

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Voices

Escena 2: Sub

Luis Armando Vuelva

Composición para Medios Contemporáneos

Trabajo de fin de carrera presentado como requisito
para la obtención del título de Licenciado en Composición para Medios
Contemporáneos.

Quito, 12 de mayo de 2023

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

Escena 1: Voices

Escena 2: Sub

Luis Armando Vuelva

Nombre del profesor, Título académico

Manuel García Albornoz, M.M.

Nelson García García, Compositor

Quito, 12 de mayo de 2023

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Nombres y apellidos: Luis Armando Vuelva

Código: 00134446

Cédula de identidad: 0603648098

Lugar y fecha: Quito, mayo de 2023

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RESUMEN

El presente proyecto contiene la composición orquestal para dos cortometrajes, *Voices* y *SUB* tomadas de la página web *The Cue Tube*. Este trabajo consolida todos los conocimientos teóricos y técnicas de composición adquiridas durante la carrera de *Composición para Medios Contemporáneos*. Además, con una serie de procesos de coordinación con el director se logra reflejar el enlace entre la música y el cine.

Palabras claves: composición musical, arreglos, film scoring, compositor, cine.

ABSTRACT

This project contains the orchestral composition for two short films, Voices and SUB taken from The Cue Tube website. This work consolidates all the theoretical knowledge and composition techniques acquired during the Composition for Contemporary Media degree. In addition, with a series of coordination processes with the director, it is possible to reflect the link between music and cinema.

Keywords: musical composition, arrangements, film scoring, composer, cinema.

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INTRODUCCIÓN

Los primeros caminos de incorporar la música en el cine se dan en el periodo de 1895 a 1927, en los comienzos la música en el cine es usada como acompañamiento con un piano solista. Por consiguiente, las primeras obras de música en cine aparecen aproximadamente en los años 1927, siempre cumpliendo el rol de transmitir distintas emociones y objetos que busca el director mediante la película (Juan Antonio César, 2020). En este sentido el papel del compositor es de vital importancia, porque, da vida a la película y ayuda transmitir emociones al público.

El presente trabajo de composición es el resultado aprendido de la malla curricular Composición para Medios Contemporáneos, facultad COM de la universidad San Francisco de Quito. Las obras están basadas en las diferentes técnicas de composición, orquestación y el uso correcto de las herramientas tecnológicas actuales usadas dentro de la industria musical y Film Score.

Finalmente, cabe indicar que la tesis contiene dos obras orquestales par cortos cinematográficos tomadas de la página web de The Cue Tube. Estas obras van de la mano de lo que quiere lograr el director de cine, así, ayuda a conseguir la conexión entre el mensaje de la película y el público expectante.

ESPECIFICACIÓN DE INSTRUMENTOS

VOICES

- SYNTH PAD
Instrumento VST – Alchemy
Preset – 80s Air Pad – Slow Attack
- SYNTH LEAD
Preset – Synth Lead Granular – Slow Shimmer
- DRUMS
Instrumento VST – Battery 4
Preset – Arena Kit

SUB

- PERCUCION 2
Instrumento VST – Battery 4
Preset – Arena Kit
- CYMBALS REVERSE
Instrumento VST – Battery 4
Preset – Arena Kit
- SYNTHESIZER
Instrumento VST – LABS Spitfire Audio
Preset – Horn – Fog Horn – Brutalizer
- PAD 1 (NEW AGE)
Instrumento VST – Alchemy
Preset – Ambiental – 8mm Film Secuence – New Age

Concert Score

VOICES

Orchestrated by Luis Vuelva

♩ = 103

♩ = 88

A 1 2 3 4 5 6 7 8 9 10 11 12 13 14 B 15

Piccolo

2 Flute

Oboe

2 Clarinet

Bassoon

♩ = 103

♩ = 88

A B

I
II
Horn

III
IV

2 Trumpet

2 Trombone

Tuba

Timpani

Drums

Piano

Voice

Synth Pad

Synth Lead

♩ = 103

♩ = 88

A B

Violin I

Violin II

Viola

Violoncello

Contrabass

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

2

16 17 18 19 20 21 22 23 C 24 25

Picc. *p*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *mf* *f*

Hn.

Tpt. *f*

Tbn. *f*

Tba.

Timp. *mf* *f*

Dr. *mf* *f*

Pno. *p* *mf*

Voice

Synth. *mf*

Synth. *mf* *f*

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco

Vc. *f*

Cb. *mf* *f*

16 17 18 19 20 *mf* 21 22 *f* 23 24 25

4

34 35 36 37 **D** 38 39 40 41

Picc. *f*

Fl.

