UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Hero
Escena 2: Elephants Dream

.

José Antonio Gaybor Oquendo

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: Hero
Escena 2: Elephants Dream

José Antonio Gaybor Oquendo

Nombre del profesor, Título académico	**Manuel García Albornoz, M.M.** **Nelson García, Compositor**

Quito, 13 de diciembre de 2022

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RESUMEN

Este documento incluye dos obras compuestas para dos cortos de *Cue Tube*: *Hero* y *Elephants Dream*, ambos animados y producidos por la fundación Blender. La música busca apoyar de manera artística el uso de los colores, paisajes, la trama general y el movimiento de los elementos visuales de cada video. El objetivo de este trabajo es aplicar los conocimientos y destrezas adquiridas durante la carrera, apegadas al estilo de cada video.

Palabras clave: composición musical, corto animado, orquestación, orquesta híbrida, secuencias.

ABSTRACT

This document includes two scores composed for two Cue Tube shorts: *Hero* and *Elephants Dream*, both animated and produced by the Blender Foundation. The music seeks to artistically support the use of colors, landscapes, the general plot and the movement of the visual elements of each video. The objective of this work is to apply the knowledge and skills acquired during the degree, attached to the style of each video.

Keywords: musical composition, animated short, orchestration, hybrid orchestra, sequences.

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INTRODUCCIÓN

Tras las últimas décadas, el espacio del cine en la cultura ecuatoriana se ha expandido y complementado gracias a las nuevas corrientes artísticas y al desarrollo de la tecnología. Por ello, en este proyecto se busca abordar nuevas posibilidades sonoras que fusionan la orquesta con elementos tecnológicos con el fin de apoyar adecuadamente cada escena.

Cada obra busca aplicar todos los conocimientos necesarios trabajados durante la carrera de composición para medios contemporáneos, tales como orquestación, creación de secuencias musicales, forma y el uso de material sonoro con intenciones psicológicas y técnicas enfocadas en cortos ya existentes. Para mí es un primer intento de abordar la profesión.

A continuación, dos trabajos desarrollados durante el último semestre de la carrera de composición.

Hero!

Jose Antonio Gaybor Oquendo

INTRO ♩ = 120 ♩ = 119.99 ♩ = 119 B

Piccolo
Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in B♭
Trombone
Tuba
Timpani
Percussion
Percussion
Percussion
Percussion
Bass Drum
Cymbals
Snare Drum
Glockenspiel
Xylophone
Synthesizer

pp

p

p

INTRO ♩ = 120 ♩ = 119.99 ♩ = 119 B

Violin I
Violin II
Viola
Violoncello
Double Bass

p

p

p

pp

p

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9

♩ = 119

♩ = 118

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tba.

Timp.

mp

Perc.

Perc.

Perc.

Perc.

B. D.

Cym.

S. D.

Glock.

mp

Xyl.

mp

Synth.

♩ = 119

♩ = 118

Vln. I

Vln. II

Vla.

Vc.

mp

Db.

p

15

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

mf

Tpts.

Tbn.

Tba.

Timp.

f

Perc.

Perc.

Perc.

Perc.

B. D.

Cym.

S. D.

Glock.

Xyl.

Synth.

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

Simile

Db.

mf

p

24

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tba.

Timp.

Perc.

Perc.

Perc.

Perc.

B. D.

Cym.

S. D.

Glock.

Xyl.

Synth.

Vln. I

Vln. II

Vla.

Vc.

Db.

33

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
Perc.
Perc.
Perc.
Perc.
B. D.
Cym.
S. D.
Glock.
Xyl.
Synth.
Vln. I
Vln. II
Vla.
Vc.
Db.

38

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
Perc.
Perc.
Perc.
Perc.
B. D.
Cym.
S. D.
Glock.
Xyl.
Synth.
Vln. I
Vln. II
Vla.
Vc.
Db.

44

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
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Timp.
Perc.
Perc.
Perc.
Perc.
B. D.
Cym.
S. D.
Glock.
Xyl.
Synth.
Vln. I
Vln. II
Vla.
Vc.
Db.

8

50

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
Perc.
Perc.
Perc.
Perc.
B. D.
Cym.
S. D.
Glock.
Xyl.
Synth.
Vln. I
Vln. II
Vla.
Vc.
Db.

58

♩ = 115

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
Perc.
Perc.
Perc.
Perc.
B. D.
Cym.
S. D.
Glock.
Xyl.
Synth.

♩ = 115

Vln. I
Vln. II
Vla.
Vc.
Db.

69

♩ = 119

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
Perc.
Perc.
Perc.
Perc.
B. D.
Cym.
S. D.
Glock.
Xyl.
Synth.

♩ = 119

Vln. I
Vln. II
Vla.
Vc.
Db.

78

♩ = 117 ♩ = 116.9999 ♩ = 115 ♩ = 113.0001 ♩ = 111 ♩ = 108

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
Perc.
Perc.
Perc.
Perc.
B. D.
Cym.
S. D.
Glock.
Xyl.
Synth.
Vln. I
Vln. II
Vla.
Vc.
Db.

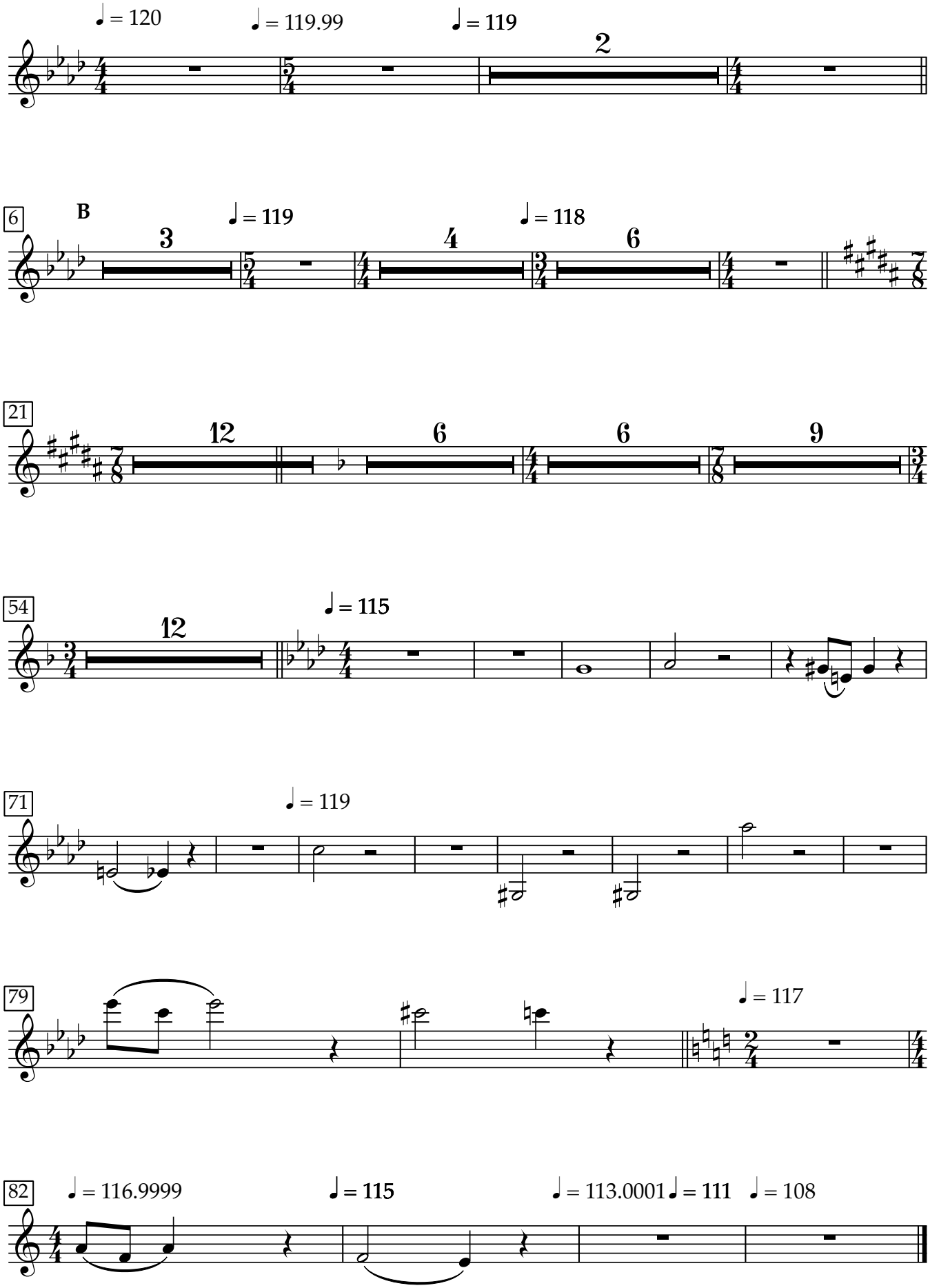
♩ = 116.9999 ♩ = 115 ♩ = 113.0001 ♩ = 111 ♩ = 108

Hero!

Piccolo

INTRO

Jose Antonio Gaybor Oquendo



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Hero!

Flute

INTRO

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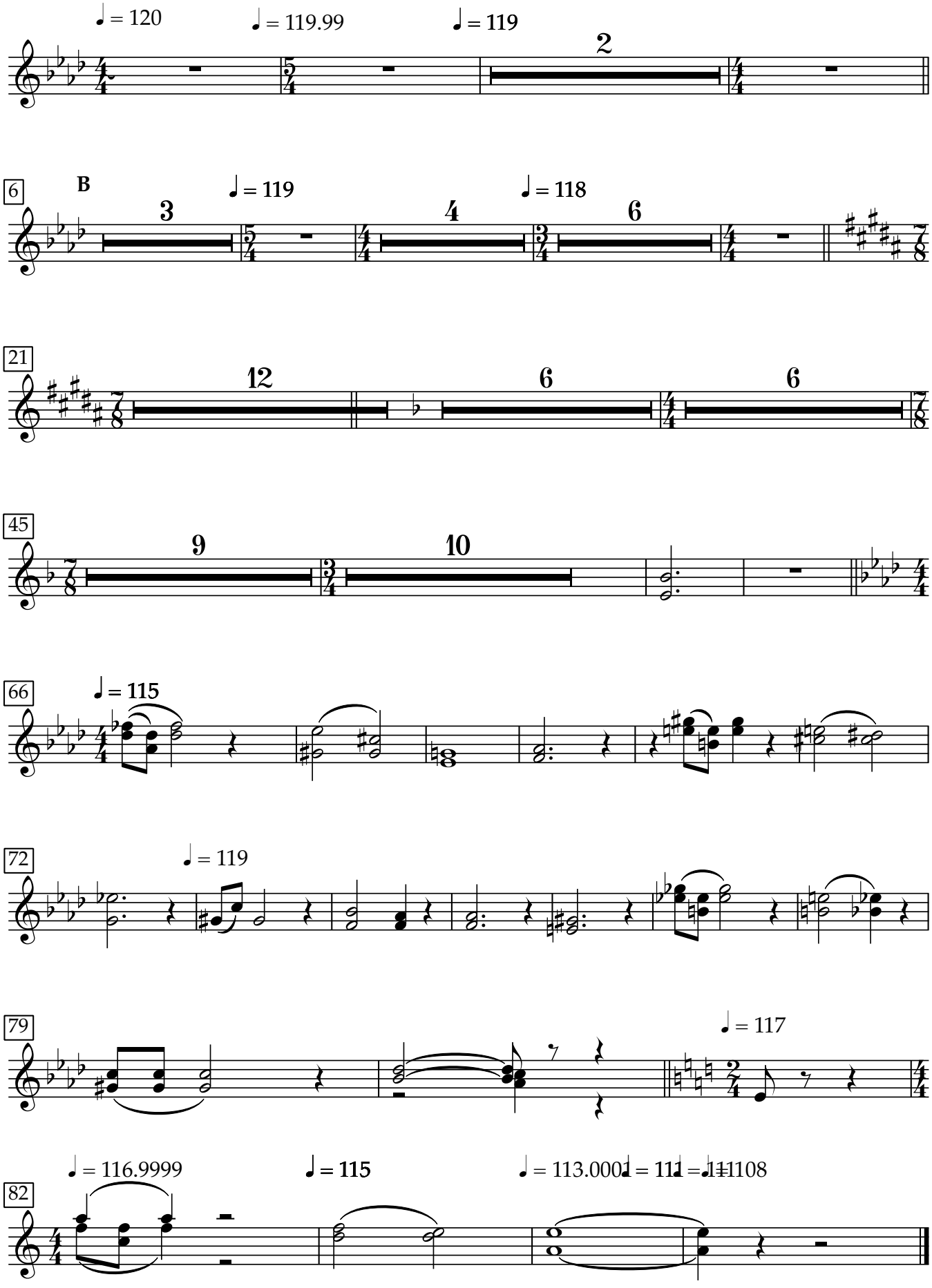

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Hero!

Oboe

INTRO

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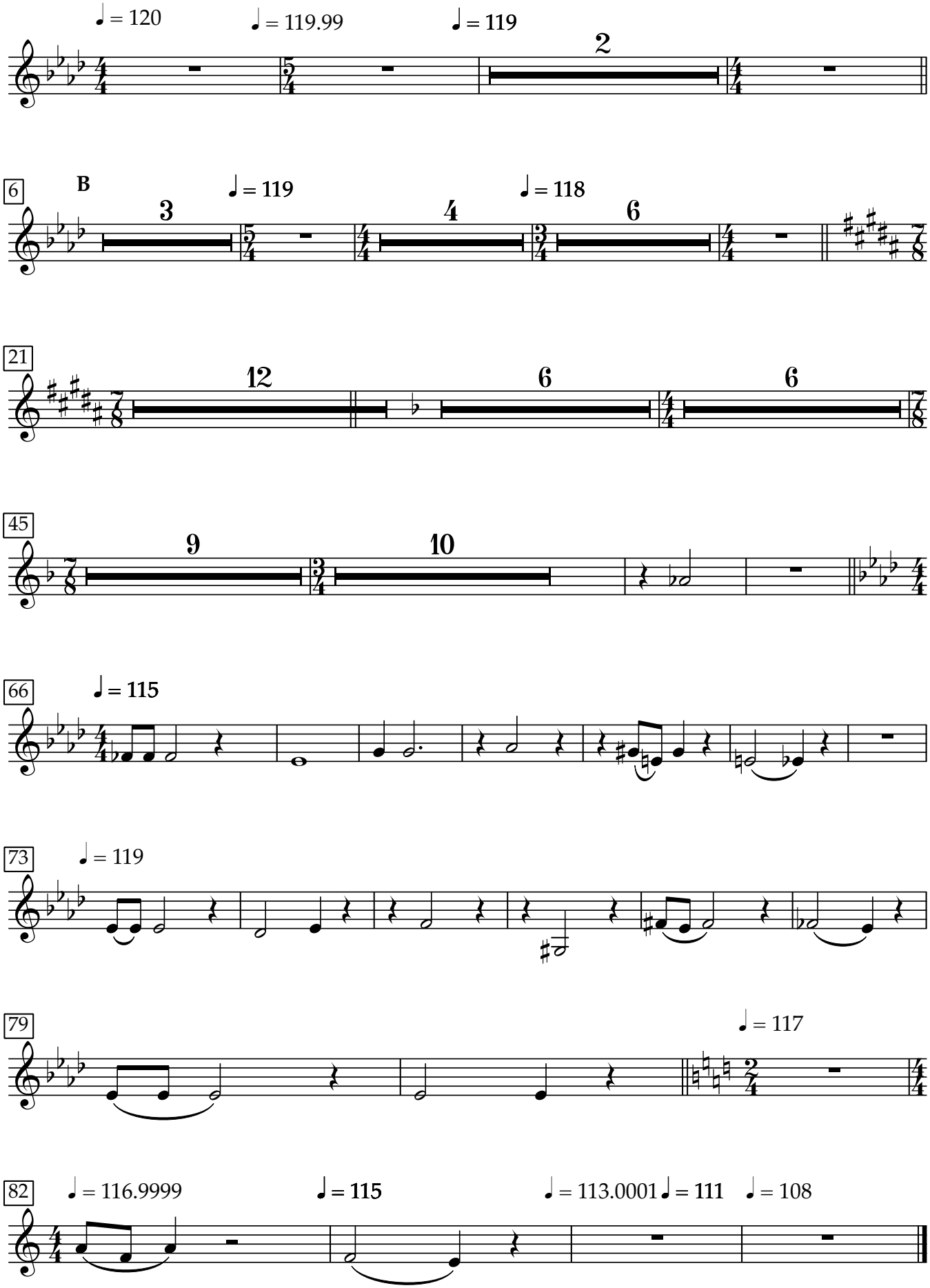

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Hero!

Clarinet in Bb

INTRO

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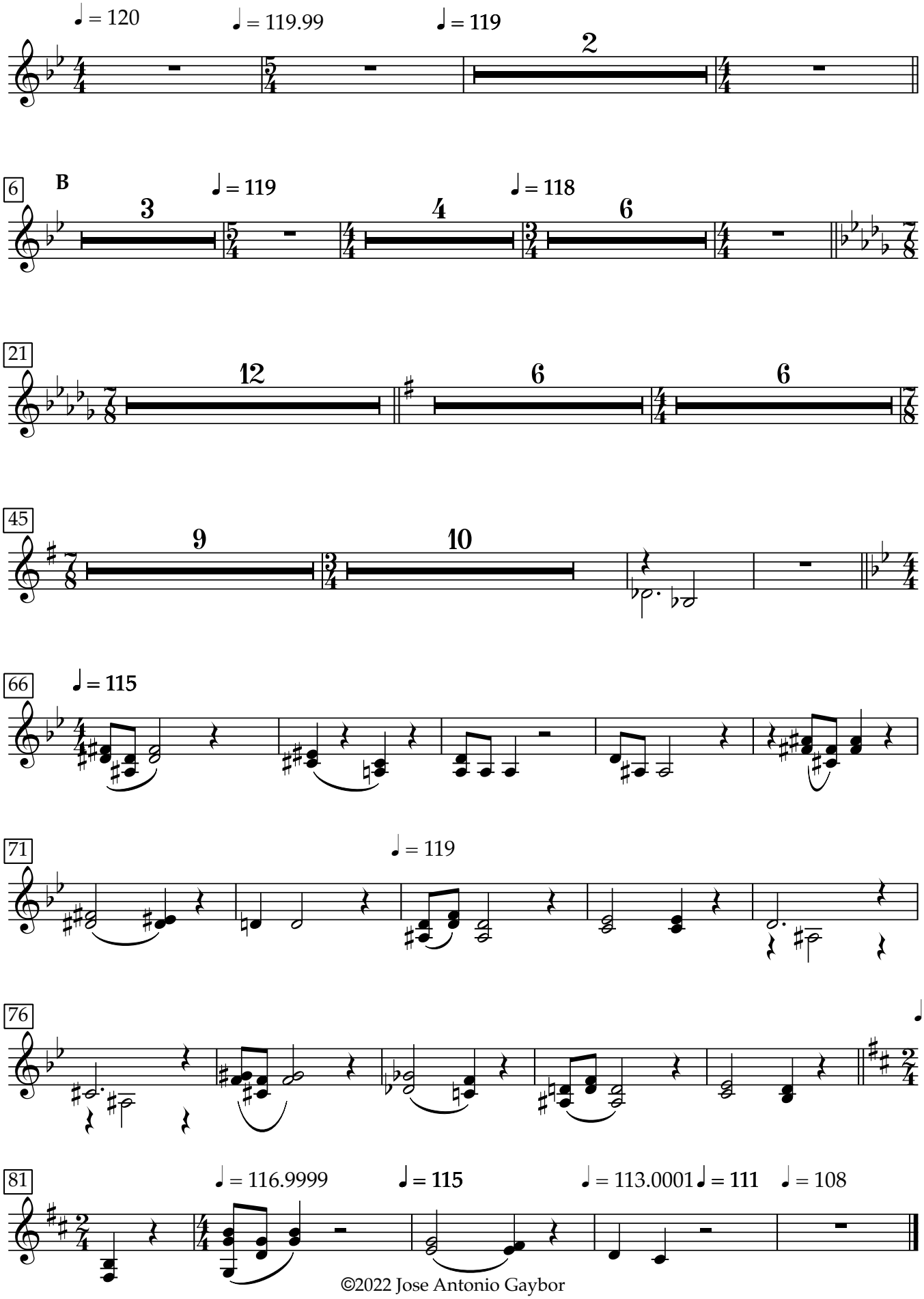

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Hero!

Bassoon

INTRO

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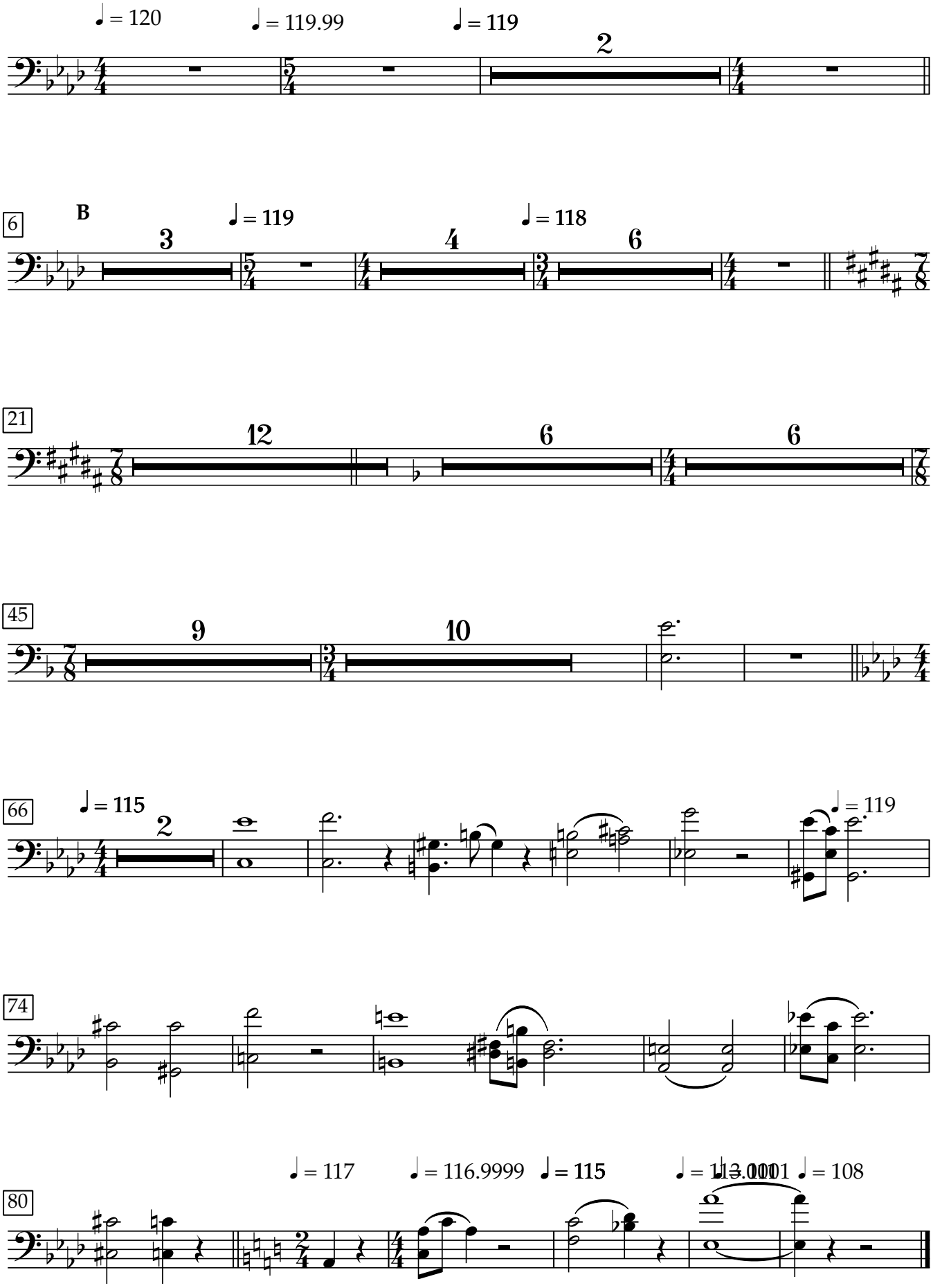

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Hero!

Horn in F

INTRO

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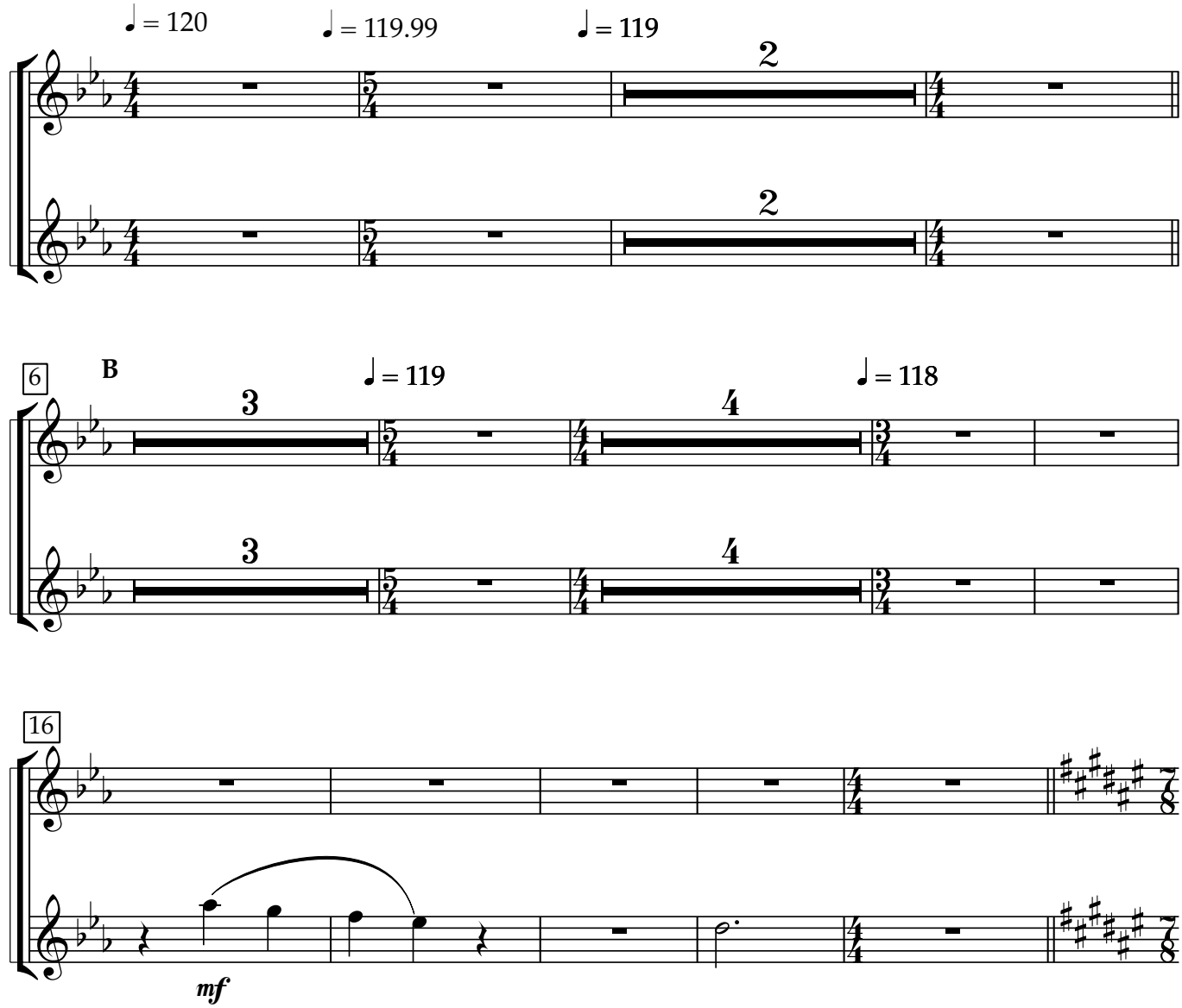

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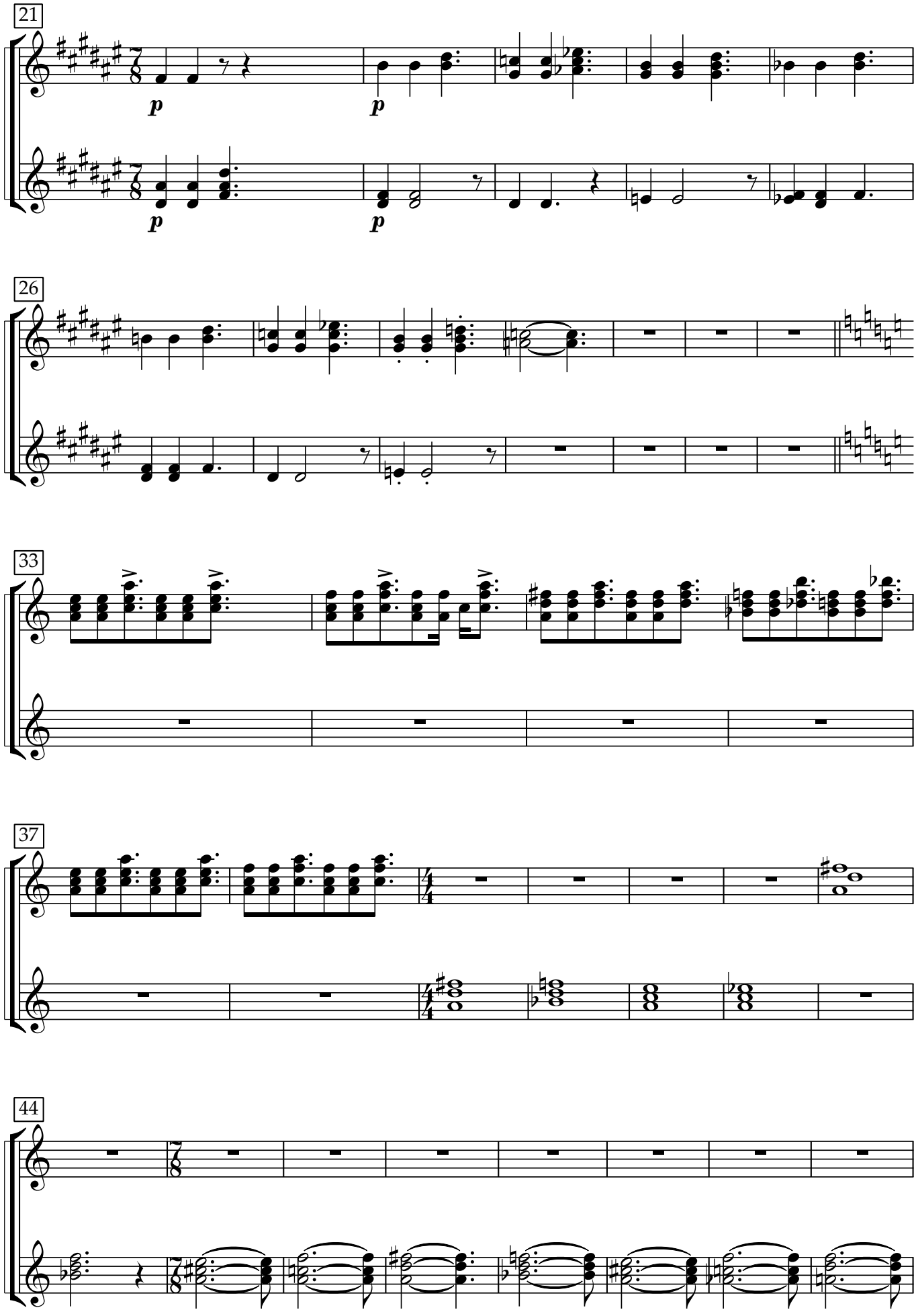
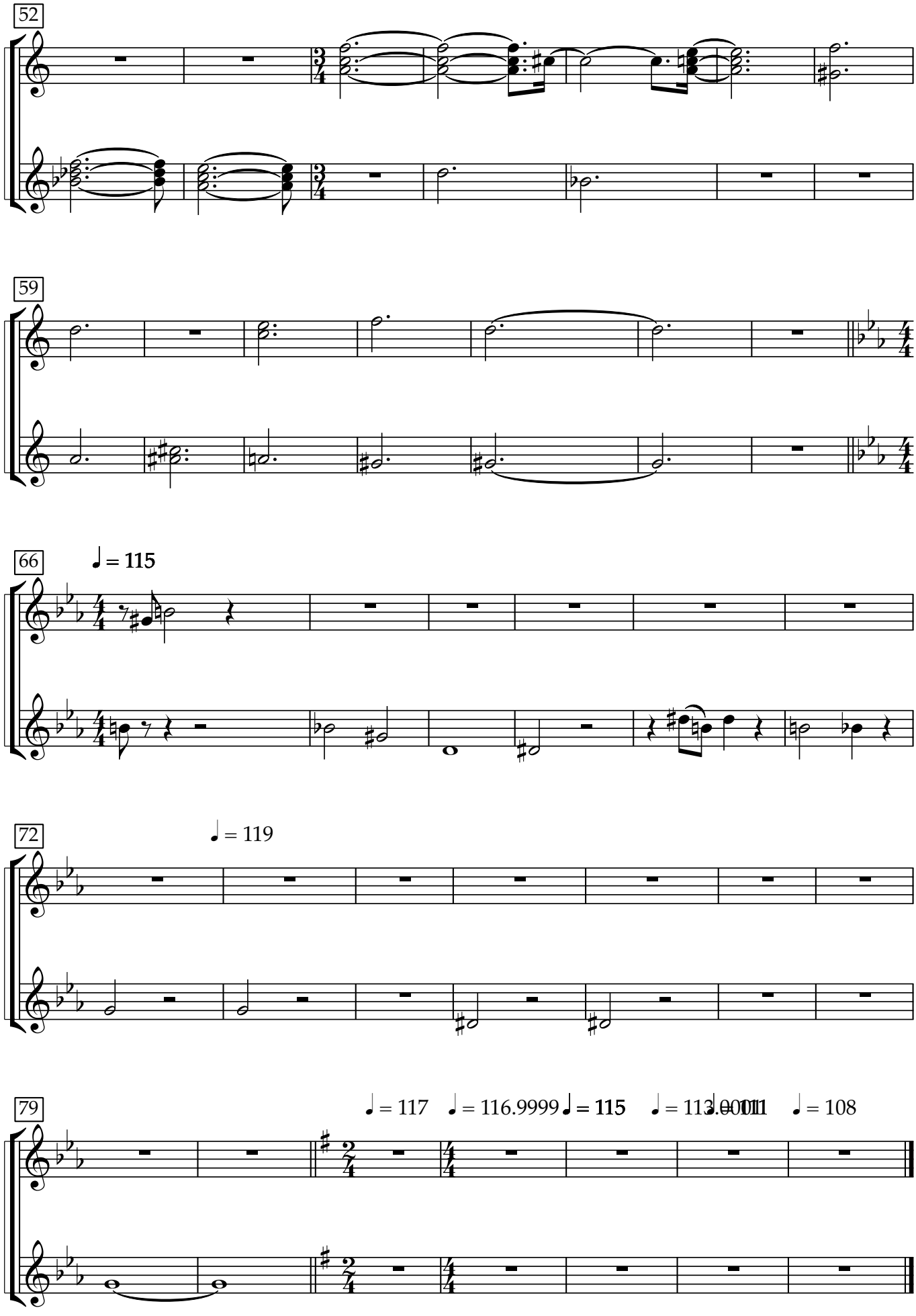
Horn in F

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59
66
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72
♩ = 119
79
♩ = 117
♩ = 116.9999
♩ = 115
♩ = 113.0011
♩ = 108

Hero!

