

WEST VISAYAS STATE UNIVERSITY
COLLEGE OF PESCAR
GRADUATE SCHOOL
Iloilo City

PADAYON: AN ORIGINAL THEME SONG FOR THE ILONGGO

INDIE FILM "SALVI"

A Thesis Presented to
the Faculty of the Graduate School
College of PESCAR
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La Paz, Iloilo City

In Partial Fulfillment
of the Requirements for the Degree
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by

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Abstract

This descriptive-analytical study determined the musical identity of Padayon as an original theme song for the Ilonggo Indie film SALVI. A total of thirty (30) participants who were graduates of Music Education and three (3) jurors purposively selected by the researcher based on achievement in the field of music, expertise, composition, and recognition participated in this study. The data were obtained through the use of a researcher-made questionnaire-checklist and an interview guide. The data were analyzed through mean and standard deviation. To strengthen the validity of the study, methodological triangulation was used through Researchers' Analysis followed by the Jurors Evaluation, and lastly, the Audience Evaluation. Narratives that were transcribed, analyzed, and documented by the researcher were based on the researcher's personal analysis, jurors' evaluation, and audience evaluation as per use of the original composition Padayon in the Indie film SALVI. Findings revealed that the elements of music were used appropriately in the film. In harmony, the key signature, chords, scales, and instruments were suited to the musical arrangement. Melody confirms that the melodic scale, melodic movement, and melodic impact suits the film's post-apocalyptic genre. Texture confirms that blended parts, polyphonic texture, equalization, and mixing achieved the character and plot build up in the film Salvi. Timbre states that the combination of affected sounds like a voice, guitar, drums, and orchestra instruments suits the overall impact of the film. Rhythm revealed that the tempo,

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rhythmic movement of the instrument, and voice complement each other in achieving the chaotic scenes of the film *Salvi*. Dynamics confirms that the overall volume and balance of the mix assisted in creating a chaotic and violent scenario. Lastly, the researcher came up with a researcher-made blueprint entitled *LATAG: A Musical Ideology in Film Making*. *Latag* is a Tagalog term (also used interchangeably in Hiligaynon) which means to spread out, to unfold and lay on the ground. *Latag* was used in this musical ideology to incorporate the integration of music and its use in films. These principles are featured in *LATAG* design figuratively presented inside a movie reel. The interlocking hexagons were positioned at the center of the steering reel which represents the film industry with the different elements in music encircles it which represents the music composition in film making. These identified ideologies of “*LATAG*” are factors that have hoped maneuvered the composer in creating theme songs in the film *SALVI*. Generally, the outcome revealed that the melody, rhythm, duration timbre, harmony, and dynamics of the song *Padayon* were appropriate to the Ilonggo Indie film *Salvi*. Harmony scored 3.87 out of 4 as perfect score the key signature, chords, scales, and instruments were suited to the musical arrangement. Melody (M=3.85) confirms that the melodic scale, melodic movement, and melodic impact are appropriate. Texture (M=3.84) agrees that blended parts, polyphonic texture, equalization, and mixing achieved the character and plot build up in the film *Salvi*. Timbre (M=3.80) states that the combination of affected sounds like a voice, guitar, drums, and orchestra

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instruments suits the overall impact of the film. Rhythm (M=3.86) revealed that the tempo, rhythmic movement of the instrument, and voice complement each other to achieve the message of the film Salvi. Dynamics (M=3.76) confirms that the overall volume and balance of the mix are appropriate to the Ilonggo Indie film Salvi.