Ob.

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn.

Tba. *f*

Timp. *f*

Dr. *f*

Pno.

Voice *f*

Synth. *f*

Synth. *f*

Vln. I **D**

Vln. II

Vla.

Vc.

Cb. *f*

34 *f* 35 36 37 *f* 38 39 40 41

2 Flute

VOICES

♩ = 88

A ♩ = 103

13 14 **B** 17 2

20 21 22 23

C 24 25 26 *f* tutti 28 29

30 31 32 33 34 *mp* 2 37

mf

D 3 41 3 45

mf

E 46 3

ff

Oboe

VOICES

♩ = 88

A ♩ = 103

10 11 12 13 14

B *pp*

2 17 20 21 22

23 **C** 24 25 26 27 28

29 30 31 32 33 34 2 37

D 3 41 3 45

E 46 3

2 Clarinet

VOICES

♩ = 88

A ♩ = 103

13 14 **B** 17 2

20 21 22 23

C 24 25 26 27 28 29

30 31 32 33 34 2 37

D 38 39 40 41 42

43 44 45 **E** 46 3

mf *ff*

Bassoon

VOICES

♩ = 88

A ♩ = 103

13

14

B

2

17

2

20

21

22

23

C *mf*

24

25

26

27

28

29

30

31

32

mf

33

34

2

37

D

38

39

f

40

41

42

43

44

45

E

46

3

Horn 1,2

VOICES

♩ = 88

A ♩ = 103 13 14 **B** 2 17 2 20

2 23 **C** 24 25 26 27 28

29 30 31 2 34 2 37

D 38 39 40 41 42 43 44 45

E 46 3

2 Trumpet

VOICES

♩ = 88

A ♩ = 103 13 14 **B** 2 17 2

20 21 22 23

C 24 25 26 27 28 29

30 31 2 34 2 37

D 38 39 40 41 42

43 44 45

E 46 3

Tuba

VOICES

♩ = 88

A ♩ = 103 13 14 **B** 17 20

2

23 **C** 24 25 26 27 28 29

2

30 31 34 35 36 37

D 38 39 40 *f* 41 42

43 44 45 **E** 46

3

ff *mf* — *ff*

Timpani

VOICES

♩ = 88

A ♩ = 103

13

B

2

2



1



20

mf

f

C



24

mp

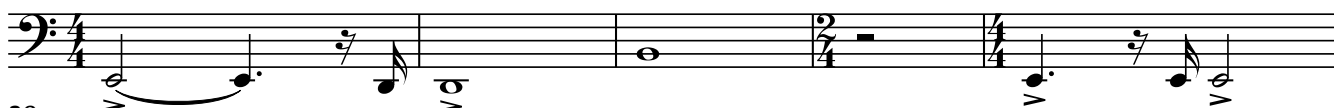


31

mf

f

D



38

f

ff



43

mf

E

3



46

ff

Drums

VOICES

♩ = 88

A ♩ = 103

1 *pp*

B

15 *mp*

21 *mf* *f*

C

24 *mp*

28 *mf*

32

D

35 *f* *f*

39

V.S.

Drums

Musical notation for measures 42 and 43. The staff is in 4/4 time. Measure 42 contains a series of eighth notes with accents (>) and 'x' marks above them. Measure 43 continues this pattern. The notes are grouped in pairs.

42 *ff*

Musical notation for measures 44 and 45. Measure 44 continues the eighth-note pattern. Measure 45 features a change in time signature to 2/4, indicated by a double bar line and the new time signature. The notes are grouped in pairs.

44

E

mf

Musical notation for measure 46. The staff is in 4/4 time. It features a long horizontal line with a double bar line at the end, indicating a sustained sound or a specific drum effect. There are 'x' marks above the line.

