

**UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

**Escena 1: Night City**

**Escena 2: Spicetime**

**Amaru Nicolás Torres Iturralde**

**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, 15 de diciembre de 2022

# **UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

## **HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA**

**Escena 1: Night City**

**Escena 2: Spicetime**

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Quito, 15 de Diciembre de 2022

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## RESUMEN

El siguiente trabajo expone dos composiciones musicales para medios contemporáneos, basadas en 2 escenas de video; Night City y Spacetime, cortometrajes extraídos de la página web The Cue Tube. Estas composiciones tienen el objetivo de reflejar los conocimientos musicales adquiridos a lo largo de la carrera universitaria y la vida del autor y buscan demostrar la importancia de la música en el mundo Audiovisual y su estrecha relación con los medios contemporáneos, con el fin de potenciar el efecto emotivo que puede experimentar el espectador a través de una producción audiovisual.

**Palabras Claves:** composición musical, medios contemporáneos, arte, producción audiovisual, compositor, director.

## ABSTRACT

The following work presents two musical compositions for contemporary media, based on 2 video scenes: Night City and Spacetime, short films taken from The Cue Tube website. These compositions have the objective of reflecting the musical knowledge acquired throughout the university career and the author's life and seek to demonstrate the importance of music in the Audiovisual world and its close relationship with contemporary media, to promote the emotional effect that the viewer can experience through an audiovisual production.

**Keywords:** musical composition, contemporary media, art, audiovisual production, composer, director.

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## INTRODUCCIÓN

Para mí la composición musical es una herramienta que fui descubriendo de forma autodidacta, desde el primer semestre de mi carrera universitaria. Me instalé el DAW, Logic Pro X, y desde entonces moneando, preguntando y viendo tutoriales empecé a producir mis temas de música electrónica. Componer ha sido muy liberador y sanador ya que he podido expresar y plasmar mi creatividad en arte musical, para compartirlo con el mundo. Fue entonces cuando descubrí que mi pasión es la composición y producción musical, y me cambié de la carrera de ejecución musical a composición para medios contemporáneos.

La música tiene el poder de expresar emociones, contar historias, presentar personajes, describir paisajes, crear texturas y diseñar ambientes, entre otros. Esto hace de la música una herramienta poderosísima para guiar a la audiencia hacia el estado que está buscando expresar el compositor. Es por esto la importancia de la música y el diseño sonoro en el cine, debido a que la música y el sonido son un complemento del material visual y cumplen una importantísima función dentro de la producción audiovisual.

En una producción audiovisual el compositor musical es un pilar en el equipo de trabajo de la producción, y es el director quién le expresa al compositor, qué es lo que quiere generar en la audiencia con cada escena. Luego, el compositor se encarga de plasmar mediante sonidos y estructuras musicales, lo que el director busca generar en el espectador.

Este trabajo pretende reflejar el poder que la música tiene para expresar y contar historias en el mundo de la producción audiovisual, así como también busca demostrar los aprendizajes y la capacidad de composición que he adquirido a lo largo de esta



carrera musical. También es importante mencionar que ha sido un trabajo en el cual, los maestros han realizado el papel de directores, y nos han guiado para acompañar los cortometrajes, sin embargo también he tenido la libertad de expresar lo que tengo para compartir al mundo mediante la música, que en mi caso está relacionado con lo que es la música electrónica ya que este es un género muy significativo en mi vida.

**Night City  
Escena 1**

**Listado de Instrumentos – Night City**

<b>Instrument</b>	<b>Library</b>	<b>Instrument inside library</b>	<b>Effects</b>
Trumpet	Studio Horns – 7 Piece Section	Sugar Hill	Channel EQ Phat FX Tube EQ Gain Spread Compressor
Synth 1	Synthesizer - Rhythmic	Echolocation synth	Chanel EQ Spreader Delay D Spread Compressor
Synth 2	Synthesizer - Classocs	Dream Dancer	Chanel EQ Channel EQ Phaser Compressor
Synth 3	Synthesizer - Experimental	Spectacularity	Step FX
Synth 4	Quick Sampler - Arpeggiator	Digital Gate	Spread
Synth 5	Synthesizer - Rhythmic	Groovy Synth Patter	Phaser Channel EQ
Synth 6	Arpeggiator – Synth Layers	Moonlight Drive	
Synth 7	Arpeggiator – Synth Bells	Dream Pluck Patterns	Spread Channel EQ Compressor
Synth 8	Synthesizer – Sound Effects	Howling Riser	Compressor
Synth 9	Cinematic - Moments	Pursuit	
Synth 10	Cinematic - Moments	This Moment	
Synth 11	Cinematic - Moments	Massive Pulse	Channel EQ Chorus Auto Filter Compressor
Synth 12	Quick Sampler - Pad	Deep in Thought	Spread Channel EQ
Synth 13	Synthesizer -Rhythmic	Echolocation Synth	Spread Compressor
Synth 14	Synthesizer - Pad	Celestial Organ	Spread Compressor

