

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Peccatum Angelicum

Escena 2: Night City

Miguel Eduardo Sivizaca Flores

Artes Musicales

Trabajo de fin de carrera presentado como requisito
para la obtención del título de

Licenciado en Artes Musicales, itinerario en Composición para Medios
Contemporáneos.

Quito, 13 de Diciembre de 2022

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

**Escena 1: Peccatum Angelicum
Escena 2: Night City**

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Quito, 13 de Diciembre de 2022

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RESUMEN

Querido lector, este trabajo es un reflejo de lo aprendido a lo largo de cuatro años de carrera universitaria, esta conformado por la composición musical de dos cortometrajes denominados “Peccatum Angelicum” y “Night City” obtenidos de la página web “TheCueTube”. Este trabajo final busca la exploración y explotación de las habilidades musicales aprendidas en la carrera. Por medio de la guía de un director se intentará hacer el trabajo lo más posible a la realidad, donde el producto final puede entonar la relación entre la imagen y el sonido, entre el cine y la música con el apoyo fundamental del director quien propuso las ideas y se las reprodujo en el producto final.

Palabras clave: Composición Musical, Medios Contemporáneos, Film Scoring, Música Popular, Música Académica, Director, Cortometraje, Compositor.

ABSTRACT

Dear reader, this work is a reflection of what has been learned throughout four years of university studies, it is made up of the musical composition of two shorts films called “Peccatum Angelicum” and “Night City” obtained from the website “TheCueTube”. This final work seeks the exploration and exploitation of the musical skills learned in the degree. Through the guidance of a director, an attempt will be made to make the work as realistic as possible where the final product can be tone the relationship between image and sound, between cinema and music with the fundamental support of the director who proposed the ideas and reproduced them in the final product.

Keywords: Musical Composition, Contemporary Media, Film Scoring, Popular Music, Academic Music, Director, Short Film, Composer.

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INTRODUCCIÓN

En 1908 se crea la primer banda sonora y esto crea todo un nuevo paisaje al mundo de la música, crea nuevas oportunidades y amplifica el sentir del tan conocido arte llamado “Cine”. La música por un lado también empieza a tener otro color o mas bien generar otros colores en la imagen que puedes llegar a ver, enfatizando emociones y sensaciones. Con el tiempo las bandas sonoras han ido evolucionando hasta crear o mas bien formar el concepto de Film Scoring.

Este trabajo final en donde con mucho esfuerzo se logró trabajar en dos cortometrajes completamente mudos, es decir en silencio. Se compuso dos piezas musicales para cada uno de los cortometrajes y estas piezas se integraron a cada cortometraje para de esa manera reforzar la intención de la imagen. Como compositor me encontré con la dificultad que al ser cortometrajes en silencio se tuvo que generar un contexto con la música y la imagen, es decir, llevar a cabo esta fusión donde el cortometraje sin música es un elemento y la música sin imagen de igual forma, pero unidas crea y genera una riqueza de identidad que acompaña cada sentir.

Este trabajo pretender reflejar de igual forma el traspaso de toda una etapa a lo largo de la vida de un estudiante universitario, en contexto a la realidad. Al enfrentar una pandemia todo el pensamiento evolucionó y nos enseñó la importancia de la curiosidad. La música para el materia cinematográfico fue generado a partir de los conocimientos adquiridos a través de cada semestre, una recolección de habilidades y una amplificación al espectro mental del desarrollo “Audiovisual”, teniendo un director que quiere trasmitir un sentimiento o una idea, nosotros como compositores podemos llegar a hacer que dicho sentimiento sea mucho más claro y preciso, o enfatizar a la idea volviéndola música.

Proyecto N°1 – Peccatum Angelicum

Plugin for Channel.	Instrumento	Características	Comentario
Xpand!2	Strings – Harp	Fx1 = -8.7dB Fx2 = +1.1dB Hall and Chorus: ON Hall: Size: 6.3s – Shape: 52% Chorus: Rate: 2.25s – Depth: 42%	El level del plugin se encuentra en: -13.4dB
Xpand!2	Brass + Woodwind - 3 Trumpets Sustain+	Fx1 = -17.1dB Fx2 = -4.7dB Hall and Chorus: ON Hall: 10.8s – Shape: 50% Chorus: Rate: 1s – Depth: 50%	El level del plugin se encuentra : -20.4dB
Xpand!2	Brass + Woodwind – Clarinet Soft Clarinet.	Clarinet Fx1 = -14.8dB Fx2 = -4.7dB S. Clarinet Fx1 = -22.8dB Fx2 = -6.0dB Hall and Chorus: ON Hall: Size: 8.6s – Depth: 57% Chorus: Rate: 2.11s – Depth: 62%	El level del plugin se encuentra: -16.3dB
Xpand!2	E. Pianos – Fm Bell Piano 2+ Ambience + FX – Vogon Alarm Clock Ac. Piano – Formant Control Piano	Fm Bell Piano 2+ Fx1 = -8.7dB Fx2 = +1.2dB Hall and Chorus: ON Hall: Size = 6.3s – Shape: 52% Chorus: Rate: 2.18s – Depth: 42%	El level del plugin se encuentra en: +3.8dB
Xpand!2	Vocals – Female AaH Choir+ Vocals – Male Ooh Choir Pads+ Vocals – Choir 1 to Choir 2 xFade	F.A.C = Fx1 : -19.9dB Fx2 : -10.4dB MOCP = Fx1 : -17.7dB Fx2 : -31.6 C1C2 = Fx 1 y Fx2 = Off Hall and Chorus: ON Hall: Size = 5.9s - Shape = 52%	El level del plugins se encuentra en: -12.6dB

		Chorus: Rate: 3.03Hz Depth: 50%	
Xpand2!	Brass + Woodwind – Flute Flute	Flute 1 = Fx1 = -21.5dB Fx2 = -8.1dB Hall and Chorus: ON Hall: Size = 10.8s – Shape: 50% Chorus: Rate 1s – Depth 50%	El level del Plugin se encuentra en: -17.9dB
Xpand2!	Brass + Woodwing – Trombone Bassoon	Fx 1 = Off Fx 2 = Off Hall and Chorus = Off	El level del Plugin se encuentra en: -16.0dB
Xpand2!	Strings – Bigger Legato Strings+ Big Hard Strings+ Tremolo Strings+	BLS Fx1= -15.5dB Fx2= -2.6dB BHS Fx1= -12.2dB Fx2= -22.0dB TS FX1= Off Fx2= Off Hall and Chorus: ON Hall: Size = 5.9s – Shape: 52% Chorus: Rate = 3.03Hz Depth= 50%	El level del Plugin se encuentra en: -7.8dB
Xpand2!	Synth Basses – Riptide Super Fuzz	R.- Fx1= -15.5dB Fx2= -2.6dB SF Fx1= -12.2dB Fx2= -22.0dB Hall and Chorus: ON Hall: Size = 8.6 – Shape: 55% Chorus: Rate=1.93s Depth=66%	El Level del Plugin se encuentra en: -29.8dB
Xpand2!	Brass + Woodwinds – Flute Oboe English Horn	F. Fx1 = -15.5dB Fx2 = -2.6dB Hall and Chorus: ON Hall: Size = 5.9s – Shape= 52% Chorus: Rate= 3.03Hz Depth= 50%	El level del Plugin se encuentra en: -12.1dB
Kontakt	Kontakt Factory Library – Seq. Fm Melodies	Hp: ON Solo: ON All rest Default	El level del Plugin se encuentra en: -36.4dB