46 : *ff*

pp

Piano

VOICES

1 [A] ♩ = 103
5
pp

♩ = 88

1
12 [B]
2
mp p

12
19
mf

19
24 [C]
mp

24
30
2

30

37 D

3 3 3 3

37
46 E

4 4

Voice

VOICES

Musical score for voices, measures 1 through 46. The score is written in treble clef with a 4/4 time signature. It includes dynamic markings such as *pp*, *mp*, *mf*, *f*, *ff*, and *mf*. Section markers A, B, C, D, and E are present. Measure numbers 1, 13, 21, 30, 38, and 46 are indicated. A tempo marking of $\text{♩} = 103$ is shown above measure 1. A rehearsal mark 88 is located below the first staff. The score consists of six staves of music, each starting with a measure number. The first staff (measures 1-12) begins with a box labeled 'A' and a tempo marking. The second staff (measures 13-20) begins with a box labeled 'B'. The third staff (measures 21-29) begins with a box labeled 'C'. The fourth staff (measures 30-37) begins with a box labeled 'D' and dynamic markings *mp* and *mf*. The fifth staff (measures 38-45) begins with a box labeled 'E' and dynamic markings *f*, *ff*, and *mf*. The sixth staff (measures 46-47) begins with a box labeled 'E' and dynamic markings *ff* and *pp*. The score includes various musical notations such as notes, rests, slurs, and dynamic hairpins.

Synth Pad

VOICES

Orchestrated by Luis Vuelva

1 **A** ♩ = 103
2

1 *ppp* *pp*
8

8
14 **B**

14
22 **C**

22
30

Synth Pad

38 D

Musical score for measures 38-42. The piece is in D major. Measure 38 starts with a D major chord in the right hand. Measures 39-42 feature a complex melodic line in the right hand with many accidentals, while the left hand remains mostly silent. A dynamic marking of *f* is present in measure 41.

38
43 E

Musical score for measures 38-43. Measure 38 has a D major chord. Measure 39 has an E major chord. Measure 40 has a D major chord. Measure 41 has an E major chord. Measure 42 has a D major chord. Measure 43 has an E major chord. Dynamic markings include *mf* in measure 40, *ff* in measure 41, and *pp* in measure 42.

43

Synth Lead

VOICES

Orchestrated by Luis Vuelva

1 [A] ♩ = 103

1 *ppp* 88

11

[B]

2 2

11

20

20

mf

f

24 [C]

24

mp

mp

31

31

mf

f

V.S.

Synth Lead

38 D

38 *f*

44 E

44 *mf* *ff* *pp*

Violin I

VOICES

♩ = 88

A ♩ = 103

13 14 **B** 17 2

20 21 arco 22 23

f

C 24 25 26 27 28 29 30 3

34 2 37 **D** 3 41 arco 42

ff

43 44 45

E 4 *mf* *ff*

The musical score for Violin I consists of six staves of music. The first staff, labeled 'A', begins with a tempo marking of ♩ = 103 and contains measures 13, 14, and 17. The second staff contains measures 20, 21, 22, and 23, with 'arco' and 'f' markings. The third staff, labeled 'C', contains measures 24 through 30. The fourth staff, labeled 'D', contains measures 34, 37, 41, and 42, with 'arco' and 'ff' markings. The fifth staff contains measures 43, 44, and 45. The sixth staff, labeled 'E', contains measure 4 and features a dynamic shift from 'mf' to 'ff'. The score includes various time signatures such as 4/4, 5/4, 3/4, and 2/4, and includes repeat signs and first/second endings.

Violin II

VOICES

♩ = 88

A ♩ = 103

13 14 **B** 17 2

20 21 arco 22 23

C 24 25 26 27 28 29 30 3

34 2 37 **D** 3 41 arco 42

43 44 45

E 4 *mf* *ff*

Viola

VOICES

♩ = 88

A ♩ = 103

13 14 **B** 17 2

20

21

arco
22

23

C

24

25

26

27

28

29

30

3

34

2

37

D

3

41

3

45

E

4

Violoncello

VOICES

♩ = 88

A ♩ = 103

13 14 **B** 17 2

20

21

arco
22

23

C

24

25

26

27

28

29

30 *mp*

3

34

2

37

D

3

41

3

45

E

46

3

ff

Contrabass

VOICES

♩ = 88

A ♩ = 103

13 14 **B** 17 2

20 21 22 23

mf *f*

C

24 25 26 27 28 29

mp

30 31 32 33 34

mf

D

35 36 37 38 39 40

f *f*

41 42 43 44 45

ff *mf*

E

46 3

ff

Concert Score

SUB

Orchestrated by Luis Vuelva

♩ = 105

A 1 2 3 4 5 6 7 8 9 10 11 12 13

2 Flute

Oboe

2 Clarinet

Bassoon

♩ = 105

A

I
II
Horn

III
IV

2 Trumpet

2 Trombone

Tuba

♩ = 105

A

Timpani

Snare, taycos y tons

Percussion 1

Kik, Kik Impact, Perc Metal

Percussion 2

Reverse Cymbals

Voice

Celesta

Synthesizer

Pad 1 (New Age)

♩ = 105

A

Violin I

Violin II

Viola

Violoncello

Contrabass

1 2 3 4 5 6 7 8 9 10 11 12 13

2

14 15 16 17 18 19 20 21 22 23

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Cym.

