cost two pesos and two reales. See Legarda, *After the Galleons*, 160. *Given that one cavan is roughly around 50–60 kgs., the price of rice in the mid-*

[27] P. T. Martin, "The 'Silent Pictures' Era in the Philippines: A Review of the Cinema's Early Years," in *Readings in Philippine Cinema* (Quezon City: Rapid Lithographic and Publishing House, 1983), 24.

[28] Agustin L. Sotto, *Pelikula: An Essay on the Philippine Film, 1897–1960* (Pasay City: Cultural Center of the Philippines, 1992), 4.

> *nineteenth century was approximately 0.0248038 per kilogram. Comparing it with the average price of National Food Authority rice being sold in the market which is 28 pesos per kilogram, the value of one peso is arrived at dividing the current price over the historical price (₱28.00/₱0.0248038), which amounts to ₱1,128.40.*[29]

The event that took place in 1897, mentioned by Sotto, proved that the marginalized members of the society were far from taking pleasure in watching films. Furthermore, zarzuelas and other forms of stage plays were not replaced totally by cinema from its early beginnings. Both forms of entertainment thrived side by side before the emergence of talking motion pictures in the late 1920s.

Filmmaking and exhibition were a lucrative business for those who could afford the production cost. And for this reason, only foreign nationals ventured into the business at its early onset until about two decades of cinema's existence. Sotto mentioned in his article that a "capitalization of ₱10,000 brought in ₱50,000 at the very least" (Sotto 1992, 31). This is an indication that the substantial return of investment in filmmaking business lured prospective businessmen to invest in this. The names Leibman, Peritz, Francisco Pertierra, and Antonio Ramos being pioneer filmmakers and exhibitors have been rightfully credited for bringing cinema into the country. Moreover, the names Albert Yearsley and Edward Gross were mentioned by Salumbides as filmmakers whose works were described as "works of beginners."[30] He further stressed that the props were not done well and

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[29] Arwin Q. Tan, "Music, Labor, and Capitalism in Manila's Transforming Colonial Society in the Late Nineteenth Century" (PhD diss., University of the Philippines, 2018). Further comparison between the nineteenth century value of peso and the current time would be traced in the book of Camagay. See, Ma. Luisa Camagay, *Working Women of Manila in the 19th Century* (Quezon City: University of the Philippines Press, 1995).

[30] Vicente Salumbides, *Motion Pictures in the Philippines* (Manila: V. Salumbides, 1952), 6.

actors did not put on makeup, thus, their faces appeared dark or black on the silver screen. With such movie quality below par, they soon quit the film business. On the contrary, Salumbides expressed that credit should be given to them for they introduced the Filipinos to the filmmaking industry.[31] For instance, Yearsley shot films locally thereby making it possible for the locals to see the beauty of their own country fiesta, other big celebrations and also the local news. Among these events were: a) the celebration of Rizal Day in 1909; b) first flight of an airplane in the Manila Carnival in 1910 and 1911; c) the eruption of Taal Volcano in 1911; d) the fires that devastated Tondo, Pandacan, and Paco also in 1911; e) an Igorot's trip to Barcelona, Spain; and the typhoon in Cebu, both in 1912. Yearsley produced *El Fusilamiento de Dr. Jose Rizal* (The Shooting of Dr. Jose Rizal) which was shown on August 22, 1912. Another filmmaker, Gross, produced *La Vida de Jose Rizal* (The Life of Jose Rizal) in 1912 with his wife Titay Molina as Maria Clara. Gross also produced the following films: *Los Tres Martires* (The Three Martyrs) in 1912; *Noli Me Tangere* (Touch Me Not) in 1915; and *El Filibusterismo* (The Subversive) in 1916. His wife Titay Molina played the role *of Maria Clara*. Accompanied by a harp, she sang the “Ave Maria” in every single exhibition of the film.[32] Hence from 1910–1916, Yearsley and Gross, though rivals in business, promoted “nationalism" in their craftsmanship through their films. They connected to the locals through the scenic panoramas of the country, and by celebrating the heroism and martyrdom of those who fought for

[31] Ibid.
[32] Sotto, “An Essay on the Philippine Film,” 7–9.

the nation's freedom. With these films, the masses were able to once again look back to their roots and history.

Filipino-made full-length films began to rise in 1919.[33] The names Jose Nepomuceno, Vicente Salumbides, Carmen Concha, and Julian Manansala were lauded for their craftsmanship and perseverance to improve film production during that time. For instance, Nepomuceno produced works like *Dalagang Bukid* (Country Maiden) in 1919; *La Venganza de Don Silvestre* (The Vengeance of Don Silvestre) in 1920; *Capullo Marchito* (A Withered Bud) in 1921; and *Hoy o Nunca Besame* (Now or Never, Kiss Me) in 1923 to name a few.[34] Vicente Salumbides, on the other hand, brought back to the country what he learned in film production from Hollywood, USA. Because of this new approach in filmmaking, local cinema had been brought to a higher level of standard—that of then current Hollywood style. New techniques in makeup, cinematography, and close-up shots elevated the cinematic experience of film audiences. These were all seen in the filming of *Miracles of Love* in 1926. To learn about the new trend, Nepomuceno served as the cameraman and editor of the production of the said film. Other films Salumbides produced include *Fate or Consequence,* also in 1926; and *The Soul Saver* in 1927. Julian Manansala put up his motion picture company in 1929 producing *Patria Amore* (Beloved Country) in 1929; followed by *Dimasalang* in 1930; *Pag-ibig ng Kadete* (Cadet's Love), and *Ang Kilabot ng mga*

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[33] Nick Deocampo, "Music and Early Cinema in the Philippines: Evolution of the Filipino Musical Film," in *Philippine Modernities: Music, Performing Arts, and Language, 1880 to 1941,* ed. Jose S. Buenconsejo (Quezon City: University of the Philippines Press), 395.

[34] Sotto mentioned *Hoy o Nunca Besame* (Now or Never, Kiss Me) to have been produced by Nepomuceno in 1920, however, in the account of Vicente Salumbides the year of production was 1923. Salumbides, *Motion Pictures in the Philippines*, 8; Sotto, "An Essay on the Philippine Film," 12.

Tulisan (The Terror of the Bandits), both films produced in 1934. Carmen Concha also ventured into the film industry with the films *Oriental Blood* in 1930; and *Yaman ng Mahirap* (Wealth of the Poor), 1939. Other names emerged and became famous in the world of movie production. These were Cesar Silos, Octavio Silos, Manuel Silos, and Augusto Silos (also known as the Silos Brothers); Carlos Vander Tolosa; Petronilo Tolentino; Asuncion Leyba; Rafael Fernandez; Arthur Matthews; Ernesto Lopez; Salvador Tinsay; Eduardo de Castro; Agapito, Conchu; and Brigida Perez Villanueva.[35]

In spite of the fact that moving pictures were very promising and were enjoyed by both locals and foreigners in the country, talking films inevitably had to arise. When movies were silent, the experience was incomplete. Viewers saw the lips of the actors move but not a single word was heard. Only the noise of the apparatus, accompanying musicians, and the audiences' voices from reading subtitles or chatting with seatmates was audible. In fact, a certain Mrs. Dauncey, an Englishwoman, wrote in her memoir in 1906,

> The quality of music furnished by the pianist or band engaged to score the pantomimes helped diminish the drudgery of watching the positives, which often unpredictably became either insufficiently or inordinately illuminated . . .
>
> [a] lot of music was needed to offset the technical or artistic crudity of the early cinema which indeed had still another decade of experimentation and refinement to undergo before it could gain the respectability which favored the stage arts.[36]

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[35] Salumbides, *Motion Pictures in the Philippines*, 10–17; Sotto, "An Essay on the Philippine Film," 11–16.

[36] Pilar, "The Early Movies," 10.

Thereafter, the arrival of talking pictures had swept the audiences with utmost delight.

In 1929, the film *Syncopation* arrived from Hollywood and changed the cinematic experience of film viewers. Apparently, the audio was not as good as expected due to the nascent technology used. The recorded sound was played through a phonograph synchronically while the film was being screened. This method was attempted by Jose Nepomuceno before but he was unsuccessful because of lip-sound synchronization issues. As a result, the spoken words were garbled and not comprehensible. However, the second film *Show Boat* arrived with satisfactory audio-visual reproduction, marking the birth of the talkie in the country. With soundtrack being part of the film, the dialogues can now be heard and understood easily.[37] *Technicolor* produced this American film and became an instant box-office hit in the country although it was also regarded as a threat to locally produced films.[38] In the same year, Leon Britton, a British engineer, shipped the sound equipment into the country only a few months apart from the launching of *Syncopation*. The other films shown during this time were *Rainbow Man, Steamboat Bill*, *The Marionettes at the Opera,* and *Trip to the London Zoo.* Silent films and talkies were exhibited simultaneously shortly until the demise of the former in 1932.[39] Silent films continued to be re-exhibited but the genre ceased operating eventually.

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[37] Salumbides, *Motion Pictures in the Philippines*, 18.
[38] Lena S. Pareja, “Philippine Cinema: The Advent of ‘Talkies’ 1927–1933,” *Kultura: A Quarterly Forum for Artist, Critic and Audience* 4, no. 2 (1991): 19.
[39] Sotto, “An Essay on the Philippine Film,” 16–18.

The cost in procuring the apparatus for the optically-recorded soundtrack in films was way too expensive for local filmmakers which, however, did not hinder them from producing talkies.[40] In 1930, Carlos Vander Tolosa produced the first talkie with recorded soundtrack on phonograph and synchronically played with the film. The locals were pleased, knowing the production cost of optically-recorded soundtrack being passed on to them in terms of entrance ticket fees. It was not until 1932 when George P. Musser procured optical sound equipment worth ₱50,000. He then started shooting the film *Ang Aswang* (The Ghoul) while the technology was new at that time. The audio was not as synchronized and clear as expected. It was at this moment when Jose Nepomuceno partnered with George Harris and Eddie Tait, two Americans who also ventured in producing local films. They invited Leon Britton for the new sound technology, who in turn, brought with him three technicians. They produced the following films in 1933—*Punyal na Ginto* (Golden Dagger), *Makata at Paraluman* (The Poet and the Muse), *Dr. Kuba* (Dr. Hunchback), and *Children of the Philippines*.[41]

As for the migration from silent films to talkies, filmmakers had to learn the craft by trial and error before they had mastered soundtracking films. Through the course of time, filmmakers were able to acquire the knowledge on how to properly bring soundtrack and moving images together. The dawn of talking

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[40] "All sounds, whether coded as variable density or variable area, were expressed in optical terms, and thus had to be recorded photographically on the film, and ultimately read by means of a lamp in the projector. Thus, nearly every advance in image technology—film, lens, printer, lamp—resulted in a corresponding leap in sound quality." See, Rick Altman, "Evolution of Sound Technology," in *Film Sound: Theory and Practice,* eds. Elisabeth Weis and John Belton (New York: Columbia University Press, 1985), 48.

[41] Ibid., 18–21.

motion pictures locally had reached a significant milestone in the form of "dubbing" because the locals who had a hard time speaking and comprehending Spanish and/or English languages can now watch films dubbed in the vernacular. *Dubbing,* as defined by Larkin,

> Is a term handed down to the movies by the makers of phonograph records. When portions were taken off several phonographs records to make one record, the process was referred to as "dubbing." So "dubbing" it is these days in pictures.[42]

However, this milestone caused an outrage for the elites when the departure from a foreign tongue took place.[43]

Local production of talking motion pictures mushroomed in the 1930s. Films were made by companies such as Malayan Pictures Corporation, Del Monte Pictures, Sampaguita Pictures, Parlatone Hispano-Filipino Inc., Filippine Films, Salumbides Brothers, X'Otic, Excelsior Pictures, and LVN.[44] Filmmaking continued to flourish until World War II up to the point when raw materials were available. Sotto mentioned that "movie industry continued to flourish until raw stock disappeared from the shelves" (Sotto 1992, 33). This current situation led filmmakers and actors to return to stage productions. Likewise, only a few films were permitted to be shown in the country because of the lack of new titles. Screen actors reverted back to stage acting for work. When the Japanese established foothold in the country, Japanese propaganda became the subject of

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[42] Mark Larkin, "The Truth About Voice Doubling," in *Celluloid Symphonies: Texts and Contexts in Film Music History* (California: University of California Press, 2011), 140.
[43] Salumbides, *Motion Pictures in the Philippines*, 18.
[44] Monina A. Mercado, "Sine: A Brief History," in *Doña Sisang and Filipino Movies* (Quezon City: Vera-Reyes, Inc., 1977), 9.

local films. In 1944, the *Eiga Haikyusha* (Central Film Distribution Office)[45] production and distribution company, together with Toho Film Company, produced *Dawn of Freedom* in 1944.[46] The plot was about the camaraderie between Japanese and Filipino soldiers, incriminating the Americans as the common enemy of both nations. In the same year, *Tatlong Maria* (Three Marias) was adapted for the screen by Tsutomu Sawamura promoting virtues of rustic living.[47] The original screenplay was called *Sannin no Maria*.[48] Sawamura criticized local cinema as a poor imitation of Hollywood films and that there should be a production overhaul. He espoused the idea that movies must have three essential elements: truth, goodness, and beauty in achieving the "*Spirit of Art*."[49] Film was used as war propaganda during the Japanese occupation to delineate the ideals of the colony to topple American ideologies and cultural imperialism. Censorship was done not just on films but on other forms of media such as radio, news, theater, etc. With the cultural concept of Japanese literary critic Hidemi Kon, Sawamura led the Propaganda Corps in eradicating the Western influences in the local cinema, thus, aligning it with the Greater East Asian Cinema ideals and perspectives.[50] Cinema during that time did not offer patrons with a variety of films.

> Filipinos were shown Japanese documentaries, newsreels, and propaganda pictures designed to

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[45] Nick Deocampo, *Eiga: Cinema in the Philippines During World War II* (Manila: Anvil Publishing, Inc., 2016), 14.
[46] In Deocampo's account, *Dawn of Freedom* was in 1943 as opposed to Sotto's 1944. See Deocampo, *Eiga*, 13; and Sotto,"An Essay on the Philippine Film," 33.
[47] Sotto, "An Essay on the Philippine Film," 33–34.
[48] Deocampo, *Eiga*, 14.
[49] Ibid., 13.
[50] Ibid., 14.

> bolster their Greater Asia Co-Prosperity Sphere scheme. Japanese and Chinese pictures were shown with English subtitles but all of these tended to promote the Co-Prosperity theme. One English color movie that was allowed was *The Opium War* which showed the British and Americans as villains in international trafficking in dope.[51]

The end of World War II marked a new era in the Philippines. Liberation from the Japanese colonizers became a reality, giving new hope to the Filipinos to start anew after three "long" years under the Japanese. Navarro stated that the liberation from the Japanese meant,

> Di man maibabalik ang mga naglahong pisikal na alaala na nawasak sa masaklap na karanasang ito, ang mahalaga ay natapos ang pananakop. Mula man sa guho, pagmamalabis, kamatayan, at kagutuman, nakapagsimulang muli ang Filipino.[52]
>
> Even if the lost physical memories destroyed by the tragic experience cannot be restored, what is important is that colonization is already over. Even if it were from rubble, toil, death, and hunger, Filipinos were able to rebuild. (Translation mine.)

Films began to thrive again. Criminality and violence became the theme of postwar films although modesty and innocence were also observed in some. In 1946, the first post-war film was produced, *Orasang Ginto* (The Golden Clock) by Manuel Conde. This decade-long transition from propaganda films also aimed to inform guerrillas to return to live and work in the lowland or mainstream communities and be one with the community and the government. As such, unity

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[51] Joe Quirino, *Don Jose and the Early Philippine Cinema* (Quezon City: Phoenix Publishing House, Inc., 1983), 82.

[52] Raul Casantussan Navarro, *Musika sa Kasaysayan ng Filipinas: Pana-panahong Diskurso* (Quezon City: University of the Philippines Press, 2016), 220.

and empowerment fueled the production of these motion pictures. In the same year, movies such as *Victory Joe* and *So Long America* graced the theaters. The latter was about the American soldiers who fought side-by-side with Filipino soldiers being heroes. It also features the new Republic as a benchmark of a new beginning after the American Commonwealth. Motion pictures then continued to flourish and an abundant supply of films graced the theaters in matinee and gala exhibitions.

Films during the infancy period are vital for research and historiographic analysis.[53] The development of the film industry was not as easy as expected due to unavoidable circumstances along the way. We may say that the biggest hindrance to local films was the preference of Hollywood motion pictures over locally produced movies. For local moviegoers, Hollywood films were superior in overall quality. With huge project cost, it is but rightful that the expectation of film viewers was higher compared to local productions. The main problem of local films at that time, which seems to be a concern until the present period, was on how to compete with Hollywood given the limited budget.

Nevertheless, it is possible for filmmakers to bring about motion pictures of substance. Manuel Conde proved that creating quality films does not completely rely on the production cost. His films allowed him to catch the attention of international critics and motion picture viewers. For instance, his 1950 film *Genghis Khan* received international recognition in the 1952 Venice Film Festival

[53] Deocampo, *Eiga*, 34–37.

and an invitation to the Edinburgh Film Festival in 1953.[54] Since then, local films are exhibited and competed in international festivals.

Given this historical background, I decided to look into Conde's extant films from 1950–1958, working on a lens to understand and uncover what they are trying to communicate. In particular, I asked why he emphasized the craftsmanship of the musical scorers.

1.7. Theoretical Framework

This study was framed on narrative theory in which the recounting or ordering of events in the story was scrutinized. However, narratology and semiology are inseparable in this study. Narratology identifies the various "narrators" of the selected motion pictures while semiology examines the text of the narrative of the films thus utilized in the study as well. Employing narratology and semiology in the analysis of Conde's cinema unfolds construed "meanings" or subliminal messages visually and sonically.

There are two theories that I have considered in framing the theoretical problem of this study. First is narrative theory which pertains to the narrator of the film and second, semiotics which deals with the various meanings in dialogues, visuals, and sound. The specific local framework that I formulated to analyze the study is the concept of the Filipino word, "larawan."[55] Larawan as a noun refers to an image in the form of a picture, a photograph, and a portrait. As a verb, it takes

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[54] Nicanor G. Tiongson, *The Cinema of Manuel Conde* (Manila: University of Santo Tomas Publishing House, 2008), 72.

[55] Diksiyonaryo.ph, "Larawan," accessed on September 6, 2017, http://diksiyonaryo.ph/search/larawan.

the form “to describe” (*ilarawan*). This ushers in the notion of spectators’ gaze to see what is not visible or vague to the eyes. To reckon, Barthes’s take on “photographic paradox” is vital in this study. The analogous photo in the frame of a photograph is not the total depiction of the subject. A spectator would always infer from his recollection of experiences to appreciate and understand what he is gazing at. Larawan, in the same respect, is an inquiry of the sociocultural experiences of the spectators. In associating the spectator’s self to the character and events in the diegesis of a film, he goes beyond the boundaries of the silver screen or any viewing apparatus to subliminally inquire about what the eyes and the ears experience in the cinema. *Paglalarawan* is the act of recreating an experience that is presented by a narrating agent beyond the frames of a picture, an event, or anything that has a story to tell. Therefore, the concept of larawan as a framework would be used in the context of the narrator’s description of moving pictures in which the music track equally serves as the narrator of Conde’s films. I posit that cues, no matter how short, faint, or monotonic are vital, hence, they must be scrutinized and understood as part of a whole. Moreover, film soundtrack as sonic narrator should include every cue to fully understand the multimedia.

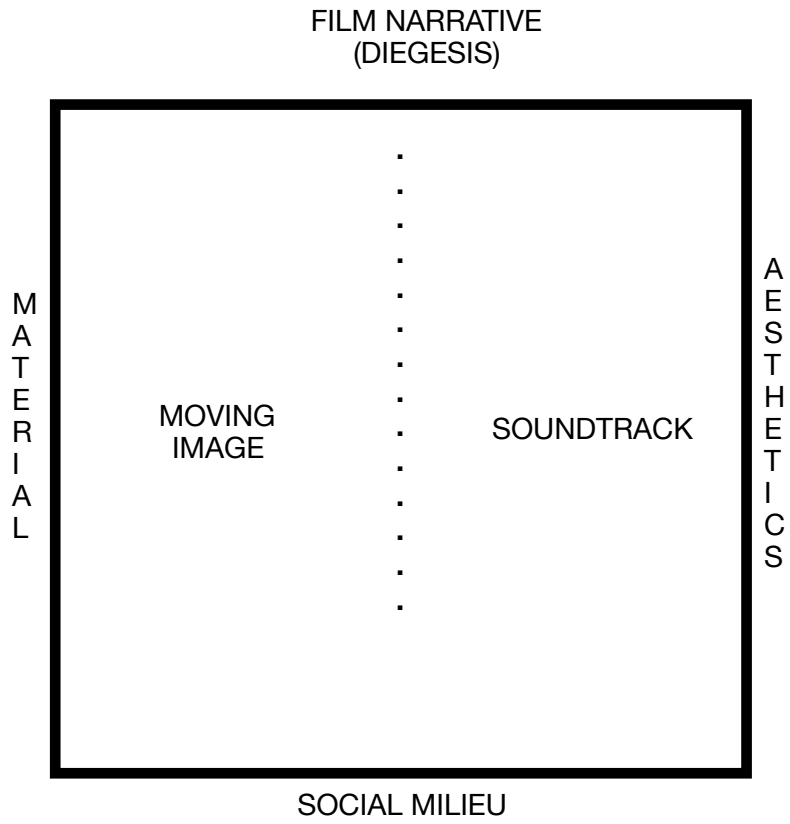


Figure A

As seen in Figure A, there are four conceptual sides or borders to a larawan or picture in a narrative film. One side deals with the film narrative, which was created or produced due to the other sides.[56] Another side or aspect is the material. Whether for business or personal vocation, film producers cannot produce films without capital and technology. With support from film viewers, financial success is achievable. Another inseparable aspect in film is its social impact. The spectators' social milieu affects the outcome of films. Commercial film producers create cinema which they think would be a success. They listen to

[56] "Narrative text is a story that is told in language; that is, it is converted into language signs . . . Whenever direct speech occurs in the text, it is as if the narrator temporarily transfers this function to o e of the actors. When describing the text layer, it is thus important to ascertain who is doing the narration." Mieke Bal, *Narratology: Introduction to the Theory of Narrative,* translated by Christine van Boheemen (Toronto: University of Toronto Press, 1985), 8.

the various social classes and produce films for those intended paying audiences. Aesthetics is another aspect of film production. This may be referred to as the power of the cinema. When aesthetics is the main focus, the quality of films produced would result in higher standards. Larawan (see figure A) is divided into two parts: moving image and soundtrack. The imaginary line that divides it into these parts signify that the two co-exist in the frame and not literally separated as left and right. The moving image refers to everything that pertains to the visuals of the film, while the soundtrack concerns the sonic aspect of a film.

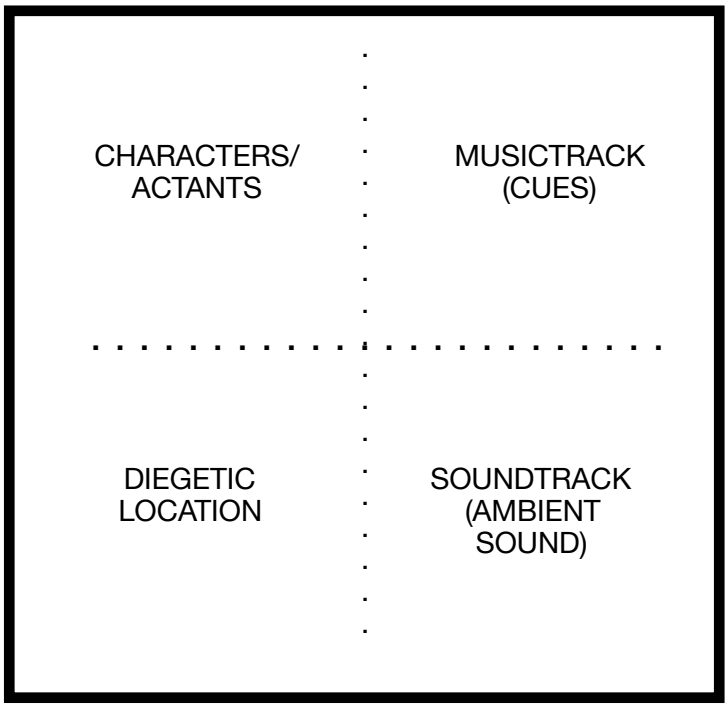


Figure B

In Figure B, the left and right parts of larawan further divide into characters, diegetic location, music track (cues), and soundtrack (ambient

sound). The imaginary line also signifies that even if the two main parts of the film were divided, they all co-exist and happens simultaneously in the diegesis and not literally divided into four separate planes. The characters or actants, according to Mieke Bal, are classes of actors.[57] My classification of actors in this study is a character referring to the individuals in the diegesis while "non-human" actors, I refer to, as actants. Bal continues that "an actant is a class of actors that shares a certain characteristic quality."[58] An actant is not necessarily a person in the film.[59] Actant will be designated to the music cues taking the role of a character in this entire dissertation. The diegetic location is the locus of the events taking place in the diegesis of the film. Music track consists of musical cues while soundtrack refer to as noise-on-track that contains the rest of the sound heard in the diegesis (ambient sounds). The need to differentiate between music and "noise" is necessary because in this dissertation, only the music track will be analyzed. The entire soundtrack can be classified as diegetic, nondiegetic, quasi-diegetic. Diegetic music, according to Claudia Gorbman, is "music that (apparently) issues from a source within the narrative."[60] These are the sounds heard by the characters in the diegesis as well as by the film spectators.

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[57] "Characters, to put this in narratological terms, have agency; they cause things to happen." H. Porter Abbot, *The Cambridge Introduction to Narrative* (Cambridge: Cambridge University Press, 2002), 124.

[58]Ibid., 26.

[59] Carolyn Abbate, *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (New Jersey: Princeton University Press, 1991), xiii.

[60] Claudia Gorbman, *Unheard Melodies*, 22.

Nondiegetic music/sound, on the other hand, is the extrinsic sounds/music.[61] These cannot be heard by the characters or actants in the diegesis. Quasi-diegetic, according to Jerrold Levinson, is when the "music can be brought to be audible in the world of the story because it is fictionally grounded in an observable source . . . but not in the precise form heard by the viewer, in respect of volume, instrumentation, or performance quality."[62]

Among the four conceptual aspects of a film there is always one which is focalized by the director. The side of the conceptual aspect that is deemed most important for the scene will get the focus in the diegesis.

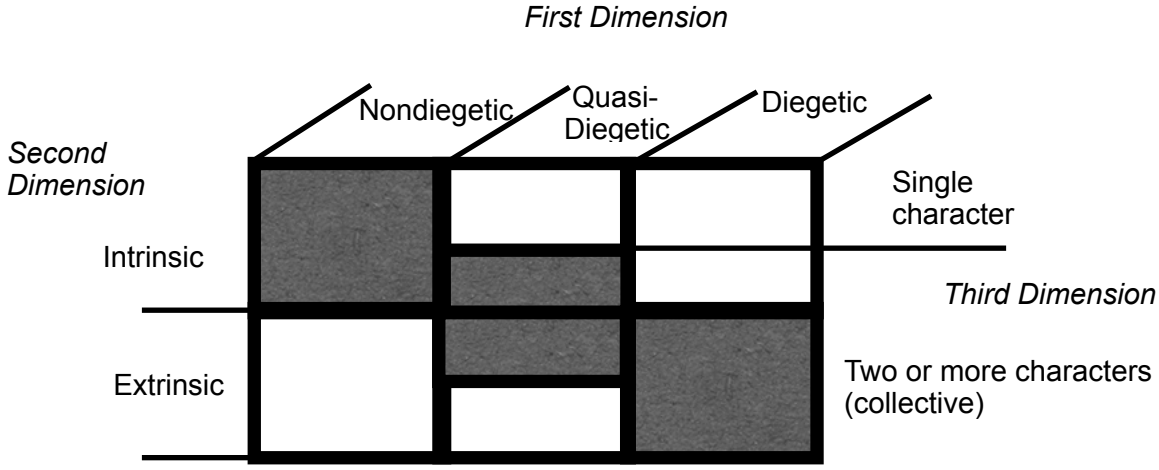
Before we move on to the next Figure, I classified the sounds in the soundtrack into three dimensions. The first dimension is based on the parameter of whether the sound is in the represented scene or outside of the scene. Thus, sounds heard are classified as diegetic, quasi-diegetic and nondiegetic. The second dimension is based on the parameter of whether the sound is heard internally by the characters only or by both the characters and spectators. And the third dimension is based on the parameter of whether the sound is heard by a single character or two or more, hence, the term *collective.* See diagram overleaf.

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[61] "A standard function of nondiegetic film music . . . is to reveal, confirm, or to make precise a character's feelings or attitudes toward something or other in the story. Such function makes most sense in connection with a narrator . . . since it presupposes an agent on the same plane, fictionally, as the characters, whose existence the narrator credits, and whose lives the narrator selectively presents to us. The deliverances of narrative film music seem to come from who shares a world with the characters, rather than the one who has invented them, and everything else in the fictional world, from whole cloth." Jerrold Levinson, "Film Music and Narrative Agency," 181.

[62] Ibid., 171.

Diagram 1:
The Three Dimensions of a Soundtrack



In the diagram above, the boxes correspond to the relationship of the various dimensions. On the one hand, an intrinsic sound can never be nondiegetic because the sound is heard by the characters in the diegesis (first column). This explains why the box is shaded. The third column shows that intrinsic sound is always heard by the characters in the film (not shaded). The extrinsic sound, on the other hand, can never be diegetic since this sound is intended for the spectators of the film and not for the characters in the diegesis. An extrinsic sound is always nondiegetic. However, intrinsic and extrinsic dimensions are both heard in quasi-diegetic. In addition, the relationship of the third dimension to the first and second determines the number of "listeners" of the sound. Both single and two or more characters hear diegetic and quasi-diegetic sounds. However, the term *collective* only applies to the group of two or more characters hearing the source of sound. The relationship of the three dimensions would then be read as, e.g., *collective intrinsic diegetic* or *collective*

extrinsic quasi-diegetic sounds referring to the sounds heard by two or more characters.

Going back to the discussion on the larawan figures, in Figure C, focalization is directed at the circle. What spectators hear and see in the film is not the entirety of the diegesis.

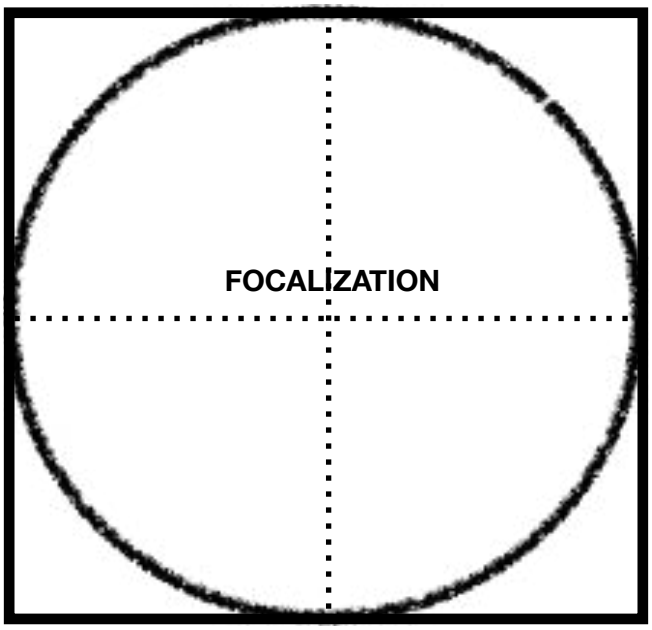


Figure C

However, the filmmaker directs the spectators to more vital information for comprehension and experience. Thus, various elements of the film are orchestrated to specifically direct spectators' focal points throughout the course of the film. In Abbot's words, "[f]ocalization . . . refers specifically to the lens through which we see characters and events in the narrative."[63] Aside from visual focalization, the sound is also widely used. According to Bordwell and Thompson,

[63] H. Porter Abbott, *The Cambridge Introduction to Narrative*, 66.

"filmmakers often use sound to shift our attention . . . [through] combining various sonic elements."[64]

The four conceptual aspects, the two sides of the frame, and the focalization combined results to larawan conceptual framework which is shown in Figure D.

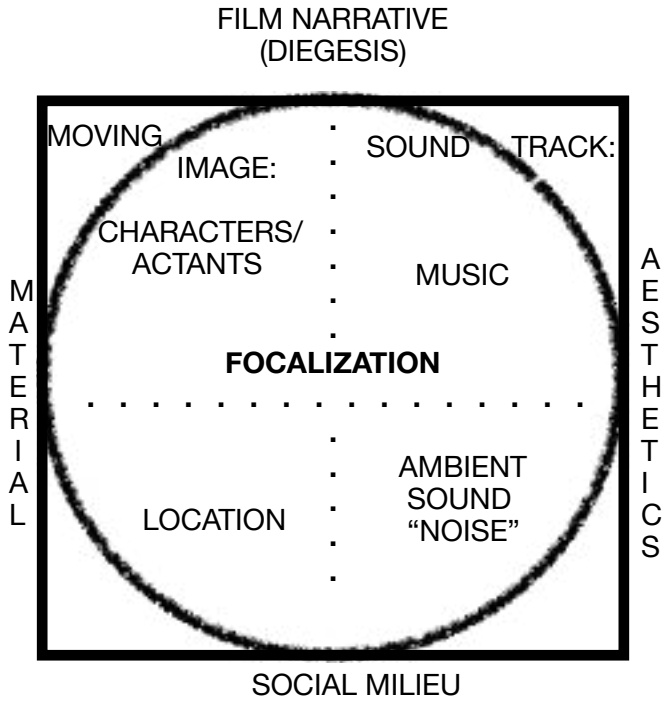


Figure D

Figure D shows the conceptual framework that is utilized in this study. Consequently, the outer side of the frame deals with the conception of narrative films which are created as a combination of the four aspect: diegesis, because there is a story to tell; material, because producing films is seen and considered a material endeavor; social, because, in one way or another, films are influenced by the film viewers and spectators of various classes according to their taste of

[64] David Bordwell and Kristin Thompson, "Fundamental Aesthetics of Sound in the Cinema," in *Film Sound: Theory and Practice*, eds. Elisabeth Weis and John Belton (New York: Columbia University Press, 1985), 187.

film genres;[65] and aesthetics, because filmmakers showcase their artistry in their creations. The inner space of the field is divided into two main parts, the moving picture and the soundtrack. The moving picture contains the actants and the location of actants in the diegesis, while the soundtrack is divided into patterned sound or music and contingent noise. The circle or focalization in the frame denotes that not everything in the diegesis could be visibly seen nor heard.

Larawan or image (in the medium of the photography) may not literally depict what it shows. Barthes's argument on the frames of a photograph, in which a spectator infers from his past experiences in order to give meaning to the image seen in a photograph, resonates soundly in this framework. In this sense, the boundaries of the physical frame of a photograph is disregarded by the spectator as he subliminally infers with his experience. The paradox that two messages happen at the same time cannot be debunked as explained above, i.e., one message denoting the exact copy of the subject and another, the connoted message that associates the spectator to the image. In addition, according to Vergara, "distortion of reality operates at a more insidious and unseen level than mere physical retouching. Despite its perceived objectivity, the photograph is no simple open text, free to any possible reading; it is actually rather restricted, embedded within the ideology that produced it."[66] A viewer of a photograph then may interpret what he sees according to the stored knowledge

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[65] "To the socially recognized hierarchy of the arts, and within each of them, of genres, schools or periods, corresponds a social hierarchy of the consumers. This predisposes tastes to function as markers of class." Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, trans. Richard Nice (Cambridge, Massachusetts: Harvard University Press, 1984), 1–2.

[66] Benito M. Vergara Jr., *Displaying Filipinos: Photography and Colonialism in Early 20th Century Philippines* (Quezon City: University of the Philippines Press, 1995), 10.

about the subject. Misinterpretation and reinterpretation may occur without the proper guidance of the narration in motion pictures, and narration in the form of text and soundtrack. Further, Vergara asserts that,

> Manipulation of the image could occur before the taking of the photograph—in posing, for example. Posing involves more than a selection of subjects, for it requires cutting-off certain elements in the photograph. The photographer's act of framing, in effect, literally limits interpretation. Framing and cropping cut off the viewer from seeing elements potentially crucial to the photograph's meaning. The cut-off portions are deemed not to be part of a whole, as unimportant to the integrity of the photograph.[67]

It is then the job of the director to focalize visually and sonically the necessary elements and/or subjects for the spectator's comprehension of the films exhibited. Nevertheless, an in-depth "reading" may result to added meanings by the spectators beyond what the director had given.

1.8. Related Literature

Several studies dedicated to the analyses of film and film soundtrack have been done by numerous scholars such as: Giorgio Biancorosso, Mieke Bal, Nicholas Cook, Carolyn Abbate, H. Porter Abbott, Edward Cone, Vladimir Propp, Gerard Genette, Peter Kivy, Claudia Gorbman, Agustin Sotto, Rick Altman, Lena Pareja, Antonio Africa, Jose Bunconsejo, Rica Aquino, Johnny Wingstedt together with Sture Brändström and Jan Berg, Juan Roque Chattah, Jerrold Levinson, Nicanor Tiongson, Alain Badiou, Ennio Morricone, Nick Deocampo, Elisabeth Weis, John Belton, Clodualdo del Mundo, Peter Wollen, Kathryn

[67] Ibid., 11.

Kalinak, Jema Pamintuan, Sergei Eisenstein, David Bordwell, Vicente Salumbides, Ronald Bogue, Andrew Vassiliou, Roland Barthes, Jean-Jacques Nattiez, Warren Buckland, and Thomas Sebeok. Although scholarly works have been done on film soundtrack, not all cues were examined. Thus, I propose to examine the importance of every single cue as part of the total musical framework in selected films of Manuel Conde. In this manner, I intend to analyze my data utilizing narrative theory to highlight film soundtrack as narrator; anchoring on semiotics to unfold meanings in reading music as "text." In establishing the framework of this study, I looked into the following works:

Gerard Genette's *Narrative Discourse: An Essay in Method* is essential in this study to distinguish various techniques utilized in narrating the story. The linear ordering or sequence of events in the diegesis may be interrupted by *prolepsis* and/or *analepsis*, i.e., the narration of the future and narration of the past, respectively. These terms under *anachrony* form a discordance between two temporal orders of the narrative.[68] Also, discussions on duration (pacing and rhythm of the story time), frequency (narration of events), mood (narrative mood concerning perspective and distance), and voice (narrator's subjectivity and identity in the diegesis) are highlighted in the book.

Similarly, Vladimir Propp scrutinized Russian folk tales to understand the elements of the narrative. His *Morphology of the Folktale* discusses the structures of folk narratives. He divides the narrative into *morphemes* and *narratemes.* These are analyzable blocks and units of the diegeses. Propp

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[68] Gerard Genette, *Narrative Discourse: An Essay in Method,* trans. Jane E. Lewin (New York: Cornell University Press, 1980), 40.

identifies characters as: “the hero,” “the false hero,” “the villain,” “the princess and her father,” “the helper,” “the donor,” and “the dispatcher.”

Moreover, H. Porter Abbott’s *The Cambridge Introduction to Narrative* is also a discourse on narrative theory. Abbott explains how clock time in narratives could be stretched to slow down pacing by incorporating details. I must say that this technique is highly utilized in suspense-thriller or action movies. He also discussed narrative perception in which we, the viewers, are not limited to what we only literally see but by the sense of the bigger picture beyond the frame. He defines narrative as “the representation of an event or a series of events.”[69] He adds that the mediated action or series of events is referred to as the story while the represented events would then be called narrative discourse.[70] This is commensurate to Bal’s “fabula” in the earlier discussion. Both terms are associated with chronology and logic of events. Also, the readers interpret the narrative (through text analysis) by way of rhetoric.[71]

Another work would be Edward Cone’s *The Composer’s Voice* which talks about the “language” of music having syntax and communicative functions. He posits that the “voice” can be construed as the enunciation of a vocal persona for vocal music or an instrumental persona for instrumental music. Further, he analyzes that in homophonic music, the singer incarnates the poetic-vocal persona while the instrumental accompaniment acts as some kind of a narrator.

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[69] H. Porter Abbott, *The Cambridge Introduction to Narrative* (United Kingdom: Cambridge University Press, 2002), 12.

[70] Ibid., 16–17.

[71] Ibid., 51.

Thus, of the three personas in a vocal piece, i.e., vocal, instrumental, and the "complete musical," as " the voice of the composer" (Cone 1974, 17–18).

Nicholas Cook's *Analyzing Musical Multimedia* is a study on music used in multimedia such as commercials, music video, and film. He posits that in commercials, subliminal messages are transmitted by music. He says that "[m]usic transfers its own attributes to the story-line and to the product; it creates coherence, making connections that are not there in the words or pictures; it even engenders meanings of its own. But it does all this, so to speak, silently."[72] He explains that visual images are objective in nature. Thus, music is in charge of the subjective responses to it that can elicit emotions, values, and attitudes on the part of the viewer.[73] On films, he iterates that film music does not always necessarily mimic nor resonate the rhythm or mood of the visuals but sometimes music plays dynamically in "counterpoint" to it. He suggests that music in multimedia has its own character that could affect the emotions or the way the real characters act in the diegesis of the film.

Johnny Wingstedt together with Sture Brändström and Jan Berg in their published study "Narrative Music, Visuals and Meaning in Film" highlight the argument that narrative meaning results from the contribution of music in relation to image, speech, and sound effects via intermodal association. The thesis of the paper revolves around the phenomenon of *conceptual resonance.* This phenomenon of Murch according to Wingstedt, et al, is,

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[72] Nicholas Cook, *Analyzing Musical Multimedia* (New York: Oxford University Press, 1998), 20.
[73] Ibid., 22.

> Where the sound makes us see the image differently, and then this new image makes us hear the sound differently, which in turn makes us see something else in the image and so on. As audience, however, our conscious attention is usually on the visuals. We tend to interpret the events on film or television as something we see—even if we in fact actually 'hear/see' it.[74]

Conceptual resonance is thus important in the semiotic perspective in analyzing film music. Through semiosis, spectators see and hear something else beyond what is actually seen or heard. Johnny Wingstedt, Sture Brändström, and Jan Berg point this semiotic characteristic in their paper about Michael Alexander Kirkwood Halliday's research into the metafunctions of communication: ideational, interpersonal, and textual. Ideational metafunction deals with communication's content; interpersonal metafunction is the expression of communicator's judgments and attitudes, and textual metafunction is the organization of text messages to create meaning. The combination of these three metafunctions allows for "modal" expression.[75]

Peter Kivy argues in his article "Music in the Movies: A Philosophical Inquiry" that the absence of music in cinema is rare.[76] He discusses that cinema is the canned version of operas, musicals, and melodramas (spoken dialogue but accompanied by music) whereby music is an essential part, alongside moving pictures and dialogues. He also posits that music fills the vacuum of silence in silent films, thus, to drown out the clicking noise of the projector that is similar to

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[74] Johnny Wingstedt, Sture Brändström, and Jan Berg, *Narrative Music, Visuals and Meaning* (Royal College of Music and Luleå University of Technology, Sweden: August 2, 2010), 2.

[75] Ibid., 4.

[76] Peter Kivy, "Music in the Movies: a Philosophical Inquiry," in *Music, Language, and Cognition* (New York: Oxford University Press, 2007), 62–87.

operas in the seventeenth century. Probably, music was also used to hide the noise of the audiences themselves. If music is a filler for silence in films, it assumes the function of speech and even as a substitute for the sound of nature. In the human world, the emotions in speech correspond to the sonic expression in films, i.e., an emotive expression not just by the characters but of the represented nature. Apparently, he dismisses the contention of Adorno and Eisler that music in films only intensifies emotions. He adds a third dimension to cinema by saying,

> We scarcely perceive the screen image without depth, any more we do the picture space of Renaissance painting. But to follow out their theme, perhaps there is, metaphorically speaking, a dimension lacking in the filmic image that music is there to compensate for, even when the image speaks.[77]

With this, so to speak, music is an element of cinema that needs to be decoded to fully understand the film itself.[78]

In Giorgio Biancorosso's *Situated Listening: The Sound of Absorption in Classical Cinema*, the soundtrack is examined on how it shapes the characters in the film as well as the various emphatic responses of the viewers. He stresses the thematic relationships of cues being "family resemblances" that needed to be looked into. In his words, "the significance of thematic relationships can be imputed to the need to create a tightly woven, cohesive sonic tapestry to sustain the impression of the coherence and interconnectedness of the world inhabited

[77] Ibid., 75.
[78] Ibid., 87.

by the characters, and a sense of their evolving perspective on it."[79] This points out that soundtrack is a sonic framework of films although Biancorosso did not deal with non-thematic cues that are considered equally important. His work has guided my reading and listening to the films' soundtrack in order to understand the hidden meanings and its effect on film viewers.

In Howard S. Becker's *Art Worlds*, the auteur critics recognize that the film director is the one in control of the story. However, others disagree because of the legitimacy of the writer being the real author, thus, the director himself is, in fact, directed by the story on how to go about the entire project.[80] The soundtrack which embodies the composer's or music scorer's understanding of the story is conceptualized by the director and entrusted to the film composer. With certain problems arising from various agencies, Becker posits to look into the philosophical and aesthetic problems through sociological analysis. He said,

> Collective actions and the events they produce are the basic unit of sociological investigation. The social organization consists of the special case in which the same people act together to produce a variety of different events in a recurring way. Social organization (and its cognates) are not only concepts, then, but also empirical findings. Whether we speak of the collective acts of a few people (a family or a friendship) or those of a larger number (a profession or a class system), we always need to ask exactly who is acting together to produce what events.[81]

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[79] Giorgio Biancorosso, *Situated Listening: The Sound of the Absorption in Classical Cinema* (New York: Oxford University Press, 2016), 157.
[80] Howard S. Becker, *Art Worlds* (Los Angeles, California: University of California, 1982), 21.
[81] Ibid., 370.

Thus, in this study, it is vital to look into the social organization responsible in the production of the soundtrack.

Moreover, Claudia Gorbman in her book *Unheard Melodies* posits that film is a mixture of technology, narrative, and social institution. She continues that with whatever music is paired with a particular scene there is always an elicited effect. This effect, however, may not always turn out to be the intended outcome. In this sense, music acts as a mediator. She argues that the soundtrack for the talking motion picture does not play throughout a film unlike in silent films. With the alternation between musical and nonmusical sections in films, emotions though become more intimate. She points out the principles of composition on Hollywood film music being: 1) *invisibility*, nondiegetic music apparatus that is unhearable; 2) *inaudibility*, music is subordinate to dialogues; 3) *signifier of emotion*, soundtrack music is indicative of emotions; 4) *narrative cueing*, referential and connotative cues; 5) *continuity*, gap fillers for scene transitions; 6) *unity*, which is achieved when musical material is either repeated and/or variated; and 7) *breaking the rules*, "[a] given film score may violate any of the principles above, providing the violation is at the service of the other principles."[82] These principles suggest that film music supports the moving image at any given time. She also points out a critique of Eisler and Adorno on standard film music, i.e., film viewers are fed with music that would elicit immediacy of effects. This Adornian view diminishes the aesthetic value and imaginary identification capacity of film viewers, who become passive. Although music cues are

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[82] Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Indiana: Indiana University Press, 1987), 73.

subordinate to the dialogues, I argue that for continuity, they are not merely gapped fillers for scene transitions, i.e. they narrate beyond images and words.

Juan Roque Chattah, his doctoral dissertation “Semiotics, Pragmatics, and Metaphor in Film Analysis,” distinguishes semiotics from pragmatics in which the former deals with the sign system and its meaning among users of the signs. In the latter, the meaning is sought through context and intention.[83] He also highlights the innovations of film composers on the way they have played around with the film soundtracks. The two-dimensional taxonomic structure of the soundtrack being diegetic and nondiegetic be three-dimensional because of the overlapping of sounds, replacement of sound, and transition.

Further, Thomas A. Sebeok in his book *Signs: An Introduction to Semiotics* defines semiosis as a “phenomenon that distinguishes life forms from inanimate object . . . the instinctive capacity of all living organisms to produce and understand signs.”[84] Hence, to understand a phenomenon, signification or semiosis has to be decoded. The type of signs he mentioned include symptom (generally for clinical use), signal, icon, index, symbol, name, fetish, and language which can be decoded through verbal or nonverbal means. He notes that in films, four codes exist. These are images, speech, music, and sound effects.[85] The main focus of my study on cinema music will be based on these four codes that are embedded in sound films.

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[83] Juan Roque Chattah, “Semiotic, Pragmatics, and Metaphor in Film Music Analysis” (PhD diss., The Florida State University College of Music, 2006), 10.
[84] Thomas A. Sebeok, *Signs: An Introduction to Semiotics,* 2nd ed (Toronto: University of Toronto press Incorporated, 2001), 3.
[85] Ibid., 16.

Aside from the studies examined, Philippine film critics and scholars were also investigated. Among these scholars are Nicanor Tiongson, Patrick Campos, Jose Buenconsejo, Clodualdo del Mundo Jr., Jema Pamintuan, Agustin Sotto, Rica Aquino and Antonio Africa.

In Nicanor G. Tiongson's *The Cinema of Manuel Conde,* he narrated Conde's life story and his contributions to Philippine Cinema. Included in Tiongson's account are Conde's early years, his travel to Hollywood, his LVN studio years and projects, his films with regard to social and political perspectives, and his last years of directorship. Tiongson points out that Conde's films are socially-oriented. He adds that Conde "was more than just an innovator. Like a true artist, he became a maverick, a rebel, an iconoclast even, as he endeavored to search for and express his own truths" (Tiongson 2007, 12). Though Conde's films were in the form of various popular genres and created for commercial release, Tiongson argues that these films reflect Filipino national cinema. Conde's films helped in the indigenization of cinema,

> a) by transmitting Philippine folk literature to the younger cinema-oriented generations; b) by revitalizing folk literature; c) by presenting and revaluating Filipino customs and traditions; d) by examining urgent social and political issues of his time; e) by using and innovating on the traditional genres of his time; and f) by opening Filipino cinema to the world.[86]

The eighth chapter of Patrick Campos's book *The End of National Cinema: Filipino Film at the Turn of the Century* titled "Memories of the Philippine-American War and the End of Cinematic Experimentation" discusses

[86] Nicanor G. Tiongson, *The Cinema of Manuel Conde* (Manila: University of Santo Tomas Publishing House, 2008), 183–84.

the cinema as “a powerful medium for mediating and meditating history.”[87] He continues that the use of the term mediation connotes self-reflexivity of cinema and its makers, and also of the relation between the past and present.[88] He posits that in remembering history in cinema, medial memory is vital. Medial memory is the repository of individual memories, cultural knowledge, and interpretations of history.[89] It is through cinema that the connection between individuals with regard to their shared experiences or memories is made and revisited regardless of social status. Various experiences or anecdotes from the Philippine-American war that took place have their own place in history—their own version, their story. This contrasted with what can be read through the history books that were published during the time when the Americans still ruled the country. The books were tainted with American propaganda, especially with their prejudice for America as a colonial master that brings goodness and abundance. He recounts that in the earlier films or newsreels shown by Edison, Americans would cheer frantically when the US flag was waved as a sign of victory over the “barbaric” land, the Philippines. This was a patriotic moment for the Americans, but it had a propagandist ideology that readily penetrated the film viewers. Campos states that,

> These racist and imperialist fictions, thanks to the then new media technology cinema, have made possible the mass dissemination of memories not limited to events that people have actually lived through.[90]

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[87] Patrick F. Campos, *National Cinema: Filipino Film at the Turn of the Century* (Quezon City: University of the Philippines Press, 2016), 471.
[88] Ibid.
[89] Ibid., 472.
[90] Ibid., 476.

These American propagandistic films were exhibited in the US. In films, revisiting of history could leave film viewers to think and rethink what transpired and why the outcome turned out to be what is passively known. In rethinking the past, film viewers become critical thinkers through the mediated historical truths exhibited. This cultural history embodies the medial memories of history that can be re-written according to the perspective of the author who is no other than an individual whose vivid memories of the past is relived through the experience of telling one's own story. "What survives in medial memory—what is remembered and how—is the narrative that emerges as victorious in the struggle for hegemony."[91] He also posits that cultural memory codifies both personal and social memories in the archive where stored experiences and facts are stored, ready to be retrieved in producing historiography and *historiophoty.*[92] Thus, films contain "knowledges [that are] systematically organized, enunciated, and differentiated [as] 'discourse'."[93] Cultural memory is afforded by films where personal and cultural recollections are locked-in.[94]

Further, there are three available research papers on pre-World War II films. These were written by Jose Buenconsejo, namely, *Zamboanga* (1937); *Ibong Adarna* (1941); and *Giliw Ko* (1939) heretofore, tackling in-depth analysis

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[91] Ibid., 480.

[92] Hayden White published an essay entitled, "Historiography and Historiophoty" (1988) whereby he coined the word historiophoty as a historical representation and the way we see visual images in film as a discourse, apparently in contrast with historiography being a written discourse and verbal image representation of history. Please see Kino! "Historiography and Historiophoty," accessed on October 18, 2018, http://www.e-kino.si/2014/no-23-24/historicity-of-film/white.

[93] Ibid., 484.

[94] Ibid., 497.

on their respective musical scores. In the paper, “Orientalism in the Narrative, Music and Myth of the Amok in the 1937 Film Zamboanga,” Buenconsejo focuses on indexical sound icons to understand the soundtrack as it weaves through the film such as the “sound of paradise” indexed by Hawaiian sound, Malay civilization was indexed by Javanese music, and the *kulintang* to stereotype the Moslems, as a violent people. He invalidates the musical score as musical Orientalism with its “othering” or “exoticizing” gesture in music. In “Parodic Hybridity in Francisco Buencamino Sr.’s Music for the Film *Ibong Adarna* (1941),” Buenconsejo looks into the parodic hybridization of the musical score which mimics Spanish, American, and even local Filipino expressions, via the various genres. These genres include *comedia*, silent film, Hollywood talkies, zarzuela, Hollywood musical, vaudeville, *kundiman*, and stage or radio drama. The musical score, being heteroglossic, outlined picturesque scenes, action, melodramatic, and even production numbers with Hollywood effect. The transcontextualization of homage parody through the American film medium also encoded human relationships—a representation of Filipino cultural values. His paper, “Finding and Telepresencing Authenticity in a Voice Heard from Philippine Radio as Represented in the Film *Giliw Ko*,” posits that patriotism was the central theme of the film. This was seen through the acousmatic voices of the characters. He points out that the xenocentric heroine, Guia, represents those who aspire to become like their colonial masters who eventually realized and accepted their own national identity. This is the patriotic message to the spectators, not to forget their national identity. Through the various song cues, the diegesis is able to relay

the sociocultural values to the spectators. The plot of this film is similar to that of Manuel Conde's *Pilipino Kostum - No Touch!* (1955) which will be discussed in chapter 7.

Clodualdo del Mundo Jr., in his essay "Rody Lacap, Director ng Potograpiya: Buhay ang Awtor at Kailangang Buksan Lamang Natin ang Ating mga Mata"[95] (Rody Lacap, Director of Photography: The Author is Alive, All We Need is to Open Our Eyes) is a critique on Roland Barthes's *The Death of the Author.*[96] Del Mundo asserts that "[m]ula sa pagkatao ng direktor, lumalim pa ang pag-aaral ng awtor (from the personality of the director, the education of the author intensified)."[97] His critique is on Barthes's ideology about the author's disappearance once his authorship has been exhibited. He said,

> Pagkatapos ng istrukturalismo, pumasok ang ideya ni Roland Barthes na ang mambabasa (o manonood ng pelikula) ang pinagmumulan ng kahulugan. Hindi ito nakasalalay a priori o nabuo na mula sa isang awtor. Hindi nakasalalay sa pinagmulan (ang awtor) ang kaisahan ng isang akda kundi sa patutunguhan (ang mambabasa). Patay na ang awtor, Ayon kay Barthes. Mabuhay ang mambabasa![98]
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> After structuralism, comes the idea of Roland Barthes that the author [or film viewer] is the source of meaning. This is not based *a priori* or constructed by the author. The author's work is not

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[95] See, Clodualdo del Mundo Jr., "Rody Lacap, Direktor ng Potograpiya: Buhay ang Awtor at Kailangang Buksan Lamang Natin ang Ating mga Mata," in *A Reader in Philippine Film: History and Criticism (Essays in Honor of Nicanor G.Tiongson),* edited by Rolando B. Tolentino, Jonathan Chua and Rosario Cruz-Lucero (Quezon City: The University of the Philippines Press, 2014), 24–38.

[96] For the entire essay, see: Roland Barthes, *Image Music Text,* essays selected and translated by Stephen Heath (London: Fontana Press, 1977), 142–48.

[97] Clodualdo del Mundo Jr., "Introduction: Riding the Waves of Cinemalaya," 25.

[98] Ibid.

> dependent on where it originates from [the author] but to where it is heading for [the reader]. The author is dead, according to Barthes. Long live the reader! (Translation mine.)

He elucidates that once the script is in the hands of the director, the film becomes his creation. Decoding the meanings, both embedded and subliminal, are dependent on how the spectators "read" these messages. He adds that the director acts as the new author and that the success of films in box-office is not only limited to the brilliance of the director but to other factors such as marketing the film, the actors, and materials like movie clips or trailers, interviews, advertisements, and movie reviews. This success is spelled by spectators who generally talk about the story of the film afterward and not about the ingenuity of the director—the author. Moreover, the decoding of messages in film and film soundtrack varies from one spectator to another. Their capacity to understand basically depends on the acquired knowledge or education from experiences and social status (Bourdieu 1984).

Jema M. Pamintuan's article "Tunog Lata: Ang Musika ni Teresa Barrozo sa mga Pelikulang Tirador, Kinatay, at Bakal Boys" (Tin Can Sound: The Music of Teresa Barrozo in the films *Slingshot, Butchered,* and *Iron Boys)* showcases the unconventional form of scoring of Barrozo for the aforementioned films by Brilliante Mendoza (*Tirador*, and *Kinatay*) and Raltson Jover *(Bakal Boys).* Jema Pamintuan asserts that, according to Jacques Attali, a film may be examined and adjudged through its soundscape, whereby the sources of sound or music could be readily probed. This soundscape as defined by its place of origin, in turn, would define the social constructs of the individuals in the community. Therefore,

in films, the choice or creation of soundtrack is vital to the effectivity and success of the film.[99] Her essay describes the brilliance of Barrozo's soundtrack, on how she captured the right sound to code messages for film viewers. She stresses that,

> Nagsilbing lunan ng pagsusuri ang ideolohikal na tungkulin ng musika at tunog, partikular, ang motif ng tunog lata at bakal, at pagbibigay taya sa kalikasan at kayarian ng mga lipunang pinagpakuan ng karanasan ng mga karakter sa pelikula.[100]
>
> The ideological responsibility of music and sound served as the medium for analysis, particularly the motivic sound of tin can and metal where they naturally emanate as experienced by the actors in the film. (Translation mine.)

In Barrozo's works, the soundtrack captured the intended sound needed for making them more realistic and convincing to the eyes and ears of the film viewers.

The work of Agustin L. Sotto's "An Essay on the Philippine Film: 1897–1960" in *Dulaan* is a discourse on the advent of Philippine cinema until its golden years. Mentioned were the pioneers of cinema from silent films to the time when sound motion pictures mushroomed. Film studios and the arrival of color films were also discussed as well as before, during, and after World War II.

A dissertation on Philippine film music is by Antonio Africa titled, "Expressions of Tagalog Imaginary: the Tagalog Sarsuwela and Kundiman in

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[99] See, Jema M. Pamintuan, "Tunog Lata: Ang Musika ni Teresa Barrozo sa mga Pelikulang Tirador, Kinatay, at Bakal Boys," in *A Reader in Philippine Film: History and Criticism (Essays in Honor of Nicanor G.Tiongson),* edited by Rolando B. Tolentino, Jonathan Chua and Rosario Cruz-Lucero (Quezon City: The University of the Philippines Press, 2014), 40–49.

[100] Ibid., 48.

Early Films in the Philippines (1939–1959)" is currently the only local graduate thesis at the time of this writing. The thesis talks about zarzuela and kundiman from stage to film. He also emphasizes the cultural collectivity of the *Tagalogs* who patronized Tagalog films in accordance with Anthony Smith's *ethnie*. His analysis was framed based on Analogy-Association (*leitmotif*) by Juan Roque Chattah. This is a semiotic-based analysis that deals with musical texture, range, timbre, dissonance, and modality.

Rica Aquino's undergraduate thesis titled, "Extant Filipino Film Music in Pre-War Manila (1918–1941)" argues that "music has a sociological voice."[101] She also asserts that is reflective of history that is suspended in time and can be readily examined.

Other books on semiotics were needed to guide this study in the pursuit of understanding how messages unfold in film as texts. Comprehension of text in film narratives supports the meanings elicited. There are two books by Roland Barthes on semiotics that guided me in the semiotic approach of the study. First is the *Image Music Text,* which is a compilation of essays that stresses the encoded meanings or messages. Film viewers are left with codified messages as the exhibitions take place and the amount of appreciation or disapprobation is dependent on the capacity of the spectators to decode the said messages. Barthes classified two types of messages. One is the denoted message and the other is connoted message. The former is a message without a code and the other is a coded one. These two types of messages, according to Barthes, form a

[101] Rica Aquino, "Extant Filipino Film Music in Pre-War Manila (1918–1941)," (Undergraduate thesis, University of the Philippines, 2012).

“photographic paradox.” He continues that “[t]he photographic paradox can be seen as the co-existence of two messages, the one without a code, the other with a code; structurally, the paradox is clearly not the collusion of a denoted message and a connoted message, it is here that the connoted message develops on the basis of a message *without a code”* (Barthes 1977, 19). This paradox , on the one hand, means that the denoted message is what we literally see on a photograph or a direct reflection of what is photographed, e.g., an exact reproduction of a sunset on a photographic paper. The picture of a sunset does not need decoding to understand what is seen within the frame of a photograph. On the other hand, this still picture has a connoted message at the same time. This is the representation of the firsthand experience in witnessing a sunset. What needs decoding then is the cultural aspect of the photographed subject. How one “reads” a photograph is the decoding process.[102] Moreover, the manner or the art on how a subject is photographed, e.g., angle of the shot, saturation of colors, time of exposure, etc., adds to the coding of the subject that is photographed. Ipso facto, the photographed sunset (denoted message), at the same time, could be understood as a sad moment when examined under the connotation as in “a symphony of dark clouds with the sun not really visible or hazy because the weather is not really homey.” With connotation, the photo can represent “hopelessness” or “melancholy.” This connoted message would elicit emotion on the spectator. Barthes states that a photograph’s mythological effect

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[102] Daniel Rubinstein, “Digital Photography: Blog of BA (Hons) in Digital Photography at London South Bank University,” *Digitalphotographyblog.wordpress.com* (blog), last modified April 6, 2007, accessed September 3, 2019, https://digitalphotographyblog.wordpress.com/2007/04/06/what-is-photoraphy/.

is inversely proportional to its traumatic effect.[103] In a traumatic photograph, the photographer had to be present in taking the photo. Therefore, Barthes posits that "the more direct the trauma, the more difficult is connotation" (Barthes 1977, 31). A traumatic photo is a real representation of an event that occurred. A traumatic event, without a photograph may be said a myth. Barthes means to say that a photographed traumatic event readily explains itself, thus, diminishing the mythological aspect, i.e., formulating connoted meaning from past experiences. The analogy between the two messages can be explained as: denoted message is literal while connoted message is a myth. For that reason, trauma is effaced as the physical or denoted message is seen, e.g., through a photograph or in real life. In films, the meaning of a scene depicted may differ upon hearing the accompanying music cue. For example, moving images may focus on a weeping character. The immediate response to the spectators would be "sadness." And then, a blissful music cue underscores the scene creating ambiguity in the emotional response of the spectators. This state confusion, however, will only cease the moment the scene reveals the reason why the character is weeping.

Another article by Barthes that is important in this dissertation is "The Romans in Films." Barthes takes on semiotic analysis of films. He posits that the semiotic sign for the Romans is the hair on the forehead—a lock of hair. This sign can be said true up to present time with the movies *Caesar* (2002), and *300* (2006) where the lead actors, Jeremy Sisto and Gerard Butler respectively, were defined by the physical description mentioned by Barthes. The precedent

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[103] Roland Barthes, *Image Music Text,* essays selected and translated by Stephen Heath (London: Fontana Press, 1977), 31.

description of the main characters suggests that a distinct physical features are important to distinguish various characters. In this sense, music cues support this requirement by the use of thematic materials designated to the important characters in the diegesis. Another sign Barthes noted concerns the demise of Caesar sequence. In the said sequence, the sweat on the faces of all the actors legitimizes the tragic conspiracy of the Senate to assassinate Caesar. In scenes where the "hero" in the diegesis is betrayed by his trusted friends or family members, the mood of the underscore is generally sad and heavy as opposed to the cheerful state of the unaware "hero." Barthes discusses myth further as a type of speech, which is a system of communication eliciting a message. Myth then is neither an object, an idea, nor a concept but a form in signification mode.[104] He argues that everything can be a myth depending on social usage. With his example of a photograph becoming a "speech" itself when the meaning is decoded, I present an example of an editorial cartoon. This visual image is beyond what it denotatively portrays when the coded message or messages is/ are decoded. If a song of prayer is sung or played, in a film, for example, while a ship is sinking, the scene speaks about death and martyrdom. Barthes also posits myth as a speech type "defined by its intention . . . much more by its literal sense . . .; and that in spite of this, its intention is somehow frozen, purified, eternalized, made absent by this literal sense."[105] Meaning, what is organically seen is what it is alluded to. The mythologist avoids the complexity of cross-referencing, contradictions, and dialectics. Thus, the myth has no depth and the

[104] Roland Barthes, *Mythologies,* trans. Annette Lavers (New York: The Noonday Press, 1957), 107.
[105] Ibid., 122–23.

meaning of things are resolved by themselves.[106] Myth speaks of things, justifies them, and focuses on the simplicity of their indispensable qualities. The effect of the cues in films adhere closer to the "truth" in the diegesis. Referring back to the previous example, the teardrops of the character may not always convey sadness. With the support of a jovial mood underscore, the message of the image changes to "tears-of-joy." In this sense, the moving image in the scene is referred to as the denoted message while the cheerful cue tells the connoted message. Since myth justifies the "spoken" things, the joyful cue justifies the tears of the character as a product of extreme happiness in contrast with the immediate response that the character is sad.

Jean-Jacques Nattiez' essay, *Music and Discourse: Toward a Semiology of Music* is a significant lecture on what he calls, musical semiology.[107] Nattiez proposes to nominate Fernando Saussure's linguistic terms *concept* and *sound-image* to *signified* and *signifier* respectively while retaining the term *sign*. Using the previous example of a weeping character in scene that is accompanied by a joyful cue, the the *sign* is a a person weeping, the *signified* is the tears, and the *signifier* is the actual emotion felt by the character (and spectators). Since the scene is ambiguous of the right mood, the *signifier* is supported by the music cue. Upon hearing the joyful music cue, the spectators comprehend that the character's tears show tears-of-joy. Moving on, Gilles-Gaston Granger, a follower of Charles Sanders Peirce, on his semiotic version, states that (as quoted by Nattiez),

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[106] Ibid., 143.

[107] Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music* (New Jersey: Princeton University Press, 1990), x.

> A sign or “representamen” is a thing which is connected in a certain way to a second sign, its “object,” in such a way that it brings a third sign, its “interpretant,” into a relationship with this same “object,” and this in such a way that it brings the fourth sign into a relationship with this same “object," and so on ad infinitum.[108]

Therefore, the process of referring to the sign in Peirce’s model is never-ending. Jean Molino asserts that the sign is a part of the real experience that refers to another fragment of actual experience but currently virtual that needs decoding.[109] Thus, the meaning of a sign is the collective actual experiences translated to the diverse interpretations of the perceivers. Peirce’s model applied to the same example earlier would produce numerous interpretations on why the character is weeping. One *interpretant* is that the character is sad, another is happy, another would be, probably losing his mind, and so on. This results from the effectivity of eliciting the right mood by the cue onto the spectators—how they interpret the scene, supported by the music track. Nattiez also asserts that there is a tripartition in semiosis: *poietic* (logical sense), *esthesic* (affective sense), and *trace* (symbolic form referenced by the five senses).[110] Roman Jakobson’s schema posits that the system of communication is between an addresser and addressee whereby the message sent by the former to the latter should be in a context they both understand. This brings the point that signs are organized into a code which the “speech” participants both conventionally understand. We will now apply the semiotic partition to the same example above. The *poietic*

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[108] Ibid., 5–6.
[109] Ibid., 8.
[110] Ibid., 10–16.

dimension is the weeping character in the diegesis. The emotion that weeping elicits to the spectators refers to the *esthesic* dimension. Note that in this dimension, the spectators may feel something emotionally (sadness, blissfulness, etc.) from the experienced scene. Thus, the *trace,* confirms the correct emotion which is supported by the accompanying music cue and cross-referenced through the spectator's stored knowledge on the event witnessed.

In dealing with the empathic nature of music in films, the affect system influences the analysis of cues in each soundtrack. This is extensively discussed by Silvan S. Tomkins in his book, *Affect, Imagery, Consciousness.* The central thesis of this book is the system of affect, which is "the primary provider of blueprint for cognition, decision, and action."[111] This insight also guides me in outlining the relationship of the music cues heard by the spectators with the emotional responses. This emotional reaction brought about by the sound and moving pictures to the spectators are reminiscent of past experiences or learned emotions from various circumstances. Tomkins further states that "human being's ability to duplicate and reproduce himself is guaranteed not only by the responsiveness to drive signals but by responsiveness to whatever circumstances activate the positive and negative effect. Some of the triggers to interest, joy, distress, startle, disgust, aggression, fear, and shame are unlearned."[112] Ipso facto, various emotions elicited through music cues along with moving pictures are a recollection of emotional states which were experienced at least once by spectators. Emotions arising on the spot through the manipulative

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[111] Silvan S. Tomkins, *Affect, Imagery, Consciousness,* Vol. I (New York: Springer Publishing Company, Inc., 1962), 22.
[112] Ibid.

agency of film scorers in tandem with the director's concept of sound cinema as a whole reveal the mediated diegeses that are coded with subliminal meanings.

1.9. Synthesis

Narratology as the central frame of study together with semiotics will be the tools in decoding the messages of the soundtrack in Conde's films. Only a handful of studies has been done on Philippine cinema, particularly on a film soundtrack. Of these, only the thematic cues or dominant cues were examined. Thus, no study has been conducted that investigated all cues in a soundtrack in relation to narrativization.

A general observation into *Genghis Khan's* soundtrack made me curious about uncovering the layers it possesses. It is noticeable that all the cues are melodious. Juan Silos Jr. composed a melodious soundtrack suite for the entire film and even appropriated Mongolian melodies. Although the film was not accompanied by music through its entirety, cues were situated on very specific locations. However, cues would be heard supporting actions such as the sounding of a *tam-tam* during announcements. This sound is diegetic and non-diegetic i.e. tam-tam was struck in the film as part of the represented scene and at the beginning of the underscore. By using the term underscore in this dissertation, I refer to the subdued utilization of music to a particular scene where spoken dialogues, silent parts, or other elements may be more important than the soundtrack. Nevertheless, music scores can also carry coded messages. One example is when the music scorer musically "concealed" the massacre plot

against Temujin in the mass murder sequence of the film. The underscore, by its very definition, was used to make the scene more engaging. In this occasion, the underscore acts as “a character”—an antagonist in the film that acts as a look-out to conceal the said plot. The cold opening of the film is about a prayer to the Almighty, accompanied by an appropriation of a Mongolian melody, which continues to the main title. The music proceeds to the opening scene where the announcement of the competition for the ownership of the oasis takes place. In the scene where Temujin once again goes up the mountain to exult God, a variant of the opening music is played, thereby validating it as the theme that is also used in the end title. Another variation of this theme could be heard as a segue to the “profession of love” scene by Temujin to Lei Hai. In the scenes where the theme and its variations play, the common factor is that Temujin is situated on top of a mountain. At the third instance, he is seen with Lei Hai. Overall, the soundtrack suite itself is narrating the story, thus, clearing the way to understand the coded messages in the soundtrack of Conde’s films such as the various layers of meanings in individual cues, how music plays its role as an actant or a character in the diegesis, how music acts as sonic narrator in his films, and how music weaves through his films discreetly for the spectators to get a perspective of the diegesis.

In choosing film as topic for my dissertation, I recalled my childhood when I was surrounded by reels, cameras, talents or actors, extras, etc. Before I even went to school, I had been immersed in filmmaking environment that I did not comprehend back then. I had seen how films were done because my father

worked in a motion film production as a cinematographer, soon as a director (he claims). The main entrance of our house then was full of pinned posters from the film projects he was involved in. The nostalgia of that moment when he was still active in filmmaking industry ignited my desire to tackle film as the subject of this dissertation.

1.10. Methodology

1.10.1. Research Design and Methods

Historical methods were utilized in the study. This entailed looking into the historical sources pertinent to creating films and locating the extant films produced within a time frame. Interviews and content analysis of films were conducted as well.

There were four phases of the research: 1) collection of materials; 2) analysis of the respective plots of the films collected; 3) musical transcription of film music; and 4) utilization of the conceptual framework, particularly the larawan*,* in the analysis and synthesis of the film scores.

First phase. This period of time was set in gathering data and materials that were vital to the study. Films were gathered from the CCP Archives, through Dr. Tiongson, and *Video 48*. Video 48 has a vast collection of films from Simon Santos, a movie collector and blogger. The films collected were Manuel Conde's works as a director, an actor, and/or scriptwriter. These include some of his works from 1941 to 1958, e.g., his masterpiece *Genghis Khan* (1950) which was

recognized at the Venice Film Festival and Edinburgh Film Festival respectively in 1952 for its technical achievement.

Second phase. This stage was where the various plots of the selected films were analyzed semiotically to gain an understanding of the films' meanings. Cinematic parameters were utilized in the analysis. The roles of the characters in the film; the storyline; and technical stuff such as props, backdrop, costumes, etc., were examined.

Third phase. Transcription of the musical score either of the whole ensembles heard, piano reduction, or melodic line was vital in the analysis of film music. Semiological analyses were also incorporated at this stage. The crucial part of the study aimed to investigate both the diegetic cues—music that is heard by the characters in the film—and the nondiegetic cues or underscore, i.e., emphatic music for the theatrical experience of film viewers. The entirety of the soundtrack for each film was transcribed into Western notation for these were essential to the meaning of every single cue. The transcriptions are found in the Appendix section of the study.

Fourth phase. The final phase was the semiotic analysis of the film scores: how they were composed to transmit the implied meanings and purpose; their aesthetic content; and their overall function in the narrative films. The justification of the necessity of both diegetic and nondiegetic sounds in films was made. Hence, the importance of the accompanying soundtrack to the respective plots was investigated. Narratological concepts were explored, along with the local conceptual framing of larawan.

In summary, this chapter introduced the emergence of moving pictures (from silent cinema) in the Philippines. The brief historical account dealt with names of foremost filmmakers and their creations, problems they encountered, and laurels earned. This chapter also covered the purpose of this study, the related theoretical literature, and conceptual framework. The local concept of larawan was introduced. In the analysis, it has been argued that the picture that does not readily reveal a meaning by a mere gaze unless a closer examination is undertaken. When looking at the larawan, one needs to query who created it, hence, the question of the narrator becomes important. In the case of motion pictures, the filmmakers by default is the implied author, but there are other agents, including the actants (actors), the scriptwriter, the set designer, the music scorer, and the director who decides the location. However, what this dissertation focuses on is the concept of the soundtrack itself during the narration.

As mentioned earlier, an in-depth comprehension of the film diegeses is attainable by identifying the narrator or narrating agents. Various concepts on narratology as a theory were scrutinized. Semiotics has been examined to aid in the analysis of textual meaning and context of the narratives. Furthermore, music and sound comprise the soundtrack of sound films thus the relation of sound to moving images is the core of this study. Hence, focus on the narrator, text, and music is essential to decode the subliminal and embedded messages. The interweaving of sound and moving images in Conde's films is a case to see how the soundtrack acts as a sonic framework in the cinema.

CHAPTER 2

THE NARRATIVES OF MANUEL CONDE'S EXTANT FILMS

In this chapter, the synopses of Manuel Conde's extant films will be presented. This is followed by a brief biography of Conde and a table containing his works from 1940–1977. Out of the forty films in the table, only eight are extant. The extant ones are marked as to where I accessed them. Moreover, the film music scorers responsible for the creation of the music track of each film will be enumerated as well.

2.1. Narrative Plots/Synopses

There are eight films in the study such as: *Ibong Adarna* (Adarna Bird), 1941; *Genghis Khan*; *Apat na Alas* (Four Aces), 1950; *Señorito* (Spoiled Brat), 1953; *Pilipino Kostum - No Touch!* (Filipino Custom, No Touch!), 1955; *Krus na Kawayan (Bamboo Cross),* 1956; *El Robo* (The Bandit), 1957; and *Venganza* (Revenge)*,* 1958. This chapter will analyze the synopses of the films mentioned above.

The film *Ibong Adarna* (Adarna Bird), 1941, with music by Francisco Buencamino Sr. and Francisco Buencamino Jr., tells the fate of the three princes, their journeys and quest to look for a bride. The Adarna bird is a mythical bird that could kill or heal by means of its song.[113] This film is an adaptation of a Tagalog metrical romance or *korido* that was popular during the Spanish

[113] Buenconsejo, "Finding and Telepresencing Authenticity in a Voice Heard from Philippine Radio, as Presented in the Extant Film *Giliw Ko*," 38.

period.[114] The diegesis of this film commences with the Kingdom of Berbania alarmed about the current health situation of King Fernando (Cecilio Joaquin). Diagnosed with fatal malaise, the only possible cure would be the magical song of the Adarna bird.

The trek to capture the Adarna bird in the forest is not smooth and the Adarna bird itself conceals the danger that awaits whoever tries to capture it. But even with the dangers of the quest, the three princes—Juan (Fred Cortes), Pedro (Ben Rubio), and Diego (Vicente Oliver) obligate themselves to catch the Adarna Bird as a manifestation of their love for their father and king. On their journey, they decide to go separate ways in looking for the enchanted bird. While Pedro takes his lunch at the forest, an old man approaches him and begs for a piece of bread because he is hungry. However, Pedro turns down the old man. Apparently, the old beggar is an enchanted hermit in disguise. Deeper into the forest, Pedro finally reaches *Piedras Platas* (Silver Stone) where the Adarna bird perches on the silver tree and starts singing. Hearing the enchanted song of the Adarna bird, Pedro falls asleep and gets defecated on by the enchanted bird turning him into a stone. On a separate occasion, the same old man approaches Diego. Like his brother Pedro, he does not share his food. Thus, Diego faces the same fate.

Meanwhile, the good-hearted Juan unselfishly shares his lunch with the old man when the latter asks for a piece of bread. The old man then asks Juan to see him in his cave. On his visit to the cave, the enchanted hermit informs him

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[114] Tiongson, *The Cinema of Manuel Conde* (Manila: University of Santo Tomas Publishing House, 2008), 28–29.

that the Adarna bird's song enchants anyone who tries to catch it. The song causes the would-be catcher to drift into a deep sleep. As he sleeps, the bird defecates on him turning him into stone. The old man gives Juan a birdcage, holy water, a knife, and seven native lemons or *dayap.* He tells Juan to cut a small incision on his arm and squeeze lemon juice on it. This way, the wound would keep him awake and away from turning into stone. The seven lemons are intended for the number of times the bird will sing and change color at midnight. The old man's advise saves Juan from danger. With the Adarna bird finally caged, Juan sprinkles holy water onto the stone princes and transforms back to life. However, on the way back, Pedro gives Juan a hard blow at the back of his head causing him to fall to the ground unconscious. Before continuing their journey back to the kingdom, Pedro instructs Diego not to tell anyone about the incident for it may cost them their lives. Upon arriving at the castle, they hurriedly let the bird sing for their bedridden father but the bird does not respond. Unknown to them, only its captor can summon the bird.

At Juan's arrival, the bird sings and the king recovers from the deadly illness. The bird's song, however, also narrates what Pedro did to his youngest brother. This revelation causes the king to abhor Pedro's actions. The king banishes Pedro due to his treachery but with the intercession of his loving and compassionate brother, Juan, the king changes his mind. Pedro is forgiven but he loses his privilege as the heir to the throne. That night, Juan guards the bird but fails to keep awake. Seeing Juan as he sleeps, Pedro unlocks the birdcage, setting the bird free. The following morning, the king is frustrated with what

transpired that night. He then asks princes Pedro and Diego to retrieve the bird. The three princes go to look for the bird at once. While searching, Juan comes across a well. them to lower him down into the well with the aid of a vine. A palace unfolds underneath with a princess who seems to be hiding from something or someone. Prince Juan then learns that Princess Leonora (Ester Magalona) is hiding from her father, the king of the underworld. As both of them go into hiding, a giant appears which Prince Juan eventually kills with his sword. Just after the incident, Prince Diego joins them and gets introduced to the princess. With a tug on the vine, Pedro is signaled to pull the rope up. When Pedro sees the beautiful princess, he immediately professes his love and admiration. However, the princess does not acknowledge by letting him know that someone owns her heart by this time no other than his brother, Juan. The next to come back up from the well is Diego. Afterward, Pedro cuts the vine to leave Juan inside the well. Diego decides to look for vines to rescue his brother Juan. While away collecting vines, Pedro abducts Leonora. After rescuing Juan, the two set forth to go back to the kingdom. Meanwhile, Pedro returns to the kingdom sooner, together with Leonora. However, before introducing the princess to the king, Pedro asks Leonora not to tell the king the truth or else both of them will be put to death.

On the way home, Princes Diego and Juan hears a mysterious voice telling them to go to the place called *Reino de los cristales* (Kingdom of Crystals). Here, they would meet two beautiful princesses, namely, Isabel (Deanna Prieto) and Maria (Mila del Sol). A gigantic bird appears and carries the princes to the

kingdom. Upon their arrival, the princes hear the voices of the bathing princesses. They take the princesses' clothes for fun but eventually give them back. The embarrassed princesses order their guards to bring the princes to their enchanted father. The princes ask the princesses' hands before their father. The king approves but only if they succeed with the impossible tasks prepared for them. The first task is to move the distant mountain right next to the palace's window. Being a daughter of an enchanter, Maria helps the princes by casting a spell that would move the mountain. After that, the king orders the princes to cultivate the mountain and from the harvested grains, bake a loaf of bread which should then be served for the king's breakfast the following morning. Again, with Maria's help, the task is surmounted. Surprised that the princes succeeded, the king convenes with his ministers and they decide to poison the princes. Luckily, Maria overhears what was going to happen. They then straddled their horses and planned their escape together with the princesses. As they were escaping, the king and his men go after them but Maria casts a stone that transforms into a mountain, blocking the chasing men, and transforms this into a sea making it impossible for them to be chased.

Arriving at an inn, Juan decides to leave Maria for a while to visit his father. Upon his arrival at Berbania, Leonora is delighted and announces that her waiting is over and that she will marry Juan. Learning about this news, Maria rushes for Berbania wearing a wedding gown on a royal carriage pulled by horses—made possible by a spell on her magic ring. Maria asks the wedding ceremony to stop and begs Juan's father, the king, to let her present an

enchanted play of Negrito dance. The dance portrays a couple fighting with the woman repeatedly hitting the man when he denies her.

Coming back to his senses, Juan finally remembers Maria and his vow to her. However, Leonora claims that Juan professes his love to her as well and is bound for marriage on his return. Prince Pedro then realizes his faults and that none of the scandals would have transpired had he not been selfish. He is forgiven by everyone and the king resolves the mess by letting Pedro marry Leonora and reign at the kingdom of the latter; Diego and Isabel wed and reign at the Kingdom of Berbania; while Juan and Maria govern the kingdom *Reino de los cristales* because King Salermo,[115] the father of Princesses Isabel and Maria, already passed away. The film ends when the King of Berbania gives his final blessing to the couples who, upon receiving them, head to their respective kingdoms.

Conde's *Ibong Adarna,* a Tagalog *korido* or metrical romance film, was the first color movie in the Philippines.[116] Similar with Hollywood epics, resplendent costumes showcased this film for the viewers' delight.

The next movie in the selection, again, displays splendid costumes—*Genghis Khan* (1950). This is a film is based on historical Mongolian Emperor, Genghis Khan. However, the storyline of the movie is fictitious.

The monumental work of Manuel Conde that placed the country in the movie-making map, *Genghis Khan* proves that, even with a budget much less

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[115] King Salermo is the father of Princesses Maria and Isabel. A typographical error wherefore Nicanor Tiongson, mentioned Palermo *(sic)* instead of Salermo. Nicanor G. Tiongson, *The Cinema of Manuel Conde* (Manila: University of Santo Tomas Publishing House, 2008), 239.

[116] Tiongson, *The Cinema of Manuel Conde*, 28–29.

than Hollywood's, it was not impossible to create a film with quality and depth. Together with Juan Silos Jr. on the soundtrack, the less extravagant local biopic project was born. The plot is set in Mongolia with Temujin (Manuel Conde) participating in a game of strength and wit to save his own tribe from destruction by other warring tribes. Burchou (Lou Salvador), leader of a tribe, decides that instead of engaging war against other tribes, the best man of each tribe would compete against each other and whoever wins will be declared the ruler of the Oasis to whom the losing tribes would pay taxes. But Burchou's adviser Targout (Darmo Acosta) organizes a massacre toward the competing tribes at the eve of the festivities where Temujin emerges as the victor. The latter is barely alive after his escape from Burchou's tribe. His intent for revenge makes him stronger over time. His name reverberates throughout Mongolia being the great conqueror. However, at the same time, he falls in love with Burchou's daughter Lei Hai (Elvira Reyes). Temujin's love for Lei Hai grows stronger as days go by. Meanwhile, Targout double crosses Burchou due to his desire to become the king and to marry Lei Hai. Lei Hai chooses death over marrying him. Just before her martyrdom, Temujin arrives at her rescue. The movie ends with Lei Hai betrothed to Temujin. The story of *Genghis Khan* is a manifestation of wisdom, courage, bravery, and love that each individual should possess in order to succeed in life.

Various techniques were employed in the filming of *Genghis Khan,* such as extreme close-ups and tilted angles for artistic shots. In addition, the film was created with a low budget of only ₱125,000.[117] Conde lowered the production

[117] Ibid., 60.

cost even more “by rendering his own services as a director, star, writer, janitor, and messenger for free” (Tiongson 2008, 60). From a film with historical character, we will now move on to one with both fictitious characters and storyline which is *Apat na Alas* (Four Aces), 1950.

In *Apat na Alas*, the directorship credit was under the name Prudencio Mariano. Apparently, the real director of the film was Manuel Conde as mentioned by Nicanor Tiongson in his book, *The Cinema of Manuel Conde.*[118] The music was scored by Francisco Buencamino Jr., with sound by Tommy Santos. The story is somehow similar to the English folklore, *Robin Hood* in which the four aces or comrades steal from the wealthy to give to the poor. Fernando (Manuel Conde), the leader of the group, is the son of a former Duke. The other members of the group include Carlos (Mario Montenegro), Leon (Johnny Reyes), and Alfonso (Juan Monteiro). They fight for the kingdom’s freedom from the outlaws. After growing tired of what they used to do, they revolt to topple the corrupt government. The film ends with the restoration of justice in the kingdom. *Apat na Alas* shows that fighting skills should be used for the common good and welfare of the people. The film also presents the importance of goodwill which rulers should manifest.

From this adventure film, *Apat na Alas,* where swords and daggers were seen flying and crashing one another, the next film of Conde is *Señorito* (Spoiled Brat), 1953. This time, the film is in the romantic comedy-drama genre.

In the film *Señorito,* Manuel Conde showcased the spoiled brat Eddie Ramirez (Manuel Conde) who needs to learn the ways of life and to be able to

[118] Ibid., 50.

handle his father's business. The film opens with a night club scene riot of drunk clubbers where Eddie gets hit on the face and landing on the ground unconscious. That very moment, the policemen arrive but Aida Buenaflor (Delia Razon) hides Eddie from them. When the riot was over and the policemen left, Aida opens a bottle of alcohol for Eddie to sniff on and is brought back to consciousness. With blurry eyes, he calls Aida, an *aswang* (ghoul), while the other woman a witch. The incident comes out in the newspaper the following day with the photo of Eddie as one of the rioters. Suffering from high blood pressure, Eddie's father, Don Rafael Ramirez (Lou Salvador) overreacts.

To fix the problem with his spoiled son, Don Rafael decides, in connivance with his office manager Ricardo (Victor Blanco) and his daughter, Lydia (Letty Alonso), on a ploy, advertising a job to reform his son in a newspaper with a salary of ₱1,000 per month. However, only beautiful single women are entitled to apply. Aida reads the advertisement and responds to the job notice. With luck, she gets hired right away and is even offered a bonus of ₱20,000 but on a condition that, within three months, she must turn Eddie into a responsible man. Apparently, there is a clause stating that should she fall in love with Eddie, the contract would be automatically terminated. Aida accepts the deal.

Don Rafael throws a party to introduce Aida to his son, Eddie. Everything else goes smoothly as planned. Eddie falls for Aida and he becomes a renewed man in less than three months. Eddie works for Don Sebastian Ortega (Florentino Ballecer) as a porter until he becomes a manager. This is to prove Eddie's sincerity to Aida. But the dilemma of Aida came. She also starts to fall in

love with Eddie. When the latter informs his father about his plan to marry Aida, Don Sebastian objects and imposes that he instead should tie the knot with the daughter of his business rival, Remy Ortega (Carmencita Palma). When Eddie proposes to marry Aida, she declines because of the terms of the contract but she does not tell Eddie the real reason. Due to her growing love to Eddie, Aida decides to surrender back her apartment and terminate the contract with Don Rafael with a letter stating her noble reasons. However, before Aida could even finish packing up her stuff, Don Rafael enters her apartment and accuses Aida of indulging Eddie to liking her to the point of marrying her. Don Rafael furiously asks Aida to leave and stay away from Eddie's life forever. Aida, in turn, tells Don Rafael that she wrote a letter explaining everything and that he should expect it to arrive sometime soon. Before leaving the apartment, Aida tears the checks as she intended not accepting any pay because of the breach. Soon Don Rafael received Aida's letter as she told him. In the end, Eddie finds out about the doings of his father. All are lies. His resentment to his father veers him back to his old self and ways.

One night in a club, Eddie is nostalgic about the times he was with Aida when the salon orchestra played "their" music. Due to despair, Eddie makes a scene in the club. Apparently, Don Sebastian happens to be at the club as well and he voices his anger out from what Eddie did to his business. Don Sebastian also asks his daughter not to see Eddie again. The following day, Don Sebastian is in critical condition from a gunshot wound; the lead suspect is Eddie. Following Eddie's arrest, he blames his father for all that transpired. Don Rafael then thinks

of bringing in Aida. At that moment, Aida enters the scene upon reading the story in the newspaper and decides to see Eddie. She persuades Eddie to tell the authorities what he knows and not just to accept his fate even if he is innocent. After their conversation, Remy tells Aida about the missing link in solving the crime. She tells that after the incident at the club, Eddie was troubled by his conscience and went by to their place with the intent to apologize but he was extremely drunk that he passed out before he could tell Don Sebastian his reason for the late-night visit, not knowing that the latter went back to his office after bringing home his daughter. Something would have happened between the two if Eddie did not utter Aida's name while in bed. This is the same reason why he did not report everything to the police so that Remy's reputation will not be tarnished. Upon hearing the truth, the police investigator thanks Remy for shedding light to their investigation. Moreover, he is informed that Don Sebastian has regained consciousness and tells them that he already identified the person who shot him when he tried to resist being held up. At that point, Eddie is released from jail and Don Rafael invites everyone to the wedding of his son to Aida. The film ends with Don Rafael's grandson smoking his cigar—a baby version of Don Rafael.

After the romantic comedy-drama, the next film is *Pilipino Kostum - No Touch!* (Filipino Custom - No Touch!), 1955. This is another romantic-comedy film that questions the spectators' ideologies regarding modernity, and "old" customs and traditions of the country.

Manuel Conde directed *Pilipino Kostum - No Touch!* with Francisco Buencamino Jr. writing the musical score. This film was a retrospect of the old Filipino customs and traditions juxtaposed with the American culture. The movie opens with Arturo (Mario Montenegro) consulting a physician about his heart ailment. The doctor tells him that he has to refrain from all his vices, particularly his womanizing. With this scenario, he promises himself and to his heart that he will behave for good so he breaks up with all of his girlfriends. He then tells his cousin Badong (Leroy Salvador) that he wants to look for a serious woman to tie the knot with. They then go to a rural place and find the woman that he is looking for. Her name is Adeling (Emma Alegre). She is an old-fashioned woman, having been born to a very protective family. Arturo decides to get serious with Adeling through servitude. Eventually, Arturo asks Adeling's family for their blessing through *pamamanhikan* (asking for the girl's parents' permission) to wed their daughter. This Filipino custom is the pronouncement of love accompanied by a dowry or *bigay-kaya* (offer what you can afford) that the fiancé can offer.[119] During the festivity that follows, a clash of traditions can be observed through the "native" music and dances in contrast to the American popular music and dances.

The days of courting pass by as Arturo's mother comes back from her travels. She fetches her son from the province and ends the courtship when she introduced the old girlfriend, Melba (Lita Gutierrez), who is with her that moment as well. Back in Manila, Arturo starts having his vices again until he collapses

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[119] Rex Raymond Torrecampo, "Marriage Customs in Batangas in 1916," *Batangashistory.date* (website), last modified March 2, 2018, accessed July 9, 2018. https://www.batangashistory.date/2018/03/marriage.html.

one night in a club. When he wakes up the following morning, he tells his cousin, Badong (Leroy Salvador), that he has no love for Melba and that he has a plan to fix the situation. On the day of their nuptials, Arturo pretends to have heart failure and that the only thing that would save his life is for Adeling to be with him. While in bed dying, Adeling comforts him and, of course, he gets better. The movie ends after Arturo is forgiven and given the blessing to marry Adeling. The clash of ideologies about modernity and traditions resolves as the movie ends.

In the next film, *Krus na Kawayan* (Bamboo Cross), Conde leaves the inquiry on the ideology of the spectators open regarding communism and democracy. *Krus na Kawayan* (Bamboo Cross) was directed by Manuel Conde in 1956, with music by Francisco Buencmino Jr. and Flaviano Villarreal on sound. This film was made possible by the anti-communist institutions in the Philippines. It was produced to enlighten the spectators on communist ideology—about Vietnam's fate under communism.[120] The story is about a war hero, Vinh (Manuel Conde) who returns home and who proposes to his girlfriend, Lan (Aida Cariño). She accepts but was afraid of the new ideology in government. Communist ideology sweeps their land accusing Vinh's wealthy parents (Paul Salvacion; Africa dela Rosa) of treason for being overly wealthy. They set a mock trial, bribe, and blackmail the witnesses to stand against Vinh's parents who eventually are sentenced to death as payment for their act of treason. Apparently, Lan happens to be a member of the Council of Elders but she is helpless in her plea for reconsideration. The death of Vinh's parents and his captivity for showing

[120] Tiongson, *The Cinema of Manuel Conde*, 108.

aggression over the new ideology cloud his feelings for Lan. Hate fills Vinh's heart, while agony and guilt inflict Lan.

After the long torture of emotions between the Vinh and Lan, a fighter plane passes by their location. Lan seizes the moment to shoot the leaders of the council which in turn costs her own life. At Lan's dying moment, Vinh forgives her to set her free from the heavy burden in her heart and to embrace their love forever. Meanwhile, Vinh escapes from captivity and sails away where, in the end, he is rescued by a ship full of refugees like himself. The film reminds the viewers of belief in God and that communism is not suited for a Catholic country.[121]

Tackling the sensitivity of communist and democratic ideologies from the previous film reflects Conde's social awareness. He showed a possible scenario in the film should the country adopt the communism ideology.

For his next movie, *El Robo* (The Bandit) displays familial love. *El Robo* was directed by Manuel Conde in 1957 with Juan Silos Jr. as the musical scorer. This is a suspense-thriller film about the feuding sons of an *haciendero* (land owner) interwoven into the subjects of the hacienda (farm) and the bandits. The plot starts sometime in the evening with a man named Cleto (Dan Masinas) who is about to murder Don Silvestre Montenegro (Oscar Keesee), the haciendero. Luckily, the plot gets interrupted by a maid. Don Silvestre is informed of his wife's passing. Cleto means to kill Don Silvestre as revenge for his sister, Aurora (Charito de Leon), whom Don Silvestre shamed while working for him as a

[121] See appendix for a copy of the original synopsis of *Krus na Kawayan* courtesy of Nene Urbano.

helper. Alas, Don Silvestre decides to be a father to their future baby and marries Aurora. Soon, he invites Aurora and their newborn baby to live in the hacienda with him and his two sons. The boys show disapproval of the half-brother, thus, the start of their unending feuds all the way through adulthood. The son, formerly borne out of wedlock, is Rodrigo (Armando Goyena) and the two legitimate ones are Lucio (Jose Vergara) and Armando (Carlos Padilla Jr.). One night, the bandits ambush the hacienda and Don Silvestre and Aurora are killed in the incident. Eventually, the brothers learned to accept each other after the passing of their parents. They forgive each other's shortcomings. This film reminds the audiences that love and respect within the family are virtues that can empower. To forgive as a moral lesson from the previous film.

The same moral value is revisited in the film *Venganza* (Revenge), 1958. *Venganza* is written and directed by Manuel Conde with a soundtrack by Juan Silos Jr. This action-drama opens with the marriage of Simon (Mario Montenegro) and Pilar (Perla Bautista). During the evening festivity, bandits crash and abduct Pilar, the wife of Simon. The following day, she is found dead. Due to grief, sorrow, and hunger for vengeance, Simon volunteers to help the army capture the bandits. He vows to avenge for his wife's death. Eventually, Simon persuades the army to lend him any kind of rifle for his protection in tracking down the bandits by himself without being noticed. He takes Belen (Carmencita Abad), wife of the bandit leader, Martinico (Eusebio Gomez), as captive. But in the end, Simon's rectitude prevails as the army finally captures all the bandits. Belen asks Simon to give her a chance for him to love again. The film tells the spectators

that forgiveness is better than vengeance because this is the way of living a Christian life. As Philippines is predominantly Catholic, Filipinos give importance to Christian values such as showing compassion and kindness to others instead of being vengeful.

2.2. Brief Biography of Manuel Conde

Manuel Pabustan Urbano, also known as Manuel Conde (October 9, 1915–August 11, 1985), was born and raised in Daet, Camarines Norte by his parents Dionisio Urbano and Lucia Pabustan. After completing his primary and secondary education in 1936, he moved to Manila and enrolled at Adamson University to take up Geological Engineering.[122] To keep himself afloat, he never hesitated to take up blue-collared jobs. His love for films pushed him to visit Filippine Films Studio and accepted lowly jobs even without pay in a span of six months. Rodriguez (1950) describes,

> While in Adamson, Conde would often skip classes to hang around the Filippine Films Studio. Eventually, in 1935 he signed a contract with the studio's executive, George Harris, in which he agreed to work for Filippine Films gratis for six months. His first job was handling the spotlight for the San Sebastian fair. Later, he worked as crew, janitor, carpenter, painter, and clapper boy. He was assigned to wardrobe, where he learned all about costumes. Later, he had a short stint in scriptwriting with Billy Icasiano, which did not last because before long he was telling Icasiano what to do. Then he worked as stuntman, for 70 centavos a day, regardless of how many stunts he was asked to do.[123]

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[122] Jose F. Rodriguez, "Movie Dreamer," *Philippine Free Press,* September 23, 1950, 24.
[123] Tiongson, *The Cinema of Manuel Conde*, 16.

He eventually opted to discontinue his studies from the said university and in 1938 married Julita Salazar. Their union produced seven children all bearing the name Manuel except for Manuela being the sole female.

The name Manuel Conde sprang from his enthusiasm in ventriloquism.

> While he (Manuel Conde) was working for the mining company, he was also pursuing a hobby—ventriloquism while in grade school in Daet, he once begged a ventriloquist named Austria, who performed in Borromeo Lou's bodabil troupe, to teach him the techniques of ventriloquism. He became adept at it. So around 1938, he asked his friend, Tony Dumlao, to make him a doll that would look Filipino and funny, a local version of Edgar Bergen and Charlie McCarthy dolls then selling at Beck's Department Store. Christened Kiko Tolosa, this wooden dummy stooge occasioned the renaming of "Manuel Urbano" into "Manuel Conde, " because Urbano was difficult for a ventriloquist to say.[124]

He started working as an assistant director of Carlos Vander Tolosa. He had prior collaborations also as an extra. After some time, he acquired the knowledge of directorship. Due to the favorable outcome of *Giliw Ko* (My Beloved), 1939, where Conde was the assistant director of Tolosa, he was entrusted to direct *Sawing Gantimpala* (Ill-Fated Reward) the following year. This was his first film as a director. The success of this film earned him respect and jobs in future projects in LVN Pictures. In 1942, Conde met Carlos "Botong" V. Francisco who eventually became his set and costume designer. He invited Botong to stay in

[124] Ibid., 17.

their apartment which was then at Ma. Cristina St., Manila to avoid too much travel time from Angono, Rizal.[125]

When Japanese invasion had put filmmakers to an unavoidable halt in production, Conde ventured into stage plays alongside Botong as his set, costume, and stage designer. Upon joining the underground movement, Conde together with his family, moved to Angono to stay with Botong to avoid incarceration from his underground activities. After the war, the family moved back to Manila where Conde resumed his film directing under LVN Pictures.

In 1947, Conde established his own production company called Manuel Conde Productions (MC Productions). This venture was to free him from the demands of the producers he was working for. However, Manuel continued his ties with LVN. With his own production company, he tailored his craft according to his will and vision. *Si Juan Tamad* emerged as the first production of the said company.[126] This was immediately followed by a sequel due to the success of the pilot film in 1947—*Si Juan Daldal: Anak ni Juan Tamad* (Talkative Juan: The Son of Lazy Juan)**.** Three more sequels were produced in the course of time. Other films created by MC Productions include *Vende Kristo* (Christ for Sale), 1948; *Prinsipe Paris* (Prince Paris), 1949; *Siete Infantes de Lara* (Seven Sons of Lara) and *Genghis Khan,* 1950; *Krus na Kawayan* (Bamboo Cross), 1956; and *Molave*, 1961.

In 1951, Manuel Conde brought a copy of *Genghis Khan* to Hollywood, which film critic James Agee positively acknowledged. However, James reedited

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[125] As narrated by Nene Urbano from my informal interview with her on October 27, 2017 at Vista Real Village, Quezon City.

[126] Tiongson, *The Cinema of Manuel Conde*, 44.

the film. The reedited copy was the one Manuel submitted to the 1952 Venice Film Festival which was lauded in Palazzo del Cinema where the festival was held.[127] *Genghis Khan* was the first Filipino film that the United Artists (UA) distributed worldwide.[128] UA also bought the films *Siete Infantes de Lara* and *Sigfredo.* The following year (1953), *Genghis Khan* was exhibited at the Edinburgh Film Festival.[129]

The cost of film production increased circa the 1960s, affecting not just Conde but the rest of the established filmmakers. In addition, independent film companies introduced quantity-based film projects that could be done with less time of planning and filming. This move by the said companies attracted aspiring film producers. The hindrances caused Conde to venture into gold hunting as the news about the treasures in Mindanao swept the nation. He became dormant in filmmaking until the production of *Tadhana: Ito ang Lahing Pilipino* (Destiny: This is the Filipino Race) in 1977. Unfortunately, this was not seen by the public for the reason that the said film was intended to revere the Marcoses' New Society.[130] A handful of projects were conceived and offered to him but these did

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[127] Quijano de Manila, "Genghis Khan In Venice," *Philippine Free Press*, September 20, 1952, 34–35.

