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REMAKING: THE RESHAPING OF SOUND IN PORTUGUESE
MUSICAL COMEDIES

Thesis submitted to Universidade Católica Portuguesa to
obtain a PhD Degree in Cultural Studies

By

Kristine Joyce Dizon

Universidade Católica Portuguesa

September 2022



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Alvaro Barbosa

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Abstract

This multidisciplinary study consisted of collecting qualitative data from both originals and remakes of *A Canção de Lisboa*, *O Leão da Estrela*, and *O Pátio das Cantigas* by narrowing down the data set, and interpreting the data derived from these films using the Film Sound Analysis Framework. Following this research design made it possible to understand the sound design of films from the 1930s and 1940s, the impact of technological developments in film storytelling, but also how their remakes reflect a type of cultural transformation from the film originals to their respective remakes.

The Film Sound Analysis Framework is an analytical tool that can be used to understand a film narrative and in the comparative analysis of film. Several academic research and pedagogical initiatives have used this framework as a conceptual tool. One of the recent applications of the FSAF is to connect past and present film narratives. The research presented here is an example of the FSAF applied in such a way, to analyze remakes of classical Portuguese movies and gain insight into how directors and screenwriters interpret the original narratives.

The FSAF offers a clear way to analyze the different sound components in film and interpret their function. It is a conceptual instrument for critical analysis of sound and music in film that bridges the distance between sound semantics, syntax, and taxonomical or applied perspectives. Using the FSAF in longitudinal studies of film allows for a systematic analysis through the observation of similar variables, leading to the identification and assessment of patterns or trends in the use of sound to convey meaning and foster emotions in the cinematic experience. Several research projects are currently applying this framework in conjunction with additional analysis grids, looking, for instance, at works from the same director, or within the same genre, or even at remakes, as I do in this dissertation.

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Preface

I would like to thank both of my supervisors for their help in my research. A big thank you to Dr. Isabel Capelo Gil for granting me the opportunity to pursue my PhD in Cultural Studies at the Universidade Católica Portuguesa Lisboa and to Dr. Alvaro Barbosa, for his unwavering patience, support, and guidance throughout these past six years. Dr. Luis Gustavo Martins for his valuable insight to the final chapter of my thesis. I also extend my gratitude to the Fundação para a Ciência e a Tecnologia for which this research would not have been possible without your financial support.

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Chapter 1.

Introduction

Chapter Overview

This introduction will provide an overview of the research in this dissertation, describing the nature of the study and its background, objectives, design, focus, method of analysis, collected data, and research questions. This overview will provide the reader with details about my approach to understanding the construction of past and present Portuguese communities through musical comedies by using the Film Sound Analysis Framework (FSAF).

1.1. Nature of Study

This research is multidisciplinary in nature, combining elements of cultural, film, and sound studies in its use of the FSAF. The qualitative data collected via this framework includes scene-by-scene shots and audio descriptions of both the originals and remakes of *A Canção da Lisboa* (1933/2016), *O Leão da Estrela* (1947/2015), and *O Pátio das Cantigas* (1942/2015). Utilizing the FSAF to interpret the qualitative data from the six films, this study considers what the developments in film sound between the originals and their respective remakes suggest about cultural norms in Portugal. This will be the first time the FSAF has been applied to the aforementioned films as a means of constructing a deeper understanding of those films' past and present narratives from a cultural studies perspective.

Until the 1980s and 1990s, researching sound elements in film was not considered a serious academic endeavor because sound was viewed as only a supplement to the image. In *Film Theory: An Introduction*, Robert Stam describes how the study of sound became popular in film theory, recognizing the instrumental roles the following scholars played in the development of sound studies in film theory: Christian Metz, Rick Altman, Elizabeth Weiss, John Belton, Claudia Gorbman, Kaja Silverman, Arthur Omar, Alan Weiss, Mary Ann Doane, Alan Williams, Jeff Smith, Kathryn Kalinak, Michel Marie, Royal Brown, Michel Chion, Daniel Percheron,

Dominique Avron, David Bordwell, Kristin Thompson, Marie-Claire Ropars-Wuilleumier, and Francis Vanoye (Stam 2000, 213).

Cultural studies also played an important role in the development of film sound studies. Stam stated, “Cultural studies was more interested in embedding media like the cinema in a larger cultural and historical context” (Stam 2000, 223). This historicization and contextualization of film opened up the study of film to include a broader spectrum of cultural practices and to address questions about how films are understood and analyzed in a cultural context. Stam argued that cultural studies differed from film theory “by being more interested in the uses of texts than in texts *per se*, by being more enamored of Gramsci than of Althusser, by being less interested in psychoanalysis than in sociology, and by being more optimistic about the audience’s capability to read against the grain” (Stam: 2000, 227).

Situated at the confluence of cultural, film, and sound studies, this dissertation utilizes the FSAF, introduced by Alvaro Barbosa, to establish a relationship between audio and visual elements in the six films mentioned above and to examine from a semantic and syntactic perspective how the use of sound evolved between the originals and the remakes and what this evolution reveals about how Portuguese cultural norms have changed from the 1930s and ’40s to the second decade of the twenty-first century.

1.2. Background

The relationship between the audio and visual is transformative; the cinematic experience of sound and image produces a suggested truth, a truth effect. Since sound was first introduced into film in Portugal in the 1930s, film has evolved into more sophisticated forms of sound and image articulation, as musical comedies from the 1930s and ’40s illustrate. Early Portuguese musical comedies were unpopular among intellectual and political elites for their exaggerated depictions of reality and use of satire. Antonio Ferro, for example, considered Portuguese comedies the cancer of national film (Gil 2017, 423). Musical comedies were also censored because the regime of António de Oliveira Salazar did not want these productions to ridicule political ideology and thus influence the public to develop opposing views about his regime. Despite open intellectual and political rejection, by both left- and right-wing intellectual elites, these comedies have gained an unquestioned status as classics of Portuguese film (Gil 2017, 5).

Their effective combination of music, sound design, and visual narrative provided a type of comic relief by highlighting nonfunctional aspects of reality during this period of time.

Film remakes are a result of recycling and reusing past narratives in a manner that make them appear new. In *Film Remakes as Ritual and Disguise: From Carmen to Ripley*, Anat Zanger (2006) discusses contemporary cinematic retellings of Joan of Arc, Carmen, and Psycho and suggests that remakes contain “fingerprints” of the society and political practices associated with the period of the original film. Despite the redundancy of the remake, she argues, a social memory, a type of immortality, is present in the retelling of past narratives. Film remakes thus allow current audiences an opportunity to relate to classic film narratives from the past, though not all elements translate well. For example, some of the colloquial language used in *A Canção de Lisboa* is no longer relevant to Portuguese audiences in the twenty-first century, who would have trouble understanding the significance of its colloquialisms. This can make it difficult to understand the film narrative and illustrates a need for some change when remaking a film to account for current trends. Susan Stanford Friedman stated, “Modernity and modernism intensify this ongoing process of cultural exchange and change” (Friedman 2008, 22). When examining original films and their remakes, it is noticeable how modern technological advancements transform film narratives.

The film remakes of *A Canção de Lisboa*, *O Leão da Estrela*, and *O Pátio das Cantigas* are expressions of modernity and nostalgic reflections of the past. They are examples of cinematic multiplicity. In discussing textual plurality and multiplicity in film, Amanda Ann Klein and R. Barton Palmer argue that “the reuse, reconfiguration, and extension of existing materials, themes, images, formal conventions or motifs, and even ensembles of performers constitute irresistible adjuncts to continuing textual production, supporting the economies of scale upon which the film, and later television, industries very quickly began to rely” (Klein and Palmer 2016, 1). Multiplicities in film production and cinematic modernization allow narratives to be retold and appreciated by new audiences. The remakes of films selected as case studies in this dissertation are nostalgic reflections of the past in terms of how they reuse existing materials and themes but transform them to match contemporary cultural norms.

Film remakes also benefit from the popularity or reputation of the originals, which serve as pre-advertisements upon which the remake appeals to audiences for commercial profit. According to Constantine Verevis, “Remakes can be understood as *industrial products*, located

in ‘the material conditions of commercial filmmaking, where plots are copied, and formulas forever reiterated’” (Verevis 2005, 3). Film producers assume that audiences are aware of the original or previous editions of the presented narrative and rely on this familiarity to generate interest and profits. Examples of popular film remakes include *Godzilla* (Ishiro Honda, 1954; Roland Emmerich, 1998) or *Planet of the Apes* (Franklin J. Schaffner, 1968; Tim Burton, 2001).

A comparative analysis of original films and their remakes illustrates how directors and screenwriters interpret and adapt original narratives to present-day audiences. For instance, while audience familiarity with the original helps to generate interest and profit, audiences are not expected to have prior detailed knowledge of the original film prior to viewing the remake. As a result, the film remake serves as the original for an audience that has varying levels of familiarity, if any, with the original. Catherine Grant states, “The most important act that films and their surrounding discourses need to perform in order to communicate ... their status as adaptations is to (make their audiences) recall the adapted work, or the cultural memory of it” (Grant 2002, 57). As modern representations of past narratives, the remakes examined in this dissertation are representative of this type of nostalgia.

1.3. Objectives

This study will also provide background information about Portuguese film history, cultural studies, audiovisual studies, film sound studies, and film remakes to contextualize the framework used to analyze the films selected as case studies. The film selection process began with all of Portuguese cinema from 1930 to 1960, which I then narrowed to film genres that incorporated sound and music. The final condition for inclusion in this study was that a remake of the film had been produced. This last condition led to the selection of three films: *A Canção da Lisboa*, *O Leão da Estrela*, and *O Pátio das Cantigas*. Coincidentally, these three films are among the most successful films produced between 1930 and 1950. Production of these three remakes was part of an initiative supported by the public television channel RTP, and the remake of *O Pátio das Cantigas* (2015) “is the most watched Portuguese film ever, with 607,976 viewers, according to the data published by ICA” (Harvey, 2018: 247).

1.4. Research Design

This section offers a discussion of the research focus, method of analysis, and the data used to support the theoretical and practical elements of this study.

1.4.1. Research Focus

This dissertation explores the role of sound narratives and their meaning in Portuguese musical comedies from the 1930s and 1940s and their respective remakes in the twenty-first century. Sound plays an important role in how film narratives are understood by audiences. For example, Michel Chion suggested that “the reality of audiovisual combination [is] that one perception influences the other and transforms it” (Chion 1994, xxvi). According to Chion, no hierarchy exists in determining whether the audio or the visual is more important; what is important is how sound and image complement one another in producing a suggested truth, or truth effect.

1.4.2. Method of Analysis

The FSAF will be used to analyze the originals and remakes *A Canção de Lisboa*, *O Leão da Estrela*, and *O Pátio das Cantigas* to understand not only how different film techniques are used to create a suggested truth but also how sound in film narratives were, via these techniques, understood and perceived by audiences. In addition, an interview with Portuguese composer Nuno Malo, who composed the film music for the remakes of *A Canção de Lisboa*, *O Leão da Estrela*, and *O Pátio das Cantigas*, will also be included to establish a link between the past and present in his compositional approach to these film remakes.

1.4.3. Data Used

I analyze six films: *A Canção de Lisboa* (1933/2016), *O Leão da Estrela* (1947/2015), and *O Pátio das Cantigas* (1942/2015). The originals of these films are regarded as part of the golden age of Portuguese cinema. Chapter 4 provides background information, plot synopses, and lists of characters for each pair of films, as well as discussions of the continuities and changes between each version of the film and what those suggest about Portuguese culture at the time of each film’s production. The data gathered will also inform the theoretical framework of this research.

1.5. Research Questions

This study, utilizing the FSAF to collect data on and interpret audio and visual elements, examines the use of sound in three pairs of originals and remakes of Portuguese cinema from a semantic and syntactic perspective to suggest insights about historical and contemporary Portuguese culture. *A Canção de Lisboa* (1933), *O Leão da Estrela* (1947), and *O Pátio das Cantigas* (1942) are considered among the most iconic films in Portuguese cinema. These remakes illustrate the transformation of Portuguese society. Why were these films chosen to be remade? How were the original films adapted for contemporary audiences? How did this affect the use of sound? How are film remakes reflective of cultural norms? What cultural impact did the original and their respective remakes have on Portuguese culture? Does the application of the FSAF help us to understand the relationship between cultural conventions in the originals and the remakes?

These questions are important to understanding the phenomena of these film remakes and their relationship to Portuguese culture. This type of comparative analysis between originals and remakes will also show the multitude of developments through technology and cultural norms throughout this space of time. The research questions addressed in this thesis will also determine whether the data collected by using the FSAF can better inform our collective understanding of film through a multidisciplinary approach.

1.6. Significance of the Study

This study is significant in terms of its:

1. illustration, through the utilization of the FSAF, of how original narratives were retold reveals changes in cultural norms between the time of a film's original release and that of the release of the remake. How were the original films perceived by the public? Would a film be successful if the remake was told in the same exact way?
2. production of a deeper understanding of Portuguese culture through the genre of musical comedies. What was the political significance of the original films selected for the case studies? Why were they so popular during that period of time? Why are these films considered classics?

3. and its exploration of a different method of film analysis, the FSAF, to understand how the use of sound changed over a longitudinal time span, from the original to the remake.

This study also aims to provide a critical understanding of cultural developments in Portugal from the Salazar regime to the present day. The Film Sound Analysis Framework will help reconstruct our understanding of Portuguese communities from the 1930s and 1940s and provide valuable insight into cultural representations of past and present film narratives in the selected case studies. In addition, attending to the fact that there are no scholarly comparative studies of original works and modern remakes that use the Film Sound Analysis Framework, this thesis also serves the purpose of testing its application in analyzing the construction of meaning through film sound narratives, from a cultural studies perspective, and within a longitudinal time frame that spans several decades.

1.7. Dissertation Structure

This dissertation is divided into six chapters.

Chapter 1 provides an overview of the selected case studies, relevant background information, and the study's objectives and research design and focus. This chapter also describes the method of analysis used for gathering data, the study's research questions, the significance of this study, and the structure of the dissertation.

Chapter 2 reviews the literature on topics relevant to this study, including Portuguese film history, cultural studies, audiovisual studies, film sound studies, and cinematic remakes. Background information will provide a basis for the reader to comprehend the cultural relevance and significance of these films in the field of film sound studies in Portuguese cinema. The chapter's conclusion states the connection between these different fields as they pertain to this study.

Chapter 3 describes the methodology used in collecting and interpreting the qualitative data from the films using the Film Sound Analysis Framework (FSAF). One section of the chapter explains the four aspects of the framework: Syntactic Taxonomy Analysis, Semantic Taxonomy Analysis, Syntactic Applied Analysis, and Semantic Applied Analysis.

Chapter 4, divided into three sections, provides information about the films that form the case studies for this dissertation. The first section provides background information about the original and the remake of *A Canção de Lisboa* and concludes with observations about the two films and what each suggests about Portuguese culture at the time of its release. The second and third sections, focusing on *O Leão da Estrela* and *O Pátio das Cantigas*, respectively, follow the same structural framework of analysis as the first.

Chapter 5 describes the application of the FSAF to the selected case studies. Using qualitative data gathered by the FSAF, I offer a comparative analysis of the originals and the remakes. I describe how using an analytical tool like the FSAF to interpret the data from the selected musical comedies helps us to understand past and present Portuguese communities. This chapter also describes sound and film techniques used in the originals and the remakes from a syntactic and semantic perspective.

Chapter 6, the conclusion, provides a summary of findings and answers the questions posed in section 1.5. I discuss how cinema is a reflection of culture and how it interacts within different societies. Following Christian Bernard Tan's discussion of how film is used as a social document and as a cultural artifact, I argue that the analysis of these three pairs of originals and remakes, as social documents and cultural artifacts, allows us to cultivate a deeper understanding of Portuguese culture and communities in both the past and present.

Chapter 2.

Literature Review

2.1. Multidisciplinary Approach

This chapter reviews the literatures that relate to the multi-disciplinary nature of the present research. I examine relevant works pertaining to Portuguese cinema, cultural studies, audiovisual studies, film sound studies, and remakes.

2.1.1. Portuguese Cinema

A great deal has been written about the history of Portuguese cinema illustrating its complex relationship with the Salazar regime. The musical comedies selected for examination in this dissertation were considered the most successful and popular films during the Salazar regime because audiences were able to relate to the characters and their narratives. Portuguese musical comedies served as a means of escaping the reality of the Salazar regime.

Luís Reis Torgal's *O cinema sob o olhar de Salazar* (2000) provides a general history of cinema and an overview of Portuguese cinema during the Salazar regime. It also discusses musical comedies in the introduction. In that edited volumen, Torgal's "Propaganda, ideologia e cinema no Estado Novo: A conversão dos descrentes" (2000) and Paulo Jorge Granja's "A Comédia à portuguesa, ou a máquina de sonhos a preto e branco do Estado Novo" (2000) provide accounts of the origins of Portuguese fascism and propaganda and discuss important figures in the role of New State Cinema. During the Salazar regime, cinema was utilized as a tool for educating the masses about the regime's political ideology, in much the same way it was a propaganda tool in other countries. Important figures in the development of the New State Cinema include António Ferro, who was director of the Secretariado da Propaganda Nacional (SPN). Portuguese musical comedies produced during Salazar's regime, however, represented opposition to the regime.

In "A comédia à portuguesa," Granja suggests that there are two ways to look at cinema, art, and industry. He suggests, on the one hand, that cinema is something of a cultural product, conditioned by its own ideological circumstances and revealing the values and ideas of the historical moment in which it was produced; on the other hand, industry and cinema can be seen

as manufactured for the target audience. In addition, Granja discusses how the New State viewed musical comedies during the 1930s and 1940s and how Salazar did not consider cinema to be a viable art until his association with António Ferro. Granja stated, “If the New State did not stop developing a policy of propaganda itself through the use of documentaries, it cannot be said if Portuguese propaganda cinema would have developed as it happened in Germany and Italy” (Granja 2000, 194).

In his article “Nationally Correct: The Invention of Portuguese Cinema,” Tiago Baptista describes the origins and history of Portuguese cinema from silent films to more recent productions. Early on, many Portuguese films were considered nationalist due to the Salazar regime. According to Baptista, “Portuguese films allowed themselves to be walled inside the ghetto of an identity founded upon nationalism.” (Baptista 2010, 5). He describes the complexity and circumstances that led to this struggle with Portuguese identity in cinema, which had undergone several transitions from nationalist cinema to the realism in the '90s. Over time, films became more universal because “the characters of these films lived, worked, suffered, loved, and died as individuals, and not as Portuguese national citizens” (Baptista 2010, 15). The central contradiction of Portuguese cinema was that the harder it tried to capture the “Portugalsness” of the country the more it ignored its contemporary surroundings. Baptista concludes by stating that even though “Portuguese cinema is currently undergoing one of the most important limbos in its history, Portuguese films, on the other hand, remain as lively, as resistant and as dissident, for better or for worse, as they have been over the last 40 years” (Baptista 2010, 17).

In her essay “A implosão do cinema português: duas faces de uma mesma moeda,” Maria de Rosário Lupi Bello discusses two contradictory ideas about Portuguese cinema: the excesses of Portuguese identity that contribute to Portuguese cinema’s originality in cinematography and Portugal as the “object” of its cinematic representations. The purpose of this article was not to try to resolve this tension but to illustrate Portuguese cinema as a self-reflection of the country and culture itself. Bello also provides a general overview of Portuguese cinema over the last sixty years, along with an explanation of its development and the issues surrounding its cultural identity.

Rui Bras (2012) has discussed the different representations of Lisbon in cinema during the 1940s, suggesting that Lisbon functioned as a stage setting, illustrating the hardships of living under Salazar’s regime. In exploring the relationship between depictions of Lisbon in Portuguese

cinema and Salazar's regime in the 1940s, Bras provides background information about propaganda films and the role nationalism played in Portuguese cinema. In addition, he discusses Ferro's negative views about Portuguese comedies, which ran counter to those of the Portuguese public. Bras argues that the reason these comedies were so popular with the public was because people were able to relate to them. Bras provides synopses and analyses of *O Patio das Cantigas* and *O Pai Tirano*, discussing how the characters were portrayed in the films, popular themes throughout these narratives, and their portrayals of Lisbon. Bras suggests that Lisbon, as depicted in these two films, "was not represented as a space where rural social order is dominant, and the characters do not live, work and love like peasants, but what live, work, and love like urban people in a country whose economy was not as developed as other European countries at the time" (Bras 2012, 17).

In her book, *O cinema português: aproximações a sua história e indisciplina*, Carolin Overhoff Ferreira describes the corpus of work on Portuguese cinema and identifies two important elements in its growth since the 1960s and '70s: (1) the new Portuguese cinema, a wave of cinematographic innovations that followed the country's democratization following the 1974 Revolution of Cravos and the overthrow of Salazar's regime and that spread throughout the world in the 1990s and (2) the country's accession to the European community in 1986. Ferreira argues that since then, there has been a greater interest in examining the relationship between the audiovisual and Portuguese cinema. Different programs pertaining to sound and image have arisen in recent years in Portugal, along with the creation of the Association of Researchers of Image in Movement (AIM). Ferreira's aim was to find a different way to teach Portuguese cinema by using an interdisciplinary approach. She also stated that films were used historically and culturally as an escape valve from political realities.

In the chapter "A Censura e o Novo Cinema Português" (2010a), Paolo Cunha examines the history of new Portuguese cinema under fascism. As part of Maria Manuela Tavares Ribeiro's edited collection *Outros Combates pela História*, Cunha's chapter focuses on censorship in Portuguese cinema in the post-Antonio Ferro period. The first section provides background information about Portuguese cinema since the 1920s. Cunha stated that it was not until the 1990s that Portuguese cinema was formally studied and that this chapter serves as a reflection of Portuguese cinema, censored cinema, the transition to the new Portuguese cinema, and Portuguese cinema's relationship to politics. Ferro was the director of cultural and artistic

activities under the New State because he wanted to combine both ideology and art in Portuguese cinema. Cunha discusses several important films (including *Maria Papoila* and *Aldeia da Roupas Branca*) and directors (including António Lopes Ribeiro, Leitão de Barros, Jorge Brum do Canto, Chianca de Garcia, and Arthur Duarte) who were subject to New State censorship under Ferro. He also discusses films that were produced and shown under the direction of Antonio Ferro and the SPN, including *As Pupilas do Senhor Reitor*, *A Revolução de Maio*, and *Ala-Arriba*. After the dismissal of Antonio Ferro, the New State lost influence in film production in Portugal. Jose Manuel da Costa and Eduardo Brazao attempted to continue Ferro's work but were not successful. As a result, no films were produced in 1955. Cunha does discuss films that the SPN both supported (including *Frei Luís de Sousa*, *Eram Duzentos Irmãos*, and *Rapsódia Portuguesa*) and attempted to censor (including *Saltimbancos*, *A Garça e a Serpente*, *Nazare*, and *Vidas sem Rumos*) after 1955. In 1958, Marcello Caetano renovated the whole concept of the SPN. He had two objectives: (1) to invest in scholarships for studies abroad and (2) public television. This marks the beginning of the transition to the new Portuguese cinema. Cunha discusses how politics and different events played a significant role in shaping Portuguese cinema from the 1920s and fascism's role in disseminating moral and social codes to the public through film, the censorship involved in maintaining the values of the regime, and its eventual demise and loss of popularity.

In "As Narrativas Históricas no Cinema Portugêses Durante Estado Novo (1932-74)," Cunha (2010b) discusses historical narratives in Portuguese cinema during the period of the New State (Estado Novo) from 1932 to 1974. During this period, the biographies of public figures, historical narratives, and national landmarks inspired fictional cinematic treatments. Cunha examines the role of these fictional cinematic accounts in building the Estado Novo and conceptualizing reality and truth in history. From the beginning, the Estado Novo adopted a position in regenerating the state. Cunha stated that propaganda films during the Estado Novo were a powerful tool in bringing popular masses together. Cinema was also powerful in constructing histories and influencing the public. Cunha concluded that in order to understand present narratives, it is important to reflect on the past. During the first phase of the Estado Novo, until António Ferro, cinema was a tool for the regime and symbolic of ideology at that time. Historical films were a divulgence and manipulation of history. The two principal

objectives of historical adaptations were to document personalities, social groups, and popular culture.

In “Celluloid Consensus: A Comparative Approach to Film in Portugal during World War II,” Gil (2017) describes the relationship between films, documentaries, and newsreels in the totalitarian imaginary of the dictatorship of Salazar. In her treatment of Portuguese national cinema from the 1930s to 1940s, Gil suggests that such national films as *A Revolução de Maio* and *Camões* promoted a staging of Portuguese nationalistic memory and narrative. Musical comedies, which António Ferro described as the cancer of national film, allowed Portuguese audiences to escape from both their troubled realities and the visual representations of containment in New State cinema. Gil argues that such Portuguese comedies as *João Ratão* and *O Pátio das Cantigas* “share with the Spanish nationalist Civil War films and UFA’s [Universum Film-Aktien Gesellschaft] entertainment films, a common-sense appeal, and refract the dictatorial regime’s drive to consensus through a visuality that wages war on the senses, be it through seduction (in the celebrity films of Zarah Leander or *Imperio Argentina*), shock and awe (as in Francoist Civil War films), or even laughter” (Gil 2017, 514).

In *O Cinema da Não-Ilusão: Historias para o cinema português* (2006), Grilo described this period of filmmaking as “a time to reproduce ... types, situations, and human figures, which the arguments [of the films] then put into more or less varied and more or less repeated actions.” Portuguese comedies were considered the most popular genre during the 1930s and ’40s. The most popular Portuguese films included *A Canção de Lisboa* (1933), *O Pai Tirano* (1941), *O Pátio das Cantigas* (1941), *O Costa do Castelo* (1943), *A Menina da Radio* (1944), and *O Leão da Estrela* (1947).

Portuguese musical comedies were not propaganda films because they did not illustrate any ideologies that supported the Salazar regime, and thus they were not favored by the government. Ferro stated that musical comedies were considered the cancer of Portuguese film. According to Torgal, the characteristics of Portuguese comedies began to appear in the 1930s, and the genre reached its height during the 1940s. The common theme in Portuguese musical comedies was the desire for the characters to ascend in social status as part of the urban bourgeoisie and the conflict in doing so. Torgal stated, “In the happy vision of the small-city bourgeoisie, the machine of dreams that was Portuguese comedies offered a public representation of society in that he was seen as happy contributing to and reinforcing the

profound values of the Salazar regime” (Torgal 2000, 196). Portuguese musical comedies provide insight into how societies valued and behaved during the 1930s and 1940s and also into social immobility, which will be examined in the selected films.

Musical comedies depicted not only the period’s social structures but also characters that the public identified with. Torgal stated, “The audiences were able to identify with these characters, laughing with their joys and disgraces” (Torgal 2000, 198). The social and economic conditions of these characters in musical comedies resonated with Portuguese audiences because of their relatability, which contributed to the films’ popularity and success in Portugal. In addition, musical comedies offered a type of escape from reality to hide the socioeconomic state of the regime.

2.1.2. Cultural Studies

This research will use writings from Stuart Hall, Sonia Pereira, and Lawrence Grossberg to show how the use of the FSAF as an analytical tool will increase our understanding of past and present Portuguese communities. Additional authors outside of cultural studies include Benedict Anderson and Roland Barthes. The analysis of film sound will reveal the connection between the originals and remakes of the selected films to inform our modern understanding Portuguese culture since the 1930s.

Since most of early Portuguese cinema was rooted in nationalism, Anderson’s *Imagined Communities* (1983) provides concepts and definitions about nationalism along with its significance to understanding the idea of community in different cultures. He described nationalism as having three paradoxes: (1) The objective modernity of nations to the historian’s eye vs. their subjective antiquity in the eyes of nationalists. (2) The formal universality of nationality as a socio-cultural concept—in the modern world, everyone can, should, and will “have” a nationality, just as he or she “has” a gender—vs. the irremediable particularity of its concrete manifestations, such that, by definition, “Greek” nationality is *sui generis*. (3) The “political” power of nationalisms versus their philosophical poverty and even coherence (Anderson 1983, 5). He continued to define the nation as “an imagined political community—and imagined as both inherently limited and sovereign” (Anderson, 6). Community is described as something imaginary and man-made, and Anderson discusses how capitalism and print technology played a significant role in creating the nation as another form of imagined modern

identity. Printing made it possible to disperse information rapidly to an audience by further expanding the political boundaries in shaping modern discourses of identity. The musical comedies chosen for the case studies in this dissertation are products of an oppressive period of a time when Portugal was cultivating a more national identity under the Salazar regime.

Barthes's (1974) coding framework will play an important role in how the aforementioned films will be viewed from a cultural studies perspective. His *S/Z*, a structural analysis of "Sarrasine," the short story by Honoré de Balzac, provides valuable insight into how meaning can be interpreted using five codes: hermeneutic, proairetic, semantic, symbolic, and cultural. Within each of these codes, Barthes insists that a plurality exists in how actions and words can be interpreted. There are two codes that are irreversible. The hermeneutic code maintains the suspense in the narrative, while the proairetic code takes sequences of actions and behaviors that eventually lead to other actions. The rest of the codes are considered reversible. The semiotic code designates signifiers an importance that are crucial to the theme of the narrative. The symbolic code is when paired objects carry multiple meaning that are significant in the telling of the text. The cultural code refers to the background knowledge that relates to history, science, and culture. Even though Barthes developed these codes to analyze literature, it is also possible to use them to reconstruct past and present cultural meanings in musical comedies by understanding this type of codification.

In "Encoding and Decoding in the Television Discourse," Stuart Hall established the connection between sound and meaning from a cultural studies perspective. He argued that messages have a "complex structure of dominance" and that "a message can only be received at a particular stage if it is recognizable or appropriate" (Hall 1980, 91). This model of communication offers a theoretical approach to how media messages are produced, disseminated, and interpreted by audiences. Even though Hall discussed this model of communication in relation to television. This can also be applied to other types of media formats, including, for instance, how sound in film narratives could be interpreted over time.

Stuart Hall's "Encoding and Decoding" is a theoretical account of how messages are produced and disseminated through four stages: production, circulation, use (distribution/consumption), and reproduction. Hall argues that messages have a "complex structure of dominance" because at each state they are "imprinted by institutional power relations" (Hall 1980, 91). Again, though Hall is primarily discussing television, his ideas

translate to theorizing how audiences interpret audiovisual messages in cinema. Social relations play an important role in the encoding and decoding of messages. Hall suggests that there is denotation and connotation in how objects and messages are interpreted “through the codes, to the orders of social life, of economic and political power and of ideology” (Hall 1980, 99). Toward the end of the essay, Hall provides three hypothetical positions from which decoding can be deconstructed: the dominant-hegemonic position, the professional code, and the negotiated code. Even though a chance of misunderstanding is present, Hall’s method provides insight into how messages can be better understood within a social context through encoding and decoding.

In the introduction to his *Questions of Cultural Identity* (1996), titled “Who Needs ‘Identity’?,” Hall defines identity as the “recognition of some common origin or shared characteristics with another person or group, or with an ideal, and with the natural closure of solidarity and allegiance established on this foundation” within a population and culture (Hall 1996, 2). He describes identities as something that are never singular but that instead multiply across different structures. Identities are understood to be developed within each individual and serve as representations of a particular population. The social positions of individuals also play a role in the identification process: “There is the production of self as an object in the world, the practices of self-constitution, recognition and reflection, the relation to the rule, alongside the scrupulous attention to normative regulation, and the constraints without which no ‘subjectification’ is produced” (Hall and du Gay 1996, 13). According to Hall, identity is an imagined concept that has political significance, which can also explain its multiplicity. The films selected for the case studies in this dissertation illustrate the complexity in the construction of identities and how they transform over time.

Grossberg’s chapter on “Contextualizing Culture: Mediation, Signification, and Significance” in his *Cultural Studies in the Future Tense* (2010) provides the connective thread between the significance of Barthes’ coding methods for how Portuguese musical comedies are contextualized historically, politically, and culturally and Barbosa’s *Film Sound Analysis Framework*, detailing the connection between Portuguese musical comedies first produced in the 1930s and the important role technology played in their respective remakes.

In “Rock Music and Toxic Discourses: A Case Study of Toxicity, by System of a Down,” Sónia Pereira provides valuable insight into music in culture and how “the popular” is defined, as well as concrete definitions of culture. The introduction emphasizes the significance of music in

culture, its relationship to semiotics, and how it is a part of everyday life. Pereira's premise is that there is a connection between new metal and the contemporary living conditions of postmodernity and its articulation of a cultural, social, and political context, and that she can explore this connection by using System of a Down as a case study. She also discusses the debate about mass culture and popular music. I will expound upon the concept of "the popular" in my examination of why the selected musical comedies were so popular during their respective times periods.

The films chosen for the case studies in this dissertation show how culture is continually changing. Pereira describes culture as "bringing together the individual and the collective meanings, and it operates on the conjunction of the personal and social experience, those meanings are ever-changing and cannot be straightforwardly dictated by a change in the systems of production" (Pereira 2009 27). She draws parallels between music and language and semiology and states, "Semiotic analysis could, then, be applied to the study and understanding of any kind of cultural artifact, from television programs to fashion, from architecture to film or advertising, looking for their systematic features and functions, their deep structures, codes and conventions" (Pereira 2009, 32).

In *Consensus and Debate in Salazar's Portugal: Visual and Literary Negotiations of the National Text, 1933-1948*, Ellen W. Sapega pinpoints two well-publicized events as emblematic of Salazar's New State culture in that they presented a patriotic and unequivocal view of Portugal's past and present. Sapega also provides an account of how the Salazar regime influenced media, art, culture, and intellectual inquiry from a one-sided perspective. The Portuguese cultural artifacts Sapega discusses illustrate the power of visual images representative of this period and their impact on audiences. Sapega notes that "upon coming to power Salazar urged the nation to 'forget' certain collective experiences that were deemed unnecessary or dangerous to his government's conception of the Portuguese collective" (Sapega 2008, 150). In addition, Sapega provides insight into contemporary understandings of the transformation since the Salazar regime. Sapega also discusses Portuguese identity during the Salazar regime and the important role that cultural artifacts played in interpreting Portugal's past and understanding its future. Even though Sapega focuses primarily on cultural monuments that are still in existence in Portugal, her discussions of memory and nostalgia with regard to objects informs my readings of the visual images in the Portuguese musical comedies.

2.1.3. Audiovisual Studies

Michel Chion's *Audio-Vision: Sound on Screen* and the concepts he elaborates on therein play an important role in the research approach in the present study. Throughout, Chion discusses the complex relationship between audio and visual and how text, sound, and music add value to the image and are related to one another. Chion suggests that value is added by text that structures vision: "When in any given sound environment, you hear voices, those voices capture and focus your attention before any other sound.... So, if these voices speak in an accessible language, you will first seek the meaning of the words, moving on to interpret the other sounds only when your interest in meaning has been satisfied" (Chion 1994, 6).

Music's role in film can be both empathetic and unempathetic. Because music "can directly express its participation in the feeling of the scene, by taking on the scene's rhythm, tone, and phrasing; obviously such music participates in cultural codes for things like sadness, happiness, and movement," which allows the audience to feel the emotions of the character on screen, it produces an empathetic effect (Chion 1994, 8). In contrast, an unempathetic effect is produced by music that is indifferent to the mood or emotions of the characters in the scene, which can also be represented as noise. Sounds, familiar or not, are naturally and culturally understood. For example, sounds used in horror films can invoke fear in audiences because they can be interpreted in different ways.

Chion organizes listening into three categories: causal, semantic, and reduced. Causal listening consists of understanding the source or cause of a sound. Semantic listening refers to the listener's ability to interpret codes or languages from the source, that is, to make meaning in interpreting a message. Semantic listening is considered one of the most complex forms of listening since sounds can be interpreted in different ways, depending on the context. Reduced listening is about the physical traits of a sound, independent of its meaning. According to Chion, "Reduced listening takes the sound—verbal, played on an instrument, noises, or whatever—as itself the object to be observed instead of a vehicle for something else" (Chion 1994, 29). Chion described the benefits of reduced listening and how sound can influence perceptions of the image and thus effect how it is viewed.

Sounds are classified according to what is seen in the image and can change depending on what is seen. Chion described the boundaries of visual space as those of the film frame,

whereas film sound is not necessarily bounded by the frame; this spatial magnetization of sound by image refers to sources of sound variously residing both on- and offscreen. This method is referred to as spatial magnetization of sound by image, which means that the sound can appear onscreen or offscreen. And the term “acousmatic” refers to “sounds one hears without seeing its original cause” (Chion 1994, 71). Chion provides three categories or classifications of screen sounds: Onscreen, Offscreen, and Non-diegetic. The following diagram illustrates how Chion organized film sounds according to their function and location.

In addition, Chion describes the following topological and spatial perspectives: ambient sound, internal sound, and “on-the-air” sound. He further elaborates the importance of being able to understand these different categories and how there can be some crossover when interpreting the location of the sound source and the frequent use of film music onscreen by describing it as a “spatiotemporal turntable.” Chion states, “Without the image, the sound of numerous great films of the past is meaningless” (Chion 1994, 83). In film, the audio and visual are equally important because both of their functions together create the collective cinematic experience for the audience member. Additional categories of film sound include “relative offscreen space and absolute offscreen space,” “in-the wings effect and offscreen trash,” and “active and passive offscreen sound.” Chion also provides information about the origins of sound and how it can be produced, the subjectivity in spatialization, and other technical elements of how sound is perceived.

Later in this dissertation, I will compare the physical characteristics of film and sound in three pairs of originals and remakes using the FSAF. Chion describes sound as something that can “abound and move through space,” as something that infuses the image, and as making the visual image quicker to be perceived by the audience (Chion 1994, 143). Analyzing these characteristics of sound involves technical and cultural explanations of the relationship of a sound to a given image, which I undertake in analyzing the audio and visual elements of the three pairs of films utilizing the Film Sound Analysis Framework. Audio and visual elements of the six films will be analyzed separately and then together from an audiovisual perspective. Chion’s standard outline for analysis includes: Dominant Tendencies and Overall Description, Sporting Important Points of Synchronization, and Comparison. Audiovisual analysis is classified as “descriptive analysis; it should avoid any symbolizing interpretation of a psychoanalytic, psytiological, social, or political nature” (Chion 1994, 197). This study will also

involve locating the dominant tendencies, points of synchronization, narrative analysis, and the audiovisual canvas that is also rooted in the FSAF.

2.1.4. Film Sound Studies

As technology has changed since the 1930s, so too has the role of sound in films. Rick Altman's article "The Sound of Sound: A Brief History of the Reproduction of Sound in Movie Theaters" provides a historical overview of sound in the telling of film narratives. Altman suggests that the history of sound in movie theaters can be divided into five periods, each featuring a "different speaker configuration designed to match cinema sound to current standards of how sound should sound" (Altman 1995, 68). He provides an overview for each decade by presenting film examples that were the cause of sound developments in cinema. Over the course of time, the function and meaning of sound has developed a great deal. Altman states, "Where sound was once hidden behind the image in order to allow more complete identification with that image, now the sound source is flaunted, fostering a separate sonic identification contesting the limited, rational draw of the image and its visible characters (70).

Claudia Bullerjahn and Markus Güldenring examine how film music influences the perception of a motion picture by providing information about how film music is generally perceived, a history of the effects of film music, and impressive evidence that background music plays an important role in the emotional meaning of a film. H. Pauli proposed three basic categories of relation between film music and motion pictures (Bullerjahn and Güldenring 1994, 100):

1. Paraphrasing: the specific character of the music corresponds with the specific content of the picture; the effects are presumably additive.
2. Polarization: the specific character of the music moves the ambiguous or indefinite content of the picture toward the character of the music.
3. Counterpoint: the specific character of the music contradicts the specific content of the picture; thus, the music conveys irony or comments on the content of the picture in another way.

Bullerjahn and Güldenring's case studies demonstrate that film music does contribute to how a motion picture is interpreted and understood by audiences. Other studies have concluded that music has the power to influence an entire film and to convey a particular mood. There are also a multitude of factors that can influence how visual images can be interpreted. For example, the more ambiguous a visual image is, the more important music is to interpreting the image. In addition, the demographic of an audience and their individual experience also plays a significant role in how film music is interpreted in motion pictures. Bullerjahn and Güldenring conclude that "film music polarizes the emotional atmosphere and influences the understanding of the plot" (Bullerjahn and Güldenring 1994, 116).

In "Sync Tanks: The Art and Technique of Postproduction Sound," Elisabeth Weiss describes the important role sound has in film. Weiss discusses the effect of digital technologies on sound in both the production and post-production stages, detailing, for instance, the different kinds of microphones used to record live sound and dialogue on set as well as three categories of post-production sound editing: dialogue, music, and effects. The first stage of sound editing is "spotting," where the editor and the director go through every second of the film to check where sound needs to be "added, augmented, or replaced" (Weiss 1995). For dialogue, sound editors have the ability to clear up any obscured consonants or dental clicks from the recording. Dialogue can also be edited to amplify the characteristics of a character for dramatic effect.

Sound effects also play an important role in how film narratives are experienced. Weiss discusses the role of sound effects in creating "tension, atmosphere, and emotion" and argues that sound "can expand space, add depth, and locate us within the scene" (Weiss, 1995). In combination with the visual elements, sound elements create a sense of reality for the audience during the cinematic experience. Many of the sounds heard in films are layered from "combined sounds from different sources that often begin organically but are processed digitally" to create the atmosphere of the scene. There is a team of professionals responsible for producing scratch mixes/temp tracks, which include the sound editor, Foley crew, recording mixers, music editor, and the film composer. Weiss also describes the difficulties and the time constraints each of these departments encounter in producing a quality film and directors' views of sound in film. She states, "Most directors, however, do not use the expressive potential of the soundtrack and leave sonic decisions up to their staff" (Weiss, 1995).

2.1.5. Remakes

There are many layers to film genre. In *Film Remakes as Ritual and Disguise: From Carmen to Ripley* (2006), Anat Zanger discusses contemporary cinematic adaptations of the stories of Joan of Arc, Carmen, and Psycho, suggesting that remakes contain “fingerprints” of the society and political practices associated with the period of the original film. Despite the redundancy of the remake, she argues, a social memory, a type of immortality, is present in the retelling of past narratives. Film remakes thus allow current audiences an opportunity to relate to classic film narratives from the past, though not all elements translate well. For example, some of the colloquial language used in *A Canção de Lisboa* is no longer relevant to Portuguese audiences in the twenty-first century, who would have trouble understanding the significance of its colloquialisms. This can make it difficult to understand the film narrative and illustrates a need for some change when remaking a film to account for current trends.

Film remakes are a result of recycling and reusing past narratives in a manner that makes them appear new. Amanda Klein and R. Barton Palmer (2016) state, “Textual traditions are often understood as a succession of distinct singularities, that is, as individual texts with a claim to being considered unique” (1). Cinema, however, they argue, is multiplicity, not singularity, and modern film productions of past narratives allow them to be retold and appreciated by new audiences.

Film remakes are expressions of modernity and nostalgic reflections of the past, which also rely on several factors that determine the quality of their production. Klein and Barton argue that “the reuse, reconfiguration, and extension of existing materials, themes, images, formal conventions or motifs, and even ensembles of performers constitute irresistible adjuncts to continuing textual production, supporting the economies of scale upon which the film, and later television, industries very quickly began to rely” (Klein and Barton Palmer 2016, 1). These factors play an important role in understanding the multiple layers involved in film remakes.

The success of film remakes provides film directors and producers a means of seeing the film’s monetary value for potential commercial gain. According to Constantine Verevis, “Remakes can be understood as industrial products, located in ‘the material conditions of commercial filmmaking, where plots are copied, and formulas forever reiterated’” (Verevis 2005, 3). Film producers assume that audiences have prior knowledge to the original or previous

editions of the presented narrative for profitable gain. Several examples of film remakes include *Godzilla* (Ishiro Honda, 1954; Roland Emmerich, 1998) or *Planet of the Apes* (Franklin J. Schaffner, 1968; Tim Burton, 2001). Essentially, films with original storylines that have already been proven to be popular box at the box office with audiences almost always guarantee for film producers and investors that audiences will purchase tickets to view the film because of its previously established reputation.

Film producers are no longer concerned with how well the narrative is presented to the audience, that is, the quality of the narrative is not their paramount concern. Massive production budgets and marketing campaigns used to promote a remake suggest a modern emphasis on profit over quality. Lesley Stern describes the “paradox” of remaking films as reflecting “the conservative nature of the industry; they are motivated by an economic imperative to repeat proven successes” (Verevis 2005, 15). While audience familiarity with an original helps to generate interest and profit, audiences are not expected to have prior detailed knowledge of the film’s original narrative. The quality of a film remake depends on whether the film’s producers were more concerned with making money than telling a quality story. For example, film producers have been known to exploit the quality of original films. For example, *Psycho II* was not only a box-office disaster, but the film producers were accused of imitation and exploiting the work of Alfred Hitchcock (Verevis 2005, 15). This example illustrates the negativity film remakes can receive from audiences when studios are focused on making money from original masterpieces.

Studies of remakes are only concerned with the quality of the text but also with understanding the film’s appeal to a broader cultural discourse, as I discussed in chapter 1. As Catherine Grant has stated, “The most important act that films and their surrounding discourses need to perform in order to communicate ... their status as adaptations is to (make their audiences) recall the adapted work, or the cultural memory of it” (Grant 2002, 57). Film remakes are adapted modern representations of past narratives, and thus trade in a type of nostalgia.

2.1.6. Conclusion

The literatures discussed above were those most useful to conceptualizing this multidisciplinary study; they provided the framework necessary to create an analytical method

for understanding the cultural communities represented and revealed in the originals and remakes of A Canção de Lisboa, O Leão da Estrela, and O Pátio das Cantigas.

Chapter 3.

Understanding the Research Design

The research design used in this multidisciplinary study consisted of collecting qualitative data from both originals and remakes of the selected films, narrowing down the data set, and interpreting the data derived from these films using the Film Sound Analysis Framework. Following this research design made it possible to understand the sound design of films from the 1930s and 1940s, the impact of technological developments in film storytelling, but also how their remakes reflect a type of cultural transformation from the film originals to their respective remakes.

3.1. About Qualitative Analysis

This research aims to systematically apply the Film Sound Analysis Framework to the originals and remakes of *A Canção de Lisboa*, and *O Leão da Estrela*, and *O Pátio das Cantigas*, from a semantic and syntactic perspective. The data includes timings, sound and scene descriptions, film technique used, and which characters are involved in the scene. The interpreted data collected will be further expounded upon in chapter 4 for each case study.

3.2. Narrowing down the Data Set

I began research on the use of sound in Portuguese films in July 2016. The primary resources I collected related to Portuguese cinema, cultural studies, and film studies. I selected the period between 1930 and 1960 to illustrate the technological advancements in film production from silent films to the Hollywood era. Tiago Baptista's "Nationally Correct: The Invention of Portuguese Cinema" (2010) and Patricia Vieira's *Portuguese Film, 1930-1960: The Staging of the New State Regime* (2013) provided valuable insight into and historical context for how Portuguese films were viewed and classified.

There are many perspectives on how film genres can be interpreted, which make it difficult when classifying Portuguese films produced during the Salazar regime. Baptista suggests that Portuguese films should be categorized independently of other international films because of their shared "national identity" (2010, 4). Genre classifications within Portuguese

films are complex since this type of classification varies with each film scholar. In addition, Baptista adds that Portuguese film studies of the 1930s to 1960s had not developed the concept of genre history. In an interview, he stated that the classification of film genres was not important in the organization of production or to audience expectations and that the Portuguese film industry was not big enough to justify it. Vieira also discusses this concept of classification, but in relation to comedies specifically, which she describes as

an escapist cinema, in which the conflicts, in themselves [were] superficial... Avoiding references to either the political situation—the apogee of this genre coincided with the Second World War—or the serious social problems that affected the country during this period, the comedies forged the image of a poor but happy Portugal and of a Lisbon organized like a village, where a few meager trademarks of modernity (cabarets, automobiles, electricity, etc.) peacefully coexisted with a traditional, patriarchal, and hierarchical social structure. (2013, 11)

Musical comedies illustrate everyday life in 1930s-1960s Portuguese society. Examples of their depictions of everyday life include Anastacio's obsession with football in *O Leão da Estrela*, the setting a typical Lisbon neighborhood during the Popular Saints festivals of *O Patio das Cantigas*, and the characterization of Vasco's aunts as stereotypically over-worrying in *A Canção da Lisboa*. The political nature of these musical comedies was an important consideration in my selection of these films as the primary focus of this research.