Voice

Cel.

Synth.

Pad 1

Vln. I

Vln. II

Vla.

Vc.

Cb.

14 15 16 17 18 19 20 21 22 23

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

B 24 25 26 27 28 29 30 ³

Fl. - - - - - *f*

Ob. - - - - -

Cl. - - - - - *mf* *f*

Bsn. - - - - -

B

Hn. *mf*

Tpt. *mf*

Tbn. *f* *mf* *f*

Tba. *mf*

B

Timp. *f* *mf* *f* *mf*

Perc. 1 *f* *mf* *f* *mf*

Perc. 2 *f* *mf* *f* *mf*

Cym. - - - - -

Voice - - - - -

Cel. - - - - -

Synth. *f* *mf* *f* *mf*

Pad 1 - - - - -

B

Vln. I *mf* *mf* *mf* *mf*

Vln. II *mf* *mf* *mf* *mf*

Vla. *f* *mf* *f* *mf*

Vc. *mf* *mf* *mf* *mf*

Cb. *f* *mf* *f* *mf*

24 25 26 27 28 29 30

4

31 32 33 34 C 35 36 37

Fl. *ff* *f*

Ob. *f*

Cl. *ff* *mf* *f* *mf*

Bsn. *f* *ff* *mf* *f* *mf*

Hn. *f*

Tpt. *mf* *f* *mf*

Tbn. *f* *mf* *f* *mf*

Tba. *f* *mf* *f* *mf*

Timp. *f* *ff* *mf*

Perc. 1 *f* *ff* *mf* *f* *mf*

Perc. 2 *f* *ff* *mf* *f* *mf*

Cym.

Voice

Cel.

Synth. *f*

Pad 1 *f*

Vln. I *f* *ff* *mf* *f* *mf*

Vln. II *f* *ff* *mf* *f* *mf*

Vla. *f* *ff* *mf* *f* *mf*

Vc. *f* *ff* *mf* *f* *mf*

Cb. *f* *ff* *mf* *f* *mf*

31 32 33 *ff* 34 *mf* 35 *f* 36 *mf* 37

38 39 40 41 42 43 **D** 44

Fl. *f*

Ob. *mf* *f*

Cl. *f* *mf* *f*

Bsn. *f* *f*

Hn. *f* *mf* *f*

Tpt. *f* *mf* *f*

Tbn. *f* *mf* *f*

Tba. *f* *mf* *f*

Timp. *f* *mf* *f*

Perc. 1 *f* *mf* *f*

Perc. 2 *f* *mf* *f*

Cym. *mf* *f*

Voice

Cel.

Synth.

Pad 1

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

38 39 40 41 42 43 44

45 46 47 48 49 [E] 50 51 52 53

Fl. *mf* *f*

Ob. *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Cym. *mf* *f* *pp*

Voice *mf* *f*

Cel. *mf* *f*

Synth. *p* *pp*

Pad 1 *mf* *f* *p* *pp*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

45 46 *f* 47 48 49 50 51 52 53

SUB

2 Flute

♩ = 105

A

1 5 7 16

B

6 30 3

f

C

34 35 36 37

ff *f*

38 3 42 43

f *f*

D

44 45 46 47

mf *f*

48 49

E

4

SUB

Oboe

♩ = 105

A 1 5 7 16

B 6 30 31 32 33 34

C 4 39 40 41 42 43

D 3 47 48 49

E 4

Detailed description of the musical score: The score is for the Oboe part of a piece titled 'SUB'. It consists of five systems of music, labeled A through E. System A (measures 1-16) starts in 4/4 time, with a tempo marking of quarter note = 105. It features a whole rest for the first 5 measures, followed by a 2/4 time signature change for 2 measures, and then returns to 4/4 for the final 7 measures. System B (measures 6-34) is in 4/4 time. It begins with a whole rest for 6 measures, followed by a whole rest for 24 measures (measures 30-31). From measure 31, there is a melodic line: measure 31 has a half note G4, measure 32 has a half note A4, measure 33 has a half note Bb4, and measure 34 has a half note C5. Dynamics include *f*. System C (measures 4-43) is in 4/4 time. It starts with a whole rest for 4 measures, followed by a whole rest for 25 measures (measures 39-40). From measure 40, there is a melodic line: measure 40 has a half note G4, measure 41 has a half note A4, measure 42 has a half note Bb4, and measure 43 has a half note C5. Dynamics include *mf* and *f*. System D (measures 3-49) is in 4/4 time. It begins with a whole rest for 3 measures, followed by a whole rest for 44 measures (measures 47-48). From measure 48, there is a melodic line: measure 48 has a half note Bb4, and measure 49 has a half note C5. Dynamic is *f*. System E (measure 4) is in 4/4 time and consists of a single whole rest.