Trumpet in Bb

INTRO

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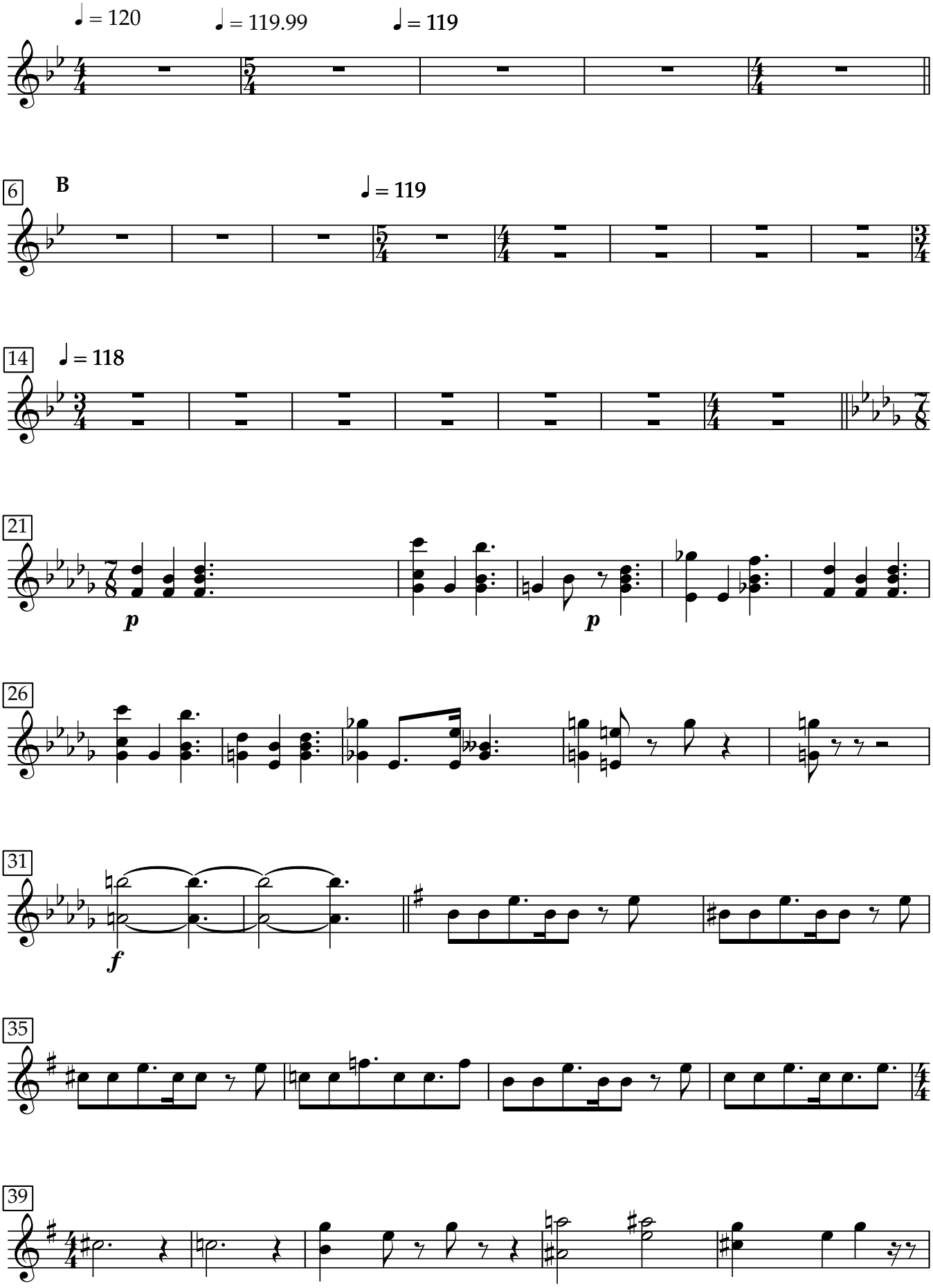

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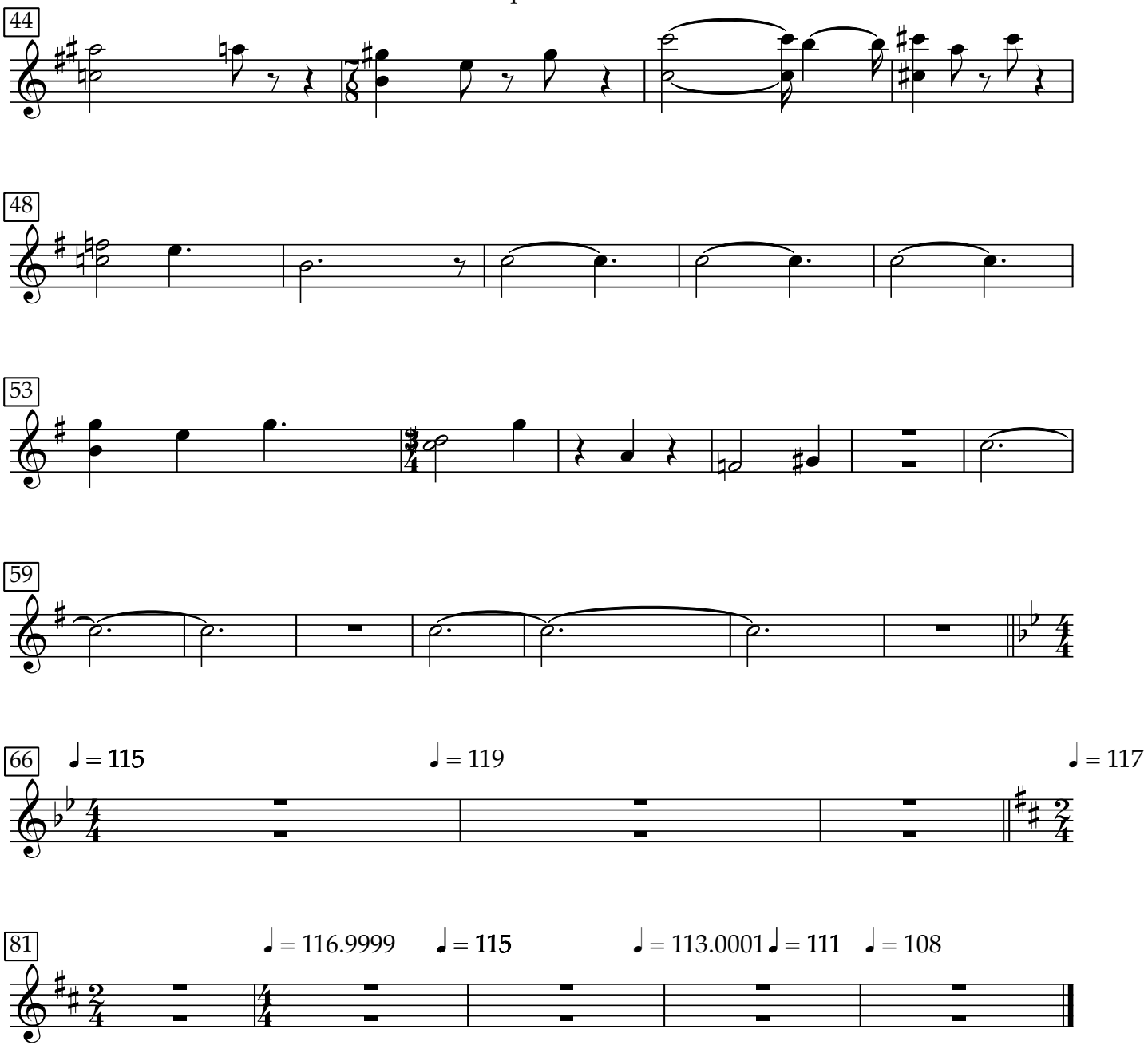
V.S.

Trumpet in Bb



Hero!

Trombone

INTRO

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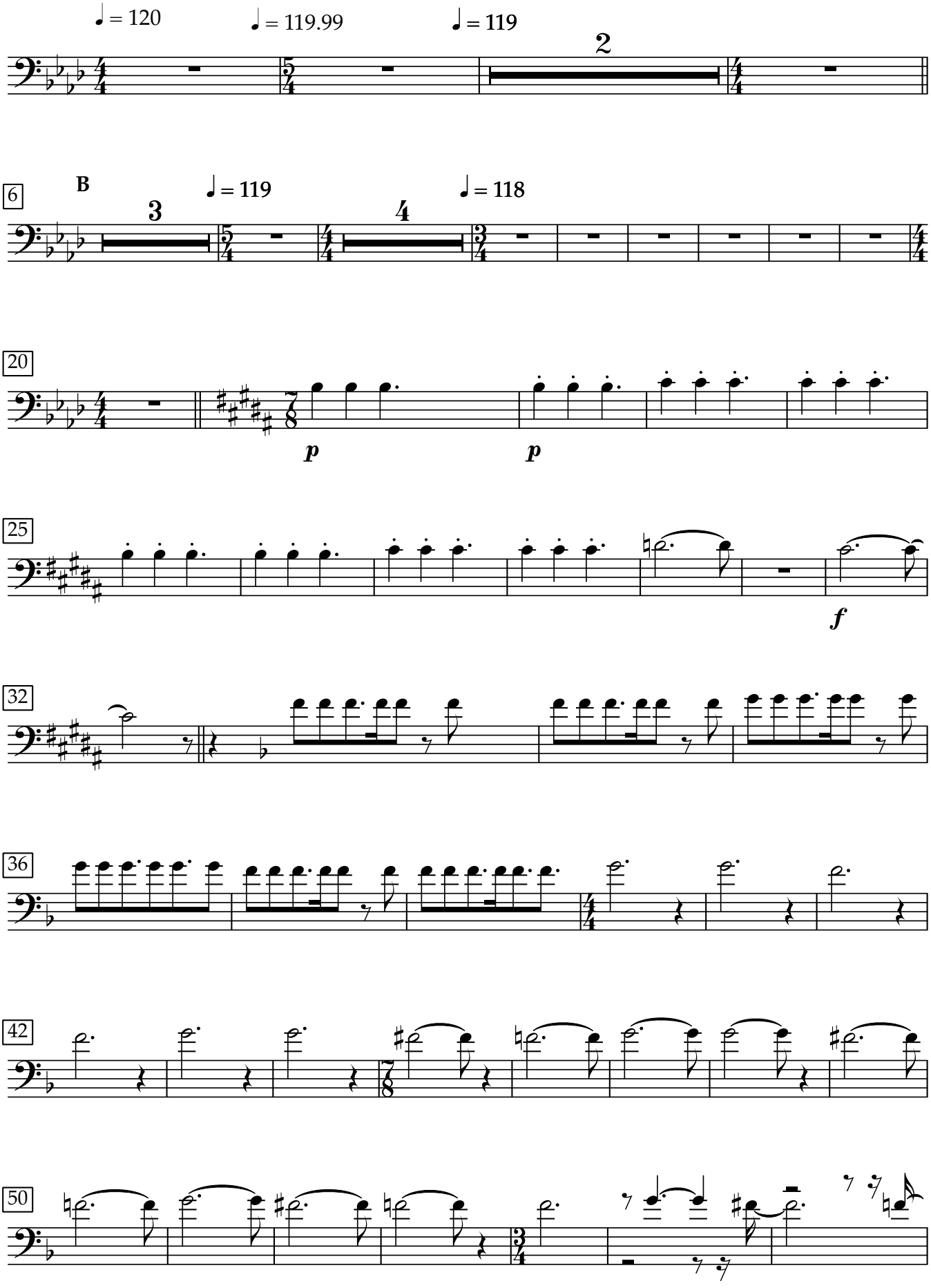

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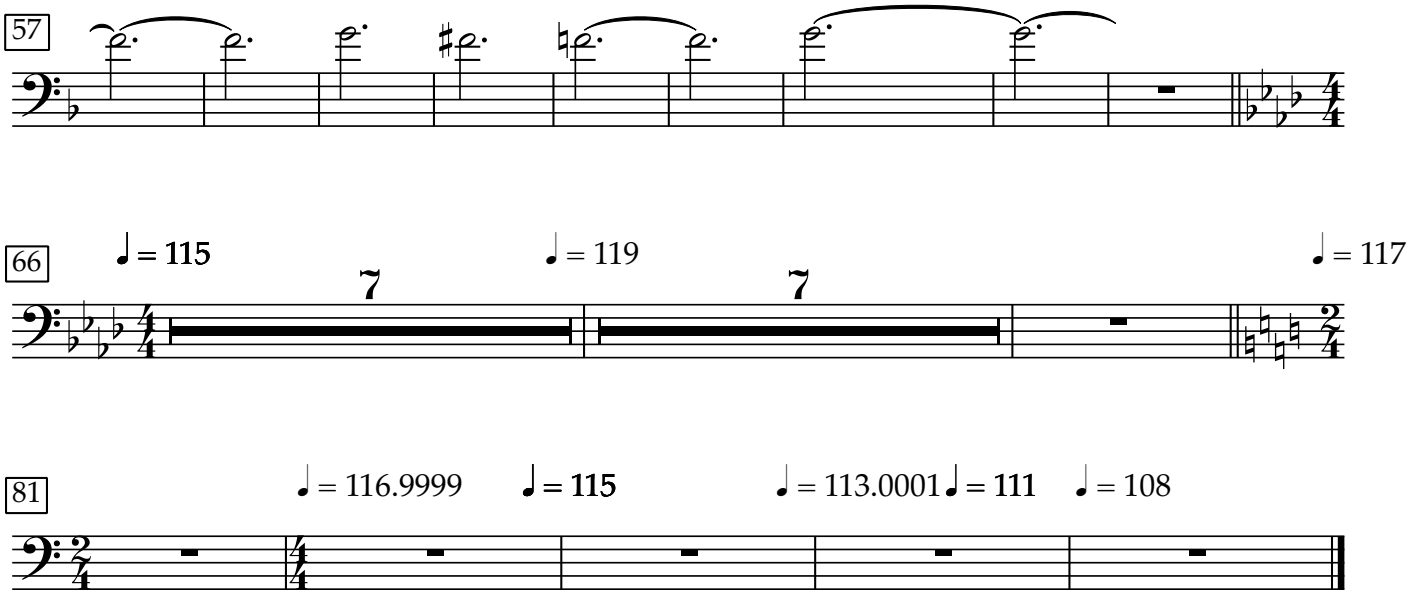
V.S.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7
♩ = 117
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♩ = 115
♩ = 113.0001
♩ = 111
♩ = 108

Hero!

Tuba

INTRO

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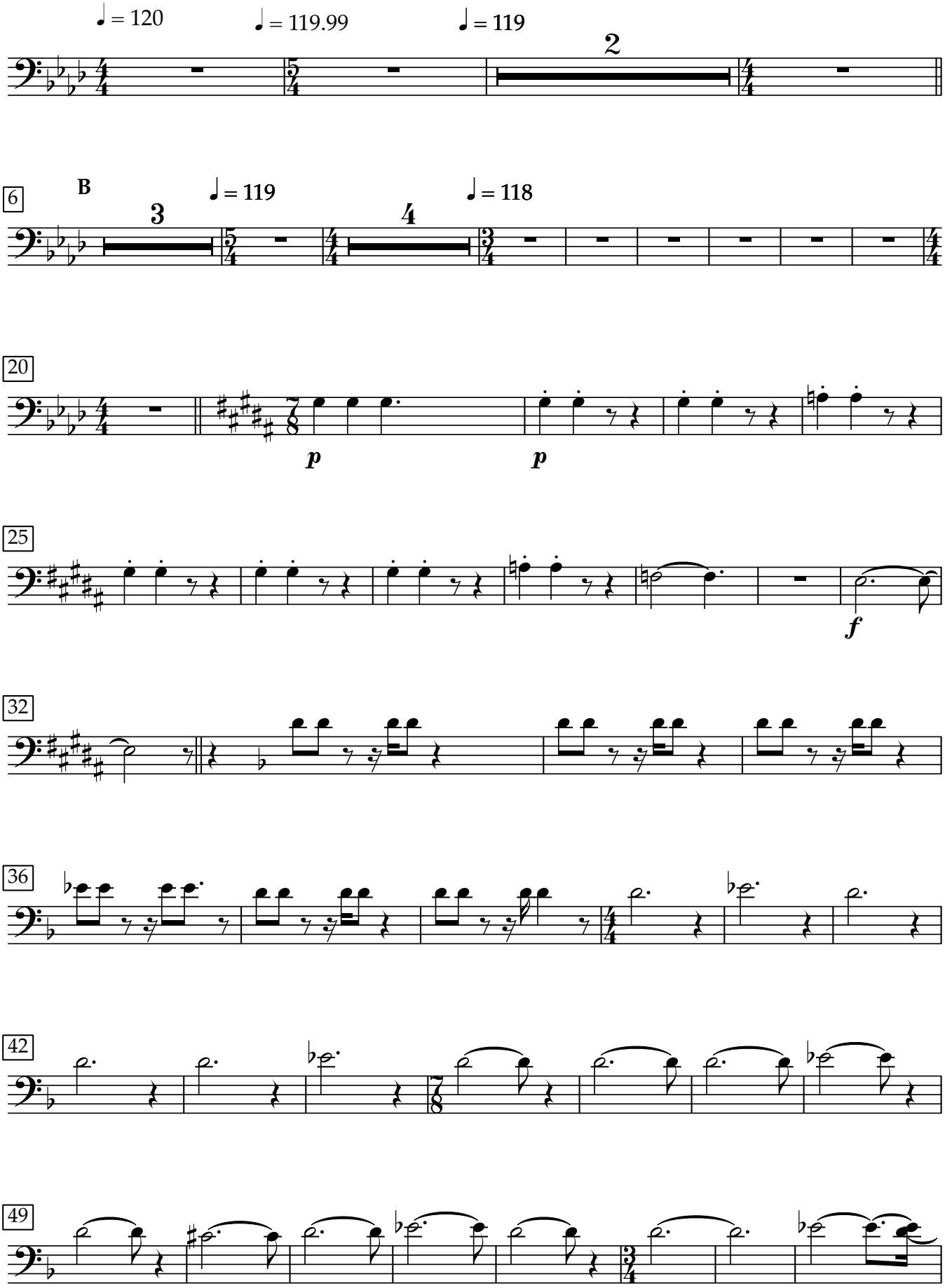

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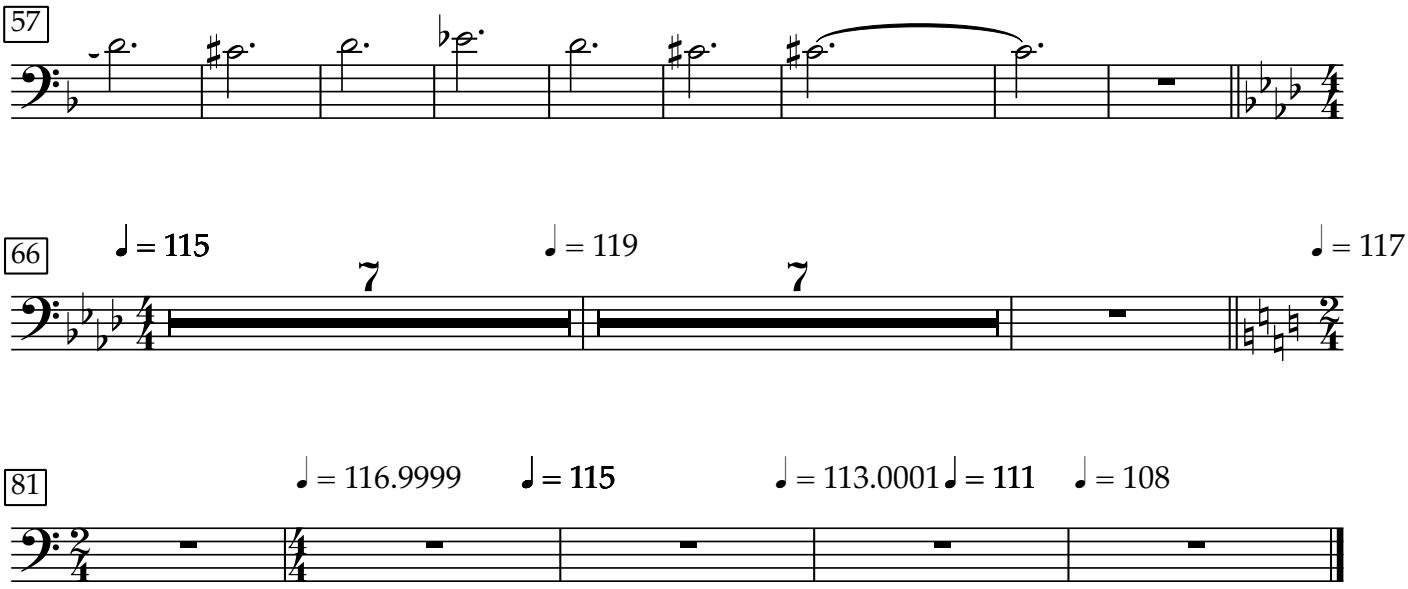
V.S.

Tuba



Hero!

Timpani

INTRO

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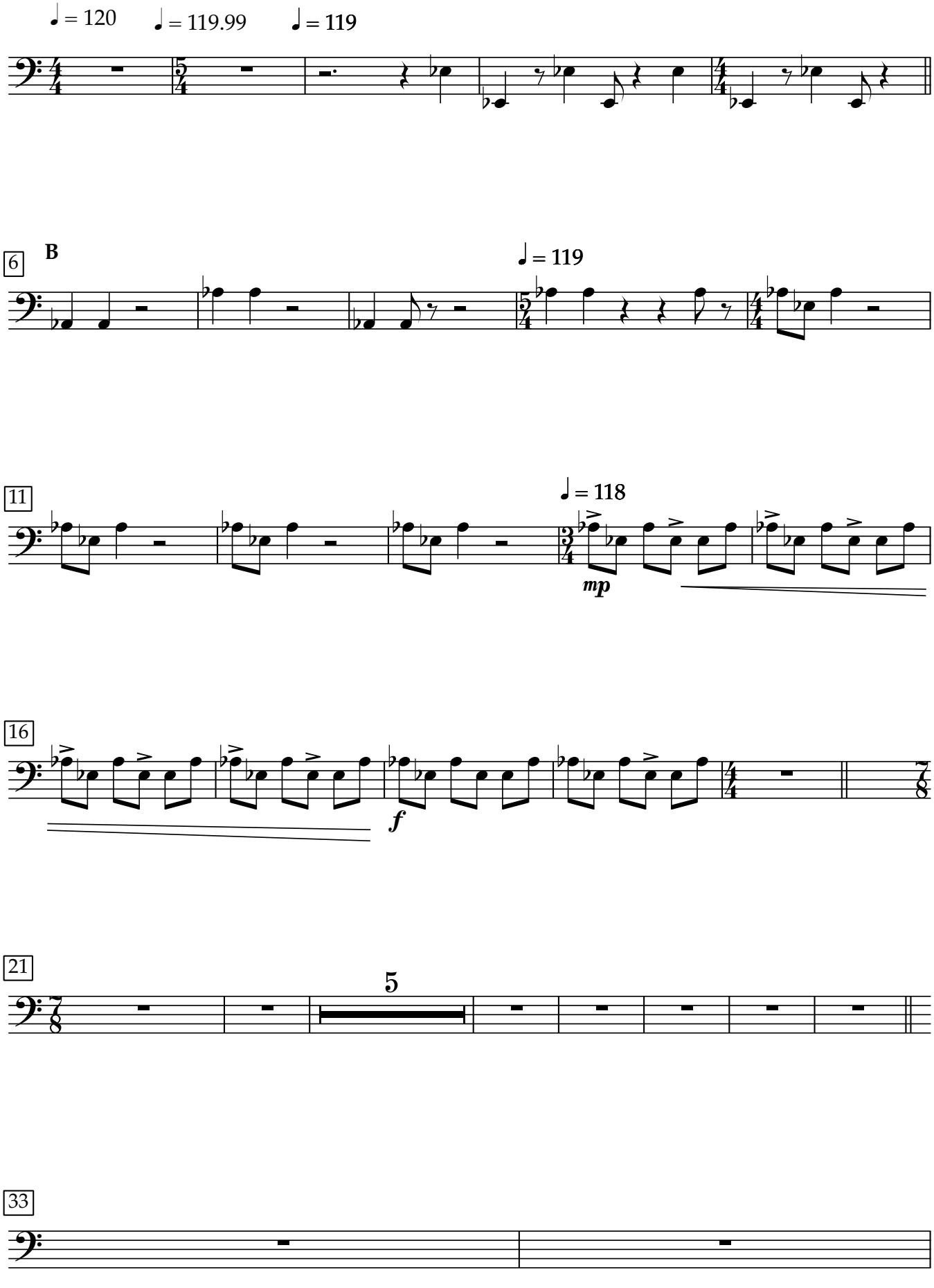

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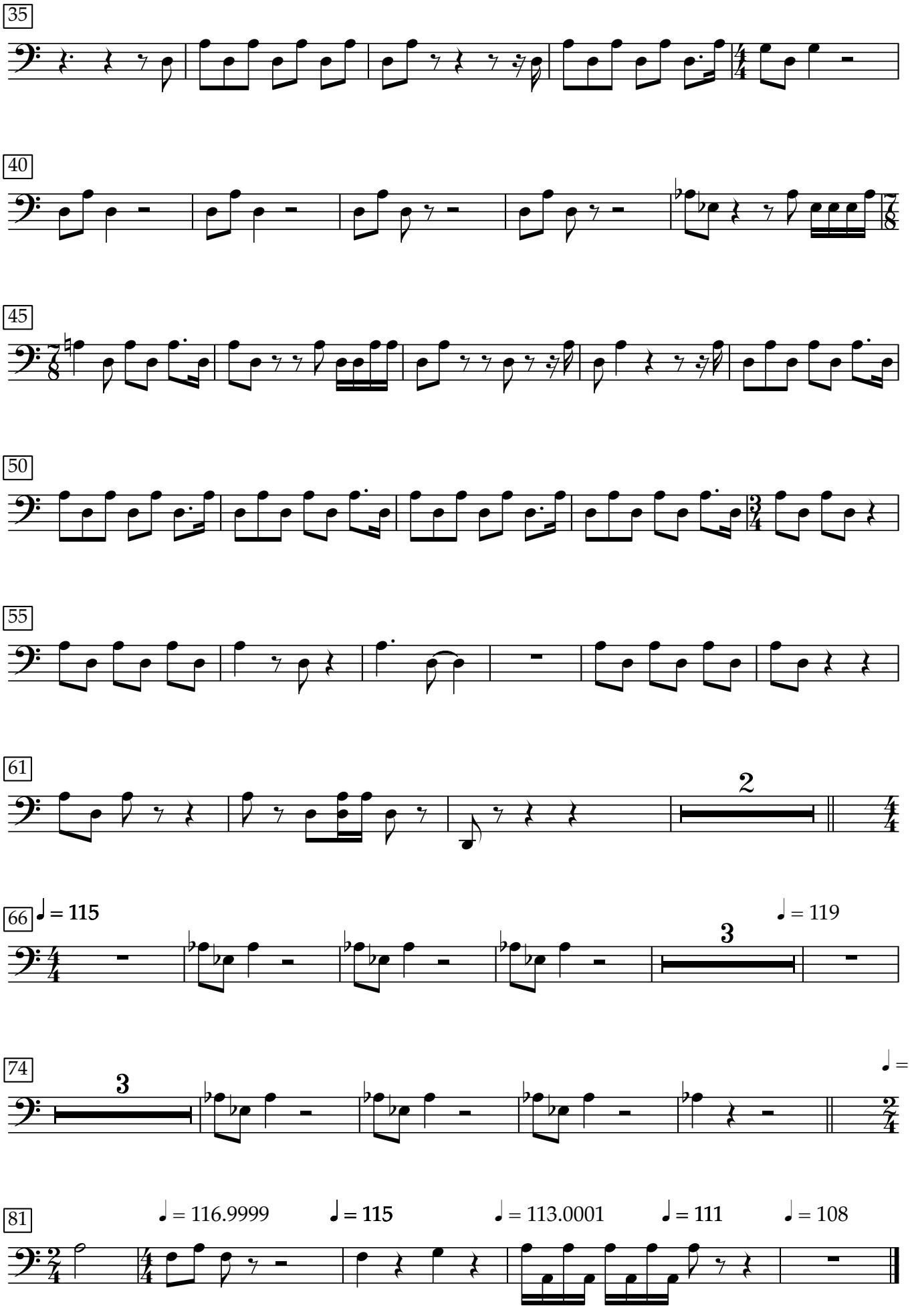
2 Timpani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♩ = 119
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♩ = 117
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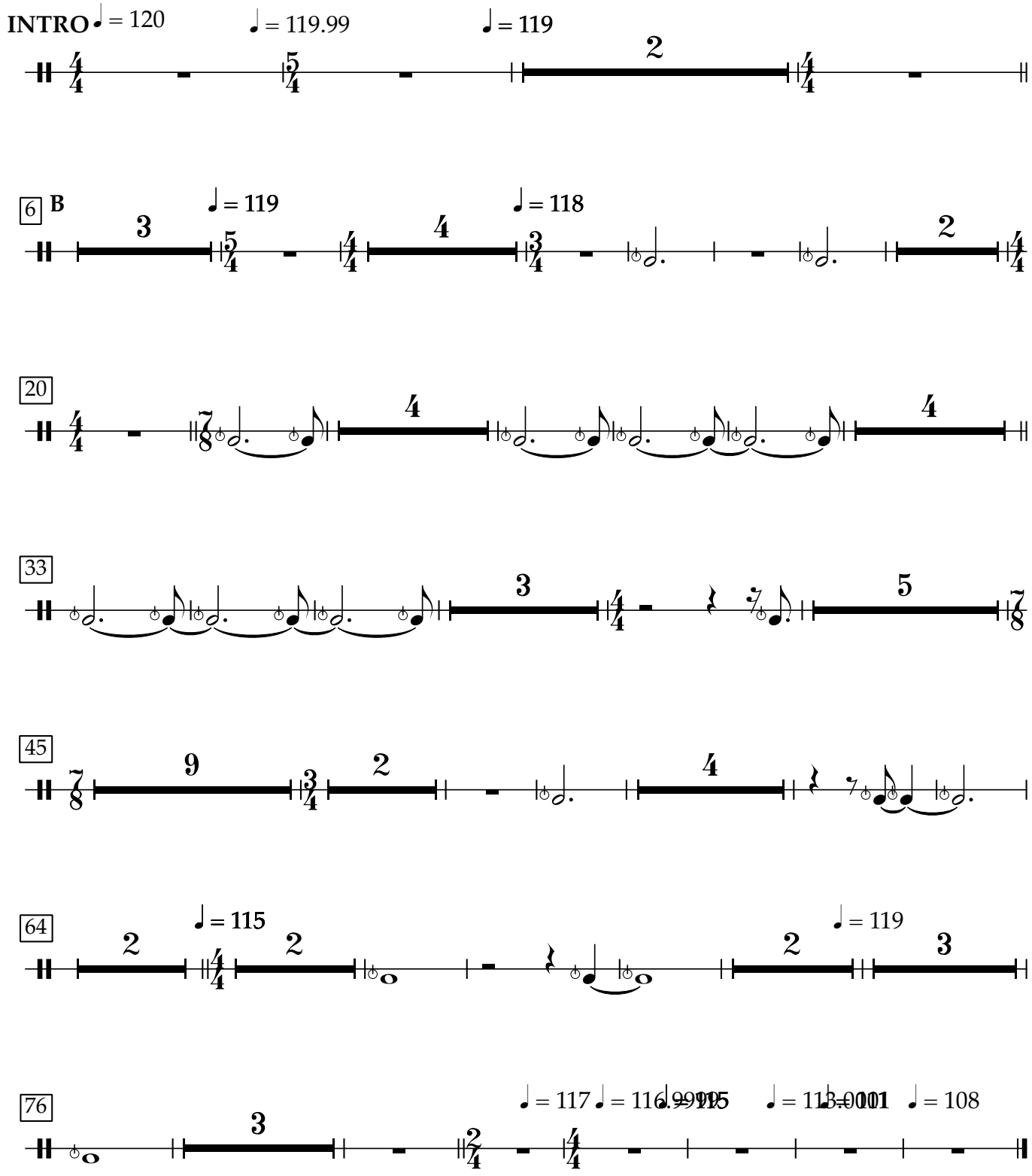
♩ = 115
♩ = 113.0001
♩ = 111
♩ = 108

Percussion

Hero!

Jose Antonio Gaybor Oquendo



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Percussion

Hero!

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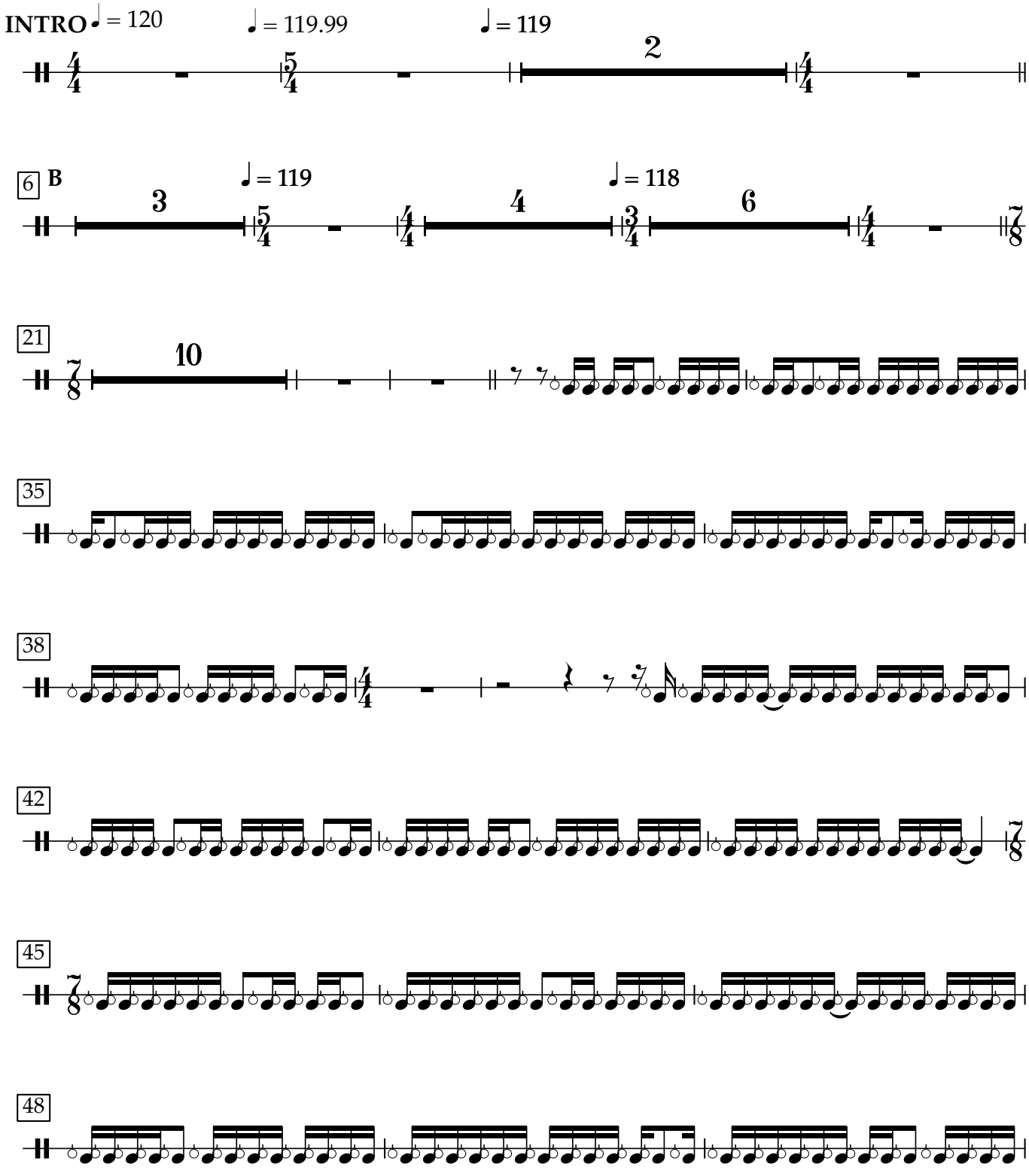

V.S.