Synth 15	Synthesizer - Strings	Epic Synth Strings	Compressor Channel EQ Ensemble
Synth Bass 1	Synthesizer - Bass	90s Stereo Synth Bass	Compressor Tape Delay Overdrive
Synth Bass 2	Synthesizer - Bass	Alphabet City Boundless Bass	Compressor Channel EQ Auto filter
Bass	Bass	Liverpool Bass	Bass amp Compressor Distortion
Percussion	Percussion - Studio	Agogo high Agogo low Snaps Cajon Bass	Channel EQ Compressor
Drum Rack 1	Electronic Drum Kit - After Party	Hi Hat 1 Clap 1 Kick 1	Channel EQ
Drum Rack 2	Electronic Drum Kit - Big Room	Shaker 2 Clap 1 Snare 1 Kick 1	Channel EQ
Drum Rack 3	Electronic Drum Kit - Beat Machine	Shaker 2 Clap	Channel EQ Auto Filter

# Night City

Amaru Torres

01:00:00:00  
1.1  
Marcador ##

01:00:08:04  
5.1  
Marcador ##

01:00:09:05  
6.1  
Marcador ##

Trumpet

Synth 1

Synth 2

Synth 3

Synth 4

Synth 5

Synth 6

Synth 7

Synth 8

Synth 9

Synth 10

Synth 11

Synth 12  
8va abajo  
mp

Synth 13

Synth 14

Synth 15

Synth Bass 1  
mf

Synth Bass 2

Bass

Percussion

Drum Rack 1

Drum Rack 2

Drum Rack 3

♩ = 117

2 3 4 5 6

7 8 9 10 11 12

Trumpet

Synth 1

Synth 2

Synth 3

Synth 4

Synth 5

Synth 6

Synth 7

Synth 8

Synth 9

Synth 10

Synth 11

Synth 12

Synth 13

Synth 14

Synth 15

Synth Bass 1

Synth Bass 2

Bass

Perc.

Drum Rack 1

Drum Rack 2

Drum Rack 3

13 14 15 16 17 18

Trumpet

Synth 1

Synth 2

Synth 3

Synth 4

Synth 5

Synth 6

Synth 7

Synth 8

Synth 9

Synth 10

Synth 11

Synth 12

Synth 13

Synth 14

Synth 15

Synth Bass 1

Synth Bass 2

Bass

Perc.

Drum Rack 1

Drum Rack 2

Drum Rack 3

*mp*

Snaps *mp* Cajon *cresc*

19 20 21 22 23 24

Trumpet

Synth 1

Synth 2

Synth 3

Synth 4

Synth 5

Synth 6

Synth 7

Synth 8

Synth 9

Synth 10

Synth 11

Synth 12

Synth 13

Synth 14

Synth 15

Synth Bass 1

Synth Bass 2

Bass

Perc.

Drum Rack 1

Drum Rack 2

Drum Rack 3

*mf*

*mp*

*cresc*

*mf*

*mp*

*cresc*

Kick

Clap

8va abajo

8va real

8va real

8va real

25 26 27 28 29 30

Trumpet

Synth 1

Synth 2

Synth 3

Synth 4

Synth 5

Synth 6

Synth 7

Synth 8

Synth 9

Synth 10

Synth 11

Synth 12

Synth 13

Synth 14

Synth 15

Synth Bass 1

Synth Bass 2

Bass

Perc.

Drum Rack 1

Drum Rack 2

Drum Rack 3



31 32 33 34 35 36

Trumpet

Synth 1

Synth 2

Synth 3

Synth 4

Synth 5

Synth 6

Synth 7

Synth 8

Synth 9

Synth 10

Synth 11

Synth 12

Synth 13

Synth 14

Synth 15

Synth Bass 1

Synth Bass 2

Bass

Perc.

Drum Rack 1

Drum Rack 2

Drum Rack 3

*mf* *mp* *cresc* *f*

*mp*

37 38 39 40 41 42

Trumpet

Synth 1

Synth 2

Synth 3

Synth 4

Synth 5

Synth 6

Synth 7

Synth 8

Synth 9

Synth 10

Synth 11

Synth 12

Synth 13

Synth 14

Synth 15

Synth Bass 1

Synth Bass 2

Bass

Perc.

Hi Hat

Drum Rack 1

Kick

Drum Rack 2

Shaker

Clap

Drum Rack 3

43 44 45 46 47 48

Trumpet

Synth 1

Synth 2

Synth 3

Synth 4

Synth 5

Synth 6

Synth 7

Synth 8

Synth 9

Synth 10

Synth 11

Synth 12

Synth 13

Synth 14

Synth 15

Synth Bass 1

Synth Bass 2

Bass

Perc.