SUB

2 Clarinet

$\text{♩} = 105$

A 1 5 7 16

B 4 28 29 30

mf *f*

31 32

33 34

ff

C 35 36 37

mf *f* *mf*

38 39 40

f *mf*

41 42 43

f

D 44 45 46

mf

47 48

f

V.S.

2

2 Clarinet

Musical notation for 2 Clarinet, measures 48-51. The notation is in treble clef with a key signature of two sharps (F# and C#). Measure 48 contains a quarter note G4 with a 'V' above it. Measure 49 contains a quarter note A4 with a 'V' above it. Measure 50 contains a quarter note B4 with a 'V' above it and a '49' above the staff. Measure 51 contains a quarter note C5 with a 'V' above it. A double bar line follows measure 51. A box containing the letter 'E' is positioned above the staff. To the right of the box, a large number '4' is written above the staff, indicating a four-measure rest.

SUB

Bassoon

♩ = 105

A

1

5

7

16



B

7

31

32

*f*

33

34

*ff*

C

35

36

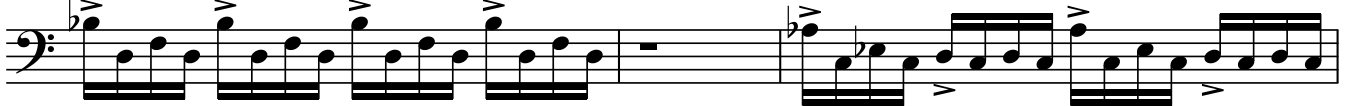
37

*mf**f**mf*

38

39

40

*f*

41

42

43

*f*

D

2

46

47

*mf**f*

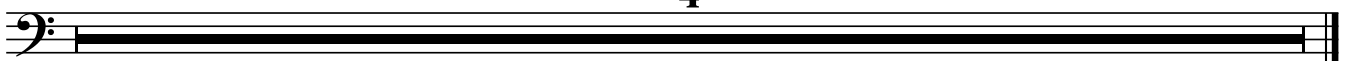
48

49



E

4



SUB

Horn 1-4

♩ = 105

A 1 5 7 12 20 21 22

B 23 26 27 28 29 30 31

C 32 33 34 38 39 40 41

D 42 43 44 45 46 47 48 49

E 4

SUB

2 Trumpet

♩ = 105

A 1 5 7 12 20 21

B 22 23 24 25 9

mf

C 35 36 37 38

mf *f* *mf* *f*

39 40 41

mf

42 43 **D** 44

f

45 46

mf

47 48

f

49 **E** 4

SUB

2 Trombone

♩ = 105

A 1 5 7 12 20 21 22

B staccato 23 24 25 26 8

C 8 43 **D** 44 45

46 47 48 49

E 4

SUB

Timpani

♩ = 105

A 1 5 7 15 23

B 24 25 26 27 28

f *mf* *f* *mf*

29 30 31 32 33 34

f *ff*

C 35 38 39 40 41 42

mf *f* *mf* *f*

43 **D** 44 45 46 47

mf *f*

48 49 **E** 50 3

mf *f*

SUB

Percussion 1

♩ = 105

A 1 5 7 4 12 13

14 15 16 17 18 19

20 21 22 23

B 24 25 26 27 28 29

30 31 32 33

34 **C** 35 36 37

38 39 40

41 42 43

D 44 45 46 47

p

mp

mf

f

mf

f

mf

ff

mf

f

mf

f

mf

f

mf

f

2

Percussion 1

Musical score for Percussion 1, measures 48-50. The score consists of two staves. The upper staff is a five-line staff with a double bar line at the beginning. It contains a rhythmic pattern of eighth notes. Measure 48 is marked with a '48' above the staff and a 'v' above the first note. Measure 49 is marked with a '49' above the staff and a 'v' above the first note, with a long horizontal line above the staff indicating a sustained sound. Measure 50 is marked with a '50' above the staff and a 'v' above the first note. The lower staff is a five-line staff with a double bar line at the beginning. It contains a single note 'E' in a box above the staff, with a '3' below the staff. A horizontal line below the staff indicates a sustained sound.