A film's genre classification can be determined by its subject or theme. Genre can be viewed in terms of conventions that can include, but are not limited to, plot elements, specific types of characters, themes, techniques, and iconography—all of which are subject to change over time. According to Barry Keith Grant, "Although central to film, genres far exceed the cinema" (2007, 4). Genres allow audiences to better relate to film narratives through culturally and contextually relevant and individual and collective experiences. Grant states, "Genre movies have been commonly understood as inevitable expressions of the contemporary zeitgeist (2007, 5). Portuguese musical comedies since the 1930s have evolved according to current conventions, which can also explain why it can be difficult to define and place films in one specific genre since many films contain characteristics that cross multiple genres.

Using Alves Costa's *Breve história do cinema português—1896-1962* (1978) and Manuel Félix Ribeiro's *Filmes, Figuras e Factos da História do Cinema Português, 1896-1949* (1983), I compiled a complete list of all Portuguese films produced between 1930 and 1960.

Unfortunately, there were variances with the statistics about the film genres in Portuguese Cinema. According to Alves Costa, there were twenty-seven films produced during the 1930s, forty-seven produced in the 1940s, and thirty-five during the 1950s. Resources from the *Filmes, Figuras e Factos da História do Cinema Português, 1896-1949* show that more films were produced during this time frame.

From this list of films, I determined that musical comedies were the most relevant genre to study because of how sound and music were used in telling the film narratives. In addition, as a genre, musical comedies express narrative through song, which is also why I chose them over films from other genres to analyze within the FSAF. My final selection criteria was that the films within this genre from this period had been remade. I discovered that between 2015 and 2016, there were remakes of the following Portuguese film classics: *A Canção de Lisboa*, *O Leão da Estrela*, and *O Pátio das Cantigas*. As a result, these films were chosen as the representative cluster and case studies. This comparative analysis between original productions and remakes illustrate the reshaping of sound since the 1930s.

The original films chosen for the case studies were accessible online and were screened several times. The objective of the first screening was to understand the narrative of the film. The second screening was to analyze how sound was used within the FSAF. The third screening was to identify, first, how these sounds functioned within the film narrative in terms of storytelling and, second, the different film sound techniques used during this time period.

The remakes of each film were also viewed and analyzed several times. The first viewing, again, was to understand the narrative of the remake. The second viewing was to analyze and note changes between the original and the remake. And the third viewing was to focus on the specific use of film sound techniques within the remake and to understand how, though a comparative analysis, these elements construct modern Portuguese culture.

3.3. Film Sound Analysis Framework (FSAF)

The Journal of Science and Technology of the Arts (CITAR) published "The Film Sound Analysis Framework: A Conceptual Tool to Interpret the Cinematic Experience" by Alvaro

Barbosa and Kristine Dizon that provide insight to how the Film Sound Analysis Framework integrates its main insights from previously mentioned studies, but with the intention of creating a common language with regard to how the listening modes function as sound categories that can be both used to interpret (understand) film sound and applied as techniques in the production of film sound. It is a tool to understand the relationship between sound, music, visuals, and the narrative dimension in film.

The FSAF consists of a classification grid that, on the one hand, distinguishes between and allows for an analysis of both a film’s sonic structure and the meaning its sound conveys (Syntactic Analysis vs. Semantic Analysis). On the other hand, this grid also distinguishes between a conceptual formal perspective on film sound, with the objective of interpreting and understanding the underlying sound strategies used in a film, and an applied perspective on film sound, with the objective of identifying and utilizing well-established techniques and methods of film sound (Taxonomic Analysis vs. Applied Analysis). The combination of these four analytical approaches provide a framework by which one can compartmentalize and fit-in existing concepts from research in film sound theory, as presented in figure 3.1.

	TAXONOMY (Understand)	APPLIED (Techniques)
SYNTACTIC (Structure)	<ul style="list-style-type: none"> ✓ Voice ✓ Background Sound ✓ Sound Effects ✓ Music <p style="text-align: right; font-size: 2em;">1</p>	<ul style="list-style-type: none"> ✓ Silence ✓ Loudness ✓ Pitch ✓ Timbre ✓ Spacialization <p style="text-align: right; font-size: 2em;">3</p>
SEMANTIC (Meaning)	<ul style="list-style-type: none"> ✓ Diegetic ✓ Non-Diegetic ✓ Meta-Diegetic ✓ Oneiric <p style="text-align: right; font-size: 2em;">2</p>	<ul style="list-style-type: none"> ✓ Sound Masking ✓ Interior Sound ✓ Anticipation ✓ Overlapping ✓ Split Second ✓ Mickey Mousing ✓ Leitmotif <p style="text-align: right; font-size: 2em;">4</p>

Figure 3.1. FSAF Classification Grid.

The systematic classification of terms in the form of a taxonomy and the clear categorization of existing applied techniques in the field of film sound production establishes a language that facilitates better communication between the different stakeholders in the process

of film production, including musicians, directors, producers, sound designers, sound engineers, production assistants, and visual creators. In addition, the FSAF's distinction between Semantic and Syntactic perspectives on film sound, similar to the approach outlined by Rick Altman (2015), opens up the prospect of not only communicating about the structural and procedural aspects of production but also of promoting conceptual discussions focusing on the actual meaning of sound in film. Following this framework, we can interpret sound and music in film based on the analysis of its: Syntactic Taxonomy, Semantic Taxonomy, Applied Syntax, and Applied Semantics.

3.3.1. SYNTACTIC TAXONOMY ANALYSIS

Syntactic Taxonomy Analysis provides a way to interpret film sound and music from the perspective of understanding its structure as it is normally laid out during post-production. This structure very closely follows the industry standard for the configuration of editing film soundtracks (Angell 2009), where sonic elements are typically clustered under the categories of voices, background sounds, sound effects, and music.

3.3.1.1. Voices

A substantial part of the dialogue heard in film may be created during the post-production phase. Under these conditions, even if the original take was recorded in the field, actors reproduce their performance in the studio, or filmmakers use other actors to deliver the desired vocal performance. For example, there may be an occurrence in the post-production phase where dialogue cannot be clearly understood, and the actor would need to re-record it in the studio, replacing inaudible original dialogue. In addition, the voice of a narrator or a voice representing the inner voice of a character while thinking or reminiscing on previous moments would need to be added during post-production.

3.3.1.2. Background Sounds

Background sounds occur within the setting of the film but are not produced by the central elements in the frame. For example, general city sounds that occur during a dialogue between the main characters of a scene are considered background sounds. These background sounds complement and define the visual setting of a scene and are a powerful way to create a

sense of immersion and context. These sounds have a direct link with the cognitive heuristics of the audience, which can be very useful when developing a narrative. For example, listening to the background sound of ambulance sirens, one can subconsciously identify the country where the scene is located. The concept of background sounds is closely related with the theories of Soundscapes, pioneered by Schaeffer (1977) and Truax (1984).

3.3.1.3. Sound Effects

Sound effects are the sounds that are created to represent the acoustic output of elements in a scene that do not exist in reality, cannot be recorded (such as the sound of a dinosaur), or need to be enhanced, exaggerated, or transformed for dramatic purposes. Weiss describes the role of sound effects in creating “tension, atmosphere, and emotion” and states that sound “can expand space, add depth, and locate us within the scene” (Weiss 1995). These elements, combined with the visuals, create a sense of reality for the audience during the cinematic experience. Many of the sounds heard in films are layered, that is, they are sounds combined from different sources that, though often initially organic, are processed digitally to create the atmosphere of the scene. The team of professionals responsible for producing scratch mixes or temp tracks includes the sound editor, Foley crew, recording mixers, music editor, and the film composer(s). Weiss also describes the difficulties and the time constraints each of these departments encounter in producing a quality film and how directors view sound in film. Nevertheless, she also states that “most directors, however, do not use the expressive potential of the soundtrack and leave sonic decisions up to their staff” (Weiss, 1995).

3.3.1.4. Music

Music plays a crucial role in film narrative because it is a primary vehicle to convey a wide range of emotions to the audience, establishing a mood or highlighting a dramatic event. Beyond inducing emotions, music by itself is used for more straightforward functions, such as establishing the genre of the film even before the opening credits or providing a sense of place or time just by being consistent with the scene location, environment, or historical period. In a nutshell, music used in film elevates the meaning of visual images presented to the audience.

Defining music from an emotional perspective is a difficult task. However, even in ordinary subtitle tracks, a number of adjectives are widely used to describe music in film, such as

ominous, foreboding, tense, romantic, somber, suspenseful, eerie, or pensive. This already suggests a need that emerges during the film production process, where composers and film directors have to communicate with one another about how music should be used in the narrative.

Music composed for a film is designed to accurately portray the dynamics of the story as it develops throughout the film, highlighting visual components, enhancing tension, or deflecting attention, always leaving room for audiences to use their imagination while interpreting its meaning. However, in many cases, film directors do not work with a film scoring composer to custom design the music to fit the narrative; instead, they edit and adapt pre-existing music to the film narrative. Another common practice that has become very popular in the film industry is for directors to use pre-existing music as temporary tracks for the early edits of the movie in order to provide a stylistic and temporal dynamic reference for the film scoring composer to create the music that will be included in the final cut of the movie.

3.3.2. SEMANTIC TAXONOMY ANALYSIS

Semantic Taxonomy Analysis provides conceptual insight into the use of sound in film. In this case, the focus is not on the relationship of sound to its sources or context but instead on what role it plays in representing reality, imagination, memory, or other abstract notions that are essential instruments to tell a story through audiovisual media. This taxonomy includes the concepts of diegetic sound, non-diegetic sound, meta-diegetic sound, and oneiric sound.

3.3.2.1. Diegetic Sound

Diegetic sound, also sometimes referred to as objective sound, consists of the sounds that exist in a scene as a representation of the acoustic and sonic elements that would exist in real life if the spectator was tangibly placed in the scene. In other words, these would be the sounds that would be perceived objectively if we were the characters of the scene.

Some examples include the sound of cars honking in a city, dogs barking, footsteps, doors closing, dialogue between people, music from a radio, and so forth. Diegetic sound is considered objective because it is sound actively occurring at the present moment in the scene. Technically, diegetic sounds can be recorded or recreated in a studio environment; however,

under the scope of Semantic Taxonomic Analysis, how the sound is produced does not change its role as diegetic.

According to Michel Chion's definition of Sonic Space on Screen (Chion 1994), diegetic sound exists equally on-screen (Visualized Zone) and off-screen (one of the Acousmatic Zones).

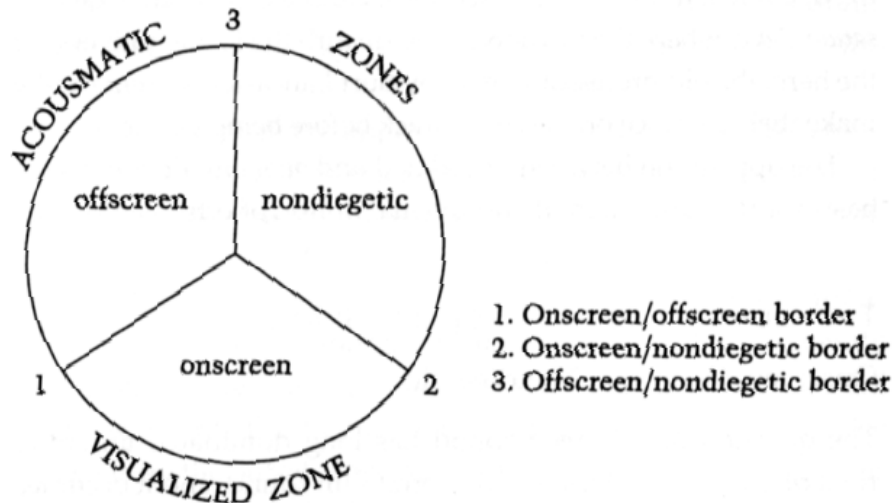


Figure 3.2. Michel Chion's diagram of Space on Screen.

Chion's definition of Space on Screen also encompasses the notion of non-diegetic sound.

3.3.2.2. *Non-Diegetic Sound*

Non-diegetic sound, also referred to as extra-diegetic sound (Gorbman 1976), are any acoustic elements that are added to a scene for dramatization purposes but are not part of the objective range of diegetic sounds that represent the experiential acoustic reality of the scene. Examples of non-diegetic sound may include the use of the narrator's voice, the music score or special sound effects. A very common narrative technique that utilizes the distinction between diegetic and non-diegetic sound is transitioning a sound from being at first perceived as non-diegetic until at a certain moment it becomes the sound of a real element in the scene and therefore diegetic.

This technique can be used for comic effect, as it is in the movie *High Anxiety* (Mel Brooks, 1977). One of the characters (played by Mel Brooks himself) receives information from his driver that a possible death may be the result of a criminal plot, as we listen to suspenseful

music in the background. After a few seconds this music is revealed as being performed by an unlikely orchestra rehearsing on a bus driving next to the car where the characters are placed. This creates a comic effect, which is emphasized by the absurdity of this event and diffuses the dramatic tension.

The exact same technique is often used for dramatic effect. For example, accentuating a moment in the storyline where characters are confronted with a “call to reality,” which can be subliminally emphasized, if in parallel, to create a scenario where existing non-diegetic sounds or music only become perceived as being diegetic at that raveling point. The reverse can also be applied for different dramatization purposes by transitioning from a diegetic sonic discourse to a non-diegetic one.

3.3.2.3. Meta-Diegetic Sound

Diegetic sound can occur if there is a need to present a subjective auditory scene from the point of view of a character. This means that a sound that the audience is actually listening to is the personal interpretation of a character and therefore an altered representation of reality, which can range from a minor overreaction to extreme imagination or even hallucination. This specific concept of sound design is called meta-diegetic and was introduced by Claudia Gorbman (1976). In her article “Teaching the Soundtrack,” Gorbman describes meta-diegetic sound as “sound apparently narrated or imagined by a character as secondary narrator,” or, in other words, the representation of an unreal subjective sonic perception. One of the earliest examples of this use of sound in this way in film history is a scene from Alfred Hitchcock’s 1929 movie *Blackmail*. Meta-diegetic sound is introduced in a scene where the main character of the movie is sitting at the dinner table listening to a female family friend talk. This same character has been subject to a knife point threat earlier, and as she listens to the friend talk while a knife is on the table in front of her, the audience perceives the friend’s voice transition into a constant mumbling of the word “knife.” What we hear as an audience is not the diegetic sound produced by the friend’s speech but instead the altered representation of this sound stream as perceived subjectively by the main character of the scene, that is, as meta-diegetic sound.



Figure 3.3. Transitioning from diegetic to non-diegetic in *High Anxiety* (Mel Brooks, 1977).



Figure 3.4. Meta-diegetic discourse in *Blackmail* (Alfred Hitchcock, 1927).

3.3.2.4. *Oneiric Sound*

A very common use of meta-diegetic sound is the representation of a dream-like state from the perspective of a character. This happens when that character is subject to a shocking event and starts perceiving reality as if it were a dream, very close to the state of perception when one is about to faint. This use of sound is defined as Oneiric Sound, from the ancient Greek *oneiros*, which means dream. This term was first adopted by Vlada Petric, who used the term “oneiric cinema” to describe films that deal with various kinds of altered states of consciousness (Milicevic 1995).

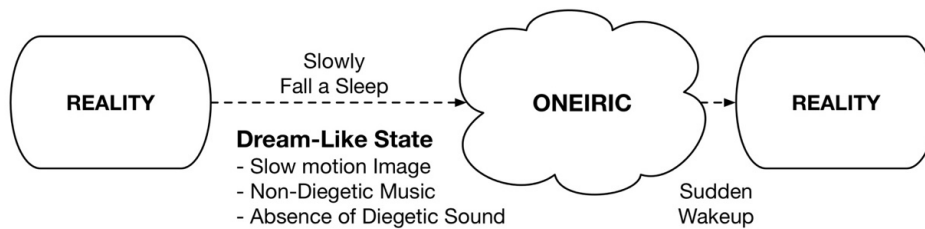


Figure 3.5. Transitioning to, and from, an Oneiric Moment.

An oneiric moment is typically triggered by an event in the narrative that slowly takes the character to a dream-like state. During this transition, diegetic sounds fade away (or are reduced to a distant background) while typically pensive music becomes predominant for the duration of the oneiric moment, as represented in figure 3.5. Normally, to end the oneiric moment, reality is resumed abruptly by a quick transition from all non-diegetic sounds to a completely diegetic sonic discourse.

3.3.3. SYNTACTIC APPLIED ANALYSIS

The parameters used in transforming sound during the post-production process include amplitude, pitch, and timbre. Amplitude refers to the loudness of each individually manipulated sound, which can simulate depth, distance, and sound focus. An example of amplitude can be found in João Rema's NEXUS Advertisement (2013), in which the sound of wind becomes louder as a cartoon girl moves toward the audience and softer as she moves away. Pitch corresponds to the fundamental frequency of a musical note. Timbre is what allows the audience to distinguish between two sounds with the same tonality and understand that these sounds are from two different sources. Silence is also a component of the post-production process because it is frequently used as a form of dramatic expression to convey suspense or apprehension to audience members. Examples of how silence is used to convey suspense can be found in Alfred Hitchcock's *The Birds* (1963).

Sound spatialization plays an important role in how audience members experience film. Surround sound was a concept first introduced in the 1940s when Walt Disney used fifty-four speakers to create this effect. Further technological advancements include the birth of widescreen formats using multiple channels in the 1950s, the comeback of Dolby Stereo in the 1970s, and wider dynamic contrasts in the 1980s. Dolby Digital Surround Sound was introduced in 1992, which also introduced more channels. This allowed audience members to experience film with sound literally surrounding them. Technological advances are more refined since then, along with Surround Sound available in-Home Hi-Fi Systems. Syntactic Applied Analysis is focused on the traditional psychoacoustic structural parameters of sound and how they are applied as techniques to recreate the different aspects of the acoustic space in order to give the audience a plausible immersive sonic representation. The core structural parameters of sound to consider in this analysis are Loudness, Silence, Pitch, Timbre, and Spacialization. These parameters can be

adjusted and manipulated in sound post-production to accomplish a variety of effects that better represent the audiences psychoacoustic experience.

3.3.3.1. Loudness

Loudness refers to the amplitude of each individual sound and how it increases and decreases over time (sound envelope). During sound post-production, by manipulating the loudness of individual sounds, one can recreate depth of field by attributing higher loudness to sound sources closer to the camera and lower loudness to the sound sources further away. In more complex mixes, sound focus can also be simulated by transforming the sound envelopes of individual sound sources in order to recreate a “Cocktail Party Effect” (Cherry 1953).

3.3.3.2. Silence

The use of silence is a particular case where loudness is zero or very low, and it is worthwhile to single out because it is very frequently used as form of dramatic expression to convey suspense or apprehension. Many film directors are, in fact, acknowledged as often preferring very quiet sounds or even absolute silence to music or sound effects to maximize dramatic tension. Alfred Hitchcock was one of the most renowned directors to frequently adopt this technique.

3.3.3.3. Pitch

Pitch corresponds to the fundamental frequency of a sound event. A lower pitch corresponds to a lower tonality and the deep bass frequency range, while a high pitch is in the high frequency range with sharp and stridden sounds. It is possible to manipulate the pitch of sounds by preserving its qualities within a limited frequency range. This allows for transformations that can, for example, make footsteps sound deeper or sharper and consequently induce the idea of the character having higher or lower body mass. More complex transformations can be done in the frequency domain by manipulating the frequency partials and obtaining effects such as increasing voice hoarseness or muffling the sounds simulating different acoustic conditions like being behind a wall or inside a box, for instance.

3.3.3.4. *Timbre*

Timbre is a characteristic that distinguishes two sounds from one another by reflecting the acoustic properties of the sound's source. Two sounds with the same pitch are clearly distinguishable because of their timbre; for example, a guitar or piano sound with the same musical note (same pitch) are clearly different due to the harmonic content resulting from resonances from the different physical shape and format of a piano and a guitar (different timbre). Changes in timbre can also be transformed by artificially adding reverberation to the sound elements and therefore prompting the perception that a space has certain dimensions, geometry, and materials. For example, in the 1941 movie *Citizen Kane*, Orson Welles used added reverberation to create the perception of spaces being large halls with marble walls, when in reality these were made out of painted wood or plasterboards in a studio set.



Figure 3.6. Added reverberation on voice and footsteps to create the perception of a big Marble Hall in *Citizen Kane* (Orson Welles, 1941).

3.3.3.5. *Spatialization*

The spatialization of sound is about creating for the audience the perception that a sound source is located in the correspondent physical space relative to the audience itself. At the advent of sound in cinema, this was hardly possible because there was no separation of sound events amongst the sound speakers. However, with stereo sound in the 1930s, it became possible to create sound spatialization along the left-right axis. The introduction of a more independent sound speaker to increase the mapping of sound sources in the movie theater only occurred in the 1940s with the emergence of what we know today as surround sound, which was first introduced to the public in 1940 when Walt Disney Studios developed the technology Fantasound for the

premiere of the Movie Fantasia, where 54 speakers were used in a film theater to create a spacialization effect.

Further technological advancements include the birth of widescreen formats using multiple channels in the 1950s, Dolby Stereo in the 1970s, and wider dynamic contrasts in the 1980s. In 1992, Dolby Digital Surround Sound introduced even more channels. In 2012, Dolby Atmos became the most advanced 3D aural experience system currently used in high-end film theaters. This allows audience members to experience film with sound literally surrounding them.

3.3.4. SEMANTIC APPLIED ANALYSIS

Semantic Applied Analysis refers to different established techniques used to convey specific meaning to certain moments within the film narrative. These techniques help facilitate the flow of the film narrative or establish cognitive links between key aspects of the story and their meaning (semantics). These classic semantic techniques are primarily the following: sound masking, overlapping, anticipation, interior sounds, split-second technique, mickey-mousing, and the leitmotif.

3.3.4.1 Sound Masking

This technique is used to resolve issues of sound and music design in time-lapses. When creating a scene where time has to be condensed or expanded by video editing, the question remains of what to do with sound. Should it be accelerated or set-in slow motion together with the video, or maybe sliced according to the editing? These solutions would probably not work aesthetically, and introducing a layer of non-diegetic sound (a sound mask) that is detached from the editing is normally the best solution.

A classic example of sound masking can be found in the Portuguese movie *Leão da Estrela* (Arthur Duarte, 1947). At the beginning of the movie, a family needs to undertake a car journey from Lisbon to Porto. This trip by car takes about three hours by modern standards. However, in the movie, this was represented as a sequence of edited moments of the trip and takes less than a minute. The audiovisual solution for this scene was to fade out all diegetic sounds at the beginning of the journey and introduce non-diegetic music as a sound mask that

terminates at the end of the journey, at which point it fades out, giving space for diegetic sound to fade in again.

Sound masking can also be about the addition of natural or artificial sound, such as white noise or pink noise, into an environment to mask unwanted sound.

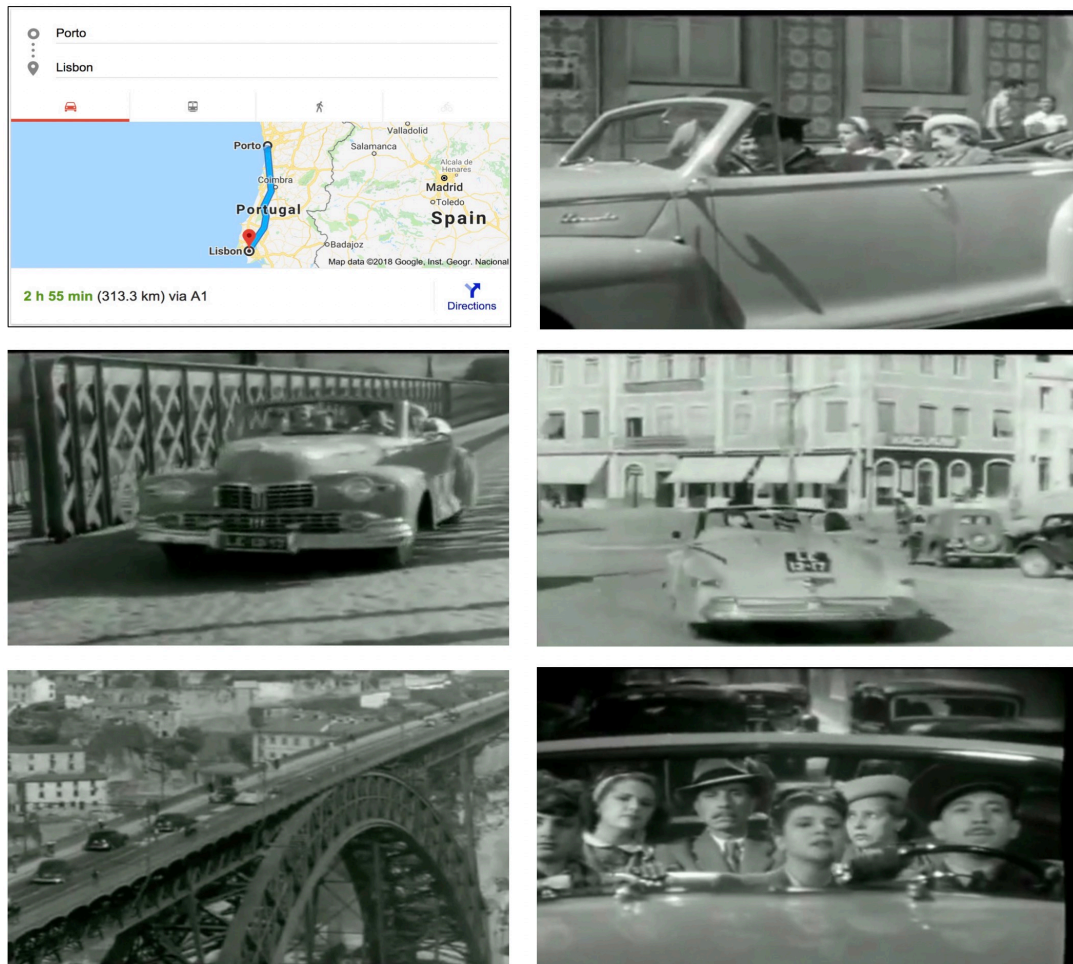


Figure 3.7. The use of sound masking to condense a trip from Lisbon to Porto to a few seconds, from *Leão de Estrela* (Arthur Duarte, 1947)

3.3.4.2 Interior Sounds

Interior sounds refer to all the sounds that are introduced to represent the inner listening perspective of a character. According to Michel Chion (1994), there are two interior sound categories: objective interior sounds (respiration, heartbeats, etc.) and subjective interior sounds (imaginary voices or sound). Within the FSAF, these types of sounds can also be characterized

from the perspective of Syntactic Taxonomy Analysis as inner voices or from that of Semantic Taxonomy Analysis as meta-diegetic sounds.

3.3.4.3 Overlapping



Figure 3.8. The use of overlapping in Citizen Kane (Orson Wells, 1941).

The overlapping technique uses sound to transition between two scenes in a video editing cut to create a connection between them. It consists of the continuation of sound from one scene into the following scene, which provides a smoother perceptual transition between the two scenes. In the 1941 movie Citizen Kane, Orson Welles used this technique in various moments. One example is the transition between a private piano recital, where the main character starts applauding and his claps overlap with the claps of the following scene, a public speech with an audience also clapping. The opposite to this technique is also used very often, where one can hear a sound of the upcoming scene before the visual cut creating a sense of anticipation.

3.3.4.4 Split-Second

The split-second technique is mainly used in action movies, whenever there is a gunshot or an explosion. It is based on principles of cognitive perception that startle humans by causing an instant feeling of fear or alarm when a loud sound occurs very suddenly. Knowing this, sound designers usually introduce a split second of silence between the moment a gun is shot, or an explosion is triggered and the actual sound of the gunshot or explosion. This split second of silence creates the perception of a sudden sound by being preceded by silence, even if only for a split second, and magnifies the dramatic effect of this event.

3.3.4.5 Mickey Mousing

Mickey mousing originated from the Walt Disney character Mickey Mouse and refers to the original synchronization between gesture and music introduced in the 1940 movie *Fantasia*, where each musical rhythmic advancement corresponds to a clear meaningful gesture of the character. This technique is mostly used in animation, cartoons, and comedies, but can also be found in different genres. According to Jacqueline Edmondson (2013), this type of film technique “enable[s] the music to be seen to ‘participate’ in the action and for it to be quickly and formatively interpreted ...and [to] also intensify the experience for the spectator.”

3.3.4.5 Interior Sounds

Leitmotif, adapted from live theater and opera to the film industry, is one of the oldest dramaturgical techniques associated with music. It consists of associating a particular musical theme to a character, an object, or an event and playing it whenever this character comes into scene, the object appears, or the event is reiterated. The concept of the leitmotif goes back to 1848 when Richard Wagner composed the opera *Der Ring des Nibelungen*, for which he wrote several leitmotifs associated with specific characters, objects, or situations. In a cinematic plot, after a leitmotif is established, it is usually recalled several times throughout the narrative. The audience is able to perceive and anticipate the character, object or event, even if they may not be immediately visible or understandable. Iconic leitmotifs, such as the James Bond theme or the Star Wars Darth Vader theme, became so popular, they are now iconic symbols of contemporary culture.

3.4. Chapter Conclusion

The Film Sound Analysis Framework is an analytical tool that can be used to understand a film narrative and also in the comparative analysis of film. Several academic research and pedagogical initiatives have used this framework as a conceptual tool. One of the recent applications of the FSAF is to connect past and present film narratives. The research presented here is an example of the FSAF applied in such a way, to analyze remakes of classical Portuguese movies and gain insight into how directors and screenwriters interpret the original narratives.

The FSAF offers a clear way to analyze the different sound components in film and interpret their function. It is a conceptual instrument for critical analysis of sound and music in film that bridges the distance between sound semantics, syntax, and taxonomical or applied perspectives. Using the FSAF in longitudinal studies of film allows for a systematic analysis through the observation of similar variables, leading to the identification and assessment of patterns or trends in the use of sound to convey meaning and foster emotions in the cinematic experience. Several research projects are currently applying this framework in conjunction with additional analysis grids, looking, for instance, at works from the same director, or within the same genre, or even at remakes, as I do in this dissertation.

Chapter 4.

Case Studies

The case studies selected include the originals and remakes of *A Canção de Lisboa* (1933/2016), *O Leão da Estrela* (1947/2015), and *O Pátio das Cantigas* (1942/2015). The original films were extremely successful upon their initial release and are considered classics in Portuguese cinema. Data from these films were chosen and analyzed using the Film Sound Analysis Framework, which will be further discussed in chapter 5. Each section below provides background information about the films' production, cast, and plot. A comparative analysis of the originals and the remakes shows a cultural transformation since the 1930s and 1940s to the present.

4.1. A Canção de Lisboa



Figure 4.1. Promotional Materials for the original and remake of *A Canção de Lisboa*.

4.1.1. Original (1933)

A Canção de Lisboa was the second Portuguese film, after *A Severa* (1930), produced with sound. This film achieved great success in Portugal, the overseas territories, and Brazil. The success of the film lay in its depiction of real-life situations, which made it possible for audiences to identify with the characters. This was also the first Portuguese film to include songs that were also popular at that time. The film was directed by José Cottinelli Telmo, who also wrote the screenplay. The music was composed by Raúl Portela and Jaime Silva Filho. René Bohet served as musical director for the production. The sound department consisted of the following: sound recordist Paulo de Brito Aranha and supervising sound editor Hans-Cristof Wohlrab. This film was produced by Tobis Portuguesa. Below is the original cast of *A Canção de Lisboa*:



Figure 4.2. Cast and characters of *A Canção de Lisboa* (1933).

A Canção de Lisboa is centered around the main character, Vasco Leitão, a medical student living in Lisbon. In order for him to continue his studies, he receives an allowance from his rich aunts, who live in Trás-os-Montes. For a long period of time, they never visited their nephew in Lisbon and were also unaware of the progress of his studies. In reality, Vasco squanders the allowance given to him by his aunts on retreats and singing *fado*. He was infamously known for flirting with girls, until, that is, he falls in love with Alice, a seamstress from Castelinhos. Her father finds out about their relationship and does not support it. As the narrative continues, Vasco's aunts decide to visit him in Lisbon. Upon their arrival, they become

overwhelmed and faint. Vasco transports his unconscious aunts in a wagon during a bullfighting siege. As Vasco returns to his apartment, he finds his belongings in the middle of the street and the whole neighborhood ridiculing him. Despite Caetano's disapproval of Vasco, Alice still loves him and imagines her life with him.

The scene changes to an outdoor party, where Vasco starts a fight with another man, which results in a larger fight among the party members. After the party, while Caetano is speaking with Vasco's aunts, Alice and Vasco are seen in the kitchen having an argument and throwing food at each other after he drops a pile of dishes on the ground. Desperate to convince his aunts that he is a doctor, Vasco asks Caetano to tell them that he is an excellent doctor. Unfortunately, the aunts discover Vasco's scam while they were at the zoo, which caused him to lose his inheritance. Alice is seen working in the sewing room and the girls are making fun of her because of Vasco.

As a result of Vasco's failures, he goes to a restaurant bar, where he drinks his sorrows and sings *fado*. Initially, the audience becomes upset and throws food at Vasco, and the owner and the manager of the restaurant bar force Vasco to leave. As Vasco stumbles down the stairs, he begins singing about his life. The owners of the restaurant are impressed with his emotional performance and more people gradually appear in the garden to hear him sing. Vasco becomes well-known for singing *fado*. Later on, he is seen singing in the same restaurant where he was booed off the stage. His aunts are seen in the audience and attempt to apologize to him. Vasco dismisses his aunts and makes an announcement about the medical exam he will take to be a doctor. Vasco is seen passing his medical exam with a perfect score and being congratulated by everyone. The film ends with Alice and Vasco getting married and being surrounded by the people they love.

4.1.2. Remake (2016)

The remake of *A Canção de Lisboa* was filmed in 2016 with Pedro Varela as its director. The screenplay was based on the original by José Cottinelli Telmo, which was later adapted by Varela. The film music was composed by Nuno Malo, and songs written by Miguel Araújo also appear in the film. The sound department consisted of Nuno Bento (Foley artist), Éve Corrêa-Guedes (sound editor), Filipe Gonçalves (boom operator), Branko Neskov (sound re-recording

mixer and dialogue editor), Ivan Neskov (Foley recordist), Vasco Pedroso (sound mixer), and Tiago Raposinho (boom operator). Below is the cast of the remake of *A Canção de Lisboa*:

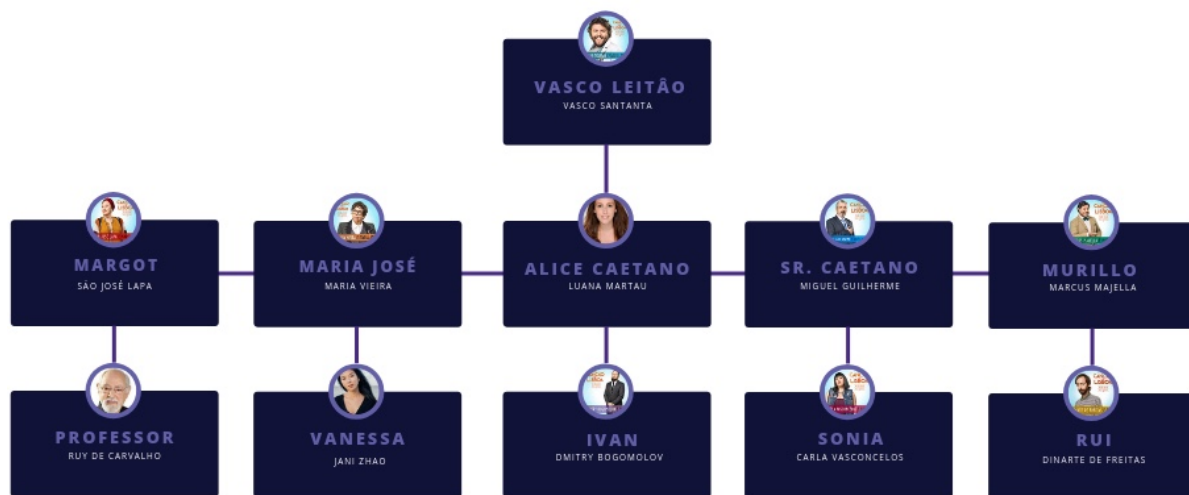


Figure 4.3. Cast and characters of *A Canção de Lisboa* (2016).

In this version, *A Canção de Lisboa* is about Vasco Leitão, a fifth-year medical student, and his academic failures. He has taken advantage of his wealthy aunt, Maria José, and her partner, Margot, who sent him money to support his studies in medical school with the expectation that he would become a doctor. Vasco is portrayed as a playboy, not caring too much about his studies. The film starts with Vasco failing another oral medical exam at school and receiving notice that Maria José and Margot are coming to Lisbon from Porto to visit him. After he returns home, his roommate, Murillo, asks him to attend a gala for José Caetano, a potential candidate for prime minister, and to encourage his wealthy aunt and partner to contribute to the campaign. When Vasco arrives at the gala, he receives a mysterious phone call from a woman he does not know and realizes that she is in the same room as him. The woman recognizes him immediately, but Vasco does not recognize her. Insulted, she threatens to have police escort him out of the party. The woman introduces herself as Alice, stating that she had spent the night with Vasco after he blacked out one evening.

As the narrative continues, José Caetano agrees to help Vasco lie to Maria José and Margot about him owning his own medical practice if he is able to garner the financial support for his campaign. They set a time to meet for dinner so that Caetano can discuss his campaign intentions with Vasco's family to gain their support. During dinner, Alice attempts to expose

Vasco's charade. Toward the end of the film, Vasco manages to convince both his Maria José and Margot that he owns his own medical practice. Unfortunately, as a result, Maria José and Margot decide to no longer send him an allowance for his expenses and to sell the home he currently lives in. As they were showing his apartment to potential buyers, Margot has a fake heart attack and Vasco is seen panicking. As a result, he finally admits that he is not a doctor, which causes Margot to stop acting as if she were having a heart attack. There were several times when Vasco and Alice go their separate ways, but eventually reunite at the end of the film.

Despite no longer receiving his monthly allowance and losing his home, he receives help from Caetano to help stabilize his career. Toward the end of the film, Vasco is with his new father-in-law after he scores the highest note on his oral medical exam, he recalls how he first met Alice, whom while visibly pregnant, he eventually marries, surrounded by friends and family.

4.1.3. Original vs. Remake

The premise of the original remains the same in the remake: Vasco is depicted as an indulgent and spoiled medical school student taking advantage of his two eccentric aunts, who later encounter their own financial struggles and are not able to provide any more support to keep up with his extravagant lifestyle. Vasco's social privilege is evident when he uses it to try to impress one of his classmates at the university and when his convertible gets stolen from a parking lot while at a nightclub with Alice because he did not secure it properly. Social class also informs the episode where his aunts both stay in a hostel due to their financial situation and their rationalization of their accommodation. The film remake emphasizes material objects such as Vasco's convertible and living situations in representing social status and importance.

The themes of the original plot remain the same in the remake, though there are a number of adaptations to characters and their actions. The beginning of the remake shows Vasco making advances toward one of his medical school colleagues, making jokes with a cadaver in front of the other students, smoking marijuana, getting knocked out unconscious at a bar, and making love to one of his classmates. Afterward, Vasco injures himself in a bar after he smokes the joint Vanessa gave him. This was an added part to the narrative that never appeared in the original. At most, the 1933 version shows Vasco flirting with another woman, making Alice upset.

In the original, Vasco never had a roommate name Murillo, who was also in love with Alice as a second love interest for her. Caetano's aspirations to be prime minister was an added element of the 2016 remake. After Vasco and his friends attempt unsuccessfully to convince his aunts that he is a doctor, Margot feigns a heart attack, and his aunts find out Vasco never graduated medical school. The feigned heart attack never occurred in the original. Despite these adaptations between the original and remake, the themes remain the same as in both narratives: deception, true love, and the motivation to turn failure into success.

In the remake, there are several changes to details about characters and the ways they were portrayed in the original. Alice's father was Alfaiate Caetano in the original; in the remake, his name is José Caetano. In the original, Alice was a seamstress working for a Portuguese tailor; in the remake, she is the daughter of the candidate for prime minister of Portugal. Alice is also portrayed in the remake as half Brazilian, from her mother's side, and she speaks Portuguese with a Brazilian accent. In the remake, Caetano is portrayed as a wealthy businessman who is campaigning to be the prime minister of Portugal. In addition, character names were provided for Vasco's aunt, Maria José, and her partner, Margot. Vasco's aunts in the original were nameless. The film remakes provide a more developed character profile for these two characters by portraying them as upper class, which also demonstrates modern views of high culture.



Figure 4.4. Visual portrayal of Alice in both the 1933 and 2016 versions.

There were changes of location between the original and the remake of *A Canção de Lisboa*. Originally, Vasco takes both of his aunts to the zoo, where he holds his imaginary practice; this location changed to a veterinary hospital in the remake. In this scene, he has regulars he met from at the bar pretend to be his patients by taking specific roles in the doctor's office. In the original, his aunts are not convinced that he is a doctor and take away his inheritance as a result of his deception. In the twenty-first-century version, Vasco's aunts are

portrayed as “two rich eccentric lesbians” who have financial troubles of their own and manage to reason their way out of giving Vasco his allowance each month (Pinto). In addition, Vasco’s aunts also manage to get him to truly admit that he is not a doctor by means of Margot’s feigned heart attack. These events and character interactions never occurred in the original film.



Figure 4.5. Visual portrayal of Vasco’s aunts in both the 1933 and 2016 versions.

In the remake, despite no longer receiving his monthly allowance and losing his home, Vasco receives help from José Caetano to help stabilize his career, which did not happen in the original. Toward the end of the original film, Vasco is seen with Caetano after having received a perfect score on his oral medical exam. This also happens in the remake, but Caetano is not as involved in helping Vasco. Also, in the remake, Vasco recounts how he first met Alice after hearing the sound of a drill—their meeting in the hospital, the different places they went, and how they had to walk home after his car had been stolen during their adventure. These events never occurred in the original film. This illustrates how remakes extend and exaggerate pre-existing narratives for modern audiences. Toward the end of the remake, there are several references to the 1933 original that illustrate a type of nostalgia for the past. In both versions, the final scene shows Vasco and Alice getting married surrounded by their family and their loved ones. In the film remake, the ensemble casts sing one of the original songs from the 1933 film.



Figure 4.6. The wedding between Alice and Vasco in both the 1933 original and 2016 remake.

The original and the remake illustrates a visible change in not only how the characters are portrayed but in how cultural norms have changed since from the time of the Salazar regime to the twenty-first century. During the 1930s and 1940s, the relationship between Portugal and Brazil “marked both a regional and world period of great political and economic instability” (Marques Santos). The screenwriters changed Alice’s nationality to Brazilian/Portuguese and added the Brazilian character, Murillo, perhaps to extend the film’s appeal to Brazilian audiences. They also changed the portrayal of Vasco’s aunt and partner as lesbians to appeal more to the LGBT community. Even though the end of the film is almost a shot-by-shot copy of the original, Alice is visibly several months pregnant in the final scene.

Following Barthes’ coding framework, these types of cultural codes would not have been understood or accepted during the 1930s and 1940s since homosexuality was considered taboo at the time. According to Ana Cristina Santos, same-sex sexual activity was considered a crime under Louis I and became more oppressive during the Salazar regime (Santos). It was not until 1982 that same-sex sexuality was decriminalized and more accepted in Portugal, which might explain why the film’s producers felt that perhaps it would make modern audiences relate better to these classic narratives. In addition, unconventional families have become more common since the dictatorship, and thus it would not surprise modern audiences that Alice is depicted as pregnant on her wedding day. It also would not have been possible to use the twenty-first-century versions of these characters in the original as it would have alienated Salazar-era audiences.

4.2. O Leão da Estrela



Figure 4.7. Promotional Materials for the original and remake of *O Leão da Estrela*.

4.2.1. Original (1947)

O Leão da Estrela, produced by Sonora Film, was considered one of the most popular musical comedies during the last phase of early Portuguese cinema. Artur Duarte directed the film, and the screenplay was written by João Bastos, Felix Bermudes, and Ernesto Rodrigues. The music was composed by Jaime Mendes. The narrative focuses on the following main characters in the film: Anastácio, Jujú, Branca, Mr. and Mrs. Barata, Rosa, Eduardo, Carlota, the Comandante, and Filipinho. Below is the cast from the 1947 original:

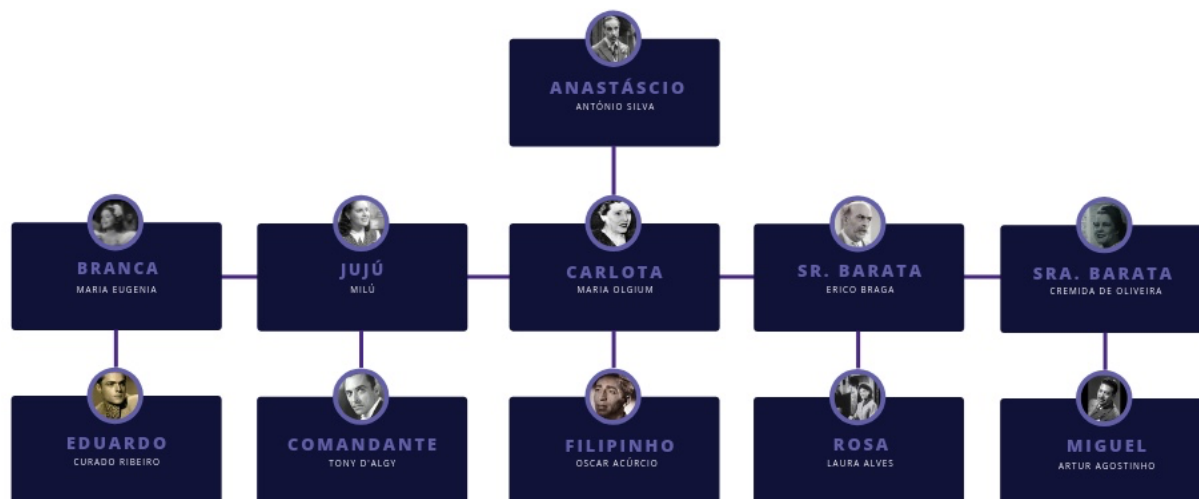


Figure 4.8. Cast and characters of *O Leão da Estrela* (1947).

The film's main themes are the unexplainable fascination of football fans and social immobility in Portugal. Anastácio, the main character, is a fierce fan of Sporting. He decides and is determined to go to Porto to watch the game between his club, Leão, and Invicta. While he is in Porto, Anastácio is hosted by a wealthy family, the Baratas, whose son, Eduardo, is dating his daughter, Branca. As a result of Branca lying to Eduardo about their financial situation, Anastácio pretends that his family is wealthy, leading him and his family on a path of comical events in an effort to maintain the facade. The narrative becomes more complicated when his daughter, Branca, and Eduardo fall in love and marry. As a result, Anastácio and his family have to continue the charade to impress the Barata family. As the Barata's travel from Porto to Anastácio's home, they pretend to live in the Comandante's home since he is still away on business. Things become more complicated when the Comandante returns to find everyone in his home.

4.2.2. Remake (2015)

The remake of *O Leão da Estrela* was directed by Leonel Vieira and produced by Skydreams Entertainment and Stopline Films. Tiago Santos adapted the screenplay for modern audiences. Nuno Malo composed the music for the film. The sound department consisted of Nuno Bento (Foley artist), Éve Corrêa-Guedes (sound editor), Hugo Leitão (sound editor), Branko Neskov (re-recording mixer), and Ivan Neskov (Foley recordist). The commercial

success of the film remake led to a three-episode television series in 2016. Below is the cast of the 2015 remake:



Figure 4.9. Cast and characters of *O Leão da Estrela* (2015).

The film starts with the main character, Anástacio, working in the finance sector at Lojo Cidadão. Anxious to get football tickets, Anástacio scares his client away and feigns illness to his boss. He asks to take sick leave so he can purchase tickets for a third division football game featuring his club, the Lions of Alcochete. By the time Anástacio arrives to the ticket station, the tickets were sold out for the football match. He manages to convince the president of the football team to give him a ticket so that he can attend the match. When he returns home, he finds out that his daughter, Joana, crashed the car, and thus he won't be able to travel to attend the football match. Anástacio grounds his daughter for a month and obliges her to take care of the Comandante's home and pet goldfish while he is away for business. The audience is also introduced to Rosa, Anástacio's niece, and Miguel, a mechanic working in a garage. While Anástacio is working hard to find another way to get to the match, he forgets the thirtieth wedding anniversary of he and his wife, Carla.