[128] Joy Galvez and Johann Vladimir Espiritu, *CCP Encyclopedia of Philippine Art,* (*Music*), 2nd ed*.,* vol. 6*, e*d. Nicanor G. Tiongson (Pasay City: Cultural Center of the Philippines, 2017), 421–22.

[129] Agustin V. Sotto, "The Celluloid Route of Genghis Khan," in *Readings in Philippine Cinema*, ed. Rafael Ma. Guerrero (Quezon City: Lapid Lithographic & Publishing House, 1983), 61.

[130] Alex R. Castro, "Manuel Conde: Kapampangan Khan of the Philippines," Views from the *Pampang.blogspot.com* (blog), last modified December 30, 2009, accessed March 5, 2019. http://viewsfromthepampang.blogspot.com/2009/12/177-manuel-conde-kapampangan-khan-of.html.

not materialize. However, he continued to act for television productions until his passing due to a heart attack on August 11, 1985 at the age of 69.[131]

Manuel Conde posthumously received the Lamberto Avellana Memorial Award from the Film Academy of the Philippines in 2007. In 2008, Conde was awarded the *Gawad CCP Para Sa Sining* for Film. Furthermore, he was honored as a national treasure with the conferment of National Artist Award for Film and Broadcast by President Gloria Macapagal Arroyo in 2009.[132]

Conde's filmmaking endeavor was not limited to directing. He was equally talented in writing scripts, and playing lead and supporting roles for both cinema and TV.

2.3. The Filmography of Manuel Conde[133]

Out of the forty films by Manuel Conde, only eight are currently accessible. The rest of the films are lost and may never be seen again. However, some may still be extant but only waiting to be unearthed.

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[131] Tiongson, *The Cinema of Manuel Conde*, 180.

[132] Haidee C. Pineda, "Manuel Conde: Defining a Cinema for the Filipino," *UPdate Diliman* (website), last modified March 2, 2016), accessed on November 6, 2017, https://upd.edu.ph/manuel-conde-defining-a-cinema-for-the-filipino/. This is an article based on the lecture of Dr. Nicanor G. Tiongson titled "*Usapang Pambansang Alagad ng Sining: Conde,*" Claro M. Recto Hall, February 2, 2016.

[133] Nicanor G. Tiongson, *Gawad CCP Para Sa Sining: 2008* (Pasay City: Cultural Center of the Philippines, 2008), 76.

Table 1: Films of Manuel Conde

Year of Screening	Title	Production Company
1940	*Sawing Gantimpala*	LVN Pictures
1940	*Maginoong Takas*	LVN Pictures
1940	*Ararong Ginto*	LVN Pictures
1941	*Binatillo*	LVN Pictures
1941	*Villa Hermosa*	LVN Pictures
1941	*Hiyas ng Dagat*	LVN Pictures
1941	*Ibong Adarna**	LVN Pictures
1942	*Caviteño*	LVN Pictures
1942	*Principe Teñoso*	LVN Pictures
1946	*Orasang Ginto*	LVN Pictures
1946	*Alaala Kita*	LVN Pictures
1946	*Principeng Hindi Tumatawa*	LVN Pictures
1946	*Doon Po sa Amin*	Mabuhay Pictures
1947	*Nabasag ang Banga*	Oriental Pictures
1947	*Si Juan Tamad*	Manuel Conde Productions
1948	*Si Juan Daldal: Anak ni Juan Tamad*	Manuel Conde Productions
1948	*Vende Cristo*	Manuel Conde Productions
1949	*Prinsipe Paris*	Manuel Conde Productions
1950	*Apat na Alas**	LVN Pictures
1950	*Siete Infantes de Lara*	Manuel Conde Productions
1950	*Genghis Khan**	Manuel Conde Productions
1951	*Sigfredo*	Lebran
1953	*Señorito***	LVN Pictures
1955	*Pilipino Custom — No Touch!**	LVN Pictures
1955	*Ang Ibong Adarna*	LVN Pictures
1955	*Ikaw Kasi!*	LVN Pictures

1956	*Handang Matodas*	LVN Pictures
1956	*Krus na Kawayan**	Manuel Conde Productions
1956	*Bahala Na*	LVN Pictures
1957	*Tingnan Natin*	LVN Pictures
1957	*El Robo**	LVN Pictures
1957	*Basta Ikaw*	LVN Pictures
1958	*Casa Grande ("Herederos" Episode)*	LVN Pictures
1958	*Venganza**	LVN Pictures
1959	*Bayanihan*	LVN Pictures
1959	*Juan Tamad Goes to Congress*	Manuel Conde Productions
1960	*Juan Tamad Goes to Society*	LVN Pictures
1961	*Molave*	Manuel Conde Productions
1963	*Si Juan Tamad at si Juan Masipag sa Pulitikang Walang Hanggan*	Zultana International
1977	*Tadhana: Ito ang Lahing Pilipino (Pre-Spanish Episode)*	National Media Production Center

* currently accessible in Video 48.[134]
** the copy of *Señorito* (1953) that was used in this study was shared by Dr. Nicanor G. Tiongson.

2.4. Manuel Conde's Film Scorers

There are ten renowned composers who collaborated with Manuel Conde. They are Juan Lorenzo Silos Jr. who composed music soundtrack for 19 films; Constancio Canseco de Guzman, one film; tandem of Francisco Buencamino Sr. and Jr., four films; Francisco Buencamino Jr. (without his father), eight films; Miguel "Mike" Cuison Velarde Jr., one film, Santiago S. Suarez, three films;

[134] Simon Santos is a movie collector and a blogger who owns *Video 48*. It houses a sizable collection of old and new Filipino films. This is located at West Triangle, Quezon City. His movie collection can be accessed through his website under the same name, *Video 48* available at: https://video48.blogspot.com/.

Pastor de Jesus, two films; Julio Esteban y Anguita, one film; Leopoldo Rigo Silos Sr., one film; and Ariston Avelino, one film.

The following information was culled from the book, *The Cinema of Manuel Conde* by Nicanor G. Tiongson. There is no account on the music credits of the film *Siete Infantes de Lara* (Seven Sons of Lara), 1950. A number of materials was sourced from *Video 48*.

2.4.1. Juan Lorenzo Silos Jr. (February 8, 1898–May 9, 1988)

Juan Silos Jr., arranger and composer, is considered the country's *Father of Rondalla.*[135] Juan learned solfeggio, harmony, and composition from his father. Juan's father also taught him how to play bandurria. Eventually, Juan composed for the rondalla. He started composing for films in 1935 with the movie titled *Giliw Ko* (My Beloved).[136] The movies he scored under the directorship of Conde are *Sawing Gantimpala* (Tragic Reward), 1940; *Maginoong Takas* (Gentleman Fugitive), 1940, with Francisco Buencamino Jr.; *Hiyas ng Dagat* (Gems of the Sea), 1941; *Villa Hermosa*, 1941; *Ararong Into* (Golden Plow), 1941; *Caviteño* (Gentleman from Cavite), 1942; *Principe Teñoso* (Prince Teñoso), 1942, with Francisco Buencamino Sr. and Francisco Buencamino Jr.; *Alaala Kita* (Remembering You), 1946 with Leopoldo Silos; *Doon Po sa Amin* (In Our Place), 1946; *Genghis Khan*, 1950; *Señorito* (Spoiled Brat), 1953; *Ikaw Kasi!* (It's All Your Fault), 1955, with Francisco Buencamino Jr.; *Handang Matodas* (Ready to Die),

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[135] Strings of Unity, "Juan Silos Jr," accessed October 18, 2019, https://stringsofunity.org/philippine-rondalla/personalities/.

[136] Jose S. Buenconsejo and Leonardo R. Silos, *CCP Encyclopedia of Philippine Art (Music),* 2nd ed*,* vol. 7, ed. Nicanor G. Tiongson (Pasay City: Cultural Center of the Philippines, 2017), 658–59.

1956; *Bahala Na* (Leave It to God), 1956; *El Robo* (The Bandit), 1957; *Basta Ikaw* (For You, Anytime), 1957; *Venganza* (Revenge), 1958; and *Si Juan Tamad at si Juan Masipag sa Pulitikang Walang Hanggan* (Lazy John and Industrious John in Never-Ending Politics), 1963.

Other films Silos Jr. scored, but not under Manuel Conde, are: *Tagumpay* (Success), 1946; *Binatang Taring* (Elegant Bachelor), 1947; *Kay Ganda Mo, Neneng* (You Are So Beautiful, Neneng), 1950; *Harana Sa Karagatan* (Ocean Serenade), 1951; *Kasaysayan ni Rudy Concepcion* (The Story of Rudy Concepcion), 1952; *Musikong Bumbong* (Bamboo Musicians), and *Tucydides* (Thucydides), 1954; *Saydwok Bendor* (Sidewalk Vendor), and *Indian Pana* (Indian Bow and Arrow), 1955; *Sanga-sangang Puso* (Ramified Heart), and *Sebya, Mahal Kita* (Sebya, I Love You), 1957; *Biyaya ng Lupa* (Bounty of the Soil), 1959; *Pitong Tatay* (Seven Fathers), and *Pitong Lolo* (Seven Grandfathers), 1963; and *Master Fighter,* 1967.

2.4.2. Constancio Canseco de Guzman (November 11, 1903–August 16, 1982)

Constancio de Guzman, a prominent composer, gained international recognition for winning the top prize at the Paris International Fair in 1948 for his entry songs *Ang Bayan Ko* (My Motherland) and *Kung Kita'y Kapiling* (When We're Together).[137] He was mentored by Nicanor Abelardo in piano and composition. His father sent him to a law school. However, he shifted to business

[137] "The Himig Collection: Collection Highlights, Himig Collection," in *Filipinas Heritage Library* (website), accessed on November 8, 2017. https://www.filipinaslibrary.org.ph/himig/the-himig-collection/.

administration. After finishing his studies, he took the board examination for accountancy and eventually was certified as a public accountant. He was acknowledged as the "Dean of Filipino Movie Composers and Musical Directors."[138] In 1931, Constancio de Guzman started composing for movies.[139] The film he scored for Conde is *Binatillo* (Young Man), 1941.

Other projects under different film directors include *La Paloma* (Dove), 1947; *Sor Remedios* (Sister Remedios), 1948; and *Lydia*, 1956.

2.4.3. Francisco Beltran Buencamino Sr. (November 5, 1883–October 16, 1952)

Francisco Buencamino Sr. learned to play the organ from his father who was a church organist and bandmaster. His mother was a singer. Music was never alien in the family. He studied composition and harmony under Marcelo Adonay and under a Spanish piano teacher at Liceo de Manila where he eventually taught. He was the founder of the Conservatory of Music of Centro Escolar de Señoritas and the Buencamino Music Academy. His fondness for *sarsuwelas* had taught him to act on stage. He also wrote three sarsuwelas—*Marcela, Si Tio Celo* (Uncle Celo), both in 1904, and *Yayang* in 1905. He was also known for composing *kundimans* and piano music. *Mayon Concerto,* 1948, is his masterpiece. His services as film music composer were sought by Excelsior, LVN, and Sampaguita Pictures. The films include *Ibong Adarna*

Quizlet.com, "Philippine Contemporary Music," accessed November 8, 2017, https://quizlet.com/170829926/mapeh-music-3rd-qrtr-flash-cards/.

[139] Flerida G. Nolasco and Arwin Q. Tan, "Constancio Canseco de Guzman," in *CCP Encyclopedia of Philippine Art, (Music),* 2nd ed., vol. 7, ed. Nicanor G. Tiongson (Pasay City: Cultural Center of the Philippines, 2017), 577–78.

(Adarna Bird), 1941; *Prinsipe Teñoso* (Prince Teñoso), 1942, with Juan Silos Jr. and Francisco Buencamino Jr.; *Principeng Hindi Tumatawa* (The Prince Who Never Laughs), 1946; and the remake of *Ibong Adarna* (Adarna Bird), 1955. All the films he scored for Manuel Conde were a collaboration with his son Francisco Buencamino Jr.

Some other films he scored for include *Rosalinda,* 1941; *Prinsipe Amante* (Prince Amante), 1950; and *Talisman,* 1951. The last two films involve Francisco Buencamino Jr. in scoring.

2.4.4 Francisco Buencamino Jr.[140]

Francisco Buencamino Jr. scored for the films *Ibong Adarna* (Adarna Bird), 1941 and the remake in 1955 both with his father Francisco Buencamino Sr.; *Principe Teñoso* (Prince Teñoso), 1942, with Juan Silos Jr. and Francisco Buencamino Sr.; *Principeng Hindi Tumatawa* (The Prince Who Never Laughs), 1946, with Buencamino Sr.; *Apat na Alas* (Four Aces), 1950; *Pilipino Kostum – No Touch!* (Filipino Custom - No Touch!), 1955; *Ikaw Kasi!* (It's All Your Fault), 1955, with Juan Silos Jr.; *Krus na Kawayan* (Bamboo Cross), 1956; *Casa Grande (Episode 1: Herederos)* (Great House), 1958; *Bayanihan* (Spirit of Community), 1959; *Juan Tamad Goes to Society,* 1960; and *Molave*, 1961.

Buencamino Jr. also scored for other films under different directors. Some of these were, *Dalawang Daigdig* (Two Worlds), 1946; *A La Viva* (An Exclamation), 1948; *Prinsipe Amante* (Prince Amanate), 1950; and *Talisman,*

[140] The researcher did not find any reliable reference as source about Francisco Buencamino's basic personal information such as date of birth and death, educational background, spouse and children.

1951, a collaboration with him and his father, Buencamino Sr.; *Luksang Tagumpay* (Mournful Success), 1956; *Dalawang Ina* (Two Mothers), 1957; *Detective Maturan;* and *Maturan at Lagman* (Maturan and Lagman), 1959; *Mga Tigreng Taga-Bukid* (Farm Tigers), 1962; *The Macapagal Story,* 1963; *Limbas Walang Gulat* (Bird of Prey No Surprise), 1965; *Misyon: Hanapin! Durugin! Lipulin!* (Mission: Search! Crush! Annihilate!); *Top Secret;* and *Doble Trece* (Double Thirteen), 1966; *The Sunjuka Master; Karate Kid; Vagabond;* and *Usigin Ang Maitim na Budhi* (Prosecute the Dark Conscience), 1967; *Raton Ariel; Bigat ng Kamay* (Weight of the Hand); *Armalite Commandos; Sa Manlulupig, Di Ka Pasisiil* (You Will Not Succumb to the Conquerors), 1968; *The Bandits,* 1969; *Pagdating sa Dulo* (At the Arrival at the End); and *The Corruptors,* 1971.

2.4.5. Miguel "Mike" Guison Velarde Jr. (October 23, 1913–1986)[141]

Mike Velarde Jr. was a composer, musical director, film director, and conductor. He learned to play piano and violin music at an early age of six under his mother's guidance. In college, he enrolled at the University of the Philippines to take up medicine but his passion for music kept him from continuing the course. His father disapproved his intent to take up music course. Instead, he supported his studies by working as a bus conductor. He also played jazz in the *Stardust Program,* a radio program in the evening. His mentors on harmony and composition were Antonio Molina and Ariston Avelino. Eventually, he ventured into starting a school for jazz piano. He composed the film scores for LVN,

[141] Menchie R. Tajan, "Miguel Velarde," in *CCP Encyclopedia of Philippine Art* (*Music*), vol. 6*,* ed. Nicanor G. Tiongson (Pasay City: Cultural Center of the Philippines, 1994), 378.

Excelsior, and Sampaguita Pictures. His project with Manuel Conde was the film *Orasang Ginto* (Clock of Gold), 1946.

As a film director, he directed *Sex Gang* in 1954. His other projects in film scoring with other directors included *Pista ng Bayan* (Town Fiesta), 1948; *Dugo at Luha* (Blood and Tears); *Sa Baril Mag-usap* (Conversation Through Ammunition); and *Little Lucy*, 1961; *Samahang Siyete* (Band of Seven); and *Sarah Sollente*, 1962; *Tagumpay ng Mahirap, Part 1: The Boy* (Success of the Pauper, Part 1: The Boy); and *A Portrait of the Artist as Filipino,* 1965; and *Pepeng Hapon* (Pepe the Japanese), 1966.

2.4.6. Santiago S. Suarez (May 23, 1901–June 21, 1964)[142]

Santiago Suarez started accompanying silent films as early as fourteen years old. He took up music lessons at the University of the Philippines under mentors Nicanor Abelardo, Pedro Eloriaga, and Cayetano Jacobe. His compositions were utilized as background for vaudevilles, film, and film theme songs. Suarez composed a collection of over four hundred pieces such as *ballads, danzas, balitaws,* and *haranas*. In the 1920s, he organized a band and established the SS Suarez Music Publishing in 1946. Conde collaborated with him on three films. These were *Nabasag ang Banga* (The Jar is Broken) and *Si Juan Tamad* (Lazy John), both in 1947, and *Si Juan Daldal: Anak Ni Juan Tamad* (Talkative John, Son of Lazy John), 1948.

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[142] Danny Dolor, “Santiago S. Suarez: His Music is Immortal,” in *Philippine Star Global: Entertainment,* last modified on May 24, 2015, accessed on November 8, 2017. https://www.pressreader.com/philippines/the-philippine-star/20150524/282338268465603.

Suarez's other projects with other directors were *Aladin* (Alladin), 1946; *Bulaklak at Paruparo* (Flower and Butterfly); and *Perfidia,* 1948; *Suwail: Naglalaro ang Ligaya* (Disobedient: Pleasure is Playing), 1949; *Abandonado* (Abandoned); and *Laging Ikaw* (You Always), 1956.

He was given a posthumous award by the Awit Awards in 1968 and honored by the Popular Music Foundation in 1985.[143]

2.4.7. Pastor de Jesus

As of the time of writing, no biographical accounts were retrievable from Pastor de Jesus. He was the music scorer for the films *Vende Cristo* (Christ for Sale), 1948, and *Prinsipe Paris* (Prince Paris), 1949.

Some films he scored under differing directors include *Menor de Edad* (Underage), 1954; *Prinsesa Gusgusin* (Princess Untidy), 1957; *Palaboy* (Wanderer); and *Loverboy,* 1958; *Laura,* 1960; *Eca Babagot,* 1961; *Barilan sa Baboy-Kural* (Gunfight at the Pigpen), 1962; *Trudis Liit* (Little Trudis); *Tansan vs. Tarsan;* and *Bird of Paradise,* 1963; *From Tokyo With Love,* 1964; *Mga Espada ng Rubitanya* (Swords of Rubitania); and *Ana Roberta,* 1965.

2.4.8. Julio Esteban y Anguita (March 18, 1906–December 3, 1987)

Esteban had his early instructions in piano at age seven in Barcelona. Upon arrival to the Philippines in 1925, he worked at KZRH radio station which is now called DZRH. He also worked as an instructor at the Colegio de San Juan

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[143] Collie de los Reyes, "Pastor de Jesus," in *CCP Encyclopedia of Philippine Art,* (*Music*), 2nd ed., vol. 7*,* ed. Nicanor G. Tiongson (Pasay City: Cultural Center of the Philippines, 2017), 663.

de Letran. He furthered his education by taking up a bachelor's degree at the Conservatory of Music of the University of the Philippines, and the Escuela Municipal de Music in Barcelona, Spain for his master's degree. He taught at universities, namely, University of the Philippines, Philippine Women's University, and the University of Santo Tomas where he became the first director of the Conservatory of Music. He had extensive works on composition. He was a musical director and consultant of Lebran Productions. His project with Conde was *Sigfredo* (Siegfried), 1951.

He appeared as a guest artist in the *Song of Santo Tomas* under the direction of Carlos Vander Tolosa. He also scored for the film *Kalbaryo ni Hesus* (The Calvary of Jesus), 1952.

Julio was the composer of the Philippines' *United Nations Hymn* and the *UST Hymn* of the University of Santo Tomas. He conducted in numerous opera and ballet performances held in the USA, Asia, and Europe. Eventually, he settled in the USA and taught in Peabody Conservatory of Music, Baltimore, Maryland.

Among the books he published are *The Technical Exercises with Liszt,* and *Chopin Etudes, Op. 18.* His work *The Spell* won the Maria Clara Awards for best musical direction in 1950. *Kalbaryo ni Hesus*, another one of his works, also claimed best musical direction award in 1952 by the Filipino Academy of Movie Arts and Sciences (FAMAS).[144]

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[144] Mary Jane Globio, Mena Ojeda, and Josephine Baradas, "Julio Esteban Anguita," in *CCP Encyclopedia of Philippine Art* (*Music*), 2nd ed., vol. 7. ed. Nicanor G. Tiongson (Pasay City: Cultural Center of the Philippines, 2017), 538–39.

2.4.9. Leopoldo Rigo Silos Sr. (March 6, 1925–March 10, 2015)[145]

Leopoldo Silos was a composer, arranger, and scorer of films. His exposure to music began in his family. At age fourteen, Polding, as more commonly called, started arranging music for local bands. This endeavor continued during the Japanese occupation and arranged for orchestras. Polding also directed live radio programs. In addition, he served as musical director of the Villar Recording Company from 1950–1973. On TV, his musical direction included *Aawitan Kita* (I Will Sing for You).[146] The film that he scored for Conde was *Tingnan Natin* (Let's See), 1957.

His collaboration with other directors included scoring *Golpe de Gulat* (Maul Surprise), 1954; *Banda Uno* (Band One), 1955; and *Chaperon* (Chaperone), 1956.

Among the awards he won include the 1970 American Television and Radio Commercial Festival's CLIO Awards in New York. His show *Aawitan Kita* garnered the Citizens Award for Television (CAT) in the 1970s.[147]

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[145] Bob Silos. *The Silos family: A Genealogy of the Silos Family,* accessed on November 8, 2017. http://www.silosfamily.com/leopoldo1.html.

[146] "Contemporary Philippine Music: Leopoldo Silos." *MusicArtsPehalth.tumbler.com* (website), accessed October 18, 2019, https://musicartspehelath.tumblr.com/post/135046275532/leopoldo-silos-sr-was-born-on-march-6-1925.

[147] Leonardo R. Silos and Jose S. Buenconsejo, "Leopoldo Silos," in *CCP Encyclopedia of Philippine Art* (*Music*)*,* vol. 7, ed. Nicanor G. Tiongson (Pasay City: Cultural Center of the Philippines, 2017), 659.

2.4.10. Ariston Avelino (September 7, 1911–February 18, 1980)[148]

Both parents of Ariston Avelino were musicians. He was first taught to play the piano by his father. Subsequently, he learned the clarinet and the saxophone. In Manila East (Mapa High) School, he played as orchestra pianist. Later in college, he joined the Serafin Payawal's Orchestra that played dance music at the Bayview Hotel to support his education. Avelino also played for the Modern Theater in Sampaloc and the Starr Phonograph Company. He ventured to community programs and shows during the Japanese occupation. Avelino was an orchestra pianist of KZRM (DZRH) and he directed the Manila Polo Club Orchestra and a jazz band as well. He attended the lecture of Miklos Rosza on film scoring, which knowledge he eventually honed. Avelino won the FAMAS award for best musical direction for his score on the movie *Habang Buhay* (Till Eternity) in 1953. His exemplary achievements were also cited by the Kapisanan ng mga Brodkaster sa Pilipinas (KBP).[149] His project with Conde was *Juan Tamad Goes to Congress* in 1959.

Further scoring projects with other directors included *Puting Bantayog* (White Monument), 1948; *Buhay at Pag-ibig ni Dr. Jose Rizal* (Life and Love Story of Dr. Jose Rizal), 1956; *Diegong Tabak* (Diego the Bolo), 1962; and *Mga Kanyon ng Corregidor* (Canons of Corregidor), 1964.

In this chapter, the stories in the extant films of Manuel Conde were introduced. These were *Ibong Adarna* (Adarna Bird), 1941; *Genghis Khan*; and

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[148] Jose Dalisay, "Ariston Avelino," in *CCP Encyclopedia of Philippine Art* (*Music*), vol. 6*,* ed. Nicanor G Tiongson (Pasay City: Cultural Center of the Philippines, 1994), 290–91.

[149]Jose Dalisay and Josephine Baradas, "Ariston Avelino," in *CCP Encyclopedia of Philippine Art* (*Music*)*,* 2nd ed., vol. 7*,* ed. Nicanor G. Tiongson (Pasay City: Cultural Center of the Philippines, 2017), 543–44.

Apat na Alas (Four Aces), 1950; *Señorito* (Spoiled Brat), 1953; Pilipino *Kostum - No Touch!* (Filipino Custom - No TouchI), 1955; *Krus na Kawayan* (Bamboo Cross), 1956; *El Robo* (The Bandit), 1957; and *Venganza* (Revenge), 1958. The musical scorers and arrangers who collaborated with Conde were also presented. These were Juan Lorenzo Silos Jr., Constancio Canseco de Guzman, Francisco Buencamino Sr., Francisco Buencamino Jr., Miguel “Mike” Guison Velarde Jr., Santiago S. Suarez, Pastor de Jesus, Julio Esteban y Anguita, Leopoldo Rigo Silos, Sr., and Ariston Avelino. The chapter also dealt with a brief biography of Manuel Conde and his works. The next chapter will deal with the interpretation of music cues which will be incorporated in the analysis of the *Ibong Adarna* (Adarna Bird), 1941.

CHAPTER 3

Ibong Adarna (1941)

In Chapters 3 to 10, the interlacing of the soundtrack with the corresponding moving images will be studied. This section highlights the various points in the films where music cues are heard, whether diegetic or nondiegetic, and my interpretation of their meanings. Also, the dynamics of the soundtrack in relation to the technicalities of filmmaking such as camera angles, editing, lighting, etc. will be investigated. This will determine various focalizations in decoding the meanings and uncovering various layers in the strata of coded sounds and images.

Narrative cues—conveying subliminal, implied and embedded meanings—will be scrutinized to determine their functions in the diegesis as well as their interconnectedness as active units in the filmic representation. Decoding sonic-image layers also entails linguistic analysis of the songs found in some of the films. The accompanying instruments and genre of music will be examined altogether. Cinematic technique is inseparable from the music cues heard when probing the sonic framework of each film. Therefore, it will be simultaneously investigated with the sonic cues. The spectators' point of view is also vital in the pursuit to comprehend the sound-image amalgamation. Social impact, aesthetic sensibility, and socio-economic discourse are examined for their moral, social, and aesthetic values.

To outline the relationship of sound and image in each film, a table summarizes the scene where the cues are played simultaneously with the

visuals, the characters or actants, the implied and embedded meanings, and the type of cue. Diagrams will be presented to summarize the relationships between actants, diegetic time, diegetic space, rhythm and harmony of filmic elements followed by an overarching diagram that unites every single one of them. This will point to the concept of larawan that was discussed in the first chapter of this study. The bulk of work has been the transcription of the cues except for the minimal canned music (appropriated scores) utilized in a few films which I also provided notations.

3.2. General Interpretation of Music Cues

To decode the meanings of cues that continually occur in the film selection, I prepared a guide for reference based on Deryck Cooke's thesis in his book *The Language of Music.*[150] Cooke states that "a piece of music cannot be made out of one note; but one note, like one word, can make an immediate artistic-emotional effect, before other notes or words follow" (Cooke 1959, 27). I also consulted Maho Ishiguro's master thesis.[151] My justification in utilizing these theses in the interpretation of music cues was due to the fact that the descriptions stated in the theses correspond with Conde's film soundtrack. This pertains to the use of differing chords, key signatures, and time signature in eliciting the needed mood for the scenes and sequences of films. I also included Philip Tagg's concept on film music meanings stated in his book *Music's*

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[150] Deryck Cooke, *The Language of Music* (New York: Oxford University Press, 1959), 27.

[151] Theses collection of scholars on keys and intervals of music. See, Maho A. Ishiguro, "The Affective Properties of Keys in Instrumental Music from the Late Nineteenth and Early Twentieth Centuries," (Master thesis, University of Massachusetts Amherst, 2010).

Meanings to interpret Conde's film music.[152] Emotions, feelings, and mood are among the key concepts that Tagg explored in analyzing the meanings of music. The following guide was derived from a scrutiny of the chords, melodies, tempo, rhythm, and mood of music and how the film music scorers utilized these, particularly the music instruments, in coding their works. In so doing, a better understanding of larawan would shed light to the hidden and embedded messages of Conde's sound cinema. However, the guide does not claim that meanings are constant throughout the set of films in the study. As I mentioned earlier, larawan has a deeper meaning beyond what is seen by the naked eye. Larawan is a narrator's voice that serves as an actant in the film. Below are some of the meanings that the cues in the soundtrack of the extant Conde films carry.

1. Sul ponticello string tremolandos in soft dynamics may be interpreted as the sound of the night. Furthermore, conventional string tremolos outline the connotation of tension in the visuals.
2. Chromaticism in melody and harmony is a representation of uncertainty, aggression, fear, and deceit.
3. Eerie sound, atonal music created by vibraphone and/or celesta represents a dream sequence.
4. Majestic march theme emphasizes the social status of the actants accompanied.
5. Solo guitar music is associated with the simplicity of rural life.
6. Rondalla music emphasizes old traditions and customs.
7. Big band or brass band represents modernity or the American way of life.
8. Percussion tremolando outlines chaos, while the concluding blow or a sudden hard blow emphasizes surprise as if a "stinger."
9. Wide intervalic distances of tones generally elicit positive emotions, i.e., happy, joyful, merry, etc.

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[152] See, Philip Tagg, *Music's Meanings: A Modern Musicology for Non-Musos* (New York: The Mass Media Music Scholars' Press, 2015).

10. Closer intervalic distances of tones generally evoke negative emotions, i.e., melancholy, fear, confusion, etc.

The interpretation mentioned above was derived from the observation of the frequent matching of scenes with types of cues in music track. Examples and in-depth discussions will be found in the following film analyses.

3.3. *Ibong Adarna* (Adarna Bird) 1941

Ibong Adarna is a film based on a Tagalog *korido.* Its treatment makes it belong to the melodrama-fantasy-adventure genre. Reyes states that "[t]he genre that dominated the 1940s and 1950s was melodrama . . . [s]ide by side with domestic dramas were stories drawn from ancient myths, and legends, peopled with creatures that manifested the warring forces in the collective unconscious."[153]

The motion picture's opening credits or *main title* commences with an appropriated "Asian" music in setting the mood for the film.[154] There are three parts of the main title cue (Fig. 1). First is the melancholic, moderately moving Oriental music in G-harmonic minor (Fig. 1a).[155] This matches the sequences of the King of Berbania and the Adarna bird. The music is a prayer to Allah so the life of the king threatened by a fatal malaise is spared. The text of the prayer goes:

Allah, huwag mong bayaan
ang dakilang haring marangal.

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[153] Ibid., 7.

[154] According to Kalinak, "the main title refers to the music composed to accompany the opening credits." See, Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film* (Wisconsin: The University of Wisconsin Press, 1992), 4.

[155] Deryck Cooke, *The Language of Music*, 51.

Iligtas at kahabagan
sa kanyang karamdaman.

Allah, do not forsake
the great honorable king.
Be compassionate
save him from harm.
(Translation mine.)

The second cue contains the music box melody, played on a celesta, encompassing the next part of the film, prefiguring the adventures of princes Diego and Juan to the kingdom of *Reino de los cristales.* The spirited music is in G-major with a snippet of a melodic line from Adarna's song (Fig. 1b).[156] The character of the accompanying music also foretells the dance scene of the Negritos which will be seen at the wedding of Prince Juan and Princess Leonora. The third cue stresses a joyful mood: a full orchestra version of Adarna's song (Fig. 1c).[157]

As an overture, the music presages the conflicts in the diegesis of the film. The three-part main title cue then recapitulates the prayer to Allah (first part of the tripartite main title cue). The voice of the tenor in the prayer is the collective voice of the Berbanians praying for their king. The music is nondiegetic. It resonates the collective thoughts of the kingdom unified in prayer. I initially classified this as an intrinsic diegetic sound, following Bordwell and Thompson on the distinction between external and internal diegetic sound. I quote, "[e]xternal diegetic sound is that which we as spectators take to have a physical source in the scene. Internal diegetic sound is that which comes only from the mind of a

[156] Ibid.
[157] Ibid., 109.

character; it is subjective."[158] Because the cue in the scene is a conglomeration of thoughts by the characters whether seen or unseen onscreen and happening at any given time. This is supported by the choral singing of the prayer in 00:00:57 and 00:06:20–00:07:15 of the film. I will label this as *collective intrinsic diegetic music*. Thus, the term *intrinsic* was chosen to differentiate it from imitating Bordwell and Thompson's terminology. It resembles the notion of quasi-diegetic sound. The quasi-diegetic sound is experienced when the thought of an actor in the film is heard by only him and the film spectators, and not with fellow characters in the film. Also, the character whose thought is heard by film spectators can be seen onscreen. In the diegesis's reality, the prayer can be said that it is actually uttered anytime of the day and by anybody in the kingdom. The prayer that continues to be uttered individually at any given time throughout the sequences while the king is ill gives the spectators access to the thought of the characters both on and off screen. Thus, *collective intrinsic diegetic* prayer then is the collective thought of the Berbanians. It also gives a glimpse of the king's emotional status in sending his princes in a quest to capture the Adarna bird for his recovery. The melancholic music gives the spectators a conjurement on the gravity of the situation, that is, one of the princes may not be returning to the kingdom forever due to the dangers of the quest. Therefore, the king anticipates grief in advance (Fig. 2). The cue segues to a pompous fanfare announcing the journey of the princes. At the same time, the fanfare serves as the introduction for the narrator's prayer. The tenor, acting as narrator again, delivers a *collective*

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158 David Bordwell and Kristin Thompson, "Fundamental Aesthetics of Sound in the Cinema," 193.

intrinsic diegetic song, a prayer for the recovery of the king while the princes are accompanied by the king's army in their journey to Mt. Tabor. The text of the prayer this time goes:

Allah, Allah, ang iyong alagad
principes pagbigyan ng iyong sanggalang.
Damdam ng hari ay sugat sa buhay
ng kanyang bayang tapat na magmahal
Principes namin ay inyong baunin,
ang tapat sa pusong aming pag-ibig.
Allah, Allah, Allah, Allah, Allah, Allah, Allah.

Allah, Allah, your disciples the princes,
grant them protection.
The affliction of the king is his wound in life
by his nation's loyalty and love
take our princes
that we dearly love. (Translation mine.)



Figure 1. Full orchestra plays the main title cue with a metronome mark, quarter note to a beat is equal to 75/m. Tenor solo starts at measure 66.

The *collective intrinsic diegetic* narration this time includes the princes in their prayer as they set forth on a quest to bring home the enchanted bird in order to free the king from his suffering. At the crossroads, the parting of the princes is underscored by a majestic cue with some chromatic intervals (accidentals) signifying the uncertainty of expectations along the way (Fig. 3).[159] Various musical elements with their characteristics are the basis for the succeeding cues that depict empathetic functions. According to Kallinen,

> Though music may refer to extramusical phenomena to which the emotional meaning of music may be associated directly and independently of the structural characteristics of music, and even though it should be recognized that the music structure was not the primary focus of the present studies, the results may suggest that the emotional quality of music is often based on the music structural characteristics such as tonality, tempo, articulation and harmony.[160]

Prince Pedro takes a break from traversing the wilds and sits on a rock to enjoy his lunch. The slow pulse of the cue is now outlined by a bass ostinato. This slow tempo is a representation of Pedro's tiresome journey. The slow pulse is underlined by the stress in the bass line, resembling breathing. The nondiegetic melancholic melody of the clarinets, on the other hand, foretells the spectators of the sad outcome of the scene for he will eventually show

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[159] "Underscoring is music motivated by dramatic considerations (the "invisible orchestra") while source music is realistically part of the scene whether visually performed (a marching band, street musicians, etc.) or from a real source (radio, TV set, etc.) on- or off-screen. The term underscoring is also used to refer to the music that was considered good only when not noticed." See, Stephen Handzo, "Appendix: A Narrative Glossary of Film Sound Technology," in *Film Sound: Theory and Practice,* edited by Elisabeth Weis and John Belton, (New York: Columbia University Press, 1985), 408.

[160] See, Kari Kallinen, "Towards a Comprehensive Theory of Musical Emotions: A Multidimensional Research Approach and Some Empirical Findings," (Academic diss., University of Jyväskylä, 2006), 55.

selfishness to an older person begging for food (Fig. 4). Little does he know that this act of selfishness is a test for him. Thus, what transpires in the future would be the consequence. In this scene, the old man emerges from long shot to mid-close-up as Pedro and the latter converse. After Pedro's lunch, he climbs the mountain to reach the silver tree. This scene is scored by a nondiegetic cue imitating the sound of a singing bird with string tremolando to inform spectators that it is already night time (Fig. 5a). Upon reaching the silver tree, the melodic line moves to flute, then the music segues to string music until the point where the bass drum cuts in to indicate the enchanted bird discharging off its feces onto the sleeping prince. Consequently, the joyful mood changes to an uncannily striking one. The chromaticism in the cue signifies Pedro's transformation into stone in a series of shots to outline the changing of appearance in a series of dissolves for the effect of transformation of a human into stone (Fig. 5b).

Next, Diego shares the same fate as Pedro for not showing kindness to the very same beggar asking for food. The cue that underscores his arrival to the silver tree is of dark instrumental color with bass line ostinato (Fig. 6a). This moderately paced music tells of the danger that awaits Diego in his upcoming encounter with the Adarna bird. As it segues to the song of the enchanted bird (Fig. 6b), a distinct sound from the music box (celesta) puts him to sleep. There are three main music sources on this cue. These are the coloratura's singing voice, a flute, and a music box (played by a celesta), accompanied by a recorded chirping of birds. These three music sources create the hypnotic lullaby in this scene. The coloratura's voice is a personification of the singing bird.



Figure 1a. The appropriated Oriental music in G-harmonic minor.

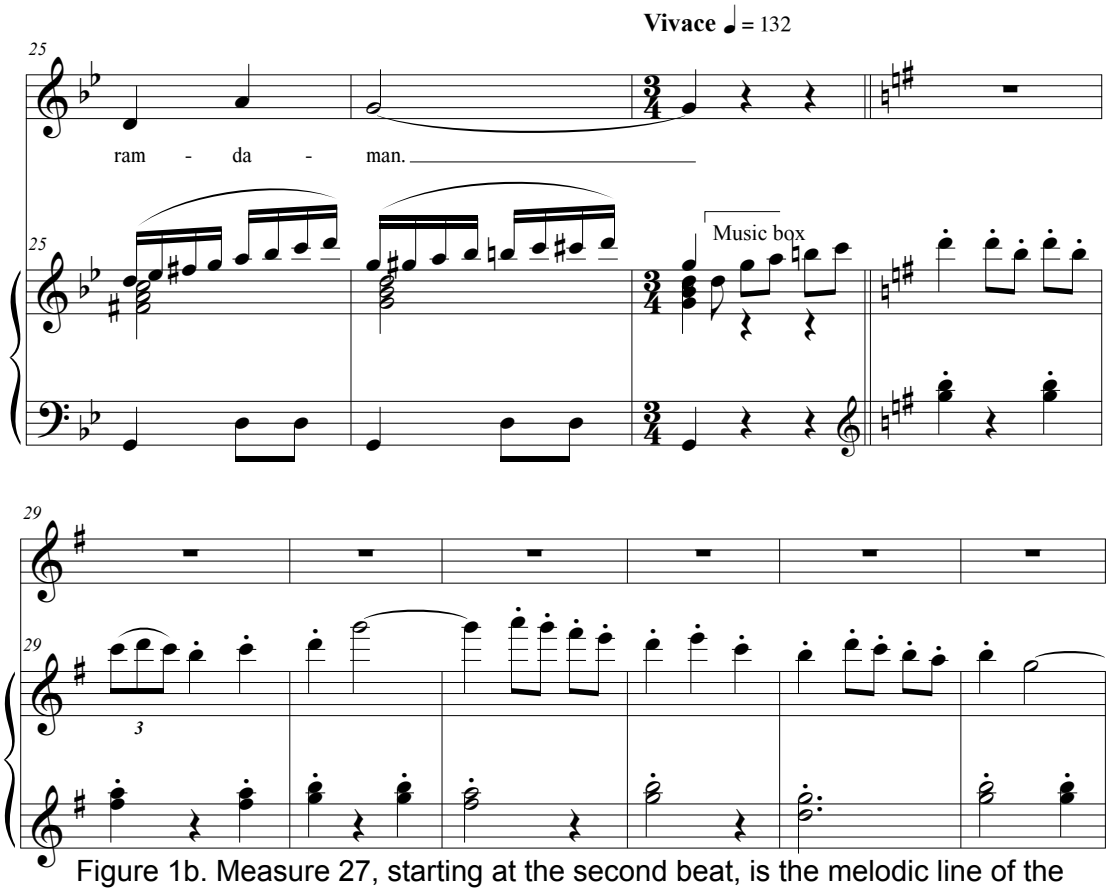


Figure 1b. Measure 27, starting at the second beat, is the melodic line of the Adarna's song.



Figure 1c. Measures 43–57, full orchestral version of Adarna's song.

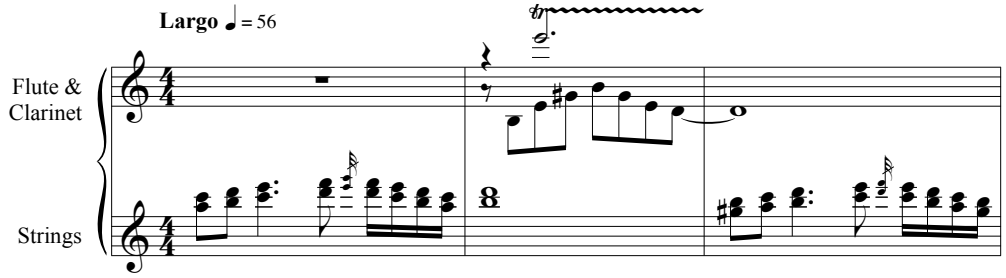


Figure 2. The slow tempo of the cue as well as the stepwise movement of tones by the strings outline melancholic mood.

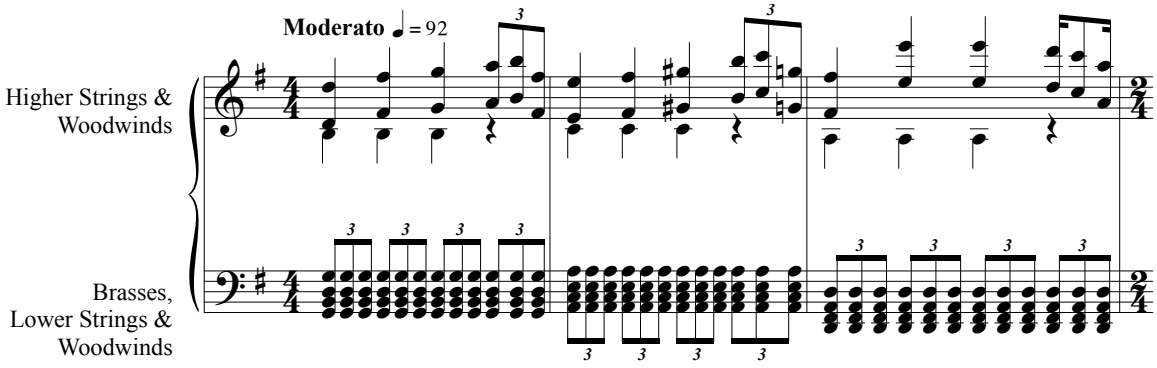


Figure 3. The G#m in measure two that goes back to G-natural (penultimate) suggests uncertainty. Similar chromaticism in the cue will be heard in the cue.[161]

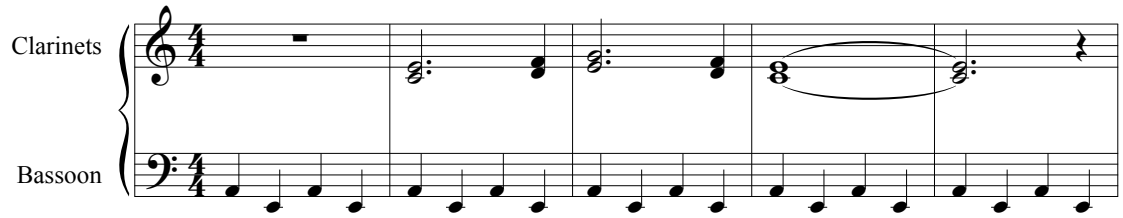


Figure 4. The four-measure phrase of the clarinets in A minor with moderato tempo suggests melancholy.[162] According to Joshua Dissmore, " . . . Mathesson observed that joyful music was marked by wider intervals, and subsequently, he states that to convey sadness, the narrowest intervals are the most suitable."[163] However, his observation does not necessarily suggest that the music composer was aware of the Doctrine of Effect.

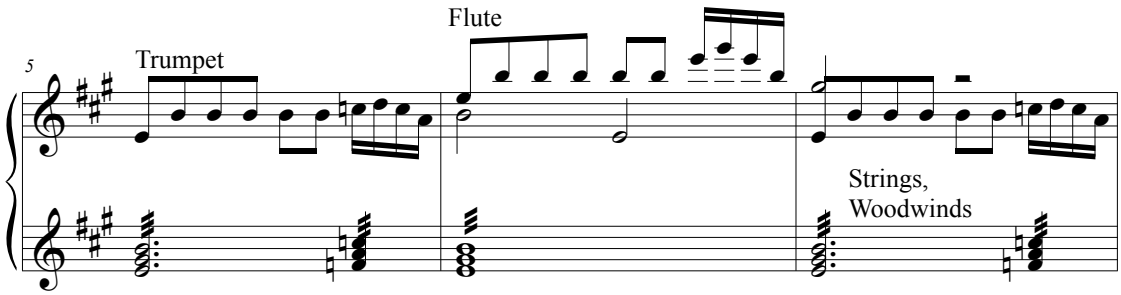


Figure 5a. The intervalic leaps of the flute in the second measure suggest the singing of a bird while accompanied by string tremolo conveying night time.[164]

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[161] Deryck Cooke, *The Language of Music*, 165.

[162] Ibid., 99.

[163] See, Joshua L. Dissmore, "Baroque Music and the Doctrine of Affections: Putting the Affections into Effect," *The Research and Scholarship Symposium: The 2017 Symposium*, Cedarville University, Cedarville, Ohio, USA, April 12, 2017, 3–7.

[164] Deryck Cooke, *The Language of Music*, 104.

Consequently, it also represents a mother singing a lullaby to her baby. The flute sound affirms the bird's singing. And the sound of the music box, represented by the sound of a celesta, is another metaphor for lullaby music. These three music sources were utilized to weave a narrative magical cue in putting one into sleep, constant element throughout the film. After the cadenza of the song, the enchanted bird starts defecating on the sleeping prince. Prince Diego's transformation into stone is underscored by a beaten bass drum and chromatic harmony with a series of shots dissolving to the next.

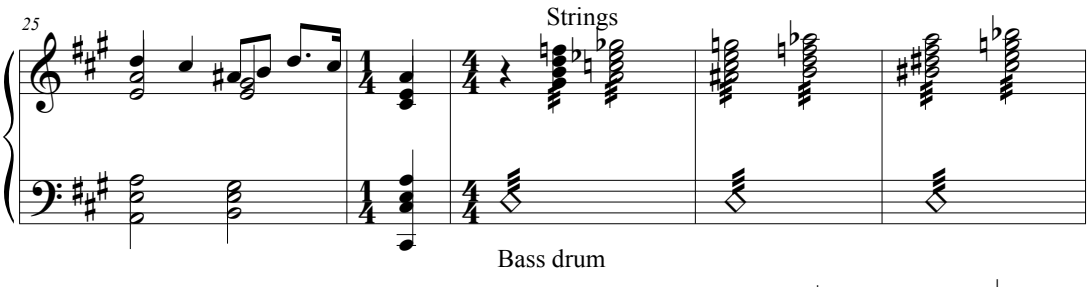


Figure 5b. Starting at measure 27, the chromatic harmony of the strings, accompanied by bass drum roll, emphasizes the transformation of Prince Pedro into stone.

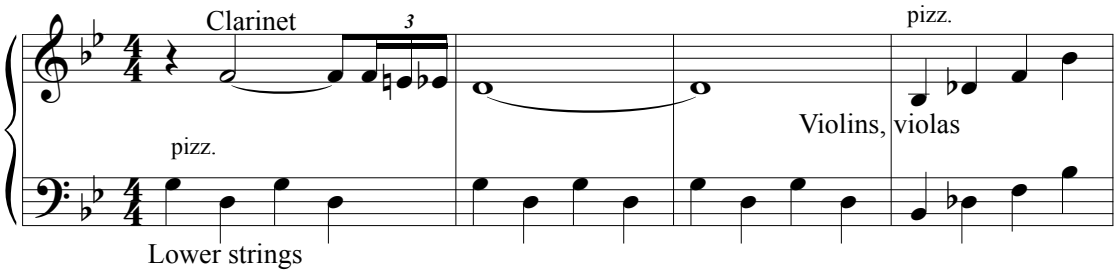


Figure 6a. The chromatic descend darkens the melody played by the clarinet.

As it was with Pedro's transformation, the bass drum sound represents the hardness of the stone while the chromaticism signifies his material transformation (Fig. 6c).[165]

[165] Ibid., 94.

Meanwhile, Prince Juan's journey is also underscored by a slow melancholic music (Fig.7a). This is a reprise of the narrative cue seen in Pedro's journey. The cue continues after Juan's encounter with the old beggar, on the way to the cave to seek the help of the hermit. The pounding sound of the drone bass line this time extends to Juan's steps in finding the whereabouts of the hermit. The next cue will be heard when the hermit leaves Juan to gather the things he needs to capture the enchanted bird (Fig. 7b). The stately musical cue affirms Juan's curiosity about the hermit being the old man he helped prior to his visit to the cave. And with the bread on the table bearing his bite mark, he didn't bother asking the hermit if he's the same person whom he helped earlier.



Figure 6b. The three main sources of the enchanted music of the Adarna: celesta, flute, and soprano voice with accompaniment from strings.

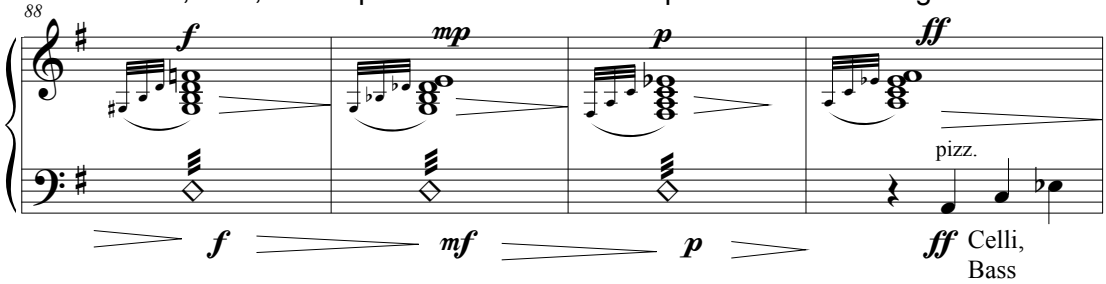


Figure 6c. The transformation of Prince Diego into stone is accompanied by the tremolo of strings and bass drum.



Figure 7a. The melancholic phrase by a clarinet duo in A-minor and moderate tempo.

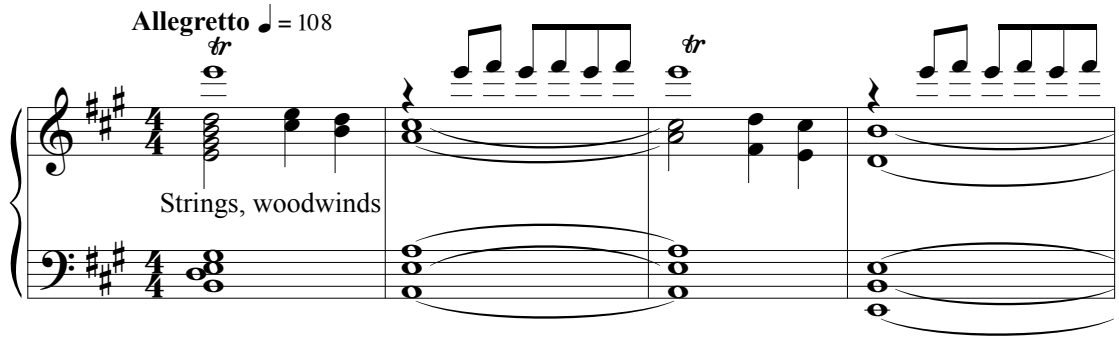


Figure 7b. The key of A-major is suggestive of an affirmative mood of the cue as mentioned by Dissmore in his study.[166]

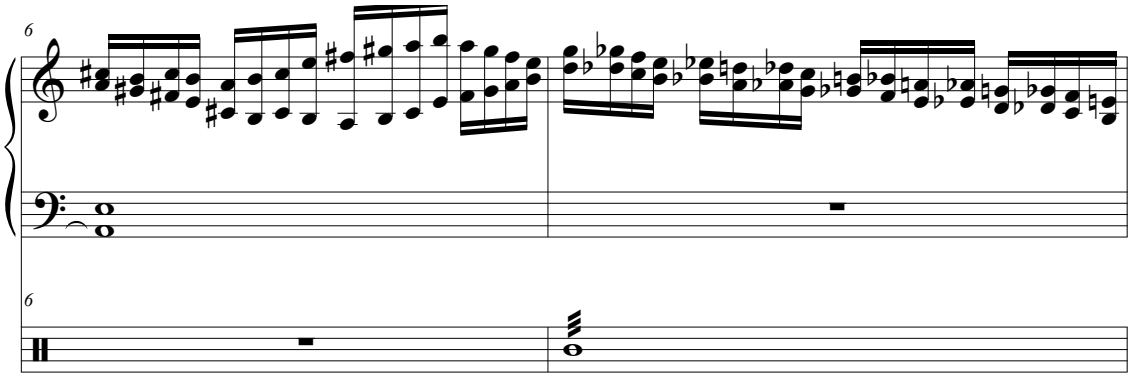


Figure 8. The chromatic melody of the strings and clarinet with bass drum tremolo accompanies the transformation of the princes from stone back to human (death to life).

[166] Dissmore quotes Rameau's argument in his *Traité de l'harmonic (Treatise on Harmony, 1722)* that, "[t]he key of either C, D, or A in the major mode is suitable for songs of mirth and joy. Either F or B-flat is appropriate for tempests, furies, and such subjects. Either G or E is right for both tender and happy songs. Grandeur and magnificence can be expressed by the key of either D, A, or E. The minor mode in the key of either D, G, B, or E is apt for sweetness and gentleness. The key of either C or F-minor is suitable for gentleness or laments; F or B-flat minor is appropriate for melancholy songs." 7.

The reprise of the same cue while searching for the silver tree will be heard again while Juan awaits the arrival of the Adarna bird. As soon as the bird perches on the tree, it commences to sing, a reprise of the song it sang during Diego's encounter with the bird or rather a continuation of the song that was previously heard. I noticed that the song comprises of theme and variations, the first half of which was utilized in the scene where Diego encounters the Adarna bird. The second half of the song continues in Prince Juan's encounter with the enchanted bird. The dominance of the chromatic melody in the next cue and the absence of the drone bass drum sound indicates the triumph of Juan over the danger of turning into stone and his success in the entrapment of the Adarna bird. It is to be noted that the massive sound of the bass drum from the previous scenes depicted the bodily transformation of the princes into stone. That being so, the absence of this instrument in the soundtrack informs the spectators that Juan will not be transformed into a stone.

After capturing the bird, the hermit tells Juan to go back to the silver tree and look for the two huge stones and pour the enchanted water unto them to bring them back to life for they are his siblings (Fig. 8). The joyful cue outlines the emotional state of Juan to see his brothers come back to life as well as the absence of danger awaiting him when he reaches the silver tree. An extended reprise of the transformation cue (Fig. 9) follows the pouring of the enchanted water onto the stones. Hence, the two princes live again.

The announcement heard by the queen in the deep of night is underscored by a slow music (Fig 10a). This cue is an appropriation of an

Oriental music. The slow part signifies the calmness of night and lack of movements. The cue continues with a brisk movement of the melody (Fig. 10b) while the princes approach their father signifying excitement that the king would recover from his illness at last and, at the same time, weariness about what Pedro treacherously did to their youngest brother, Juan. The next cue will be heard when brothers Pedro and Diego try to make the Adarna bird sing (Fig. 11). The cue track is played by a clarinet solo with string tremolando. The tremolo of the strings again informs the spectators of something ominous.

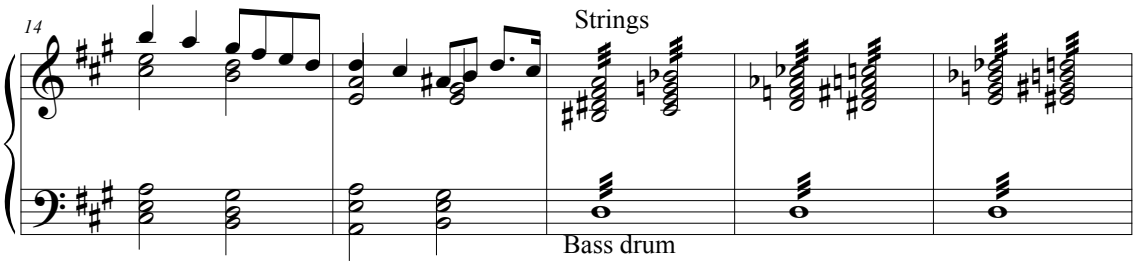


Figure 9. The extension of the transformation cue with a hint of tonal melody (measures 14–15) in A-major as the princes return to life (measures 16 onwards).



Figure 10a. The melodic line appropriates an Oriental music in slow tempo.

The replacement of the flute with clarinet confirms that it is not the bird's voice. As a result, Adarna remains silent and refuses to sing. The absence of Adarna's

enchanted singing means that the king remains ill and the two princes failed in their task.

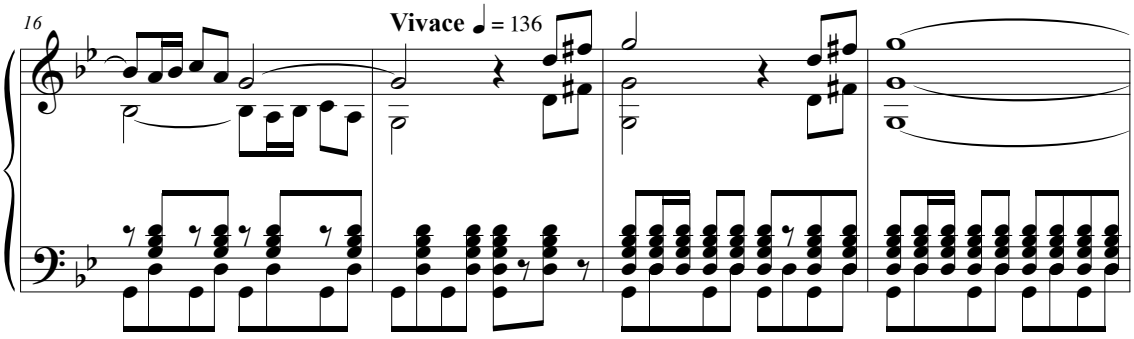


Figure 10b. The excitement of the princes is focalized through the change in tempo from andante to vivace as well as the harmonic rhythm of the bass line.

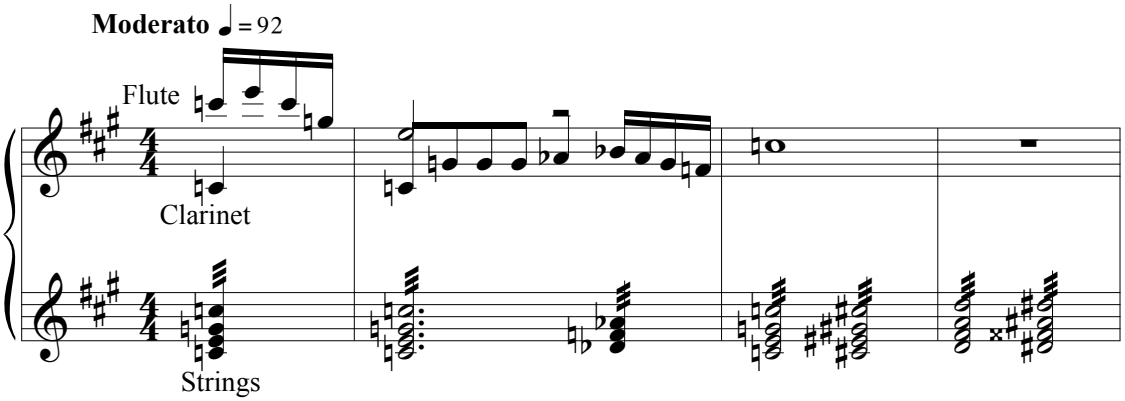


Figure 11. The short passage of flute is a reminder of the supposed voice of the bird singing the song, instead, the clarinet takes over. With the clarinet playing the melody, Adarna's bird is not heard. It refuses to sing because the real captor is not around and as a consequence, the king remains ill.

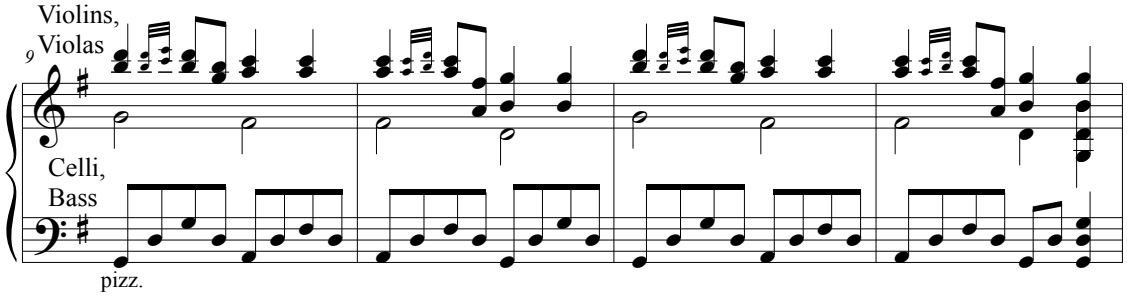


Figure 12a. The use of grace notes in this cue creates a comic style to the music as it serves to release the frustrations of the spectators from the previous scenes whereby Adarna refuses to sing for the king to be freed from his deadly malaise.

The next scene (00:38:41) is between a jester and a doctor preparing medicine for the king. However, this scene was comical and that the cue music resembles its nature (Fig. 12a). The cue utilizes a *quotation.*[167] The music is taken from Rossini's "William Tell Overture" which has been attributed to rodeos and horse ride chases in countless films (Fig. 12b, see Appendix D, 426–27). This comic interlude in the film serves as a breather for the previous scene in which the Adarna bird did not sing.

In the next scene, the enchanted bird finally sings upon the arrival of Juan (Fig. 13a). The diegetic sad melody moves to the spirited singing of the Adarna bird. Juan enters the king's chamber in a wide shot, along with his brothers who were at the entrance of the chamber. The cue is an interchange between sung and spoken narration of a coloratura voice. Similar, but not quite, to the previous songs of the Adarna bird, two music sources can be heard: the flute (mimics the sound of a bird) and the soprano voice (capable of spoken narration). The absence of the music box (celesta) as a sound icon of lullaby reverses the effect. [168]As in the diegesis, the Adarna bird's singing frees the king from his fatal illness. The music track shows this change to the spectators subliminally (Fig. 13b). Without the sound of the celesta, there is no lullaby effect that had put someone to sleep. Logically, the king awakes this time.

The next cue will be heard at night as Pedro frees the enchanted bird from its cage (Fig.14). The interchanging woodwinds and pizzicati of the strings represent the *parallelism* in the gesture of tiptoeing of Pedro as he approaches

[167] According to Handzo, "Quotations are snatches of familiar themes." See, Stephen Handzo, "Appendix: A Narrative Glossary of Film Sound Technology," 410.
[168] Deryck Cooke, *The Language of Music*, 112.

the bird's cage.[169] The pizzicato is an icon of sneaking to free the enchanted bird while the sustained woodwind chords depicts Juan sleeping unaware. The moment when the king finds out about the enchanted bird's disappearance, Juan is already seen ahead searching for the bird outside the castle. This scene is underscored by a narrative cue of a solo piccolo representing the singing voice of the Adarna bird (Fig. 15).

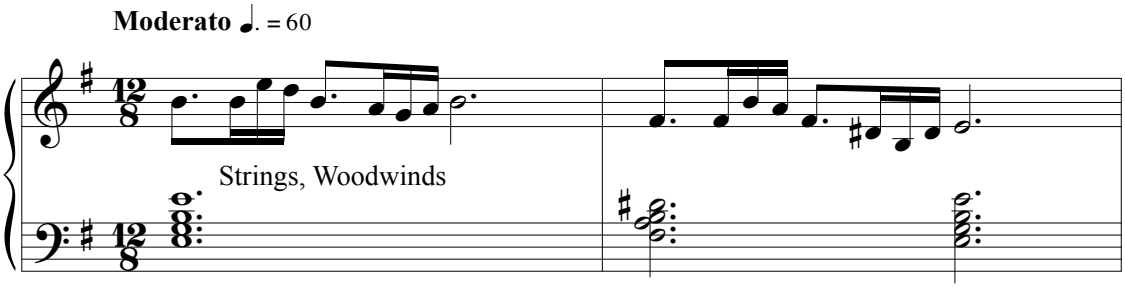


Figure 13a. This sad melody in E-harmonic minor will be heard again as a song of Princess Leonora in the coming sequence where she longs for the comeback of Prince Juan.

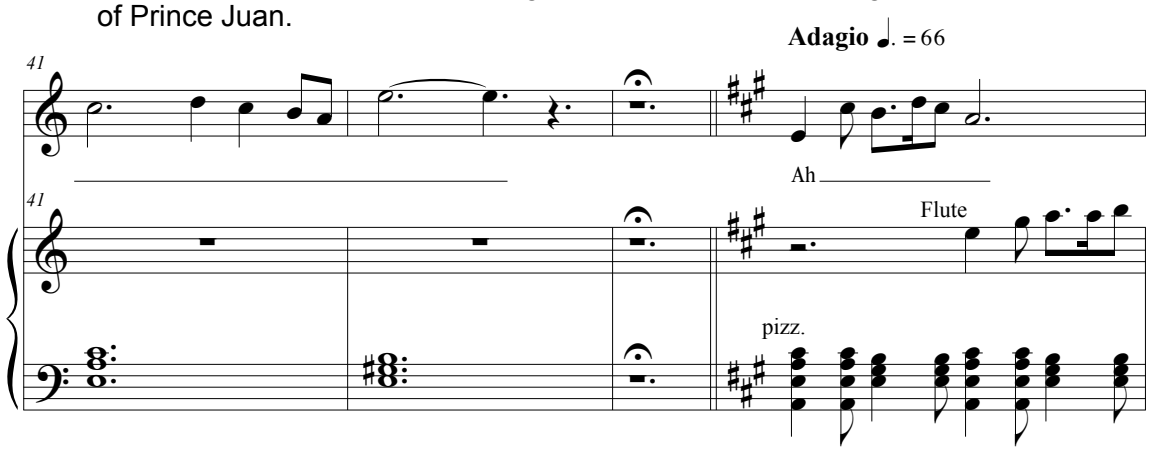


Figure 13b. The song of Adarna with the absence of celesta in the ensemble is the mediation done by the film scorer to reverse the effect of the deadly song of the enchanted bird.

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[169] According to Kalinak, "[p]arallelism, generally dismissed as merely duplicative, has become a watershed for all scoring practices which match visual and aural information… —most obvious type of parallelism is Mickey Mousing which matches the beat of the music to physical action in the image." See Kathryn Kalinak, "Towards a Comprehensive Theory of Musical Emotions," 26.

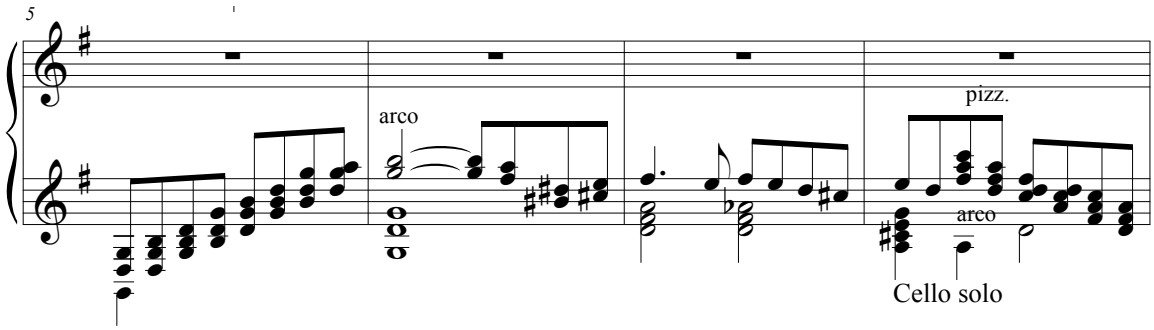


Figure 14. The contrast between pizzicato and arco by the strings mimics the stop and go of Prince Pedro as he cautiously head to release Adarna from captivity.

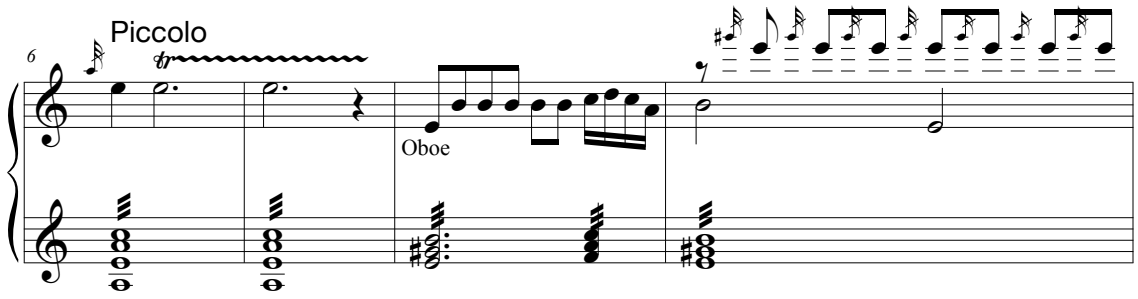


Figure 15. The piccolo flute starts playing, Adarna finally sings for the king.

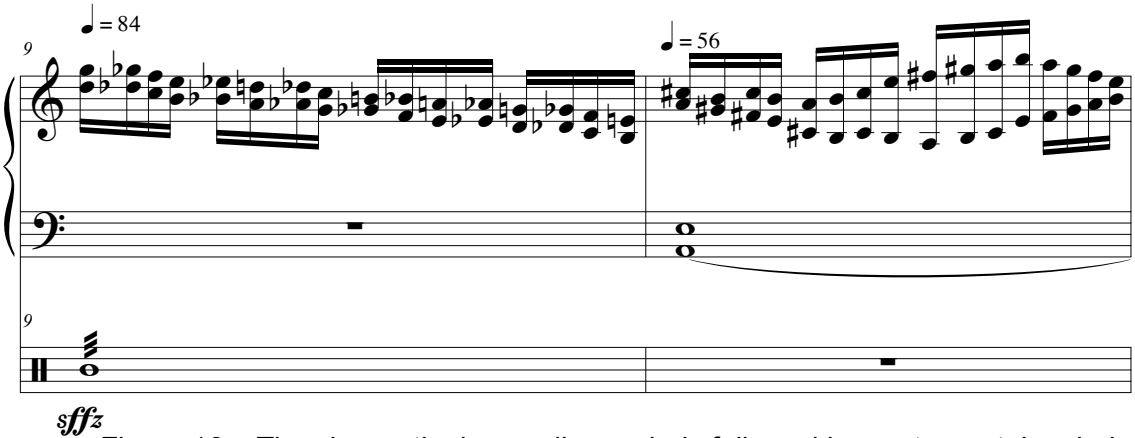


Figure 16a. The chromatic descending melody followed by contrapuntal melody signifies the action taking place in the scene.[170]

The higher pitch of the bird's singing by a piccolo symbolizes its escape. A parallelism to flying, it is high pitch and is iconic to moving high and far away. During Juan's search, he finds a deep well. His brothers arrive and, out of

[170] Cooke, *The Language of Music,* 165.

curiosity, Juan asks his brothers to lower him down into the well to find out what lies beneath.

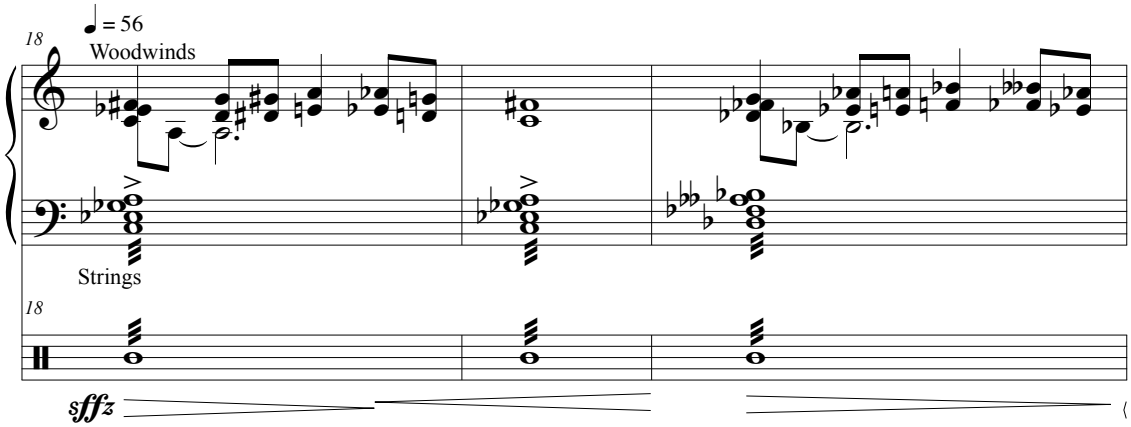


Figure 16b. The chromatic melody thickens with diminished seventh chords in tremolo by the strings and rolling percussion thickens the cue for the scene suggesting tension.

During the lowering down, a dreamy-like chromatic cue underscores the change of scene (Fig. 16a). This continues until he reaches the bottom. At the bottom of the well is an underground castle. The simple chromaticism thickens as he approaches the castle, thus, indicating a warning to the spectators that there is danger nearby (Fig. 16b). The cue ceases suddenly upon Juan's encounter with Princess Leonora. After which, the two hear a deep human voice in medium close-up followed by a unison of strings playing a low register melody (Fig. 17).

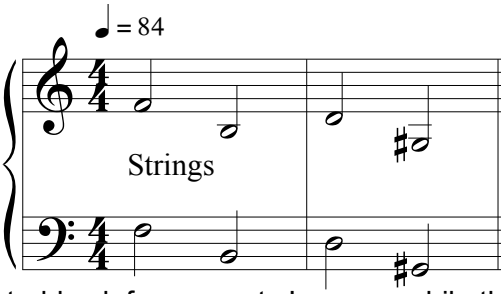


Figure 17. The treble clef represents Leonora while the bass clef is for Juan.

This unison of treble and bass affirms the voice that the two characters heard. The cue develops and thickens in anticipation of the sight of a giant. To

emphasize the size or power of the giant, low angle shot was utilized with sinister-effect from below (Fig. 17a.1–4). Furthermore, with the two shot (medium close-up) of the giant and Juan, the latter evades from the giant to give an impression that he is substantially smaller than the ogre (Fig. 17b.1–4). In parts where Juan is seen with only a specific part of the giant like legs and hands, use of props commensurate to the height of the giant did a sufficient job that time (Fig. 17c.1–4). For the underlying score, the low bass line, bass drum, and tympani emphasize the weight and mightiness of the giant while the chromatic melody signifies the uncertainty of the situation as well as fear on the ongoing duel between the giant and Juan.



Figure 17a.1 [00:59:10]



Figure 17a.2 [00:59:11]



Figure 17a.3 [00:59:12]



Figure 17a.4 [00:59:13]

Figures 17a.1–4. Low angle shot series showing the light effect done to create the illusion for the massive giant.

The moment Juan defeats the giant, the narrative cue subsides to tonal style. As Leonora gets pulled up to the surface of the earth, a reprise of the chromatic cue underscores the scene. Consequently, this chromatic cue serves as a leitmotif for this action (Fig. 18).[171]



Figure 17b.1 [00:59:36]



Figure 17b.2 [00:59:38]



Figure 17b.3 [00:59:39]



Figure 17b.4 {00:59:40]

Figures 17b.1–4. Series of two shot between the giant and Juan. The giant is literally closer to the camera while Juan is further back, an optical illusion for the spectators.

While Leonora and Pedro are having conversations in a medium close-up or two shot, a romantic cue is heard in the background. The music is very light and is moderately moving to suggest the mood of Pedro as he adores Leonora.

[171] The use of leitmotif as an event helps in decoding the current foregoing without the use of words or dialogues, thus, according to Abbate: "When…words are reinforced by leitmotivic references, the reinforcement is tautological." Abbate, *Unsung Voices,* 187.

But this cue solely insinuates the emotional state of Pedro. Thus, the spectators are deceived to thinking that both are falling for each other until the moment Leonora turns down Pedro completely. But then again, at the end of the diegesis, Prince Pedro marries Princess Leonora. The sonic narration here is a *prolepsis*, telling their fate (Genette 1980, 40). Moreover, a reprise of the leitmotif (see Fig. 18) is utilized as Leonora tries to bring the two princes up the deep well. The cue suddenly cuts off when she intentionally discontinues the tugging of the vine, having been dismayed dismay as Pedro did not bother to lift a finger to help her. While pulling out Juan from the ravine, the underscore music is a bass drum roll suggesting danger instead of the leitmotif (Fig. 19a). After this, Pedro is seen cutting the vine so that Juan will not be able to get out of the well. The use of crosscut montage between Pedro and Juan, with the former dropping the latter for good, effectively added to the drama of treachery in the scene. While in the deep well, a couple of soldiers swiftly but silently attack Juan. The underscore on this fighting scene is in moderate tempo and played as string pizzicati suggesting the nimble movement of the soldiers (Fig. 19b). A cutaway shot of the surface shows Pedro abducting Leonora and this is underscored by a heavy brass music (Fig. 19c). However, it goes back to the previous cue as the scene cuts back to Juan.

Meanwhile, Leonora and Pedro arrive at the Kingdom of Berbania. Entering from the wide shot, they approach the foreground of the castle's interior. It cuts to a two shot (medium shot) angle for conversation. As they present

themselves to the king, a reprise of the previous slow and melancholic cue is played.



Figure 17c.1 [00:59:16]



Figure 17c.2 [00:59:17]



Figure 17c.3 [00:59:18]



Figure 17c.4 [00:59:19]

Figures 17c.1–4 is a succession of shots whereby a giant leg prop is utilized for the trick needed as the giant try to crush Juan.

What is striking is that fanfare was not utilized in the scene. Rather, an unlikely negative mood for the arrival of noble bloods in counterpoint takes

place.[172] This cue then speaks of the mood of the king for not seeing his other princes. The sadness told by the sonic narrator, even when not spoken by the king and physically concealed, can be felt by the spectators.

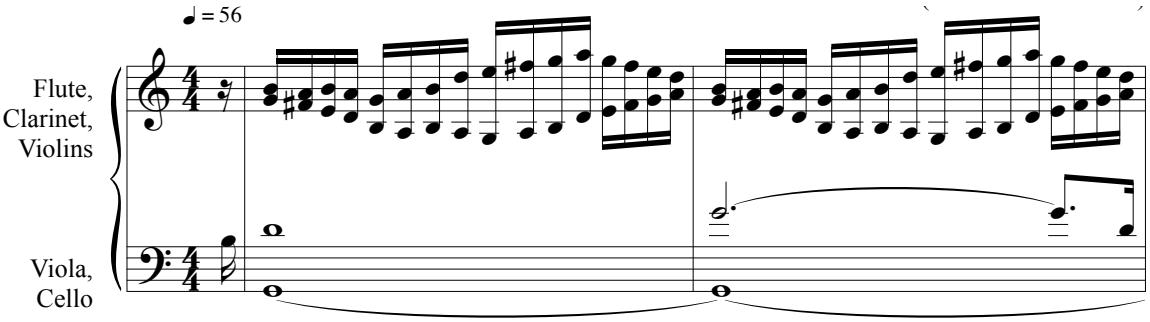
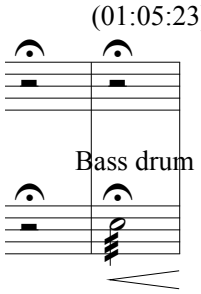


Figure 18. Reprise of the chromatic melody as Princess Leonora climbs to the surface of the earth.

Figure 19a. Drum roll as danger.



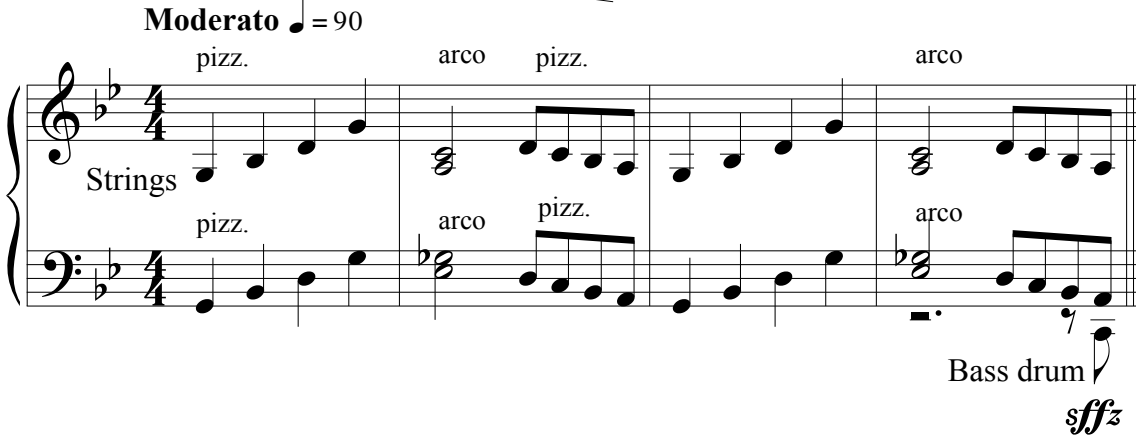


Figure 19b. The movement of the string pizzicato unison in metronomic tempo mimic the advancing soldiers of the underworld.

Juan and Diego then ride a giant bird to reach *Reino de los cristales*. The cue, in forte dynamics, is played by the flute with accompanying sound of natural

[172] "Counterpoint—music which does not duplicate visual information . . . foreshadows, undercuts, provides irony, or comments upon situation or character . . . — contrapuntal." See, Kathryn Kalinak, *Settling the Score,* 26.

birds (Fig. 20a). Thus, the flying scene without actual visual movement is animated by the sonic narration. This cue segues to the song of Princess Leonora back at the Kingdom of Berbania (Fig. 20b). This diegetic music narrates her longing for Juan, her beloved. The lyrics of princess Leonora's song goes:

> O, irog ng buhay kong mahal bakit mo ako binayaan?
> Ang pangako mong babalikan nasaan ka giliw kong Don Juan?
> Humingi ng taning sa sugal, o may pangakong may makaligtan
> sa mga kamay niyang marahas at hintayin ka giliw kong mahal,
> aking liyag,
> Irog ko ay halika, huwag akong bayaan, masdan mo ang lumbay.
>
> My love, why did you forsake me?
> You promised to be back, where are you my dear Juan?
> Ask for a time limit in a gamble, or confront a promise
> from his violent hands and I will wait for you my dearly beloved.
> Come to me my dear one, do not forsake me, behold my
> loneliness. (Translation mine.)

The lyrics of Leonora's song discloses her desire for her beloved Juan. She even thinks that Juan is having a leisurely enjoyment so as to forget his promise to return and fulfill his vow towards her. On that account, honoring a promise or an agreement is focused in this scene. The diegesis informs the spectators of keeping a promise in view of the fact that one gets hurt when this agreement is not honored.

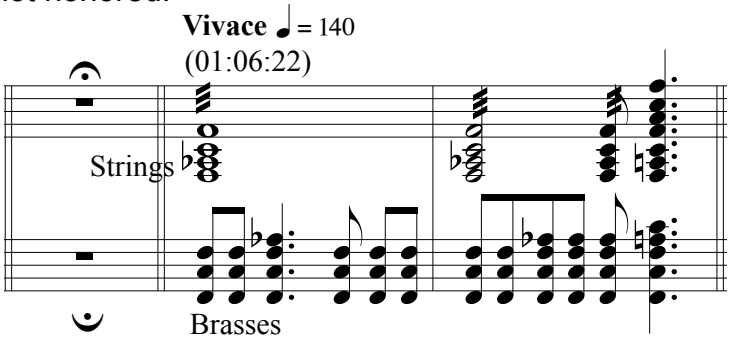


Figure 19c. The abduction theme is outlined by a rhythmic pulse of brasses, heightened by string tremolo aiming to elicit suspense by way of music cue.

Moreover, a reprise of the former cue reverberates as the scene goes back to Juan and Diego. This ends with a stinger as they get off from the giant bird in the kingdom of *Los Cristales* (Fig. 20c).[173] Double exposure film technique is utilized to compose the shot of the two princes hanging by the legs of the giant bird and an aerial shot of *Reino de Los Cristales.* This is followed by a smash cut focused on a flying bird in the sky, creating the visuals needed for this sequence. This technique is characterized by the sudden change of focus from one subject to another. On their search for the two beautiful princesses, immanently associated with the enchanted voice, a romantic cue is played (Fig. 20d). This cue is an appropriation of an Oriental music suggesting their presence in a foreign land. The romantic character informs the audience of their desire for the princesses. The next underscore is heard while Princess Maria casts a spell for the mountain to move closer to the castle (Fig. 21a). This was technically made possible with the utilization of zooming in on a mountain backdrop creating the illusion that the mountain is moving closer to the castle. The chromatic string tremolos create an eerie music portraying magic. By now, the string tremolo is a clear leitmotif for the event of night time. It also narrates the magic of the mountain moving closer to the castle, right beside the window. The following morning, the king sees the mountain just right outside the palace window, affirming Juan's success over the impossible task that was asked of him. The

[173] "Stingers are the sustained high-pitched chords (i.e., musical italics) that accompany knives aimed at the heart or the bass chords that follow the fainting wives as they drop the telegram from the War Department." See, Stephen Handzo, "Appendix: A Narrative Glossary of Film Sound Technology," 410.

underscore for this scene is played by the woodwinds with slow pacing with a sonorous but melancholic mood (Fig. 21b).[174]

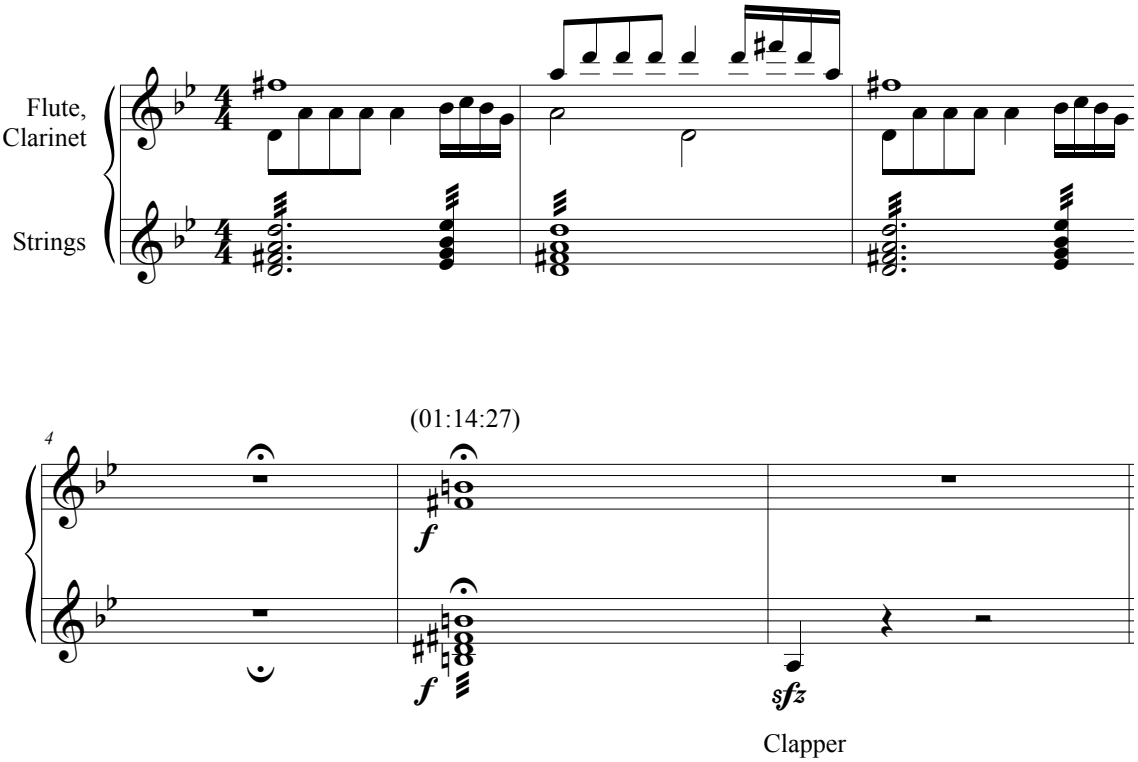


Figure 20a. The flute passage again informs the spectators of the presence of a bird in the sequence. This time by a ginormous enchanted bird carrying the princes to the Kingdom of Crystals.[175]

The loud dynamics of the nondiegetic music narrates the fear of the King toward Juan because he might lose his princesses to the princes. The next cue will be heard with the duet of Juan and Maria in their profession of love for each other (Fig. 22a). It is proper to note that the music box is added to the accompaniment creating counterpoint to the melody. This use is both anaphoric and proleptic (Genette 1980, 67). The musical instrument indexes the meeting of Maria and Juan. Further, the timbre anticipates future conflict in the diegesis. The next

[174] Cooke, *The Language of Music,* 99–101.
[175] Ibid., 95.

nondiegetic cue is in vivace tempo, underscoring the flattening of the mountain and plant cultivation (Fig. 22b). The lyrics of Maria and Juan's duet is as follows:

Juan: Igawad ang iyong patawad
dito sa pangahas
Nang ikaw ay mamalas,
puso ko ay nagsugat

Maria: Ang iyong kapangahasan
ang kapalit ay buhay
ngunit natitigilan
dahil ang mukha niya'y
maganda naman.

Both: 'Di magawang ipagtawad amin na pag-ibig
na uhaw sa aba kong puso na ngayo'y may sugat
dahil sa ganda n'ya at hirang.
H'wag mong habagin ang pagdaing
hari na'y tugma ang 'yong damdamin.
Ang aking pagsamo'y tanggapin,
'di ba ako'y tao aking giliw?
Ang nilayon ko, ako'y mahalin.

Juan: Bestow your forgiveness to this audacious lad
after gazing at you my heart wounded

Maria: Your audacity begets life but dumbfounded
with his beautiful face.

Both: Cannot grant forgiveness, our love,
thirsty for my pitiful heart now wounded
because of his/her beauty that I choose.
Accept my plea,
am I not human, my love?
What I long for, I ask for your love. (Translation mine.)

A series of action cuts, dissolving one after another, is utilized to create the romantic scene. The gracefulness of the underlying score is not only due to the joyful moment of the task being accomplished but furthermore due to the affirmed loving emotions between Maria and Juan. As this happens right after the duet,

the joyfulness of the mood serves as an iteration of the actants' emotional state. The chorus of the king's ladies-in-waiting is the next diegetic cue that describes the current emotional state of the king (Fig. 23).[176] The text of the chorus goes:

> Huwag, mahal na Jurnan, kapatid, nababalot ng lumbay,
> kami'y naririto upang pawiin ang bawat tamlay.
> Ikaw na ang dakila at handog na walang kapantay
> Ang lahat ng lumbay at iyong hirap na kayang takpan.
>
> Do not be saddened our beloved Jurnan, brother, overwhelmed with sorrow.
> We are here to efface every single indisposition
> You are the greatest and a present who is unparalleled
> We can ease all your hardships and worries. (Translation mine.)



Figure 20b. The harmonic E-minor key of Leonora's song is an appropriation of an Oriental music, sang as she longs for Juan.[177]

[176] However, I find it odd that the king has his ladies-in-waiting servants which are, in real life, only intended for female nobilities like queens and princesses.

[177] Cooke, *The Language of Music,* 106–07.

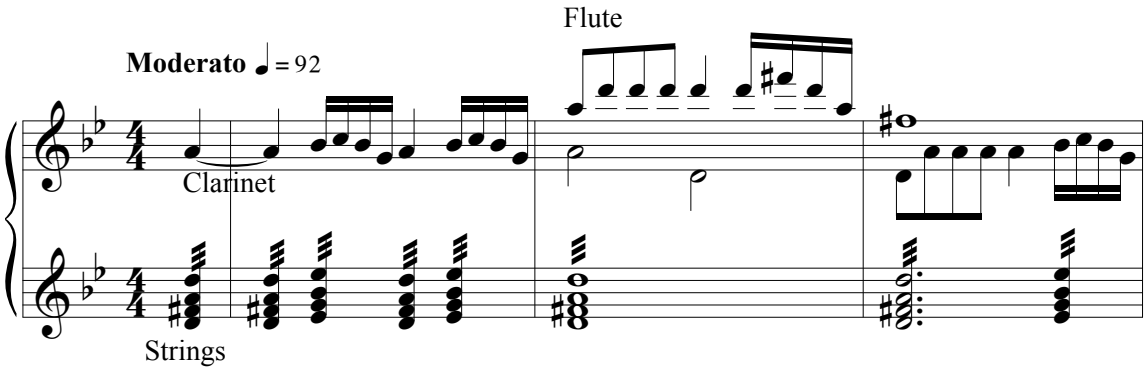


Figure 20c. As sonic focalizer to the scene, reprise of the bird song is heard again as the princes arrive at the Kingdom of Crystals.



Figure 20d. The presence of tritone, D#m and G#m, in measure two of the cue above signifies the Oriental music appropriation.

This cue gets interrupted as the king's adviser informs him about the escape of the princes along with the princesses. As the scene changes to a chase of the runaways, Rossini's "William Tell Overture" clichéd quotation is again utilized to give thrill to the chase sequence (Fig 24a, see Appendix D, 426–27). Panning shots both from left to right and vice versa were used to put the chasing characters in the visual frame of the cinema, thus, projecting excitement to it. After creating a mountain out of a stone to block the passageway for the pursuers, a *short cue* is utilized to emphasize the current situation.[178] This cue is composed of only two sustained block chords played by clarinets and pizzicati by the strings. The chords are inverted D-sharp diminished seventh to D-diminished

[178] "Short cues are a few bars of music that serve as punctuation." Handzo, "Appendix: A Narrative Glossary of Film Sound Technology," 410.

seventh (second chord written G-sharp, B, D triad in the example). The step down from a higher chord is an iconic gesture of the pursuers' diminishing hope to catch the runaways despite the mountain blocking their way.



Figure 20e.1 [01:14:23]



Figure 20e.2 [01:14:24]



Figure 20e.3 [01:14:29]



Figure 20e.4 [01:14:36]

Figures 20e.1–4 is a series of double exposure technique superimposing the moving actants in the foreground and stationary kingdom in the background.

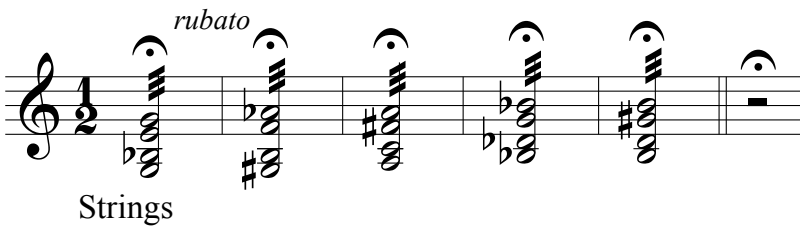


Figure 21a. The chromatic block chords of strings played in tremolo and fermata create the enchanting sound of a spell that was casted to move the mountain.



Figure 21b. The melancholic characteristics of the cue focalizes the emotional state of the king from Juan's triumph over the former's impossible task.

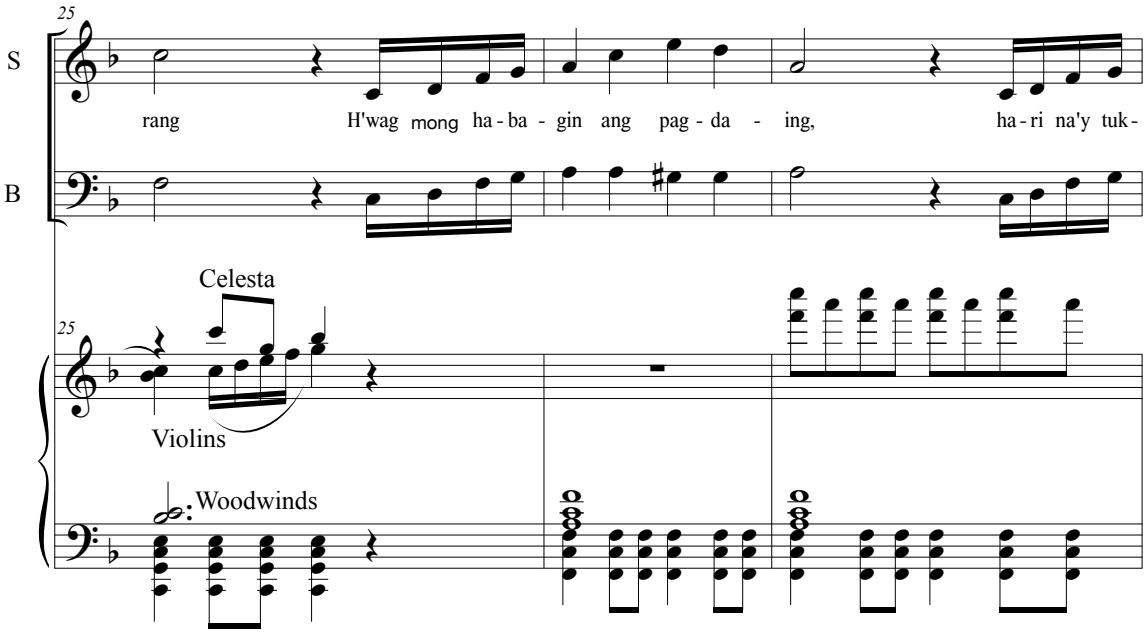


Figure 22a. Maria and Juan's duet reintroduces the celesta, measure 25, marking the second part of the diegesis.

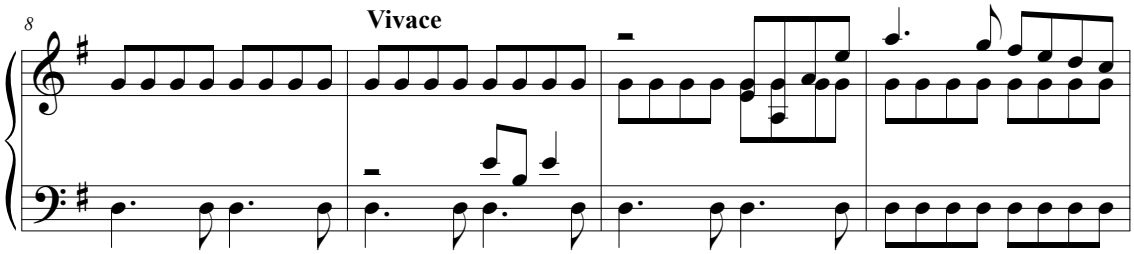


Figure 22b. The wide intervals in measure 10 suggest excitement in this cue and supported by the vivace tempo with the regular pulsation of G in the treble clef and D in the bass clef.

A cutaway shot of a mountain and back to Juan and Maria create the illusion. Maria then magically makes a sea to block the pursuers which is achieved through a series of dissolves. Furthermore, a reprise of the cue, first utilized in the scene about the action climbing down inside the well and up is used in the

scene of water rising up and turning into a sea. The chromatic scale sliding downwards for this cue is extended with sustained diminished seventh block chords, transforming into a chromatic melody (Fig. 24b). The extension signifies the hopes of the king in pursuing his princesses and the princes. His hopes, however, crumbled down. There is with no chance of retrieving them back. As a result, the king curses the runaways. The king also orders his adviser to be beheaded.

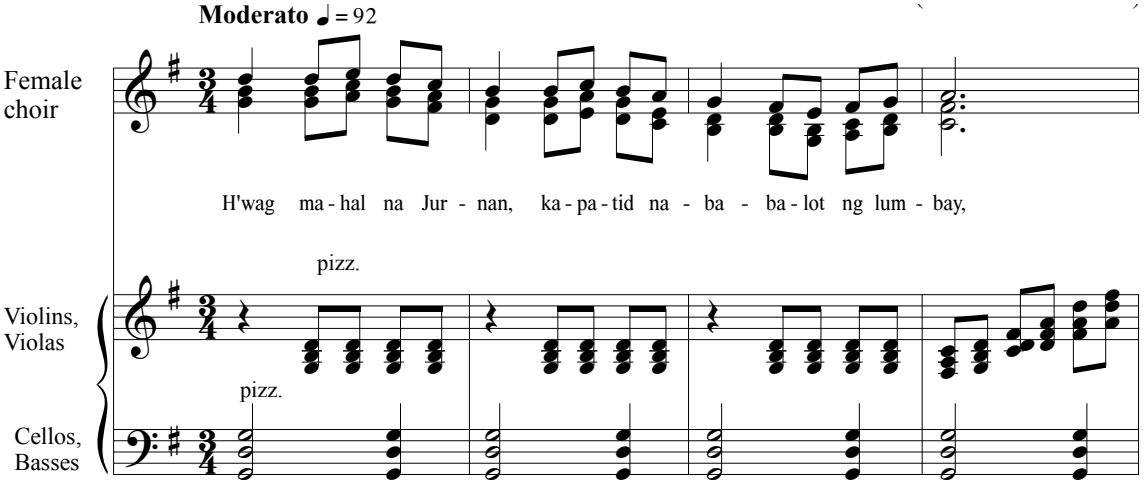


Figure 23. Although the mood of this cue tends to be sad, its gentle characteristic outlines the act of bringing joy to the king by the ladies-in-waiting as he is troubled.



Figure 24b. The snippet above is the extension of the diminished seventh block chords as the diegetic mountain blocks the chasers onscreen.

Meanwhile, a joyful cue plays on the next scene where Juan and Maria check-in at the inn. Apparently, the cue is in ternary form—ABA or major, minor, major (Fig. 25a). This musical form connotes the happiness that the lovers currently feel (major) but when Juan informs Maria of his intent to visit his father, Maria becomes weary that she might be forgotten (minor). Juan's assurance of his genuine love toward Maria concludes the ternary form (major).



Figure 25a. The leaps in the melodic line, again, as Dissmore posits, elicits a joyful mood to the spectators.

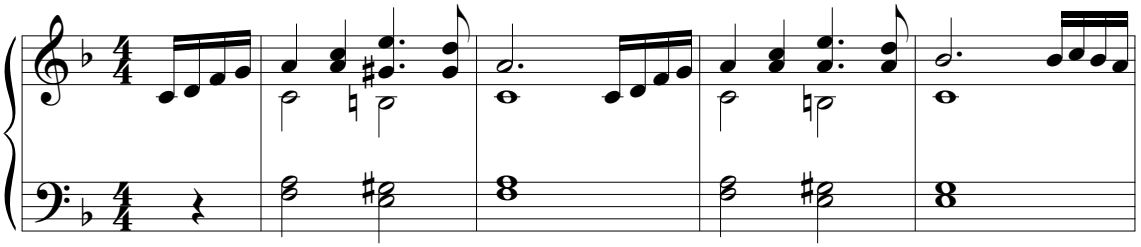


Figure 25b. Same as above, the leaps suggest joyful mood in the cue.