BBC Symphony Orchestra	Strings - Basses	Reverb = 36% Dynamics = 62% Expressions = 87%	El vol del plugins se encuentra en: 74%
BBC Symphony Orchestra	Brass Bass – Trombones a2	Reverb = 0% Dynamics = 96% Expressions = 100%	El vol del Plugin se encuentra en: 22%
Xpand2!	Synth Basses – Tek Bass Basses – Double Bass x2	Hall and Chorus: ON Hall=Default Chorus=Default	El level del Plugin se encuentra en: -15.7
Xpand2!	Pad Layers – Expectation Soft Leads - Ducky	All Default Hall and Chorus: OFF	El level del Plugin se encuentra en: -4.5dB
Kinetic Treats	Electric Train Set Record Player Music Box Xylo Polyphones	All Default	El level del plugins se encuentra en: -3.7dB (E.T.S) -19.7dB (R.P.M.B) -19.9dB (X.P)
BBC Symphony Orchestra	Strings - Violins 2 Strings - Violas	Reverb: 32% Dynamics: 63% Expression: 89%	El vol del Plugins se encuentra en: 12%

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

B ♩ = 117

E♭ Flute

Flute 1 and 2

Oboe

English Horn

Clarinet in B♭

Clarinet in B♭

Clarinet in B♭

Bassoon

Bassoon

Trumpet in B♭ 1

Trumpet in B♭ 2

Trombone

Tuba

Harp

Piano

Choir

Synth Voice

Synth Bass

Synth Bass

Terror Synth (Digitalplugin)

Tape Sampler Keyboard [Choir]

Tape Sampler Keyboard [Strings]

Violin 1

Violin 2

Viola

16

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

Cl.

Bsn.

Bsn.

Tpt.

Tpt.

Tbn.

Tba.

Hp.

Pno.

Choir

Syn. Voice

S. Bass

S. Bass

T.S(D.P.)

Tape Smp. Chr

Tape Smp. Str

Vln. 1

Vln. 2

Vla.

26

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

Bsn.

Bsn.

Tpt.

Tpt.

Tbn.

Tba.

Hpt.

Pno.

Choir

Syn. Voice

S. Bass

S. Bass

T.S(D.P.)

Tape Smp. Chr.

Tape Smp. Str.

Vln. 1

Vln. 2

Vla.

4

39

Fl.

Ob.

Eng. Hrn.

Cl.

Cl.

Cl.

Bsn.

Bsn.

Tpt.

Tpt.

Tbn.

Tba.

Hp.

Pno.

Choir

Syn. Voice

S. Bass

S. Bass

T.S(D.P.)

Tape Smp. Chr

Tape Smp. Str

Vln. 1

Vln. 2

Vla.

52

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

Cl.

Bsn.

Bsn.

Tpt.

Tpt.

Tbn.

Tba.

Hp.

Pno.

Choir

Syn. Voice

S. Bass

S. Bass

T.S(D.P.)

Tape Samp. Chr

Tape Samp. Str

Vln. 1

Vln. 2

Vla.

63

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

Bsn.

Bsn.

Tpt.

Tpt.

Tbn.

Tba.

Hp.

Pno.

Choir

Syn. Voice

S. Bass

S. Bass

T.S(D.P.)

Tape Samp. Chr

Tape Samp. Str

Vln. 1

Vln. 2

Vla.

69

Eb Fl.

Fl.

Ob.

Eng. Hn.

Cl.

Cl.

Cl.

Bsn.

Bsn.

Tpt.

Tpt.

Tbn.

Tba.

Hp.

Pno.

Choir

Syn. Voice

S. Bass

S. Bass

T.S(D.P.)

Tape Samp. Chr

Tape Samp. Str

Vln. 1

Vln. 2

Vla.

E♭ Flute

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

♩ = 117

5

10

2

16

3 2 3 2 2 2

27

2 2 2 2

38

7

52

5 24

Flute 1 and 2

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

The musical score consists of six staves of music for Flute 1 and 2. The first staff begins with a tempo of $\text{♩} = 117$. The second staff starts at measure 11. The third staff starts at measure 16. The fourth staff starts at measure 24. The fifth staff starts at measure 31. The sixth staff starts at measure 44. The score includes various dynamics (e.g., f , p , mf , ff , ff) and time signature changes (e.g., $2/4$, $3/4$, $4/4$, $5/4$, $3/2$, $2/2$). Measures 5, 2, 4, and 5 are circled above the staff.

2

Flute 1 and 2

Musical score for Flute 1 and 2, page 21. The score consists of four staves of music. The first three staves are in common time (indicated by '4') and the fourth staff ends with a measure ending in common time. The key signature is one flat. Measure 52 starts with a half note followed by eighth notes. Measure 53 shows a series of eighth notes with various slurs and grace notes. Measure 54 begins with a half note. Measure 55 contains a single eighth note. Measures 56 and 57 show eighth-note patterns with slurs. Measure 58 starts with a half note. Measures 59 and 60 show eighth-note patterns with slurs. Measure 61 starts with a half note. Measures 62 and 63 show eighth-note patterns with slurs. Measure 64 starts with a half note. Measures 65 and 66 show eighth-note patterns with slurs. Measure 67 starts with a half note. Measures 68 and 69 show eighth-note patterns with slurs. The fourth staff begins with a half note, followed by a measure ending in common time, indicated by a '9' above the staff.

Oboe

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

117

5 3 2

16 3

24

31 2 4 13

52 4 23

English Horn

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

The musical score consists of six staves of music for English Horn. The first staff begins with a dynamic of $\text{d} = 117$. The second staff starts at measure 11. The third staff starts at measure 16. The fourth staff starts at measure 27. The fifth staff starts at measure 36. The sixth staff starts at measure 52. The score includes various time signatures such as $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, and $\frac{6}{4}$. Measures 4, 2, 3, 2, 13, 5, and 24 are labeled above the staff.