SUB

Percussion 2

♩ = 105

A 1 5 7 8 16 3

mp

20 21 22 23

mf

B 24 25 26 27 28 29

f *mf* *f* *mf*

30 31 32 33 34

f *ff*

C 35 36 37 38

mf *f* *mf* *f*

39 40 41 42 43

mf *f*

D 44 45 46

mf

47 48 49

f

E 50 3

Cymbals

SUB

♩ = 105

A

Staff A: 4/4 time signature, starting at measure 1. A thick black bar with the number '5' above it spans measures 1 through 12. The staff continues with quarter notes in 4/4 time, ending with a half note. Dynamics: *pp* (pianissimo) at the start, *p* (piano) at the end.

B

Staff B: Starting at measure 13. A thick black bar with the number '11' above it spans measures 13 through 23. Another thick black bar with the number '2' above it spans measures 24 through 25. The staff continues with quarter notes in 4/4 time.

C

Staff C: Starting at measure 31. A thick black bar with the number '4' above it spans measures 31 through 34. The staff continues with quarter notes in 4/4 time. Dynamics: *mf* (mezzo-forte) at the end.

D

Staff D: Starting at measure 42. A slur covers measures 42 through 44, with a '5' above it and an '8' below it. A thick black bar with the number '4' above it spans measures 45 through 48. The staff continues with quarter notes in 4/4 time, ending with a half note. Dynamics: *f* (forte) at the start, *mf* (mezzo-forte) at the end.

E

Staff E: Starting at measure 50. A slur covers measures 50 through 53, with a '4' below it. The staff continues with quarter notes in 4/4 time. Dynamics: *f* (forte) at the start, *pp* (pianissimo) at the end.

Voice

SUB

♩ = 105
A

Staff A: Treble clef, 4/4 time signature. Measure 1 contains a whole rest. Measure 2 contains a whole note chord. Measure 3 contains a whole rest. Measure 4 contains a whole note chord. Measure numbers 5 and 16 are written above the staff.

1

B

C

Staff B: Treble clef, 4/4 time signature. Measure 1 contains a whole note chord. Measure 2 contains a whole note chord. Measure 3 contains a whole rest. Measure 4 contains a whole note chord. Measure numbers 11 and 8 are written above the staff.

24

D

2

Staff D: Treble clef, 4/4 time signature. Measure 1 contains a whole rest. Measure 2 contains a whole note chord marked *mf*. Measure 3 contains a whole note chord marked *f*. Measure 4 contains a whole note chord marked *f*. Measure number 2 is written above the staff.

44

E

4

Staff E: Treble clef, 4/4 time signature. Measure 1 contains a whole note chord. Measure 2 contains a whole note chord. Measure 3 contains a whole note chord. Measure 4 contains a whole note chord. Measure number 4 is written above the staff.

50

SUB

♩ = 105

1 **A**

Musical notation for system A, measures 1-14. Treble and bass staves with rests and measure numbers 4 and 14.

1

24 **B**

Musical notation for system B, measures 24-34. Treble staff with rests, bass staff with eighth-note patterns. Dynamics: *f*, *mf*, *f*.

27

Musical notation for system C, measures 27-34. Treble staff with rests, bass staff with triplets and notes. Dynamics: *mf*, *f*.

27 *mf*

f

35 **C**

D

Musical notation for system D, measures 35-50. Treble and bass staves with rests and notes. Measure numbers 8 and 5.

35

50 **E**

Musical notation for system E, measures 50-54. Treble and bass staves with rests.

50

p

pp

Pad 1 (New Age)

SUB

♩ = 105
A

5

1 *pp*

3

13 *mp* *mf*

7

24 *f*

8

35 *mf*

E

47 *f* *p* *pp*

SUB

Violin I

♩ = 105

A

1

5

7

16



B

3

Pizz.

27

28



29

30



Arco

31

32



33

34



C

35

36

37



38

39

40



41

42

43



D

44

45

46



V.S.

Violin I

Musical score for Violin I, measures 47-49. The score is written on two staves. The first staff contains measures 47 and 48, featuring a melodic line with slurs and accents. The second staff contains measure 49, which begins with a dynamic marking of *f* and a slur. Measure 49 ends with a double bar line, a boxed letter 'E', and a fermata. A measure rest for 4 measures follows, indicated by a large '4' below the staff.