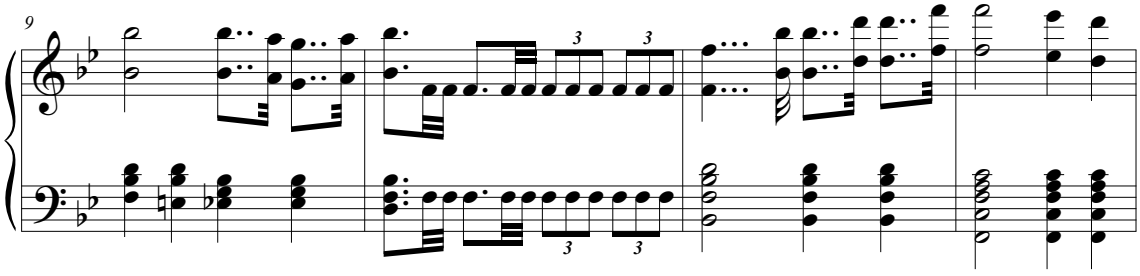


Figure 25c. According to Ishiguro, Dunstan's analysis of B-flat major key elicits nobleness, gracefulness, elegance. See, Maho Ishiguro, *The Affective Properties of Keys in Instrumental Music from the Late Nineteenth and Early Twentieth Centuries,* (Master thesis, University of Massachusetts Amherst, 2010), 80–82.

After hearing the conversation of the staff of the inn about the marriage of Juan, Maria casts a spell to create a carriage to bring her to Berbania. The camera technique used to create the notion was, again, dissolves to a series of shots. The underscoring romantic cue affirms the spectators that Maria is not bothered to win Juan back. Nevertheless, she needs to leave for the kingdom at once (Fig. 25b). The cue segues to a diegetic majestic fanfare and march as the wedding entourage walk down the aisle of the castle for the nuptial of Juan and Leonora. While the wedding is on-going, Maria arrives (Fig 25c). Certain that Juan is under a spell, Maria asks the king to let her present a play. Beyond their knowledge, this play is about an allegory of Juan's fate, lest he forever forgets the Emperatriz (Maria). The play is played by two Negritos, a male and female. The diegetic cue of this play is between a music box and piano. This represents two Negritos conversing (Fig. 25d).

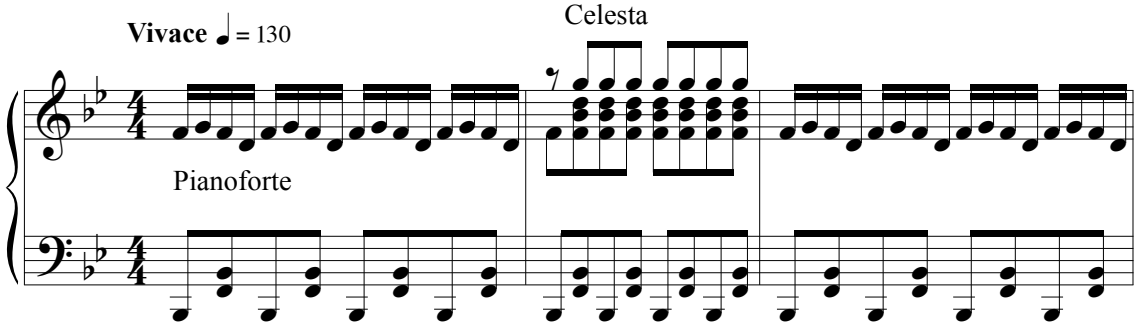


Figure 25d. The duo between pianoforte and celesta mirrors the quarreling Negritos.

Soon, the father's curse is broken allowing Juan to remember Maria and the vow he made to her. To achieve the "illusion" of the distance between the allegorical Negritos and the "reality" of the actual actants, viewers of the diegesis are much closer to the screen (or to the camera) while the Negritos, who are dancing far behind, appear substantially smaller than in real life.

The next music cue is a reprise of the cue from the interrupted wedding (Fig. 25e.1–4). This indicates that the wedding is a success. The cue then segues to an appropriated diegetic Oriental music during a dance presentation dedicated to the newly wedded couples (Fig 26a). The film's *end title* is a cue of chorus accompanied by an orchestra (Fig. 26b).[179] The chorus narrates the goodness of King Fernando of Berbania, while the majestic music of the orchestra signifies the mightiness of the kingdom and the resolved conflicts.



Figure 25e.1 [01:48:29]



Figure 25e.2 [01:48:32]



Figure 25e.3 [01:48:36]



Figure 25e.4 [01:49:01]

Figures 25e.1–4 is a series of shots regarding play of distance.

[179] "The *end title,* the musical accompaniment to the final credits, was more freely structured and appreciably shorter." Kalinak, *Settling the Score,* 97.

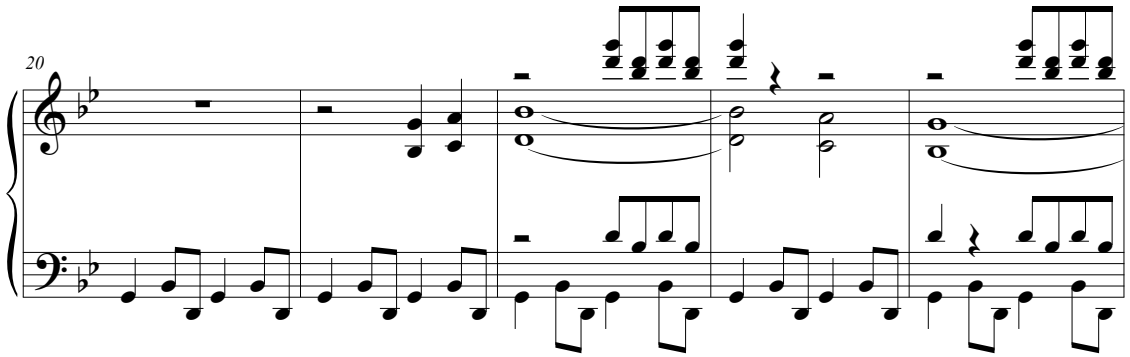


Figure 26a. An appropriated Oriental dance music as gift to the newly wedded couples.

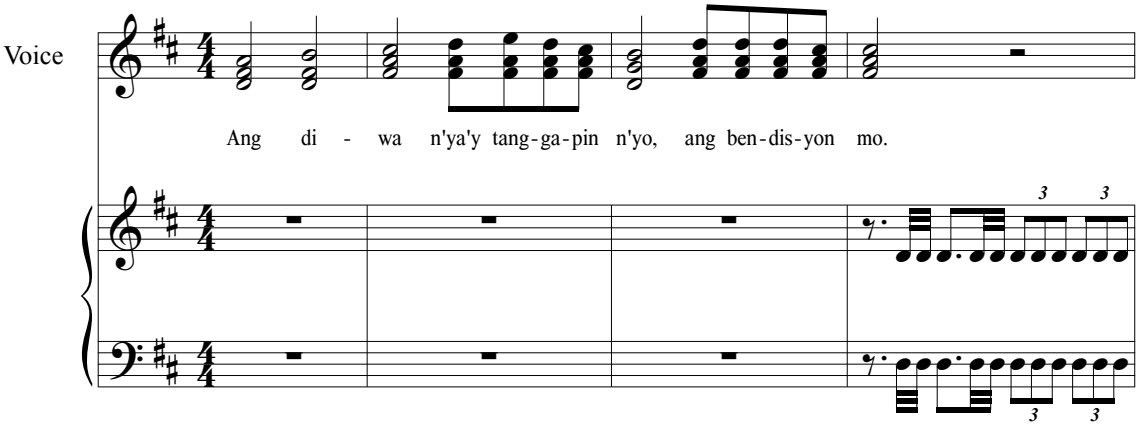


Figure 26b. The ladies-in-waiting praise the king and the couples for eternal glory through a majestic chorus in D-major, an affect concerning "grandeur and magnificence."[180]

The couples march in pairs. In the close-up of Juan and Maria, the sound of a music box is played, although this time in a lower register (vibraphone), to remind the spectators that in life there is "magic" and that "magic" is what we call—love. Thus, Biancorosso explains that, "close-ups, cross-fades, and music also tell us, often in lovingly executed detail, that the characters no longer see or hear what is around them, . . . they sketch not only a symptomatology but also a phenomenology of what it is like to fall in love."[181]

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[180] Dissmore, "Baroque Music and the Doctrine of Affections," 7.

[181] Giorgio Biancorosso, *Situated Listening,* 164.

To recapitulate, the main title music acts as a sonic narration of the diegesis of the film which is divided into two parts, G-minor to G-major. This division is marked by way of introducing the sound of a celesta to the current full orchestral music. It starts off as a solo interlude, followed by a full orchestration of the melodic line in major mode. The tenor solo that follows is an *intrinsic diegetic music* in which the actant is not visible but heard as a narrator to the health status of the King of Berbania. This sonic diegesis is then strengthened as the sequence discloses the castle, then to the actants inside the castle talking about the fatal malaise of the king. The heavy melancholic music further acts as an *intrinsic diegetic sound* to the emotion and prayer of the entire kingdom, wary of losing their beloved ruler. In addition, the word “Allah” in the chant is an index of the diegetic setting because Berbania is an Oriental kingdom.

The higher string tremolo evokes the mood of the event, felt generally in the evening. This is a mood-inducing sound not reserved for this film only but to all the the films included in this study. Hence, this sonic leitmotif is an invisible actant in the form of a mood associated with the general affect of sensing night time. Further associations can be construed via spelling out the tones heard. With plain unison high pitched tremolos, it is simply a mood-inducing device that can fuse with other sensations. It can also suggest “melancholy” when it is clothed in a minor harmony or even “danger" when it is in diminished or augmented harmony.

Some sonic events in the film foretell, as prolepsis, what will happen in the future. One of the examples is when Pedro denies the old man of food. The

sound of the cue mimicking his tired state through imitation of a pulsating heart with melancholic mood informs in advance the spectators of the sad event that will take place as Pedro tries to capture Adarna. In social value, his act of selfishness towards the old beggar is a sonic moral sign of a pitiful ego-centric individual. The sad cue does not focus on the old beggar for, as we know in the diegesis, he is an enchanter and probably not hungry at all. He appears to find out the character of Pedro, i.e., whether he is worthy of his help or not. Another example is the romantic music that anticipates Pedro's and Leonora's relationship in their first encounter and dialogue with each other. It is true that, at that moment, Leonora has no romantic feelings yet with Pedro. Fate, however, will unite them as one in the final part of the diegesis.

There are also several instances when chromatic melody and harmony are heard in the film (as well as in the other films). The chromatic character is generally an embodiment for the uncertainty of the event, restlessness of the character, and confusion in the film diegesis. It also helps focalize the spectators to question his own ideologies, orientation, and creates curiosity. With this polysemy, the resulting mood and emotion create vagueness, suspense and excitement. Chromaticism is heard in the background in all the scenes of films studied when the actants visually show confusion, uneasiness, and surprise. Ipso facto, this is Conde's (and the film music composer) way of sonically establishing these scenes. Frank Lehman notes that,

> When combined with image, a successful chromatically modulating cadential resolution can amplify, or in many cases generate, a sensation of wonderment. I define the wonderment sensation as

> a highly pleasurable combination of two forms of musical surprise, awe and frisson, both of which David Huron characterizes as aesthetic rechanneling of fear responses. The former corresponds with the feeling of having one's breath taken away by a sustained violation of expectations, while the latter captures the innervation produced by a more abrupt and unanticipated event. Huron notes that the frisson response, which is manifested in strong emotional and physiological indicators like shivers and chills, has been found to be correlated with 'sudden changes of harmony with abrupt changes in dynamic level'—exactly the stuff of [chromatically modulating cadential resolution] CMCR…The interplay of awe and frisson in a CMCR is accomplished by a frustration of local structural tonal expectations and a deeper satisfaction of rhetorical cadential expectations.[182]

The song of Adarna as sonic ally renders the musical scorer's concept of enchantment. This is revealed by the celesta sound (music box) heard when Adarna "communicates" with the princes. The celesta sound is absent when Adarna heals the king but as Maria brings Juan's memory back at the last sequence of the film, the celesta sound is heard again. Juan "wakes" up and remembers his vow to Maria with an underscore of piano and celesta music. Logically, when the three sources of music for an enchanted lullaby are not complete, the effect would be the opposite: the king "wakes" up upon hearing the song of Adarna without the celesta sound and Juan also "wakes" up after some time listening to the sound of the piano and celesta without the soprano voice and flute, i.e., as he watches the dance performance of the Negritos. The distinct

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[182] Frank Lehman, "Hollywood Cadences: Music and the Structure of Cinematic Expectation," *MTO a Journal of the Society for Music Theory* 19, no. 4 (December 2013): 13–14, accessed October 12, 2018, http://www.mtosmt.org/issues/mto.13.19.4/mto.13.19.4.lehman.pdf.

role of this instrument in this film and how it is sonically manipulated by the scorer (and music director) demonstrates the skill of father and son, Buencaminos.

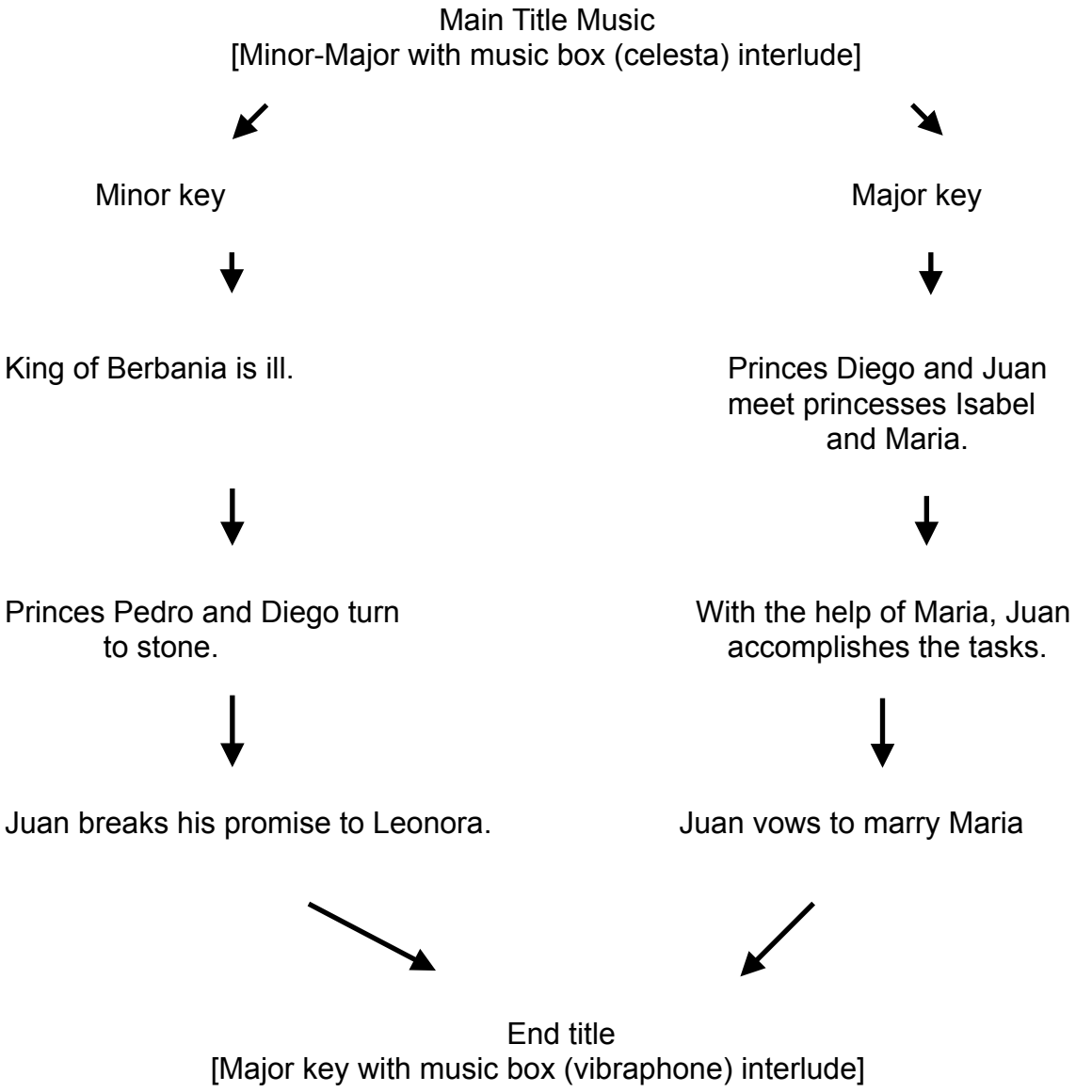
Through sound, the absence of a character is made present. This is made possible by sonic focalization technique without visuals and is utilized in the score such as the joyful piccolo sound, which underscores Juan's search for Adarna after the latter breaks free.

Leonora's song number tells of her longing for Juan, her true love. With her promise or vow to love Juan, she weeps for his absence and sings a sorrowful song. This sorrowful mood is a sonic expression of her unfortunate fate. In a deeper sense, it narrates to the spectators about the repercussions of a vow or a promise forgotten. To recall, Juan also professes his affection to Leonora before her abduction. This song is contrasted later with the duet of Maria and Juan as they surmount the tasks given by Maria's father in exchange for his princesses to the princes of Berbania.

The forms of music cueing reveal various layers of meanings. When Juan and Maria were conversing, Juan informs Maria of his plan to visit his father. The ternary form (major, minor, major) of the cue in the underscore focalizes the emotion of Maria. The first part radiates Maria's happiness for successfully running away from her kingdom to be with her beloved. The second part in minor key projects her dilemma that she might lose Juan should he leave her side. And third, her happiness comes back after the reassurance of Juan's return.

The final cue or end title is a majestic music with a vibraphone interlude or the voice of a music box in lower register. This reminds the audience about the enchantment or “magic” as metaphor for true love. For true love links two souls together wherever part of the world they may be. I diagram symmetrical opposition between minor-major keys in the music box interlude.

Diagram 2. The Music Box Symmetrical Opposition



The diagram outlines the major points in the diegesis that are sonically represented. The main title is divided into two parts corresponding to the two diegetic settings. First is the Kingdom of Berbania, and second, the Kingdom of Crystals. The left side of the schema are the melancholic events that happened in Berbania, hence, it is in minor key. The right side of the schema is in major key thereby containing the joyful moments in the diegesis. The end title resolves all the conflicts in the diegesis and is represented by only a major key but with an interlude of the vital sound of a music box. To recall, its absence in the song of Adarna negates the supposedly deadly effect of the song. Its “loss” in the other sound sources for the lullaby meant the breaking of the deadly spell that puts one to sleep and eventually into stone. The second account of this sonic source is when Maria counters the curse by way of a dance presentation. This time, the presence of the music box sound and the absence of the other music sources becomes a prosthesis in bringing Juan back to his senses. It is clear that this sound is the bringer of either destruction or salvation.

The following table summarizes the various cues of the film, the actants involved, and the messages or meanings.

Table 2
***Ibong Adarna* (Adarna Bird), 1941**

Music Track/Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Main title [nondiegetic] (Fig.1)	Music track acting as narrator.	Opening credits of the film.	The main title cue outlines the major divisions of the diegesis. First, quest to capture the Adarna bird; second, the adventures in *Reino de los cristales*;

Music Track/Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Prayer as narrative cue [collective intrinsic diegetic music] (Fig.1)	Tenor solo and the collective thoughts of Berbanians	Tenor solo narrates his prayer to Allah at the background.	The prayer to Allah, although sung by a tenor, the solo acts as a representation of the majority, if not the entirety, of the Berbanians—for Allah to show mercy to their king and grant him longer life
Melancholic [nondiegetic] (Fig. 2)	Princes, the King and Queen of Berbania	The princes leave the kingdom on a quest to capture the Adarna bird.	The perilous journey of the princes may cost their lives —the worries of the king and queen.
Tenor solo [collective intrinsic diegetic music] (Fig. 1)	Princes, Berbanian Army	Tenor solo with male chorus continue praying to Allah.	The Berbanians continue to pray for their king.
Melancholic cue [nondiegetic] (Fig. 4)	Prince Pedro	Prince Pedro rests and eats his lunch.	The pulsation of the cue outlines prince Pedro's heartbeat due to exhaustion while the melancholic mood foretells of his destiny—failure to catch the Adarna bird by turning into a stone.
String tremolo, flute solo, chromatic cue [nondiegetic] (Fig. 5a)	Prince Pedro, old male beggar, the Adarna bird	Prince Pedro denies the old man of food. He encounters the Adarna bird.	The string tremolo tells the diegetic time which is evening. The flute solo represents the singing of the Adarna bird, while the chromatic melody tells of prince Pedro's transformation into a stone.
Dark color cue with drone bass line [nondiegetic] (Fig. 6a)	Prince Diego, the old man	Prince Diego does not offer the old man food to eat.	The sonic cue informs the spectators the selfishness of prince Pedro as his downfall because danger awaits.

Music Track/Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Song of the Adarna bird [diegetic] (Fig. 6b)	Prince Diego, the Adarna bird	Prince Diego's encounter with the Adarna bird puts him to sleep and then turns him into a stone.	The three instruments that collaborate to put Prince Pedro to sleep are Adarna's voice—coloratura soprano, flute, and music box (played on a celesta). The lullaby music cue codes the sources of sounds that put Prince Diego into sleep. 1) mother's singing—represented by the coloratura's singing voice; 2) the mythical bird, Adarna—represented by the flute solo; and 3) music box—metaphor for lullaby
Slow melancholic music [nondiegetic] (Fig. 7a)	Prince Juan, the old beggar	Prince Juan shows kindness to the old beggar who in turn tells him to look for the hermit in the cave.	The melancholic cue underscore is a reprise of the same cue from prince Diego's encounter with the old beggar. the music signifies prince Juan's frustration in the search for the Adarna bird.
Stately music [nondiegetic] (Fig. 7b)	Prince Juan, the hermit	Prince Juan encounters the hermit and informs him him how to entrap the enchanted bird.	The stately music cue confirms prince Juan's notion that the old beggar and the hermit are actually one and the same. He refrains from asking him.
Adarna's song [diegetic] (Fig. 6b)	Adarna bird, Prince Juan	The Adarna bird sings while prince Juan tries to keep awake.	The aria of the Adarna bird is the concluding second part which was heard from the previous sequence with Prince Diego. Although the music carries the three music sources in singing the lullaby, the will to succeed triumphs.
Chromatic cue [nondiegetic] (Fig. 8)	Prince Juan, Adarna bird	Prince Juan follows the advice of the hermit on how to conquer sleepiness under the spell of the Adarna bird.	The chromatic melody represents the battle of Prince Juan between sleepiness and pain from the cuts squeezed with lemon juice as per instruction of the hermit.

Music Track/Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Joyful cue [nondiegetic] (Fig. 9)	Princes Juan, Diego, and Pedro	Prince Juan pours enchanted water onto the stones and transforms back to life.	The joyfulness of the cue signifies prince Juan's happiness for bringing back his brothers to life, and for the good news that the Adarna bird is finally captured.
Slow to fast appropriation of Oriental music [nondiegetic] (Fig. 10a–10b)	The King and Queen, Princes Diego and Pedro	Princes Diego and Pedro's arrival back to the kingdom.	The slow pace of the music suggesting the time in the diegesis, which is currently evening, and at the same time the sadness of the king and Queen for not seeing priqce Juan. The segue to a more spirited pacing however signifies the joy that the two princes feel for they have the Adarna bird with them and the possibility of their father to instantly recover from his sickness.
Chromatic chordal progression cue [nondiegetic] (Fig. 11)	The king and queen, Princes Diego and Pedro	The Adarna bird would not sing for the king.	The solo clarinet and string tremolo music signify the diegetic time stamp as well as the frustration of the kingdom for the enchanted bird's unwillingness to sing. Also, this chromaticism in the cue tells of princes Pedro and Diego's fear from being exposed for the action they committed toward their youngest brother.
Quotation—Allegro vivace from "William Tell Overture" by G. Rossini [nondiegetic] (see Appendix D) (Fig. 12b, 426–27)	Jester, doctor	As an *entr'acte* in the diegesis, the jester and a doctor comically brew a concoction for the king.	The interlude music serves to lighten the mood of frustration from the previous scene wherefore the Adarna bird refuses to sing. However, this cue also signifies the race between those who could make the enchanted bird sing or create a medicine for the recovery of the king.

Music Track/Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Adarna's song and narration [diegetic] (Fig. 13b)	The king and queen, Princes Diego and Pedro, Adarna	The Adarna bird sings at the arrival of Prince Juan and the king recovers from his fatal malaise.	The absence of the music box (metaphor for lullaby) reverses the enchantment of the Adarna and creates a rejuvenating song instead of a lullaby. The absence of chromaticism in the song also meant that the king will get well from his terminal illness.
Woodwind-string pizzicati music [nondiegetic] (Fig. 14)	Prince Pedro	As Prince Juan sleeps beneath the Adarna cage, prince Pedro frees the bird from captivity.	Though prince Pedro does not really tiptoe as he approaches the bird cage, the cue informs the spectators the parallelism through the pizzicati in the strings. Moreover, the interplaying sustained chords of the woodwinds is a parallelism of the pause to check if somebody notices his actions.
Piccolo solo [nondiegetic] (Fig. 15)	Sonic character of the Adarna bird, Prince Juan	Juan searches for the Adarna bird in the wilderness.	The piccolo solo in the underscore, though not heard by prince Juan, is a sonic character expressing joy for its freedom.
Light chromatic music that eventually thickens [nondiegetic] (Fig. 16a)	Princes Juan, Diego, and Pedro	Prince Juan asks to be lowered down into the deep well. He finds a castle underneath.	The light chromatic melody serves as a leitmotif of the action (climbing down) while the thickening of the cue is a sonic narration of the dangers awaiting Prince Juan.
String unison that develops and harmonizes [nondiegetic] (Fig. 17)	Prince Juan, Princess Leonora, the giant	Prince Juan encounters Princess Leonora after which a giant attacks them.	The cue starts with a string unison symbolizing the reciprocal feelings of the two while the thickening of the orchestration is a sonic warning to the actants in the diegesis about the presence of a giant nearby.

Music Track/Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Heavy chromatic music [nondiegetic] (Fig. 16b)	Prince Juan, the giant	Prince Juan defeats the giant in a battle.	The sound of the low bass line—bass drum and tympani—is a sonic representation of the giant's size and might in comparison with Juan's. Further, the chromaticism in the cue narrates the uncertainty of the situation. Thus, the resolution of the cue to tonal is a sonic narration of Juan's victor over the giant.
Light chromatic cue [nondiegetic] (Fig. 18)	Princess Leonora	Princess Leonora gets pulled up from the well.	The cue is a leitmotif of the action which was heard at the intrusion of Prince Juan in the underworld.
Romantic music [nondiegetic] (see Appendix D, *Ibong Adarna* cue 27, 443–46)	Prince Pedro, Princess Leonora	Prince Pedro professes his love to Princess Leonora	The romantic cue is Prince Pedro's feelings for Princess Leonora. It may serve as a sonic deceiver for a blossoming love between the two until the latter rejects the former. However, the two are destined to be together at the final sequence of the film, ergo, the romantic cue pre-announces their fate in the diegesis.
Drum roll [nondiegetic] (Fig. 19a)	Prince Juan, Prince Pedro	Prince Pedro cuts the vine keeping Juan at the bottom of the well.	While being pulled up, the underscoring music is a drum roll telling the spectators of the danger. Thus, after the vine is cut, the cue ceases with a loud thud—Juan falls down.
String pizzicato in moderate tempo [nondiegetic] (Fig. 19b)	Prince Juan, underworld soldiers	Prince Juan encounters the soldiers of the underworld	The moderato tempo of the string pizzicato parallels the movement of the actants—advancing to cause harm.
Brass music [nondiegetic] (Fig. 19)	Prince Pedro, Princess Leonora	Prince Pedro, at the surface of the earth, abducts Princess Leonora.	The heavy brass music tells the extreme emotions felt by the two actants and the excitement happening in the diegesis—abduction and attacking soldiers beneath the ground.

Music Track/Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Melancholic music [nondiegetic] (see Appendix D, *Ibong Adarna* cue 29, 448)	Prince Pedro, Princess Leonora, the King of Berbania	Prince Pedro and Princess Leonora present themselves to the king.	The entrance of the two royalties to the kingdom is not accompanied by a fanfare, thus, the melancholic cue serves as the king's current emotional state—sad that his other princes have not arrived (yet).
Flute solo with real bird sounds [nondiegetic] (Fig. 20a)	Princes Juan and Diego, giant bird	The two princes are flown by a giant bird to *Reino de los cristales.*	The cue is a metonymy—flute sound for the giant bird while the tiny bird sound for the princes. Hence, the flying scene which is visually steady, through sound, movement was created.
Song of Princess Leonora [diegetic] (Fig. 20b)	Princess Leonora, Prince Pedro	Princess Leonora sings her song as she longs for the arrival of Prince Juan while Prince Pedro hopes to be loved by her.	The aria is a narration of Princess Leonora about her vow towards Prince Juan. This melancholic song also foretells the fate of Princess Leonora that she will not be Prince Juan's wife in the later part of the diegesis. Ergo, the melancholic song is a sonic foretelling of Princess Leonora's fate.
Short stinger [nondiegetic] (Fig. 20c)	Princes Diego and Juan	The giant bird drops off princes Diego and Juan at *Reino de los cristales.*	The short stinger signifies the sudden dropping of the princes at the kingdom. The loud thud is proportionate to the weight that touched the ground as well as the pain felt from this action.
Romantic appropriation of Oriental music [nondiegetic] (Fig. 20d)	Princes Diego and Juan, Princesses Maria and Isabel	The two princes encounter the two princesses.	The romantic music cue which is an appropriation of an oriental music, like in the previous diegetic aria of Princess Leonora, is a sonic narration of the fate of the two princes and two princesses—that in the diegesis, they will end up as wedded couples. Moreover, it also focuses the spectators to the diegetic location. Oboe was used to establish the sonic appropriation.

Music Track/Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
String tremolando [nondiegetic] (Fig. 21a)	Prince Juan, Princess Maria	Princess Maria casts a spell to move the mountain right by the window of a castle.	The string tremolo cue establishes the diegetic time—evening. At the same time, it also represents the spell acting onto the mountain to move beside the window.
Melancholic music [nondiegetic] (Fig. 21b)	King Salermo and his adviser, Prince Juan, Princess Maria	Upon seeing that the mountain moved right next to the castle's window, King Salermo saddens.	The melancholic cue underscore is a sonic manifestation of the king's sadness for what he believes an insurmountable task for Prince Juan has been surmounted. Its loud dynamics on the other hand represents the king's frustration for prince Juan's victory because the price is his own daughter unless he thinks of a way to solve the problem.
Duet of Prince Juan and Princess Maria [diegetic] (Fig. 22a)	Prince Juan, Princess Maria	Prince Juan and princess Maria profess their love for each other.	The duet of the lovers serves as an affirmation of their destiny to be together in the diegesis. However, the addition of the music box timbre in the accompanying music of their duet tells of the conflict that needed resolution in the later course of the diegesis.
Vivace music [nondiegetic] (Fig. 22b)	Prince Juan, Princess Maria	Princess Maria casts a spell on the mountain to flatten, be cultivated, harvested, and bake bread for breakfast the following day.	The briskness of the music cue underscores the montage of visuals onscreen as the mountain flattens and cultivates to produce bread the following day. The joyful mood on the other hand narrates the emotions of the couple for their affirmed love.

Music Track/Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Chorus of King Salermo's ladies-in-waiting [diegetic] (Fig. 23)	King Salermo, ladies-in-waiting	After accomplishing the task given to prince Juan, King Salermo is certain that he will lose his daughters to the princes.	The thought of losing King Salermo's daughters to the princes brings extreme melancholy to him. The chorus of the ladies-in-waiting narrates the King's emotional state. In addition, this sadness also includes the king's pride and dignity having lost in the battle of wits to a prince.
Quotation — Allegro vivace from "William Tell Overture" by G. Rossini	King Salermo, his Adviser	King Salermo together with his adviser chase the runaways.	The parallelism of the quotation reprise emphasizes again the diegetic rhythm of the current scene.
Short cue (Fig. 24b)	King Salermo, his Adviser	The king and his adviser stop to see the mountain blocking their way.	The stepping down of the two-chord cue narrates the frustration of the chasers, thereby their high hopes lower.
Extended motif [nondiegetic] (see Appendix D, *Ibong Adarna* cue 40, 467–68)	Water from a tiny flask	The road gets blocked by a formation of a sea.	The descending block chords in the cue serve as the diminishing hopes of the chasers in pursuing the runaways until they give up.
Ternary form cue [nondiegetic] (see Appendix D, *Ibong Adarna* cue 41, 469–73)	Prince Juan, Princess Maria	Prince Juan and princess Maria arrive at an inn. Nevertheless, the former tells the latter of his desire to visit his father.	The cue in this scene is in ternary form, the first part in a major key, followed by minor, and back to major. The first part is a representation of the joyfulness the couple feel toward each other, had professed their love for each other. The second part in minor tonality on the other hand emphasizes the sadness between the two, especially of Princess Maria, as Prince Juan longs to visit his father. However, the major key comes back, third d part, as a representation of the prince's assurance that he will come back for the princess.

Music Track/Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Romantic music [nondiegetic] (Fig. 25b)	Princess Maria, Inn employees	As Princess Maria walks down from her room, she overhears the conversation of the inn staff about Prince Juan's upcoming nuptials with another princess thereby she casts spells to create a carriage and a gown for her to wear.	The romantic music underscoring the scene informs the spectators that Princess Maria does not worry about the matter because she knows that she could fix it. Therefore, she rushes to the kingdom of Berbania.
Majestic Fanfare cue [diegetic] (Fig. 25c)	Princess Maria, wedding entourage	Princess Maria arrives while the wedding entourage walk down the aisle.	The wedding fanfare and march cue informs the spectators that the bride should be Princess Maria and not Princess Leonora.
Brisk music cue [diegetic] (Fig. 25d)	Princesses Maria, Leonora; Princes Juan, Pedro, the King and Queen of Berbania, entourage, Negritos.	Convinced that Prince Juan is under a spell, Princess Maria offers the kingdom a performance of the Negritos as a gift to the couple which the King affirms.	The interchange between a music box and piano music serves as the conversation between Prince Juan and Princess Maria about their vows wherefore Prince Juan does not remember.
Wedding music reprise [diegetic] (Fig. 25c)	The King, Queen, Princes of Berbania, Princesses Maria, Isabel, Leonora, entourage, citizens of the kingdom	After Prince Juan comes back to his senses, the King decides who marries who.	The symbolic sounding of the wedding reprise which was suspended earlier affirms the spectators that a triple wedding already took place.
Appropriated Oriental music [diegetic] (Fig. 26a)	Belly dancers	The ladies-in-waiting present a dance number before the kingdom.	The cue reminds the spectators that the diegetic location is in an Arabic kingdom.

Music Track/Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Chorus and orchestra music with music box interlude [diegetic] (Fig. 26b)	The King, Queen, Princes of Berbania, Princesses Maria, Isabel, Leonora, entourage, citizens of the kingdom	After the dance number, the king bestows his final blessing to the couples heading for their respective kingdoms.	The chorus narrates the fate of the kingdom while the majestic sound of the orchestra is a metonymy for the greatness of Kingdom Berbania for having such a wise king. Also, the music box interlude that underscored the closeup shot of Prince Juan and Princess Maria is a representation of the "magic" that filled the kingdom. The same sound is heard while Princess Maria revokes the spell that cursed Prince Juan. Thus, this "magic" is a metaphor for the overflowing "love" in the kingdom.

In sum, the music track of *Ibong Adarna* shows how a well-crafted score effectively supports moving images. It has proven that music is a powerful medium in enveloping the viewers empathetically. Nicholas Cook posits that,

> Music transfers its own attributes to the story-line and to the product; it creates coherence, making connections that are not there in the words or pictures; it even engenders meanings of its own. But it does all this, so to speak, silently.[183]

The scorers Buencamino Sr. and Jr. displayed their capabilities in composing a well-knit score for a film. A thorough understanding of the script by the scorers produced a suite of cues not only complementing each other but also supports in narrating the diegesis. The cues of the music track generally concealed "meanings." To understand the subliminal messages of a film, one has to look into the weave of music and moving images because "it is [in] the alignment of

[183] Cook, *Analyzing Musical Multimedia,* 20.

the music with process that is most important in terms of creating the message.., of constructing its meaning" (Cook 1998, 19). To code the cues in the film, various elements of music such as melody, rhythm, and timbre were utilized thus focus on these unfolds subliminal meanings of music cues.

Conde's adaptation of *Ibong Adarna* examines the views of the spectators in the society about equality. The focus on the king's decision to give his sons equal chances to succeed his throne informs the viewers that everyone is entitled to equality. This is the moral lesson of the film for the spectators, that each one is given equal chances to succeed in life, provided he perseveres to achieve this goal.

CHAPTER 4

Genghis Khan (1950)

This film is an example of a historical genre, to be precise a biographical type eschewing “authenticity,” localized to fit the taste of “modern” spectators. Sociocultural fabric is emphasized by Manuel Conde in characterizing Mongolia’s greatest leader in the film, who was known for his heroism and perseverance.

The main title commences right after the cold opening in which Temujin, the future Genghis Khan, is seen atop a mountain. This is panorama shot of the mountain with a man, arms stretched out and face turned to the sky. Temujin praises the almighty, acknowledging the almighty’s immeasurable power. This is a visual representation of Temujin’s future status as the forthcoming Genghis Khan, a great ruler and conqueror. The various instruments in the orchestra playing in unison is a manifestation of unity and the loud dynamics signify strength. The appropriation of a “Mongolian-sounding” theme is an emblem of the Mongolian empire. The theme of the first cue that is played in unison emphasizes both unity and strength of the the empire. The differences amongst tribes in an empire are not a hindrance when the emperor is capable of uniting them. The separation of instrumental parts represents the differences, conflicts, and internal struggles within the polity (Fig. 27). Nevertheless, these differences are part of a larger whole, which binds them into a larger unity, depicted by the larger orchestral work. This is a metaphor for the empire. It is a nondiegetic cue. A mediated music, it tells of the greatness of the main character—Temujin—and

the grandeur of his future empire (Fig. 27a).[184]



Figure 27. The theme of the opening title is an orchestral unison which separates into different voices beginning at measure six.

[184] By “mediated level,” I mean a situation in which a character in a film expresses himself or herself not only and not so much through verbal language but rather through the music. In such case, the music is not thought of or imposed from outside through the type of artifice that is universally accepted as coming from the musical commentary; rather, it belongs to the festation of an episode with music ascribable to the mediated level, the spectator has the privilege of listening to the inner thoughts or perceptions of the character. It is a procedure like that of the voice-over, with the difference that instead of listening to words, one listens to music. Naturally, they cannot be thoughts in the form of verbal organization but must be emotions in a pure state, and obviously there is nothing better, more acceptable, than music to express them.” Ennio Morricone and Sergio Miceli, *Composing for the Cinema: The Theory and Praxis of Music in Film,* translated by Gillian B. Anderson (New York: The Scarecrow Press, Inc., 2013), 102.

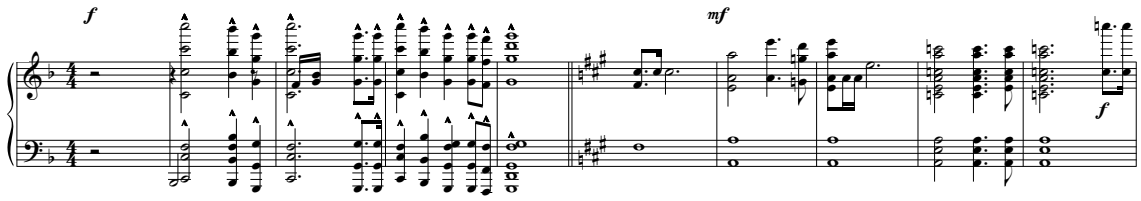


Figure 27a. The D-minor key signature with orchestra unison induces solemnity and grandness but darker and doleful as posited by Ishiguro.[185]

It is rather clear that the manner of cueing the opening scene in which the chieftains are seen standing with their respective flags, emphasizes the display of strength as shown and heard in the intensity of music and action (Fig. 28.1–4). The cue that underscores the gestures is, however, rather dark—a representation of the warring tribes. This cue hints at the dark intentions of King Burchou who wants to rule the four tribes—the world. The music cue in this scene is perceived as "dark" due to the thick orchestration of lower string instruments in minor tonality with tone clusters and slow tempo. (Fig. 29). These tribes apparently represent the various nations of the world, i.e., tribes emerging from the North, South, West, and East. A panning shot from a spear that was visible in the opening credits to the close up of Temujin's father, Yesugei, continues to the marching soldiers. Then a tracking shot is made following the direction of the marching soldiers. This ends on a smash shot of a panorama—a Mongolian tribe. With the utilization of the various shots, a graceful pacing is created inducing excitement to the spectators. After these, the gong is struck to signal the start of the competition. This is, at the same time, nondiegetic for it serves as the beginning of the underscore of the entire competition (Fig. 30).

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[185] Maho A. Ishiguro, "The Affective Properties of Keys in Instrumental Music from the Late Nineteenth and Early Twentieth Centuries," (Master thesis, University of Massachusetts Amherst, 2010), 44.



Figure 28.1 [00:02:30]



Figure 28.2 [00:02:40]



Figure 28.3 [00:02:44]



Figure 28.4 [00:02:47]

Figures 28.1–4 is a series of shots of the tournament sequence wherein the father of Temujin (the future Genghis Khan), Yesugei's flag symbolizes the future status of his tribe. As mentioned text, the four chieftains holding their tribal flags symbolizes the four corners of the world.

The appropriated "Mongolian" music "focalizes" the film viewers to the location of the plot. The setting is in Mongolia, even if the language spoken by the actors is Filipino. The actors are also locals but the costume design transcends the film viewers and spectators to the location of the diegesis. The conflicts between the tribes are represented by the dark and unmelodious cue that accompanied the four tribe chieftains. It is also noticeable that the low angle shots used in the

scene signifies the powerful stature of the leaders. The masculinity and fierce facial expression speak of their leadership and strength.

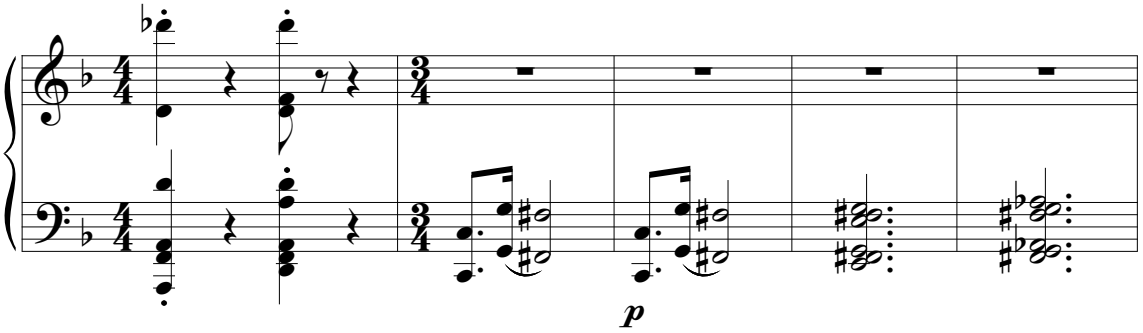


Figure 29. This cue is a piano transcription of lower strings. The chromatic tone clusters of measures 4–5 create dark harmony.



Figure 30. The gong sound at the start of the cue is both diegetic and nondiegetic.

From the previous scene, Temujin of the Mongolian tribe emerged as the victor. For his prize, he is given the ownership of the oasis, which spells out revenue from taxes or dues. However, Burchou and his advisers plan to massacre Temujin's tribe. At the night of his victory, fireworks and firecrackers lit up the sky and sound engulfs the venue. The display of fireworks happens to be a visual signal for the marriage between Temujin and Princess Lei Hai. But as

planned by King Burchou and his adviser, this “matrimonial” signal serves also as a signal to attack the victor’s tribe. The zooming in on Burchou indicates the affirmation of his ingenious plan to gain control over the Mongols, regardless of its nature and means. As the fireworks begin to light up the sky, Temujin also gets extremely excited regarding what is about to transpire. For anytime soon, he would be bethroted to Princess Lei Hai, King Burchou’s daughter. The dialectic opposition between joy and anger is the emphasis on the reprise of the previous cue that denotes the competition. Thus, the victor’s joy over his winning would eventually turn to hate and sadness for the grim of the massacre scene that is about to unfold. This reprise of the appropriated “Mongolian” music continues to background the scene at the victory celebration of Temujin (fig. 31).



Figure 31. The tremolo of the strings intensifies the drama in the reprise of the cue accompanying the festivity of Temujin’s victory. The ambiguity of the cue fits perfectly with the festive occasion that will soon turn bloody as the massacre commences.

Inset in two shot frame are Temujin and Lei Hai (Fig. 31a). The facial expression and movements of the two characters are remarkable, capturing the essence of the diegesis hence, the *mise en geste* was effectively executed by them.[186] The next scene fades in after the blackout from the previous one. The *mise en cadre*

[186] According to Bordwell, “for Eisenstein, the actor’s performance is not fully realized until the characters engage in scenically contextualized physical action. This is the phase *mise en geste* (‘putting into gesture’). The borderline between this and *mise en jeu* is somewhat fluid, but a distinction can still be made. Whereas *mise en jeu* supplies a thematically unified repertoire of characteristic behaviors, *mise en geste* embodies the essential theme in a suite of specific acts at a definite moment of the action . . . ” David Bordwell, *The Cinema of Eisenstein,* 145.

of shots with various characters looking up to the sky conveys ambiguous facial expression (Figures 31b and 31c).[187]

Ergo, the nondiegetic fireworks cue that sonically supports the scene carries an ambiguous meaning. It is believed to be an announcement of the marriage between Temujin and Lei Hai but it also heralds the commencement of the planned massacre. This treacherous act of massacre extends to everyone in the tribe, killing everyone regardless of age, status, and gender. But the dialectic opposition in the diegesis has a third layer. This deals with Burchou betraying both Temujin and his daughter by his act of greediness. The betrayal fueled Temujin's desire for revenge. The same betrayal to Lei Hai would cost her own freedom when, in the future, she would submit herself to servitude in place of her father. Temujin's love for Lei Hai would eventually be replaced by hate and disgust. Ironically, Lei Hai's love for Temujin would grow deeper. On one hand, it is clear that the close up shot on Temujin and the previous cue's underscore are a manifestation of his innocence on the massacre. On the other hand, as the camera zooms in to the soldiers, the added darker chords to the reprise insinuate confusion among the Mongols and the rage of Burchou's soldiers. The event clouds the feelings of Temujin toward Lei Hai.

The next sequence is Temujin's flight from the chasing soldiers. The scene unfolds Temujin seeking refuge in the mountain with no help from anybody.

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[187] "Montage is a 'micro-dramaturgy,' and so is *mise en cadre.* The object must be selected, oriented, and arranged within the frame in a way which will engender not only a representation but also a complex of associations which redouble the emotional-semantic charge of the shot. Thus it created the *dramaturgy* of the frame . . . Eisenstein sets out a 'dramaturgy of film form,' a conception of cinematic style that makes every parameter capable of expressing the underlying premise of the scene." Ibid., 154.

Apparently, other objects are needed in this scene due to the enmity or the absence of spoken dialogue between Temujin and the enemy soldiers. The non-living things that Temujin use as weapons are enhanced with sound. Other objects act as “quasi-characters.” They are co-present inanimate objects in the diegesis taking the role of actants. The nondiegetic music cue outlines Temujin’s actions with a melodic line played alternately by a contrabass and a cello (Figures 32 and 33a–f).[188] However, as boulders and loose rocks fall on the enemies, the sound of a bass drum rumbles (see Fig. 32). This is a literal sound icon of the rolling rocks that hinder Temujin’s chasers. The throwing of boulders and rocks continues and is represented by the duo between a bass line and a bass drum. Both instruments produce a deep and massive sound. Temujin may visually be alone in defending himself, but the presence of the sonic “quasi-characters” or “insentient actants” contributes to the balance of actants, both objects and individuals, in the scene. The fade in to the next scene depicts Targout’s mockery of Temujin. Targout taunts Temujin with food and water so the latter will surrender. Furthermore, Targout’s throwing of food and bones to the soldiers, who scramble like dogs for the leftover meat stuck on the bones, is graphically disturbing to the spectators. This is a naked show of symbolic power of master-slave relationship. It is a statement on Targout’s thirst for absolute power.

[188] Cooke, *The Language of Music,* 94.



Figure 31a [10:15:53]



Figure 31b [00:17:09]



Figure 31c [00:17:12]

Figures 31a–c depict various acting prowess of actors through bodily movements and facial expressions falling under *mise en geste* and *mise en cadre.*



Figure 32. The bass drum line (topmost) mimics the rumbling rocks as they fall onto Temujin's pursuers. The alternating line of cello (middle) and contrabass (bottom) sonically supports Temujin's actions in defending himself from the advancing soldiers.



Figure 33a [00:22:08]



Figure 33b [00:22:10]



Figure 33c [00:22:11]



Figure 33d [00:22:12]



Figure 33e [00:22:13]



Figure 33f [00:22:14]

Figures 33a–f is a series of shots of a boulder thrown by Temujin to the advancing soldiers to defend himself underscored by nondiegetic music. Refer to Figure 32 for a snippet of the cue.

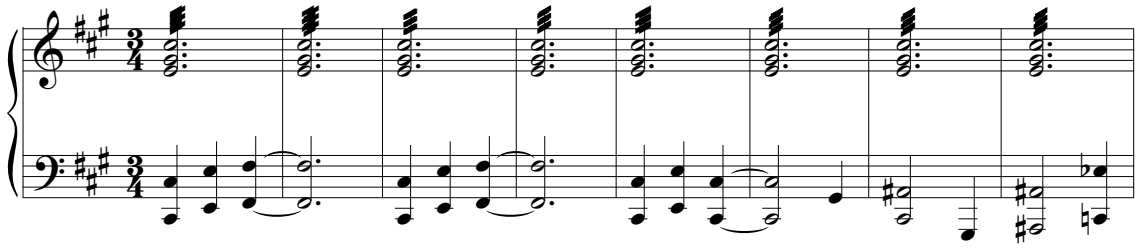


Figure 34. The soft sustained C-sharp minor tremolo of higher strings sonically establishes Temujin's quiet escape from the soldiers while the moving notes of the cellos and basses represent his steps.



Figure 35. In measure 20, the sudden leap of violin 1 from C-sharp to F-natural sonically narrates the slippage of Temujin from the cliff.

Further into the scene, Temujin traverses the cliffs to escape and this is represented by the C-sharp minor chord of the violas and violins. They gesture quiet tiptoeing along with the tremolando (Fig. 34). The monotonous whispering tremolando sound of the higher strings focalizes Temujin's escape at night time.

The melodic line in low register of the cellos and double basses intercepts the monotony of the strings marking Temujin's steps, and at the same time, the dangers of traversing the mountain cliff. The tremolo of the double basses further adds to the ensemble, reminding the viewers of the falling rocks. The sudden leap to F natural and fortissimo at that, informs the film spectators of Temujin's slip from the cliff (Fig. 35). After the fermata, a solid unison line played by the strings depicts Temujin's captivity. The cue that supports the characters in the sequence prove music's versatility.

In the next sequence, Temujin eventually evades his captors and returns to his tribe. The beginning of the nondiegetic cue is a unison by the lower strings played in a slow tempo. The cue is melancholic (Fig. 36). Then the sound of the horns follows as a nondiegetic call to the return of Temujin, the son of the Mongol chieftain and the victor of the four competing tribes. With the unfortunate event that occurred to the tribe, the appropriated "Mongolian" music of melancholia appears again.

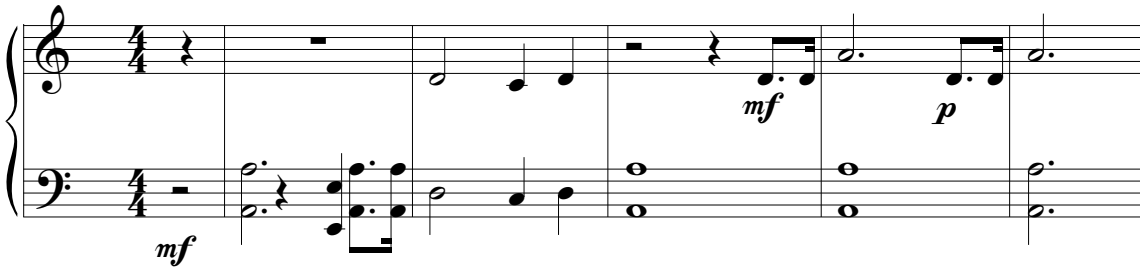


Figure 36. Accompanying Temujin's strong will to go back to his tribe is a lower string unison mimicking this emotion.

Thus, the cue highlights the dialectic opposition between the victor of the tournament, Temujin, and the unfortunate events that transpired after his victory. The death of Temujin's father during the village massacre is done by Burchou's

army. Temujin is also shot by an arrow while he escapes the advancing soldier. Luckily he survives. This time the cue serves as a sonic character representing the non-existing tribesmen to honor the arrival of their champion. Kasar, Temujin's brother, enters the scene with the news of the events. Kasar and Temujin rush to the whereabouts of their sister and mother. Seeing the whole picture, Temujin's sister grieves immensely for losing their father due to the treachery of Burchou. She reminds Temujin of their father's bravery and wisdom when he was still alive. Now that Temujin succeeds his father, the expectations of the remaining tribesmen toward his governance are high, that he may become the greatest Khan who will ever live—Genghis Khan. At the mention of the name "Genghis Khan," a reprise of the theme, as leitmotif, is heard. With the recall of the theme, Temujin is seen again atop a mountain praying for the Almighty not just to give him strength and wisdom to be able to do his duties as a Genghis Khan but more so to seek vengeance for what had occurred previously. Ergo, the cue that was heard during the war scene resurfaces as a reprise and serves as a symbol for the battle. There are three factors in the reprise of the theme in this scene,[189] thus, legitimizing the motif.[190] These involve the string of events in the diegesis where it is heard. First, at the mention of "Genghis Khan" the music theme mimics the dynamics of the speaker. Second, Temujin is Genghis Khan.

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[189] According to Gorbman, "A theme is defined as any music—melody, melody-fragment, or distinctive harmonic progressions—heard more than once during the course of a film…[A]lthough music in itself is nonrepresentational, the repeated occurrence of a musical motif in conjunction with representational elements in a film (images, speech) can cause the music to carry representational meaning as well." Claudia Gorbman, *Unheard Melodies,* 27.

[190] "A motif is a theme whose recurrences remain specifically directed and unchanged in their diegetic associations." Ibid.

Whenever he prays, it is but logical for the theme to recur. Lastly, the diegetic location during Temujin's exultation is always atop the mountain. Ergo, the mountain with its physical grandeur is a metaphor for power, strength, and reverence, i.e, it is the very essence of a Genghis Khan.[191] However, there is a nuance to Temujin's state of mind while praying for strength and power. His heart is blanketed with hate and desire for vengeance due to the unfortunate events. The use of thematic materials in establishing the state of the actants, be this a character, a thing, or time of day in the diegesis (e.g., morning, night time, etc), strengthens the union of music and moving picture. Biancorosso posits that,

> The significance of thematic relationships can be imputed to the need to create a tightly woven, cohesive sonic tapestry to sustain the impression of the coherence and interconnectedness of the world inhabited by the characters, and a sense of their evolving perspective on it . . . Thematic relationships make manifest the continuities in the character's sense of their selves and their places in the world, which they flesh out in perceptually salient form.[192]

Next, the battle scene dissolves to the paying of taxes, tributes, and dues by the conquered tribes to Genghis Khan (Temujin). The paying of tribute is servitude and is emphasized in the cue for this scene (Fig. 37). The contrast between the playfulness of the flutes vis-à-vis the register of the notes conveys the Mongols as the "chosen" tribe. The melancholic line of the violins emphasizes the other tribes' emotional state while serving Genghis Khan. In addition, the

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[191] Cook explains the importance of metaphor in films: "the result of these reciprocal interactions is to create a bond of empathy between audience and film character—the 'communicating link' to which Hermann referred." Cook, *Analyzing Musical Multimedia,* 67.

[192] Giorgio Biancorosso, *Situated Listening*, 157.

lower register of the strings' melodic part depicts submission to the power of the empire.



Figure 37. The counterpoint between the flutes and violins in measure 6 emphasizes the opposition between the tribes paying tributes and Temujin's tribe receiving the tributes. The leaps or wide intervalic distances of the flutes' melodic line is a manifestation of joyful affect while the stepwise movement of the violins' melodic line connotes sadness (previously discussed by Dissmore). The opposition then is between the joy of receiving taxes and the sadness of tribes paying these taxes, i.e., oppressor—oppressed dialectics.

Another striking background sound, in the cue of this scene, is the slow tempo of the lower strings. This represents the monotonous activity of the tribes working hard to be able to pay the tribute. In the next occurrence of nondiegetic cue, Temujin disguises himself as a commoner to spy on Burchou's kingdom so as to

know the reason why the king does not want to comply with the former's decree on taxes.

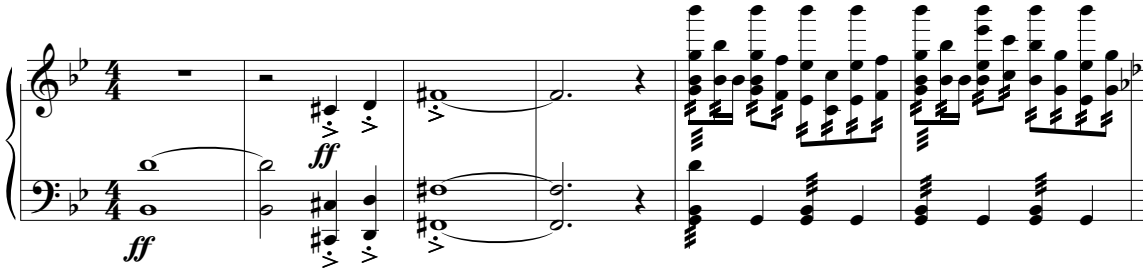


Figure 38. The first four measures of the cue outlines the status of the lower tribes as to their hardships in producing something to pay their tributes to the Mongols. The reprise of the battle theme commences in measure five.



Figure 39a. The chromaticism in this cue starting at the second measure outlines Princess Lei Hai's servitude to Genghis Khan.

At the utterance of the name "Genghis Khan," the strings and percussion play a dark passage which depicts the sowing of fear in Burchou and his army. They have been talking ill of him behind his back. This is followed by the battle cue. A bloody fight takes over (Fig. 38). The punishment for the treacherous act that Burchou and his army did is total servitude to the great Genghis Khan. But due to the love of a daughter for her father, Princess Lei Hai takes the place of King Burchou.

Princess Lei Hai's suffering can be heard in the cue as represented by the dominance of chromaticism evident in the first four measures of the fourteenth cue (Fig. 39a). The melodic line of the flute from measure 17 to finish (Fig. 39b) characterizes her love for Temujin. It gets stronger than the pain she has encountered in her daily servitude.



Figure 39b. Again, as discussed by Dissmore, the leaps and wide intervalic distances of tones by the flute (inset) manifests joyful affect, thus, even when Lei Hai suffers, she is not worried nor lonesome because she cares for Temujin.



Figure 40. The quietness of the bass line represents Burchou's army, sneaking at Genghis Khan's tribe.

The next nondiegetic cue in the soundtrack plays when Lei Hai wakes up one evening to inform the mother of Temujin about her father's soldiers disguising as a band of traveling fortune tellers (Fig. 40). The cue does not underscore the quietness of Lei Hai but the quietness of her father's soldiers in order not to get caught. The double bass solo is a representation of Burchou's soldiers in disguise to rescue Lei Hai and take over the tribe of Genghis Khan. Meanwhile, Urgo informs Lei Hai about their plan. While the conversation is ongoing, a sudden tremolando from the violins on B-flat from pianississimo to

piano, underscoring the Mongol soldiers passing by in the background (Fig. 41). The crescendo from pianississimo to piano and a sudden halt represent the intensifying urge of Urgo to strike the soldiers who are currently passing, while the sudden stop of the cue tells Lei Hai's order not to strike them.

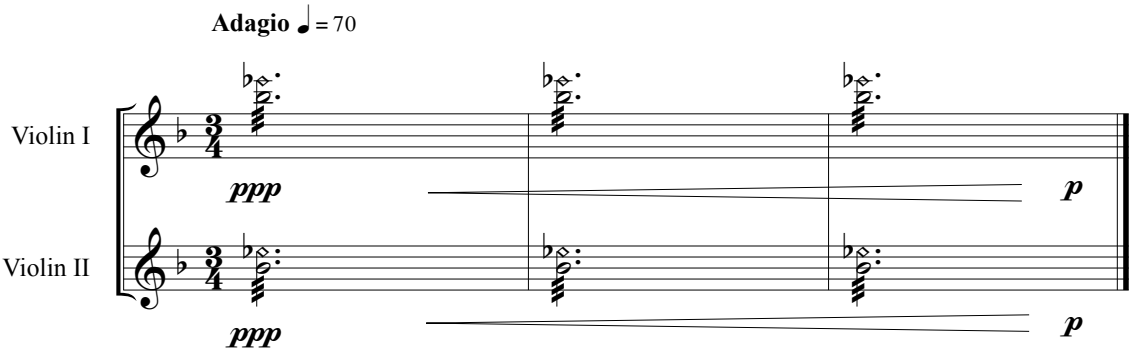


Figure 41. The shrieking B-flat harmonics of the violins focalizes Urgo's strong desire to attack the soldiers passing by.

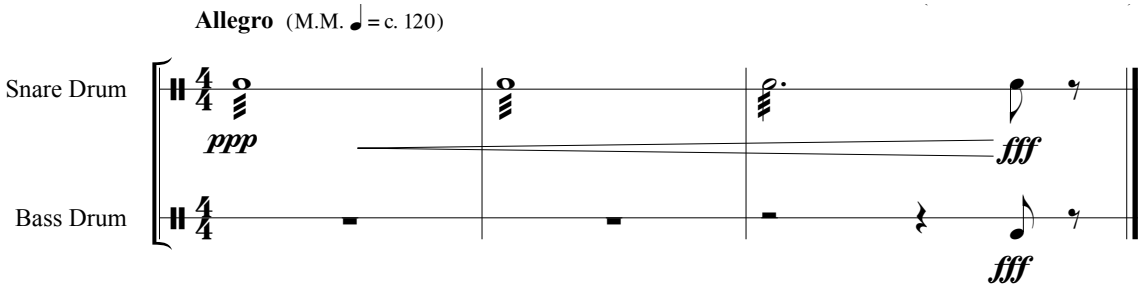


Figure 42. This opening nondiegetic cue to Lei Hai's martyrdom sequence is a sonic mockery to her hierarchical status, a princess under the power of her kingdom's adviser, Targout.

A snare drum roll ending with a loud thud of the bass drum opens the next scene to inform the graphic torture awaiting Princess Lei Hai should she decide not to marry Targout (Fig. 42). A foretaste of the torture and death of Lei Hai is represented by the image of the Y-shaped tree with two ropes attached to the two horses in opposite directions. These horses would then run, splitting the tree (Princess Lei Hai) into two. This is Targout's way of threat "Marry me or die." The

subliminal message of the drum roll that accompanies this scene is ambiguous. It may be construed as a courtesy to the princess but it can also mean a mockery on Lei Hai's royal status for she will be executed like a commoner who had committed a heinous crime. The opposing images of power and servitude between a royalty stripped down to a commoner and the king's adviser advancing into power is represented by the sounds of the two instruments: snare drum and bass drum. This is symbolized by the snare drum line that is overpowered by the sound of the bass drum at the last beat of the cue in Figure 42 due to the latter's deeper tone color. The next scene, the final battle scene, starts with the nondiegetic rolling sound of bass drum, snare drum, and tam-tam (Fig. 43).



Figure 43. To sonically intensify the climax of the film, rumbling and crashing of percussions were utilized. These instruments symbolize power as discussed below.

These three percussion instruments depict the three major actants in conflict. From the previous cue, the opposition is between the fallen King Burchou and Targout's ascendance to power. In between the two opposing powers is a third element: the tam-tam, which is indexical of Genghis Khan. The dialectic is resolved by adding a third sound symbol of power that conquers the two and who will eventually unite the empire. This final cue is a variation of the

theme that was heard in the beginning and somewhere at the middle of the diegesis. The majestic theme in the final cue is accompanied by the image in the introduction (Fig. 44a) in which Temujin and Lei Hai are seen atop the same mountain. This is the place where the former was initially exulted for his greatness. Also during this time, as the conflicts are resolved, the restoration of the positivity of life and the letting himself to fall in love and accept Princess Lei Hai can be heard in the music. The theme of this scene supports the exchange of vows between Temujin and Lei Hai and, at the same time, constitutes the end title of the film (Fig. 44b).



Figure 44a. The thick orchestration in D-minor of the introduction to the supplication of Temujin and Lei Hai. Ishiguru's quotation on Pauer's analysis on key signatures state that D-minor is an expression of anxiety and solemnity.[193]

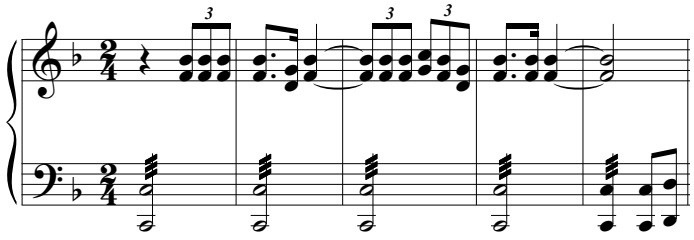


Figure 44b. The marriage of Temujin and Lei Hai is symbolized through the majestic cue in F-major. Pauer describes this key, as quoted by Ishiguro, as "[f]ull of peace and joy, but also expresses effectively a light, passing regret—a mournful, but not a deeply sorrowful feeling. Available for the expression of religious sentiment.[194]

[193] Ishiguru, "The Affective Properties of Keys in Instrumental Music from the Late Nineteenth and Early Twentieth Centuries," 48–50.

[194] Ibid.

The main title of the film is a thick orchestration of an appropriated "Mongolian" music commencing in unison and develops into a thick orchestration of tonal harmony. The unison part of the cue, as I've mentioned in Chapter Two, is the sonic prolepsis foretelling of the Mongolian empire under the rule of Temujin, the Genghis Khan. The thick orchestration of tonal harmony, on the other hand, is a narration of the differing tribes or nations conquered and unified by Genghis Khan through the course of his rule and beyond. Although belonging and sharing differing ideologies, cultures and traditions, unification has brought peace and order in the empire.

Music's flexibility is shown by its mobility to move from diegetic to nondiegetic unnoticed. An example is the sounding of gong in the diegesis marking the beginning of the tournament (Fig. 30). The sounding of the gong also marks the start of the underscore. The massiveness and deepness of the gong's sound focalizes on the prize that vie for and, at the same time, focalizes the film viewers to the ritual of the tournament that commences and ends with the gong sound.

Leitmotifs surfaced to support the appearance of characters in some scenes. (see Figures 32, 34, 40–42 as examples). As an instrument, contrabass, both sound-wise and body-wise, symbolizes the mountain of Temujin's refuge. The rolling sound of the bass drum iconically depicts the massive boulders and rocks that Temujin used to defend himself from the advancing army. The string tremolo in C-sharp minor also focalizes the spectators of Temujin's sadness after the unfortunate events. There are emphatic points when the name "Genghis

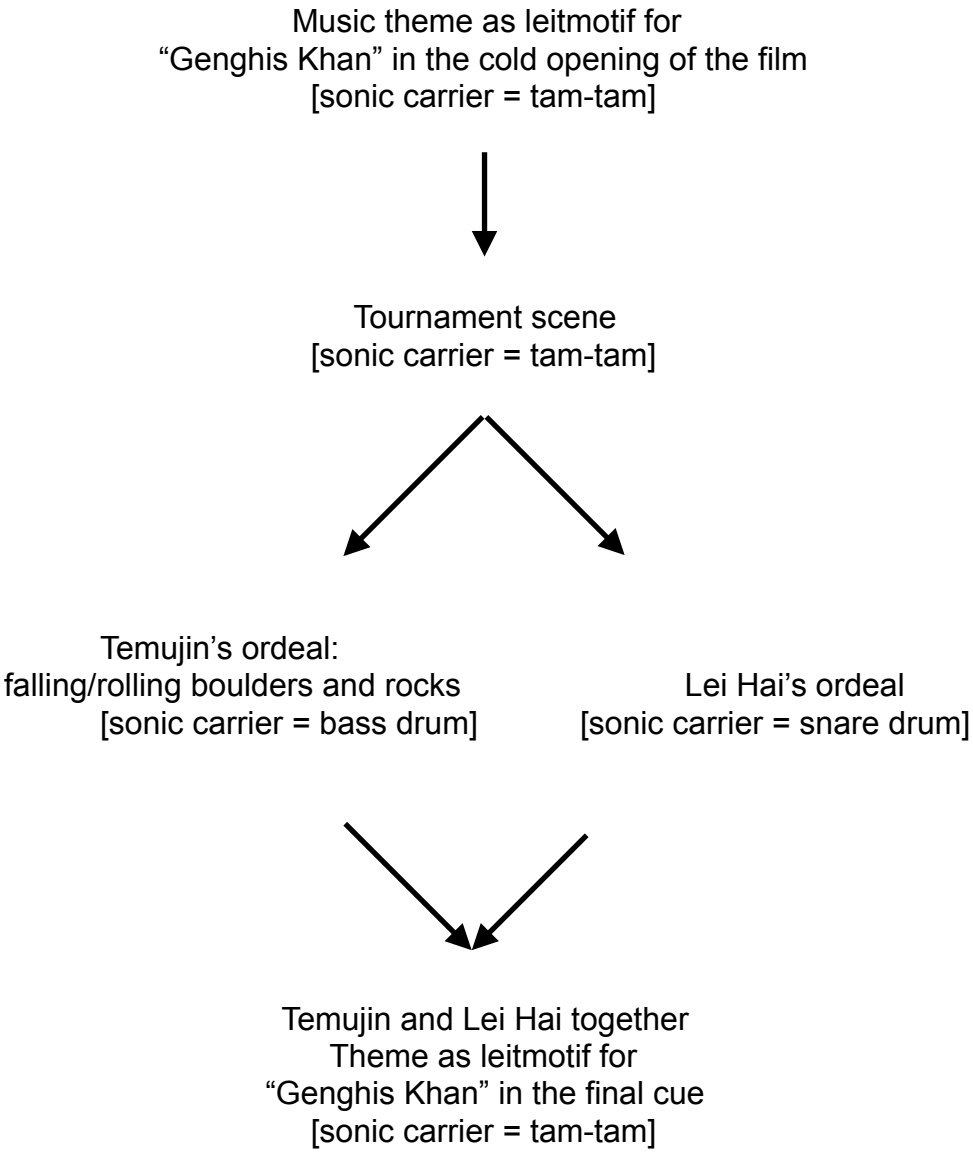
Khan" was uttered as Temujin prays at a mountain top. Its strength is symbolized by the heavily textured music acting as a leitmotif. A closer look in this cue reveals that it fuses three representamen: 1) the mightiness of Genghis Khan as an emperor, 2) his capacity to unite nations and tribes to live in harmony, and 3) the mountain as a metaphor for his position and magnanimity.

Symbolic and indexical cues were also employed in the diegesis. The drum roll publicly announced the ordeal of Lei Hai should she not marry Targout. From a mere adviser to a king, Targout toppled the kingdom through treachery. The princess and the other nobilities who are normally accompanied by the drum roll in public were stripped down of power as lowly criminals. The reversal of power relations in this scene is sonically coded by a simple, long drum roll. Even when drum rolls normally accompany the nobilities in this film, it is also used as a mockery to Targout's plan in toppling Burchou's kingdom. Furthermore, various instruments were combined in the drum roll cue. These are snare drum, bass drum, and tam-tam. The snare drum and bass drum, small and big, represent the dialectic opposition between Targout and Burchou in their bid over power. The snare drum represents Targout as a king's adviser, but smaller in rank compared to King Burchou who is represented by the bigger instrument. The sound of tam-tam represents the reverberating qualities of an absolute emperor, Genghis Khan. The overpowering sound of tam-tam projects the mightiness of the Emperor in comparison with Targout (snare drum) and Burchou (bass drum).

In this film, the sonic carrier of meanings generally relies on the leitmotifs (both musical and tone color). Below is the diagram showing the important

events in the diegesis. Each is marked by a leitmotif. These leitmotifs include percussion instruments—snare drum, bass drum, tam-tam (gong)—that code implied and embedded meanings (refer to Figure 43).

Diagram 3: The Percussions as Actants



The diagram represents the important events in the film. These are represented by three percussion instruments: snare drum, tam-tam, and bass drum. At the top portion, the sonic narration of Genghis Khan as a mighty ruler

and conqueror is symbolized by the majestic sound of the tam-tam. The sound of this instrument is the richest and most robust compared with the other two. This tone color is a metonymy for an emperor. Since the tournament was marked by the striking of a gong with diegetic sound of the tam-tam, it foretells that the victor will become the greatest emperor, Genghis Khan. The bass drum, though having a loud and heavy sound is not as powerful as the latter. Hence, metaphorically pertaining to a lower rank in the hierarchy. The bass drum as sonic carrier of meaning marks the ordeal of Temujin while protecting his life from the Targout and his army. The bass drum sound is a sonic indicator that Temujin is not Genghis Khan yet. He will first learn to survive the hardest of trials that would eventually make him strong and invincible to earn the title. The snare drum that accompanies the ordeal of Lei Hai is marked by the rolling sound of a snare drum, the least powerful among the three sonic carriers of meaning. This signifies the reversal of power between her kingdom and her father's adviser. The rise of Targout and the downfall of Burchou, the binary opposition between oppressor and the oppressed. However, the diegesis concludes with Genghis Khan (Temujin) defeating Targout and his allies. He also rescues Lei Hai and becomes his empress. The theme in major key supported by the sonic source of meaning, tam-tam, underscores the montage of future events that followed as Genghis Khan ruled his growing empire over a century before it eventually weakened.

Table 3
Genghis Khan (1950)

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Main title [nondiegetic (Fig. 27)	Temujin, music as narrator	Opening credits.	The main title narrates the destiny of Temujin who is destined to become the greatest Mongolian emperor ever lived—Genghis Khan. The unison part of the orchestration symbolizes unity—that Genghis Khan will unite nations in the future. This unison mimics the unity of the empire where the latter represents the varying nations or tribes. The harmonized orchestration on the other hand represents the varying cultures and traditions of the respective tribes/nations—the differences of nations. Apparently, even with these dissimilarities, these nations would eventually unite and ideally remain in harmony with the rest of the empire.
Dark, heavy music [nondiegetic] (Fig. 29)	Four chieftains of warring tribes, King Burchou	The chieftains advance with their respective village flags.	The character of the music is a representation of the tribes or villages in conflict. The darkness of harmony speaks of Burchou's evil plans towards the disputed Oasis. The four chieftains symbolize the four corners of the earth—North, South, West, and East.
Appropriation of Mongolian music [gong - diegetic; remaining part - nondiegetic] (Fig. 30)	Various tribes	After the symbolic march of the four chieftains, the competition commences.	The striking of the gong is both diegetic source cue and nondiegetic for it serves as the beginning of the scene's underscoring music. This ambiguousness tells the spectators of the a real event that took place back in 1100s to the cinematic event that the spectators currently experiences, i.e., real Genghis Khan but cinematic diegesis. The appropriation of Mongolian music focalizes the spectators of the diegetic location.
Appropriated Mongolian music reprise [nondiegetic] (Fig. 31)	Celebrating tribes	After the proclaimation of Temujin as victor, that night, celebration takes place for his honor.	The reprise of the appropriated Mongolian music speaks of not only the victory of Temujin but his upcoming struggle in a war as Burchou's plot to eliminate him that night also commences. Thus, the parallelism between his struggle from the previous tournament and the danger he faces.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Contrabass and bass drum cue [nondiegetic] (Fig. 32)	Temujin, chasing soldiers, sonic characters, i.e., bass drum as boulders; contrabass as the mountain (insentient actants)	Temujin escapes to a mountain for refuge. The soldiers continue to pursue him, thus, he repulses.	The low sound of the contrabass characterizes the mightiness of the mountain—Temujin's refuge. While the rolling sound of the bass drum signifies the loose boulders and rocks acting as his allies in combating his pursuers.
String tremolo, unison line cue [nondiegetic] (Fig. 35)	Temujin, sonic characters	Temujin traverses the cliff to escape from the soldiers.	The sustained C-sharp minor chord tremolo speak of night time in the diegesis. The softness of the tremolo tells the spectators of the quiet action Temujin makes while trying to escape. The addition of the contrabass tremolo reminds the spectators of the loose rocks and boulders, thus, informing the imminent dangers. The sudden leap to F with forte dynamics informs the spectators the fall of Temujin. The solid unison underscore of strings is an affirmation that Temujin survived the fall.
Melancholic appropriation of Mongolian music [nondiegetic] (Fig. 36)	Temujin and his tribe	Temujin escapes from the captivity and returns to his tribe.	The majestic melancholic music serves as a sonic character for Temujin's tribesmen who were supposed to welcome their victor but they themselves were victims of the massacre, thus, the irony that the music plays.
Threefold-motif [nondiegetic] (see appendix, *Genghis Khan* cue 11)	Temujin, Kasar, sister, mother	Kasar informs Temujin on the event that took place while Temujin was celebrating at Burchou's kingdom. He also brings Temujin to the whereabouts of their sister and mother.	The reprise of the theme as the name Genghis Khan was exclaimed will be categorized as a threefold-motif in the diegesis wherefore at the exclamation of the words "Genghis Khan" the accompanying theme resonates serving as a form of sonic reverence to the name. Ergo, this honoring of the said name extends to the real Genghis Khan (not the fictitious one in this film) not just the diegetic Genghis Khan which was said three times during the course of the film. This threefold motif represents three characters: 1) a mighty emperor; 2) a ruler that unites nations; 3) a mountain—metaphor for Genghis Khan's power.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Slow and fast music [nondiegetic] (Fig. 37)	Temujin, varying tribes	After conquering more tribes, the conquered pay tribute to Genghis Khan.	The character of the music underscoring the scene signifies the dialectic opposition between power and servitude as expressed in the agility of the flutes and melancholic line of the strings. The flutes represent Genghis Khan due to the high pitches or register played and agility as opposed to the low register and melancholic character of the strings signifying the oppressed or the conquered tribes/ nations. High register versus low register mimics the social status or dialectics between the oppressor and the oppressed.
String and percussion cue with a segue to the reprise of battle cue [nondiegetic] (Fig. 38)	King Burchou and his officials, Temujin—disguised as a tribesman with his messenger and a few soldiers.	Temujin disguises as a commoner with his messenger to announce the decree upon his order. As he unfolds himself, the utterance of his name caused Burchou's tribe to tremble.	The dark passage of the strings with accompanying percussion represents the anxiety and fear of Burchou and his tribe about the treason they committed—not paying the tax as decreed by their emperor —Genghis Khan. The threefold-motif then segues as an accent to the powerful Khan.
Melancholic cue [nondiegetic] (fig. 39a)	Princess Lei Hai, Temujin	Princess Lei Hai takes the place of her father for a lifetime servitude.	The chromaticism in the cue is a representation of Lei Hai's servitude to Genghis Khan as well as Temujin's tormented heart because the woman he loves is seen suffering. The melodic line that intertwines with chromaticism on the other hand is a representation of Lei Hai's affection to Temujin that even if she is painstakingly serving Genghis Khan, she still finds happiness in the action because she is close to her beloved.
Soft doble bass solo underscore [nondiegetic] (Fig. 40)	Burchou's soldiers	King Burchou's soldiers are able to penetrate the tribe of Temujin through disguising as fortune teller.	The pianissimo underscore is an actant together with Burchou's soldiers outlining the quietness of their movements in rescuing Lei Hai.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
String tremolo [nondiegetic] (Fig. 41)	Burchou's soldiers, Lei Hai	As Burchou's soldiers talk to Lei Hai, a group of Temujin's army passes by. Urgo means to attack them but Lei Hai forbade the action.	The tremolo of violins from pianissimo to mezzoforte is a manifestation of a sonic narrator informing the spectators about the future actions of the characters. Thus, as the crescendo from ***ppp*** to ***mf*** ends with a sudden halt, the attack will not take place. Right after the music stops, Lei Hai orders her soldiers to stand down.
Drum roll [nondiegetic] (Fig. 42)	Lei Hai, Targout and his loyal soldiers	Lei Hai's martyrdom is about to commence.	The nondiegetic drum roll symbolizes an announcement of a nobility to the public. Hence, Princess Lei Hai is being introduced as a noble person and at the same time an individual belonging to the lowest class for being sentenced with death through martyrdom—thesis and antithesis residing in her persona in the current scene. This dialectic opposition is also traceable between King Burchou and his adviser Targout—reversal of power. A king dethroned, an adviser enthroned.
Drum roll introduction to end title [nondiegetic] (Fig. 43)	Warring tribes	Just before the ordeal of Lei Hai commences, Genghis Khan and his army began the battle.	The drum roll underscore in the scene comprises of three varying percussion instruments. Snare drum, bass drum, and tam-tam. In the previous cue, the snare and bass drum roll represent the dialectic opposition between two opposing powers—that of Bourchou's and Targout's. The addition of tam-tam in this final battle is a representation of Genghis Khan.
End title [nondiegetic] (Fig. 44a)	Temujin, Lei Hai	After the resolution of the conflicts in the diegesis, Temujin and Lei Hai exults the almighty for his greatness.	The end title is a reprise of the theme with a slight variation. This slight change signify the minute changes to resolve the conflicts. One important change was Temujin's acceptance of Lei Hai. As he accepts the latter as his beloved, he finds inner piece and happiness, crushing down the hatred that once enveloped his heart for what Burchou did to his father and tribe. The slight change also signifies the restoration of peace and order among the tribes of the empire that would last for over a century.

Michael Litle posits that "[s]ince the sound and picture occur in the same frame, we could call it metonymic, a side-by-side linguistic relation."[195] He continues that, "[t]hough metonomy has more to do with style and texture, and metaphor has more to do with meaning and association, the operation of the two modes is interwoven, as Barthes notes, like the two sides of a sheet of paper."[196] Metonymy in the film lies in the music track that underscores the scene whenever Genghis Khan is called. The full orchestration of the score creates a thick texture personifying a supernatural being in sonic form which, at the same time, weaves through the subject of metaphor in the diegesis. Furthermore, the rhythmic movement of the diegesis itself creates the tension and release mechanism that binds sound and image of the film. According to Alain Badiou (2013), *"*rhythm is the general pulsation of filmic transitions. Music is a type of immediate commentary upon the latter, often purely redundant or emphatic. Yet it is clearly rhythm which ties cinema to music."[197] In this statement, the use of the term "rhythm" pertains to the pacing of sequences and diegetic time. Film music does not stand by itself for it acts as a character, a location, or an event.[198] Bordwell and Thompson add that there are four dimensions of film sound, namely: *rhythm,*

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[195] Michael Litle, "The Soundtrack of the "Rules of the Game," in *Film Sound: Theory and Practice,* edited by Elisabeth Weis and John Belton (New York: Columbia University Press, 1985), 313.

[196] Ibid., 314.

[197] Alain Badiou, *Cinema,* texts selected and introduced by Antoine de Baecque, trans. Susan Spitzer (Cambridge: Polity Press, 2013), 147.

[198] "Music 'goes beyond' the visual image, but it cannot 'dispense with it,' for the score, despite its non-correspondence to the visual images, ultimately attempts to present directly to the ears the same open whole of the sensorimotor schema as presented indirectly on the screen. Only in the modern cinema do sight and sound become autonomous elements. In that cinema, discourse is neither direct nor indirect, but free indirect, and both the visual image and the audio image are images that must be read." Ronald Bogue, *Deleuze On Cinema* (New York: Routledge, 2003), 187.

fidelity, temporal, and spatial."[199] And that, "[o]ften a filmmaker uses sound to represent what a character is thinking."[200] The numerous attributions of music in Conde's films are possible through the use of motifs. These motifs guide the film viewers in the course of the film narrative to distinguish between various characters. This is also true with the earlier forms of narratives involving music.[201]

Music cues in this film have shown versatility in their functions. Melodic characters that manifest joyful affect are traceable in the wide intervalic distances of tones and frequent use of major thirds. Melancholic melodies are generally traceable in closer intervalic distances, mostly moving stepwise and recurrent minor thirds. Harmonic characters of cues in the film, as regards to affect, include the utilization of intervalic distances similar to that of melodic characters. In addition, tone clusters add anxiety and uncertainty to the moving pictures being accompanied. Unobtrusive pacing of diegetic time and scene/sequence change are also dependent on the effective employment of rhythm in editing as instructed by the film director. Various affects are attributed to music elements.[202]

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[199] David Bordwell and Kristin Thomposon, "Fundamental Aesthetics of Sound in the Cinema," 188.

[200] Ibid., 193.

[201] "Music and dramatic representation . . . have weathered many centuries as a team. . . and resurfacing to popularity in the late eighteenth-century French *mélodrame*, the tradition of accompanying drama with music simply passed along, into a variety of nineteenth-century forms of popular entertainment, and finally into the new cinematic medium." Gorbman, *Unheard Melodies,* 33.

[202] "Mathesson was a well-known opera composer and leading proponent of the Doctrine of Affections. His dedication to researching emotional expression through instrumental music produced a wealth of theoretical works and composition guides. One of his works, titled *Der vollkommene Capellmeister* (1739), contains a thorough outline of melodic intervals and their affective purposes . . . Systematically, he proceeds to describe love, hope, anger, and many other affects, and how they can be best communicated through the use of intervals." See, Dissmore, "Baroque Music and the Doctrine of Affections," 2–3.

These embedded affects help narrate the diegeses of films empathetically. The use of chords, note intervals, and tempi in focusing on the affective domain of the spectators, at the same time, serve as repository of coded meanings. This is also true with the rest of the soundtracks in this study.

CHAPTER 5

Apat na Alas (Four Aces), 1950

The copy of the film *Apat na Alas* acquired does not include the opening credits and title. As a disclaimer, one or more scenes at the beginning may have been left out. However, the remaining one hour, nine minutes, and forty-nine seconds is still sufficient to be included in the study. The numbering of cues and scenes will be based on the physical condition of the extant film. Furthermore, larawan will uncover subliminal meanings and embedded affects in the cues of the soundtrack suite.

Apat na Alas is a band of four men, driven to fight the tyrant, Count Balbarin. Fernando, the leader of the group, vows to redeem the kingdom that was taken from his father. He also saves his mother with the help of his comrades from the hands of the cruel count.

The first scene in the copy is an “extreme wide shot" of a panoramic view that frames mostly the sky with minimal ground view covered with grass as four horsemen approach from the horizon to the foreground. The horsemen stop behind a crucifix at the extreme foreground on the left side of the screen. A smash cut, close up shot of the respective individual horsemen introduce themselves to the spectators one by one. The crucifix close up and the road sign “Ferreira” are also focalized, indicating that the four horsemen have arrived at a place where there is Christianity. The horsemen then vow to uphold God’s Ten Commandments among men and establish themselves as the Four Aces. The scene is scored by a nondiegetic heavenly cue (Fig. 45), played by the strings

with blown instruments (winds and brasses) may signify the opening of the heavens as the four aces give thanks to the almighty for surviving the seven-year war and vowing to fight for the good of the people. The thickness in harmony of the cue is a representation of the heavens shown in wide shot angle. The grandness of the panorama zooming into a crucifix is a representation of men's obligation to God. A pause on the cue is needed to give emphasis on the mission of the Four Aces, namely, Alfonso a.k.a. Espadas (Spades), Carlos a.k.a. Bastos (Clubs), Leon a.k.a. Copas (Goblets), and Fernando a.k.a. Oros (Golds).They are to instill the law of God to men. The cue resumes with a short horn call followed by a heavenly melody.

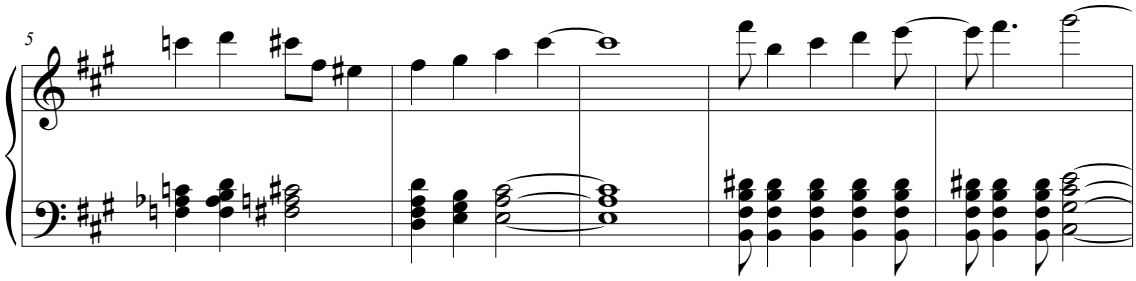


Figure 45. The melodic line of the cue mimic the movement of the ascension of prayer to the heavens accompanied by a thick harmonic texture.

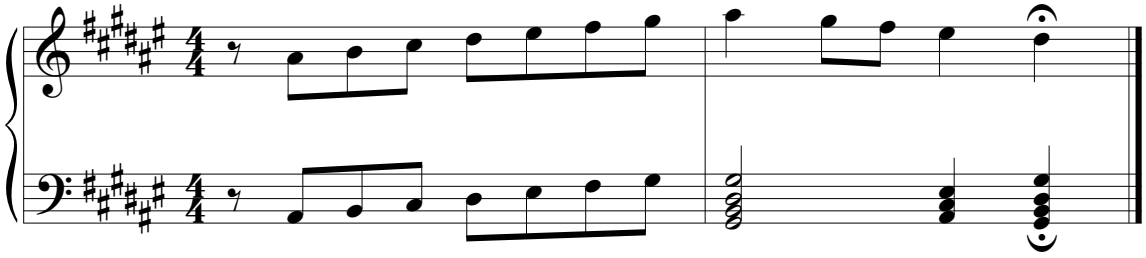


Figure 46. The melodic contour going up, like in the previous figure, parallels the prayers ascending to the heavens while the the concluding descent is a metaphor that the prayers were heard and, i.e., sonic affirmation coming from the heavens and back to the faithful.

The extreme wide shot of the Four Aces with their friend Nina at her father's grave sets them in the background, but giving more emphasis to the sky

as foreground. This reminds the spectators about the greatness of the Almighty. This tableau is underscored by cue music with an initial melody going up, symbolizing men's prayer as supplication to God from the heavens (Fig. 46).



Figure 46a. Nina kneels down to the grave of her father while the Four Aces accompany her in offering prayers.

In the next scene, Nina explodes in anger and blames the death of her father on Fernando. As Fernando leaves Nina to search for the person responsible for her father's death, a melancholic but heavy nondiegetic music scores the scene (Fig. 47). Minor and diminished chords as well as slow changes in rhythm and harmony were utilized for the desired melancholic and affect of the cue.



Figure 47. The utilization of minor and diminished seventh chords, with slow rhythmic and harmonic change elicit heavy and melancholic affects in this cue.



Figure 48. The chromatic melody of this cue stresses the conflict between Balbarin and Fernando.

The gloomy mood tells the spectators of Nina's narrow-mindedness about her father's death. Though Fernando was bound to uphold justice, his absence for seven years is not the reason that Nina's father was murdered. The blame should solely be upon the murderer. Thus, Fernando ought to find him at the very instant.

Meanwhile, Fernando pays a visit to his uncle, Conde de Balbarin (Count Balbarin). The melody of the underscore is chromatic and played by a solo cello and a double bass in unison connecting to the scene with Fernando at the center of the frame. A close up on Fernando gradually zooms out as the music fades away, finally revealing his presence in the castle. The cue also stresses the thought that the count orders his men to harm Fernando who is the rightful heir to the throne of Kingdom Ferreira. Thus, the music hints to the spectators of the danger that Fernando is facing. Furthermore, the cue conjoins the previous scene to the present and therefore serves as a sonic bridge. I assert that the unison of the cello and double bass can be interpreted as a sonic metaphor about the singularity of the throne that the count aspires, i.e., two individuals vying for one throne. The previous scene frames a close up shot of the soldier who plans to kill Fernando then it fades out and dissolves to the next where Fernando would be seen in the wilderness. As he rests, a crosscutting of shots between him and the surrounding soldiers outlines his slim chance of winning

over the army (Fig. 48). The chromatic music represents the conflict between the count and the marquis, i.e., between Balbarin and Fernando.

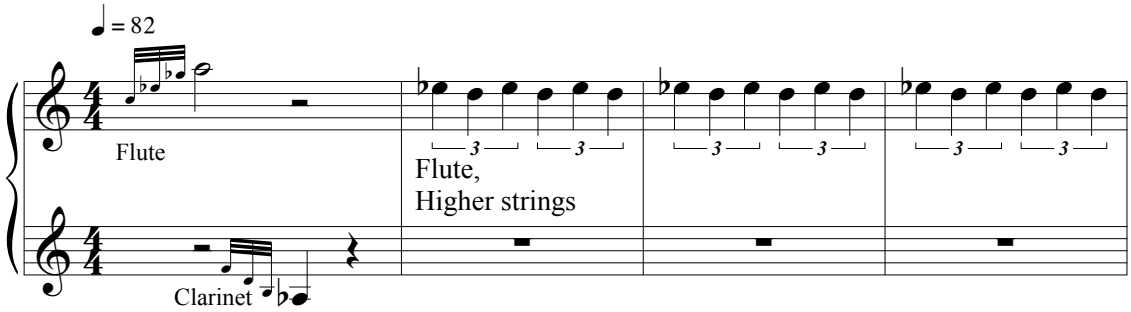


Figure 49. The diminished sevenths and chromaticism in this cue evoke uncertainty and tension empathetically.

The short cue that underscores the scene when Fernando gets shot is a depiction of the uncertainty of the situation, i.e., whether Fernando died or still alive after he was left hurt and wounded in the forest by the attacking soldiers of Count Balbarin (Fig. 49).

The next scene shows the soldiers being paid by the tyrant Conde de Balbarin, Fernando's uncle, for their exemplary job in killing the real heir to the throne. This scene dissolves to a close up of the kingdom's coat of arms and scored by a diegetic fanfare of horns (Fig 50, measures 1–3). Meanwhile, the rest of the Four Aces visit the count to find Fernando. The diegetic fanfare of the horn trio symbolizes the solidness of the remaining three Aces in their quest to find Fernando. This diegetic cue will resurface when the coat of arms of the kingdom zooms in. A similar cue happens in the future so that this cue is a leitmotif for justice that is visually symbolized by the coat of arms and the Four Aces. The fanfare cue segues to a diegetic march by a brass trio (Fig. 50, measures 5–6). As in the previous cue, this signifies the three Aces' appearance in the kingdom.

The following scene is unfolded by a fade-in to a veiled woman's back who turns around as her name is called by the count's trusted adviser, Murillo. The woman is no other than the mother of Fernando, Doña Maria. The dark and gloomy color of the nondiegetic chromatic cue (Fig. 51) by the woodwinds and brasses at this point stresses the emotional state of Doña Maria. This music connotes her fear of death, given the unfortunate events that Balbarin brought to their kingdom. She immensely longs for her son, knowing that he will certainly be harmed by the count who desires to conquer the throne.

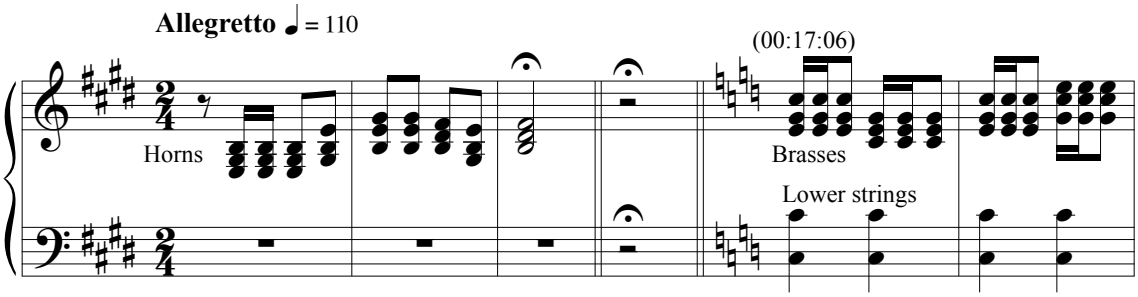


Figure 50. The three horns represent the three remaining Aces in the group (measures 1–3). This segues to a brass trio (measures 5–6).

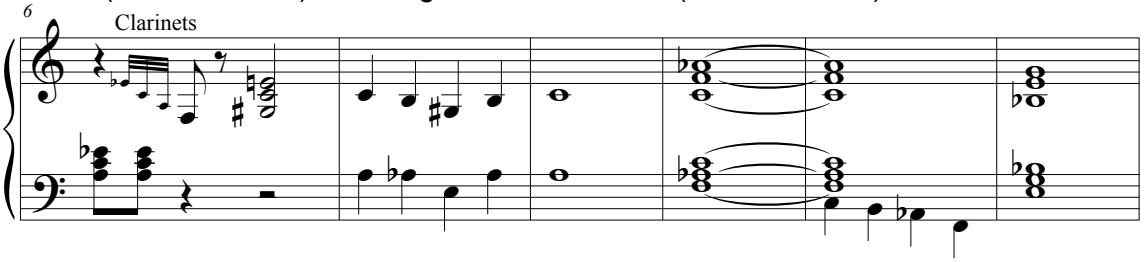


Figure 51. Diminished, augmented and minor chords are employed on this cue in invoking dark and heavy mood.

The cue also signifies the cruel nature of Murillo who had evil plans for Fernando and Doña Maria. However, the remaining Aces already rescued Fernando. The long cue of the scene bridges to the next. After the blackout, the scene unfolds with a fade-in of a castle and dissolves to Cecilia, the fiancée of Fernando through arranged marriage. The Four Aces visit Cecilia to talk about the unfolding events. They hide behind the curtains upon hearing the arrival of Barbarin.

Apparently, the count visits Cecilia to look for Fernando and the rest of the Aces. At the mention of “apat na alas,” a nondiegetic chromatic cue of dark color simultaneously scores the shot. This represents Cecilia’s anxiety for the Four Aces and herself. The accented low tone counterpoint signifies the suspicion of the count towards herself. The *mise en jeu* of Lou Salvador (Count Balbarin) in this scene is laudable for he captivates the emotion needed to effectively enliven his acting (Fig. 52.a–d).[203]



Figure 52.a [00:26:55]



Figure 52.b [00:26:58]



Figure 52.c [00:26:59]



Figure 52.d [00:27:02]

Figures 52.a–d outlines the *mise en jeu* of Conde de Balbarin (Lou Salvador).

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[203] “*Mise en jeu* (‘putting into performance’) determines the actor’s overall representation of the character. At this phase, the director settles on matters of comportment, voice, facial expression, and so on. *Mise en jeu* makes manifest both the character’s conscious motives and the impulses that the character seeks to control.” David Bordwell, *The Cinema of Eisenstein,* 144.

After a few more scenes, the next nondiegetic cue comes. This time, another canned music or quotation is employed—Igor Stravinsky's "Appearance of the Firebird, Pursued by Prince Ivan," and "Infernal Dance" from the 1919 *Firebird Suite* (Figures 53 and 54, see Appendix D, 634–36; 637–40). The scene is about the encounter of Murillo with his soldiers and the Aces. Aside from the suspense factor in the quotations of the music and reference to the *Firebird*, which is about the soul of a magician who is protectively enclosed in an egg that when broken would dissipate his power and free his captives. In the diegesis of this film, however, Murillo forcibly takes the jewel necklace of Doña Maria. Eventually, Fernando takes it back, a parallel image to that of the magician's broken enchanted egg. Now, Fernando knows where to find and how to save his mother.

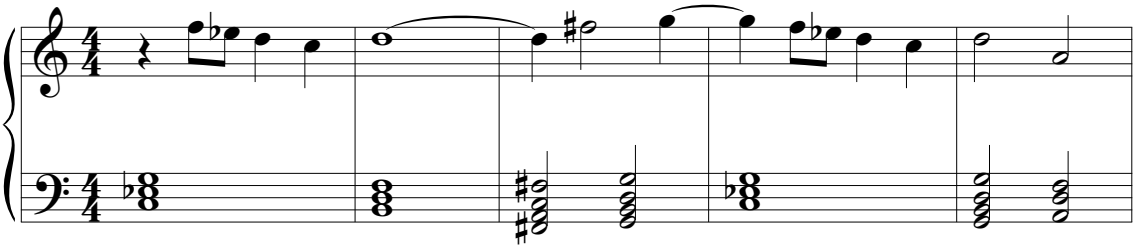


Figure 55. The romantic cue accompanying Fernando's feelings for Nina.

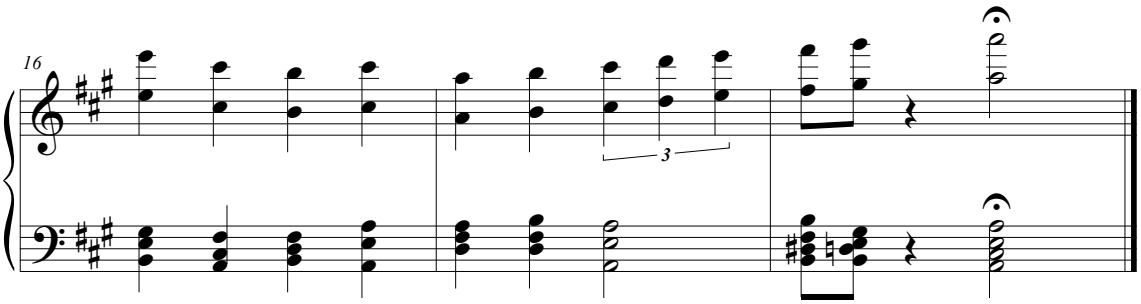


Figure 57. The end title of the film is in A-major key wherefore the last two measures ia an ascending scale of the key, again, reminiscent of the pact made by the aces to the almighty as they entered Fereira at the beginning of the film. This is a sonic metaphor for exultation by the Four Aces after bringing back justice and light to the kingdom.

When Fernando professes his affection to Nina, a romantic nondiegetic cue is scored for the scene (Fig. 55). This highlights both their feelings toward each other. The chromaticism of some notes in the cue represents Nina's uneasiness of herself beside Fernando, the heir to the kingdom of Ferreira. She is a commoner. In this occasion, the mother of Fernando, Doña Maria embraces her son, which is a gesture of reunion. A reprise of the 1919 *Firebird Suite* quotation ensues as a nondiegetic underscore of the scene. This quotation is a snippet of the finale part of the ballet titled "Disappearance of Kastschei's Palace and Magical Creations." The source is where the captives were freed from the enchantment of the magician (Fig. 56, see Appendix D, 641). Doña Maria is safe from harm. In the final battle to redeem the kingdom, it is noticeable that only women held wooden planks to fight men with swords. Visually, the spectators are informed that sword fight will never be for women nor are they to use deadly weapons even if they are trying to defend themselves.

The final cue or end title is a lively music signifying that the good triumphs over evil (Fig. 57). This nondiegetic cue extends to the end credits. Thus, when the camera zooms in to the coat of arms of the kingdom, the emblematic sound of the horns reverberates once more.

In this film, the sonic carriers of meanings are the character, texture, mood, cues, and quotations. The heavenly character of the underscore at the beginning focalizes the spectators on the Christian belief. This is painted by the panoramic view of the sky and the gesture of praying by the Four Aces. The counterpoint that follows during their prayer is an indication that the Almighty

acknowledges their good deed. This image is reinforced by focalizing on the heavens. Sonic iconicity takes place when the ascending melody of the cue accompanies the prayer that is sent to God above. The ascending melody is a sound representation of the exultation of Nina and the Four Aces. Chromaticism in the cues generally narrates the uncertainty of the event. This is heard when Fernando visited Balbarin, informing the spectators of the latter's wicked intentions toward the former in order to take over the kingdom. In addition, chromaticism underscores the scene where Doña Maria fears for her own life and her son's at the encounter of Murillo. This cue also focuses on the intentions of Balbarin and Murillo toward the incumbent royalties and the plan to seize power.