Clarinet in B♭

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

11

5

16

21

26

33

39

52

20

Clarinet in B♭

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

1 = 117

5

11

16

21

26

34

39

52

5

24

Clarinet in B♭

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

117

5

11

16

21

26

2

33

39

9

52

5

24

Bassoon

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

117

5

3 2 3

3 2 3

2 2 4

5 10

Bassoon

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

117

5 10 15 20 25

16 3 2 3

27 2 2 4

38 10

52

57 23

Trumpet in B♭ 1

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

117

5

3 2

16

22

28

36

40

8

52

5

24

Trumpet in B♭ 2

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

117

5 3 2

16

21

25

31

39

9

52

5

24

Trombone

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

117

16 3 2 3 3

30 2 4 3

41

46

52

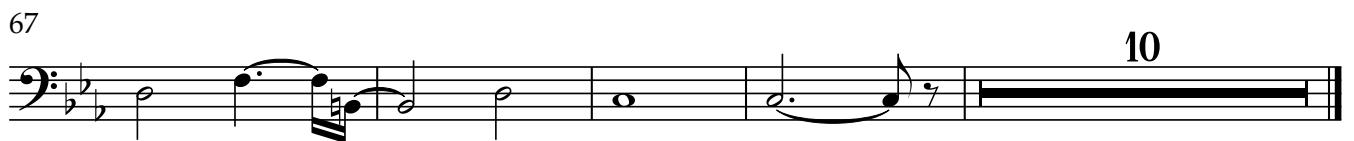
58

62

V.S.

2

Trombone



Tuba

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

117

117

5 2 3 2

16 3 2 3 3

30 2 4 13

52 5

61 4

68 10

Harp

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

1

f

9

12

16

20

V.S.

2

Harp

Musical score for Harp, page 2, measures 25-28. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes frequently between measures. Measure 25 starts with a half note followed by a dotted half note. Measure 26 begins with a quarter note. Measure 27 features a melodic line with eighth-note pairs. Measure 28 concludes with a long sustained note.

Musical score for Harp, page 2, measures 31-34. The score consists of two staves. The top staff shows a sustained note followed by a rest. Measure 32 begins with a quarter note. Measures 33 and 34 both feature sustained notes. Measure 33 is labeled '4' above the staff, and measure 34 is labeled '13' above the staff.

Musical score for Harp, page 2, measures 52-55. The score consists of two staves. Both staves show sustained notes across the measures. Measure 52 is labeled '5' above the staff. Measure 53 is labeled '24' above the staff. Measure 54 is labeled '5' above the staff. Measure 55 is labeled '24' above the staff.

Piano

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

117

16

30

38

43

2

Piano



Choir

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

11

16

22

V.S.

2

Choir

27

28

34

38

39

44

45

52

53

Choir

3

Musical score for Choir, measures 59-60. The score consists of two staves: Treble and Bass. Both staves begin with a long black bar. Measure 59 ends with a short black bar. Measure 60 begins with a short black bar, followed by a measure of eighth notes: B, A, G, F#.

Musical score for Choir, measures 68-69. The score consists of two staves: Treble and Bass. Measure 68 begins with a measure of eighth notes: D, C, B, A. Measure 69 begins with a measure of eighth notes: E, D, C, B. Measures 68 and 69 end with a short black bar.

Synth Voice

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

5

11

16

22

27

34

39

45

2

Synth Voice



Synth Bass

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

117

5 2 3 2

16 3 2 3 3

30 2 4

42

52 22

Synth Bass

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

Bass clef, **2/4 time**, **Key signature: B-flat major (two flats)**

Tempo: =117

16 3 2

25

31

36 12

52 5 24

Terror Synth (Digitalplugin)

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

117

5 2
3 2

16

3 2 3 3

30

2 4 2 4

42

— — — — —

47

— — — — —

2

Terror Synth (Digitalplugin)

A musical score for a digital plugin named "Terror Synth". The score consists of four staves of music, each with a treble clef and a bass clef, and a key signature of two flats. The music is in common time.

- Measure 52:** The treble staff has eighth-note pairs connected by slurs. The bass staff has sustained notes with dots below them. A long horizontal brace spans both staves.
- Measure 58:** The treble staff has eighth-note pairs connected by slurs. The bass staff has sustained notes with dots below them. A long horizontal brace spans both staves.
- Measure 63:** The treble staff has eighth-note pairs connected by slurs. The bass staff has sustained notes with dots below them. A long horizontal brace spans both staves.
- Measure 67:** The treble staff has eighth-note pairs connected by slurs. The bass staff has eighth-note pairs connected by slurs. Measures 68 and 69 are indicated by a double bar line with repeat dots and the number "10" above it.

Tape Sampler Keyboard [Choir]

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

117

16

30

41

46

2

Tape Sampler Keyboard [Choir]

52

A musical score for a tape sampler keyboard choir. The score consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat). The treble staff has a continuous eighth-note line with various grace notes and slurs. The bass staff has a steady eighth-note pulse. The measure ends with a bar line and a key change to no sharps or flats.

58

A musical score for a tape sampler keyboard choir. The score consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat). The treble staff features eighth-note patterns with grace notes. The bass staff has eighth-note chords. The measure ends with a bar line.

62

A musical score for a tape sampler keyboard choir. The score consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat). The treble staff has a sustained note followed by eighth-note patterns. The bass staff has eighth-note chords. The measure ends with a bar line.

67

A musical score for a tape sampler keyboard choir. The score consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat). The treble staff has a sustained note followed by eighth-note patterns. The bass staff has eighth-note chords. The measure ends with a bar line and a repeat sign, followed by a section labeled '10'.

Tape Sampler Keyboard [Strings]

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

1

9

16

21

26

V.S.

2

Tape Sampler Keyboard [Strings]

31

Treble staff: Key signature of four flats, 4/4 time. Bass staff: Key signature of four flats, 4/4 time.

37

Treble staff: Key signature of four flats, 5/4 time. Bass staff: Key signature of four flats, 3/4 time.

43

Treble staff: Key signature of four flats, 4/4 time. Bass staff: Key signature of four flats, 4/4 time.

48

Treble staff: Key signature of four flats, 4/4 time. Bass staff: Key signature of four flats, 4/4 time.

52

Treble staff: Key signature of four flats, 4/4 time. Bass staff: Key signature of four flats, 4/4 time.

59

Treble staff: Key signature of four flats, 4/4 time. Bass staff: Key signature of four flats, 4/4 time.