Drum Rack 1

Drum Rack 2

Drum Rack 3

*p*

*mp*

8va arriba (D 5)

*pp*

*mp*

*mp*

*mp*

49 50 51 52 53 54

Trumpet

Synth 1

Synth 2 *mf*

Synth 3 *mf*

Synth 4 8va arriba (A 5) *mf*

Synth 5

Synth 6

Synth 7

Synth 8

Synth 9 8va arriba (D 5) *mp*

Synth 10

Synth 11 8va arriba (D 5) *mp*

Synth 12

Synth 13

Synth 14

Synth 15

Synth Bass 1 *f*

Synth Bass 2 *f*

Bass *mf*

Perc. Agogo Hi Agogo Low

Drum Rack 1

Drum Rack 2 Shaker Clap Snare *mf*

Drum Rack 3

55 56 57 58 59 60

Trumpet *mf*

Synth 1

Synth 2

Synth 3

Synth 4

Synth 5 *8va arriba* *mf*

Synth 6

Synth 7

Synth 8

Synth 9 *8va real*

Synth 10

Synth 11

Synth 12

Synth 13

Synth 14

Synth 15

Synth Bass 1 *mf*

Synth Bass 2 *mf*

Bass *mp*

Perc.

Drum Rack 1

Drum Rack 2

Drum Rack 3

Detailed description: This page of a musical score covers measures 55 to 60. The score is arranged for a variety of instruments. The Trumpet part (measure 58-60) features a melodic line starting on a whole note in measure 58, marked *mf*. Synth 5 has a part marked *8va arriba* and *mf*. Synth 9 has a part marked *8va real*. The Synth Bass 1 and 2 parts are marked *mf*, and the Bass part is marked *mp*. The Percussion and Drum Rack parts (1, 2, and 3) provide a rhythmic accompaniment throughout the measures. The score is written in a key signature of one flat and a 4/4 time signature.

This musical score page, numbered 22, contains the following tracks and markings:

- Trumpet:** Measures 61-66. Measure 61 starts with a dynamic marking of *f*. A slur covers measures 62 and 63.
- Synth 1-15:** Various synth parts. Synth 5, 6, and 7 have long slurs. Synth 10 has a dynamic marking of *mp*. Synth 11 is marked *mp* and includes the instruction "8va real". Synth 12 features a complex, multi-layered texture with many overlapping notes.
- Synth Bass 1-2:** Bass lines with dynamic markings of *mp*.
- Bass:** A standard bass line.
- Perc.:** Percussion part with a *decresc* marking.
- Drum Rack 1-3:** Drum parts with dynamic markings of *mf*.

67 68 69 70 71 72

Trumpet

Synth 1

Synth 2

Synth 3

Synth 4

Synth 5

Synth 6

Synth 7

Synth 8

Synth 9

Synth 10 *pp*

Synth 11 *pp*

Synth 12

Synth 13

Synth 14

Synth 15

Synth Bass 1

Synth Bass 2 *> p*

Bass

Perc. *pp*

Drum Rack 1 *pp*

Drum Rack 2

Drum Rack 3

73

Trumpet

Synth 1

Synth 2

Synth 3

Synth 4

Synth 5

Synth 6

Synth 7

Synth 8

Synth 9

Synth 10

Synth 11

Synth 12

Synth 13

Synth 14

Synth 15

Synth Bass 1

Synth Bass 2

Bass

Perc.

Drum Rack 1

Drum Rack 2

Drum Rack 3

The image shows a musical score for page 24, starting at measure 73. The score is organized into a system with 18 staves. The instruments are: Trumpet, Synth 1 through Synth 15, Synth Bass 1, Synth Bass 2, Bass, Percussion, Drum Rack 1, Drum Rack 2, and Drum Rack 3. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the bar lines. Most of the staves are empty, indicating that the instruments are silent for these measures. The only active parts are Synth 12 and Synth Bass 1. Synth 12 has a chord of three notes (F4, A4, C5) in the first measure of measure 73. Synth Bass 1 has a single note (F2) in the first measure of measure 73, marked with a piano (*p*) dynamic. The rest of the score is blank.