After a family meeting, Joana suggests contacting Eduardo Barata, a wealthy acquaintance she met on Facebook to see if they would be able host her family at his home. Joana's Facebook profile, which features photoshopped images of her with famous celebrities, portrays her as coming from a wealthy family. Unable to fix the damage made to Anástacio's car in time for the football match, Miguel offers to drive the whole family to Alentejo. As part of the plan, Joana

lies to continue her online facade by assigning each of her family members a character in her lie. She refers to herself as “Jujú” and her sister Branca as “Estrela.” Her father plays the role of a wealthy investor, Miguel is the family’s butler, and Rosa is the maid. After the football match and a series of comedic events at the Barata household, Anástacio and his family return to Lisbon. During their stay, Eduardo Barata develops a romantic interest in Branca. One day, Branca received a package from Eduardo with a recording inside asking her to go to Brazil with him. She realizes that he is behind her at the post office and agrees to go with him.

4.2.3. Original vs. Remake

There were some slight changes to the names of the main characters in the 2015 remake. The character names were changed to fit the narrative and contemporary audience. For example, in an effort to appear that she was from a wealthy family, Joana insists that her family call her Jujú. This is also a known reference to the original film’s character. Unimpressed by the charade, Branca mockingly refers to herself as “Estrela”, which later is connected to the name of the film.¹ The names Anastácio, Mr. and Mrs. Barata, Rosa, Eduardo, the Comandante, and Filipinho remained the same in both films.

Several changes were made to the film narrative so that it can be understood by modern audiences. There were also several allusions to the original throughout the narrative. The original 1947 film shows Anástacio receiving the tickets from the doctor instead of the president of the Federation, as shown in the film remake. Instead of Porto, Anástacio and his family travel to the Barrancos do Inferno in Alentejo. The original shows Miguel driving his car to the football match, whereas the twenty-first-century version shows him driving an eight-passenger taxi. In the original, Miguel is employed as a butler, but instead, as a favor for Rosa, he pretends to be the family’s butler and drives the family to Porto in the car he uses for work, whereas the twenty-first-century version portrays him as a mechanic driving an eight-passenger taxi and pretends to be their butler while they travel to Aletenjo.

The remake of *O Leão da Estrela* is a modernized version of the original film. As the film progresses, several differences between the remake and the 1947 original version emerge. For example, Joana never crashed her father’s car in the original film. In addition, the remake

¹ Estrela is Portuguese for “star.”

infused current cultural norms into the original narrative, including how the characters dressed and the use of cell phones, computers, and social media. The Comandante had a pet bird in the original version, but a goldfish in the remake. Joana takes the pet goldfish with her on the trip with her family, and it later dies due to Miguel's neglect. The remake shows Anástacio fixated on the performance of one football player, which he later meets at the end of the film as he is paying for some items in a store. In the original, Anastácio never interacted with the football players. The changes made to the narrative illustrate how screenplay writers adapt aspects of the narrative so that it can be more relatable for current audiences.

Social immobility is a theme that remains consistent in both the original and the remake, but in different ways. In the beginning of the remake, while the family is on their way to Alentejo, Carla attempts to sew a Ralph Lauren logo onto Anástacio's polo shirt to show that they are in a higher social class than what they are. Ralph Lauren is an American fashion company that produces products from mid-range to luxury. Another example of demonstrations of wealth in the remake occurs when Carla is keeping Mrs. Barata company by drinking gin and tonics in the afternoon because that is what wealthy people do. Mrs. Barata stated to Carla that she does not know or question her husband's wealth. This episode illustrates how concepts of wealth have changed since the 1930s version. In the original film, Jujú borrowed the Comandante's luggage, which had the labels of all of his travels marked on the outside, symbolic of being cultured and coming from wealth. In both films, Rosa and Miguel are portrayed as the maid and the butler, respectively, and they are thus symbols of the family's wealth. These are a few examples of social immobility and wealth as depicted in both the original and the remake of *O Leão da Estrela*.

4.3. O Pátio das Cantigas



Figure 4.10. Promotional Materials for the original and remake of *O Pátio das Cantigas*.

4.3.1. Original (1942)

O Pátio das Cantigas was directed by Francisco Ribeiro. The screenplay was written by António Lopes Ribeiro, Francisco Ribeiro, and Vasco Santana. The film music was composed by Frederico de Freitas. The music department included songs written by Carlos Flores, Eliezer Kamenesky, and Jaime Silva Filho, who was the musical assistant. The sound department was run by Sousa Santos.



Figure 4.11. Cast and characters of *O Pátio das Cantigas* (1942).

O Pátio das Cantigas was released on January 23, 1942, through Tobis Portuguesa and Lumiar. This film is considered one of the most beloved comedies of Portuguese cinema, and it is about the day-to-day lives of a Portuguese community in a Lisbon courtyard during the Popular Saints Festival. In this film, the characters live out their dreams, disappointments, passions, jealousies, and happiness together. In addition, there are a number of romantic pairings between the characters.² The script features witty dialogue, innuendos, and *double entendres* that captured the atmosphere of the Lisbon neighborhood during the festival.

During the film, these characters were known to meddle in each other's lives, have personal confrontations with one another, and pursue their ambitions. Carlos is in love with both Amália and her sister, Suzana, who is in love with Alfredo. Narciso, Rufino's father, is a drunkard and guitar virtuoso who falls in love with Rosa, an older widow who sells flowers in the market. Evaristo, a grocer and father to Celeste, is also in love with Rosa. This film captures

² Amor de Perdição

the rivalry between Narciso and Evaristo in their pursuit of Rosa’s affections, which ultimately results in a courtyard battle.



Figure 4.12. Screenscaps of the fight that occurs in the courtyard.

The courtyard battle is a comedic brawl, featuring the characters shooting off fireworks to imitate the sound of gunshots, Evaristo’s temporary imprisonment in a chicken coop, Rufino dressed as a nun attending to the injured, and the Marcos brothers stealing the hubcaps from vehicles to use as helmets, making it appear as though they are under siege. During the battle, Narciso is seen loading children onto a wagon labeled “Salazar” to protect them from the brawl. Narciso told the children, “You can be at peace here, nothing bad happens.”³



Figure 4.13. Narciso loads the children onto a wagon labeled “Salazar.”

This moment is ironic because it conveys the complete opposite of the reality during the Salazar regime. One would have to understand the context of this political history to understand the comedic nature of this scene.

³ The original Portuguese is, “Podem estar sossegadinhos, que aqui não acontece mal nenhum.”

News spreads quickly that Rosa’s daughter, Maria de Graça, has returned to Lisbon after establishing her career as a singer in Brazil. Rufino and Maria de Graça are also seen to be romantically involved. Eventually, Rosa chooses to be with Narciso, and the other couples are seen to find one another. The film ends with a celebration in the courtyard and life continues to go on serenely.

4.3.2. Remake (2015)

The remake of *O Leão da Estrela* was directed by Leonel Vieira. The screenplay was adapted from the original by Pedro Varela. The film music was composed by Nuno Malo. Miguel Araújo also composed new musical songs for the film. The sound department consisted of Nuno Bento (Foley artist), Éve Corrêa-Guedes (sound editor), Dinis Henriques (Foley artist), Hugo Leitão (sound editor), and Branko Neskov (re-recording mixer). *O Pátio das Cantigas* was filmed in Lisbon, Portugal, and was released on July 30, 2015, through Skydreams Entertainment and Stopline Films. The success of the film also led to a spin-off television series that consisted of three episodes.

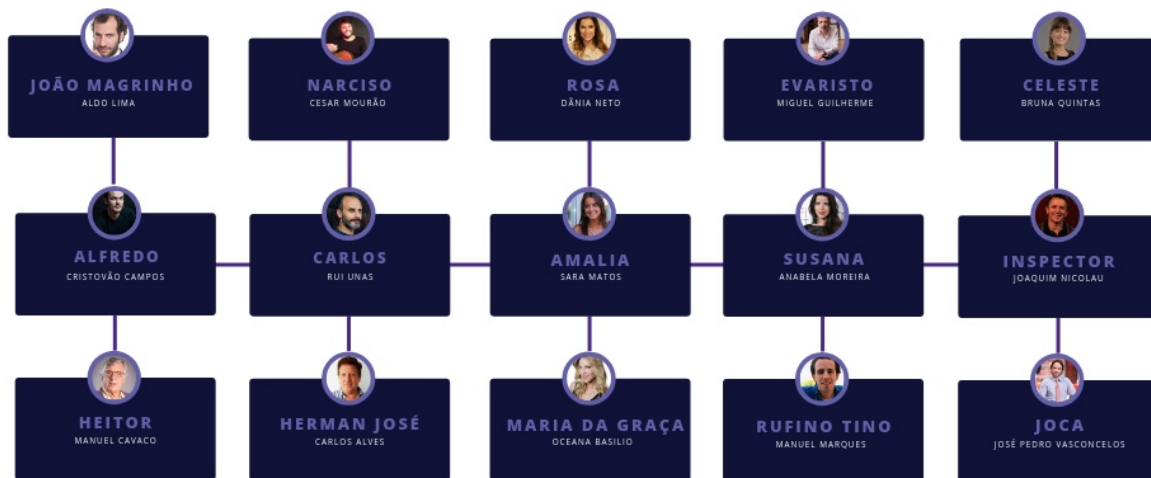


Figure 4.14. Cast and characters of *O Pátio das Cantigas* (2015).

The remake tells the story of a group of people living in a small area of historical Lisbon and focuses on the love triangle between Rosa, Evaristo, and Narciso. The film also tells the story of other characters—their partners, children and other relatives, who are all somehow

attached to this area of the city (Liz 2018, 249). Rosa is portrayed as an attractive, young, and hardworking woman who is being pursued by Evaristo, a widower in his fifties, and Narciso, who works as a tuk-tuk driver and tourist guide. Celeste is portrayed as Evaristo's promiscuous and spoiled daughter that has an affair with João Magrinho. Carlos is portrayed as a fireman originally from Brazil, who is an aspiring actor and director.

Throughout the film, Carlos tries to get the attention of Amalia, a local celebrity and singer. Amalia has a sister named Susana, who falls in love with Carlos. Joca, the neighborhood DJ and narrator, encounters and begins an affair with his Indian neighbor without the approval from her parents. Rufino is the childhood sweetheart of Maria de Graça, a well-known television actress based in Brazil, who is also Rosa's sister.

Rosa announces to everyone in the neighborhood that her sister is returning to Lisbon. The feud between Evaristo and Narciso for Rosa's affections results in a street fight involving the main characters in the story. The fight stops when Joca changes the music, playing the Portuguese national anthem, and everyone stops and puts their hand to their heart. The music changes to dance music and everyone starts dancing. While everyone was watching Amalia on television, there was a break-in at the gold store. Inspector Machado becomes involved because of the robbery and interviews potential suspects.

Prominent themes in the film include love, happiness, sadness, and disappointment in pursuing their passions and dreams. Toward the end of the film, Rosa chooses to be with Narciso. Amalia finds out that Carlos and Susana have become engaged. Rufino and Maria de Graça reconnect with one another after fifteen years apart but are not seen to be romantically involved at the end of the film because she is lesbian.



Figure 4.15. The twenty-first-century version of Maria de Graça is portrayed as a lesbian.

The twenty-first-century version of Maria de Graça is seen sitting next to another woman and whispering something in her ear. The woman says, “You make the best, love,” to which Maria smiles and responds with, “I know, my cat,” and places her hand on the other woman’s thigh and massages it. While everyone is busy attending the play *Romeo and Juliet*, there is another robbery attempt on the store. The film ends with a Bollywood sequence at Joca’s wedding.

4.3.3. Original vs. Remake

Even though most of the names of the characters remain unchanged, the twenty-first-century versions of the protagonists are much younger. Rosa is no longer an older widow but instead an attractive young woman. Maria de Graça is not Rosa’s daughter but her sister. Toward the end of the film, it is also suggested that she is a lesbian. Narciso’s character is also much younger in the remake than in the original and is self-employed as a *tuk tuk* driver and tourist guide. Rufino is no longer Narciso’s son but instead a postman who also works in tourism and is still in love with Maria de Graça. Joca, a shortened version of “Engenhoca,” is a modern DJ who later marries a woman of Indian descent. Celeste is portrayed an aspiring actress instead of a pianist, and she has an affair with João Magrinho, who works at her father’s gourmet grocery store.

The following characters are provided with more backstory than in the original version: Carlos is a fireman who has aspirations of becoming an actor, while his brother, Alfredo, also

works at the gourmet grocery store owned by Evaristo. Amalia is portrayed as a young aspiring singer who is also self-centered. On the other hand, her sister, Susana, is portrayed as the complete opposite—she is soft-spoken and plain-looking.

The only character that remains somewhat consistent between the two versions is Evaristo. As a result of all the other changes, however, Evaristo is “even more markedly different from the rest of the ensemble, in terms of his cultural references and taste” (Liz 2018, 250). These changes result in characters that would not only appeal to younger audiences but that would be more relatable within the context of the period of the film narrative.

References to the original film illustrate how the director and screenwriters connect the present with the past through imagery, sound, and dialogue. A number of sequences in the remake are direct retakes from the original film. Like the original, the remake introduces the opening credits with images of different buildings and small houses in Lisbon. The protagonists are also introduced by a narrator. There is an image of three different colored flags that immediately allude to the “Portugueseness” of the film. According to Liz, “The flags in evidence at the center of the screen are the color of the Portuguese flag (green, yellow, and red) and the music, first cheerful, quickly turns melancholic, echoing *fado* tunes and guitar chords” (Liz 2018, 249). The symbolic imagery of the flag, coupled with the *fado* melodies, convey ideas of nationalism in the twenty-first century. Photos are also considered cultural artifacts and memories of the past. As Narciso walks into Evaristo’s gourmet grocery store, there is a black and white picture of Vasco Santana in plain view on the table. The film makers wanted to pay homage to the writers of the film also through images



Figure 4.16. Narciso enters Evaristo’s gourmet grocery store; a photo of Vasco Santana is visible on the table.

Other examples of homage are found in the dialogue between the characters. Rosa, for instance, tells Evaristo, “I love the way you speak; it is as if you are a character in those old movies.” This statement is a knowing reference to the film’s status as a remake. This film illustrates how images, sounds, and dialogue are utilized to connect the past to the present.

The remake of *O Pátio das Cantigas* provides insight into modern portrayals of gender equality. The beginning of the film introduces the characters with Joca providing the narration. As Rosa enters the scene, he describes her from his point of view on his balcony as “so hot” (Liz 2018, 250). The camera changes from his point of view to a direct full body side shot of Rosa as she walks down the street in a tight yellow dress and blue high heels. The music changes to something more sexually suggestive as she is walking down the street, serving as an audio cue to the audience that she is desirable.



Figure 4.17. The twenty-first-century versions of Rosa and Amalia walking down the street as objects of desire.

As Amalia's character is introduced, the same suggestive music is heard as she is walking down the street. Her sister, Susana, is portrayed as overweight and undesirable as she is seen walking several paces behind her sister. According to Liz, "Men too are presented drinking beer around a table, discussing how hot women are, but not expressing any other concerns or interests" (Liz 2018, 250). In the original version, the main characters were simply introduced by name and their role in the story. In the remake, Rufino is in love with Maria de Graça, though because she is portrayed as a lesbian, Rufino is disappointed that he cannot be romantically involved with her. Despite this, the twenty-first-century version of Maria de Graça is portrayed as desirable to the audience. It is unclear whether this change in her sexual preferences was necessary to the plot or if this was an effort to appeal to the LGBT audience. These portrayals of men and women in the twenty-first-century version of *O Pátio das Cantigas* illustrates a dramatic change in culture and image since the original as a means of appealing to wider audiences.

4.4. Conclusion

These film remakes afford current audiences the chance to relate to classic film narratives from the past. Unless audience members were a part of that culture or were provided historical context for the film, it would be difficult to recognize its codes or their significance. For example, modern audiences would have trouble understanding the significance of colloquial terms used in the original films, which make it difficult for them to understand the film narrative. These remakes also illustrate a shift in culture, not only in the language but also in how they are portrayed by their younger avatars.

The difference between the originals and film remakes relate to changes in political ideologies and culture. The originals were filmed during the Salazar regime. According to Shaw, the film genre *comédia à portuguesa* was built on censored cinema during the regime, even though they were not approved by Ferro. The subtle references to the Salazar regime in the original narratives served as a type of comedic relief and escapism from the reality of the regime. Shaw argued that the *comédia portuguesa* films were de-historicized and de-politicized to conform to the ideals of the regime (Shaw 2003). There is no reference to politics in the remakes except for the modern portrayal of José Caetano campaigning for prime minister of Portugal in *A Canção de Lisboa*. Even though the original films were created under a set of regulations imposed by Salazar that were “de-politicized,” these films are still political because they were created under these conditions and censored.

A nostalgia for characters from the originals is interwoven into their twenty-first-century versions. According to Berber Hagedoorn, “Modern audiences engage with representations of the past in a particular way ..., negotiating a shared understanding of the past” (Hagedoorn 2017, 71). Even though the essence of the characters in the original versions remained in the remakes, they were not the same. These modern portrayals also provide insight into how the screenwriters and directors understood and interpreted the original films in adapting them for today’s audiences. These film remakes express some of the same problems and themes of the originals and were also adapted to fit conflicts normally encountered in the twenty-first century. These common elements help reconstruct how these themes are demonstrated in both the originals and remakes. The film remakes are a result of a cultural transformation after the Salazar regime that will be further discussed in chapter 5.

Chapter 5.

Comparative Analysis

The following observations, using the FSAF, will provide insight in to how the original films of *A Canção da Lisboa* (1933/2016), *O Leão da Estrela* (1947/2015), and *O Pátio das Cantigas* (1942/2015) were adapted for present-day audiences. Utilizing this technical framework in analyzing the films reveals how filmmaking approaches have changed since the 1930s.

5.1. *A Canção de Lisboa* (1933)


This following section discusses the Syntactic Taxonomy, Syntactic Applied, Semantic Taxonomy, and Semantic Applied film techniques used in the original version of *A Canção de Lisboa*.








5.1.1. Syntactic Taxonomy





This section discusses background sounds, sound effects, dialogue, and film music heard in *A Canção de Lisboa* (1933).

5.1.1.1 Background Sounds

There were several instances in the film when background sounds can be heard and coincide with other sound elements. The following chart provides scene and sound descriptions along with notations about the characters involved in the scene.

<i>A Canção de Lisboa</i> (1933): Background Sounds				
Time	Screencap	Scene Description	FSAF	Character
5'58		Vasco is seen taking his medical exam in front of the jury.	Non-diegetic: bell (background sound)	Vasco, students, and committee

6'22		Vasco is seen sitting down in a park and the birds can be heard chirping.	Non-diegetic: birds chirping (background sound)	Vasco
8'58		Vasco is speaking with an unknown woman from his window.	Diegetic: bells; outdoor sounds (background sound)	Unknown woman, Vasco, and Alice
12'45		The scene changes outdoors leading to different shots of the Lisbon. Vasco is at the train station picking up his aunts.	Diegetic: cars honking; city sounds; trains (background sound)	NA
14'13		Vasco is taking both of his aunts out of the train station. One of his aunts had their purse stolen.	Diegetic: city sounds; trumpet (background sound)	Vasco and his aunts
16'00		After both his aunts faint, he puts them in a carriage with the help of his colleagues.	Diegetic: trumpet (later seen and transforms from non-diegetic to diegetic); street music; city sounds (background sounds)	Vasco, aunts, and ensemble
27'20		Vasco is seen flirting with another woman and Alice catches them.	Diegetic: car honking; city sounds (background sound) <i>Background sounds become more apparent after Vasco is caught flirting with another woman.</i>	Vasco, another woman, and Alice
27'48		The scene starts with Vasco walking down the street, where he meets his landlord at the tailor shop; his landlord is placing his belongings in the middle of the street.	Diegetic: city sounds (background sound)	Vasco and landlord

29'05		Vasco's belongings have been moved to the street, and he is trying to figure out what to do.	Diegetic: automobiles (background sound)	Vasco and landlord
37'06-42'46		As the music starts again, Alice encounters Vasco in the crowd at a celebration.	Diegetic: fireworks (background sound)	Vasco and Alice
56'35		Vasco and the Zookeeper walk away. The faint sound of birds can be heard.	Diegetic: faint bird sounds (background sound)	Vasco and zookeeper
1'28'14		Vasco and Alice get married	Diegetic: different voices conversing (background sound)	Ensemble

In the scene in the first row above, background sounds were heard when Vasco was in the room beginning to take his medical exam in front of the jury. The sound of a bell indicates that the exam is finished the sound of the bell is followed in sequence by an image of an hourglass and the sound of a drum. The following instance shows Vasco sitting down in the park reading a letter from his two aunts, who plan to visit him in Lisbon. The sounds of birds chirping in the distance can be heard, which indicate that Vasco is outside. The following occurrence is at 8'58 with Vasco speaking with one of his neighbors from his window. The sounds of bells and trains can be heard during the dialogue, which indicate the scene occurring outside. From 14'13 to 16'00, Vasco is at the train station with both of his aunts. The background sounds heard in this scene are layers of voices conversing, the bell from the trolley, and automobiles, which indicate that the characters are somewhere in the city. The scene ends as Vasco brings his two aunts into a carriage to be taken away after they both faint from shock.

City sounds become more apparent at 20'20, when Vasco is seen flirting with another woman and enters a vehicle with her. Alice sees this happening and tries to run to him but is stopped due to the traffic. The sounds of cars honking and driving away are heard before the scene changes. City sounds are heard again in the following scene as Vasco tries to enter his

apartment and his landlord does not allow him to enter at 27'48. The sounds of car engines passing Vasco as he is standing outside with his belongings are heard at 29'05.

Music also appears in the film as diegetic sound, viewed as a background sound in the context of a scene. At 37'06, there are several layers of sound that can be heard, which include live music and different conversations occurring simultaneously until 42'46, before the musical number. As the film continues, at 56'35, Vasco is preparing his aunts to visit the zoo, where he claims that he is a successful doctor. The faint sound of birds chirping is also heard from a distance. Toward the end of the film, Vasco and Alice are married. As they are conversing with one another, other conversations are heard at the same time in the background.

Throughout the course of the film, the background sounds provide the audience with contextual clues as to where the scene is taking place. The most prominent background sounds heard in many scenes were city sounds, suggesting that most of the events in the film took place in the city. There were some instances where there were natural sounds that occurred throughout the film to indicate a change of scenery. These background sounds provide audiences with clues as to where a particular scene is taking place. There were moments throughout the film where another FSAF component would be combined within a particular scene, illustrating early on the possibilities for how film techniques were used during the 1930s in Portugal.

5.1.1.2 Sound Effects

There was limited use of sound effects in this film. The most notable moment takes place at 20'35. In the scene, Vasco is trying to hide from Alice's father and pretends to be a mannequin in the store. There is a little boy in the store that is compromising his disguise and shoots a rubber arrow at a vase that drops on his head. The characters in this scene include Vasco, Alice, Sr. Caetano, an old lady, and little boy.



Figure 5.1. Sound Effect: Vase dropping on Vasco's head.

Due to the limited technologies available at the time, there were no other sound effects used in this film.

5.1.1.3 Dialogue








There was continuous dialogue throughout the film except during the musical numbers. There were several times throughout the film where the dialogue of the main characters and catalogued background sounds were heard simultaneously. Dialogue heard in the film is the dominant sound element from the framework, as the interactions between the characters and the musical numbers served as the basis of this film.

The manner in which dialogue was used in the film determined whether or not it was diegetic or non-diegetic. If the source of the dialogue was seen, the dialogue would be diegetic, and if it was not seen, it would be classified as non-diegetic. These elements allowed viewers to understand the varying layers of dialogue as it appears in this film and will be discussed more in detail in subsections 5.1.3.1 and 5.1.3.2.

5.1.1.4 Film Music

It had only been four years since the advent of the talkies and two years since the Portugal's first film with sound, *A Severa* (1931), had been released, which can explain the limited use of film music in *A Canção de Lisboa*. The following chart details both film music and the musical numbers performed by the main characters in the film. Film music in the original of *A Canção de Lisboa* was used mostly for transitions between scenes and to highlight dramatic moments and actions. There were six songs performed in the film. The musical numbers

provided fluidity to the storytelling and allowed audiences to connect with the characters' emotions and thoughts through these songs.

<i>A Canção de Lisboa (1933): Film Music with Musical Numbers</i>				
Time	Screenshot	Description	FSAF	Character
2'36		This is the introduction of the film; it starts with singing over several different shots of daily life in Lisbon.	Non-diegetic: film music	N/A
4'00		The shot focuses on the main character. There is a piano playing a descending scale that transitions to a segment of men singing a type of variation of the song.	Non-diegetic: film music	Vasco
6'44		As Vasco is reading the letter from his aunt, the film music begins and the voice changes to his aunt reading the letter.	Non-diegetic: film music (overlapping)	Vasco's aunts
31'54		The landlord begins to sing. The rest of the cast present in the scene join; the song is later interrupted by a whistle and a police officer emerges from the crowd.	Diegetic (<i>musical number</i>)	Vasco, landlord, and ensemble
32'58		As the police officer is trying to get Vasco to move, the whistle is blown again, and the film music continues.	Diegetic: whistle	Vasco, landlord, and ensemble
33'30		As the scene changes, piano music is heard in the tailor shop, where all the girls are staying; Alice breaks out into song.	Non-diegetic: film music transforms to meta-diegetic (<i>musical number</i>) because Alice is daydreaming about Vasco.	Alice and the girls
37'08		The scene changes to everyone dancing in a ballroom. The theme music from the introduction is heard during this time. The music stops briefly for Alice to call out a prize.	Non-diegetic: film music	Ensemble

38'31		The film music continues again. Another man begins to dance with Alice. Vasco dances with another woman.	Non-diegetic: film music	Ensemble
42'37		Alice is singing with puppets that look like her and Vasco. They are singing about São João.	Diegetic (<i>musical number</i>)	Vasco, Alice, and ensemble
44'37		The scene transitions into the kitchen, and Alice is heard sobbing but is not present on screen. When the camera is focused on her and Vasco, she is seen peeling onions. The film music begins to play before the transition to the next scene.	Diegetic: Alice crying (anticipation) Non-diegetic: film music	Alice
1'03'02		The band plays music; it appears to be a gathering for an announcement; afterward, there is clapping.	Diegetic (<i>musical number</i> and audience clapping)	Ensemble
1'08'38		Transition: The scene changes to the Retiro de Alexandrinho.	Non-diegetic: film music; guitar music that transforms to diegetic because the source is seen	Vasco
1'09'55		The audience is listening to fado until they are interrupted by a very drunk Vasco.	Diegetic: Fado with singer	Vasco, singer, two guitarists, and audience
1'19'11		After being kicked out of the bar, Vasco is singing his own fado; his audience begins to grow. As he is singing, there are certificates that show the success Vasco has singing fado; then as the song finishes, he is singing in the same fado bar with two guitarists.	Non-diegetic: the guitarists are not seen Diegetic: Vasco is seen singing a <i>musical number</i> (overlapping)	Vasco
1'29'44		Vasco begins singing the musical number in front of the whole ensemble.	Diegetic (<i>musical number</i>) Non-diegetic: film music	Ensemble

The scene descriptions of the musical numbers and the film music provided a more coherent outline of the film's narrative. It is possible to analyze both the film music and the musical numbers as separate entities. In the original of *A Canção de Lisboa*, the musical numbers play just as important a role as the film music.

5.1.2. Syntactic Applied

The following subsections discuss the following applied elements: silence, amplitude, pitch, and spatialization in *A Canção de Lisboa*.

5.1.2.1 Silence

There are no examples of silence as a film sound technique in this film.

5.1.2.2 Amplitude

There are no examples of amplitude as a film sound technique in this film.

5.1.2.3 Pitch

There are no examples of pitch as a film sound technique in this film.

5.1.2.4 Timbre

There are no examples of timbre as a film sound technique in this film.

5.1.2.5 Spatialization






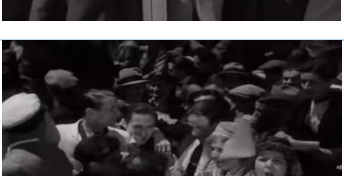

There are no examples of spatialization as a film sound technique in this film.


5.1.3. Semantic Taxonomy

The following subsections discuss which elements the semantic taxonomy of the film through the following categories: diegetic, non-diegetic, meta-diegetic, and oneiric.

5.1.3.1 Diegetic

The following chart outlines these occurrences and the sounds associated with them. The film consists mostly of diegetic sounds that occur within the scene.

<i>A Canção de Lisboa (1933): Diegetic Sounds</i>				
Time	Screenshot	Scene Description	FSAF	Character
8'33		There is a man whistling from the street calling to a girl from her house. The whistle is one of the musical themes heard throughout the film.	Diegetic: whistling; conversation (dialogue)	Vasco's friend
8'46		Vasco is whistling the theme of the song first heard.	Diegetic: whistling	Vasco and neighbor
8'58		Vasco is speaking with a woman from his window.	Diegetic: bells; outdoor sounds; and dialogue)	Vasco and neighbor
12'45		The scene changes to the outdoors, leading to different shots of Lisbon. Vasco is at the train station picking up his aunts.	Diegetic: city sounds; cars honking; trains moving (background sounds); Non-Diegetic: multiple voices (dialogue)	NA
14'13		Vasco is taking both of his aunts out of the train station and one of his aunts has their purse stolen.	Diegetic: city sounds (background sound); multiple voices (dialogue); trumpet sound (music)	Vasco and his aunts
16'00		After both his aunts faint, he puts them in a carriage with the help of the people around him.	Diegetic: city sounds (background sounds); street music	Vasco, aunts, and ensemble
17'19		Both of Vasco's aunts are very upset with him. The band begins to play traditional Portuguese music	Diegetic: live music; crowd talking (dialogue)	Vasco, aunts, and ensemble

17'37		The scene transitions to another outdoor setting.	Diegetic: city sounds; cars honking (anticipation)	NA
21'00		As they are trying to get rid of a rat, Vasco tries to sneak away. He accidentally bumps into a shelf, which crashes, and he is found out by Alice's father.	Diegetic: cabinet shelf crash; conversation (dialogue)	Vasco, Alice, and Caetano
23'23		The scene changes outdoors with the car honking and then returns inside to the dialogue between Vasco and Alice's father.	Diegetic: car honking; dialogue (anticipation)	Caetano and Vasco
27'20		The background sounds become more apparent after Vasco is seen flirting with another woman and Alice catches them.	Diegetic: car honking (background sounds); dialogue	Vasco, another woman, and Alice
27'48		The scene starts with Vasco walking down the street and meeting his landlord at the tailor shop. His landlord is seen placing his belongings in the middle of the street.	Diegetic: dialogue; city sounds (background sounds)	Vasco and landlord
29'05		Vasco's belongings have been moved to the street, and he is trying to figure out what to do since he is now homeless.	Diegetic: dialogue (sailors ridiculing Vasco); cars (background sounds)	Vasco and landlord
32'58		As the police officer is trying to get them to move; a whistle is blown, and the music continues with the characters bringing Vasco's belongings with them.	Diegetic: dialogue; police whistle; live music	Aunts, Vasco, landlord, and Caetano
40'32		The scene changes to the gentleman who was dancing with Alice and Vasco. The other man spits on Vasco after he insults him and there is a fight.	Diegetic: people conversing (dialogue); fighting	Vasco and mysterious man; Ensemble (during fight)

41'47		The image of the fireworks shows on the screen. Eventually, the fighting subsides, and attention is focused on the fireworks.	Diegetic: fireworks	Ensemble
42'26		As the live music restarts, Alice encounters Vasco in the crowd.	Diegetic: multiple voices; fireworks; live music (background sounds)	Vasco and Alice
42'37		Alice is singing with puppets that look like her and Vasco. They are singing about São João.	Diegetic: musical number	Vasco, Alice, and ensemble
44'27		The scene begins with the two dolls that resemble Alice and Vasco burning.	Diegetic: burning	NA
44'37		The scene transitions into the kitchen; Alice is heard sobbing but is not present on screen. When the camera is focused on her and Vasco, she is seen peeling onions. The film music begins to play before the transition to the next scene.	Diegetic: Alice crying (anticipation) Non-diegetic: film music	Alice
46'35		Alice and Vasco are having an argument in the kitchen. Vasco drops a pile of dishes.	Diegetic: dishes breaking; Argument (dialogue)	Alice and Vasco
46'50		Alice and Vasco's argument escalates to throwing things at each other.	Diegetic: objects falling in the kitchen; arguing (dialogue)	Alice and Vasco
49'55		There is a car that approaches the shop where Alice's father works.	Diegetic: car driving	Landlord

51'35		Vasco is approached by a man who lights his cigarette.	Diegetic: car honking; city noise (background sounds)	Vasco and mysterious man
56'35		Vasco and the other man he is with walk away and the faint sound of birds can be heard.	Diegetic: faint bird sounds (background sounds)	Vasco and zookeeper
57'12		In the following scene, the elephant is seen ringing a bell	Diegetic: bell ringing	Elephant
57'39		As his aunts are looking for Vasco in the zoo, the sound of monkeys can be heard.	Diegetic: monkey sounds	Monkeys
1'03'02		The band plays music; it appears to be a gathering for an announcement; afterward there is clapping.	Diegetic: musical number; audience clapping	Ensemble
1'06'41		Alice's father summons the band to play after the meeting.	Diegetic: live music from the band	Ensemble
1'07'45		Alice's father crowns his daughter and gives her flowers	Diegetic: live music from the band	Ensemble
1'09'16		Vasco and the other man he was walking with sit together at the table.	Diegetic: conversation (dialogue) Non-diegetic: other voices (background sound)	Vasco and another man








1'09'55		The general audience listening is listening to a fado performance.	Diegetic: two guitars tuning and performing with singer	Vasco, audience, singer, and musicians
1'12'55		The band performs music as Alice is walking off stage.	Diegetic: band music; clapping	Alice and her father
1'17'53		Vasco is very drunk and takes the guitar from the fado musician and starts hitting back the food being thrown at him; he also breaks the guitar over a man's head	Diegetic: throwing fruit, guitar breaking Non-diegetic: yelling	Vasco and the audience
1'19'11		After being kicked out of the bar, Vasco is singing his own fado. His audience begins to grow.	Diegetic: Vasco singing	Vasco and Ensemble
1'24'11		Vasco is back at the University retaking his medical exam.	Diegetic: coughing, throat clearing, and sneezing from the committee	Vasco, committee, and other students

Throughout the film, the diegetic elements described in the selected scenes above are sound elements that occurred in real-time or were created by the actors.

5.1.3.2 Non-Diegetic

There are not as many occurrences of non-diegetic sound elements in the 1933 version of *A Canção de Lisboa* as there were diegetic. The film music is non-diegetic because the source of the music is not seen in the film. In addition, even though the singing may be taking place in real-time, the musical accompaniment is not seen by the audience. There were some occurrences in the film where the dialogue was classified as non-Diegetic because the sounds of voices could be heard but not directly viewed on film.

A Canção de Lisboa (1933): Non-Diegetic Sounds

Time	Screenshot	Scene Description	FSAF	Character
2'36		This is the introduction of the film; it starts with singing over several different shots of daily life in Lisbon.	Non-diegetic: film music (theme music)	NA
4'00		The shot focuses on the main character. There is a piano playing a descending scale that transitions to a segment of men singing a type of variation of the song.	Non-diegetic: film music	Vasco
6'44		As Vasco is reading the letter from his aunt, the film music begins and the voice changes to his aunt reading the letter.	Non-diegetic: film music (overlapping)	Vasco's aunts
16'00		After both his aunts faint, he puts them in a carriage with the help of his colleagues.	Diegetic: trumpet (later seen and transforms from non-diegetic to diegetic); street music; city sounds (background sounds)	Vasco, aunts, and ensemble
33'30		As the scene changes, piano music is heard in the tailor shop where all the girls are staying; Alice breaks out into song.	Non-diegetic: film music transforms to meta-diegetic (musical number) because Alice is daydreaming about Vasco.	Alice and the girls
37'08		The scene changes to everyone dancing in a ballroom. The theme music from the introduction is heard during this time. The music stops briefly for Alice to call out a prize.	Non-diegetic: film music	Ensemble
38'31		The film music continues again. Another man begins to dance with Alice. Vasco dances with another woman.	Non-diegetic: film music	Ensemble

44'37		The scene transitions into the kitchen, and Alice is heard sobbing but is not present on screen. When the camera is focused on her and Vasco, she is seen peeling onions. The film music begins to play before the transition to the next scene.	Non-diegetic: film music Diegetic: Alice crying (anticipation)	Alice
50'09		The scene changes to Jardim Zoologico with the sound of a car horn. The following scene shows Vasco leaving the car with his two aunts.	Non-diegetic: car honk	Vasco and aunts
1'01'51		The scene changes from the girls laughing at Alice because she is still in love with Vasco to Vasco walking alone on the street. The sound of a car honking is heard, which anticipates the change of scene.	Non-Diegetic: laughter; car honking (anticipation)	Alice and her co-workers / Alice and Vasco
1'06'03		Several people interrupt Alice's father while he is giving a speech and a bell rings to re-establish order.	Non-diegetic: bell	Ensemble
1'08'38		Transition: The scene changes to the Retiro de Alexandrinho.	Non-diegetic: film music; guitar music that transforms to diegetic because the source is seen	Vasco
1'15'15		Vasco is sitting down drinking and the waiter is tending to him.	Non-diegetic: background voices	Waiter and Vasco
1'19'11		After being kicked out of the bar, Vasco is singing his own fado; his audience begins to grow. As he is singing, there are certificates that show the success Vasco has singing fado; then as the song finishes, he is singing in the same fado bar with two guitarists.	Non-diegetic: the guitarists are not seen Diegetic: Vasco is seen singing a musical number (overlapping)	Vasco

There are instances of non-diegetic sound elements in a scene changing into diegetic elements when the sound source goes from unseen to seen. An example of this takes place at 16'00 when Vasco is trying to help his aunts onto the carriage and a trumpet can be heard but not seen. The trumpet then appears in the following shot, transforming the sound element from non-diegetic to diegetic.

5.1.2.3 Meta-diegetic

There is one moment in the film, at 6'22, when Vasco is reading a letter from his aunt, that contains a meta-diegetic sound element, as the voice reading the card transitions Vasco's to his aunt's.



Figure 5.2. Vasco reading a letter from his aunts.

It can be argued that as Vasco is reading the letter from his aunt, he is imagining her voice since in the following scene Vasco is reading the letter out loud in the park. This sequence anticipates the film's introduction of Vasco's aunts in the following scene.

5.1.2.4 Onieric

There is one oneiric moment in the film that involves Alice being in a type of dream-like state at 33'29. It is evident that Alice is in love with Vasco but does not feel that he loves her back. The following screen captures illustrate Alice's dream sequence as she is singing. Even though there is no direct dialogue between two characters, the song Alice sings provides the context for her dream-like state and what these images represent. Alice's dreamlike state provides the audience an idea of her emotional state and how the images complement her feelings at this moment of the film narrative.

A Canção de Lisboa (1933): Alice's Dream Sequence



There is a short piano introduction prior to Alice's dreamlike state. The following screen captures show Vasco and Alice entering a vehicle after they got married, driving together in the vehicle, which leads to scenes of them walking together in different nature locations and then to a castle in their wedding attire. This scene lasts until 33'44, when one of Alice's co-workers brings her back to reality when she says, "Girl!"⁴ In contrast to the diegetic, non-diegetic, and meta-diegetic elements previously discussed, the oneiric moment is viewed from the perspective of the character.

5.1.4. Semantic Applied

This section discusses the semantic applied film techniques in the 1933 version of *A Canção de Lisboa*, which include sound masking, interior sounds, anticipation, overlapping, split-second, mickey mousing, and the leitmotif, and how these filmic techniques are applied and interpreted from an audiovisual perspective. .

⁴ This is translated from "A rapariga" in Portuguese.

5.1.4.1 Sound masking

Sound masking is the first technique used in *A Canção de Lisboa*, right at the beginning of the film. In the introduction, a series of landmark images are accompanied by a female voice singing about Lisbon.



These are some of the images of well-known Lisbon landmarks, which establish the film's location for the audience. There is an image of Largo das Conchas 10. Bairro, which suggests where the film takes place in Lisbon. Images of two characters were also introduced: Vasco's landlord, who also owns a shoe store, and Sr. José Caetano, owner of his own tailor shop. The sound masking occurs from 2'32 until 3'50. Even though there is no dialogue in the scene, the music and the images provide information to the audience, which include location, setting, and some of the characters involved in the narrative.





The oneiric moment discussed in section 5.1.2.4 of Alice’s dream sequence is also an example of sound masking.




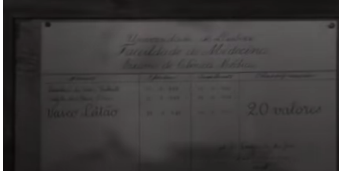
5.1.4.2 Interior Sounds

An example of interior sounds is mentioned in section 5.1.2.3 when Vasco is reading a letter he received from his aunts. This would be interpreted as a subjective interior sound as it transitions from Vasco’s voice to the voice of his aunt.

5.1.4.3 Overlapping and Anticipation

There were several times where overlapping and anticipation were used throughout the course of the film. These instances created a sense of anticipation and connection to the following scene. The following chart illustrates when these moments occur in *A Canção de Lisboa*.

Time	Screencap	Scene Description	FSAF	Character
6'22		Vasco is seen sitting down in a park and the birds can be heard chirping. As he continues to read his letter, the voice of his aunt overlaps with his, which anticipates the introduction of the two aunts.	Diegetic: background Sound; overlapping	Vasco
6'44		As Vasco is reading the letter from his aunt, the film music begins and the voice changes to his aunt reading the letter.	Non-diegetic: film music; overlapping	Vasco's aunts
7'38		The scene transitions back to Vasco reading the letter in the park. The birds are heard again	Non-diegetic: dialogue; birds chirping (overlapping)	Vasco
44'35		There is an image of two oversized dolls resembling Vasco and Alice hanging from a post, burning. After both dolls burn off and fall, film music is heard, anticipating the following scene.	Diegetic: burning Non-diegetic: film music (anticipation)	NA

44'37		The scene transitions into the kitchen, and Alice is heard sobbing but is not present on screen. When the camera is focused on her and Vasco, she is seen peeling onions. The film music begins to play before the transition to the next scene.	Diegetic: Alice crying (anticipation) Non-diegetic: film music	Alice
1'01'51		The scene changes from the girls laughing at Alice because she is still in love with Vasco to Vasco walking alone on the street. The sound of a car honking is heard, which anticipates the change of scene.	Non-Diegetic: laughter; car honking (anticipation)	Alice and her co-workers / Alice and Vasco
1'19'11		After being kicked out of the bar, Vasco is singing his own fado; his audience begins to grow. As he is singing, there are certificates that show the success Vasco has singing fado; then as the song finishes, he is singing in the same fado bar with two guitarists.	Non-diegetic: the guitarists are not seen Diegetic: Vasco is seen singing a <i>musical number</i> (overlapping)	Vasco
1'26'39		Vasco finally passes his final exam to be a doctor. The overlap occurs between his note '20' and an image of Vasco celebrating his victory	Non-diegetic: handclapping (overlapping)	Vasco and ensemble

5.1.4.4 Split-second

There are no examples of the split-second technique in this film.

5.1.4.5 Mickey Mousing

There are no examples of the mickey mousing technique in this film.

5.1.4.6 Leitmotif

There are no examples of leitmotif in this film.

5.2. *A Canção de Lisboa* (2016)

This section provides an analysis of the sound properties of the 2016 version of *A Canção de Lisboa* from a syntactic and semantic perspective.

5.2.1. Syntactic Taxonomy

The following subsection will discuss the Syntactic Taxonomy of *A Canção de Lisboa* (2016) through the its use of background sounds, sound effects, dialogue and film music. The Syntactic Taxonomy of the 2016 version of the film is more complex than that of the 1933 version because of the multilayering of sounds.

5.2.1.1 Background Sounds

This section describes when background sounds are used. In the beginning of the film, multiple conversations are heard as the opening credits are shown. There is no image yet, but the audience is able to anticipate the setting as somewhere public. Afterward, an image of a staircase appears, accompanied by the sound of footsteps. As Vasco enters the scene, film music is heard.

As the film transitions from the image of a cadaver to an actual cadaver in the following scene, a professor delivers a lecture to a class. Vasco is seen sitting across from a female student, whom he approaches. In this case, the film music and the professor's voice become the background sound as the dialogue between Vasco and the other student become more prominent. In the following transition, Vasco is leaving the school and the student he was speaking to follows him. Outdoor sounds become more prominent as they are converse with one another.

After Vasco takes an unknown substance, he is seen at the bar speaking to the audience. The scene changes to Vasco's perspective, which I discuss in detail in section 5.2.3.3. After Vasco loses consciousness, multiple conversations can be heard as Sonia tries to revive him. After Sonia says "Vasco," the scene transitions to him lying in bed in his apartment with a bandage on his head, waking up to the sound of drills outside his home. After realizing the time, Vasco gets ready to leave for an exam that he has to take. As he leaves his bedroom, the sound from the television can be heard.

Another example of background sound is at 20'02, when a couple enters a dining hall and classical music is heard. As the couple enter, there are multiple conversations heard in the background simultaneously. These different sounds illustrate the scene's setting and transition to the fundraising event for José Caetano. The background music stops as Caetano and Vasco enter another room to speak privately, as described in section 5.2.1.4. This example demonstrates that background sound can take the form of music in its diegetic form.

As Vasco is approaches the train station, there are sounds of people conversing and walking. After Vasco sees his aunts, he greets both of them as they are getting off the train. Throughout the scene, film music is heard in the background. After they leave the train station, car sounds are heard as they approach the hotel the aunts normally stay at when they visit him. Natural sounds are also heard, such as the sounds of birds and wind during the transition. During this scene, his aunts also describe how they want to stay somewhere more authentic and find themselves in a motel. As they were climbing the staircase, bird sounds are heard.


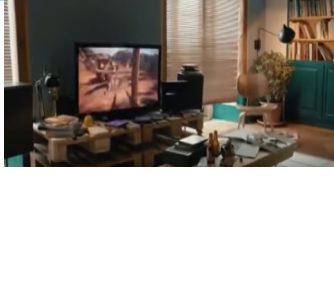
Background sounds provide an audio context to where a scene is taking place. At 44'41, the setting changes to a dining hall where a wedding is taking place. The film music heard is classical, which suggests a high-class affair, the sounds of children running and laughing are also heard, the clinking of glasses, and multiple conversations happening at the same time. As the scene continues, it transitions from the wedding to Caetano and Alice having dinner with Vasco's family in the next room, where the background music becomes more prominent. Vasco and Alice are seen arguing at 52'47 and begin throwing cake at one another. The background sounds that occur at this moment are the shock and jeers of the wedding party along with film music.

Background sounds occurred in multiple layers and take the form of film music, dialogue, and natural sounds in a scene. A majority of the diegetic and non-diegetic music used in the film was mostly heard in the background. An example is found during the opening credits, when the background music that can be heard is happy and lighthearted, establishing expectations about the tone of film for the audience. I discuss this in section 5.2.1.4.

5.2.1.2 Sound Effects

Sound effects were used throughout the film to highlight or to produce an effect in the scene. The first instance occurs at 8'03, when Vasco is muttering nonsense in the bar before he falls down and a loud thud is heard. The sound of the thud emphasizes the action of Vasco, who loses consciousness at that moment of the film.

<i>A Canção de Lisboa (2016): Sound Effects</i>				
Time	Screenshot	Description	FSAF	Character

8'03		Vasco is muttering nonsense in a bar; he falls down and a loud thud is heard.	Non-diegetic: sound effect	Vasco
12'53		From the previous scene, when one of the medical examiners is writing, their pen produces a loud 'swoosh' sound, which is a sound effect. This is also a transition to the next scene with Vasco playing video games on television; the sound of the door opening introduces Murillo.	Non-diegetic: Swoosh (sound effect; overlapping)	Vasco

At 12'53, as Vasco is giving his oral medical exam in front of the committee, as one of the jury members was writing and their pen produces a large 'swoosh' sound that serves as a transition to the following scene. There were no other sound effects used.

5.2.1.3 Dialogue





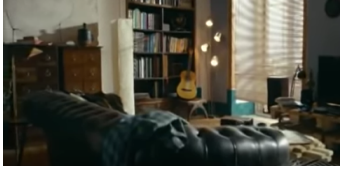

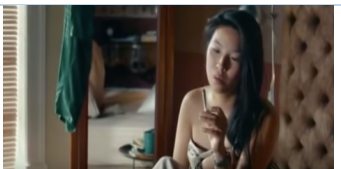

Dialogue was heard throughout the film, often layered with film music or background sounds within a given scene.