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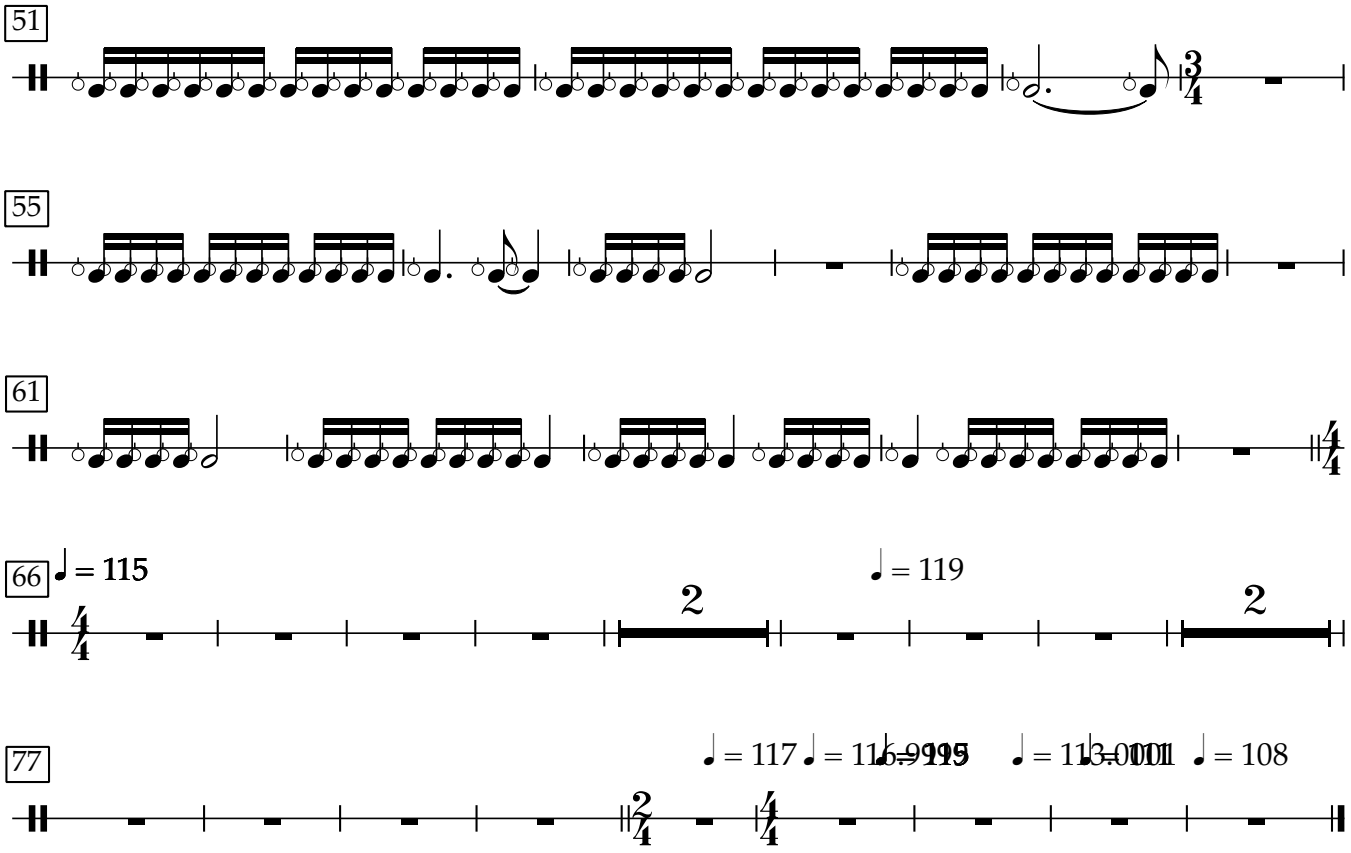
51
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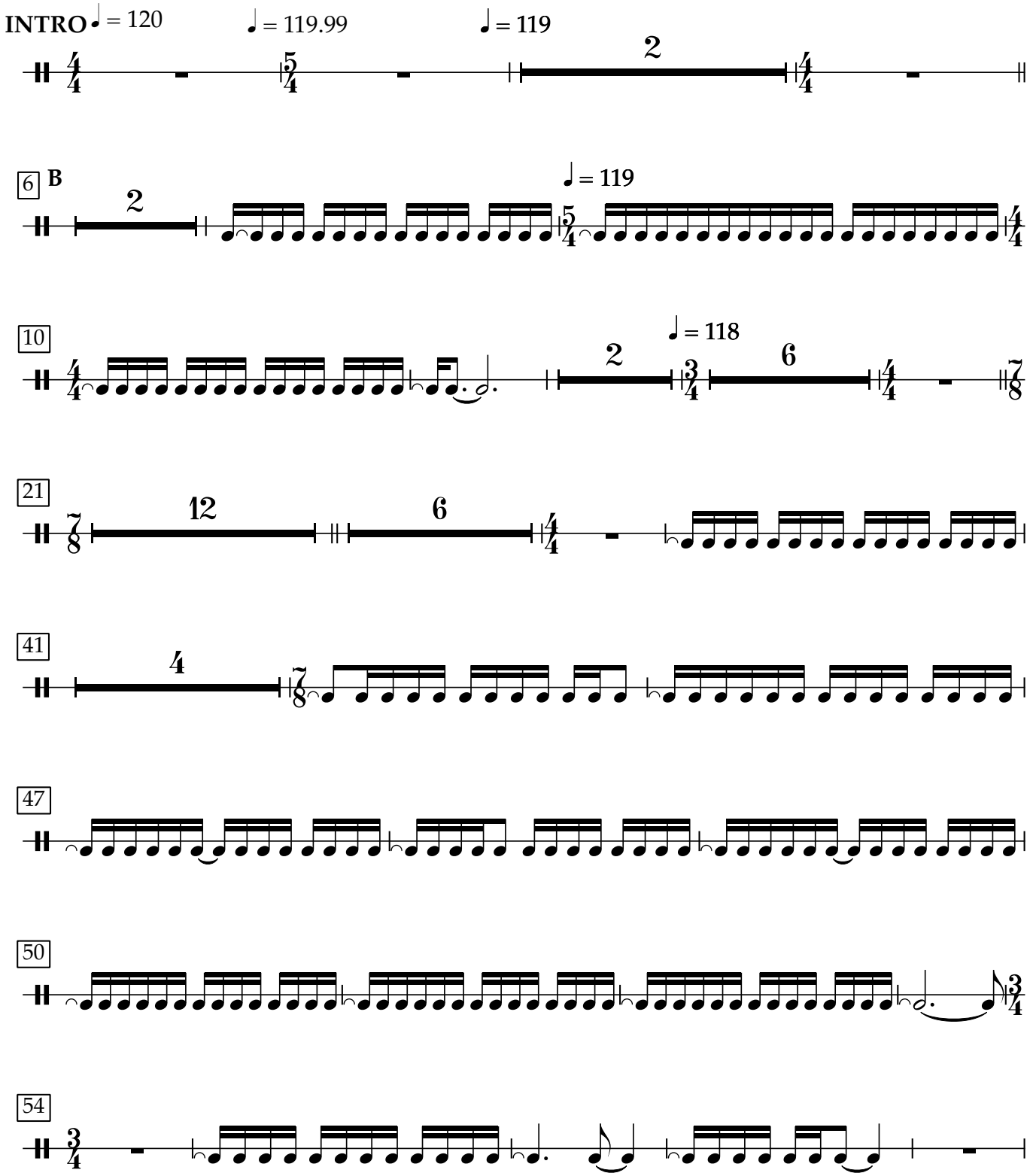
♩ = 108

Percussion

Hero!

Jose Antonio Gaybor Oquendo



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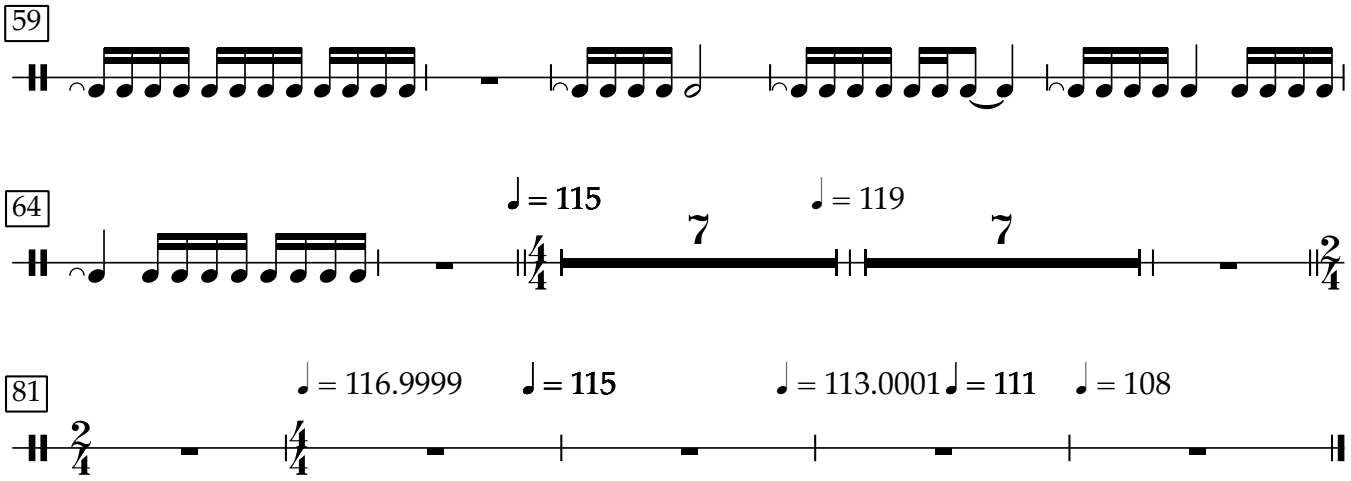
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♩= 119
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81
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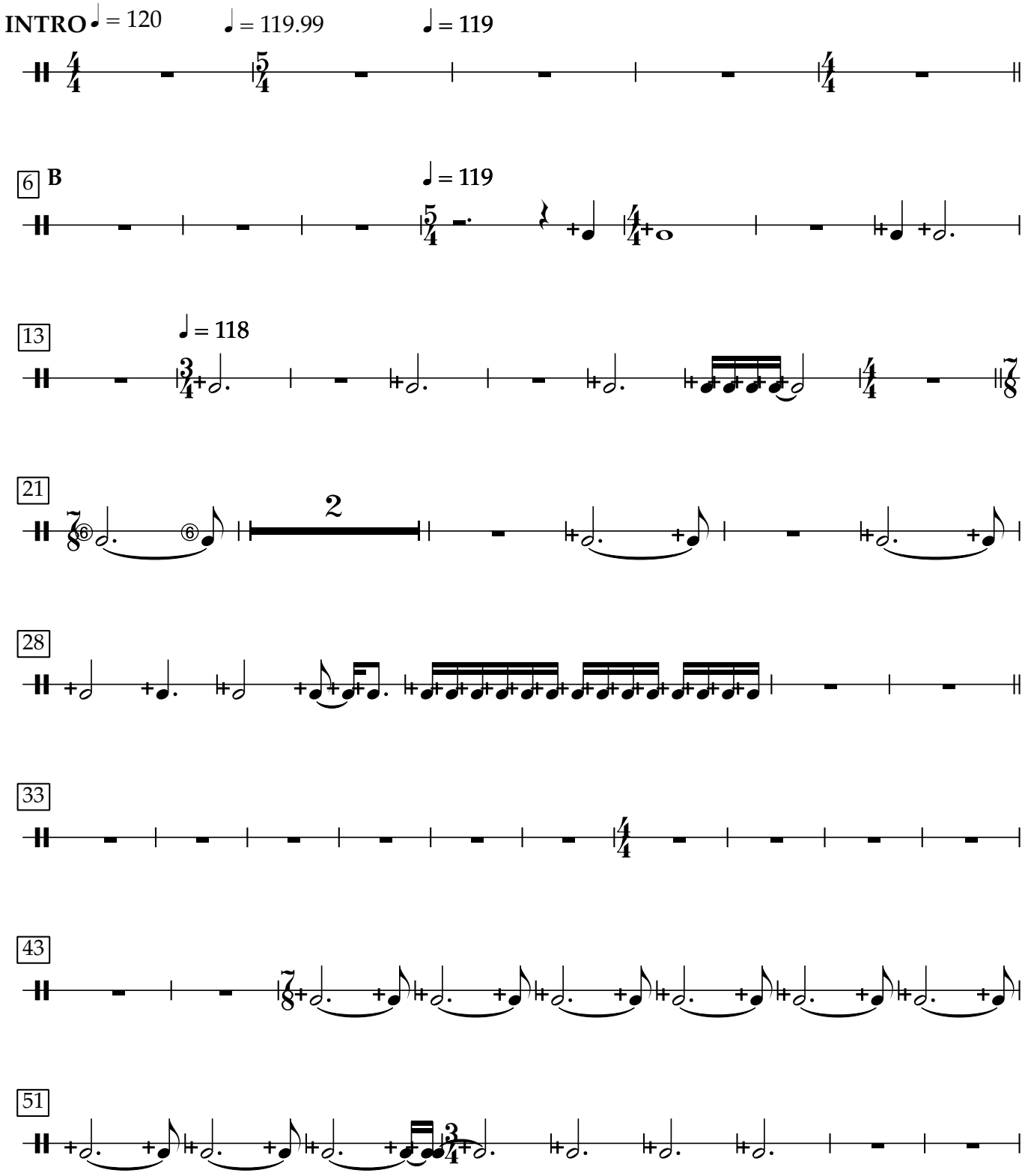
♩= 115
♩= 113.0001
♩= 111
♩= 108

Percussion

Hero!

Jose Antonio Gaybor Oquendo



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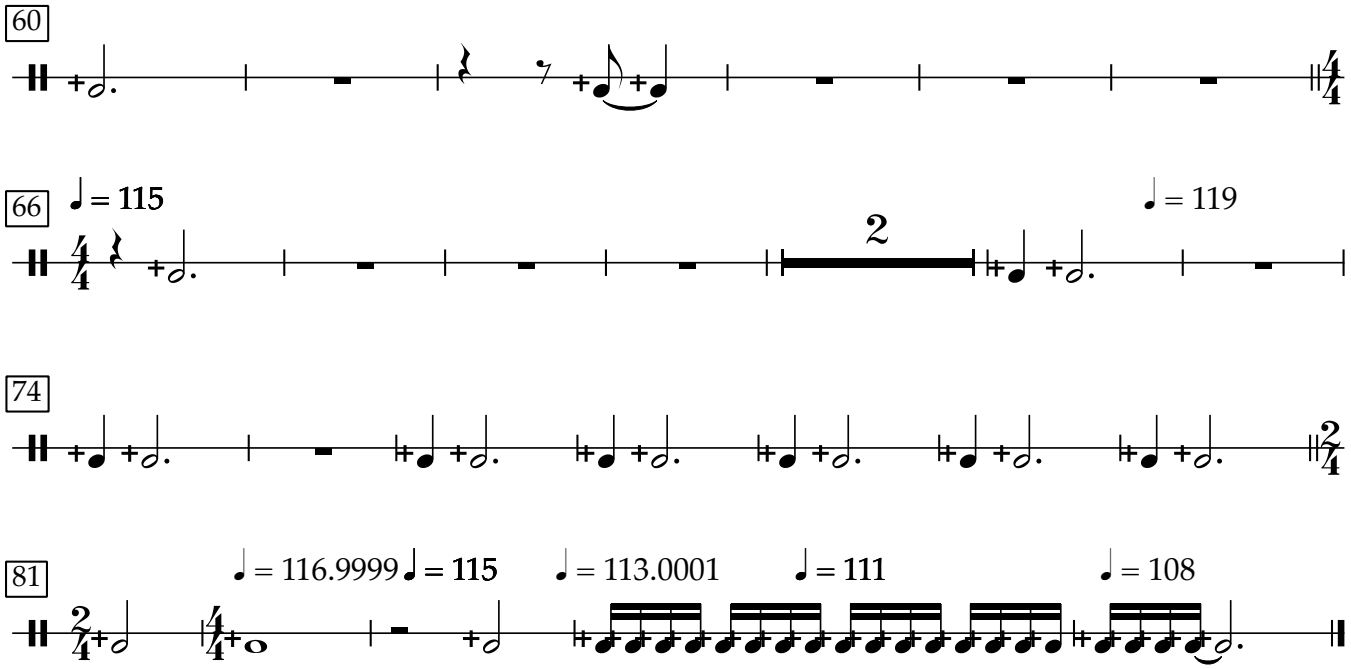
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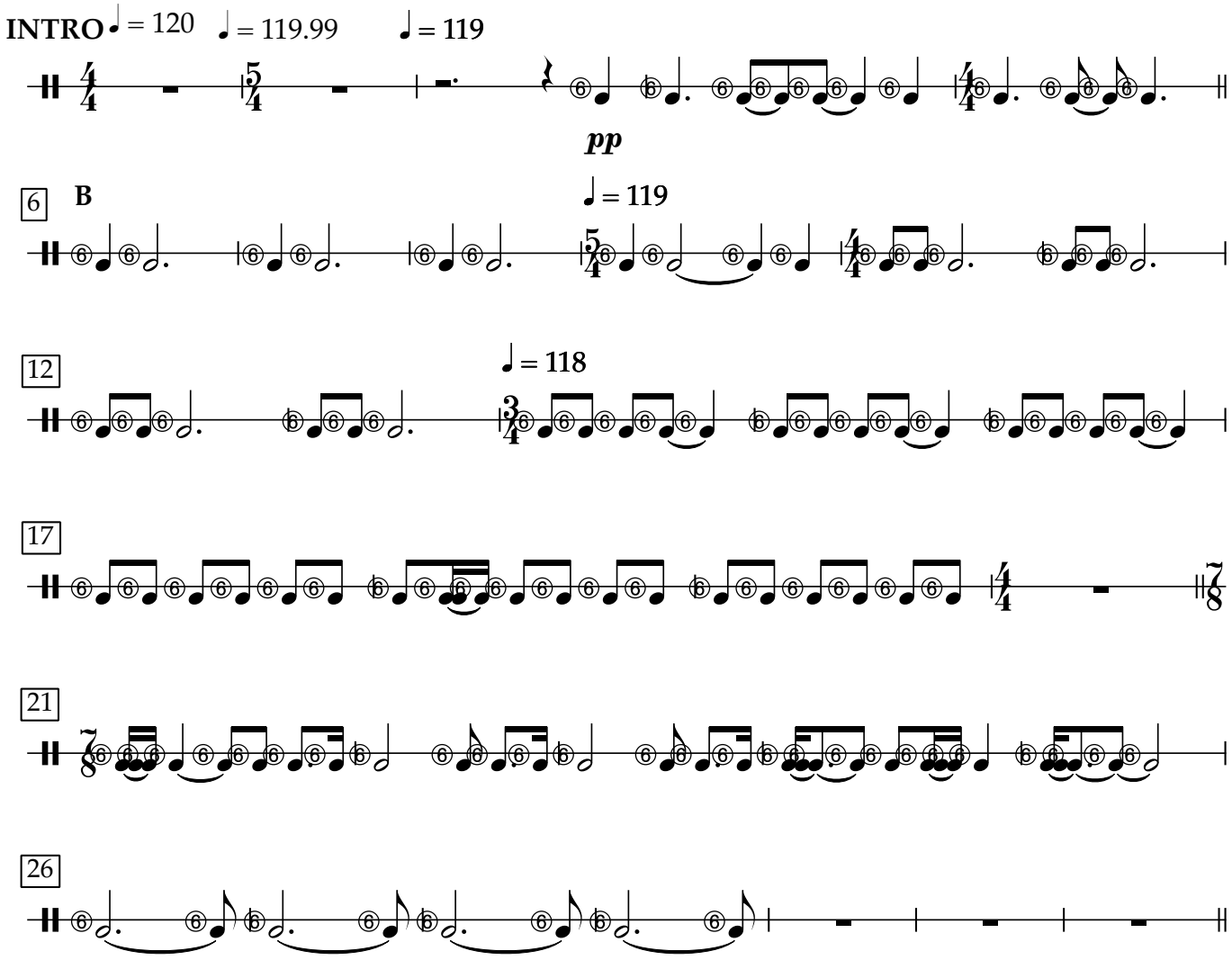
2
♩ = 119
74
♩ = 1
81
♩ = 116.9999
♩ = 115
♩ = 113.0001
♩ = 111
♩ = 108

Bass Drum

Hero!

Jose Antonio Gaybor Oquendo



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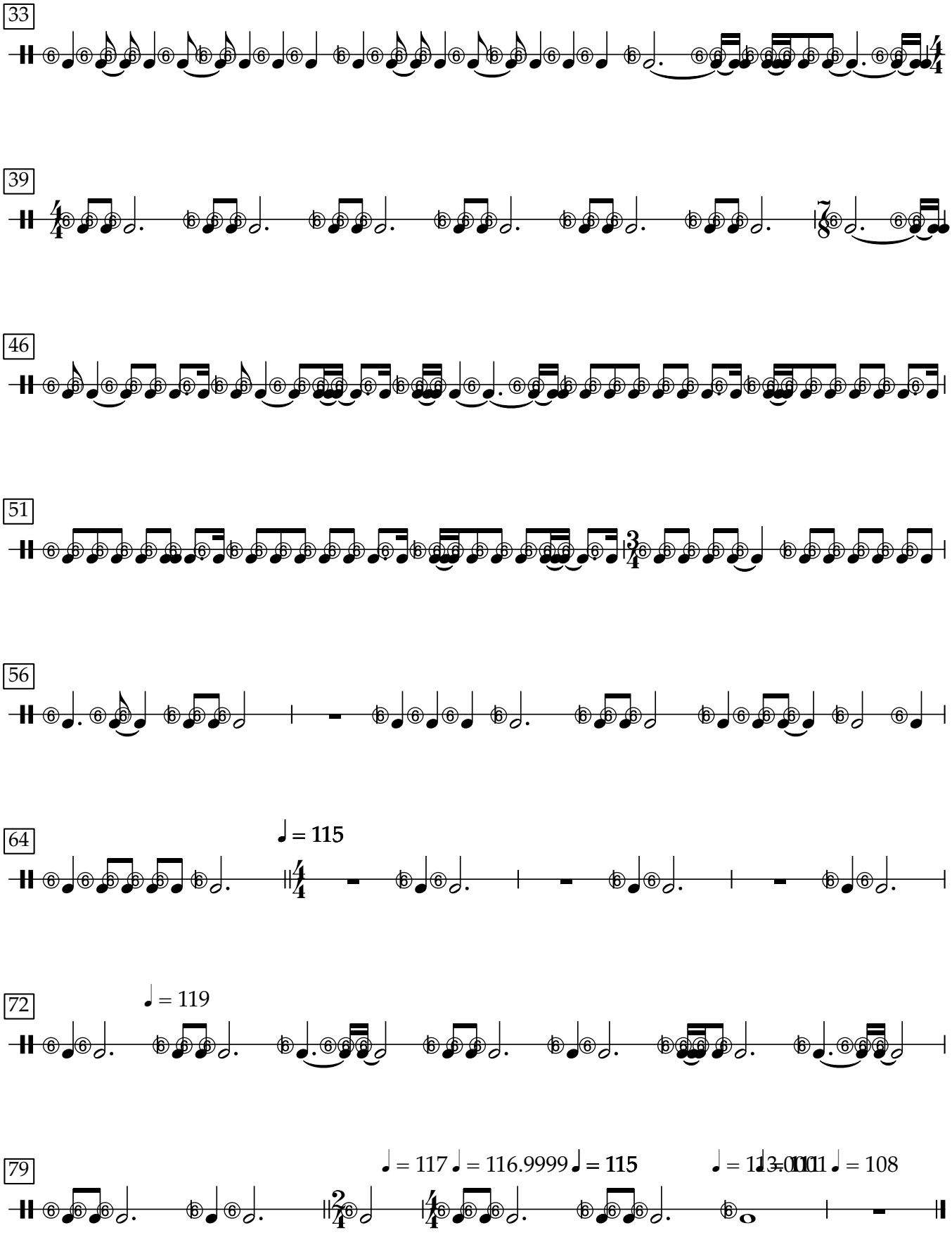
33
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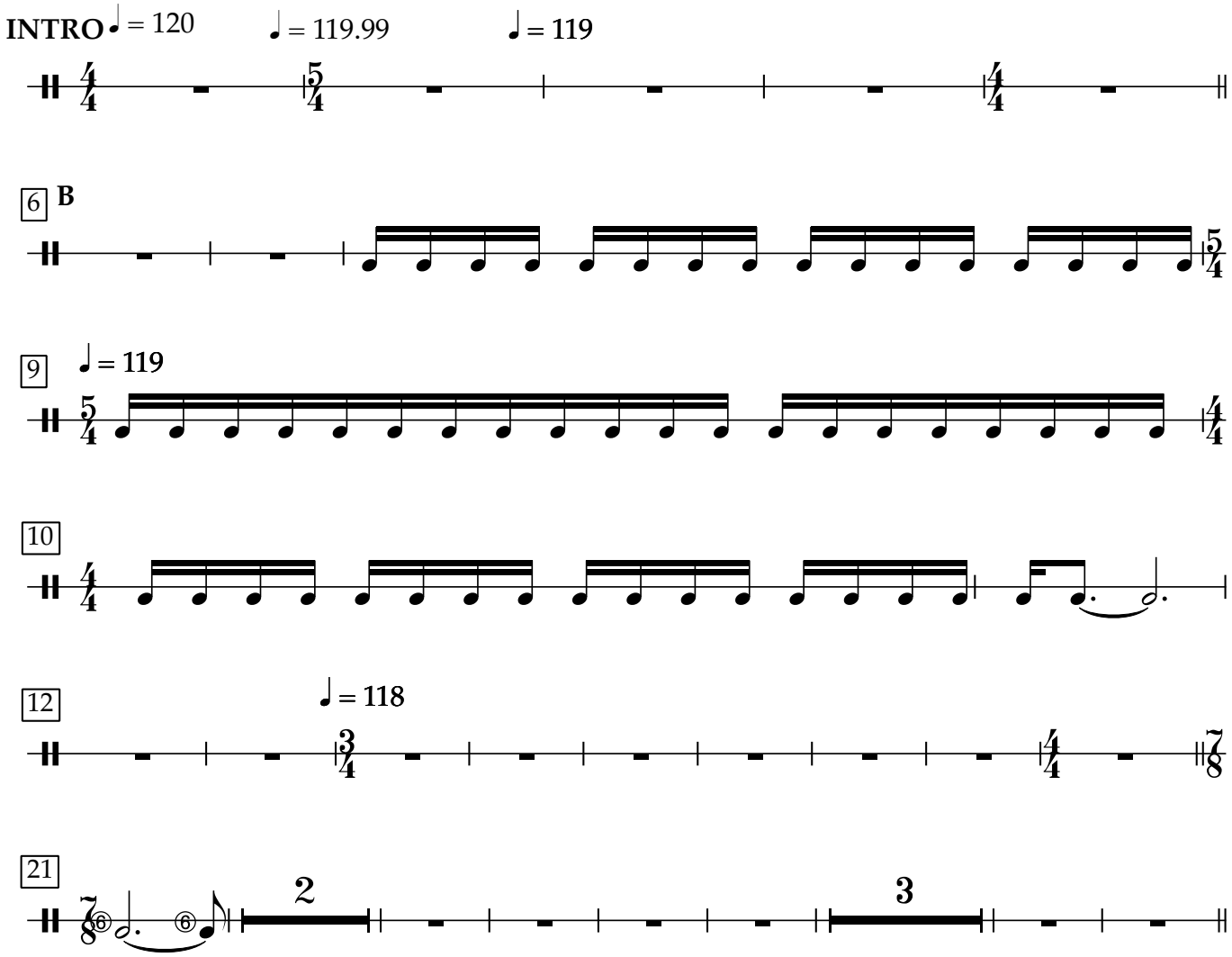
46
51
56
64
♩ = 115
72
♩ = 119
79
♩ = 117
♩ = 116.9999
♩ = 115
♩ = 108

Cymbals

Hero!

Jose Antonio Gaybor Oquendo



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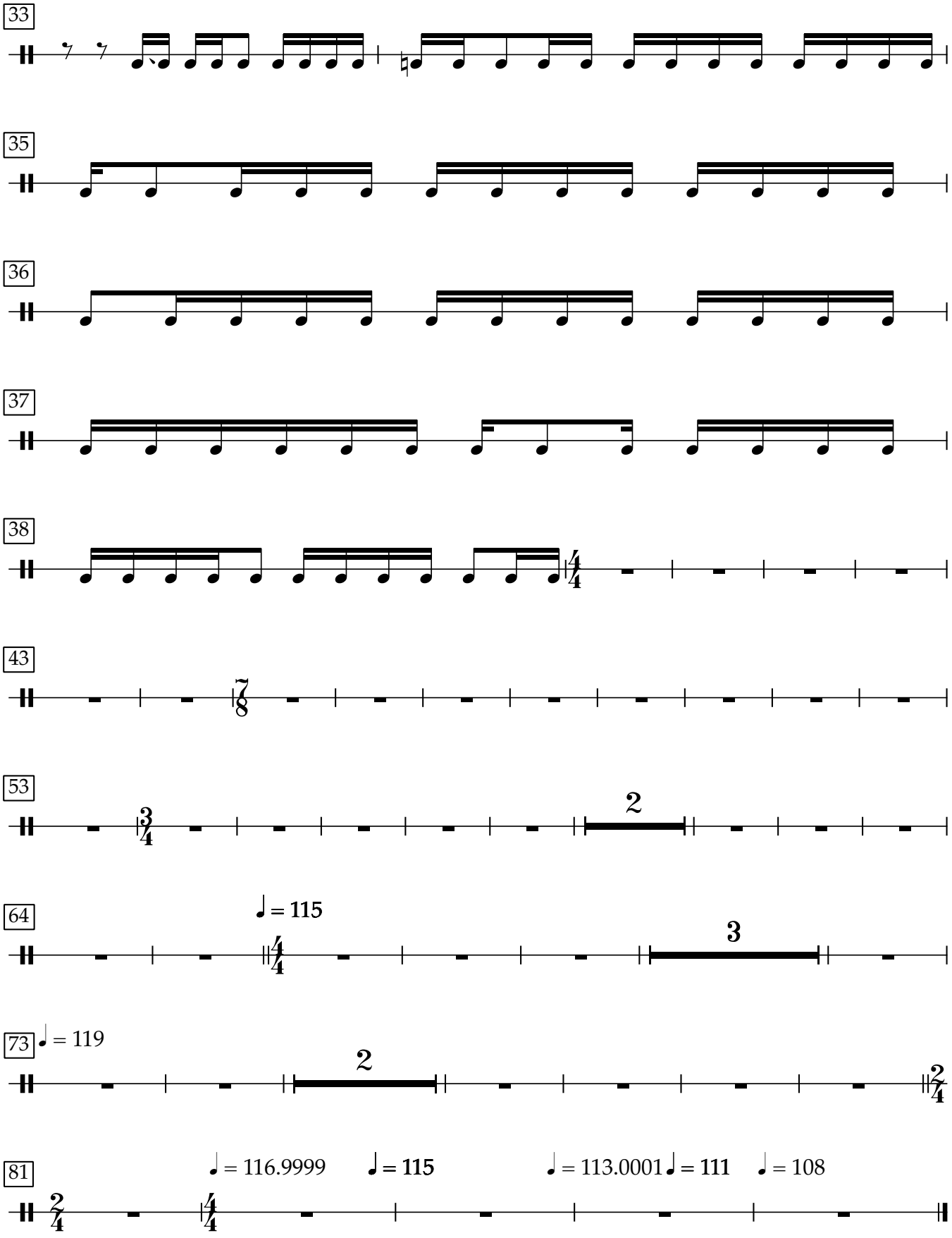
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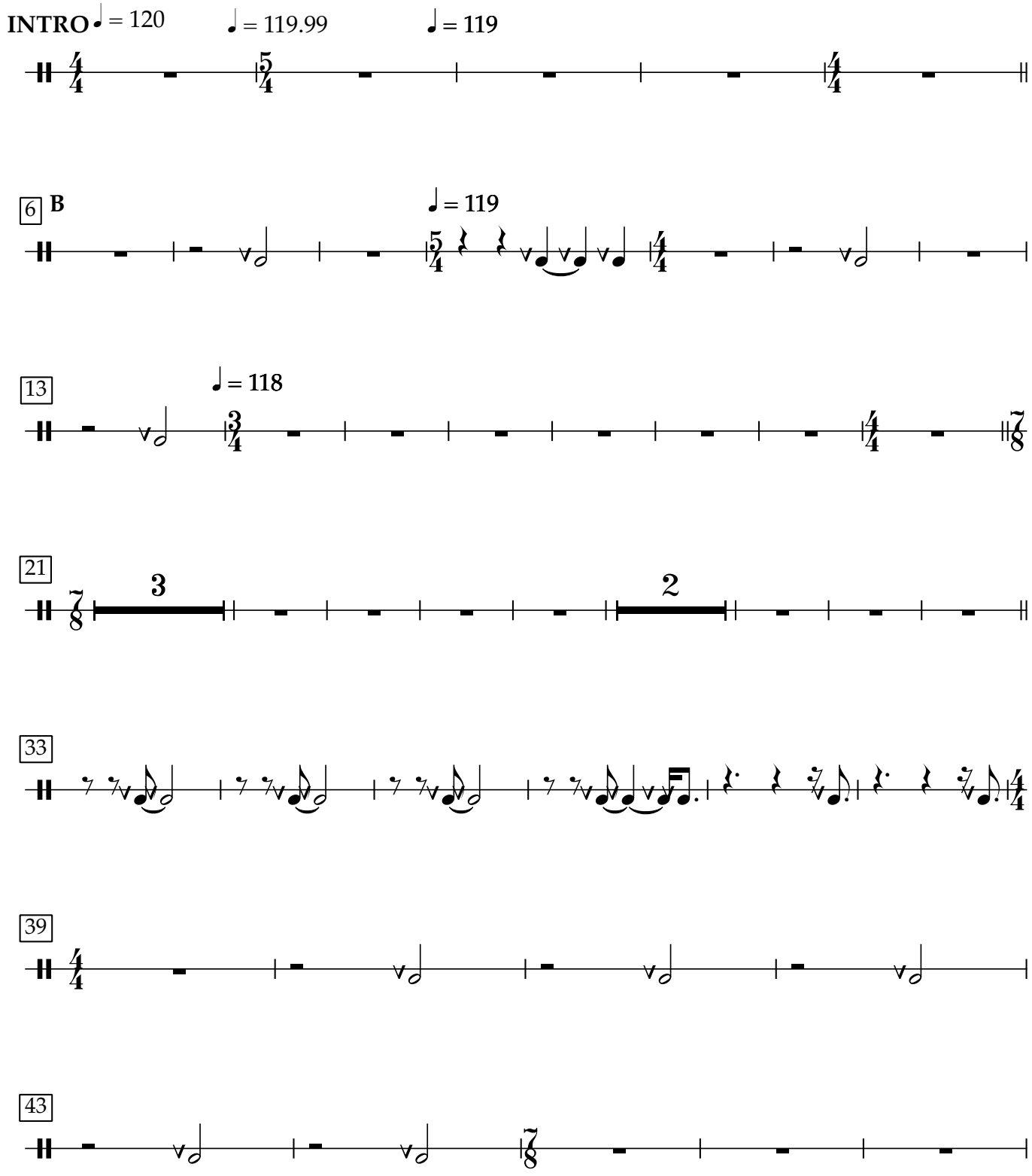
73
♩ = 119
2
♩ = 1
81
♩ = 116.9999
♩ = 115
♩ = 113.0001
♩ = 111
♩ = 108

Snare Drum

Hero!