The use of quotations in succession from the *Firebird Suite* (1919) by Igor Stravinsky deserves examination. The phrases come from the movements, "Appearance of the Firebird, Pursued by Prince Ivan; Infernal Dance of All Kastschei's Subjects;" and "Disappearance of Kastschei's Palace and Magical Creations." These movements from the source, which is ballet, tell a story about the good natured Prince Ivan who is compassionate and gifted with the enchanted feather of the mythical bird. This feather can be used to summon the bird when the prince needs help. The other movement from the ballet and used as quotation is about the dance of King Kastschei and his minions who are under the magical spell of the mythical creature. As the king and his minions collapse due to exhaustion, the prince crushes the magical egg containing the soul of the evil king. The finale of the suite, the third quotation used in the film, is about the

disappearance of the evil king and the transformation of the creatures back to their normal selves. Hence, the three movements taken from the suite are intertextually linked to the diegesis of the film. The good natured prince resembles the Four Aces, the evil king is Balbarin, and the finale is the transformation of the characters who were manipulated by the evil count, Balbarin. The manipulation begins with the real king, Fernando's father. He was imprisoned. Next was Doña Maria who fled the castle to avoid the same fate as her husband. Then came Fernando who was held captive by the count. The entire kingdom thereafter obeyed the will of the count out of fear. The third quotation underscores the scene when Doña Maria is reunited with her son Fernando. The parallelism of the stories was made possible through intertextual referencing in the use of the borrowed materials. The use of these sonic quotations is ingenious. Spectators who know the plot of the *Firebird Suite* would recognize the association of source and target texts in the quotations.[204]

The issue on social status arises from the romantic cue that underscores the conversation of Nina and Fernando, which is intertwined with chromatic counterpoint. This is a sonic narration of Nina's dilemma about her feelings for Fernando. Nina, being a commoner and visually wearing a gypsy costume, is wary that her affection toward Fernando will not be reciprocated. In their conversation, Nina informs Fernando of her situation after which Fernando reassures her that there is nothing to worry about because he belongs to her. He iterates that love can be shared by individuals regardless of hierarchy and social

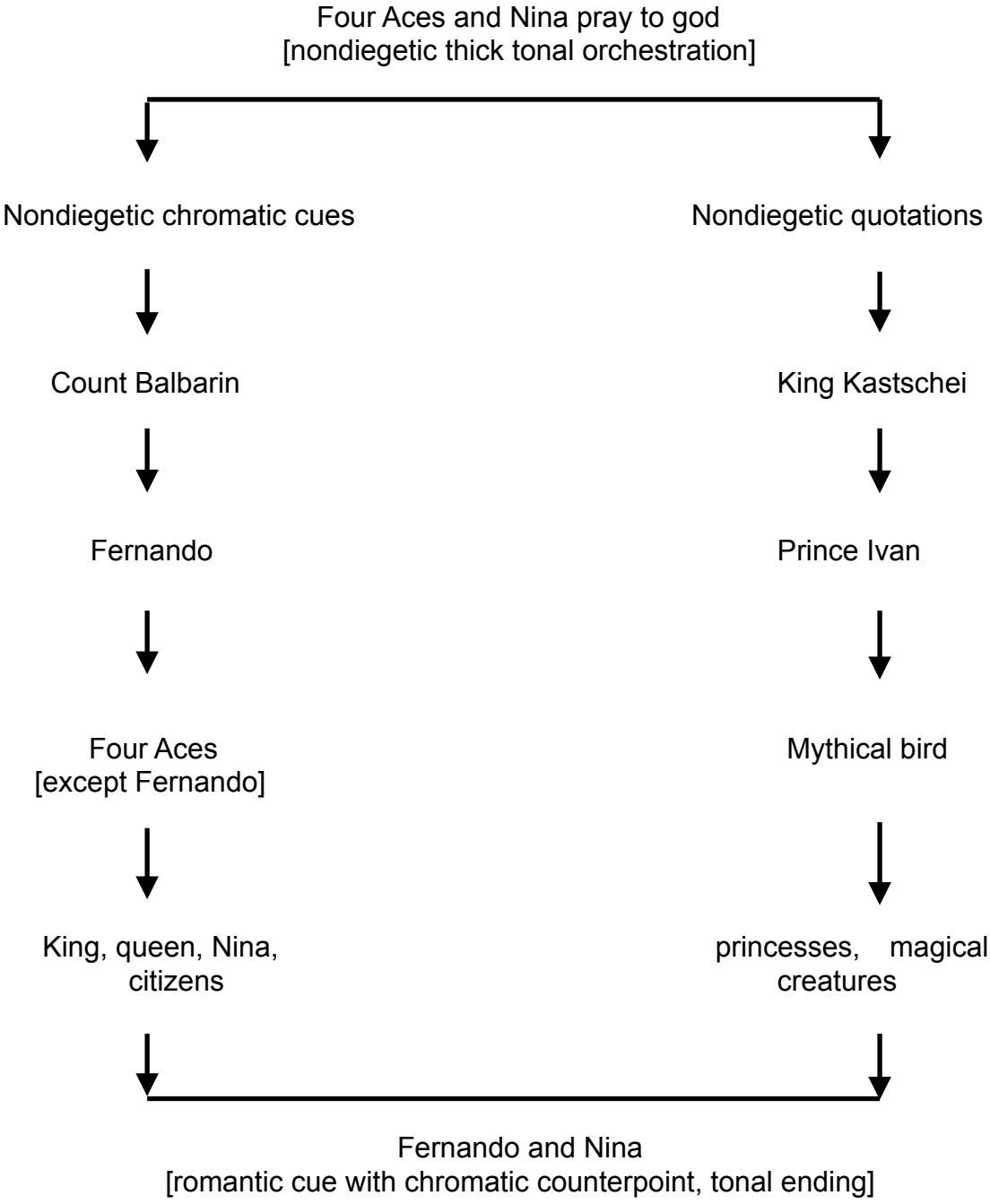
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[204] Study.com, "The Firebird by Stravinsky: Story & Analysis," accessed October 18, 2019. https://study.com/academy/lesson/the-firebird-by-stravinsky-story-analysis.html.

status. The sonic representation ends with the disappearance of chromaticism, thus, leaving only the underscore of romantic melody.

The diagram below outlines the intertextual linkages between the diegeses of the 1919 *Firebird* ballet and the film. The underscores accompany the resemblances of the plots with the use of both chromatic and tonal cues with corresponding textures (mostly thick orchestration). On top of the diagram is the scene in which the four Aces and Nina pray to the Almighty for the repose of Nina's father who was a victim of the tyranny of the count. From that point on in the diegesis, the nondiegetic chromatic cues accompanying the important points in the narrative unfolding and this parallels with that of the quotation as previously mentioned, i.e., the count with the wicked king; Fernando, references with Ivan; the remaining three aces rescuing Fernando alluded to the mythical bird that rescued Ivan; finally, the return of the king and queen, Nina, and the citizens of Ferreira after the defeat of the count mirrors the return of the princesses and the enchanted creatures to their normal selves after the death of the wicked king. The film ends with tonal music of majestic mood as the four Aces bond with their respective partners. The following diagram summarizes the role of the nondiegetic cues in the film. At the top, the Aces with Nina praying to the Almighty is accompanied by a thick orchestral score. At the right side, the chromatic cues used in the film accompany the actants which resemble the fictional characters from *The Firebird Suite* (1919) of Igor Stravinsky. Thus, the quotations make sense. Intertextual references of characters of the ballet and this film are shown in the diagram.

Diagram 4: Intertextual Linkages



Count Balbarin, the evil ruler resembles King Kastschei. Fernando's action is similar to the heroism of Prince Ivan. The Aces (excluding Fernando) resemble the mythical bird. The king, queen, Nina, and locals parallel the princesses and magical creatures of the ballet. Thus, the use of quotations is motivated by the

need to replicate a sonic narration of the story. The concluding romantic cue with chromatic counterpoint establishes the union of Fernando and Nina through sound.

Table 4
***Apat na Alas* (Four Aces), 1950**

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/ Message
Thick melodic orchestration cue [nondiegetic] (Fig. 45)	The Four Aces	The Four Aces arrive at the Kingdom of Ferreira and vow to uphold the christian way of life.	The heavenly character of the cue is a focalization of the scene on christian ideology wherefore greediness and hate are tantamount to damnation. The thick melodic line represents the heavens. As the four aces exult God, counterpoint begins to be heard signifying opening of the heaven, thus, god hears their prayer.
Melodic cue [nondiegetic] (Fig. 46)	The Four Aces, Nina	The Four Aces with Nina pray to god for the repose of the latter's father.	The ascending melodic line is a representation of the prayer ascending to the heavens to be heard by the almighty.
Melancholic music [nondiegetic] (Fig. 47a)	Fernando, Nina	Nina blames Fernando for the death of her father.	The sad music is a representation of Fernando's sadness for Nina's narrow-mindedness regarding the death of her father.
Chromatic melody [nondiegetic] (Fig. 47b)	Fernando, Conde de Balbarin, other court officials	Fernando visits his uncle, Count Balbarin.	The chromatic unison of the cello and contrabass stresses that the Count means Fernando harm/ death. This cue also serves as a sound bridge to the next scene.
Chromatic cue [nondiegetic] (Fig. 48)	Count Balbarin, Marquess Fernando	The soldiers pursue Fernando in the wilderness.	The short chromatic cue represents the uncertainty of the situation whether Fernando is dead or not.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/ Message
Fanfare [diegetic] (Fig. 49)	Coat of arms	Fanfare plays at the foregrounding of the kingdom's coat of arms.	The fanfare signifies the change of kingship—from the legitimate heir, Fernando to his uncle, Balbarin.
Horn fanfare, segue to a march [diegetic] (Fig. 49)	The remaining Aces, Count Balbarin, Murillo	The remaining Aces visit the castle and look for Fernando.	The solid trio of the horns in playing the fanfare is symbolic i.e., a parallelism to the remaining three Aces in their determination to rescue Fernando. The brass trio reiterates the said symbolization.
Dark and gloomy music [nondiegetic] (Fig. 51)	Murillo and his soldiers, Doña Maria	Murillo and his soldiers corner Doña Maria and steal her necklace.	The dark cue is a representation of various tropes. 1) Doña Maria's fear of death at the encounter with Murillo; her longing for Fernando, as well as her fear that Fernando would be hurt by Balbarin, 2) Balbarin's wrath to the kingdom; 3) Murillo's quest to kill Fernando.
Chromatic music [nondiegetic] (Fig. 53)	The Four Aces, Cecilia, Balbarin	The Four Aces visit Cecilia to inform her of the current events in the kingdom but Balbarin and his soldiers visit Cecilia unannounced, thereby, the Four Aces hurriedly hid behind the curtains of the chamber.	The chromaticism in the cue signifies the danger that is arriving, brought by Balbarin and his men. At the mention of the "*apat na alas*" by Balbarin, the dark chromatic cue continues, outlining Cecilia's fear for the Four Aces should they be captured in her chamber. In addition, she fears for her life as well for committing treason.
Quotation of Igor Stravinsky's *Infernal Dance* from *Firebird Suite* (1919) [nondiegetic] (Fig. 54)	Murillo and his men, the Four Aces	The Four Aces fight Murillo and his men	The canned music is about an evil magician who loses, releasing his captives. Hence, after defeating Murillo and his men, Fernando knew how to save his mother and be reunited with her once again—the parallelism of the diegesis on both narratives.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/ Message
Romantic cue [nondiegetic] (Fig. 55)	Fernando, Nina	Fernando professes his love to Nina.	The romantic cue highlights the feelings of Fernando and Nina with each other. However, a slight chromaticism is also audible. This chromaticism highlights the uncertainty of Nina—her dilemma that she is not the right person for Fernando due to social status, i.e., a commoner compared with an heir to the throne.
Reprise of the *Firebird Suite* (1919) [nondiegetic] (Fig. 56)	Fernando, Doña Maria	Doña Maria was finally rescued and Fernando embraces her.	The reprise of the quotation, the finale of the ballet signifies the rescue of Doña Nina from the hands of the enemy, a parallelism to the ballet's diegesis.
End title [nondiegetic] (Fig. 57)	The protagonists and antagonists	The final battle between the good and the bad.	The lively music signifies that the forces of good will always triumph over the forces of evil.

In the film, the foregrounding of the sky in a number of wide, panoramic shots with music track proclaims Catholic belief.[205] This was established in the first scene where the crucifix was at the foreground of the frame before the appearance of the Four Aces. This setting affirms that God is above all. Furthermore, as protagonist, Fernando's capture and torture shows his martyrdom, which Christ's cross symbolized. The faith of the film's protagonists binds the spectators to see a shared vision. As a larawan, the film reinforces the religiousness of Filipinos. Though at the background, the opening tableau of the sky is given more weight than the foreground because the message is

[205] "Integration is a matter of spotting—deciding when to use music—and synchronization or, depending on the special needs of the situation at hand, lack thereof." Giorgio Biancorosso, *Situated Listening*, 120.

transcendent; the characters are confronted with heavenly will. They experience serenity visually and aurally with sublime music. The characters are silent but the music is filled with sublime passion. The film teaches the spectators to honor both the commandments of God and the laws of men. Greediness and abuse of power are cause of injustice and oppression. Hence, this film reminds the spectators of the Golden Rule and conveys love instead of hate.

CHAPTER 6

Señorito (Spoiled Brat), 1953

The main title (Fig. 58a) of the opening credits is a capricious music, which depicts the genre and ethos of the entire film, a romantic comedy. The film opens with a *montage,* shots of various night clubs then a cut to the opening scene.[206] The opening title cue segues to diegetic music, a club scene where a riot is taking place, seen in a wide angle shot. The cacophonous sound in the club by guests jabbing and kicking each and everyone is accompanied by the salon musicians' diegetic music. These musicians seem undistracted by the disturbances of the rioting guests until the policemen arrive (Fig. 58b). The cue ceases at the sound of the policemen's whistle. As the riot subsides, Eddie Ramirez (Manuel Conde) is seen lying on the floor unconscious. The policemen leave the scene. A close up of Aida Buenaflor's (Delia Razon) head protruding behind the table followed by her friend Letty's. They pull Eddie toward the bar counter to revive him. This is scored by a nondiegetic cue of comic character (Fig. 58c).

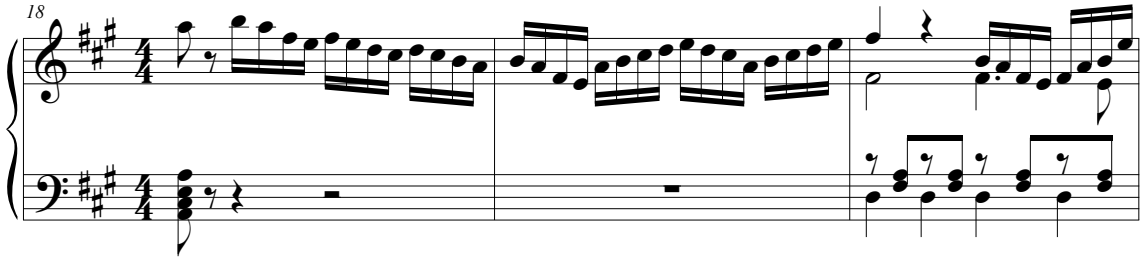


Figure 58a. The fast tempo of the main title evokes comical character and lightness of diegesis of this film.

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[206] "A work of art, understood dynamically, is just this process of arranging images in the feelings and mind of the spectator. It is this that constitutes it from a lifeless one, in which the spectator receives the represented result of a given consummated process of creation, instead of being drawn into the process as it occurs." Sergei M. Eisenstein, *The Film Sense,* translated and edited by Jay Leyda (New York: Meridian Books, 1970), 17.



Figure 58b. The above cue played by a big band ensemble is accompanied by a cacophony of sounds created by the rioting actants in the opening scene.

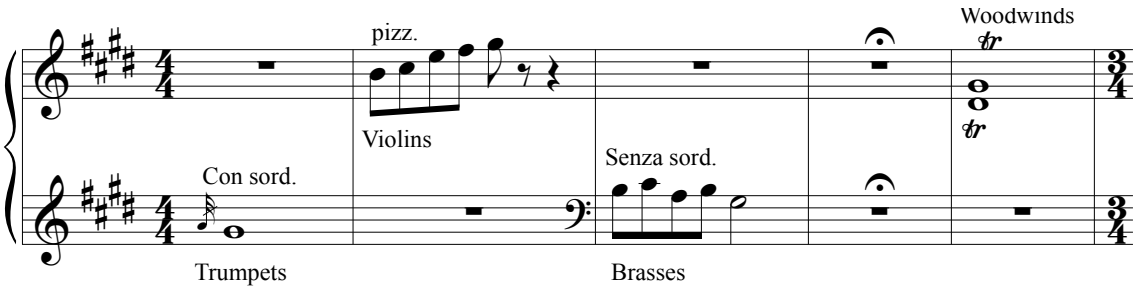


Figure 58c. This cue manifests humor through the utilization of various instrumental techniques like the use of *con sordino* for the trumpets, *pizzicato* for violins, and trills for woodwinds.

The cue commences again, after a short pause. This is the moment when the only possible way to bring Eddie back to consciousness is through the scent of alcohol. The cue serves as a mockery to Eddie as a person. Being a spoiled brat, he is not to be taken seriously. A reprise of the cue will be heard again when Don Rafael Ramirez (Lou Salvador) sees the photo of his son in the front page of a newspaper due to the riot that happened that night, a graphic that matches the actual taking of his photo in the event (Fig. 59a). Again, the comical cue mocks the personality of Eddie. Don Rafael, his sister Lydia, and company manager Ricardo (Victor Blanco) think of him as a joke. A short cue is employed to create a smooth transition from the last scene to the next. Ricardo plans an ad for the newspaper in search of a pretty woman to work for them in the hope that she would transform Eddie into a more responsible person. This ad is read in two

shot with Aida and Letty. The scene dissolves to the next scene, employing a *sound bridge* (Fig. 59b).[207] The comic sound signifies the humor in the newspaper.



Figure 59a. As in the previous cue, mute and pizzicato are employed in this cue for the comic character needed. A series of diminished chords moving chromatically also stressed the needed effect.



Figure 59b. The duo of flute and violin playing melodic line with wide harmonic interval invokes merriment. However, the D# diminished seventh chord implies sonic mockery to Eddie.

In the next scene, numerous women respond to apply to the job posting in the newspaper. Aida applies for the job and goes to the office of Don Rafael but to her surprise, the influx of women fighting and pushing against each other to be the first in line is unimaginable. As Don Rafael exclaims "*hulog ng langit!* (heaven sent!)," Aida gets accidentally pushed inside the office through the swing door. Prayer granted for Don Rafael, his daughter Lydia (Letty Alonso), and Ricardo believe that the prayer has been granted; fate had arrived. A close up of Aida

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[207] "The next scene begins while the images of the last one are still on the screen. This is called sound bridge." David Bordwell and Kristin Thompson, "Fundamental Aesthetics of Sound in the Cinema," 198.

confirms the fulfillment of the requirements for the spectators. This is underscored by a short comical stinger music cue (Fig. 60). The humor is about the numerous women applying for the job but only one of whom can possess the basic requirement, i.e., beautiful face and physique that only Aida luckily have. Thus, Don Rafael sends the rest of applicants home and continues his interview with Aida. While the interview is taking place, a cut away scene from the outside of the office is also highlighted by a reprise of the comical short music utilized in the fourth cue (see Fig. 59a). Letty is being annoyed by an employee with malicious and flirtatious stares. The shot cuts back to the interview.

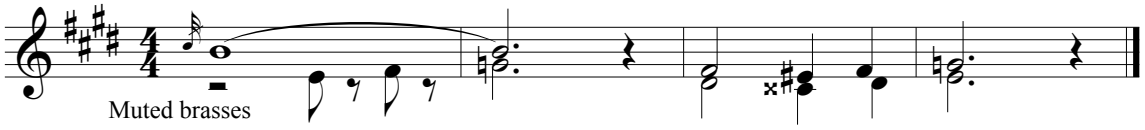


Figure 60. The sustained B stinger with grace note played by brasses in measures 1–2 followed by a two-voice harmony moving chromatically in parallel direction accompanies the comical scene where Aida accidentally falls in front of Don Rafael.

The next cue is rather long, an underscore for a sequence of shots. This is a series of dissolves as Aida grooms into a beautiful rich woman as instructed by Don Rafael (Fig. 61). The spirited nondiegetic music of the sequence tells the joy and excitement of Aida as she successfully gets the coveted job.

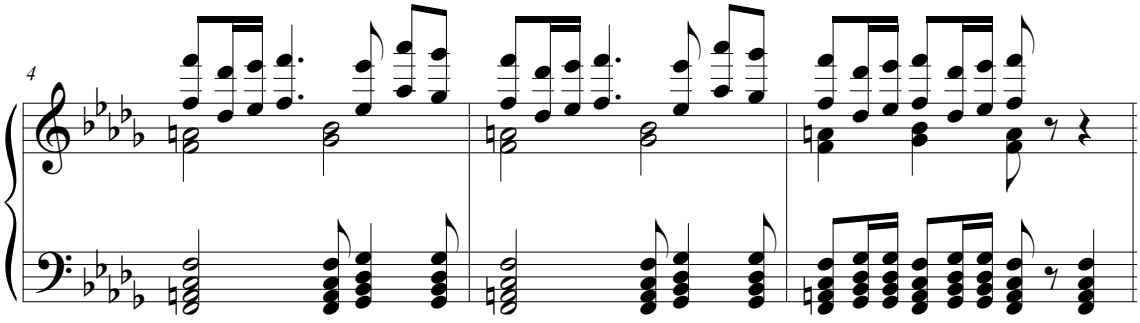


Figure 61. The cue that accompanies the montage of Aida's fashion transformation from a middle class to high class is a richly orchestrated lively music.

A prolepsis or *sound advance* is utilized for the transition of the previous scene to the next with the diegetic music by the big band musicians in the party thrown by Don Rafael.[208] In the party, Aida is introduced to Eddie as a very successful businesswoman and heiress to Don Rafael's business friend. The party consists a series of diegetic music as the guests danced modern American music (Fig. 62a–c).

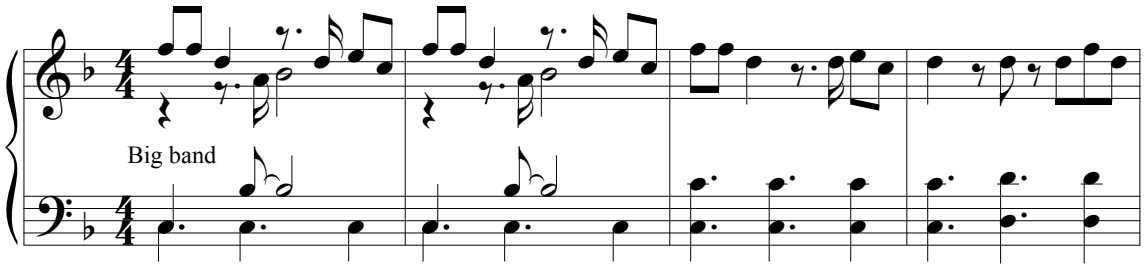


Figure 62a. This source music is a mambo in F-major.

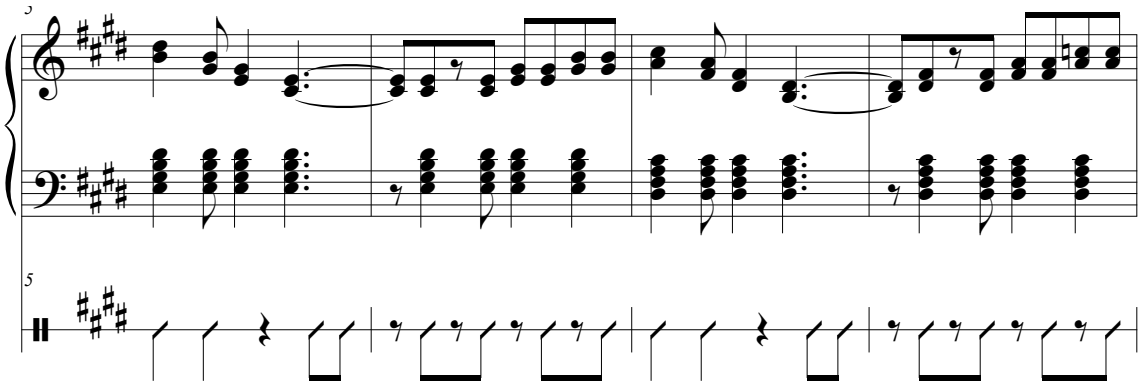


Figure 62b. This is a cha-cha in E-major.

[208] "Sound advance: [t]he practice of producing a sound before the image with which it is associated. The sound advance is especially characteristic of 1) silent film accompaniment, where musicians are encouraged to participate the nature of the coming scene; 2) suspense films, where music or effects connoting danger are often heard just before we cut to the monster (or other menace); 3) live network television, where audience applause or theme music is regularly used to introduce a celebrity; 4) recent adventure films, where the sound advance has become a standard aural punctuation device, equivalent to a wipe. The term sound lag might be used to designate situations where a certain amount of time lapses after a first shot has disappeared and before the second associated with a second shot is introduced." Rick Altman, *Sound Theory/Sound Practice* (New York: Routledge, 1992), 251–52.



Figure 62c. This cue is a tango in F-sharp minor.

Aida only entertains hardworking men. Thus, in the following scene, Eddie decides to work mundane jobs. He begins as a porter in his father's company. This scene fades in and establishes the location: a warehouse. It dissolves into shots where workers are seen carrying a heavy wooden box. At the moment Eddie sees Aida, he goes under the box being carried by his fellow porters to hide. Eddie's movement is followed by panning shots until such time his father orders the box to be dropped. This comical scene is underscored by a comical music (Fig. 63). Aside from stressing the humor of the scene, it also serves as a mockery for Eddie from the point of view of his father. The comical cues that mock Eddie can be related to Cook's contention about the similarities in the projected music and pictures. He said, "any alignment of music and moving image that reaches a threshold of similarity between the two can readily effect a transference of kinesthetic qualities between one and the other."[209]

[209] Nicholas Cook, *Analysing Musical Multimedia*, 78.



Figure 63. The comical cue played by a big band ensemble.

The following scene is a song duet by Aida and Eddie. They sing, "*Ay, ang Pag-ibig* (Oh, The Love)," with accompanying rondalla diegetic music (Fig. 64a). The duet is about the love Eddie feels for Aida which, in turn, will only be reciprocated if Eddie heeds and fulfills the requests of Aida. However, both are also aware that when true love strikes, they will be helpless. Below is the text:

Ay, ang Pag-ibig (Oh, the Love)

Refrain:
Male chorus: Ay, ang pag-ibig mahiwaga ngang tunay
kahit hanapin ay mahirap makamtan.
Ngunit kung minsan lagi mong hinihintay
Kusang lalapit ng 'di mo nalalaman.

Verse 1:
Eddie: Wika mo sa akin giliw
na ang puso ko ay pagbilangin
dahil diyan ay naghihirap ang
pagsuyo kong alanganin.

Verse 2:
Aida: Na wari ay 'di ko gusto
ang ugali mo Señorito
puso ko'y mabibihag mo
kung ang bisyo mo'y magbabago.
(Refrain: first two lines duet, last two male chorus)

Verse 3:
Eddie: Kung 'yan lang ang s'ya mong ibig,
ay susundin ko ang 'yong nais,
makamtan lamang ang langit
ng pagsuyo mong may pang-akit.

Verse 4:
Aida: Kay inam ng naisip mo
kung tuluyan kang magbabago
tingnan ko kung susundin mo
ang hangarin ko Señorito.
(Refrain: first 2 lines male chorus, last 2 duet)

Refrain:
Male chorus: Oh, love is indeed mysterious
difficult to possess even if you search for it
But sometimes when you wait for it
it will come to you without even knowing
Verse 1:
Eddie: You told me my dear
for my heart to count
because of that, I suffer
my affection is hesitant
Verse 2:
Aida: Please understand that I do not approve
of your habit, mister.
You may win my heart
if you change your ways.
(Refrain: first 2 lines duet, last 2 male chorus)
Verse 3:
Eddie: If that is all you ask
I will submit to your wish
just to reach heaven
in luring your affection.
(Refrain: first 2 lines male chorus, last 2 duet)
(Translation mine.)

Right after the duet, Eddie asks Aida why she cannot like him. This is the first time that a sad cue underscore is heard. The gravity of the impact of this short nondiegetic melancholic cue (Fig. 64b) does not lie on the fact that Eddie is not liked nor loved by Aida. What is sad is that there is an agreement between Aida and Don Rafael in the acceptance of the job offer which stipulates that Aida cannot fall in love with Eddie. Thus, Aida is torn between her feelings and her duty for her job. The next scene shows Don Rafael taking a stronger deworming medicine. This hilarious scene is meant to balance the sudden sadness felt both

by the characters and the spectators from the previous scene. The score is a comic nondiegetic cue, mocking this time Don Rafael (Fig. 65). The scenes fades to a blackout.

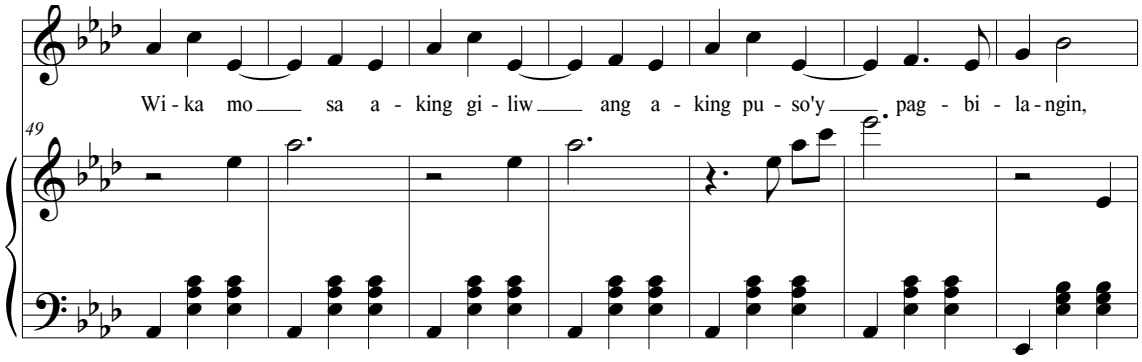


Figure 64a. The triple time of this cue suggests liveliness and *excitable passion.*[210]



Figure 64b. As opposed to the liveliness of the triple time meter, Dissmore points out Descartes argument that duple meter is on the slower nature and evokes fear or sadness.[211]

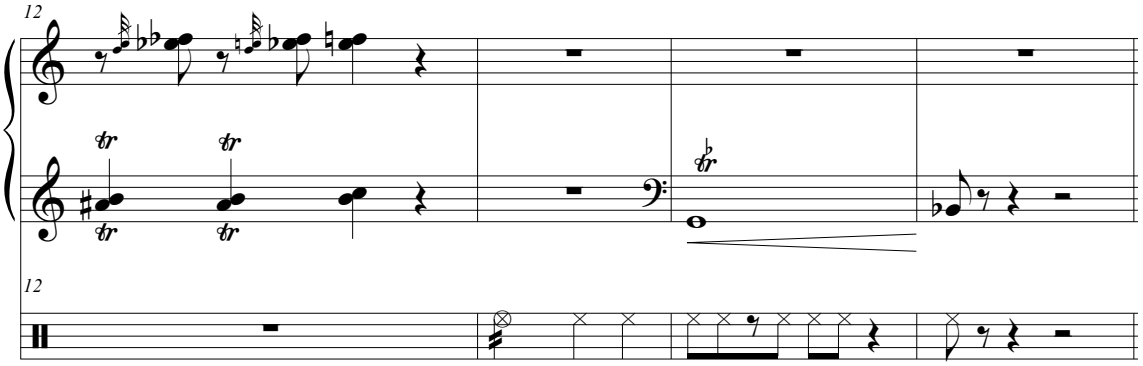


Figure 65. This comical cue is characterized by clashing intervals of the ensemble.

The next montage is underscored by a joyful salon music (Fig. 66). This montage is about the reformation of Eddie, i.e., from a spoiled brat to a

[210] Dissmore,"Baroque Music and the Doctrine of Affections," 13.

[211] Ibid.

hardworking gentleman. Alongside his transformation is Aida's intimacy with him. The montage in the sequence does not only highlight the reformation of Eddie but also the growing love of Aida towards him. Through the course of the cue, the courting and hardwork of Eddie is imaged until he reaches the highest employment level. He becomes a general manager. This time the cue incorporates the theme of their duet, "Ay, ang Pag-ibig." The following nondiegetic cue after that scene is a romantic cue (Fig. 67).

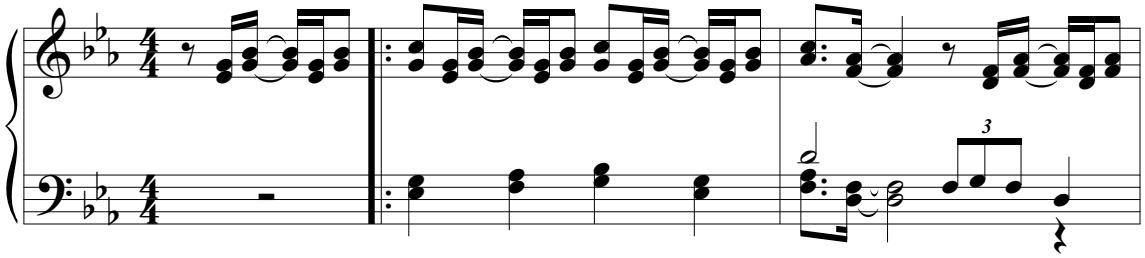


Figure 66. The salon music accompanying the montage in this scene is a lively salon music mimicking the perseverance of Eddie.

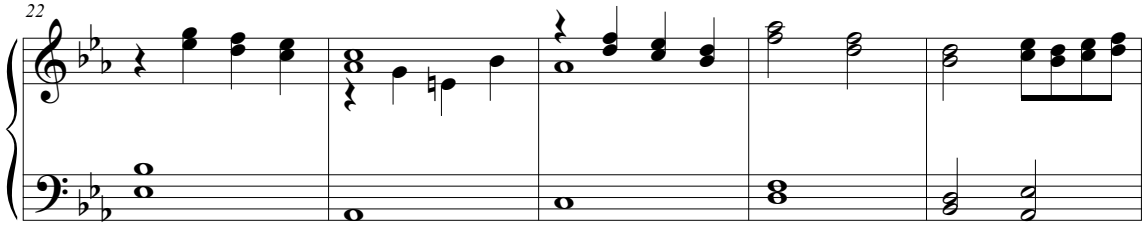


Figure 67. This romantic cue is between strings and winds with a counterpoint by a horn solo in measure two playing G, E-natural, and B-flat spelling out E-diminished chord.

This scene is Eddie's profession of love towards Aida but Aida still does not oblige herself to give in to her feelings. She still does not want to accept the love that Eddie offers. This scene, though sorrowful, is underscored by a romantic piece to highlight the love between the two. Even if Aida does not want to accept Eddie's love, yet, deep in her heart, she knows that he is her true love. The

scene fades out and then goes to the next with Aida and Letty gathering their clothes given by Don Rafael. The master shot of Aida in front of a mirror with an envelope in her hands may be analyzed as herself torn into two: between love she feels for Eddie and the contract agreement. She then opts to go to the province for not honoring her commitment to the agreement (Fig. 67a). The scene dissolves to the next revealing the place of Don Rafael. A short diegetic cue (Fig. 68) takes place as Lydia plays a romantic piece on the piano just before Don Rafael arrives. This is an extension of the romance shown from the previous scene. A dissolve to the next scene at the place of Aida and Letty shows that the two are ready to leave the city just before Don Rafael arrives at the scene. When Don Rafael confronts Aida about their agreement in her accepting of the job, a dramatic nondiegetic cue reverberates once more (Fig. 69).



Figure 67a [00:51:25]. Aida's reflection in a master shot with her friend, Letty.

This sad music does not only accentuate the drama in the current scene but informs the inner sense for Don Rafael, the guilt and sadness the moment he realizes the truth about Aida's forthcoming disappearance in Eddie's life, i.e., his

mistake that will confront him in the future. The next scene is also supported by a nondiegetic music. This is the moment when Eddie witnesses the stuff of Aida being brought back to their place (Fig. 70a). As the clothes of Aida arrive in the house of Don Rafael, Eddie asks the porter about the whereabout of Aida. But the former has no information about her. The chromatic cue in the underscore indicates Eddie's confusion about the recent events. Why did Aida disappear all of a sudden? Eddie confronts his sister Lydia but she does not mention anything about what she knows. He then decides to confront his father.

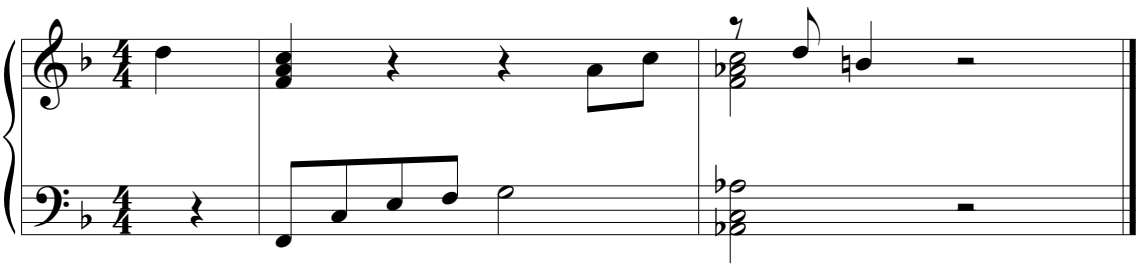


Figure 68. Lydia's short piano playing as source music.

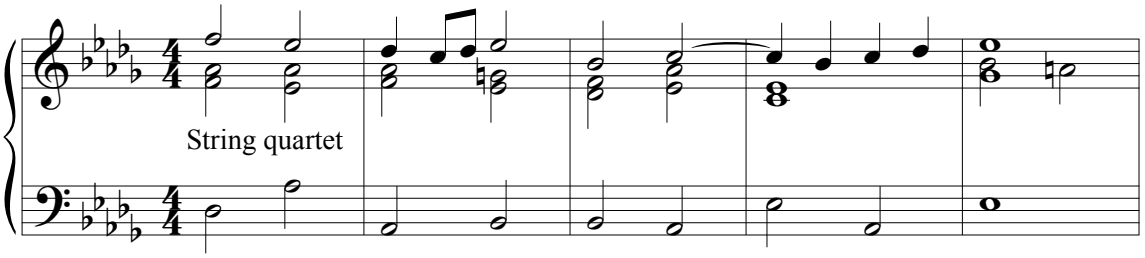


Figure 69. The *warm* performance of a string quartet emphasizes the drama of the scene.[212]

Eddie leaves and Lydia goes straight to her father to talk about the queries of her brother. And as Don Rafael shows the letter of Aida to her, Eddie enters the scene, where he is seen staring at them already for quite a while and has heard the prior conversation. This twist in the film is underscored by a stinger that

[212] Ishiguro, "The Affective Properties of Keys in Instrumental Music," 92.

segues to a more intense nondiegetic chromatic music cue: a dark and eerie mood of music suggesting the tension among the characters (Fig. 70b).



Figure 70a. The string harmony accompanying Eddie as he figures out why Aida's things are brought to their place. The unconventional chord progression and disjunct harmony parallels his quizzical mind.

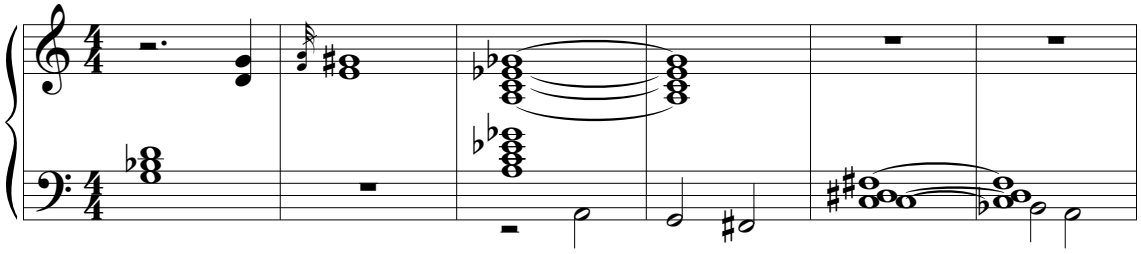


Figure 70b. The stinger (measure 1) by the brasses accompanying the surprised Don Rafael and Lydia upon Eddie's presence. This stinger extends to a dramatic cue (measure 2 onwards) with winds and soon with strings.

The next cue, a long, loud diegetic music (Fig. 71a) is heard in the night club that Eddie once experienced during his clubbing days. Coming back from clubbing one day, Eddie gets involved on his fault in a vehicular accident when his car collides with another car. He gets arrested. At the police station, Eddie is fetched by his father. The scene where Don Rafael bails Eddie out of jail, is underscored by a chromatic melody. This is a nondiegetic cue marked by brass accents suggesting the uncertainty of the situation (Fig. 71b). In the same night club scene, Eddie is seen dining while diegetic big band music (72a) can be heard loudly. The next diegetic music cue is a reprise of the night club musicians' rendition of their duet song, "Ay, ang Pag-ibig" (Fig. 72b). This brings nostalgia to

Eddie, causing him to react violently inside the club. As the soprano sings the lyrics, Eddie gets fixated to her instantly, but he is face-blank, reminiscing their duet during the good times.Coming back to his senses, he immediately makes a violent move. Apparently, Don Sebastian is dining at the very same night club. He approaches and despises Eddie for his irresponsible actions toward the former's business.



Figure 71a. Source music by a big band as Eddie goes clubbing once more.

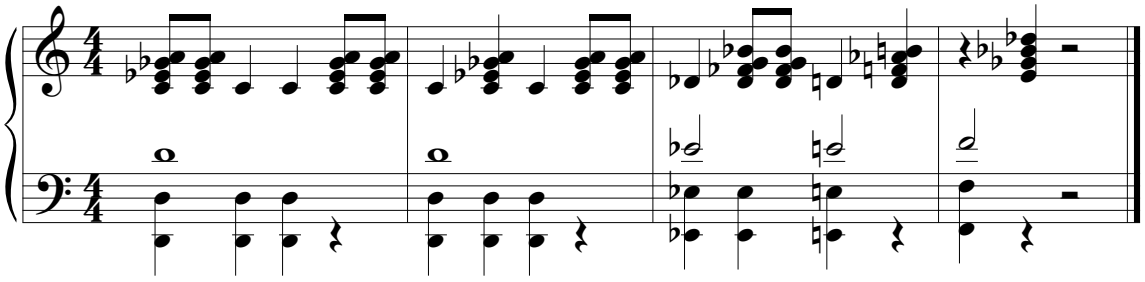


Figure 71b. The long notes in this cue (D, E-flat, E-natural, and F) are played by the strings and the rest by the brasses.

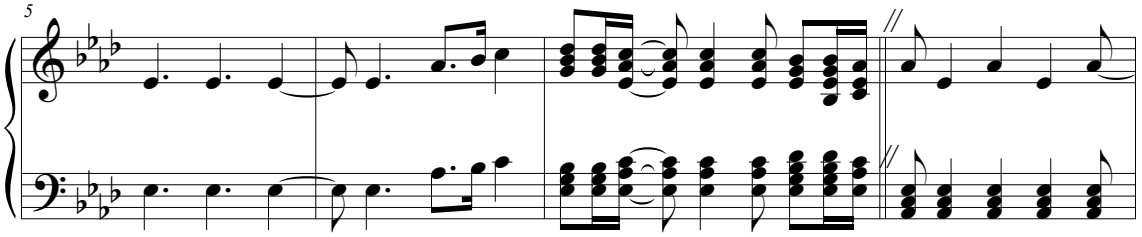


Figure 72a. Big band cue as Eddie continues to rebel against his father by wasting time and money by frequent clubbing.

After the incident at the night club, the news that Don Sebastian was shot with a gun the night before reverberated. Luckily, he did not die. He is just in a critical condition. Eddie is under the custody of the police as the principal suspect

on the incident. And because Don Sebastian is currently unconscious, Sebastian cannot testify nor identify the perpetrator.

Meanwhile, at the police station, Eddie blames his father for what has transpired, i.e., because of his father's drastic decision for driving Aida out of his life. Don Rafael realizes his mistake and asks everyone to find the missing Aida at once.

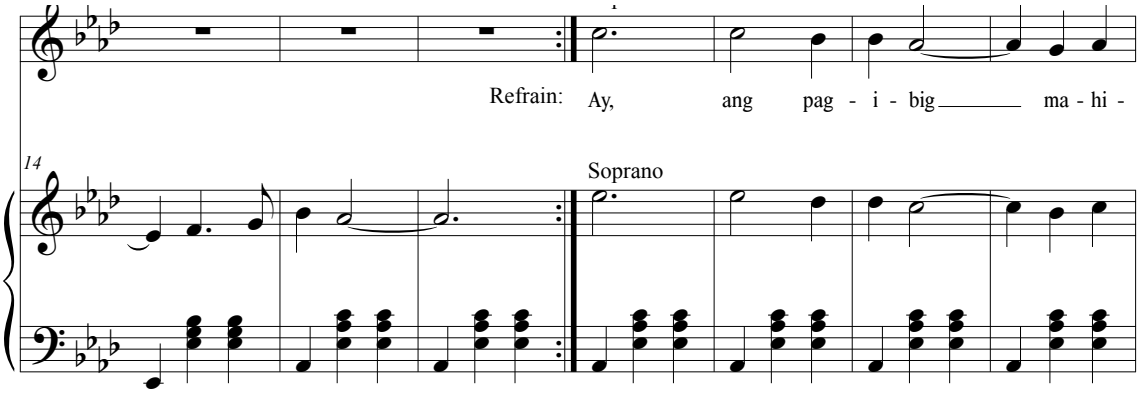


Figure 72b. A reprise of Eddie and Aida's duet, sung by a club singer accompanied by a big band.

While rushing to locate Aida's whereabouts, Aida suddenly arrives at Don Rafael's office. She informs Don Rafael that she decided to visit Eddie the moment she read the story in the newspaper. Her arrival is emphasized by a stinger played by brasses. This nondiegetic cue proceeds to a melancholic cue as Don Rafael asks Aida for forgiveness (Fig. 73). The sad music does not only stress the sad situation in the diegesis but comments on the fate of Aida and Eddie. Apparently, if Eddie gets convicted, Aida will be heart-broken because they will both live a lonely life without each other. Moreover, Don Rafael will be at a loss. Because of this wrong decision, he crushes three hearts: his own, Aida's, and Eddie's. Ergo, he realizes that his guilt will haunt him forever. The next scene

is the revelation of Remedios “Remy” Ortega (Carmencita Palma), Don Sebastian’s daughter, about the incident that night. Veiled in black, Remy visits the police station. She came to enumerate the events after the night club incident. This is to clear the name of Eddie Ramirez as the principal suspect. This scene is underscored by a short cue (Fig. 74). This nondiegetic cue was chromatically composed suggesting confusion, particularly Aida’s confusion on what Remy had to do with the incident.

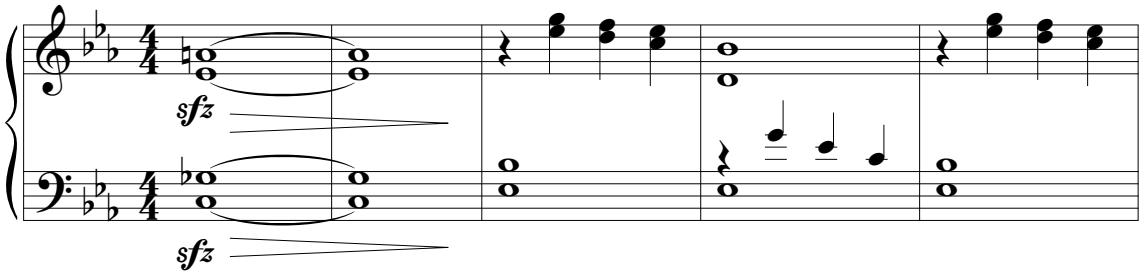


Figure 73. The first two measures of this cue is a brass stinger followed by a sad string melody accompanied by winds and brasses.

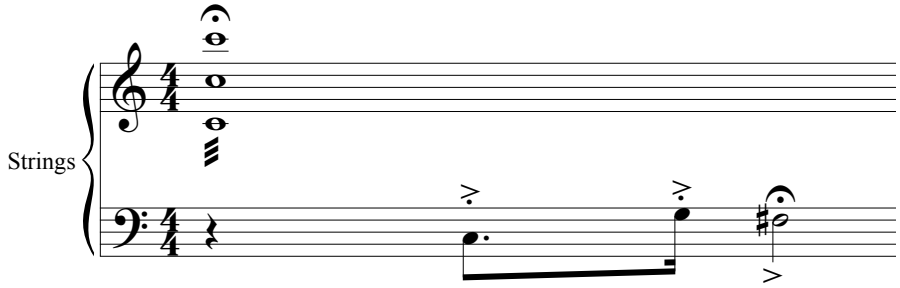


Figure 74. String stinger as Remy exposes herself by unveiling and reporting what she knows about the incident concerning her and Eddie.

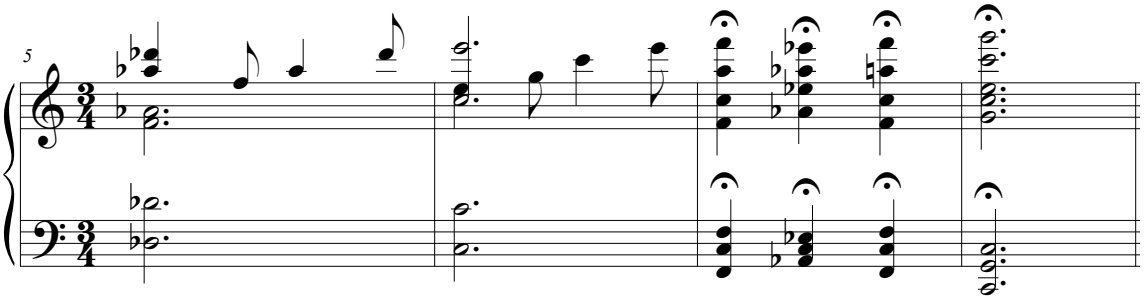


Figure 75. The end title resolves to C-major chord suggesting simplicity or resolved conflicts Ishiguro posits that this key is, “without complications of any kind.”[213]

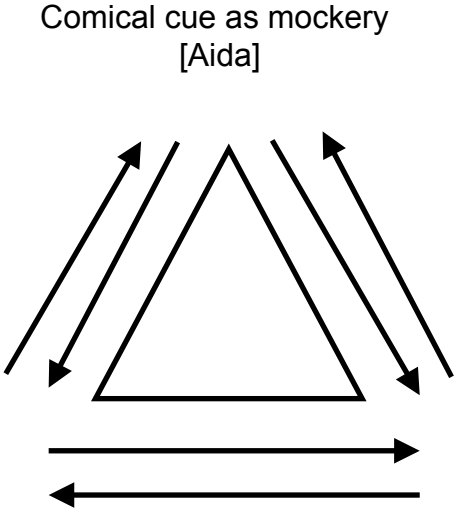
[213] Ibid., 74.

Finally, in the end title (Fig. 75), a nondiegetic cue underscores the scene where the baby of Eddie and Aida was seen smoking Don Rafael's cigar. The cue is short but redeem's the character's actions.

In this film, the comic generally "play" as a contrapuntal sonic actant to mock the various characters. In the opening scene showing the riot inside the night club comic, sonic actant mocks the current event. It "insults' the barbaric attitude of adults who cannot contain their unruly emotions in a public place. What makes matters worse are the carefree musicians accompanying this scene, demonstrating a weird behavior by not stopping to perform regardless of the riot that they are witnessing. Another instance where sonic mockery's evident concerns Don Rafael taking on the deworming medicine. The comic underscore mocks his body's overweight. However, this mockery can be seen to create another layer of meaning. The music mocks his bossy attitude in which nobody is allowed to contradict his decisions. Still, another is the mockery to Eddie as a spoiled brat and useless adult, i.e., Eddie is an epitome of a man unworthy of a responsible and beautiful woman for a partner. In the duet of Eddie and Aida, the character of the song is lively and comical. This time, Aida directly mocks Eddie with the lyrics of the song. In this musical scene, Aida's "voice" is the eye-opener for Eddie to fix himself and become a responsible man, while the latter's "voice" is also the eye-opener for Aida that he is true to his affection toward her and that she now starts to feel something for him. Moreover, melancholic cues underscore the scenes where Don Rafael prevents the partnering of Aida and Eddie, as well as Aida's emotional state as she distances herself from her beloved Eddie. The

melancholic mood in the underscore contrasts the mockery by informing the spectators of the diegetic reality. The big band source music, on the other hand, is a representation of Eddie's old life as a spoiled brat full of vices and happy-go-lucky attitude. The concluding comical cue is a mockery to the whole diegesis. This time, it mocks to the entire family of Don Rafael who let the baby of Eddie and Aida puff his cigar to the delight of everyone present. This infers that the grandchild will again be raised to become like his father, a spoiled brat!

Diagram 5: Sonic Actants



The diagram above shows how the three main characters affect each other and how these are indexed by the three main types of sonic actants. The top corner of the triangle is about the comic cues that mock Eddie and Don Rafael. Aida as a character falls on this corner for the reason that she mocked Eddie during their duet. Besides, her disagreement with Don Rafael's

accusations about her contract is a form of mockery to Rafael's unbecoming attitude. The left corner is the chromatic cues in the underscore. Eddie was confused about the sudden distancing of Aida. This confusion is also relevant to Aida as regards to the involvement of Remy in Eddie's case while under police custody. Don Rafael shares another confusion by not knowing the truth about Aida's affection toward Eddie, i.e., her sincerity. The right corner is about the melancholic cues that underscored some scenes where Don Rafael was the root cause. The distancing of Aida caused extreme sadness to his son Eddie and Aida. And seeing the two individuals collapse into depression, Don Rafael himself succumbs to depression out of guilt due to his drastic actions and decisions. The film ends with the comical cue, the arrow points back to the top of the triangle, hence, indicating a mockery this time to all three major characters in the diegesis. The chromatic cues were utilized to mock Eddie and Don Rafael, while the melancholic cues were utilized to mock Don Rafael's wrong decision by objecting to the relationship of Aida and Rafael, and the comical cue at the end after the conflicts mocks everything.

Table 5
***Señorito* (Spoiled Brat), 1953**

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Main title [nondiegetic] (Fig. 58a)	Sonic narrator	Opening credits	The sonic narrator tells the spectators that the film they are about to experience is a romantic comedy, hinted by the capricious character of the cue.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Source music [diegetic] (Fig. 58b)	Club patrons, resident musicians	After the montage of various clubs, the scene unfolds a riot inside a club.	The source music used is playful and humorous—an accent to the current event. Further, the music serves as a mocking instrument of the musicians toward the childish attitudes of club guests, thereby the musicians continued playing even when the entire place is in chaos.
Comical cue [nondiegetic] (Fig. 58c)	Aida, Lilly, Eddie, comical music	When the policemen left, Aida and Lilly commences reviving Eddie.	The comical cue plays a role of an actant, a sonic character with a role to mock the childish attitude of the actants in the diegesis.
Reprise of the previous cue [nondiegetic] (Fig. 58c)	Don Rafael, Lydia, Ricardo, comic music	Don Rafael sees the photo of his son Ricardo at the front page of a newspaper with a story about the riot that happened that night.	The comical music as an actant continues to mock Eddie and this time, with the addition of his father—Don Rafael.
Short cue [nondiegetic] (Fig. 59b)	sonic actant	The scene connects to the next with smooth transition	The sound as an actant connects the scenes through sound bridge.
Stinger [nondiegetic] (Fig. 60)	Don Rafael, Aida, comic music	With intense pushing by the applicants, Aida accidentally falls inside the office of Don Rafael.	The stinger that accompanies Don Rafael's words: "*hulog ng langit*" is the sonic actant's way of informing the spectators that there is a woman that fits the specific criteria and at the same time a mockery to the fellow applicants that do not possess the basic requirement—physical beauty.
Spirited music [nondiegetic] (Fig. 61)	Aida, Lilly	Upon accepting the job offer, Aida is told to groom herself with her friend Letty.	The music serves as the narrator for the passing of time in a montage of Aida's grooming.
Big band source music [diegetic] (Fig. 62a-62c)	Big band musicians, party guests, Aida, Eddie, Don Rafael	Aida is introduced to Eddie by his father.	The sound advance would be considered the excitement of everyone in the party thrown by Don Rafael to introduce Aida as a successful businesswoman and heiress to her father's business.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Comical cue [nondiegetic] (Fig. 63)	Eddie, porters and staff, Don Rafael, Aida, sonic actant	Eddie was humiliated in front of Aida for working as a porter and not as a general manager as per his introduction to Aida.	The comical cue once more serves as an actant to humiliate or mock Eddie.
Theme song duet, *"Ay, ang Pag-big!"* [diegetic] (Fig. 64a)	Eddie, Aida, rondalla musicians	Aida and Eddie sing a duet about the latter's affection to the former.	The duet of Eddie and Aida serves as the main theme of the film. The romantic-joyful character complements the comical sonic actant. Thus, in their duet, Aida questions Eddie —the mockery this time comes from Aida.
Disjunct harmony in music [nondiegetic] (Fig. 70a)	Eddie, porters	Eddie wonders upon seeing the stuff of Aida being brought to their house.	The chromaticism in the cue represents Eddie's confusion on the events that are taking place.
Long cue, night club music [diegetic] (Fig. 70b)	Eddie	Eddie goes back to his old ways.	The diegetic music narrates the passing of time as the montage of Eddie's clubbing is shown.
Chromatic music [nondiegetic] (Fig. 71a)	Eddie, Don Rafael	Don Rafael bails Eddie out of the jail.	The chromatic melody suggests uncertainty of the situation, Eddie continues to drift away from his father and Don Rafael continues to worry from Eddie's actions.
Big band source music [diegetic] (Fig. 72a)	Eddie, club guests, musicians	Eddie dines in a night club.	The loud big band music focalizes the vices that Eddie revert to as a sign of rebellion from his father. Further, the loud music also emphasizes the parallelism in the gravity of Eddie's coming back to old ways.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Reprise of *"Ay, ang Pag-Ibig"* [diegetic] (Fig. 72b)	Vocalist, big band musicians, Eddie, Don Sebastian	The reprise of the duet that Eddie and Aida sang in the earlier part of the diegesis brought extreme emotions to Eddie that he made a scene. This action catches Don Sebastian's attention that leads to an exchange of foul words between each other.	The duet focalizes Eddie's failed love because of his father. It also affirms that Eddie's love for Aida is true and sincere for his life is worth nothing if they cannot be together.
Brass stinger, melancholic cue [nondiegetic] (Fig. 73)	Don Rafael, Aida, Lydia, Ricardo	Worried about the possible conviction of Eddie from the attempted murder case, Don Rafael panics and informs Aida and Ricardo to search for Aida. At this instance, Aida arrives at the scene.	The stinger heard at the arrival of Aida is meant to surprise the actants and the spectators alike. The sad music that follows however not only underscores the dramatic scene but resonates the sadness of Aida for she might lose Eddie forever. Moreover, it narrates the guilt of Don Rafael for betraying three hearts: Aida's, Eddie's, and his own.
String stinger cue [nondiegetic] (Fig. 74)	Remy, Aida, Police inspector	Remy narrates her story on the night of the incident—the missing link to solve the crime.	The stinger stresses Aida's confusion about the involvement of Remy in the incident.
End title [nondiegetic] (Fig. 75)	Don Rafael, Eddie, Aida, and their baby	The last scene shows the baby puffing Don Rafael's cigar.	The joyful end title emphasizes the resolution of the conflicts in the diegesis.

This film is centrally an inquiry on love as the main theme. Utilizing larawan as a spectacle, the film focalizes a view of love through juxtapositions.[214]

[214] "Juxtaposition offers the permanent possibility of multiple interactions. Every screen moment is caught up in a multidimensional loom, in which several elements—foreground and background, shot scale and lighting, mise en scène and editing, dialogue and musi —are woven together into, multidimensionally reversible fabric. With each new juxtaposition new connections are made, and concepts are reinforced or relegated to storage, potentially leading to that magic moment of conceptual reframing when the spectator-weaver presses on the pedal, raising some threads while lowering others and thus initiating a new series of juxtapositions and reframings." Rick Altman, *Film/Genre* (London: British Film Institute, 1999), 136.

The diegesis conveys an idea of true love despite the difference in social class. In the duet of Eddie and Aida, the accompanying ensembles are juxtaposed: a rondalla as a metonymy for rustic rural life or old-fashioned lifestyle and big-band music as a metonymy for modernity and material prosperity. The willingness to work the way up to win the heart of the caressed radiates a desirable trait. However, the initial reason that caught the eyes of Eddie was Aida's physical beauty. There lies the problem. Would Eddie initially fall for Aida if it was not due to her physical appearance? Moreover, would he care for her had he known that she belongs to a lower class in society? Aida, on the other hand, agreed to lure Eddie to like her until he completely falls for her. Would this still transpire had she not have the initial idea of just getting even with him? These social questions were answered through the various juxtapositions in the diegesis and the characters' point of view along with the sonic actant cues utilized. Conde emphasized in the film that it is not proper to label a less fortunate individual marrying someone belonging to a well-to-do individual as a "user" or someone who exploits another individual of his abundance. He moralizes the spectators of the enduring value that binds two individuals together, that is, selfless love.

CHAPTER 7

Pilipino Kostum - No Touch! (Filipino Custom - No Touch!), 1955

This motion picture showcases the opposition between two ideologies: the old-fashioned and modern. This is manifested through a myriad of juxtapositions between music cues, costumes, mannerisms and speech of actants, diegetic space, and time.

The opening credits of the film is underscored by a very lively and humorous main title cue (Fig. 76), an American salon music. It establishes the power of the film: comedy. The opening scene fades in with the image of Arturo holding an X-ray film of his physical condition. He informs his doctor about the peculiarity of the sound of his heart when it aches and imitates this sound through singing. The opening scene cue is diegetic music (Fig. 77). In the next scene, Arturo discusses his situation with his cousin. He discloses that he already wants to settle down with the right woman as soon as possible. In the scene that follows, Arturo is seen courting a woman and proposes to her but his heart suddenly objects. His heart commands him to push the woman into the pond. As soon as she touches the water, nondiegetic cue takes over. This cue, which is a quasi-diegetic sound of a beaten bass drum (Fig. 78a), is the sound of Arturo's beating heart. This accompanies the close up, two shot of the latter and another woman who is one of his girlfriends. His heart once again pounds as a sign of disapproval for the woman. After Arturo pushes the woman into the pond as what his heart orders, the next cue is heard. The comical nondiegetic cue

(Fig. 78b) tells of Arturo's absence of love towards this woman. Thus, marrying her is not an option at all.

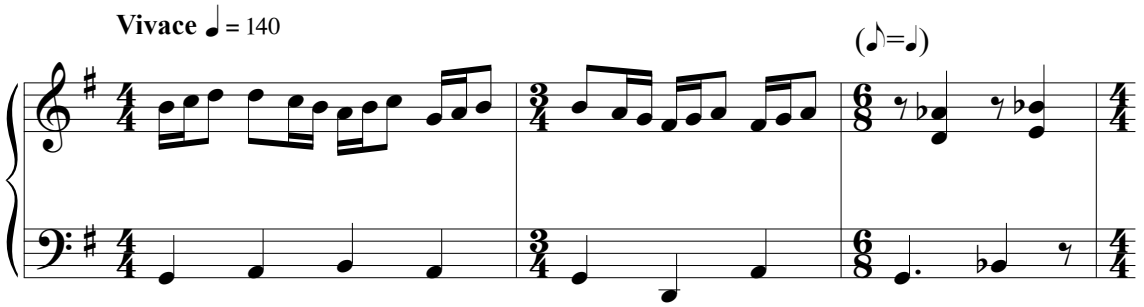


Figure 76. The changing meter of the main title cue contributes to the enthusiastic character of the music.

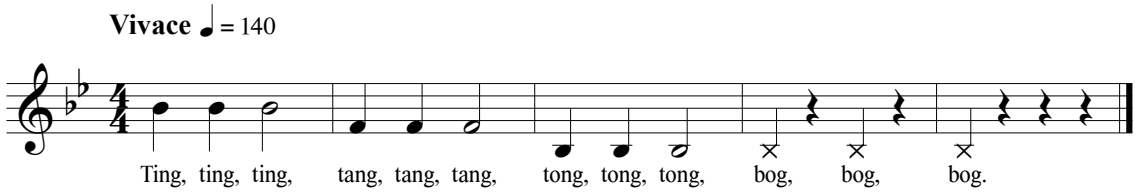


Figure 77. Arturo sings to Dr. Makabuhay the tune he hears when his heart communicates to him. The last two measures mimics his heart's pulsation.



Figure 78a. The bass drum cue, i.e., Arturo's heartbeat.

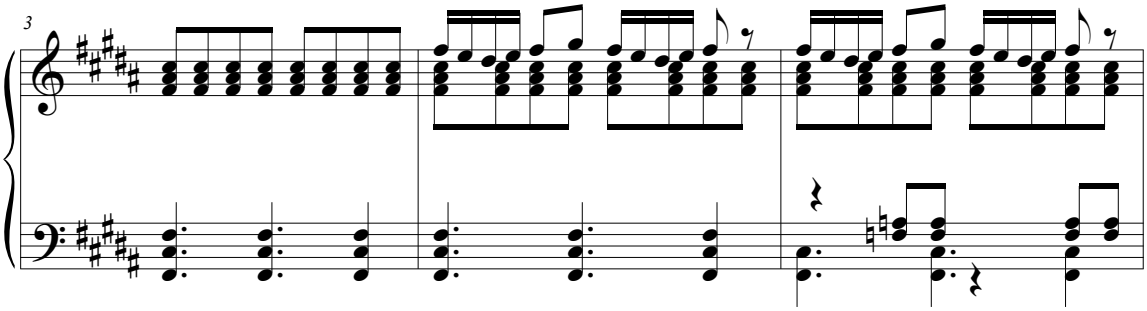


Figure 78b. This comical cue of the orchestra is a form of mockery to the woman that Arturo pushed into the pond.

This scene ends with a quasi-diegetic cue of his heart's affirmation over his actions which is overlaid with the current nondiegetic cue. This happens as Arturo pauses on a close up shot and continues to move towards the camera.

The scene dissolves to the next with swimmers in the pool at the foreground. The nondiegetic cue (Fig. 79a) is of soothing quality until the mood of music turns into comical as the narrative becomes so. That scene opens with a “match cut” or graphic match of a person running away from the camera’s focal point. He jumps into the swimming pool, after which, in the background is a non-related woman who angrily pushes the man away. This man happens to be Arturo, breaking another woman’s heart. From the background, the two individuals move to the left followed by a pan to put the two into the foreground. The scene is underscored by a humorous nondiegetic cue that, again, stresses Arturo’s insincerity toward the woman. The nondiegetic cue (Fig. 79b) changes character into a more romantic mood while the camera tracks to the next scene, unfolding two individuals kissing at the park. The camera then tilts downwards to the two individuals laying on the ground and reveals Arturo with another woman. While on medium shot, his heart rejects the woman, again with the quasi-diegetic sound of his heart. The cue changes from romantic to comic as the scene continues and ends with Arturo running away from foreground to background and then a blackout.

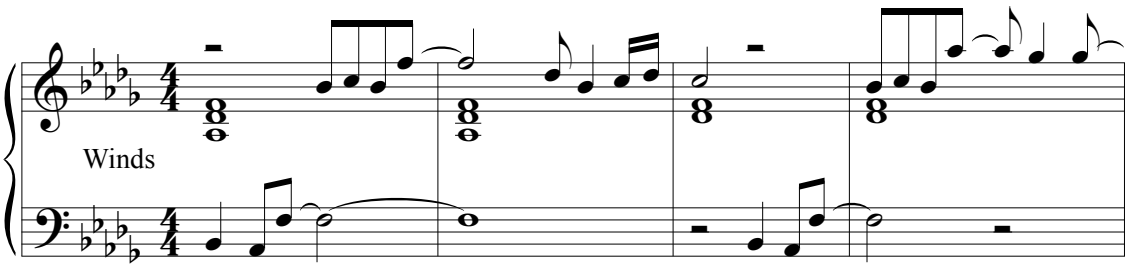


Figure 79a. The sustained chords by the winds, clarinet solo in the melody and bassoon baseline parallel the calmness of the pool’s water in comparison with a beach.

The next scene fades in on a two shot of Arturo, again with another non-related woman in a restaurant, discussing about her demands once they are married. His heart commands him this time to pour a glass of water onto the woman's head. This is underscored by a very comical nondiegetic cue (Fig. 80, measures 1–2). As impulse dictates, he continues to pour a bottle of wine onto her head as well. The quasi-diegetic sound of his heart would be heard again, followed by a nondiegetic cue (Fig. 80, measure 3) of a humorous character. This serves as the bridge from the former scene that dissolves to the next. Overlaid to this nondiegetic cue is the quasi-diegetic sound of the bass drum (heartbeat). In this scene, Arturo is seen running away from a very furious woman, followed by a blackout.

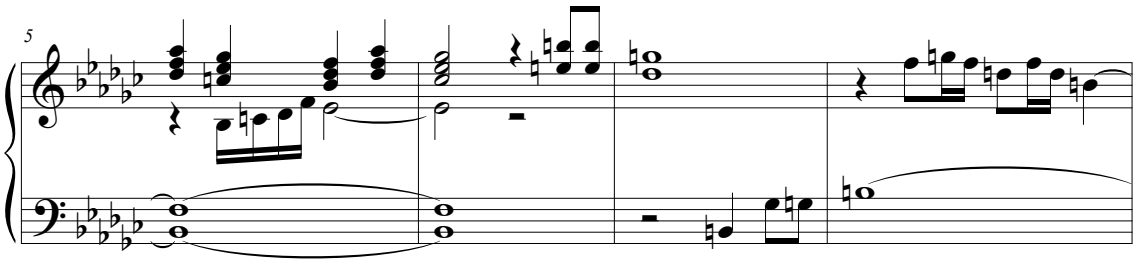


Figure 79b. The string melody with clarinet counterpoint in measures 5–6, followed by muted trumpet melody, establishes a romantic scene with untruthful feelings toward the woman that Arturo kisses at the park.

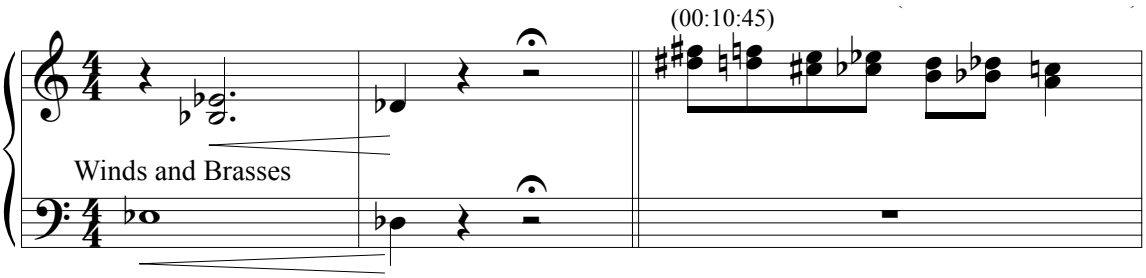


Figure 80. In measures 1–2, the comical characteristic of the cue emanates from the outrageous crescendo of the instruments while in measure 3, the humor emanates from the chromatic descent of the harmony.

At the fade in of the next scene, a close-up shot of Arturo with a woman dancing in a club is shown. The diegetic music (Fig. 81a) of the big band at the background is layered, again with Arturo's quasi-diegetic heart voice, telling him to depart from the woman. He leaves her dancing alone at the dance floor. A dissolve to the next shot quasi-diegetic drum beats, signaling rejection to the woman that Arturo just kissed, opens the next scene. This is underscored by a slow comical nondiegetic cue (Fig. 81b). Bridging to the next scene is a quotation of the clarinet solo in George Gershwin's "Rhapsody in Blue." This unfolds to the image of a crying woman in a living room (Fig. 82). The cue segues to a comical tune. At the arrival of that scene, the comical cue from the quotation continues. The family members of the woman would be seen approaching the two, carrying weapons with individual close-ups one by one, showing an expression of disgust against Arturo. The comical cue ceases as Arturo's address book was thrown into a garbage bin. Thus, the sequence on the search for the right woman among his girlfriends ended at this point in time.

The next scene reveals Arturo's absurd physical encounter with his own heart. A life-size heart quasi-diegetically "talks" to him. This is cued by a nondiegetic vibraphone (Fig. 83a). At the latter part of the scene, his heart even sings to him (Fig. 83b). In this scene, the medium shot of Arturo, his cousin Badong, and his heart is a *mise en scène* of ambiguity (Fig. 83c.1–4).[215]

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[215]"*Mise en scène* seeks to sharpen oppositions: contrasts among characters, among scenes and moods, between characters and stage space as a whole. *Mise en scène* thus selects from a panoply of materials and procedures to create thematically unified, forceful production." David Bordwell, *The Cinema of Eisenstein*, 144.

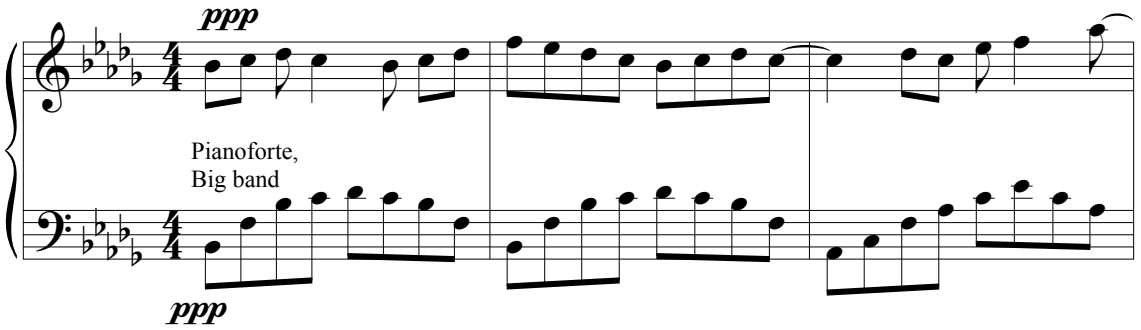


Figure 81a. Though played by a big band with piano, the ***ppp*** dynamics gave way to the quasi-diegetic heartbeat overlay for the spectators to hear clearly.

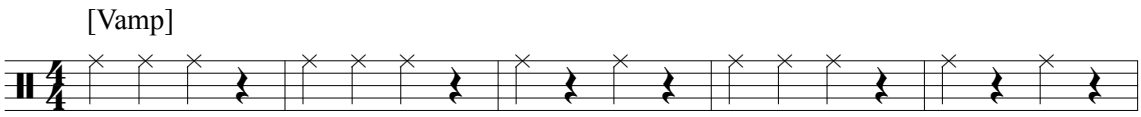


Figure 81b. The heartbeat of Arturo played by a drum as an overlay to Figure 81a.



Figure 82. This clarinet solo resembles that of Gershwin's "Rhapsody in Blue*,"* adding spice and humor to the scene it bridges to and from.

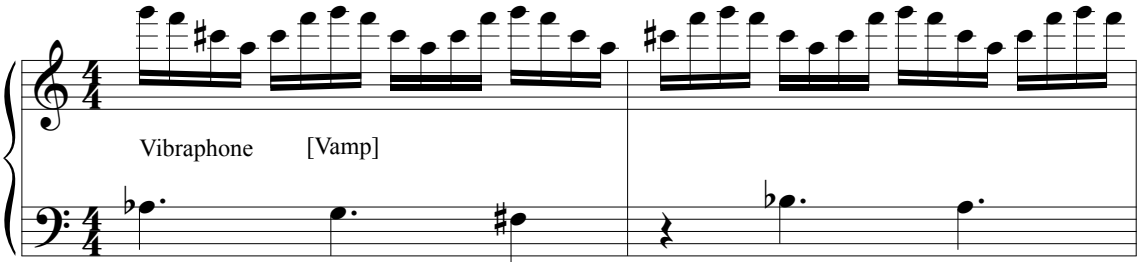


Figure 83a. The vibraphone with its eerie sound and arpeggiating F-aug+*4* chord emphasizes the dream sequence of Arturo. This *leitmotif* will be heard numerously on same occasions.

From the spectators' focal point, Arturo is either hallucinating or dreaming because he seems to talk to someone or something outside of the frame of the

image.[216] Yet, it is ambiguous because the spectators can construe otherwise; Arturo's interlocutor is his cousin who talks to him directly (although he cannot see the talking heart and thus implying Arturo is awake and conscious). The eerie sound of the nondiegetic vibraphone serial music adds to the ambiguity of the scene for it may "really" suggest a dream sequence, hallucination, or could also be something else. Perhaps, it will unfold itself at the end of the film.

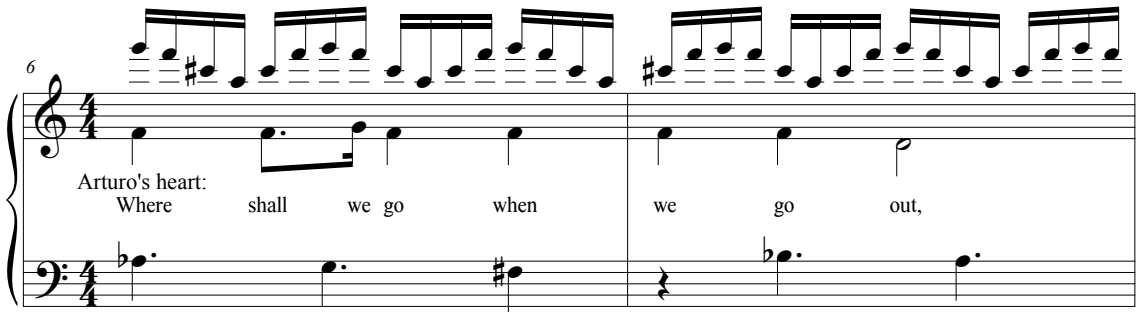


Figure 83b. Arturo's heart sings during the dream sequence.

The next sequence commences with a fade in to reveal a rural venue through the nondiegetic cue. This is rondalla music (Fig. 84). The scene is a medium shot of a church, followed by a smash cut on two individuals talking about their secret love affairs. The man happens to be the brother of Badong and the groom of Adeling, who is sick and therefore cannot marry. The cue continues as the shot tilts down to a medium shot of their hands clasped together. Then it dissolves to the next shot of the roasting of a *lechon* (spit-roasted pig) that was to be eaten, supposedly, in the wedding reception. This shot dissolves to a woman lying in bed. As the scene goes on, Adeling is introduced to Arturo. Then a quasi-diegetic beating of his heart will be heard talking to him, informing him that she is

[216] This is interpreted by Michel Chion as *acousmetrê* in which the source of sound-character is offscreen. Eventually, the source of this sound will unfold. See, Michel Chion *Audio-Vision: Sound On Screen* (New York: Columbia University Press, 1994), 129–31.

the one (Fig. 85, measure 1). Apparently, Adeling's face is stricken with chicken pox, hence, it appears ghastly to the eyes of Arturo.



Figure 83c.1 [00:15:56]



Figure 83c.2 [00:16:05]



Figure 83c.3 [00:16:09]



Figure 83c.4 [00:16:41]

This sequence of shots shows three contrasting moods: wonder, fear, and anger.

Arturo feels nauseous at the sight of Adeling's face full of pock marks that he asks his cousin Badong and uncle to leave the house of Adeling. As they leave, Arturo accidentally drops a business card. The close up of this card states "Funeraria Makabuhay," a hit point for the comical nondiegetic short comical cue uttered by the solo bassoon (Fig. 85, measure 3).

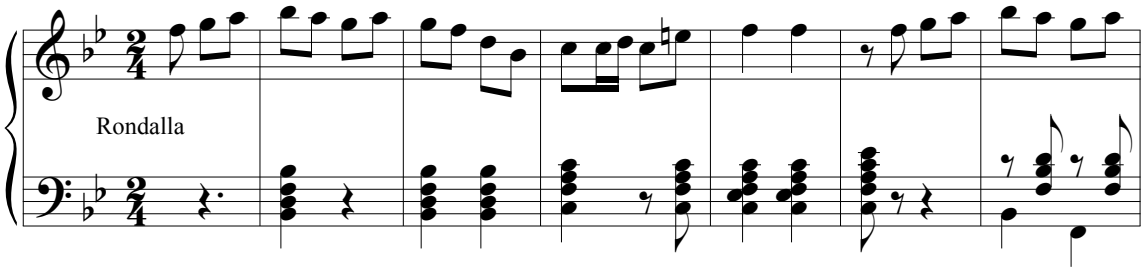


Figure 84. Rondalla cue is utilized to establish the rural scene.

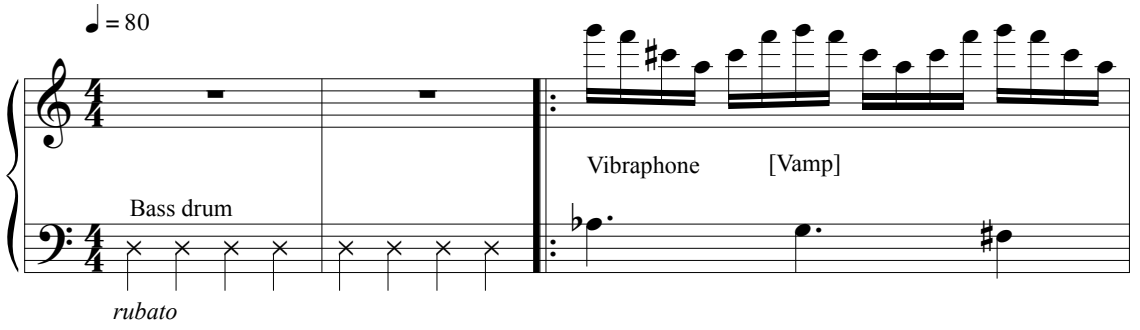
That night, Arturo dreams of his heart talking to him again. A crosscut shot between Arturo's heart and himself, followed by a shoulder shot are technically used for this sequence. This is underscored by a quasi-diegetic drum beats (Fig. 86, measures 1–2), establishing the presence of his heart. The sequence is indexed by the eerie nondiegetic serial music cue (Fig. 86, measure 3) of the vibraphone. It informs the spectators that the current scene is only a dream. His heart tells him that the search is over, for he has found the right woman for him to marry. A smash cut to the next scene affirms that Arturo just finished serenading Adeling, given the establishing shot which reveals Arturo and Badong in the company of musicians. As Arturo and Badong enter the house of Adeling, the sound of chickens is heard because the hired musicians started robbing and grabbing their fowl. The hilarious scene is underscored by a comical cue (Fig. 87a). As the scene closes, a short comical cue (Fig. 87b) again underscores amidst Adeling's father's shouts, "Mga duwag! (cowards!)." Although the nondiegetic cue and the moving picture are both comical, the message to the spectators about the musicians' behavior is rather alarming for it implies that the musicians are thieves and cannot be trusted.

Meanwhile, the courting sequence begins with a scene of Arturo and Badong visiting Adeling. An underscore of the comical cue with a hint of romantic

character (Fig. 88) is based. This cue continues as the scene jump cuts: from the start of a chore; to its completion, implying a passing away of time.



Figure 85. Measure 1 is the quasi-diegetic heartbeat sound of Arturo, while measures 3 is a hit point where the bassoon sonically mocks the physical appearance of Adeling. This sonic mockery extends to measure 5.



Figures 86. Measures 1–2 sonically narrates Arturo's heartbeats and measure 3 is the start of the dream sequence.

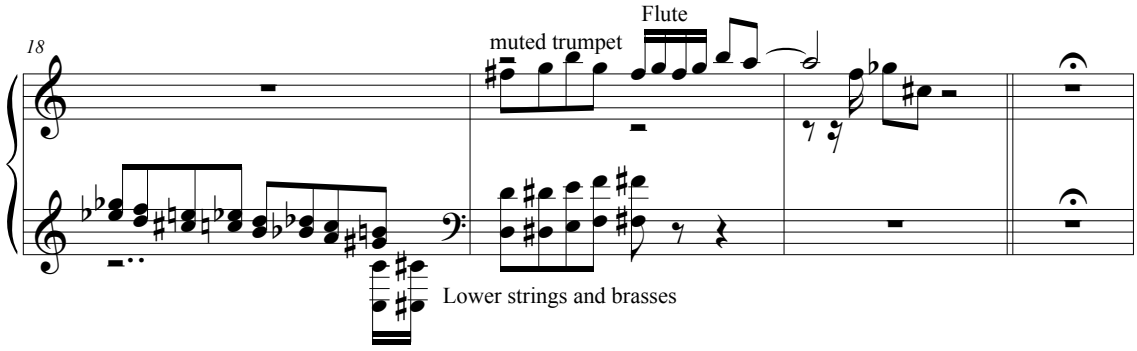


Figure 87a. The chromatic melody of the strings, muted trumpets, and fast tempo of this cue evokes humor as it accompanies the comical scene.

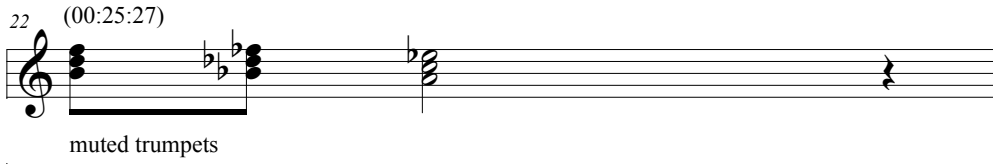


Figure 87b. Again, the sound of the muted trumpets invokes capricious mood in the cue.

The interchanging comical and romantic character of the cue outlines the courting couple and the surrounding troubles of marriage life. In the next scene, Badong tells Arturo that he should offer servitude to Adeling's family, "pretending" to show his sincerity. When Arturo asked Badong if there is another way, he would go back to Manila. This hit point is underscored by a loud thud of his heart, a quasi-diegetic tympani stinger (Fig. 89, measure 1). His heart tells him to stay in the province if he wants to live longer. Another hit point is when Arturo said "next week" to procrastinate the start of servitude. This point is punctuated by three loud thumps of his heart. From this, he decides to start that very same day (Fig. 89, measure 3). A time-lapse is utilized to bring an impression of Arturo chopping wood briskly (as ordered by Adeling). This is underscored by a fast comical nondiegetic cue (Fig. 90).

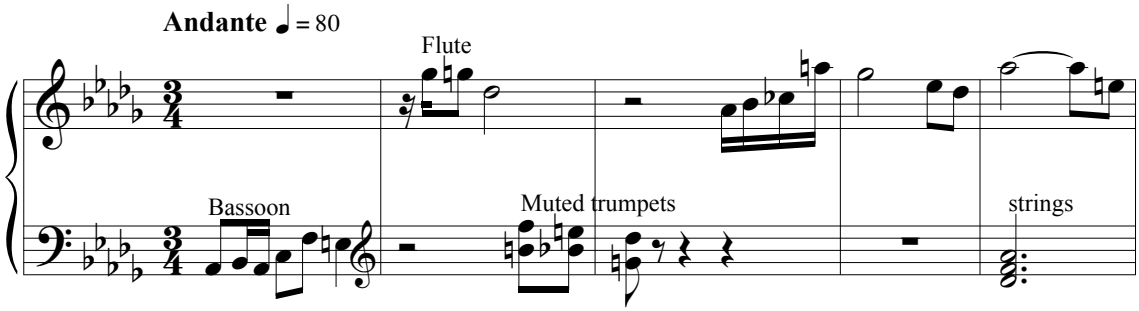


Figure 88. The romantic melody of the flute starting at the pick-up to the fourth measure of the cue then accompanied by strings starting at measure five emphasizes the courting scene. However, the muted trumpets of measures 2–3, however, is a reminder of Badong's presence. Thus, humor will always be witnessed.

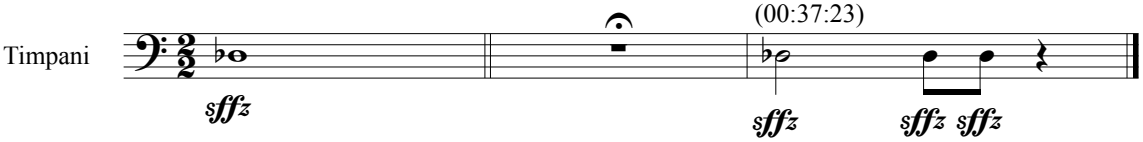


Figure 89. The first measure of this cue is a tympani stinger, the sound of Arturo's heart. The succeeding notes of the tympani in measure 3 is the sound of his disagreeing heart.

Although servitude is not humorous in reality, this type of subordination was made comical in the sequence. In the later scene, the father of Adeling says that Adeling is left on her own to do all the household chores by herself because her sister was taken away from them to be the wife of Badong's brother. Adeling requests Arturo to chop wood, not only to test Arturo's sincerity of his love for her but to an escape from her services in her natal household. A nondiegetic solo guitar cue (Fig. 91) underscores the pounding of rice scene in the next establishing shot showing a row of rice pounders done by Adeling and her brothers at the foreground. The romantic cue then bridges this to the next scene in which Arturo and Adeling are seen piling up firewood. The cue tells the spectators that the couple's affection for each other is blossoming.

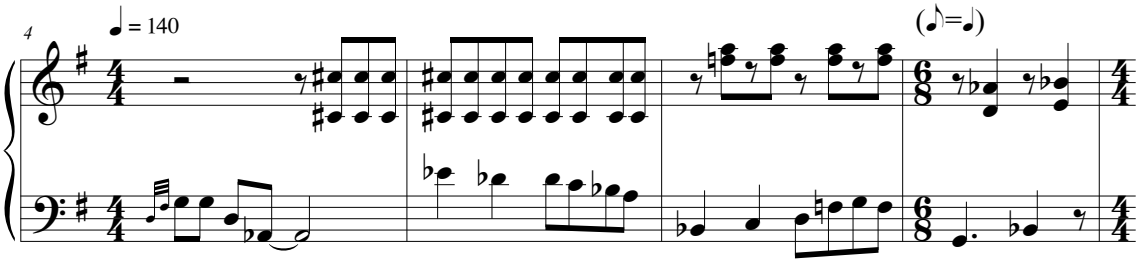


Figure 90. The G-major key signature, as mentioned in the previous film, evokes lightness and happiness while the rhythmical character of the eight notes of the first two measures imitates the chopping of wood.

The lovers then sing a duet. Adeling's part is always accompanied by a rondalla and is in triple time, while Arturo's part is accompanied by a big band in common time. The duet is about the Filipino custom juxtaposed with modern or American way of life (Fig. 92). Below is the lyrics:

Adeling: Sa aming nayon ay mag-ingat
huwag kang bigla-bigla sanang manghawak
naging ugali namin dito kahit pa kamay "no touch!"
Kung ang hangad mo ay paglingap
at pag-undang 'di na huhupa

ang ukol dito ay tinginan lamang at “no touch!”
Ang bangus wala nang lasa kung hinihipo tuwina
Ganyan din pag ‘di ka magtigil ka “no touch” muna!
Kaya kung yaw mong matodas,
sa itak na ubod ng talas
ang Pilipino kostum ay ating sundin, “no touch!”

Arturo: Papaano tayo aasenso kung ang ugali ay antigo?
Ligaw-tingin ay bunga ng pangarap na panay hangin.
Kaya wala tayong progreso,
sa ligawan ay atrasado
dalaga’y ayaw mabisto kahit na may gusto!
Bulaklak gumaganda dahil sa init ng araw.
Ang pisil sa palad mo’y saksing tunay ang suyuan.
Kahit ako ay mapahamak ng dahil sa aking paglingap
Bayaan mong ‘di ko sundin ang nais mong “no touch!”

Adeling: Ang harot sa suyuan ay may pusong salawahan
Kung ako ang susundin ang ibig ko’y ligaw pormal.

Arturo: Dalisay ang aking paglingap
Manalig kang hindi kukupas.

Adeling: Ang Pilipino kostum ay ating sundin “no touch!”

Adeling: Be cautious in our village
Do not hold [my hand] drastically
It is our customary that hands—no touch!
If you wish for attention
To invite relentlessly
the practice here is gazing and no touch!
The milkfish will lose its taste when constantly touched
It’s the same here, no touch yet!
So if you don’t want to die from a bolò’s blade
Respect the Filipino custom, no touch!

Arturo: How do we prosper if our we keep the old ways
Love gazing is but a product of a dream full of air
That’s why we don’t progress when even in courting
we fall short,
when a maiden denies even when she likes.
A flower blooms beautifully because of sunlight
A touch of your hand is a symbol of my true affection
Even if I suffer with the thought
That you let me not follow you’re way.

Adeling: The rowdiness in courting has a fickle heart
If I were to be followed, formal courting is what I want

Arturo: My intention is pure
Have faith that it will never flicker.

Adeling: Conform with Filipino custom, no touch! (Translation mine.)

For Arturo, old customs need to be supplanted with modernity in order to prosper in life. The next scene establishes with an exterior shot. A huge crowd gathers for the *pamamanhikan* (the formal asking of the parents of their daughter's hand in marriage). This scene is underscored by a nondiegetic rondalla cue (Fig. 93). The cue, in turn, is a leitmotif for Filipino custom. The entire scene shows a contrast between traditions and modern way of life, including the physical appearance of the characters in the diegesis with their costumes. Right after the betrothal of Adeling to Arturo, a dance celebration begins with diegetic music that juxtaposes American with traditional music. The interchange between rondalla and big band music by the musicians is finally hybridized, playing together as the conclusion of the dance event (Fig. 94a, 94b). This diegetic series of quotations portrays an attitude of open mind: modernity is not detrimental to the society as long as people are willing to embrace them both.



Figure 91. To establish the simplicity of rural life, a romantic guitar solo underscores this scene.

After a blackout, a fade in shot unfolds a close up of the lower torso of a woman and a basket of food, followed by a tilt up to unravel Adeling preparing the meal of Arturo who is coming from the background riding a carabao. He comes to the foreground as a two-shot close up of the couple courting each other. Romantic nondiegetic cue accompanies this scene. It informs the spectators of the love that reverberates between the two (Fig. 95).



Figure 92. The duet of Adeling and Arturo is a sonic juxtaposition of old-fashioned and modernity. Adeling represents the old fashioned and accompanied by a Rondalla in a graceful triple time. Arturo represents modernity, the opposite of Adeling's and in duple time. Refer to appendix for the entire cue.

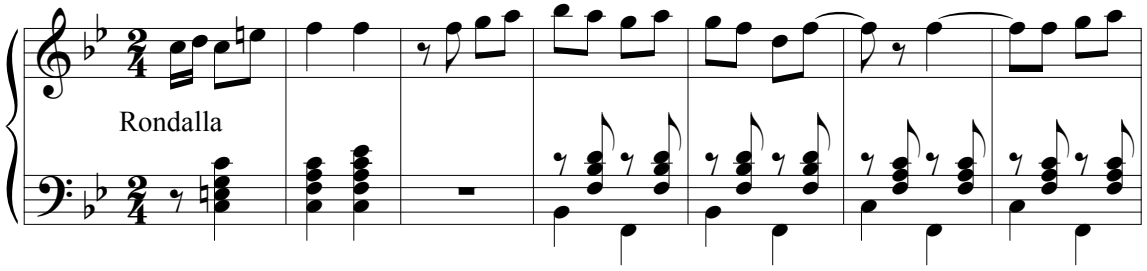


Figure 93. The rondalla as an ensemble leitmotif represents Filipino customs and traditions, and the diegetic location, i.e., rural area.



Figure 94a. This cue is an interchanged between rondalla and big band dialectic. Shown above are a few measures of the whole.

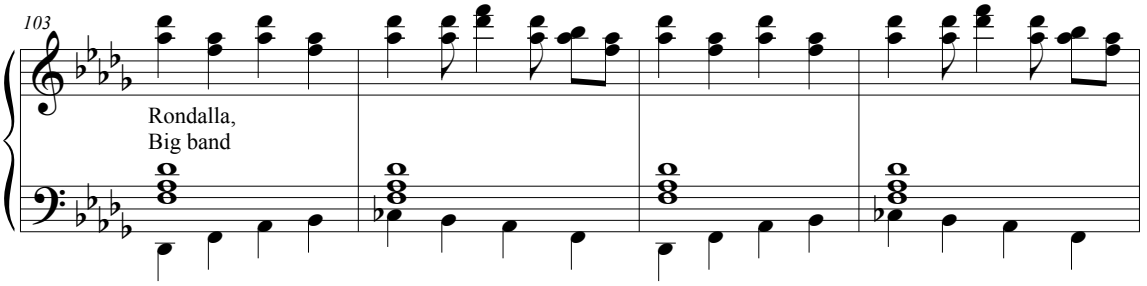


Figure 94b. Rondalla and big band play simultaneously as sonic resolution.

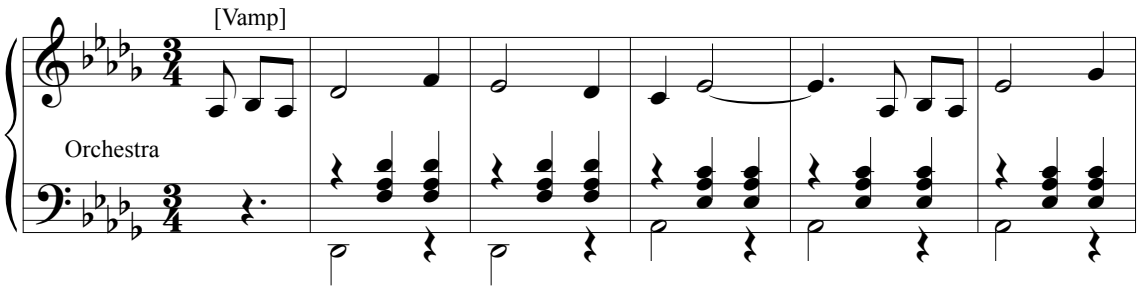


Figure 95. The instrumental version of the previous duet focuses Arturo's immersion to rural life to prove his sincerity to Adeling and sonically represented through the tune of their duet and the triple time of the cue. Note that in Figure 92, Adeling's part is in triple time as well.

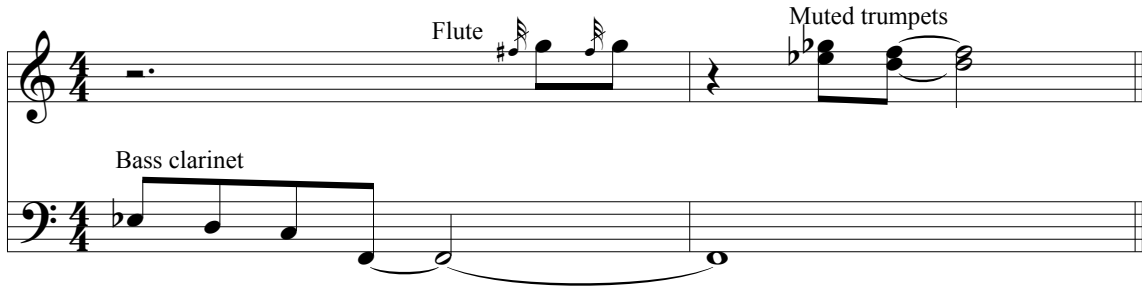


Figure 96. In this cue, the muted trumpets again mimics the humor in the scene.



Figure 97. This "modern" melody is heard at the arrival of Arturo's mother.

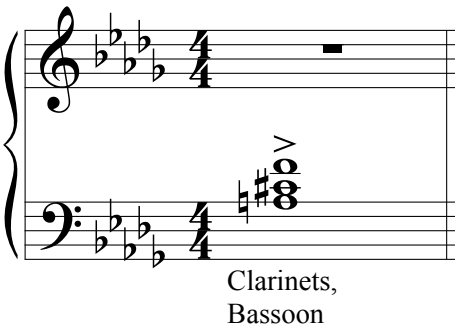


Figure 98. Hit point in F-augmented chord.

In the next scene, Arturo recites a poem to Adeling about his heart ailment; this condition can only be remedied by another heart.



Figure 99. This cue by the big band source music represents a modernizing city.

Ergo, Adeling leaves the screen for a second and returns with a *puso ng saging* (banana blossom). This action is the hit point with a comical nondiegetic short cue (Fig. 96). The scene reveals that Adeling's love for Arturo cannot be openly spoken at the moment but delivered indirectly using a comical gesture.

The humor in the cue also serves as a mockery accompanying Arturo's recitation of a poem to Adeling with Badong behind her coaching Arturo what to say. The shot fades out and backs in with a close up of a telegram message about the arrival of Arturo's mother from abroad. She wants to be picked up, so Dr. Makabuhay reads the message. A pan shot to the right focuses on the arrival of an aircraft. This is underscored by nondiegetic music (Fig. 97), a crosscutting of shots as family and friends patiently wait for the passengers to arrive. Dr. Makabuhay is seen among the crowd. The nondiegetic cue suggests "progress," stressing the "imported" culture brought by Arturo's mother. The scene then dissolves to a rural location, which is established by the shot of the firewood and the clothing of the characters: Adeling, Arturo, and the rice cake vendor passing by. The next nondiegetic cue is heard as a hit point when Arturo's mother, Doña Concha utters the name "Melba," Arturo's alleged fiancée (Fig. 98). The

melancholic cue that underscores this scene discloses the extreme emotion that Adeling and her family feel about Arturo's betrayal.

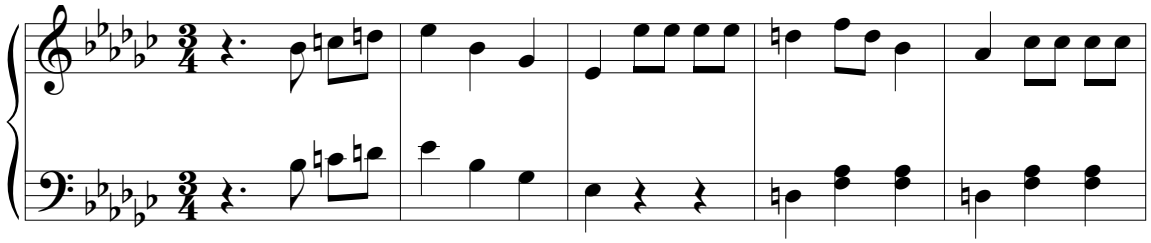


Figure 100. *Cariñosa* source music as requested by Arturo, played by the club orchestra. This time, he is the one creating a dialectic at the venue.

Moreover, the incident is even more difficult for Arturo since, in reality, fate is the one who is betraying him. The next scene merges with a smash shot of Arturo playing music on empty bottles and singing an awful tune.[217] Diegetically, this source cue depicts Arturo's state of mind and heart. The scene dissolves to the next, with a close up of the saxophone player. The camera dollies out to reveal the source of the music: big band musicians.

Further back are dancing guests in a night club. The angle then smashes to the close-up of the legs and feet of the dancing guests. The camera tracks to the left to show the modern steps of their dancing. The modern music underscore (Fig. 99) is in fox-trot genre juxtaposed with Arturo's provincial or old-fashioned way of speaking to other guests in the club. With this mannerism, he becomes a joke in the place. As a member of the club, Arturo is formally introduced and welcomed by the president of the club after a musical fanfare. But Arturo requests for a *cariñosa* music to be played by the big band (Fig. 100). This diegetic music is overlaid with a romantic nondiegetic cue as he reminisces his

[217] Apparently, the cue was deliberately left without any transcriptions due to the poor sound quality.

past with happy moments with Adeling. Coming back to his senses mixed with an aching heart for he is already having a bout of heart attack, the cue ceases at the moment when he falls from the excruciating pain. Nondiegetic chromatic cue (Fig. 101a) then underscores the scene with a smash cut to the next showing Arturo in bed with his life-size heart talking to him. A reprise of the nondiegetic serial leitmotif (Fig. 101b) underscores this scene but ceases after the heart stops talking. The surreal effect affirms that Arturo is only dreaming. He wakes up after his heart stops talking. His heart this time tells him to marry Melba. Arturo wakes up asking his heart why all of a sudden his heart pushes him to marry Melba. The next quotation is heard in the wedding scene of Arturo and Melba. The quotation (Fig. 102a) is Richard Wagner's "Wedding March" from *Lohengrin* opera, leaving out the choral part. When the priest asks Arturo if he accepts Melba to be his wife, the quasi-diegetic beating of the drum would be heard (Fig. 102b), after which, Arturo collapses. Luckily, Dr. Makabuhay was close by. He listens to Arturo's heart with the aid of a stethoscope and hears the latter's heart talk to him. This scene is underscored with the vibraphone serial leitmotif (Fig. 102c). Going back to the question at the beginning, was Arturo dreaming or hallucinating when he hears and talks to his heart? He might be hallucinating and partly going crazy but, at this point in time, his heart verbally talks to Dr. Makabuhay and explains how to save Arturo's life. After which, Dr. Makabuhay manifests the symptoms of having a mental problem. But what is striking in this scene is the use of the quasi-diegetic sound of Arturo's heart because only Arturo can hear his own heart initially talking to him. But since, at this point, Dr.