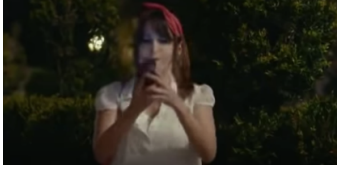
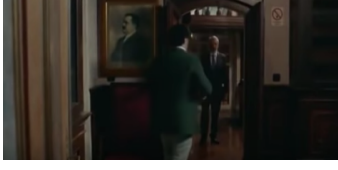
5.2.1.4 Film music









There are not as many musical numbers in the 2016 remake of *A Canção de Lisboa*. The only instances occurs when Alice sings on live television to help promote her father's campaign and when the ensemble cast sings a number at the end of the film that was taken from the 1933 version of the film. This not only shows a direct reference to the original film but can be interpreted as a type of homage to the original, a nostalgic ending as a reflection of the past. Unless the audience has watched the original, the musical reference to the past would be unknown to them.

Film music is more prominent in the remake than the original, which suggests that it is more of a comedy than a musical. The following chart details the use of music in the 2016 version of *A Canção de Lisboa*.

A Canção de Lisboa (2016): Film Music with Musical Numbers







Time	Screenshot	Description	FSAF	Character
0'29		The beginning of the film shows a character falling down the stairs	Non-diegetic: film music	N/A
0'41		The scene changes to the medical class with the anatomy professor lecturing about the cadaver.	Non-diegetic: film music (overlapping)	N/A
4'51		When the other student approaches Vasco, music starts to play to establish the mood between the two of them.	Non-diegetic: film music Diegetic: Car sounds; dialogue	Vasco and medical student
5'29		The film music from the previous scene carries to the following scene.	Non-diegetic: film music (overlapping)	N/A
5'36		The scene changes to Vasco's apartment, where the sound of music and sexual intercourse are heard. These sounds anticipate the following scene.	Non-diegetic: film music (overlapping; anticipation)	Vasco and medical student
5'46		The volume of the film music decreases but is still present, focus shifts to the dialogue between Vasco and the medical student.	Non-diegetic: film music Diegetic: dialogue	Vasco and medical student
6'48		As the previous music finishes, another piece begins, highlighting the fact that Vasco forgot about his exam.	Non-diegetic: film music Diegetic: dialogue	Vasco and medical student
9'14		The credits for the characters appear while Vasco is trying to run to his exam.	Non-diegetic: film music	Vasco




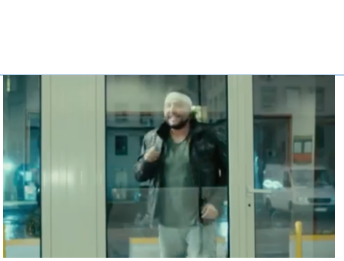

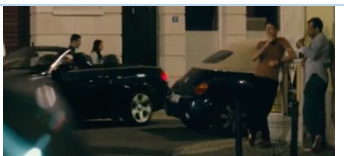
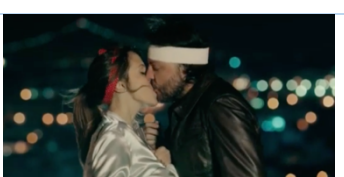

10'42		As Vasco goes up the stairs and enters the hallway, he is confronted by his colleagues. This music overlaps with the previous one though the aural focus shifts to the dialogue between the characters.	Non-diegetic: film music (overlapping)	Vasco and other students
11'56		Vasco is checking the text message he received; film music is heard throughout the scene as he is taking his exam.	Non-diegetic: film music Diegetic: text message; dialogue	Vasco and medical committee
13'34		The film music begins when Murillo asks for Vasco's help; Vasco also asks Murillo to convince his aunts that he has a medical practice.	Non-diegetic: film music Diegetic: dialogue	Vasco and Murillo
17'25		The next scene presents Vasco's wealthy aunts in their wealthy home. They are also scheming to hide their problems with their own financial situation and trying to figure out where to save money.	Non-diegetic: film music (transition)	Vasco's aunts
19'41		Margot says, "No, I can't," and then the Film music begins; this music also anticipates the following scene at the gala for Sr. Caetano.	Non-diegetic: film music (anticipation)	Vasco's aunts
21'43		The Film music stops for a brief moment when Alice realizes that Vasco does not remember who she is. The Film music changes to something more abrupt, reflecting the mood of the scene.	Non-diegetic: film music; silence Diegetic: dialogue	Vasco and Alice
22'30		The moment Alice hangs up on Vasco, the film music changes to the classical music that is performed by a quartet in the scene.	Non-diegetic: film music Diegetic: string quartet; dialogue	Sr. Caetano and Murillo
23'26		The film music changes when Sr. Caetano is introduced; the audience applauds.	Non-diegetic: film music Diegetic: applause; dialogue	Sr. Caetano and Murillo

25'56		The dialogue of the reporter is heard while photos are being taken of Caetano and his daughter; the film music restarts.	Non-diegetic: film music (overlapping) Diegetic: dialogue	Reporter, Murillo, Alice, and Sr. Caetano
30'01		Film music begins as Caetano is suggesting a way that he can help Vasco get his medical license.	Non-diegetic: film music Diegetic: dialogue	Vasco and Caetano
30'21		Vasco receives a text message on his cell phone from Alice showing all the pictures that they took together; film music is heard.	Non-diegetic: film music; text message auditory icon Diegetic: text message; dialogue	Vasco and Caetano
31'30		There is a shadow that approaches from the door as Vasco is going to the kitchen; it turns out to be Murillo. The music is mysterious as if something is about to happen	Non-diegetic: film music (anticipation)	Vasco and Murillo
31'42		Vasco turns on the lights and finds Murillo wearing his underwear. Murillo is confirms that there is nothing between Vasco and Alice; after Murillo says "Don't lie to me," the music returns to the mysterious music from before.	Non-diegetic: film music Diegetic: dialogue	Vasco and Murillo
35'58-37'27		Vasco and Alice are arguing. Vasco doesn't remember and says that if she really wants to know to look at his phone. After Alice tries to remind Vasco of their first kiss, Vasco interrupts her and says he can't do it since Murillo was there and has feelings for her.	Non-diegetic: film music Diegetic: dialogue	Vasco and Alice
37'42		The image is of the clock tower of the train station where Vasco is to meet his aunts. They are pretending that everything is fine with their financial situation.	Non-diegetic: film music Diegetic: dialogue	Vasco and aunts
39'29-40'14		Margot gets upset and prefers to stay somewhere that is more typical because they are unable to afford the hotel that Vasco brought them to. Margot says that she wants to stay at Alfama because she misses it, even though it is far from the truth.	Non-Diegetic: film music Diegetic: vehicle; dialogue	Vasco and aunts

40'33		Vasco and his aunts are climbing flights of stairs to get to their hotel room.	Non-diegetic: film music Diegetic: dialogue	Vasco and aunts
40'43		The owner of the hotel shows them their room thinking they are there as tourists; they later agree on the room by shaking hands.	Non-diegetic: film music Diegetic: footsteps, dialogue	Vasco, aunts, and hotel owner
42'44		After Caetano pounds his fist on the table after Murillo has given him news about his finances, film music starts to play.	Non-diegetic: film music Diegetic: dialogue; fist pound	Caetano and Murillo
43'35		The film music begins again after Alice demands that her father recite information about her (her date of birth, etc.). She is upset because of her purpose for his political campaign.	Non-diegetic: film music Diegetic: dialogue	Caetano and Alice
44'27		After Alice calls out her father on all of his shortcomings as a father, the character of the film music changes.	Non-diegetic: film music Diegetic: dialogue	Caetano
49'33		Murillo enters the scene to find Alice alone in a closet. She makes several advances toward him and suggests that they leave together. As the door opens, voices of people from the restaurant can be heard. After they leave, the film music stops, and footsteps can be heard.	Non-diegetic: film music Diegetic: footsteps; dialogue	Murillo and Alice
52'52		After Alice calls Vasco "primitive," he takes a part of the wedding cake and puts it on her face. The music is played with the piano/strings and it gets faster with the intensity of their argument	Non-diegetic: film music Diegetic: dialogue	Vasco and Alice
53'25		Caetano discusses his campaign and fundraising opportunities with Murillo and the aunts. The film music from the previous scene plays into the next scene with Caetano but is less pronounced, muffled, because they are in another room.	Non-diegetic: film music Diegetic: dialogue (overlapping)	Caetano, aunts, and Murillo

57'05		Transition: The sound is diegetic because of the city sounds and non-diegetic because of film music.	Non-diegetic: film music Diegetic: city sounds	N/A
57'11		Murillo enters the scene; he says that he is not going to the clinic because he is upset. It is not clear who he is talking to, but the previous scene, when Murillo finds out that Alice slept with Vasco, suggests that it is Vasco.	Non-diegetic: film music Diegetic: dialogue	Murillo
57'18		Vasco is seen in a car with his aunts; he is taking them to the Jardim Zoologico.	Non-Diegetic: film music Diegetic: car sounds; dialogue	Vasco and aunts
58'14		Vasco returns and his aunts ask him how things are; he tells them a lie, that a patient died, which is when the film music (muted brass instrument) plays. This is a mixture of diegetic and non-Diegetic; diegetic because of the dialogue and birds, which establish the setting; and non-diegetic because of the film music.	Non-diegetic: film music Diegetic: birds; dialogue	Vasco, aunts, and butler
1'00'06		The scene changes to Vasco at Jardim Zoologico with his aunts; they go past the monkeys, etc. The film music is non-diegetic; the dialogue is diegetic; the same music is used to transitions between scenes.	Non-diegetic: film music (overlapping) Diegetic: dialogue	Vasco and aunts
1'00'52		After the butler serves Margot, he looks over at the painting and the film music starts as he mistakes it for a Kandinsky painting. He later describes the painting and what he thinks of it; the butler thinks that the painting is worth a fortune.	Non-diegetic: film music	Butler and aunts
1'07'22		Film music starts before Vasco's entrance; Vasco is seen welcoming his family to his medical practice.	Non-diegetic: film music Diegetic: dialogue; phone	Vasco, aunts, and Sonia

1'11'24		The character of the film music changes to something more melancholic in the next scene. Alice is seen in the next scene packing her bags and crying; she turns on the television watching a video of when she was a baby.	Non-diegetic: film music	Alice
1'15'51		Film music starts as Margot says, "o meu coração" and appears to be having a heart attack; Vasco is calling for help as the home is being shown. Maria João is telling Vasco to help until he finally he admits he is not a doctor.	Non-diegetic: film music Diegetic: dialogue	Margot and Vasco
1'19'11		Audience claps for Alice. She describes the nature of the song she is about to sing; it is about two people who are different but equal. There is an overlap between the audio on the aunts' television, showing images of her father and Murillo becoming emotionally moved, and the bar where Vasco is working. The sound of the television is used as a transitioning medium between the scenes.	Diegetic: audience clapping; dialogue; Alice <i>singing</i> (overlapping)	Alice, Vasco's aunts, Vasco, Murillo, and Caetano
1'21'43		The moderator is amazed by the performance and Caetano's response about the importance of family. When he says the word "family," Film music starts to play. Caetano gives a very emotional speech about the importance of family in Portugal that appears to be very sincere; Caetano receives applause from the public.	Non-diegetic: film music Diegetic: dialogue	Alice, Caetano, and moderator
1'27'30		There is a crowd of people rushing into a building; a drum can be heard in the background.	Non-diegetic: film music	Crowd of people and Vasco
1'27'53		Vasco enters the room where Alice is playing piano and when he says, "Acreditas en amor de segunda vista" (Do you believe in love in second sight?), the character of the film music changes to something more romantic.	Non-diegetic: film music Diegetic: dialogue	Alice, Vasco, and crowd of people

1'28'37		Vasco is seen in the next scene with the medical committee, showing how much he has studied. He passes his final exam with his friends present.	Non-diegetic: film music Diegetic: dialogue	Vasco, medical committee, Rui, Sonia, and Caetano
1'30'57		The scene changes with Vasco entering a car with Caetano after his medical exam.	Non-diegetic: film music	Vasco, Caetano, Rui, and Sonia
1'33'17		As Vasco is seen leaving the doctor's office, he sees Alice, who is reading a book, and approaches her; they start talking and he offers to take her home.	Non-diegetic: film music Diegetic: dialogue	Vasco and Alice
1'34'40		Vasco says that he's going to wait outside for her as he is leaving the hospital; he shows her flowers from small to big. A car can be heard honking outside; she gives in and goes dancing with him.	Non-diegetic: film music Diegetic: Car honking; dialogue	Vasco and Alice
1'35'46		Vasco and Alice drive away from the emergency room.	Non-diegetic: film music Diegetic: Car sound; dialogue	Vasco and Alice
1'35'49		Alice and Vasco arrive at a club together; club music can be heard.	Non-diegetic: film music Diegetic: car sound, club music, and dialogue (overlapping)	Vasco and Alice
1'38'55		Vasco asks her what she prefers, eyes or mouth. Alice responds "os meus olhos e sua boca" (my eyes and your mouth). Film music happens when they kiss.	Non-diegetic: film music Diegetic: dialogue	Vasco and Alice
1'41'36		Vasco is seen with a small guitar singing the final number, a song from the original film. The use of songs from the original illustrates a connection to the nostalgia/memory of the past.	Diegetic: singing (<i>musical number</i>)	Alice, Vasco, and ensemble

Technological developments since the 1930s have made it possible for film music to have a more prominent role within film narratives, as demonstrated by the roles of music in original and remake of *A Canção de Lisboa*. The scene descriptions of film music above provide a sense of what the film is about. In addition to the changes to the narrative in the remake, the film music composed for the remake follows a more coherent plot outline than the original but also suggests how complex the cinematic soundscape has become. Technological advancements have made it possible for more sophisticated storytelling.

This remake shows how society has changed over a long period of time. Another example is a musical adaptation created in 2005 by Filipe La Féria as “a tribute to Lisbon and Portuguese humor.” Directors and the screenwriters have to make decisions about how to make the storyline more relevant to contemporary audiences. The 2016 remake of *A Canção de Lisboa* is more of a comedy than a musical since there are very few songs sung by main characters in the film and it focuses more on the narrative. These changes were done by Pedro Varela, who served as both director and screenwriter for the remake. Despite these changes, the characters and plotline are still recognizable from the original, even though it was adapted to be relevant to contemporary audiences.

5.2.2. Syntactic Applied

The following section will discuss the following sound elements: silence, amplitude, pitch, timbre, and spatialization.

5.2.2.1 Silence

There are no examples of silence as a film sound technique in this film.

5.2.2.2 Amplitude

There are no examples of amplitude as a film sound technique in this film.

5.2.2.3 Pitch

There are no examples of pitch as a film sound technique in this film.

5.2.2.4 *Timbre*

There are no examples of timbre as a film sound technique in this film.





5.2.2.5 *Spatialization*






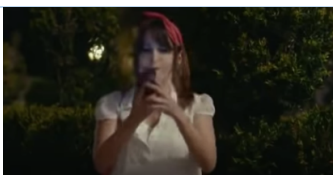



There are no examples of spatialization as a film sound technique in this film.




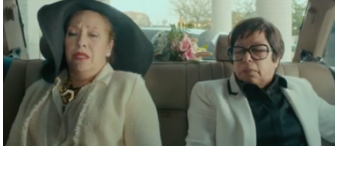
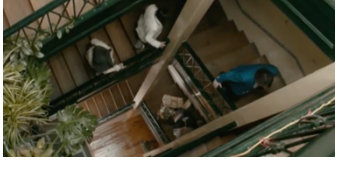

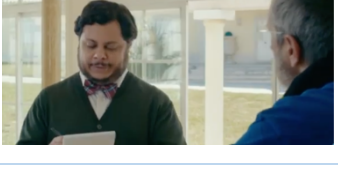
5.2.3. Semantic Taxonomy









This subsection will discuss the diegetic, non-diegetic, meta-diegetic, and oneiric elements of the film.

5.2.3.1 *Diegetic*

<i>A Canção de Lisboa (2016): Diegetic Sounds</i>				
Time	Screenshot	Description	FSAF	Character
0'41		The scene changes to the medical class with the anatomy professor lecturing about the cadaver.	Diegetic: professor lecturing Non-diegetic: film music (overlapping)	N/A
1'11		The same music is played when the character is introduced, layered with the professor's voice lecturing as Vasco begins a conversation with the young woman in his class.	Diegetic: dialogue	Vasco and young woman
5'09		When Vasco gets back to his car, the sound of the door slamming and the engine starting is heard. The film music starts again after he starts the car.	Diegetic: car sounds Non-diegetic: film music (mood)	Vasco, student, and chauffer
5'36		The scene moves to Vasco's apartment; the sounds of sexual intercourse can be heard even though the characters are not yet present in the scene. The dialogue occurs before the characters are seen, when Vasco says that he has enough.	Non-diegetic to diegetic: sexual intercourse (anticipation) Non-diegetic: film Music	Vasco and classmate

5'46		The volume of the film music decreases with the transition from the previous scene, allowing the audience to focus on the dialogue.	Diegetic: dialogue, film music (previously non-diegetic)	Vasco and classmate
7'27		A high-pitched sound from the microphone can be heard, which anticipates the next scene with Vasco on stage with a microphone.	Diegetic: microphone (anticipation)	Vasco
11'56		Vasco is checking the text message he received; film music is heard throughout the scene as he is taking his exam.	Diegetic: text message; dialogue Non-diegetic: film music	Vasco and medical committee
13'34		The film music begins when Murillo asks for Vasco's help; Vasco also asks Murillo to convince his aunts that he has a medical practice.	Diegetic: dialogue Non-diegetic: film music	Vasco and Murillo
21'43		The Film music stops for a brief moment when Alice realizes that Vasco does not remember who she is. The Film music changes to something more abrupt, reflecting the mood of the scene.	Diegetic: dialogue Non-diegetic: film music; silence	Alice and Vasco
22'30		The moment Alice hangs up on Vasco, the film music changes to the classical music that is performed by a quartet in the scene.	Diegetic: string quartet; dialogue Non-diegetic: film music	Margot and Caetano
23'26		The film music changes when Sr. Caetano is introduced; the audience applauds.	Diegetic: applause; dialogue Non-diegetic: film music	Caetano, Murillo, and Vasco's Aunts
25'56		The dialogue of the reporter is heard while photos are being taken of Caetano and his daughter; the film music restarts.	Diegetic: dialogue Non-diegetic: film music (overlapping)	Alice, Murillo, and Caetano
30'01		Film music begins as Caetano is suggesting a way that he can help Vasco get his medical license.	Diegetic: dialogue Non-diegetic: film music	

30'21		Vasco receives a text message on his cell phone from Alice showing all the pictures that they took together; film music is heard.	Diegetic: text message; dialogue Non-diegetic: film music; text message auditory icon	
31'42		Vasco turns on the lights and finds Murillo wearing his underwear. Murillo confirms that there is nothing between Vasco and Alice; after Murillo says "Don't lie to me," the music returns to the mysterious music from before.	Diegetic: dialogue Non-diegetic: film music	Vasco and Murillo
35'58-37'27		Vasco and Alice are arguing. Vasco doesn't remember and says that if she really wants to know to look at his phone. After Alice tries to remind Vasco of their first kiss, Vasco interrupts her and says he can't do it since Murillo was there and has feelings for her.	Diegetic: dialogue Non-diegetic: film music	Vasco and Alice
37'42		The image is of the clock tower of the train station where Vasco is to meet his aunts. They are pretending that everything is fine with their financial situation.	Diegetic: dialogue Non-diegetic: film music	Vasco and aunts
39'29-40'14		Margot gets upset and prefers to stay somewhere that is more typical because they are unable to afford the hotel that Vasco brought them to. Margot says that she wants to stay at Alfama because she misses it, even though it is far from the truth.	Diegetic: vehicle; dialogue Non-Diegetic: film music	Vasco and aunts
40'33		Vasco and his aunts are climbing flights of stairs to get to their hotel room.	Diegetic: dialogue Non-diegetic: film music	Vasco and aunts
40'43	 <i>Estes são mais pequeninos, mas este é o mais bonito.</i>	The owner of the hotel shows them their room thinking they are there as tourists; they later agree on the room by shaking hands.	Diegetic: footsteps; dialogue Non-diegetic: film music	Vasco, aunts, and hotel owner
42'44		After Caetano pounds his fist on the table after Murillo has given him news about his finances, film music starts to play.	Diegetic: dialogue; fist pound Non-diegetic: film music	Caetano and Murillo

43'35		The film music begins again after Alice demands that her father recite information about her (her date of birth, etc.). She is upset because of her purpose for his political campaign.	Diegetic: dialogue Non-diegetic: film music	Caetano and Alice
44'27		After Alice calls out her father on all of his shortcomings as a father, the character of the film music changes.	Diegetic: dialogue Non-diegetic: film music	Caetano
49'33		Murillo enters the scene to find Alice alone in a closet. She makes several advances toward him and suggests that they leave together. As the door opens, voices of people from the restaurant can be heard. After they leave, the film music stops, and footsteps can be heard.	Diegetic: footsteps; dialogue Non-diegetic: film music	Murillo and Alice
52'52		After Alice calls Vasco "primitive," he takes a part of the wedding cake and puts it on her face. The music is played with the piano/strings and it gets faster with the intensity of their argument	Diegetic: dialogue Non-diegetic: film music	Vasco and Alice
53'25		Caetano discusses his campaign and fundraising opportunities with Murillo and the aunts. The film music from the previous scene plays into the next scene with Caetano but is less pronounced, muffled, because they are in another room..	Diegetic: dialogue Non-diegetic: film music (overlapping)	Caetano, aunts, and Murillo
57'05		Transition: The sound is diegetic because of the sounds and non-diegetic because of film music.	Diegetic: city sounds Non-diegetic: film music	N/A
57'11		Murillo enters the scene; he says that he is not going to the clinic because he is upset. It is not clear who he is talking to, but the previous scene, when Murillo finds out that Alice slept with Vasco, suggests that it is Vasco.	Diegetic: dialogue Non-diegetic: film music	Murillo
57'18		Vasco is seen in a car with his aunts; he is taking them to the Jardim Zoologico.	Diegetic: car sounds; dialogue Non-Diegetic: film music	Vasco and aunts

58'14		Vasco returns and his aunts ask him how things are; he tells them a lie, that a patient died, which is when the film music (muted brass instrument) plays. This is a mixture of diegetic and non-Diegetic; diegetic because of the dialogue and birds, which establish the setting; and non-diegetic because of the film music.	Diegetic: birds; dialogue Non-diegetic: film music	Vasco, aunts, a and butler
1'00'06		The scene changes to Vasco at Jardim Zoologico with his aunts; they go past the monkeys, etc. The film music is non-diegetic; the dialogue is diegetic; the same music is used to transitions between scenes.	Diegetic: dialogue Non-diegetic: film music (overlapping)	Vasco and aunts
1'33'17		As Vasco is seen leaving the doctor's office, he sees Alice, who is reading a book and approaches her; they start talking and he offers to take her home.	Diegetic: dialogue Non-diegetic: film music	Vasco and Alice
1'34'40		Vasco says that he's going to wait outside for her as he is leaving the hospital; he shows her flowers from small to big. A car can be heard honking outside; she gives in and goes dancing with him.	Diegetic: Car honking; dialogue Non-diegetic: film music	Vasco and Alice
1'35'46		Vasco and Alice drive away from the emergency room.	Diegetic: Car sound; dialogue Non-diegetic: film music	Vasco and Alice
1'35'49		Alice and Vasco arrive at a club together; club music can be heard.	Diegetic: car sound, club music, and dialogue (overlapping) Non-diegetic: film music	Vasco and Alice
1'38'55		Vasco asks her what she prefers, eyes or mouth. Alice responds "os meus olhos e sua boca" (my eyes and your mouth). Film music happens when they kiss.	Diegetic: dialogue Non-diegetic: film music	Vasco and Alice
1'41'36		Vasco is seen with a small guitar singing the final number, a song from the original film.	Diegetic: singing (musical number)	Alice, Vasco, and Ensemble

		The use of songs from the original illustrates a connection to the nostalgia/memory of the past.		
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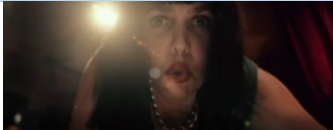
5.2.3.2 Non-Diegetic

There were few moments in the film where only non-diegetic elements are only heard. In this film, non-diegetic sound elements were heard simultaneously with the diegetic elements in the film. These multilayered sound elements are also discussed in section 5.2.3.1.

<i>A Canção de Lisboa (2016): Non-Diegetic Sound</i>				
Time	Screenshot	Description	FSAF	Character
5'29		The film music from the previous scene carries into the next.	Non-diegetic: film music (overlapping)	N/A
8'27		The sounds of drills can be heard, and the scene changes back to Vasco in his apartment lying down on the bed.	Non-diegetic: drill (overlapping)	Vasco
10'42		As Vasco goes up the stairs and enters the hallway, he is confronted by his colleagues. This music overlaps with the previous one though the aural focus shifts to the dialogue between the characters.	Non-diegetic: film music (overlapping)	Vasco and ensemble
12'53		From the previous scene, when one of the medical examiners is writing, their pen produces a loud 'swoosh' sound, which is a sound effect. This is also a transition to the next scene with Vasco playing video games on television; the sound of the door opening introduces Murillo.	Non-diegetic: Swoosh (sound effect; overlapping)	Vasco

5.2.3.3 Meta-Diegetic

When Vasco is at the bar and loses consciousness, this is an example of meta-diegetic sound. In this scene, Vasco is standing on stage with a microphone about to sing. As he begins to start losing consciousness, the perspective changes to Vasco's. At 7'26, the audience is able to hear the sound of his heartbeat and cough and a blurred view of the audience. The heartbeat and cough are also considered interior sounds since they are experienced from Vasco's point-of-view.

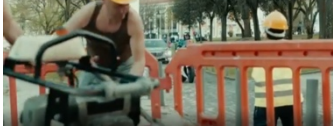





A Canção de Lisboa (2016): Meta-Diegetic				
Time	Screenshot	Description	FSAF	Character
7'26		The perspective in the scene changes to that of Vasco. The sound of his heartbeat and coughing can be heard.	Meta-diegetic: heartbeat; cough (interior sounds)	Vasco
8'24		After Vasco falls down, his friend tries to help him by slapping him on the face and saying his name. The perspective is that of Vasco, as the friend's voice gradually becomes distorted.	Meta-diegetic: Sonia's voice (interior sounds)	Vasco and Sonia

After Vasco falls and a large thud is heard, Sonia tries to help him by saying his name, but her voice is distorted and eventually Vasco loses consciousness. This is also an interior sound since Sonia's distorted voice is heard from Vasco's perspective.

5.2.3.4 Oneiric

An oneiric moment occurs at 1'31'40 when Vasco hears the sound of the drill while he is in the car with Caetano. The sound of the drill begins the dream sequence about how Vasco first met Alice, beginning from the bar where he lost consciousness. The sequence of events provides insight in to what he was not able to remember.

A Canção de Lisboa (2016): Oneiric Sound				
Time	Screenshot	Description	FSAF	Character

1'31'40		The sound of the drill is heard at a construction site. This sound helps Vasco remember the first time he met Alice. The sound quality of the drill changes; suggesting that Vasco begins to experience being in a dream-like state.	Diegetic: drill sound (oneiric)	Vasco
1'31'56		The dream-like state begins with Vasco back at the bar where he fell unconscious because of the drugs he took. Sonia's voice becomes distorted as she tries to wake him up.	Diegetic: singing; Sonia's voice (oneiric)	Vasco and Sonia
1'33'17		As Vasco is seen leaving the doctor's office, he sees Alice, who is reading a book and approaches her; they start talking and he offers to take her home.	Non-diegetic: film music Diegetic: dialogue	Vasco and Alice
1'34'40		Vasco says that he's going to wait outside for her as he is leaving the hospital; he shows her flowers from small to big. A car can be heard honking outside; she gives in and goes dancing with him.	Non-diegetic: film music Diegetic: Car honking; dialogue	Vasco and Alice
1'35'46		Vasco and Alice drive away from the emergency room.	Non-diegetic: film music Diegetic: Car sound; dialogue	Vasco and Alice
1'35'49		Alice and Vasco arrive at a club together; club music can be heard.	Non-diegetic: film music Diegetic: car sound, club music, and dialogue (overlapping)	Vasco and Alice
1'38'55		Vasco asks her what she prefers, eyes or mouth. Alice responds "os meus olhos e sua boca" (my eyes and your mouth). Film music happens when they kiss.	Non-diegetic: film music Diegetic: dialogue	Vasco and Alice
1'39'00		The sound of the drill is heard again, ending Vasco's dream sequence.	Diegetic: drill sound (oneiric)	Vasco

After Vasco loses consciousness, Sonia is seen with him at the hospital holding an ice pack to his head. Vasco notices a young woman, who turns out to be Alice, across from him reading a book. After Vasco is seen by the doctor, he asks to take Alice home. As they leave the hospital, they

end up stopping at a club together. After they leave the club, Vasco’s car is stolen, and they end up walking home. Vasco and Alice are seen walking over a bridge, where they share their first kiss. The drill sound is heard again, ending Vasco’s dream sequence with him fully recalling how he met Alice for the first time.

5.2.4. Semantic Applied

The following section will discuss sound masking, interior sound, anticipation, overlapping, split-second, mickey mousing, and leitmotif in the 2016 version of *A Canção de Lisboa*.

5.2.4.1 Sound Masking

There are no examples of sound masking in this film.

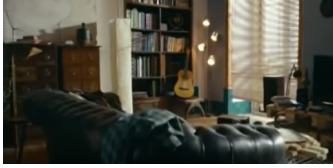



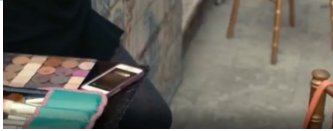
5.2.4.2 Interior Sound

There are several examples of interior sound in the 2016 remake of *A Canção de Lisboa*; these were discussed in section 5.2.3.3.

5.2.4.3 Anticipation

Anticipation was a film sound technique that was used several times through active sounds heard during the scene or film music. The first example, at 5’36, illustrates how much information sound provides the audience prior to seeing the source of the sound. Similar to the second example at 7’27, the high-pitched frequency of the microphone is heard prior to seeing its source. This technique is not limited to the sounds created by objects; it is also achieved through film music. At 19’41, Margot is seen reading an invitation to the gala and states that she cannot go, and then the film music starts that anticipating the following scene when the characters are actually at the gala.

<i>A Canção de Lisboa</i> (2016): Anticipation				
Time	Screenshot	Description	FSAF	Character

5'36		The scene moves to Vasco's apartment; the sounds of sexual intercourse can be heard even though the characters are not yet present in the scene. The dialogue occurs before the characters are seen, when Vasco says that he has enough.	Non-diegetic: film music Non-diegetic to diegetic: sexual intercourse (anticipation)	Vasco and classmate
7'27		A high-pitched sound from the microphone can be heard, which anticipates the next scene with Vasco on stage with a microphone.	Diegetic: microphone (anticipation)	Vasco
19'41		Margot says "No, I can't," and then the film music begins; this music also anticipates the following scene at the gala for Caetano.	Non-diegetic: film music (anticipation)	Margot
31'30		There is a shadow that approaches from the door as Vasco is going to the kitchen. The shadow that approaches turns out to be Murillo. The film music is mysterious before the audience finds out who it is.	Non-diegetic: film music (anticipation)	Vasco and Murillo
59'33		After the commercial, Alice hears her phone buzzing before the actual image of the phone appears. She walks away without answering the phone, and its buzz can continue to be heard. The phone buzz is diegetic because the phone is seen; there is a small anticipation from hearing the phone prior to seeing it.	Diegetic: phone buzz (anticipation)	Alice

Another example of film music used as anticipation is found at 31'30 when Vasco notices a shadow from the kitchen and later recognizes it as Murillo. The character of the film music is mysterious, creating a type of suspense for the audience. At 59'33, Alice is recording a commercial for her father's campaign, the sound of a phone buzzing is heard prior to seeing the source of the sound.

5.2.4.4 Overlapping

Overlapping was used on multiple occasions in the remake of *A Canção de Lisboa*; this allowed for smoother transitions between scenes, dialogue, and characters. The following chart is a record of all the moments overlapping occurred in the film. The first example of overlapping is found at 5'29 with the film music being used between scene transitions. The following instances when film music overlapped are found at 10'42, 25'56, 53'25, 1'00'06, 1'02'10, 1'03'32, 1'05'58, 1'19'53, 1'27'20, and 1'35'49.


At 1'02'10, the sound of the guitar is heard, but the source is not seen. This can be interpreted as non-diegetic film music at first, but as the scene progresses, the guitar music is performed by Vasco, making it diegetic. At 1'03'32, the scene transitions to Alice in her bedroom watching the political campaign of her father. After she turns off the television, the music stops. The film music overlaps from the previous scene. The music heard in the scene is now non-diegetic because the source of sound changes to the television. During these occurrences, the film music heard was used to not only create the ambience, but also to allow for smoother transitions between scenes.

<i>A Canção de Lisboa</i> (2016): Overlapping Sound				
Time	Screencap	Description	FSAF	Character
5'29		The film music from the previous scene carries into the next.	Non-diegetic: film music (overlapping)	N/A
8'27		The sounds of drills can be heard, and the scene changes back to Vasco in his apartment lying down on the bed.	Non-diegetic: drill (overlapping)	Vasco
10'42		As Vasco goes up the stairs and enters the hallway, he is confronted by his colleagues. This music overlaps with the previous one though the aural focus shifts to the dialogue between the characters.	Non-diegetic: film music (overlapping)	Vasco and Ensemble

12'53		From the previous scene, when one of the medical examiners is writing, their pen produces a loud 'swoosh' sound, which is a sound effect. This is also a transition to the next scene with Vasco playing video games on television; the sound of the door opening introduces Murillo.	Non-diegetic: Swoosh (sound effect; overlapping)	Vasco
25'56		The dialogue of the reporter is heard while photos are being taken of Caetano and his daughter; the film music restarts.	Non-diegetic: film music (overlapping) Diegetic: dialogue	Reporter
45'00		The handclapping from the previous scene flows into the next scene with the Caetano at the dinner table with Margot. Margot keeps using small French phrases to show her class status.	Diegetic to non-diegetic: handclapping	Margot and Caetano
53'25		Murillo returns to the dinner table. Caetano discusses his campaign and fundraising opportunities with Murillo and the aunts. The film music from the previous scene plays in to the next scene with Caetano but is less pronounced, muffled, because they are in another room.	Non-diegetic: film music Diegetic: dialogue (overlapping)	Caetano, Murillo, and Vasco's Aunts
56'37		Vasco finds Murillo in the other room eating a bowl of cereal. Murillo is upset that Alice chose Vasco over him and he says goodbye. The door slamming serves as a transition and overlap to the next scene.	Diegetic: door slamming (background sound; overlapping)	Vasco and Murillo
1'00'06		The scene changes to Vasco at Jardim Zoologico with his aunts; they go past the monkeys, etc. The film music is non-diegetic; the dialogue is diegetic; the same music is used to transitions between scenes.	Non-diegetic: film music (overlapping) Diegetic: dialogue	Vasco and his Aunts.

1'02'10		Before the change of scene, a guitar can be heard; later it is revealed that it is Vasco playing the music.	Non-diegetic to diegetic: guitar (overlapping)	Vasco
1'03'13		After Sonia leaves Vasco, footsteps from the previous scene are heard when she goes to the bar; then a guitar is heard, and Vasco is seen singing. The sounds of footsteps from previous scene flow into the next scene and are thus an overlapping sound. The guitar is non-diegetic because we hear Vasco playing before we see him.	Non-diegetic: footsteps (overlapping)	Rui and Sonia
1'03'32		After the scene with Vasco singing, the film transitions to Alice in her bedroom watching the political campaign of her father. After she turns off the television, the music stops. This is overlapping sound because the music is from the previous scene and it is non-diegetic because we do not see Vasco singing anymore; the source of sound changes.	Non-diegetic: film music (overlapping)	Alice
1'05'58		After Alice's father gives her a necklace, the scene changes back to Vasco singing in the bar. He stops singing and asks Sonia and Rui if they work in a hospital. This is overlapping because the music is non-diegetic until the scene changes and we see that it is Vasco singing in separate scenes.	Non-diegetic: film music (overlapping)	Alice and Vasco
1'13'21		The crowd cheering from the previous scene overlaps into the following scene as Vasco is watching the campaign event on television.	Diegetic: crowd cheering (overlapping)	Reporter and Vasco
1'13'44		There is another overlap to the next scene with the aunts watching the campaign footage; Mercedes enters the scene with their dinner, and they discuss the campaign trail.	Diegetic: crowd cheering; dialogue (overlapping)	Aunts and Mercedes
1'17'15		The dialogue continues from the moderator to the actual scene with Caetano's interview on the television show from the previous scene.	Diegetic: dialogue; laughter (overlapping)	Moderator and Caetano

1'18'01		The dialogue from the previous scene overlaps to another scene through the medium of television, except this time at the home of Vasco's aunts. The aunts talk about how Vasco lied to them about the money.	Diegetic: dialogue; television (overlapping)	Moderator, Caetano, and aunts
1'18'43		The overlap occurs again, except this time in the bar; music is heard in the background and the scene changes to Vasco playing guitar. The location of the source changes.	Non-diegetic to diegetic: guitar; television (overlapping)	Caetano and Vasco
1'19'53		As Alice is singing, there is an overlap to the television of the aunts. As Alice is singing, people are becoming emotionally moved, even her father and Murillo.	Diegetic: Alice singing (overlapping)	Alice and Aunts
1'20'29		The scene changes, but Alice's song continues, except this time in the bar where Vasco is working. The sound of the television is used as a medium of transitioning sound.	Diegetic: television (overlapping)	Alice and Vasco
1'25'00		The scene shows one of the streets in Lisbon then transitions to the bar where Vasco is singing; he stops singing and then turns to Sonia and he says that he has an idea that will involve her and Rui, along with the whole audience. The guitar sound is heard before the scene change to the bar (overlapping). The sound is diegetic because the city is seen with people, etc.	Diegetic: dialogue; guitar (overlapping)	Crowd of people and Vasco
1'27'20		Alice is in one of the rooms of the conservatory practicing piano. From the previous scene, the piano can be heard, which flows into the following scene of Alice at the piano.	Non-diegetic to diegetic: piano (anticipation)	Alice

1'35'49		Alice and Vasco arrive at a club together. Club music can be heard in the background. The car sound overlaps from one scene to the next, layered with the club music.	Diegetic: club music; car sound (overlapping)	Vasco and Alice
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Overlapping sounds were often layered with other sound elements. At 8'27, the sound of the drill is heard prior to the scene and Vasco reacts adversely to the sound while lying on his bed. This sound foreshadows the events that led to him losing his memory that night when he lost consciousness. Another example is found at 12'53 when the sound of video games is heard before the source of the sound is seen. At 45'00, the sound of handclapping from the previous scene overlaps with Margot speaking with Caetano, using French phrases at the dinner table as they are discussing his campaign.

Background sounds were also overlapped to facilitate smoother transitions. At 56'37, when Murillo was discussing how upset he was about Alice, the sound of the door slamming served as a transition to the following scene. Another example is the footsteps heard from the previous scene at 1'03'13 that allow a smoother transition. This is similar to 1'13'32 with the sound of the crowd cheering overlapping to the following scene with the reporter providing the news.

There is one sequence, from 1'17'15 to 1'20'29, where overlapping is used to connect the characters as they are all watching Caetano's interview. The scene sequence begins with the actual interview happening between Caetano and the moderator. The sound of the interview overlaps to the television in room of Vasco's aunts and then to the television in the restaurant bar where Vasco worked. Afterward, the source returns to Vasco's aunt's television and then back to the restaurant bar. Throughout the course of this sequence, the dialogue remains uninterrupted, but sound quality changes, indicating that the source of the sound has changed from experiencing the interview via television vs. occurring in real-time.

5.2.4.5 Split-second

There are no examples of the split-second technique in this film.

5.2.4.6 Mickey mousing

There are no examples of the mickey mousing technique in this film.

5.2.4.7 Leitmotif

There are no examples of leitmotif in this film.

5.3. *O Leão da Estrela* (1947)


This section will provide a film sound analysis of *O Leão da Estrela* (1947).




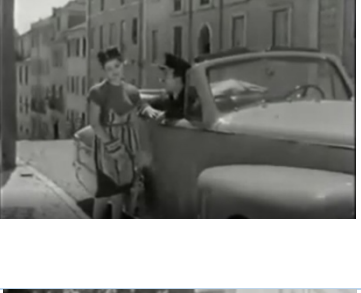


5.3.1. Syntactic Taxonomy


This following subsection will discuss the background sounds, sound effects, dialogue, and film music in *O Leão da Estrela* (1947).

5.3.1.1 Background Sounds

The following is a chart of when background sounds occur in *O Leão da Estrela*. A majority of the background sounds are heard simultaneously with either dialogue or another element from the framework, illustrating advancements in technology that had taken place between the release of *A Canção de Lisboa* in 1933 and that of *O Leão da Estrela* in 1947. There are also times when diegetic and non-diegetic elements occur simultaneously or one after the other.

<i>O Leão da Estrela</i> (1947): Background Sounds				
Time	Screenshot	Scene Description	FSAF	Character
4'45-4'58		The film music changes after the transition to something that would be heard at a football match.	Non-diegetic: film music Diegetic: multiple voices (background sounds)	Anastácio

4'59-5'21		Anastácio is in line waiting for the tickets to the football match.	Diegetic: voices (background sounds); dialogue	Anastácio
5'22		Anastácio almost gets ran over by the car while he was trying to cross the street.	Diegetic: car honking (background sound)	Anastácio
5'31-6'11		Anastácio speaks with the doctor to give him tickets to the game.	Diegetic: cars in traffic (background sounds); dialogue	Anastácio and doctor
7'13-7'46		Miguel is dropping Rosa off at work and they are speaking about their vacations before she leaves. The sound of the car and the film music occur simultaneously.	Non-diegetic: film music Diegetic: background voices and car door slamming (background sounds)	Rosa and Miguel
36'43		Anastácio leaves the car to watch the game.	Non-diegetic: film music (leitmotif) Diegetic: traffic (background sounds)	Anastácio
1'04'02		There is an image of the Espinho Bar with music playing in the background that sounds like bar music.	Non-diegetic to diegetic: film music (anticipation)	Anastácio and Barata

1'47'36		Anastácio and the Comandante have a discussion and the Comandante thanks him for taking the documents away from his home.	Diegetic: bird sounds (background sounds)	Anastácio and Comandante
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5.3.1.2 Sound Effects

There were no sound effects used throughout this film.

5.3.1.3 Dialogue

Semiotics play a significant role in how the audiovisual is conceptualized. The sender creates a message for the receiver, which can carry multiple meanings. According to Sonia Pereira, “Music signals, nowadays, a pervasive presence in our everyday life, as it has become embedded in a series of activities, spaces and processes” (Pereira 2009, 3). During the first scene of *O Leão da Estrela*, the sound of the typewriter is heard, paired with an image of the newspaper *O Seculo* describing the football match in Porto for the following day. The sound of the typewriter amplifies the image of the newspaper because of its associations with how documents were produced at the time.

Soundscapes play an important role in understanding the sounds of a scene and dialogue relate to one another. As the scene transitions from Anastácio leaving the office to him outside waiting in line to purchase tickets for the football match, several layers of sound are active simultaneously. The flute melody from the previous scene continues and this overlap is layered with city sounds and various conversations occurring simultaneously. According to the FSAF, this would be referred to as ‘background sounds.’



Figure 5.3. Screencaps of moments where background sounds are heard while Anastácio is trying to get the tickets for the match from 4'52 to 5'43.







The moment Anastácio begins his dialogue, the music fades to city sounds: cars honking, motor engines, and a whistle blowing. Another example of the relationship between the sounds of a scene and dialogue is found when Anastácio is at the stadium for the football match. The dialogue between the characters is juxtaposed with the cheering crowd. The images of the audience, the commentator, and the sound of the cheering crowd create the illusion of the football match. These examples illustrate how background sounds provide contextualization to the audience about the narrative.








This type of relationship between the soundscape and dialogue illustrates not only a complementary relationship but an illusion of an event occurring in film narratives. Non-diegetic sounds add meaning to visual images. For example, the film begins with the opening credits accompanied by film music. Even though the film credits can be displayed without the music, the combination of the two elevate its significance, an audiovisual appetizer for the audience prior to the beginning of the film. Another example of non-diegetic sound is when Anastácio leaves the office. The flute performs a happy melody symbolic of his joy to leave work to purchase tickets for the football match. The film music performed during scene transitions functions as mood music to amplify the significance of the visual image.








There were few instances when non-diegetic sounds overlapped with the dialogue in *O Leão da Estrela* (1947). A notable scene that combines scored film music and dialogue is when Jujú sneaks into the Comandante's home looking for a suitcase. The music scored for this scene corresponds to the image of the Comandante's home, elegant and welcoming. As Jujú continues to walk through his home, she encounters his pet bird and speaks to it on top of the scored music. The scene transitions to a photo of the Comandante on the wall with Branca saluting next to it. A military related tune is heard in the background corresponding to the image of the Comandante and Branca. This is the first moment in the film where three elements are performing simultaneously in one scene: voices, music, and background. This scene also illustrates how sound elevates moving images with little dialogue and how film music also corresponds to inanimate objects.

5.3.1.4 Film Music

Film music highlights the most important moments of the storyline. The following is a chart illustrating the timings, screen captures, descriptions, FSAF technique, and the character involved in the scene between the original and remake.