Jose Antonio Gaybor Oquendo



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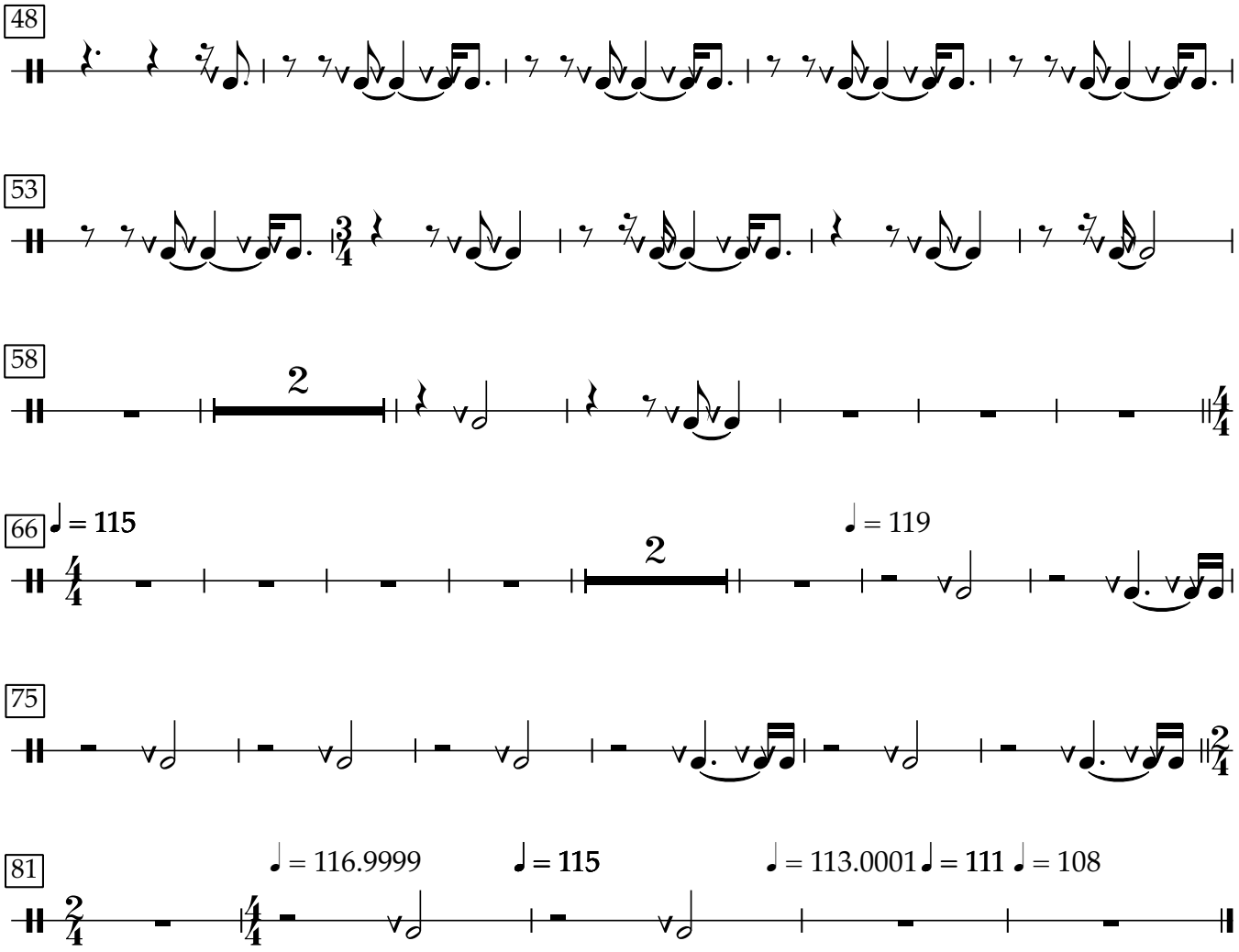
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66
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♩ = 119
75
♩ = 1
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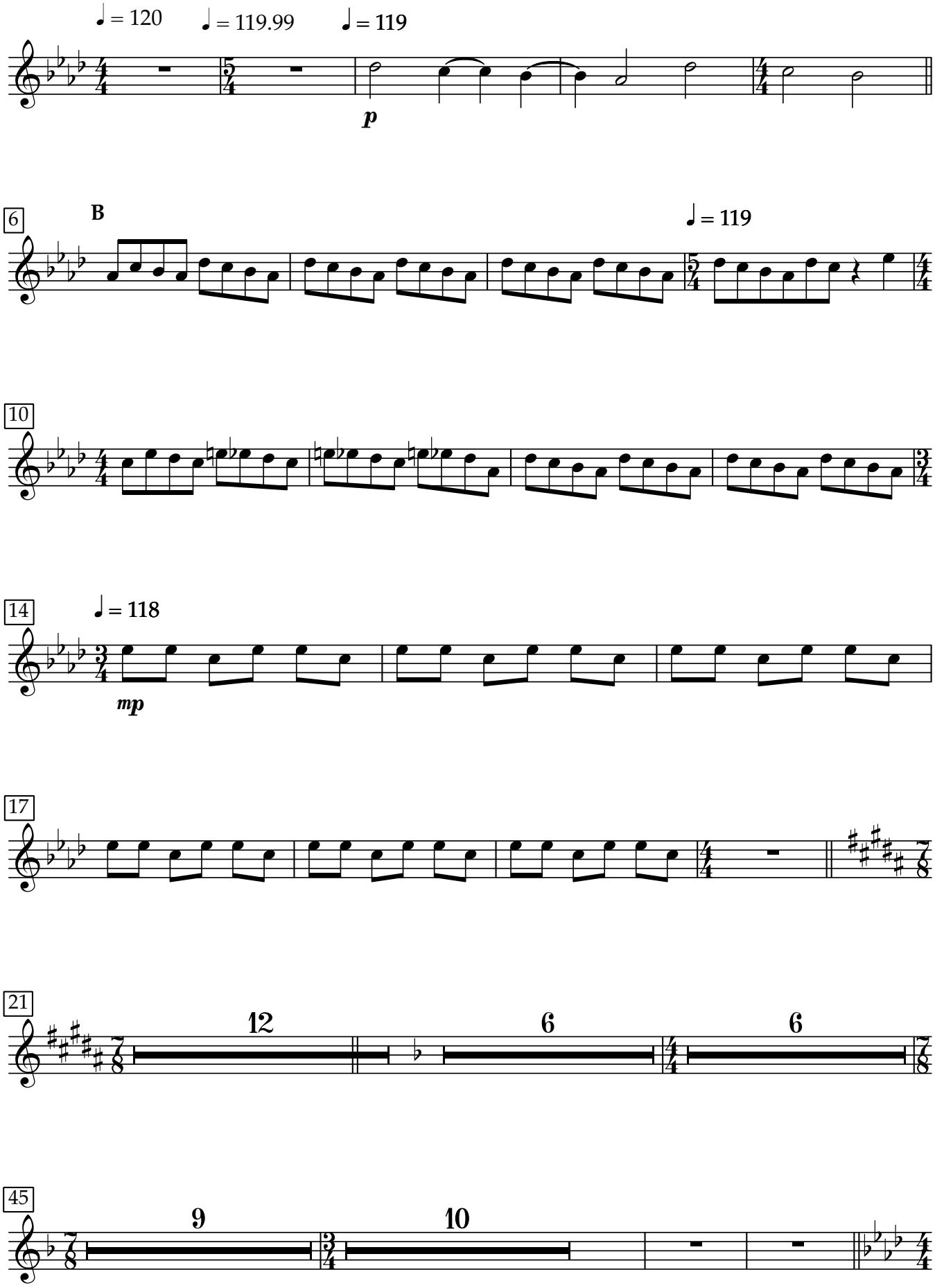
♩ = 115
♩ = 113.0001
♩ = 111
♩ = 108

Hero!

Glockenspiel

INTRO

Jose Antonio Gaybor Oquendo



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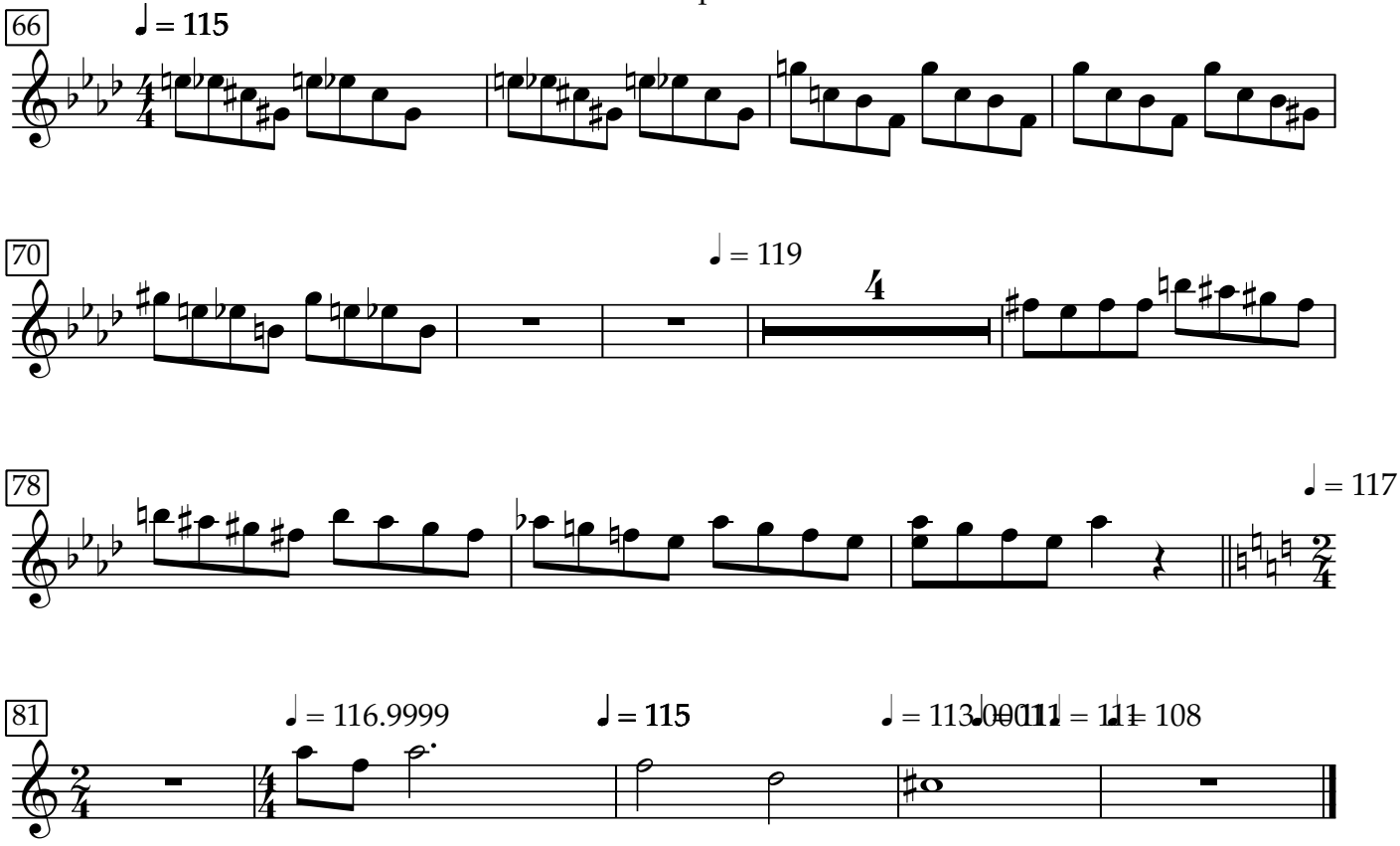
2 Glockenspiel

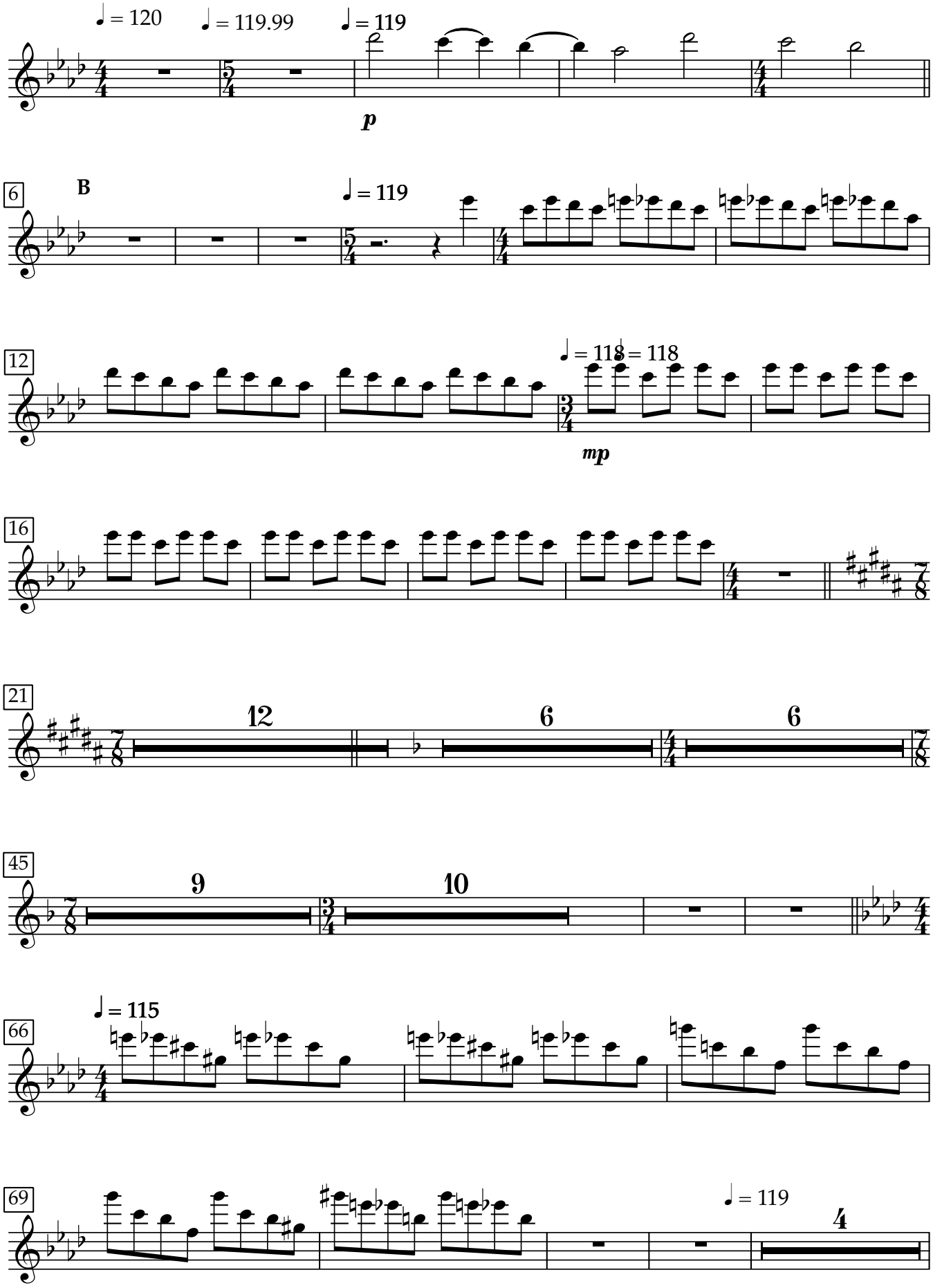


Hero!

Xylophone

INTRO

Jose Antonio Gaybor Oquendo



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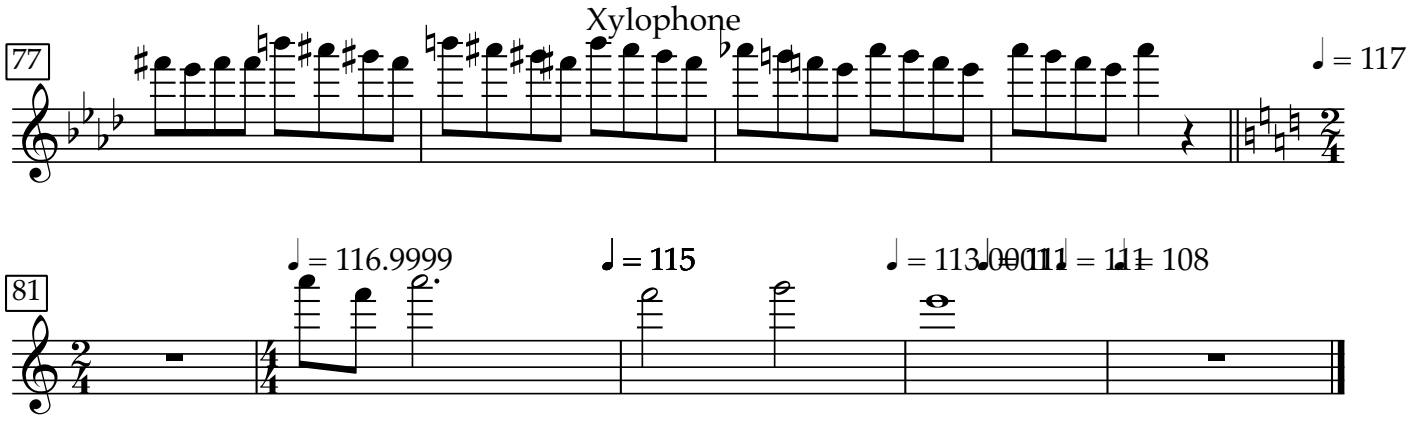
2

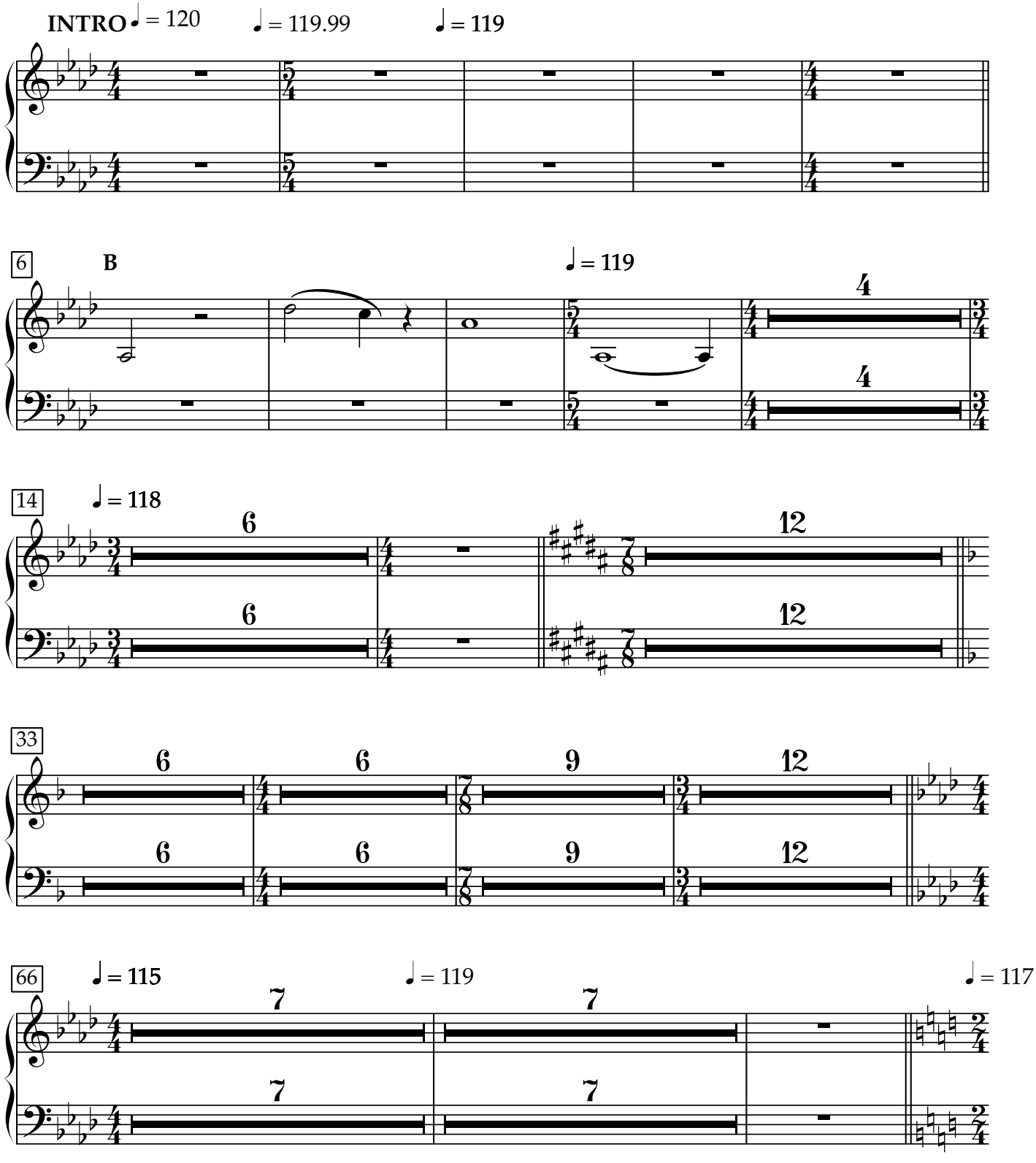
Xylophone



Synthesizer

Hero!

Jose Antonio Gaybor Oquendo



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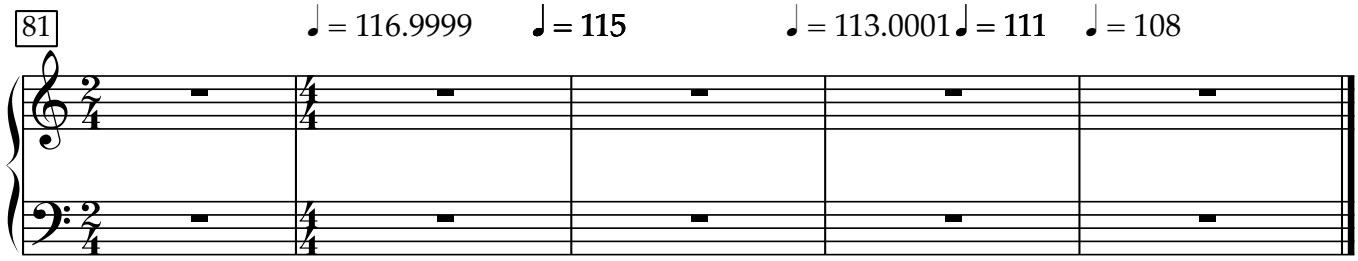
81
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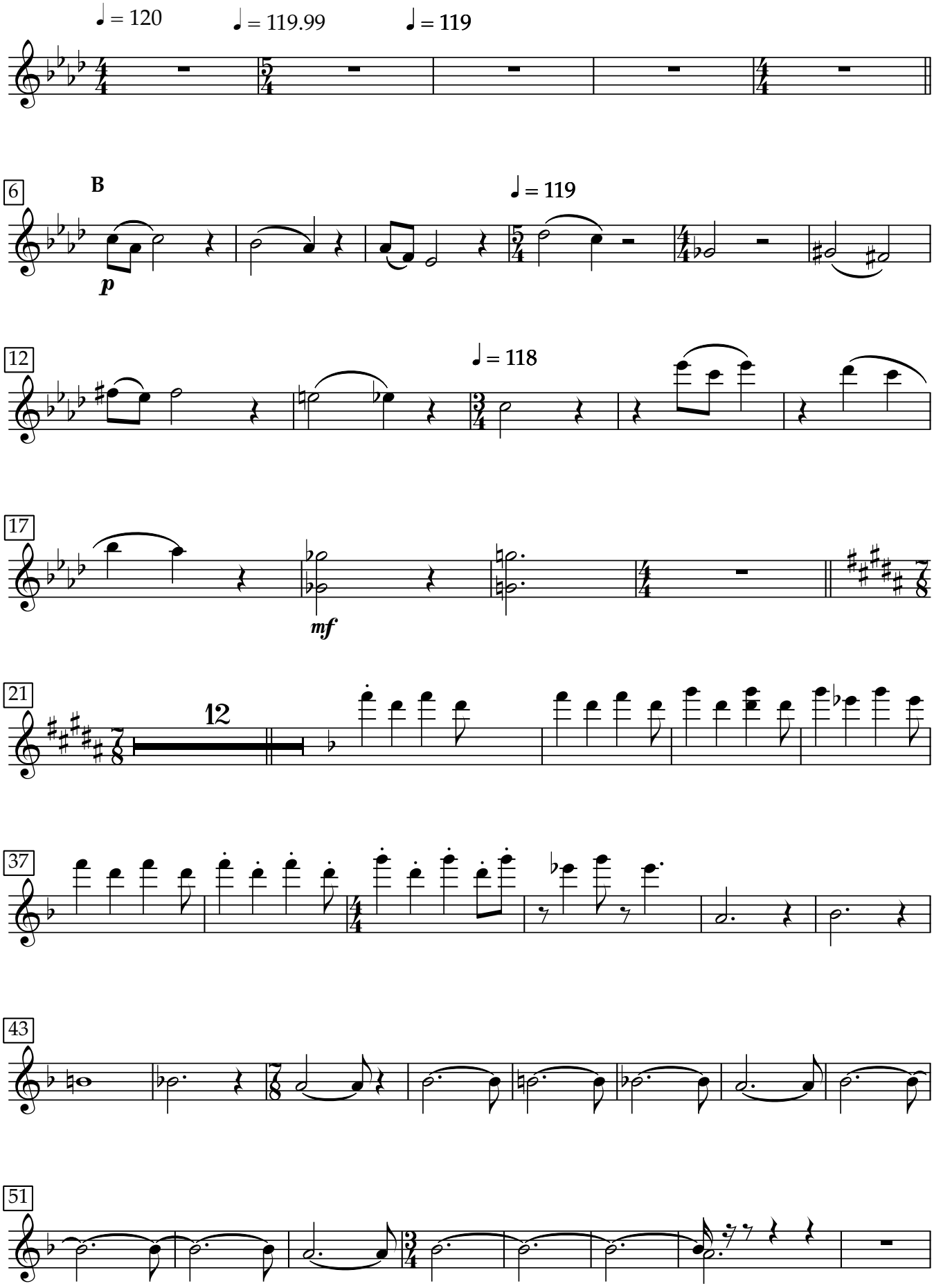
♩ = 115
♩ = 113.0001
♩ = 111
♩ = 108

Hero!

Violin I

INTRO

Jose Antonio Gaybor Oquendo



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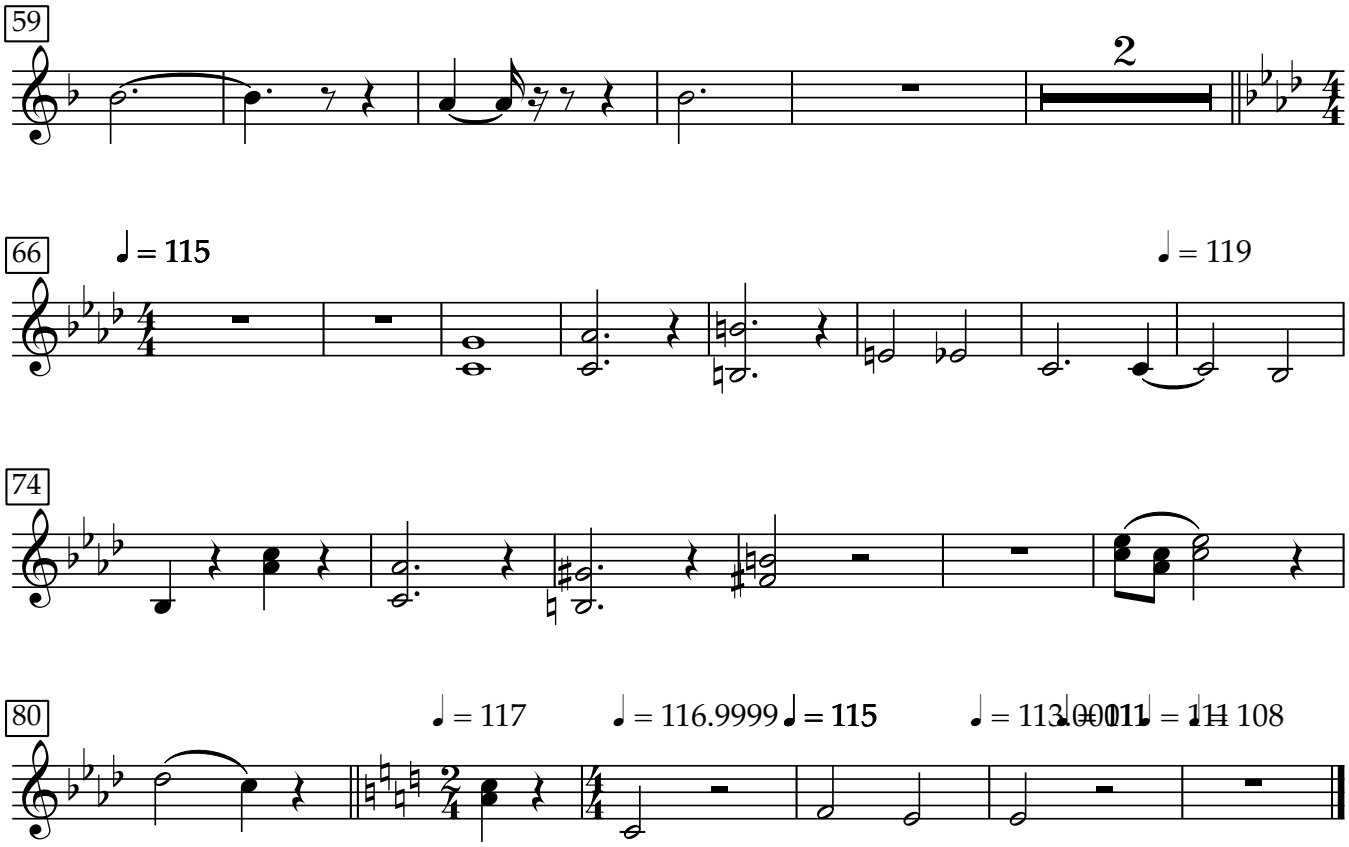
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2
66
♩ = 115
♩ = 119
74
80
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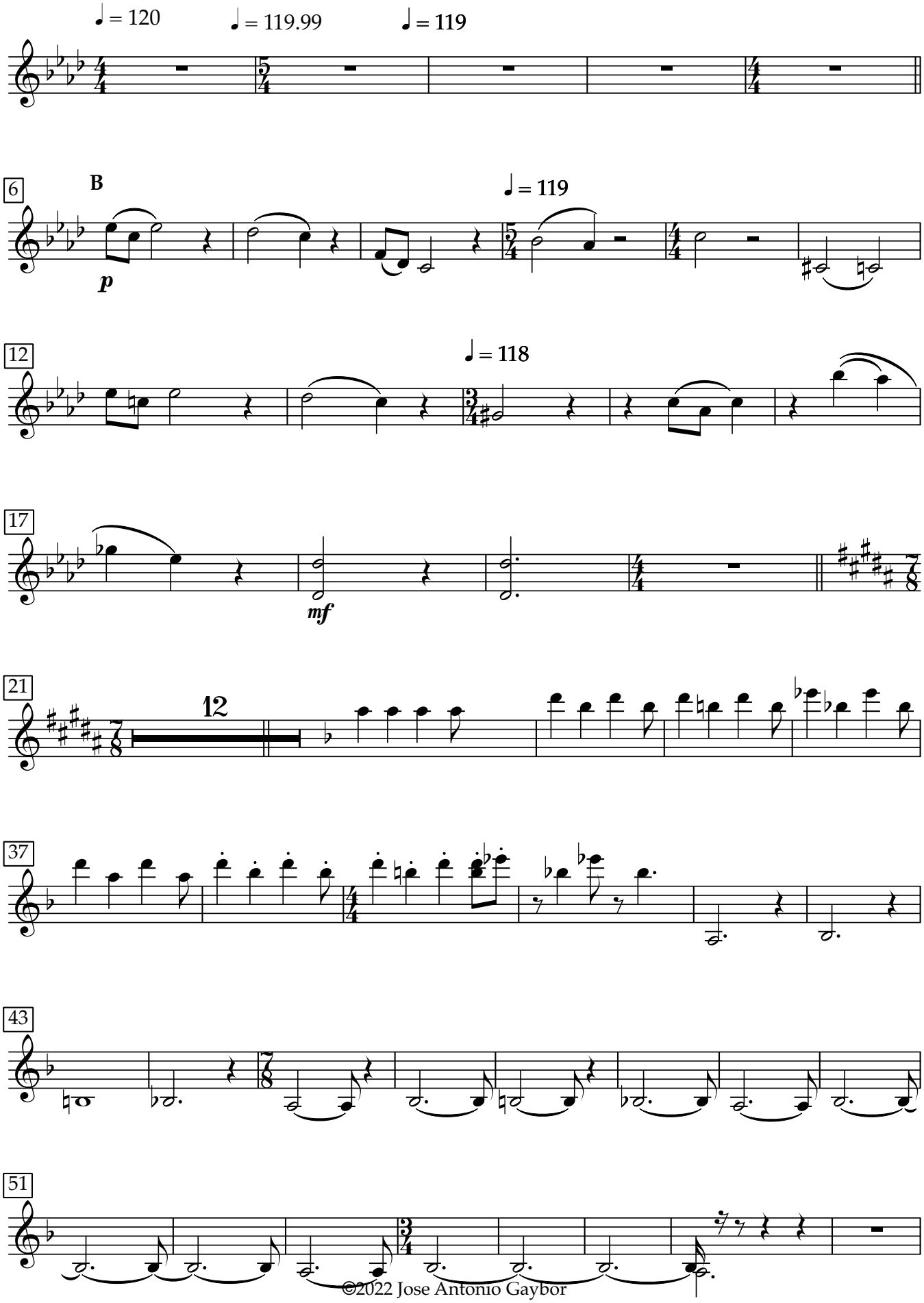
♩ = 115
♩ = 113.0011
♩ = 108

Hero!