Makabuhay is now able to talk to Arturo's heart, this quasi-diegetic sound becomes an intrinsic diegetic sound heard beyond one actant. The voice of Arturo's heart is now the voice of another individual's conscience as regards to choosing a partner. The "voice" states that riches nor the culture where he/she belongs is not as important as consensual love binding two individuals together. The hearing of the heart's voice in this film urges the spectators to find true love. The next nondiegetic cue reverberates as Badong fetches Adeling and her family to help save Arturo (Fig. 103).

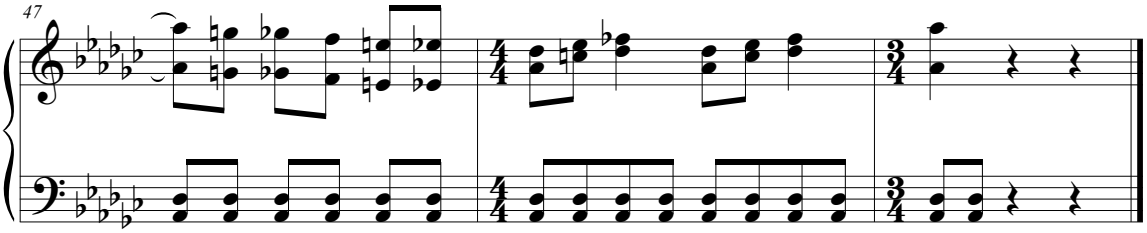


Figure 101a. The chromaticism in the cue marks the failing heart of Arturo and collapses at the last measure.



Figure 101b. A reprise of the vibraphone serial music.

The cue is vibrant and folk-like but played by an orchestra. This is hybrid and can be construed as a metaphor for marriage, i.e., union of a modern man and a traditional woman. The scene dissolves to the next with a close-up of Dr. Makabuhay showing strong signs of schizophrenia.



Figure 102a. "Wedding March" by Richard Wagner from *Lohengrin*, an excerpt to accompany the wedding scene.

This is underscored by a nondiegetic comical cue (Fig. 104) informing the spectators about the doctor losing his mind. The doctor further asks his agent to measure Arturo's coffin. As Adeling and her family arrive, Adeling whispers to the unconscious Arturo that he is now allowed to touch her hands. After this announcement, the concluding nondiegetic comical cue (Fig. 105) scores the succeeding shots, including Badong and Melba's kissing and, finally, Dr. Makabuhay's manifestation of complete mental distress. The end title of the film follows.

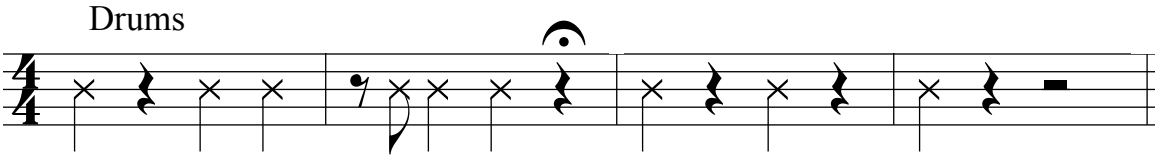


Figure 102b. Arturo's irregular heart beat.

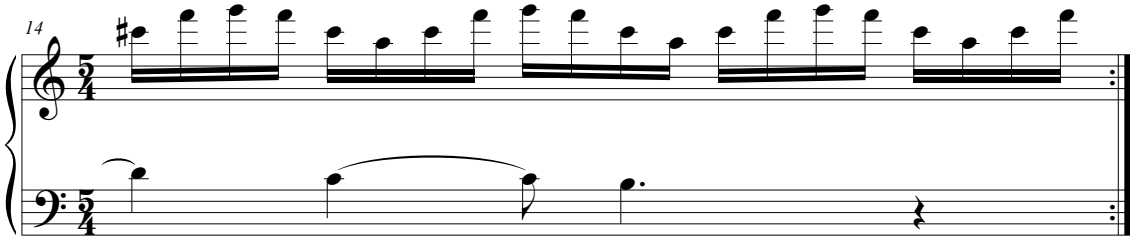


Figure 102c. The serial leitmotif reprises once more as Arturo's heart speaks with Dr. Makabuhay.

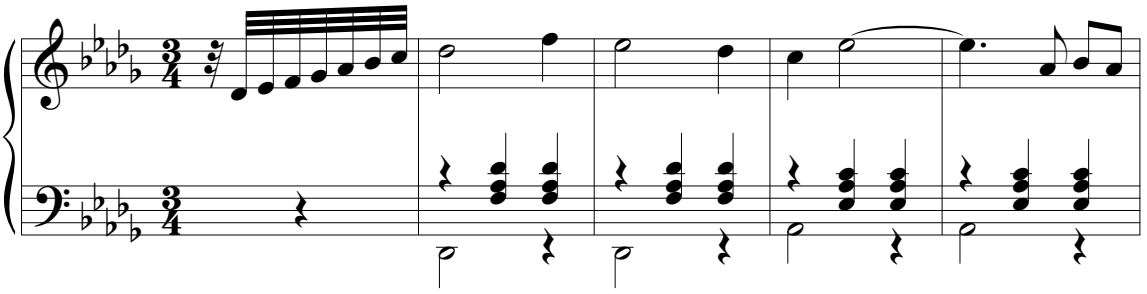


Figure 103. The “old-fashioned” style of this cue is traceable in its time signature (triple time) and modernity can be attributed to the full orchestra that plays this cue. Thus, a sonic resolution of the two ideologies.



Figure 104. The chromaticism in this cue accompanies the mental breakdown.

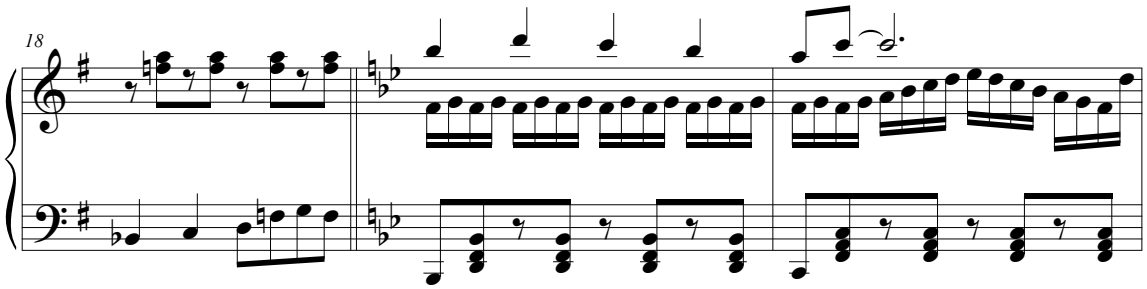


Figure 105. End title cue in vivace as a concluding comical music as the actants rejoice upon resolution of conflicts.

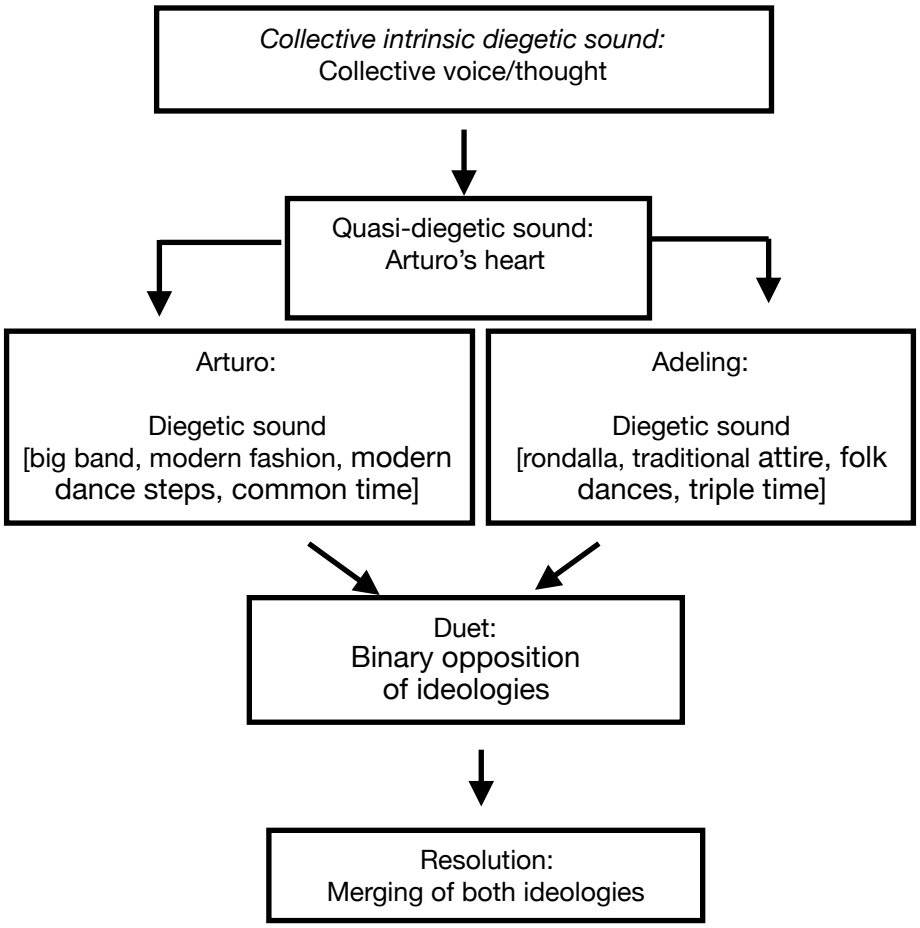
Pilipino Kostum - No Touch! is a film narrative on “modernity” and “tradition,” juxtaposing American culture and Filipino culture respectively. The tension between the two differing ideologies is mediated through aural and visual cues. The film audiences are drawn to the mediations made by the filmmakers who share the social perspective to what is “modern" and what is “obsolete.”[218]

The film is mostly made up of comical cues from the start to end. Occasional chromaticism and stingers are heard in the scenes portraying

[218] LVN’s first film *Giliw Ko* (My Dear) has a similar theme. See, Jose S. Buenconsejo, “Finding and Telepresencing Authenticity in a Voice Heard from Philippine Radio, as Presented in the Extant Film *Giliw Ko,*” in *Selected Papers from the Second Philippine Art Studies Conference* (Quezon City: Department of Art Studies, University of the Philippines, Diliman, 2011), 38–54.

uncertainty and hilarious acts. Romantic tonal cues generally underscore the courtship of Arturo and Adeling, while the rest of the diegetic and nondiegetic cues project the contrasting ideologies. *Collective intrinsic diegetic* cue is heard to depict the collective voice or thought of characters in the diegesis. Short cues are employed as repositories of sound-image meanings. Rondalla and solo guitar diegetic music are used to sonically focalize the spectators to the sonic embedded meanings in sounds that are indexical of rural life or old-fashioned. Music cues under this category employ triple time. On the other hand, big band music is indexical of “modernity” and high social status. Music cues composed under this category are in common time. Localized from Spanish, rondalla is associated with a repertory consisting mostly of folk music in triple time, such as, *Pandangguhan* (Fandango Dancing), *Ili-ili Tulog Anay* (Lullaby), *Bahay Kubo* (Nipa Hut), etc. This style is a symbol of “old-fashion” sound. None of the cues involving acoustic guitar and rondalla were in duple time, except when the merging of the two ideologies took place. The filmmakers resolve the modern–tradition conflict through the simultaneous playing of “modern” music by the rondalla and big band visually. Pairing of partying guests with one another regardless of personal ideologies manifests the resolution. Thus, the hybridity of sound and image portrays the resolved ideologies. The following diagram summarizes my interpretation:

Diagram 6: Binary Opposition



The collective intrinsic diegetic sound in the schema is a representation of the voices and thoughts of a group of characters that are heard by the spectators. In this film, it is about freedom of choice in selecting a lifetime partner. This device is seen in the final sequence, in which Dr. Makabuhay "heard" the voice of Arturo's heart. The spectators overhear this voice that led to the doctor's rationalization of the cause of Arturo's heart failure. It is due to the desire of Arturo's mother to wed Melba. He does not love her; he only longs for Adeling. The collective intrinsic diegetic sound enlightens the spectators and film's characters of the essence of true love when it comes to marriage in contrast to

an arranged one. The quasi-diegetic sound of Arturo's heart could be read as his conscience alone. In the film, his "heart" informs him who it wants for a genuine partner in life. During the courtship of Arturo and Adeling, a juxtaposition of customs and traditions is symbolized by the sounds between modernity and tradition. The film showcases this mediated opposition by embracing both. The conceptual dichotomy continues to the sound-image display in the pamamanhikan sequence. Two main groups of characters are juxtaposed. The side of Arturo is "modern," while that of Adeling's camp is "tradition," embracing the folk. In sum, the juxtapositions include 1) rondalla versus big band, 2) traditional attire versus American fashion, and 3) folk music and dances versus American "popular" music and dances. At the final sequence, the end title is also performed by the "harmonious" ensemble of rondalla and big band.

Table 6
***Pilipino Kostum - No Touch!* (Filipino Custom - No Touch!), 1955**

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Main title [nondiegetic] (Fig. 76)	Sonic narrator	Opening credits	The music establishes the genre of the film through its comical character—comedy.
Opening cue [diegetic] (Fig. 77)	Arturo, Dr. Makabuhay	Arturo tells his doctor about the sound it makes through singing.	The sound of Arturo's beating heart focalizes the spectators about the leitmotif that plays throughout the course of the film.
Bass drum [quasi-diegetic] (Fig. 78a)	Arturo's heart	Arturo proposes to a random woman but his heart rejects the latter.	The bass drum sound is the leitmotif for Arturo's intense heartbeat. This leitmotif thereby symbolizes Arturo's inner self or conscience telling him what he wants—his justification of his pounding heartbeats.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Comical cue [nondiegetic] (Fig. 78b)	Arturo, random woman	After Arturo's heart rejects the woman, he pushes her into the pond beside them.	The comical cue not only emphasizes the humor in the diegesis but also a reflection of Arturo's absence of the vital ingredient in settling down—love.
Soothing music to comical cue [nondiegetic] (Fig. 79a)	Arturo, random woman	The next scene unfolds Arturo being beaten by another random heart-broken woman.	The soothing music establishes the shot in a public pool with people enjoying swimming. However, the comical continuation reminds the spectators of Arturo's insincerity towards the woman.
Romantic, comical cue [nondiegetic, quasi-diegetic, nondiegetic] (Fig. 79b)	Arturo, his heart, random woman	Arturo kisses a random woman but his heart, again, objects thereby he runs leaving the woman behind.	The romantic cue is a deceptive cue for the spectators and to the actants in the diegesis. However the leitmotif brings back everyone into reality, that Arturo is not in love with the woman, thus, the humorous music.
Interchange between Comical cue and leitmotif [nondiegetic , quasi-diegetic] (Fig. 80a)	Arturo, his heart, random woman	In a restaurant, a random woman enumerates her demands should Arturo marries her. He pours water onto her as per his heart's instruction, followed by a bottle of wine.	The leitmotif again informs the actants and the spectators about the absence of love in the scene.
Big band, piano source music, [diegetic, quais-diegetic] (Fig. 81a)	Arturo, his heart, random woman	In a club, Arturo is told by his heart to leave the woman alone. Ergo, he heeds his heart.	The source music establishes the location in the diegesis while the quasi-diegetic leitmotif once again reminds the actants and the spectators of Arturo's insincerity.
Bass drum, comical cue [quasi-diegetic, nondiegetic] (Fig. 81b)	Arturo, his heart, random woman	Arturo kisses another random woman afterwards breaks her heart.	The quasi-diegetic leitmotif or Arturo's conscience tells him again that the current woman is still not the right one, ergo, breaking her heart. This is emphasized by the comical cue, again, his realization.
Humorous cue [nondiegetic] (Fig. 82)	Arturo, his heart, random woman, her household members	Arturo breaks the heart of another woman, thus, her family gangs up on him.	The comical cue in the style of Gershwin's "Rhapsody in Blue" fit perfectly to the scene. The comical underscore that segues is a mockery to the woman, Arturo's insincerity toward her.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Eerie serial music [nondiegetic (Fig. 83a–b)	Arturo, his heart, Badong	Arturo converses with his heart but the latter is not visible to Badong's eyes.	The vibraphone serial music that underscores the conversation of Arturo and his heart emphasizes the superficiality of the conversation between Arturo and his heart, suggestive of fantasy as opposed to reality. However, the magnification of Arturo's heart to a life-size actant is an indication of his determination to find the right woman for him, i.e., the one that he truly loves. This scene is his struggle with his own self—his realization and determination to succeed.
Rondalla music [nondiegetic] (Fig. 84)	A man and a woman	A man professes his love to a woman, followed by a festive roasting of a pig —a wedding reception scene.	The rondalla cue signifies the rural way of living, simple and "old-fashioned." This music also serves as the antithesis of the urban music that has been heard since the opening of the film.
Bass drum [quasi-diegetic] (Fig. 85a)	Arturo, his heart, Badong, Adeling	In the province, Arturo visits Adeling with his cousin Badong.	The leitmotif of Arturo's heart this time tells him that he found the right woman for him. This may also be referred to as "love at first sight" although Arturo is still in denial for what he sees physically, i.e., a woman laden with dark chicken pox all over her face and body. Ergo, he does not want to heed the words of his heart.
Bassoon solo [nondiegetic] (Fig. 85b)	Adeling and her father	Arturo unintentionally drops a business card as they leave. Adeling and her father are surprised that the card is about a funeral service.	The mockery of the bassoon in the scene is to outline what Adeling and her father think of Arturo's intentions—that she passes soon so that the funeral parlor would have its next client. On the other hand, this same cue also accentuates the inner thought of Arturo about the physical appearance of Adeling, with unpleasant face and skin. Furthermore, the cue also emphasizes the mockery of the diegesis itself for the unfortunate situation of Adeling at the moment of introduction to Arturo. Thus, making it more difficult for the latter to heed his heart.
Drum beats, serial music [quasi-diegetic, nondiegetic] (Fig. 86a-86b)	Arturo, his heart	Arturo talks to his heart in a dream.	The leitmotif informs the spectators that Arturo's heart is talking to him again. The eerie sound of the vibraphone serial music establishes the scene as a dream and not a reality.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Comical cue [nondiegetic] (Fig. 87a)	Arturo, Badong, band of musicians, Adeling's entire household	The scene unfolds a serenade just took place. As the serenaders are invited into the house of Adeling, the musicians are caught stealing their chickens.	The comical cue heard as musicians steal chickens not only underscores a humorous scene but also serves as a mockery to the musicians who are treated by the diegesis as not to be taken seriously for they may do the unthinkable —steal chickens!
Romantic-comical cue [nondiegetic] (Fig. 88)	Arturo, Adeling	Arturo starts courting Adeling.	Comical cue and romantic music interchange as the scene progresses, a focalization on the blossoming affection between Adeling and Arturo juxtaposed with the troubles the latter gets into as a result of his actions toward her.
Tympani stinger [quasi-diegetic] (Fig. 89a)	Arturo, his heart, Badong	Badong informs Arturo of offering servitude to Adeling and her family.	The drum beat stinger of Arturo's heart as he mentions his intent to go back to the city is to inform him not to do so. Thus, a closer look informs the spectators that Arturo is uncertain about serving Adeling's family—his objection to the idea but at the same time, he knows that he has to sacrifice in order to prove his sincerity to Adeling.
Comical cue [nondiegetic] (Fig. 90)	Arturo	A time-lapse of Arturo's wood chopping.	The comical cue that underscores the time lapse of Arturo finishing his chore not only outlines the comical nature of the scene but also serves as a mockery by the diegesis to him for his willingness to do whatever Adeling and her family ask him to do to prove his intentions to her. A mockery that tests his endurance and sincerity to his chosen partner. Moreover, the cue also mocks slavery as shown through his absolute servitude.
Solo guitar cue [nondiegetic} (Fig. 91)	Sonic narrator	Adeling, her brothers, and the entire community pound rice during harvest.	The solo guitar cue is a sonic narrator for the current location in the diegesis. In addition, it also outlines the simple living devoid of the stress of modernity, thus, a solo instrument is a direct proportion of simplicity.
Romantic-comical cue [nondiegetic] (Fig. 91)	Adeling, Arturo	Arturo and Adeling help one another in the chores.	The romantic cue narrates the love that is growing between the couple. To reckon, Arturo started with absolute servitude but in this scene, they are seen completing chores 'hand-in-hand.'

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Duet [digetic] (Fig.92)	Adeling, Arturo	The couple sing a duet about their respective ideologies.	The duet is the way the diegesis informs its spectators about local customs and traditions alongside modernity. This juxtaposition is intended to get the best out of both ideologies and discourse on traditionalists and modernists. Thus, a mediation must take place to resolve the these dialectic oppositions. The sonic mediation is done through simultaneous playing of music with both group of ensembles: rondalla for 'old-fashioned' and big band for modernity or Western advancement. Therefore, the suggested solution is to accept western advancements but must not set aside local customs and traditions.
Rondalla music [nondiegetic] (Fig. 93)	Arturo's party and Adeling's party	Pamamanhikan scene wherefore Arturo's party are at the left side of the screen while Adeling's at the opposite side.	The rondalla cue that accompanies the pamamanhikan scene is a focalization on the local customary about engagement before marrying. This is a vital part of the diegesis for it highlights the demarcation of western from local wedding engagement customary—that a man's sincerity to a woman does not only concern genuine love but the involvement of physical self, financial capacity, and involvement of the extended family members.
Big band and rondalla source music [diegetic] (Fig. 94a)	Arturo and Adeling's respective extended families and friends	At the announcement of their engagement, the partying commences.	The various exhibition of diegetic cues in the diegesis is a juxtaposition of traditional and western ideologies. It also includes the differences between dances and clothings.
Romantic music [nondiegetic] (Fig. 95)	Arturo, Adeling	Adeling serves Arturo his meal from working laboriously in the field.	The romantic cue is a confirmation of the couple's genuine love for each other. The scene also highlights the fact that they already do everything together.
Comical cue [nondiegetic] (Fig. 96)	Arturo, Badong, Adeling	Arturo recites a poem to Adeling with Badong silently coaching him. Adeling leaves and returns with a banana blossom to mock his unneeded actions.	The comical cue is a mockery to Arturo's irrelevant reciting of poem to Adeling.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Modern music [nondiegetic] (Fig. 97)	Dr. Makabuhay, Doña Concha	Doña Concha arrives from the US and fetched by Dr. Makabuhay.	The modern cue in the underscore is an emphasis on modernity where Doña Concha comes from, the epitome of western modernity, juxtaposed with the simplicity of local customs and traditions.
Melancholic cue [nondiegetic] (Fig. 97)	Arturo, Doña Concha, Adeling	Doña Concha fetches Arturo from the province. In the process, she introduces Melba as Arturo's fiancée in Manila.	The melancholic cue is the sadness felt by Adeling and her family. However, the gravity of sadness is more affective of Arturo's because his own mother betrayed him resulting to indirectly betraying Adeling and her family. Thus, fate betrays Arturo.
Bottle and vocal music [diegetic] (no transcription)	Arturo	After the incident, Arturo goes back to his old ways, his old vices.	Arturo's off singing and bottle music playing establish the effect of the incident to him. Extremely melancholic to the point of breaking up. Going back to his old ways only proves that his life is worthless without the woman he loves by his side.
Fox-trot music [diegetic] (Fig. 99)	Club guests, musicians, Arturo	In a club, Arturo whines and tries to drown himself with superficial happiness in order to forget.	The fox-trot music accompanied by modern dance steps of the dancing club guests is juxtaposed with the simplicity of rural life.
Cariñosa, romantic music [diegetic, nondiegetic] (Fig. 100)	Club guests, musicians, Arturo	Arturo requests for Cariñosa to be played by the big band wherefore his nostalgic reckoning of the happy times with Adeling takes over.	The cariñosa music this time emphasizes that modernity does not always means better living and happiness. That it is only true when one is in communion with his loved one. The superimposition of the romantic music to the current cue is a parallelism with the love that sprung from the province, to an old-fashioned woman that became his bringer of joy and satisfaction.
Chromatic cue [nondiegetic] (Fig. 101a)	Arturo	In the club, after reminiscing, Arturo suddenly suffers from heart failure.	The chromaticism in the cue is an indication that Arturo's mind is extremely battered as with his heart.
Drum beats, serial music [quasi-diegetic, nondiegetic] (Fig. 101b)	Arturo, his heart	Arturo dreams about his heart talking to him once more.	The serial music that underscores the quasi-diegetic talking of Arturo's heart telling him to marry Melba is a realization that since his life is now worthless and sad, might as well settle down with Melba — his punishment for himself for his womanizing in the earlier part of the diegesis.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Canned music (quotation), drum beats [diegetic, quasi-diegetic] (Fig. 102a-102b)	Arturo, his heart, Melba	Arturo and Melba march toward the altar but he collapses due to heart failure.	Wagner's "Wedding March" from *Lohengrin* generically informs the spectators of the wedding ceremony which is against the will of Arturo. The quasi-diegetic loud beating of his heart justifies his involuntariness to marry Melba, thus, resulting to cardiac arrest.
Vibraphone serial music, talking heart [*collective intrinsic diegetic*] (Fig. 102c)	Dr. Makabuhay, Arturo's heart.	Dr. Makabuhay talks to Arturo's heart. The latter talks back to the former, informing him what to do in order to save the life of Arturo.	The serial music as well as the voice of Arturo's heart that also talks to Dr. Makabuhay is what I refer to as *collective intrinsic diegetic* sound. This being the collective voice or conscience of every individual.
Vibrant folklike cue [nondiegetic] (Fig. 103)	Badong	Upon learning from Dr. Makabuhay that the only way to revive Arturo is to look for Adeling thereby Badong fetches her in an instant.	The vibrance of the folklike tune is an indication of the revived hope for the actants in saving Arturo's life. The orchestra performance of the folklike tune symbolizes hybridity (and syncretism) as a result of the mediated music in resolving conflicts in the diegesis. The love that binds Arturo and Adeling therefore mediates dialectic between western and local customaries.
Comical cue [nondiegetic] (Fig. 104)	Dr. Makabuhay	Verbally talking to Arturo's heart is too much to handle for Dr. Makabuhay, thus, he starts to show symptoms of losing his mind.	The comical cue in the underscore is a narration of what Dr. Makabuhay is currently transforming into—beginning to show mental problems.
End title [nondiegetic] (Fig. 105)	Entire cast	With Adelings arrival, Arturo gains consciousness. Badong on the other hand wins Melba's heart. Unfortunately for Dr. Makabuhay, he completely loses his mind.	The concluding comical cue not only serves as sonic support for a happy ending but a mockery for the more alarming message of the film: that an individual may lose his mind or even die if he tries to force his heart to love someone he does not and to force his mind to deceive his thoughts to believe that he loves the person even when not—the lingering message of the diegesis.

Seen through the framework of larawan, the film outlines the opposition between Western and local cultures or between the customs of the Filipinos as

opposed to the 1950s American-dominated Filipino culture that was sweeping the country. This film observes ways of thinking on this matter and offers a possible direction that a culture could take. Though comical, it contains various stands on the customary. Should we keep what has been on the going on through the years or should locals embrace the changing times and accept whatever culture the Western world, particularly the USA, offers?

The film, a quasi-diegetic cue, is constantly experienced by the viewers. This refers to the sound and voice of Arturo's heart who can talk to him and even create musical tones to signal to him whenever it wants him to know, approve or disapprove. It is quasi-diegetic in a sense that a character in the diegesis hears and literally talks to another character, except at the last part in which the doctor can also communicate with Arturo's heart. Whenever there is a dream sequence in the film, the quasi-diegetic sound is always accompanied by the serialist nondiegetic leitmotif. In this manner, the leitmotif itself is an actant in the event.

A simpler leitmotif in the film is the drum pulse of Arturo's heart. The sound of the drum always signals the conversation between Arturo and his heart. The drum pulse takes on various colors, played on a tympani, sometimes on a bass drum, and sometimes even on a side drum. Another sound element is rondalla music. Whenever the ensemble plays, the film viewers' attention is directed to rustic living. Some people label it as "old-fashioned," while others, a "regression from progress." But when looked much deeper, this element possesses the essential qualities of Filipino customs and traditions. Rondalla is already a syncretized culture, combining Hispanic and local cultures. Thus, should Filipinos

move away from his Hispanic culture and embrace the current American trend—its music, dances, etc.?

In this chapter, I pointed out how music played its role as an actant. In numerous occasions, it served as the heart's voice in scenes where there are no verbal communications between Arturo and his heart. Music as an actant is also traceable where it "mocks" the undesirable image of Adeling, full of pock marks, at the first appearance of her character onscreen. In addition, the same form of "mockery" by the sonic actant is observable in the last sequence where the deranged Dr. Makabuhay laughs incessantly. Collective intrinsic diegetic actant also stresses the scene where Arturo's heart talks to Dr. Makabuhay while trying to revive the former due to heart failure. The active role of the sonic actant is an affirmation that music cues are narrative agents of the film's diegesis.

CHAPTER 8

Krus na Kawayan (Bamboo Cross), 1956

Seen from the perspective of Iarawan, this film tackles delicate sociocultural issues involving ideologies and cultural practices. Conde highlights the negative effects of communism; one must be wary of its repercussions. It shows a glimpse of the ideological war that was happening in Vietnam. In the Philippines, communism was an underground movement which was gaining followers. The official founding of the Partido Komunista ng Pilipinas (PKP or Communist Party of the Philippines) was held on August 26, 1930.[219] That was the "culmination of . . . groundwork, recruitment, experimentation . . . "[220] Communists were very critical about the government seeing the leaders of the country as helping the foreign imperialists. They label democracy as puppetry in a sense that the government officials were governing the country according to and in favor of the colonial masters. Amado Guerrero argues that the Spanish society in the Philippines, "was a society basically ruled by landlord class, which included the Spanish officials, the Catholic religious orders and the local puppet chief." He adds that the colonial officials are parasites and culture of bigotry was spread by the friars. During World War II, Guerrero continues that,

> The revolutionary cadres and members of the Party succeeded in holding the Central Luzon Bureau Conference on February 6, 1942 and decided to fight the Japanese aggressors with a people's army. Thus, the Party acquired the honor of being the

[219] Maximo Soliven, "Lessons for the Vietcong from the Huk Debacle," in *Solidarity: Ubi boni tacent, malum prosperat* 1, no. 4 (October–December 1996), 34.
[220] Ibid.

> only party that the Anti-Japanese People's Army (Hukbo ng Bayan Laban sa Hapon—Hukbalahap) on March 29, 1942 and rallied the people to armed resistance. The patriotism of the Communists and the Red fighters was demonstrated in heroic feats of combat against the enemy. These patriots aroused and mobilized the people and led them to gain a large measure of democratic power, particularly in Central Luzon and certain areas in Southern Luzon.[221]

Guerrero refers to the patriotism of the members of the Communist Party in the Philippines. The success of revolution for them is in the mobilization of armed resistance against the imperialists. He expounds that, "Japanese imperialism came with the catchphrase "greater East Asia co-prosperity sphere" in the same fashion that the US imperialism had come with "benevolent assimilation." The fascist invaders turned the Philippines into a colony and put up their own puppet government under Jose Laurel." According to Victor Lieberman, "after a series of repressive measures by Manila, aimed at disavowing the Huk's wartime gains, the Huk leadership decided to contest the issue at the polls rather than launch armed conflicts. They threw their support behind the Democratic Alliance, in opposition to ex-collaborator Manuel Roxas and the liberals." Furthermore, Lieberman also noted that,

> The geographic factor should also be cited if one is to understand why the movement disintegrated as rapidly as it did. Not only was Red Huklandia an island in the traditional Philippines, but the Philippines themselves were cut off from the rest of the Asian revolutionary movement. Hence the Huks, unlike the Vietcong, lacked outside sanctuary and a dependable source of materials to counter the enormous firepower of the US supplied

[221] Ibid., 34.

> government forces. Foreign support seems to have been a key ingredient in every successful guerrilla war: Vietnam, Algeria, Cyprus, etc.[222]

Maximo Soliven iterates that the success of communism in Vietnam was inevitable with the words,

> Fighting against the discredited colonial power of the French, it was easily enough for Ho Chi Minh and the Vietminh to rally Vietnamese from every corner of the political spectrum to the cause of 'nationalism.' To do this, Ho had to announce the dissolution of the Vietnamese communist Party, in name at least, and he was not sure to resurrect it until the collapse of the French was assured.[223]

Laquian describes in his article how the Vietcong and the Huks fought. He describes that, "[t]he typical example of the Communist guerrilla fighter is the wily Huk or the elusive Vietcong. He fights in the mountains or rice paddies. He is a peasant who plows the field by day and cradles a gun by night."[224]

The film portrays communism as an ideal ideology but, when embraced and applied in real life, it has numerous flaws. It tackles themes such as faith, love, and equality.

The creation of *Krus na Kawayan* was through the funding of the "anti-communist institutions both in the Philippines and abroad" (Tiongson 2008, 108). The film was shot in Vietnam with numerous actors and extras. During the filming, unavoidable accidents caused fatalities and various injuries.[225]

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[222] Ibid., 27.
[223] Soliven, "Lessons for the Viet Cong from the Huk Debacle," 47.
[224] Aprodicio A. Laquian, New Communist Strategy: Urban Insurgency," in *Solidarity: Ubi boni tacent, malum prosperat* 1, no. 4 (October–December 1996), 53.
[225] Tiongson, *Gawad CCP Para Sa Sining: 2008*, 108–9.

There are two parts of the main title cue. The first one is melodic and has a dark and heavy character (Fig. 106a). The second part is a playful march (Fig. 106b). This binary opposition outlines the diegesis of the entire film. One cue portrays the ideology of democracy, which allows freedom on spiritual beliefs, e.g., Christian faith that God exists. This is opposed to the atheism of communism in which God does not exist. Another binary opposition is between freedom and captivity. This is represented by the soldiers and prisoners. Still, another conceptual opposition is the dominant and the subordinate which will be demonstrated in the mock trial of Vinh's parents by the Council of Elders. And finally, there is the opposition between the lovers themselves, one side of which is Lan who upholds the communist ideology. Vinh does not.

To establish the location of the diegesis, one sees a map that zooms in to Vietnam, followed by the year in numerals: 1954. The opening scene commences with a dissolve to a two-shot of soldiers chatting. Then the camera tilts down to reveal Vinh and the other captives laying on the ground, resting in the deep of night. The cue that underscores this is soft and slow (Fig. 107). However, it is not a quotation of Vietnamese music. The cue continues while the film dissolves to the next scene in which the prisoners march to their prison camp. The next scene shows the lower torso of marching captives and soldiers and revealing their faces. The shot then tilts upwards, framing these men by the beach with a pan to the direction where they are heading. After a series of crosscut shots, a close up on the rifle of one soldier on guard to another with a graphic match technique signifies the passing of time, i.e., from day time to night

time. As the close-up of the rifle slowly tilts up to reveal the face of the soldier, it continues to dolly out to unfold the captives resting, deep in sleep, except Vinh who gets the attention of the soldier whom he wanted to kill for the captives to escape. These first three scenes, an escape sequence, are underscored by a long cue which is an interplay of string unison and full orchestral harmony coupled with a counterpoint that stresses binary opposition. The next nondiegetic cue scores the escaping prisoners.

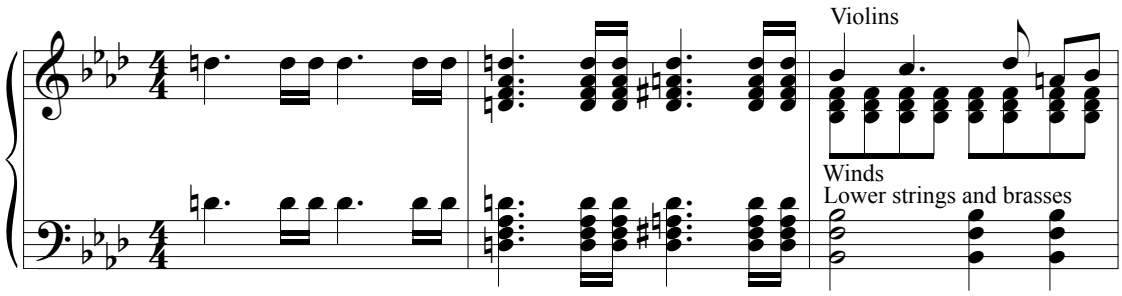


Figure 106a. The diminished chord of the orchestra at the main title establishes a gloomy mood, followed by the melodic line of the violins accompanied by regular heavy pulsation of the rest of the instruments to establish the character of the diegesis of the film.

A spirited and rhythmical orchestral music is utilized to render the movement of the characters as well as their state of mind while being shot with rifles. They move as swiftly as possible to escape from the shower of bullets by the soldiers on guard. Out of the vast number of captives, only Vinh and Hai manage to escape with the aid of a boat. As they sail away, a shark lurks nearby and bites off the leg of Hai. This incident is underscored by string music cue. The unison of strings represents the unity of the escaping prisoners. Unison indicates the single aim to escape and conquer freedom.



Figure 106b. The dark and gloomy beginning is followed by a pompous march focalizing the two types of soldiers and their respective ideologies.

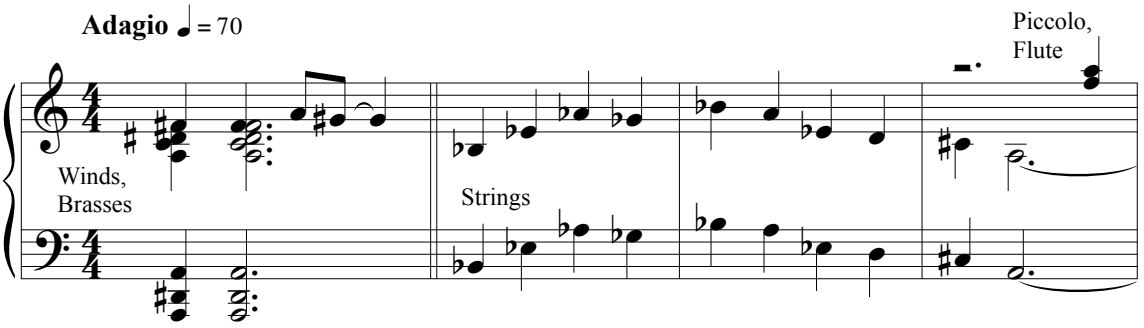


Figure 107. The unison of the strings starting at measure 2 acts as sonic metaphor for the single aim of the prisoners, to escape their captors.



Figure 108. The romantic cue sonically focalizes the start of Vinh's flashback.

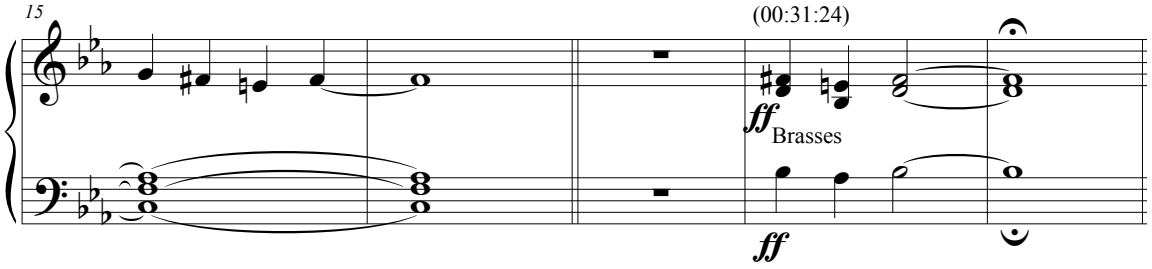


Figure 109. At measure 18, the brasses sonically establish the dangers that the bomb entails as it is planted by the soldiers.

The next scene with a nondiegetic underscore is Vinh's memory flashback to a time when he was courting Lan. The underscore is a romantic orchestral cue (Fig. 108). However, this cue is contrasted with the lovers' conversational topic about the ideology of communism. The scene fades out and back to fade-in showing the planting of a bomb. This activity is underscored with a loud short cue by the brasses (Fig. 109). The underscoring of the bomb planting scene serves as a reminder of the horrors of war, signified by the explosive. The spectators are subconsciously told of the repercussions of war and its unbearable aftermath. A montage of Vinh's fight in the Vietnam war follows with a patriotic orchestral cue (Fig. 110a). This signifies heroism, Vinh's heroic act as a soldier, and as commander of an army. The cue represents his achievements as a brave soldier who fights and dies for one's country. But this honor is not respected anymore for fate had made him a captive of the country he protects—his unfathomable thoughts on how his life turned miserable after all the things he has done to Vietnam. Being a victim of ideology and envy, it proves that some people can get away from anything given the right connections. The fade-in of the next scene frames a river; a tilt-up shows a water wheel dissolving to a soldier playing the harmonica, diegetic solo music (Fig. 110b). This simple cue is overlaid with a quasi-diegetic voice of Lan as Vinh silently reads her letter. The cue from the previous scene could be juxtaposed with this one. The juxtaposition of the patriotic orchestral cue with the simplicity of harmonica anticipates what will transpire: Vinh's grandeur and greatness but stripped down to a prisoner whose family's riches will be confiscated by the communist government and for his

parents to be tried and sentenced with death. In the next scene, a smash to the Vietnamese flag is underscored by a short orchestral cue, ceasing as the jib shot tilts downwards for an aerial view of the public trial which is about to happen. The underscore (Fig. 111) serves as a call or a sonic focalizer while the Vietnamese flag extols the greatness of communism as an ideology. The greatness is figuratively metaphorized by the flag looking down at humanity as in an aerial shot.

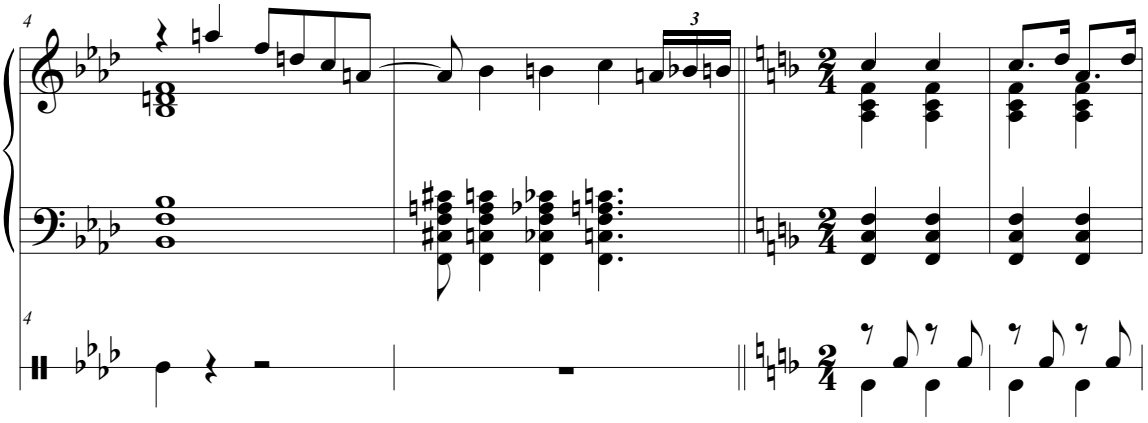


Figure 110a. Chromatic orchestral cue beginning that continues to a march accompanies the montage scene.



Figure 110b. The diegetic music rendered by a soldier through a harmonica, the march cue played on a rather slower tempo.

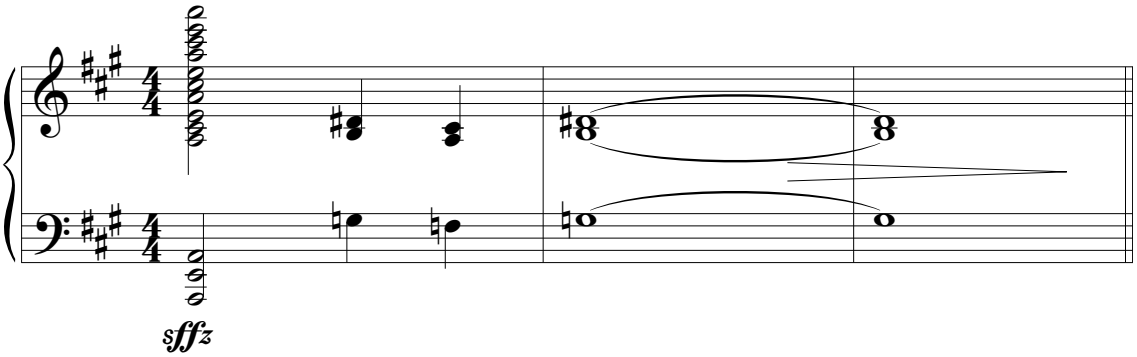


Figure 111. The orchestral stinger as the shot focuses on the Vietnamese flag symbolizing communist ideology.

In the scene where Vinh is seen interceding for his parents and given a hard blow on the head, a dramatic cue weeps in the underscore (Fig. 112). In this scene, the diegesis allies itself to the characters siding with the communist ideology. The film, thus, takes the side with communism to critique the audiences' ideology, which is the view of the majority, if not all. The method was used to challenge the spectators' ideology.

A slow and sad nondiegetic cue (Fig. 113) underscores the sentencing of the death of Vinh's parents. As the death sentence is announced by the leader of the council, a chromatic nondiegetic cue reverberates in the film dissolving to a close-up of Vinh's parents with sad and angry facial expression. His father requests that a bamboo cross be placed on their grave to symbolize their faith to the Almighty (Fig. 114a.1–3). As Vinh's parent's bodies are lowered to the burial hole, a bamboo cross was erected at the extreme foreground beside the hole grave, leaning down to the "left side." The slow pace of the melancholic cue continues until the burial of his parents. Meanwhile, Vinh gets a sentence of servitude for the country as a prisoner. The gruesome death scene is a crosscut between the advancing men pulling a plow and dollying into the protruding heads of Vinh's parents as they were buried alive, neck-deep, and ending with witnesses shouting, "Mabuhay ang taumbayan!" (Long live the people!). This is an irony in which to kill "people for the people" is a form of equality in communist ideology.

In the next scene, the prisoners, as well as the civilians and soldiers, work together. The nondiegetic cue (Fig. 115) will be heard, starting with a unison by

the strings then with counterpoint played by the winds. Finally, a thick harmonization of the entire orchestra ensues, similar to the previous cues, the unison of strings represents the unity of prisoners in their quest for freedom. At this point, the spectators may notice that the string unison for the prisoners or marching prisoners; and the counterpoint represents the soldiers guarding them.



Figure 112. Full orchestral cue marking the blow to the back of Vinh's head.

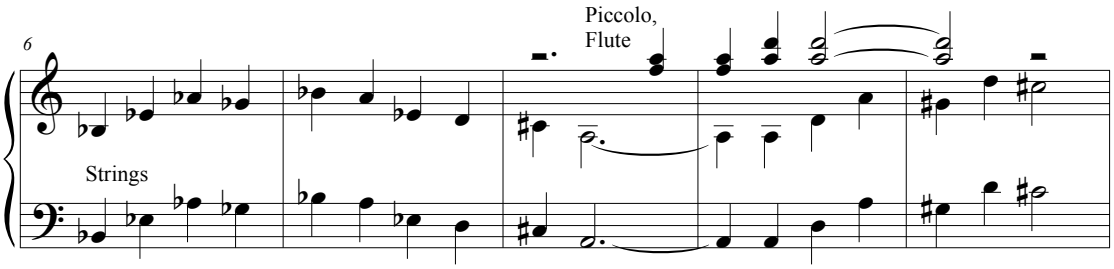


Figure 113. The slow chromatic cue on the sentencing of death to Vinh's parents.



Figure 114a.1 [01:09:12]



Figure 114a.2 [01:09:17]



Figure 114a.3 [01:09:018]

Figures 114a.1–3 is a series of shots focalizing the bamboo cross at the foreground, tilted to the left, while Vinh's parents jump into their grave.

A third layer unfolds this moment. The thick harmonization of the cue represents the blending of prisoners, soldiers, council elders, and the masses living in one community. The dark harmony suggests the kind of ideology that the community currently subscribes to.

The next scene begins with a smash cut of a cloudy moonlit sky cue that proceeds to another smash cut to a community singing (Fig. 116). This diegetic communal singing music in Vietnamese starts in so-fa syllables in which some pitches and syllables do not match. The cue then continues in Vietnamese lyrics to focus on the setting, and the nationality of the characters, even if the language of the film is Filipino. This reminds the spectators that the location of the story is Vietnam but, with critical thinking, this may also happen in the Philippines should the spectators allow this ideology to take over. As the next scene fades in, the underscore of a melancholic orchestral cue commences (Fig. 117). The continued trial of Vinh leads him to attempt escaping. With the attention of everyone fixated on the airplanes attacking them, Vinh seizes the moment to escape. His attempted escape is underscored by a chromatic cue (Fig. 118a).

The chromatic melody suggests tension and ambiguity of the event, which speaks to the confused thinking of Vinh as well. Moreover, the inner layer of the scene reveals the uncertainty of communism ideology in juxtaposition with democracy. Vinh's recapture is underscored by a short brass cue string tremolo, adding to the tension created by the previous cue (Fig. 118b).



Figure 115. The symbolic sonic union of string unison and counterpoint by the winds as explained in the text.



Figure 116. Notice the asterisked notes in measures three to four, the villagers in the film sing the pitch of the notations but utter a different syllable, i.e., sounding *mi* in measure three sang as *fa* syllable, while the resonating *la* in measure four, sang as syllable *si*. Measures five to eight are sung in Vietnamese language which I cannot transcribe, except for the notations.

After torturing Vinh, Lan comes to aid in cleaning and applying medicine on Vinh's back wounds. At the two shot angle of Vinh and Lan scene, Vinh pushes the latter away. After this order, a score of nondiegetic music starts with a sustained diminished chord, followed by chromatic melody, and then into more melancholic, tonal music (Fig. 119). The rejection is parallel to negating

communist ideology. The three parts of this cue represent the various emotions involved in the scene. First, the sforzando D-sharp diminished chord, which is sustained for a moment, is a representation of Lan's baffled state when asked by her lover to leave.

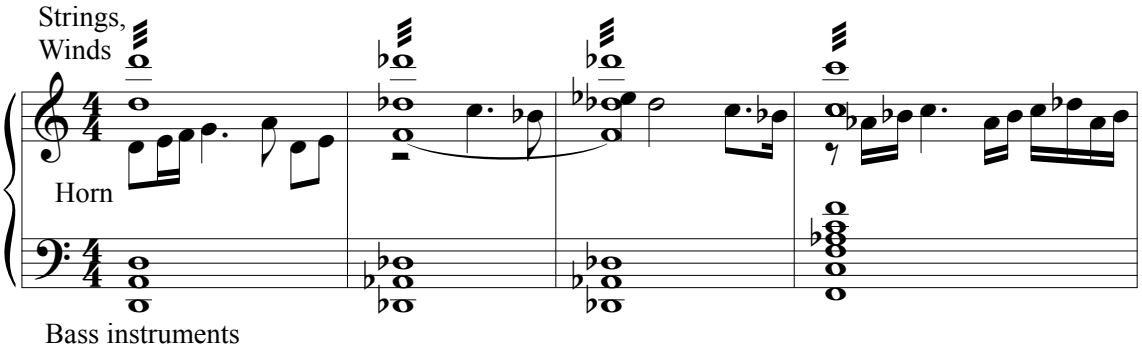


Figure 117. The thick orchestration of the melancholic cue stresses Vinh's hardships.

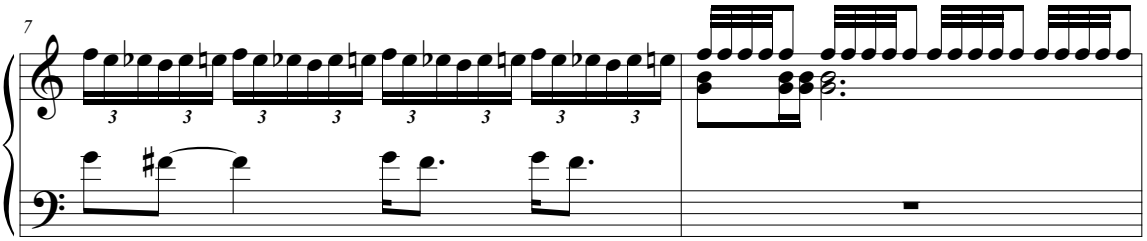


Figure 118a. The chromatic cue accompanying Vinh's attempt to escape.

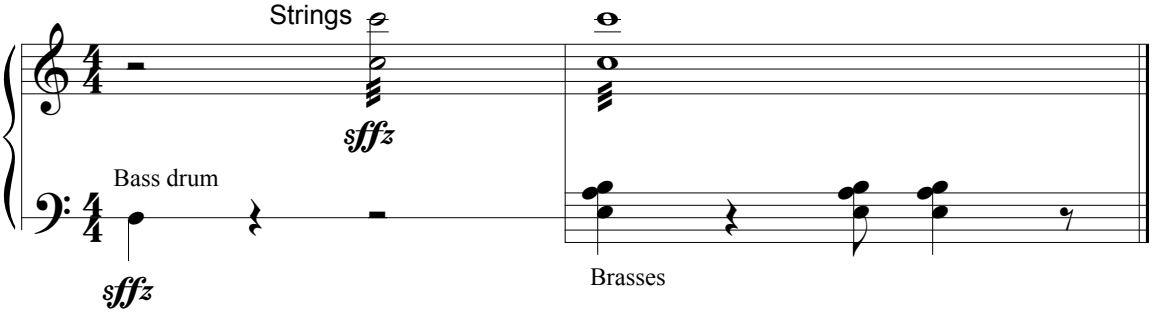


Figure 118b. The bass drum marks the recapture of Vinh, followed by string tremolo and brass chords to intensify the scene sonically.

Second, the chromatic melody is a representation that Lan could not totally comprehend how Vinh could ask her not to see him anymore despite his

love for her and vice versa. Third, the melancholic tonal part represents her extreme sadness from finally accepting that Vinh does not want her in his life anymore due to the fact that she is one of the officials of the Elders of the Council, i.e., she could not do anything to help him and his parents from being sentenced to death.

The next nondiegetic cue underscores Lan's losing of mind scene (Fig. 120). Her mental health weakened as a result of continued negotiation between democratic and communist ideologies. She tried to live in two worlds: the world where her heart was more powerful, and the other was where her mind goes with the Council of Elders. The chromatic cue represents her disturbed mind, yet it is also a reminder of ideological conflicts that are difficult to resolve. She is on the verge of mental chaos. A smash cut to the next scene reveals the community is singing one evening (Fig. 121a, see Fig. 116). The source music in so-fa syllables continues to be heard as the screen smashes into Lan and Hai in a romantic encounter leading to the latter's taking advantage over the former's mental conditions. This scene is another form of narrative juxtaposition where Vinh's ideology is vilified. It shows the Utopic communism in which everyone is equal and that there is happiness and contentment. But this is not true for Vinh and the rest of the prisoners. For them, communists are branded as pure evil with no regard for love and freedom to express one's own belief. The communal singing segues to the next scene through a nondiegetic orchestral cue (Fig. 121b) as the bonfire dies. This symbolism depicts dying hope and a cold ideology. The scene fades to blackout.

The fade in of the next scene shows the marching of the community for a place where they could reside in abundance and harmony. This continued pilgrimage to Utopia is also a representation that communism is an ideal ideology, but Utopia cannot exist in the real world. This scene is underscored with a slow cue, a continuation of the cue from the previous scene.The slow tempo of the dramatic music that accompanies the scene represents Vinh's emotional suffering thinking about the fate of Lan.



Figure 119. The chromatic melody of the cue in rather slow tempo accompanies Vinh's rejection of Lan.

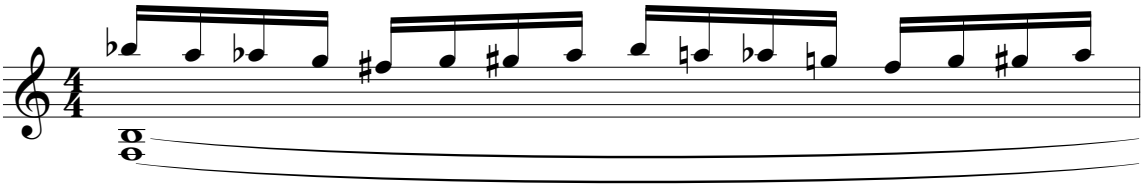


Figure 120. The chromatic serial music accompanies Lan's losing of mind.

The nondiegetic cue (Fig. 122) continues as Vinh shows Lan a small cross made out of bamboo and told her that he would never let his soul be corrupted by Lan's ideology.

The next nondiegetic music will be heard when Hai, a member of the Council of Elders who abused Lan, is sentenced from the crime he committed and thrown rocks at as punishment (Fig. 123a). The dramatic slow cue speeds up as the enemy planes attack the community. The event puts back the tempo of

the music to the earlier speed as Lan lays down on the ground. On Vinh's arms, she finally asks forgiveness and accepts the almighty God as the source of real strength and peace before being shot once more to die like the rest of the Elders except Hai who was stripped down of his title and became a prisoner.

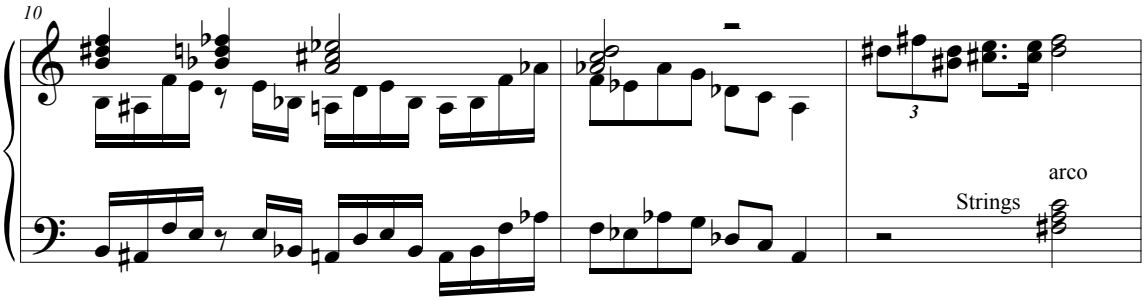


Figure 121b. The chromaticism of the orchestral cue parallels the dying hope of Vinh and the rest of the prisoners about democracy.

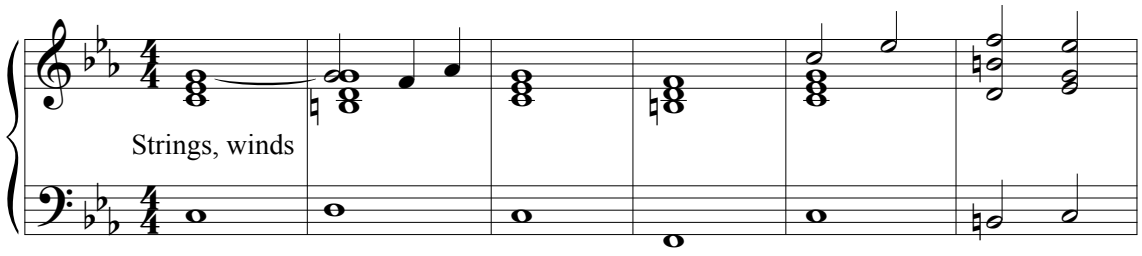


Figure 122. The cue in C-minor mimics Vinh's compassion to the people who are consumed by an ideology that destroys the very nature of humanity, i.e., an individual that is free to love, express faith, and values human rights.

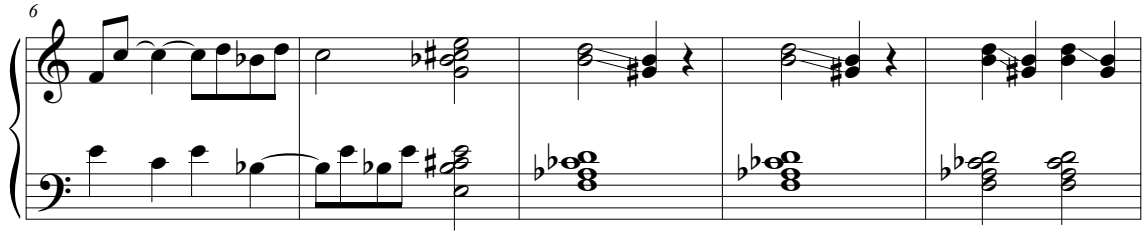


Figure 123a. The sliding of tones starting at measure eight imitates the wailing of the community as fighter planes attack them.



Figure 123b. The eerie characteristic of the chromatic cue focalizes the spectators back to the current diegetic time.

While Lan's dead body lies in Vinh's arms, the next underscore deepens their pitiful situation. An enchanting character of underscore (Fig. 123b) brings back the diegesis back to the present time and out of Vinh's memory flashback. This cue eventually develops to a more tonal and brighter mood as this is the end title. The cross cut between Vinh and a ship tells the spectators that rescue is coming. The ship at the background emerges to the foreground. Vinh and Hai sail toward the ship to be rescued. Just before the scene ends, a bamboo cross on the frame gets a close-up. This time, it is leaning toward the "right side," a representation of a God-fearing ideology that is literally and symbolically related to the direction "right," which literally means "correct." Thus, the film shows dialectic oppositions and negotiations on the conflict between communism as an ideology that does not believe in God as opposed to democracy and other God-fearing belief systems (Fig. 123c–d). Thus, the film juxtaposes various actions of characters for the spectators to critically engage social issues that the film conveys.



Figure 123c. [01:50:05]



Figure 123d. [01:52:49]

In Figure 123c, Lan accepts God, symbolizing democratic ideology. In Figure 123d, the bamboo cross at the foreground leans to the right as a symbol of democracy, the rightful ideology for Philippines.

In this film, the chromatic cue generally underscores the scenes. This is a symbolization of the ambiguity of communist ideology, the main theme of the diegesis. The film is a narration of the horrors of this ideology as exposed in various sequences. Conflicting beliefs on social, spiritual, and personal aspects are visually and sonically imparted through the sound-image exhibitions. A general focus on democratic ideology is indexical of Vinh while communist ideology is indexical of Lan. Other musical symbolic devices include the brass stinger that accompanied the close-up shot of the Vietnamese flag during the trial sequence of Vinh's parents. The stinger's characteristic, being strong and chromatic, is a sonic indication of the type of ideology communism is. Among the sonic, dialectic oppositions include melodic orchestral cue representing democratic ideology contrasted by strong martial character as a representation for communist ideology. Romantic cues in the scenes underscore Vinh's and Lan's courtship. These contrast with dramatic cues in which lamentation of the oppressed is focalized. The film serves as a critic to the perceived injustices and inhumanness of communism, thereby advocating the flaws of a contested ideology. It was filmed with a strong message to spectators to be cautious in embracing ideologies that could ruin the country and its people. It further informs that the ideology may be ideal as written in books but a failure once applied in a country. The long chromatic cues are indexical of the hardships and pains of the oppressed under communist rule. In my interpretation, the chromatic cues contain three layers of meanings. First, the string unison is symbolic of Vinh's family whose single intention is to be liberated from the repercussions of

communism. Second, the counterpoint that follows, which is the intertwining melodic line, is symbolic of the Council of Elders or the advocates of communism who desire to penetrate those who do not share their ideology. And third, the thick harmonic orchestration symbolizes the community or populace sharing the flawed ideology.

The following diagram is an outline of the type of cues that generally accompanied the scenes and characters. The main title has two contrasting parts, thick melodic orchestration and a march. The first one represents democratic ideology while the march is a representation of communism. Furthermore, Vinh is a personification of democracy while Lan is of communism. The romantic cue that accompanies their courting is Vinh's vocal expression of his affection while the chromatic presence is Lan's strong inclination toward communism. Dramatic cue underscores the ordeal of Vinh's parents as they march to their grave and publicly executed by the communist cadres. The chromatic presence again informs the communist leitmotif. As soldiers rest and long for their freedom, the masses sharing communist ideology celebrates every night. The former is accompanied by a diegetic harmonica source music while the masses sing together a Vietnamese folk tune. With faith and determination, Vinh and Hai find refuge at the passing of a ship. However, Lan dies but repents and renounces communist ideology before her last breath. She finally realizes the betrayal that her ideology had inflicted on her, to her beloved Vinh and the latter's parents. The heavenly music symbolizes the souls that perished due to the perceived communist injustices and oppression while the bright tonal mood of

the end title cue symbolizes the new beginning for the victims and survivors of the perceived flawed ideology.

Diagram 7: The Meanings of Cues

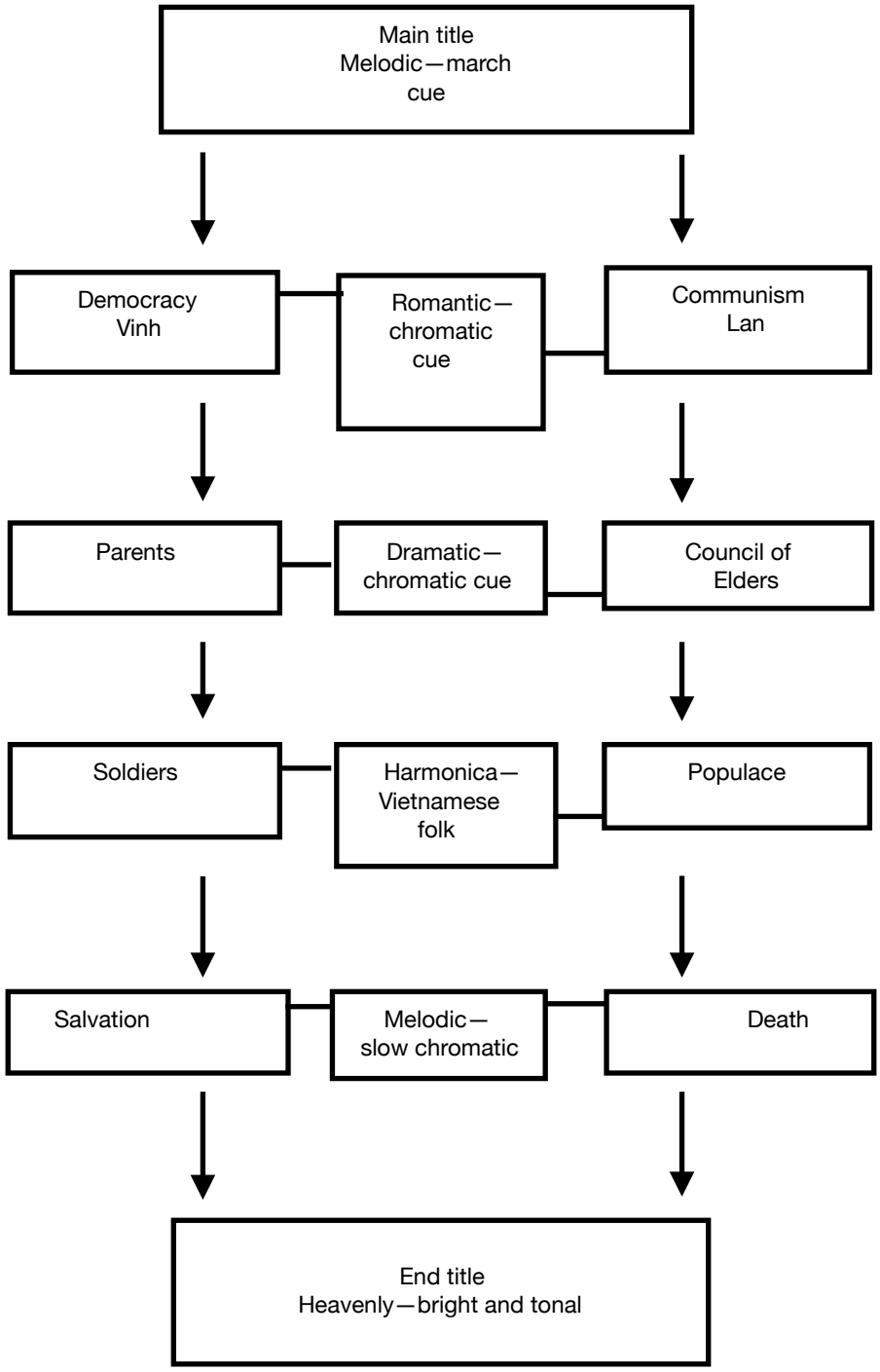


Table 7
***Krus na Kawayan* (Bamboo Cross), 1956**

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Main title [nondiegetic] (Fig. 106a–b)	Sonic narrator	Opening credits	The main title is of two parts: melodic and march. They signify the dialectic opposition between two ideologies, i.e., communism and democracy.
Slow and soft long cue [nondiegetic] (Fig. 107)	Vinh, prisoners, soldiers	The prisoners, including Vinh rest for the night then continues to march the next day. The following night they plan their escape.	The slow and soft underscore signifies night time and exhaustion from marching all day. It also symbolizes truncated freedom of the prisoners and their hope to be reunited with their respective families.
Spirited orchestral cue [nondiegetic] (Fig. 109)	Vinh, prisoners, soldiers	The prisoners escape but one by one they get shot whereby only Vinh and Hai are able to get onto a boat and sail away.	The spirited rhythm of the underscore and sudden loudness stress the hopes of the prisoners to be able to free themselves from captivity. Thus, the rhythm is commensurate to the pacing of the prisoners' heartbeat.
String music [nondiegetic] (Fig. 107)	Vinh, Hai	While sailing away from the pursuing soldiers, the leg of Hai is bitten off by a shark.	The unison of the strings that underscores this scene not only supports the suspense in the diegesis. It also symbolizes the single aim of the prisoners—to escape.
Romantic orchestral cue [nondiegetic] (Fig. 108)	Vinh	Vinh commences to reminisce his past when he's still considered a hero and not a prisoner, thus, the start of the flashback sequence.	The romantic cue that underscores the start of the flashback sequence is a representation of Vinh's love for Lan, his fiancée, his love for his parents, and his love for his country. Although this cue would not continue for the entire sequence, the symbolism does.
Brass stinger [nondiegetic] (Fig. 109)	Vinh, soldiers	In the flashback, Vinh would be seen fighting as a soldier.	The brass stinger cue is used to focalize the actants and, more importantly, the spectators about the horrors of war and its aftermath. This is effectively situated through visual and powerful use of brass stinger.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Patriotic music [nondiegetic] (Fig. 110a)	Vinh	A montage of Vinh's life as a soldier fighting for his country.	The parallelism of the patriotic music is to highlight Vinh's heroic act as a soldier. It also serves as an iteration to the spectators that to defend a country is the most heroic act of patriotism.
Harmonica [diegetic] (Fig. 110b)	Vinh, soldiers	Vinh reads Lan's letter (with Lan's voice as quasi-diegetic sound) while resting with fellow soldiers, enjoying the simplicity of harmonica music by one of his comrades.	The simplicity and thinness of the harmonica music juxtaposed with the grandness of the full orchestral patriotic music signifies the current status of Vinh: a former war hero to a mere convict. The harmonica music also signifies the simplicity of life before the arrival of communist ideology to the country.
Block chord [nondiegetic] (Fig. 111)	Vietnamese flag	The Vietnamese flag is foregrounded before the trial sequence for Vinh's parents.	The block chord that underscores the flag at the start of the trial sequence is to focalize the spectators of the communist ideology in Vietnam and the horror it entails.
Dramatic music [nondiegetic] (Fig. 112)	Vinh, Council of Elders	As Vinh defends the rights of his parents, one of the soldiers whacked him from the back.	The dramatic cue focalizes the horrors of communism with regard its definition of equality. Thus, the diegesis currently leans towards the side of the communist to challenge the spectators' views on the matter.
Slow dramatic chromatic music [nondiegetic] (Fig. 113)	Council of Elders, Vinh' parents	The martyrdom sequence of Vinh's parents begins with the sentencing of death.	The dramatic chromatic cue is a representation of the country's lament on the failed ideology. Moreover, it accompanies the graphic death of Vinh's parents symbolic of prejudice toward equality at the expense of someone's rights. Thus, this implies that those who do not share the same ideology could result to unequal or harsh treatment.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Chromatic music [nondiegetic] (Fig. 115)	Prisoners, soldiers, civilians, council elders	The community works together and marches to a better location where they could find greener pasture.	There are three layers of the underscore. First is the string unison symbolizing the prisoners with one aim—freedom, second is the counterpoint of other instruments symbolizing the soldiers and elders promoting communist ideology, and third the thick harmonization for the rest of the community. Therefore, they are staying together as one community but the chromaticism represents the differences, uncertainty and conflicts between various subgroups.
Source music, melancholic orchestral music[diegetic, nondiegetic] (Fig. 116)	Community	The community sings during a moonlit evening.	The diegetic singing in Vietnamese serves as a focalizer of the diegetic location, a reminder that this happened in Vietnam. The orchestral music that underscores the scene afterwards is a representation of the unfortunate events that results from embracing the communist ideology.
Chromatic music [nondiegetic] (see appendix, Kris na Kawayan cue 18)	Vinh, soldiers	Vinh attempts to escape but he gets caught.	The chromaticism in the underscore speaks of the uncertainty and tension of the event while Vinh escapes. This uncertainty not only matters Vinh's successful escape but also the possibility that he may be shot dead for the communism has no regard for a convicted's life.
Chromatic melancholic music [nondiegetic] (Fig. 119)	Vinh, Lan	After Vinh's ordeal, Lan offers aid for Vinh. After a short conversation, Vinh asks Lan to leave.	The underscore for this scene is divided in three parts. The sustained D-sharp diminished chord as Lan freezes—her baffled state. Then the chromatic melody highlighting Lan's confusion why Vinh asks her to leave. And finally, the sadness of the cue as she realizes that such events happened to him because of communist ideology and that she could not help him.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Chromatic music [nondiegetic] (Fig. 120)	Lan	Lan loses her mind from the events that happened.	The chromaticism in the cue narrates Lan's weakening mental health, thus, undergoing a disturbed state. This represents the clashing of ideologies within her, trying to mediate what cannot be mediated.
Diegetic (Fig. 116)	Community, Lan, Hai	While another communal singing is taking place, Hai takes advantage of Lan.	The source music in this scene is the way of the diegesis to inform the spectators that in communism, there is only equality and joy. However, taking advantage of someone is also highlighted, thus, the spectators are expected to question or juxtapose both ideologies to gauge which one fits better.
Orchestral cue [nondiegetic] (Fig. 121b)	Bonfire	As the communal singing ends, the close up to a dying bonfire foregrounds.	The shot of a dead bonfire close up and orchestral music underscore represents the dying of hope—a cold blooded ideology.
Slow dramatic cue [nondiegetic] (Fig. 122)	Community, Vinh, Lan	The community continues their pilgrimage in search for the right location of their community. Further, Vinh shows Lan a small bamboo and tells Lan to repent and go back to her old ideology	The slow dramatic cue is a representation of the emotions and hardships of the victims of the failed ideology. It also highlights the unfortunate events that happened between Vinh and Lan.
Slow-fast-slow dramatic cue [nondiegetic] (Fig. 123a)	Hai, community	One by one, each individual in the community throws a stone to Hai as punishment for abusing Lan. After which, enemy planes attack the community.	The slow dramatic cue of the music not only serves as a background but narrates the repentance of Hai for his fault. It also stresses the emotions of Lan and Vinh that even if justice prevails, serving the inhumane punishment does not offer the couple peace of mind. The speeding tempo narrates the sudden approach of enemy planes thereby creating tension and chaos to the community. The going back to the initial slow tempo is to focus on the dying Lan—her acceptance of the higher supreme being and closure to Vinh.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Eerie music to end title cue [nondiegetic] (Fig. 123b)	Vinh, Hai, ship	Vinh returns to the present diegetic time at the view of a ship that eventually rescues him and Hai.	The eerie first part of the end title is to bring back the spectators to the present time in the diegesis. Further, the bright mood of the end title is an affirmation that despite the tragedies that happened to Vinh, a new beginning is now at hand.

The dichotomy between the two ideologies, as seen through the larawan frame, is the diegesis of this film in which the negotiation of ideological conflict occurs. These are not only visually framed, the dichotomy also extends to the soundtrack, specifically the music track of the film. I interpret that the bias against communist ideology is represented by chromaticism in melodies as well as the thick texture of the orchestration outlining precariousness and vagueness. As repercussion to this ideology, spiritual freedom is deferred; injustices among social classes result in the quest for equality, and personal matters concerning affection are not given importance. The flawed ideology has caused society to conquer their goals through illogical means. Thus, the humaneness of each was reduced to superficiality. Like machines, humans are only programmed to obey, devoid of voice and uniqueness. Conde challenges the spectators to rethink communist ideology to avoid the same perceived mistake that happened in Vietnam. He iterates visually and sonically that democracy is the better ideology which the country currently has. With this, spectators are reminded that they have voices and they can freely express their affection to an individual who they think are worthy of their love. An individual can also strive hard for a better living

condition without the state truncating his dreams. Moreover, the freedom to exercise spiritual beliefs is valued and respected. Aside from chromaticism, melodic cue performed by a solo guitar is also utilized to represent simplicity but the vibrant living of the masses. The efficacy of the cues used is due to the capacity of music to mediate in the understanding of visuals through aural means. Hence, the film composer crafts his music within the conventions shared by other filmmakers, with the film director having the first and foremost prerogative.

CHAPTER 9

El Robo (The Bandit), 1957

This film is an inquiry on familial discourse. From the perspective of larawan, Conde revisits the position of close family ties as a core value of the Filipino society. He challenges the spectators who view half-brothers or half-sisters as grabbers of parental love and riches in order to rethink the relationships. After all, they have no control over the situation before their appearance in the world. Further, Conde also focalizes what “forgiving” entails, which is the unfathomable happiness between the individuals involved.

The cold opening of the film reveals a masked man merging from extreme foreground to the background, back facing the spectators that would soon uncover his purpose. He breaks into a mansion. The man, Cleto, unmasks himself while pointing a gun at Don Silvestre. To the surprise of the latter, the person, who is about to hurt him, is the brother of one of his servants. Cleto tells Don Silvestre that he has two minutes to repent and pray for God's forgiveness before he puts a bullet in his head. The underscore of the cold opening extends to this scene and is of chromatic melody (Fig. 124) suggesting confusion and uncertainty. The image and main title continue to the opening credits of the film. The long underscore segues to a guitar solo (Fig. 125) while a close up of Cleto from the previous scene bridges to the next. The following scene, ambush scene, overlaps with nondiegetic chromatic long cue (Fig. 126a) as bandits kidnap Don Silvestre. He was supposed to fetch Aurora, Cleto’s sister, and their baby from the province. The long chromatic cue tells of the uneasiness of the circumstance

due to skirmishes between the kidnappers and Don Silvestre, as well as the tension happening at the village and how to rescue him. While the bandits and Don Silvestre march to the hideout of the former, nondiegetic melancholic music accompanies the scene (Fig. 126b). A snippet of muted trumpet cue occasionally plays in the background to give way to humorous ad-libs. With a changed heart, Cleto, together with a few townspeople, attempt to rescue Don Silvestre from the bandits. The scene uses a nondiegetic cue (Fig. 127a). This chromatic orchestral cue tells the uncertainty of the situation, i.e., the risk in trying to save Don Silvestre. At the camp, one of the bandits puts a baby into sleep by way of singing a lullaby. This diegetic source music cue is sung in Tagalog tune and lyrics (Fig. 127b). However, the singing of a lullaby is in a comical manner, an incongruous location of the bandits which is away from a civilized place. After the villagers rescue Don Silvestre, the scene that follows begins with a close-up of a baby, then a tilt up to Aurora, a pan to the left to expose Don Silvestre, and then a dolly out to establish their location, which is inside a nipa house.

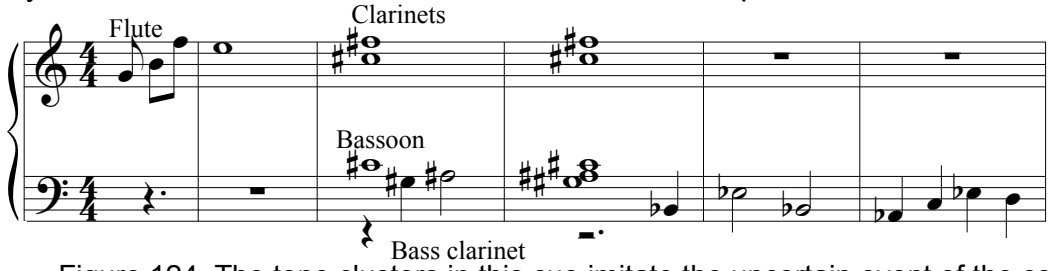


Figure 124. The tone clusters in this cue imitate the uncertain event of the cold opening

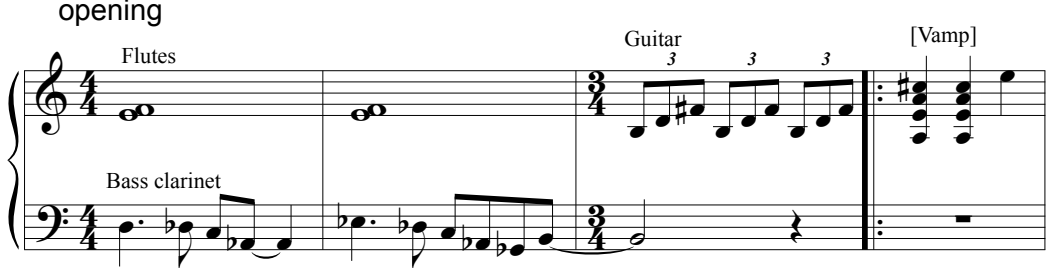


Figure 125. The guitar solo after the flutes outlines the transition to the next scene.

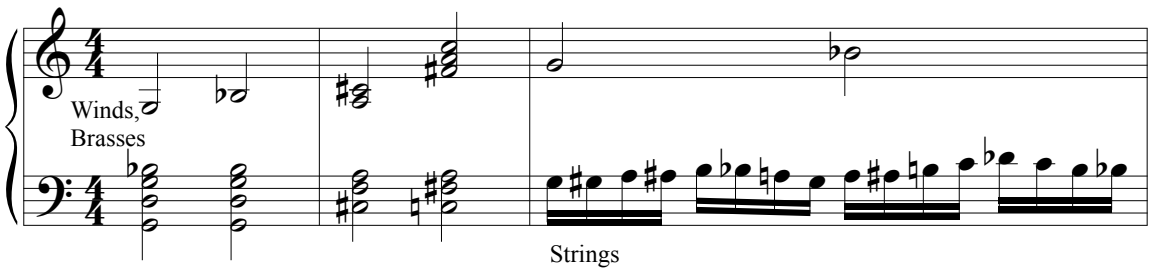


Figure 126a. The chromatic line of strings elicits uneasiness of the cue.

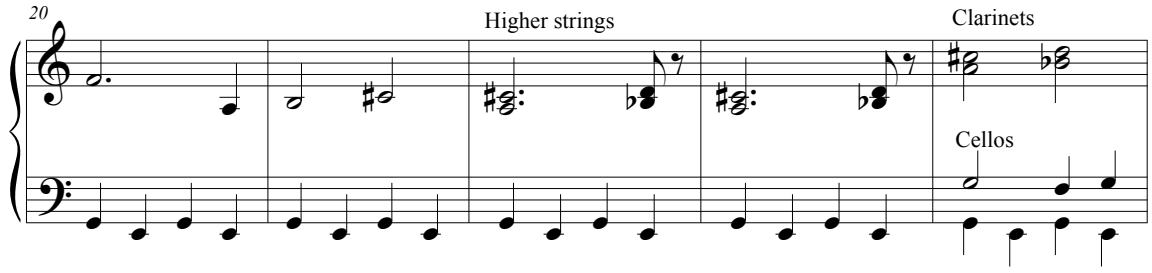


Figure 126b. The closeness of the intervals between tones, as discussed previously by Dissmore, suggests a melancholic affect.[226]

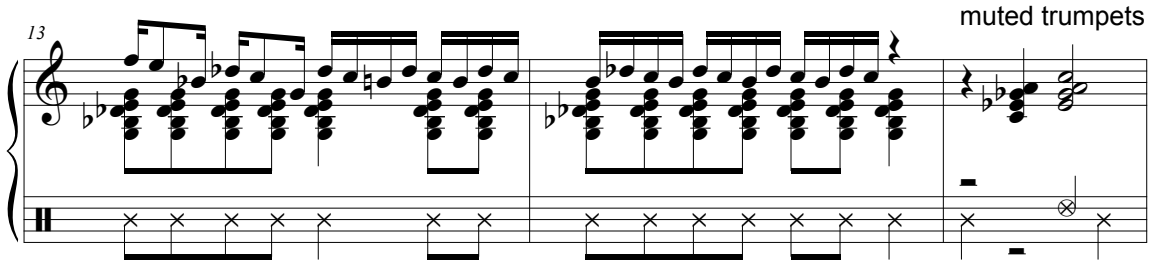


Figure 127a. The muted trumpet harmony found in measure 15 and in other points of the long cue counterpoints the drama in the sequence wherefore marking the comical performance of one of the villagers joining the rescue of Don Silvestre from the bandits.

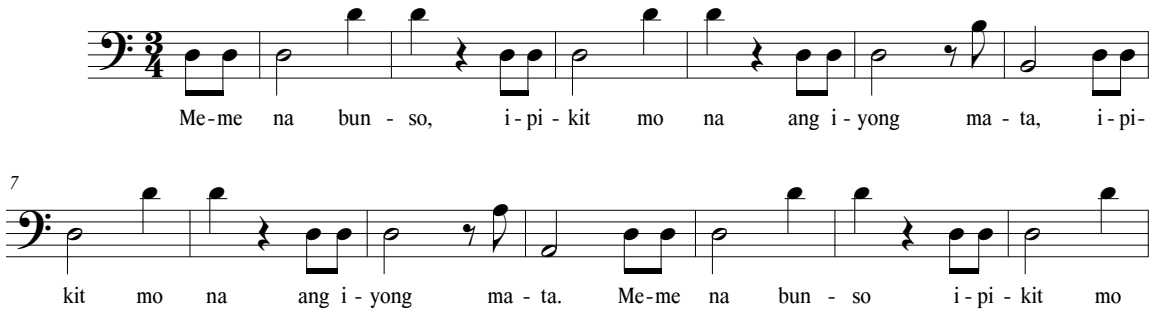


Figure 127b. This lullaby sung by one of the bandits is peculiar compared with common lullaby songs in the country. The entire cue is mainly composed of intervalic octaves.

[226] Dissmore, “Baroque Music and the Doctrine of Affections,” 3.

The romantic solo guitar underscore is heard, which then changes to a joyful mood emphasizing the rustic life of Aurora in the province, which will soon become more vibrant as they move to the city (Fig. 128).



Figure 128. This vibrant guitar solo accompanies the mother and child relocating to the city.

In the city, the tradition of the family having the annual family portrait taking is underscored by a solo guitar (Fig. 129a). The quietness but flowing melody of the cue informs the spectators the harmony of their life as a family. In the scene, the family prepares to pose in front of the camera, as the close-up shot reverts to a dolly out to reveal the camera at the foreground. As the photographer prepares to take the photo, a dissolve to a match shot takes place. The underscore is uninterrupted but moves slightly faster. The photographer then comes out from behind the camera shutter's curtain revealing an older version of him. Thus, the match shot and underscore were used to indicate time lapse, which has a smooth transition. The scene continues with a lively duet source music (Fig. 129b) between Rodrigo and Elena singing the song "Pandanggo sa Ilaw" (Fandango of Lights). This is followed by a dance number by the villagers. The lyrics of the song goes:

Elena: Ang pandanggong sayaw na may ilaw,
ay sayaw na mahinhin, nitong bayan.

Rodrigo: Ang ilaw ay tanda ng pag-asa
ng pusong sa pag-ibig ay may dusa.

Elena: Ang pandanggong ito ay ingatan mong isayaw
baka mahulog ang ilawan sa maling kilos ng kamay.

Rodrigo: Ang puso kong tapat ay katulad ng ilawan
baka kung bigla mong ilapag ay mawasak

Community: Sa pandanggong ito na tayo'y magsayaw sa galak,
ang lahing pinaraya ay ating iakyat.
Kahit ilaw ka man, sawi pa rin yaring pagliyag
pag 'di mo dinulutan ng liwanag.

Elena: The fandango dance with lights
is a modest dance of our nation.

Rodrigo: The light is a symbol of hope
for a heart that suffers for love.

Elena: Be cautious when you dance this fandango
the lamp may drop with wrong hand movement.

Rodrigo: My sincere heart is like the lamp
if you lay it down immediately, it may break.

Community: Let us dance to this fandango with joy
Let us uplift this humbled race
even if you are a lamp, you will always be ill-fated in
love if you do not offer light. (Translation mine.)

The diegetic cue highlights the joyous occasion where Armando meets Elena. They receive the gratitude of the workers of the hacienda. The joyfulness of music in the scene is suggestive of the simplicity of life in the province, in which laughter is available and abundant. Also, the music foretells that Rodrigo and Elena would end up together in the course of the diegesis of the film.

At the hideout of the bandits, Lucio, the half-brother of Rodrigo, joins forces with the bandits. This scene is underscored by chromatic music (Fig. 130) and is suggestive of chaotic movements and the mental state of the bandits. The cue represents their aggressiveness and ruggedness of mind and body. The cue suddenly becomes tonal the moment a close-up of the handshake of Lucio and

Barabas becomes the focal point of the spectators' eyes. The acceptance of an outsider to become an insider was stressed through this sudden change of tonality of the music track. Worried about the whereabouts of Lucio, Rodrigo asks his father to allow him to look for his brother in the woods.



Figure 129a. This solo guitar cue accompanies the match shot depicting a time lapse in the diegesis.



Figure 129b. *Pandanggo sa Ilaw*, duet by Rodrigo and Elena. A lively cue in triple time.[227]

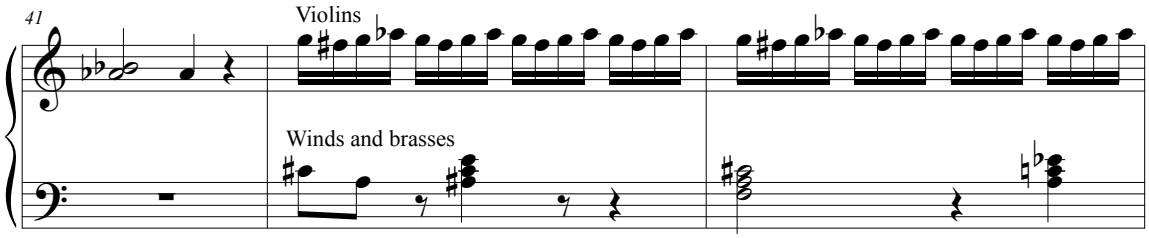


Figure 130. The chromatic line of the violins eliciting suspense in the scene.

[227] Ibid., 13.

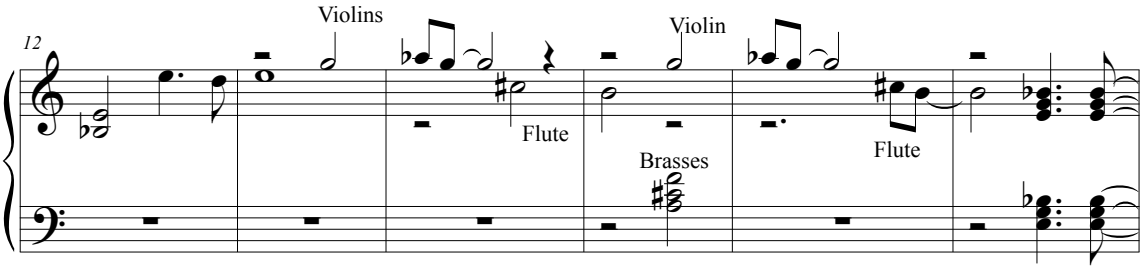


Figure 131a. Chromatic melody by the violins and a flute acts as a heads up to the upcoming danger.

In his search in the wilderness, the underscoring chromatic cue (Fig. 131a) warns the spectators of imminent danger before unfolding the presence of the rebels around the area. In the forest, Rodrigo gets cornered by the bandits. He then challenges one of their high-ranking officials and succeeds. However, the defeated rebel summons his subordinates to tie up the arms of Rodrigo and ends up being made fun of. Lucio arrives at the scene at a perfect timing before Rodrigo gets shot in the head. The melodic, melancholic underscore (Fig. 131b) tells the spectators of the bleeding heart of Rodrigo about his brother but still full of hope. As Rodrigo bids farewell to Lucio, a brighter mood ensues with words about the entire family waiting for his comeback. In the meantime, the bandits are on red alert due to police operations. The nondiegetic guitar solo accompanies this scene (Fig. 132a). This cue essays the slow and monotonous life of bandits in their hideout. Furthermore, this music may be considered a J-cut to the scene where Lucio converses with Isabel, daughter of the bandit leader known as Barabas. The scene unfolds a romantic conversation between Isabel and Lucio. The latter gives her a necklace as a symbol of admiration. Thus, the romantic melody of the cue does not talk about the bandits' lives but about the feelings involved between the two. The scene smash cuts to the next with a long chromatic melody in the underscore (Fig. 132b) suggesting danger and

uneasiness as Lucio confronts his father with a gun. Meanwhile, back in the mansion of Don Silvestre, his son Lucio came by to steal from his father. Lucio gets caught. The chromaticism of the underscoring music narrates the tension of the event while the string tremolo brings the spectators to focus on the time of the event. The next nondiegetic chromatic cue commences with a stinger by the brasses as Don Silvestre condemns Lucio in front of his security personnel. Don Silvestre wants to protect the hacienda from his rebel son, Lucio. Again, the long chromaticism in the soundtrack tells of confusion and immense emotion, this time by Armando, the other half-brother of Rodrigo. Armando tries to mediate but Don Silvestre forbids him to do so. The growing conflict between Lucio and Don Silvestre is depicted by this chromaticism, as well as the possible death between the two should a bullet be shot.



Figure 131b. Generally, the narrow intervalic distances of the tones of the cue evokes sadness.[228]



Figure 132a. Solo guitar cue acting as a J-cut to the conversation of Lucio and Isabel.



Figure 132b. The ***sffz*** hit-point in measure 13 stresses the confrontation of Lucio and his father.

[228] Ibid., 3.

The tension grows deeper with the entrance of Rodrigo at the scene wearing a mask to rescue his brother from danger. The unison of the strings playing a chromatic melody highlights the intensity of the drama in the scene. Moreover, the cue chromatically harmonizes as Rodrigo successfully rescues Lucio from the danger, though Rodrigo remains a phantom to everyone in the diegesis. The chromaticism in the long underscore after the rescue suggests a bigger problem in the story, thus, putting risks to Rodrigo's life. Back at the hideout of the bandits, the cadres know about the riches of Lucio's family. As Isabel whispers the plans of Terong and his men to Lucio, a nondiegetic brass stinger underscores the scene (Fig. 133a). Knowing the situation of his family, Lucio goes back to warn his father about the planned attack of the bandits. This confrontation scene between Lucio, his father, and his mother is underscored by a chromatic cue (Fig. 133b). This cue narrates the escalating tension in the scene. Apparently, as Lucio departs from his parents, the character of the underscore changes to melancholy indicating the immense emotion between the three characters, Lucio, Don Silvestre, and Aurora. Lucio is hurt because he is driven by hate and envy from the love of his father. Don Silvestre is hurt because Lucio is naïve about his love toward his three children as well as his stepmother. And Aurora is hurt because she is caught between two people who cannot forgive each other out of pride. Moreover, she knew from the start that she and her son Rodrigo is the root cause of the family problem. Back at the hideout, Lucio finds Isabel grieving for the death of her father who was killed by Terong. The nondiegetic melancholic cue (Fig. 134a) this time stresses the grief of Isabel

and Lucio toward Barabas. Thus, Lucio's sadness is piling up, his longing for love from his father, fear for the life of his family and Isabel, and anxiety how the unfortunate events will end up. In the following scene, Terong asks one of his men, Bugoy, to kill Lucio the moment he gets a chance upon Lucio arriving back in the cave. The dark cue that plays as Terong utters the word "Todasin mo siya! (Kill him!)" is a hit point accented by short brass music (Fig. 134b). This informs the spectators of the impending danger should Lucio be careless. Bugoy arrives in the cave and pours a boiling soup over Isabel's head. This is underscored by a heart-pounding cue (Fig. 135), like the beating of the latter's heart fearing for her demise. Luckily, Lucio is around to defend her but not lucky enough. Bugoy stealthily pointed a gun at him. From behind, Isabel attacks Bugoy with a knife but as Isabel runs toward Lucio, she gets shot by Bugoy before he dies. Isabel, with a smile, passes in Rodrigo's arms. This scene is continuously underscored by a long chromatic melody, thus, portraying the tension that is ever growing. The scene cuts to the next, whereby Don Silvestre pleads for his sons to cease fighting each other. Not long, the bandits attack the hacienda, shooting everyone that comes their way including Don Silvestre and Aurora. The long energetic cue (Fig. 136) in the underscore while the tension is happening interrupts with a melancholic passage as Rodrigo grieves for the death of his parents. Rodrigo condemns Lucio for the incident and promises to kill him.

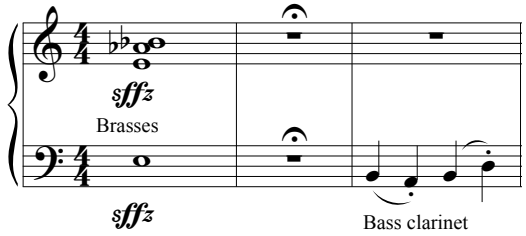


Figure 133a. Brass stinger in ***sffz*** as Isabel whispers the danger to Lucio.

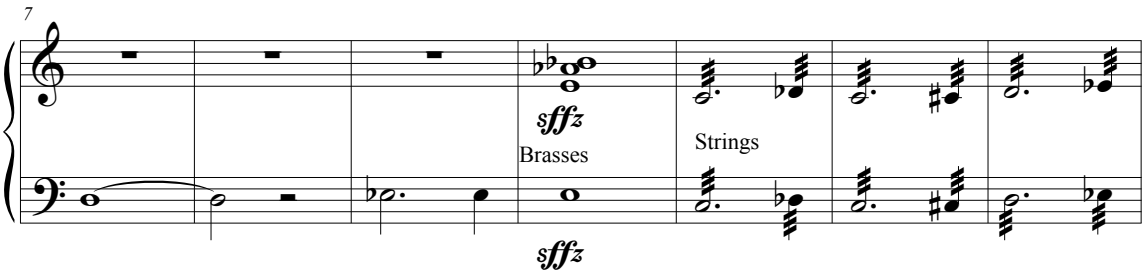


Figure 133b. The confrontation between Lucio, his father, and mother is accompanied by a brass stinger followed by string tremolo.

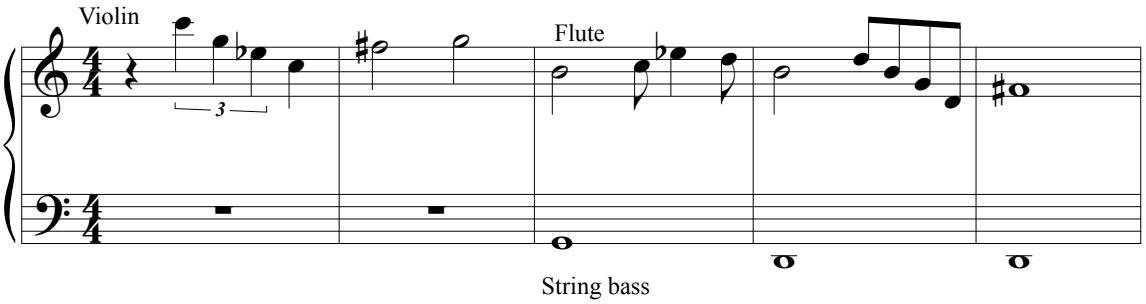


Figure 134a. Melancholic cue by the violin and flute heard as Isabel weeps for the death of her father.

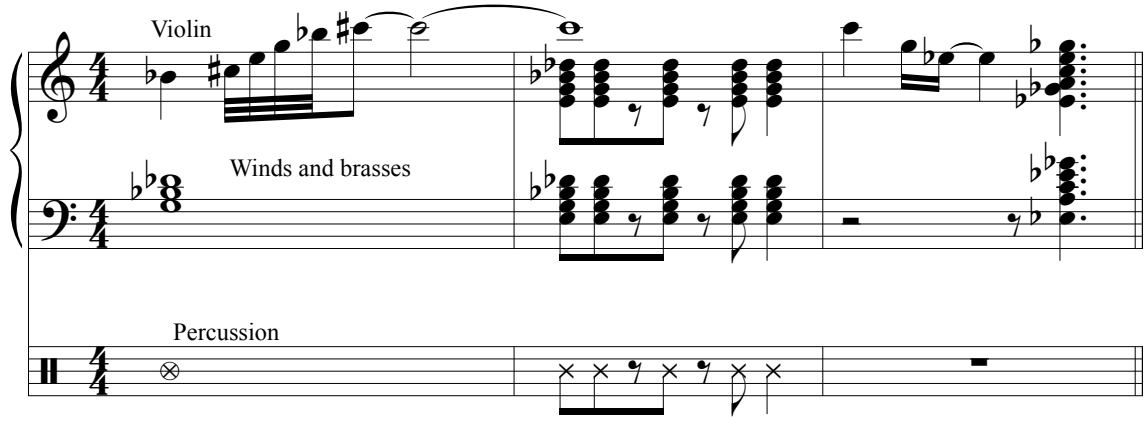


Figure 134b. The thickly orchestrated cue in C-sharp dim7 chord gives a dark character to the harmony due to the intervalic distances of tones.

Chromaticism commences as he heads to chase the bandits who kidnapped Elena and her friend. Amado and Lucio, on differing times in the narrative, went after the bandits to avenge the death of their parents. Meanwhile, Rodrigo, seeks to find Lucio thinking that he was the one who took the lives of their parents. Approaching the hideout, nondiegetic bass drum pulses are heard.

Inside the hideout, the leader of the breakaway group lays down the unconscious Elena on a bench. The nondiegetic bass drum cue thickens with a string tremolo (Fig. 137).

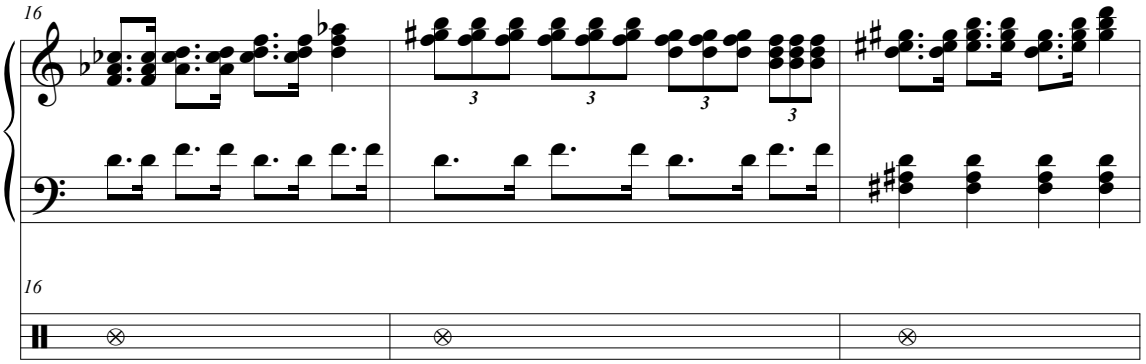


Figure 135. This cue parallels the pounding heart of the actants for the danger they are facing.

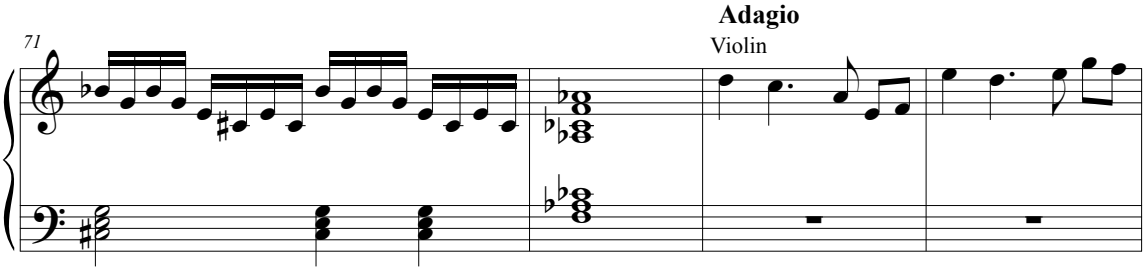


Figure 136. In measure 73 of the cue, a violin melancholic thematic reprises (see Figure 131b) to accompany the grieving Rodrigo for his parents' demise.