<i>O Leão da Estrela (1947): Film Music</i>				
Timing	Screencap	Description	FSAF	Character
4'37		Anastácio leaves work after he lies to his boss about being unwell.	Non-diegetic: film music (leitmotif [Anastácio]; overlapping)	Anastácio
4'45-4'58		The Film music changes after the transition to sounds from a football match.	Non-diegetic: film music; background sounds Diegetic: outdoor sounds	Anastácio
7'06		Branca, Jujú, and their mother are discussing the whereabouts of Rosa, their maid. Branca looks out the window and finds her with Miguel.	Non-diegetic: film music	Branca, Miguel, and Rosa
7'13-7'46		Miguel is dropping Rosa off at work and they are speaking about their vacations before she leaves. The sound of the car and the film music occur simultaneously.	Non-diegetic: film music Diegetic: voices; car door slamming (background noises)	Rosa and Miguel
7'49-8'44		Sr. Filipinho is running to meet with Rosa to ask if she could speak with his boss.	Non-diegetic: film music (leitmotif [Filipinho])	Filipinho
8'45		There are several men looking for the Comandante.	Non-diegetic: film music (leitmotif [Comandante])	Comandante









8'53		A group of unknown men ask if Rosa could ring the doorbell for them to get to the Comandante.	Non-diegetic: film music Diegetic: bell	Rosa and unknown men
8'58-9'13		The Comandante answers the door	Non-diegetic: film music (leitmotif [Comandante])	Comandante
10'16-10'21		Rosa is pleading with Branca to let her go.	Non-diegetic: film music	Branca and Rosa
11'10-11'28		Anastácio arrives home early from work.	Non-diegetic: film music	Anastácio
14'23		The Comandante is seen having a secret meeting with a group of unknown men who wish him well before he leaves for his travel.	Non-diegetic: film music (leitmotif [Comandante])	Comandante
15'27		Filipinho is seen running down the stairs to speak with the Comandante, who asks about the whereabouts of Jujú.	Non-diegetic: film music (leitmotif [Filipinho])	Filipinho
15'53		The Comandante gathers the papers from the table where he had his meeting and places them in a safe deposit box.	Non-diegetic: film music (leitmotif [Comandante])	Comandante

35'57		When Jujú goes into the Comandante's home to borrow his suitcase. The Comandante leitmotif is heard even though he is not physically present in the scene.	Non-diegetic: film music (leitmotif [Comandante])	Jujú
37'29		There are several landmarks seen when the whole family is traveling to Porto from Lisbon.	Non-diegetic: film music (sound masking)	Anastácio's Family
39'15-39'50		Desperate to get to the football match, Anastácio leaves the car to watch the game.	Non-diegetic: film music (leitmotif [Anastácio])	Anastácio
48'18-51'08		The scene changes from the football match to Rosa and Miguel sitting down at a restaurant.	Non-diegetic: film music	Rosa and Miguel
55'15-55'30		There is an image of a car with an unknown driver, but then Anastácio's leitmotif is played, anticipating that the character will appear at any moment.	Non-diegetic: film music (leitmotif [Anastácio]; anticipation)	Anastácio
1'05'11		Miguel enters the house.	Non-diegetic: film music	Miguel
1'08'58		There is an image of the Espinho Bar with music playing in the background that sounds like bar music	Non-diegetic: film music (anticipation)	Anastácio and Barata
1'11'22		There is an image of the radio playing music.	Non-diegetic: film music transforms to diegetic (Jujú, Branca, and Eduardo <i>singing</i>)	Jujú, Branca, and Eduardo

1'12'27- 1'14'10		Eduardo takes Jujú and Branca to their rooms.	Non-diegetic: film music	Jujú, Branca, and Eduardo
1'14'20		Machine sound combined with Comandante leitmotif accompanying image of men trying to open his safe.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Men opening safe
1'14'38- 1'16'03		A woman is sleeping and is awakened by a buzzing sound coming from the Comandante's apartment. There is a person trying to break into the Comandante's safe deposit box.	Non-diegetic: film music (leitmotif [Comandante]) Diegetic: buzzing	Neighbors
1'26'54- 1'28'43		In this scene, Branca is leaving Eduardo to return with her family to Lisbon. She is upset and cries in Eduardo's arms.	Non-diegetic: film music	Branca and Eduardo
1'28'41		The whole family is seen leaving the Barata household to return to Lisbon.	Non-diegetic: film music	Ensemble
1'29'27		The family exit with the car and fades into the following scene.	Non-diegetic: film music (<i>transposed</i> leitmotif [Anastácio])	Anastácio
1'29'32- 1'31'11		The family is at the table and Jujú receives a letter from Eduardo that he will be coming to Lisbon. Branca becomes upset because she has not been completely honest with him about their economic situation.	Non-diegetic: film music	Anastácio's family
1'32'34- 1'33'07		The Barratas arrive at Anastácio's home. Unfortunately, they have to continue their charade as a wealthy family. While the Comandante is away, they present his home as their home.	Non-diegetic: film music (leitmotif [Anastácio])	Ensemble

1'34'55- 1'36'29		Jujú is speaking with Eduardo and feels bad about lying to his family about their economic situation.	Non-diegetic: film music	Jujú and Eduardo
1'39'19- 1'39'24		Rosa throws her apron at Anastácio, refusing to cook the family dinner, and leaves the apartment. Anastácio seems to have given up and sits down on a chair nearby.	Non-diegetic: film music	Anastácio and Rosa
1'39'26		Eduardo is getting out of his car.	Non-diegetic: film music (leitmotif [Filipinho])	Filipinho
1'39'33		Anastácio is trying to figure out who will make the family dinner.	Non-diegetic: film music	Anastácio
1'39'36		Anastácio answers the door to find out that there is a delivery for the wedding reception. Eduardo enters the scene behind the delivery people.	Non-diegetic: film music	Anastácio
1'41'14- 1'41'22		An unknown man is exiting the station and entering a vehicle.	Non-diegetic: film music (anticipation)	Unknown man
1'41'24- 1'41'46		Jujú is trying on wedding dresses in a store.	Non-diegetic: film music	Jujú and Branca
1'42'18- 1'42'34		In this scene, Jujú has just gotten married to Eduardo and they are entering their vehicle.	Non-diegetic: film music Diegetic: clapping	Ensemble

1'42'36- 1'42'42		Filipinho is seen running upstairs.	Non-diegetic: film music (leitmotif [Filipinho])	Filipinho
1'42'42- 1'42'49		Anastácio is seen entering the vehicle of the car with his family.	Non-diegetic: film music Diegetic: vehicle sounds	Ensemble
1'42'54- 1'43'11		As the vehicle is parking, the leitmotif of the Comandante is heard, but we do not see him yet.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Comandante
1'43'23- 1'44'21		Filipinho is seen walking through the Comandante's apartment.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Comandante
1'44'25- 1'45'18		The comandante orders the waiters to put their hands up and Jujú runs to the Comandante. At this moment is when the film music plays.	Non-diegetic: film music	Comandante and Jujú
1'45'19		Jujú finds the documents that the Comandante is looking for and brings them to him.	Non-diegetic: film music	Jujú
1'45'21- 1'45'25		The waiters are shown with their arms raised.	Non-diegetic: film music	Comandante and waiters
1'45'25- 1'45'41		Jujú enters the room with the documents for the Comandante.	Non-diegetic: film music	Jujú

1'45'41- 1'45'55		This is a scene transition in the film that leads to where the wedding is. Music is heard before the scene actually occurs.	Non-diegetic: film music (anticipation)	Anastácio, Filipinho, and Carla
1'45'55- 1'45'59		The family returns to the Comandante's apartment after the wedding.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Anastácio's family
1'46'00- 1'46'15		Both families enter the apartment complex and are on their way upstairs to the Comandante's apartment.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Ensemble
1'46'16- 1'46'20		Anastácio and the Baratas are entering the home of the Comandante after the wedding.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Ensemble
1'46'20- 1'46'31		Both families have entered the apartment. As Branca passes, the theme from the "Wedding March" is heard again.	Non-diegetic: film music (<i>Wedding March</i>)	Ensemble
1'48'29- 1'49'07		Eduardo and Branca are on a boat to their honeymoon. Anastácio and his family are wishing them farewell.	Non-diegetic: film music Diegetic: boat sounds	Ensemble
1'49'08- 1'49'11		Anastácio arrives home with his family.	Overlapping	Anastácio
1'49'12- 1'49'28		The family is returning home and the audience can hear Anastácio's leitmotif.	Non-diegetic: film music (leitmotif [Anastácio])	Anastácio

1'49'29- 1'50'23		Anastácio is thanking Miguel for all the work he's done as their pretend butler.	Non-diegetic: film music	Anastácio and Miguel
1'50'24- 1'50'52		Anastácio and his wife are entering their home. Anastácio states that even though it is poor, it is still their home.	Non-diegetic: film music	Anastácio and Carlota
1'50'53- 1'51'13		Jujú is calling to her father and mother to come downstairs. The sounds of their footsteps can be heard as they return down to the level where they had parted with the Comandante.	Non-diegetic: film music Diegetic: footsteps	Jujú
1'51'14- 1'51'39		Branca has some good news to share with her parents. It is not known to the audience what it is since the Comandante tells her that they should tell the good news inside his apartment.	Non-diegetic: film music	Comandante, Jujú, Anastácio, and Carlota

The film music used in each scene, as a focus on the scene descriptions and FSAF elements in each scene, highlights important moments or moods in the film.

5.3.2. Syntactic Applied

There are no examples of Syntactic Applied techniques in this film.

5.3.2.1 Silence

There are no examples of silence as a film sound technique in this film.

5.3.2.2 Amplitude

There are no examples of amplitude as a film sound technique in this film.

5.3.2.3 Pitch

There are no examples of pitch as a film sound technique in this film.

5.3.2.4 *Timbre*

There are no examples of timbre as a film sound technique in this film.

5.3.2.5 *Spatialization*

There are no examples of spatialization as a film sound technique in this film.

5.3.3. Semantic Taxonomy








The following section discusses the diegetic, non-diegetic, meta-diegetic and oneiric elements in the original version of *O Leão da Estrela*.

5.3.3.1 *Diegetic*





The diegetic elements in the original version of *O Leão da Estrela* included a number of sounds occurring in the time of the film and sounds that first appeared to be non-diegetic but then change as the source of the sound is seen. The first example of diegetic sound occurs in the beginning of the film when the sound of a typewriter can be heard before the typewriters are seen, as Anastácio is entering the office. The second example of a non-diegetic sound becoming diegetic can be found at 1'11'22 when the music appears to be coming from the radio but then changes to Eduardo, Branca, and Jujú singing together. The last example is from 1'29'32 to 1'31'11 while the family is at the table and Jujú receives a letter from Eduardo. At first, the film music appears to be non-diegetic since the source of the sound is not seen. The film music, however, is actually coming from the radio; the music stops when Anastácio turns off the radio.

The diegetic sounds heard consist of the natural background sounds and dialogue of multiple characters occurring at the same time. An example of this is found from 4'45 to 6'11 when Anastácio is trying to find tickets to the football match. These sounds consist of multiple conversations occurring at the same time, vehicles, and cars honking in traffic. These sounds create the impression that the scene is taking place in the urban outdoors. Other examples later in the film include sounds of dishes being stacked, doorbells, and doors creaking from 9'57 to 10'33 while dialogue is occurring between the characters.

<i>O Leão da Estrela</i> (1947): Diegetic Sound				
Time	Screenshot	Scene Description	FSAF	Character

4'06		Anastácio reenters the office after the conversation with his friend who is trying to get him tickets to the football match.	Non-diegetic to Diegetic: The sound of the typewriter was non-diegetic since the source of the sound was not seen and changes to diegetic as Anastácio enters the office (anticipation)	Anastácio
4'45-4'58		The Film music changes after the transition to something that would be heard at a football match.	Diegetic: multiple voices (background sounds)	Anastácio
4'59-5'21		Anastácio is in line waiting for the tickets to the football match.	Diegetic: multiple voices; sounds of traffic (background sounds)	Anastácio
5'22		Anastácio almost gets run over by a car while he is trying to cross the street.	Diegetic: car honking (background sound)	Anastácio
5'31-6'11		Anastácio speaks with the doctor about getting him tickets to the game	Diegetic: cars in traffic (background sounds); dialogue	Anastácio and doctor
7'13-7'46		Miguel is dropping Rosa off at work and they are speaking about their vacations before she leaves. The sound of the car and the film music occur simultaneously.	Diegetic: voices; car door slamming (background noises) Non-Diegetic: film music	Rosa and Miguel
8'53		A group of mysterious unknown men ask if Rosa could ring the doorbell for them to get to the Comandante.	Diegetic: bell Non-diegetic: film music	Rosa and mysterious unknown men

9'57		Rosa is upset and places a dish above the stack of dishes loudly.	Diegetic: dishes being stacked	Branca and Rosa
10'22		The bell is ringing while Branca and Rosa are speaking.	Diegetic: Bell ringing	Branca and Rosa
10'33		Rosa opens the door to find Filipinho. The door makes a creaking sound.	Diegetic: door creaking	Rosa and Filipinho
1'11'22		There is an image of the radio. The music from the previous scene with Barata and Anastácio at the bar transitions to the image of the radio with Jujú, Branca, and Eduardo singing.	Non-diegetic to diegetic: radio music begins and transforms to diegetic sound when we see that it is Jujú, Branca, and Eduardo singing.	Jujú, Branca, and Eduardo
1'29'32-1'31'11		The family is at the table and Jujú receives a letter from Eduardo. Begins as Non-Diegetic sound, but then changes to diegetic when Anastácio turns off the radio.	Non-diegetic to diegetic: film music to diegetic music (radio)	Anastácio's family
1'37'52		Anastácio accidentally shoots the chandelier. Following the gunshot, we also hear the crash of the chandelier.	Diegetic: gunshot (split-second); chandelier crashing	Anastácio
1'38'11-1'38'27		The maid heard the gunshot and checks to see if everything is okay.	Diegetic: gunshot	Maid and Anastácio
1'42'18-1'42'34		In this scene, Jujú has just gotten married to Eduardo and they are entering their vehicle. There is also the sound of clapping congratulating them on their marriage. The "Wedding March" theme is heard and performed by the clarinet.	Diegetic: clapping, voices Non-diegetic: film music	Ensemble







1'42'42- 1'42'49		Anastácio is seen entering a car with his family.	Diegetic: applause Non-diegetic: film music	Ensemble
1'43'12		The Comandante is seen ringing the doorbell.	Diegetic: doorbell	Comandante
1'48'29- 1'49'07		Eduardo and Branca are on a boat to take their honeymoon. Anastácio and his family are wishing them farewell.	Diegetic: boat sounds Non-diegetic: film music	Tutti
1'50'53- 1'51'13		Branca is calling to her father and mother to come downstairs. The sound of their footsteps can be heard as they descend to the level where they had parted with the Comandante.	Diegetic: footsteps Non-diegetic: film music	Jujú









There were moments when non-diegetic and diegetic elements occur at the same time. The first example is found at 7'13 when Miguel is seen dropping Rosa off and speaking to her. The dialogue between Rosa and Miguel, the sound of the car door, and film music are heard at the same time. The next occurrence is at 8'53 when Branca and Rosa are cleaning the kitchen. Their dialogue is layered with the sound of the bell and film music. Toward the end of the film, from 1'42'18 to 1'42'34, Branca had just gotten married to Eduardo. The sound of multiple voices, applause, and film music are all heard together. The film music performed was an excerpt from "The Wedding March" performed on the clarinet. The following instance in which diegetic and non-diegetic elements are heard together is from 1'42'42 to 1'42'49 when Anastácio is seen entering the vehicle with his family. The last example is when Jujú is calling her mother and father downstairs. Footsteps and film music are heard as Anastácio and his wife return to the floor where they parted with the Comandante.








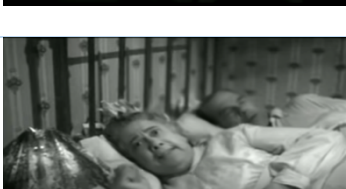
5.3.3.2 *Non-Diegetic*









The following chart outlines the non-diegetic film sound techniques used in the 1947 version of *O Leão da Estrela*. A majority of the non-diegetic elements in this film were

associated with film music, sound masking, and anticipation. As previously discussed in section 5.3.3.1, there were instances when non-diegetic elements became diegetic when the source of the sound was seen.

<i>O Leão da Estrela (1947): Non-Diegetic Sound</i>				
Time	Screencap	Scene Description	FSAF	Character
3'36		Anastácio is trying to find a way to leave work early so that he can go watch the football match. The knock occurs before the door is seen.	Non-diegetic: knock on door (anticipation)	Anastácio's friend
4'06		Anastácio reenters the office after the conversation with his friend who is trying to get him tickets to the football match.	Non-diegetic to diegetic: The sound of the typewriter was non-diegetic since the source of the sound was not seen and changes to diegetic as Anastácio enters the office.	Anastácio
4'37		Anastácio leaves work after he lies to his boss	Non-diegetic: film music (leitmotif [Anastácio]; overlapping)	Anastácio
7'06		Branca, Jujú, and their mother are discussing the whereabouts of Rosa, their maid. Branca looks out the window and finds her with Miguel.	Non-diegetic: film music	Branca, Miguel, Rosa
7'49-8'44		Sr. Filipinho is running to meet with Rosa to ask if she could speak with his boss.	Non-diegetic: film music (leitmotif [Filipinho])	Filipinho
8'45		There are several men looking for the comandante.	Non-diegetic: film music (leitmotif [Comandante])	Comandante

8'58-9'13		The Comandante answers the door.	Non-diegetic: film music (leitmotif [Comandante])	Comandante
10'16-10'21		Rosa is pleading with Branca to let her go.	Non-diegetic: film music	Branca and Rosa
11'10-11'28		Anastácio arrives home early from work.	Non-diegetic: film music	Anastácio
14'23		The Comandante is sitting at a table with a group of men.	Non-diegetic: film music (leitmotif [Comandante])	Comandante
15'27		Filipinho running.	Non-diegetic: film music (leitmotif [Filipinho])	Filipinho
15'53		The Comandante is searching for something in his home.	Non-diegetic: film music (leitmotif [Comandante])	Comandante
35'57		When Jujú goes into the Comandante's home to borrow his suitcase, the Comandante leitmotif is playing even though he is not physically present in the scene	Non-diegetic: film music (leitmotif [Comandante])	Jujú
37'29		When the whole family is traveling to Porto, several landmarks are visible. Passage of time accelerated (a journey that would normally take hours, takes only minutes in the film)	Non-diegetic: film music (sound masking)	Ensemble

39'15-39'50		Anastácio leaves the car to watch the game.	Non-diegetic: film music (leitmotif [Anastácio]); background sounds	Anastácio
48'18-51'08		Changing scene from football match to restaurant.	Non-diegetic: Film music	Rosa and Miguel
55'15-55'30		There is an image of the car, we don't know who is in it, but then Anastácio's leitmotif plays so we anticipate that the character will appear at any moment.	Non-diegetic: film music (leitmotif [Anastácio]; anticipation)	Anastácio
1'05'11		Miguel enters the house.	Non-diegetic: film music	Miguel
1'08'58		There is an image of the Espinho Bar with music playing in the background that sounds like bar music	Non-diegetic: film music (anticipation)	Anastácio and Barata
1'12'27-1'14'10		Eduardo takes Jujú and Branca to their rooms.	Non-diegetic: film music	Jujú, Branca, and Eduardo
1'14'20		Machine sound combined with Comandante leitmotif accompanying image of men trying to open his safe. The Comandante is not present in the scene.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Men opening safe
1'14'38-1'16'03		A woman is sleeping and is awakened by a sound coming from the Comandante's apartment. The music sounds scary, implying a dramatic moment is about to occur.	Non-diegetic: film music (leitmotif [Comandante])	Neighbors

1'26'54- 1'28'43		In this scene, Branca is leaving Eduardo to return with her family to Lisbon. She is upset and cries in Eduardo's arms.	Non-diegetic: film music	Branca and Eduardo
1'28'41		The whole family is seen leaving the Barata household to return to Lisbon.	Non-diegetic: film music	Ensemble
1'29'27		The family exit with the car and fades into the following scene. The leitmotif plays toward the end of the scene when they have all left the scene	Non-diegetic: film music (transposed leitmotif [Anastácio])	Anastácio
1'32'34- 1'33'07		The Barratas arrive at Anastácio's home. Unfortunately, they have to continue their charade as a wealthy family and present the Comandante's home as their home.	Non-diegetic: film music (leitmotif [Comandante])	Anastácio
1'34'55- 1'36'29		Jujú is speaking with Eduardo and feels bad about lying to his family about their economic situation.	Non-diegetic: film music	Jujú and Eduardo
1'39'19- 1'39'24		Rosa throws her apron at Anastácio, refusing to cook the family dinner and leaves the apartment and Anastácio seems to have given up and sits down on a chair nearby.	Non-diegetic: film music	Anastácio and Maid
1'39'26		Sr. Filipinho is getting out of his car.	Non-diegetic: film music (leitmotif [Filipinho])	Filipinho
1'39'33		Anastácio is trying to figure out who will make the family dinner.	Non-diegetic: film music	Anastácio

1'39'36		Anastácio answers the door to find out that there is a delivery for the wedding reception. Eduardo enters the scene behind the delivery people.	Non-diegetic: film music, bell ringing	Anastácio
1'41'14- 1'41'22		An unknown man is exiting the station and entering a vehicle.	Non-diegetic: film music (anticipation)	Unknown man
1'41'24- 1'41'46		Jujú is trying on wedding dresses in a store. The music transforms from Mendelssohn's "Wedding March" to the Film music composed for the film.	Non-diegetic: film music (<i>Wedding March</i>)	Jujú and Branca
1'42'18- 1'42'34		In this scene, Jujú has just gotten married to Eduardo and they are entering their vehicle. There is also the sound of clapping congratulating them on their marriage. The "Wedding March" theme is heard and performed by the clarinet.	Non-diegetic: film music Diegetic: clapping	Ensemble
1'42'36- 1'42'42		Filipinho is seen running upstairs. He is seen opening the door of the Comandante's apartment.	Non-diegetic: film music (leitmotif [Filipinho])	Filipinho
1'42'54- 1'43'11		As a vehicle is parking, the leitmotif of the Comandante is heard, but we do not see him yet. The Comandante is seen exiting the car after the leitmotif is heard and entering the home in a panic.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Comandante
1'43'23- 1'44'21		Filipinho is seen walking through the Comandante's apartment. The leitmotif is heard before the Comandante is in the scene.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Comandante
1'44'21		The Comandante is armed and finds Filipinho in his home and is surprised to see the waiters entering the room. The leitmotif of the comandante is played	Non-diegetic: film music (leitmotif [Comandante]) Diegetic: dishes breaking (anticipation)	Comandante

		several times, even during the brief scene when Filipinho is seen walking around his apartment looking for Jujú.		
1'44'25- 1'45'18		The comandante orders the waiters to put their hands up and Jujú runs to the Comandante. At this moment is when the film music plays.	Non-diegetic: film music	Comandante and Jujú
1'45'19		Jujú finds the documents that the Comandante is looking for and brings them to him.	Non-diegetic: film music	Jujú
1'45'21- 1'45'25		The waiters are shown with their arms raised. The sound of a military trumpet is heard, showing that the Comandante is in control of the situation.	Non-diegetic: film music (military trumpet)	Comandante
1'45'25- 1'45'41		Jujú enters the room with the documents for the Comandante. The sound of the film music changes.	Non-diegetic: film music	Jujú
1'45'41- 1'45'55		This is a scene transition in the film that leads to where the wedding is. Music is heard before the scene actually occurs.	Non-diegetic: film music (anticipation)	Anastácio, Filipinho, and Carla
1'45'55- 1'45'59		The family returns to the Comandante's apartment after the wedding. The leitmotif of the Comandante is heard as they are entering the house even though he is not there.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Anastácio's family
1'46'00- 1'46'15		Both families enter the apartment complex and are on their way upstairs to the Comandante's apartment. The "Wedding March" theme is heard before the bride is seen.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Ensemble

1'46'16- 1'46'20		Anastácio and the Baratas are entering the home of the Comandante after the wedding. The leitmotif of the Comandante is heard as they are entering his apartment.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Ensemble
1'46'20- 1'46'31		Both families have entered the apartment. As Branca passes, the theme from the "Wedding March" is heard again. The "Wedding March" theme is heard before the bride is seen.	Non-diegetic: film music (leitmotif [Comandante]); changes to "Wedding March" (anticipation)	Ensemble
1'47'36		Anastácio and the Comandante have a discussion and the Comandante thanks Anastácio for taking the documents away from his home.	Non-diegetic: birds chirping (background sounds)	Anastácio and Comandante
1'49'12- 1'49'28		The family is returning home and we could hear Anastácio's leitmotif.	Non-diegetic: film music (leitmotif [Anastácio])	Anastácio
1'49'29- 1'50'23		Anastácio is thanking Miguel for all the work he's done	Non-diegetic: film music	Anastácio and Miguel
1'50'24- 1'50'52		Anastácio and his wife are entering their home. Anastácio states that even though it is poor, it is still their home.	Non-diegetic: film music	Anastácio and Carlota
1'50'53- 1'51'13		Jujú is calling to her father and mother to come downstairs. The sounds of their footsteps can be heard as they return down to the level where they had parted with the Comandante.	Non-diegetic: film music Diegetic: footsteps	Jujú
1'51'14- 1'51'39		Branca has some good news to share with her parents. It is not known to the audience what it is since the Comandante tells her	Non-diegetic: film music	Comandante, Non-diegetic: film music Diegetic: footsteps,

		that they should tell the good news inside his apartment.		Anastácio, and Carlota
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Most of the non-diegetic elements used were film music, and notably leitmotifs for Anastácio, Filipinho, and the Comandante.

5.3.3.3 Meta-Diegetic

There are no examples of meta-diegetic sound in this film.

5.3.3.4 Oneiric

There are no examples oneiric sound in this film.

5.3.4. Semantic Applied

The following subsection will discuss sound masking, interior sounds, anticipation, overlapping, split-second, mickey mousing and leitmotif in the 1947 version of *O Leão da Estrela*.

5.3.4.1 Sound Masking

The example found in this film was previously discussed in section 3.3.4.1.

5.3.4.2 Interior Sounds

There are no examples of interior sounds in this film.

5.3.4.3 Anticipation



Anticipation was used frequently in the original version of *O Leão da Estrela* through diegetic sounds, film music, and leitmotif. Anticipation allowed for smoother transitions between scenes. The first instance is when Anastácio is about to enter his boss's office and the sound of a knock on the door is heard before the sound source is visible. This is similar to the example of

the typewriter sound anticipating the first scene. Even though the sound source is not present, the sound itself anticipates that the audience will see it, or an event is about to occur.



Figure 5.4. The sound of typewriting is heard when the newspaper is seen describing the football match. The text translates to ‘Tomorrow in the Lima Stadium: Sporting vs. Porto.’

The sound of the typewriter transitions to the office where the main character, Anastácio, works, and a man typing at the typewriter is visible. These diegetic sounds allow audience members to associate the sound of the typewriter that is heard while the newspaper is onscreen with the actual action of the character typing or a character’s emotion through scored music. In addition, the shot of the newspaper immediately informs the audience of the premise of the film.



<i>O Leão da Estrela</i> (1947): Anticipation				
Time	Screenshot	Scene Description	FSAF	Character
3'36		Anastácio is trying to find a way to leave work early so that he can go watch the football match. The knock occurs before the door is seen.	Non-diegetic: knock on door (anticipation)	Anastácio's friend
4'06		Anastácio reenters the office after the conversation with his friend who is trying to get him tickets to the football match.	Non-diegetic to diegetic: The sound of the typewriter was non-diegetic since the source of the sound was not seen and changes to diegetic as	Anastácio

			Anastácio enters the office (anticipation)	
51'10-55'15		An image of a ball onscreen is accompanied by the sound of a whistle, which anticipates the return to the football match from the restaurant.	Diegetic: whistle (anticipation)	Vasco
55'15-55'30		There is an image of the car, we don't know who is in it, but then Anastacio's leitmotif is playing so we anticipate that the character will appear at any moment.	Non-diegetic: film music (anticipation)	Anastacio
1'08'58		There is an image of the Espinho Bar with music playing in the background that sounds like bar music.	Non-diegetic: film music (anticipation)	Anastacio and Barata
1'14'20		Machine sound combined with Comandante leitmotif accompanying image of men trying to open his safe. The Comandante is not present in the scene.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	mysterious men
1'42'54-1'43'11		As the vehicle is parking, the leitmotif of the Comandante is heard, but we do not see him yet. The Comandante is seen exiting the car after the leitmotif is heard and entering the home in a panic.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Comandante
1'43'23-1'44'21		Filipinho is seen walking through the Comandante's apartment. The leitmotif is heard before the Comandante is in the scene.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Comandante
1'44'21		The Comandante is armed and finds Filipinho in his home and is surprised to see the waiters entering the room. The leitmotif of the comandante is played several times, even during the	Non-diegetic: film music (leitmotif [Comandante]) Diegetic: dishes breaking (anticipation)	Comandante

		brief scene when Filipinho is seen walking around his apartment looking for Jujú.		
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5.3.4.4 Overlapping

Overlapping takes place from 9'10 to 9'14 when Rosa is approached by a mysterious group of men who would like to speak with the Comandante. After she rings the doorbell, the Comandante opens the door for them and she goes upstairs. After the Comandante closes the door of his apartment, the same door sound is used when Rosa enters the kitchen.

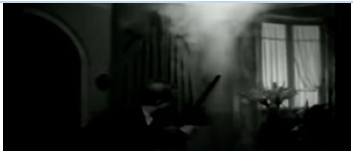

<i>O Leão da Estrela (1947): Overlapping</i>				
Time	Screenshot	Scene Description	FSAF	Character
9'10-9'14		As the Comandante closes the door, the next scene, showing Rosa opening it, uses the same door sound from the previous scene.	Diegetic: door closing and opening (overlapping)	Comandante
1'49'08-1'49'11		Anastácio arrives home with his family. The film music overlaps from the previous scene to this one.	Non-diegetic: film music (overlapping)	Anastácio

Overlapping also occurs from 1'49'08 to 1'49'11. The film music from the previous scene of the boat leaving the dock overlaps with the following scene when Anastacio arrives home with his family.

5.3.4.5 Split-second

There is one moment in the film when the split-second technique is used: when Anastácio accidentally shoots the chandelier and it falls to the ground. There is a split-second of silence from the time the gun is fired and the sound of the gun going off that creates a type of surprise to the audience.

O Leão da Estrela (1947) : Non-Diegetic




Time	Screenshot	Scene Description	FSAF	Character
1'37'52		Anastácio accidentally shoots the chandelier. Following the gunshot, we also hear the crash of the chandelier.	Diegetic: gunshot (split-second); chandelier crash	Anastácio
1'38'11-1'38'27		The maid heard the gunshot and checks to see if everything is okay.	Diegetic: gunshot	Maid and Anastácio



5.3.4.6 Mickey-mousing

There are no examples of the mickey mousing technique in this film.




5.3.4.7 Leitmotif

There were leitmotifs used for Anastácio, Filipinho, and the Comandante. These leitmotifs provide an audio cue about where the scene is taking place, and also amplify the character's presence in the film. The following are charts of the leitmotifs and when they occur in the film.


<i>O Leão da Estrela (1947): Anastácio Leitmotif</i>				
Timing	Screenshot	Description	FSAF	Character
4'37		Anastácio leaves work after he lies to his boss about being unwell.	Non-diegetic: film music (leitmotif [Anastácio]; overlapping)	Anastácio
39'15-39'50		Anastácio leaves the car to watch the game.	Non-diegetic: film music (leitmotif [Anastácio]); background sounds	Anastácio
55'15-55'30		There is an image of a car, but we don't know who is in it, but then Anastácio's leitmotif is playing so we anticipate that the character will appear at any moment.	Non-diegetic: film music (leitmotif [Anastácio]; anticipation)	Anastácio









1'29'27		The family exit with the car and fades into the following scene. The leitmotif plays toward the end of the scene when they have all left the scene	Non-diegetic: film music (<i>transposed</i> leitmotif [Anastácio])	Anastácio
1'49'12-1'49'28		The family is returning home and we could hear Anastácio's leitmotif.	Non-diegetic: film music (leitmotif [Anastácio])	Anastácio

O Leão da Estrela (1947): Filipinho Leitmotif

Timing	Screenshot	Description	FSAF	Character
7'49-8'44		Sr. Filipinho is running to meet with Rosa to ask if she could speak with his boss.	Non-diegetic: film music (leitmotif [Filipinho])	Filipinho
1'39'26		Sr. Filipinho is getting out of his car.	Non-diegetic: film music (leitmotif [Filipinho])	Filipinho
1'42'36-1'42'42		Filipinho is seen running upstairs.	Non-diegetic: film music (leitmotif [Filipinho])	Filipinho

O Leão da Estrela (1947): Comandante Leitmotif

Timing	Screenshot	Description	FSAF	Character
8'45		There are several men looking for the Comandante.	Non-diegetic: film music (leitmotif [Comandante])	Comandante

8'58-9'13		The Comandante answers the door.	Non-diegetic: film music (leitmotif [Comandante])	Comandante
14'23		The Comandante is sitting at a table with a group of men.	Non-diegetic: film music (leitmotif [Comandante])	Comandante
1'14'20		Machine sound combined with Comandante leitmotif accompanying image of men trying to open his safe. The Comandante is not present in the scene.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Mysterious men
1'14'38-1'16'03		A woman is sleeping and is awakened by a sound coming from the Comandante's apartment. The music sounds scary implying a dramatic moment to occur.	Non-diegetic: film music (leitmotif [Comandante])	Neighbors
1'32'34-1'33'07		The Barratas arrive at Anastácio's home. Unfortunately, they have to continue their charade as a wealthy family and present the Comandante's home as their home.	Non-diegetic: film music (leitmotif [Comandante])	Anastácio
1'42'54-1'43'11		As a vehicle is parking, the leitmotif of the Comandante is heard, but we do not see him yet. The Comandante is seen exiting the car after the leitmotif is heard and entering the home in a panic.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Comandante
1'43'23-1'44'21		Filipinho is seen walking through the Comandante's apartment. The leitmotif is heard before the Comandante is in the scene.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Comandante
1'44'21		The Comandante is armed and finds Filipinho in his home and is surprised to see the waiters entering the room. The leitmotif of the comandante is played several times,	Non-diegetic: film music (leitmotif [Comandante])	Comandante

		even during the brief scene when Filipinho is seen walking around his apartment looking for Jujú.	Diegetic: dishes breaking (anticipation)	
1'45'55- 1'45'59		The family is returning back to the Comandante's apartment after the wedding. The leitmotif of the Comandante is heard as they are entering the house even though he is not there.	Non-Diegetic: Film music (Leitmotif: Comandante), Anticipation	Anastácio's family
1'46'00- 1'46'15		Both families enter the apartment complex and are on their way upstairs to the Comandante's apartment. The "Wedding March" theme is heard before the bride is seen.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Ensemble
1'46'16- 1'46'20		Anastácio and the Baratas are entering the home of the Comandante after the wedding. The leitmotif of the Comandante is heard as they are entering his apartment.	Non-diegetic: film music (leitmotif [Comandante]; anticipation)	Ensemble
1'46'20- 1'46'31		Both families have entered the apartment. As Branca passes, the theme from the "Wedding March" is heard again. The "Wedding March" theme is heard before the bride is seen.	Non-diegetic: film music (leitmotif [Comandante]); changes to "Wedding March" (anticipation)	Ensemble

In comparison to the original versions of *A Canção de Lisboa* (1933) and *O Pátio das Cantigas* (1942), the use of film music in *O Leão da Estrela* (1947) had already become more refined in its application, evidenced in the different scene transitions and how music was used to highlight the dramatic moments in the film. The use of the leitmotif for Anastácio, the Comandante, and Filipinho provided the audience with audio cues of those characters' presence, whether or not they appeared on the screen. These leitmotifs were recalled several times throughout the plot so that the melody would be identified with the character in the story.

The audience is able to associate each leitmotif being with a character throughout the film despite the subtle changes as the leitmotifs evolve in the plot. Leitmotifs were used several times in *O Leão da Estrela* (1947), associated primarily with characters and very noticeably with the mysterious character, the Comandante. The Comandante leitmotif serves as a musical representation of the character's enigmatic nature, which is characterized by the dark and minor

tonality of the musical theme, which was heard several times throughout the film. There was also a leitmotif for Anastácio heard throughout the film. There was one instance, as the family is leaving the Barata household, when Anástacio’s leitmotif was transposed to a different key and performed with different instruments. The 2015 remake does not use leitmotifs from the original, but different leitmotifs for the main characters. The film music used in remake reflects more so the mood and the ambience of the scene and provides an auditory cue for the audience of what they are to expect next.

Depending on whether the scene is intended to be dramatic or comedic, the leitmotif is performed in different ways, still maintaining characteristics of the melody through the use of different instruments to demonstrate the mood of the character in the film. The choice to use leitmotifs in this way may reflect the nature of the film narrative in the remake, which does not dedicate so much focus into in-depth character development, and this in itself can provide clues and possible insights about how the two movies relate to the temporal socio-cultural and aesthetic context of 1947 and 2015 in Portugal.

5.4. *O Leão da Estrela* (2015)

The following section describes the Syntactic Taxonomy, Syntactic Applied, Semantic Taxonomy, and Semantic Applied film techniques used *O Leão da Estrela* (2015).

5.4.1. Syntactic Taxonomy








This following subsection discusses the background sounds, sound effects, dialogue and film music used in this film.

5.4.1.1 Background Sounds

The following is a chart of background sounds in the original version of *O Leão da Estrela*. Background sounds occurred simultaneously with dialogue or film music.

<i>O Leão da Estrela</i> (2015): Background Sounds				
Time	Screencap	Scene Description	FSAF	Character

4'16		Anastácio was able to convince his boss to let him off work early so that he may buy his tickets to the football match.	Non-Diegetic: typing; other conversations; and telephones ringing (background sounds)	Anastácio and his colleague
5'46-6'06		The scene changes to where they sell the tickets for the football match. The film music before stops and we start hearing church bells, which are considered a diegetic sound.	Diegetic: church bells; other conversations (background sounds)	Anastácio
6'52-8'13		Anastácio is walking over to the President of the Federation to ask him for tickets. The film music is very subtle, a low bass playing a simple melody. On top of that, the background sounds of the streets can be heard. While Anastácio is trying to convince the President to give him tickets, there is a trumpet solo playing during his monologue.	Non-diegetic: film music; street sounds (background sound)	Anastácio and the President of the Federation
9'07-10'02		Branca and Joana are arguing about her crashing their father's car. There is a slight overlap from the previous scene that leads to the conversation between Joana and Branca.	Non-diegetic: film music (overlapping)	Branca and Joana
12'02		Miguel throws a wrench underneath a car and tells Anastácio that is not possible to make an immediate repair to the vehicle. The sound of the wrench is happening at the same time as the film music playing in the background.	Non-diegetic: film music Diegetic: sound of the wrench	Miguel and Anastácio
17'36-17'57		There is someone at the door; Joana tells her father that there is someone there and that he should answer it. The scene changes to Anastácio and his wife in the kitchen, with the sound of carrots being peeled over the sound of Joana's voice overlapping in the scene.	Diegetic: The sound is layered with the background sound from the television.	Joana and Rosa



37'45-37'55		Anastácio meets the President in the restroom. The sound of water—of both of them urinating—can be heard (exaggerated). Music is playing in the background, but then becomes more prominent as the President leaves, his leitmotif is heard and becomes more prominent.	Non-diegetic: water sound (urination); zipper (background sounds); film music (leitmotif [clarinet melody for President])	Anastácio and the President of the Federation
38'08		The scene changes and we see Anastácio alone at the football match.	Diegetic: football match; voices; and horn honking (background sounds)	Anastácio
51'24		The scene changes back to the football match.	Diegetic: whistle; multiple conversations; horns honking (background sounds)	Anastácio and Mr. Barata
56'08		When Branca says the word "pãe" (Dad), it anticipates the next scene, which shows Anastácio and Mr. Barata at the football match.	Diegetic: voices, horns honking (background sounds); "pãe" (anticipation)	Anastácio and Mr. Barata
57'47		There is a shot of a soccer player. They are not winning the game. The dialogue that Anastácio states in correlation to the music elevate the feeling of frustration he feels at this point of the film. Sentimental music plays in the background, which is layered by the cheering of the crowd.	Non-diegetic: film music Diegetic: crowd cheering	Anastácio and soccer player
1'23'34		The scene changes to Anastácio driving Mr. Barata back in the car. When they arrive at the house, the film music stops and the sounds of crickets can be heard in the background. The music changes to a waltz-type circus music.	Non-diegetic: crickets (background sounds)	Anastácio and Mr. Barata
1'38'42		Anastácio is at the store buying champagne and runs into Divanei, the football player who lost the match. At 1'39'56, music starts when Anastácio accepts that he will	Diegetic: multiple voices; cash register (background sounds)	Anastácio and Divanei (a football player)

		change and no longer be negative at football matches.		
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There were several scene changes that occurred throughout the film that revealed different environments through the use of different background sounds. These sounds used in the film provided context to the scene’s setting and context to the interactions between the characters.

5.4.1.2 Sound Effects

There were multiple instances of sound effects being used in the film to produce a comedic effect. Toward the beginning of the film, Anastácio was seen leaving work after being excused by his employer. As he was leaving, the sound of the timpani is heard and synchronized with every step, which will be discussed more in section 5.4.4.6. Another prominent example happens at 8’21 as Anastácio is blowing a kiss to the President for the football tickets. The sound that is heard is not an actual kiss, but an audio icon of a beating heart with the intention of producing a comic effect. The following example occurs at 10’24 when Rosa and Miguel are in the garage. Miguel is trying to seduce her and spansk her behind. Because the shot is from the shoulders up, the audience cannot see the action happening. The sound is thus non-diegetic since the ‘smack’ sound is exaggerated to clearly indicate the smack.

O Leão da Estrela (2015): Sound Effects				
Time	Screenshot	Scene Description	FSAF	Character
1’47		An old lady raises her hand after Anastácio asks everyone in the room a question.	Non-diegetic: whistle (sound effect)	Old lady
2’53		After the man is scolding them about football and discusses the time, a ding is heard when Anastácio is looking at his watch.	Non-Diegetic: ding (sound effect [xylophone])	Anastácio, colleague, and old man

4'54-5'01		Anastácio's footsteps are played by a timpani (synchronized) during the opening credits.	Non-diegetic: footsteps (sound effect [timpani]; mickey mousing)	Anastácio
8'21		Anastácio is thanking the President of the Federation the tickets.	Non-diegetic: heart beat auditory icon (sound effect)	Anastácio and the President of the Federation
10'24		Miguel spans Rosa in the garage while he is trying to seduce her. The sound of the smack is exaggerated.	Non-diegetic: smack (sound effect)	Rosa and Miguel
10'44		The sound of Anastácio's head banging on the table is heard as he received news that his daughter crashed his car.	Non-diegetic: head banging table (sound effect)	Anastácio
13'01		Despite the discomfort of finding out about Miguel and Rosa, Miguel comes up with an idea. The bell sound occurs when he says the word "idea".	Non-diegetic: bell (sound effect)	Ensemble
20'32		Miguel is cleaning the taxi with a rag.	Non-diegetic: rag wiping against car (sound effect [Foley])	Miguel
21'30-22'30		The family is examining the vehicle. The sound of carrot being eaten can be heard.	Non-diegetic: a carrot being eaten (sound effect [Foley])	Ensemble
24'25		After finding a solution for the transport to Alentejo, Joana writes her friend on Facebook to see if they could stay at their home.	Non-diegetic: beeping sound (sound effect)	Ensemble
31'51		There is a sound of Joana running her finger on the outside of the fishbowl as she is greeting the fish.	Non-diegetic: finger on fishbowl (sound effect)	Joana

37'45- 37'55		Anastácio follows the President of the Federation to the restroom. The sound of them urinating can be heard but seems a bit exaggerated. The music is in the background and becomes more prominent as the president leaves.	Non-Diegetic: film music (mood); urinating (water sound effect)	Anastácio and the President of the Federation
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Another example of a sound effect occurs at 20'32 as Miguel is cleaning the taxi with a rag. The sound of the 'wipe' is pronounced, emphasizing the cleaning action occurring in the scene. At 21'30 when the whole family is surrounding Miguel's taxi and they are trying to figure out the best way to explain and justify their story as they are eating raw carrots outside their home. The 'crunch' sound is pronounced as all the characters are eating carrots. Many of the sound effects used in the remake of *O Leão da Estrela* emphasize an action to produce a comic effect.

5.4.1.3 Dialogue

Dialogue occurred continuously throughout the film except for the transitions between scenes where it would only be the image accompanied by film music. Throughout the course of the film, the dialogue would be layered with multiple sounds, including film music or naturally occurring background sounds.

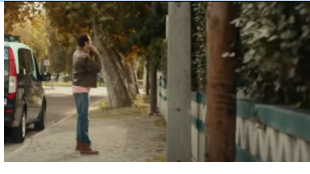
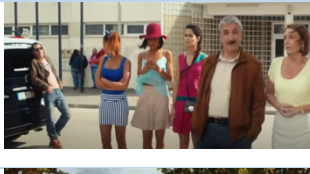
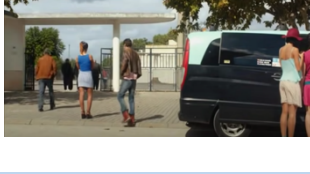
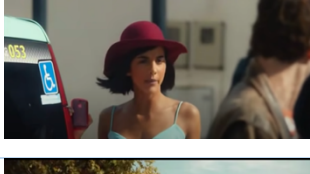
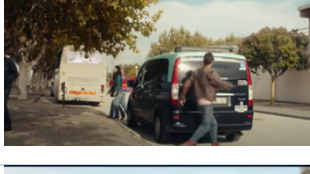
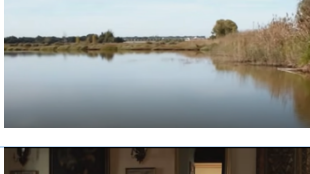
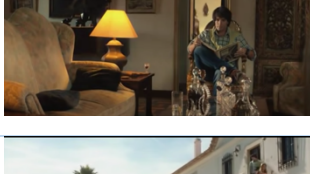

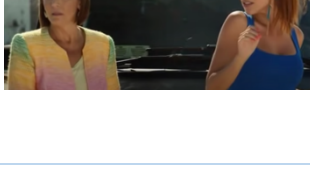
5.4.1.4 Film music

Film music was used greatly in the film that demonstrate technological developments since the original film. There were few moments when there was only dialogue as the film music also served the purpose of background music to the dialogue that was occurring in the scene that would often set up the mood and provide additional context to the audience.