Violin II

INTRO

Jose Antonio Gaybor Oquendo



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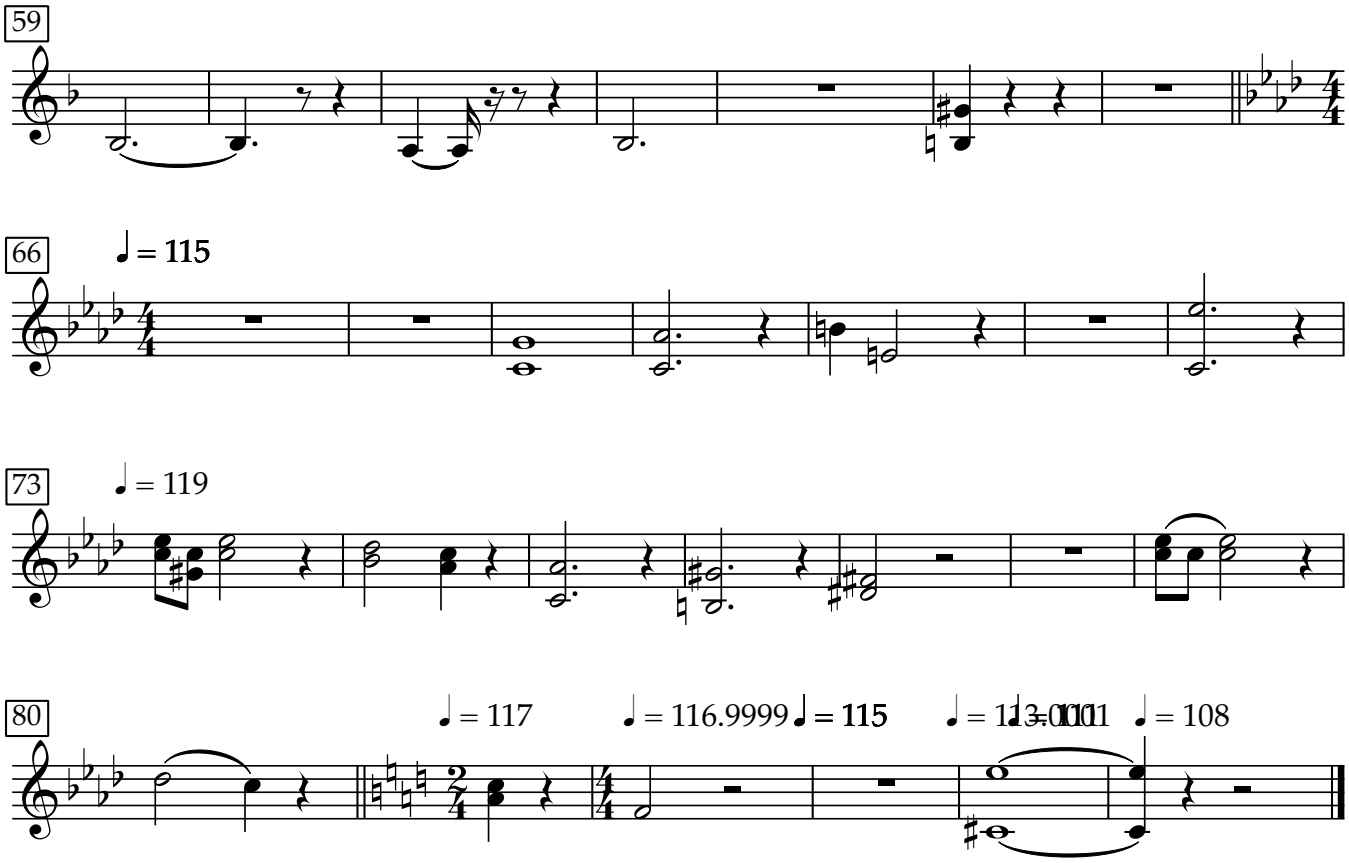
Violin II

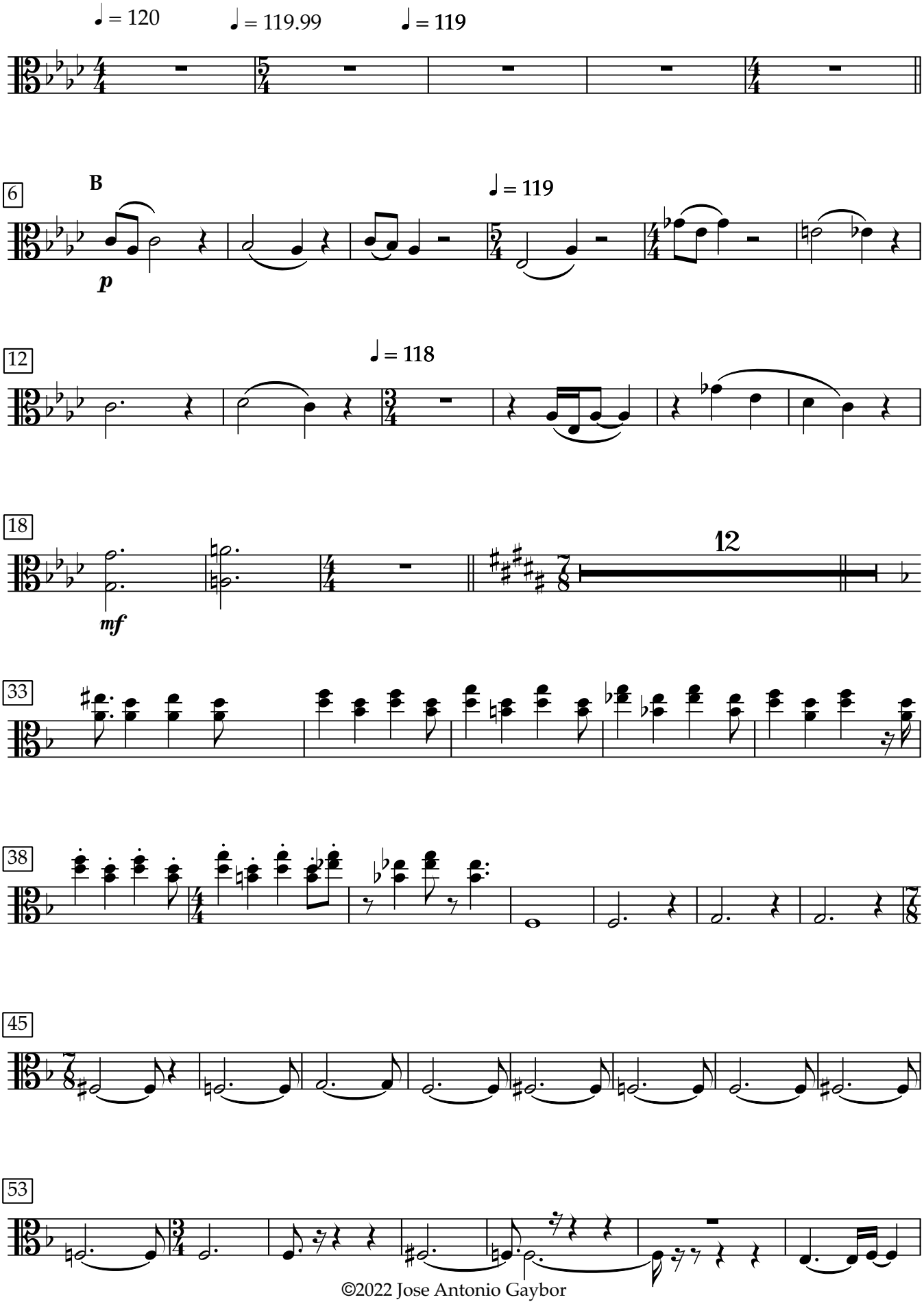


Hero!

Viola

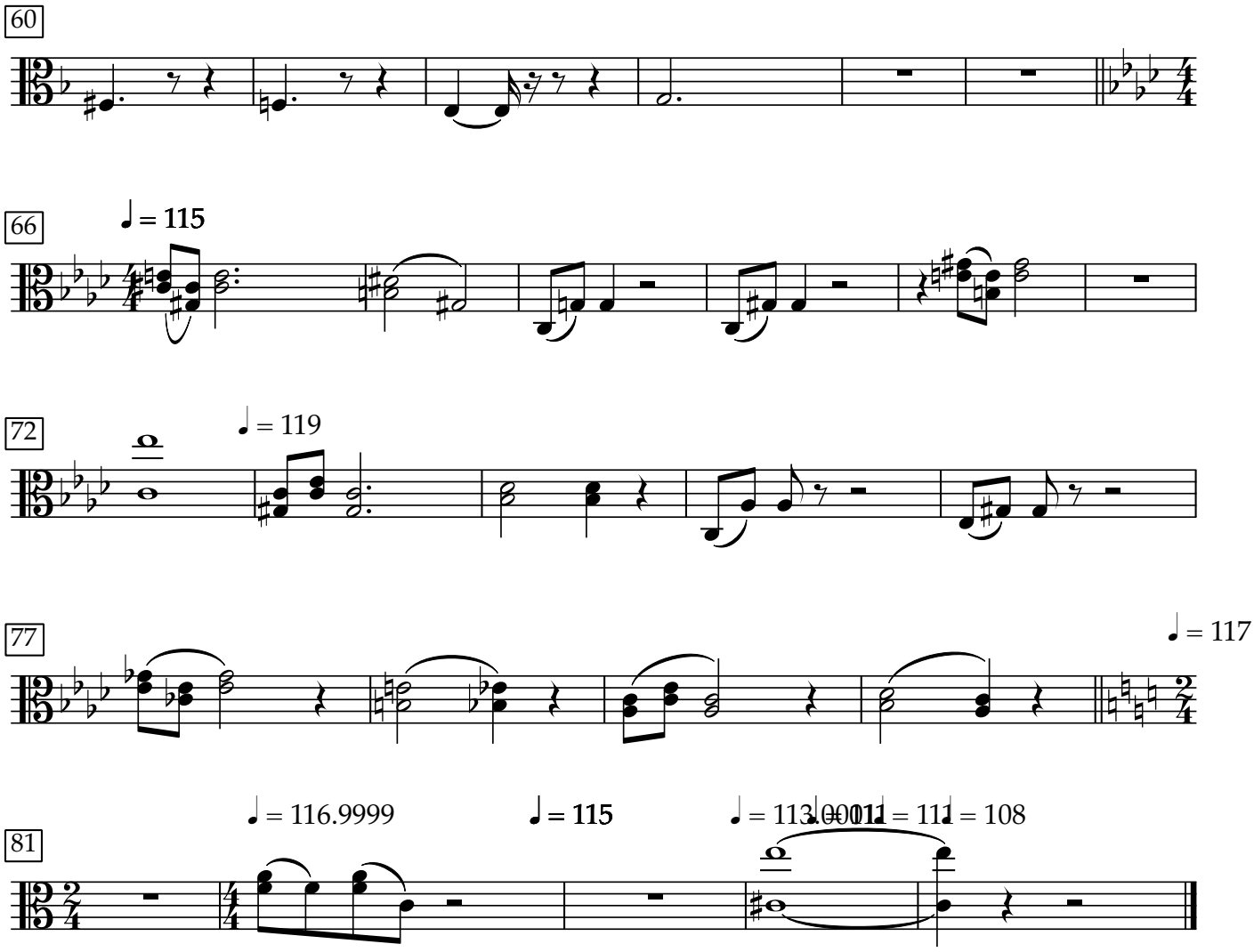
INTRO

Jose Antonio Gaybor Oquendo



©2022 Jose Antonio Gaybor

V.S.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72
♩ = 119
77
♩ = 117
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♩ = 113.0011
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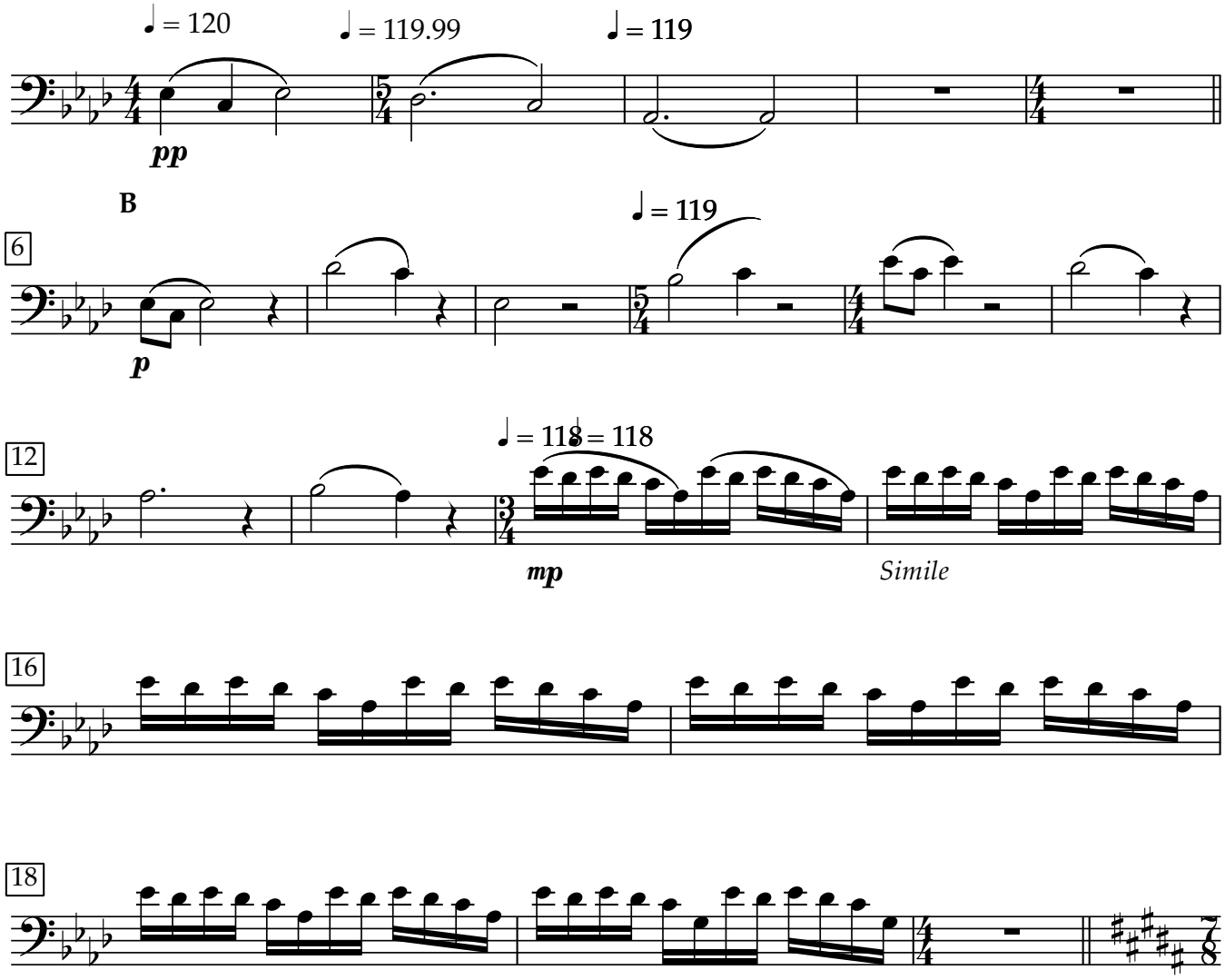
♩ = 108

Hero!

Violoncello

INTRO

Jose Antonio Gaybor Oquendo



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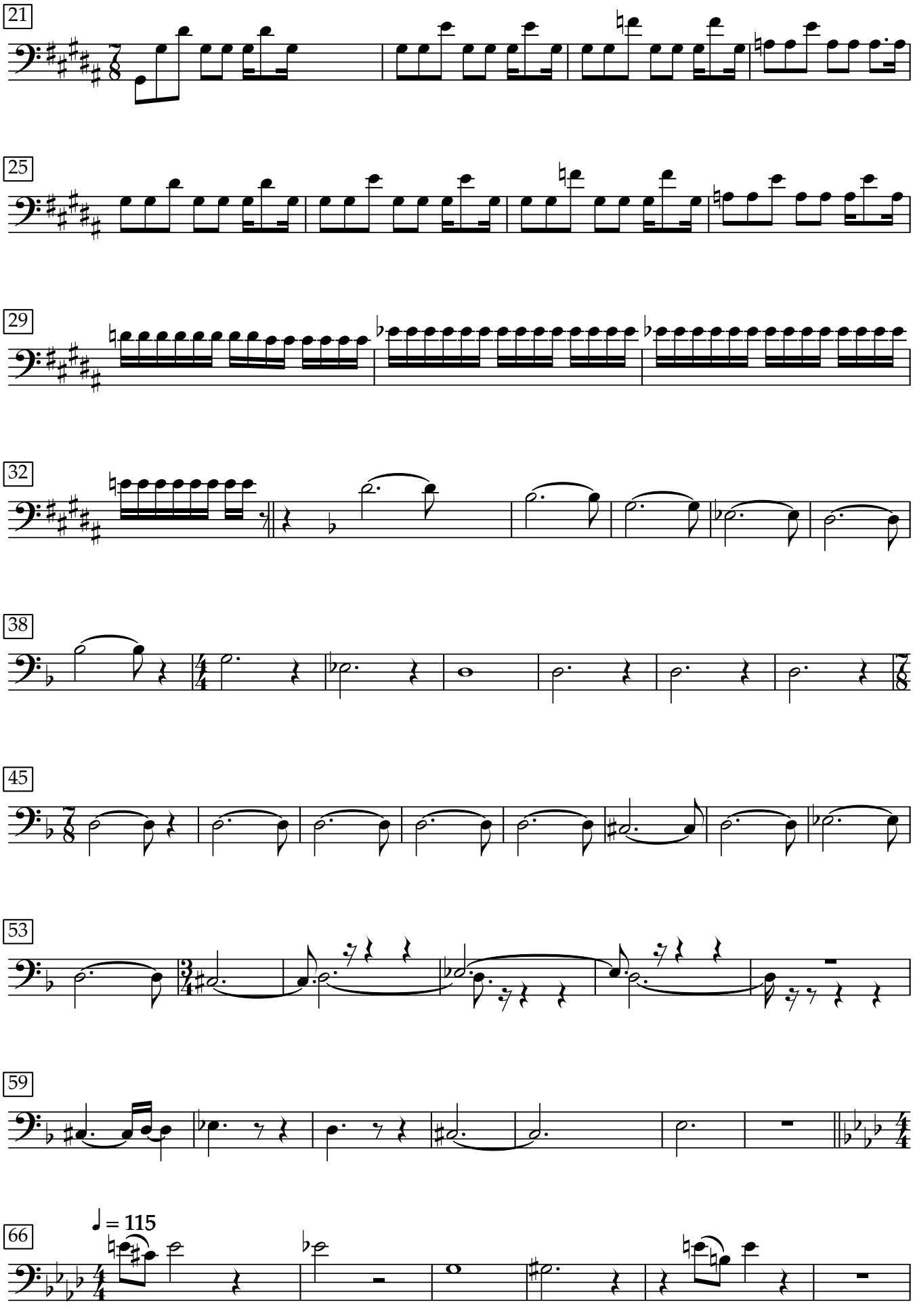
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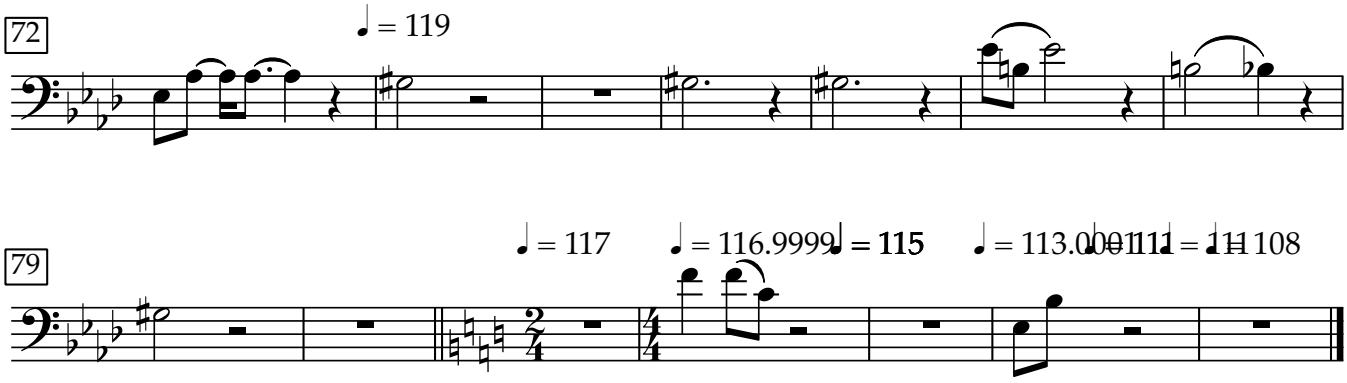
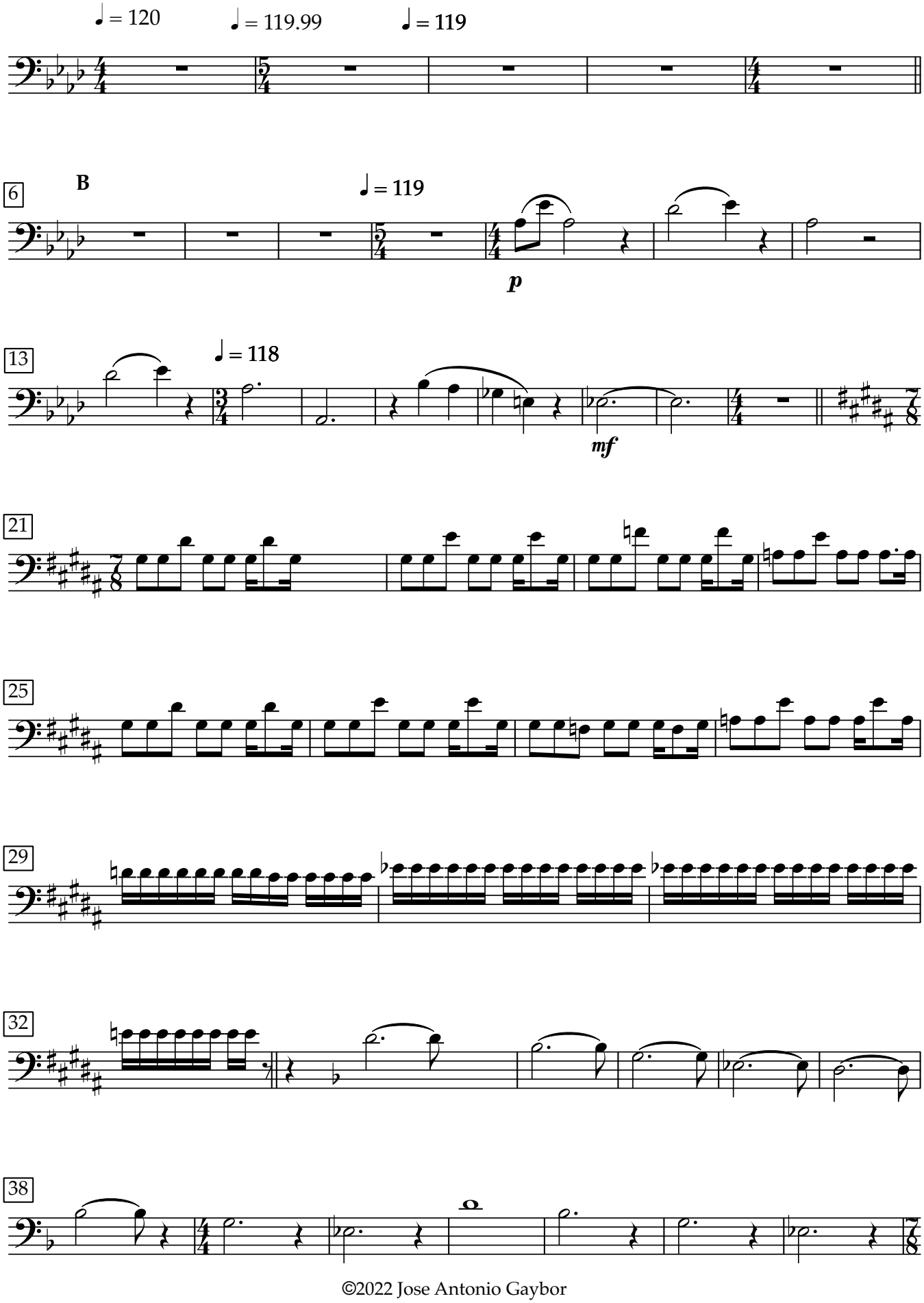

72
♩ = 119
79
♩ = 117
♩ = 116.9999
♩ = 115
♩ = 113.00011111 = 111
108

Hero!

Double Bass

INTRO

Jose Antonio Gaybor Oquendo



V.S.

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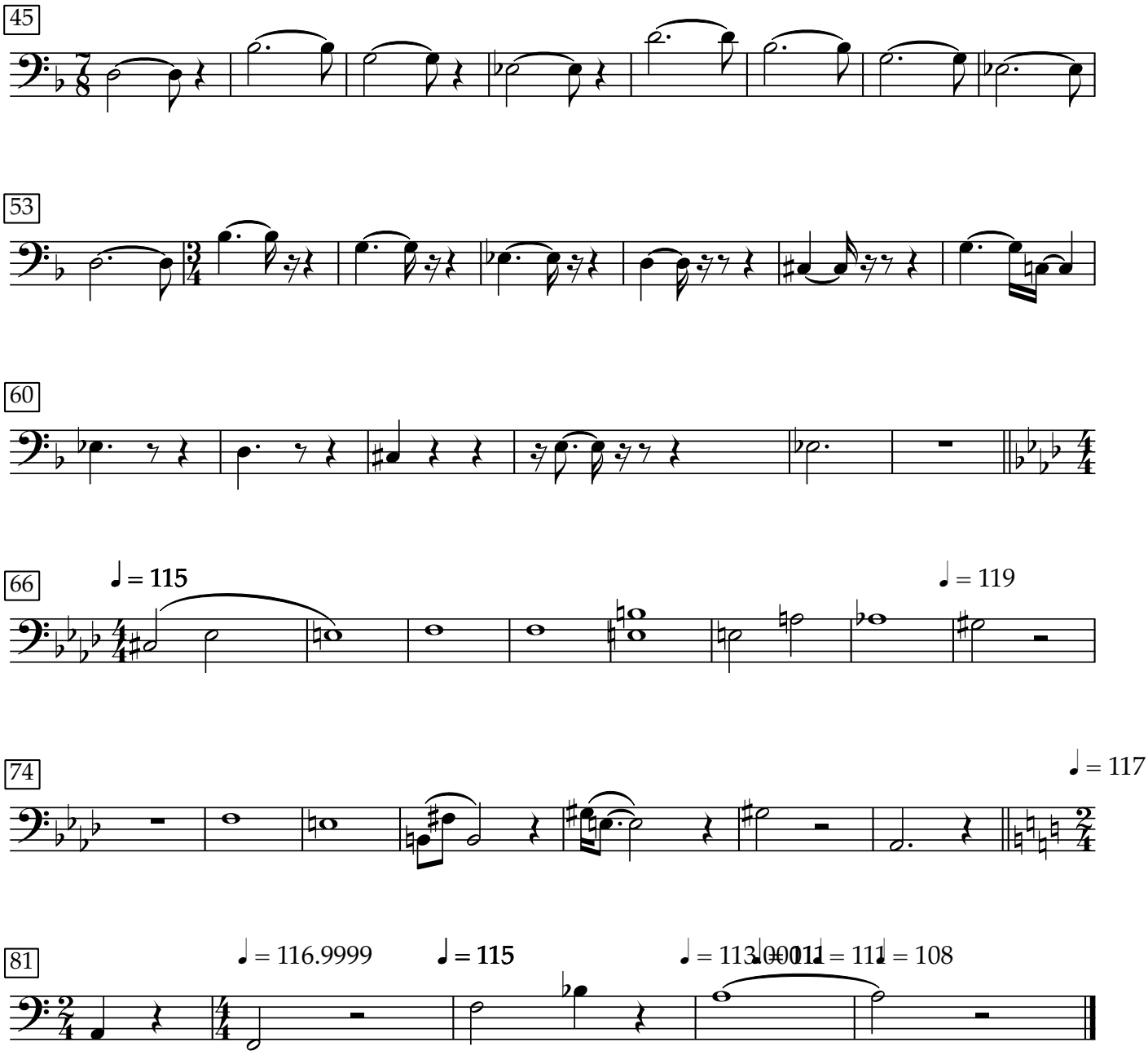
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53
60
66
♩ = 115
♩ = 119
74
♩ = 117
81
♩ = 116.9999
♩ = 115
♩ = 113.00011
♩ = 111
♩ = 108

Elephants Dream

Jose Antonio Gaybor Oquendo

♩ = 86

1

molto accel.

Piccolo
Flutes
Oboes
Clarinets in B♭
Bassoons
Horns in F
Trumpets in B♭
Trombone
Bass Trombone
Tuba
Timpani
Taladro
Drum Set
Bass Drum
Cymbals
Snare Drum
Glockenspiel
Harp
Keyboard
Synthesizer
Violin I
Violin II
Viola
Violoncello
Contrabass

pp *mp* *p* *Simile*

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2

10

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Dr.
B. D.
Cym.
S. D.
Glock.
Hp.
Kbd.
Synth.
Vln. I
Vln. II
Vla.
Vc.
Cb.

16 ♩ = 149

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Dr.
B. D.
Cym.
S. D.
Glock.
Hp.
Kbd.
Synth.

♩ = 149

Vln. I
Vln. II
Vla.
Vc.
Cb.

4

25

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
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Dr.
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S. D.
Glock.
Hp.
Kbd.
Synth.
Vln. I
Vln. II
Vla.
Vc.
Cb.

31

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
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Dr.
B. D.
Cym.
S. D.
Glock.
Hp.
Kbd.
Synth.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
f

6

37

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
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Vln. I
Vln. II
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Vc.
Cb.

fff

45

Picc.
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Glock.
Hp.
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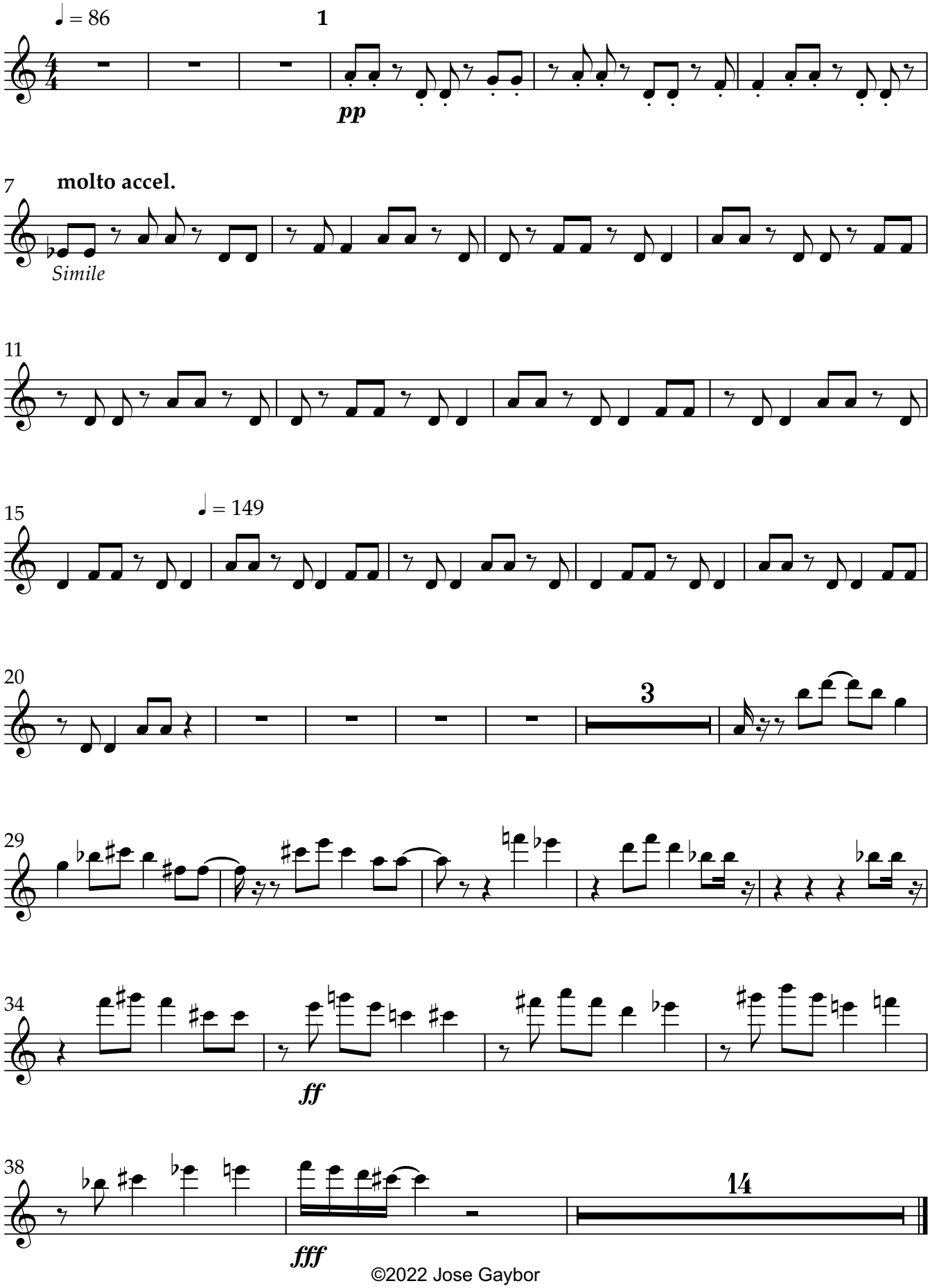
Vln. II
Vla.
Vc.
Cb.

pp

Piccolo

Elephants Dream

Jose Antonio Gaybor Oquendo



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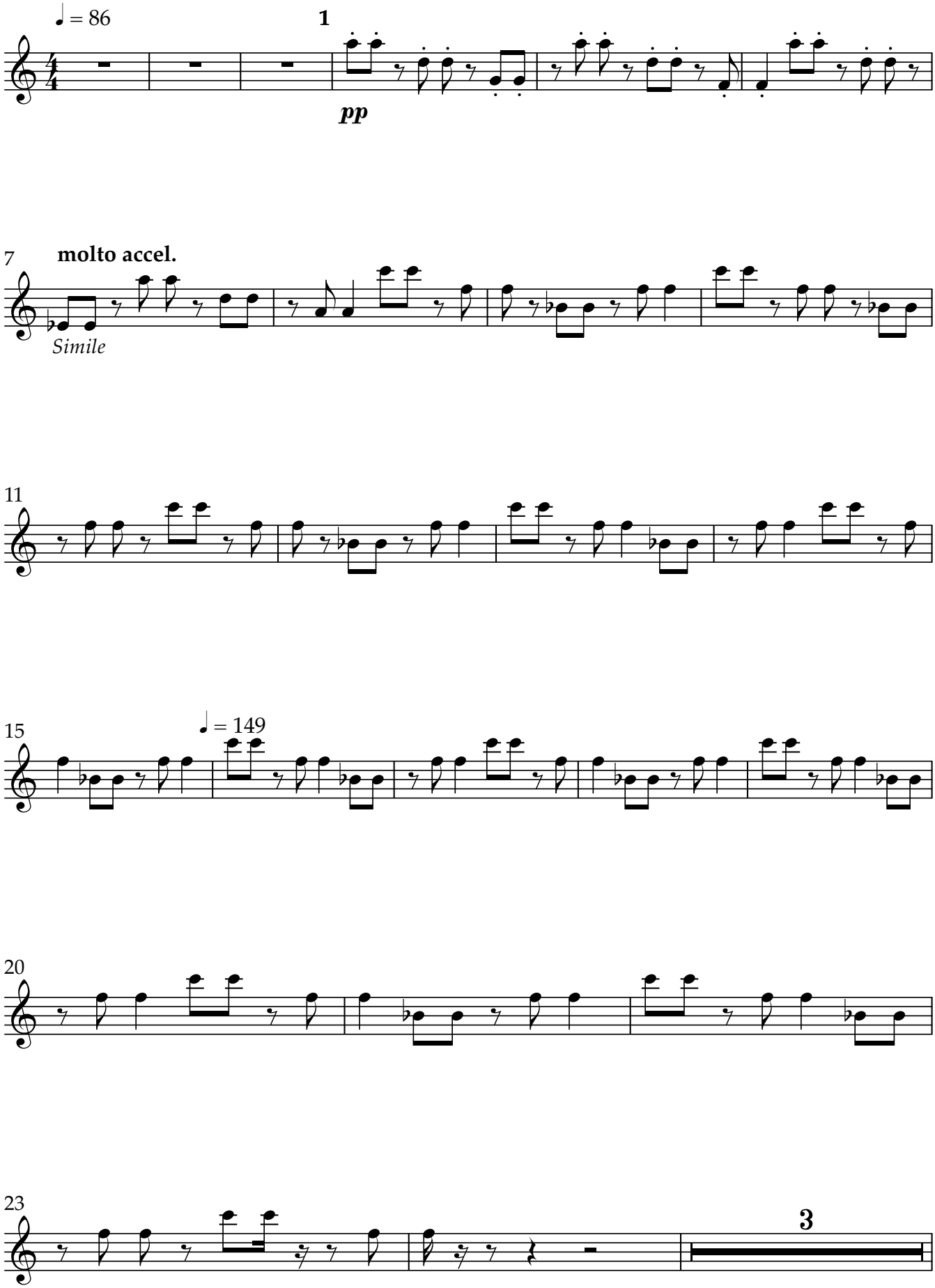
Elephants Dream