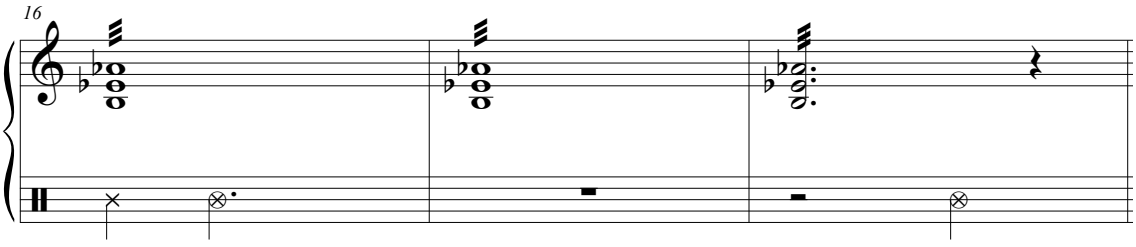


Figure 137. String tremolando with irregular pounding of bass drum supports the scene as the kidnapped Elena is brought to their hideout.

With the loud drum beats, the cue tells the spectators that the bandits are strong and not easy to defeat. The tremolando of the strings shows that it is night

time. When the leader of the breakaway group Terong attempts to rape Elena, the string tremolo nondiegetic cue (Fig. 138a) resumes, joined by the woodwinds after he gets struck and falls. The nondiegetic cue (Fig. 138b) continues to accompany the quarrel of Rodrigo and Lucio. Thinking that the latter killed his parents, Rodrigo almost beat his brother to death if not for Cleto's intercession.

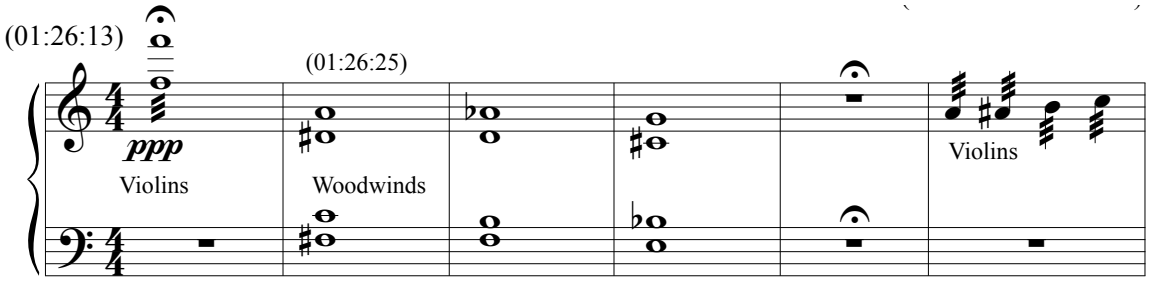


Figure 138a–b. The tremolo of the violins with ***ppp*** dynamics informs the time in the diegesis heard at 01:26:13 in the film (Figure 138a). The woodwinds continue the cue as Terong loses in the fight. This is heard at 01:26:25 in the film (Figure 138b).



Figure 139a. The contrapuntal melody of the strings accompanying the conflicts resolving through a heart-to-heart conversation between the characters.

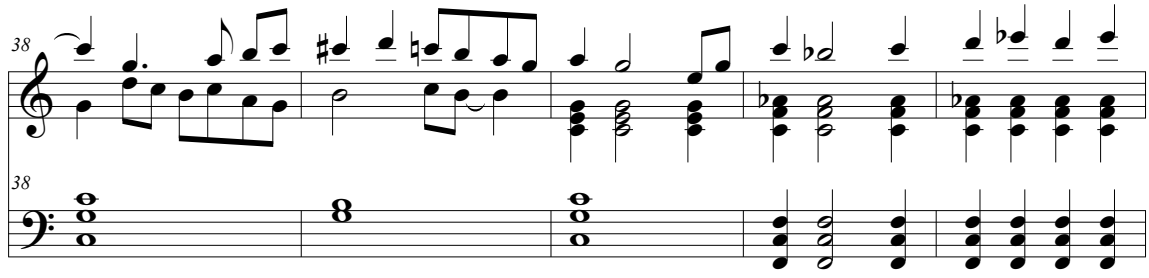


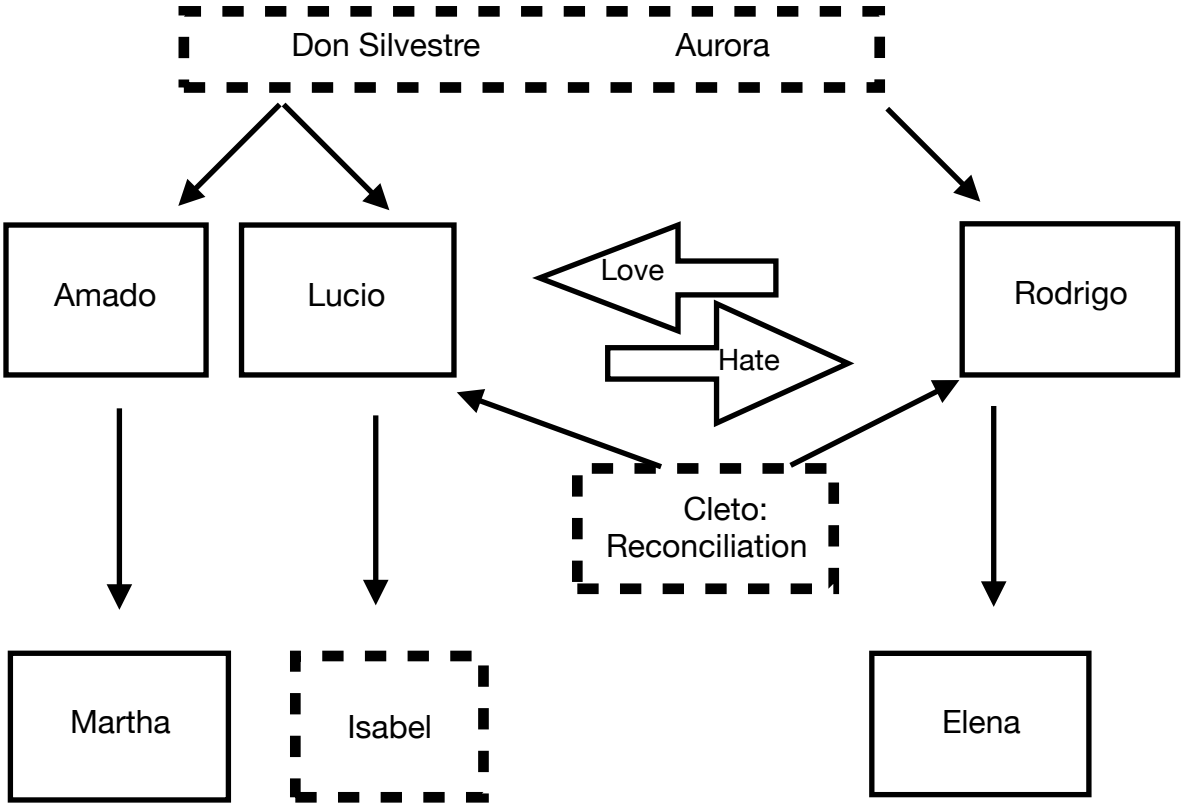
Figure 139b. The concluding cue, a fully orchestrated end title of thick and wide harmonic intervals eliciting mirth and magnificence.[229]

[229] Ibid., 7.

As the truth is revealed, a melancholic but dignified cue underscores the scene (Fig. 139a). At this moment, forgiveness runs its course. Witnessing what transpires between the three brothers, the wounded Cleto collapses and dies. This event is marked by a loud block chord stinger by the brasses. The end title is a nondiegetic dignified joyful music (Fig. 139b), a segue to the romantic, melancholic one as Armando and Rodrigo kiss and embrace their romantic companions. The joyful end title of the film implies that the conflicts in the diegesis are resolved and the heavy emotions felt during the course of the moving image and sound are released.

The thick orchestration of the melancholic chromatic cue at the beginning of the diegesis establishes the overall mood for the film. The numerous chromatic underscores convey the tension and the suppressed emotions felt as the course of the film progress. Stingers employed are done by brasses and by loud dynamics. Heavy romantic cues utilized are representations of bleeding hearts. These underscores are contrasted by the solo guitar which is an index to the diegetic location changes from urban to rural. The guitar solos depict the simplicity of rural living. The struggle of Rodrigo's brothers in accepting him and his mother is the main source of conflicts of the story. Lucio's pride directed him to join forces with the bandits. His show of rebellion towards his father's fault was not undone. This film focalizes a reality that would allow for contemplation on their capacity to extend love to half-siblings should they have one. I diagram the diegesis below.

Diagram 8: The Family Tree



The illustration shows the union of Don Silvestre and Aurora (second wife) as husband and wife. The sons of the former despise Aurora's son, their half-brother, Rodrigo. However, despite the "hate" that Rodrigo receives from his half-brothers, he repays them with unconditional love. The broken box lines indicate that the characters die in the narration. Cleto informs Lucio and Rodrigo that the bandits were the ones who killed their parents and neither one of the brothers was responsible. Amado and Rodrigo reconcile, after which they tend to their respective beloved, Martha and Elena. However, the diegesis gives Lucio a consequence for his rebellious act, which is, the death of his beloved Isabel.

Table 8
***El Robo* (The Bandit), 1957**

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Main title [nondiegetic] (Fig. 124)	Cleto, Don Silvestre	The cold opening shows Cleto at a gunpoint to Don Silvestre.	The main title cue starts at the cold opening of the film. The thick chromatic orchestration of the underscore signifies the genre of the film which is drama (or heavy drama). Further, the chromaticism of the cue narrates the confusion of Don Silvestre to the intruder pointing gun at him. Moreover, Cleto's burning desire to pull the trigger is also a visualization of the sonic narration.
Guitar solo [nondiegetic] (Fig. 125)	Cleto, midwife, Aurora	Cleto returns home with the announcement of the midwife that his sister Aurora gave birth to a baby boy.	The guitar solo represents the simplicity of rural living. And focalizer for the location of the diegesis.
Chromatic long cue [nondiegetic] (Fig. 126a)	Don Silvestre, villagers, bandits	On the way to fetch Aurora and their baby, Don Silvestre gets kidnapped by bandits. The villagers figure out how to rescue him.	The chromaticism in the cue narrates the tension and uncertainty of the events.
Melancholic music, muted trumpet snippet, chromatic cue {nondiegetic] (Fig. 126b)	Don Silvestre, villagers, bandits	Cleto and some villagers rescue Don Silvestre from the hideout of the bandits.	The melancholic cue in the underscore signifies the sadness of Don Silvestre for the incident. It also signifies the worries of Aurora for her baby should something bad happens to Don Silvestre because it will be difficult for her to raise the child alone. However, the humor that the muted trumpet snippets plays balances the sad situation both visually and sonically. The chromaticism amplifies the tension in the scene while Cleto and some villagers rescue Don Silvestre. In addtition, this also resonates the fact that saving the latter is not emotionally easy for Cleto for it was the opposite of his actions at the cold opening of the film. Apparently, he is forced to change his views upon learning firsthand that Don Silvestre's wife passed and that he now has a nephew from him.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Lullaby source music [diegetic] (Fig. 127b)	Bandits, rescuers	While the attention of everyone is at the singing of lullaby of one of the bandits, the rescuers advance and succeed in their objective.	The diegetic lullaby, having only octave intervals, is sung comically as a representation of a place where finesse is not a part of, thus, an uncivilized place in a mountain—the hideout of the bandits.
Romantic-joyful guitar solo, [nondiegetic] (Fig. 128)	Aurora, Don Silvestre and their baby	Don Silvestre proceeds to fetch aurora and their baby to finally live with him in his mansion.	The romantic guitar music that changes to a joyful character narrates the love of parents for each other and to their baby being the reason of their union.
Guitar music [nondiegetic] (Fig. 129a)	Don Silvestre's entire family, photographer	In the annual party at the hacienda, the family prepares for a family portrait. After the photo was taken, the boys become adults.	The guitar solo in the underscore serves as a time lapse to the diegetic time. Thus, after the photo is taken the slight increase in tempo creates the sonic effect of the time that passed together with the visuals.
Song duet [diegetic] (Fig. 129b)	Rodrigo, Elena.	After expressing gratitude to the workers of the hacienda, the celebration continues, proceeding with Rodrigo and Elena to sing a duet.	The romantic joyful duet of Rodrigo and Elena is a sonic narration that the two will end up as a couple at the end of the diegesis, thus, establishing their love interest at an early time of the diegesis. The joyfulness of the cue also expresses the happy moment at the hacienda every year.
Chromatic-tonal cue [nondiegetic] (Fig. 130)	Lucio, Bararbas, bandits	Rodrigo's half-brother, Lucio joins the bandits as an act of rebellion to their father's mistake.	The chromaticism of the melody in the cue represents the bothered state of mind of Lucio and his unwarranted action by joining the bandits. His sign of rebellion to his father can also be heard sonically—a venting out of emotion. The handshake as a symbol of pact made by Lucio and Barabas is underscored by a more tonal harmoy, thus, an affirmation of brotherhood.
Chromatic cue [nondiegetic] (Fig. 131a)	Lucio, Rodrigo, bandits	Rodrigo looks for his brother Lucio in the wilderness but the bandits made fun of him.	The chromaticism in the melody this time narrates the dangers of Rodrigo's quest, including the uncertainty of what would transpire as he continues with his quest.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Melancholic-bright music [nondiegetic] (Fig. 131b)	Lucio, Rodrigo	Eventually, Lucio rescues him but sends him back home after their heated conversation.	The sad underscore narrates Rodrigo's emotion towards Lucio's stubbornness. However, he does not loses hope for he knows eventually Lucio would heed him and his family's plea, thus, the brighter part of the cue before he leaves.
Guitar music [nondiegetic] (Fig. 132a)	Bandits, Lucio, Isabel	At the hideout of the bandits, Lucio gives Isabel a necklace.	The guitar solo narrates the rustic life of the bandits in the wild. However, it may be considered a J-cut to the romantic scene of Lucio and Isabel as the former gives the latter a necklace.
Chromatic long cue [nondiegetic] (Fig. 132b)	Lucio, Don Silvestre, Rodrigo	Lucio goes to rob his own family but gets caught. Rodrigo rushes in disguise to save Lucio.	The tremolo in the cue focalizes the diegetic time stamp which is evening while the chromaticism amplifies the tension of the scene. Moreover, it also narrates the daring act of Rodrigo to help his half-brother by disguising as a robber as well.
Brass stinger, chromatic-tonal cue [nondiegetic] (Fig. 133a)	Don Silvestre, his children, security personnel	Don Silvestre condemns Lucio and vows to stop his wrongdoings.	The brass stinger outlines Don Silvestre's burst of emotion to Lucio. The chromaticism on the other hand narrates the growing tension in the scene among his children and the possibility of losing one's life should a bullet be shot. The cue subsides to tonal as Rodrigo successfully saves Lucio out of danger.
Brass stinger [nondiegetic] (Fig. 133b)	Bandits	Upon knowing the background of Lucio, Terong plans to rob and hurt Lucio's family.	The brass stinger in this scene informs the spectators of the imminent danger facing Lucio and his family.
Melancholic cue [nondiegetic] (Fig. 134a)	Lucio, Don Silvestre, Aurora	Lucio once again intrudes his own home but only to inform his parents about the plans of the bandits.	The underscore in this scene narrates once again the tension, the clashing emotions between a child and his parents. However, the sad music that concludes the cue narrates the grieving heart of parents toward their child who lost his way.
Melancholic cue [nondiegetic] (Fig. 134a)	Lucio, Isabel	Lucio arrives at the bandits' lair and finds Isabel grieving for the death of her father.	The melancholic cue not only laments for the death of Barabas but more likely because of the piling up of Lucio's sadness and extreme emotion which he cannot release currently.
Short brass cue [nondiegetic] (Fig. 134b)	Bandits (Terong and Bugoy, and others)	Terong instructs Bugoy to kill Lucio when he has a chance.	The short brass cue informs the spectators of the imminent danger awaiting Lucio. This stinger also emphasizes the kind of people Lucio made pact with—traitors.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Long dramatic-chromatic cue [nondiegetic] (Fig. 135)	Bugoy, Isabel, Lucio	Bugoy goes back to their hideout, he pours boiling viand onto Isabel's head. Right after that incident, Lucio arrives and helps Isabel. Eventually, Isabel stabs Bugoy and the latter shoots the former and dies in Lucio's arms.	The long chromatic cue narrates the uncertainty of the scene, who survives and who gets killed in the process. The drama in the music also outlines the intensity of the conflict wherefore it should not have escalated to that point had Lucio heeded Rodrigo's plea to comeback to them and to forget his jealousy over the latter and Aurora since they are a family.
Long chromatic-melancholic-chromatic cue [nondiegetic] (Fig. 136)	Aurora, Don Silvestre and their children, the bandits, farmers	While the children of Aurora and Don Silvestre are busy trying to kill each other, the bandits attack the hacienda. Pleading for his sons to stop fighting and act like brothers, Don Silvestre gets informed of the attack causing chaos. Terong shoots Don Silvestre and Aurora while the rest of the bandits shoot whoever comes their way.	The chromaticism in the underscore is the epitome of the conflicts that piled up during the course of the diegesis. This sonic narration of the actants' hate and vengeance against each other has reached its pinnacle. The melancholic music that suddenly cuts through the underscore as Rodigo finds his parents laying on the ground dead narrates his extreme sadness. The chromatic melody cuts back into the cue as Rodrigo vows to find Lucio to pay for what has transpired because of him.
Bass drum - string tremolo cue [nondiegetic] (Fig. 137)	Bandits, Rodrigo, Elena	Elena gets kidnapped and brought to the hideout. Rodrigo arrives and rescues her before Terong could take advantage of her.	The strong bass drum cue that accompanies the scene informs the spectators and the actants that the bandits cannot be easily defeated. The sound of the drum represents their strength while the underlying string tremolo, again, informs the diegetic time which is evening.
Chromatic cue [nondiegetic] (Fig. 138b)	Rodrigo, Lucio	After saving Elena from Terong, Rodrigo means to kill Lucio thinking that he is the one responsible for their parents' death.	The chromatic cue continues to outline the venting out of emotions by the two half siblings, Rodrigo and Lucio.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Melancholic cue, stinger [nondiegetic] (Fig. 139a)	Rodrigo, Lucio, Cleto	Before the siblings successfully kill each other, Cleto intercedes and informs Rodrigo that it is Terong who killed their parents, thus, he subsides. After which, Cleto collapses and dies due to deep wounds.	The melancholic cue signifies that Rodrigo regrets what he did to Lucio. Further, the sad cue also signifies the repentance of Lucio for his stubbornness that escalated to tragic events resulting to the death of their parents and his beloved Isabel. The stinger that underscores Cleto's collapse is a sonic narration of his death.
End title [nondiegetic] (Fig. 139b)	The siblings, Elena, Martha	Rodrigo and Lucio are enlightened, forgiveness and love foregrounds.	The joyful-romantic theme stress the resolution of all the conflicts in the diegesis. It emphasizes love between family members.

The film's diegesis is about family ties. It focuses on Filipino values pertinent to ideals on the family bond. Thus, it provides a case to question family relations. Would spectators consider half-brother/sister or a stepmother/ stepfather an indispensable part of the nuclear family? Do Filipinos embrace them totally? In order to accomplish the insightful task to support the theme of the film, in the diegesis, the half-brother and stepmother actants crucially played roles that would exemplify their humaneness toward their family. They long for acceptance through selflessness. In vilifying the members of the original family, the spectators see the narrow-mindedness and praise the wisdom and compassion of the the stepmother and half-brother. This leads to a check and balance on the spectators' values: Would "acceptance" remain the same if the "other" family members are ill-mannered and selfish? Thus, the value extended to the family is breached in the film because they go against the norms of Filipinos

who give importance to such relations beyond the nuclear family. With this as a possible plot in the diegesis, Thomas Elsaesser argues that “[t]he interpretation of a film is equally a function of its social context, defined as the set of rules and conventions that spectators in given circumstances bring to bear on the particular films they see.” Conde’s exposition of this case of family relationships thus impels audiences to rethink what the social values really are. As a larawan, this broadens the viewpoint of the spectators and brings social change for the better.

Chapter 10

Venganza (Revenge), 1958

The last film of Conde deals with the question of vengeance. It narrates the possible outcomes and scenarios when an individual holds on to vengeance instead of letting go of emotions. This film tackles a social issue that is widespread among Filipinos. This involves social interactions specific to cases when one's ego has been hurt and thus create hatred. Goffman argues that social interaction is,

> A dialogue between two teams, [this] may come to an embarrassed and confused halt; the situation may cease to be defined, previous positions may become no longer tenable, and participants may find themselves without an uncharted course of action. The participants typically sense a false note in the situation and come to feel awkward, flustered, and, literally, out of countenance. In other words, the minute social system created and sustained by orderly social interactions becomes disorganized. These are the consequences that the disruption has from the point of view of social interaction.[230]

Holding on to vengeance is a common feeling, but it can cause havoc to the individual or individuals if the grudge is not kept at bay. Apparently, in this film, Conde focuses on the theme of forgiveness. It accedes to the rule of law. This is the message of the film as a larawan.

The main title of the film is underscored with a thick orchestration of dramatic music. This segues to a solo guitar passage and then to a melodious

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[230] Erving Goffman, *The Presentation of Self in Everyday Life,* accessed August 1, 2018. https://pdfs.semanticscholar.org/ad26/49c8c32890ce1afb346b333e19bec089a6a6.pdf.

fully orchestrated section. It recaps to the initial orchestration texture (Fig. 140a). The three major sections of the opening title cue represent the three parts of the film in which tragedy is exposed in the beginning, presaging the conflict that is resolved eventually. The three main sequences of the film are: death of Simon's wife, Pilar; Simon's kidnap of the bandit leader's wife, Belen; and Simon's life renewal. The opening title cue segues to a diegetic rondalla music in establishing the scene. It is set in a rural area (Fig. 140b). The opening credits dissolves to a nuptial scene with a diegetic choral piece. This is a prayer for the couple before the altar. After this, a solo soprano is heard singing in a wedding ceremony followed by the congregation in the chorus part. Here is the lyrics to the song:

> Ang aming panalangin ay kayo'y magtagumpay,
> nawa'y kaligayahan makamtan habambuhay
> At sa inyong landasin sana ay patnubayan
> nang ika'y laging ligtas masanggalang walang hanggan.
>
> Our prayer is for you to succeed in life
> May you have eternal happiness,
> your path be guided,
> and be safe forever. (Translation mine.)

After the wedding scene, the newly wedded couple seeks an elderly woman to tell their future. The background diegetic music of a rondalla group is faintly heard (Fig. 140c). At the end of the palm reading (fortune-telling), a chorus of the congregation is heard from the background. This gets louder as the couple joins the celebration. The community sing and dance with the lyrics:

Refrain:	Tayo'y magsayaw nang sabay-sabay isiping ito'y 'di mahirap, upang magalak ang buong madla, sapagkat ito'y 'di mahirap.
Verse 1:	Ating tandaan ang mga hakbang upang ang lahat ay lumapat.

	At tayong lahat ay mag-indakan sa awit at tugtugan.
Verse 2:	Sumasaya ang buhay kung laging nagdiriwang dumarating ang ligaya sa araw-araw. At kung ikaw ay tunay limutin na ang lumbay makiisa, makiindak, sa masiglang kasayahan. [repeat refrain]
Refrain:	Let's dance together pretend that it is easy to please audiences because this is not difficult.
Verse 1:	Let us remember the steps for synchronicity And everybody dance to the singing and music playing.
Verse 2:	Life is happier when celebrating often happiness arrives everyday. And if you are sincere, forget sadness Join one another in dancing and merrymaking. (Translation mine.)

This festivity is underscored by a diegetic cue of villagers in chorus that is interrupted by gunshots; bandits crash into the celebration (Fig. 140d). The gunshots create immense fear among the villagers celebrating the wedding of Simon (Mario Montenegro) and Pilar (Perla Bautista). Then, one of the bandits asks the musicians to play tango music, which they could not play.

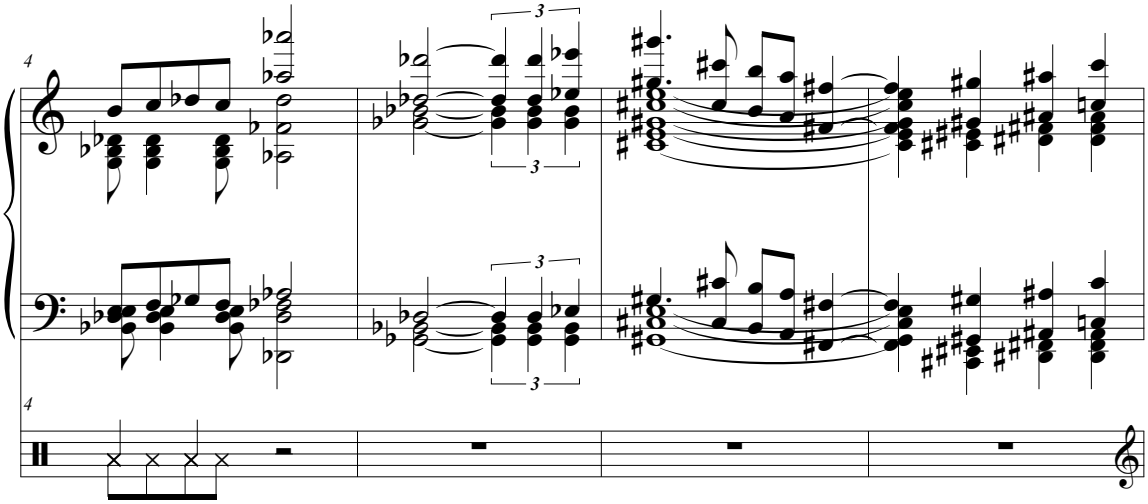
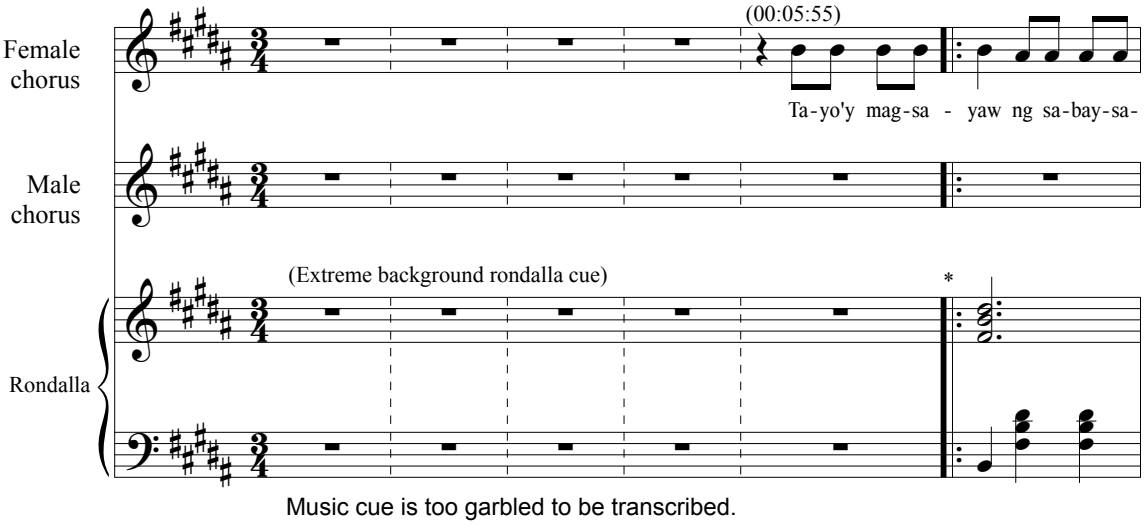


Figure 140a. The thick orchestration of the main title.



Figure 140b. Rondalla cue that segues to a nuptial scene accompanied by the choir.



Music cue is too garbled to be transcribed.

Figure 140c–d. The rondalla cue could hardly be heard in the scene (figure 140c), however, it segues to a community singing and dancing as the new couple celebrate their wedding reception (figure 140d, heard at 00:05:55 of the film).

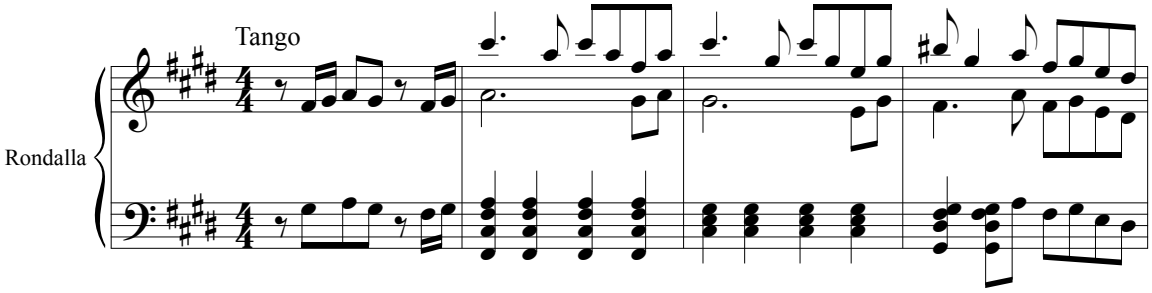


Figure 141a. Tango source music performed by the rondalla group out of fear from the bandits.

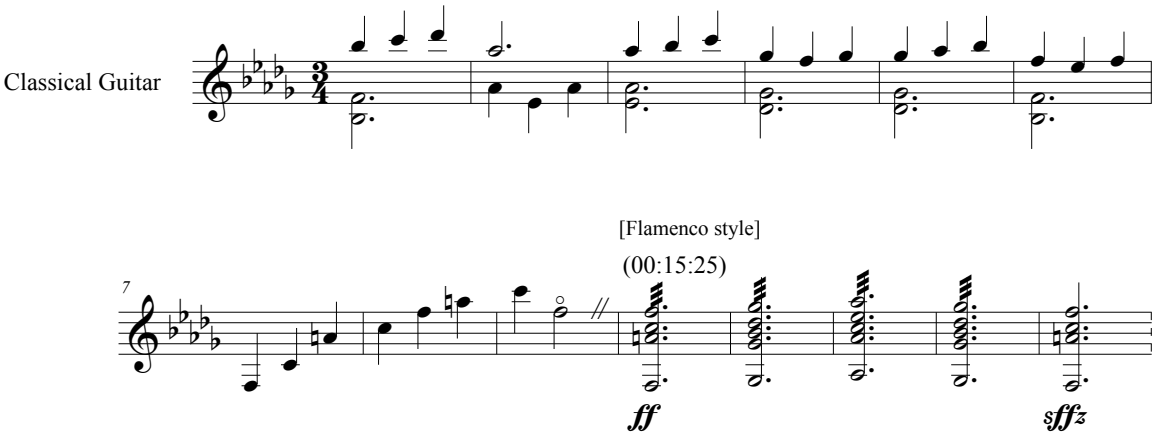


Figure 141b–c. Guitar solo cue supports the praying of a woman for Pilar's deliverance from the bandits (figure 141b). Figure 141c starts at measure 9 and heard at 00:15:25 of the film as the bandits return to the scene after firing bullets in the air.



Figure 141d. Guitar solo cue heard as the bandits leave and the old woman continues to pray in the church.

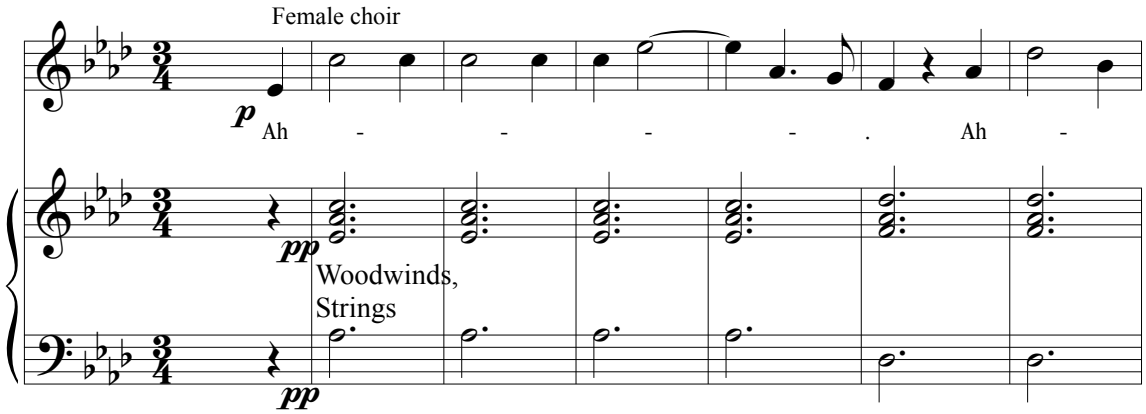


Figure 141e. This cue is an example of a *collective extrinsic quasi-diegetic music* whereby the sound is ambiguous as to where it emanates from.

The long silence between the dialogues envelops the scene. This is rhetorically used to focalize the spectators to the "other" sounds, which are

whisperings. In addition, it amplifies the sound of the gunshots the next time they are heard. According to Camper, “[t]he silence of such films is not merely the silence that comes from the absence of sound: it is a deeper silence, in which the noise of the external world has been stilled, in order to allow the contemplation of other sounds—as from the body, the nervous system, the mind, in a revelatory purity.” With this technique, the tension and drama of the scene are intensified. It is artistically crafted to focalize the spectators to a specific film event. A cacophonous diegetic sound of unsynchronized performance happens after the musicians cannot play the requested music. The cacophonous sound heard at 00:10:27 of the film makes the bandit get angrier. Thus, they open fire below the stage where the musicians perform. The musicians are asked to play tango the second time around with instruction to perform it synchronically so as not to upset the bandits (Fig. 141a). The diegetic music this time is performed with grace and passion. This music is intended for the dance of Martinico and Pilar. The former mocks the bride as they dance; sensing this, she throws him away and runs toward her husband crying due to fear. As the bandits leave bringing with them the lechon (spit-roasted pig), a smash cut to an old woman praying inside the church is seen in the foreground. The old woman’s prayer is accompanied by a very faint nondiegetic guitar solo cue (Fig. 141b) but cut short by loud gunshots outside the church. The right hand of the head of the bandits, Peklat, and his men reappear. This is accompanied by a nondiegetic solo guitar music in flamenco style (Fig. 141c). The dance style of this underscore is a representation of the wedding banquet. The fiery character of the music also

represents the emotions of the banquet guests towards the bandits. The latter are also laden with abhorrence for the partying crowd. As a consequence, the bandits take Pilar and some other women with them to their hideout. As they leave, the old woman is seen praying in the church again scored by a nondiegetic solo guitar cue (Fig. 141d). The melancholic nondiegetic music of the solo guitar speaks of the anguish of the villagers toward the cruelty of the bandits while the nondiegetic reprise of the tango music brings back fear to the villagers as bandits reappear. When the bandits reach their camp with the abducted women, nondiegetic cue of thick orchestration conveys the emotions to the scene. This nondiegetic cue segues to a guitar solo as a smash cut of the scene to the praying old woman once more.

The next underscore is choral music that commences as the panorama of a church flashes onscreen. It cuts to a tableau of mourners whereby Simon is seen at the center, alongside the family of his deceased wife, Pilar. Simon starts to reminisce the joys of his wedding day. The cue segues to nondiegetic orchestra music as Pilar's brother, Fr. Roman, approaches to console Simon (Fig. 141e). The ambiguity of the source of the choral music, possibly emanating from the nearby church or simply part of the nondiegetic cue in the sonic framework of the film, will be referred to as a *collective extrinsic quasi-diegetic music*. *Collective extrinsic quasi-diegetic music/sound* is the term that I propose to call a sound that is, in respect to sound source, ambiguously heard by two or more characters and the spectators. This transcends the scene to nostalgia as a cross cut scene of the festivity of the wedding. It creates a flashback and

dissolves to a close-up of Simon, all alone. With grudges from the incident, Simon vows to help the Philippine Constabulary (PC) in capturing the bandits, especially their leader, Martinico. The cross cut from a family approaching the PC to the bandits inside a hut just before the firing of gunshots is scored by a nondiegetic chromatic cue suggesting tension, fear, and confusion among the bandits (Fig. 142).

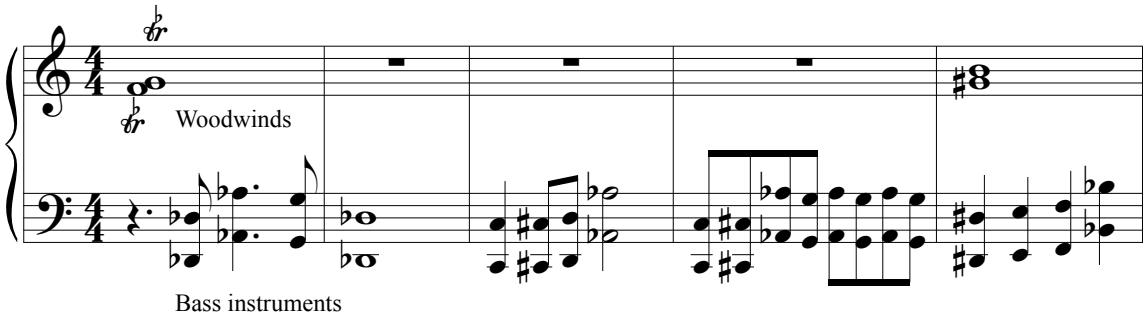


Figure 142. The chromatic cue evoking fear as affect to the scene.

The next scene is the traversing of Martinico's wife and men in the wilderness. While journeying, they decide to have a rest and take their lunch. However, Simon is already waiting for them somewhere close by. While the bandits rest, Simon is busy planting traps and putting bullets into small bags. Then he lights a fire under each of these bags that he placed in the various locations in the forest. As these bags of bullets fall onto the prepared fire, one after another, they explode creating an ambush effect for the bandits. Therefore, Simon can act alone, killing all the bandits except Belen, the wife of Martinico. Apparently, Belen thinks that Simon is a comrade of her husband and she asks Simon for help in bringing her back to their camp. This is underscored by a chromatic cue (Fig. 143).

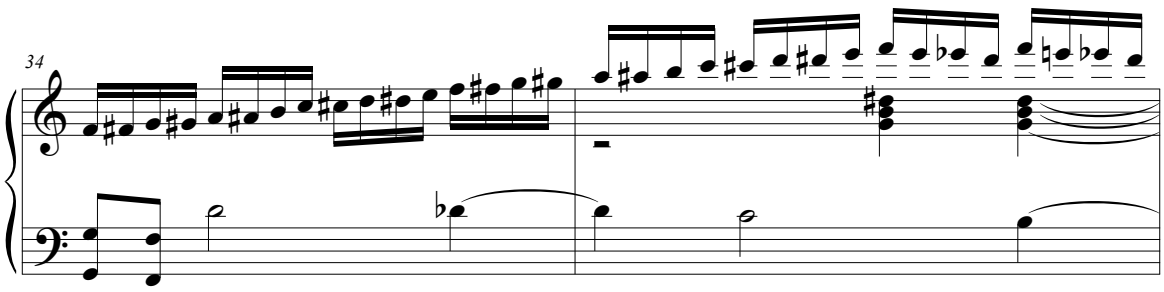


Figure 143. The ascending chromatic melody mimics Simon's burning desire for vengeance as he encounters the wife of Martinico.



Figure 144a. The melodious solo guitar music narrates the simplicity of Cordilleran living.

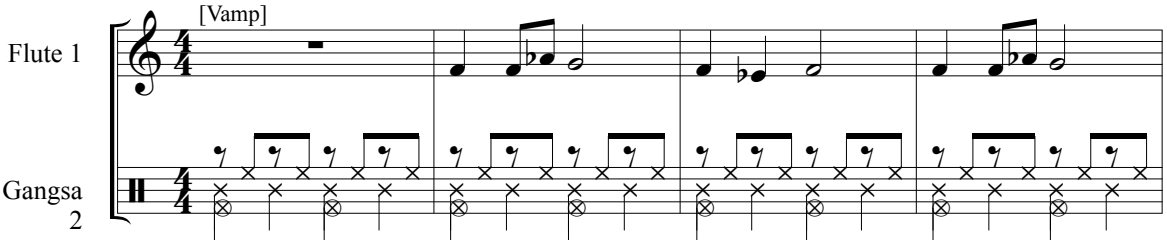


Figure 144b. This cue is an appropriation of Kalinga music.

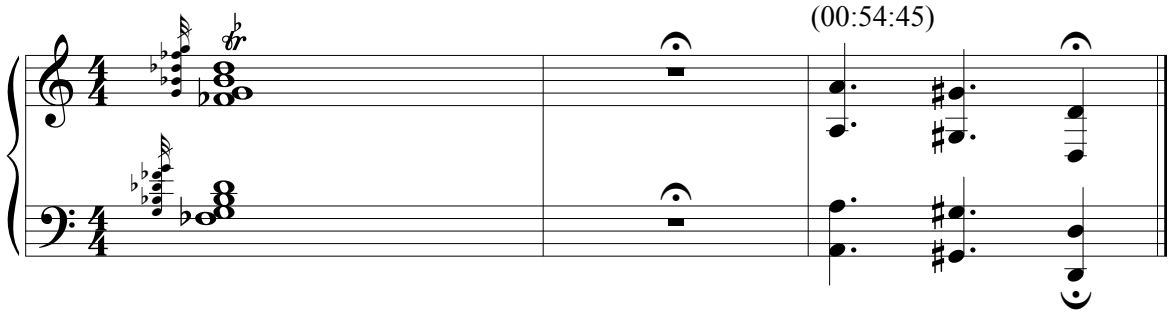


Figure 145. This short cue empathizes with Martinico for missing his wife, Belen who is currently, indirectly, a captive of Simon.

The chromaticism in this cue this time is an empathic element toward Simon, his burning act of vengeance. The long nondiegetic chromatic cue in the sequence symbolizes Simon's emancipation from the hate that has blanketed his heart; he kills the accompanying men of Martinico's wife, Belen. Instead of

leading Belen to the bandit's camp, Simon leads her to a Cordilleran village. As Belen and Simon go to that village, a solo nondiegetic guitar is heard as an underscore (Fig. 144a). This time it is the romantic guitar solo that speaks of the simple life of the inhabitants. The music also resembles the softening of Simon's heart as opposed to what he has done in the previous scene. As the screen cuts away to a panoramic scene of the nearby mountain where the mountain people live, an indigenous diegetic cue reverberates in the underscore (Fig. 144b). Thus, the soundscape interweaves with the landscape where the music emanates. The cut goes back to the Simon and Belen heading to the mountain; the cue will be heard a little louder between the characters and the panorama. The diegetic cue speaks of the Cordilleran tribe, their culture and way of life. Even without the words of Simon telling Belen that they are already very close to the village, this diegetic sound indexes that the place they are bound to go to is already nearby. Upon reaching the village, the diegetic cue remains audible until it ceases as the head of the tribe welcomes the two. Belen starts to realize that Simon is endeared to the villagers and that goodness is also extended to her. Prior to introducing Belen to the leader of the Cordilleran tribe, Simon explains his plan to the tribe leader that his real identity needs concealment. The diegetic cue makes a reprise when the leader of the tribe speaks to Simon. Meanwhile, Belen gives her ring to Simon so this is sent to her husband so he would know of her safety. The ring that Belen gave is then sent to Martinico with a letter stating that she is currently a visitor in a village and is well-attended. Furthermore, a stinger would be heard as the scene dissolves into a man laden with excruciating pain. This

was one of Martinico's men shot with an arrow tied with Belen's ring and a letter. As Martinico asks the man involved in the incident, a short nondiegetic stinger cue in fortissimo reverberates. The stinger serves as a marker of, yet again, the worsening conflict between Simon and Martinico. The short cue (Fig. 145) tells of Martinico's emotional state being furious. He is angry that he does not know the specific location of Belen. He is also raging that his wife is in the custody of Simon, and annoyed because he cannot read nor write. In the following scene, Martinico and his men attack the village church where the brother of Pilar serves as a parish priest. They torture the priest and other church workers in order to know the whereabouts of Simon. Fr. Roman exclaims that may the Almighty forgive them of their sins. The series of action cuts to show the various angles of bandits gazing at the crucifix upon realizing their unbecoming actions inside the house of God. This is underscored by melancholic music (Fig. 146a). This nondiegetic cue is a reminder to the audience that, even when an individual seems to appear pure evil, there is still always something good left in him. This is also affirmed by Martinico and his men by removing their hats and looking up towards the altar's crucifix before leaving the place. The next nondiegetic cue (Fig. 146b) plays right after Fr. Roman's father dies. The sad cue symbolizes Fr. Roman's bleeding heart for the loss of his sister Pilar, now his father too, for the danger of Simon's life should the bandits find him, for Matinico and his men's heinous crimes, and for the never-ending suffering of the people who are imbued with vengeance, particularly Simon and Martinico. The scene fades out and back in with a close up of a knife being sharpened against a stone. As the low angle

shot tilts upwards to reveal Simon doing some activities in native Cordilleran costume. The two shot of Simon and Belen conversing about the former's make-over is underscored by a guitar solo (Fig. 147), emphasizing the blossoming affection between the two. This is notable from the stares of Belen onto Simon while the latter cannot look directly into the former's eyes. At the same time, Simon forces himself not to fall for Belen because he is the wife of the person he hates the most. The shot fades out and in with the Igorot at the middle ground performing their designated chores, accompanied by a diegetic music (Fig. 148a) cue, the reprise of the Cordilleran music from the earlier scenes. Furthermore, the long shots depict the Cordillerans working together as a community. The bilingual dialogue among the Cordillerans, Simon, and Belen also stresses the lingua franca of the region, which is Ilocano. The good-natured Cordillerans offer Belen food and other favors. Eventually, Fr. Roman arrives at the village and persuades Simon to forget his vengeance toward Martinico and to let forgiveness take its course. As the leader of the Cordilleran tribe exclaims that life begets life, the next nondiegetic cue (Fig. 148b) plays as the screen unfolds a master shot of Simon praying and confessing to Fr. Roman with the leader of the tribe just outside the hut (that serves as the confessional). The heavenly music of the underscore tells of the change in Simon's heart, i.e., he is enlightened about the repercussions of vengeance. The lightness of the cue also informs the spectators that the heavy burden Simon used to carry is now lifted. Moreover, the tableau of Simon confessing to Fr. Roman in a hut with the leader of the tribe outside it symbolizes the coexistence of the two ideologies. Christian belief is epitomized

by Fr. Roman while non-Christian ideology is represented by the leader of the Cordilleran tribe. Simon's wearing of Cordilleran outfit while confessing is a side-by-side representation of the two belief systems that he respects without being assimilated to it entirely (Fig. 148c). After that scene, Simon reveals his plans to Belen and the latter cries and drops the knife.

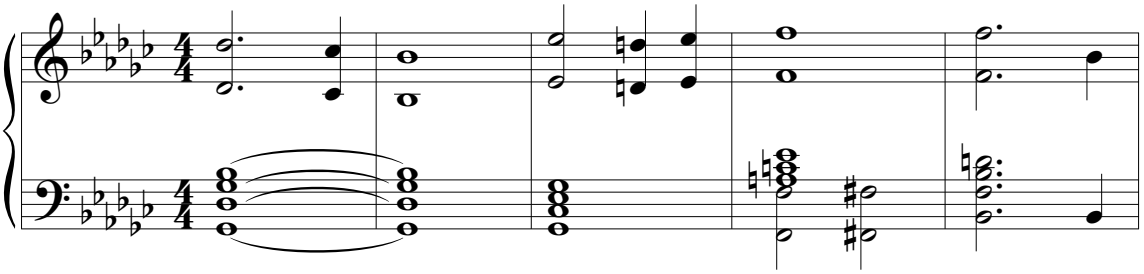


Figure 146a. Melancholic cue accompanying the bandits from desecrating the church.



Figure 146b. The dying father of Fr. Roman is accompanied by a thick orchestration of a chromatic cue.



Figure 147. The romantic cue accompanying Simon and Belen in the scene where they are seen together.

This shot is underscored by a reprise of the solo guitar. This is the same cue that underscored the scene where Belen showed indirect affection to Simon. Belen's growing affection grows even deeper, leading her to borrow a traditional costume to show Simon of her changed heart, i.e., from being a wife of a bandit to a caring and grateful Belen.

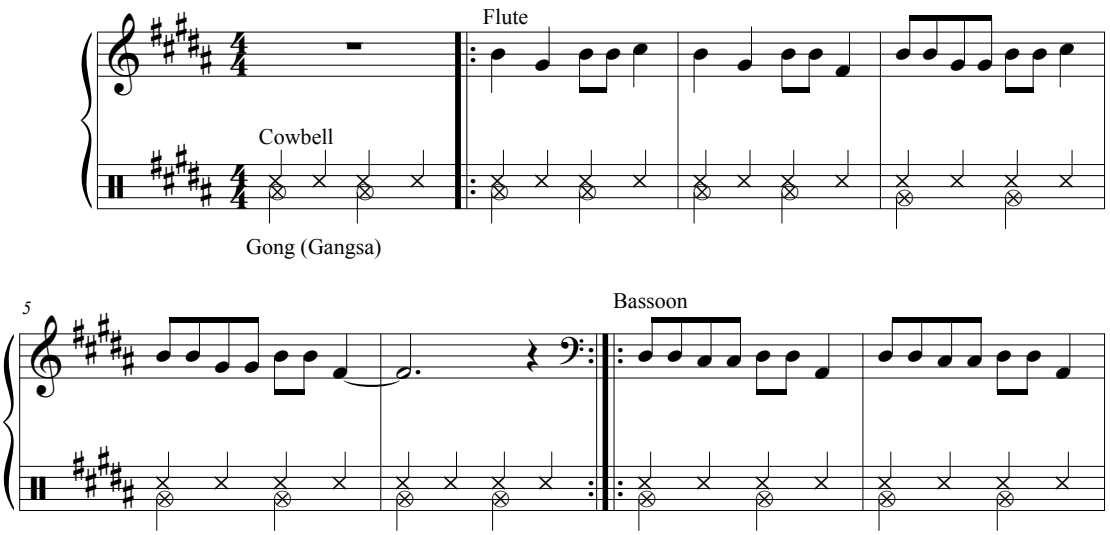


Figure 148a. An appropriation of a Kalinga music, a reprise.

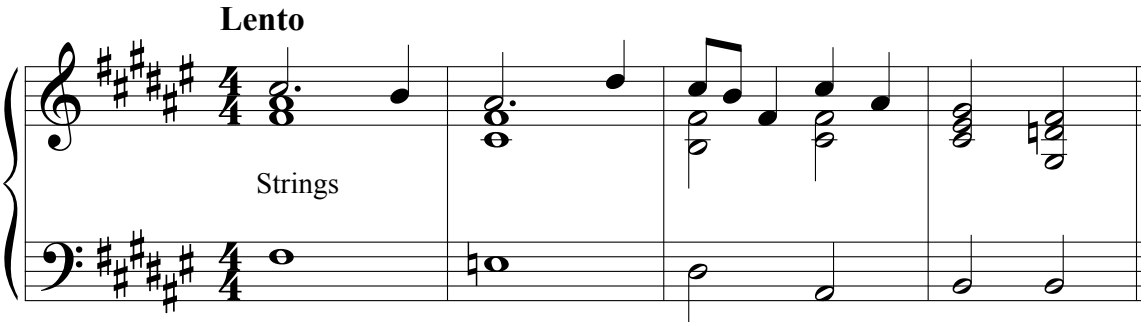


Figure 148b. The tempo of this cue stresses the action in the diegesis, Simon's act of contrition. It is referred to as noble, thus, this affect fits perfectly with the confession scene.[231]



Figure 148c. The tableau focalizing Fr. Roman and Simon together with the leader of the Cordilleran tribe, a symbolic juxtaposition of two ideologies respected by Simon.

[231] Ishiguro, "The Affective Properties of Keys in Instrumental Music," 77.



Figure 149a. The vivace cue with chromatic melody accompanies Belen's action of running back to Simon to finally reveal her name.

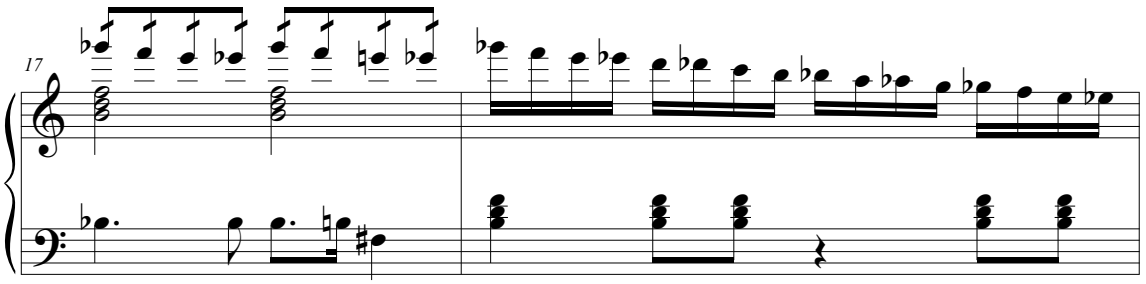


Figure 149b. The chromatic melody of the cue stresses the tension that is unfolding. The descending line mimics Belen's descend from the mountain.

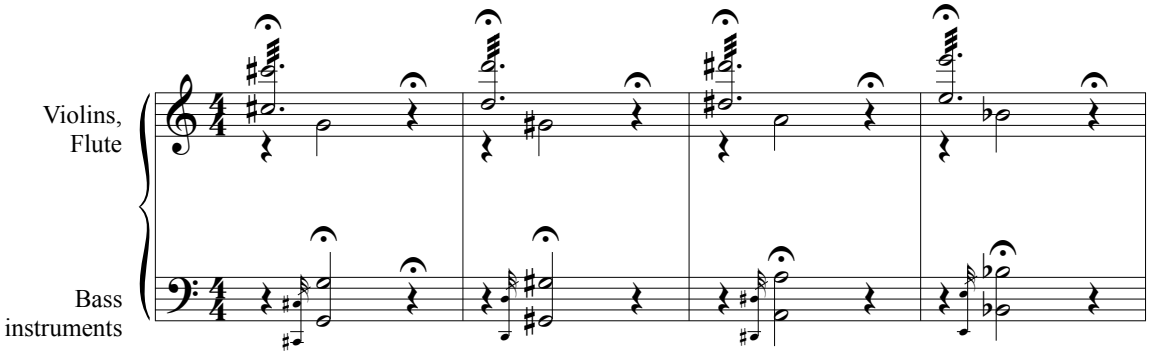


Figure 149c. The fermatas in the cue serve as pause to the surprised bandits in various close up shots.

The next scene, a cut to a panorama of the mountain province, panning 180 degrees to the left as it stops to the master shot of the locale. Here, Belen and Fr. Roman would leave the tribe which is underscored by a reprise of the traditional Ifugao music (see Fig. 148a). The cue continues as the two leave the tribe accompanied by some tribesmen. The long shot unexpectedly reveals Belen running back to the tribe. This is underscored by a solo guitar cue (Fig. 149a). Belen informs Simon of her name then off she goes with Fr. Roman. The romantic mood reminds the spectators that the affection between Simon and

Belen is now apparent even when it is not yet verbally revealed. However, somewhere along the way, Martinico and his men attack Fr. Roman, Belen, and the accompanying Cordillerans. This scene is underscored by a heavy chromatic cue (Fig. 149b) and indexes the hate and wrath of the bandits toward Simon and the Cordillerans. The numerous cuts on actions and close ups of the maddening Martinico, who is extremely delighted about the killings, subconsciously tell the spectators that with vengeance, never-ending hate and brutality can only result. Thus, to forgive is a better option. Unfortunately, Simon and the leader of the Cordilleran tribe end up as captives of the bandits. And because Belen now shares the same beliefs and ideologies that Simon and the Cordillerans share, she is also tied up as a prisoner. The next nondiegetic cue (Fig. 149c) plays when Simon informs the men of Martinico to open their eyes about the cowardice of their leader, i.e., he is only fierce when he is with his men. The cue is a unison of brasses playing a sequence of two-note phrase going up to interchange with the string tremolando. This describes anger and confusion. The tremolando present confusion between Martinico's mind, while the heavy playing of the brasses stresses the anger that envelopes the hearts of Simon and Martinico. It also points to the anger that the other bandits, Belen, and the Cordilleran tribe leader feel toward Martinico. Simon challenges Martinico in a one-on-one combat as a manifestation of courage. Simon defeats Martinico. Before the bandits kill their prisoners, the Philippine Constabulary arrive and rescue the prisoners. After the rescue, the Cordilleran tribe leader and Fr. Roman enlighten Simon about the possibility of living and loving again as in the personal transformation of Belen.



Figure 150. The romantic guitar solo segues to church bells sound before continuing to the end title of a thickly orchestrated orchestral music in F-major possessing the affect quality as pastoral, rich, contemplative, energetic, and vigorous.[232]

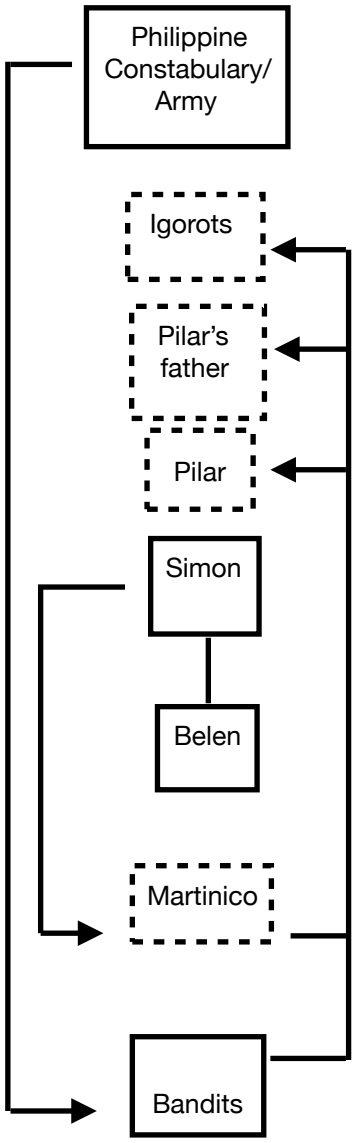
Hearing these words, Belen rushes toward Simon and tells him her feelings. This scene is underscored by a nondiegetic solo guitar cue that segues to the ringing of bells as an introduction to the final cue, a fully orchestrated joyful music (Fig. 150). The end title (final cue), a nondiegetic one, plays after Belen and Simon hold hands following the capture of the bandits. The symbolic sound of ringing bells followed by the grandiose sound of the orchestra tell the spectators of the nuptial as Belen takes Simon's hand, and a close-up shot of their hands. Thus,

[232] Ibid., 80.

Simon finally opens his heart and gives in to his feelings toward Belen that would eventually spell bliss and harmony. The added third hand into the picture is the Cordilleran leader's hand. It iterates what Belen learned from the non-Christians how to extend goodness to everyone. This is a symbol of love that is a universal rule, regardless of beliefs and culture.

The film comprises of three parts accompanied by the chromatic melody, solo guitar, and fully orchestrated music. It starts with tragedy during the wedding day of Simon and Pilar. Bandits, led by Martinico, crash the wedding reception celebration, abducting women especially the bride Pilar. She then takes her own life rather than be abused by the bandits. The next part is when Simon "indirectly" kidnaps Belen initially to avenge the passing of Pilar. The diegetic location is a rural area, Cordilleran village. Finally, the third part is spent at the lair of the bandits, signified by the thick orchestration of chromatic melody. This eventually resolves to tonal harmony to emphasize the resolution of the conflicts. There are three leitmotifs employed to match the diegetic locations. Starting with rondalla music, the town center where celebrations normally take place is indexed. Next is the diegetic sound of the appropriated Cordilleran music to project the village from the mountain province. And third, the thick chromatic harmony points to the rustic lair of the bandits where Simon, Belen, and the Cordilleran chief were held captive.

Diagram 9: The Repercussions of Vengeance



The diagram above outlines the repercussions of vengeance. The arrows point to those characters who lost their lives (boxes with broken lines), and those who survived it (boxes with solid lines). The death of Pilar resulted from the abduction of Martinico and his comrades. Next, Pilar's father also perished from Martinico and his cronies. Then, the bandits attack the Cordilleran tribe. Eventually, Simon kills Martinico. Finally, the army kills some of the bandits

forcing the rest to surrender. What transpires after the capture is the coupling of Simon and Belen. This representation of the numerous killings, as a result of vengeance, is the main theme of the film. The story depicts that vengeance will never entail peace and order unless people forgive each other. However, the law of man should prevail in sentencing people who commit crimes for justice to be served. In the diegesis, symbolic repentance is visually pointed out by the confession scene in which Simon is seen kneeling in front of Fr. Roman inside a triangle-shaped hut.

Table 9
***Venganza* (Revenge), 1958**

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Main title [nondiegetic] (Fig. 140a)	Sonic narrator	Opening credits	The main title is divided into three parts: 1) chromatic melody; 2) solo guitar; 3) full orchestra playing melodic music. The three parts signify the acts of the film. The chromatic part tells the tragedy at the beginning of the diegesis, the solo guitar outlines the simplicity of rural living or diegetic location. Further, the melodic music of the orchestra signifies the resolved conflicts.
Rondalla music [diegetic] (Fig. 140b)	Sonic narration	The opening credits dissolves to a festive wedding ceremony.	The rondalla music establishes the diegetic location—a rural setting.
Choral music [diegetic] (Fig. 140b)	Simon, Pilar	The exchange of vows between Simon and Pilar.	The diegetic choral music stresses the event in the diegesis.
Faint rondalla, choral music [diegetic] (Fig. 140c)	Simon, Pilar, palm reader	After the wedding, Simon and Pilar seek a palm reader to tell them their life together as a wedded couple.	The diegetic rondalla music is very soft due to the location of the source music, away from the couple. After knowing their future, a choral music once again is in the underscore, music emanating from the church.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Community singing [diegetic] (Fig. 140d)	Wedding reception guests	The wedding reception takes place.	The diegetic chorus of the partying guests is an amplification of their joyful state.
Tango source music [diegetic] (Fig. 141a)	Rondalla group, bandits	After playing horribly, the musicians play tango the second time with finesse. Martinico invites Pilar to dance with him.	The synchronized playing of the musicians this time is a manifestation of their collective fear for death should they perform unpleasantly again.
Guitar solo [nondiegetic] (Fig. 141b)	Palm reader	While bandits create a scene at the wedding reception, the old woman prays inside the church for the safety of the bride.	The faint guitar solo amplifies the sorrowful incident currently happening in the diegesis. It also stresses the sad fate of Pilar that the old woman saw in the lines of her palm earlier in the diegesis.
Rondalla music reprise, dramatic music [diegetic, nondiegetic] (Fig. 141a)	Peklat and the other bandits, partying community	Peklat and some other bandits go back into the scene to inform the disappointment of Martinico for not receiving a wedding invitation, thus, he informs them to 'borrow' the bride and some other women for the night.	The reprise of the rondalla music is an indication of the continuance of the celebration even when the bandits mock the event.The dramatic music narrates the complexity of the situation wherefore the bandits show power and control over the villagers through terrorism.
Solo guitar music [nondiegetic] (Fig. 141d)	Palm reader	The old woman would be seen fervently praying again as the bandits take the women to their hideout, heard in the background.	The solo music of the guitar in the underscore again reminds the spectators of the unfortunate event that followed the wedding of Pilar and Simon.
Choral music (reprise of the wedding song) [collective extrinsic quasi-diegetic sound] (Fig. 141e)	Simon, Pilar's family	While mourning beside the grave of Pilar, choral music fills the silence of the actors.	The choral music in this scene is ambiguous for the reason that there is no assurance that the source is emanating from the nearby church or simply a nondiegetic underscore, thus, I refer to it as *collective extrinsic quasi-diegetic sound.*

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Orchestral music [nondiegetic] (Fig. 142)	Simon, PC, villagers, bandits	Simon joins the PC in the pursuit to capture the bandits.	The chromaticism of the cue serves to amplify the tension of the scene and metonymy of vengeance in Simon's heart and mind.
Orchestral music [nondiegetic] (Fig. 143)	Simon, bandits, Pilar	While Pilar and the bandits take their lunch, Simon simulates an ambush attack killing the former one by one.	Still, the nondiegetic orchestral music is a metonymy for Simon's vengeance.
Guitar solo [nondiegetic] (Fig. 144a)	Simon, Belen	Simon and Pilar head to the Igorot village.	The guitar solo in the underscore informs the spectators of the simplicity of village life.
Appropriated Ifugao music [diegetic] (Fig. 144b)	Simon, Belen	As Simon and Belen approach the Cordilleran village, appropriated music already underscores the scene.	The appropriated music of the Cordilleran establishes the location.
Stinger [nondiegetic] (Fig. 145)	Bandits	A bandit gets shot by an arrow with a ring and letter tied to it.	The stinger informs the spectators of the next bloody event that will take place as Simon aggravates Martinico.
Melancholic orchestral cue [nondiegetic] (Fig. 146a)	Bandits, Fr. Roman and his father, church staff	The bandits hurt Fr. Roman, his father, and some church staff to get information on the whereabouts of Simon.	The heavenly character of the underscore focalizes the spectators abut the location of the scene. Also, it tells that there is always a right place and time for repentance.
Melancholic orchestral cue [nondiegetic] (Fig. 146b)	Fr. Roman, his father	Fr. Roman weeps for the death of his father.	The sad cue is an allegory of Fr. Roman's bleeding heart from losing his father. This cue extends further by informing the spectators that he lost both his father and sister and the next one in line is his brother-in-law, Simon. Thus, this extreme sadness in the character of the music is a personification of himself.
Guitar solo [nondiegetic] (Fig. 147)	Simon, Belen	Belen asks Simon why he is wearing an Cordilleran outfit.	The romantic cue of the guitar underscoring the scene informs the spectators that Simon and Belen are falling for each other.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
Appropriated Ifugao music [diegetic] (Fig. 148a)	Cordilleran tribe, Simon	The Cordilleran tribe do their chores joined by Simon.	The cue again establishes the location where Simon is seen doing chores. His wearing of the Cordilleran outfit informs his shared ideology and his respect for the villagers.
Orchestral music [nondiegetic] (Fig. 148b)	Simon, Fr. Roman	Simon confesses to Fr. Roman and repents.	The heavenly music played in this scene is a sonic representation of Simon's changed heart. His repentance.
Appropriated Ifugao music reprise [diegetic] (Fig. 148a)	Cordillerans, Simon, Fr. Roman, Belen	Fr. Roman and Belen leave the village accompanied by some Cordillerans.	The appropriated cue again establishes the location of the scene.
Guitar solo [nondiegetic] (Fig. 149a)	Belen, Simon, Cordillerans	Belen runs back to the village to tell Simon his name.	The brisk start of the guitar solo mimics the running Belen back to the village while the romantic segue of the cue after telling her name to Simon is an indicator that Belen is in love with Simon. She tells him her name in order for him not to forget her.
Orchestral music [nondiegetic] (Fig. 149b)	Cordillerans, Simon, Fr. Roman, Belen, bandits	While traversing the mountain, the bandits attack Fr. Roman, Belen and the Cordillerans. Help comes but Martinico captures the leader of Cordillerans, Belen, and Simon.	The character of the orchestral cue is a sonic narration of the outcome when vengeance takes over. Killings and suffering are imminent, therefore, creating a never-ending battle and chaos.
Series of stingers [nondiegetic] (Fig. 149c)	Bandits, Martinico, Simon	Simon tells Martinico's men that their leader is a coward and that his bravery is only dependent on them.	The series of stingers highlight the enlightenment of Martinico's men about what Simon said.
Guitar solo reprise [nondiegetic] (Fig. 150)	Belen, Simon, Cordilleran leader	After the arrest of the bandits, Belen professes her love to Simon asking him to open his heart once more.	The romantic cue of the guitar solo tells the spectators of the love that has grown between the two.

Music Track/ Cues	Actants [Characters]	Diegesis	Sonic Meaning/Message
End title orchestral music [nondiegetic (see appendix, *Venganza* end title)	Simon, Belen, Cordilleran leader	Belen holds Simon's hand after telling him her feelings. The Cordilleran leader joins in by putting his hand on top of Belen's.	The guitar solo from earlier segues to a full orchestral cue with a lively character symbolizing the triumph of Simon by letting his heart welcome Belen. The joining of Cordilleran leader on the other hand is a symbol of unwavering friendship that is now extended to Belen.

The film *Venganza* is a critical assessment of Filipino values for forgiveness based on Christian teaching. This value is opposed to vengeance and hatred between individuals. The focusing of these value questions society's capacity for violence. Conde placates the spectators about the repercussions of letting vengeance take full control of the individual in a given circumstance. With this, Conde addresses the need to heed the Christian teaching for loving even the enemies. However, Conde addressed the issue on justice with the capture of the bandits at the end of the film. In the context of the Rule of Law, personal retribution is not the answer. Authorities are to handle the situation. By exposing this ethos, the individual is freed from the urge for vengeance that is a burden to the self. In addition, Conde also highlights "love" as a remedy for negativity. Love can heal the wounds of the heart and soul.

Symbolic meanings are both coded in music and moving images. A striking scene is the confession tableau which the thick orchestration of the cue creates a sublime moment where the tension of the two opposing beliefs is confirmed but made coexistent.

CHAPTER 11

Conclusion

In Chapters 3 to 10, the versatility of music as a sonic narrator has been unraveled. The functions that music played in the films examined came in various forms such as metaphor, metonymy, and as a leitmotif, and sonic bridge. These all represented and symbolized the moving images. The film scorers' utilization of sound as carriers of the implied and embedded meanings of sound dynamically complements with the images in the narratives of the films examined. Various domains of soundtrack were also discussed at the introductory part of this dissertation. There are three dimensions of soundtrack. The first dimension is based on the parameter of whether the sound is in the represented scene or outside of the scene. In this dimension lies the sound classification as diegetic, quasi-diegetic, and nondiegetic. The second dimension is based on the parameter of whether the sound is heard internally by the spectators only or by the spectators and characters in the diegesis (intrinsic and extrinsic). And the third dimension is based on the parameter of whether the sound is heard by a single character or two or more, hence, the term *collective.*

The music track examined in this dissertation encompasses the entirety of its cues which included both long and short ones. I have highlighted the importance of stingers in carrying meanings. These are short in their durations. In addition, leitmotifs were analyzed not only for their sound symbolic representation of a specific character. Through scrutinizing the timbre and tone color of the instruments used, another layer of meaning is revealed. The number

of instruments corresponds or represents specific characters in diegetic occurrences. Sonic bridges were also employed frequently to connect scenes that generally belong to differing sequences, i.e., smooth transition to the next. Songs were also used and served as self-expression of the characters.

In addition, summaries of the interpretations were presented through tables containing the type of cues heard, the characters that these cues accompanied, the diegetic scenes where these cues are heard, and the interpreted sonic meanings they convey. The meanings derived from their relationships with images. Apart from the capacity to convey implied and embedded meanings, sound/music act as narrators in occasions and I use the word actants to refer to this concept in which the score functions as a figurative subject which contributes to the audiovisual diegesis. Sonic versatility in the sense of crossing frames or borders helps in the smooth transitions of scenes and cinematic techniques such as time-lapse and montage. Furthermore, its capacity to go through and back from a flashback or asynchronicity in the diegesis complements well in solidifying the needed effect in such scenes. As mentioned by Bela Balazs, “[a]synchronous sound . . . produces the tension arising from curiosity and expectation . . . The surest means by which a director can convey the pathos or symbolical significance of sound or voice is precisely to use it asynchronously” (Weis and Belton 1985, 120).

Formulating the possible schemas in Conde’s films is vital to see its coherence and to comprehend the intended meanings. In this manner, coded meanings in sound—image association or counterpoint—can be interpreted

sufficiently. Through these possible schemas, associations of characters, alongside diegetic events and sequences juxtaposed with their respective actant underscores or diegetic cues result in unlocking the key points in the diegesis. Close attention to details unravel the layers of meanings beneath the diegesis.

The Overarching Schema: Larawan

The films included in the study showcase various themes on social values. Conflicting ideologies are resolved to reflect Filipino-ness in Conde's cinema. Aesthetic sensibility in visuals, cinematic technique, and film music scoring complement each other to create a tapestry of sound-image embodiment. Filmmaking of Conde and his team is a successful amalgam of social, aesthetic, and economic aspects, rendered visually and sonically in the cinema medium. At the introduction of the study, I introduced my conceptual framework based on various factors concerning the creation of a film. This starts with the diegesis that narrates themes from a specific artistic and ethical standpoint. Generally, producers and filmmakers create films for economic purposes, a lucrative entertainment business in which box office revenue is a consideration. However, other aspects involved in the creation are more important such as aesthetic and moral values of the film that relates to the viewers' mind and senses. Furthermore, Conde's films are filled with social relevance, and this is a key element in his works.

The Larawan conceptual framework represent the four sides of the frame. The inner part or inside of the frame are the ones seen and heard in a cinematic

experience, referring fundamentally to the physically moving images and soundtrack. The moving images comprise the characters and the diegetic location, while soundtrack can be categorized as music and noise that is heard as actant that is diegetic, nondiegetic, quasi-diegetic, *collective intrinsic diegetic*, and *collective extrinsic quasi-diegetic*. Yet the diegesis of the film really begins with the writer or creator of the story. He conceptualizes how this narrative is made into a plot within his imagination. As the director decides on how to put the elements together, he creates a tangible framework for actualizing the diegesis. In a sound film narrative, these two elements are inseparable. Therefore, filmmakers act as implied authors (Barthes 1977, 142–48; Levinson 2006, 143–83). As filmmakers, they focus on what the audience should see and hear in the films. This manipulative technique directs the eyes and ears to the more important parts of the "frame." Nevertheless, the less important or less-focused parts of the film equally deserve examination.

In Figure D in the introduction of this study, the part of the frame outside the focalization circle comprises the presumed less important dimension, but are still within the frame. As they are also part of the diegesis of the film they are explored. This assertion points to the short cues that are considered not so important. Yet all are bearers of meanings. It is germane to the sonic framework the inclusion of all the cues in a film for a more critical comprehension of the diegesis. It may be true that the director focalizes the spectators to one specific point. However, a film scorer as another implied author is capable of coding any cue in the soundtrack, which makes it a vital part of the film.

Figure C shows the power of the filmmakers in the focalization of characters, actants, and events in the diegesis containing vital information in the diegesis. Filmmakers capture the attention of the spectators with focalization technique as an indirect way (may even be viewed as a direct command) of instructing the spectators to open their eyes and ears to the focused subject because coded meanings currently unfold. This is the “lens through which we see characters and events in the narrative” of a film (Abbot 2002, 65).

It is significant to note the dynamic amalgamation of the moving image and sound in cinema. This is accounted for in Figure B. The planes in the figure contain what spectators see and hear during the exhibition of films. Characters and actants in specific locations in the narrative accompanied by the various soundtrack parameters complete the experience of spectators in decoding the messages of the diegesis sonically and visually. I also proposed two terms in the sound dimension which are: *collective intrinsic diegetic* and *collective extrinsic quasi-diegetic.* I define the former, on the one hand, as a sound heard by more than one character (but not all) in the diegesis of a film and the spectators. The latter, on the other hand, as a sound that is, in respect to sound source, ambiguously heard by both characters and spectators. An example of *collective intrinsic diegetic* parameter is the song of the tenor in *Ibong Adarna* singing the prayer that is shared by everyone in the same emotional condition. In the real time of the diegesis, numerous actants pray at any specific time. However, the tenor and male chorus collectively and synchronically “pray” together for the purpose of aesthetics in the film. *Collective extrinsic quasi-diegetic* sound

example, taken from *Venganza* analysis, is the faint sound of a choral music heard while a person outside the church stares at the grave of his lost wife. The source of sound by the wedding chorus is debatable for it may only be a quasi-diegetic reminiscent of the actant's wedding. However, it may be construed also as another wedding taking place in the diegesis since the church is in the focal frame of the screen.

Moreover, in Figure A, I outlined the four conceptual sides of the larawan framework. One side is the film narrative which is basically the reason why there is a film of this genre. It begins with a narrative. Another side is referred to as material. Financial capital and intellectual capital of film producers reside in this plane. Next is the aesthetic plane. This is where the artistry of the filmmakers are concentrated. The power of the cinema is measured in this aspect, i.e., the higher the artistry of the film, the higher the standard it possesses. Last but not the least is where the social milieu of spectators affects the outcome of a cinema. This is where social values as well as ideologies dwell. Moreover, film producers and filmmakers listen to the paying audiences for the projects they would create. Social impact in cinema is vital for the latter's success (or failure).

The Sociocultural Discourses in Conde Films

The films of Conde convey a viewpoint on varying social issues to the spectators. He challenges his viewers to think critically on what they see and hear when they experience his films. In *Ibong Adarna*, he focalizes on equality as witnessed in the decision of the king to give equal chances to his three princes in

succeeding his throne. He also gave equal importance to non-Christian faith as the tenor praises Allah for the welfare of the king. Stress on giving and being selfless was also highlighted as opposed to the selfishness of siblings. The morality is that bad fate always awaits a person who only looks for himself. *Genghis Khan* focuses on heroism and honor. He juxtaposes a good and a bad ruler. The need to govern the country in a benevolent manner is manifested in the film. *Apat na Alas* focuses on the Catholic faith of the majority of the audiences. He reminds them of the duties and obligations to the society by being a good Christian. The film *Señorito* questions the society about the stereotyping of women who belong to a lower class of society. Conde, through this film, reminds the audiences that it is also possible for true love to exist. In *Pilipino Kostum - No Touch!*, he juxtaposes modern and "old-fashioned" music, dance, and visuals of the sound film. He resolves this binary opposition by mediating the conflicting ideologies. He informs the audiences that while there is nothing wrong with modernity, old customs and traditions must not be forgotten. The film *Krus na Kawayan* is an examination of communist ideology that was spreading in the country at that time. As rebels push their ideology to the masses, the film informs the audiences of possible negative effects that would blanket the country should this ideology win the hearts and minds of the locals.

In *El Robo,* equality among people is again examined. This concerns the equality of siblings in a family when it comes to love given by their respective parents should they be half-brothers or half-sisters. They are victims of circumstance by their own parents. Hence, siblings must respect and look after

each other as brothers or sisters with the same parents. Finally, in *Venganza*, extracting vengeance to someone due to bad fate is never a solution. There is a Law of Man and Law of God that will impose its punishment. In this film, Conde also juxtaposes non-Christian and Catholicism through the leader of Cordilleran tribe and Fr. Roman. However, both faiths agree that the good in mankind must always prevail.

Conde's critical perspective on sociocultural issues that were relevant in his time earned the respect of film critics locally and internationally. His critical stance on human actions and film as a medium for reevaluating ideologies has indeed made him an exceptional filmmaker.

There are numerous messages in Conde's films that are embedded in the music and images that spectators see and hear during the exhibition of the motion pictures. To examine the spectator's own ideologies is inevitable when an individual decides to see any of Conde's extant films. In this regard, larawan framework was formulated, i.e., a "spectacle" used in this dissertation to analyze the meanings and messages of the music track in relation to the visuals in the diegeses of Conde's cinema. Furthermore, this framework may also be utilized in the examination of other narrative films.

In sum, I have scrutinized all the cues of soundtracks of the corpus of films by Conde and found out that they support the diegesis through their narrative capacity. Following Levinson's and Abbate's thesis, I construed music as a narrator. The music complements the images as they narrate.

The versatility of music in the act of narrating is manifested through various styles and techniques. Cues may enhance the visuals to signify something more important than what is currently being focalized visually in the film. An example is the entrance of Pedro and Leonora in *Ibong Adarna*, where, instead of a majestic fanfare to announce the arrival of members of royal families, the musical accompaniment was melancholic in mood. This states that the sadness of the King for not seeing the rest of his sons is the focus of the music track. In addition, sound cue thus “acts” as a reminder about the sadness of Leonora for she was abducted and was separated from her beloved Juan.

Another importance of a cue is its capacity to connect scenes smoothly. Acting as a sound bridge, cues carry implied and/or embedded meanings. They also take the form of insentient actants especially when fewer dialogues or no dialogue scenes are shown. These specific sonic actants, through their leitmotivic character, create sonic conversations. This is seen in the film *Genghis Khan* when Temujin defends himself from the army of Burchou. Temujin did not utter a single word while a mouthful was exclaimed by his pursuers. The rest of the conversation can be heard through the sonic actants: boulders, rocks, and arrow. Since these things cannot speak in real life, figurative sonic conversation created this sonic illusion.

Stingers and other short, monotonous cues may not be aesthetically less important and are the least focus of study among film scholars. However, I argue that they are equally important in the quest to unlock meanings of the sonic tapestry. There are numerous stingers and short cues in the films studied that

conceal meanings. One example is the close-up shot of the Vietnamese flag in *Krus na Kawayan*. The scene is accompanied by a stinger which signifies the horrors of communism as an ideology. Moreover, this is about the mock trial that would put the parents of Vinh to death in the hands of their own farmers.

In this study, I have also examined the notion of music as a leitmotif "actant" in unlocking the music-image meanings. An example is Adarna's music sources when she sings a song in *Ibong Adarna*. The presence or absence of the "music box" sound produces dynamic varying results to the intended listener in the diegesis. In addition, the instruments that play the leitmotif may also code its meaning such as the solo flute supporting the mythical bird, Adarna. Leitmotif also acts as an event or time setting in the diegesis or actants. As I have unraveled in the previous chapter, the majority of nighttime scenes in the films studied are underscored by violin-viola tremolandos. However, this is not a generalization because only night scenes with tension in films are accompanied by the violin-viola tremolandos. The versatility of sound, again, adds or changes the meaning once another tone is or tones are added to the monotonous string tremolo forming minor or diminished harmonies as examples. Once the harmony becomes minor, the leitmotif then accompanies a melancholic evening. However, if the leitmotif plays a diminished harmony, the evening might also inform danger, or an unlikely event may intrude any moment. Brian Jarvis argues that "[l]eitmotivic (and thematic repetition) are one of the ways that film music can begin to provide new narrative information that is not simply redundant or

overdetermined. Nonparallel use of music . . . is another important way that the music communicates unique information to the audience."[233]

Scholarly studies on film mostly focus on themes and sub-themes for they carry sonic meanings which can be decoded easier than that of the shorter ones mentioned above. Generally, they conceal broad meanings for they encompass the entirety of the film diegesis. In addition, the relationship and association of music themes to the diegeses of the respective films are outlined by the schemas in the previous chapters.

Filmmakers are the implied authors of the diegesis. They interpret the artistry and technicalities in the creation of the film. In Abbott's words, "[a]n implied author . . . accounts for the narrative in the sense that the implied authorial views that we find emerging in the narrative are consistent with all the elements of the narrative discourse that we are aware of . . . a kind of construct that among other things serves to anchor the narrative."[234] A musical scorer for films plays his/her role as an implied author as he composes the varying cues essentially needed according to the framework of another implied author, the film director. Although music scorers have the freedom to compose music incorporating their own style and interpretations, this freedom is not absolute. Edward Cone asserts that,

> Music can create an environment that we share with the characters portrayed. We often feel the need of this illusion, even in talking pictures, for the screen produces the effect of a separate world that we know we can never

[233] Brian Jarvis, "Analyzing Film Music Across the Complete Filmic Structure: Three Coen and Burwell Colaborations," (PhD diss., The Florida State University College of Music, 2015), 17.

[234] Abbott, *The Cambridge Introduction to Narrative*, 77.

> enter. By binding us together with the inhabitants of that world, the music convinces us of its reality. Sometimes we can interpret it as referring to the subconscious life of the characters; often, however, it seems to have more general function, attaching itself as it were to the psyche of the camera-eye itself. Skillfully handled, it can encourage us to identify ourselves with the camera-eye, which represents the point of view of the filmmaker—or better, of his persona.[235]

The social relevance of a film is vital for it projects the larawan that the society recognizes. Furthermore, the coded messages of the music cues penetrate the aural and visual tropes of the film.

Thus, the larawan, as a framework to analyze the creation of a sound film, encompasses all the cues in deciphering the meanings. Soundtrack as a tapestry of sounds codes meanings through various types of symbols. In exploring for its implied meanings, one needs to consider looking for details and mapping these into the entirety of the soundtrack suite. Examining all these music cues enables the comprehension of the work as a larawan: what is seen is not enough because there are social values contained in it. Hence, understanding the larawan means decoding its message that embodies sociocultural importance.

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[235] Edward T. Cone, *The Composer's Voice* (California: University of California Press, 1974), 144–45.

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APPENDIX A

Technical Terms

The following film technical terms used in this dissertation was generally taken from the *New York Film Academy Student Resources.*[236]

1. Actant - used figuratively to refer to the function of the music score to "act" and "narrate" in the diegesis.
2. Aerial shot - camera shot higher than a crane.
3. Camera angle - the perspective given by the camera in relation to focus depth, height, width, of the subject filmed or photographed.
4. Canned music - recorded music or sound composed independently of the score.
5. Character - an actor or an actress portraying a specific role in the diegesis.
6. Close-up - a relatively small subject (or part of the subject) filmed to fit the screen (generally larger than the frame).
7. Crane shot (also referred to as a Jib shot) - the camera is held up by a crane in filming.
8. Crosscutting - the back and forth cutting between scenes.
9. Cue - refers to each individual music piece in the soundtrack. In films, this may be a theme or background music that serves as a "marker" of a setting/ scene. It may also be instrumental to recall a past event or sometimes in anticipation of what will occur.
10. Cutaway - a swift shift to the next scene.

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[236] Student Resources New York Film Academy, *New York Film Academy. edu* (website), accessed March 27, 2019, https://www.nyfa.edu/student-resources/glossary/.

11. Diegesis - the depicted world in the narrative.[237] In films, diegesis is a conglomeration of characters, setting, various events, and time of the story.
12. Diegetic music - music heard within the narrative.[238]
13. Dissolve - a slow fade to the next scene.
14. Dollying - the camera is pulled by a trolley.
15. End title - musical accompaniment to the final credits.[239]
16. Establishing shot - often opens a sequence through a long shot, establishing the location and other elements of the sequence.
17. Extreme close-up - a small subject or specific part of the body fitting the screen.
18. Fabula - "a series of logically related events that are caused or experienced by actors."[240]
19. Flashback - a recollection of a character in the narrative interrupting the current action.
20. Flash forward - events that would happen in the future are shown.
21. Focalization - refers to "the relations between the elements [in the fabula] presented and the vision through which they are presented."[241]
22. Frame - the area of the image seen on the screen. It is also the individual pictures in the film.

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[237] Paula Flasch, "Film Scoring Today - Theory, Practice and Analysis" (Master thesis: University of Bergen, 2012), 23.
[238] Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Indiana: Indiana University Press, 1987), 22.
[239] Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film* (Wisconsin: The University of Wisconsin Press, 1992), 97.
[240] Bal, *Narratology: Introduction to the Theory of Narrative*, 5.
[241] Ibid., 100.

23. Framing - positioning of objects or subjects in the screen.
24. Jump cut - a fast, disruptive transition between frames or scenes.
25. Leitmotif - a fragment of music associated with specific actants, location, or time in the narrative.[242]
26. Long shot - this is a shot that easily fits a large object in the screen.
27. Main title - musical accompaniment to the opening credits.[243] Generally, it consists of thematic materials or "snippets" of themes and sub-themes that will be heard in the soundtrack of a film.
28. Match on action/ match cut - to give an impression of simultaneous action taking place, shots of same actions in differing positions are cut and matched. This is also referred to as "graphic match."
29. Medium shot - a shot where a medium subject easily fits the screen (e.g. the top half from waist up of a human figure).
30. Mimic - imitative; imitation, mock; to imitate closely; to ridicule by imitation; simulate.
31. Mise-en-scene - the entire ensemble is scene on the screen.
32. Montage - a rapid cutting technique of editing scenes to create a visual continuity; or the passage of time.
33. Musical theme - distinctive harmony and/or melody heard more than once which is associated with representational film elements such as speech and images.[244]

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[242] Gorbman, *Unheard Melodies*, 27.
[243] Kalinak, *Settling the Score*, 4.
[244] Gorbman, *Unheard Melodies*, 27.

34. Nondiegetic music - in a film, this music is not part of an action and "emanates from the outside of the story."[245] This can be heard or perceived with meaning by the film viewers and can be connotative of a narrative space.
35. Overhead shot - filmed from above and looking downwards.
36. Pan - the left to right or right to left horizontal movement of the camera in filming.
37. POV (point of view) shot - understood as the character's gaze of his environment in the narrative.
38. Sequence - an edited part of a film containing a series of cohesive scenes or segments of a narrative.
39. Tilt - up and down movement of the camera.
40. Two shot - a shot where two characters fit the screen.
41. Zoom - the gradual change of size of the subject through the camera's zoom lens: "zoom in" to magnify and "zoom out/back" to go back to the previous size or reduce down further.

[245] "nondiegetic film music, that is, music whose source is not the story (or diegesis) being conveyed by the film's sequence of images. It is sometimes also designated soundtrack as opposed tonsure music, and sometimes extrinsic, as opposed to intrinsic, music." Jerold Levinson, "Essays in Aesthetics," in *Contemplating Art* (New York: Oxford University Press, 2006), 143–44.

APPENDIX B

Nene Urbano's Collection[246]

Family Portrait



Mr. and Mrs. Manuel Conde with their four children at the time of photoshoot.

[246] Nene Urbano is the daughter of Manuel Conde (Urbano) and Julita Salazar.



Mila del Sol (*left*) as the leading lady and Fred Cortes (*right*) as the leading man.


TIMES
HEALTHFULLY AIR CONDITIONED
OPENS TODAY
FIRST SHOW 8:00 A. M.
THEN 9:53, 11:46 A. M.
1:39, 3:32, 5:25, 7:18 P. M.
LAST FULL SHOW 9:10 P. M.
MANUEL CONDE AS
Genghis Khan
From history's most exciting pages comes this surging spectacle of conquest, fired with adventure, action and romance!
STARRING
ELVIRA REYES
INDAY JALANDONI
JOSE VILLAFRANCA
DIRECTED BY
LOU SALVADOR



A scene from *Genghis Khan*. Manuel Conde as Temujin.



A scene from *Genghis Khan*. Elvira Reyes as Lei Hai with Burchou's warriors.



Manuel Conde as Fernando

Pilipino Kostum - No Touch! Poster





Scene from *Pilipino Kostum - No Touch!* Left to right: Leroy Salvador as Badong, Emma Alegre as Adeling, and Mario Montenegro as Arturo.

Pamamanhikan scene in *Pilipino Kostum - No Touch!*



From left to right: Arturo's uncle (Bayani Casimiro), Arturo (Mario Montenegro), Adeling (Emma Alegre), and Adeling's father (Jose Corazon de Jesus Jr.).

Señorito Poster



KRUS NA KAWAYAN

* SYNOPSIS *

AFTER HAVING FOUGHT BRAVELY IN THE WAR FRONT FOR HIS COUNTRY'S LIBERATION, VINH RETURNS HOME TO FIND HIS VILLAGE RUN BY POLITICAL BANDITS. HIS PARENTS, WEALTHY LANDOWNERS, ON WHOSE GENEROSITY MANY VILLAGERS HAD DEPENDED IN THEIR HOURS OF NEED, WERE ACCUSED OF BEING ENEMIES OF THE NEW POLITICAL DOCTRINE.

TO VINH'S CHAGRIN, HE FOUND OUT THAT EVEN HIS PRETTY SWEETHEART, LAN, WAS A SYMPATHIZER OF THE NEW MOVEMENT, IN THE NAIVE BELIEF THAT THE SALVATION OF THE COUNTRY DEPENDED ON THE EXECUTION OF THE NEW IDEOLOGY. WHEN VINH'S PARENTS, IN A MOCK TRIAL, WERE CONDEMNED TO DEATH AS ENEMIES OF THE NEW ORDER, VINH DEFIED THE COURT, AND WAS HIMSELF ARRESTED AS ENEMY OF THE PEOPLE. NOT EVEN LAN'S IMPASSIONED PLEAS WERE ABLE TO SAVE VINH'S PARENTS. ON THE CONTRARY, LAN WAS WARNED THAT HER PERSONAL FEELINGS SHOULD NEVER BE PLACED ABOVE THE PEOPLE'S CAUSE.

HEMMED IN BY ENEMY FORCES, THE POLITICAL LORDS DECIDED TO MOVE THE UNWILLING VILLAGERS TO A PLACE OF SAFETY, TAKING ALSO WITH THEM THE PRISONERS, INCLUDING VINH. FOR ATTEMPTING TO ESCAPE, VINH IS GIVEN THE LASHES. AS LAN TRIES TO COMFORT HIM, HE REGARDS HER WITH INDIFFERENCE. CONFUSED BY THE STATE OF THINGS, HURT TO THE CORE BY VINH'S INDIFFERENCE, AND GOADED BY THEIR WILY LEADER, CHAM, LAN GIVES HERSELF TO DEBAUCHERY, PURPORTEDLY TO GIVE COMFORT TO HER COMRADES WHOSE MORALE WAS LOW. AT THE LOWEST EBB OF HER DESPONDENCY AND CONFUSION, TAKING ADVANTAGE OF A PANIC CAUSED BY AN ENEMY PLANE SWOOPING

DOWN ON THE REFUGEES, LAN TAKES HOLD OF A MACHINE GUN AND ATTEMPTS TO BRING DOWN THE ENEMY PLANE WITH IT. AS THE LEADERS OF THE GROUP REMONSTRATE WITH HER FOR THE FUTILITY OF HER ATTEMPT, SHE TURNS THE GUN ON THEM, MOWING THEM DOWN. PEACE COMES TO HER IN HER DYING MOMENTS AS VINH FORGIVES HER AND ASSURES HER THAT SHE HAD DONE A VERY GOOD DEED BY ELIMINATING SOME OF THE REAL ENEMIES OF HER PEOPLE. VINH, MEANWHILE, AFTER MANY DIFFICULT SITUATIONS, IS ABLE TO ESCAPE TO THE SEA. AFTER WHAT SEEMED TO VINH AS COUNTLESS DAYS AND NIGHTS IN THE BOUNDLESS OCEAN, HE WAS OVERCOMED BY FATIGUE AND EXHAUSTION. WITHOUT FOOD AND WATER, HE EXISTED MERELY ON PRAYER AND AS HE DRIFTED INTO UNCONSCIOUSNESS, HE FINALLY CONSIGNED HIMSELF TO GOD.

WHILE DEATH HOVERED ABOVE HIM, VINH AWOKE TO SEE A HASTY OBJECT IN THE DISTANCE COMING TOWARD HIS BAOT ADRIFT. HE ASSURED HIMSELF HE WAS NOT DREAMING. FOR IT WAS A MERCY SHIP FILLED WITH REFUGEES, WHO, LIKE HIM, NOW FOUND REDEMPTION FROM THE MEN HELL.

E N D

El Robo Poster



APPENDIX C

Newspaper and Magazine Clippings

The Saturday Herald Magazine, March 16, 1957, 22.

Report from

LOCAL FILMDOM



AMALIA FUENTES joins Daisy Romualdez saves-drop on Etang Discher, Rod Navarro in Sampaguita's 'Bituing Marikit.'

SAMPAGUITA:

FOR first time in local movie history, an "invitational premiere night" was held wherein no tickets were sold. This unprecedented event took place last March 7 when the newly-formed Vera-Perez Productions made its formal bow through a special exhibition of "Sino Ang May Sala" at Life theater. Among the exclusive guests were government officials, prominent socialites, motion picture dignitaries and members of the press.

"Sino Ang May Sala" stars Rogelio de la Rosa, Gloria Romero, Paraluman, Ric Rodrigo, Lolita Rodriguez, Luis Gonzales, Rosa Mia, Susan Roces and Romeo Vasquez.

THE unexpected always pops up when you're least prepared for it. When it came to the "Bituing Marikit" cast, there was both frustration and jubilation.

Director Carlos Vander Tolosa had scheduled the Balara filters as the location site for the day. They were going to shoot one of the biggest scenes, the Umbrella Dance, featuring 40 pairs of costumed dancers headed by Dolphy, Amalia Fuentes, Juancho Gutierrez and Daisy Romualdez. Reflectors, lighting equipment, cameras, food for the large company, etc. were carted over to the site.

Just when everything was about set up, something dreadful was discovered — there was no water! And the scenes called for the fountains and swimming pool in the background.

Tolosa's order to pack up was met with merrymaking among the cast. Needless to say, the director was dismayed at the waste of time.

TONY MARZAN, up and coming star who gets a heavy role in "Pasang-Krus," was once excused from the set by Director Octavio Silos to escort two young Sampaguita lovelies, Amalia Fuentes and Susan Roces, to the coronation of Miss SWA (Social Welfare Administration).

When he returned from the affair, co-stars Rita Gomez, Luis Gonzales and Rosa Mia were surprised to see him nonchalantly licking a lollipop. They were more astonished to find out that his pockets were bulging with assorted candy.

"What happened to you?" Luis kidded him. "Your second childhood?"

Tony only shrugged his shoulders and handed out candies to all those around. There was a lollipop session while waiting for the prop men to ready the set for the next take.

MRS. PEREZ displayed her brand of humor when she received a request for vale of P300 from Juancho Gutierrez "to pay for my car license and etcetera." After asking how much the car license would cost, which turned out to be less than one-fourth the amount, Mrs. Perez approved the vale for "specifically the amount required to pay for the car license... and the etcetera."

LVN:

The dictum, "like father, like son," was never more true than in the case of Carlos Padilla, Jr. Not only has Sonny followed the footsteps of his famous actor-father, but he has also engaged in the sport that Leleng was very fond of in his younger days.

According to Sonny, he is very happy because his father wholeheartedly approves of his chosen profession. There are two things that Leleng loves to watch most—Sonny wearing silk and gloves, and him emoting before the cameras. According to Leleng, it is like watching himself years ago, when he was still in his prime and riding at the crest of his popularity.

Sonny's boxing experience cost him a little inconvenience when they were shooting a scene in Manuel Silos' "Cuatro Vidas." He was playing the part of pugilist and the scene was the championship fight. Director Silos employed the services of a real professional fighter to tangle with Sonny in the ring. When the protagonists were ready, Silos shouted "take," forgetting to tell Sonny that he was to go down for a count. The cameras started grinding and the two mixed it up. Everybody became engrossed watching the two pummel each other with blows. Director Silos, on the other hand, waited for Sonny to fall and take count.

Just then, the other boxer gave Sonny a stinging left hook at the pit of the stomach. Instead of falling, Sonny countered with a straight to the chin, and the professional went down like a log. Silos shouted "cut," and helped in reviving the unconscious pug.

When "take two" was given by Silos after the other pugilist came to, Sonny went down and took the count.

The first bit of news about LVN's projected shooting of "Turista" in Tokyo had just come out when the publicity department of the same studio received piles of letters inquiring about the details.

Starring top money-makers Nida Blanca and Nestor de Villa and to be shot almost in its entirety in Japan starting late April or early May, "Turista" will be directed by F. H. Constantino, who has been constantly mopping Nida and Nestor and whose combination with the two stars has broken many a box-office record.

It will be co-produced with the Daiei Motion Picture Co. of Tokyo and will be photographed entirely in Eastman color.

Of the stars who will make the Tokyo trip, Nida and Nestor are the only sure ones. The other members of the cast have not been chosen yet. And that is one headache of LVN general manager Manny de Leon. Everybody expects to make the trip and it will be awfully difficult to make the proper choice.

The equipments of the Daiei Motion Picture Co. will be used.

TAMARAW:

TAMARAW Studios, an independent movie company owned and managed by the Joseph brothers, is in the process of putting the finishing touches to its major production after a few years of inactivity. The picture, "Kahariang Bato," is based on a story idea of Albert Joseph, one of the brothers. The story was serialized in Liwayway by Clodualdo del Mundo.

The story of "Kahariang Bato" revolves around the lives and beliefs of the people during the Stone Age when men were brutes and women loved them for it. There is a fight between the Taganis, peace-loving tribe, and the Dubatans, blood-thirsty scavengers. And surely the theme is the survival of the fittest.

Tamaraw Studios spent almost three years in the preparation of the picture. More than eight hectares of the stony part of Mt. Ipo in Norzagaray, Bulacan, were cleared for the setting. Cesar Ramirez, Alicia Vergel, former Mr. Philippines Jesus (Og) Ramos and Myrna Delgado play the principal roles. In the supporting cast are Bruno Punzalan, Bert Olivar, Ely Nakpil, Helen Nazario, Andy Mortel (Mr. Parañaque Beach of 1952), Andres Centenera, Blackie Francisco, Tirso Castro Jr., Isidro Crisostomo, Renato Garcia and Pat Paton.

Also featured is a bevy of muscle-bound men and Mr. Philippines titleholders from 1953 to 1956 — Jose Ramos, Estanislao Carbungco, Mario Hernandez and Pat Pasibigan.

"Kahariang Bato" has three versions — English (entitled "Tagani"), Tagalog and Visayan. Directed by Rolf Bayer.

DIRECTOR Manuel Conde (with hat) gives last minute instructions to Armando Goyena (right) and Eusebio Gomez before the two actors mix it up in LVN's 'El Robo.'



CESAR RAMIREZ is a member of the Tagani tribe in Tamaraw's 'Kahariang Bato.' Film was directed by Rolf Bayer.



Ilang-Ilang, December 7, 1950, 36.

Sa DAIGDIG ng mga BITUI



Ang "Apat Na Alas"—sina Juan de Montero, Manuel Conde, Johnny Reyes at Mario Montenegro. Ang pelikulang ito ang pamasko ng LVN Pictures. Ang mga pangunahing bituin dito'y sina Delia Razon at Manuel Conde, sa ilalim ng pamamahala ni Prudencio Mariano.



Sa isang tagpo ng pag-ibig nina Efren Reyes at Anita Linda sa "Prinsipe Don Juan" ng Premiere Productions, isang pelikulang may kulay. Hindi pala sarili ng magsing-ibig ang kanilang pag-uulayaw sapagkat sinusubukan sila ni Lopito.

SA pananagumpay ng pelikulang tagalog na ngayon ay itinuturing na pang-apat na pinakamalakas magpasok ng buwis sa kabang-yaman ng bayan ay isang bagay ang hindi matututulan: ang pagkakaroon ng isang mabuting pagkilala ng madla sa mga bituin sa putintabing. Noong bagu-bago nabubunsod dito ang industriyang iyan, ang mga bituin ay hindi gaanong pinahahalagahan, at kung minsan ay kung anu-ano pang palagay at paratang ang naiuukol sa kanila. Paano, noon, ang mga kinikilalang bituin ay sumasahod lamang nang mula sa ₱200.00 *hanggang* ₱250.00. *Kung tutuusin, ang halagang ito ay kulang pang gugulin sa mga damit na gagamitin sa pelikula. Ang mga direktor ay kumikita ng halos kasin-laki rin ng mga pangunahing artista. Subalit ngayon, ang mga halagang iyon ay katumbas lamang ng tinatanggap ng mga ekstra. Si Rogelio de la Rosa, Leopoldo Salcedo, Carmen Rosales, at Rosa del Rosario ay siyang pinakamalaki ang tinatanggap bagaman at sila ay nagsimula sa mga "kahabag-habag" na bayaran noong hindi pa nagkakadigma. Lahat ng mga istar ngayon ay halos may sariling kotse at naggagandahang bahay. At sila rin ang laging tampok sa lahat ng pagtitipon.*

* * *

ERATA: Sa nakaraang bilang namin ay napalagay ang pangalan ni Reynaldo Dante sa kapsiyon ng larawan ng "Pangingnoon Sa Hatinggabi" sa halip na si Teddy Binavidez. Ginagawa namin ang pagtutuwid na ito, at humihingi kami ng paumanhin sa kinauukulan.