## Night City

Trumpet

Amaru Torres

♩ = 117

4 5 6 3 9

10 3 13 14 15 21

36 37 8 45 46 11

57 58 59 60

*mf*

61 62 63 64 10

*f*

# Night City

Synth 1

Amaru Torres

♩ = 117

4 5 6 3 9

10 11 12 13

*mf*

14 15 8 23 24

*mf*

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

41 42 3 45 46 11

57 58 16

# Night City

Synth 2

Amaru Torres

♩ = 117

4 5 6 3 9

10 13 14 15 21

36 37 8 45 46

*p*

47 48 49 50

*mf*

51 52 53 54

55 56 57 58 16

# Night City

Amaru Torres

Synth 3

♩ = 117

4 5 6 3 9

3 13 14 15 21

37 8 45 46 4

mf

51 52 53

54 55 56 57

58 59 60 61

62 63 64 10



# Night City

Synth 5

Amaru Torres

♩ = 117

4 5 6 3 9

10 3 13 14 15 21

36 37 8 45 46 11

57 8va arriba 58 59 60

*mf*

61 62 63 64

65 66 67 7

# Night City

Synth 6

Amaru Torres

♩ = 117

4 5 6 3 9

10 13 14 15 21

3

36 37 45 46

8

8va arriba (D 5)

*mp*

47 48 49 50

7

51 52 53 54

55 56 57 58

59 60 61 62

63

11

Synth 7

## Night City

Amaru Torres

$\text{♩} = 117$

4 5 6 3 9

10 3 13 14 15 13

28 29 30 31

*mp*

32 33 34 35

36 37 38 39

40 41 42 3 45 8va arriba (D 5)

46 47 48 49

*mp*

50 51 52 53

54 55 56 57

58 59 60 61



## Synth 7

62 63 11

The image shows a musical score for a synthesizer part. It consists of two staves. The first staff is a treble clef and the second is a bass clef. The key signature has one flat (B-flat). The score starts at measure 62. In measure 62, the treble staff has a dotted quarter note on G4 and a quarter note on A4. The bass staff has a dotted quarter note on G3 and a quarter note on A3. In measure 63, the treble staff has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The bass staff has a quarter note on G3, a quarter note on A3, and a quarter note on B3. After measure 63, there is a double bar line followed by a thick black bar on both staves, indicating a 11-measure rest. The number '11' is written above the rest.

# Night City

Synth 8

Amaru Torres

♩ = 117

4 5 6 3 9

10 3 13 14 15 20

35 36 37 38

*mp*

39 40 41 42 3

45 46 11 57 58 16

Synth 9

## Night City

Amaru Torres

♩ = 117

4 5 6 3 9

10 3 13 14 15 8

23 24 25 26

*mp*

27 28 29 30

31 32 33 34

35 36 37 8 45

46 3 49 50 51

*mp*

52 53 54 55

56 57 58 59

8va real

60 61 62 63 11

# Night City

Synth 10

Amaru Torres

♩ = 117

4 5 6 3 9

10 13 14 15 8

23 24 25 26

*mp*

27 28 29 30

31 32 33 34

35 36 37 8 45

46 11 57 58 5 63

*mp*

64 65 66 67

*pp*

68 6

# Night City

Synth 11

Amaru Torres

♩ = 117

4 5 6 3 9

10 13 14 15 13

28 29 30 31

*mp*

32 33 34 35

36 37 8 45 46 3

8va arriba (D 5)

49 50 51 52

*mp*

53 54 55 56

57 58 62 63

8va real

*mp*

64 65 66 67

*pp*

68 6

# Night City

Synth 12

Amaru Torres

♩ = 117  
8va abajo

2 3 4

5 *mp* 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 8va real 24 *mp*

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

## Synth 12

Musical score for Synth 12, measures 41-73. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). The time signature is 4/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Many notes are beamed together and have long horizontal lines above them, indicating sustained or tied notes. Measure numbers 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, and 73 are indicated above the staff. The score concludes with a double bar line at the end of measure 73.