Tape Sampler Keyboard [Strings]

3



Musical score for Tape Sampler Keyboard [Strings] at measure 68. The score continues with two staves: treble and bass. The treble staff shows a continuation of the eighth-note patterns from the previous measure. The bass staff has a key signature of one flat. Measure 68 concludes with a repeat sign and a double bar line, followed by a measure number 9 and a dynamic instruction "9".

Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Violin 1

Miguel Sivizaca

4

11

16

22

27

34

37

12

52

5

24

Violin 2 Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

Violin 2

5

3 2 3 3

30

36

52

12

24

Viola Proyecto de Tesis (Escena 1 - Peccatum Angelicum)

Miguel Sivizaca

♩=117

5

3 2

16 3 2 3 3

30 2 4

38 11

52

59 18

Proyecto N°2 – Night City

Plugin for Channel.	Instrumento	Características	Comentario
Logics Sound Library	Word – Voice = South African Voice Effects	Tone: Low= -3.5dB High= -5.0dB Ambience: 10p Reverb: 5.2p	Se aplasta el Keyswitches "Timo"
Logics Sound Library	Synthesizer – Bell = Harlequim	Timbre: "Sine" Ambience: -20.3dB Attack: 5.20ms Reverb: Off Release: 440ms Delay: -13.0dB	
Logics Sound Library	Synthesizer – Lead = Breathless Space	Transform Pad – "Full" Cute off = 100% Pan Trem = 2	
Logics Sound Library	Synthesizer – Bell = Dreamy Bells	Osc Mix: 74% WaveForm: Thin3 Cute Off: 28% Harmonics: 12s Release: 1000ms Delay: 24%	
Logics Sound Library	Syntheziser – Rhythmic = Animated Swirls	Transform Pad: "Minimal"	
Logics Sound Library	Syntheziser – Lead = Hip Hop Blocks	Timbre: 32% Zap: 0.01 Cute Off: 33% Reverb mix: 7% Reverb Size: 46 Release: 99.0ms	
Logics Sound Library	Syntheziser – Classics = Digital Colors	All Default	

Logics Sound Library	Synthesizer – Lead: Vox Box Lead	Transform Pad = "Filter Mod"	
Logics Sound Library	Synthesizer – Plucked: Wire Pluck	Waveform 1: 54% Waveform 2: 25% Osc Mix: 60% CutOff: 35% Filter Envelope: 0.97 Filter Attack: 10s	
Logics Sound Library	Synthesizer – EDM Chord: Sunrise Chords	All default	
Logics Sound Library	Synthesizer – Lead: Soft Square Lead	All Default	
Logics Sound Library	Synthesizer – Classics: Analog Poly Synth Synth Pipe Organ	All Default	
Logics Sound Library	Synthesizer – EDM: Minimal Bass Velo Technno Bass	All Default	
Kinetic Metal	Kinetic Metal – Mechanized Insects	Bottoms 4: On Link: On D.B.A.C: ON Motion: On	
Logics Sound Library	Synthesizer – Pad: Swirling Flutters	Transform Pad: "Rich Gated Pad"	

Logics Sound Library	Synthesizer – Soundscape: Pulsating Driver	Drive: 15.00dB FeedBack: -6.0dB Reverb: -3.8dB	
Logics Sound Library	Orchestral – Keyboard: Celesta	All default	
Logics Sound Library	Mallet – Vibes and Bass	All default	
Logics Sound Library	Electronic Drum Kit – Drum Machine Designer: Futura After Party Seismic GB Big Room GB Silverlake GB	All Default	Trabajo arduo en el mix para sacar el mejor sonido posible a la bateria.

Miguel Sivizaca

Proyecto de Tesis (Escena 2 - Night City)

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

$\downarrow = 157.4$

Electro Wave

Synth South African Choirs

Lead (Harlequin)

Lead (Animated Suited)

Synth. (Dreamy Bell - Lead)

Synthesizer (Harlequin)

Synth. Dreamy Bells

Synth. (Animated Suited)

Synth. Rythmm

Synthesizer (Breathless Space)

Synth. Hip Hop Blocks

Synth. 2 Hip Hop Blocks

Synth. 3 Hip Hop Blocks

Synth.(Plugin-Kinetic Metal)

Synthesizer

Synthesizer

Synth VeloBass

Minimal Bass

Percussion

Snare Drum

Bass Drum

Pad 1

Pad 2

Pad 3

7

Synth. S.A.Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L.)

Synth. (Harlequin)

Synth. (D.B.)

Synth. (A.S.)

Perc. Organ

Synth. B.S.

Synth (H.H:B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M.)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

13

Synth. S.A. Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L)

Synth. (Harlequin)

Synth. (D.B)

Synth. (A.S)

Perc. Organ

Synth. B.S

Synth. (H.H:B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

19

Synth. S.A.Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L)

Synth. (Harlequim)

Synth. (D.B)

Synth. (A.S)

Perc. Organ

Synth. B.S

Synth (H.H.B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

25

Synth. S.A.Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L)

Synth. (Harlequim)

Synth. (D.B)

Synth. (A.S)

Perc. Organ

Synth. B.S

Synth (H.H.B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

31

Synth. S.A. Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L)

Synth. (Harlequim)

Synth. (D.B)

Synth. (A.S)

Perc. Organ

Synth. B.S

Synth (H.H.B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

37

Synth. S.A.Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L)

Synth. (Harlequin)

Synth. (D.B)

Synth. (A.S)

Perc. Organ

Synth. B.S

Synth (H.H:B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

(8)-----

Pad 1

Pad 2

Pad 3

43

Synth. S.A. Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L.)

Synth. (Harlequin)

Synth. (D.B.)

Synth. (A.S.)

Perc. Organ

Synth. B.S.

Synth (H.H:B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M.)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

(S.)

Pad 1

Pad 2

Pad 3

49

Synth. S.A.Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L)

Synth. (Harlequim)

Synth. (D.B)

Synth. (A.S)

Perc. Organ

Synth. B.S

Synth (H.H:B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

55

Synth. S.A. Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L)

Synth. (Harlequin)

Synth. (D.B)

Synth. (A.S)

Perc. Organ

Synth. B.S

Synth. (H.H:B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

61

Synth. S.A. Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L.)

Synth. (Harlequin)

Synth. (D.B.)

Synth. (A.S.)

Perc. Organ

Synth. B.S.

Synth. (H.H:B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M.)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

67

Synth. S.A.Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L)

Synth. (Harlequin)

Synth. (D.B)

Synth. (A.S)

Perc. Organ

Synth. B.S

Synth. (H.H:B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

73

Synth. S.A.Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L)

Synth. (Harlequin)

Synth. (D.B)

Synth. (A.S)

Perc. Organ

Synth. B.S

Synth (H.H.B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

79

Synth. S.A. Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L)

Synth. (Harlequin)

Synth. (D.B)

Synth. (A.S)

Perc. Organ

Synth. B.S

Synth. (H.H.B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

85

Synth. S.A. Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L.)