* * *

BAGO sa dakilang tagumpay niya sa pelikulang "Kamay Ni Satanas" ang Premiere Productions ay inihahandog ngayong linggong ito ang isang pelikulang makulay, punung-puno ng nakahihindik na paglalabanan, mga tagpong makatinag-puso at pag-iibigang lipus ng katamisan: ang "Bandido" ginampanan nina Efren Reyes at Nia Montes, ka-bituin Santos at Enrico Pi matalinong pamamahala man A. Estela. Ngayon pura ang pagyari sa Don Juan" na si Efren pangunahing bituin, siya pinahihirapan ng ding sipon ng nakaraang araw ay napilitan siyang trabaho. Sapul nang ng siyuting ang "Prins Juan" ang direktor ng Premiere na si Andoy M ay hindi na makuha ang uwi ng kanilang bahay alagang-alaga niya rang pelikula. Alinsu Pakito Salcedo, masipag tulong ng Premiere, Andoy ay sa loob na ng toryo kumakain, natutu mamahinga. Sa taong naggagandahan ang pe niyayari ng Premiere, nang panayang paggawa rektora Consuelo P. kanyang "Bahay na sinulat ni Jose Domingo sig, patnugot ng kas naming Liwayway. nap ng pangunahing Jose Padilla, Leila Mo tria Plata, Ramon D'S Deleng Tinoco. Mala ang "Prinsipe Don Ju maging pamaskong h Premiere, sapagkat ibig madulutan ng lalong Pasko ang kanilang tangkilik. Ang pelik ay 'de color'.

* * *

PAG-ALINSUNOD sa na diwa ng Pasko, ang guita Pictures, may "13 Hakbang" na kinalu maraming mahiligin sa lang tagalog, ay may nay na aginaldo na si maskong handog sa mga tagatangkilik sa Disyembre, ang "Kay Neneng" na siya ring 14 ng anibersaryo nila. likulang ito ay pinagtip lahat ng katangiang napin sa isang marikit likula: katatawanan, awitan, sayawan at

*Ilang-Ilan*g, December 21, 1950, 40.

Sa Daigdig Ng Mga Bituin

(*Karugtong ng nasa pahina* 38)

at pinamahalaán naman ni direktor Ramon A. Estella. Ito ang pelikulang pamaskong handog nilá sa madla.

★

MABILIS na pinapatnubayan ng liksi, tapang at lakás ng loob ay siyáng makikitá sa apát na bituin ng marikit na pelikulang "Apat Na Alas" ng LVN Picture na ang mga pangunahing bituing nagsisiganap ay siná Manuel Conde at Delia Razon at ka-bituin si Lou Salvador, ang matandáng intsik na hinangaan sa pelikulang Genghis Khan, na kasama sina Juan de Montero, Johnny Reyes at Mario Montecarlo. Pinamahalaán ito ni Prudencio Mariano. Ang pelikulang ito, na siyá ring Pamaskong handog ng LVN Pictures sa kanyáng mga tagatangkilik ay punung-puno ng labanan, ngunit labanang hindi katulad nang nangyayari sa kasalukuyang digmaan, kundi paligsahan sa paghawak ng sable. Ang susunod nilang handog ay ang madulang pelikulang "Ang Tapis Mo, Inday," na ang kasaysayan ay sinulat ni Cirio Galvez Almario, kilalang makata at nobelista.



Sina Manuel Conde, Andres Centenera, Juan Urbano, at iba pang mga katulong na ekstra sa pelikulang super-produksiyon ng Lebran Pictures, ang "Sigfred". Ang bituing babae na katambal ni Manuel Conde sa pelikulang ito'y ang marilag na si Erlinda Cortez.

★

KAUNA-UNAHANG pelikulang ingles na nilabasan ni Leopoldo Salcedo at kauna-unahan ding pagtatambal nilá ni Erlinda Cortez, ang "The Spell," pangunang anibersaryo ng Lebran Pictures na buong karangalang inihahandog nilá sa madla. Kasama sa pelikulang ito sinà Eduardo del Mar, Cris de Vera, Gerry del Val, isáng bagong sumisikat na bituing bata, Vera Legaspi, Paco Zamora, Lily Mireflor, Jose Bustamante at Isa Rinio. Si Ramon Tuells ang namahala.

★

HINDI pa man lumalabás ang marikit na pelikulang "Pangingnoon Sa Hatinggabi" ng Asiatic Film Productions, ay nauuso na sa mga bata ang paggamit ng palaso at pana, isáng pangyayaring sa pelikulang ito ay siyá ring mabisáng sandatang ginamit ni Teddy Benavidez sa pamumuksa sa mga kaaway ng [illegible] yan. Hahangaan din si Ed[illegible] do Rivera, ang malupit na [illegible] hento ng hapones sa peliku[illegible] "An American Guerrilla In [illegible] Philippines," at koronel na[illegible] sa pelikulang ito. Bukod sa [illegible] yá, isá pang bagong tuklas [illegible] Tor Villano, si Rod Avlas, [illegible] tunay na buhay ay siyáng G[illegible] fredo Herrera ng Alfonso, [illegible] bite, ay kalulugdan din. Ka[illegible] siná Salvador Zaragoza, Be[illegible] toy, Maggie Geronimo, Me[illegible] Pilar Sanchez, Sidro Francis[illegible] Leon Timog na noong araw [illegible] kilala sa tanghalan sa tagu[illegible] L. Rolante, at ibá pa. Kata[illegible] ni Teddy Benavidez si Ma[illegible] Gala at ipinakikilalá naman [illegible] Alla Mia, isáng ambag ng S[illegible] buwanggá sa sining ng pe[illegible] láng tagalog.

★

GAYAK na gayak na [illegible] pangkat ng mga bituing ma[illegible] siganap sa pelikulang "Prin[illegible] Nimpa" sa pangungulo ni Be[illegible] jamin Benito, pangkalahat[illegible] tagapamahala ng Ben-Cor P[illegible] ductions, upáng tumungo sa [illegible] kol. Ang pelikulang ito ay is[illegible] pelikulang maituturing na ko[illegible] tubo sapagkát ang panahon [illegible] ibinabalik sa mga sultan, d[illegible] at prinsesa. Napili ni G. Be[illegible] min Benito na sa timog-dagá[illegible] ng Luson gawin ang pelikul[illegible] ito sa pamamahala ni direk[illegible] Fausto S. Gonzales. Pa[illegible] magaganda at pili ang maga[illegible] ganap ng mga dama ni Prin[illegible] Nimpa, at alinsunod sa tag[illegible] mahala sa produksiyong si [illegible] Ben Benito ay pipili siyá sa [illegible] bay ng ilang magaganda up[illegible] palabasin sa pelikulang ito.

★

HABOL: Ngayon ay Pa[illegible] Hindi lamang sa daigdig ng [illegible] at maging sa daigdig ng [illegible] bituin. Para sa lahát, lalun[illegible] mga mambabasa ng "Ila[illegible] Ilang," ay pinararating na[illegible] ang Masaganang Pasko at M[illegible] nigong Bagong Taon.—LBS.



Sina Efren Reyes at Lopito na nakabalatkayong mga pulubi at si "Prinsesa" Anita Linda sa isang makulay na tagpo ng "Prinsipe Don Juan", pamaskong handog ng Premiere na may 100% kulay. Ang kasaysayan ay sinulat ni Pedrito Reyes at pinamahalaan naman ni direktor Ramon A. Estella.



Sa puket man, sapyao, basnig o gayed, mabibigyan kayo ng tiodahan ng AGUINALDO ng LAMBAT NA PANGISDA AT MGA SANGKAP NITO sa matatag na uri, matibay at mura. *Magtanong sa AGUINALDO'S bago bumili.*

AGUINALDO'S

Echague 861 — Azcarraga at Juan Luna

Maligayang Pasko
At Masaganang
Bagong Taon
Ang Bati sa Lahat
ng
ILANG-ILANG

Ilang-Ilang, December 28, 1950, 38.

Sa DAIGDIG ng mga BITUIN



Sina Pancho Magalona at Tita Duran sa isang tagpo ng pag-ibig sa paanan ng mandala ng palay. Ito'y makikita sa pelikulang "Kay Ganda Mo, Neneng", handog na pamasko ng Sampaguita Pictures.

KINAGAWIAN na ng Sangkakristiyanuhan na magbigay ng handog sa kanilang mga minamahal o kaibigan, kung araw ng Pasko. At ang matandáng kaugaliang iyán ay naging kalakaran nang sinusunod. Sa mayayaman ay mahahalagang aginaldong mabibili ng salapi at sa mahihiráp, kahit walang maihandog na anumáng bagay ay hindi namán nawawala ang matatamis na bati at mga dalanging para sa kanilá ay siyáng lalong mahalaga. Sa daigdig ng mga bituin, ay hindi rin nawawala ang maalamat na pag-aalalahan. May aginaldo silá sa kanilang direktor, sa prodiyuser, at sa mga mahal nilá sa buhay. Ngunit kung nagkakaloob man sila ng mga bagay na pang-alaala, sa kanilang mga tagahanga at tagatangkilik na siyáng tuntungan nilá sa pag-akyat sa tagumpay ay lalo namáng makalangit na pamaskong handog. Sapagkát sa kanilang mga panalangin, humigit-kumulang ay ganito ang kahulugan: *"O, Dakilang banal na Sanggol Ng Kaligtasan, sa pagsilang Mo po ay manggaring patnubayan ako sa aking propesyong ito... at paging dapatin Mo sa pihikang puso ng aking mga tagahanga ang aking kaunting nalalaman sa sining ng pagkilos at harap ng kamera upang ang lahát ng pelikulang lolabasan ko'y kanilang maibigan;... sa kanilá ay paratingin Mo po ang aking mataos na bati sa iyong pagsilang sa Lupa... at ang Maligayang Pasko at Manigong Bagong Taon ay sumakanila sa habang panahon..."* At sapagkát ngayo'y nakalaganap ang diwa ng Pasko, maáari kayang pawiin na rin sa paniniwala ng ibá nating mga bituin, ang umano'y tungkulin ng mga mananulat ang sumulat ng mga bagay ukol sa kanila? At ang pagmamalaki ay huwag ingatan sa kanilang puso upáng huwag silang kasuyaan ng marami? Dapat malaman ng mga artista na hindi tungkulin ng mananulat na panuyuan silá tulad ng paniniwala ng ibáng ngayo't nagtatagumpay sa sining na ito'y nakakalimutang hindi sila makakarating sa daigdig na iyon kung di sa pamamagitan ng kanilang mga abáng kaibigang tagapagpalaganáp ng kanilang katangian at kakayahan. Ang kababaan, sa kabila ng maraming tagumpay at kayamanan ay siyáng garantiya sa pananatili ng koronang nakaputong sa kanilang mga ulo ngayon...

HINDI pa kaya nagtatagal na natatatag ang "Philippine Movie Press Club" ay marami na ang mga balak na napagtibay, kabilang ang pagpapadalisay ng mabuting pagsasamahan ng pahayagan at magasing pampelikula at ng mga prodiyuser, mga bituin at iba pang kaugnay sa industriyang ito, ang pamimili ng mga karapat-dapat na pelikulang pagkakalooban ng tuson at ng mga lalong matatawag na pinakamahusay na artista ng taon. Dahilan sa kahalagahan ng layuning iyan ng samahang ito, upang maisagawa ng lalong matapat ang kanyang hangarin na kakailanganin ang salapi, ang Balintawak Pictures, Inc. ay inihandog ang kikitain sa pasinayang pagtatanghal ng pelikulang "Munting Paraiso" na palalabasin sa unang linggo ng Pebrero. Ang Royal Productions, sa pamamagitan ng kanilang tagapamahalang si Fernando Poe ay inilok din ang kikitain ng marikit na pelikulang "Nanay Ko" sa gabi ng primyer na idaraos naman sa Enero 3 sa dulaang Realto.

★

NAKATAKDANG ilanghal sa ika-28 ng Disyembre sa isang litaw na dulaan dito sa Maynila ang pelikulang "Apat Na Alas". Pamasko at pang-Bagong Taong handog sa madla ng LVN Pictures, ay maituturing na isang mahalagang aginaldo ng madla sapagkat ibang uri ng kasiyahan ang tatamuhin sa pelikulang ito. Nilalabasan nina Manuel Conde, Delia Razon at Lou Salvador ang mga pangunahing papel na kasama ang tatlong alas na sina Mario Montenegro, Johnny Reyes at Juan Montero, ang pelikulang ito'y buong ingat na pinamahalaan ni Prudencio Mariano. Isusunod ng LVN ang madulang pelikulang "Tapis Mo Inday" na sina Celia Flor, Teody Belarmino at Evelyn Villar ang mga

(Nasa pahina 47 ang karugtong)

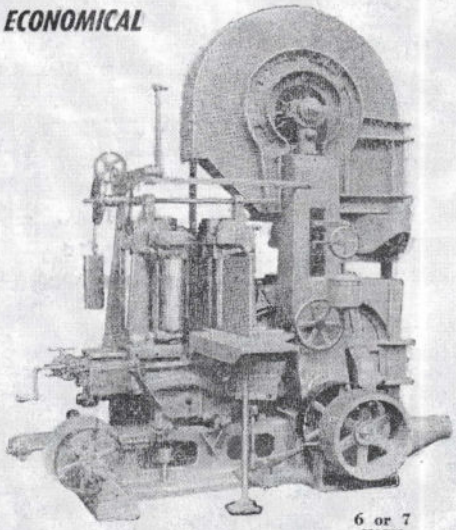


Ang apat na alas sa harap ng mga kopa ng alak sa pelikulang "Apat na Alas" ng LVN Pictures. Ang mga nagsiganap ay sina Manuel Conde, Mario Montenegro, Johnny Reyes at Juan Montero. Si Delia Razon ang luningning na bituin dito.

Philippine Free Press, September 23, 1950, 24.

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OUR COVER

MOVIE DREAMER

by JOSE F. RODRIGUEZ

The Free Press *is featuring a local movie personality on th week's cover. Manuel Conde is his name. In a nation wide poll co ducted by the* Philippines Herald, *he recently won three distinct ho ors: Most Popular Leading Male Star, Most Popular Character Act and Most Popular Movie Director. His reward will be a trip to Holl wood (with all expenses paid by the* Philippines Herald) *where will visit the movie great of the world.*

Movie fans may recall that he was chosen "Best Director" in nation wide poll conducted by the Graphic *in 1940 and again in 194*

WE talked to Manuel Conde in his modest office one day. He struck us as being an amiable and well-informed man.

"I'm no genius," he said humbly. "The only reason I am able to put out good pictures is because I am an independent producer and have a free hand. But the feeling of inadequacy is still with me. The more I make pictures, the more I realize that I do not know a thing."

We asked him why most of the plots of his pictures were woven around fantasy and legends.

"Well, I believe in dreams—to escape reality. Frustrated in my career because of financial difficulties, I, now and then, shut my eyes and sought relief in dreams."

"What is the present status of the local movie industry?"

"The worst thing is that it is not even recognized as an industry by our government, although it is one of the lucrative sources of government income. This is not so in other countries. In the United States, the making of films is highly respected. As an industry, it ranks second, after the steel industry. In Mexico, the government subsidizes pictures which help the country and the Mexicans. And in England, the government extends every possible aid to those of its citizens engaged in the making of movies."

Manuel paused to light a cigarette. When he resumed talking, an undertone of sorrow was in his voice. "Why did the government have to burden us further with the Import Control Law? Under that law, raw materials utilized in movie making are classified as luxuries and non-essential goods, making them almost impossible to procure. You may not believe it, but because of the hardships in importing, we have even substituted bamboo parts for missing steel parts in some movie equipment. Because of the acute shortage of film, more and more studios are being forced to close, throwing more and more people out of work."

Manuel Conde (Manuel Urbano is his real name) was born in Daet, Camarines Norte on Oct. 9, 1915. Orphaned at an early age, he used to assure nine other brothers and sisters that he would make good some day and provide for them all.

In 1936, young Manuel came to Manila and studied geology at the Adamson Universty. He later quit



MANUEL CONDE

college to work as prop man in local film studio. Three years late he was made assistant director at th LVN lot. Recognizing Conde's ability LVN assigned him to direct the la Doña Aurora Quezon's "Sawing Ga tingpala." After this initial triumph he directed several other LVN pi tures, all successfully.

During the occupation, he serve as major with Marking's Fil-America unit.

After the war, Manuel produce directed, and acted in "Juan Tamad and "Juan Daldal." The former wo an award from the National Feder tion of Women's Clubs as the mo outstanding film work of 1947. "Pri sipe Paris," his next film, proved th he was slowly but surely gaining stature both as an actor and prod cer. Then came "Siete Infantes Lara," which critics classified as th most intelligently-handled motion pi ture ever produced in the countr The movie-going public, through th *Philippines Herald*, voted "Siete I fantes de Lara" the year's most po ular motion picture.

The cover picture is taken fro Conde's latest venture, "Gengh Khan," a film based on the life that colorful Mongol conqueror.

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Philippine Free Press, August 18, 1956, 20–23.



20 Manila, August 18,

Filipino Movie In Vietnam

● COMPARED to the Philippines which ventured into making with a make-shift studio and an improvised laboratory 35 years ago, Vietnam started producing pictures on a much er shoestring — with neither studio nor laboratory. last year. Since then seven Vietnamese film companies have out four pictures.

Philippine participation in the infant film industry of V is concerned largely with the production of pictures int commercial exhibition. Besides acting talent, Philippine companies furnish the director, writer, cameraman, ed electrician, "prop" man, laboratory facilities, and other assistance.

One picture, "Exodus" (Philippine version: "Saigon"), jointly produced by a Vietnamese company and Lebon, Manila. Manuel Conde is presently making "The Fire and Shadow" (*Krus na Kawayan* in the Philippines), while Pit Productions, Inc., is completing plans for one picture to be in the near future. Like "Exodus," the pictures in which

In "The Fire and the Shadow," Vinh (Manuel Conde) escapes from Communists by drifting on the sea for three days and nights without food or water. As death hovers above him, he consigns himself to God. Later, he is rescued by a refugee ship.

The public execution by Communists of Vinh's parents (Africa de la Rosa and Paul Salvacion) as "enemies of the people" in the film, "The Fire and the Shadow." They are to be buried alive up to the neck and then plowed under. Intimidated witnesses

A picnic love scene in "The Fire and the Shadow." Vinh (M Conde) and his sweetheart Lau (Aida Cariño) turn this sw debate on Communism. A convert to the "new system," Lau all for it while Vinh scoffs at what it has to offer. The "new

...g the Infant Vietnamese ...ture Industry Is Turning to Filipino ...ture Actors and Experts In Learning the ...ricks of the Trade

by **DELFIN F. GAMBOA**
Saigon, Vietnam

...ual Premiere have a hand are partly financed by Vietnamese ...mpanies.

...A local group is also producing "Journey to Tomorrow," which ...s 100% Vietnamese production intended purely for local con...mption. Several Filipinos, however, have been commis...ned to help in the production: Fermin Barva directs the picture, ...ino J. Amigo (who wrote "Exodus") writes the story, Nanding ...la Cruz (who photographed "Exodus") handles the camera, ...ente Luis Calasanz is associate director. Processing will be done ...the Philippines.

IT IS NOT surprising that "Exodus" is making film history in ...Vietnam, since it is the first quality picture ever made here. It is ...also the first Vietnamese-Philippine production, and as such it had ...been eagerly awaited by the movie-going public. When its "trail... was first shown, 35,000 people jammed the theaters presum...ably not to see the main feature but to get a glimpse of the much-...talked about "Exodus."

It opened simultaneously at six theaters on June 28, then ...continued on its regular run, also simultaneously, at four movie ...houses in Saigon and Cholon. In seven days it was seen and ap...plauded by 300,000 people. It is expected to be the biggest "box ...office hit" in the history of movies in Vietnam.

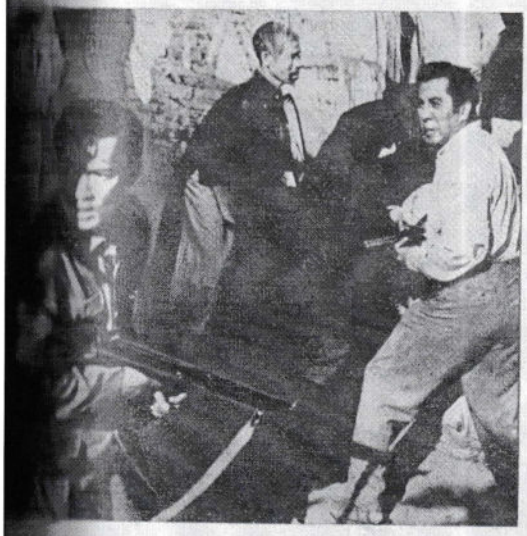
Dubbed in Hong Kong, the picture makes the Filipino actors ...and actresses in the cast speak Vietnamese, which did not seem ...natural to the local movie fans. Dubbing is a process in which ...film, minus the original sound tract, is run while the language

(*Continued on next page*)



Leopoldo Salcedo and Cristina Pacheco (former "Miss Philippines") in a dramatic scene in "Exodus" in which two ideologies are portrayed.

...opoldo Salcedo and Ben Perez in a hot action scene in "Exodus." ...e movie was retitled "Light in the South" for Vietnamese ...vie goers. It portrays the mass escape of refugees ...m Communist North Vietnam.





A scene in "Exodus" which shows some refugees waiting for a boat to take them across the 17th parallel. Leopoldo Salcedo and Cristina Pacheco are shown in the foreground.

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(Continued from page 21)

desired is recorded on a new sound tract.

The English version (for world release) of "Exodus" has a narration or running commentary by Bert Avellana. Here no dubbing is necessary since the Tagalog speaking lines have been retained.

Directed by Gerardo de Leon and written by Cesar J. Amigo, "Exodus" has a four-star billing: Leopoldo Salcedo, Cristina Pacheco (former "Miss Philippines" in a Miss Universe contest), Ben Perez and Miss Khanh Ngoc, Vietnamese radio-stage-screen luminary. Other important roles were played by Mario Bari, Bert Olivar and Nello Nayo.

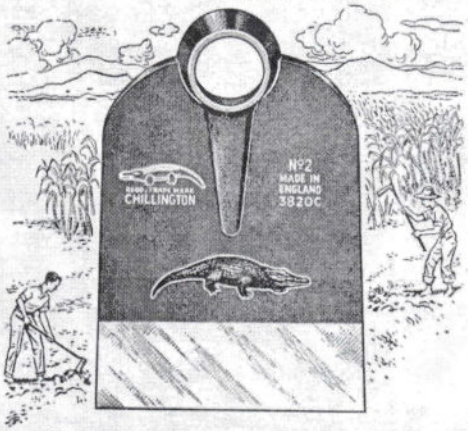
The picture expresses the thirst for freedom of 800,000 Vietnamese refugees who fled from North Vietnam to South Vietnam (below the 17th parallel as designated by the Geneva Conference of July 1954), and strives to suggest two ideologies: democracy and communism. By stressing the clash of personalities as the main thread of the story, the film avoids the imprint of a propaganda vehicle, even as the conflicting figures — the leading man and the leading woman — come from families of different political leanings.

Manuel Conde's "The Fire ... Shadow," also a joint Philippine-...namese production, likewise ... the same ideologies but with ... the choice between democ... communism to the movie goi... months in the making — dur... time Bruno Punzalan and Te... rente met with serious accident... nearly cost them their lives ... have a world-release version ... in foreign languages, besides ... galog and Vietnamese versions.

The Conde troupe which ... picture on location in Viet... cludes three Filipina actresses ... Cariño (featured in "Ban... Africa de la Rosa and Myrna ... Among the male players, Bert... zalan and Torrente, are Dino ... and a score of bit players who ... furnish the stunts. FAMAS ... Emmanuel Rojas is the ... Paul Salvacion acts as produc... ager. Conde himself directs ... in the picture.

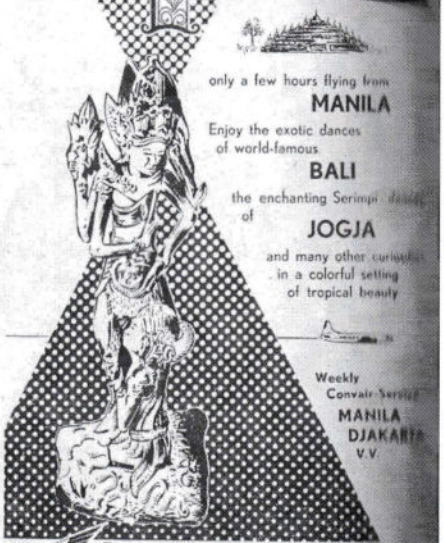
THE AVERAGE cost of ... picture in Vietnam is between ... and one million piastres (offi... of exchange: 17.5 piastres to ... ippine peso). The ... small number of theaters in ...

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gives a film only a limited which, surprisingly enough, is for further efforts in the easy to understand, there- Vietnamese producers wel- collaboration offers from Philip- other foreign producers. A producer, for instance, can the technical assistance facilities required in a picture. Independent productions are processed in Hong Kong where efficient film-makers who language, not to mention relatively lower rates charged for the job.

Practically every theater in Vietnam is equipped with 35mm. and 16mm. projectors. In the city of Saigon alone there are 23 theaters with a combined seating capacity of 12,800. Admission to the first-class movie houses in the course of a screening period, however, is not allowed. All seats are numbered. Tickets may be bought hours in advance, but the audience has to be inside the theater before the first reel begins to unroll. No matter how many of the seats have been sold, the show starts as scheduled. There's no such thing as "Standing Room Only," although at theaters of lower categories the sign, "Permanent" is displayed, which means that paid admission is allowed any time, the same as in Manila.

Curiously enough, there is actually a dearth of commercial films in Vietnam. Philippine productions dubbed in Hong Kong with the Vietnamese language are among the foreign films imported for local exhibition. "Genghis Khan," "Sigfrido," "Golem" and "Mulo sa Opera" have been shown here, while a number of LVN productions, also dubbed, are scheduled for local release.

Until her own studios and laboratories are installed, and her own movie technicians fully prepared to handle the job, Vietnam has good reasons to welcome Philippine and other foreign collaboration efforts in the development of the film industry. For film art does not grow by itself, but must develop from the experience of competent men and women in the field.

★

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Philippine Free Press, September 20, 1952, 34–35.



Manuel Conde as Genghis Khan.

"Genghis Khan" In Venice



From left: Prof. Giovanni Ponti, president of the International Film Festival, Manuel Conde, Countess Doria di Randich and two representatives from Holland. Conde says his barong Tagalog "stole the show."

LIDO, a brilliant white island in the lagoon of Venice, is a major stop in the international set's untiring chase after pleasure and the sun. At Lido's ultra-modern Palazzo del Cinema, society and film celebrities gathered on the evening of last August 22 to see a Tagalog movie, *Genghis Khan*. The picture was one of the twelve finalists in the Venice International Film Festival, held annually to select the year's most distinguished achievement in cinema art. This was the first time a Filipino picture had "placed" in the contest.

The picture's producer and star, Manuel Conde, who was born a poor boy in Daet, Camarines Norte, 37 years ago, found himself that night seated in the Palazzo's "presidential row," along with Philippine Minister to Rome Manuel Alzate, the Contessa Doria di Randich, and Professor Giovanni Ponti, president of the film festival. In the audience were film critics from all over the world and such personages as Joan Fontaine, Erich von Stroheim, Gregory Peck, Sylvana Mangano, Bob Hope, and Rossellini.

The night was warm; but, as he waited for the screening to start, Conde sweated, not from the heat, but from nervousness and terror. The Contessa di Randich leaned toward him and bade him relax. "How can I?" he groaned. It suddenly seemed a monstrous presumption that his picture should be screened there at all. It had been shot on a shoe-string, in a camote patch up in the Antipolo hills, and "with equipment borrowed from Magellan"! And as he sat waiting, he could feel the glacial hostility of the audience. The other contending pictures, he remembered, had fared very badly with that audience; this year's Japanese entry, for instance, had been booed. "The moment I walked into that theatre, brod, I felt that...I *knew* that the critics had come to kill my picture."

The lights went off at last as a voice announced: "The picture you will see tonight was made in the Philippine Islands." On the screen appeared a faraway shot of Conde as Genghis, standing all alone on a hilltop, and declaring: "In heaven, God may [illegible] but, here on earth, *I* rule!" The effect was electric, instantly [illegible] the restive house. From that moment Conde knew that the audience was his. After the picture's first [illegible] scene—that of the young Genghis [illegible]ing his first man—the audience broke into cheers and applause.

The cheers and applause were repeated again and again in the course of the screening. When the picture ended, the house resounded with cries of *Bravo!* and *Viva Filipinas!* The audience stood up as one man and [illegible] plauding, faced towards Conde [illegible] was too overwhelmed to rise. Professor Ponti probably spoke for the audience when, on congratulating Minister Alzate, he said: "This picture is a revelation—a revelation of the culture of your country!" It was the first time many of those present had heard of the Philippines. Minister Alzate approached Conde, who [illegible] into tears, and hid his face [illegible] the Minister's shoulder. The Contessa di Randich plucked off the wreath, man, kissed him on both cheeks, and carried him off to a champagne [illegible]

Next day, *Genghis Khan* was the center of debate in Italian newspapers. Reported a UP dispatch: "Critics have shown both enthusiasm and disapproval; but, 'in either case, the result has been violent.'" Some critics [illegible]bed Conde "the Orson Welles of the Orient"; Lou Salvador, who directed the picture, was compared to [illegible]



A scene from the film Genghis Khan.

...famed Russian movie-maker. ...ghis was hailed as "the surprise ...ess" at the festival and was pop...larly rated as a top contender for ...Venice prize. (A French picture ...ently won this year's award.) ...ainst this chorus of praise, the Ital... communists fulminated. The com...ist newspaper *Unita* warned Fili... "not to be fooled" by the ova... received by the picture at its ...ere. "The public expected the ... to be badly made. And when ... saw that it was not badly made, ...public, accustomed to thinking of ... people as inferior, clapped their ...." The newspaper wondered ... Filipino movie-makers seemed to ...attracted by myths and legends ...are foreign to their culture," and ...ked that "with the same facil... Lou Salvador would probably ... made a western or the life of ...Hun."

...de and Salvador could—and do ... that, as Orientals, the legend ... Oriental hero like Genghis can... be foreign to their culture. But, ... certain sense, the Italian com...ists are right—and they have ... unknowingly at the peculiar ...ality of Philippine culture. In ... sense, the Oriental legend ... Genghis Khan is "foreign" to us: ... never brought up on it. We ... brought up on such purely Eu... legends as Juan Teñoso, the ... Infantes, and the Wandering ... are now being brought up ... purely American legends as ... O'Hara, Superman, and Hop... Cassidy. The top masterpiece ... literature, *Florante at Laura*, ... Albanians and Moors; the ... masterpiece of Philippine art, the ..., is a scene from ancient ... Conde and Salvador *could* ... as well do a picture on Napoleon ... Genghis; but their "facility" is ... mere technical virtuosity — it ... from the very core of their ... as Filipinos. The Filipino as ... is practically *forced* by his history, his traditions, and his upbringing to take the whole world—all culture and all mythology—as his province. German film exhibitors have been amazed that an Oriental like Conde, whose *Sigfredo* is presently being given a German narration for release in Germany, could have handled—and so intimately—the very Teutonic legend of Siegfried. This may be a good thing—"largeness of vision"—or it may a bad thing—"a fundamental defect," as the Italian communists claim. Whatever it is, it is certainly fundamental, and the communists are quite right in seeing Conde as a sort of archetype of the Filipino artist.

Conde became fascinated with the Genghis legend during the Occupation. In 1950, he, Lou Salvador, and Carlos Francisco decided to do the picture. The Condes mortgaged their house and lot, borrowed money, and finally raised ₱75,000. For location, Conde chose the area around the hill-town of Angono in Bizal. He and Salvador shot the film in three months—June to September—defying rain, mud, malaria, and the planting season in Angono. The camera was mounted on a wheelbarrow; jeep headlights were used during night scenes, which had to be shot at once and as fast as possible—before the mosquitoes and the wood moths started clustering around the lights. Locations for scenes became increasingly restricted as more and more of the area was planted to corn and camote. Then the rains came....

But the picture was an immediate hit at the box-office; and, in 1951, it won the first prize in the Herald's movie popularity poll. With the prize-money, Conde went to Hollywood, where Jacques Grinnief, a European film distributor, saw the *Genghis* picture and was so impressed that he decided to submit it to the Venice festival, after dubbing in an English narration written by Hollywood script-writer James Agee.

Conde is far from being heartbroken that his picture did not win the Venice award. He thinks it a signal enough honor that, out of the 780 films from all over the world submitted to the festival, his picture was selected as one of the top twelve. Hollywood submitted the biggest number of entries; but only three—*Ivanhoe*, *Death of a Salesman*, and John Ford's *The Quiet Man*—landed among the twelve finalists. And Conde is proud of having proved that there's an audience abroad for Filipino movies. Immediately after the *Genghis* premiere, he received bids from six European film distributors for distribution rights to *Genghis*, as well as to two other pictures of his, *Sigfredo* and *Siete Infantes de Lara*. And he has been invited by Hollywood Director Robert Siodmak (whose *The Killers* "made" Burt Lancaster) to do a picture on Attila the Hun.

Conde ascribes the recent rapid progress of the movies in Europe to government interest. In Italy, Spain, and France, especially, the government regards movies as very profitable exports and the industry is encouraged and protected by being spared from constricting taxes. As soon as a movie begins making money abroad, its producer is refunded 18% of his investment by the government.

"Over there," says Conde, "the government helps the movie-makers. But over here, brod, our government *fights* the movie-makers. And as if we weren't handicapped enough...."

Local movies certainly have enough handicaps to overcome: timid capital and inadequate equipment; the dearth of good writers; Hollywood competition; and, most galling of all, the snobbishness of that section of the public which exclusively prefers the the Hollywood product. But now that a Tagalog movie has made sophisticated Europeans sit up and take notice, it may be easier for this section of our public to go and do likewise.

—QUIJANO DE MANILA.

Source of Pride FOR MILLIONS!



STYLE 2552
Available in
Black & White
Genuine Gamuza
Tan & White
Leather Sole
Rubber Heel

Edwardson
SHOES FOR MEN

The fraternity wearers started with a few — then grew to hundreds — then thousands! Now it is the source of pride for millions! Men are proud of their EDWARDSONS — because of their comfort, style, beauty, and fine leathers!

Oriente-Santos
62 ESCOLTA
MANILA

APPENDIX D

Manuel Conde Film Scores

Ibong Adarna **(Adarna Bird), 1941**




17
ha ring ma-ra - ngal.
I - lig
17
21
tas,
at ka-ha-ba - gan
sa kan-yang ka-
21
Vivace ♩ = 132
25
ram - da - man.
25
Music box


29
29
3
35
35
3
41
41
Strings, Woodwinds
3
Brasses, Tympani


47
47
53
Cue 2
(00:01:56)
= 75
Woodwinds &
Strings
53
3
Brasses
Tympani
59
Al - lah,
59


68
h'wag mong ba - ya - an ang da - ki - lang ha ring ma - ra - ngal. I - lig
68
75
tas, at ka - ha - ba - gan sa kan - yang ka - ram - da - man.
75

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 3)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:05:30–00:06:06)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 4)

Music and lyrics: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:06:07–00:07:16)




26
Solo
Dam-dam ng ha - ri ay su-gat sa bu - hay, ng kan-yang ba -
Flute & Picc.
Strings & lower w.w.
32
yang ta-pat mag-ma - ha - l, prin-ci-pes na-min ay in-yong ba - u - nin
39
ang ta-pat sa pu - song a-ming pag - i - big, Al -
Strings & Woodwinds
Brasses
Brasses & Tympani


44
Al -
lah,
Al -
lah,
lah,
Al -
lah,
Al -
lah,
48
Al -
lah,
Al -
lah,
Al -
52
Al-
lah,
Al -
lah,
Al -
lah,
Al -
lah,


56
Al -
-
lah, -
56
Al - - -
lah.

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 5)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:07:42–00:07:56)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 6)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:07:59–00:08:38)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 7)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:09:07–00:10:16)




17
21
25
Strings
Bass drum
30
35

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 8, 9, 10)

Music and lyrics: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:11:22–00:14:51)




Adarna's Song
Stately ♩ = 92
(00:12:00)
Celesta
Ah
ah ah ah ah ah
ah
Flute
8va
Clarinet
Strings [violins and violas = arco
cellos and basses = pizz.]
Ah

Ibong Adarna (Adarna Bird), 1941

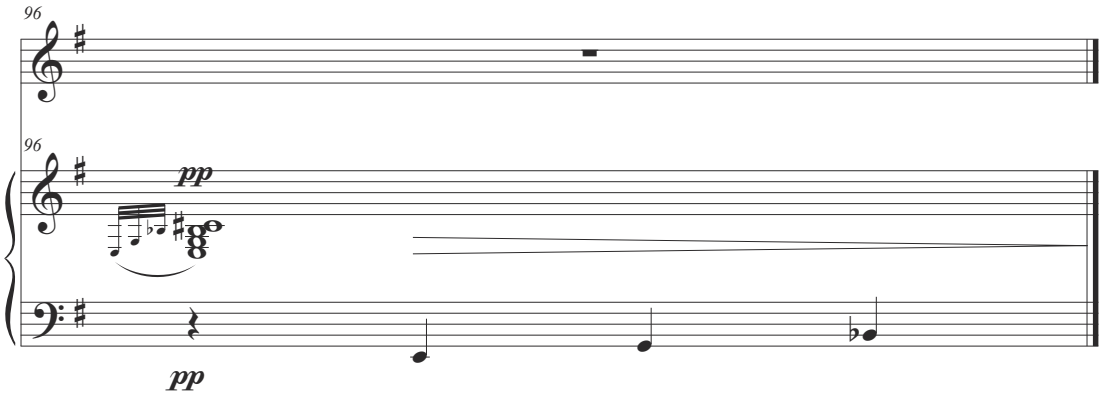



46
rit.
a tempo
Ah - ah ah ah ah ah ah ah ah ah ah
46
52
Presto ♩ = 168
Ah, ah, ah,
52
Celesta
Violins, Viola pizz.
Cello solo [arco]
59
Ah,
59


65
65
ah,
tr
Violins,
Flute,
Celesta
71
71
Viola [arco]
Cello, Bass [pizz.]
77
Adagio ♩ = 72
Cad.
rubato
mp
Ah,
ah
77
Flute
Violins [arco]
ppp
Lower strings [arco]


83
ah,
ah,
tr
Clarinets,
Bassoon
ff
Bass drum ff
88
f
mp
p
ff
pizz.
f
mf
p
ff Cellos,
Basses
92
f
mf
mp
p
f
mf
mp
p

Ibong Adarna (Adarna Bird), 1941



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 11)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:14:54–00:15:49)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 12)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:20:06–00:20:55)




15
tr
tr
20
tr

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 13)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:21:48–00:22:20)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 14)

Music and lyrics: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:22:23–00:25:30)




12
ah ah ah ah ah Ah
12
tr
17
ah ah ah ah ah ah ah ah ah Ah -
17
Celesta [vamp]
21
- - - - - - ah ah ah ah ah
21


27
rit.
a tempo
ah ah ah ah ah
Ah,
33
Presto ♩ = 168
Flute
Celesta
39
rit.
rubato
accel.


rit.
46
f
Celesta [vamp]
mp
50
mf
57
tr


63
63
Celesta [vamp]
67
67
74
74


81
Presto ♩ = 168
Ah,
ah,
81
Flute
Celesta [vamp]
Strings [violins and violas = arco
cellos and basses = pizz.]
85
ah,
Ah,
85
91
ah,
91


97
97
Adagio ♩ = 72
rubato
103
103
mp
Ah,
ah
ppp
109
109
ah,
ah,
tr
tr

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 15)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:25:31–00:26:22)




6
6
8
Woodwinds
Strings
8
sffz
12
12


16
16

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 16)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:27:26–00:31:12)




19
24
29
34
Strings,
Woodwinds
Brasses
38
Flute
Trumpet
Strings


41
44
Strings,
Woodwinds
Brasses
47
52


56
60
Flute
Cello solo
64
Flute
Clarinet
68


71
75
Strings
Brasses
80
3
3
3

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 17)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:36:03–00:37:05)




12
accel.
16
Vivace ♩ = 136
20

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 18)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:38:05–00:38:17)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 19)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:38:41–00:39:26)



[SEGUE TO WILLIAM TELL]

* = Bass drum, clapper

Excerpt from *Wilhelm Tell* by Gioachino Rossini (1802–1835)
Ouvertüren-Album: Sammlung Berühmter Ouverturen[247]

Figures 12b and 24a.



[247] The prepared excerpt is from the collection of famous overtures album. See, Gioachino Rossini, "Wilhelm Tell," (IMSLP, Vienna: Universal Edition, ca. 1903), accessed July 12, 2018. http://ks4.imslp.info/files/imglnks/usimg/b/b2/IMSLP21254-PMLP07234-Rossini_Wilhelm_Tell_Overture_2hands.pdf.

64



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 20)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:42:20–00:42:43)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 21)

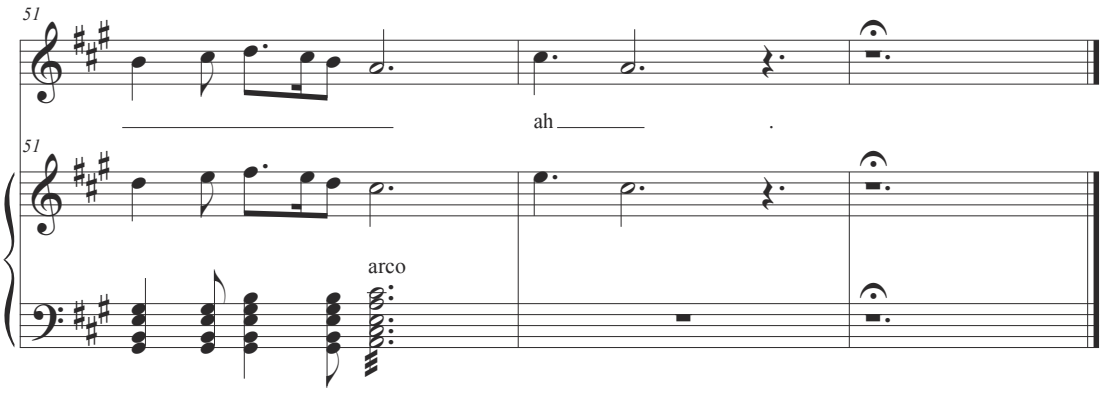
Music and lyrics: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:42:47–00:45:34)




10
Ah
Ah
10
Allegro ♩ = 120
14
Ah
14
19
Ah
Ah
19


25
ah
25
Andante ♩. = 80
31
Ah
31
37
Ah
37


Adagio ♩. = 66
41
Ah
Flute
pizz.
45
ah
ah
48
ah
ah
ah


51
ah
51
arco

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 22)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:49:51–00:50:46)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 23)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:52:30–00:53:02)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 24)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:54:13–00:56:15)




7
7
♩ = 84
9
♩ = 56
9
sffz
11
11


13
13
♩ = 84
15
15
sffz
♩ = 56
18
Woodwinds
Strings
18
sffz


21
21
25
25
31
ff
ff
31
ff

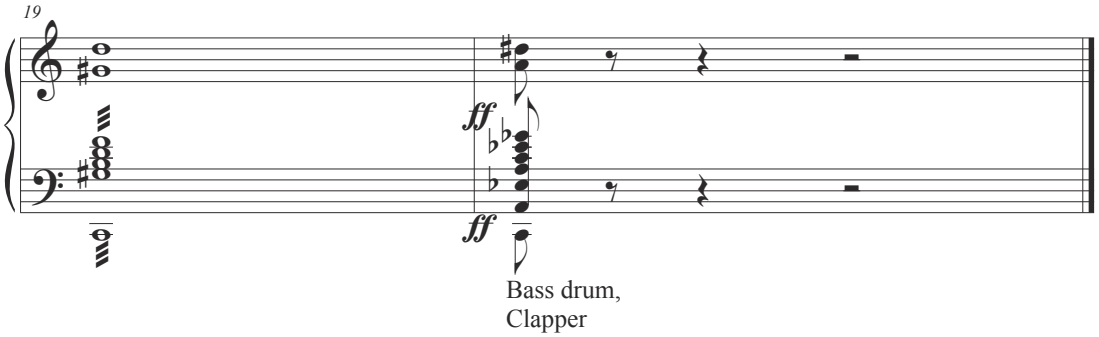
Score

Ibong Adarna (Adarna Bird), 1941

(Cue 25)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:58:17–00:59:13)




19
ff
ff
Bass drum,
Clapper

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 26)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:59:51–01:00:45)

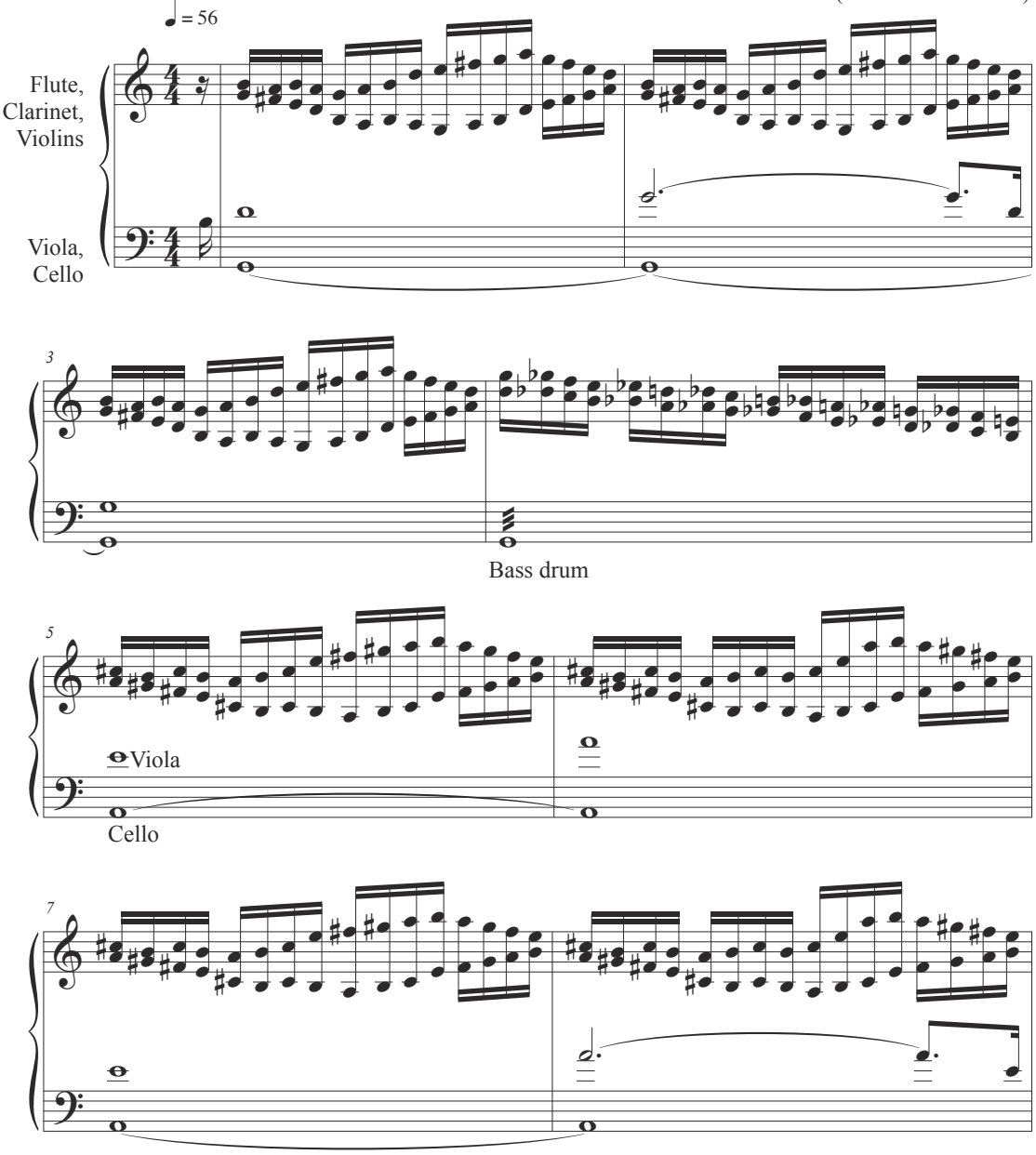


Score

Ibong Adarna (Adarna Bird), 1941

(Cue 27a–b)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:02:05–01:04:27)




Allegretto ♩ = 114
9
14
21
28
35


41
♩ = 108
48
57
64
72

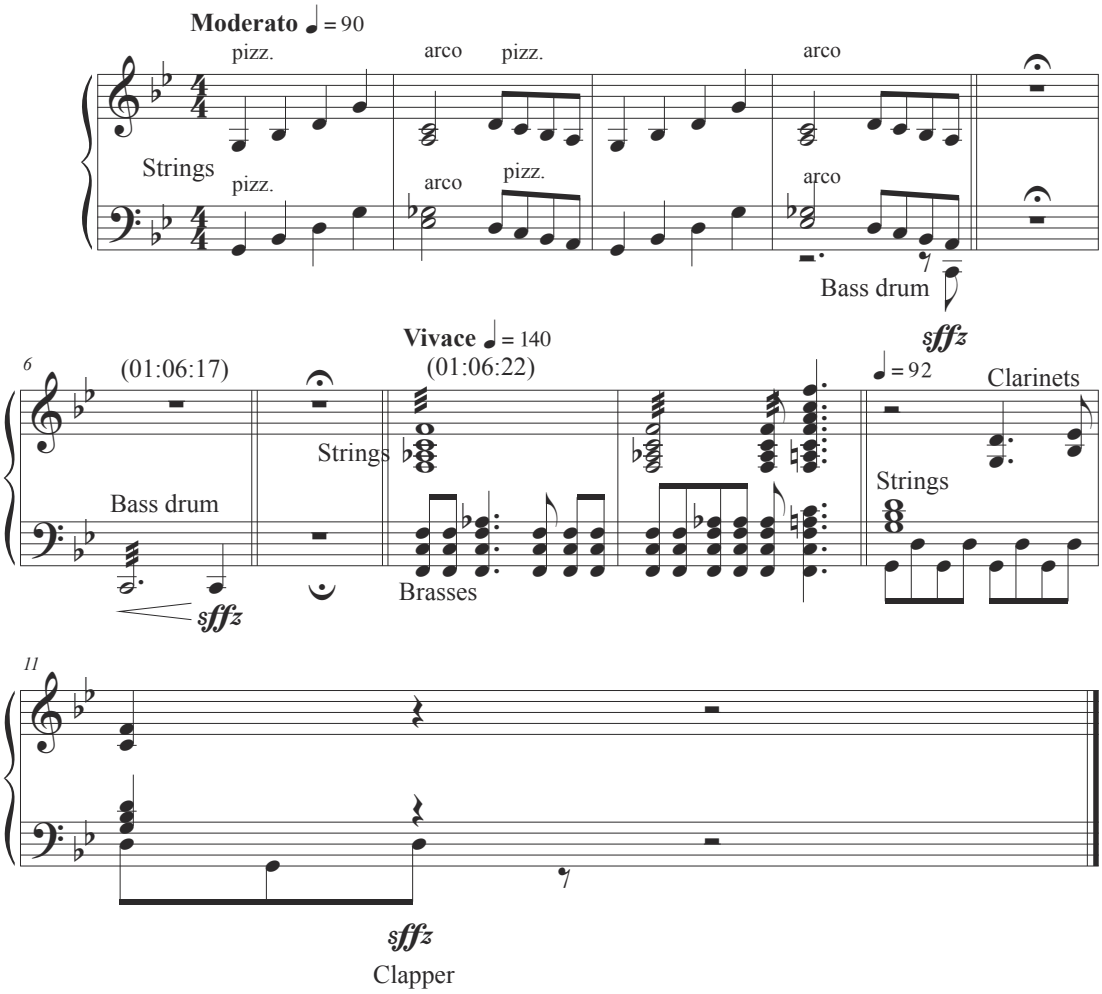

81
89
95
102
(01:05:23)
Strings
sfz
Bass drum
Tympani, Bass drum
sfz
112
fff

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 28)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:06:02–01:06:13)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 29)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:08:58–01:09:23)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 30)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:12:10–01:12:25)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 31)

Music and lyrics: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:12:25–01:13:46)




5
Hu - mi - ngi ng ta - ning sa su - gal,
5
arco
6
o, pa - nga - kong may ma - ka - lig - tan,
6
7
sa ma - nga ka - may n'yang ma - ra - has
2
at hin - ta - yin ka gi - liw
7

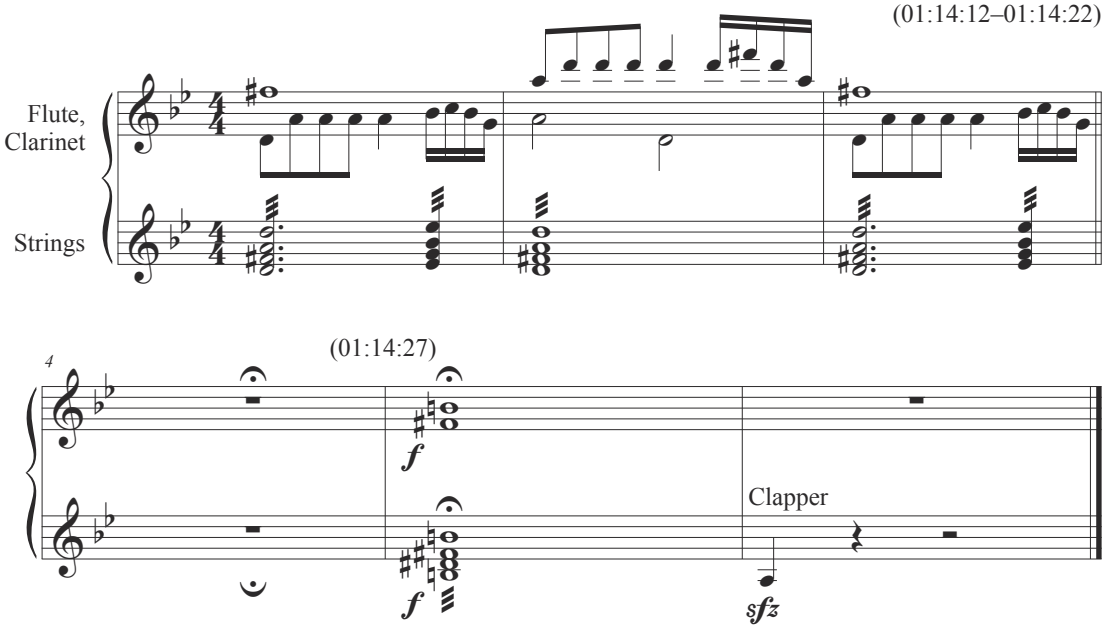

9
kong ma - hal a - king li - yag. I - rog ko'y ha - li - ka
12
h'wag a - kong ba - ya'n mas - dan mo ang lum - bay!
pizz.
15

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 32)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:14:12–01:14:22)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 33)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:15:04–01:15:47)

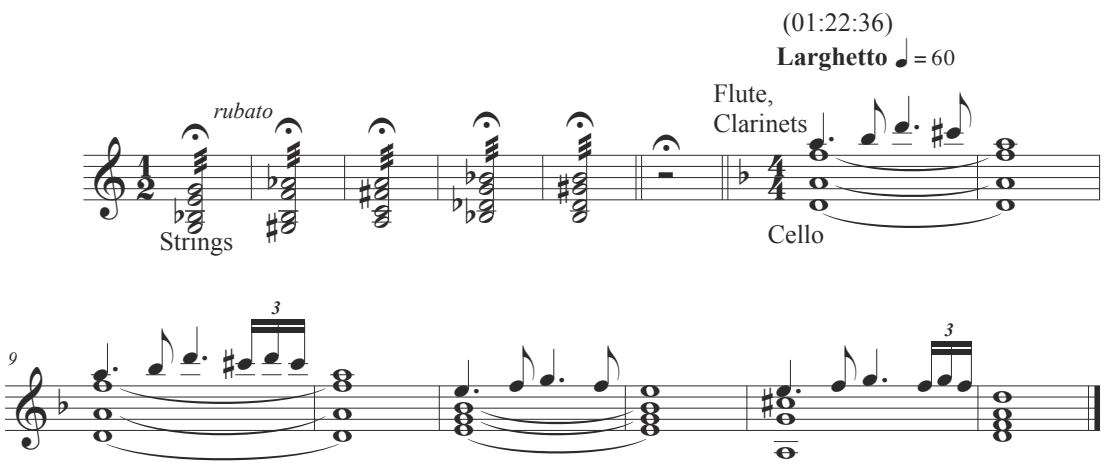


Score

Ibong Adarna (Adarna Bird), 1941

(Cue 34–35)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:22:01–01:23:07)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 36)

Music and lyrics: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:26:24–01:28:14)




7
ma las, pu - so ko ay nag - su - gat.
Celesta,
Clarinet
10
Ang i-yong ka-pa-nga - ha - san, ang ka-pa-lit ay


13
bu - hay, ngu - nit na-ti-ti - gi - lan da-hil ang muk-
Piccolo
Violins, Woodwinds
16
ha niya'y ma-gan-da na - man. 'Di na ma-ga-wang i - pag - ta -


19
pat, a-min na pag-i-big na u-haw sa a-ba kong
Celesta
19
22
pu-so na nga-yo'y may su-gat da-hil sa gan-da n'ya at hi-
22
Piccolo
Violins
Clarinets


25
rang H'wag mong ha - ba - gin ang pag - da - ing, ha - ri na'y tug -
Celesta
25
Violins
Woodwinds
28
ma 'yong dam - da - min. Ang a - king pag - sa - mo'y tang - ga -
28


31
pin, 'di ba a-ko'y ta-o a - king gi - liw? Ang - ni-la-yon
31
35
ko, a - ko'y ma - ha - lin.
35

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 37)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:28:29–01:29:18)




16
20
24
28

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 38)

Music and lyrics: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:32:25–01:32:58)




10
ki - la at han-dog na wa-lang ka-pan - tay, ang la-hat ng lum - bay at i-yong hi-
10
arco
arco
15
rap na ka - yang tak - pan.
15

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 39)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:33:53–01:33:59)

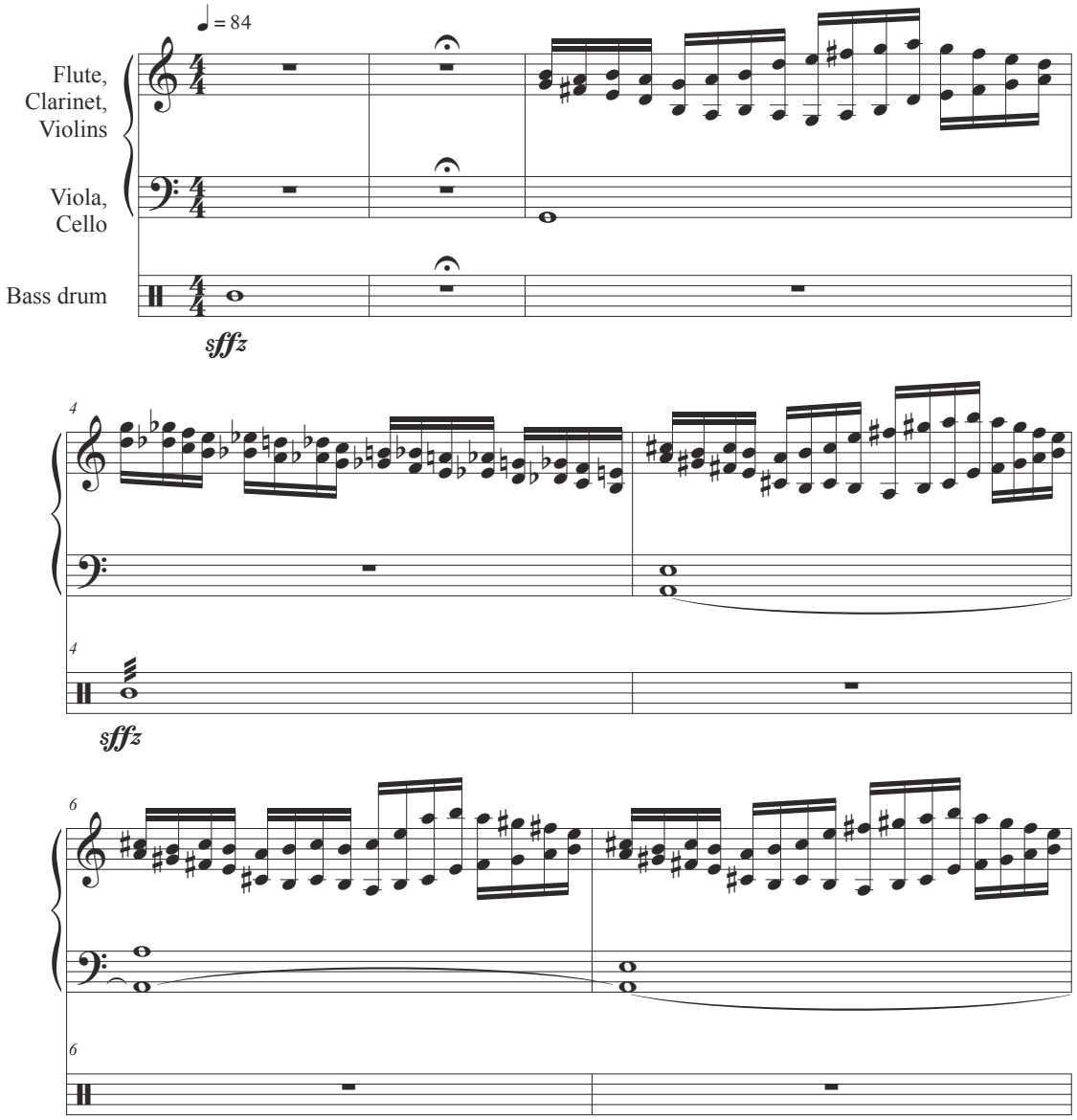


Score

Ibong Adarna (Adarna Bird), 1941

(Cue 40)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:34:23–01:34:36)




8
8
10
10
sffz
13
Woodwinds
Strings
13
sffz
16
16

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 41)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:35:53–01:38:28)




30
37
44
♩ = 108
51
60


68
75
84
93
99


106
114
123
130
137


144
tr

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 42)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:42:50–01:44:17)



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 43)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:44:17–01:45:23)




17
21
25

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 44)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:47:09–01:47:41)



Ibong Adarna (Adarna Bird), 1941




8va
20
(8va)
23
(8va)
26
Full Orchestra
(01:48:57)
Pianoforte
31
Celesta

Ibong Adarna (Adarna Bird), 1941




46
Full
Orchestra
Celesta
(01:49:52)
50
2
56
2
63
Flute
8va
Celesta

Ibong Adarna (Adarna Bird), 1941



Score

Ibong Adarna (Adarna Bird), 1941

(Cue 45–46)

Music: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:57:11–02:00:18)




16
3
3
3
3
20
25
30


35
40
Allegro (M.M. ♩= 120)
45
51


56
3
61
66
71


75
80
85
90

Score

Ibong Adarna (Adarna Bird), 1941

(Cue 47, End Title)

Music and lyrics: Francisco Buencamino Sr.
Arrangement: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(02:03:11–02:04:22)



Score

Genghis Khan (1950)

(Cue 1, Main Title)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:01:16–00:03:10)




Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Tymp.
T.T.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Allegro (M.M. ♩= c. 120)
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Tymp.
T.T.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p


33
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Tymp.
T.T.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f


47
rit.
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
47
Hn.
C Tpt.
Tbn.
Tuba
47
Tymp.
47
rit.
T.T.
47
B. Dr.
47
Vln. I
Vln. II
Vla.
Vc.
Cb.

Score

Genghis Khan (1950)

(Cue 2)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:03:13–00:03:34)



Score

Genghis Khan (1950)

(Cue 3)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:07:24–00:09:56)




7
Picc.
Fl.
7
Tymp.
7
Perc.
7
arco
Vln. I
arco
Vln. II
arco
Vla.
arco
Vc.
arco
Cb.


15
Picc.
Fl.
15
Tymp.
15
Perc.
pizz.
arco
15
Vln. I
pizz.
arco
Vln. II
pizz.
arco
Vla.
pizz.
arco
Vc.
pizz.
arco
Cb.


22
Picc.
Fl.
22
Tymp.
22
Perc.
22
Vln. I
Vln. II
Vla.
Vc.
Cb.


29
Picc.
Fl.
29
Tymp.
29
Perc.
29
Vln. I
Vln. II
Vla.
Vc.
Cb.


36
Picc.
Fl.
Tymp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pizz.


43
Picc.
Fl.
43
Tymp.
43
Perc.
arco
43
Vln. I
arco
Vln. II
arco
Vla.
arco
Vc.
arco
Cb.


51
Picc.
Fl.
51
Tymp.
51
Perc.
pizz.
arco
51
Vln. I
pizz.
arco
Vln. II
pizz.
arco
Vla.
pizz.
arco
Vc.
pizz.
arco
Cb.


58
Picc.
Fl.
58
Tymp.
58
Perc.
58
Vln. I
Vln. II
Vla.
Vc.
Cb.


65
Picc.
Fl.
65
Tymp.
65
Perc.
65
Vln. I
Vln. II
Vla.
Vc.
Cb.


72
Picc.
Fl.
72
Tymp.
72
Perc.
72
Vln. I
Vln. II
Vla.
Vc.
Cb.


80
Picc.
Fl.
Tymp.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pizz.


87
Picc.
Fl.
87
Tymp.
87
Perc.
87
arco
Vln. I
arco
Vln. II
arco
Vla.
arco
Vc.
arco
Cb.


93
Picc.
Fl.
93
Tymp.
93
Perc.
93
Vln. I
Vln. II
Vla.
Vc.
Cb.


100
Picc.
Fl.
100
Tymp.
100
Perc.
100
Vln. I
Vln. II
Vla.
Vc.
Cb.


107
Picc.
Fl.
107
Tymp.
p
107
Perc.
107
Vln. I
pizz.
p
Vln. II
pizz.
p
Vla.
pizz.
p
Vc.
pizz.
p
Cb.
pizz.
p

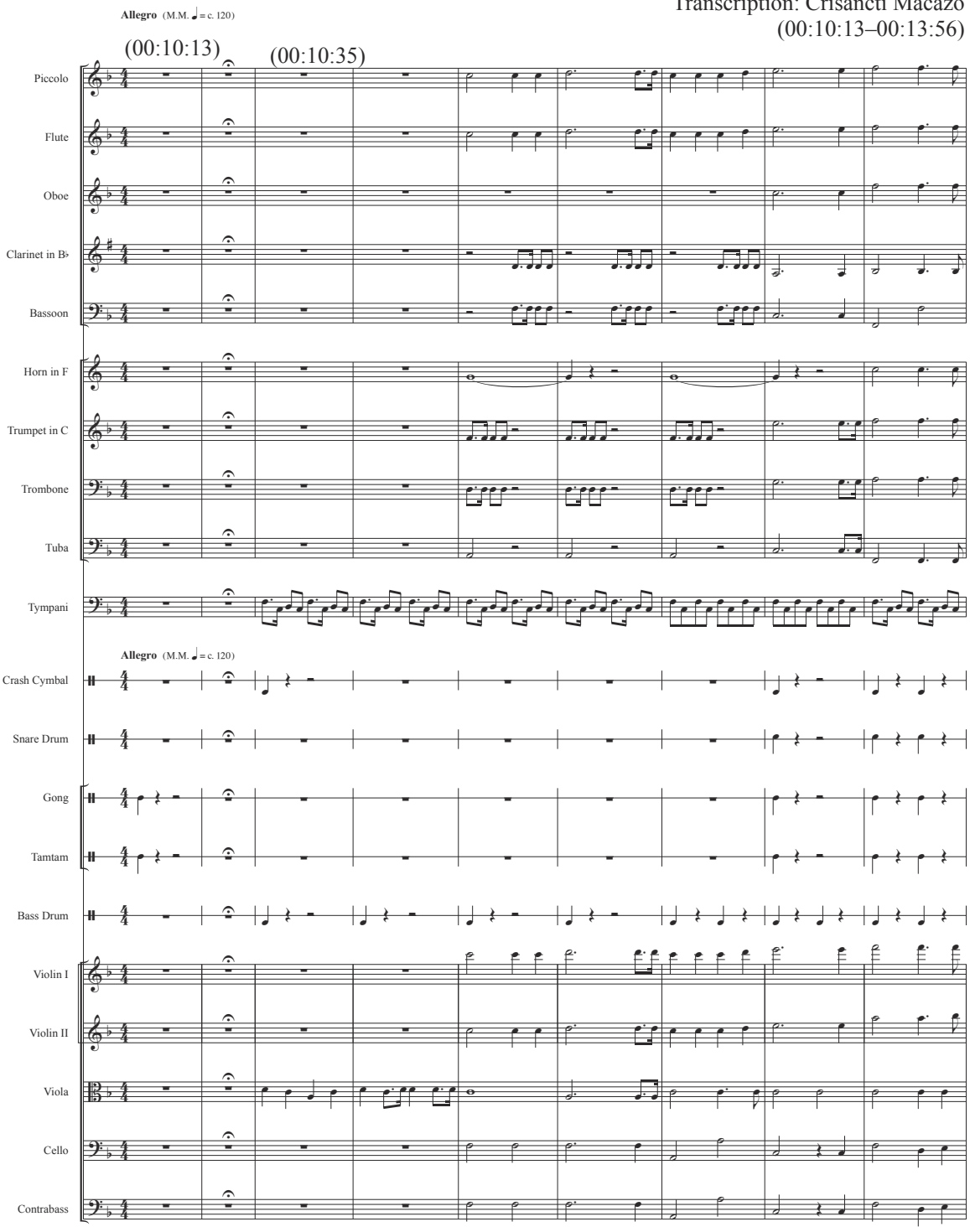

114
Picc.
Fl.
114
Tymp.
114
Perc.
arco
114
Vln. I
arco
Vln. II
arco
Vla.
arco
Vc.
arco
Cb.

Score

Genghis Khan (1950)

(Cue 4)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:10:13–00:13:56)



Genghis Khan (1950)




Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Tymp.
S.Dr.
Gong
T.T.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


27
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Tymp.
S.Dr.
Gong
T.T.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


36
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
36
Hn.
C Tpt.
Tbn.
Tuba
36
Tymp.
36
S.Dr.
36
Gong
T.T.
36
B. Dr.
36
Vln. I
Vln. II
Vla.
Vc.
Cb.

Genghis Khan (1950)




52
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
52
Hn.
C Tpt.
Tbn.
Tuba
52
Tymp.
52
52
S.Dr.
52
Gong
T.T.
52
B. Dr.
52
Vln. I
Vln. II
Vla.
Vc.
Cb.


61
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Tymp.
S.Dr.
Gong
T.T.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


69
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
69
Hn.
C Tpt.
Tbn.
Tuba
69
Tymp.
69
S.Dr.
69
Gong
T.T.
69
B. Dr.
69
Vln. I
Vln. II
Vla.
Vc.
Cb.

Genghis Khan (1950)




87
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
87
Hn.
C Tpt.
Tbn.
Tuba
87
Tymp.
87
S.Dr.
87
Gong
T.T.
87
B. Dr.
87
Vln. I
Vln. II
Vla.
Vc.
Cb.

Genghis Khan (1950)



Score

Genghis Khan (1950)

(Cue 5)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:14:30–00:17:01)




7
Fl.
Tymp.
B. Dr.
arco
pizz.
Vln. I
Vln. II
Vla.
Vc.
Cb.


15
Fl.
15
Tymp.
15
15
B. Dr.
arco
15
Vln. I
arco
Vln. II
arco
Vla.
Vc.
Cb.


22
Fl.
22
Tymp.
22
22
B. Dr.
22
pizz.
Vln. I
pizz.
Vln. II
pizz.
Vla.
Vc.
Cb.


29
Fl.
29
Tymp.
29
29
B. Dr.
arco
29
Vln. I
arco
Vln. II
arco
Vla.
Vc.
Cb.


36
Fl.
36
Tymp.
36
36
B. Dr.
arco
36
Vln. I
arco
Vln. II
arco
Vla.
Vc.
Cb.


44
Fl.
Tymp.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


51
Fl.
51
Tymp.
51
51
B. Dr.
51
pizz.
Vln. I
pizz.
Vln. II
pizz.
Vla.
Vc.
Cb.


58
Fl.
58
Tymp.
58
58
B. Dr.
58
arco
Vln. I
arco
Vln. II
arco
Vla.
Vc.
Cb.


65
Fl.
65
Tymp.
65
65
B. Dr.
65
pizz.
Vln. I
pizz.
Vln. II
pizz.
Vla.
pizz.
Vc.
pizz.
Cb.


72
Fl.
72
Tymp.
72
72
B. Dr.
arco
72
Vln. I
arco
Vln. II
arco
Vla.
arco
Vc.
arco
Cb.


79
Fl.
79
Tymp.
79
79
B. Dr.
pizz.
79
Vln. I
pizz.
Vln. II
pizz.
Vla.
Vc.
Cb.


86
Fl.
86
Tymp.
86
86
B. Dr.
arco
86
Vln. I
arco
Vln. II
arco
Vla.
Vc.
Cb.

Genghis Khan (1950)




101
Fl.
101
Tymp.
101
101
B. Dr.
101
arco
Vln. I
arco
Vln. II
arco
Vla.
Vc.
Cb.

Genghis Khan (1950)




114
Fl.
114
Tymp.
114
114
B. Dr.
arco
114
Vln. I
arco
Vln. II
arco
Vla.
Vc.
Cb.


122
Fl.
122
Tymp.
122
122
B. Dr.
pizz.
122
Vln. I
pizz.
Vln. II
pizz.
Vla.
Vc.
Cb.

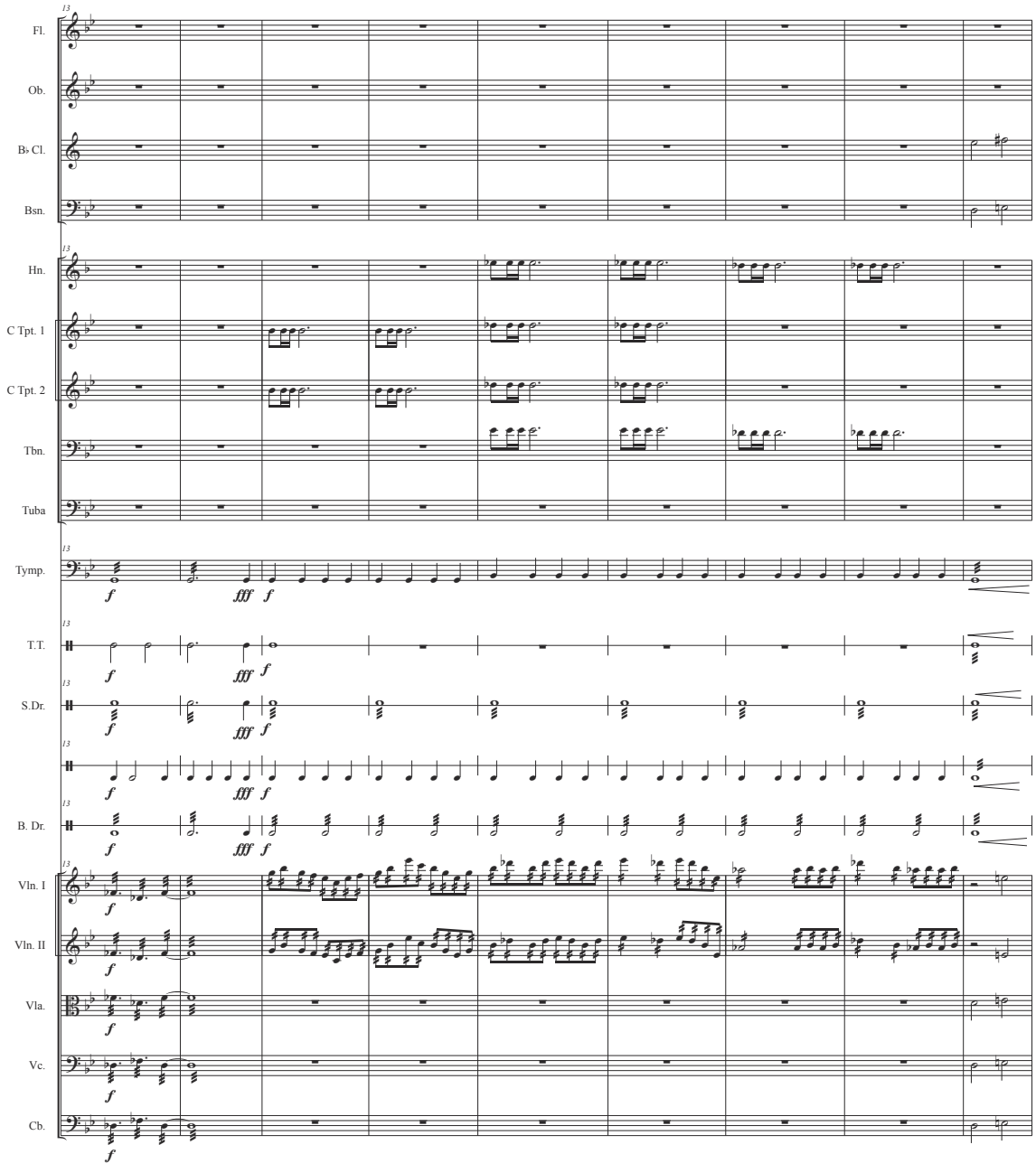
Score

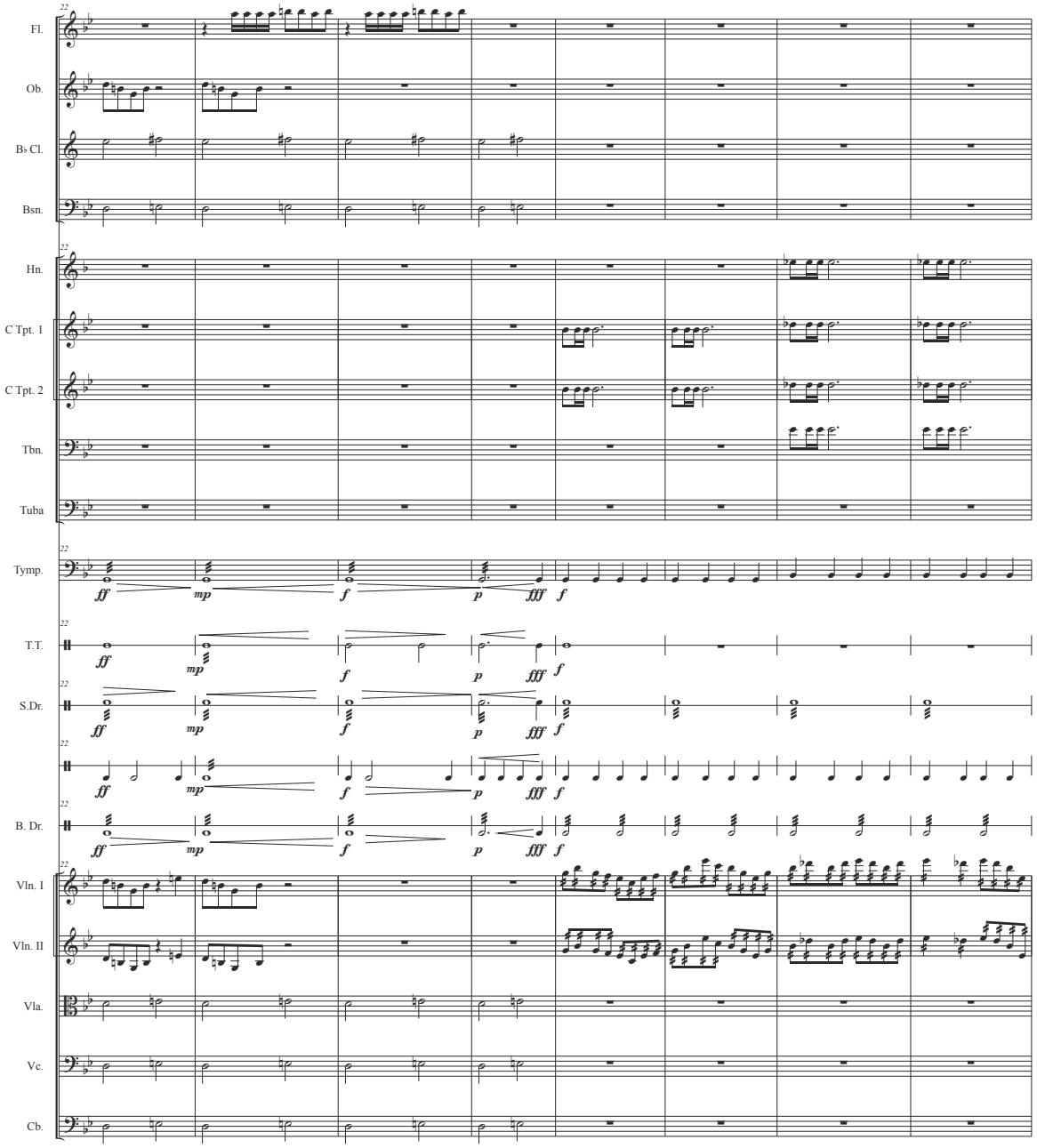
Genghis Khan (1950)

(Cue 6)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:17:03–00:21:22)




13
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
fff


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
22
ff
mp
f
p
fff


30
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mp


37
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


62
Fl.
Ob.
B♭ Cl.
Bsn.
62
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
62
Tymp.
62
T.T.
62
S.Dr.
62
62
B. Dr.
62
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f


77
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mp


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


92
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


107
Fl.
Ob.
B♭ Cl.
Bsn.
107
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
107
Tymp.
107
T.T.
107
S.Dr.
107
107
B. Dr.
107
Vln. I
Vln. II
Vla.
Vc.
Cb.


115
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


131
Fl.
Ob.
B♭ Cl.
Bsn.
131
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
131
Tymp.
131
T.T.
131
S.Dr.
131
131
B. Dr.
131
Vln. I
Vln. II
Vla.
Vc.
Cb.


138
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


146
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Score

Genghis Khan (1950)

(Cue 7)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:21:22–00:24:43)




17
17
pp
pp
25
25
32
32


39
lunga
39
lunga
lunga
47
(00:24:43)
47
pizz.

Score

Genghis Khan (1950)

(Cue 8)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:25:28–00:25:41)

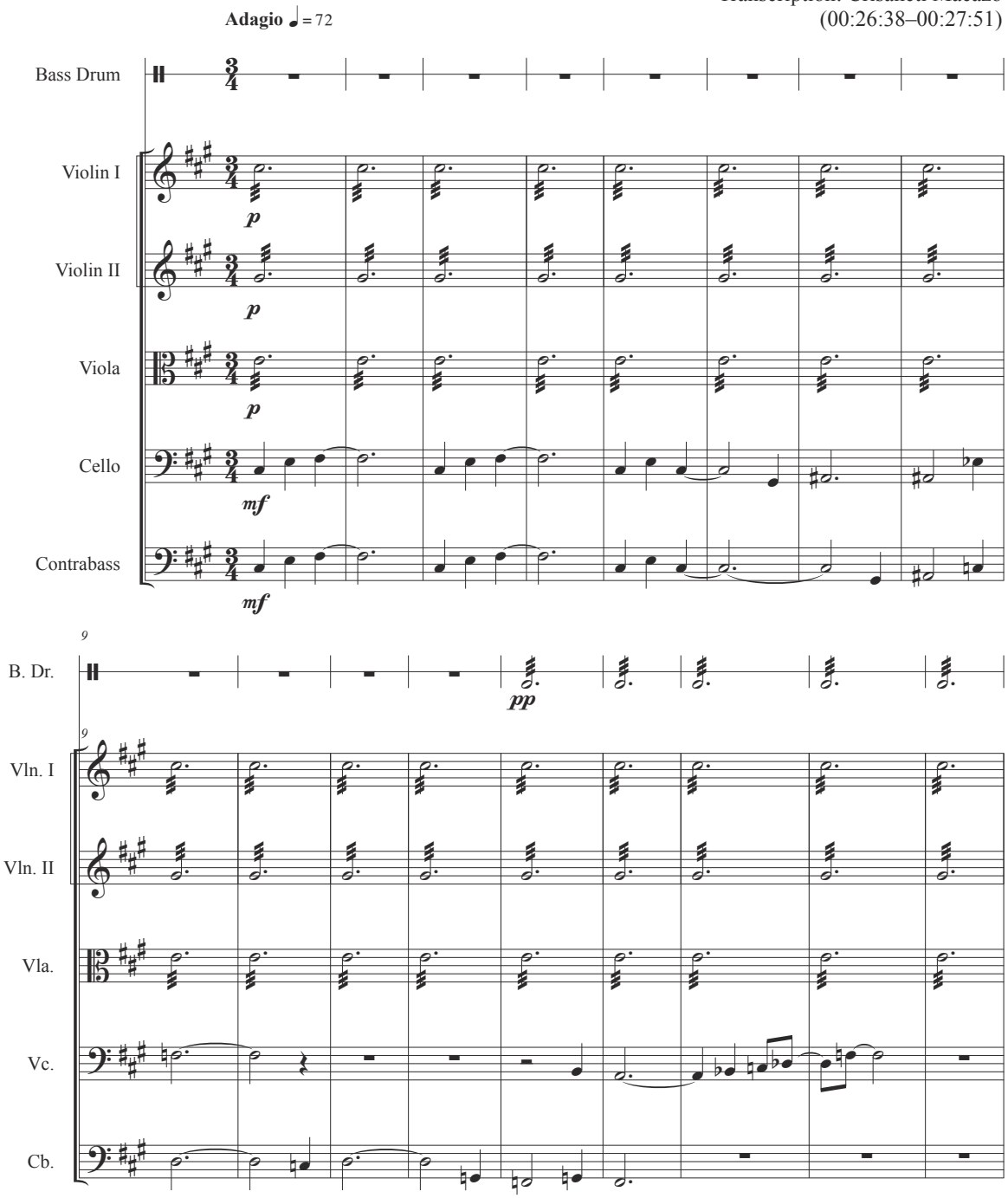


Score

Genghis Khan (1950)

(Cue 9)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:26:38–00:27:51)



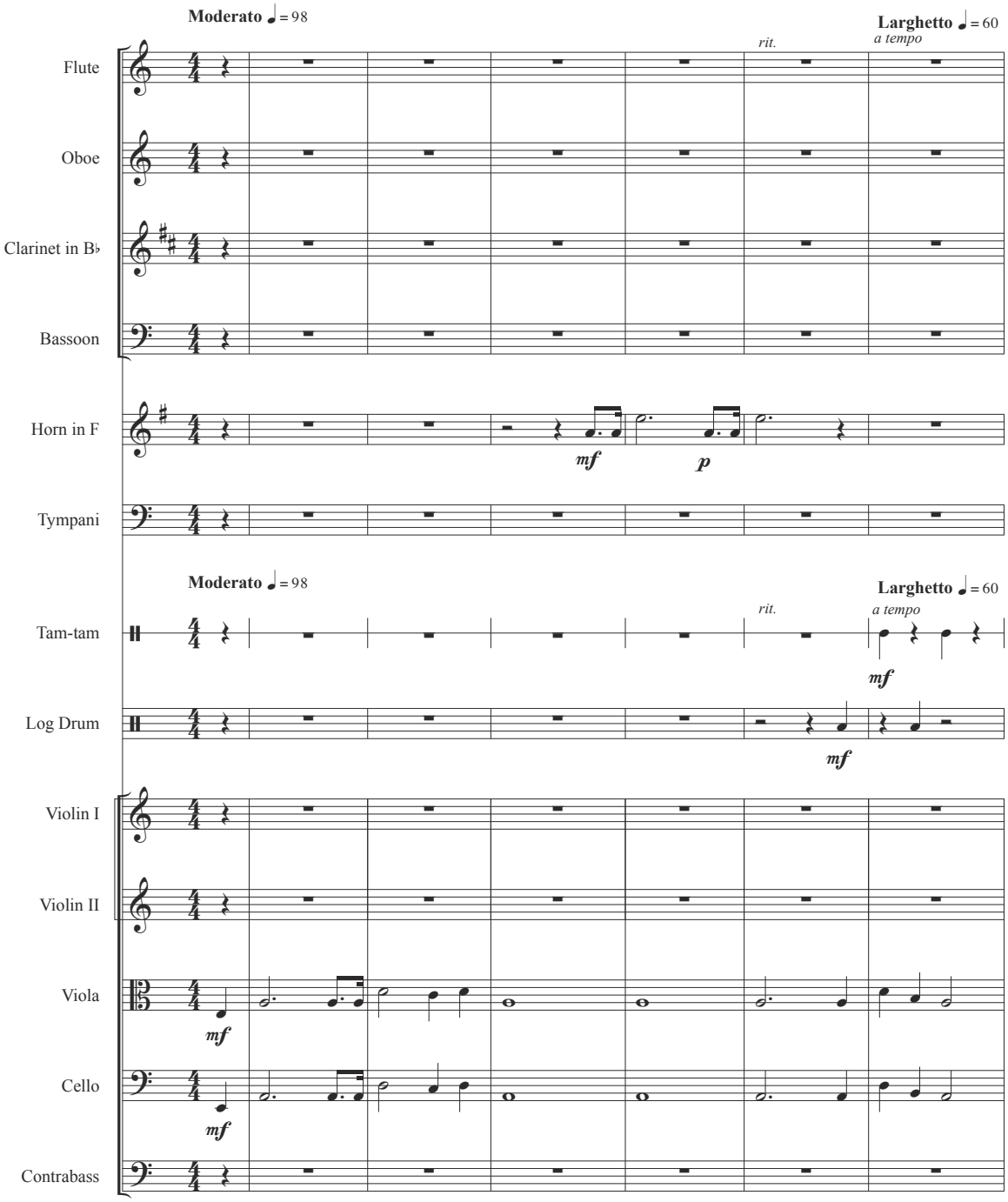

18
B. Dr.
ff
pp
ff
18
Vln. I
ff
p
ff
pp
Vln. II
ff
pp
Vla.
ff
pp
Vc.
ff
pp
Cb.
ff
pp

Score

Genghis Khan (1950)

(Cue 10)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:32:19–00:33:27)




7
Fl.
Ob.
B♭ Cl.
Bsn.
7
Hn.
7
Tymp.
7
T.T.
7
L. Dr.
7
Vln. I
mf
Vln. II
mf
Vla.
Vc.
Cb.
mf


14
Fl.
Ob.
B♭ Cl.
Bsn.
14
Hn.
14
Tymp.
fz
14
T.T.
14
L. Dr.
14
Vln. I
f
Vln. II
f
Vla.
f
Vc.
f
Cb.
f

Score

Genghis Khan (1950)

(Cue 11)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo

(00:34:32–00:36:40)




Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Tymp.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mp
ff
mp
ff
mp
ff
mp


14
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Tymp.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
f
ff


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Tymp.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


26
Fl.
Ob.
B♭ Cl.
Bsn.
26
Hn.
C Tpt.
Tbn.
Tuba
26
Tymp.
26
B. Dr.
26
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Tymp.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


38
Fl.
Ob.
B♭ Cl.
Bsn.
38
Hn.
C Tpt.
Tbn.
Tuba
38
Tymp.
38
B. Dr.
38
38
Vln. I
Vln. II
Vla.
Vc.
Cb.


45
Fl.
Ob.
B♭ Cl.
Bsn.
45
Hn.
C Tpt.
Tbn.
Tuba
45
Tymp.
45
B. Dr.
45
45
Vln. I
Vln. II
Vla.
Vc.
Cb.


51
Fl.
Ob.
B♭ Cl.
Bsn.
51
Hn.
C Tpt.
Tbn.
Tuba
51
Tymp.
51
B. Dr.
51
51
Vln. I
Vln. II
Vla.
Vc.
Cb.


56
Fl.
Ob.
B♭ Cl.
Bsn.
56
Hn.
C Tpt.
Tbn.
Tuba
56
Tymp.
f
56
B. Dr.
f
56
f
56
Vln. I
Vln. II
Vla.
Vc.
Cb.

Score

Genghis Khan (1950)

(Cue 12)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:36:42–00:37:36)




Fl. 1
Fl. 2
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.


7
Fl. 1
Fl. 2
7
Hn.
7
Vln. I
Vln. II
Vla.
Vc.
Cb.


10
Fl. 1
Fl. 2
10
Hn.
10
Vln. I
Vln. II
Vla.
Vc.
Cb.


14
rit.
Fl. 1
Fl. 2
14
Hn.
14
Vln. I
Vln. II
Vla.
Vc.
Cb.

Score

Genghis Khan (1950)

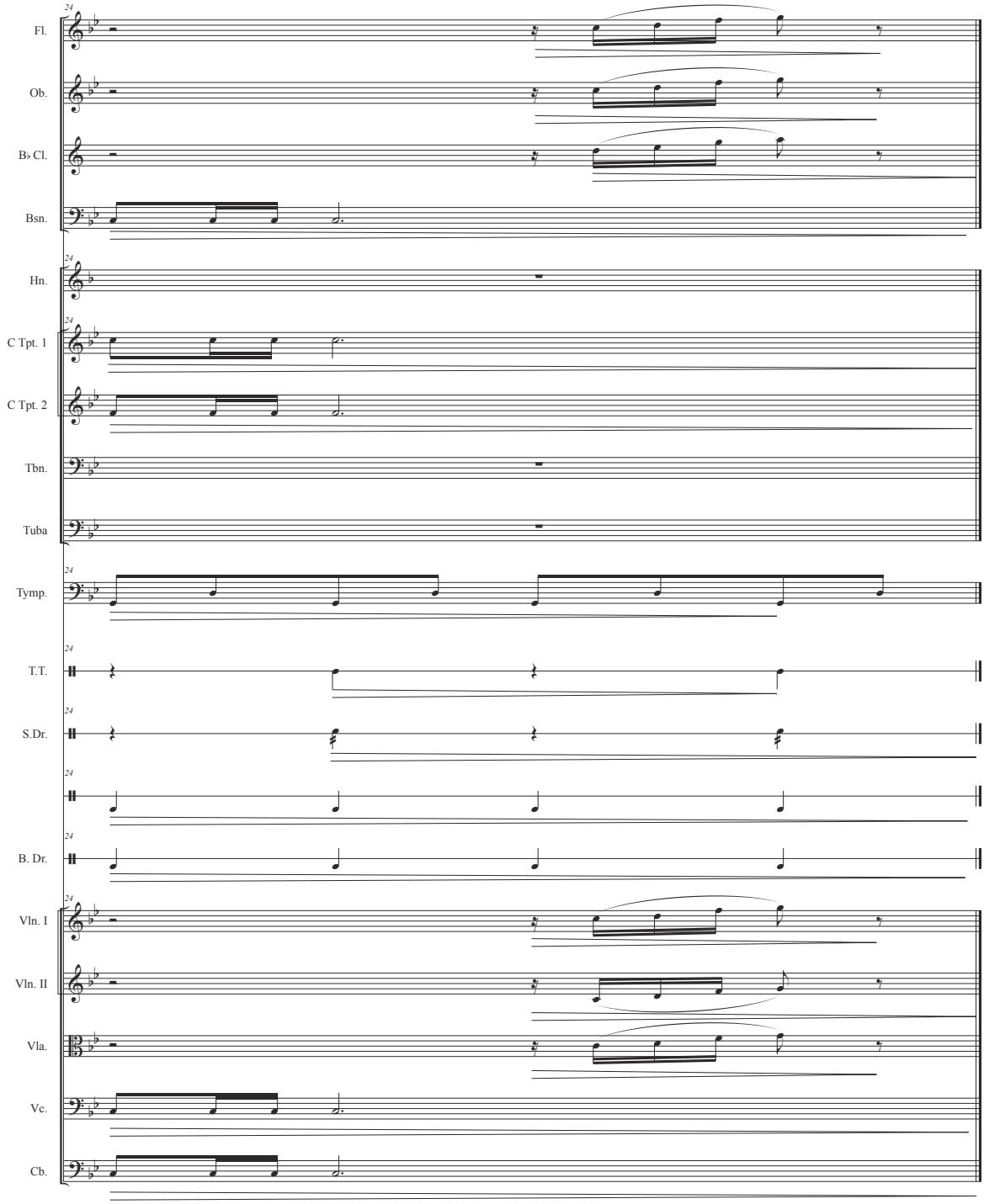
(Cue 13)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:45:12–00:45:59)




Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Score

Genghis Khan (1950)

(Cue 14)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:46:57–00:49:30)




Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
T.T.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
T.T.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


16
Fl.
Ob.
B♭ Cl.
Bsn.
16
Hn.
C Tpt.
Tbn.
Tuba
16
T.T.
16
B. Dr.
16
Vln. I
Vln. II
pizz.
Vla.
pizz.
Vc.
pizz.
Cb.


21
Fl.
Ob.
B♭ Cl.
Bsn.
21
Hn.
C Tpt.
Tbn.
Tuba
21
T.T.
21
B. Dr.
21
Vln. I
Vln. II
Vla.
arco
Vc.
arco
Cb.
arco


26
Fl.
Ob.
B♭ Cl.
Bsn.
26
Hn.
C Tpt.
Tbn.
Tuba
26
T.T.
26
B. Dr.
26
Vln. I
Vln. II
Vla.
Vc.
Cb.


31
Fl.
Ob.
B♭ Cl.
Bsn.
sfz
31
Hn.
C Tpt.
Tbn.
Tuba
sfz
31
T.T.
sfz
31
B. Dr.
sfz
31
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
pizz.
pizz.
sfz

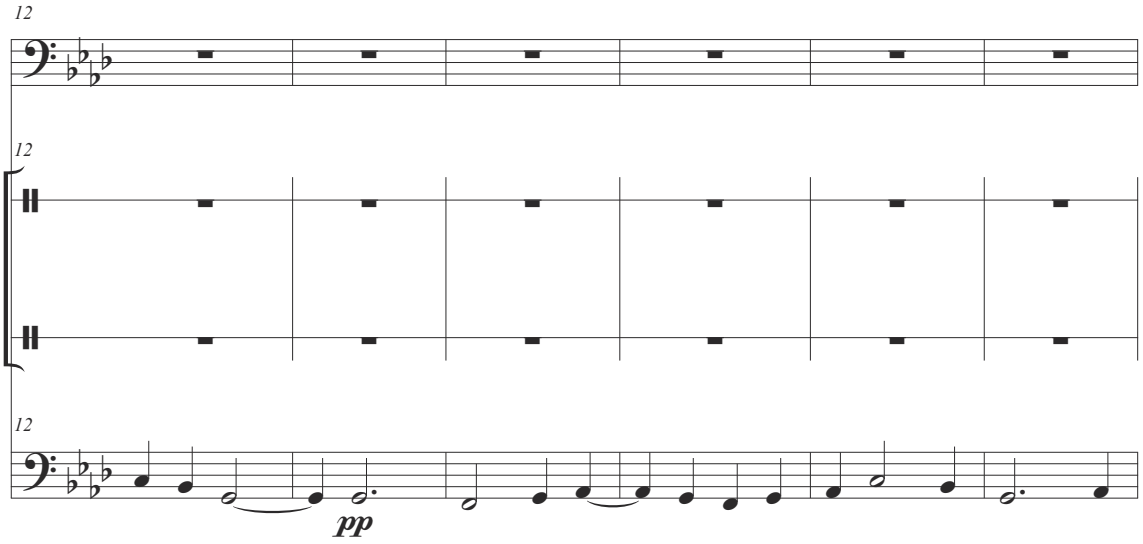
Score

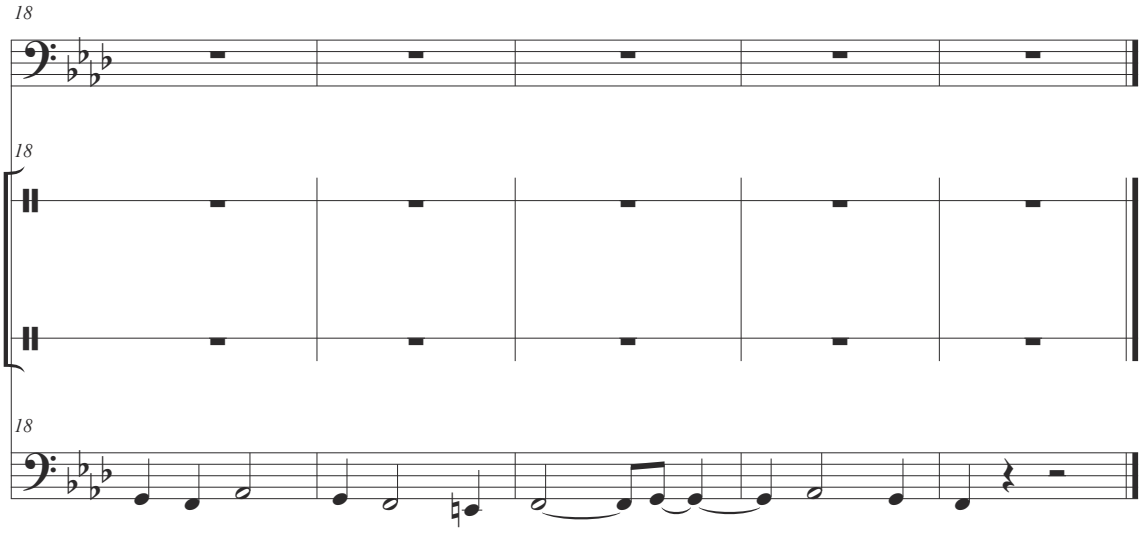
Genghis Khan (1950)

(Cue 15)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:53:39–00:55:00)




12
12
12
pp

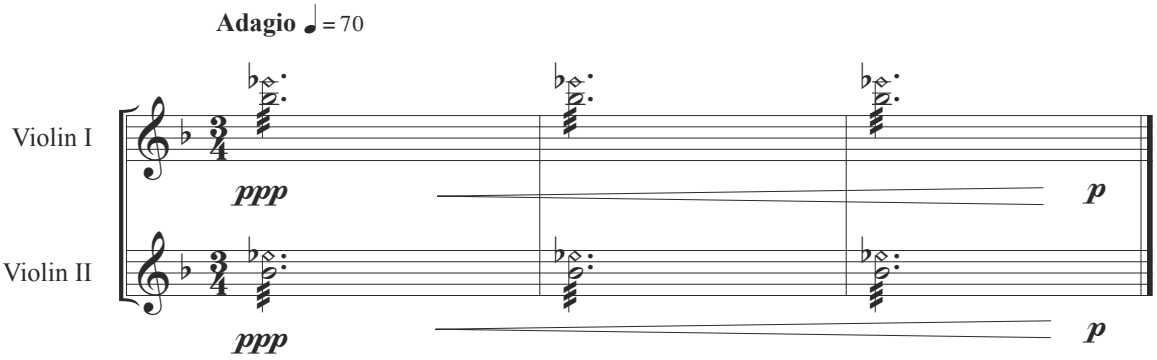

18
18
18

Score

Genghis Khan (1950)

(Cue 16)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:56:02–00:56:10)

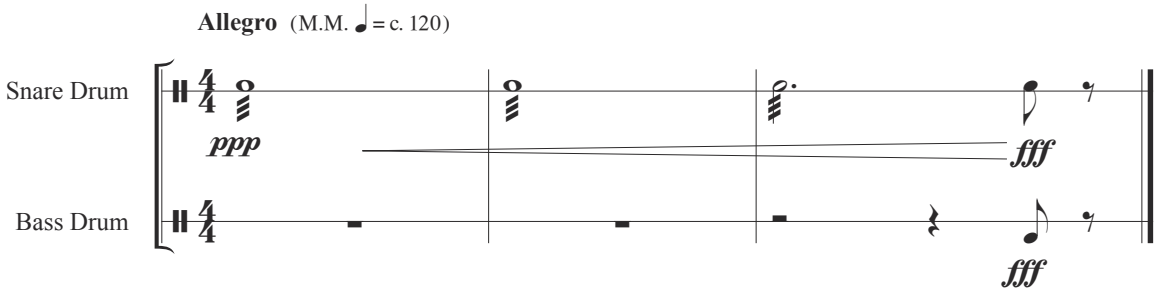


Score

Genghis Khan (1950)

(Cue 17)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:09:24–01:09:30)



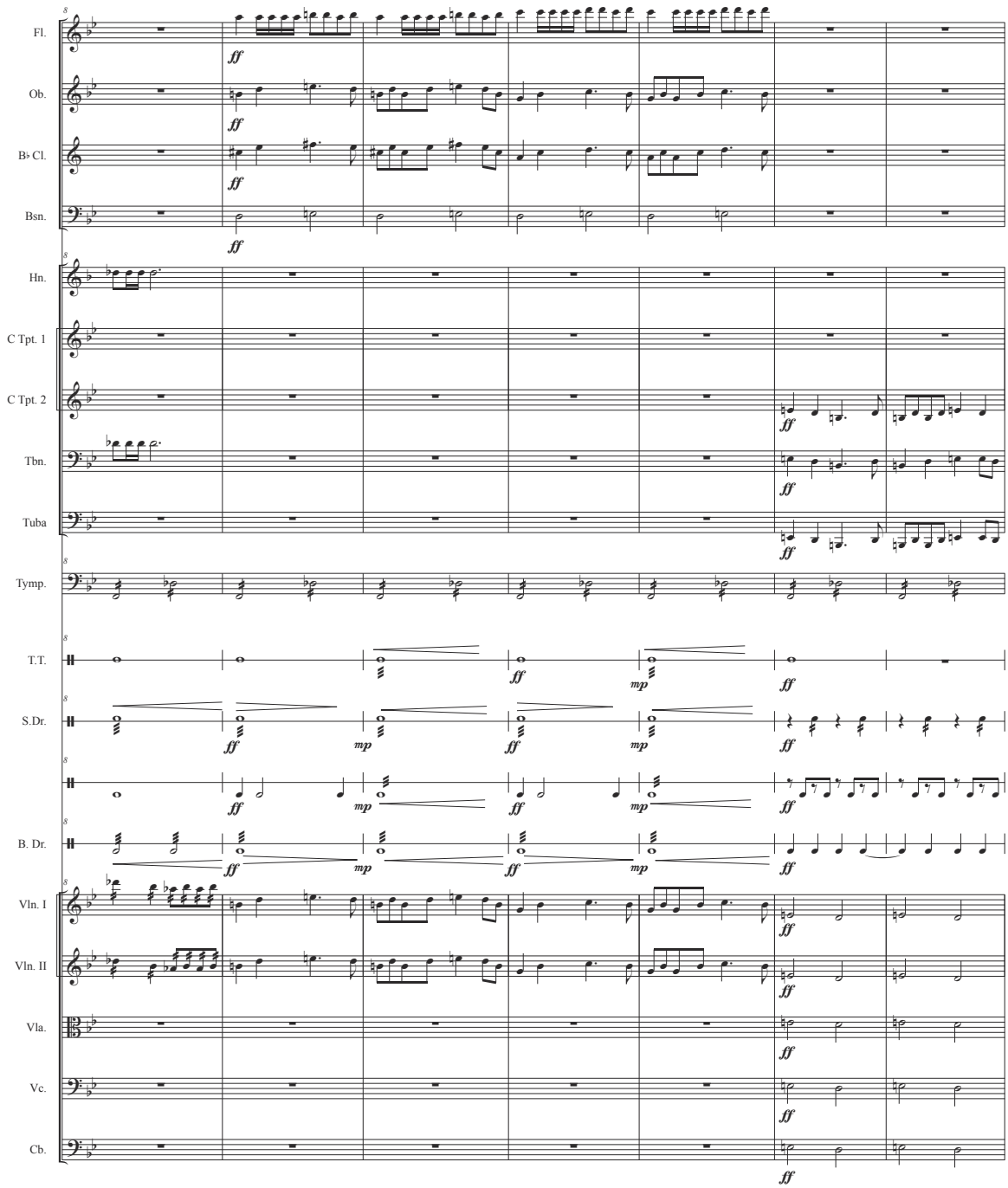
Score

Genghis Khan (1950)

(Cue 18)

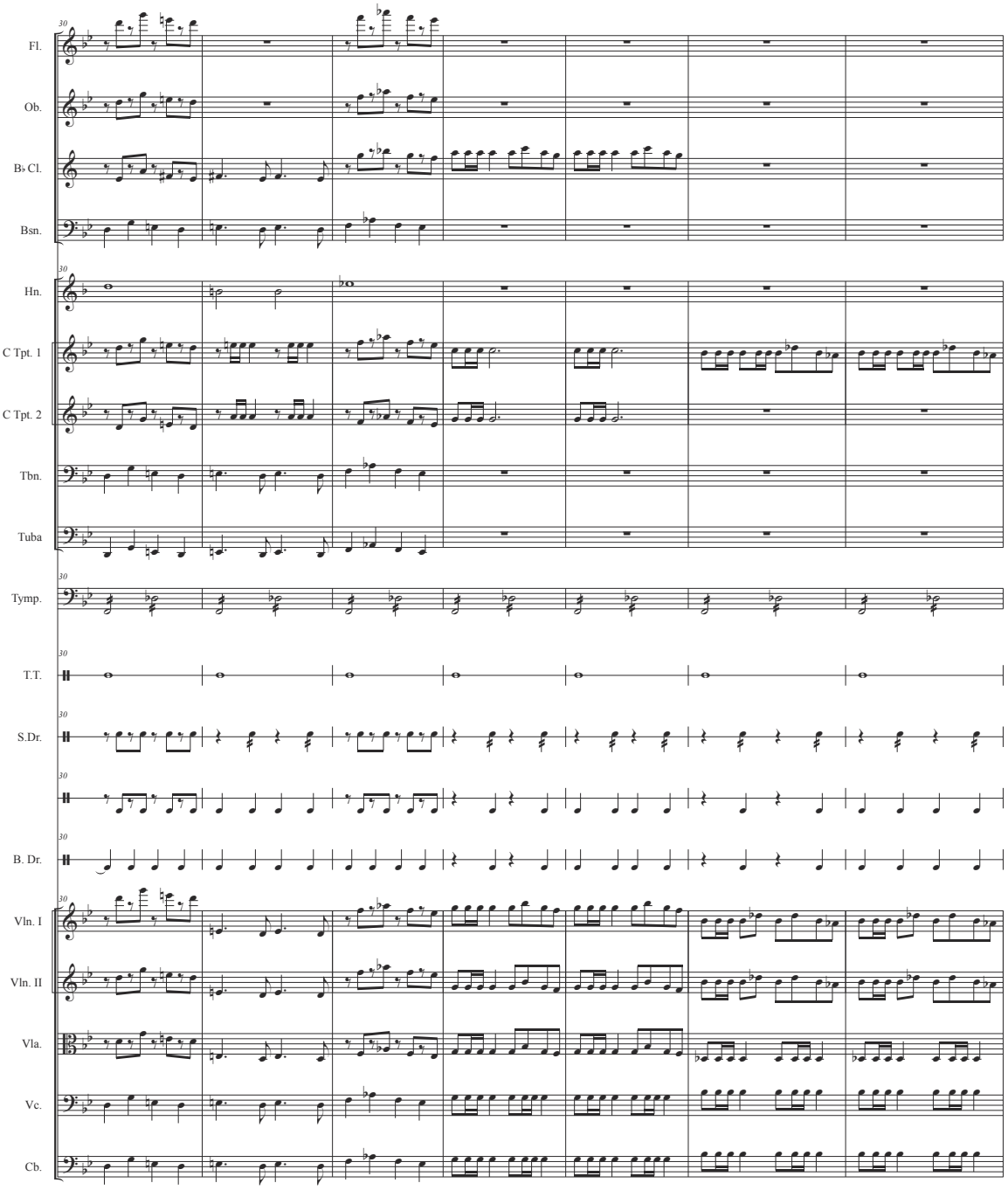
Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:11:39–01:15:47)




Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


15
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
f
mp


22
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

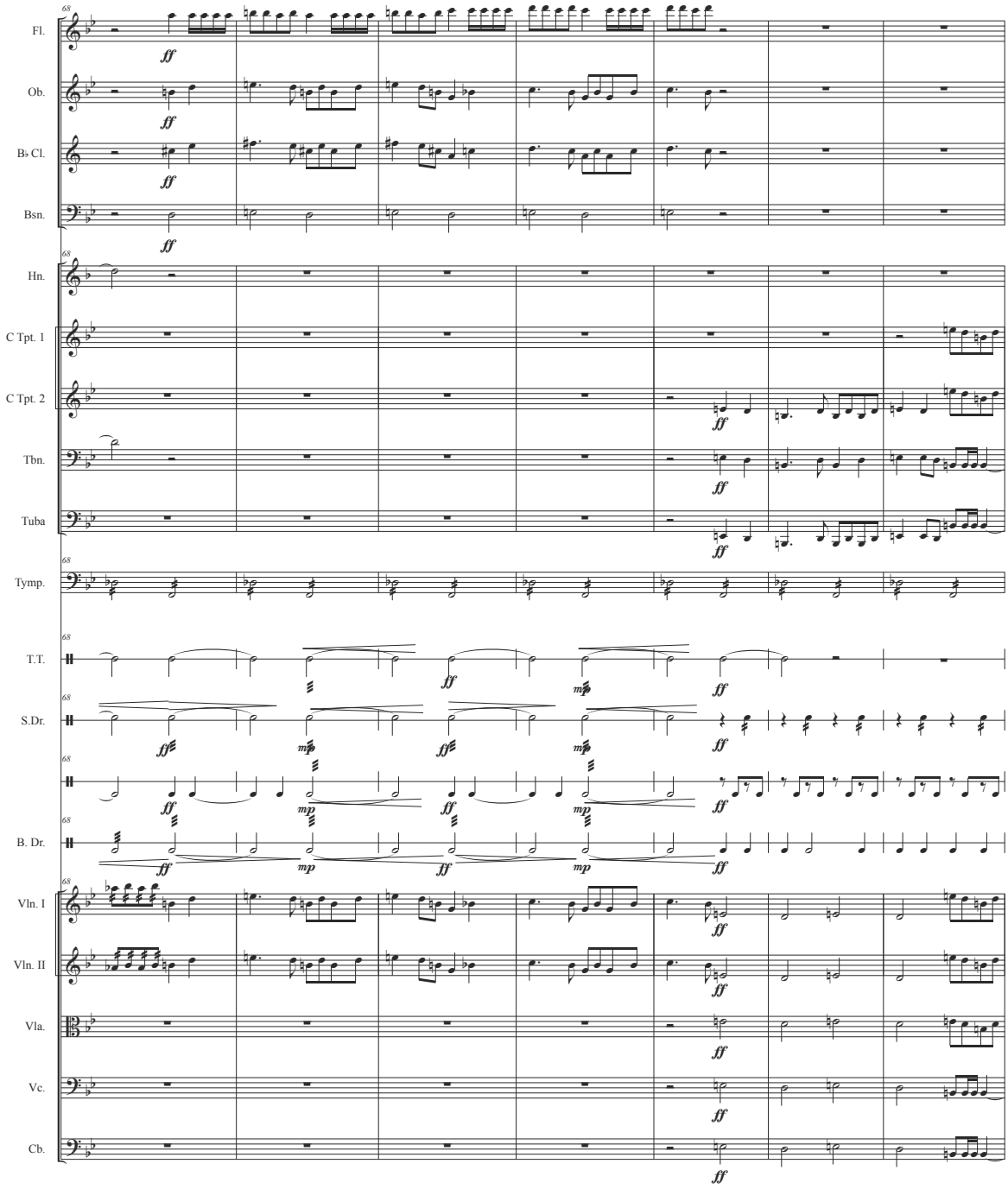

30
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


37
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


45
Fl.
Ob.
B♭ Cl.
Bsn.
45
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
45
Tymp.
45
T.T.
45
S.Dr.
45
45
B. Dr.
45
Vln. I
Vln. II
Vla.
Vc.
Cb.