Flutes

Jose Antonio Gaybor Oquendo



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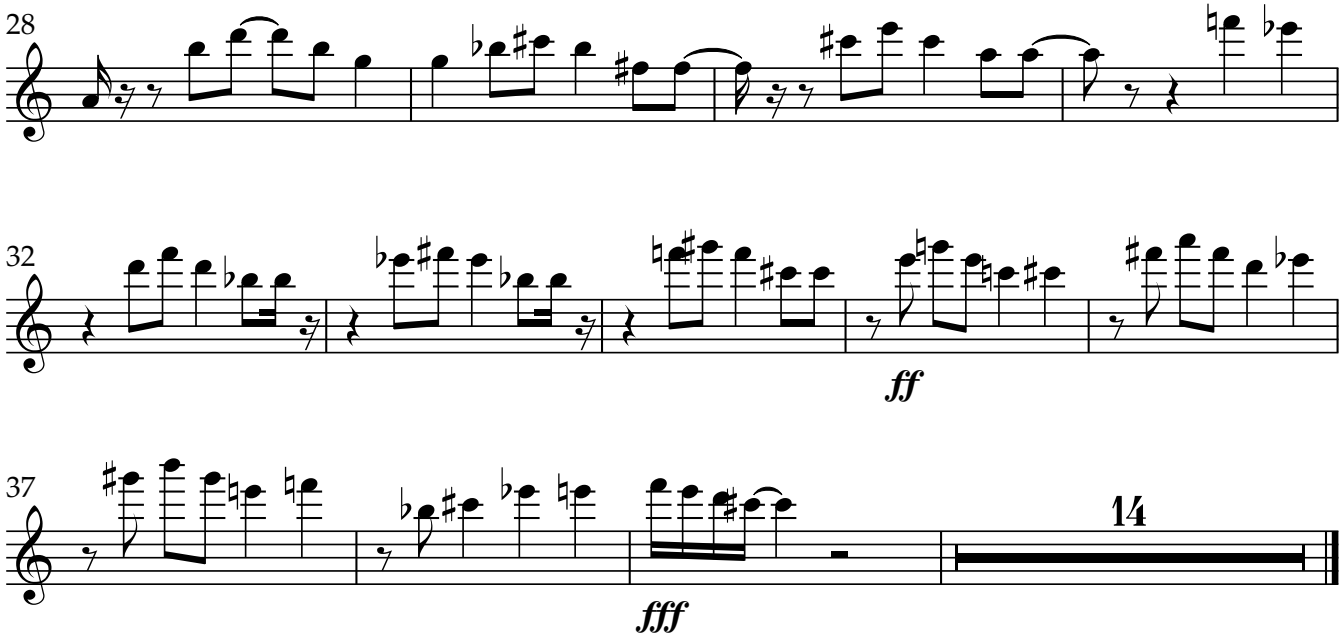
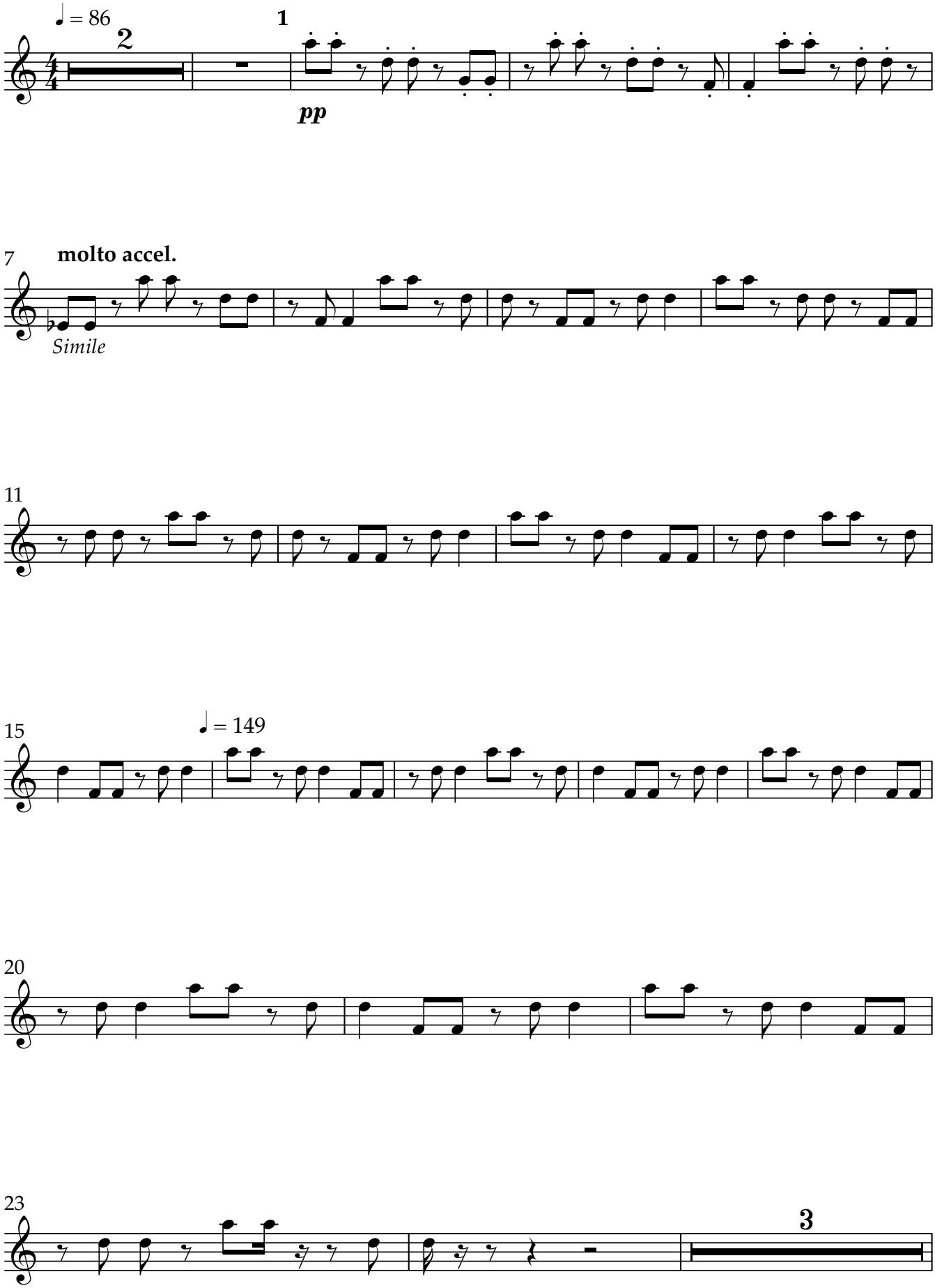
Flutes



Elephants Dream

Oboes

Jose Antonio Gaybor Oquendo



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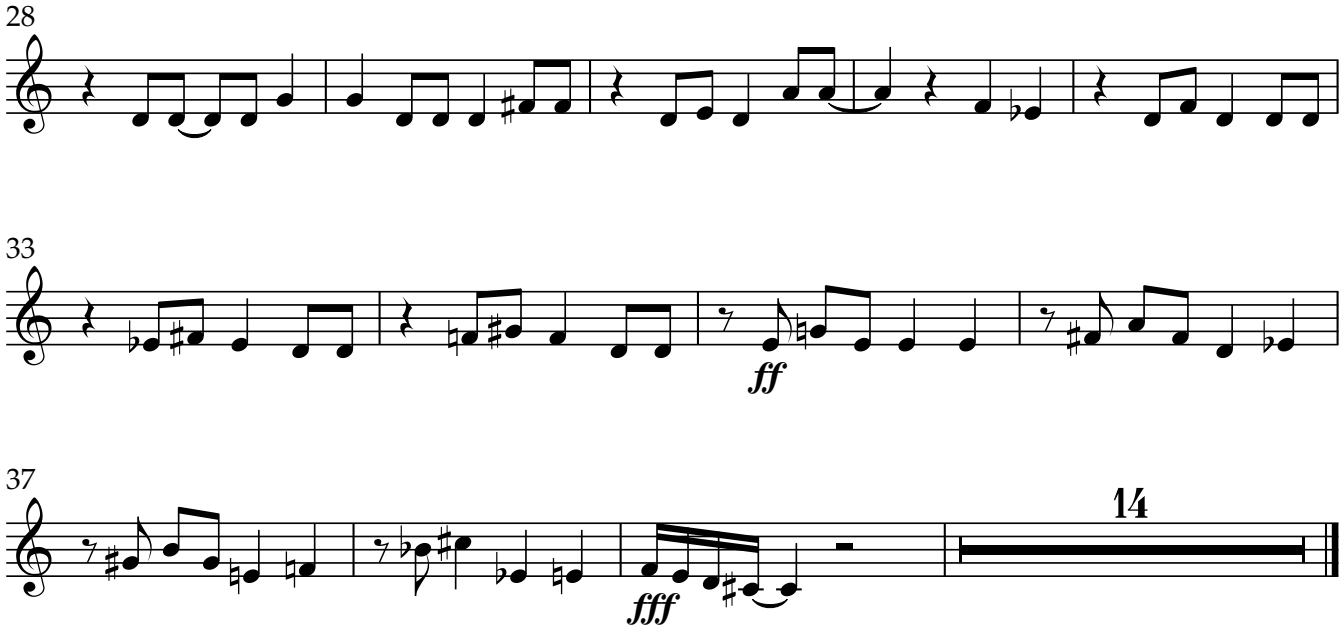
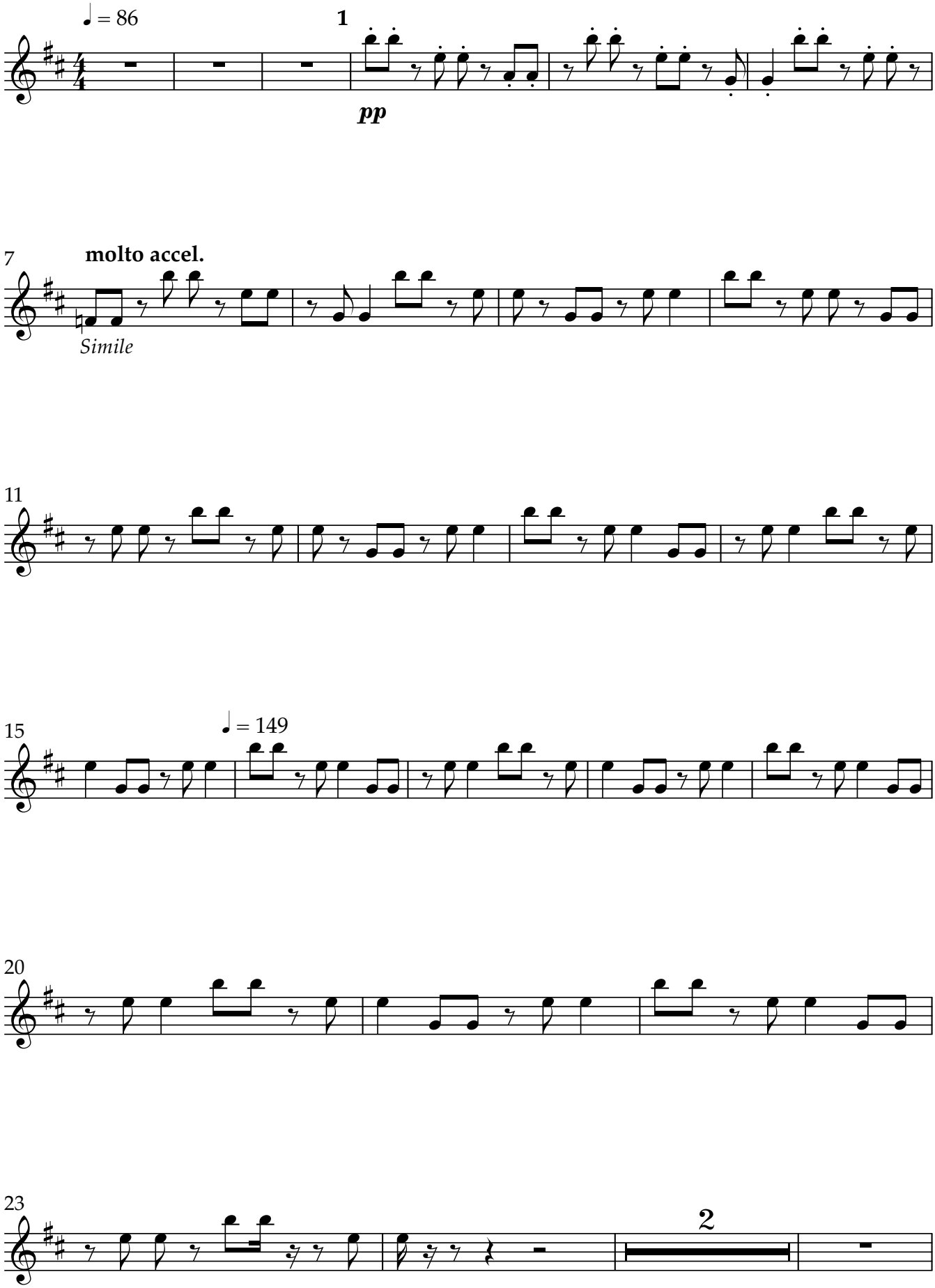
Oboes



Elephants Dream

Clarinets in Bb

Jose Antonio Gaybor Oquendo



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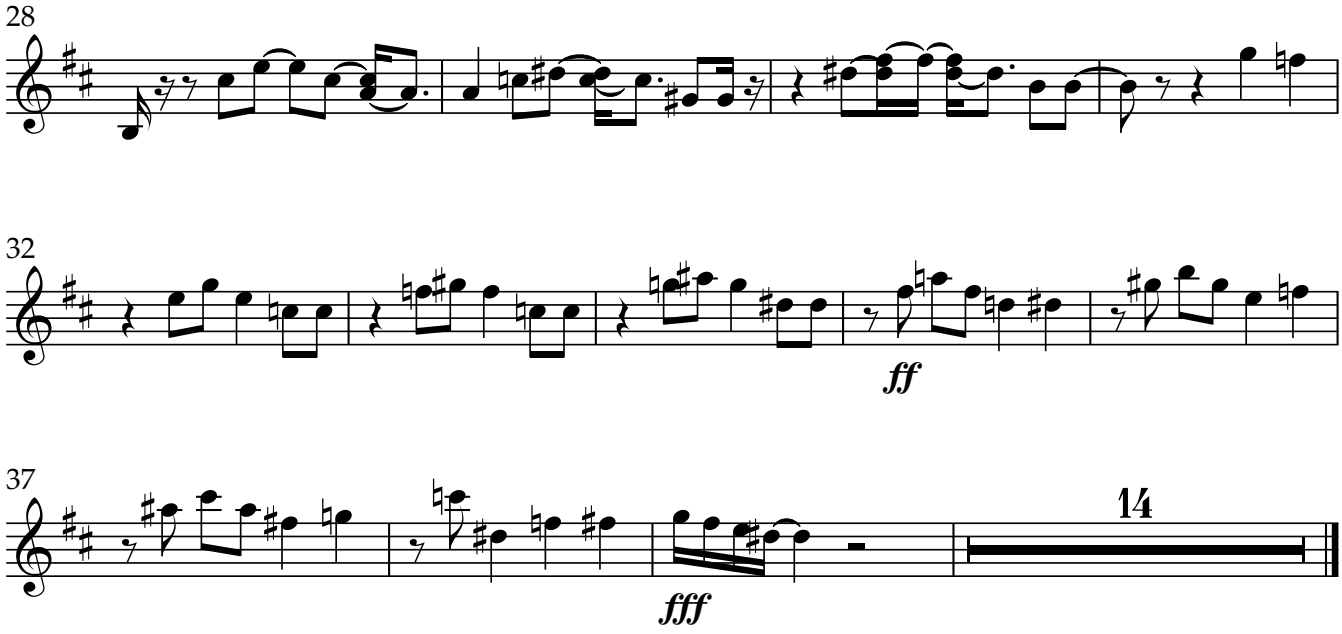
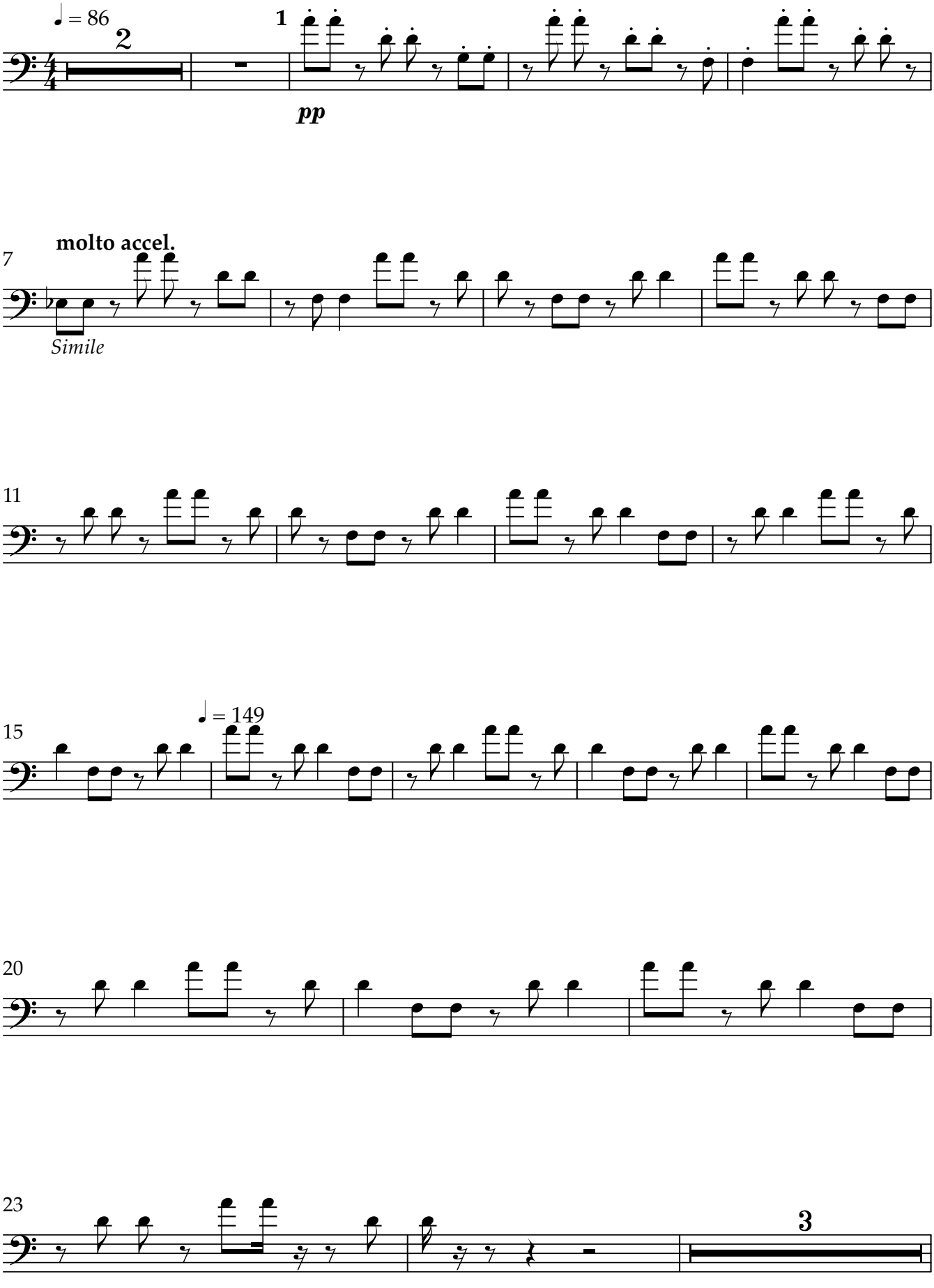
Clarinets in Bb



Elephants Dream

Bassoons

Jose Antonio Gaybor Oquendo



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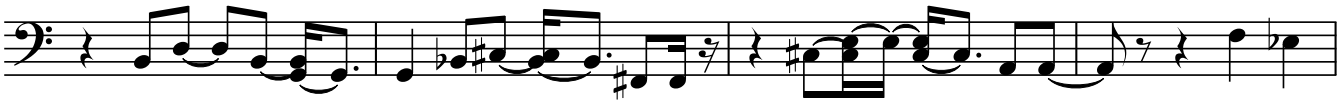
2 Bassoons

28



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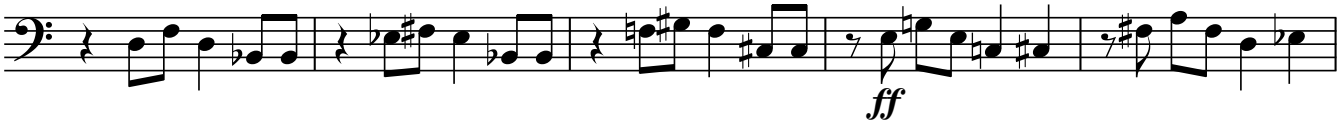

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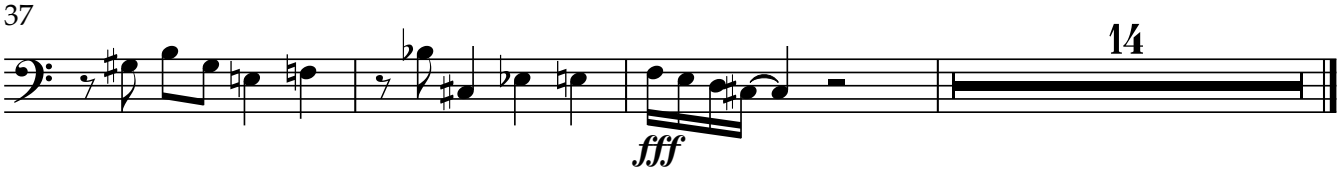
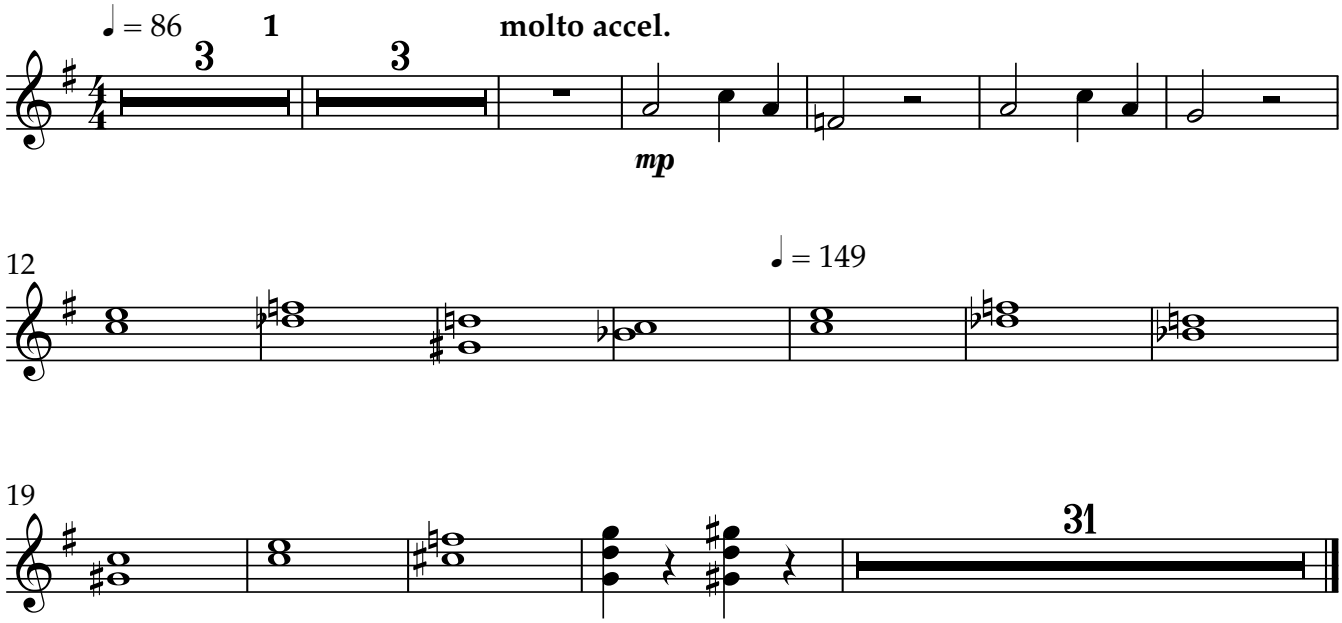


Elephants Dream

Horns in F

Jose Antonio Gaybor Oquendo



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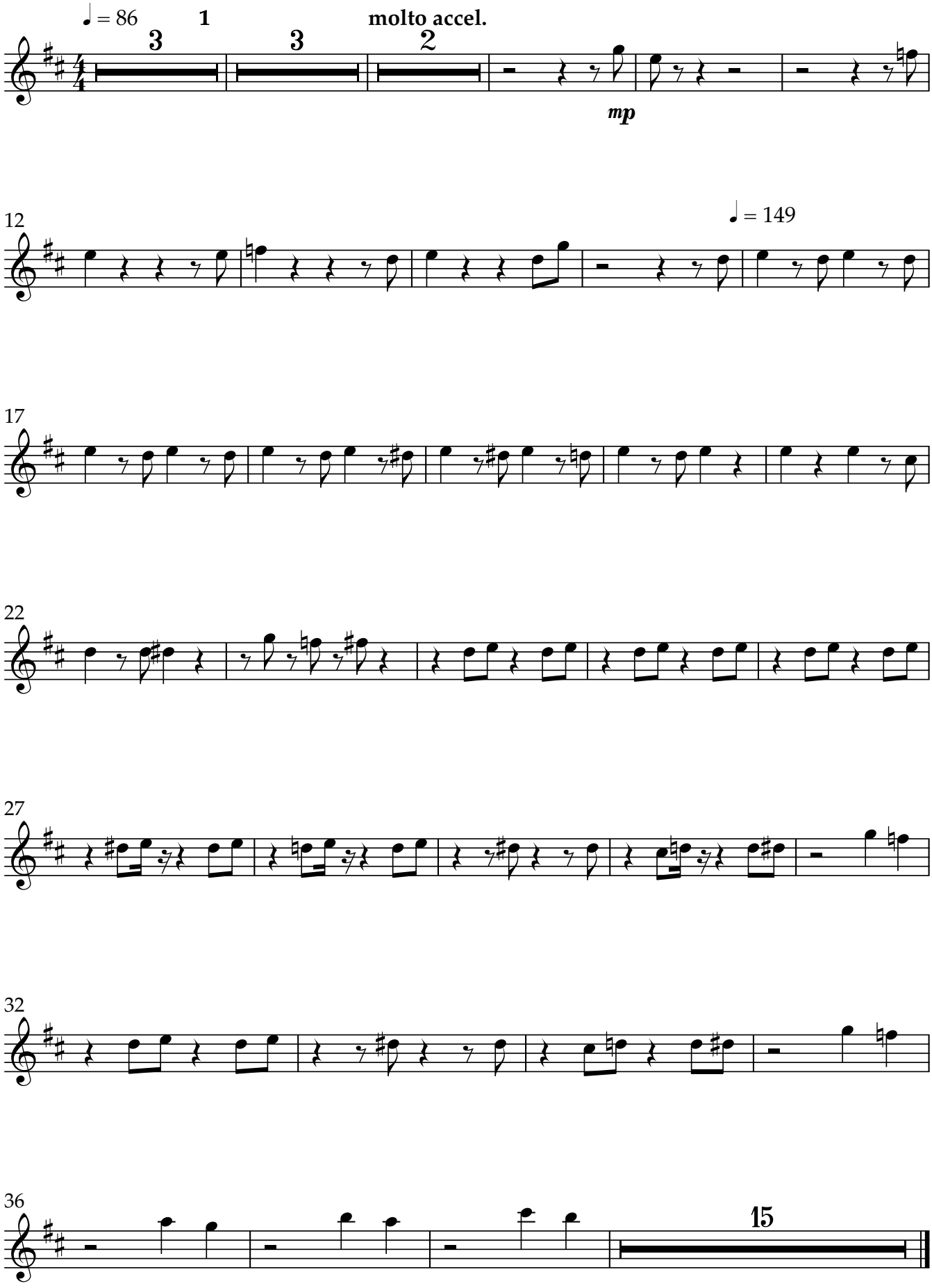
Elephants Dream

Trumpets in Bb

Jose Antonio Gaybor Oquendo



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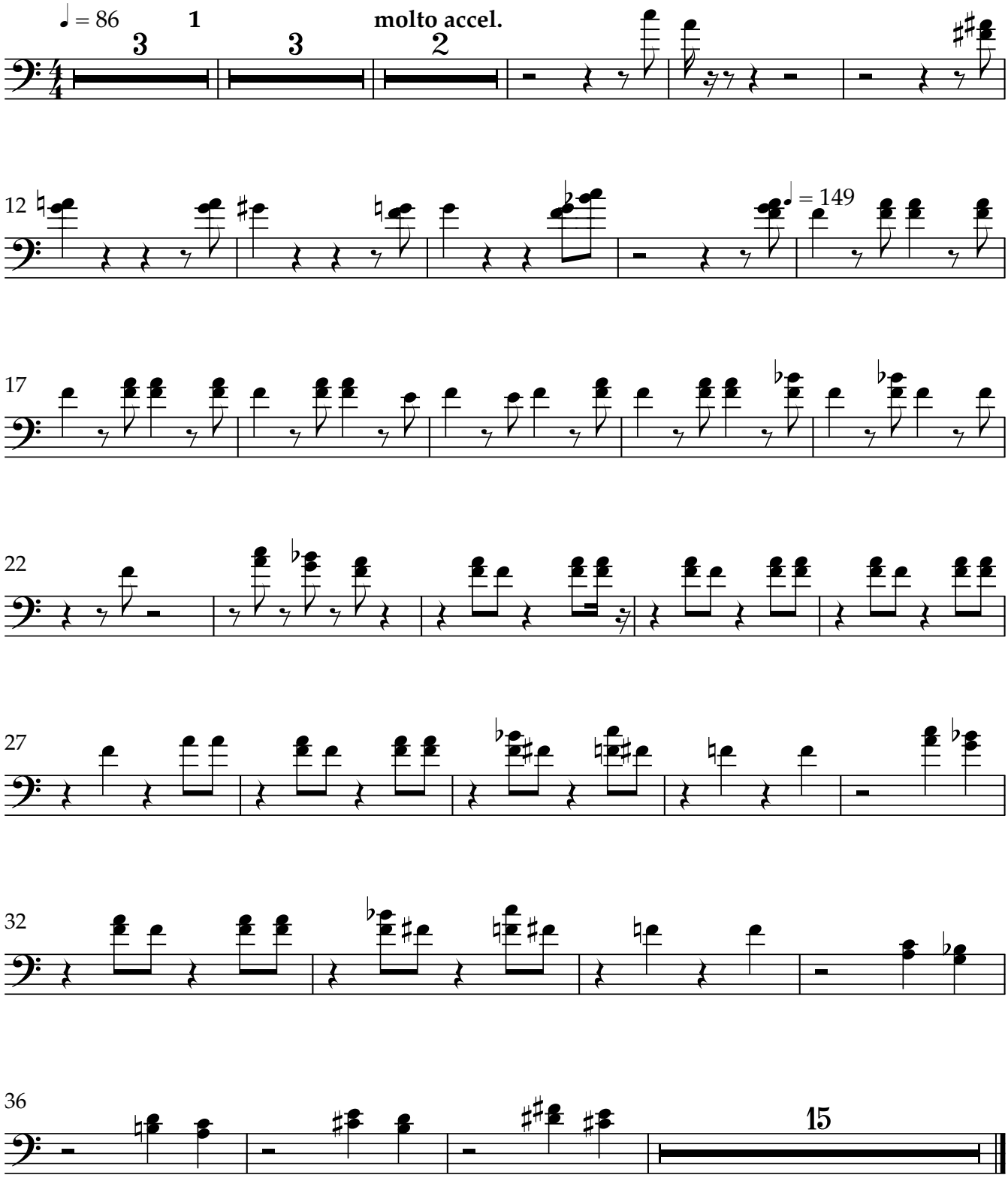
Trombone

Elephants Dream

Jose Antonio Gaybor Oquendo



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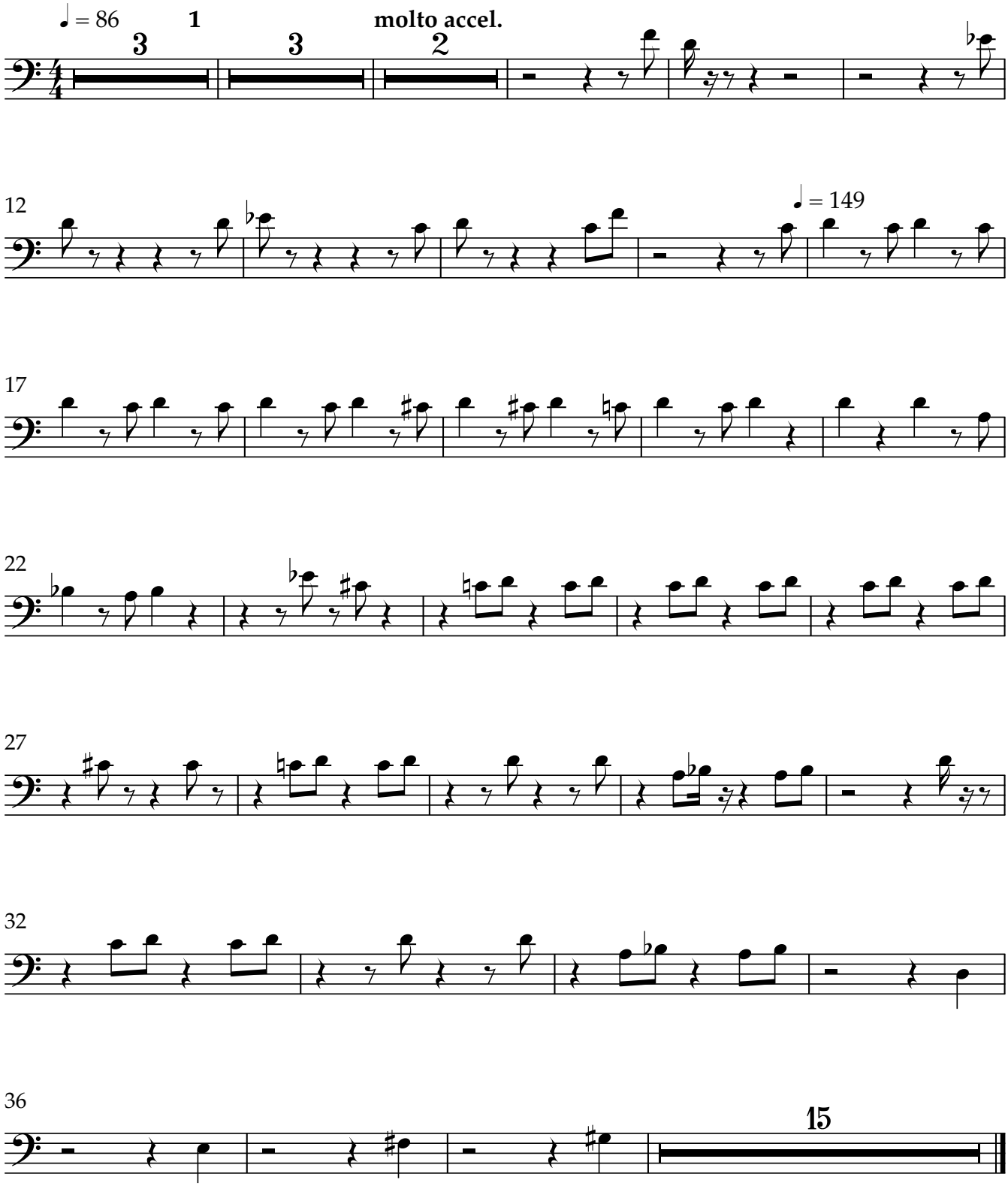
Bass Trombone

Elephants Dream

Jose Antonio Gaybor Oquendo



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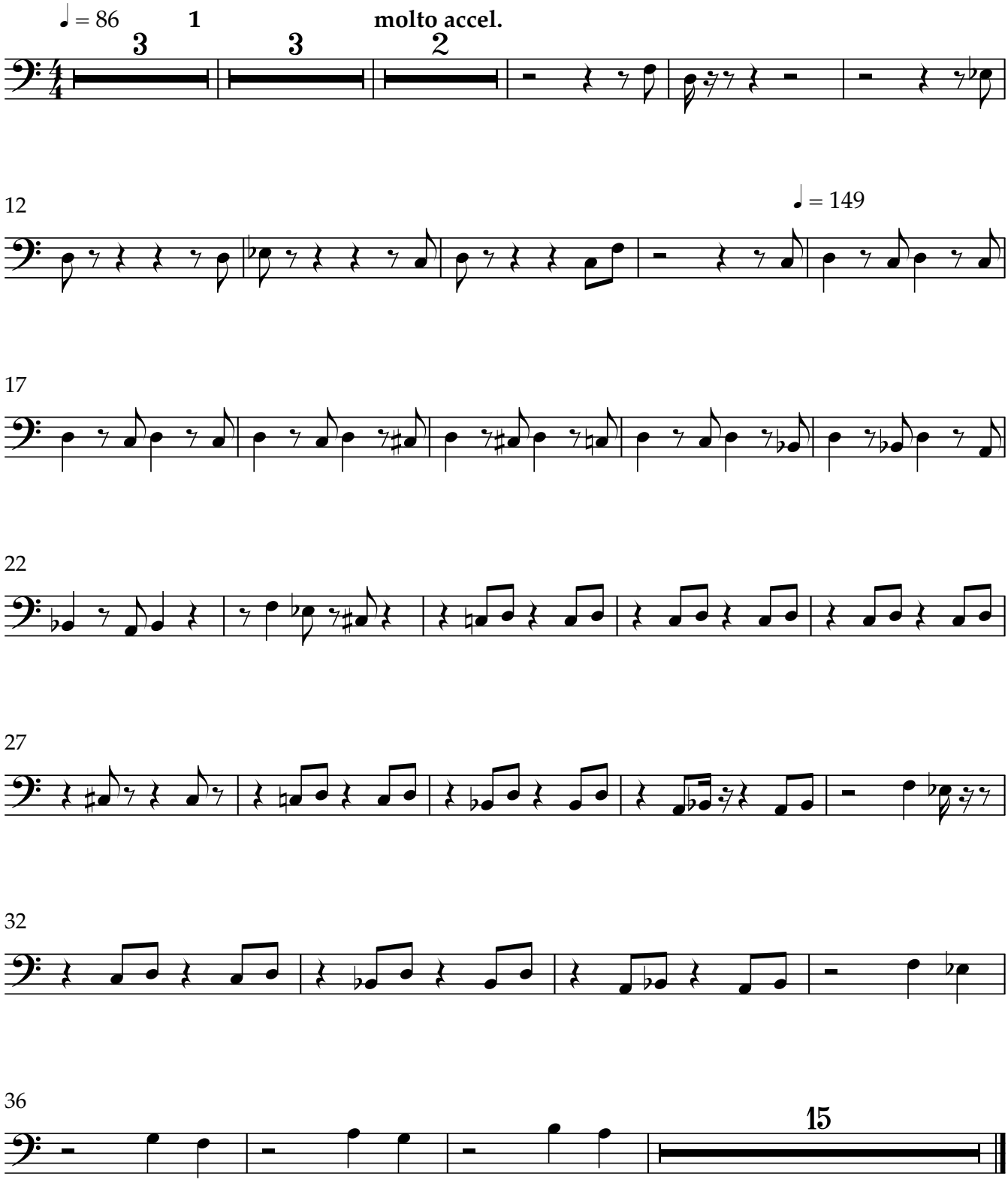
Tuba