# Night City

Synth 13

Amaru Torres

♩ = 117

4 5 6 3 9

10 13 14 15 4

19 8va abajo 20 21 22

*mp*

23 8va real 24 25 26

27 28 29 30

31 32 33 34

35 36 37 8 45

46 11 57 58 16



# Night City

Synth 14

Amaru Torres

♩ = 117

4 5 6 3 9

10 3 13 14 15 21

36 37 4 41 42

43 44 45 46 *mf*

47 10 57 58 16

# Night City

Synth 15

Amaru Torres

♩ = 117

4 5 6 3 9

10 13 14 15 21

36 37 45 46

8

*pp*

47 48 49 50

*mp*

51 52 53 54

55 56 57 58

59 60 61 62

63

11

# Night City

Synth Bass 1

Amaru Torres

♩ = 117

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 45

*mf*

*mf*

## Synth Bass 1

46 47 48 49

50 51 52 53

54 55 56 57

58 59 60 61

62 63 64 65

66 67 68 69

70 71 72 73

*p*

# Night City

Synth Bass 2

Amaru Torres

♩ = 117

4 5 6 3 9

10 13 14 15

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33 34 35

36 37 38 39

40 41 42 43

44 45

*mp*

*mf*

*mp*

## Synth Bass 2

46 47 48 49

50 51 52 53

54 55 56 57

58 59 60 61

62 63 64 65

66 67 68 6

*f*

*mf*

*mp*

*p*

# Night City

Amaru Torres

Bass

♩ = 117

4 5 6 3 9

10 13 14 15 21

36 37 38 39

40 41 45 46 4

50 51 52 53

54 55 56 57

58 59 60 61

62 63 11

## Percussion

## Night City

Amaru Torres

♩ = 117

4 3

10 3 Snaps Cajon  
*mp* *cresc*

16 *mf*

20 *mp* *cresc* *mf*

24 *mp* *cresc* *mf*

28 *mp* *cresc* *mf*

32 *mp* *cresc* *f*

36



## Percussion

37



41



46

48



Agogo Hi Agogo Low

52



56



60



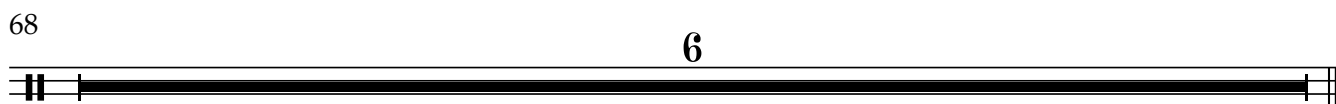
decresc

64



pp

68



6

Drum Rack 1

# Night City

Amaru Torres

♩ = 117

4 3

10 3 4

19 Kick

23 Clap

27 p cresc

31

35 Hi Hat f

39 3

## Drum Rack 1

45 46 **3**

51

55

59 *mf*

63

67 **6** *pp*

Detailed description: The image shows a musical score for a drum rack, labeled 'Drum Rack 1'. It consists of six staves of music, each starting with a measure number. The first staff (measures 45-46) begins with a treble clef and a common time signature (C), then changes to 4/4. A thick black bar with the number '3' above it spans measures 45 and 46. The second staff (measures 51-54) features a treble clef and a common time signature, with a series of eighth notes and rests. The third staff (measures 55-58) also has a treble clef and common time, with eighth notes and rests. The fourth staff (measures 59-62) has a treble clef and common time, with quarter notes and rests. The fifth staff (measures 63-66) has a treble clef and common time, with eighth notes and rests. The sixth staff (measures 67-72) has a treble clef and common time, with eighth notes and rests. A thick black bar with the number '6' above it spans measures 67 and 72. The dynamic marking 'pp' is written below the sixth staff.

Drum Rack 2

# Night City

Amaru Torres

♩ = 117

4 3



A musical staff with a treble clef and a 4/4 time signature. It contains two measures of rests. The first measure is labeled with the number '4' above it, and the second measure is labeled with the number '3' above it.

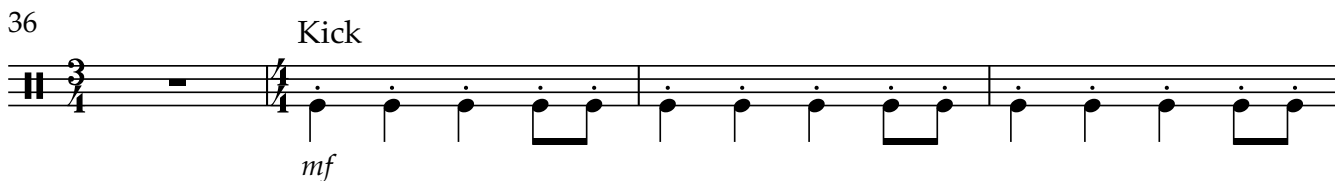
10 3 21



A musical staff with a treble clef and a 4/4 time signature. It contains two measures of rests. The first measure is labeled with the number '3' above it, and the second measure is labeled with the number '21' above it.

36 Kick

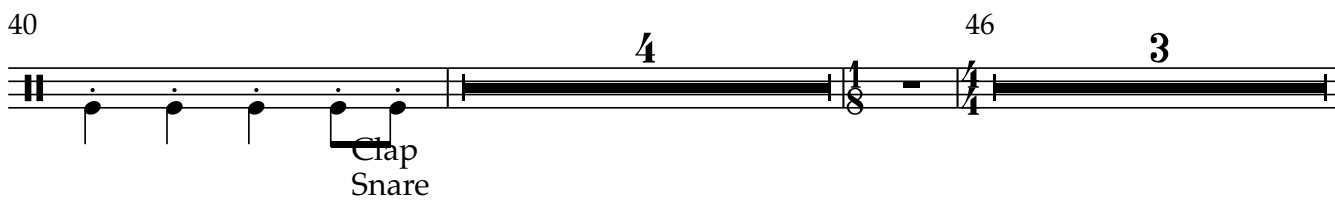
*mf*



A musical staff with a treble clef and a 4/4 time signature. It starts at measure 36 with a rest. At measure 37, it begins a rhythmic pattern of quarter notes. The first note is labeled 'Kick' above it. The dynamic marking *mf* is placed below the first note.