<i>O Leão da Estrela</i> (2015): Film Music				
Timing	Screencap	Description	FSAF	Character
3'04-3'19		Anastácio is not able to buy the tickets and dramatic film music starts playing with strings.	Non-diegetic: film music (dramatic, strings)	Anastácio, colleague, and old man

3'20-3'23		Anastácio begins to scare the man by asking him several times for his tax ID number and makes him runaway.	Non-diegetic: film music (strings, mood)	Anastácio, colleague, and old man
3'24		After the man runs away then there is a transition to the image of Anastácio's boss.	Non-diegetic: film music (overlapping)	Anastácio's boss
3'26-4'15		There is a type of trumpet sound that begins to play as Anastácio is trying to leave work early.	Non-diegetic: film music (theme music on muted trumpet)	Anastácio and boss
4'26-4'50		As Anastácio is leaving the office, a guitar melody is played.	Non-diegetic: film music (guitar)	Anastácio
5'25-5'45		Anastácio is seen running (in fast motion) to get to the station. The film music is dramatic and fast emphasizing Anastácio's urgency to get the tickets.	Non-diegetic: film music (sound masking)	Anastácio
6'06-6'46		Anastácio is speaking with a person in line, and they are discussing the fact that there are probably no tickets for the football match. As the other person in line says 'billetes' the bell-like sound is heard.	Non-diegetic: film music (bass melody)	Anastácio and person in-line for football tickets
6'52-8'13		Anastácio is walking over to the President of the Federation to ask him for tickets.	Non-diegetic: film music (muted trumpet with percussion)	Anastácio and the President of the Federation
8'28-9'04		After the President is enters his car, the theme of the music changes to piano music.	Non-diegetic: film music (xylophone)	Anastácio
9'07-10'02		Branca and Joana are arguing about her crashing their father's car.	Diegetic: film music—overlapping from the previous scene and diegetic because the music is	Branca and Joana



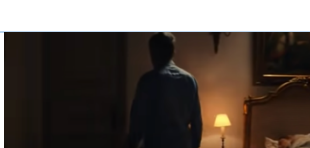
			happening in the background	
11'34-11'57		After Joana lies about what happened, her sister, Branca, told her that there is no possible way that is the truth.	Non-diegetic: film music	Joana, Branca, Anastácio, and Carla
11'58		The family are going over to Miguel's garage to see what repairs can be done to the vehicle.	Non-diegetic: film music (muted trumpet, bass melody; overlapping)	Ensemble
13'53-14'07		Filipinho is also seen fixing his motorbike, while Anastácio is walking away from Miguel's garage in anger.	Non-Diegetic: film music (bass melody; overlapping) Diegetic: motorbike	Filipinho
14'28-15'06		When Filipinho calls Anastácio about what he's going to find, Anastácio runs to Filipinho and grabs his arm.	Non-diegetic: film music (string music)	Filipinho and Anastácio
17'17		Anastácio's wife is scolding him for forgetting their anniversary.	Non-diegetic: film music (theme music on guitar)	Anastácio and Carla
19'13		Joana and the Comandante are in his home discussing what she needs to do while he is away.	Non-diegetic: film music (faint melody) Diegetic: dialogue	Joana and the Comandante
21'27		Scene change to Miguel presenting the taxi to Anastácio.	Non-diegetic: film music (short motive)	Ensemble
26'13		Anastácio is looking for Carla.	Non-diegetic: film music (string music)	Anastácio
26'26-29'38		Anastácio is walking to the pier where he finds Carla. They discuss the problem with their marriage and how he could have forgotten it was their anniversary. He apologizes to her and they walk back together.	Non-diegetic: film music (string music conveys serious moment) Diegetic: background sounds	Anastácio and Carla

29'39		Miguel is calling everyone to come to the cab. The film music in the previous scene overlaps to the following one.	Non-diegetic: film music (overlapping)	Miguel
36'40		The family leaves Anastácio at the football stadium.	Non-diegetic: film music (string orchestra)	Ensemble
37'05		The President enters the scene; Anastácio whistles at him to get his attention. The President ignores Anastácio and continues to walk away.	Non-diegetic: film music	Ensemble
37'22-37'58		Joana tells them that they have to go after leaving Anastácio at the football stadium.	Non-diegetic: film music (theme music on clarinet)	Ensemble
38'02		Joana forgets the fish on top of the car.	Non-diegetic: film music	Joana and Miguel
40'46		Transition: The scene shows an image of the lake and then see the family approaching the Barata household.	Non-diegetic: film music (muted trumpet)	Ensemble except Anastácio
41'04		The film music overlaps from the outdoor image to Eduardo sitting on the couch reading a book.	Non-diegetic: film music (happy guitar music; overlapping)	Eduardo and Mrs. Barata
41'20		Mrs. Barata is seen greeting Anastácio's family to her home.	Non-diegetic: film music (happy guitar music; overlapping)	Mrs. Barata and Ensemble
42'08		They are all greeting each other. The Film music starts to happen when Joana introduces Rosa as their maid. They are all directed to enter the house except for Rosa, who has to stay outside.	Non-diegetic: film music (short motive)	Mrs. Barata and Ensemble


43'05-43'38		Rosa is upset that she has to stay outside and is looking after the Comandante's fish.	Non-diegetic: film music (electric guitar, rock style)	Rosa and Miguel
44'02		After they enter the house, Carla and Mrs. Barata sit down and talk. Mrs. Barata is looking for a glass. Carla leaves and asks for Rosa's help.	Non-diegetic: film music (<i>jazz-like style</i>)	Carla, Rosa, and Miguel
44'16-44'54		The scene changes to the kitchen where Rosa, Carla, and Mrs. Barata enter	Non-diegetic: film music (short motive; overlapping)	Carla, Rosa, and Mrs. Barata
45'00		Eduardo is talking to Branca and Joana, asking them what they are doing here.	Non-diegetic: film music (guitar)	Eduardo, Joana, and Branca
45'38-47'08		Transition: The scene changes to Mrs. Barata smoking an electronic cigarette.	Non-diegetic: film music (short motive; overlapping)	Mrs. Barata and Carla
49'01		As Anastácio and another man are arguing, the music heard from the scene with Mrs. Barata is heard.	Non-diegetic: film music (double bass; overlapping)	Anastácio and Mr. Barata
52'44		Rosa brings the gin and tonics back to Mrs. Barata and Carla.	Non-diegetic: film music (theme music on guitar)	Rosa, Mrs. Barata, and Carla
53'11		Branca, Joana, and Eduardo go for a walk. Eduardo tells Joana that he knows that what she put on Facebook is not the truth and that he was curious to know who she was. He makes a reference to the original film, saying that it's not like its 1947.	Non-diegetic: film music (guitar)	Joana, Branca, and Eduardo
57'06		Mrs. Barata and Carla are smoking inside the house and Rosa brings in more drinks for the both of them. The musical theme is played with different instruments.	Non-diegetic: film music (theme music on clarinet)	Carla and Mrs. Barata

58'36		Transition: The Film music from the previous scene transitions to the following scene.	Non-diegetic: film music Diegetic: duck quacking	Transition
58'48		The film music is interrupted by a cell phone ringing.	Non-diegetic: film music from previous scene transitions to cell phone Diegetic: cell phone ringing	Miguel
59'00		As Miguel falls back asleep, we hear a couple of plucked chords on strings.	Non-diegetic: film music	Miguel
59'12		The film music starts as Mr. Barata is making conversation with Anastácio after the game.	Non-diegetic: film music (double bass, jazzy, trumpet) Diegetic: car engine	Mr. Barata and Anastácio
1'00'05		The scene returns to Miguel sleeping and he accidentally tips over the jar where the goldfish is.	Non-diegetic: film music (guitar) Diegetic: cell phone	Miguel
1'00'16		The guitar music heard from the previous scene overlaps with the following scene.	Non-diegetic: film music (acoustic guitar; overlapping)	Anastácio and the President of the Federation
1'00'37		The moment that Anastácio gets a hold of the car door, the music stops, and continues again when the President of the Federation speaks.	Non-diegetic: film music (acoustic guitar)	Anastácio and the President of the Federation
1'00'56		After the President of the Federation drives away, Anastácio's cell phone is heard. Miguel is speaking with Anastácio about the fish.	Non-diegetic: film music (short motive on drums) Diegetic: cell phone	Anastácio
1'03'36		After speaking with Anastácio, Rosa goes back inside the house.	Non-diegetic: film music (short motive) Diegetic: door closing	Miguel and Rosa

1'03'48		Miguel explains to Rosa that the fish died. Afterward, the film music stops and begins again, except with solemn music.	Non-diegetic: film music (short motive)	Miguel and Rosa
1'04'10		A fragment of music from the last scene overlaps to the following scene with Mrs. Barata and Carla that juxtaposes Carla's laughter.	Non-diegetic: film music (overlapping)	Carla, Mrs. Barata, and Anastácio
1'05'12		There is a mystery character that comes into the scene that Anastácio is surprised to see, but we do not see who it is yet. We find out later that it is the same man that Anastácio had been in an argument with at the football stadium.	Non-diegetic: film music (strings highlight meeting between Anastácio and Mr. Barata)	Anastácio
1'05'27		Anastácio and Mr. Barata shake hands; the film music is the sound of a muted trumpet.	Non-diegetic: film music (muted trumpet)	Anastácio and Mr. Barata
1'06'07		After Mr. Barata and Anastácio let go of their handshake, there is a sound of a bell.	Non-diegetic: film music; bell sound	Anastácio and Mr. Barata
1'06'09		The scene changes to Carla and Mrs. Barata, and the film music changes to the double bass melody heard throughout the film. Mrs. Barata makes fun of Anastácio's polo shirt because the club crest is sewn on the incorrect side.	Non-diegetic: film music (double bass)	Carla, Mrs. Barata, Anastácio, and Sr. Barata
1'06'27		The scene changes to Rosa and Branca in the kitchen.	Non-diegetic: film Music (short motive; overlapping)	Rosa and Branca
1'07'38		The scene changes to the dinner table, where everyone is trying to eat the burnt dinner that Rosa cooked. Mr. Barata asks why they are here.	Non-diegetic: film music (double bass melody)	Ensemble
1'09'37		During Anastácio's monologue, as his speech increases in intensity, so does the music; he gets so excited that he throws a fork across the	Non-diegetic: film music (short motive)	Anastácio



		room and kicks one of the side tables in the dining room.		
1'10'18		Anastácio is in the bathroom cleaning the mess he made on his clothes. The sounds of him scrubbing his pants and water are heard.	Non-diegetic: film music (theme music on piano)	Anastácio
1'10'34		The film music changes when Mr. Barata enters the bathroom, and while Anastácio is describing his plan, the muted trumpet is heard again.	Non-diegetic: film music (short motive on muted trumpet)	Anastácio and Mr. Barata
1'13'48		Romantic Film music starts as Miguel begins to propose to Rosa.	Non-diegetic: film music (guitar)	Rosa and Miguel
1'15'48		Despite Rosa's uncertainty about her feelings toward Miguel, the film music changes to a clarinet melody. After Miguel pushes her away, the music changes back to what it was before.	Non-diegetic: film music (muted trumpet; clarinet melody)	Rosa and Miguel
1'17'35		Anastácio is speaking with Carla before they go to bed and then he hears a knock at the door—this is when we hear the theme music play, but with different instruments.	Non-diegetic: film music (theme music)	Carla and Anastácio
1'18'10		Mr. Barata convinces Anastácio to go to a nightclub with him; after Mr. Barata says “A Salvação,” the scene changes and club music is heard.	Non-diegetic: film music (short motive; anticipation)	Mr. Barata and Anastácio
1'19'51		The scene changes directly to Mrs. Barata sleeping with the short motive playing.	Non-diegetic: film music (short motive)	Mrs. Barata
1'21'55		When Branca opens the door, she sees Eduardo, and the character of the film music changes.	Non-diegetic: film music (guitar)	Branca and Eduardo

1'22'18		As Branca and Eduardo kiss, Joana tries to make her way to Eduardo's bedroom. Something falls to the ground, and there is a dog barking; Joana opens the door and finds Rosa in the closet.	Non-diegetic: film music	Joana
1'23'34		Anastácio and Barata drive back in the car to the house. As they arrive, the film music stops, and the sounds of crickets can be heard in the background.	Non-diegetic: film music (circus music) Diegetic: background sounds	Anastácio and Mr. Barata
1'24'19		As Anastácio is trying to get Mr. Barata out of the car, he can hear sobbing. He finds Miguel sobbing and that is when the film music begins. In the same scene, Eduardo enters and the music changes.	Non-diegetic: film music Diegetic: footsteps; Miguel sobbing	Anastácio, Mr. Barata, Miguel, and Eduardo
1'26'29		Eduardo and Anastácio are having a discussion about Anastácio's daughters. Eduardo wants to marry Branca. The film music changes as he is discussing this with Anastácio.	Non-diegetic: film music (short motive on clarinet)	Anastácio and Eduardo
1'30'32		Transition: Scene transition to dock; guitar music playing in the background fades out when the dialogue begins. Afterward, the scene changes to Carla and Anastácio in the bedroom.	Non-diegetic: film music (guitar, mood)	Anastácio and Carla
1'35'12		Eduardo responds to Branca's statement about going to Brazil and is seen hiding behind her. The scene appears to be non-diegetic at first and then changes to diegetic when Eduardo appears.	Non-diegetic: film music (clarinet and guitar) Diegetic: recording of Eduardo's voice	Branca, Eduardo, and post worker
1'37'11		Eduardo is trying to convince Branca's parents to go with her to Brazil; Joana enters the scene.	Non-diegetic: film music Diegetic: door	Eduardo, Branca, Anastácio, Carla, and Joana
1'37'24		Joana bought a replacement fish for the Comandante. The cast is at the Comandante's home.	Non-diegetic: film music (theme music on double bass and muted trumpet; overlapping)	Eduardo, Branca, Anastácio, Carla, and Joana

1'41'33		Anastácio, Carla, and Rosa are preparing the Comandante's house for Eduardo's parents. They realize the comandante has arrived sooner than expected. Joana says, "I could explain, but we don't have time."	Non-diegetic: film music (short motive); car door closing	Anastácio, Carla, and Rosa
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The film music in both the original and the remake of *O Leão da Estrela* highlight dramatic moments of the narrative. Technological developments have made it possible to add more layers of sound, making it possible for film music and dialogue to occur at the same time. The film music used in the remake also reflects the emotions and feelings of the characters in the scene, which allows for smoother transitions between scenes than in the original. There were no musical numbers from the original film performed in the remake, changing the genre of the remake from musical comedy to just comedy.

Film remakes are created and filtered through the lens of the director. This explains why certain parts of the narrative are changed so that it can be understood by current audiences. Similarly, film composers' musical choices, in this case those of Nuno Malo, affect how the film narrative is perceived. The film music composed for the remake does not resemble the original film. Malo incorporates a recognizable musical theme that is heard several times throughout the film but on different instruments. Below, I isolate and discuss three elements that characterize Malo's music in *O Leão da Estrela* (2015): the film's theme music, use of different instruments, and the motives heard throughout the film, which have been organized into Groups A, B, C, and D.



<i>O Leão da Estrela</i> (2015): Group A (theme music)				
Timing	Screencap	Description	FSAF	Character
3'26-4'15		There is a type of trumpet sound that begins to play as Anastácio is trying to leave work early.	Non-diegetic: film music (theme music on muted trumpet)	Anastácio and boss
17'17		Anastácio's wife is scolding him for forgetting their anniversary.	Non-diegetic: film music (theme music on guitar)	Anastácio and Carla

37'22-37'58		Joana tells them that they have to go after leaving Anastácio at the football stadium.	Non-diegetic: film music (theme music on clarinet)	Ensemble
39'35		Eduardo and his mother are speaking about the family that is coming to stay with them. As Eduardo starts to explain that he believes that they are normal, a muted trumpet is heard playing the theme.	Non-diegetic: film music (theme music on muted trumpet; overlapping)	Eduardo and Mrs. Barata; Ensemble
52'44		Rosa brings the gin and tonics back to Mrs. Barata and Carla.	Non-diegetic: film music (theme music on guitar)	Rosa, Mrs. Barata, and Carla
57'06		Mrs. Barata and Carla are smoking inside the house and Rosa brings in more drinks for the both of them. The musical theme is played with different instruments.	Non-diegetic: film music (theme music on clarinet)	Carla and Mrs. Barata
1'10'18		Anastácio is in the bathroom cleaning the mess he made on his clothes. The sounds of him scrubbing his pants and water are heard.	Non-diegetic: film music (theme music on piano)	Anastácio
1'17'35		Anastácio is speaking with Carla before they go to bed and then he hears a knock at the door—this is when we hear the theme music play, but with different instruments.	Non-diegetic: film music (theme music)	Carla and Anastácio
1'37'24		Joana bought a replacement fish for the Comandante. The cast is at the Comandante's home.	Non-diegetic: film music (theme music on double bass and muted trumpet; overlapping)	Eduardo, Branca, Anastácio, Carla, and Joana

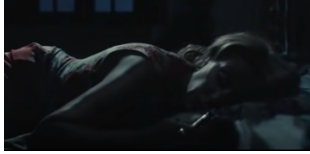


Group A corresponds to the film's theme music, which is heard seven times throughout the film. Each time the film theme is heard, Malo uses different instruments to provide more variety and mood to each of the scenes. The first time the theme music is heard is when Anastácio is lying to his boss about an illness so that he can leave early to buy tickets for the football match. The theme music being performed during this moment also highlights the comedic character of the film.

The following instance when the theme music is heard, Carla and Anastácio are in the kitchen discussing how he forgot their anniversary, except this time it is performed with a guitar. The theme performed on a different instrument changes the mood for this moment in the film. The next example happens when the family is at the football stadium, but this time the theme is performed on the clarinet at 37'22, as it is again when Carla and Mrs. Barata are smoking and drinking in the living room at 57'06. At this point, the theme music was performed on the muted trumpet, emphasizing the comedic nature of the situation since Carla does not drink or smoke in real life. The theme returns at different points in the film, played variously with the guitar, clarinet, or piano, each of which convey a different mood without changing the melody.

Group B (short motive) is heard fourteen times throughout the film. The short motive is performed on a synthesized instrument and remains the same throughout the film except for one instance when it is performed on drums at 1'00'56. When the short motive is heard in the film, it is followed by a comedic event, as indicated in the chart. The first occurrence of the short motive, at 21'27, is when Miguel is about to present the taxi to Anastácio and his family is eating raw carrots. They do not want to go to Alentejo but are obliged to by Anastácio. At 42'08, the short motive is heard again as Anastácio's family arrive at the Baratas and they are introducing one another. Joana and Branca explain why they arrived in taxi, and they are all seen entering the Barata household.

<i>O Leão da Estrela (2015): Group B (short motive)</i>				
Timing	Screencap	Description	FSAF	Character
21'27		Scene change to Miguel presenting the taxi to Anastácio.	Non-diegetic: film music (short motive)	Ensemble
42'08		They are all greeting each other. The film music starts to happen when Joana introduces Rosa as their maid. They are all directed to enter the house except for Rosa, who has to stay outside.	Non-diegetic: film music (short motive)	Mrs. Barata and Ensemble

44'16-44'54		The scene changes to the kitchen where Rosa, Carla, and Mrs. Barata enter	Non-diegetic: film music (short motive; overlapping)	Carla, Rosa, and Mrs. Barata
45'38-47'08		Transition: The scene changes to Mrs. Barata smoking an electronic cigarette.	Non-diegetic: film music (short motive; overlapping)	Mrs. Barata and Carla
1'00'56		After the President of the Federation drives away, Anastácio's cell phone is heard. Miguel is speaking with Anastácio about the fish.	Non-diegetic: film music (short motive on drums) Diegetic: cell phone	Anastácio
1'03'36		After speaking with Anastácio, Rosa goes back inside the house.	Non-diegetic: film music; (short motive) Diegetic: door closing	Miguel and Rosa
1'03'48		Miguel explains to Rosa that the fish died. Afterward, the film music stops and begins again, except with solemn music.	Non-diegetic: film music (short motive)	Miguel and Rosa
1'06'27		The scene changes to Rosa and Branca in the kitchen.	Non-diegetic: film music (short motive; overlapping)	Rosa and Branca
1'09'37		During Anastácio's monologue, as his speech increases in intensity, so does the music; he gets so excited that he throws a fork across the room and kicks one of the side tables in the dining room.	Non-diegetic: film music (short motive)	Anastácio
1'10'34		The film music changes when Mr. Barata enters the bathroom, and while Anastácio is describing his plan, the muted trumpet is heard again.	Non-diegetic: film music (short motive on muted trumpet)	Anastácio and Mr. Barata
1'18'10		Mr. Barata convinces Anastácio to go to a nightclub with him; after Mr. Barata says "A Salvação," the scene changes and club music is heard.	Non-diegetic: film music (short motive; anticipation)	Mr. Barata and Anastácio


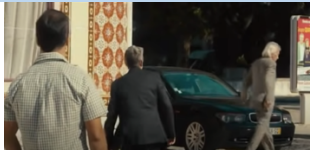

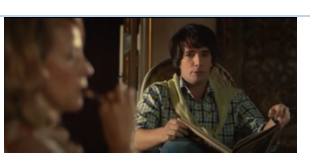

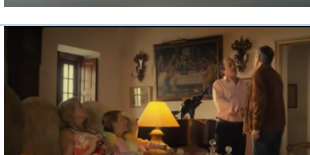
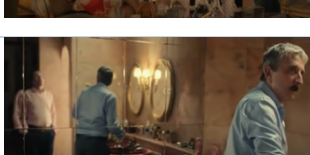
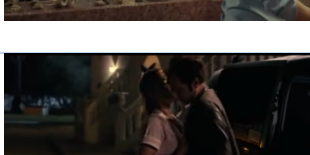
1'19'51		The scene changes directly to Mrs. Barata sleeping with the short motive playing.	Non-diegetic: film music (short motive)	Mrs. Barata
1'26'29		Eduardo and Anastácio are having a discussion about Anastácio's daughters. Eduardo wants to marry Branca. The film music changes as he is discussing this with Anastácio.	Non-diegetic: film music (short motive on clarinet)	Anastácio and Eduardo
1'41'33		Anastácio, Carla, and Rosa are preparing the Comandante's house for Eduardo's parents. They realize the comandante has arrived sooner than expected. Joana says, "I could explain, but we don't have time."	Non-diegetic: film music (short motive); car door closing	Anastácio, Carla, and Rosa


Even though the motive is very short, it is easy to recognize throughout the film. The rhythm is syncopated and layered with other sound elements that are occurring at the same time. The times that this short motive is heard anticipates a dramatic event that is about to occur in the narrative.

Group C is film music performed on a muted trumpet, which is heard several times playing the theme music, and it remains mostly the same throughout, with few changes. When there are changes, they are not dramatic and the theme remains recognizable to the audience. The first time that the muted trumpet is heard is at 3'26 when Anastácio is trying to lie to his boss about being ill so that he can leave early to get tickets to the match. As Anastácio begins his dialogue, the muted trumpet is heard playing the theme music. Even though the muted trumpet is heard playing the melody from Group A, playing it here on the muted trumpet foreshadows more comedic events to follow.

The muted trumpet is heard again at 6'52 when Anastácio is trying to get tickets from the President of the Federation to go to the football match. The sound of the muted trumpet is heard along with percussion playing in the background of the conversation, this time playing a jazz-like theme. Throughout the film, the muted trumpet is associated with or anticipates a comical event that is occurring or is about to occur in the film.

<i>O Leão da Estrela (2015): Group C (muted trumpet)</i>				
Timing	Screenshot	Description	FSAF	Character

3'26-4'15		There is a type of trumpet sound that begins to play as Anastácio is trying to leave work early.	Non-diegetic: film music (theme music on muted trumpet)	Anastácio and boss
6'52-8'13		Anastácio is walking over to the President of the Federation to ask him for tickets.	Non-diegetic: film music (muted trumpet with percussion)	Anastácio and the President of the Federation
11'39-11'58		The family are going over to Miguel's garage to see what repairs can be done to the vehicle.	Non-diegetic: film music (muted trumpet, bass melody; overlapping)	Ensemble
39'35		Eduardo and his mother are speaking about the family that is coming to stay with them. As Eduardo starts to explain that he believes that they are normal, a muted trumpet is heard playing the theme.	Non-diegetic: film music (theme music on muted trumpet; overlapping)	Eduardo and Sra. Barata; Ensemble
40'40		Transition: The scene shows an image of the lake and then see the family approaching the Barata household.	Non-diegetic: film music (muted trumpet)	Ensemble except Anastácio
1'05'27		Anastácio and Barata shake hands; the film music is the sound of a muted trumpet.	Non-diegetic: film music (muted trumpet)	Anastácio and Mr. Barata
1'10'34		The film music changes when Mr. Barata enters the bathroom, and while Anastácio is describing his plan, the muted trumpet is heard again at 1'11'42.	Non-Diegetic: Film music (short motive on muted trumpet)	Anastácio and Mr. Barata
1'15'48		Despite Rosa's uncertainty about her feelings toward Miguel, the film music changes to a clarinet melody. After Miguel pushes her away, the music changes back to what it was before.	Non-diegetic: film music (muted trumpet)	Rosa and Miguel

1'37'24		Joana bought a replacement fish for the Comandante. The cast is at the Comandante's home.	Non-diegetic: film music (theme music on double bass and muted trumpet; overlapping)	Eduardo, Branca, Anastácio, Carla, and Joana
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The muted trumpet is heard again at 11'39 after Branca says the word “truth.” This moment highlights the ludicrous nature of Joana’s plan to help her father get to the football match by pretending to be rich. At 39'35, as Eduardo is explaining to his mother the nature of his relationship with Joana via Facebook and how he believes that despite Joana’s lies they appear to be a normal family, the muted trumpet is heard playing the theme music, which also overlaps with the following scene.

The muted trumpet is heard again when Anastácio and Mr. Barata formally meet each other in person after arguing at the football match. As they shake hands, the muted trumpet is heard playing on the off-beats and dissonances are heard that highlight the awkward nature of this encounter. The sound of the muted trumpet emphasizes the comical nature of the situation as it is apparent that they both detest one another, which is later followed by Mr. Barata approaching Anastácio in the bathroom as he is trying to clean his trousers about going out in the evening without their wives knowing.

At 1'16'03, as Miguel and Rosa are outside arguing about how they do not understand each other’s genders, a jazz melody is heard before the muted trumpet is accompanied with strings. After Rosa says, “Oh my God, I’m a girl,” the music stops. The final time the muted trumpet is heard is when the cast is inside the Comandante’s house with his goldfish. Joana presents her idea to the family that they present the Comandante’s house as their home while the Baratas are visiting. The muted trumpet is heard playing the theme music as Joana describes her plan.

Another instrument that is heard is the electric double bass, which I discuss in Group D. The first time the double bass motive is heard is at 6'06 when Anastácio is waiting in line to purchase tickets. When another man waiting in line for tickets tells Anastácio there might not be any tickets left, the double bass motive is heard again. The double bass motive is not heard again until 49'01 after Anastácio menaces the President of the Federation about the football team and he encounters an unknown man that is later found out to be Mr. Barata. The double bass motive

is not as prominent since it is layered with the sound of the crowd surrounding Anastácio and Mr. Barata at the football match.

O Leão da Estrela (2015): Theme D (double bass motive)				
Timing	Screenshot	Description	FSAF	Character
6'06-6'46		Anastácio is speaking with a person in line, and they are discussing the fact that there are probably no tickets for the football match. The film music that is playing is a double bass, which is a little depressing, accounting for the fact that there might not be any tickets.	Non-diegetic: film music (double bass)	Anastácio and person in line for football tickets
49'01		As Anastácio and another man are arguing, the music heard from the scene with Mrs. Barata is heard.	Non-diegetic: film music (double bass; overlapping)	Anastácio and Mr. Barata
59'12		The film music starts as Mr. Barata is making conversation with Anastácio after the game.	Non-diegetic: film music (double bass, jazzy, trumpet) Diegetic: car engine	Sr. Barata and Anastácio
1'06'09		The scene changes to Carla and Mrs. Barata, and the film music changes to the double bass melody heard throughout the film. Mrs. Barata makes fun of Anastácio's polo shirt because the club crest is sewn on the incorrect side.	Non-diegetic: film music (double bass)	Carla, Mrs. Barata, Anastácio, and Sr. Barata
1'07'38		The scene changes to the dinner table, where everyone is trying to eat the burnt dinner that Rosa cooked. Mr. Barata asks why they are here.	Non-diegetic: film music (double bass melody)	Ensemble
1'37'24		Joana bought a replacement fish for the Comandante. The cast is at the Comandante's home.	Non-diegetic: film music (theme music on double bass and muted trumpet; overlapping)	Eduardo, Branca, Anastácio, Carla, and Joana

The double bass motive is heard again when Anastácio encounters the same man that he met in the football match in the parking lot. The man is gloating over the victory, while Anastácio is

disappointed with the outcome of the game. After Anastácio and Mr. Barata encounter each other again, the double bass theme is heard after Mr. Barata talks about their first “meeting.” Toward the end of the film, theme music is heard again with the characters inside the Comandante’s home.

The music composed for the film illustrates also how Malo understood the narrative along with the moods and emotions of the characters and expressed them through music so that could be understood by today’s audiences. Each time a familiar melody or motive is heard, each musical moment is not treated the same way. Toward the end of the film, Malo combines themes A, C, and D in the final scene where the characters are all at the Comandante’s home. Theme B is not used, perhaps to show that there are no other comical events to follow.

5.4.2. Syntactic Applied

The following section describes the Syntactic Applied techniques—silence, amplitude, pitch, timbre, and spatialization—used in the remake of *O Leão da Estrela*.

5.4.2.1 Silence

There are no examples of silence as a film sound technique in this film.

5.4.2.2 Amplitude

There are no examples of amplitude as a film sound technique in this film.


5.4.2.3 Pitch

There are no examples of pitch as a film sound technique in this film.

5.4.2.4 Timbre

There is one example of the use timbre to enhance suspense in the film, which occurs at 3’04 when Anastácio is at his computer and he’s not able to buy his tickets online.

O Leão da Estrela (2015) Timbre				
Timing	Screenshot	Description	FSAF	Character

3'04-3'19		Anastácio is not able to buy the tickets and dramatic film music starts playing with strings.	Non-diegetic: film music (dramatic, strings)	Anastácio, Colleague, and old man
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The film music begins dramatically followed by the sound of the strings playing in dissonances that create a sense of suspension for the audience due to its timbre.

5.4.2.5 Spatialization


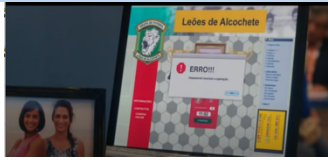

There are no examples of spatialization as a film sound technique in this film.





5.4.3. Semantic Taxonomy


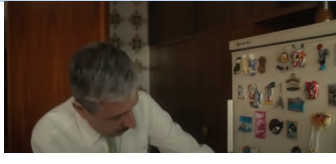
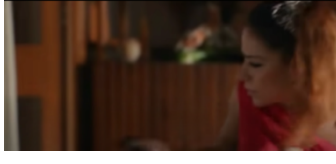


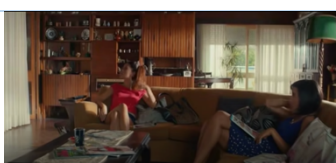

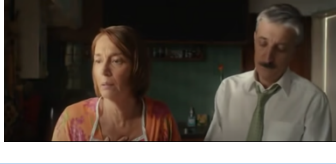
This section will discuss the diegetic, non-diegetic, meta-diegetic, and oneiric sound elements in the 2015 version of *O Leão da Estrela*.

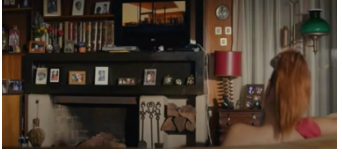
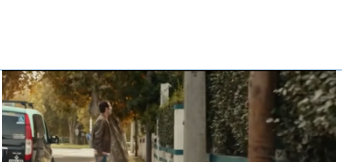
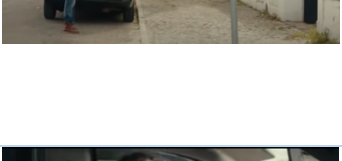
5.4.3.1 Diegetic

The following chart outlines moments in the film when the diegetic sound is produced, that is in the moment, in real-time in the film.







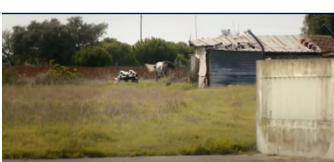

<i>O Leão da Estrela</i> (2015): Diegetic Sound				
Time	Screenshot	Scene Description	FSAF	Character
2'13		The man Anastácio is helping is becoming annoyed with him, and the background sounds of the workplace become more present.	Diegetic: voices (dialogue); automated bell	Anastácio, colleague, and old man
3'00		Anastácio receives an error message that he is not able to buy the tickets online.	Diegetic: computer beeping	Anastácio, colleague, and old man
5'02		Joana is listening to music while driving.	Diegetic: music coming from car radio	Joana



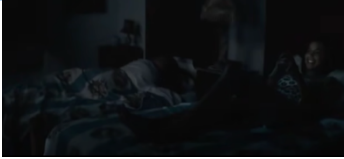

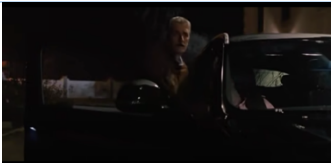



5'07		Joana's cell phone goes off.	Diegetic: cell phone	Joana
5'13		Anastácio is waiting for the bus.	Diegetic: street sounds	Anastácio
5'46-6'06		The scene changes to where they sell the tickets for the football match. The film music before stops and the audience hears church bells, which are considered a diegetic sound.	Diegetic: church bells; background voices	Anastácio
9'38-9'44		Joana is typing on the keyboard to someone she's met online.	Diegetic: keyboard typing	Joana
10'11		Rosa is entering the garage while Miguel is working.	Diegetic: tools being used	Rosa and Miguel
12'02		Miguel throws a wrench underneath a car and tells Anastácio that it is not possible to make an immediate repair to the vehicle.	Diegetic: sound of wrench being thrown	Miguel and Anastácio
13'40-13'53		Upset that his daughter crashed his car, and that Rosa has been fooling around with Miguel, Anastácio is hitting his car in anger.	Diegetic: sound of car being hit by Anastácio	Ensemble
13'53-14'07		Filipinho is also seen fixing his motorbike, while Anastácio is walking away from Miguel's garage in anger.	Diegetic: metal sound from previous scene Non-diegetic: Film music (overlapping)	Filipinho
15'07-15'23		Joana and Rosa are on their phones in the living room. The sound of the television can be heard as they are both sitting in the living room.	Diegetic: television	Joana and Rosa

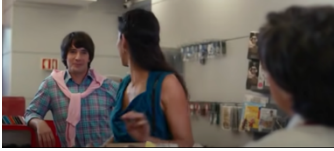



15'24		Anastácio enters the scene and reminds Joana and Rosa that they are grounded.	Diegetic: door slamming	Anastácio, Joana, and Rosa
15'53		Anastácio is taking something from the refrigerator	Diegetic: refrigerator opening	Anastácio
16'02		While Anastácio is in the kitchen, Rosa turns on the television in the living room.	Diegetic: remote turning on television	Rosa
16'09-16'28		While Anastácio is in the kitchen with his wife, Joana's cell phone goes off, over the sounds of carrots being peeled.	Diegetic: cell phone ringing; carrots being peeled	Anastácio and Carla
16'47-17'16		After Carla is upset because Anastácio forgot their anniversary, we hear the sound of Branca's footsteps entering the kitchen.	Diegetic: footsteps; carrots being peeled	Anastácio, Carla, and Branca
17'36-17'57		There is someone at the door; Joana tells her father that there is someone there and that he should answer it. The scene changes to Anastácio and his wife in the kitchen with the sound of carrots being peeled over the sound of Joana's voice overlapping in the scene.	Diegetic: door; carrots being peeled; television; Joana's voice (dialogue).	Joana and Rosa
17'57		Anastácio's wife is not happy with him and is agitated, which can be heard in her breathing.	Diegetic: breathing (Carla)	Anastácio and Carla
18'02		The sound of the television and doorbell are layered together. Afterward, we hear the sound of Anastácio turning off the television.	Diegetic: doorbell; television	Anastácio, Joana, and Rosa

18'28		The Comandante enters the scene. Film music is heard simultaneously during this scene	Diegetic: door opening and closing Non-diegetic: film music	Anastácio, Joana, Rosa, and Comandante
19'13		The scene changes: Joana and the Comandante are seen in his home discussing about what she needs to do to take care of his home.	Diegetic: water Non-Diegetic: film music	Comandante and Joana
20'24		The scene changes to Miguel honking the car horn to take everyone to the football match.	Diegetic: car honking	Miguel and Anastácio
20'54-21'27		The scene changes to Rosa watching television in the living room and there is a door slam. The television can be heard in the scene.	Diegetic: doorbell; television	Rosa
25'23-26'04		After finding a solution for the transport to Alentejo, Joana writes her friend on Facebook to see if they could stay at their home. The family is gathered around Joana watching her communicate with Eduardo.	Diegetic: computer beeping	Ensemble
29'40		Miguel's footsteps can be heard.	Diegetic: footsteps; opening trunk of car; dogs; birds	Miguel
29'47		The first person that enters is Branca.	Diegetic: footsteps; placing items in the car; dog barking; entering the car	Ensemble
31'27-31'31		Miguel enters the vehicle. Everyone is now in the car, and they are on their way to Alentejo, but then Joana forgets something.	Diegetic: car door closing; car engine	Ensemble

31'37- 31'55		Joana enters the Comandante's house. After Joana gets the fish, she runs to the car.	Diegetic: key turning in the door; car engine	Ensemble
32'09- 35'09		The music from the radio is playing while Joana is explaining what role people will be taking in the film. She refers to herself as "Juju," the name of the her character in the original version of the film.	Diegetic: car radio	Ensemble
35'39- 36'40		They finally arrive at the football stadium, and they all get out of the car to see where they are.	Diegetic: car stopping; wind	Ensemble
38'08- 38'45		The scene changes to Anastácio being at the football match, which is about to begin.	Diegetic: horn honking; multiple voices (dialogue); whistle	Anastácio
40'16		The scene transitions back to Eduardo and his mother, but using the word "vergozna" that was in the previous scene.	Diegetic: dialogue (overlap)	Eduardo and Mrs. Barata
44'57		The scene changes to Eduardo opening a window.	Diegetic: window opening	Eduardo
47'12		The scene changes back to the football match.	Diegetic: people cheering; yelling; horns honking	Anastácio
49'48		As Anastácio and another man are arguing, the music heard from the scene with Mrs. Barata is heard.	Diegetic: tray hitting the table Non-Diegetic: film music (overlapping)	Rosa, Mrs. Barata, and Carla
51'24		The scene changes back to the football match.	Diegetic: whistle; multiple voices (dialogue); horns honking	Anastácio and Mr. Barata

51'47		The scene changes back to Rosa in the kitchen making gin and tonics. Carla runs in in a panic because Rosa (who does not know how to cook) will need to learn how to make dinner for the whole family. As the music progresses, the muted trumpet is heard again.	Diegetic: glasses; Non-Diegetic: film music (mood)	Rosa
56'08		When Branca says "pãe," the scene changes to Anastácio and Mr. Barata at the football match.	Diegetic: dialogue (anticipation)	Anastácio
57'41		The scene changes back to the football match.	Diegetic: whistle; horns honking	Anastácio and Mr. Barata
59'03		The sound of a moving car.	Diegetic: car sounds	Anastácio and Mr. Barata
1'00'05		The scene returns to Miguel sleeping with the fishbowl tipped over. The film music is interrupted by the cell phone ringing; guitar music is heard, anticipating the next scene.	Diegetic: cell phone Non-diegetic: film music	Miguel
1'00'56		After the President of the Federation drives away, Anastácio's cell phone is heard. Miguel is speaking with Anastácio about the fish.	Diegetic: cell phone Non-diegetic: film music	Anastácio
1'01'19		There is a shot of a horse after Anastácio hears it. The scene changes to Miguel and Anastácio in the car discussing what they should do. Anastácio suggests that Miguel buy a new fish, the film music begins.	Diegetic: horse Non-diegetic: film music (overlapping; anticipation)	Anastácio and Miguel
1'02'39		The sound of the car from the previous scene overlaps with them arriving to the house.	Diegetic: the car engine (overlapping)	NA

1'03'36		After speaking with Anastácio, Rosa goes back in the house.	Diegetic: door slamming; knock on door Non-diegetic: film music	Miguel and Rosa
1'13'19		The scene changes to Rosa holding a tray outside.	Diegetic: whistle; cricket sounds	Miguel and Rosa
1'20'13		As Mrs. Barata turns over, the scene changes to Joana sending messages on her cell phone. As Branca wakes up from the sound, film music is heard, and they talk. Joana leaves the room, and the music continues as Branca gets out of bed also.	Diegetic: cell phone Non-diegetic: film music	Joana and Branca
1'21'50		As Branca thinks that it is her sister returning back to the room, it turns out to be Eduardo.	Diegetic: knock on door	Branca and Eduardo
1'24'19		As Anastácio is trying to get Mr. Barata out of the car, he can hear sobbing. He finds Miguel sobbing and that is when the film music begins. In the same scene, Eduardo enters and the music changes	Non-diegetic to diegetic: sobbing Non-diegetic: film music	Anastácio, Mr. Barata, and Miguel
1'28'37		The scene changes to the dock, where the ship sounds can be heard.	Diegetic: ship sounds	NA
1'28'46		The scene changes back to Anastácio being back at the office.	Diegetic: phone ringing; typing	Anastácio
1'32'48		The scene changes to Joana walking down the street and being approached by Filipinho on his motorbike.	Diegetic: scooter engine	Joana and Filipinho

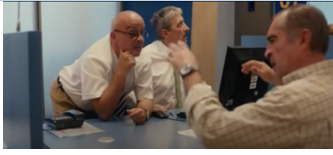
1'35'12		Eduardo responds to Branca's statement about going to Brazil and is seen hiding behind her. The sound of Eduardo's voice first appears to be non-diegetic but then changes to diegetic when Eduardo appears.	Non-diegetic to diegetic: Eduardo's voice on the recorder changes to him appearing in person	Branca, Eduardo, and post worker
1'37'11		While Eduardo is trying to convince Branca's parents to go with her to Brazil, Joana enters the scene.	Diegetic: door opening Non-diegetic: film music	Eduardo, Branca, Anastácio, and Carla
1'38'42		Anastácio is at the store buying champagne and runs into the football player that lost the match.	Diegetic: register sounds Non-diegetic: film music	Anastácio and Divanei (a football player)
1'41'00		Branca, Eduardo, and Miguel are cutting champagne labels in the office when Rosa enters and replaces them with high brand labels.	Diegetic: fan running (sound masking)	Branca, Eduardo, and Miguel









Diegetic sound elements were used in many places in the film, in part, due to the multiple technologies available to produce and capture these sounds in the film. For example, there are multiple sound layers that occur at the same time that are not limited to diegetic elements but also include film music. There were also instances when diegetic and non-diegetic elements occurred simultaneously or overlapped with one another throughout the course of the film.

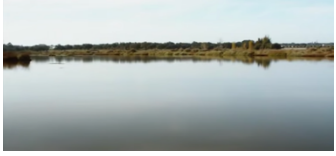
5.4.3.2 Non-Diegetic

The following are the non-diegetic elements found throughout the film. These descriptions provide insight in to how the director and production team approached the sound elements in the film in terms of dramatic and comedic purposes.







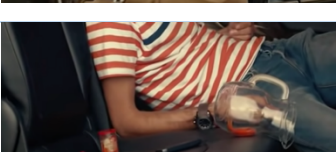
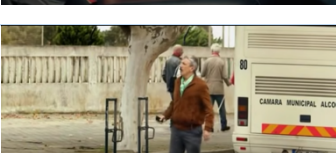
<i>O Leão da Estrela (2015): Non-Diegetic Sound</i>				
Time	Screenshot	Scene Description	FSAF	Character


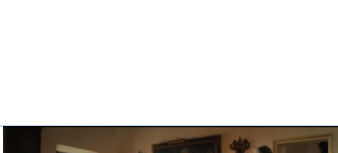
1'47		Old lady raises her hand after Anastácio asks everyone in the room a question.	Non-diegetic: whistle (sound effect)	Old Lady
2'53		After the man is scolding them about football and discusses the time, a ding is heard when Anastácio is looking at his watch.	Non-Diegetic: ound effect (xylophone)	Anastácio, colleague, and old man
5'17		Joana crashes the car because she got distracted by her cell phone, but the audience does not see the crash happening.	Non-diegetic: car crash	Joana
5'25-5'45		Anastácio is seen running (in fast motion) to get to the station. The music and the fast-forward technique are sound masking because the director is condensing the time that it would take for Anastácio to travel this distance.	Non-diegetic: Film music (sound masking)	Anastácio
6'06-6'46		Anastácio is speaking with a person in line, and they are discussing the fact that there are probably no tickets for the football match. The film music that is playing is a double bass, which is a little depressing, accounting for the fact that there might not be any tickets.	Non-Diegetic: Film music (double bass)	Anastácio and other man waiting in line
6'52-8'13		Anastácio is walking over to the President of the Federation to ask him for tickets. The film music is very subtle, a low bass playing a simple melody. On top of that, the background sounds of the streets can be heard. While Anastácio is trying to convince the President to give him tickets, there is a trumpet solo playing during his monologue.	Non-diegetic: film music (mood) Diegetic: dialogue	Anastácio and President of Federation
8'13-8'16		The President of the Federation reluctantly gives Anastácio a ticket for the football match.	Non-Diegetic: film music (clarinet trill; scale)	Anastácio and President of the Federation



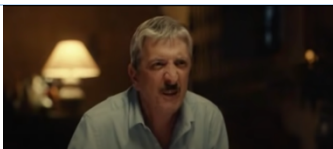




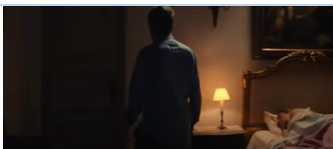
8'21		Anastácio is thanking the President for the tickets. The heart beat sound effect occurs when Anastácio offers to give the President a "beijinho" or kiss.	Non-diegetic: heart beat auditory icon (sound effect)	Anastácio and President of the Federation
8'28- 9'04		The President of the Federation is entering his car and the theme of the music changes to piano music. As Anastácio walks away, the piano music becomes stronger.	Non-diegetic: film music (mood)	Anastácio
9'07- 10'02		Branca and Joana are arguing about the car crash. There is a slight overlap from the previous scene that leads to the conversation between Joana and Branca.	Non-diegetic: Film music (overlapping)	Branca and Joana
10'24		Miguel spanks Rosa in the garage while he is trying to seduce her. The sound of the smack is exaggerated.	Non-diegetic: smack (sound effect)	Rosa and Miguel
10'44		The sound of Anastácio's head banging on the table is heard as he received news that his daughter crashed his car.	Non-diegetic: Head banging on table (sound effect)	Anastácio
13'01		Despite the discomfort of finding out about Miguel and Rosa, Miguel comes up with an idea. The bell sound occurs when he says the word "idea".	Non-diegetic: bell (sound effect)	Ensemble
15'57		Anastácio's wife is peeling carrots. We hear the sound before she enters the frame.	Non-diegetic to diegetic: carrots being peeled (anticipation)	Carla and Anastácio
20'32		Miguel is cleaning the taxi with a rag.	Non-diegetic: rag wiping against car (sound effect [Foley])	Miguel
21'30- 22'30		The family is examining the vehicle. The sound of carrot being eaten can be heard.	Non-diegetic: a carrot being eaten (sound effect [Foley])	Ensemble



24'25		After finding a solution for the transport to Alentejo, Joana writes her friend on Facebook to see if they could stay at their home.	Non-diegetic: beeping sound (sound effect)	Ensemble
29'39		Miguel is calling the family to come to the cab. The final chord of the film music heard from the previous scene overlaps with this scene.	Non-diegetic: film music (overlapping)	Miguel
39'35		When Eduardo is talking about Joana's family to his mother, the muted trumpet is heard.	Non-diegetic: film music (overlapping)	Eduardo and Mrs. Barata
39'42-40'15		The family except Anastácio are all in the vehicle on their way to the Baratas. Carla is scolding them for the lies that they've created and their shame.	Non-diegetic: film music (overlapping of muted trumpet from previous scene)	Carla, Joana, Branca, Rosa, and Miguel
40'31-40'39		Eduardo is explaining to his mother that Anastácio's family seem fairly normal.	Non-diegetic: film music (xylophone)	Eduardo and Mrs. Barata
40'40		This transition shows an image of the lake when the family is approaching the Barata home. The film music overlaps to the following scene.	Non-diegetic: film music (overlapping)	Carla, Joana, Branca, Rosa and Miguel
41'40		The scene changes to Eduardo sitting on the couch.	Non-diegetic: film music	Eduardo and Mrs. Barata
42'08		In this scene, they are all greeting each other. The film music starts to happen when Joana introduces Rosa as their maid. They are all directed to enter the house, except for Rosa, who has to stay outside.	Non-diegetic: Film music	Mrs. Barata, Eduardo, Carla, Joana, Branca, Rosa, and Miguel





43'05-43'38		Rosa is upset because she has to stay outside to look after the fish. The film music changes to the electric guitar.	Non-diegetic: film music (mood)	Rosa and Miguel
44'02		After they enter the house, Carla and Mrs. Barata sit down and talk. Mrs. Barata is looking for a glass. Carla leaves and asks for Rosa's help.	Non-diegetic: film music (mood; overlapping)	Carla, Rosa, and Miguel
44'16-44'54		The scene changes to the kitchen where Rosa, Carla, and Mrs. Barata enter.	Non-diegetic: film music	Carla, Rosa and Mrs. Barata
45'00		Eduardo is talking to Branca and Joana about what they are doing here.	Non-diegetic: film music	Eduardo, Joana, and Branca
45'38-47'08		The scene changes to Mrs. Barata smoking an electronic cigarette. There is some overlap, but there is also a distinctive leitmotif for Anastácio's family.	Non-diegetic: film music (overlapping)	Mrs. Barata and Carla
47'08		The scene changes back to an image of Christ at the table. This image is representative of morality and Joana's deception.	Non-diegetic: film music (harp)	NA
49'01		As Anastácio and the other man are arguing, the music heard from the scene with Mrs. Barata is heard.	Non-diegetic: film music (overlapping)	Anastácio and Mr. Barata
52'44		Rosa brings the gin and tonics back to Mrs. Barata and Carla.	Non-diegetic: film music	Rosa, Mrs. Barata, and Carla
53'11		Branca, Joana, and Eduardo go for a walk. Eduardo tells Joana that he knows that what she put on Facebook is not the truth and that he was curious to know who she was. He makes a reference to the original film, saying that it's not like its 1947.	Non-diegetic: film music	Joana, Branca, and Eduardo

57'06		Mrs. Barata and Carla are smoking inside the house and Rosa bringing in more drinks for the both of them. The musical theme is played with different instruments.	Non-diegetic: film music	Carla and Mrs. Barata
57'47		There is a shot of the soccer player because they are not winning the game. Sentimental music plays in the background, which is layered by the cheering of the crowd. The film music over Anastácio's dialogue highlights the frustration he feels at this point of the film.	Non-diegetic: film music Diegetic: crowd cheering	Anastácio and soccer player
58'36		Transition: The film music from the previous scene transitions to the following scene.	Non-diegetic: film music Diegetic: duck quacking	Transition
58'48		The film music is interrupted by the cell phone ringing.	Non-diegetic: film music Diegetic: cell phone	Miguel
59'00		As Miguel falls back asleep, we hear a couple of plucked chords on strings.	Non-diegetic: Film music	Miguel
59'12		The Film music starts as Sr. Barata is making conversation with Anastácio after the game.	Non- diegetic: film music	Mr. Barata and Anastácio
1'00'05		The scene returns to Miguel sleeping, and he accidentally tips over the jar where the goldfish is.	Non-diegetic: film music Diegetic: cell phone	Miguel
1'00'16		The guitar music heard from the previous scene overlaps with the following scene.	Non-diegetic: film music (overlapping)	Anastácio and the President of the Federation

1'00'37		The moment that Anastácio gets a hold of the car door, the music stops, and continues again when the President speaks.	Non-diegetic: film music	Anastácio and the President of the Federation
1'03'18- 1'03'36		After speaking with Anastácio, Rosa goes back inside the house.	Non-diegetic: film music Diegetic: knocking	Miguel and Rosa
1'03'48		Miguel explains to Rosa that the fish died. Afterward, the film music stops and begins again, except with solemn music.	Non-diegetic: film music	Miguel and Rosa
1'04'10		A fragment of music from the last scene overlaps with the following scene with Mrs. Barata and Carla that juxtaposes Carla's laughter.	Non-diegetic: film music (overlapping)	Carla, Mrs. Barata, and Anastácio
1'05'12		There is a mystery character that comes into the scene that Anastácio is surprised to see, but we do not see who it is yet. We find out later that it is the same man that Anastácio had been in an argument with at the football stadium.	Non-diegetic: film music	Anastácio
1'05'27		Anastácio and Mr. Barata shake hands; the film music is the sound of a muted trumpet.	Non-diegetic: film music	Anastácio and Mr. Barata
1'06'07		After Mr. Barata and Anastácio let go of their handshake, there is a sound of a bell.	Non-diegetic: film music	Anastácio and Mr. Barata
1'06'09		The scene changes to Carla and Mrs. Barata; the film music changes to the double bass melody heard throughout the film, and Mrs. Barata makes fun of Anastácio's polo shirt because the club crest is sewn on the incorrect side.	Non-diegetic: film music	Carla, Mrs. Barata, Anastácio, and Mr. Barata

1'06'27		The scene changes to Rosa and Branca in the kitchen. The film music from the previous scene is still heard.	Non-diegetic: film music (overlapping)	Rosa and Branca
1'07'38		The scene changes to the dinner table, where everyone is trying to eat the burnt dinner that Rosa cooked. Mr. Barata asks why they are here.	Non-diegetic: film music	Ensemble
1'09'37		During Anastácio's monologue, as his speech increases in intensity, so does the music; he gets so excited that he throws a fork across the room and kicks one of the side tables in the dining room.	Non-diegetic: film music	Anastácio
1'10'18		Anastácio is in the bathroom cleaning the mess he made on his clothes. The sounds of him scrubbing his pants and water are heard.	Non-diegetic: film music	Anastácio
1'10'34		The film music changes when Barata enters the bathroom, and while Anastácio is describing his plan, the muted trumpet is heard again.	Non-diegetic: film music	Anastácio and Mr. Barata
1'13'48		Romantic film music starts as Miguel begins to propose to Rosa.	Non-diegetic: film music	Rosa and Miguel
1'15'48		Despite Rosa's uncertainty about her feelings toward Miguel, the film music changes to a clarinet melody. After Miguel pushes her away, the music changes back to what it was before.	Non-diegetic: film music	Rosa and Miguel
1'17'35		Anastácio is speaking with Carla before they go to bed, and then he hears a knock at the door—this is when we hear the theme music play, but with different instruments.	Non-diegetic: film music	Carla and Anastácio

1'18'10		Mr. Barata convinces Anastácio to go to a nightclub with him; after Barata says “A Salvação” is when the scene changes and club music is heard.	Non-diegetic: film music (anticipation)	Mr. Barata and Anastácio
1'19'51		The scene changes directly to Mrs. Barata sleeping with the theme music playing.	Non-diegetic: film music	Mrs. Barata
1'21'55		When Branca opens the door, she sees Eduardo and the character of the film music changes.	Non-diegetic: film music	Branca and Eduardo
1'22'18		As Branca and Eduardo kiss, Joana tries to make her way to Eduardo’s bedroom. Something falls to the ground, and there is a dog barking; Joana opens the door and finds Rosa in the closet.	Non-diegetic: film music	Joana and Rosa
1'23'34		Anastácio and Barata drive back to the house in the car. As they arrive, the film music stops and the sounds of crickets can be heard in the background.	Non-diegetic: film music Diegetic: background sounds	Anastácio and Mr. Barata
1'24'19		As Anastácio is trying to get Mr. Barata out of the car, he can hear sobbing. He finds Miguel sobbing and that is when the film music begins; in the same scene Eduardo enters and the music changes.	Non-diegetic: film music Diegetic: door shutting; sobbing	Anastácio, Sr. Barata, Miguel, and Eduardo
1'26'29		Eduardo and Anastácio are having a discussion about Anastácio’s daughters. Eduardo wants to marry Branca. The film music changes as he is discussing this with Anastácio.	Non-diegetic: film music	Anastácio and Eduardo
1'30'32		Transition: Scene transition to dock and there is guitar music playing in the background that fades out when the dialogue begins. Afterward, the scene changes to Carla and Anastácio in the bedroom.	Non-diegetic: film music	Anastácio and Carla

1'35'12		Eduardo responds to Branca's statement about going to Brazil and is seen hiding behind her.	Non-diegetic: film music Diegetic: Eduardo's recorded voice becoming Eduardo (dialogue)	Branca, Eduardo, and post worker
1'37'11		Eduardo is trying to convince Branca's parents to go with her to Brazil, Joana enters the scene.	Non-diegetic: film music Diegetic: knock	Eduardo, Branca, Anastácio, Carla, and Joana
1'37'24		Joana bought the replacement fish for the Comandante. The cast is at the Comandante's home.	Non-diegetic: film music (overlapping)	Eduardo, Branca, Anastácio, Carla, and Joana
1'41'33		Anastácio, Carla, and Rosa are preparing the Comandante's house for Eduardo's parents. They realize the comandante has arrived sooner than expected. Joana says, "I could explain, but we don't have time."	Non-Diegetic: Film music; car door closing	Anastácio, Carla, and Rosa

As previously mentioned in section 5.4.3.2, throughout the course of the film, non-diegetic elements sometimes occurred simultaneously with diegetic elements. The most prominent non-diegetic element used in the film was film music, previously discussed in section 5.4.1.4. The non-diegetic elements create an ambience for what is occurring in a scene without directly communicating this to the audience with words but through sound.

