UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Sandrita
Escena2: X

Matías Arturo Cevallos Alemán

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: Sandrita
Escena2: X

Matías Arturo Cevallos Alemán

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

Quito, 12 de mayo de 2023

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RESUMEN

El siguiente trabajo propone la composición musical para un documental y un cortometraje, Sandrita y X respectivamente, ambos proyectos dirigidos por miembros de la comunidad USFQ. El trabajo busca explorar los distintos conocimientos y técnicas de composición musical adquiridas a lo largo de la carrera "Composición para Medios Contemporáneos". Como resultado se aspira a presentar un producto cohesivo y profesional que refleje estos conocimientos junto con la capacidad de trabajar con un director.

Palabras clave: Composición Musical, documental, cortometraje, cohesivo, director.

ABSTRACT

The following work proposes the musical composition for a documentary and a short film, Sandrita and X respectively, both projects directed by members of the USFQ community. This work aims to explore the different knowledge and techniques of musical composition acquired throughout the major "Composition for Modern Media". As a result, it aspires to present a cohesive and professional product that reflects this knowledge along with the ability to work with a director.

Keywords: Musical Composition, Documentary, Short Film, Cohesive, Director.

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INTRODUCCIÓN

En el ámbito de las obras audiovisuales, el papel del compositor musical no siempre implica un rol de protagonismo evidente, sino que puede consistir en un soporte que complemente y potencie las imágenes presentadas. “Uno puede tener temas increíbles, orquestación brillante, instrumentistas buenos y una gran relación con el director, pero si la música entra y sale en los momentos equivocados puede arruinarse el film” (Karlin & Wright, 2013). La función de la composición debe ser la de llevar al siguiente nivel las emociones que ya se encuentran presentes en la obra, apoyándolas y realzándolas a través de un trabajo musical. En un proceso de titulación puede resultar desafiante tener presente que uno no es el único protagonista, dado que se busca demostrar los conocimientos adquiridos.

De acuerdo con Freedman & Pease (1989), es importante entender que en las artes, la mayoría de reglas no son absolutas y que su función es guiar y prevenir desastres. Tomando esto en cuenta he compuesto un score que explora el diseño sonoro, a través de la inclusión de instrumentos digitales junto a tradicionales como cuerdas, que gracias a su capacidad de producir sonidos diversos y su habilidad de tocar partes extensas sin necesidad de mayor interrupccion (Adler, 2016), pueden ser sometidos a distintos procesamientos que generen una gran variedad de texturas sonoras.

Adicionalmente en este proceso se han implementado técnicas de composición que permitan tener mayor diversidad sonora como el intercambio modal, “Su uso proporciona una variedad mucho más amplia de matices emocionales de lo que es posible dentro de los confines de las siete escalas mayores” (Mulholland, 2012). Este trabajo representa la culminación de un capítulo en mi proceso formativo, dando paso al comienzo de una nueva etapa artística y profesional.

INSTRUMENTACION: "Sandrita"

1. **Piccolo**

Procesamiento: Valhalla Supermassive (Modo Lyra, Mix 32.7%, Delay 100ms, Warp 65% Feedback 75%)

2. **Flute**
3. **Charango 1**

Procesamiento: Delay (16th note, Feedback: 14%, Mix:33%), Tape emulator "Kramer" (Flux: 185, Flutter: 65%, Delay:133ms), Valhalla Supermassive (Modo Hydra, Mix 51%, Delay 123ms, Warp 61%, Feedback 59%)

4. **Charango 2**

Procesamiento: Delay (1.28 s, Feedback: 14%, Mix:11%), Valhalla Supermassive (Modo Hydra, Mix 51%, Delay 123ms, Warp 61%, Feedback 59%), Vector Delay (Scale: 4.57, Speed: 5.25, Mix: 40%), EQ(Low cut: 200Hz, Q: 0.75)

5. **Percussion:**

Procesamiento General: (Ableton Reverb: "Ambience Medium", Mix: 41%)

   a. **C4 – Woodblock**

   Procesamiento: EQ (High Shelf: 918Hz, Q: 0.63), Valhalla Supermassive ("Cygnus X1")

   b. **C#4 – Metallic Hit**

   Procesamiento: Redux (Bits: 7, Rate:1.3kHz, Mix: 53%), EQ (High Shelf: 2.50kHz, Q: 0.28; Low cut: 278Hz, Q: 0.69), Valhalla Supermassive (Modo Lyra, Mix: 75%, Delay: 100ms, Warp: 65%, Feedback: 83%)

   c. **D4 – Clave 1(low)**

      Procesamiento: Redux (Rate: 1.62kHz, Jitter 1.4%, Mix: 25%), EQ (Low cut: 1.04kHz)

   d. **D#4 – Clave 2(High)**

      Procesamiento: Redux (Rate: 1.62kHz, Jitter 1.4%, Mix: 25%), EQ (Low cut: 1.04kHz)