SUB

Violin II

♩ = 105

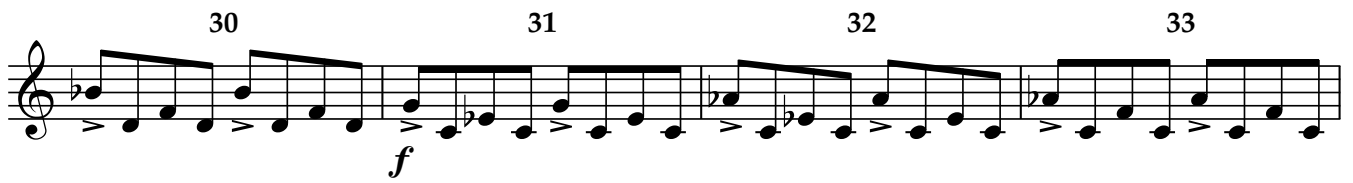
A 1 5 7 16



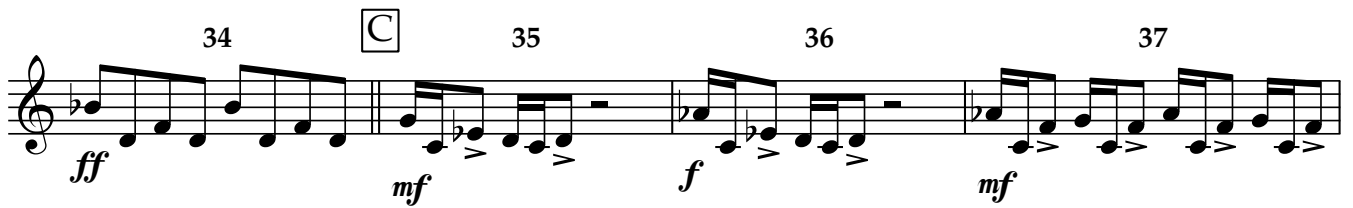
B 3 Arco 27 28 29



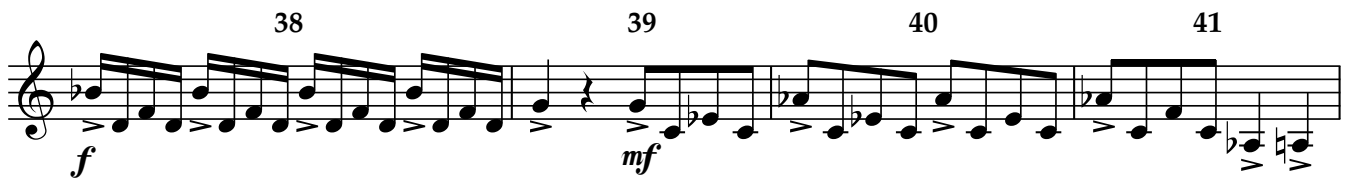
30 31 32 33



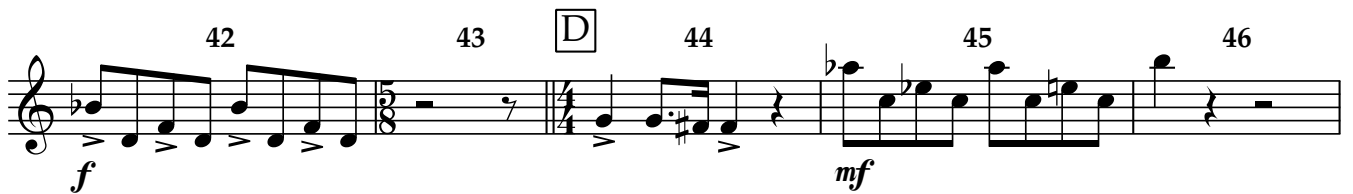
34 **C** 35 36 37



38 39 40 41



42 43 **D** 44 45 46



47 48



49 **E** 4



SUB

Viola

♩ = 105

A

1

5

7

16



B Pizz.

24

25

26



Arco

27

28



29

30



31

32



33

34



C

35

36

37



38

39

40



41

42

43



V.S.