Synth. (Harlequin)

Synth. (D.B.)

Synth. (A.S.)

Perc. Organ

Synth. B.S.

Synth. (H.H.B.)

Synth. 2 (H.H.B.)

Synth. 3 (H.H.B.)

Synth. (P.K.M.)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

91

Synth. S.A. Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L)

Synth. (Harlequim)

Synth. (D.B)

Synth. (A.S)

Perc. Organ

Synth. B.S

Synth (H.H.B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

97

Synth. S.A.Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L)

Synth. (Harlequim)

Synth. (D.B)

Synth. (A.S)

Perc. Organ

Synth. B.S

Synth (H.H.B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

103

Synth. S.A.Choirs

Lead (Harlequin)

Lead (Animated Suited)

Syn. (D.B.L)

Synth. (Harlequim)

Synth. (D.B)

Synth. (A.S)

Perc. Organ

Synth. B.S

Synth (H.H.B)

Synth. 2 (H.H.B)

Synth. 3 (H.H.B)

Synth. (P.K.M)

Synth.

Synth.

S. Bass

S. Bass

Perc.

S. D.

B.D.

Pad 1

Pad 2

Pad 3

Proyecto de tesis (Escena 2 - Night City)

Synth South African Choirs

77

Miguel Sivizaca

Electro Wave

This section starts with two staves in 4/4 time, both in B-flat major. Measure 10 consists of sustained notes. Measures 11-12 show a transition with shorter notes. Measures 13-14 continue the sustained notes. Measures 15-16 show a return to shorter notes. Measures 17-18 end with sustained notes. Measures 19-20 begin a new section with sustained notes. Measures 21-22 show a transition with shorter notes. Measures 23-24 continue the sustained notes. Measures 25-26 show a return to shorter notes. Measures 27-28 end with sustained notes. Measures 29-30 begin a new section with sustained notes. Measures 31-32 show a transition with shorter notes. Measures 33-34 continue the sustained notes. Measures 35-36 show a return to shorter notes. Measures 37-38 end with sustained notes.

Measure 51 begins with sustained notes. The melody then moves to the soprano staff with eighth-note patterns. The bass staff has sustained notes throughout the measure.

Measure 55 begins with sustained notes. The melody then moves to the soprano staff with eighth-note patterns. The bass staff has sustained notes throughout the measure.

Measure 59 begins with sustained notes. The melody then moves to the soprano staff with eighth-note patterns. The bass staff has sustained notes throughout the measure.

Measure 63 begins with sustained notes. The melody then moves to the soprano staff with eighth-note patterns. The bass staff has sustained notes throughout the measure.

Measure 67 begins with sustained notes. The melody then moves to the soprano staff with eighth-note patterns. The bass staff has sustained notes throughout the measure.

2

Synth South African Choirs

Musical score for Synth South African Choirs, page 2, measure 71. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. Measure 71 begins with a half note followed by a dotted half note. The melody continues with eighth notes and sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and chords.

Musical score for Synth South African Choirs, page 2, measures 75 and 29. The score consists of two staves. The top staff shows a sequence of eighth-note chords. The bottom staff shows sustained notes. Measures 75 and 29 are identical, featuring a series of eighth-note chords followed by sustained notes. The bass staff provides harmonic support with sustained notes and chords.

Lead (Harlequim)

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave 9 $\text{♩} = 157.4$

15 33 4

56 2

63 3

71 13 4 11

92

Lead (Animated Suited)

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave

25 20

f

49 3

56

62 13

84 4

92 11

Synth. (Dreamy Bell - Lead)

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave

21 $\text{tempo} = 157.4$

6

31

22

57

63 13

84

21

Proyecto de tesis (Escena 2 - Night City)
Synthesizer (Harlequin)

$\text{♩} = 157.4$

Miguel Sivizaca

Electro Wave

9

15

29

35

41

47

21

2

Synthesizer (Harlequin)

Musical score for Synthesizer (Harlequin) at measure 2. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 72 time. The first measure shows a single note on the top staff followed by a rest. The second measure shows a single note on the top staff followed by a rest. The third measure shows a continuous black bar across both staves. Measure numbers 33 are written above the top staff and below the bottom staff.

Synth. Dreamy Bells

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave

21 $\text{♩} = 157.4$

26

31

36

43

V.S.

2

Synth. Dreamy Bells

50

ff

54

58

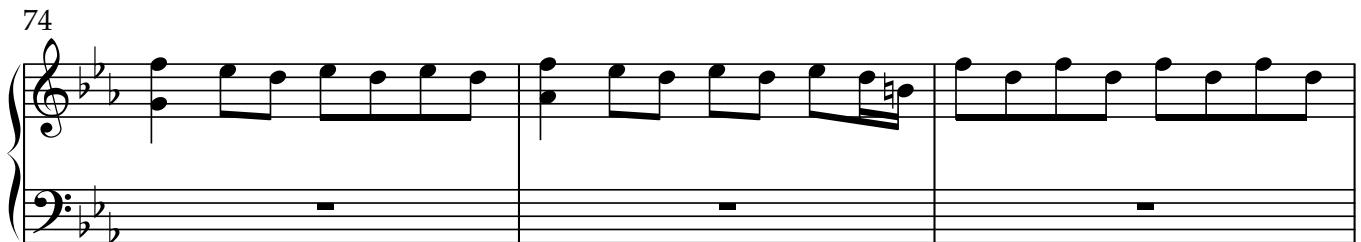
62

66

70

Synth. Dreamy Bells

3



Musical score for Synth. Dreamy Bells, page 3, measures 77 through 28. The score continues with two staves. The treble clef staff shows a sequence of notes and rests. The bass clef staff has rests. Measures 77 through 28 are indicated by a bracket above the treble clef staff. Measure 28 is indicated by a bracket below the bass clef staff.

Synth. (Animated Suited)

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave

$\text{♩} = 157.4$

48

52

56

60

64

V.S.

2

Synth. (Animated Suited)

68

68

72

72

76

76

28

28

Synth. Rythmn

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave $\text{♩} = 157.4$

48

52

56

60

64

V.S.

2

Synth. Rythmn

68

Treble staff: Eighth-note pattern starting with a sharp sign above the staff.

Bass staff: Eighth-note pattern starting with a sharp sign above the staff.

72

Treble staff: Eighth-note pattern starting with a sharp sign above the staff.

Bass staff: Eighth-note pattern starting with a sharp sign above the staff.