6. **Piano 1 (LABS: "Glass Piano")**
7. **Piano 2**

Procesamiento: Valhalla Supermassive (Modo Capricorn, Mix: 68.2%, Delay: 80ms, Warp: 65%, Feedback: 84%)

8. **Harp**
9. **Harp Synthesizer (Analog Lab: "Beauty Harp")**

Procesamiento: Valhalla Supermassive(Modo Lyra, Mix: 100%, Delay: 100ms, Warp: 65%, Feedback: 75%)

10. **Synth Pad 1 (Analog Lab: "Del Mar")**

Procesamiento: EQ (High cut:10.2kHz, Q:0.33; Low cut: 126Hz, Q: 0.66)

11. **Synth Pad 2 (LABS: Arctic Swells)**

Procesamiento: EQ (High cut: 1.5kHz)

12. **Synth Arp (Massive: "Orchester bastard 2")**

Procesamiento: Arpegiarot (1/16th, Gate: 23%), Overdrive (Drive: 60%, tone: 40%, Mix: 41%, Center frequency: 300Hz), Pitched Down Delay Spiral (Mix: 33%), EQ(Low cut: 261Hz, High cut: 863Hz), Valhalla Supermassive(Modo Lyra, Mix: 62%, Delay: 100ms, Warp: 65%, Feedback: 24%)

13. **String Synthesizer (Labs: "Harmonic Flights")**

Procesamiento: Valhalla Supermassive (Modo Lyra, Mix: 100%, Delay: 100ms, Warp: 65%, Feedback: 75%)

14. **Bass Synth (TAL-U-No-LX: "Pad Joir Mass FMR")**[1]

Procesamiento: EQ (High cut: 1kHz)

15. **Bass Synth 2 "Drone" (TAL-U-No-LX: "Hooverish Bass FMR")**

Procesamiento: Arpegiator (1/8th, Gate: 70%), EQ (High cut: 290Hz)

16. **Violin ensemble**
17. **Viola Ensemble**
18. **Cello Ensemble**
19. **Contrabass Ensembl**

[1] TAL-U-No-LX es una emulación del sintetizador Roland - Juno 60

1M1

Sandrita

Matias Cevallos

0:20:000

♩ = 95

Piccolo
Flute
Charango 1
Percussion
Wood Block
Glass Piano
Piano 2
Harp
Pad Synthesizer 1
String Synthesizer
Violin
Viola
Violoncello
Contrabass

10

1:10:725

Picc.
Fl.
Ch 1
Perc.
GsP
Pno. 2
Hrp.
Pad 1
Str Sth.
Vln.
Vla.
Vc.
Cb.