2

Viola

Musical score for Viola, measures 44-49. The score is written in 2/4 time and consists of three staves. Measure 44 begins with a boxed 'D' above the staff. Measure 45 is marked with a dynamic of *mf*. Measure 46 is marked with a dynamic of *f*. Measure 47 is marked with a dynamic of *f*. Measure 48 is marked with a dynamic of *f*. Measure 49 is marked with a dynamic of *f*. The score concludes with a boxed 'E' above the staff and a final measure marked with a '4' below the staff.

SUB

Violoncello

♩ = 105

A

1 5 7 4 12

13 14 15 16

17 18 19 20

21 22 23

p

mp

mf

Detailed description: This section of the score, labeled 'A', contains measures 1 through 23. It begins with a 4/4 time signature and a tempo of 105. Measures 1-4 are marked with a box 'A' and measure numbers 1, 5, 7, and 4. Measures 5-12 are marked with measure numbers 5, 7, 4, and 12. Measures 13-16 are marked with measure numbers 13, 14, 15, and 16. Measures 17-20 are marked with measure numbers 17, 18, 19, and 20. Measures 21-23 are marked with measure numbers 21, 22, and 23. The dynamics are *p* (piano) for measures 1-12, *mp* (mezzo-piano) for measures 13-16, and *mf* (mezzo-forte) for measures 17-23. The music features a steady eighth-note pattern with various articulations and slurs.

B

24 25 26 27 28

29 30 31 32

33 34 C 35 36

37 38 39

40 41 42 43

mf

mf

f

ff

mf

f

mf

f

f

Detailed description: This section of the score, labeled 'B' and 'C', contains measures 24 through 43. Measures 24-28 are marked with a box 'B' and measure numbers 24, 25, 26, 27, and 28. Measures 29-32 are marked with measure numbers 29, 30, 31, and 32. Measures 33-36 are marked with a box 'C' and measure numbers 33, 34, 35, and 36. Measures 37-39 are marked with measure numbers 37, 38, and 39. Measures 40-43 are marked with measure numbers 40, 41, 42, and 43. The dynamics are *mf* (mezzo-forte) for measures 24-28, *f* (forte) for measures 29-32, *ff* (fortissimo) for measures 33-34, *mf* for measures 35-36, *f* for measures 37-39, and *f* for measures 40-43. The music continues with the eighth-note pattern and includes a key signature change to one flat (B-flat) at measure 33.

2

Violoncello

Musical score for Violoncello, measures 44-49. The score is written in bass clef with a 4/4 time signature. Measure 44 starts with a boxed 'D' above the staff. Measures 45, 46, and 47 contain eighth-note patterns with accents. Measure 48 continues the pattern with a dynamic marking of *mf*. Measure 49 continues with a dynamic marking of *f* and a boxed 'E' above the staff. The piece concludes with a final measure containing a fermata and the number '4' below the staff.

SUB

Contrabass

♩ = 105

A 1 5 7 8 9

pp

10 11 12 13

p

14 15 16 17

mp

18 19 20 21

mf

22 23 **B** 24 25

f *mf*

26 27 28 29

f *mf*

30 31 32 33

f

34 **C** 35 36

ff *mf* *f*

37 38 39

mf *f* *mf*

Contrabass

Musical score for Contrabass, measures 40-49. The score is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. Measures 40-43 are marked with a forte (*f*) dynamic. Measure 44 is marked with a mezzo-forte (*mf*) dynamic and contains a boxed letter 'D'. Measures 45-47 are marked with a mezzo-forte (*mf*) dynamic. Measure 48 is marked with a forte (*f*) dynamic and contains a boxed letter 'E'. Measure 49 is marked with a forte (*f*) dynamic. The score concludes with a double bar line and a '4' indicating a repeat or a specific ending.

CONCLUSIONES

El presente trabajo compositivo abarca todo el conocimiento adquirido durante toda la carrera dentro de la USFQ, donde se pudo plasmar los conceptos fundamentales de la música y técnicas de composición. En el proceso de la elaboración del proyecto hubo momentos que tuve que luchar con el bloqueo creativo, mezcla, mastering y sobre todo lograr que la música funcione con cada una de las escenas de los cortometrajes. Además, muchas veces tuve que rehacer muchas ideas musicales, así acoplar y cumplir con las expectativas del director.

Lograr que funcione la música con los cortometrajes fue un gran reto, sin embargo, me ayudó a crecer y entender el punto de vista del director, de esta forma, conseguir un trabajo coherente y profesional dentro de la industria del cine.

Agradecimiento infinito a todos quienes fueron parte de este gran proyecto, un proceso de formación muy importante que me ayudó en la superación personal y profesional.

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