76

Treble staff: Eighth-note pattern starting with a sharp sign above the staff.

Bass staff: Eighth-note pattern starting with a sharp sign above the staff.

81

Treble staff: Eighth-note pattern starting with a sharp sign above the staff.

Bass staff: Eighth-note pattern starting with a sharp sign above the staff.

Measure 81 ends with a fermata over the first note of the next measure.

21

21

Proyecto de tesis (Escena 2 - Night City)
Synthesizer (Breathless Space)

91

Miguel Sivizaca

$\text{♩} = 157.4$

Electro Wave

Musical score for the Synthesizer part, titled "Electro Wave". The score consists of two staves: treble and bass. The key signature is four flats. Measure 1 starts with a rest followed by eighth-note pairs. Measure 2 begins with a dynamic *p*. Measures 3-5 show eighth-note patterns. Measure 6 ends with a sharp sign.

Measures 7-12 continue the eighth-note patterns. Measure 8 includes a dynamic *mf*. Measures 9-12 show more eighth-note patterns.

Measures 13-18 show eighth-note patterns. Measures 14-15 feature open circles below the notes. Measures 16-18 show eighth-note patterns.

Measures 19-24 show eighth-note patterns. Measure 20 has a dynamic *ff*. Measures 21-22 feature eighth-note pairs. Measures 23-24 show eighth-note patterns.

Measures 31-36 show eighth-note patterns. Measures 32-33 feature eighth-note pairs. Measures 34-35 show eighth-note patterns. Measures 36-37 show eighth-note pairs.

Synth. Hip Hop Blocks

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave

$\text{♩} = 157.4$

37

37

42

47

52

58

V.S.

2

Synth. Hip Hop Blocks

Musical score for Synth. Hip Hop Blocks, page 2, measures 62-43. The score consists of two staves: Treble and Bass. Measure 62 starts with a eighth-note followed by a sixteenth-note, then a quarter-note, another eighth-note followed by a sixteenth-note, and a quarter-note. Measure 63 continues with a quarter-note, another eighth-note followed by a sixteenth-note, and a quarter-note. Measures 64 and 65 are blank. Measures 43 and 44 consist of long black horizontal bars spanning both staves.

Synth. 2 Hip Hop Blocks

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave $\text{♩} = 157.4$

5 14 23 32 41

p

mf

V.S.

2

Synth. 2 Hip Hop Blocks

50

ff

58

8

8

mp

74

ff

84

ff

90

15

15

ff

Proyecto de tesis (Escena 2 - Night City)

Synth. 3 Hip Hop Blocks

$\text{♩} = 157.4$

Miguel Sivizaca

Electro Wave

17

17 *f*

23

f

29

mf

35

41

2

Synth. 3 Hip Hop Blocks

42

Musical staff showing notes from measure 42. The staff consists of two parts: treble clef and bass clef. The notes are as follows: first measure (42) - treble: open circle, bass: open circle; second measure - treble: open circle, bass: open circle; third measure - treble: open circle, bass: open circle; fourth measure - treble: open circle, bass: open circle; fifth measure - treble: open circle, bass: open circle; sixth measure - treble: open circle, bass: open circle.

48

Musical staff showing notes from measure 48. The staff consists of two parts: treble clef and bass clef. The notes are as follows: first measure (48) - treble: open circle, bass: open circle; second measure - treble: open circle, bass: eighth note (oval), dynamic ff; third measure - treble: open circle, bass: eighth note (oval); fourth measure - treble: open circle, bass: eighth note (oval); fifth measure - treble: open circle, bass: eighth note (oval); sixth measure - treble: open circle, bass: eighth note (oval).

54

Musical staff showing notes from measure 54. The staff consists of two parts: treble clef and bass clef. The notes are as follows: first measure (54) - treble: open circle, bass: eighth note (oval); second measure - treble: open circle, bass: eighth note (oval); third measure - treble: open circle, bass: eighth note (oval); fourth measure - treble: open circle, bass: eighth note (oval); fifth measure - treble: open circle, bass: eighth note (oval); sixth measure - treble: open circle, bass: eighth note (oval).

60

Musical staff showing notes from measure 60. The staff consists of two parts: treble clef and bass clef. The notes are as follows: first measure (60) - treble: open circle, bass: eighth note (oval); second measure - treble: open circle, bass: eighth note (oval); third measure - treble: open circle, bass: eighth note (oval); fourth measure - treble: open circle, bass: eighth note (oval); fifth measure - treble: open circle, bass: eighth note (oval); sixth measure - treble: open circle, bass: eighth note (oval).

66

Musical staff showing notes from measure 66. The staff consists of two parts: treble clef and bass clef. The notes are as follows: first measure (66) - treble: open circle, bass: open circle; second measure - treble: open circle, bass: eighth note (oval); third measure - treble: open circle, bass: eighth note (oval); fourth measure - treble: open circle, bass: eighth note (oval); fifth measure - treble: open circle, bass: eighth note (oval); sixth measure - treble: open circle, bass: eighth note (oval).

72

Musical staff showing notes from measure 72. The staff consists of two parts: treble clef and bass clef. The notes are as follows: first measure (72) - treble: open circle, bass: eighth note (oval); second measure - treble: open circle, bass: eighth note (oval); third measure - treble: open circle, bass: eighth note (oval); fourth measure - treble: open circle, bass: eighth note (oval); fifth measure - treble: open circle, bass: eighth note (oval); sixth measure - treble: open circle, bass: eighth note (oval).

Synth. 3 Hip Hop Blocks

3

78

Musical staff for measure 78. The soprano part consists of open circles on the first, third, fourth, fifth, and sixth lines. The basso continuo part consists of vertical dashes on the second, fourth, fifth, and sixth lines.

84

Musical staff for measure 84. The soprano part consists of open circles on the first, second, and third lines. The basso continuo part consists of vertical dashes on the second, third, fourth, fifth, and sixth lines.

90

Musical staff for measure 90. The soprano part consists of open circles on the first, second, and third lines. The basso continuo part consists of vertical dashes on the second, third, fourth, fifth, and sixth lines. The soprano part ends with a large oval brace over the last two notes.

96

Musical staff for measure 96. The soprano part consists of open circles on the first, second, and third lines. The basso continuo part consists of vertical dashes on the second, third, fourth, fifth, and sixth lines. The soprano part ends with a small oval brace over the last two notes.

102

Musical staff for measure 102. The soprano part consists of open circles on the first, second, and third lines. The basso continuo part consists of vertical dashes on the second, third, fourth, fifth, and sixth lines. The soprano part ends with a small oval brace over the last two notes.