Elephants Dream

Jose Antonio Gaybor Oquendo



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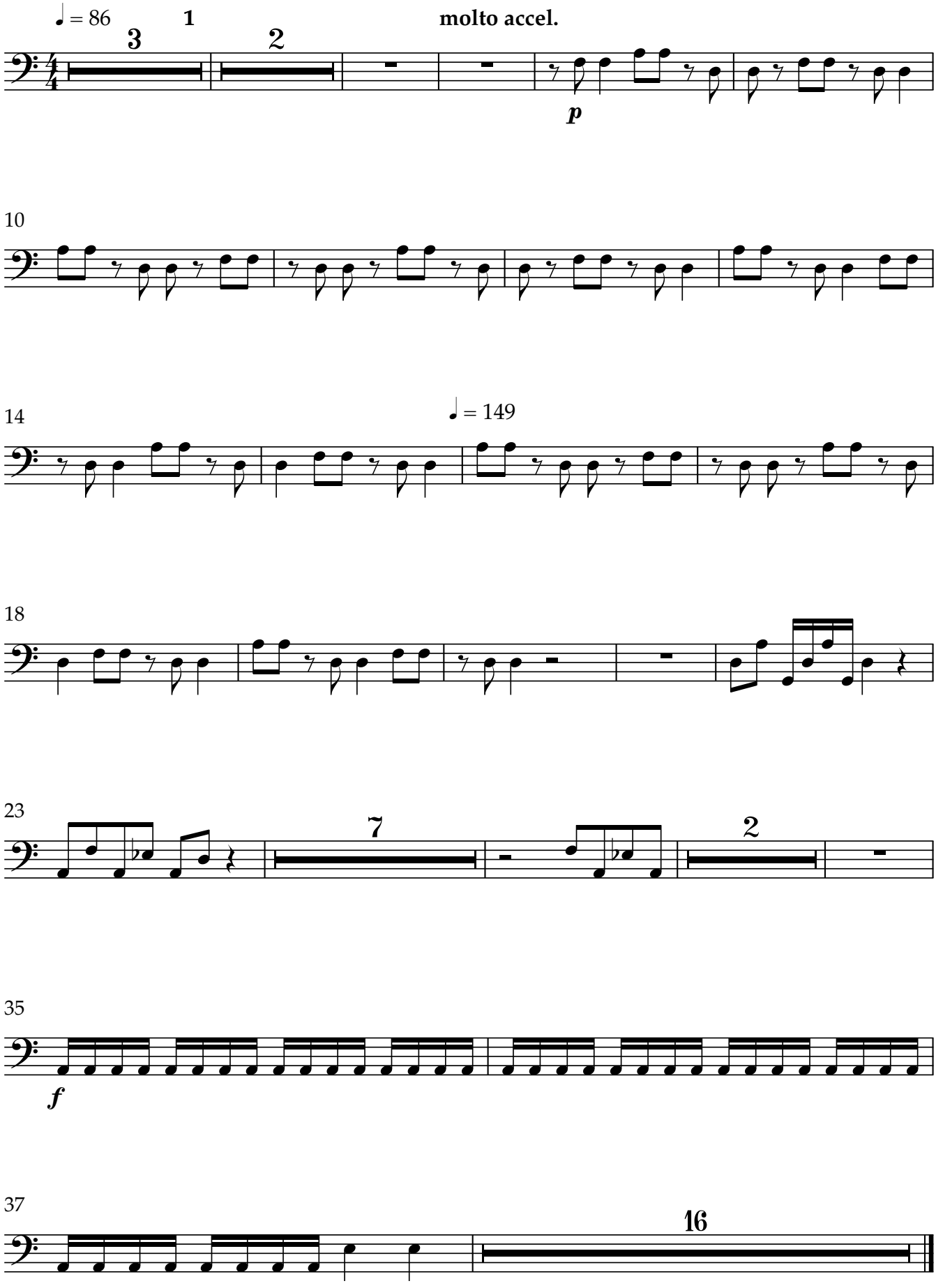
Elephants Dream

Timpani

Jose Antonio Gaybor Oquendo



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Taladro

Elephants Dream

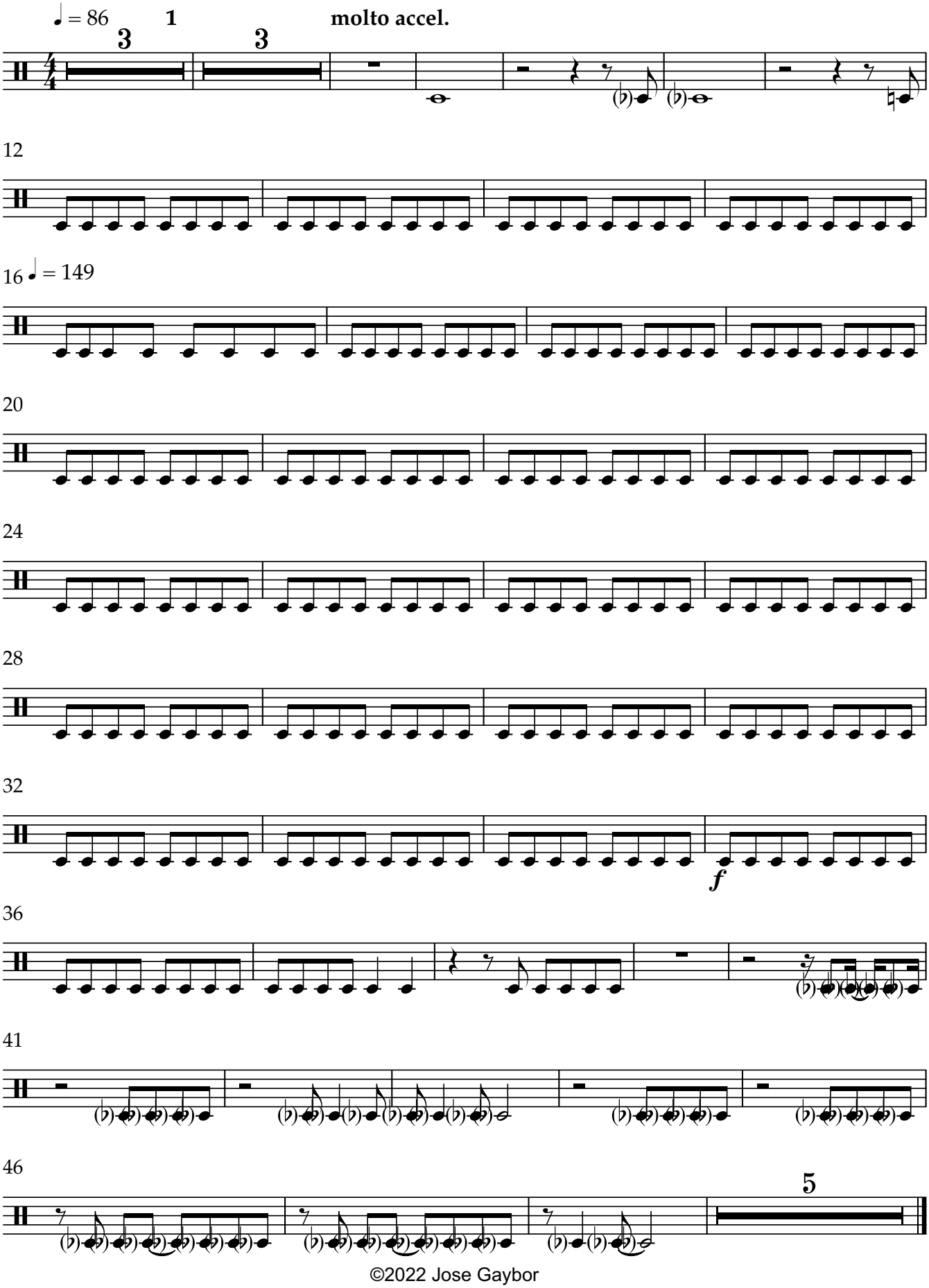
Jose Antonio Gaybor Oquendo

©2022 Jose Gaybor

Drum Set

Elephants Dream

Jose Antonio Gaybor Oquendo



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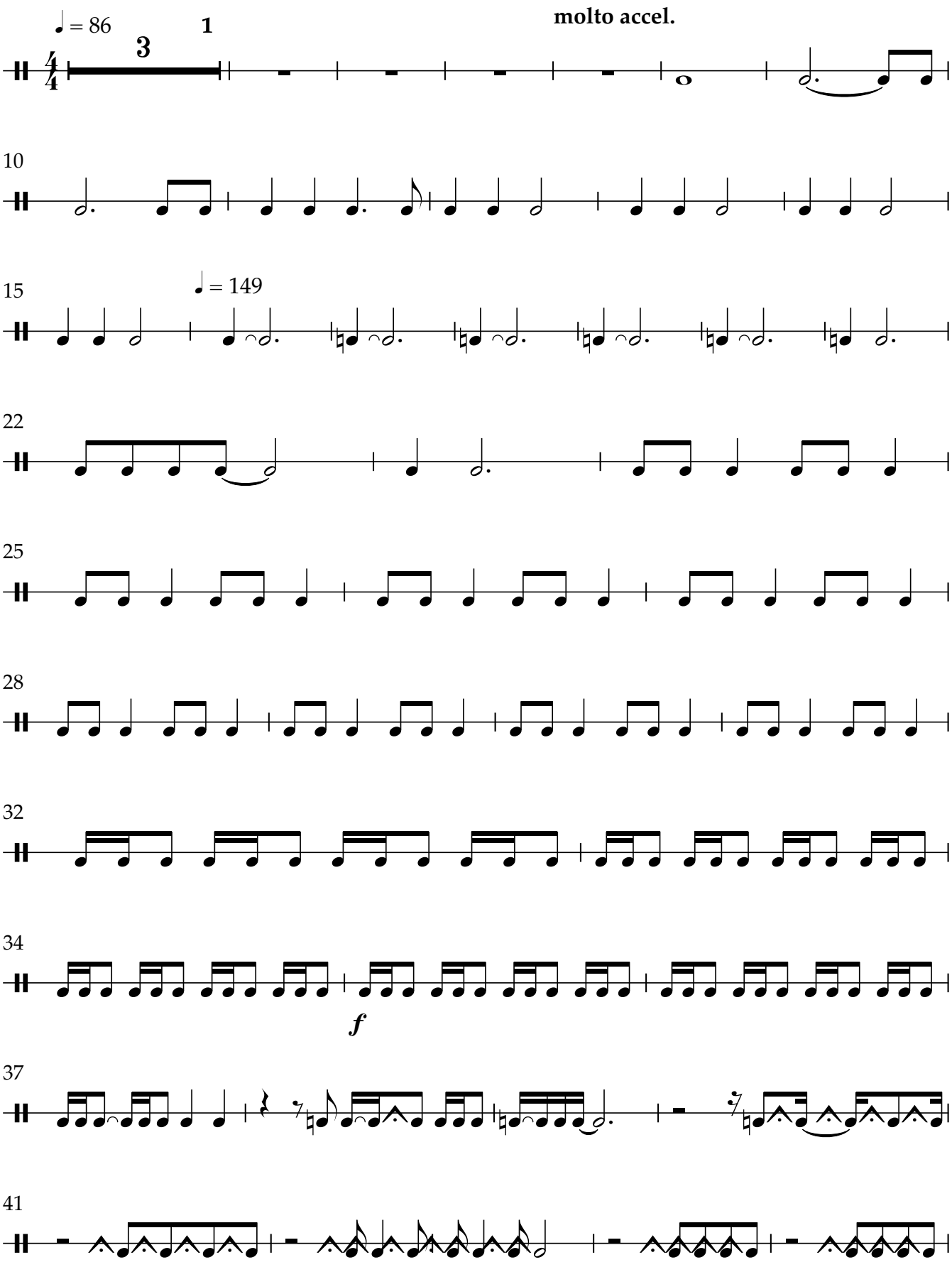
Bass Drum

Elephants Dream

Jose Antonio Gaybor Oquendo



V.S.

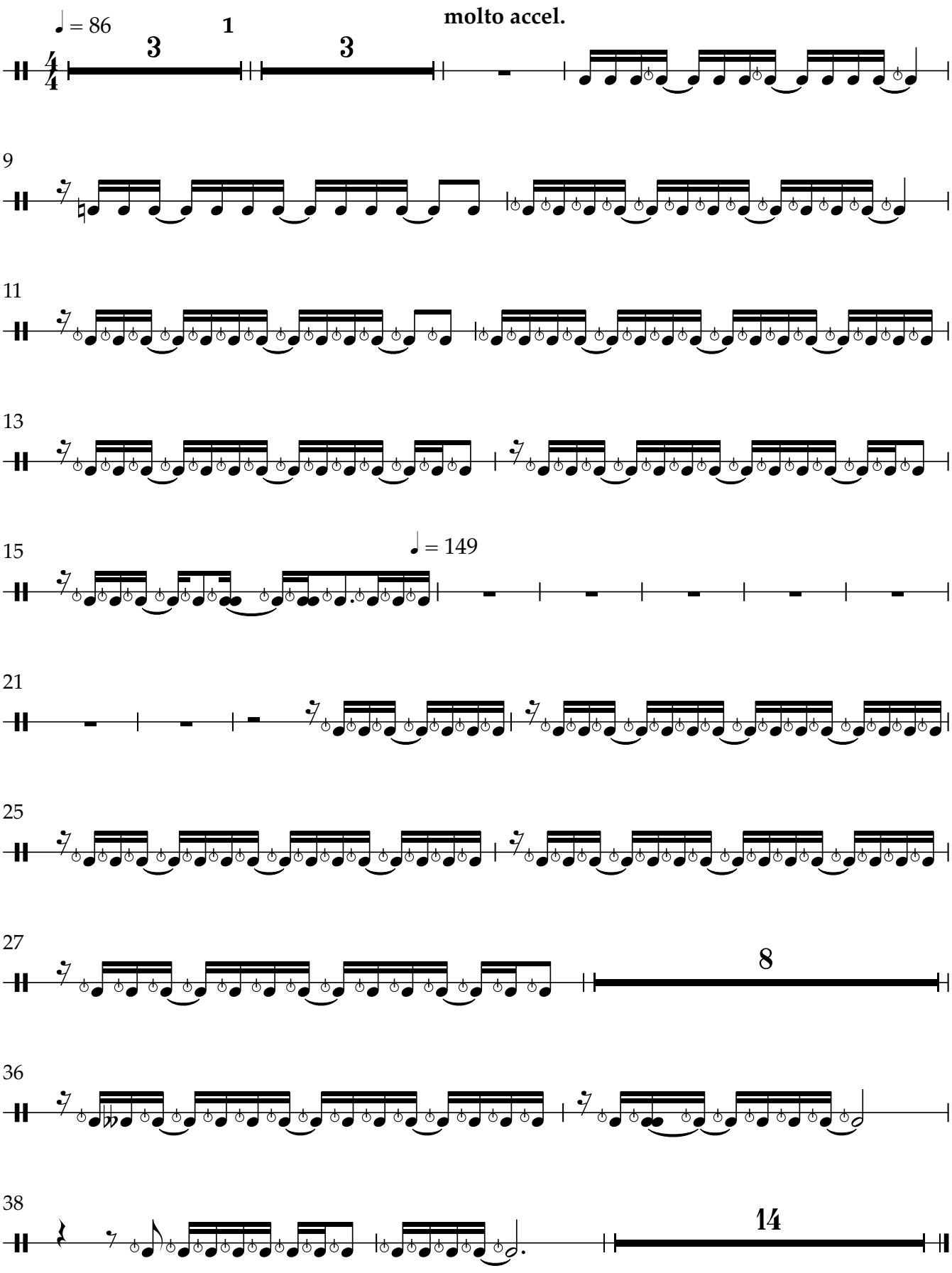
©2022 Jose Gaybor

2 Bass Drum

Cymbals

Elephants Dream

Jose Antonio Gaybor Oquendo



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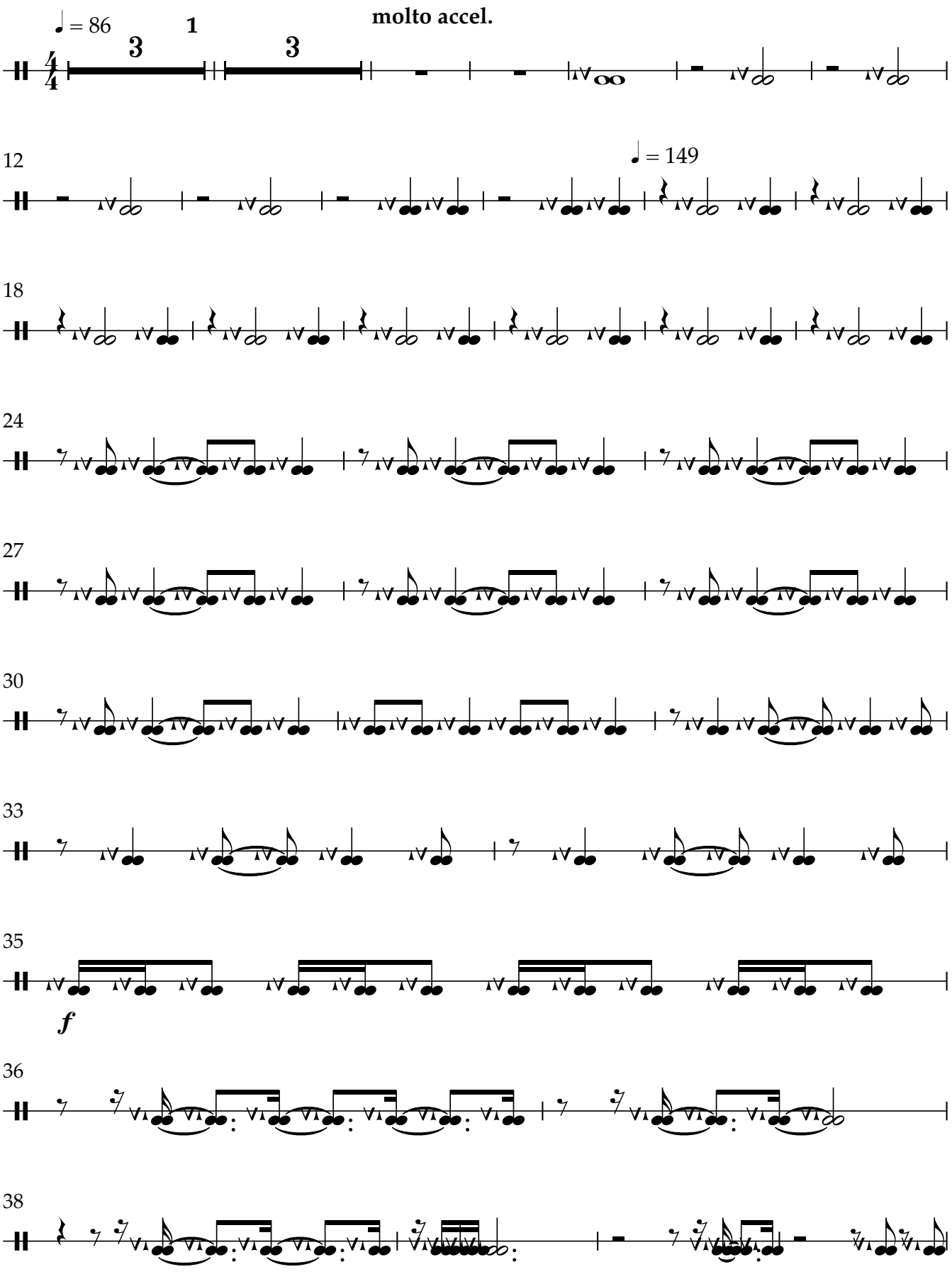
Snare Drum

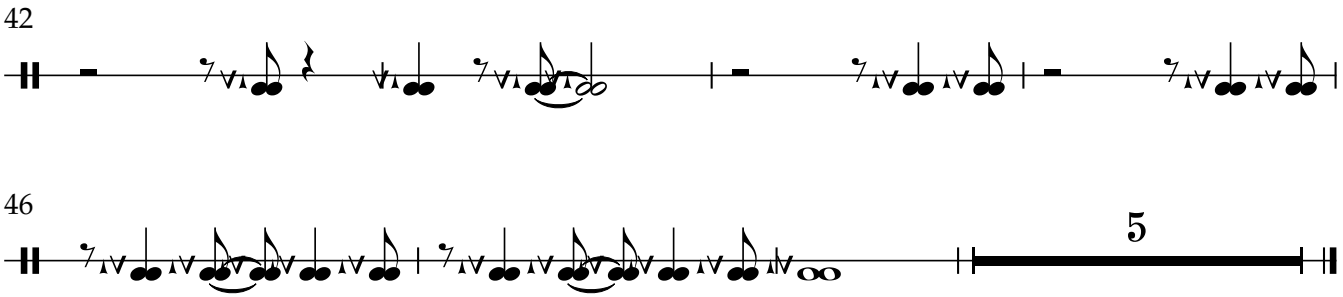
Elephants Dream

Jose Antonio Gaybor Oquendo



V.S.

©2022 Jose Gaybor

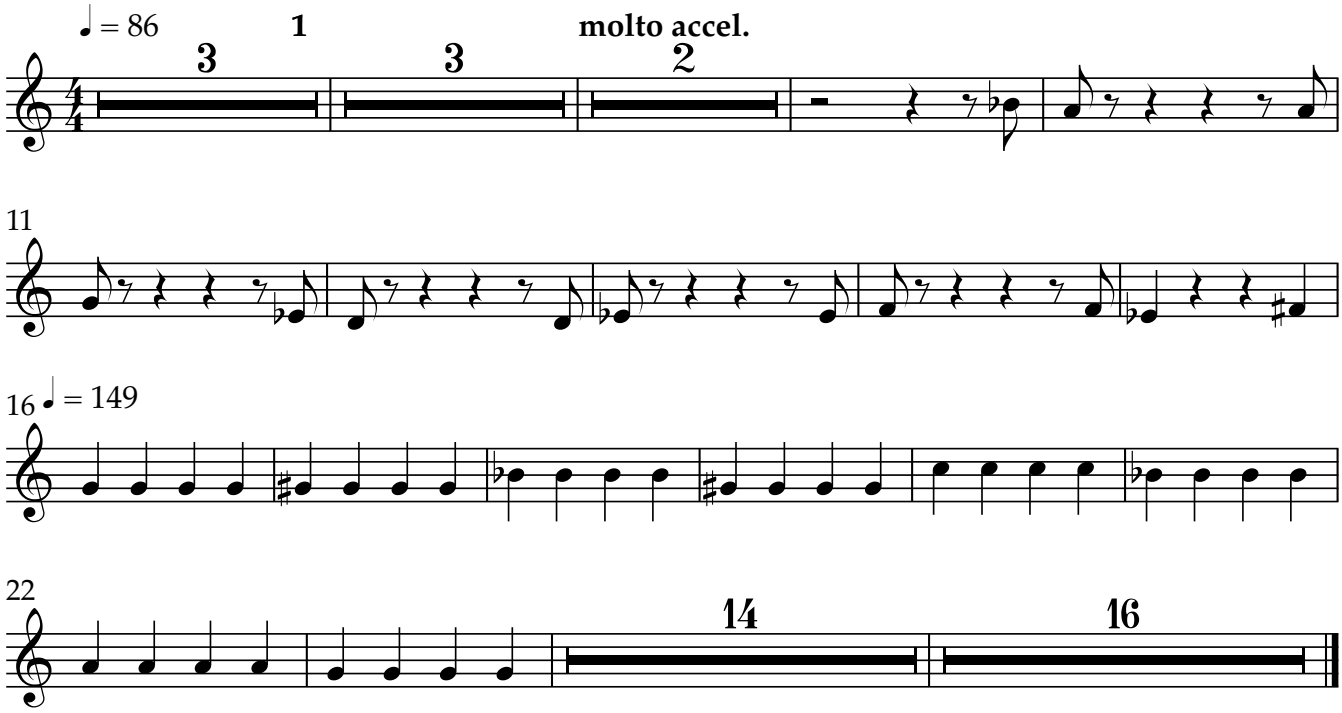

42

46
5

Glockenspiel

Elephants Dream

Jose Antonio Gaybor Oquendo



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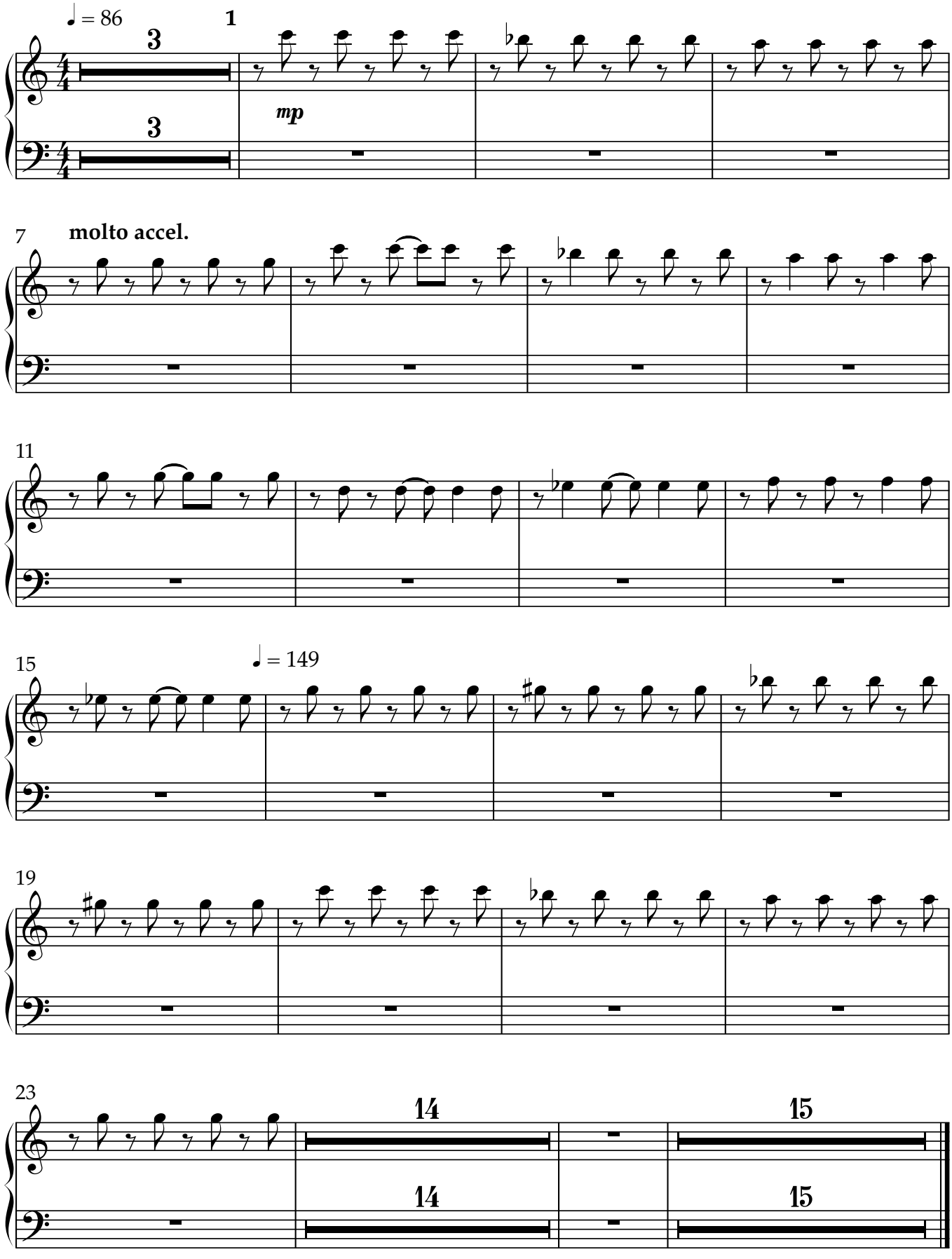
Harp

Elephants Dream

Jose Antonio Gaybor Oquendo



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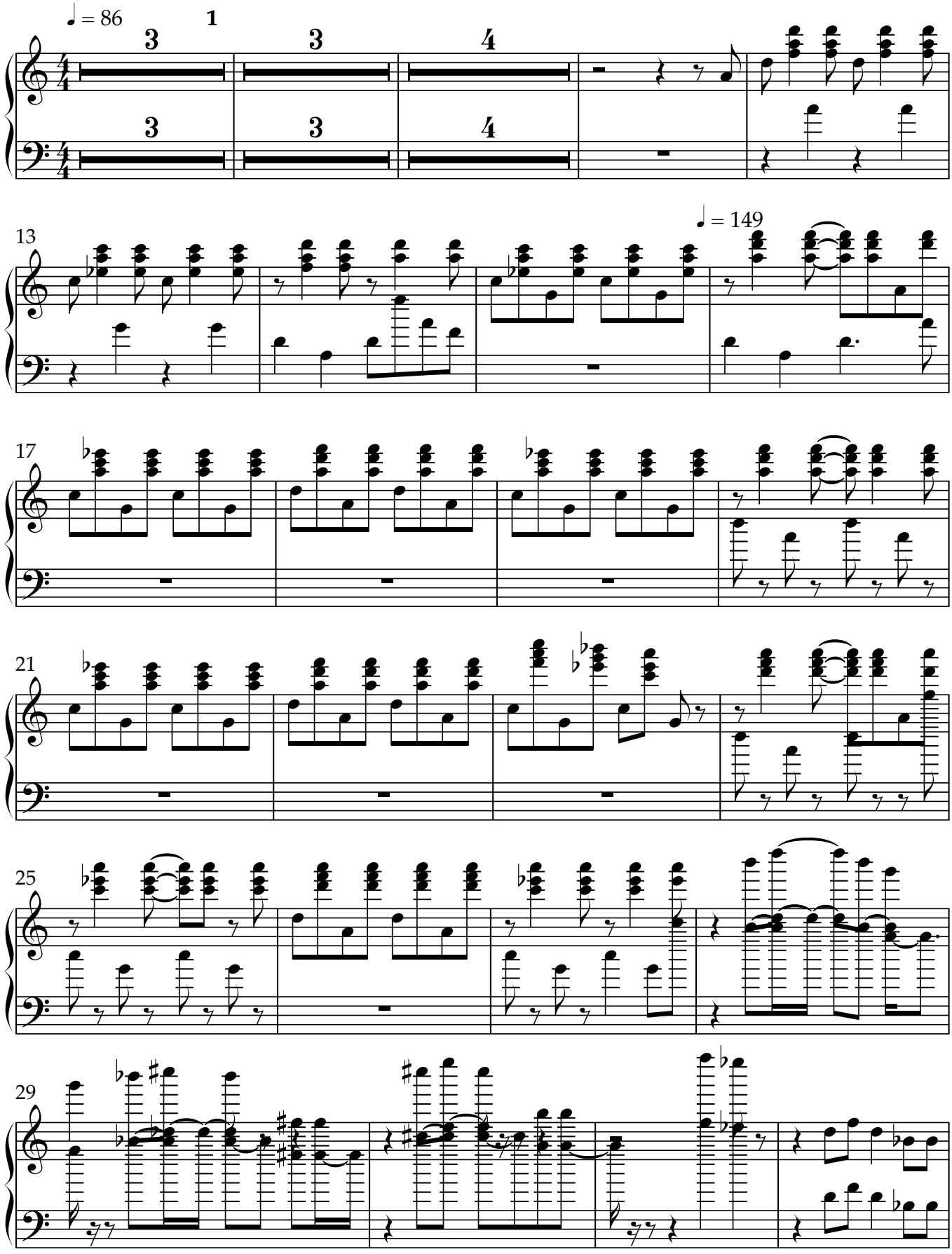
Keyboard

Elephants Dream

Jose Antonio Gaybor Oquendo



V.S.