40 4 46 3

Clap  
Snare



A musical staff with a treble clef and a 4/4 time signature. It starts at measure 40 with a rest. At measure 41, it begins a rhythmic pattern of quarter notes. The first note is labeled 'Clap' above it, and the second note is labeled 'Snare' above it. The dynamic marking *mf* is placed below the first note. The staff continues with rests for measures 42-45, then a rest for measure 46, and finally a rest for measure 47.

49 Shaker

*mf*



A musical staff with a treble clef and a 4/4 time signature. It starts at measure 49 with a rest. At measure 50, it begins a rhythmic pattern of eighth notes. The first note is labeled 'Shaker' above it. The dynamic marking *mf* is placed below the first note.

53




A musical staff with a treble clef and a 4/4 time signature. It starts at measure 53 with a rest. At measure 54, it begins a rhythmic pattern of eighth notes.

57



A musical staff with a treble clef and a 4/4 time signature. It starts at measure 57 with a rest. At measure 58, it begins a rhythmic pattern of eighth notes.

61 11



A musical staff with a treble clef and a 4/4 time signature. It starts at measure 61 with a rest. At measure 62, it begins a rhythmic pattern of eighth notes. The staff continues with rests for measures 63-71, then a rest for measure 72.

Drum Rack 3

# Night City

Amaru Torres

♩ = 117

4 2 3 5 4

10

3 5 1 4 21 3

36

Shaker

*mp* Clap

40

4 8 4

50

54

58

62

11

**Spacetime  
Escena 2**

**Listado de Instrumentos – Spacetime**

<b>Instrument</b>	<b>Library</b>	<b>Instrument</b>	<b>Effects</b>
Horn	BBC Symphony Orchestra	Brass - Horns a4	
Brass	Studio Horns – 7-Piece section	Sugar Hill	Compressor Channel EQ
Trombone	BBC Symphony Orchestra	Brass – Tenor Trombones a3	
Trombone Bass	BBC Symphony Orchestra	Brass – Bass Trombones a2	
Tuba	BBC Symphony Orchestra	Brass – Tuba a2	
Coro 1	Spitfire Audio - Labs	Choir: Long	
Coro 2	Spitfire Audio - Labs	Choir: Long	
Coro 3	Spitfire Audio - Labs	Choir: Long	
Synth 1	Synthesizer -Lead	Analog Alarm Lead	Channel EQ Compressor Space D
Synth 2	Synthesizer – Lead	Synth Flute	St - Delay
Synth 3	Synthesizer – EDM Chord	Classic House Organ	Channel EQ Phaser Pedalboard
Synth 4	Synthesizer – Plucked	Dark Space Pluck	ChromaVerb SilverVerb Spreader St-Delay
Synth 5	Synthesizer - Pad	Breathless Space	Channel EQ
Synth 6	Synthesizer – Pad	Celestial Voices	Alchemy
Synth 7	Synthesizer - Pad	Crimson Horizon Synth Pad	Channel EQ Chorus Tape Delay
Synth 8	Synthesizer - Classics	Analog Bubbles	Alchemy
Synth 9	Synthesizer – Pad	What I Am	
Synth 10	Syntesizer – Pad	Cosmos	McrPhas Delay D Ensemble
Synth 11	Synthesizer – Pad	Cosmic Insects	Channel EQ Ensemble Delat D SilverVerb

Synth 12	Synthesizer – Pad	Drifting Keys	Channel EQ ModDel DirMix Phaser
Synth 13	Synthesizer – Pad	Beauty Blubbers	Compressor
Synth Bass 1	Synthesizer – Bass	Sliding Structure Bass	EQ
Synth Bass 2	Synthesizer – Bass	80s FM Attack	EQ
Foghorn	Spitfire Audio - Labs	Foghorn – VT Brutalizer	EQ
Percussion 1	Orchestral – Percussion - Orchestral Kit	Snare Tom Kick	Channel EQ Tape Delay
Percussion 2	Percussion - Studio	Shaker	Channel EQ Compressor
Percussion 3	Orchestral – Percussion – Orchestral Kit	Cymbal Gong	Channel EQ Tape Delay
Drum	Drum Kit – Bluebird	Hi hat Snare Crash	Channel EQ Compressor

# Spacetime

Amaru Torres

♩ = 118    2    3    4    5    6    7    8    9    10    11    12    13    14    15