Synth.(Plugin-Kinetic Metal)

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave ♩ = 157.4

11

21

31

40

49

V.S.

2

Synth.(Plugin-Kinetic Metal)

58

Two staves of musical notation. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of eighth-note patterns and a sixteenth-note pattern.

66

Two staves of musical notation. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of eighth-note patterns and a sixteenth-note pattern.

75

Two staves of musical notation. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of eighth-note patterns and a sixteenth-note pattern.

83

Two staves of musical notation. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of eighth-note patterns and a sixteenth-note pattern.

91

Two staves of musical notation. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of eighth-note patterns and a sixteenth-note pattern.

11

Two staves of musical notation. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of eighth-note patterns and a sixteenth-note pattern.

Synthesizer

Proyecto de tesis (Escena 2 - Night City)

 $\text{♩} = 157.4$

Miguel Sivizaca

Electro Wave

48

49 *ff*

54

60

66

72

78

2

Synthesizer

Musical score for Synthesizer at measure 84. The score consists of two staves. The top staff is in treble clef and has a key signature of one flat. It contains eighth-note patterns with various accidentals. The bottom staff is in bass clef and has a key signature of one flat. It contains mostly rests. The measure number 84 is at the beginning of the staff.

Musical score for Synthesizer at measure 90. The score consists of two staves. The top staff is in treble clef and has a key signature of one flat. It contains sustained notes with grace marks. The bottom staff is in bass clef and has a key signature of one flat. It contains mostly rests. The measure number 90 is at the beginning of the staff.

Musical score for Synthesizer at measure 96. The score consists of two staves. The top staff is in treble clef and has a key signature of one flat. It contains a grace note and a rest. The bottom staff is in bass clef and has a key signature of one flat. It contains a rest. The measure number 96 is at the beginning of the staff. The measure continues with a repeat sign and two endings. Ending 1 (left) consists of a sustained note. Ending 2 (right) consists of a sustained note.

Synthesizer

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

 $\text{♩} = 157.4$

Electro Wave

48

54

60

66

72

78

2

Synthesizer

84

Musical score for Synthesizer at measure 84. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. It contains eighth-note patterns with various rests. The bottom staff uses a bass clef and also has a key signature of one flat, showing eighth-note patterns with rests.

90

Musical score for Synthesizer at measure 90. The score consists of two staves. The top staff shows a single note followed by a series of sustained notes with horizontal beams connecting them. The bottom staff shows a single note followed by a series of sustained notes with horizontal beams connecting them.

96

11

11

Musical score for Synthesizer at measure 96. The score consists of two staves. Both staves are filled with thick black horizontal bars, indicating sustained notes or silence. Above the top staff, the number "11" is centered. Below the bottom staff, the number "11" is centered.

Synth VeloBass

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave $\text{♩} = 157.4$ **49*****ff***

54



60



65



70



75



80



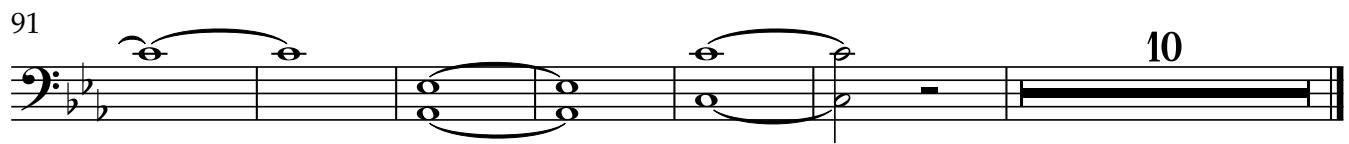
85



V.S.

2

Synth VeloBass



Minimal Bass

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave $\text{♩} = 157.4$

9

f

13

17

21

25

29

33

38

V.S.

2

Minimal Bass

46



52



58



64



69



74



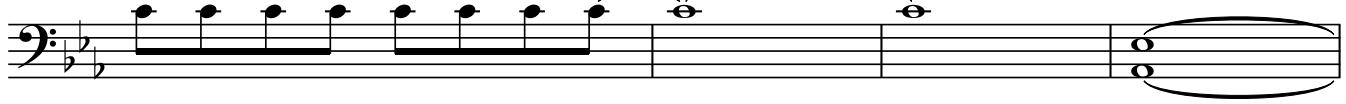
79



84



90



94



10

Percussion

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave  $\text{♩} = 157.4$

Hi hats 1 Hi hats open Hi hats 2



V.S.

Percussion

A musical score for Percussion, page 2, featuring ten staves of music. The score is numbered 27 through 51. Measures 27-30 show eighth-note patterns with sixteenth-note subdivisions. Measure 31 introduces a bass note. Measures 33-35 show eighth-note patterns with sixteenth-note subdivisions. Measures 36-39 show eighth-note patterns with sixteenth-note subdivisions. Measures 41-44 show eighth-note patterns with sixteenth-note subdivisions. Measures 48-51 show eighth-note patterns with sixteenth-note subdivisions.

Percussion

3

53

Two groups of three eighth notes each, separated by a vertical bar line.

55

Two groups of three eighth notes each, separated by a vertical bar line.

57

Two groups of three eighth notes each, separated by a vertical bar line.

59

Two groups of three eighth notes each, separated by a vertical bar line.

61

Two groups of three eighth notes each, separated by a vertical bar line.

63

Two groups of three eighth notes each, separated by a vertical bar line.

66

Two groups of three eighth notes each, separated by a vertical bar line.

69

Two groups of three eighth notes each, separated by a vertical bar line. A bracket below the staff indicates a group of three measures.

73

Two groups of three eighth notes each, separated by a vertical bar line.

76

Two groups of three eighth notes each, separated by a vertical bar line.

V.S.

4

Percussion

Musical score for Percussion page 4, featuring six staves of music. The score consists of six measures, numbered 78 through 89. Measure 78: The first staff has a bass clef, a key signature of one sharp, and a common time signature. It contains eighth-note pairs (one note up, one note down) and sixteenth-note pairs. Measures 79-81: These three measures continue the pattern of eighth-note pairs and sixteenth-note pairs across the staves. Measure 82: The pattern continues with eighth-note pairs and sixteenth-note pairs. Measure 83: The pattern continues with eighth-note pairs and sixteenth-note pairs. Measure 84: The pattern continues with eighth-note pairs and sixteenth-note pairs. Measure 85: The pattern continues with eighth-note pairs and sixteenth-note pairs. Measure 86: The pattern continues with eighth-note pairs and sixteenth-note pairs. Measure 87: The pattern continues with eighth-note pairs and sixteenth-note pairs. Measure 88: The pattern continues with eighth-note pairs and sixteenth-note pairs. Measure 89: The pattern continues with eighth-note pairs and sixteenth-note pairs. Measure 16: A measure of silence follows, indicated by a thick black bar.