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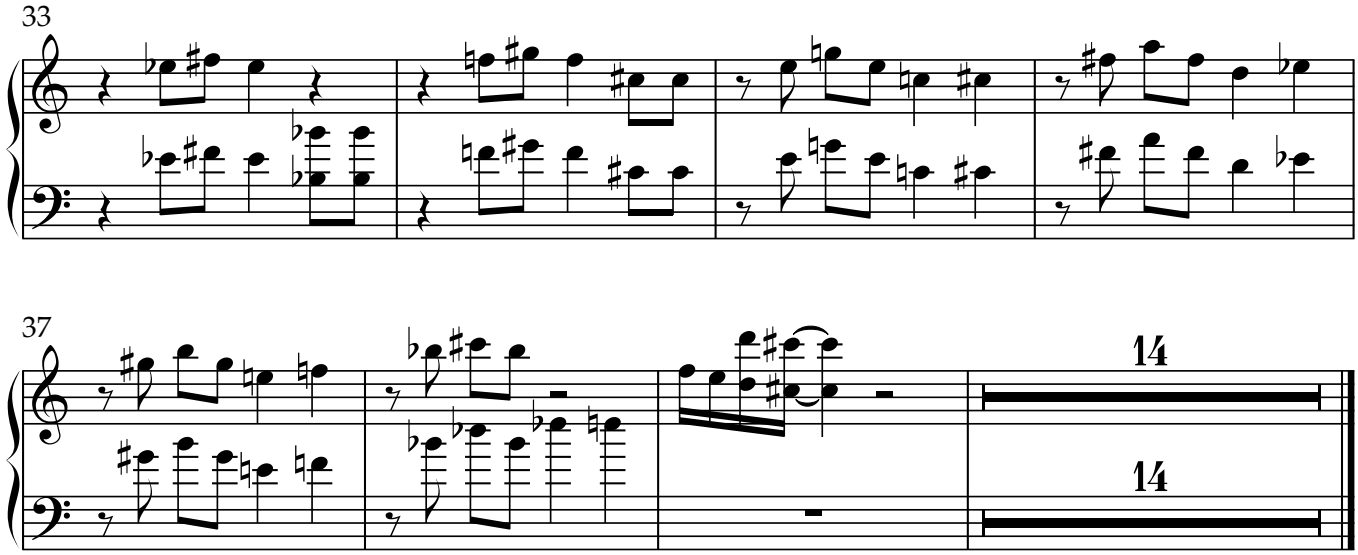
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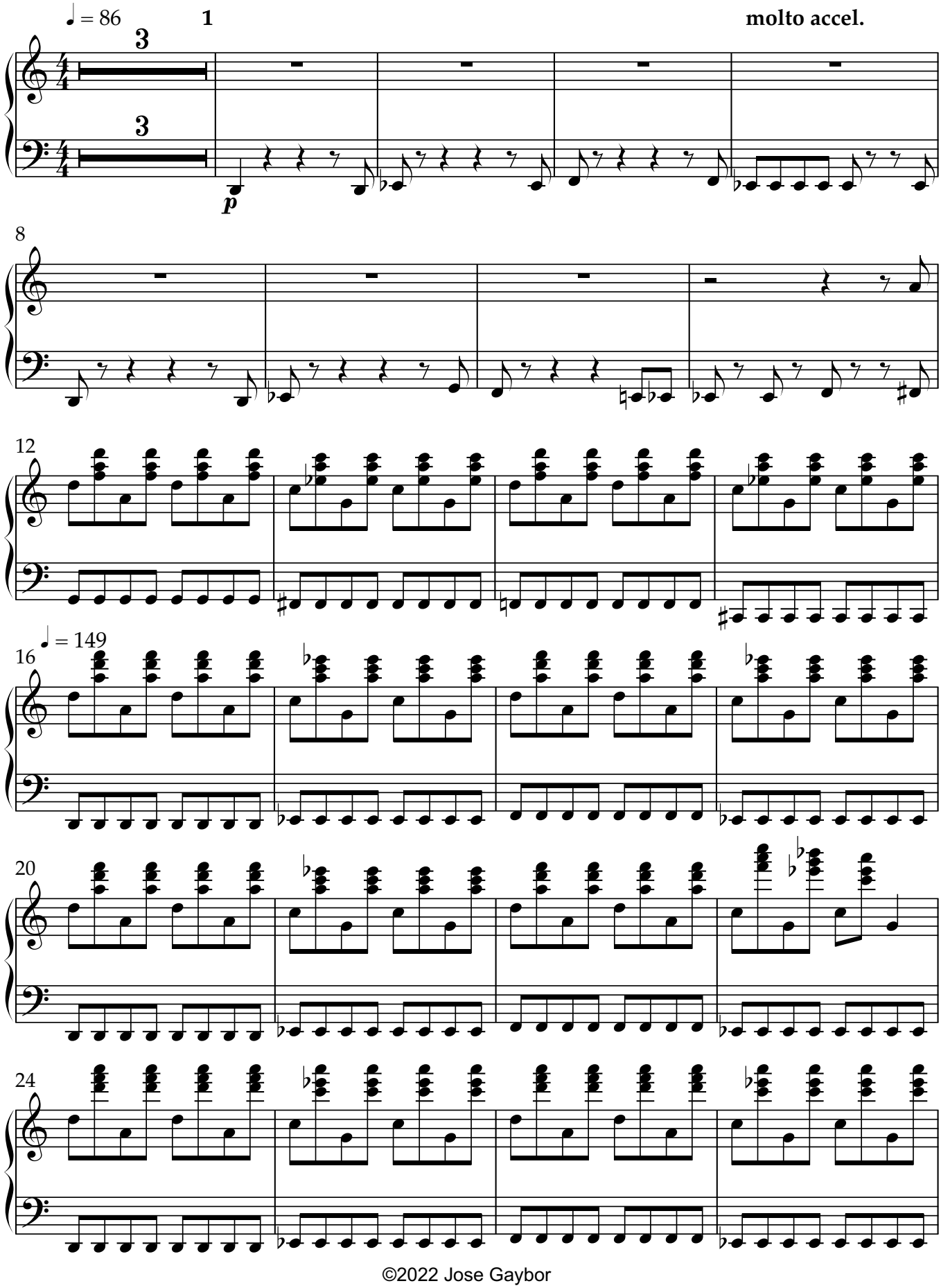
Synthesizer

Elephants Dream

Jose Antonio Gaybor Oquendo



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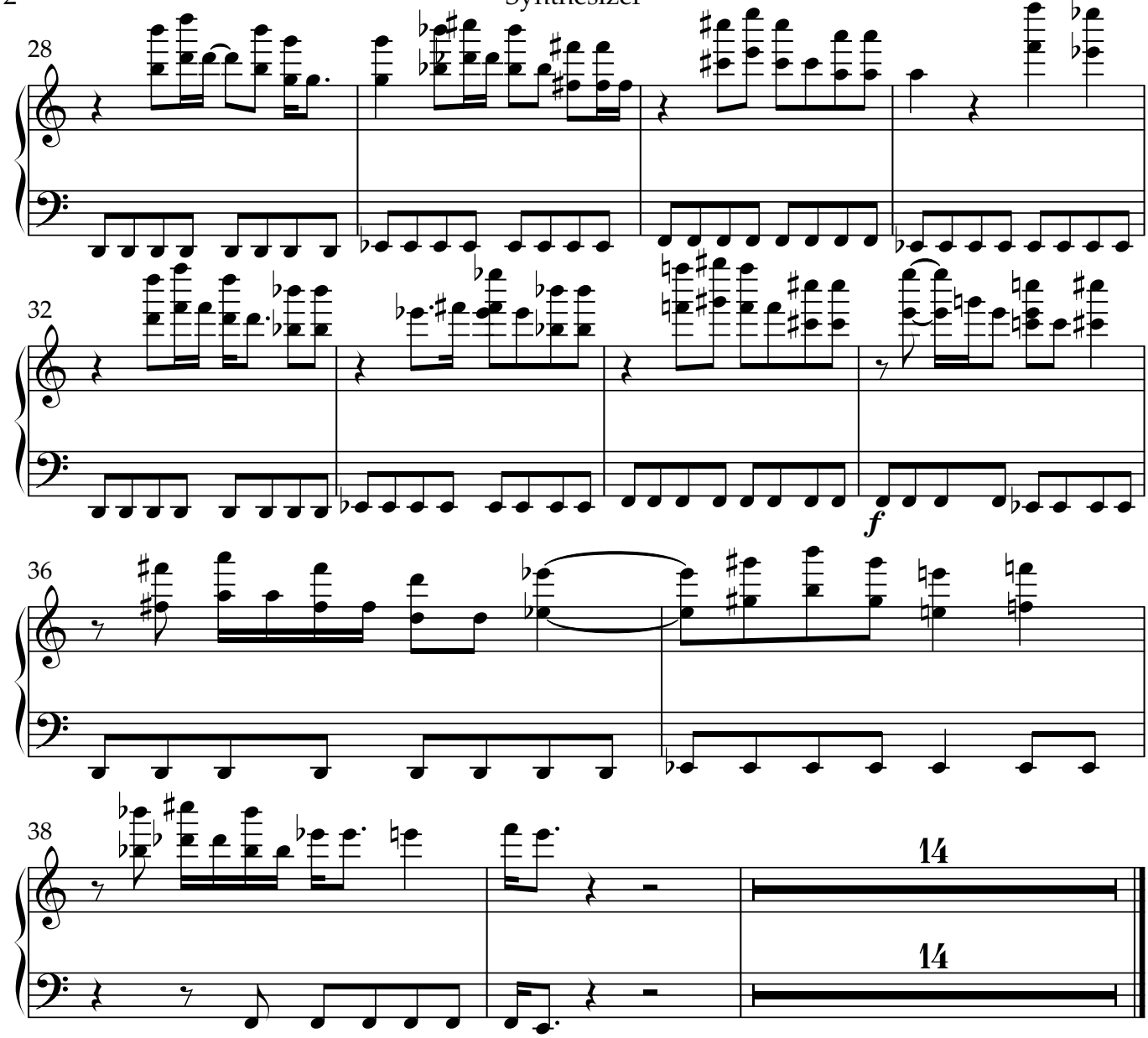
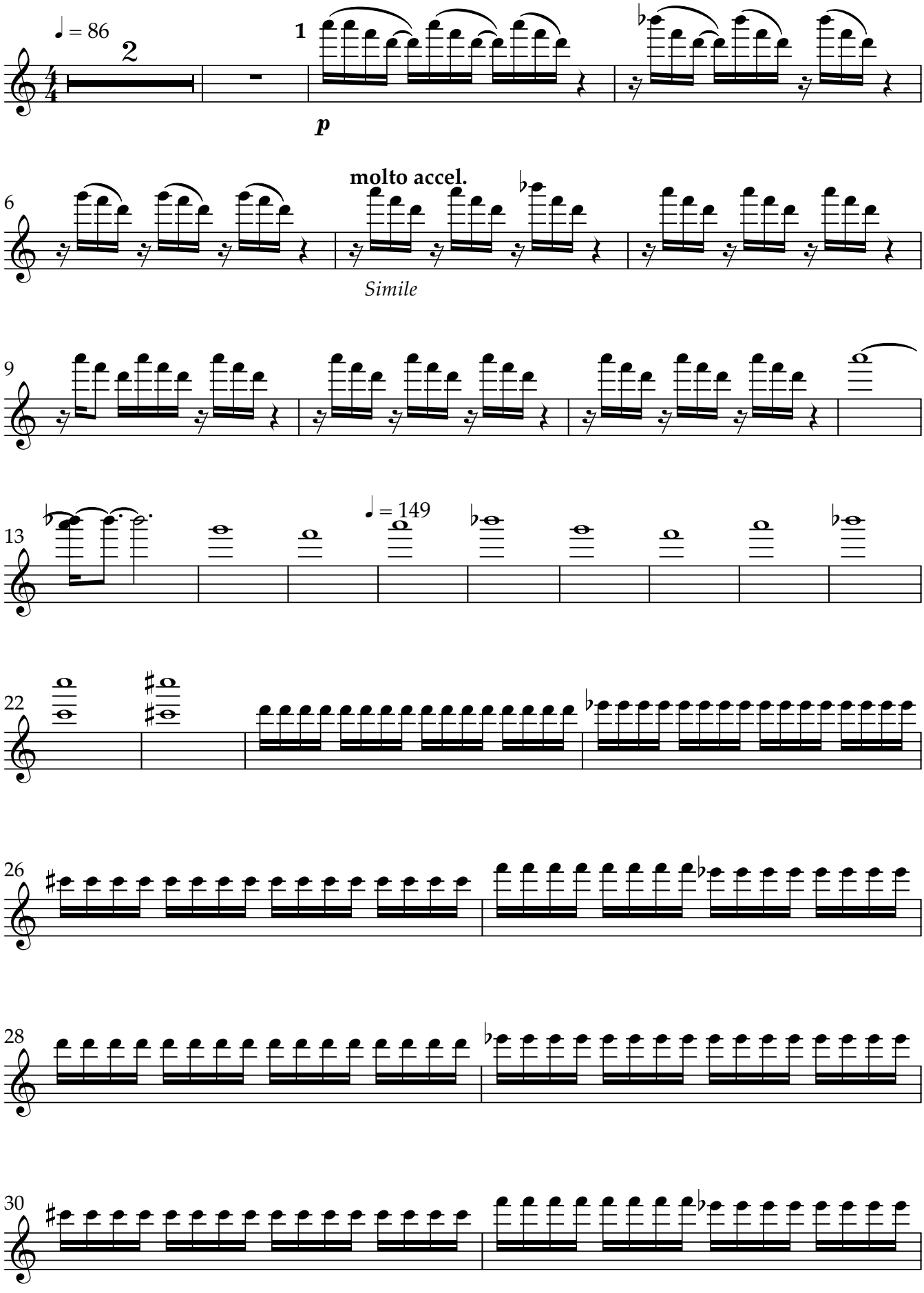
Synthesizer



Elephants Dream

Violin I

Jose Antonio Gaybor Oquendo



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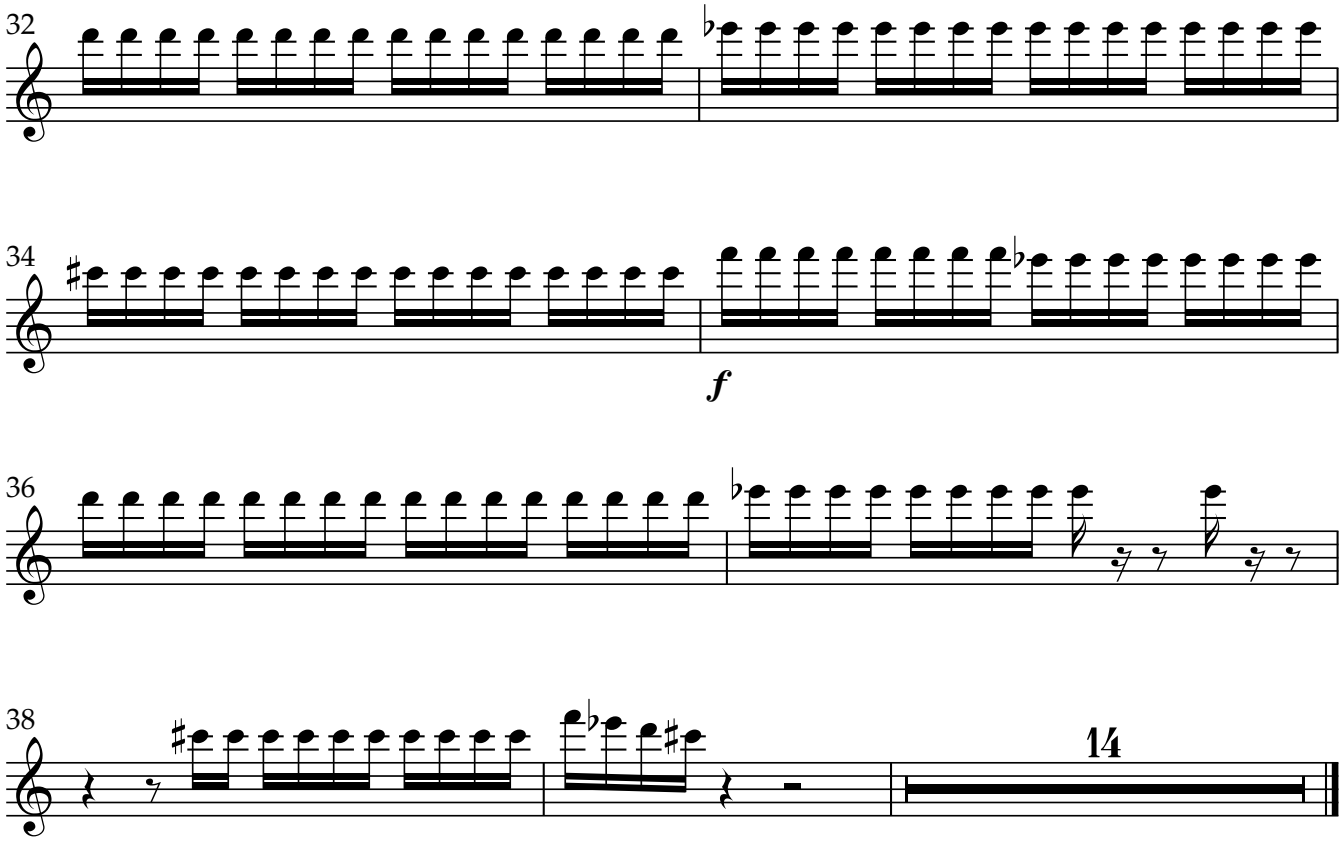
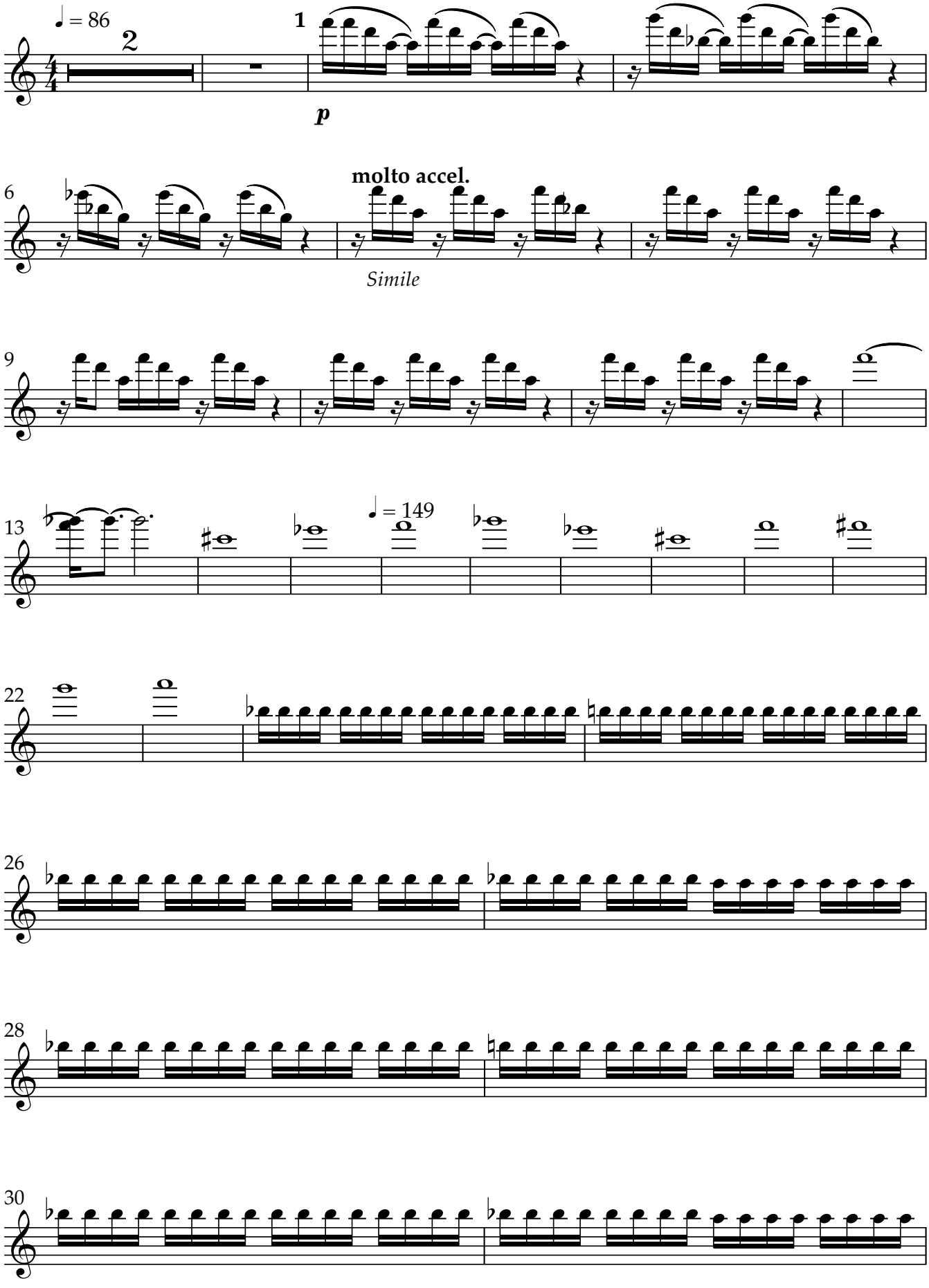
Violin I



Elephants Dream

Violin II

Jose Antonio Gaybor Oquendo



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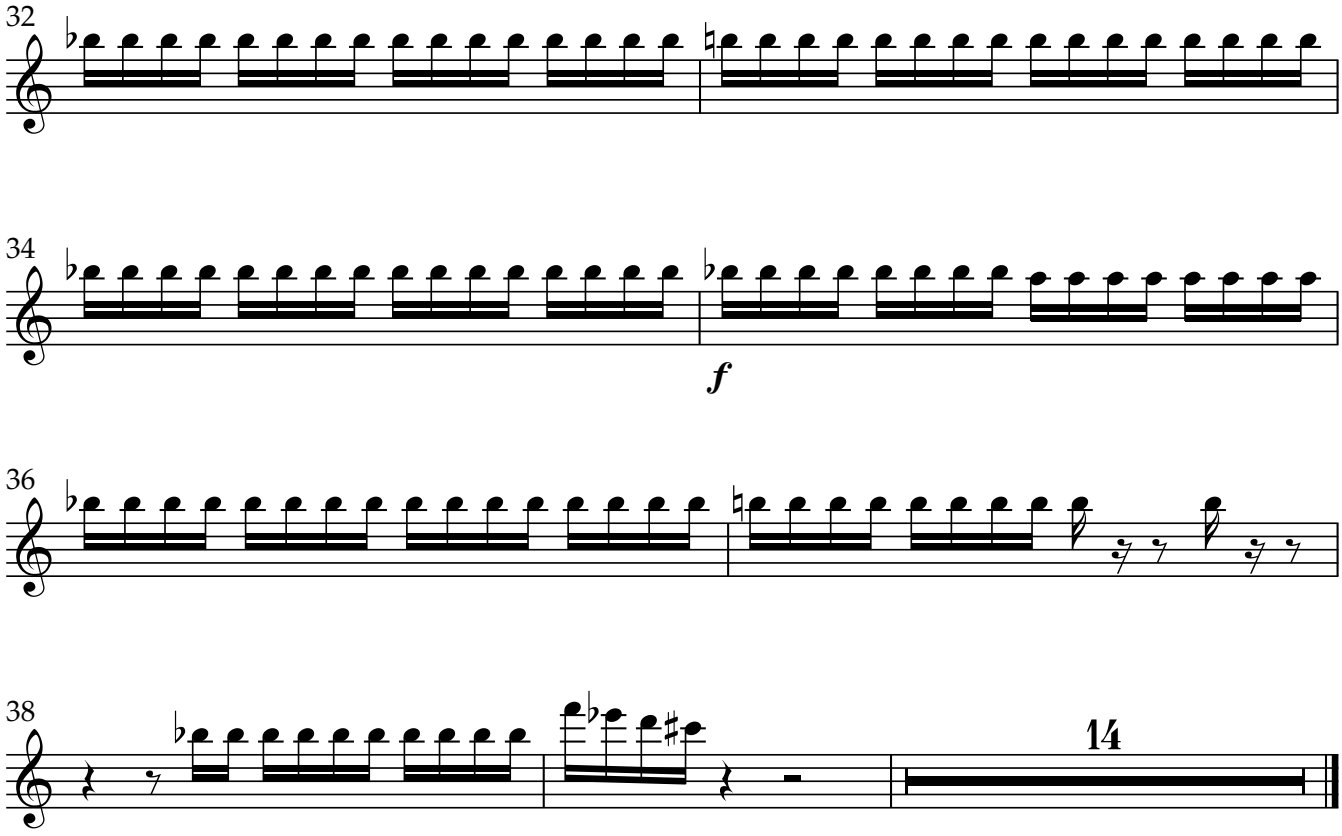
Violin II



Elephants Dream

Viola

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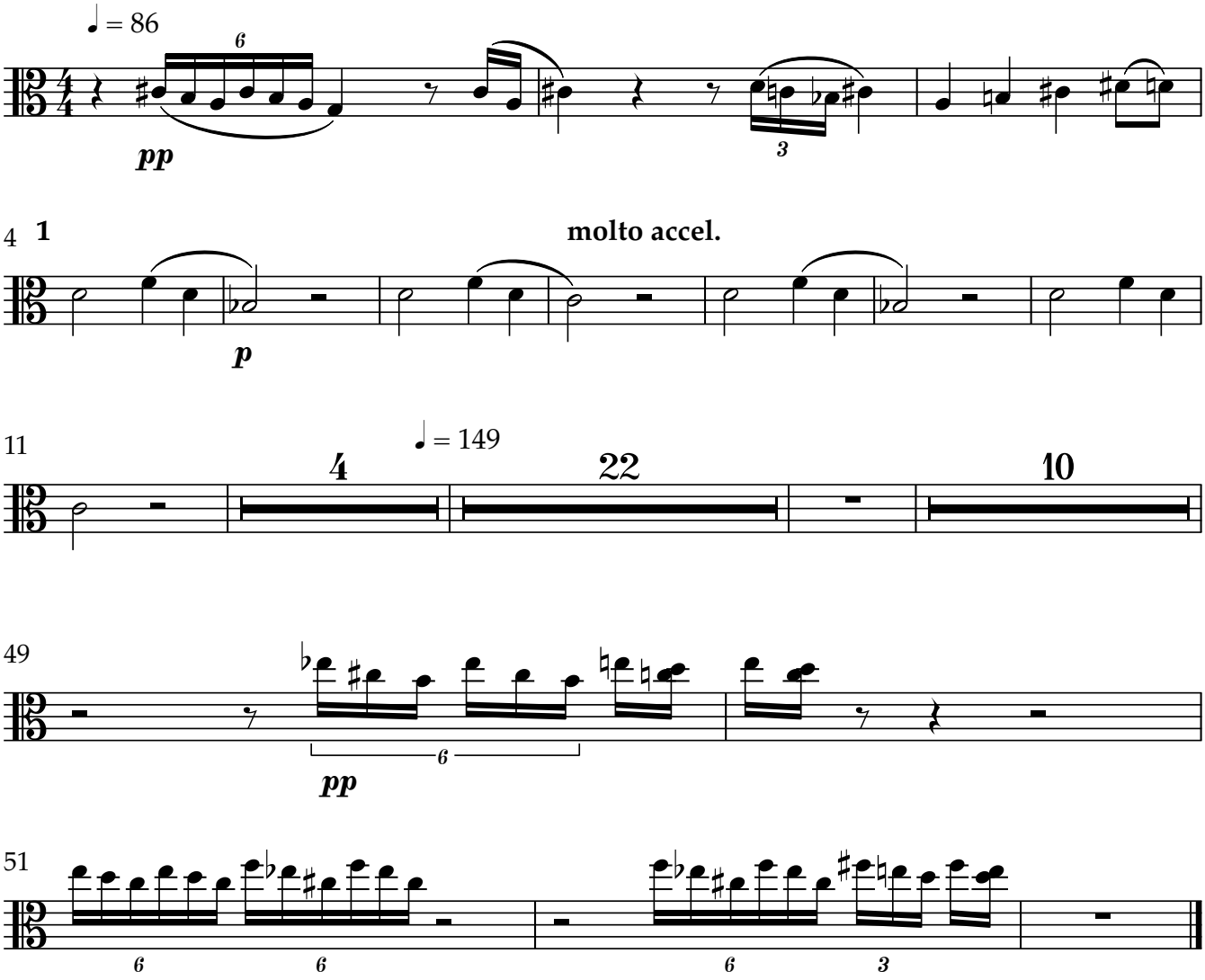

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Violoncello

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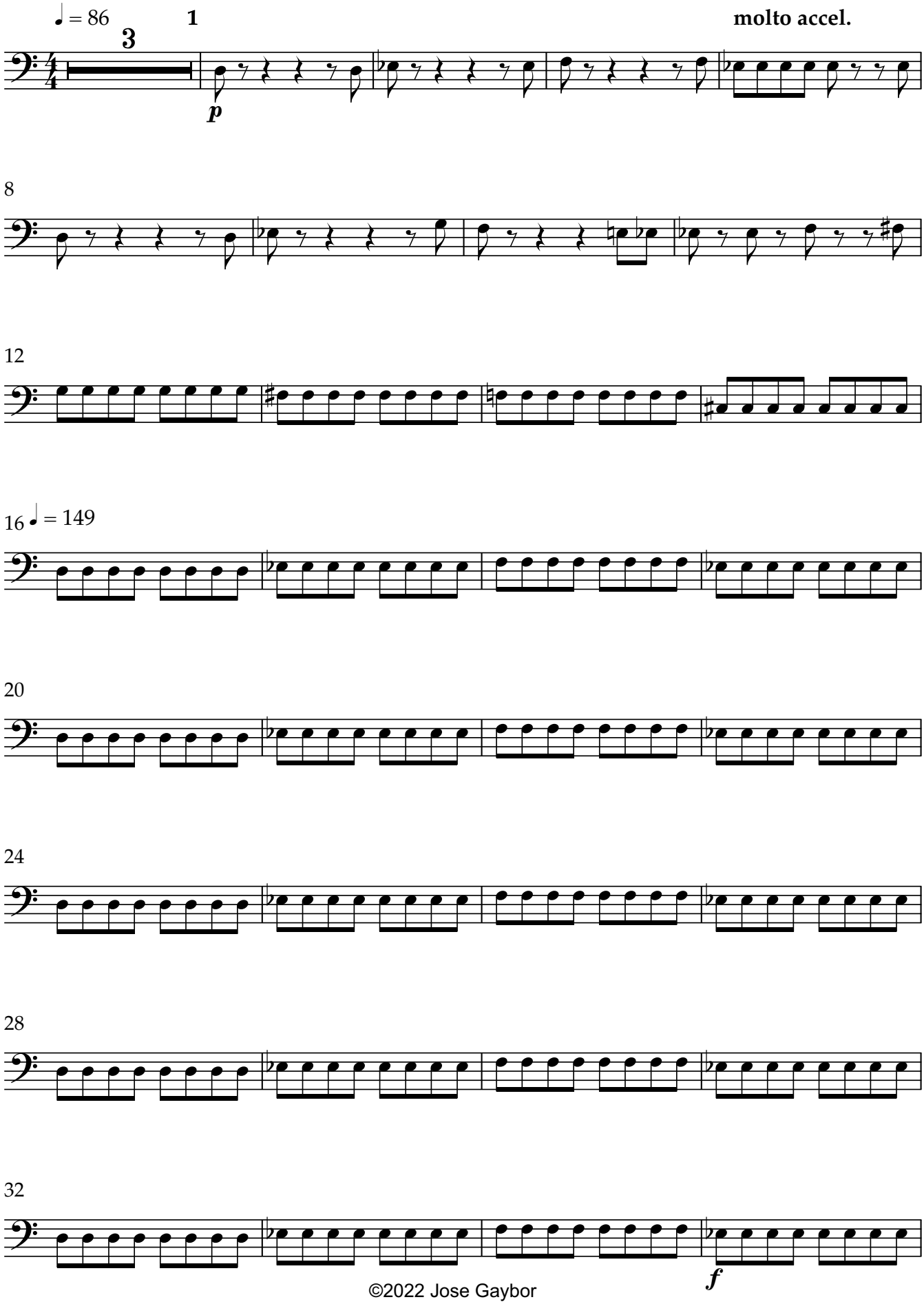

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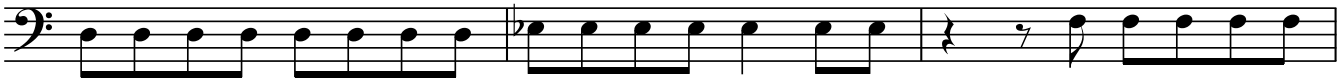

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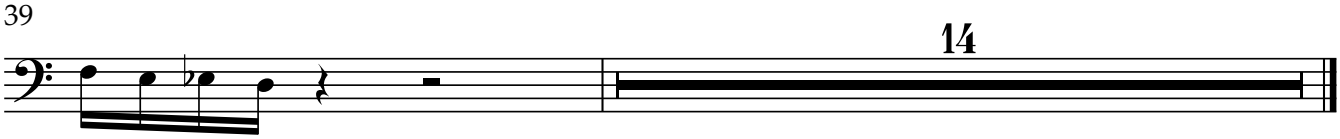
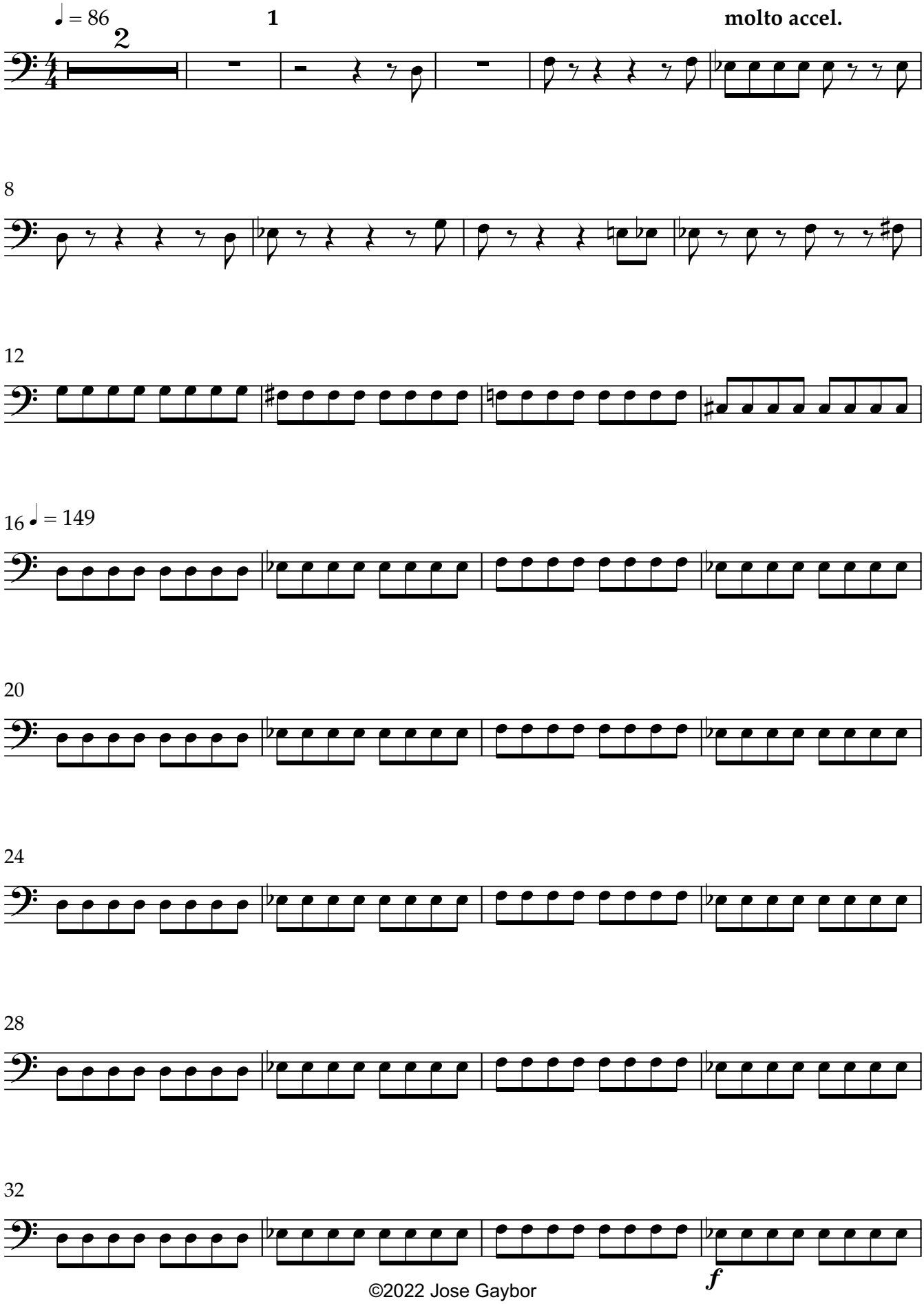


Elephants Dream

Contrabass

Jose Antonio Gaybor Oquendo



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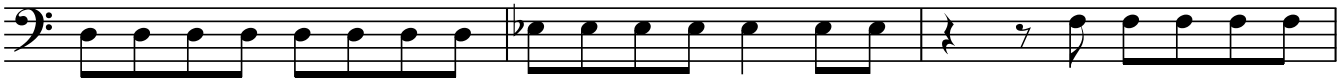

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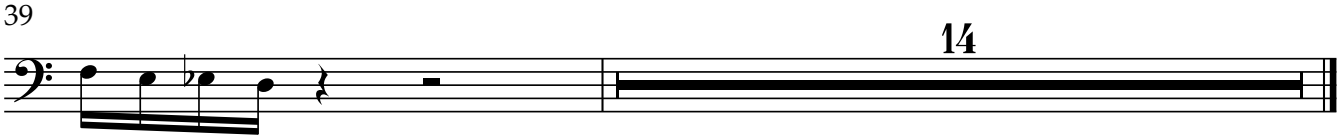

CONCLUSIONES

El proceso fue extenso, la principal conclusión es que las herramientas adquridas durante la carrera son un cimiento esencial en la composición para medios, pero la excelencia se alcanzará cuando el nivel de detalle sea complementario con la calidad del clip. En el caso de los cortos musicalizados, aspiran a apoyar estéticamente a los videos, pero se puede llegar mucho más lejos en cuanto al desarrollo melódico rítmicamente con cada elemento visual, es decir, alcanzar un mayor nivel en cada detalle, porque el nivel de detalle de cada animación es mucho más cercano a un nivel profesional.

Otro aspecto fundamental fue el proceso creativo en sí, el nivel de profundidad adquirido es mucho mayor al de los trabajos en clases previas, se profundizó en posibles métodos y abrió puertas a la investigación musical que, definitamente, será la precursora en cada uno de mis futuros proyectos.

Finalmente, lo más relevante a destacar es el conocimiento personal sobre uno mismo como músico, como compositor y como persona. Aprendí mucho de mis debilidades y numerosos aspectos a trabajar en adelante para ser un compositor profesional en el medio nacional. Este proceso me hizo cuestionarme sobre cada decisión que he tomado en mi camino musical y hoy solo sé que tengo mucho por aprender, por trabajar y por mejorar. Espero que esta experiencia me guíe en el futuro.

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