5.4.3.3 Meta-Diegetic

There are no examples of meta-diegetic sound in this film.

5.4.3.4 Oneiric



There are no examples oneiric sound in this film.

5.4.4. Semantic Applied

The following subsection discusses the following Semantic Applied elements found in the remake of *O Leão da Estrela* (2015): sound masking, interior sounds, anticipation, split-second, mickey mousing, and leitmotif.

5.4.4.1 Sound Masking

The following are examples of sound masking that occurred throughout the film. These moments helped condense time for storytelling purposes. The following two examples created the illusion of several hours occurring only in a matter of minutes as it would not be possible to demonstrate these moments in real-time.

<i>O Leão da Estrela</i> (2015): Sound Masking				
Time	Screenshot	Scene Description	FSAF	Character
5'25-5'45		Anastácio is seen running (in fast motion) to get to the station. The music and the fast-forward technique are sound masking because the director is condensing the time that it would take for Anastácio to travel this distance.	Non-diegetic: film music (sound masking)	Anastácio
32'06-35'17		While they are all talking in the car, there are images of the scenery moving behind the characters. The conversation they have in the car condenses the time span from Alentejo in a matter of three minutes.	Non-Diegetic: radio (sound masking) Diegetic: dialogue	Ensemble

There are two instances when the sound masking technique is used in this film. The first instance was when Anastácio is trying to get his tickets to the football match. During this scene, he is seen first taking a bus, running upstairs from the metro, boarding a boat, running through a parking lot to take another bus to purchase football tickets. The sequence is viewed in fast motion. Within a matter of twenty-seconds, Anastácio manages to arrive to the ticket office—this trip would realistically take a longer period of time.

The second instance of sound masking occurs when the family is traveling from Lisbon to Alentejo. Similar to the original film, the director condenses the time span of traveling to a short period of time. Normally, it would take two hours to travel from Lisbon to Alentejo by vehicle. The 2015 version layers more elements of sound than the original, such as the dialogue between characters, radio music, and the sound of the car driving. These sound elements create the illusion that several hours have elapsed within a couple of minutes.

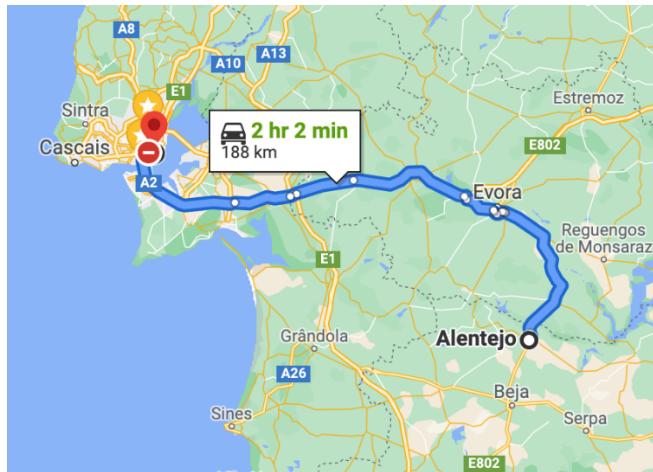


Figure 5.5. Actual distance and time it would take to get to Alentejo from Lisbon by car.

5.4.4.2 Interior Sounds

There are no examples of interior sounds in this film.

5.4.4.3 Anticipation

Anticipation is first used at 15'57 when the audience hears the sound of carrots being peeling and the scene transitions to Anastácio's wife peeling carrots in the kitchen.

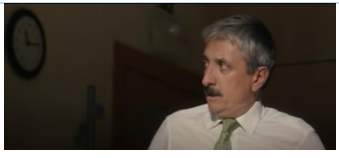

<i>O Leão da Estrela</i> (2015): Anticipation				
Time	Screenshot	Scene Description	FSAF	Character
15'57		Anastácio's wife is peeling carrots. We hear the sound before she enters the frame.	Non-diegetic to diegetic: sound of carrots being peeled– (anticipation)	Carla and Anastácio









1'01'19		There is a shot of a horse after Anastácio hears it. The scene changes to Miguel and Anastácio in the car discussing what they should do. Anastácio suggests that Miguel buy a new fish, the film music begins.	Non-diegetic: film music (overlapping; anticipation) Diegetic: horse	Anastácio and Miguel
1'18'10		Mr. Barata convinces Anastácio to go to a nightclub with him; after Barata says "A Salvação," the scene changes and club music is heard.	Non-diegetic: film music (anticipation)	Mr. Barata and Anastácio






The second instance anticipation is used was when the family is driving together to Alentejo and the sound of the horse is heard before it is seen. And the last example of anticipation in the film is when Mr. Barata and Anastácio are together and the sign for the nightclub is visible and the club's music audible before the audience is shown the nightclub. These occurrences of anticipation allowed for smoother transitions between different scenes.

5.4.4.4 Overlapping

The following chart shows the different moments overlapping was used in the film. Throughout the course of the film, overlapping was the most-used non-diegetic film sound technique. There were select moments when diegetic elements, such as dialogue, overlapped from one scene to another.

<i>O Leão da Estrela (2015): Overlapping</i>				
Time	Screenshot	Scene Description	FSAF	Character
3'24		After the man runs away, there is a transition to the image of Anastácio's boss.	Non-diegetic: film music (overlapping)	Anastácio's boss
5'18		The sound of Joana's car crash overlaps with the sound of the bus that Anastácio has been waiting for.	Non-diegetic: car crash (overlapping)	Anastácio

9'07-10'02		Branca and Joana are arguing about her crashing their father's car. There is a slight overlap from the previous scene that leads to the conversation between Joana and Branca.	Non-diegetic: film music (overlapping)	Branca and Joana
11'58		The family are going over to Miguel's garage to see what repairs can be done to the vehicle.	Non-diegetic: film music (overlapping)	Ensemble
13'53-14'07		Filipinho is also seen fixing his motorbike, while Anastácio is walking away from Miguel's garage in anger.	Non-diegetic: film music (overlapping) Diegetic: motorbike	Filipinho
17'36-17'57		There is someone at the door; Joana tells her father that there is someone there and that he should answer it. The scene changes to Anastácio and his wife in the kitchen with the sound of carrots being peeled over the sound of Joana's voice overlapping in the scene.	Diegetic: door; carrots being peeled; television; Joana's voice (overlapping).	Joana and Rosa
39'42-40'15		The family except Anastácio are all in the vehicle on their way to the Baratas. Carla is scolding them for the lies that they've created and their shame.	Non-diegetic: film music (overlapping of muted trumpet from previous scene)	Carla, Joana, Branca, Rosa and Miguel
41'04		The film music overlaps from the outdoor image to Eduardo sitting on the couch reading a book.	Non-diegetic: film music (overlapping)	Eduardo and Mrs. Barata
44'16-44'54		The scene changes to the kitchen where Rosa, Carla, and Mrs. Barata enter	Non-diegetic: film music (overlapping)	Carla, Rosa, and Mrs. Barata
45'38-47'08		Transition: The scene changes to Mrs. Barata smoking an electronic cigarette.	Non-diegetic: film music (overlapping)	Mrs. Barata and Carla

56'08		When Branca says "pãe" then the scene changes to an image of Anastácio and Mr. Barata at the football match.	Diegetic: Dialogue (overlapping)	Anastácio
1'00'16		The guitar music heard in the previous scene overlaps with the following scene.	Non-diegetic: film music (overlapping)	Anastácio and the President of the Federation
1'04'10		A fragment of music from the last scene overlaps to the following scene with Mrs. Barata and Carla that juxtaposes Carla's laughter.	Non-diegetic: film music (overlapping)	Carla, Mrs. Barata, and Anastácio
1'06'27		The scene changes to Rosa and Branca in the kitchen. The film music from the previous scene is still heard.	Non-diegetic: film music (overlapping)	Rosa and Branca
1'37'24		Joana bought a replacement fish for the Comandante. The cast is at the Comandante's home.	Non-diegetic: film music (overlapping)	Eduardo, Branca, Anastácio, Carla, and Joana

The first instance of overlapping that is not related to film music occurs when Joana crashes Anastácio's car, which overlaps with the following scene of Anastácio waiting outside for public transportation at 5'18. Another instance is found when Joana is in the living room with Rosa beginning at 17'46, the sound of her voice overlaps to the kitchen. At 56'08, after Branca says "Pai," the scene overlaps with an image of her father at the football game. The moments when diegetic elements are used in overlapping demonstrate the different possibilities when using this film technique.

5.4.4.5 *Split-second*

There are no examples of the split-second technique in this film.

5.4.4.6 Mickey mousing

The mickey mousing technique was used one time in the remake of *O Leão da Estrela*. This happens between 4'54 and 5'01 after Anastácio manages to convince his boss to let him leave early so he can buy his football tickets.

O Leão da Estrela (2015) : Mickey-mousing				
Time	Screenshot	Scene Description	FSAF	Character
4'54-5'01		Anastácio's footsteps are played by timpani (synchronized) during the opening credits.	Non-diegetic: footsteps (sound effect on timpani; mickey mousing)	Anastácio

As Anastácio is walking, the timpani are heard and synchronized to each of his footsteps during the opening credits. As he continues to walk, his pace becomes faster along, as do the timpani sounds corresponding to his footsteps, producing a comedic effect.

5.4.4.7 Leitmotif

There are no examples of leitmotif in this film. There are, however, several musical themes and motives that are repeated throughout the film that correspond to particular situations the characters find themselves in, as discussed in section 5.4.1.3.

5.5. O Pátio das Cantigas (1942)






The following section discusses the Syntactic Taxonomy, Syntactic Applied, Semantic Taxonomy, and Semantic Applied film techniques used in the original version of *O Pátio das Cantigas*.

5.5.1. Syntactic Taxonomy

This subsection will discuss the background sounds, sound effects, dialogue, and film music.

5.5.1.1 Background Sounds

In the beginning of the film, background sounds can be heard when the ensemble cast is outside dancing to the music coming from Engenhocas's apartment. In addition to the film music that is heard, there are natural sounds heard within the scene. As the characters are dancing, bird sounds are heard, in addition to the dialogue between the characters.



<i>O Pátio das Cantigas (1942): Background Sounds</i>				
Time	Screencap	Scene Description	FSAF	Character
2'41		There is the sound of birds and a man on top of a roof with a speaker. As Engenhocas almost slips, the tile falls from his roof and breaks.	Diegetic: birds (background sound); dialogue; tile breaking (sound effect)	Ensemble
6'47		After a woman and two men meet, they walk together to the square; the character of the film music changes to something livelier, indicating that the man finally got the Victrola to work so the neighborhood is dancing.	Non-diegetic to diegetic (on the Victrola): film music (theme music; background sound) Diegetic: dialogue	Ensemble
8'18		The scene changes to Boris's apartment. He is an old man with a cat and a dog. He adjusts the volume of the radio; dialogue from different characters is layered on top of the film music.	Diegetic: film music on radio (anticipation); laughter (background sound)	Boris
42'19		The scene begins with a band playing music at a party. Vasco is seen serving people drinks; people are dancing and having a good time.	Diegetic: live band performance (background sound)	Ensemble
1'16'53		The scene transitions to Rosa working in her flower shop. There are several people that pass by, including Heitor, Boris, and Carlos Bonito, who speak with her.	Diegetic: dialogue; multiple conversations, outdoor sounds, footsteps (background sounds)	Rosa, Heitor, Boris, and Carlos Bonito

The film music in its diegetic form can also be considered background sound as it is actively occurring within the scene. The scene changes briefly at 8'18 to Boris's apartment and the sound of laughter can be heard from outside, which is also considered background sound.

Another example where film music is also considered background sound is at 42'19 during the Saint Antonio celebration. There are multiple layers of background sound occurring at once. There is the music performed by the live band and dialogue among the characters. After the famous courtyard fight begins, the sounds of people yelling, hitting each other, firecrackers, and breaking glass can be heard simultaneously. At 1'16'53, Rosa is in her flower shop and there are multiple background sounds occurring at once that include outdoor sounds, people speaking, and footsteps continuing throughout the scene during the character dialogue.

5.5.1.2 Sound Effects

The following are two examples of sound effects used in the original of *O Pátio das Cantigas*. In the same sequence, as Engenhocas is trying fix the Victrola machine by pressing different buttons, producing a series of beeps. Unfortunately, the machine does not work, and Engenhocas gives up.

<i>O Pátio das Cantigas</i> (1942): Sound Effects				
Time	Screencap	Scene Description	FSAF	Character
2'41		There is the sound of birds and a man on top of a roof with a speaker. As Engenhocas almost slips, the tile falls from his roof and breaks.	Diegetic: birds (background sound); dialogue; tile breaking (sound effect)	Ensemble
3'44		In this scene, Engenhocas continues to keep pressing and turning buttons that make a loud sound; it does not work.	Diegetic: machine sounds (sound effect)	Engenhocas

5.5.1.3 Dialogue

There are more moments that dialogue is heard on its own throughout the film. Due to the limited technologies available during this time, it was not possible to create complex sound

environments. There were moments that dialogue occurred simultaneously with film music or background sounds in the scene.

5.5.1.4 Film Music

Similar to the other original films, film music is heard while the credits of the film are being presented. The film begins with the narrator presenting the main characters of the film in the following order: Rosa, Narciso, Evaristo, Celeste, João Magrinho, Alfredo, Carlos Bonito, Amalia, Suzana, Heitor, Engenhoocas, Boris Gunov, Marguerida, the Marcos Brothers, Maria de Graça, and Rufino. The characters have been separated into several segments within the credits, which is aurally signaled by the film music changing five times throughout the introduction. The segments and groups of characters correspond to how the characters are connected in the narrative, as previously discussed in chapter 4.

<i>O Pátio das Cantigas</i> (1942): Credit Film Music Transitions			
Segment 1: Rosa, Narciso, Evaristo, Celeste (original)			
			
Segment 2: João Magrinho, Alfredo, Carlos Bonito, Amalia (original)			
			
Segment 3: Suzana, Heitor, Engenhoocas (original)			
			
Segment 4: Boris Gunov, Marguerida (Tchaikovsky Symphony no. 4)			







The film music heard for the characters in Segment 1 is lighthearted, which later changed when João Magrinho is introduced in Segment 2. The transition is characterized by an ascending scale that later changes to a series of rapidly moving arpeggios by the woodwinds and a mysterious brass melody as Alfredo, Carlos Bonito, and Amalia are introduced. When the narrator says the word “different” to describe Amalia’s sister, Suzana, the character of the film music changes to something more lighthearted to introduce her grandfather, Heitor and Engenhocas. An excerpt of Peter Tchaikovsky’s *Symphony no. 4* is performed for the characters Boris Gonuv and Marguerida. The character of the film music changes again to something more lighthearted when introducing the Marcos Brothers, Maria de Graça, and Rufino.









Several minutes into the film, there is already evidence of nationalism in the film’s introduction. The Narrator describes Boris Gonuv as living nearby and Russian. The film used an excerpt from Tchaikovsky’s *Symphony no. 4* to emphasize his “Russianness,” giving the audience an auditory cue that the character is a foreigner. Even though the excerpt overlaps when the narrator briefly introduces Marguerida, this auditory cue is nationalistic emphasizing the difference between Boris and the other characters in the film emphasize how different he is in comparison to the other characters. The musical transitions between the characters are fluid, but the music chosen for them highlights how they interact with one another throughout the film.







Film music is used to highlight and anticipate moments in the film. For instance, when film music is heard at 3’22, after the speaker is broken and Engenhocas says “Now, boys,” he goes back inside to fix the speaker so music can be heard in the community. After he presses a couple of buttons, he appears to have given up. During the transition to the following scene, film music is heard when João Magrinho and Alfredo are seen closing the store with Evaristo. After






they close the store, film music is heard again as they walk down the street talking. At 6'30 the film music starts prominently as Amalia is walking down the same street. Magrinho and Alfredo see her approaching and stop their conversation and greet her. As they continue walking, the music from Engenhocas's vitrola is working again and the whole neighborhood is dancing. At this point, film music heard is diegetically as the source is coming from Engenhoca's vitrola. The same film music is heard in Boris's apartment. He is seen sitting down near the window with his cat. As he adjusts the volume on his radio, the volume of the film music is less prominent. As Engenhocas made an adjustment to the machine, the song changes and as the whole community is waiting outside for him to change the music, Evaristo is seen walking past them. Film music was used to not only to indicate the character's emotions or mood, but also to facilitate smoother transitions from non-diegetic to diegetic sounds, to highlight text or a moment that the characters experience in the film.








O Pátio das Cantigas (1942): Film Music				
Time	Screenshot	Description	FSAF	Character
0'02		The film begins with the credits with film music.	Non-diegetic: film music	N/A
1'21		The narrator introduces the characters and actors in the beginning of the film.	Non-diegetic: narrator and film music	Narrator
3'22-4'08		After the man fixes his speaker, he says "Agora rapaz," which means in English, "Now boys," and the film music starts.	Non-Diegetic: film music Diegetic: dialogue	Engenhocas
4'38		The men are closing the doors of the stores; one of the men forgot his hat in the store.	Non-diegetic: film music Diegetic: dialogue	Ensemble (Evaristo, João Magrinho, and Alfredo)

5'49		João Magrinho and Alfredo are walking down the street complaining about Evaristo.	Non-diegetic: film music Diegetic: Dialogue	João Magrinho and Alfredo
6'30		As the two men are talking, they see Amalia coming and the film music starts.	Non-diegetic: film music Diegetic: dialogue	Amalia
6'47		After the woman and the two men meet, they walk together to the square; the character of the film music changes to something livelier, indicating that the man finally got the Victrola to work so the neighborhood is dancing.	Non-diegetic to diegetic (on the Victrola): film music (theme music; background sound) Diegetic: dialogue	Ensemble
8'18		The scene changes to Boris's apartment. He is an old man with a cat and a dog. He adjusts the volume of the radio; dialogue from different characters is layered on top of the film music.	Diegetic: film music on radio (anticipation); laughter (background sound)	Boris
9'47		Enghenocas is trying to make an adjustment to his Victrola machine, but instead it changes to another song. As the neighbors outside are telling him what to do, a man enters and sneaks into his home unnoticed by the neighbors who are distracted with the Victrola.	Non-diegetic: film music Diegetic: dialogue	Ensemble
10'20		Evaristo arrives home to greet his daughter, Celeste.	Non-diegetic: film music Diegetic: dialogue	Evaristo and Celeste
10'27		Enghenocas is with the Victrola and takes a hammer and smashes one of the lightbulbs on his machine	Non-diegetic: film music Diegetic: breaking lightbulbs	Enghenocas
10'33		At first the music appears to be non-diegetic since the source is not clear. As Boris turns off the radio, which turns off the music, it transforms to diegetic as the source is the radio present in the scene.	Non-Diegetic: film music transforms to diegetic (radio)	Boris

10'54		The music changes; the neighborhood thinks it's Enghenocas, but it is actually Evaristo playing opera music from his home. Diegetic because the character confirms it is coming from his home.	Diegetic: opera music (Evaristo home)	Evaristo and Ensemble
23'31		Enghenocas is cranking the fake light stand in his apartment. the Film music is heard after the sound of the crank, which suggest a transition to another scene.	Non-Diegetic: film music Diegetic: crank	Enghenocas
23'38		Susana enters the scene to speak with Carlos. She talks about her fear of her sister and her grandpa. Amalia enters the scene and tells her sister to go to bed.	Non-diegetic: film music	Amalia, Susana, and Carlos
35'10		Marquerita is leaving her home and then a whistling is heard that suggests that Narciso will be there; upon seeing Marguerita, Narciso tries to hide from her. After mistaking her for Rosa, Margherita goes away and is seen with Rosa and the flower.	Non-diegetic: film music (leitmotif [Narciso]) Diegetic: whistling	Margherita, Narciso, and Rosa
42'19		The scene begins with a band playing music at a party. Vasco is seen serving people drinks; people are dancing and having a good time.	Diegetic: live band performance (background sound)	Ensemble
51'46		Narciso is trying to win the affections of Rosa by sabotaging Evaristo by switching out his present. As Rosa and Narciso are talking, Evaristo confronts him. Amalia is being very cruel to his daughter by unzipping her dress in public because she is jealous that she is winning the affections of Carlos Bonito. Out of anger, Evaristo throws the plant at Alfredo's head. The plant being thrown is diegetic; as the fight begins, film music starts.	Diegetic: plant being thrown Non-diegetic: film music	Ensemble
53'19		As the fight continues between both men and women, one of the guest's lights firecrackers, which sound like gunshots; afterward, people are panicking to leave.	Diegetic: firecrackers	Ensemble
55'32		As the fight continues, Narciso evacuates the children to a safe place, where they board a wagon that says "Salazar." The dialogue is diegetic, the film music non-diegetic.	Non-Diegetic: film music Diegetic: dialogue	Narciso and the children

58'38		Susana tends to her sister in bed. Alfredo tends to his brother, who is still in bed. The film music is non-diegetic, and the dialogue is diegetic.	Non-diegetic: film music Diegetic: dialogue	Amalia, Susana, Alfredo, and Carlos
1'05'28		Susana and Alfredo are talking other about whether or not she can sing, and they play guitar, but she can't. She says that her sister is the one who is the singer.	Non-diegetic: film music Diegetic: dialogue	Susana and Alfredo
1'13'11		After Alfred and Carlos have a discussion about money and performing, he kicks a bucket, and the film music starts. Alfredo is seen leaving the apartment with Carlos. Amalia is observing them from the patio.	Non-diegetic: film music Diegetic: dialogue; bucket being kicked	Carlos and Alfredo
1'16'34		As Margherita walks across the street, Narciso tells her that its wine coming out of the wall. After Margherita says the word "vinho," the Marcos brothers repeat "vinho" and film music begins. Margherita grabs a vase to put the wine in as it is spurting out of the wall; the man with the Victrola brings down a garafa for Narciso to fill with wine; eventually the whole neighborhood is bringing cups to fill with wine. There is an image of the Marcos brothers as comic relief.	Non-diegetic: film music	Narciso, Boris, Margherita, and the Marcos brothers
1'22'32		After Maria Graça arrives, she is asking if someone can call her mother, Rosa. Everyone in the neighborhood does it; they pay off children to send a message; Boris sends out a telegram; Narciso sends a pigeon; Evaristo attempts to phone her; Enghenocas sends out a broadcast.	Non-diegetic: film music	Ensemble
1'24'20		Evaristo tries to call again and is successful. There is a lot of noise where she is, so it was difficult to hear. Rosa receives a note from Narciso about her daughter; she also hears a radio broadcast that her daughter is here, and she should come home. Rosa also receives a telegram and a message from a little boy tells her the news.	Diegetic: White noise	Evaristo, Rosa, Narciso, and Enghenocas

1'29'48		Carlos walking around the corner of the street. The film music sounds mysterious, suggesting that something will happen.	Non-diegetic: film music (anticipation)	Carlos
1'30'02		Carlos throws a rock at Amalia and Susana's patio window.	Non-diegetic: film music Diegetic: rock against window	Carlos
1'31'12		After speaking with Amalia, she goes upstairs to talk to her sister, saying that they will get married. Her sister gets upset with the news. Their grandfather calls for Amalia asking for her company. Film music starts when Amalia says "Carlos e eu" (Carlos and I), the music used to highlight the dialogue; at first the music starts out as non-diegetic because the audience does not see the source of the music, but later becomes diegetic when there is a shot of Narciso and Magrinho playing two guitars. Amalia, after tending to her grandfather, sings along with the guitar accompaniment.	Non-diegetic to diegetic: film music transforms when it shown being played on guitars in the scene, later accompanied by singing	Susana, Amalia, Grandpa, Narciso, and Rufino
1'34'51		The scene changes (with connection to the music) to the radio broadcast of Narciso, Rufino, and Magrinho broadcasting and playing music.	Non-diegetic to diegetic: film music transforms to diegetic (live performance)	Magrinho, Narciso, Rufino, and Enghenocas
1'42'21		As Maria Graça and Rufino are sitting in the living room, they are talking about her travels to Brazil. She says it depends on the situation in Portugal. They give each other a kiss and that is when the film music begins, and they break into song.	Non-diegetic: film music Diegetic: singing	Rufino and Maria Graça
1'44'30		Narciso is serving milk at a restaurant.	Non-diegetic: film music	Narciso and customer
1'46'45		There is a man walking down the street and all the neighbors are spying on him. A second man is walking down the street and all the neighbors close their windows; the man gives the other man a card and they both walk back in the direction they came from.	Non-diegetic: film music	Ensemble

1'50'09		Alfredo and João see that there is preparations for a party. As João is leaving, the sound of the trumpet can be heard. The music in this context is used as a transition to the next scene.	Non-diegetic: film music	Alfredo, João, and ensemble
1'50'17		The party is prepared; Susana is seen crying. The crowd singing passes quickly in the scene as their voice diminishes as they leave.	Non-diegetic: film music Diegetic: singing	Susana and ensemble
1'51'28		The scene changes with Alfredo at his bed; he hears the doorbell and answers the door and sees that it is Amalia, who wishes to speak with Carlos. The doorbell rings again, except this time it is the police looking for Carlos. Evaristo and his daughter enter the scene. Carlos enters the scene after everyone has been looking for him. The character of the film music changes when the police come and when Susana enters. As the police are searching Carlos's apartment, they find money under his bed.	Non-diegetic: film music Diegetic: doorbell	Alfredo, Carlos, Amalia, Evaristo, Susana and policemen.
1'57'00		Susana and Carlos are finally reunited; music starts to play.	Non-diegetic: film music	Susana, Carlos, and ensemble
1'57'43		As João is trying to sneak past Evaristo, Evaristo sees him. João's movements correspond to the music performed for each step he takes until he is found by Evaristo.	Non-diegetic: film music corresponding to João's movements (mickey mousing)	Evaristo, Celeste, and João
1'58'50		Evaristo has a difficult time as everyone has found love at this point of the film. He provides a short dialogue about "O Pátio das Cantigas".	Non-diegetic: film music	Evaristo
1'59'12		The next scene involves everyone celebrating and singing together. The music begins as non-diegetic because the musicians are not seen but transforms to diegetic when the musicians are seen playing the same music.	Non-diegetic to diegetic: film music revealed as being performed by live musicians	Ensemble

Film music was heard simultaneously with diegetic sounds throughout the film. At 10'27, Engenhocas is seen taking a hammer to his machine and smashes one of the lightbulbs. Film music is heard at the same time as the sound of the lightbulbs breaking. At 10'33, Boris is seen in the same chair near the radio. As he turns off the radio, the film music from the previous scene stops changing from non-diegetic to diegetic. In the following scene, the film music changes at 10'54 to opera music. Everyone thought it was Engenhocas, but the music was actually coming from Evaristo's apartment. The film music is diegetic as the source of the sound is coming from Evaristo's home.

In its diegetic form, film music also functioned as background sound. The first example is found toward the beginning of the film when the neighborhood was dancing to the music coming from Engenhoca's apartment. The characters in the scene are reacting to the music through movement but are also interacting with one another through dialogue. As the dialogue occurs, the music functions as background sounds illustrating how film music can function on multiple dimensions in film.

5.5.2. Syntactic Applied

The following subsection will discuss the use of silence, amplitude, pitch, timbre, and spatialization in the original version of *O Pátio das Cantigas*.

5.5.2.1 Silence

There are no examples of silence as a film sound technique in this film.

5.5.2.2 Amplitude

There are no examples of amplitude as a film sound technique in this film.

5.5.2.3 Pitch

There are no examples of pitch as a film sound technique in this film.

5.5.2.4 Timbre

There are no examples of timbre as a film sound technique in this film.

5.5.2.5 Spatialization

There are no examples of spatialization as a film sound technique in this film.

5.5.3. Semantic Taxonomy

The following section describes the film techniques of sounding masking, interior sounds, anticipation, overlapping, split-second, and mickey mousing were used in the original version of *O Pátio das Cantigas*.

5.5.3.1 Sound Masking


There are no examples of sound masking in this film.

5.5.3.2 Interior Sounds

There are no examples of interior sounds in this film.

5.5.3.3 Anticipation



The following chart outlines a moment in the film where anticipation was used. In this case, the mysterious film music anticipates something dramatic that is about to happen in the narrative.

O Pátio das Cantigas (1942): Anticipation				
Time	Screenshot	Description	FSAF	Character
1'29'48		Carlos walking around the corner of the street. The film music sounds mysterious, suggesting that something will happen.	Non-diegetic: film music (anticipation)	Carlos

The character of the film music provides an audio clue to the audience that something dramatic is about to happen.

5.5.3.4 Overlapping

The first of overlapping in the original of *O Pátio das Cantigas* example occurs at 8'18 when the scene changes to Boris's apartment. In the previous scene, the neighborhood is dancing to the music that appears to be coming from Engenhocas apartment. In Boris's apartment, however, it appears to be coming from the radio. As Boris turns down the volume, the music becomes less prominent. The overlapping of film music allows for smoother transitions between scenes.

O Pátio das Cantigas (1942): Overlapping				
Time	Screencap	Description	FSAF	Character
8'18		The scene changes to the Boris's apartment. He is an old man with a cat and a dog. He adjusts the volume of the radio; dialogue from different characters is layered on top of the film music previously.	Diegetic: film music on radio (overlapping)	Boris
1'17'47-1'21'22		The film music playing in this scene while the neighborhood drinks Evaristo's wine overlaps slightly with the next scene with Celeste and Evaristo having a meal in their home.	Non-diegetic: film music (overlapping) Diegetic: dialogue	Evaristo and Celeste


The second example of overlapping occurs between 1'17'47 and 1'21'22 when the whole neighborhood is drinking Evaristo's wine from a leak caused by Narciso driving a nail into a wall that accidentally hits one of his wine barrels. The film music overlaps slightly with the following scene with Celeste and Evaristo eating in their home.

5.5.3.5 Split-second

There are no examples of split-second in this film.

5.5.3.6 Mickey mousing

There is one example of mickey mousing in this film, which is used to produce a comic effect for the audience.

O Pátio das Cantigas (1942): Mickey-mousing				
Time	Screenshot	Description	FSAF	Character
1'57'43		As João is trying to sneak past Evaristo, Evaristo sees him. João's movements correspond to the music performed for each step he takes until he is found by Evaristo.	Non-diegetic: film music corresponding to João's movements (mickey mousing)	Evaristo, Celeste, and João

5.5.3.7 Leitmotif

Leitmotifs were not used in this film.


5.6. O Pátio das Cantigas (2015)

The following section, the final one of the chapter, will discuss the Syntactic Taxonomy, Syntactic Applied, Semantic Taxonomy, and Semantic Applied film techniques used in the remake of *O Pátio das Cantigas*.





5.6.1. Syntactic Taxonomy

The following section will discuss the background sounds, sound effects, dialogue, and film music in the film.

5.6.1.1 Background Sound

O Pátio das Cantigas (2015): Background Sounds				
Time	Screenshot	Scene Description	FSAF	Character
7'45		Rufino, Magrinho and Alberto are outside drinking beer and making fun of Evaristo. There is subtle background music happening that we later find out is the television from Evaristo's apartment.	Diegetic: dialogue; television (background sound)	Rufino, Magrinho, Alberto, Evaristo, and Celeste






14'52		Joca is talking about inviting international DJs; Evaristo disagrees with him and thinks it should be a different singer.	Diegetic: dialogue; background sounds	Ensemble
26'16		The scene changes to Carlos sitting outside on his patio reading. Celeste enters his apartment. She wants to be Juliette in his production of Romeo and Juliette.	Non-Diegetic: whoosh auditory icon Diegetic: knock at door; outdoor background sound	Carlos and Celeste
28'20		Narciso is speaking to a group of children that work for him.	Diegetic: dialogue; background sounds	Narciso and neighborhood children
36'42-46'44		The scene changes along with the film music. Amalia walks outside to her patio to observe the party. All of the characters are socializing with one another; Magrinho complains about Celeste being Juliette; Rosa is on her date with Evaristo, and Narciso is very jealous about this; Alfredo tries to speak with Susana unsuccessfully; and Evaristo gives Rosa a flower and offers her two tickets to the opera, which upsets Narciso and begins a fight.	Non-diegetic: film music (background sound) Diegetic: dialogue	Amalia, Susana, and ensemble
51'50		Narciso awakes from a dream, kissing his pillow; the sound of birds can be heard in the background.	Non-diegetic: birds (background sound)	Evaristo
57'15-57'43		Rosa is walking down the street to her home, and Evaristo begins to speak with her and invites her to watch television with him; she declines and says maybe next time.	Diegetic: footsteps; background sounds	Rosa and Evaristo
1'03'56		Film music starts after the sound of the crash.	Non-Diegetic: film music; ambulance sound and dog barking (background sounds)	Ensemble

1'11'41-1'13'16		Magrinho provides explanations in Spanish about the different food products in Evaristo's store.	Non-Diegetic: film music; (sound effect) Diegetic: dialogue	Magrinho, Client, Alfredo, and Evaristo
1'14'34		As Alfredo and Inspector Machado exit the apartment building, background sounds can be heard as Inspector Machado speaks, the film music begins.	Non-diegetic: film music Diegetic: background sounds	Ensemble
1'19'53		The television sound connects the characters in seeing how they react to the gold store break in; Evaristo decides that they must go back to Lisboa.	Non-diegetic: sound effect; Diegetic: television (background sound)	Ensemble
1'21'52		The transition occurs with a sound effect and the squeaking of the exercise bike can be heard.	Non-Diegetic: Transition sound (sound effect) Diegetic: exercise bike (background sound)	Rufino
1'22'46		Maria de Graça returns to Lisboa.	Diegetic: dialogue; footsteps (background sound)	Maria de Graça, Narciso, and children
1'24'36		The scene changes again with the sound effect. Rufino is seen walking down the street to Rosa's home to see Maria de Graça and he appears nervous. Maria de Graça finds him and gives him a big hug after not having seen each other for fifteen years; he asks if she received his letters.	Non-diegetic: film music; Diegetic: background sounds	Rufino and Maria de Graça
1'26'47		Rosa and Maria de Graça are finally reunited.	Diegetic: dialogue; background sounds	Ensemble

5.6.1.2 Sound Effects

The following is a chart of sound effects used in *O Pátio das Cantigas* (2015). Sound effects were used to transition between scenes, but also concurrently with the other film sound

techniques, such as naturally occurring sounds heard and seen in the scene, television sounds, and door knocks in addition to other diegetic elements.







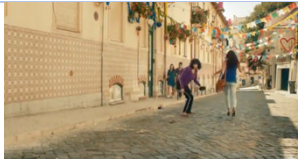
<i>O Pátio das Cantigas (2015): Sound Effects</i>				
Time	Screencap	Scene Description	FSAF	Character
26'16		The scene changes to Carlos sitting outside on his patio reading. Celeste enters his apartment. She wants to be Juliette in his production of Romeo and Juliette.	Non-Diegetic: whoosh auditory icon Diegetic: knock at door; outdoor background sounds	Carlos and Celeste
1'11'41-1'13'16		Magrinho provides explanations in Spanish about the different food products in Evaristo's store.	Non-Diegetic: film music; transition sound effect Diegetic: dialogue	Magrinho, client, Alfredo, and Evaristo
1'19'53		The television sound connects the characters in seeing how they react to the gold store break in; Evaristo decides that they must go back to Lisboa.	Non-diegetic: sound effect; Diegetic: television (background sound)	Ensemble
1'21'52		The transition occurs with a sound effect and the squeaking of the exercise bike can be heard.	Non-diegetic: transition sound (sound effect) Diegetic: exercise bike (background sound)	Rufino
1'33'17-1'33'58		Heitor receives a phone call on his cell phone and is providing instructions to prepare everything. This implies that he had a part in the heist.	Non-diegetic: film music; transition sound effect Diegetic: cell phone	Heitor

5.6.1.3 Dialogue

Dialogue was heard continuously throughout the film diegetically except for when Joca was introducing the characters of the film. The narrator's voice was heard throughout the beginning of the film, similar to the original, but the narrator was not seen. Examples of these moments are found in sections 5.6.3.1 and 5.6.3.2.

5.6.1.4 Film music

The following is a catalogue of when film music was used in *O Pátio das Cantigas*. Throughout the film, film music often occurred simultaneously with diegetic sounds in the scene.

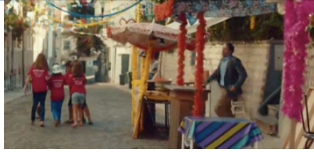
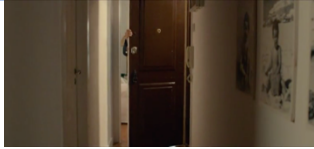






<i>O Pátio das Cantigas</i> (2015): Film Music				
Time	Screencap	Scene Description	FSAF	Character
0-1'20		The film begins with the credits with film music in the background and images of the houses in the neighborhood. There are different colors, but the angle focuses on the colors of the Portuguese flag.	Non-diegetic: film music	N/A
1'20		Joca is seen outside wearing his underwear, scratching himself (sound effect), and yawning. There is dialogue happening, Joca serves as the narrator in this scene	Non-diegetic: film music Diegetic: dialogue; scratching (sound effect)	Joca and Rosa
2'01		As Rosa is walking down the street, the character of the film music changes to something more sensual, emphasizing her desirability.	Non-diegetic: film music; narration	Rosa
2'25-5'19		After Joca introduces Rosa, he describes Narciso. The character of the film music changes and stays the same when he introduces Evaristo.	Non-diegetic: film music; narration	Narciso and Joca
5'20		After Amalia speaks to Carlos, Susana comes out and the film music changes as she is reciting verses from Romeo and Juliette to him.	Non-diegetic: film music Diegetic: dialogue	Amalia, Carlos, and Susana
5'47		The same music that was heard for Rosa is also heard for Amalia as she is walking down the street.	Non-diegetic: film music	Amalia and Joca
6'09		As Susana is walking behind Amalia, Joca states that they don't look like sisters.	Non-diegetic: film music; narration	Amalia, Susana, and Joca

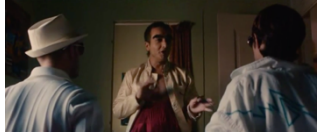
6'47		Rufino is seen leaving a package at Rosa's home. Joca said she already left but he wants to leave it inside her apartment for her.	Non-diegetic: film music Diegetic: dialogue; doorbell	Rufino, Carlos, and Joca
7'12		Joca introduces Heitor, Amalia and Susan's Grandfather.	Non-diegetic: film music; narration	Heitor
8'09		The film music starts when Carlos enters the scene, and Joca spits something in his direction. They are making fun of Alfredo.	Non-diegetic: film music Diegetic: dialogue	Magrinho, Joca, Alfredo, and Carlos
8'39		As the scene goes back to Evaristo, the film music overlaps with the following scene. There is the added layer of sound with the television.	Non-diegetic: film music (overlapping) Diegetic: dialogue; television	Evaristo and Celeste
10'09		As Rosa enters her room and sees the package, opera music can be heard. The same music is heard in the following scene.	Non-diegetic: film music (anticipation)	Rosa
10'12-13'01		Evaristo and Celeste are seen watching a television series with Maria de Graça. As Amalia and Susana enter the scene, the opera music is audible but not as loud; we find out from Rosa that her sister will return to Lisbon.	Non-diegetic: film music Diegetic: dialogue; footsteps	Ensemble
13'02-14'30		Sound effect transition. The bell serves as a transition to the following scene with Rufino speaking with tourists in Spanish. As Amalia and Susana enter the scene, the opera music is heard but not as loud; we find out from Rosa that her sister will return.	Non-diegetic: film music; bell (sound effect)	Rufino
14'30		Magrinho is having sex with Celeste in her room. As Amalia and Susana enter the scene, the opera music is heard but not as loud. The audience finds out from Rosa that her sister will return.	Non-diegetic: film music Diegetic: Moaning	Celeste and Magrinho; Amalia, Susana, and Rosa
16'38		Evaristo wants to ask something from Rosa and then stops himself. The film music begins. Rosa insists that Evaristo ask and he invites her to dinner for San Antonio.	Non-Diegetic: film music Diegetic: dialogue	Rosa and Evaristo

17'42		As Evaristo enters the apartment building, the character of the film music changes to something more mysterious. Carlos throws a pebble at Celeste's window as a warning that her father is coming. After he throws the second pebble, there is a crash and cat meows. The final pebble breaks the window and Evaristo comes to see what happened. As Evaristo enters the room, Magrinho is hiding under her bed.	Non-diegetic: film music Diegetic: footsteps	Evaristo, Carlos, Celeste, Joca, and Magrinho
24'03		Narciso drives a tuk tuk down the street. As he exits the car, he appears to be drunk and proceeds to speak with the lamp post. This scene is taken directly from the original where Narciso is drunk and speaking to the lamp post.	Non-diegetic: film music Diegetic: tuk tuk dialogue	Narciso
29'15		As Rosa enters the scene, Narciso greets her and that is when the film music begins. He is proposing to create a society to Rosa; she dismisses him and says that her sister Maria de Graça is coming to Lisbon.	Non-diegetic: film music Diegetic: dialogue	Rosa and Narciso
31'06		After the image of the sign of Evaristo's store, we see the "loja do ouro" and the film music begins.	Non-diegetic: film music Diegetic: dialogue	Evaristo, Magrinho, and Alfredo
33'40		Sound effect transition. The scene transitions to the festival with music with a man looking for his daughter.	Non-diegetic: film music Diegetic: dialogue (overlapping)	Ensemble
34'51		The film music overlaps from the previous scene to Evaristo's home as he is speaking with Celeste and Carlos about her being in the play. The film music is less audible, which suggests that the music heard in the previous transition is diegetic.	Non-diegetic: film music (overlapping) Diegetic: dialogue	Evaristo, Celeste, and Carlos
36'42-46'44		The scene changes along with the film music. Amalia walks outside to her patio to observe the party. All of the characters are socializing with one another: Magrinho complains about Celeste being Juliette; Rosa is on her date with Evaristo, and Narciso is very	Non-diegetic: film music Diegetic: dialogue	Amalia, Susana, and ensemble

		jealous about this; Alfredo tries to speak with Susana unsuccessfully, and Evaristo gives Rosa a flower and offers her two tickets to the opera, which upsets Narciso and begins a fight.		
47'06		As the fight continues, the film music starts. Everyone is fighting with each other.	Non-diegetic: film music Diegetic: dialogue	Ensemble
48'03		Joca is inside his apartment, while everyone is outside from the fight. He puts on the Portuguese National Anthem and everyone puts their hand to their heart as the music plays. The Portuguese National Anthem is remixed as dance music.	Non-diegetic: film music Diegetic: dialogue	Ensemble
50'03		Susana is seen upset as she descends down the stairs. Moments later, she is found by Alfredo who runs upstairs.	Non-diegetic: film music Diegetic: footsteps	Susana and Alfredo
50'23		Rosa is seen on a bed and the character of the film music changes to something more sensual. Evaristo serves breakfast to Rosa in bed in his boxers. This is a dream that Narciso has about Rosa. As he's waking up from the dream, the film music slows down and he's seen kissing a pillow in reality.	Non-diegetic: film music Diegetic: dialogue	Rosa and Narciso
52'08-55'04		Amalia tries to get out of bed, Susana's voice can be heard letting someone in.	Non-diegetic: film music Diegetic: dialogue	Susana, Amalia, and Carlos
55'07-57'14		Narciso is driving his tuk tuk to the house. Rosa hears Narciso's car and sits down.	Non-Diegetic: film music; sound effects Diegetic: car; dialogue; television	Narciso, Rufino, and Rosa
1'03'56		Film music starts after the sound of the crash.	Non-diegetic: film music; ambulance sound; dog barking	Ensemble

1'07'20-1'11'41		As Susana says the word “police,” the film music begins with the focus on the grandfather.	Non-diegetic: film music	Susana, Heitor Amalia, and Inspector Machado
1'11'41-1'13'16		Magrinho provides explanations in Spanish about the different food products in Evaristo’s store.	Non-diegetic: film music; Sound effects Diegetic: dialogue	Magrinho, Client, Alfredo, and Evaristo
1'13'17		Alfredo leads the Inspector to his apartment and the cast follow them.	Non-diegetic: film music	Ensemble
1'13'32		Alfredo leads the Inspector to Carlos’s room. He inspects it and finds that Carlos has taken his things.	Non-diegetic: film music; sound effects Diegetic: dialogue	Alfredo and Inspector Macahdo
1'15'23		Susana is wishing her grandfather and sister goodbye. As Susana says she has to go, the film music begins. As Susana sneaks out of her apartment, Evaristo and his daughter are prepared for a trip. Evaristo gives the keys to the store to Magrinho.	Non-diegetic: film music Diegetic: dialogue	Amalia, Susana, and Heitor
1'16'57		The character of the film music changes as Amalia makes a phone call to Inspector Machado.	Non-diegetic: film music	Amalia
1'18'41		After Narciso says the word "Desculpa," film music begins. Narciso’s apology to Rosa.	Non-diegetic: film music	Rosa and Narciso
1'23'12		Narciso asks Maria de Graça if she remembers him, and she says she thinks he's Rufino.	Non-diegetic: film music	Maria de Graça, Narciso, and neighborhood children
1'24'05		Sound effect transition. Rosa is seen in the kitchen cooking something and the film music begins. Narciso enters the room to tell her a surprise.	Non-diegetic: film music; transition sound effect	Rosa and Narciso

1'24'36		Sound effect transition. Rufino is seen walking down the street to Rosa's home to see Maria de Graça, and he appears nervous. She finds him and gives him a big hug after not having seen each other for fifteen years; he asks if she received his letters.	Non-diegetic: film music Diegetic: background sounds	Rufino and Maria de Graça
1'26'37		Film music overlaps from the last scene; after Maria de Graça and Rosa hug, the film music stops.	Non-diegetic: film music (overlapping); sound effect	Maria de Graça and Rufino
1'29'35		Film music begins as Evaristo, Amalia, and Alfredo are talking about the situation with Carlos Bonito and Susana.	Non-diegetic: film music	Evaristo, Amalia, and Alfredo
1'30'14		Susana is yelling Amalia's name outside. Carlos is with her, and after they reunite, the film music begins. Carlos told Amalia that he and his sister have been talking and that he would like to marry.	Non-diegetic: film music Diegetic: dialogue	Rosa and Amalia; Carlos and Alfredo
1'32'50		Evaristo is seen speaking to a photo of his dead wife about his life. When he kisses the photo, the film music starts. As Evaristo leaves his house, the music becomes mysterious, which leads to the grandfather standing on his patio.	Non-Diegetic: clock; film music	Evaristo
1'34'31		As they are watching the play, Evaristo asks Magrinho about the keys and that is when the film music begins.	Non-diegetic: film music Diegetic: dialogue	Evaristo, Magrinho, and Ensemble
1'34'35		Sound effect transition. Transition to the next scene with the engine of a vehicle that can be heard layered with film music. As the attempted heist is occurring, the scene also returns to the theater. The bandits leave a stick of dynamite and it is unknown what happens afterward.	Non-diegetic: whoosh sound effect; film music Diegetic: vehicle; dialogue	Ensemble
1'39'46		Sound effect transition. Joca and Shanta are getting married in a traditional Indian ceremony in front of the entire community.	Non-diegetic: film music	Ensemble

1'40'24		The music played by the DJs interrupts the film music and changes to something livelier. The cast perform a Bollywood dance number.	Non-diegetic: film music	Ensemble
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5.6.2. Syntactic Applied

There are no examples of Syntactic Applied elements in *O Pátio das Cantigas* (2015).