54
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


61
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
75
ff


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


97
Fl.
Ob.
B♭ Cl.
Bsn.
97
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
97
Tymp.
97
T.T.
97
S.Dr.
97
97
B. Dr.
97
Vln. I
Vln. II
Vla.
Vc.
Cb.

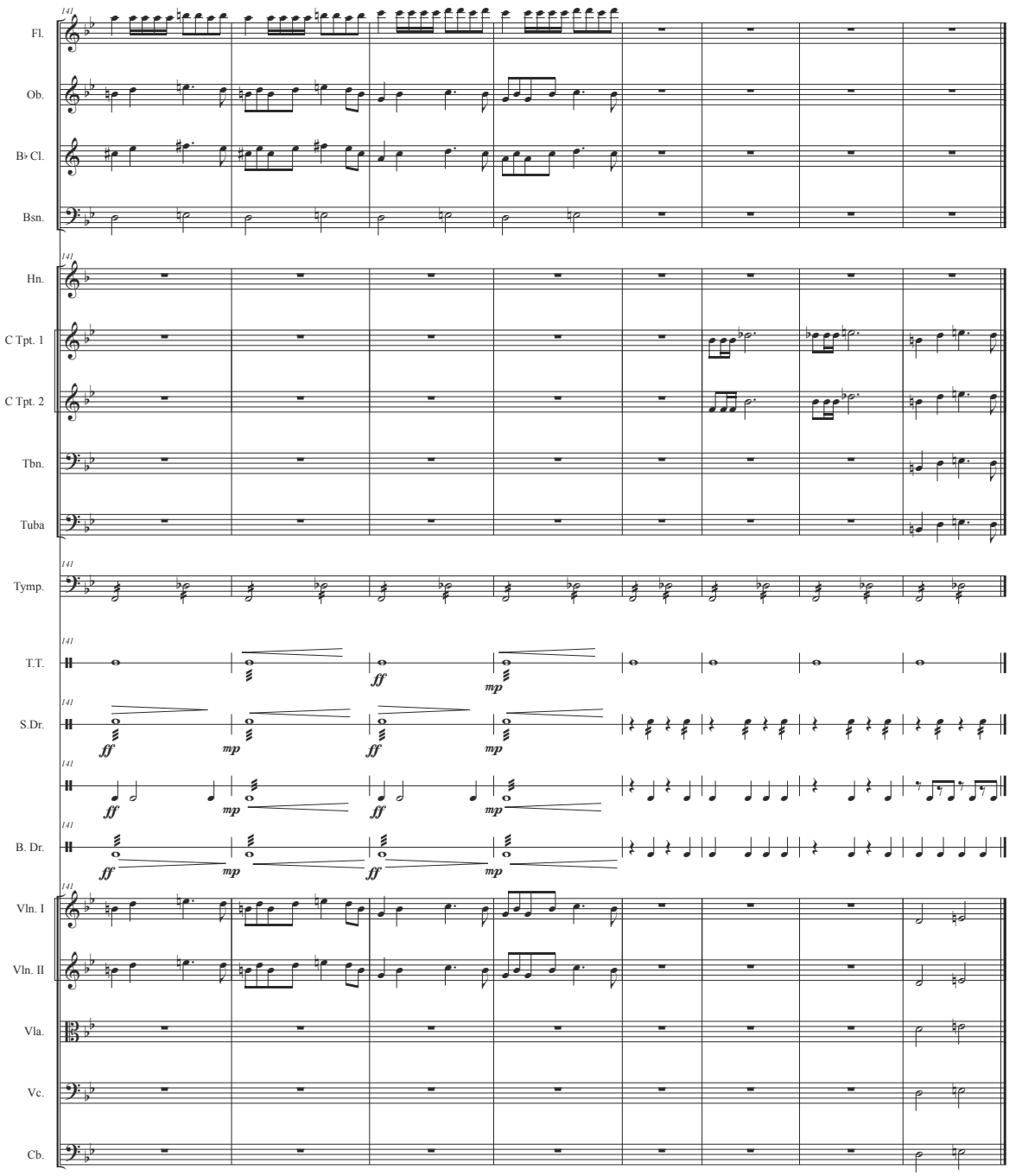

105
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f


112
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mp


119
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff


127
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


134
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.


141
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt. 1
C Tpt. 2
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mp

Score

Genghis Khan (1950)

(Cue 19, End Title)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:15:47–01:17:03)




17
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
3


rit.
29
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Tymp.
T.T.
S.Dr.
B. Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
fff

Score

Apat na Alas (Four Aces), 1950

(Cue 1)

Music: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:00:02–00:00:47)



Score

Apat na Alas (Four Aces), 1950

(Cue 2)

Music: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:02:06–00:03:19)

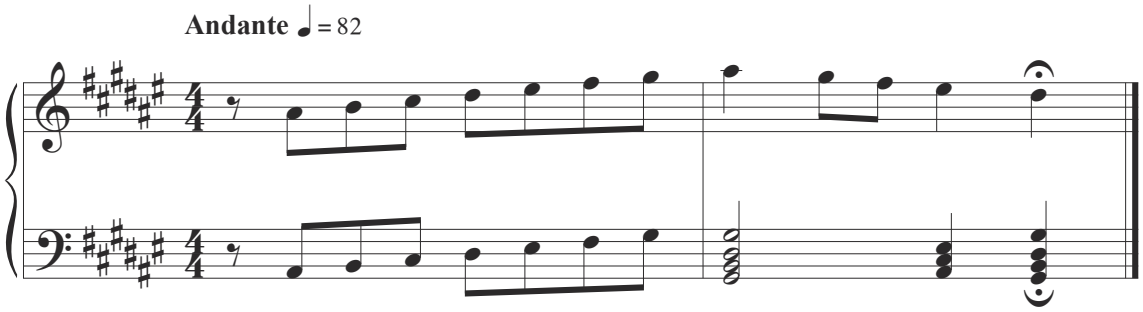


Score

Apat na Alas (Four Aces), 1950

(Cue 3)

Music: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:04:09–00:04: 17)



Score

Apat na Alas (Four Aces), 1950

(Cue 4)

Music: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:06:17–00:07:23)




17
17
pp
pp
25
25
32
32


39
lunga
39
lunga
lunga
47
(00:24:43)
47
pizz.

Score

Apat na Alas (Four Aces), 1950

(Cue 5)

Music: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:08:23–00:08:49)



Score

Apat na Alas (Four Aces), 1950

(Cue 6)

Music: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:12:26–00:13:12)

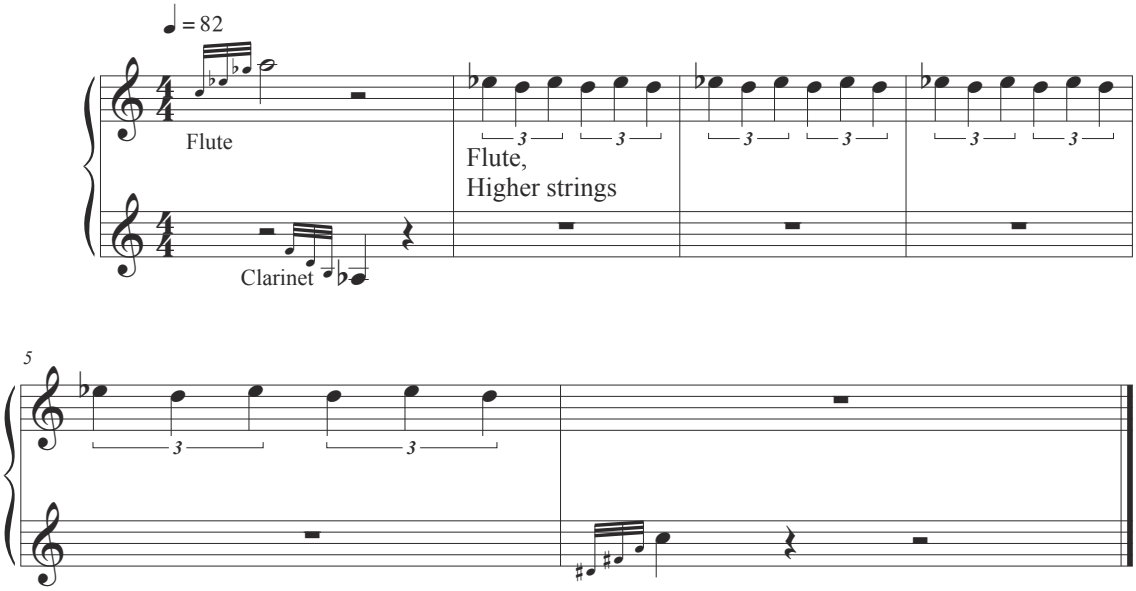


Score

Apat na Alas (Four Aces), 1950

(Cue 7)

Music: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:15:30–00:15:52)



Score

Apat na Alas (Four Aces), 1950

(Cue 8)

Music: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:16:56–00:17:15)

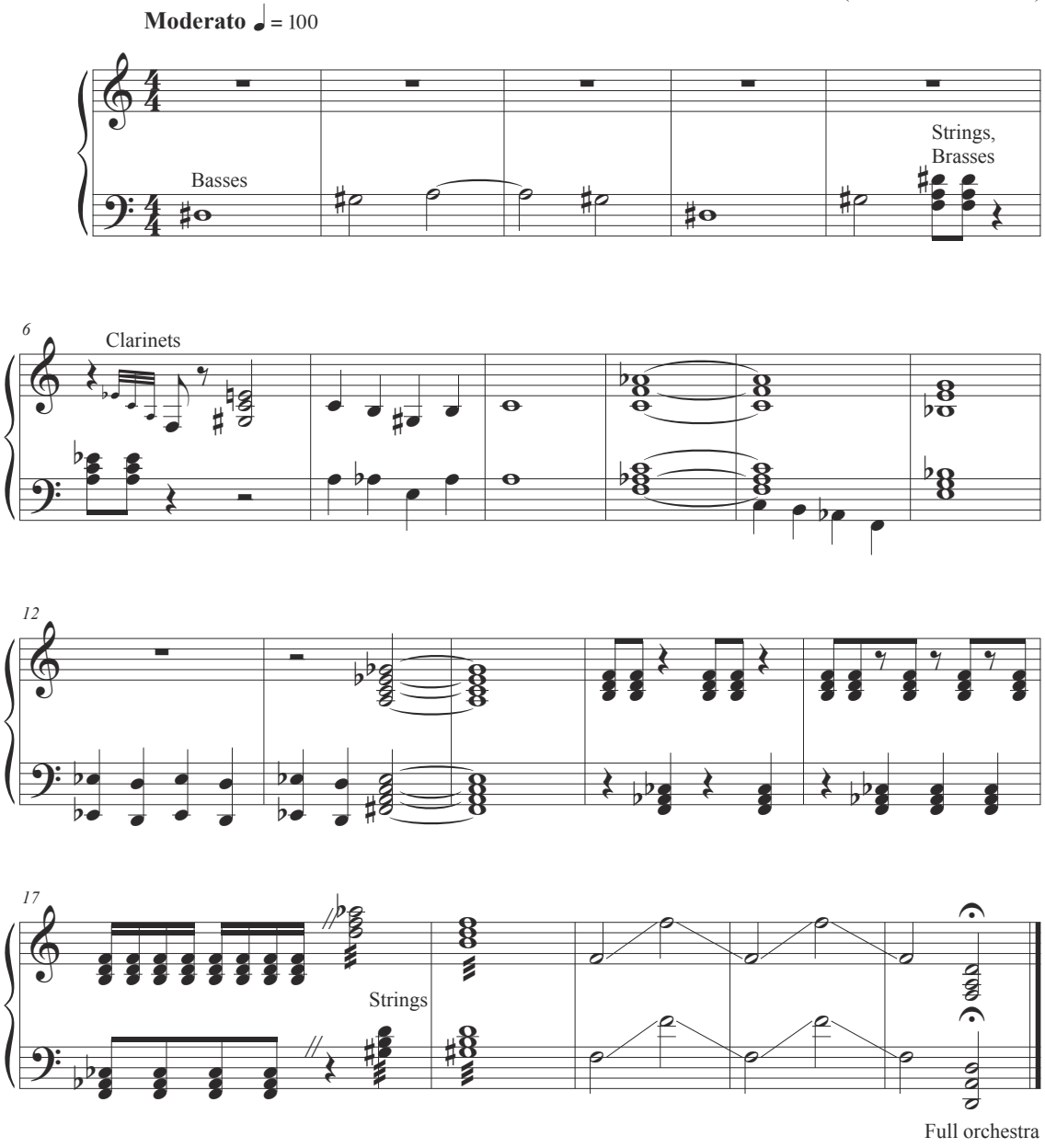


Score

Apat na Alas (Four Aces), 1950

(Cue 9)

Music: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:22:17–00:23:30)



The following three quotations are from *Firebird Suite,* (1919) by Igor Stravinsky.[248] The excerpts utilized for the film are, 1) *Appearance of the Firebird, Pursued by Prince Ivan* (Fig. 53)*,* 2) *Infernal Dance of All Kastschei's Subjects* (Fig. 54)*,* and 3) *Disappearance of Kastschei's Palace and Magical Creations* (Fig. 56).



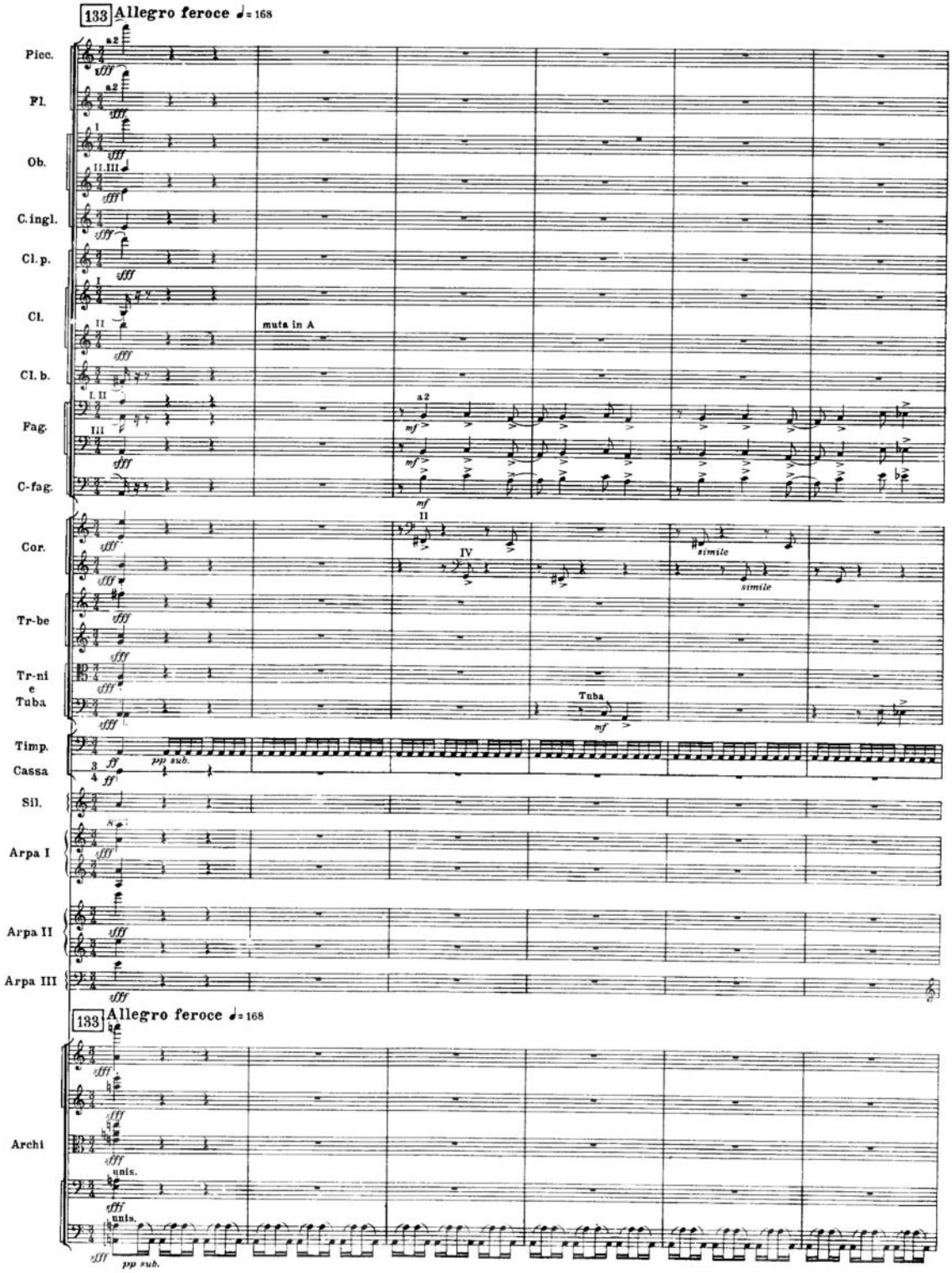
[248] Igor Stravinsky, "Firebird Suite." (IMSLP*,* London: & W. Chester, 1919/1920), last modified, January 16, 2011, accessed December 12, 2017, https://imslp.org/wiki/Special:ReverseLookup/523783.


8
Fl.
Ob.
Cl.p.
Cl.
P-tti
baccb. di Timp.
colli vergi
non troppo al
Arpa I
Arpa II
Arpa III
8
V-ni I
V-ni II
V-le
V-c.
C-b.
ord.
cresc.
ord, arco
arco
più f
ancore più f
pizz.
flautando
poco cresc.
(trem.)
senza sord.

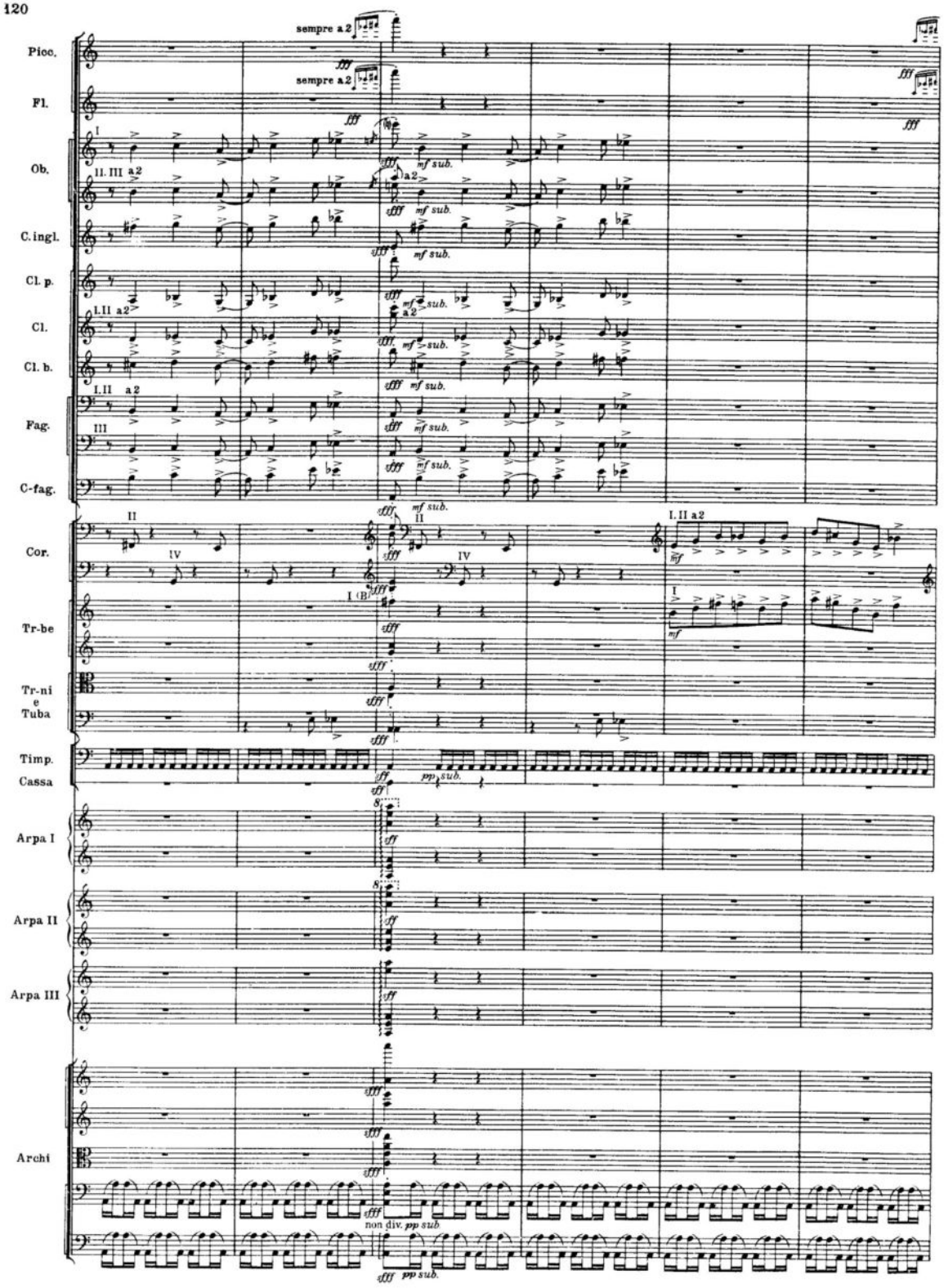

9
I
II
Fl.
Ob.
Cl.p.
Cl.
Fag.
II.III
Tr-lo
P-tti
Cel.
Arpa I
Arpa II
Arpa III
V-ni I
V-ni II
V-le
V-c.
C-b.
p
mf
mp
pp
p non cresc.
mp non cresc.
non cresc.
sempre non cresc.
mp gliss.
sol♮
glis. non cresc.
do♮, re♭, mi♭, fa♮, sol, la♮, si♮,
p poco a poco dimin.
tremolo
a punta d'arco

ПОГАНЫЙ ПЛЯС КАЩЕЕВА ЦАРСТВА

Infernal Dance of All Kastchei's Subjects




134
Picc.
Fl.
Ob.
C.ingl.
Cl. p.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Cassa
Arpa I
Arpa II
Arpa III
Archi
(A) a2
a2
II solo en dehors
II solo
Tuba
fff
mf sub.
sub. meno f
pp sub.
non div.
134


120
Picc.
Fl.
Ob.
C. ingl.
Cl. p.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Cassa
Arpa I
Arpa II
Arpa III
Archi
sempre a 2
mf sub.
non div. pp sub


135
Picc.
Fl.
Ob.
C. ingl.
Cl. p.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Cassa
Arpa I
Arpa II
Arpa III
135
Archi
a2
a2 sempre
p sub.
mf sub.
poco a poco cresc.
non div.
ten.

КАРТИНА II

ИСЧЕЗНОВЕНИЕ КАЩЕЕВА ЦАРСТВА, ОЖИВЛЕНИЕ ОКАМЕНЕЛЫХ ВОИНОВ, ВСЕОБЩЕЕ ЛИКОВАНИЕ

TABLEAU

Disappearance of Kastchei's Palace and Magical Creations, Return to Life of the Petrified Knights, General Rejoicing



Score

Apat na Alas (Four Aces), 1950

(Cue 10)

Music: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(00:57:33–00:58:06)



Score

Apat na Alas (Four Aces), 1950

(Cue 11, End Title)

Music: Francisco Buencamino Jr.
Transcription: Crisancti Macazo
(01:09:19–01:10:16)



Score

Señorito (Spoiled Brat), 1953

(Cue 1, Main Title)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:00:20–00:01:39)




21
24
27
31
36


39
44
49
54

Score

Señorito (Spoiled Brat), 1953

(Cue 2)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:01:39–00:03:50)



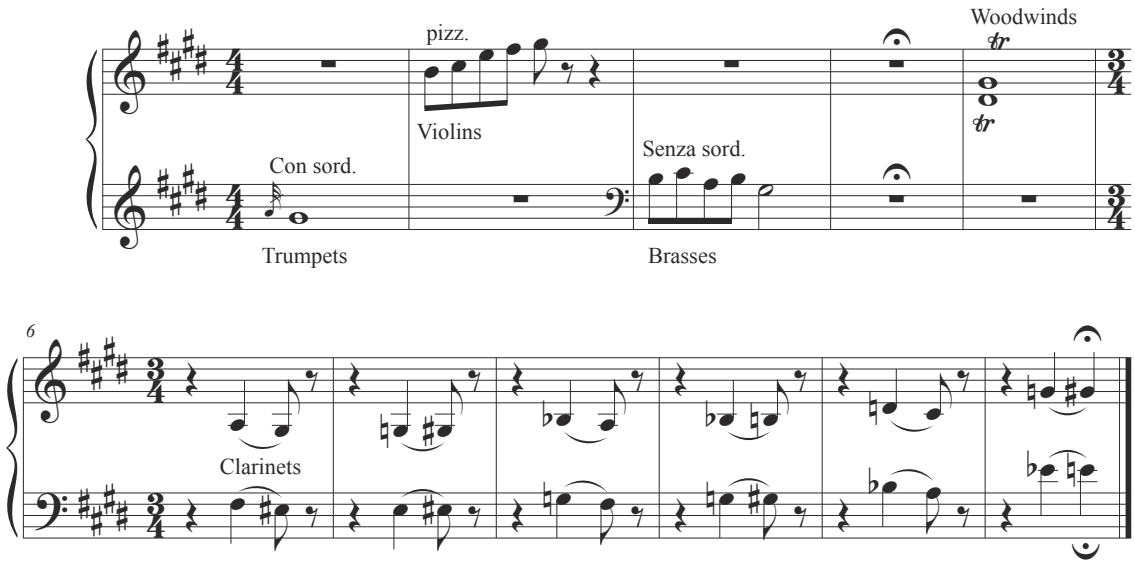

15
3
3
18
six times
22
27

Score

Señorito (Spoiled Brat), 1953

(Cue 3)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:04:31–00:04:55)

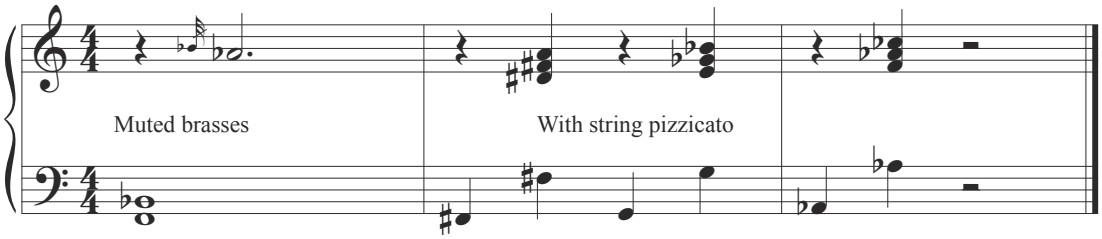


Score

Señorito (Spoiled Brat), 1953

(Cue 4, Reprise as Cue 7)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:08:33–00:08:39)
(00:16:24–00:16:29)



Score

Señorito (Spoiled Brat), 1953

(Cue 5)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:11:59–00:12:01)



Score

Señorito (Spoiled Brat), 1953

(Cue 6)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:14:33–00:14:42)



Score

Señorito (Spoiled Brat), 1953

(Cue 8)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:19:33–00:20:16)




11
15
19

Score

Señorito (Spoiled Brat), 1953

(Cue 9)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:23:02–00:23:23)



Score

Señorito (Spoiled Brat), 1953

(Cue 10)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:24:12–00:27:00)




14
18
22
25

Score

Señorito (Spoiled Brat), 1953

(Cue 11)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:27:06–00:28:47)




13
13
17
17

Score

Señorito (Spoiled Brat), 1953

(Cue 12)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(0032:28–00:34:43)



Score

Señorito (Spoiled Brat), 1953

(Cue 13)

Music: Juan Silos Jr.
Lyrics: Levi Celerio
Transcription: Crisancti Macazo
(00:37:39–00:41:24)




21
wa - ga ngang tu - nay, ka - hit ha - na - pin
21
28
ay ma - hi - rap ma - kam - tan. Ngu - nit kung
28
35
min - san la - gi mong hi - ni - hin - tay, ku -
35


42
sang la - la - pit ng 'di mo na - la - la - man.
Verse 1:
42
49
Eddie:
Wi - ka mo sa a - king gi - liw ang a - king pu - so'y pag - bi - la - ngin,
49
56
da - hil d'yan ay nag - hi - hi - rap ang pag - su - yo kong
56


Verse 2: Aida:
62
a - la - nga - nin.
Na wa - ri ay 'di ko gus - to ang u -
69
ga - li mo se - ño - ri - to,
pu - so ko'y ma - bi -
3
75
Eddie and Aida
bi - hag mo kung ang bis - yo mo'y mag - ba - ba - go.
Ay,


82
ang pag - i - big ma - hi - wa - ga ngang tu - nay,
3
89
ka - hit ha - na - pin ay ma - hi - rap ma - kam - tan.
96
Male chorus
Ngu - nit kung min - san la - gi mong hi - ni - hin -



Verse 3: [Eddie]
Kung 'yan lang ang s'ya mong ibig,
ay susundin ko ang 'yong nais,
makamtan lamang ang langit
ng pagsuyo mong may pang-akit.

Verse 4: [Aida]
Kay inam ng naisip mo
kung tuluyan kang magbabago,
tingnan ko kung susundin mo
ang hangarin ko, Señorito.

Refrain:
[Male chorus]
Ay ang pag-ibig, mahiwaga ngang tunay,
kahit hanapin ay mahirap makamtan.
[Eddie and Aida]
Ngunit kung minsan lagi mong hinihintay
kusang lalapit ng 'di mo nalalaman.

Score

Señorito (Spoiled Brat), 1953

(Cue 14)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:41:27–00:42:17)



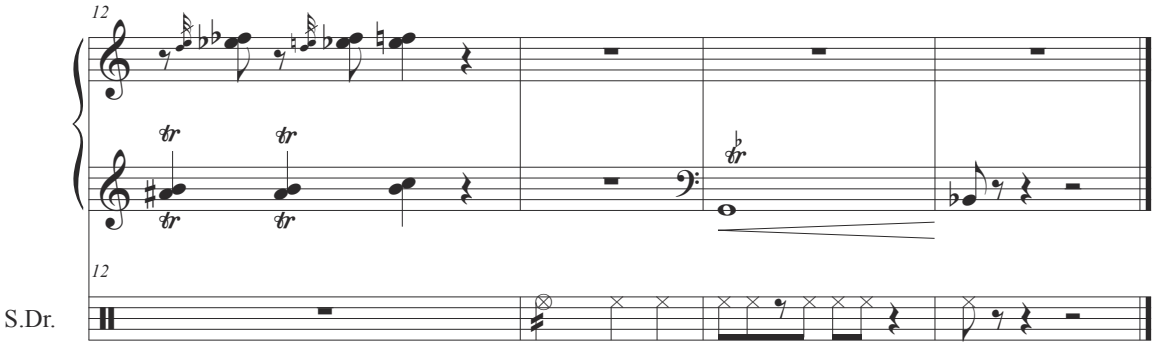
Score

Señorita (Spoiled Brat), 1953

(Cue 15)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:44:41–00:45:19)




12
12
S.Dr.

Score

Señorito (Spoiled Brat), 1953

(Cue 16)

Music: Juan Silos Jr,
Transcription: Crisancti Macazo
(00:45:21–00:47:33)




11
15
19
3
3
22


24
Vivace ♩ = 130
27
30
33
36


40
45

Score

Señorito (Spoiled Brat), 1953

(Cue 17)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:49:15–00:51:15)




22
27
33

Score

Señorito (Spoiled Brat), 1953

(Cue 18)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:52:41–00:52:47)



Score

Señorito (Spoiled Brat), 1953

(Cue 19)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:56:36–00:57:18)



Score

Señorito (Spoiled Brat), 1953

(Cue 20)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:02:03–01:03:07)



Score

Señorito (Spoiled Brat), 1953

(Cue 21)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:05:53–01:06:23)



Score

Señorito (Spoiled Brat), 1953

(Cue 22)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:06:23–01:09:25)




16
20
24
28
32


36
40
44
48
52


56
60
65
70
74
3
3

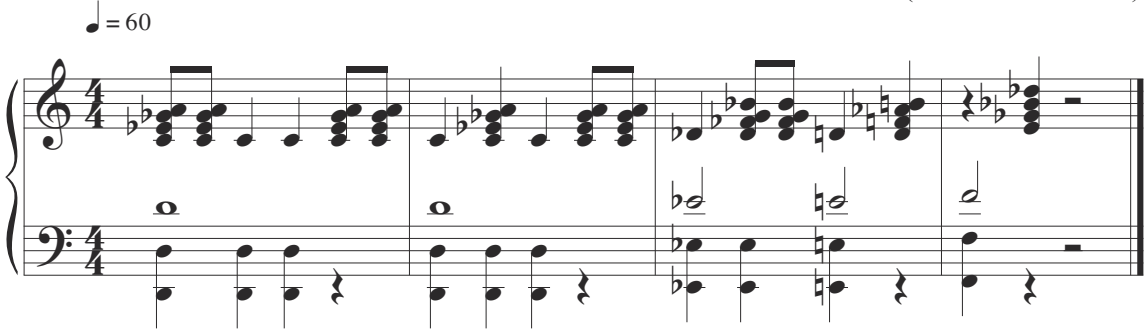

77
81
85

Score

Señorito (Spoiled Brat), 1953

(Cue 23)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:10:14–01:10:37)



Score

Señorito (Spoiled Brat), 1953

(Cue 24)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:14:07–01:14:46)



Score

Señorito (Spoiled Brat), 1953

(Cue 25)

Music: Juan Silos Jr.
Lyrics: Levi Celerio
Transcription: Crisancti Macazo
(01:14:57–01:17:35)




14
Soprano
Refrain: Ay, ang pag - i - big ma - hi -
14
Soprano
21
wa - ga ngang tu - nay, ka - hit ha - na - pin
21
28
ay ma - hi - rap ma - kam - tan. Ngu - nit kung
28


35
min - san la - gi mong hi - ni - hin - tay, ku -
35
42
sang la - la - pit ng 'di mo na - la - la - man.
Verse 1:
42
[Flashback]
Eddie:
49
Wi - ka mo sa a - king gi - liw ang a - king pu - so'y pag - bi - la - ngin,
49
Rondalla


56
da - hil d'yan ay nag - hi - hi - rap ang pag - su - yo kong
56
62
Aida:
a - la - nga - nin. Na wa - ri ay 'di ko gus - to ang u -
62
69
ga - li mo se - ño - ri - to, pu - so ko'y ma - bi -
69
3


75
Eddie and Aida
bi - hag mo kung ang bis - yo mo'y mag - ba - ba - go. Ay,
75
82
[End of flashback] Soprano
ang pag - i - big ma - hi - wa - ga ngang tu - nay,
82
Orchestra
3
89
ka - hit ha - na - pin ay ma - hi - rap ma - kam - tan.
89


96
Ngu - nit kung min - san la - gi mong hi - ni - hin -
96
103
tay, ku - sang la - la - pit ng 'di mo na -
103
110
la - - - - - la
110

Score

Señorito (Spoiled Brat), 1953

(Cue 26)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:23:01–01:23:47)



Score

Señorito (Spoiled Brat), 1953

(Cue 27)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:26:34–01:26:37)



Score

Señorito (Spoiled Brat), 1953

(Cue 28, End Title)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:34:46–01:35:06)



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955
(Cue 1, Main Title)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:00:26–00:01:59)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955




24
27
29
tr
tr
33

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

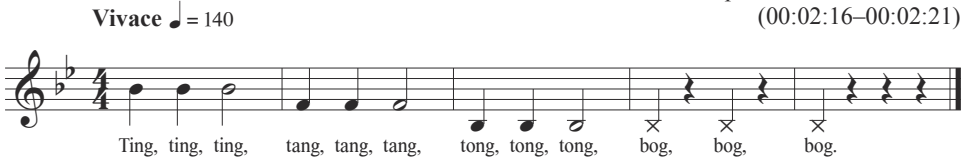


Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 2)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:02:16–00:02:21)

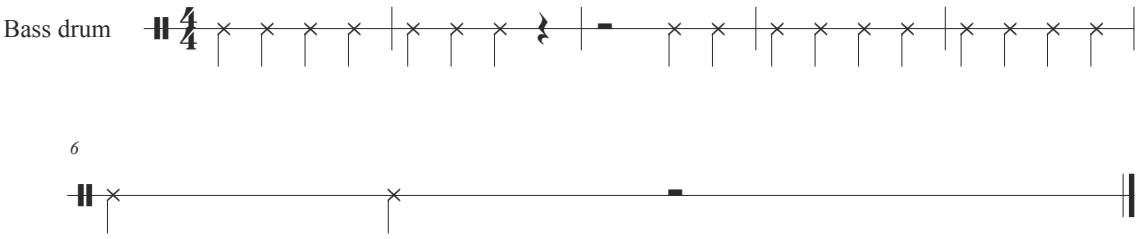


Score

Pilipino Kostum– No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 3)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:06:25–00:06:40)



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 4)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:07:24–00:07:45)



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 5)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:07:47–00:08:21)



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955
(Cue 6)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcrition: Crisancti Macazo
(00:08:22–00:09:32)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 7)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:10:35–00:11:19)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 8)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:11:23–00:11:50)



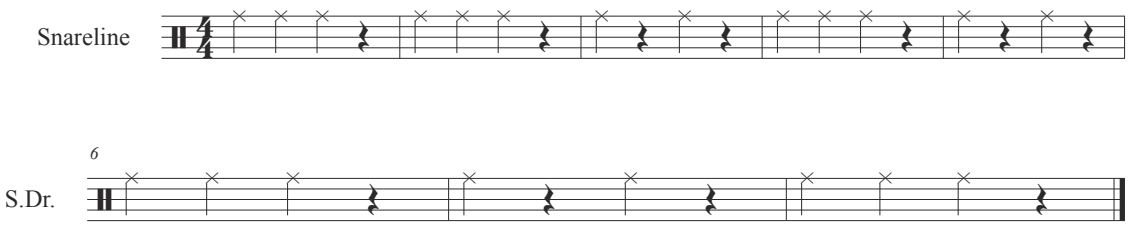
Score

Pilipino Kostum – No Touch!
(Filipino Costum – No Touch!), 1955

(Cue 9)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:11:52–00:12:13)

[Vamp]



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 10)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:12:16–00:12:53)



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 11)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:14:22–00:17:14)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 12)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:17:00–00:18:19)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 13–14)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:19:37–00:19:39;
00:20:22–00:20:29)



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955
(Cue 15)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:22:14–00:23:42)



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955
(Cue 16–17)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:24:26–00:25:00)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955
(Cue 18)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:31:19–00:35:24)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955




42
Flute
Bassoon
Muted trumpets
Strings
48
Violins
53
Flute
Winds
Strings and brasses
58
Flute
Bassoon
Muted trumpets

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

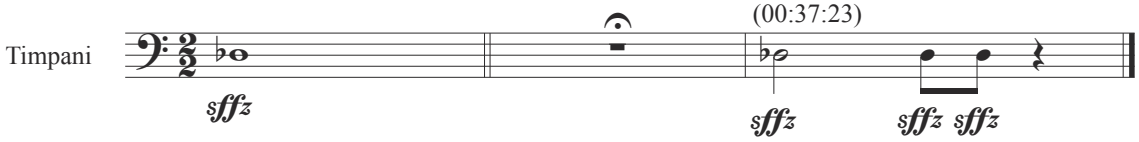


Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 19–20)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:36:47–00:36:48
00:37:23–00:37:29)



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 21)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:41:26–00:41:47)



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 22)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:45:00–00:47:15)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955
(Cue 23)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Lyrics: Levi Celerio
Transcription: Crisancti Macazo
(00:49:22–00:52:07)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955




23
hu - pa, ang u - kol di - to ay ti - ngi - nan la - mang
23
29
at "no touch!" Ang ba - ngus wa - la ng
29

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955






47
na!
Ka - ya kung a - yaw mong ma - to - das,
47
52
sa i - tak na u - bod ng ta - las, ang Pi - li - pi - no
52

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955




66
sen - so, kung ang u - ga - li ay an - ti - go? Li - gaw– ti - ngin ay bu - nga
66
70
ng pa - nga - rap na pa - nay ha - ngin. Ka - ya wa - la ta - yong prog -
70

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955




83
i - nit ng a - raw. Ang pi - sil sa pa - lad mo'y sak - sing tu - nay ang su - yu - an.
83
88
Ka - hit a - ko ay ma - pa - ha - mak, ng da - hil sa a - king pag -
88


92
li - ngap, ba - ya - an mong 'di ko sun - din ang na - is mong "no
3
96
Ang ha - rot sa su - yu - an ay may pu - song sa -
touch!"
Rondalla


102
la - wa - han.
Kung a - ko ang su - sun - din ang
102
108
i - big ko'y li - gaw por - mal!
Da - li - say
108
Big band


113
Ang Pi-li-
ang a-king pag-li-ngap, ma-na-lig kang hin-di ku-ku-pas.
113
117
pi-no kos-tum ay a-ting sun-din "no
117
Rondalla


123
touch!"
123
Muted trumpets
Bass clarinet
127
127

Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 24)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(00:54:05–00:54:23)



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 25)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(01:04:48–01:07:56)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955




43
48
Rondalla
53
60
66

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955




98
103
Rondalla,
Big band
107
111
115

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 26)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(01:07:58–01:11:16)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955




60
65
69
74
79
3

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

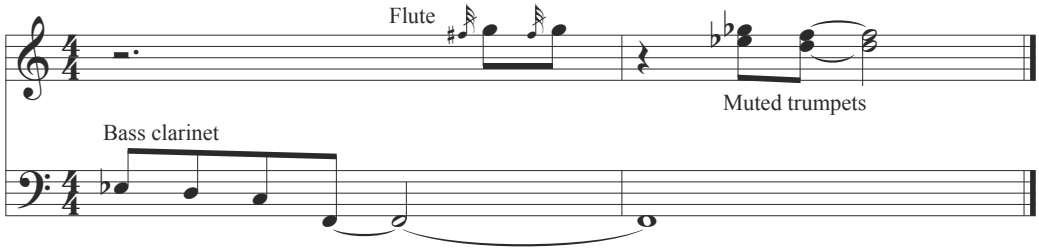



112
116
122

Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955
(Cue 27)

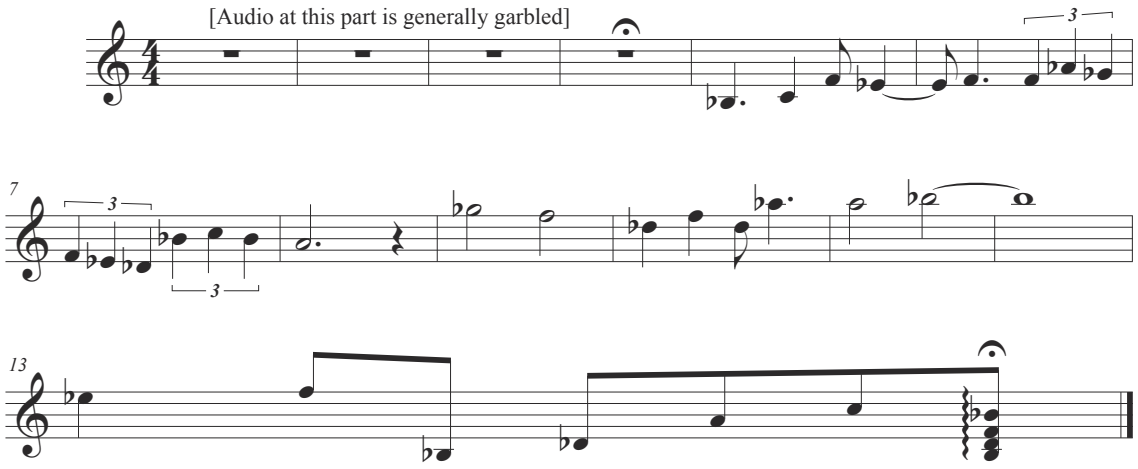
Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(01:12:32–01:12:37)



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955
(Cue 28)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(01:12:44–01:13:45)



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955
(Cue 29)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(01:18:15–01:20:15)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 30)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(01:22:01–01:22:36)



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 31)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(01:24:27–01:26:00)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955
(Cue 32)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(01:26:05–01:26:40)



Score

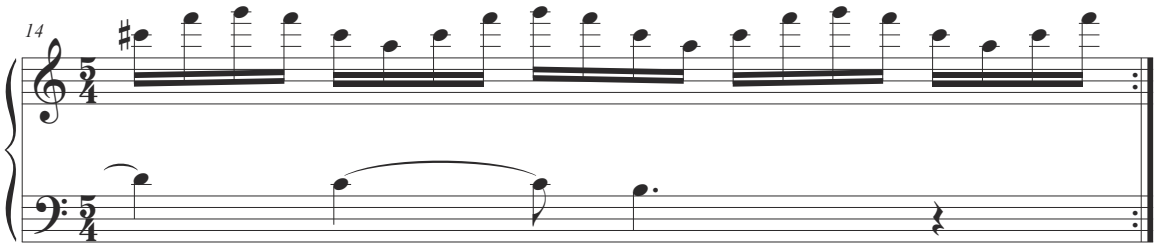
Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 33)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(01:28:10–01:29:24)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955



Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 34)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(01:30:28–01:30:39)

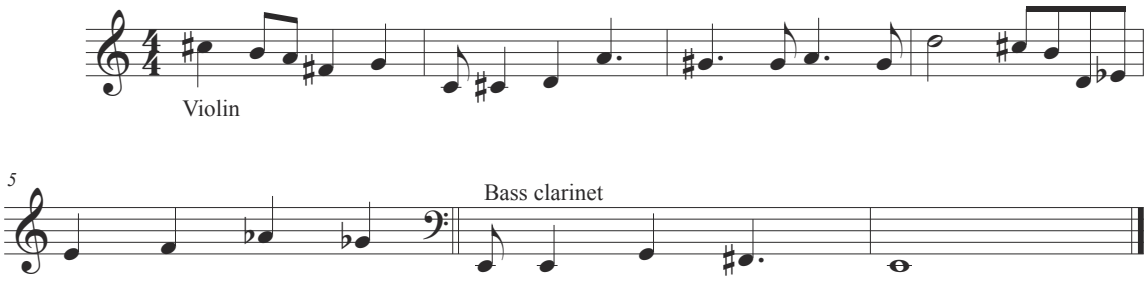


Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 35)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(01:30:41–01:31:09)

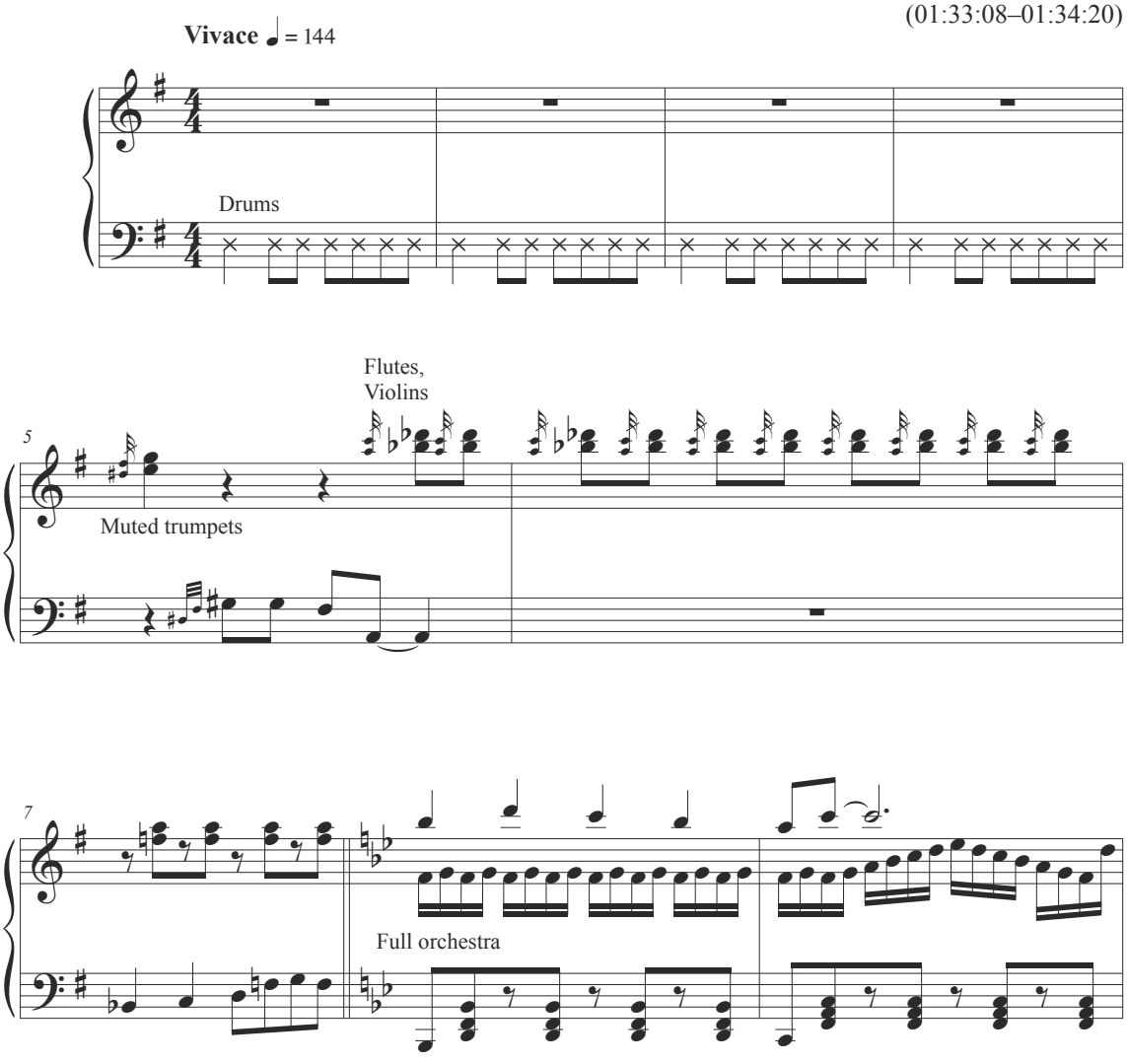


Score

Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955

(Cue 36, End Title)

Music: Francisco Buencamino Jr.
Score and Arrangement:
Restie Umali and Neo Ragas
Transcription: Crisancti Macazo
(01:33:08–01:34:20)



Pilipino Kostum – No Touch!
(Filipino Custom – No Touch!), 1955




24
28
33

***Krus na Kawayan* (Bamboo Cross), 1956**

Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 1, Main Title)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(00:00:51–00:03:09)




7
7
9
9
12
12

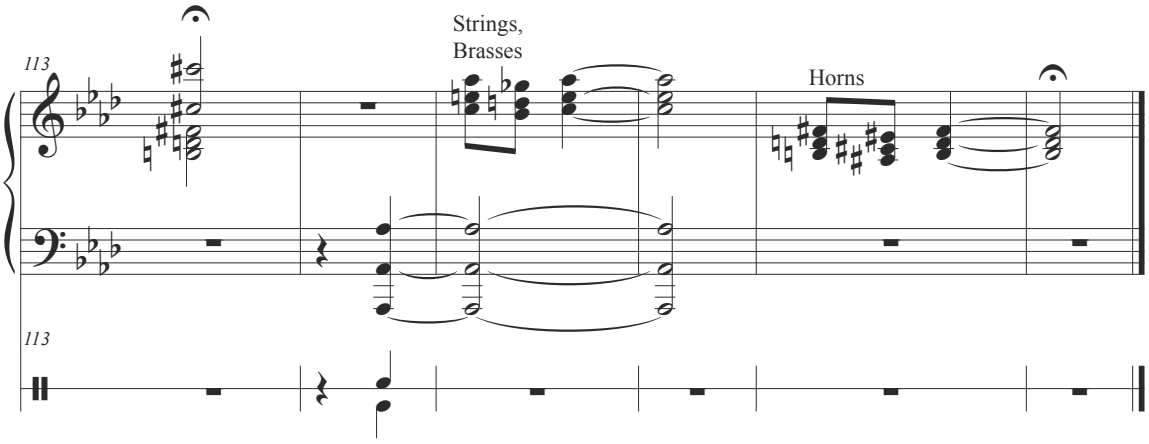

15
15
22
22
29
29


36
36
43
43
49
49


54
54
59
Violins
Winds
59
64
64


70
70
77
77
84
84


90
90
98
98
3
3
105
Strings,
Brasses
Horns
Violins
105


113
Strings,
Brasses
Horns
113

Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 2)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(00:04:04–00:18:48)




13
arco
Strings
Muted trumpet
16
Horns
Clarinets
20
24


26
Muted trumpet
29
32
Violins
Bass instruments
Horns
36


40
45
52
Strings
57
Piccolo,
Flute


63
Muted trumpet
pizz.
pizz.
67
3
arco
Strings
Muted trumpet
70
Horns
Clarinets
74


79
Piccolo,
Flute
Strings
85
Muted
trumpet
90
pizz.
pizz.
93
3
arco
Strings
Horns


Muted trumpet
97
Clarinets
101
Strings
107
113
(00:13:07)

Allegro (M.M. ♩ = 120)

(00:14:56)




135
138
144
149
Strings


154
162
Horn
Strings
168
Oboe
3
Brasses
Contrabass
Trumpet,
Horns [8ve bossa]
174
Adagio ♩ = 70
Strings


180
Winds and brasses
186
Woodwinds
188

Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 3)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(00:22:39–00:26:30)




16
21
27
32

Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 4)

Music: Francisco Buencmino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(00:29:19–00:31:28)



Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 5)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(00:39:21–00:39:53)




8
8


14
14

Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 6)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(00:40:16–00:42:07)

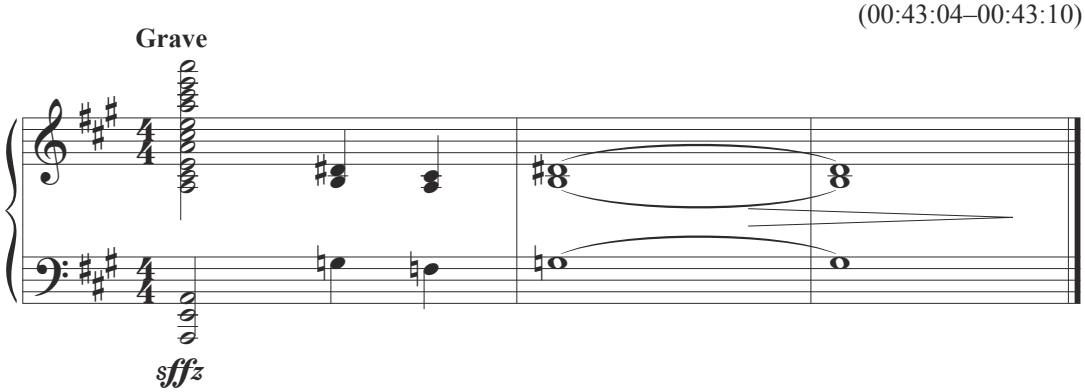


Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 7)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(00:43:04–00:43:10)



Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 8)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(01:02:02–01:02:14)



Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 9)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(01:05:06–01:11:00)




19
Muted trumpet
21
24
27
Violins
Horns
Bass instruments


32
38
44
Strings
Tympani
sfz
Bass instruments
50
Horns


56
61
64
69
Bass drum
f
75
sfz

Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 10)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(01:12:51–01:16:04)




Muted trumpet
17
Clarinets
21
24
3
Muted trumpet
27


30
Violins
Bass instruments
33
Horns
38
43


49

Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 11, 17 [Reprise])

Music: Francisco Buencamino Jr.
Lyrics: Pham Duy
Transcription: Crisancti Macazo
(00:16:05–00:17:11
01:32:18–01:34:18)



* the actual pitch is one degree lower than the written so-fa syllable

Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 12)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(00:18:23–01:20:34)

Adagio




16
Horns
22
27

Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 13)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(01:22:28–01:23:16)



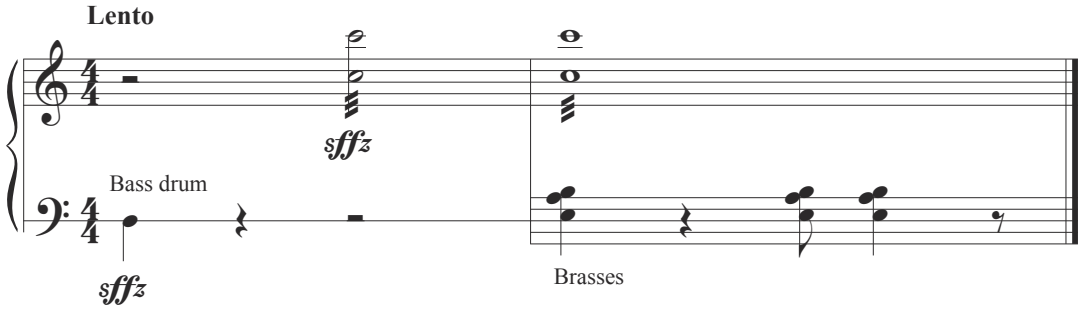

9
12
16

Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 14)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(01:24:55–01:25:01)

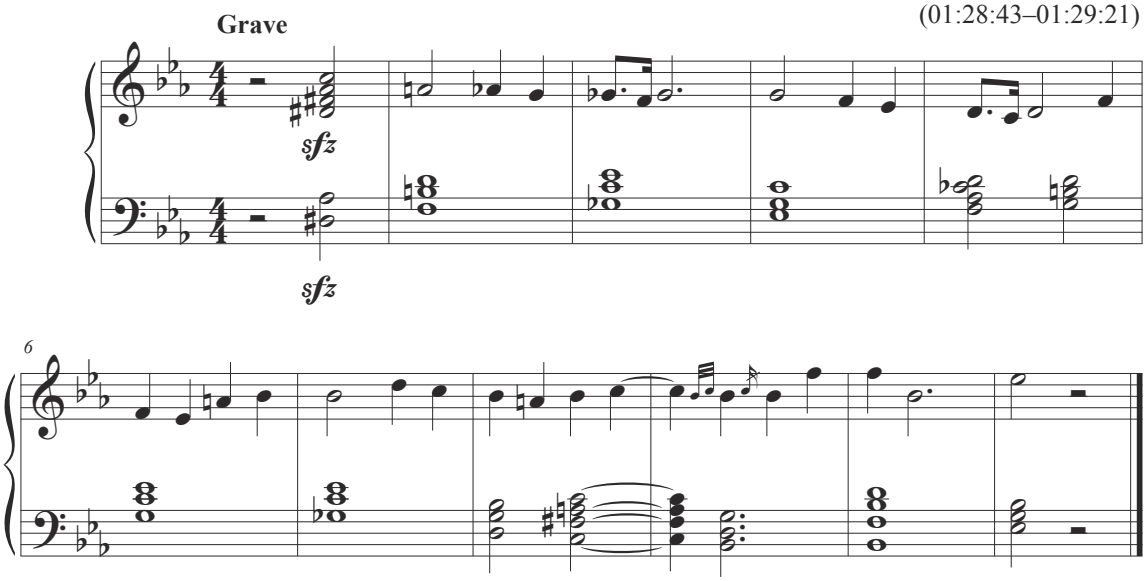


Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 15)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(01:28:43–01:29:21)

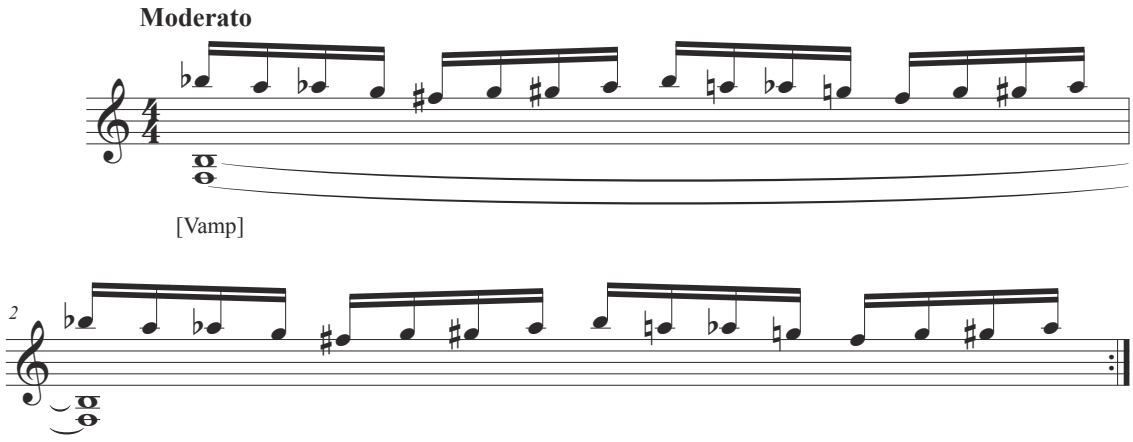


Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 16)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(01:32:06–01:32:16)



Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 18)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(01:34:18–01:39:43)




17
21
23
Muted trumpet
26
Adagio
29
Violins
Horns
Bass instruments


33
37
42
Strings
48
3


53
3
pizz.
pizz.
57
60
3
Strings
arco
Horns
Muted trumpet
2
64
2
Clarintes


68
70
Muted trumpet
73

Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 19)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(01:40:45–01:41:50)



Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 20)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(01:46:25–01:47:24)



Score

Krus na Kawayan (Bamboo Cross), 1956

(Cue 21, End Title)

Music: Francisco Buencamino Jr.
Arrangement: Restie Umali
Transcription: Crisancti Macazo
(01:50:42–01:52:54)




19
26
33
41


50
58
65
73

Score

El Robo (The Bandit), 1957

(Cue 1, Main Title)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:00:22–00:04:16)




11
Winds,
Brasses
11
16
16
21
21
sffz


26
sffz
26
sffz
Trumpets
Flute
32
32
37
37


41
Winds,
Brasses
41
46
46
51
51


56
56
62
62
ff
ff
ff
67
7
3
67

Score

El Robo (The Bandit), 1957

(Cue 2)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:05:36–00:10:12)




22
27
32

Score

El Robo (The Bandit), 1957

(Cue 3)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:10:13–00:11:59)




14
(00:11:17)
Violas
pizz.
Trombone
Contrabass
20
Higher strings
Clarinets
Cellos
25
Strings

Score

El Robo (The Bandit), 1957

(Cue 4)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:13:32–00:15:06)




13
16
Flute
Strings
21
Violins
Bassoon
26
Full orchestra
sfffz

Score

El Robo (The Bandit), 1957

(Cue 5)

Music: Juan Silos Jr.
Lyrics: Levi Celerio
Transcription: Crisancti Macazo
(00:18:14–00:18:41)



Score

El Robo (The Bandit), 1957

(Cue 6)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:18:42–00:20:47)

Moderato

Classical Guitar




31
36
40
43
46
51
56
61

Score

El Robo (The Bandit), 1957

(Cue 7)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:23:04–00:24:43)



Score

El Robo (The Bandit), 1957

(Cue 8)

Music: Juan Silos Jr.
Lyrics: Levi Celerio
Transcription: Crisancti Macazo
(00:26:14–00:29:08)




12
Ang pan - dang - gong sa - yaw
12
18
na may i - law ay sa - yaw na ma - hin - hin ni - tong ba - yan.
18


24
Ang i - law ay tan-da ng pag-a - sa ng pu - song sa pag-i -
24
30
Ang pan - dang-gong i - to ay i-nga - tan mong i - sa-yaw
big ay may du - sa.
30


36
ba-ka ma-hu-log ang i-la-wan sa ma-ling ki - los ng ka-may.
Ang pu - so kong ta-pat
36
42
ay ka-tu - lad ng i-la-wan ba-ka kung big-la mong i-la-pag ay ma-wa - sak
42


47
[Rondalla only on the repetition]
lang.
Sa pan - dang - gong i - to na ta - yo'y mag - sa - yaw sa ga - lak, ang la -
47
53
hing pi - na - ra - ya ay a - ting i - ak - yat. Ka - hit i - law ka man sa - wi pa rin ya -
53


59
ring pag-li-yag pag 'di mo di-nu-lu - tan ng li-wa - nag.
59
65
65

Score

El Robo (The Bandit), 1957

(Cue 9)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:30:31–00:34:20)




29
Violins
Full orchestra
Bassoon
33
37
Woodwinds
Brasses
41
Violins
Winds and brasses


44
46
48
50
3
3

Score

El Robo (The Bandit), 1957

(Cue 10)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:36:36–00:37:41)



Score

El Robo (The Bandit), 1957

(Cue 11)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:47:2–00:50:26)



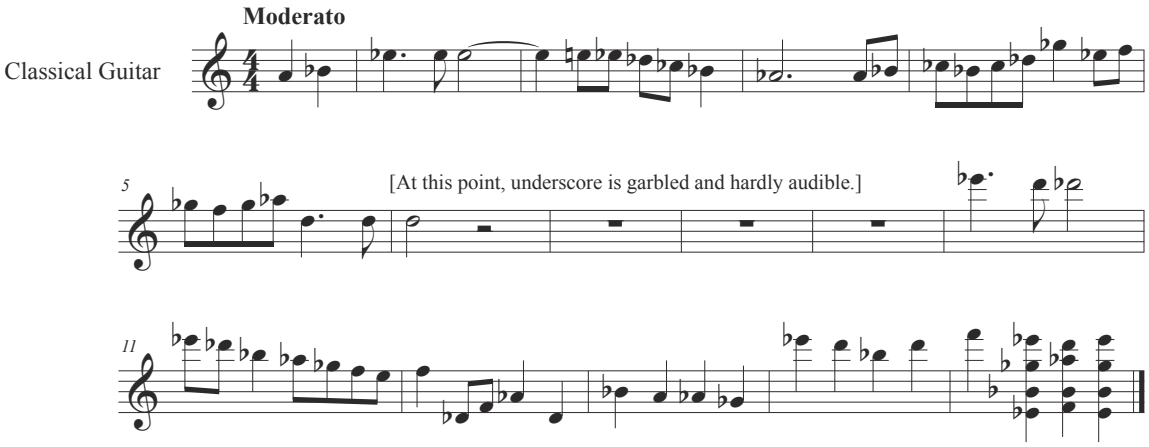

40
45
3

Score

El Robo (The Bandit), 1957

(Cue 12)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:58:11–00:59:39)



Score

El Robo (The Bandit), 1957

(Cue 13)

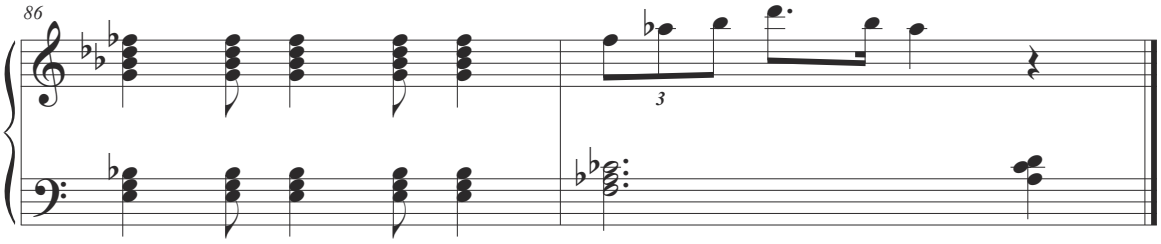
Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(00:59:40–01:04:28)




26
Bass clarinet
32
Flute
Strings
37
Woodwinds
pizz.
43
Woodwinds,
Brasses
Percussion
48
Strings
Lower strings


52
pizz.
arco
pizz.
arco
58
pizz.
arco
pizz.
arco
62
Violins
Full orchestra
66
70
Woodwinds
Brasses


74
Violins
Woodwinds, Brasses
77
79
81
83


86
3

Score

El Robo (The Bandit), 1957

(Cue 14)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:08:10–01:11:23)




28
(01:08:25)
Violins
35
40

Score

El Robo (The Bandit), 1957

(Cue 15)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:12:08–01:13:03)

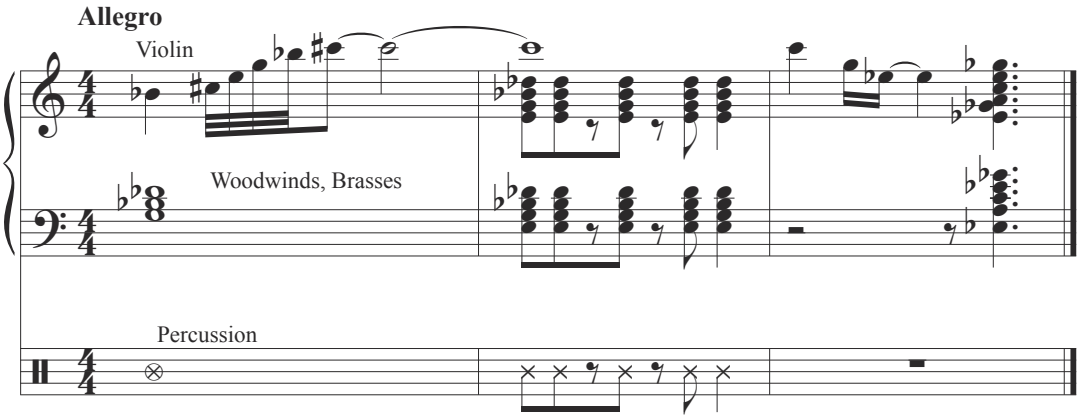


Score

El Robo (The Bandit), 1957

(Cue 16)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:14:12–01:14:21)



Score

El Robo (The Bandit), 1957

(Cue 17)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:15:59–01:18:42)

Allegro con brio




10
10
13
13
16
16


19
19
23
23
sffz
sffz
sffz
27
27


32
32
38
38
44
44


50
tr
50
55
sffz
sffz
55

Score

El Robo (The Bandit), 1957

(Cue 18)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:1917–01:24:07)




12
15
18
22
27


31
35
40
45
51


54
56
58
63
tr
tr
68


Adagio
Violin
71
75
Spirito
80
85
3
3
3
90

Score

El Robo (The Bandit), 1957

(Cue 19)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:24:10–01:24:49)



Score

El Robo (The Bandit), 1957

(Cue 20)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:26:13–01:30:13)




26
Strings
33
Flute
pizz.
Strings
Full orchestra
38
Violins
42
Woodwinds
Brasses
46


49
Violins
Woodwinds, Brasses
51
53
55
57


61
65
Woodwinds
Brasses
69
Violins
Woodwinds, Brasses
72

Score

El Robo (The Bandit), 1957

(Cue 21, End Title)

Music: Juan Silos Jr.
Transcription: Crisancti Macazo
(01:30:44–01:32:38)




18
18
23
23
28
sfz
28
Horn
sfz
33
tr
Full orchestra
33


38
38

43
43

Score

Venganza (Revenge), 1958

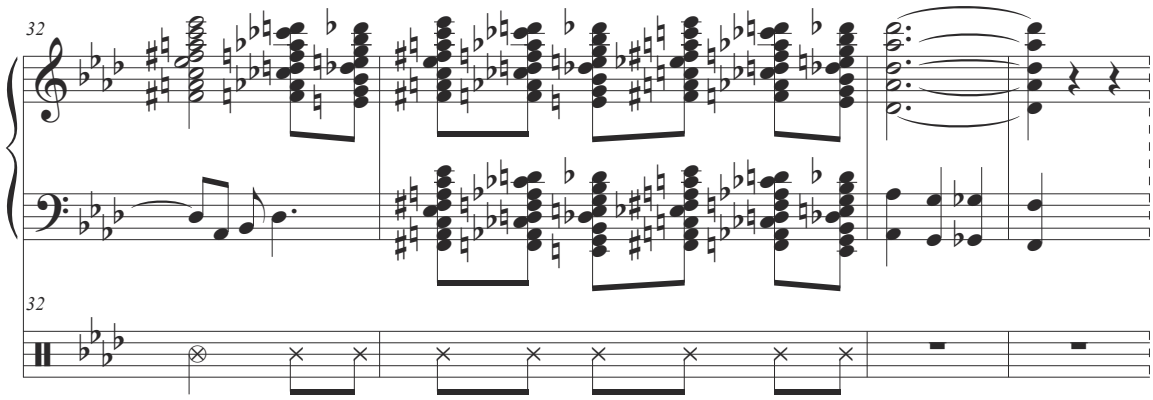
(Cue 1, Main Title)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(00:00:17– 00:01:32)




Moderato
Violins
Guitar


Allegro
20
20
Allegro con brio
25
Trombone
25
Percussion
29
29


32
32

Score

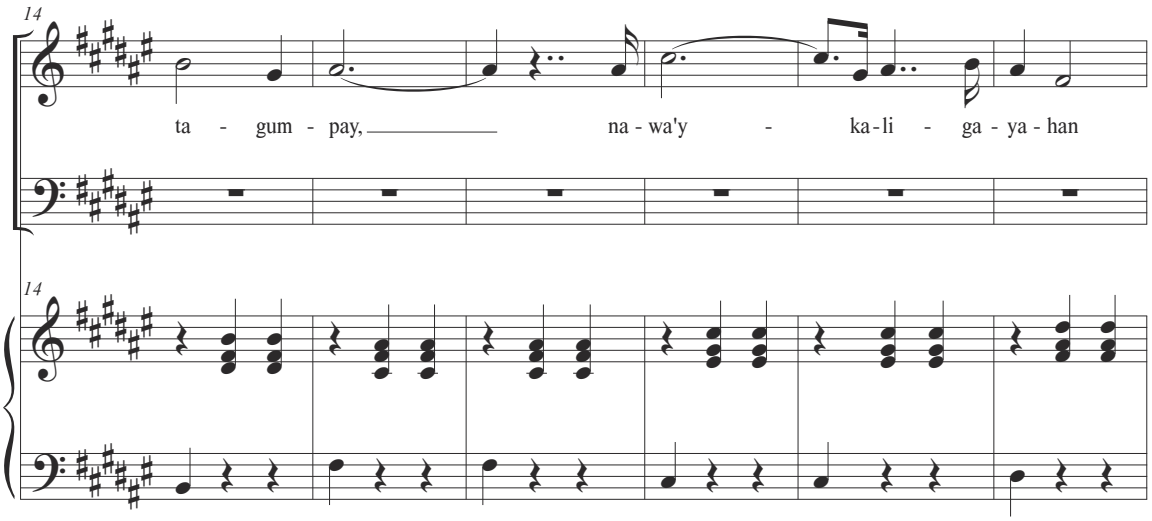
Venganza (Revenge), 1958

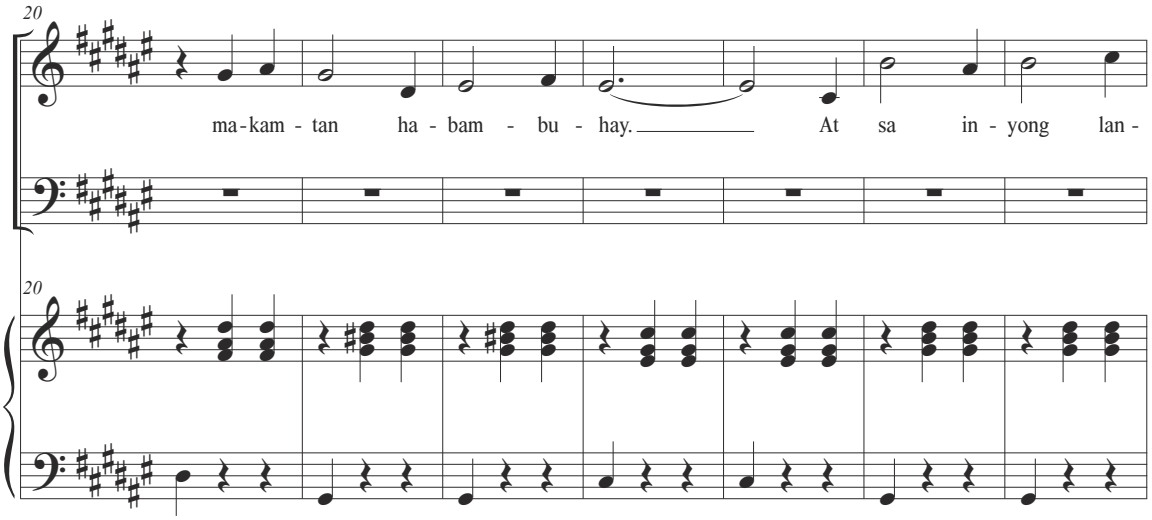
(Cue 2)

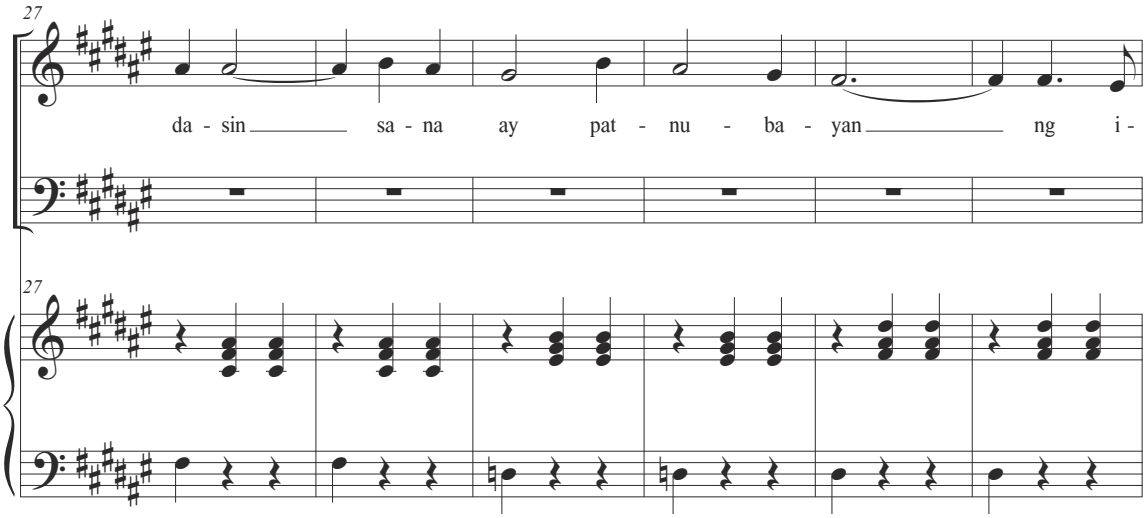
Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Lyrics: Levi Celerio
Transcription: Crisancti Macazo
(00:01:33–00:03:50)

Heavenly




14
ta - gum - pay, na - wa'y - ka - li - ga - ya - han
14

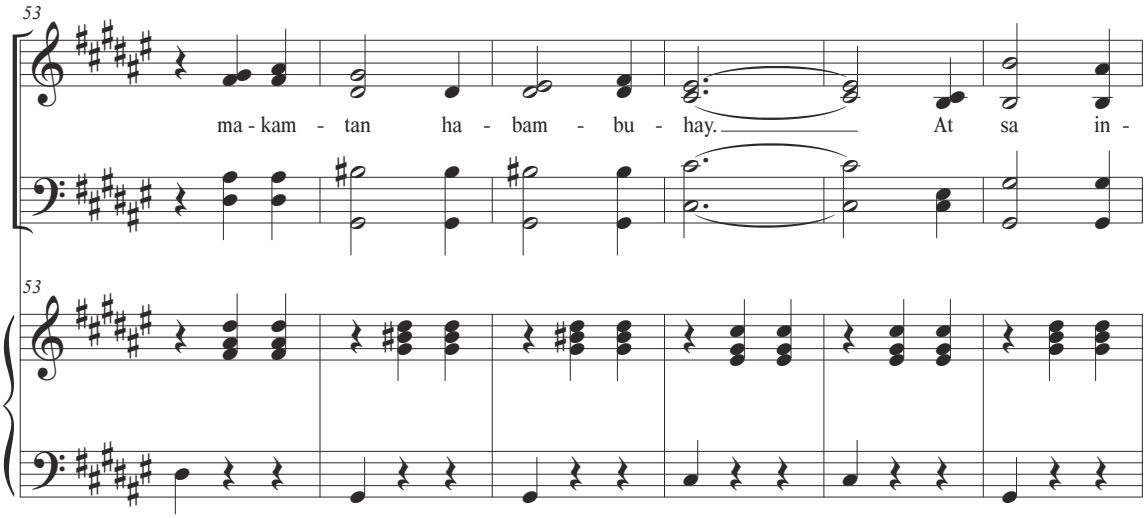

20
ma - kam - tan ha - bam - bu - hay. At sa in - yong lan -
20


27
da - sin sa - na ay pat - nu - ba - yan ng i -
27


33
ka'y la - ging lig - tas, ma - sang - ga - lang wa - lang - hang - gan.
33


40
Ang a - ming pa - na - la - ngin ay ka - yo'y mag -
40


47
ta - gum - pay, na - wa'y ka - li - ga - ya - han
47


53
ma - kam - tan ha - bam - bu - hay. At sa in -
53


59
yong lan - da - sin na - wa ay pat - nu - ba - yan
59


65
ng i - ka'y la - ging lig - tas, ma - sang - ga - lang wa-
65
71
lang - hang - gan. Ah.
71

Score

Venganza (Revenge), 1958

(Cue 3)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Lyrics: Levi Celerio
Transcription: Crisancti Macazo
(00:03:53–00:07:33)




12
to'y 'di ma-hi - rap. A-ting tan-da - an ang ma-nga hak-bang u-pang ang la - hat ay lu-ma -
12
12
17
pat, at ta-yong la - hat ay mag-in-da-kan sa a - wit at tug - tu - gan. Su-ma-sa-
17
17


22
ya ang bu - hay kung la - ging nag - di - ri - wang, du - ma - ra - ting ang li - ga - ya sa
22
22
28
a - raw - a - raw. At kung i - kaw ay tu - nay, li - mu - tin na ang lum - bay ma - ki - i -
28
28


34
sa, ma-ki-in-dak, sa ma-sig-lang ka-sa-ya-han. Ta-yo'y mag-sa-yaw ng sa-bay-sa-
34
34
39
bay, i-si-ping i-to'y 'di ma-hi-rap, u-pang ma-ga-lak ang bu-ong mad-la sa-pag-kat i-
39
39


44
to'y 'd ma-hi - rap. A-ting tan-da - an ang ma-nga hak-bang u-pang ang la - hat ay lu-ma -
49
pat at ta-yong la - hat ay mag-in-da - kan sa a - wit at tug-tu - gan!

Score

Venganza (Revenge), 1958

(Cue 4)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(00:11:05–00:12:40)



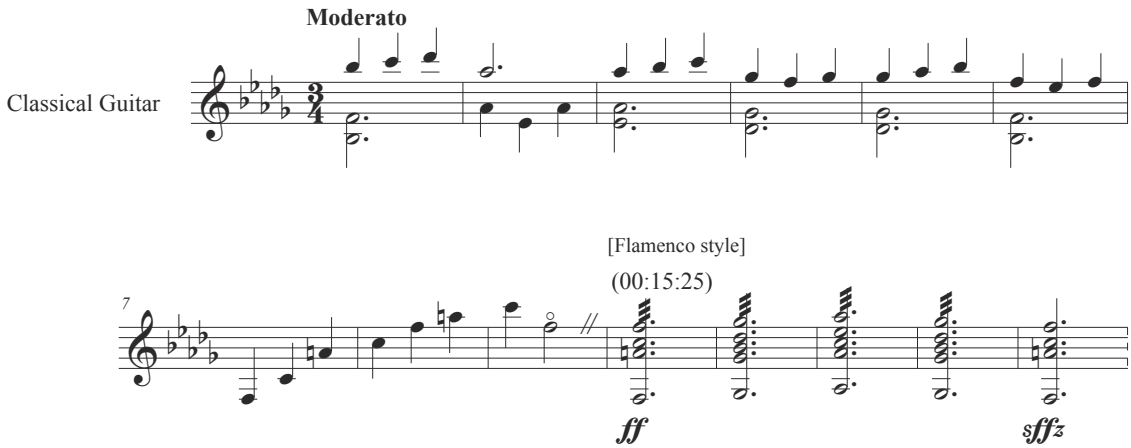

13
18
22
26
1.
2.
30
D.C. al Fine

Score

Venganza (Revenge), 1958

(Cue 5)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(00:15:02–00:15:39)



Score

Venganza (Revenge), 1958

(Cue 6)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(00:20:57–00:22:03)



Score

Venganza (Revenge), 1958

(Cue 7)

Music: Juan Silos Jr.
Arrangement: Leoplodo Silos Sr.
Transcription: Crisancti Macazo
(00:22:04–00:22:18)



Score

Venganza (Revenge), 1958

(Cue 8)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(00:25:25–00:27:06)




15
15
23
23
31
Male choir
Hmm
31


38
38
46
46

Score

Venganza (Revenge), 1958

(Cue 9)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(00:32:04–00:33:34)




17
Brasses
Woodwinds,
Strings
21
27
Violins
32
Woodwinds,
Strings

Score

Venganza (Revenge), 1958

(Cue 10)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(00:36:53–00:43:55)




11
14
16
17


20
24
28
30


32
34
36
38


40
43
47
51


55
58
62
67


71
73
75
78


82
85
87
89


91
93
95
97
3
3


101
106
109
113


116
120
125
130

Score

Venganza (Revenge), 1958

(Cue 11)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(00:50:31–00:51:09)



Score

Venganza (Revenge), 1958

(Cue 12–13 [Reprise])

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(00:51:35–00:53:11;
00:54:06–00:54:33)

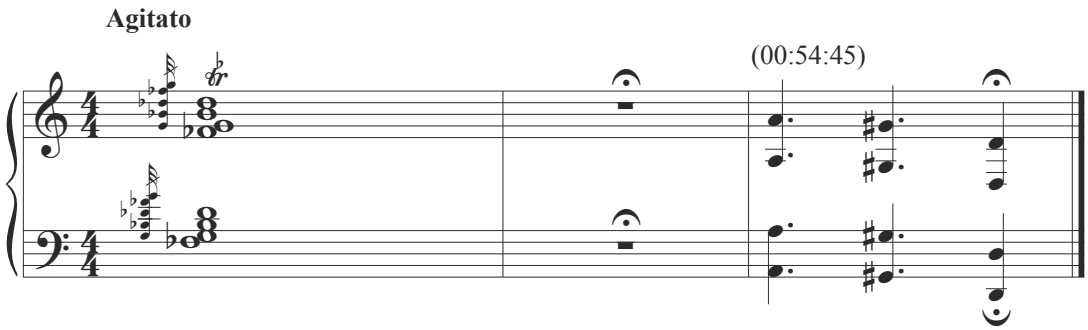


Score

Venganza (Revenge), 1958

(Cue 14)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(00:54:34–00:54:48)



Score

Venganza (Revenge), 1958

(Cue 15)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(00:59:37–01:00:17)



Score

Venganza (Revenge), 1958

(Cue 16)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(00:01:23–01:02:22)



Score

Venganza (Revenge), 1958

(Cue 17)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(01:02:26–01:06:01)



Score

Venganza (Revenge), 1958

(Cue 18–20 [Reprise])

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(01:06:04–01:08:24)




18
22

Score

Venganza (Revenge), 1958

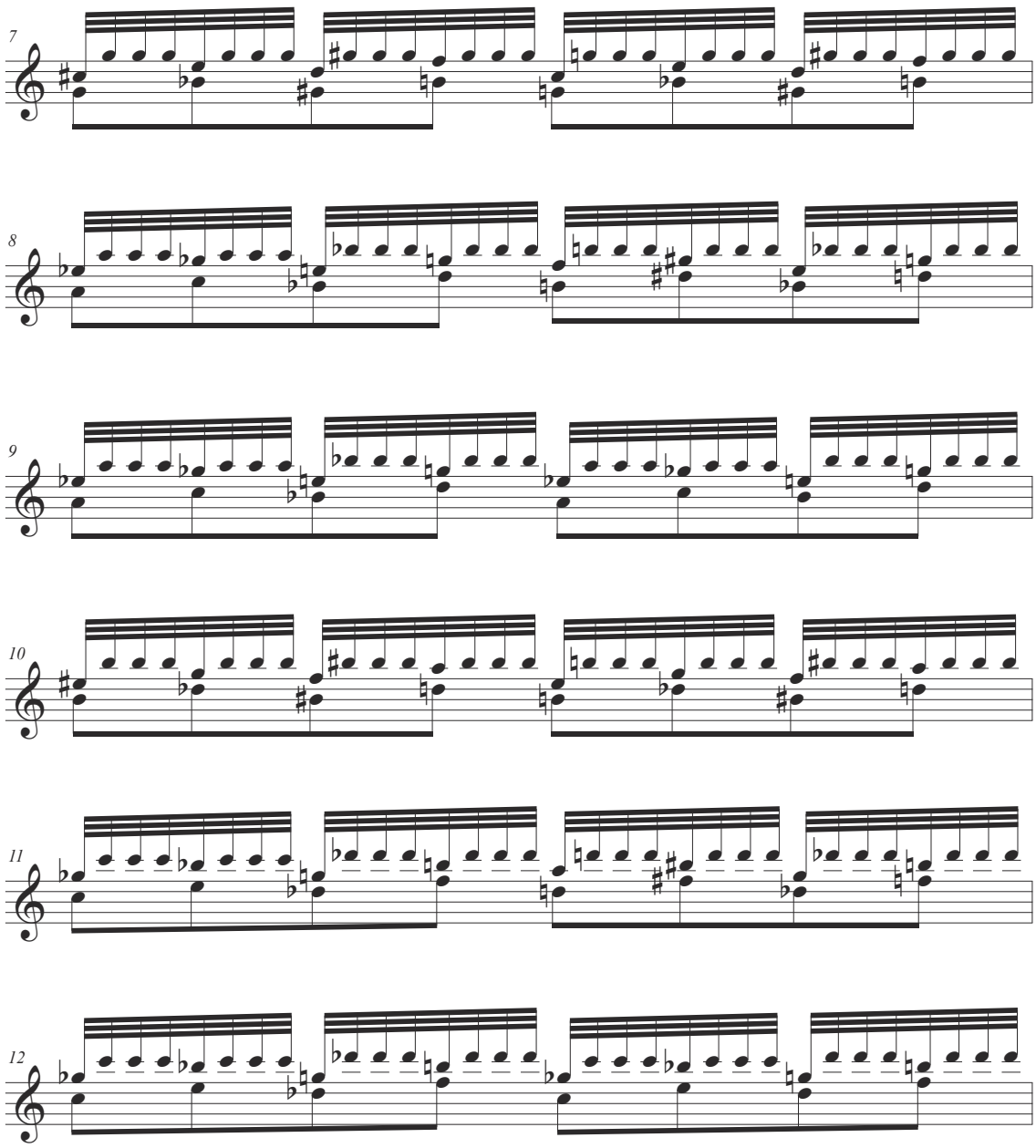
(Cue 21)

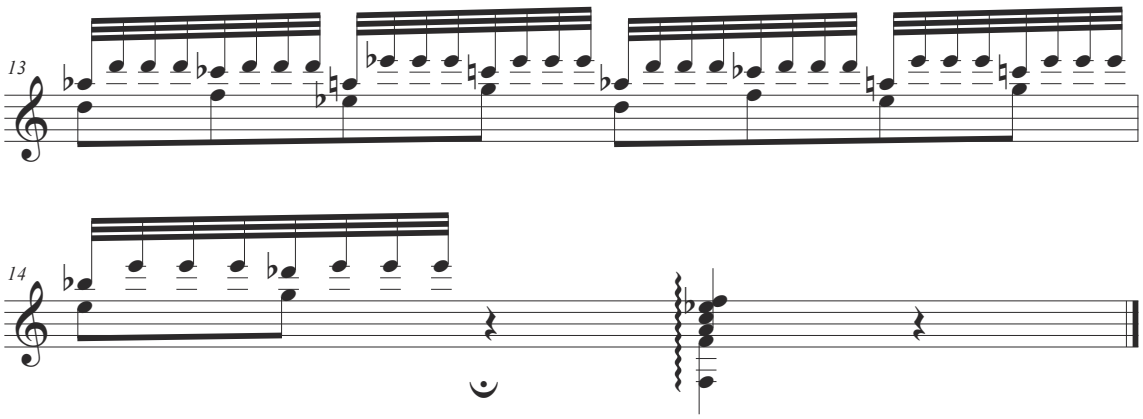
Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(01:19:06–01:19:33)

Vivace

Classical Guitar




7
8
9
10
11
12


13
14

Score

Venganza (Revenge), 1958

(Cue 22a–b)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(01:20:45–01:21:56;
01:22:30–01:24:02)




13
17
19
21


24
28
32
(01:22:30)
3
36


38
40
43
47


51
53
55
57


59
61
63
67


72
75
79
82


86
91
95
97


98
101
105
108


110
112

Score

Venganza (Revenge), 1958

(Cue 23)

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(01:31:10–01:31:30)



Score

Venganza (Revenge), 1958

(Cue 24–25 [End Title])

Music: Juan Silos Jr.
Arrangement: Leopoldo Silos Sr.
Transcription: Crisancti Macazo
(01:40:55–01:41:02;
01:41:03–01:41:18)