**Horn** *f* *ff* *mf*

**Brass** *mf*

**Trombone** *mf*

**Trombone Bass** *mf*

**Tuba** *mf*

**Coro 1** *f*

**Coro 2** *mf*

**Coro 3** *mf*

**Synth 1** *mf*

**Synth 2** *mp*

**Synth 3** *mp*

**Synth 4** *mp*

**Synth 5** *mf*

**Synth 6** *mp*

**Synth 7** *mf*

**Synth 8**

**Synth 9** *mp*

**Synth 10** *mf*

**Synth 11** *mp*

**Synth 12** *mp*

**Synth 13**

**Synth Bass 1** *mf*

**Synth Bass 2** *mf*

**Foghorn** *f*

**Percussion 1** Snare Tom Kick

**Percussion 2** Shaker

**Percussion 3** Cymbal Gong

**Drum** ♩ = 118 Hi hat Snare Crash



16 17 18 19 20 21 22 23

Horn

Brass

Trombone

Trombone Bass

Tuba

Coro 1

Coro 2

Coro 3

Synth 1

Synth 2

Synth 3

Synth 4

Synth 5

Synth 6

Synth 7

Synth 8

Synth 9

Synth 10

Synth 11

Synth 12

Synth 13

Synth Bass 1

Synth Bass 2

Foghorn

Percussio 1

Percussio 2

Percussio 3

Drum

This musical score page, numbered 58, contains 24 measures of music. The instruments and their parts are as follows:

- Horn:** Features a melodic line with slurs and accents, marked with measure numbers 24 through 33.
- Brass:** Provides harmonic support with sustained chords.
- Trombone:** Plays a melodic line with slurs.
- Trombone Bass:** Plays a melodic line with slurs.
- Tuba:** Plays a melodic line with slurs.
- Coro 1:** Plays sustained chords, marked with a *mf* dynamic.
- Coro 2:** Remains silent.
- Coro 3:** Plays sustained chords.
- Synth 1:** Plays a melodic line with slurs.
- Synth 2:** Plays a rhythmic pattern of eighth notes.
- Synth 3:** Plays a rhythmic pattern of eighth notes.
- Synth 4:** Remains silent.
- Synth 5:** Plays sustained chords, marked with a *mp* dynamic.
- Synth 6:** Plays sustained chords, marked with a *mp* dynamic.
- Synth 7:** Plays sustained chords, marked with a *mp* dynamic.
- Synth 8:** Plays sustained chords, marked with a *mp* dynamic.
- Synth 9:** Plays sustained chords.
- Synth 10:** Plays sustained chords.
- Synth 11:** Plays sustained chords.
- Synth 12:** Remains silent.
- Synth 13:** Remains silent.
- Synth Bass 1:** Plays a melodic line with slurs.
- Synth Bass 2:** Plays a melodic line with slurs.
- Foghorn:** Plays a melodic line with slurs.
- Percussion 1:** Plays sustained chords.
- Percussion 2:** Plays a rhythmic pattern of eighth notes.
- Percussion 3:** Plays sustained chords.
- Drum:** Plays a complex rhythmic pattern.