5.6.2.1 Silence

There are no examples of silence as a film sound technique in this film.

5.6.2.2 Amplitude

There are no examples of amplitude as a film sound technique in this film.

5.6.2.3 Pitch

There are no examples of pitch as a film sound technique in this film.

5.6.2.4 Timbre

There are no examples of timbre as a film sound technique in this film.

5.6.2.5 Spatialization

There are no examples of spatialization as a film sound technique in this film.







5.6.3. Semantic Taxonomy



The following subsection provides information about the diegetic, non-diegetic, meta-diegetic and oneiric elements found in *O Pátio das Cantigas* (2015).

5.6.3.1 Diegetic

The following is a chart of the Diegetic moments in the remake of *O Pátio das Cantigas*. A majority of the diegetic elements used in the film involved dialogue between the characters, naturally occurring sounds happening in the scene, like doors closing, footsteps, and the sound of

the television in the background, which also were layered with non-diegetic elements that further explain the multiple layers of sound as listed using the FSAF.

<i>O Pátio das Cantigas (2015): Diegetic Sounds</i>				
Time	Screenshot	Scene Description	FSAF	Character
5'20		After Amalia speaks to Carlos, Susana comes out and the film music changes as she is reciting verses from Romeo and Juliette to him. Character of film music changes to correspond to scene.	Diegetic: dialogue Non-Diegetic: film Music	Amalia, Carlos, and Susana
6'47		Rufino is mailing a package to Rosa's home. Joca said she already left but he wants to leave it for her.	Diegetic: dialogue Non-Diegetic: film music	Rufino, Carlos, and Joca
7'45		Rufino, Magrinho and Alfredo are outside drinking beer and making fun of Evaristo. There is subtle background music happening that we later find out is the television from Evaristo's apartment.	Diegetic: dialogue; television	Rufino, Magrinho, and Alfredo
8'39		As the scene goes back to Evaristo, the film music overlaps with the following scene. There is the added layer of sound with the television.	Diegetic: dialogue; television Non-diegetic: film music (overlapping)	Evaristo and Celeste
9'10		The 'whoosh' of the curtain can be heard as evaristo hears rosa's name and he speaks with her. Joca tells her that she has a package from Brazil. Rosa gets excited and shuts the door as she looks for the package.	Diegetic: bottle sounds; dialogue; door closing Non-diegetic: curtain whoosh (sound effect)	Evaristo, Carlos, Alberto, Joca, Magrinho, and Rosa
10'12-13'01		The opera music from the previous scene transitions to this scene with Evaristo and Celeste watching a television series starring Maria de Graça. As Amalia and Susana enter the scene, the opera music is heard but not as loud; we find out from Rosa that her sister will return to Lisbon.	Diegetic: dialogue; footsteps Non-diegetic: film music	Ensemble





13'02-14'30		The bell serves as a transition to the following scene with Rufino speaking with tourists in Spanish. The music is also heard in the background, though is unclear whether it is diegetic or non-diegetic film music.	Diegetic: dialogue Non-diegetic: bell (overlapping); film music;	Rufino
14'52		Joca is talking about international DJs; Evaristo disagrees with him and thinks it should be a different singer.	Diegetic: dialogue	Ensemble
16'38		Evaristo wants to ask something from Rosa and he says no, that is when the film music begins. Rosa insists that Evaristo ask, and he invites her to dinner for San Antonio.	Diegetic: dialogue Non-diegetic: film music	Rosa and Evaristo
17'42		As Evaristo enters the apartment building, the character of the film music changes to something more mysterious. From the outside, Carlos throws a pebble at Celeste's window as a warning that her father is coming inside. After he throws the second pebble, there is a crash and a cat meows. The final pebble that Carlos throws breaks the window and Evaristo comes to see what happened. As Evaristo enters the room, Magrinho is hiding under her bed.	Diegetic: footsteps (anticipation) Non-diegetic: film music;	Evaristo, Carlos, Celeste, Joca, and Magrinho
20'05		As Evaristo enters his room, there is the sound of the clock and he looks at his deceased wife's photo.	Diegetic: dialogue (anticipation) Non-Diegetic: Clock,	Evaristo
20'21		Carlos is seen reciting Romeo and Juliette outside on his balcony; the sound of crickets can be heard as Susana enters the scene. Amalia enters the scene and says that her sister is false. Susana gets upset and leaves. Amalia is seen to be a little jealous as Carlos says that they were only speaking.	Diegetic: dialogue; crickets (background Sounds)	Carlos and Susana
22'48		The sound of the iron is heard and Alfredo is seen ironing his clothes. Carlos enters the scene. Alfredo says that Amalia needs a strong man and that Susana needs someone more sensitive.	Diegetic: iron; dialogue	Carlos and Alfredo

24'03		The scene changes with narciso driving a tuk tuk; he exits the car and appears to be drunk. This scene is taken directly from the original where Narciso is drunk and speaking to the lamp post.	Diegetic: tuk tuk; dialogue Non-diegetic: dialogue	Evaristo
26'16		The scene changes to Carlos sitting outside on his patio reading. Celeste enters his apartment. She wants to be Juliette in his production of Romeo and Juliette.	Diegetic: knock on door; outdoor background sounds Non-diegetic: whoosh auditory icon	Carlos and Celeste
28'20		Narciso is speaking to a group of children that work for him.	Diegetic: background sounds, dialogue	Narciso and neighborhood children
29'15		As rosa enters the scene, Narciso greets her and that is when the film music begins. He is proposing to create a society to Rosa; she dismisses him and says that her sister Maria de Graça is coming.	Diegetic: dialogue Non-diegetic: film music	Rosa and Narciso
31'04		After the image of the sign of Evaristo's store, we see the "loja do ouro" and that is when the film music starts. As Narciso sneaks into Evaristo's store to leave some papers, Evaristo finds him. The sound of the film music sounds as if it is live and coming from the scene directly, but not as prominent. Evaristo makes a reference to the nineteenth century.	Diegetic: dialogue Non-diegetic: film music;	Evaristo, Magrinho, and Alfredo
33'40		The scene transitions to the festival with music with a man looking for his daughter.	Diegetic: dialogue Non-diegetic: film music	Ensemble
34'51		The music overlaps from the previous scene to Evaristo's home as he is speaking with celeste and carlos about her being in the play. The film music sounds less prominent, which suggests that the music heard in the previous transition was diegetic.	Diegetic: dialogue Non-diegetic: film music (overlapping)	Evaristo, Celeste, and Carlos

36'42-46'44		<p>The scene changes along with film music. Amalia is walking outside to her patio and then to the other characters conversations and interactions.</p> <p>All of the characters are socializing with one another: Magrinho has a complaint about Celeste being Juliette; Rosa is on her date with Evaristo, and Narciso is very jealous about this; Alfredo tries to speak with Susana unsuccessfully; Evaristo gives Rosa a flower and offers her two tickets to the opera, and Narciso is upset and wants to fight.</p>	Diegetic: film music; dialogue	Amalia, Susana, and ensemble
46'44		<p>As they are about to fight, the bell that you would hear at a boxing match is heard.</p> <p>The talking is similar to the cocktail party effect.</p>	Diegetic: dialogue Non-diegetic: bell auditory icon (sound effect);	Evaristo and Narciso
46'57		<p>As the fight begins, Celeste tries to go to her father but gets slapped by Amalia.</p>	Non-diegetic: auditory icon (sound effect); Diegetic: dialogue	Amalia and Celeste; Ensemble
47'02		<p>As the fight continues, Narciso punches Evaristo in the face knocking him down.</p>	Non-diegetic: auditory icon (sound effect); Diegetic: dialogue	Narciso and Evaristo; Ensemble
47'06		<p>As the fight continues, the film music starts, and everyone is fighting with each other. Sounds are layered; more than one thing happening at a time.</p>	Non-diegetic: film music; auditory icon (sound effect); Diegetic: dialogue	Ensemble
48'03		<p>Scene changes to Joca in his apartment; while everyone is outside for the fight, he puts on the Portuguese National Anthem and everyone puts their hand to their heart and then he remixes it to dance music.</p>	Diegetic: live music	Joca and ensemble
50'03		<p>Susana is seen upset as she is going down the stairs. Moments later, she is found by Alfredo, who runs upstairs.</p>	Diegetic: music footsteps	Susana

57'15-57'43		Rosa is walking down the street to her home and Evaristo begins to speak with her and invites her to watch television with him; she declines and says maybe next time.	Diegetic: footsteps; background sounds	Rosa and Evaristo
57'43-59'44		As Evaristo sits down with his daughter watching television, the doorbell can be heard and Rosa enters the scene.	Diegetic: television; doorbell	Evaristo and Celeste
59'44		As Celeste is in her room, she puts the same television series that was on when she was in the other room with her father. The sound of the television travels to different places (transition).	Diegetic: television	Celeste
1'01'02		The scene is interrupted with Joca having sexual intercourse with his neighbor while everyone is watching the television series featuring Amalia.	Diegetic: sexual intercourse	Joca and neighbor
1'03'29		The scene returns to everyone watching Amalia on television; her voice starts breaking and she isn't able to sing anymore and runs off stage. Even as Magrinho excuses himself from the viewing, Amalia's voice can be heard everywhere.	Diegetic: television	Ensemble
1'03'53		The scene changes back to Joca having intercourse with his neighbor. The sound of the door breaking is heard and her father goes upstairs and catches them having intercourse.	Diegetic: sexual intercourse	Joca and neighbor
1'04'17-1'06'40		The scene transitions to the gold store. In this scene the crash refers to the gold store being broken into; Inspector Machado arrives on the scene and is interviewing the suspects. When he finds about Amalia, the inspector goes to find her.	Non-diegetic: whoosh (auditory icon) Diegetic: background sounds	Evaristo, Magrinho, and Alfredo
1'11'41-1'13'16		Magrinho is providing explanations in Spanish about the different food products in Evaristo's store. Evaristo comments on how much better his Spanish is than his French. Music stops when Inspector Machado enters, and we hear dialogue and the background sounds coming from outside.	Diegetic: dialogue Non-Diegetic: film music; transition sound effect	Magrinho, client, Alfredo, and Evaristo







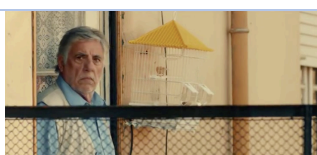
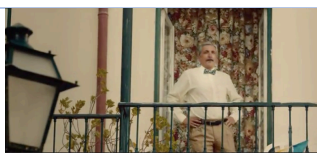
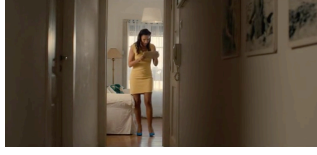
1'13'32		Alfredo leads the Inspector to Carlos's room, and he inspects it and finds that Carlos has taken his things.	Non-diegetic: sound effect (auditory icon), film music Diegetic: dialogue	Alfredo and Inspector Machado
1'14'02		Susana is seen packing her things and Amalia enters the scene.	Diegetic: dialogue	Susana and Amalia
1'14'34		As Alfredo and Inspector Machado exit the apartment building, background sounds can be heard as Inspector Machado speaks, the film music begins.	Diegetic: background sounds Non-diegetic: film music	Ensemble
1'15'23		Susana is wishing her grandfather goodbye and her sister. As she says she has to go, the film music begins. As Susana sneaks out of her apartment, Evaristo and his daughter are prepared for a trip. Evaristo gives the keys to Magrinho.	Diegetic: dialogue Non-diegetic: film music	Amalia, Susana, and Heitor
1'18'03		Rosa is seen cooking in the kitchen, and Evaristo approaches her.	Diegetic: dialogue Non-diegetic: sound effect	Ensemble
1'21'52		The transition occurs with a sound effect and the squeaking of the exercise bike can be heard.	Diegetic: exercise bike (background sound) Non-diegetic: transition sound (sound effect)	Rufino
1'24'36		The scene changes again with the sound effect. Rufino is seen walking down the street to Rosa's home to see Maria de Graça and he appears nervous. Maria de Graça finds him and gives him a big hug after not having seen each other for fifteen years; he asks if she received his letters.	Diegetic: background sounds Non-diegetic: film music	Rufino and Maria de Graça
1'30'14		Susana is yelling Amalia's name outside; Carlos is with her, and after they reunite the film music begins. Carlos told Amalia that he and his sister have been talking and that he would like to marry her.	Diegetic: dialogue Non-diegetic: film music	Rosa and Amalia; Carlos and Alfredo

1'32'50		After Evaristo talks to the photo of his dead wife about his life and says that he won't be late, he kisses the photo and the film music starts. As Evaristo leaves his house, the music becomes mysterious and the camera leads to the grandfather standing on his patio.	Diegetic: dialogue Non-diegetic: film music	Evaristo
1'33'17- 1'33'58		Heitor receives a phone call on his cell phone and is providing instructions to prepare everything. This implies that he had a part in the heist.	Diegetic: cell phone Non-diegetic: film music; transition sound effect	Heitor
1'34'55		There is a sound effect that transitions to the next scene with the engine of a vehicle that can be heard layered with film music. As the heist is happening, the scene also returns to the theater; the bandits leave a stick of dynamite and it is unknown what happens afterward.	Diegetic: vehicle; dialogue Non-diegetic: transition sound effect; film music	Ensemble
1'38'55- 1'40'24		Transition to the next scene at Joca's, where Joca is wearing clothes from India and singing about getting married. The next shot shows the two getting married in a traditional Indian ceremony in front of the entire community. The music played by the DJs interrupts the film music and the cast perform a Bollywood number.	Diegetic: dialogue; Bollywood music Non-diegetic: whoosh sound effect	Ensemble

5.6.3.2 Non-Diegetic


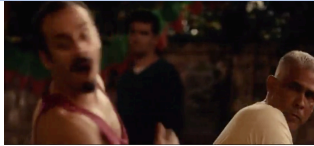




The following chart outlines the non-diegetic moments in the film *O Pátio das Cantigas* (2015). The majority of the non-diegetic elements are film music and sound effects used for the transitions in the film.

<i>O Pátio das Cantigas</i> (2015): Non-Diegetic Sounds				
Time	Screenshot	Scene Description	FSAF	Character
0'00-1'20		The film begins with the credits using film music as a background and images of the houses in the neighborhood.	Non-diegetic: film music	N/A


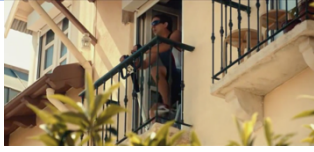

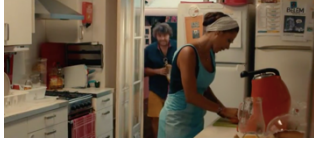
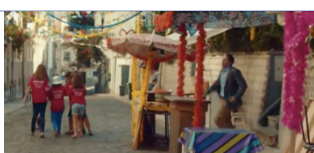
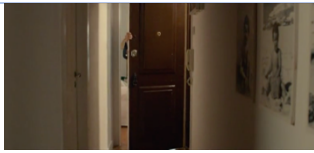


2'01		As Rosa is walking down the street, the character of the film music changes to something more sensual.	Non-diegetic: film music; narration	Rosa
2'25-5'19		After Joca introduces Rosa, he introduces Narciso. Character of the film music changes, when he introduces Evaristo the music stays the same.	Non-diegetic: film music; narration	Narciso
5'20		After Amalia speaks to Carlos, Susana comes out and the film music changes as she is reciting verses from Romeo and Juliette to him.	Non-diegetic: film music Diegetic: dialogue	Amalia, Carlos, and Susana
5'47		The same music that was heard for Rosa is also heard for Amalia as she is walking down the street.	Non-diegetic: film music; narration	Amalia
6'09		As Susana is walking behind Amalia, Joca says that they don't look like sisters.	Non-diegetic: film music narration	Amalia and Susana
6'47		Rufino is mailing a package to Rosa's home. Joca said she already left, but he wants to leave it for her.	Non-diegetic: film music Diegetic: dialogue	Rufino, Carlos, and Joca
7'12		Joca introduces Susana and Amalia's grandfather.	Non-diegetic: film music; narration	Heitor
7'29		A bell is heard as Joca introduces Evaristo, who appears from the balcony of his apartment.	Non-diegetic: bell (auditory icon); film music	Evaristo
10'09		As Rosa enters her room and sees the package, opera music can be heard.	Non-diegetic: film music (overlapping)	Rosa




10'12-13'01		The opera music from the previous scene transitions to the following scene with Evaristo and Celeste watching a television series starring Maria de Graça. As Amalia and Susana enter the scene, the opera music is heard but not as loud; we find out from Rosa that her sister will return to Lisbon.	Non-diegetic: film music Diegetic: dialogue; footsteps	Ensemble
13'02-14'30		The bell serves as a transition to the following scene with Rufino speaking with tourists in Spanish. The music is also heard in the background, it is unclear whether it is diegetic or non-diegetic film music.	Non-diegetic: bell (overlapping, sound effect); film music; Diegetic: dialogue	Rufino
16'38		Evaristo wants to ask something from Rosa and he says no, that is when the film music begins. Rosa insists that Evaristo ask, and he invites her to dinner for San Antonio.	Non-diegetic: film music Diegetic: dialogue	Rosa and Evaristo
17'13		As Rosa confirms that she would like to have dinner with Evaristo, the sound of the bell is heard. As Rosa confirms that she would like to have dinner with him the sound of the bell is heard.	Non-diegetic: bell (sound effect)	Rosa and Evaristo
17'42		As Evaristo enters the apartment building, the character of the film music changes to something more mysterious. From the outside, Carlos throws a pebble at Celeste's window as a warning that her father is coming inside. After he throws the second pebble, there is a crash and a cat meows. The final pebble that Carlos throws breaks the window and Evaristo comes to see what happened. As Evaristo enters the room, Magrinho is hiding under her bed.	Non-diegetic: film music; Diegetic: footsteps (anticipation)	Evaristo, Carlos, Celeste, Joca, and Magrinho
20'05		As Evaristo enters his room, there is the sound of the clock and he looks at his deceased wife's photo.	Non-diegetic: clock Diegetic: dialogue (anticipation)	Evaristo
24'03		Narciso is driving a tuk tuk; he exits the car and appears to be drunk. This scene is taken directly from the original where Narciso is drunk and speaking to the lamp post.	Non-diegetic: dialogue Diegetic: tuk tuk; dialogue;	Evaristo

26'12		The scene changes to Carlos sitting outside on his patio reading. Celeste enters his apartment. She wants to be Juliette in his production of Romeo and Juliette.	Non-diegetic: whoosh auditory icon) Diegetic: knock on door; outdoor background sounds	Carlos and Celeste
29'15		As Rosa enters the scene, Narciso greets her and the film music begins. He is proposing to create a society to Rosa; she dismisses him and says that her sister Maria de Graça is coming.	Non-diegetic: film music Diegetic: dialogue	Rosa and Narciso
31'06		After the image of the sign of Evaristo's store, we see the "loja do ouro" and that is when the film music starts. As Narciso sneaks into Evaristo's store to leave some papers, Evaristo finds him. The sound of the film music sounds as if it is live and coming from the scene directly, but not as prominent. Evaristo makes a reference to the nineteenth century.	Non-diegetic: film music Diegetic: dialogue	Evaristo, Magrinho, and Alfredo
33'40		The scene transitions to the festival with music with a man looking for his daughter.	Non-diegetic: film music Diegetic: dialogue	Ensemble
34'51		The music overlaps from the previous scene to Evaristo's home as he is speaking with Celeste and Carlos about her being in the play. The film music sounds less prominent, which suggests that the music heard in the previous transition was diegetic.	Non-diegetic: film music (overlapping) Diegetic: dialogue	Evaristo, Celeste, and Carlos
46'44		As they are about to fight, the bell that you would hear at a boxing match is heard. The talking is similar to the cocktail party effect.	Non-diegetic: bell auditory icon (sound effect) Diegetic: dialogue	Evaristo and Narciso
46'57		As the fight begins, Celeste tries to go to her father but gets slapped by Amalia.	Non-diegetic: auditory Icon (sound effect) Diegetic: dialogue	Amalia and Celeste; Ensemble

47'02		As the fight continues, Narciso punches Evaristo in the face knocking him down.	Non-diegetic: auditory icon (sound effect); Diegetic: Dialogue	Narciso and Evaristo; Ensemble
47'06		As the fight continues, the film music starts, and everyone is fighting with each other. Sounds are layered; more than one thing happening at a time.	Non-diegetic: film music; auditory icon (sound effect) Diegetic: dialogue	Ensemble
52'08-55'04		Amalia is trying to get out of bed, and Susana's voice can be heard letting someone in. As Susana lets Carlos in, she invites him to sit down and asks how she is after the fight. Amalia gets out of bed, and when she sees Carlos, she tells him to leave. As she gets upset, she loses her voice. Afterward, Carlos says "O merde." The scene transitions (the bell) that was heard before immediately interrupts the film music.	Non-Diegetic: film music; bell (sound effect) Diegetic: dialogue	Susana, Amalia, and Carlos
55'07-57'14		Narciso driving his tuk tuk to the house. Rosa hears Narciso's car and sits down. Narciso needs to speak with Rufino in private, and Rosa goes to the next room to listen to their conversation; the character of the film music changes. After Narciso leaves, Rosa goes after him to find him holding roses; she dismisses him and then the whoosh auditory icon is heard as a transition to the next scene.	Non-diegetic: film music; whoosh auditory icon (sound effect) Diegetic: car; dialogue; television;	Narciso, Rufino, and Rosa
1'03'53		The neighbor's father catches Joca and knows that Joca and his daughter have been having sex, and he punches Joca in the face. The sound of the crash after he punches Joca can be heard and startles all the characters	Non-diegetic: punch (sound effect)	Joca and Neighbor's father
1'03'56		The film music starts after the sound of the crash after Joca is punched.	Non-diegetic: film music; ambulance sound; dog barking	N/A

1'04'17- 1'06'40		The scene transitions to the gold store. In this scene the crash refers to the gold store being broken into; Inspector Machado arrives on the scene and is interviewing the suspects. When he finds about Amalia, the inspector goes to find her.	Non-diegetic: whoosh (auditory icon) Diegetic: background sounds	Evaristo, Magrinho, and Alfredo
1'07'20- 1'11'41		As Susana says the word “police,” the film music begins with the focus on the grandfather. The Inspector asks Amalia for an autograph.	Non-diegetic: film music	Susana, Heitor, Amalia, and Inspector Machado
1'11'41- 1'13'16		Magrinho is providing explanations in Spanish about the different food products in Evaristo's store. Evaristo comments on how much better his Spanish is than his French. Music stops when Inspector Machado enters, and we hear dialogue and the background sounds coming from outside.	Non-diegetic: film music; sound effect Diegetic: dialogue	Magrinho, client, Alfredo, and Evaristo
1'13'17		Alfredo leads the Inspector to the crime thinking that Carlos was the one who did it.	Non-diegetic: film music	Ensemble
1'13'32		Alfredo leads the Inspector to Carlos's room, and he inspects it and finds that Carlos has taken his things.	Non-diegetic: sound effect (auditory icon), film music Diegetic: dialogue	Alfredo and Inspector Machado
1'14'34		As Alfredo and Inspector Machado exit the apartment building, background sounds can be heard as Inspector Machado speaks, the film music begins.	Non-diegetic: film music Diegetic: background sounds	Ensemble
1'15'23		Susana is wishing her grandfather goodbye and her sister. As she says she has to go, the film music begins. As Susana sneaks out of her apartment, Evaristo and his daughter are prepared for a trip. Evaristo gives the keys to Magrinho.	Non-diegetic: film music Diegetic: dialogue	Amalia, Susana, and Heitor
1'16'57		The character of the film music changes, and Amalia makes a phone call to Inspector Machado.	Non-diegetic: film music	Amalia

1'18'03		Rosa is seen cooking in the kitchen, and Evaristo approaches her.	Non-diegetic: sound effect Diegetic: dialogue	Ensemble
1'21'52		The transition occurs with a sound effect and the squeaking of the exercise bike can be heard.	Non-diegetic: sound effect; Diegetic: bike; background sounds	Rufino
1'23'12		Narciso asks Maria de Graça if she remembers him, and she says she thinks he's Rufino.	Non-diegetic: film music	Maria de Graça, Narciso, and children
1'24'05		The sound effect changes the scene again. Rosa is seen in the kitchen cooking something and the film music begins. Narciso enters the room to tell her a surprise.	Non-diegetic: film music; sound effect	Rosa and Narciso
1'24'36		The scene changes again with the sound effect. Rufino is seen walking down the street to Rosa's home to see Maria de Graça, and he appears nervous. Maria de Graça finds him and gives him a big hug after not having seen each other for fifteen years; he asks if she received his letters.	Non-diegetic: film music Diegetic: background sounds	Rufino and Maria de Graça
1'26'37		After they hear the sound of the tuk tuk with Rosa in the car, Maria de Graça runs out of the house and accidentally closes the door on Rufino's face. The film music continues from the last scene; after Maria de Graça and Rosa hug, the film music stops.	Non-diegetic: film music (overlapping); sound effect	Maria de Graça and Rufino
1'29'35		The film music begins as Evaristo, Amalia, and Alfredo are talking about the situation with Carlos Bonito and Susana.	Non-diegetic: film music	Evaristo, Amalia, and Alfredo
1'30'22		Susana is yelling Amalia's name outside. Carlos is with her, and after they reunite, the film music begins. Carlos told Amalia that he and his sister have been talking and that he would like to marry her.	Non-diegetic: film music Diegetic: dialogue	Rosa and Amalia; Carlos and Alfredo



1'32'22		After Evaristo makes a reference to Shakespeare, there is the sound of the bell.	Non-diegetic: bell (sound effect)	Evaristo, Amalia, Susana, Alfredo, and Carlos
1'32'50		After Evaristo talks to the photo of his dead wife about his life and says that he won't be late, he kisses the photo and the film music starts. As Evaristo leaves his house, the music becomes mysterious and the camera leads to the grandfather standing on his patio.	Non-diegetic: film music Diegetic: dialogue	Evaristo
1'33'17- 1'33'58		Heitor receives a phone call on his cell phone and is providing instructions to prepare everything. This implies that he had a part in the heist.	Non-diegetic: film music; transition sound effect Diegetic: cell phone	Heitor
1'34'31		As they are watching the play, Evaristo asks Magrinho about the keys and that is when the film music begins.	Non-diegetic: film music	Evaristo and Magrinho
1'34'55		There is a sound effect that transitions to the next scene with the engine of a vehicle that can be heard layered with film music. As the heist is happening, the scene also returns to the theater; the bandits leave a stick of dynamite and it is unknown what happens afterward.	Non-diegetic: whoosh sound effect; film music Diegetic: vehicle; dialogue	Ensemble
1'38'55- 1'40'24		Transition to the next scene at Joca's, where Joca is wearing clothes from India and he's singing about getting married. The next shot shows the two getting married in a traditional Indian ceremony in front of the entire community. The music played by the DJs interrupts the film music and the cast perform a Bollywood number.	Non-diegetic: thunder (sound effect) Diegetic: dialogue	Ensemble

5.6.3.3 Meta-Diegetic

There are no examples of meta-diegetic sound in this film.

5.6.3.4 Oneiric

The following is a chart of an oneiric moment in *O Pátio das Cantigas* (2015). This dream-like moment provides an intimate view of Narciso’s desire for Rosa from his perspective.

<i>O Pátio das Cantigas</i> (2015): Oneiric Sound				
Time	Screencap	Scene Description	FSAF	Character
50’23		Rosa is seen on a bed and the character of the film music changes to something more sensual. Evaristo is serving breakfast to Rosa in bed in his boxers. This is a dream that Narciso has about Rosa. As he's waking up from the dream, the film music slows down and he's seen kissing a pillow in reality.	Oneiric: Narciso’s dream Non-diegetic: film music Diegetic: dialogue;	Rosa and Narciso
51’10		The action of Narciso kissing the pillow serves as the transition between the dream and reality; the sound of birds can be heard.	Non-diegetic: birds (background sounds)	Narciso

5.6.4. Semantic Applied

The following section will discuss sound masking, interior sounds, anticipation, overlapping, split-second and mickey mousing in the remake of *O Pátio das Cantigas*.

5.6.4.1 Sound Masking






There are no examples of sound masking in this film.

5.6.4.2 Interior Sounds

There are no examples of interior sounds in this film.

5.6.4.3 Anticipation

The following chart shows when anticipation was used in *O Pátio das Cantigas* (2015). The examples illustrate that anticipation was used with non-diegetic elements such as film music and sound effects, along with diegetic elements such as dialogue and naturally occurring sounds happening in the scene.

<i>O Pátio das Cantigas (2015): Anticipation</i>				
Time	Screencap	Scene Description	FSAF	Character
10'09		As Rosa enters her room and sees the package, opera music can be heard.	Non-diegetic: film music (anticipation)	Rosa
17'42		As Evaristo enters the apartment building, the character of the film music changes to something more mysterious. From the outside, Carlos throws a pebble at Celeste's window as a warning that her father is coming inside. After he throws the second pebble, there is a crash and a cat meows. The final pebble that Carlos throws breaks the window and Evaristo comes to see what happened. As Evaristo enters the room, Magrinho is hiding under her bed.	Non-diegetic: film music Diegetic: footsteps (anticipation)	Evaristo, Carlos, Celeste, Joca, and Magrinho
20'05		As Evaristo enters his room, there is the sound of the clock and he looks at his deceased wife's photo.	Non-diegetic: clock Diegetic: dialogue (anticipation)	Evaristo
31'04		The sound of the bell is heard and then we transition to Evaristo's gourmet grocery store.	Non-diegetic: bell (sound effect; anticipation)	N/A
52'30		In the previous scene, Evaristo is speaking with his daughter about Rosa and hopes to get her blessing about his intentions. Celeste gets upset and leaves the table and sound of a knock on the door can be heard that anticipates the next scene.	Diegetic: knock on door (anticipation)	Evaristo and Celeste

5.6.4.4 Overlapping

This is a chart of overlapping sound elements in the remake of *O Pátio das Cantigas*. Overlapping allows for smoother transitions between scenes and between the different characters in the film. The examples listed in the chart demonstrate that there are multiple layers of sound being produced at the same time, resulting in more sound complexity than in the original.

<i>O Pátio das Cantigas (2015): Overlapping</i>				
Time	Screenshot	Scene Description	FSAF	Character
8'39		As the scene goes back to Evaristo, the film music overlaps with the following scene. There is the added layer of sound with the television.	Non-diegetic: film music (overlapping) Diegetic: dialogue; television	Evaristo and Celeste
13'02-14'30		The bell serves as a transition to the following scene with Rufino speaking with tourists in Spanish. The music is also heard in the background, though it is unclear whether it is diegetic or non-diegetic film music.	Non-diegetic: bell (overlapping; sound effect); film music Diegetic: dialogue	Rufino
34'51		The film music overlaps from the previous scene to Evaristo's home as he is speaking with Celeste and Carlos about her being in the play.	Non-diegetic: film music (overlapping) Diegetic: dialogue	Evaristo, Celeste, and Carlos

5.6.4.5 Split-second

There are no examples of the split-second technique in this film.

5.6.4.6 Mickey-mousing

There are no examples of the mickey mousing technique in this film.

5.6.4.7 Leitmotif

Like the original, there are no examples of leitmotif in this film.

Chapter 6.

Conclusion

Throughout the course of the study, the FSAF was useful in being able to understand the number of film techniques were used between the originals and film remakes in *A Canção de Lisboa*, *O Leão da Estrela*, and *O Pátio das Cantigas*. The film sound design of the originals was not complex and were used as a means of creating an ambiance and highlighting important moments in the narrative. In comparison, the film remakes revealed how advancements in technology played a role in creating soundscapes that are almost lifelike and real to the audience member, as if they were active participants in the narrative.

The FSAF provided insight to Portuguese communities in the past and present – the popularity of the films chosen for the case study was because audiences at that time were able to relate to them during the Salazar regime. The originals serve as historical artefacts as it provides insight to how Portuguese was spoken at the time, how composers wrote for film, and a vocabulary of different sounds that one could encounter in everyday life at that time. The film remakes provide insight to how society developed since the original films and how elements of the narrative were adapted so that it would be more relatable to current audiences.

The FSAF provides insight into not only how we experience cinema on a more technical level but also how stories are told in meaningful ways. While not all elements of the FSAF were present in all the films selected as case studies, it allowed us to not only see the development between the originals and remakes but also when and how often a particular technique is used throughout each of the films. The way this type of analysis is applied helps us understand how sound is used to convey, communicate, and symbolize parts of our culture, something that remained consistent between both originals and remakes. The following subchapters addresses the research questions presented in Chapter 1 along with suggestions for future study.

6.1. Research Questions

This chapter will address research questions about the Film Sound Analysis Framework in the use of comparative analysis of originals and remakes.

6.1.1. Why were these films chosen to be remade?

The reason why the films discussed in the case study were remade was because *A Canção de Lisboa*, *O Leão da Estrela*, and *O Pátio das Cantigas* are considered film masterpieces in Portuguese cinema. Arthur Duarte suggests, “This is not pure art, this is an art industry. Cinema, to see, has its-- But an art that lives off so much machine can never be pure art. Pure art is paint on a white canvas, with four brushes and three tubes of paint it makes a work of art. Who says that is a guy who takes a paper like this striped and with a pencil makes a thunderous song, a Beethoven or a Wagner, etc.? These are the great artists. Not us, we are artisans, let's call it that”⁵ While this is Duarte’s point of view in reference to the films that he has directed, the remakes of these three films are a response to the success of the originals.

6.1.2. How were the original films adapted for contemporary audiences?

The Film Sound Analysis Framework (FSAF) plays an important role in understanding and interpreting the different sound dimensions in the originals and film remakes of *A Canção da Lisboa* (1933/2016), *O Leão da Estrela* (1947/2015), and *O Pátio das Cantigas* (1942/2015). The film remakes are adapted to a different generation of audiences, filtered through the lens of the directors. Through this filter, the original films, and their sound elements (as I have shown through the FSAF), were adapted in a way that the film director thought would be appropriate in the retelling of these narratives so that way they could be more relatable to contemporary audiences.

6.1.3. How did this affect the use of sound?

The original films and their respective remakes selected as case studies in this dissertation illustrate not only how much technology has evolved since the films were originally made but also the increasing number of sound layers present in the remakes. The original film directors used not only dialogue and references to culture that were prominent in the 1930s and

⁵ Isto não é uma arte pura, isto é uma indústria artística. O cinema, a ver, tem a sua-- Mas uma arte que vive de tanta máquina nunca pode ser uma arte pura. Arte pura é tinta numa tela branca, com quatro pincéis e três bisnagas de tinta faz uma obra de arte. Quem diz isso é um tipo que pega um papel assim às riscas e com um lápis faz uma música estrondosa, um Beethoven ou um Wagner, etc.? Esses é que são os grandes artistas. Nós não, nós somos uns artesãos, chamemos assim.

1940s, but also film music to communicate a character's emotions, mood, and leitmotifs symbolic of the character, whether they were present or not present in the scene. The directors of the remakes adapted these existing narratives so that audiences in twenty-first century would be able to better relate to them, highlighting cultural trends, expressions, and technology available in producing these films in this way.

The FSAF reveals that technology plays a role in understanding films. The technologies available to the directors of the original films were limited in comparison to what is available today. Despite these limitations, the technological resources available allowed them to use sound in a more expressive way as there were not many sound layers occurring simultaneously that detracted from the dialogue and interactions between the characters. Film directors were able to successfully use the technological tools that were available to them at that time in a meaningful way that allowed audience members connect with the characters on a personal level through humor by incorporating subtle references to the Salazar regime into the narrative. An understanding of both the film sound framework and the historical context informs our modern understanding of past communities through these original films.

There FSAF is useful in understanding how film music was used in the original of *O Leão da Estrela*. The Commandante is one of the first characters introduced in the film and is associated with high social class and wealth. As mentioned in previous chapters, there was a leitmotif associated with his character, and when this leitmotif is heard, the audience is able to anticipate his involvement whether he is in the scene or not. In addition to the film music used in this film, there were multiple objects that were symbolic of wealth. For instance, Juju was instructed to borrow the Commandante's travel suitcase, which was decorated with stickers of the different places that he had travelled to. She also had access to his lavish apartment to feed his pet bird. These symbols of his wealth and social position recur throughout the film.

The original films and their respective remakes selected as case studies in this dissertation illustrate not only how much technology has evolved since the films were originally made but also the increasing number of sound layers present in the remakes. The original film directors used not only dialogue and references to culture that were prominent in the 1930s and 1940s, but also film music to communicate a character's emotions, mood, and leitmotifs symbolic of the character, whether they were present or not present in the scene. The directors of the remakes adapted these existing narratives so that audiences in twenty-first century would be

able to better relate to them, highlighting cultural trends, expressions, and technology available in producing these films in this way.

6.1.4. How are these films reflective of cultural norms?

The FSAF provides viewers a more direct way to understand and interpret film narratives in both a quantitative and qualitative way. Prior to the invention of talkies, audience members were able to use their imaginations more freely in terms of how they interpreted silent films through the exaggerated facial expressions and physical movements of the actors. In addition, this allowed audience members to imagine the soundscape that they were watching. For example, if a car was seen in a line of traffic and the person driving was pressing the vehicle horn with an agitated look on his face, the audience would have to imagine what the vehicle horn would sound like, but also what the character was feeling at that moment. The presence of sound in film has made it so that audience members directly receive additional information about the characters and objects that they see in the narrative, and the viewer no longer has to imagine the sound of a vehicle horn.

When using the FSAF to analyze the remake of *A Canção de Lisboa*, the themes and narratives from the original were adapted so that they would be better understood and relevant to audiences today. Vasco is depicted as a playboy who enjoys smoking marijuana and engaging in sexual activities with his classmates. These additions to the narrative by the director suggest that audiences would better relate to the protagonist in this way. In addition, the aunts played a more prominent role in the remake than in the original and were instead portrayed as a lesbian couple. These changes illustrate the acceptance of LGBT characters in Portuguese cinema and can also be interpreted as a means of adapting original characters so that they would be more relatable to a wider audience today. While the FSAF reveals a more sophisticated and complicated soundscape, the liberties and adaptations in the remake show exaggerated versions and elaborations of the original characters that it almost made it look like the film directors were trying too hard to fit these pre-existing characters to a culture that has since evolved.

6.1.5. What cultural impact did the original and their respective remakes have on Portuguese culture?

The FSAF also illustrates how movie themes change and develop over time via analysis of the films' remakes. The remake of *O Pátio das Cantigas* conveys nationalistic ideologies differently than the original, suggesting that feelings of nationalism still lingered even after the end of Salazar's regime though these transformed over the intervening years. The most prominent example of this is after the outdoor fight in the neighborhood, described in the original film above. In the remake, to stop the fighting, Joca, who is inside his apartment, begins playing the Portuguese national anthem on the speakers from his home. At this moment in the film, all the characters are seen with their hands on their hearts, thus stopping the fight, until Joca remixes it to dance music. There are multiple ways to interpret this moment in the film remake that can suggest the film director's attempt to recreate past feelings of nationalism from the original with a modern twist or rather, nationalism as still a very prominent part of Portuguese culture and adapted it so that audiences today would be able to relate more to the narrative. These modern depictions of nationalism illustrate how, despite the long period of time since the Salazar regime, nationalism is still a prominent theme in the remake. Using the FSAF to interpret these moments provides valuable insight into how similar scenes from the originals were adapted in the remakes and how certain ideologies remained consistent throughout this time span.

During the Salazar regime, social immobility was considered a problem in Portugal, and many people were able to relate to the way the original *O Leão da Estrela* dealt with this theme in a humorous way. In addition, by tying this theme together with deception made it more humorous. Deception is another theme that is prominent throughout the film and is captured through music. In addition to Anastácio lying about his job and social status, his wife and daughters must play along with the charade. To convince the Baratas that they were wealthy, Anastácio asks Miguel to pretend that he is their chauffer and Rosa to pretend to be their maid when they are traveling to Porto to see the football match and to meet Eduardo's family. Film music was also used to convey awkward moments of deception when the audience believes that they will get caught in their lies, serving to amplify not only the suspense as to whether their deception would be revealed but also the humor of the scene.

The FSAF is useful to interpreting such themes as deception, love, and failure as they were depicted in both the original and remake of *A Canção de Lisboa*. The film music

highlighted Vasco's failures—including losing his apartment because he lied to his aunts that he was a doctor and being unable to admit his love for Alice early in the film and thus causing conflict between the two of them—throughout the film. Film music that occurs diegetically in the film allows characters like Vasco to communicate their emotions to the audience. Toward the end of the film, as Vasco begins to sing *fado* on stage, he was initially not well received by the audience in the film, but as he continues to share all the emotions he is experiencing at that moment, they eventually become drawn to his voice and his singing about his struggles and pain. The use of *fado* sung by the protagonist directly communicates his feelings at that moment in a meaningful way, allowing the audience to feel sympathy for him. Using film music as a narrative tool highlight not only the climax of the film but also being able to understand the emotions characters experience in a film through song. Music also creates a sense of community, and even though the main character is singing about his own personal struggles, the reason that people are drawn to his singing is because they were able to relate to them too. A sense of community can also be represented with all the characters singing in unison, as seen toward the end of the original film. After the wedding, all the characters are seen happily singing together as Vasco had passed his medical exam and married his love interest, Alice.

While the film remakes of *A Canção de Lisboa*, *O Leão da Estrela*, and *O Pátio das Cantigas* were not generally well received by film critics, they were successful at the box office, which can be attributed to what the original films represented and to why they are considered among the best films in Portuguese cinema. It is possible to argue that there is an overuse of sound in the remakes that distract from effective storytelling and limit audience imagination. While the sound design of the originals is not as complicated in comparison to the remakes, the storylines were more believable and audiences were able to relate to them in a personal way, which made them so popular when they were first released. Despite the effort to adapt these characters to their twenty-first-century avatar versions, this comparative analysis also illustrates the difficulties of adapting existing film narratives so that they can be relatable to a different generation of audiences and how modern depictions of some of the previously mentioned themes would realize themselves in the twenty-first century.

6.1.6. Does the application of the FSAF help us to understand the relationship between cultural conventions in the originals and the remakes?

The FSAF helps interpret and understand the changes between the originals and remakes of these films, demonstrating, for instance, how common themes and ideas remained consistent despite this large longitudinal span of time. Understanding these themes is important to reconstructing our modern understanding of Portugal's past. The FSAF highlights the subtle references to nationalism and the Salazar regime in the original version of *O Pátio das Cantigas*. There is a scene where the whole village is fighting with one another, during which the sounds of gunshots, yelling, and glass breaking are layered with film music for dramatic effect. During the fight, Narciso walks into a room full of children and begins loading each child onto the wagon. As he tells the children that they will not be harmed, the image gradually shows that the wagon is labeled "Salazar." The irony behind Narciso's comment that they won't be harmed and the label on the wagon illustrates the experiences of Portuguese communities during the Salazar regime and how the audience's ability to directly relate to these narratives contributed to the film's success and popularity in Portuguese cinema. The FSAF provides insight into the intensity of the neighborhood battle through its use of film music, diegetic sounds, and dialogue, but also the impact of Narciso and the children and the dialogue to our understanding of film sound frameworks.

By using the FSAF in the analysis of these six films, technological developments played a significant role in the telling of the remakes. As we progress into the twenty-first century, there is a large palette of technological resources that make it possible to produce any sort of effect, so much so that we see sound being produced in layers. While each film technique and sound effect had a particular purpose along with the film music produced and created for these films in the 21st-century versions, it made it so that we were always listening to something. There were certain things about the framework that have not changed since the originals that include how film music is used to emphasize emotion and feelings within a given scene or character.

The FSAF provides a basis for understanding and interpreting multiple layers of sound in a pragmatic way. It also provides the tools for detailing and analysing even the most complex layering and the role it has in the film narrative. Not all elements of the FSAF carry the same level of prominence or importance in a film, and the FSAF allows us to see the role each sound plays in any given moment in the film. While some sounds can be categorized as playing a major

or minor role in each scene, it is not only about being able to isolate the singular sounds and interpret what they are, but how they all function together at the same time in the story.

The originals of *A Canção de Lisboa*, *O Leão da Estrela*, and *O Pátio das Cantigas* are considered film masterpieces in Portuguese cinema. Arthur Duarte suggests, “This is not pure art, this is an art industry. Cinema, to see, has its-- But an art that lives off so much machine can never be pure art. Pure art is paint on a white canvas, with four brushes and three tubes of paint it makes a work of art. Who says that is a guy who takes a paper like this striped and with a pencil makes a thunderous song, a Beethoven or a Wagner, etc.? These are the great artists. Not us, we are artisans, let's call it that”⁶ While this is Duarte’s point of view in reference to the films that he has directed, the remakes of these three films are a response to the success of the originals.

6.2. *Future Study*

The FSAF provides a way of analyzing different sounds components in film and interpret its function. It can be used as a conceptual instrument as a means of critically analyzing the use of sound and music in film by bridging the distance between sound semantics, syntax and taxonomical or applied perspectives. This research illustrates that the FSAF allowed for systematical analysis by the observation of similar variables that led to the identification and assessment of patterns and trends, when using sound to convey meaning and foster emotions in the cinematic experience.

This research reveals how technology transformed its soul of the original film in the remakes that are reflected in the expansive number of sounds used in the remakes. While it was impossible to reproduce an identical version of the original in the remake, the ever-changing cultural landscape indirectly transformed the soul of the film as screenwriters, directors, and producers wanted to make the narratives more relatable to current audiences. Using the FSAF further highlighted these cultural differences between Portuguese communities past and present. It would be interesting to develop future research using this similar method in understanding

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sound in other film genres, the function of sound through a series of remakes and perhaps in how sound is interpreted and perceived in films from different countries.

Throughout what has been discovered, the FSAF is a method of analysis that allows us to identify music and sound using grammar and syntax. This could open doors for future research in the field of film sound studies, cultural studies, and cinema. Possible directions can lead to research that involves understanding the structure and conditions of which filmmakers today face when adapting popular films from the past along with examining the cultural changes that occur in film remakes through the lens of the film director. The FSAF can assess how these technological changes help develop our understanding of sound from past and present communities. This framework is also useful in being able to interpret how film directors use sound as a way of connecting to original films and used by film sound practitioners as part of a systematic creative approach to sound design and music used for film.

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