Snare Drum Proyecto de tesis (Escena 2 - Night City)

$\text{♩} = 157.4$

Miguel Sivizaca

Electro Wave

4

10

16

22

28

34

40

46

52

58

2

Snare Drum



Bass Drum

Proyecto de tesis (Escena 2 - Night City)

 $\text{♩} = 157.4$

Miguel Sivizaca

Electro Wave

4

10

16

22

28

34

40

46

52

58

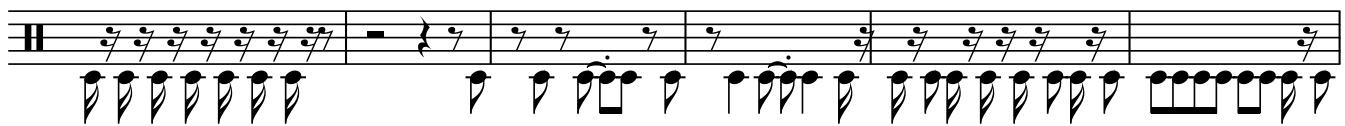
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V.S.

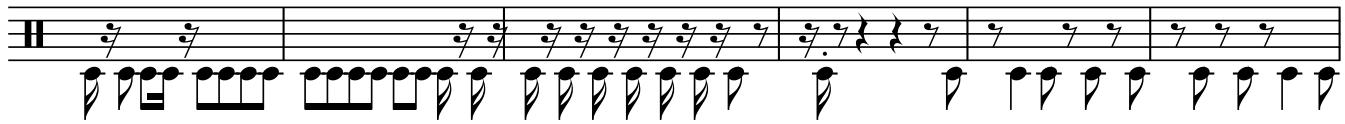
2

Bass Drum

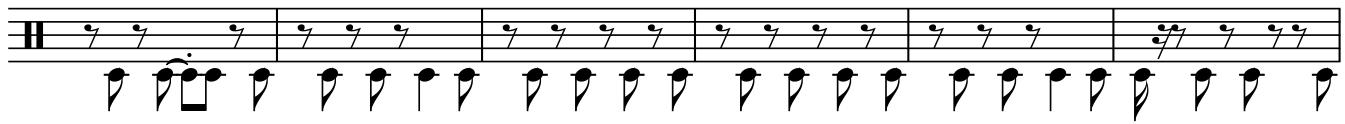
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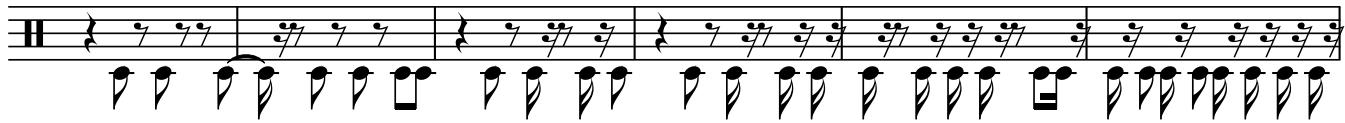
70



76

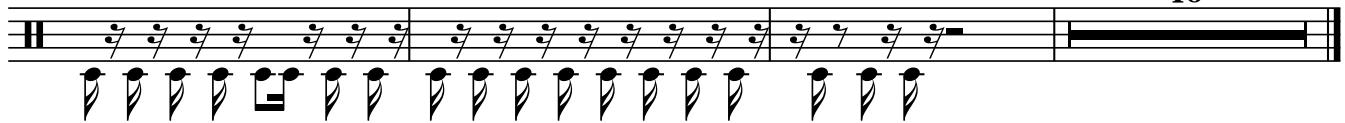


82



88

16



Pad 1

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave

35

$\text{♩} = 157.4$ *8va*

42

(8)

5

5

ff

55

65

70

12

12

2

Pad 1

85

A musical score for Pad 1. The key signature is two flats. The treble clef is on the top line, and the bass clef is on the bottom line. The score consists of eight measures. Measures 1-4 have eighth-note patterns: measure 1 has an open circle on the top line, measure 2 has an open circle on the second line, measure 3 has an open circle on the third line, and measure 4 has an open circle on the fourth line. Measures 5-8 have eighth-note patterns: measure 5 has an open circle on the fifth line, measure 6 has an open circle on the fourth line with a sharp sign above it, measure 7 has an open circle on the third line, and measure 8 has an open circle on the second line.

92

10

10

A musical score for Pad 1. The key signature is two flats. The treble clef is on the top line, and the bass clef is on the bottom line. The score consists of eight measures. Measures 1-5 have eighth-note patterns: measure 1 has an open circle on the top line, measure 2 has an open circle on the second line, measure 3 has an open circle on the third line, measure 4 has an open circle on the fourth line, and measure 5 has an open circle on the fifth line. Measures 6-8 are solid black bars. The first bar is labeled "10" above it, and the last two bars are labeled "10" below them.

Pad 2

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave **45** $\text{♩} = 157.4$

52

62

71

78

85 **19**

Pad 3

Proyecto de tesis (Escena 2 - Night City)

Miguel Sivizaca

Electro Wave

♩ = 157.4

84

90

10

CONCLUSIONES

Al empezar este trabajo me di cuenta que era algo mucho más grande que los proyectos finales de otras materias, a lo largo de los años, en el paso de cada semestre la dificultad siempre iba aumentando pero este trabajo fue un reseteo absoluto de todas mis ideas al momento de empezar o emprender un nuevo camino. Fue muy desafiante, dado que el video al ser completamente mudo, en muchas ocasiones mi música no conectaba con las intenciones del director, de igual manera las peticiones del director chocaban con mis ideas creativas para el desarrollo del trabajo lo que puso a prueba mis capacidades y conocimientos creando una balanza en mí.

De igual manera el uso de tecnología para el desarrollo del proyecto me puso en situaciones incomodas que por medio de la exploración se fueron resolviendo una por una, de igual manera gracias a los consejos de cada uno de mis profesores que me dieron el apoyo y compartieron sus conocimientos para poder adquirir habilidades durante estos años, el desarrollo de este proyecto fue de poco en poco.

Trabajar la idea del director con mis conocimientos amplificaron mi sentir tanto personal como profesional, siento que pude usar lo aprendido en clases como lo aprendido empíricamente, donde mi identidad pudo salir a la luz pero al mismo tiempo respetando los pedidos de alguien más, logrando crecimiento personal.

Agradezco a este proyecto de tesis por enseñarme a explorar y buscar con gran necesidad las respuestas, ayudándome a crecer como músico y persona.

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