# Spacetime

Horn

Amaru Torres

♩ = 118

3 4 5 6

7 8 9 10

11 12 13 14

15

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33

*f*

*ff*

*mf*

>

# Spacetime

Amaru Torres

Brass

♩ = 118

3 4 5 6 11

12 13 14 15

16 22 23

24 25 26 27 7

*mf*

# Spacetime

Amaru Torres

Trombone

♩ = 118

3 4 5 6

7 8 11 12

13 14 15

16 22 23

24 25 26 27

28 29 30 31

32 33

*mf*

*mf*

## Spacetime

Trombone Bass

Amaru Torres

♩ = 118

3 4 5 6

mf

7 8 11 12

13 14 15

16 22 23

mf

24 25 26 27

28 29 30 31

32 33

## Spacetime

Tuba

Amaru Torres

♩ = 118

3 4 5 6

7 8 11 12

13 14 15

16 22 23

24 25 26 27

28 29 30 31

32 33

*mf*

*mf*

*mf*

# Spacetime

Amaru Torres

Coro 1

♩ = 118

3 4 5 6 11

*f*

12 13 14 15

16 20 21 22

4

*mf*

23

24 25 26 27

28 29 30 31

32 33



## Spacetime

Coro 2

Amaru Torres

♩ = 118

3 4 5 6 11 2

13 14 15

*mf*

16 17 18 19

20 21 22 23

24 10

# Spacetime

Amaru Torres

Coro 3

♩ = 118

3 4 5 6 11 2

13 14 15

*mf*

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33

# Spacetime

Amaru Torres

Synth 1

♩ = 118

3 4 5 6 11 2

13 14 15

*mf*

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33

# Spacetime

Amaru Torres

Synth 2

♩ = 118

3 4 5 6

7 8 9 10

11 12 13 14

15

16 17 18 19

20 21 22 23

24 25 26 27 7

*mp*

# Spacetime

Synth 3

Amaru Torres

♩ = 118

3 4 5 6

*mp*

7 8 9 10

11 12 13 14

15

16 17 18 19

20 21 22 23

24 25 26 27

7

# Spacetime

Amaru Torres

Synth 4

♩ = 118

3 4 5 3 8

9 10 11 12

13 14 15

16 22 23

24 10

*mp*

# Spacetime

Synth 5

Amaru Torres

♩ = 118

3 4 5 6

7 8 9 10

11 12 13 14

15

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33

*mf*

*mp*

# Spacetime

Amaru Torres

Synth 6

♩ = 118

3 4 5 6

*mp*

7 8 9 10

11 12 13 14

15

16 17 22 23

5

24 27 28 29

3

*mp*

30 31 32 33



# Spacetime

Amaru Torres

Synth 7

♩ = 118

3 4 5 3 8

9 10 11 12

13 14 15

16 22 23

24 27 28 29

30 31 32 33

*mf*

*mp*

# Spacetime

Synth 8

Amaru Torres

♩ = 118

3 4 5 6 11 2

13 14 15

16 22 23

24 27 28 29

30 31 32 33

*mp*

# Spacetime

Amaru Torres

Synth 9

♩ = 118

3 4 5 3 8

9 10 11 2 13

14 15

16 17 18 19

20 21 22 23

24 25 26 27 7

*mp*

# Spacetime

Amaru Torres

Synth 10

♩ = 118

3 4 5 6 11 2

13 14 15

16 17 18 19

20 21 22 23

24 25 26 27 7

*mf*

# Spacetime

Amaru Torres

Synth 11

♩ = 118

3 4 5 6 11

mp

12 13 14 15

16 21 22 23

5 25 26 27 7

# Spacetime

Amaru Torres

Synth 12

♩ = 118

The musical score consists of five staves of music. The first staff (measures 1-12) is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a series of rests of varying lengths, with measure numbers 3, 4, 5, 6, 11, and 2 placed above the staff. The second staff (measures 13-15) is in treble clef with a 2/4 time signature, containing rests in measures 13 and 14, and a chord in measure 15 marked with a mezzo-piano (*mp*) dynamic. The third staff (measures 16-19) is in treble clef with a 2/4 time signature, showing chords in measures 16 and 17, and sustained chords in measures 18 and 19. The fourth staff (measures 20-23) is in treble clef with a 4/4 time signature, containing rests in measures 20, 21, and 22, and a chord in measure 23. The fifth staff (measures 24-33) is in treble clef with a 4/4 time signature, consisting of a single long rest spanning ten measures, with the number '10' centered above the staff.

# Spacetime

Amaru Torres

Synth 13

♩ = 118

3 4 5 6 11 2

13 14 15

16 17 18 19

20 21 22 23

24 10

## Spacetime

Synth Bass 1

Amaru Torres

♩ = 118

3 4 5 6

7 8 9 10

11 12 13 14

15

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32 33

*mf*



# Spacetime

Amaru Torres

Synth Bass 2

♩ = 118

3 4 5 6

*mf*

7 8 9 10

11 12 13 14

15

16 17 18 19

20 21 22 23

24 25 26 27

7

# Spacetime

Amaru Torres

Foghorn

♩ = 118

3 4 5 6 2 8 9 2

11 12 13 14 15

16 19 20 21 22 23

24 27 28 29 30 31 32 2

# Spacetime

Percussio 1

Amaru Torres

♩ = 118

Snare  
5 Tom  
Kick

3 4 5 6

7 8 9 10

11 12 13 14

15

16 17 18 19

20 21 22 23

24 27 28 29

30 31 32

Percussion 2

# Spacetime

Amaru Torres

♩ = 118

3 4 5 Shaker 6 7

8 9 10

11 13 14 15

16 22 23

24 27 28

29 30 31 32

# Spacetime

Percussion 3

Amaru Torres

♩ = 118

4 Cymbal  
Gong 5

3

4 5 6 2

8 9 10 11

12 13 14 15

16 17 20 21

22 23

24 27 28 31

32 2

# Spacetime

Amaru Torres

Drum

♩ = 118

3 4 5 Hi hat Snare Crash 6

7 8 9 10

11 12 13 14

15

16 17 18 19

20 21 22 23

24 25 26 27

28 29 30 31

32

2

## CONCLUSIONES

Realizar este trabajo para mi fue un gusto muy grande, ya que la composición es algo que me apasiona y todas las horas que le dedique a producir las composiciones pasaron volando, porque tube la libertad de componer lo que sentía que quería transmitir con cada video y por otro lado, también, cada retroalimentación de los maestros me ha dejado aprendizajes constructivos sobre como puede funcionar de mejor manera la música en complemento con el video.

De igual manera, este proyecto me ha dejado muchos aprendizajes, por que también tuve dificultades y para mí fue un reto el tener que transformar mis composiciones en partituras, ya que este es un trabajo que nunca antes había realizado de esta manera, y antes de empezar tenía rechazo y temor de hacerlo, pero lo hice y esto me demuestra que cualquier objetivo o meta que tengamos, es posible realizarlo, con esfuerzo y dedicación podemos culminar con todos nuestros proyectos.

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