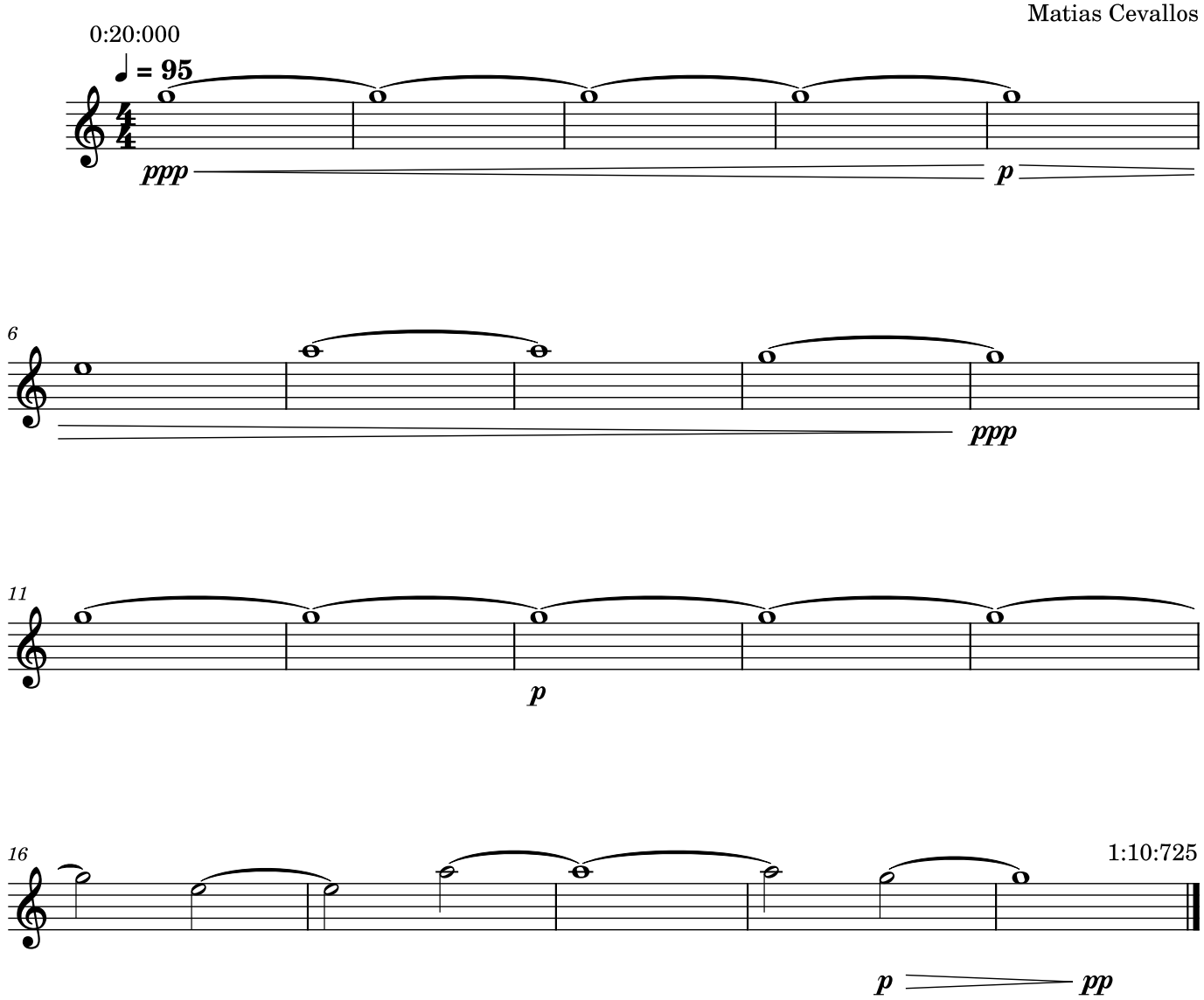
Piccolo

1M1

Sandrita

Matias Cevallos

0:20:000

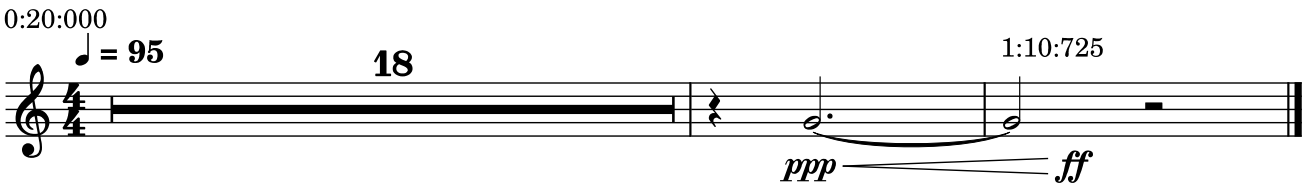


Flute

1M1

Sandrita

Matias Cevallos



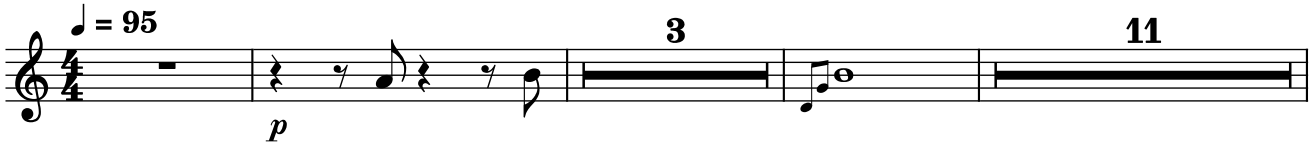
Charango 1

1M1

Sandrita

Matias Cevallos

0:20:000



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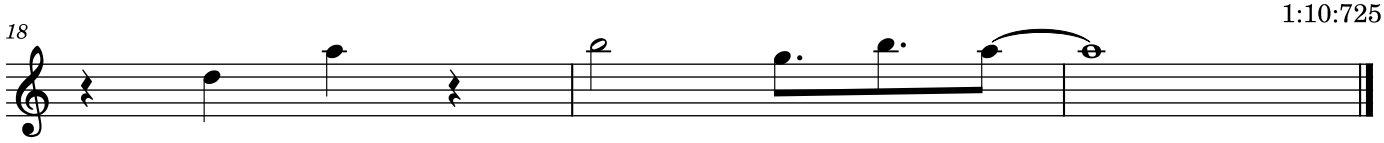
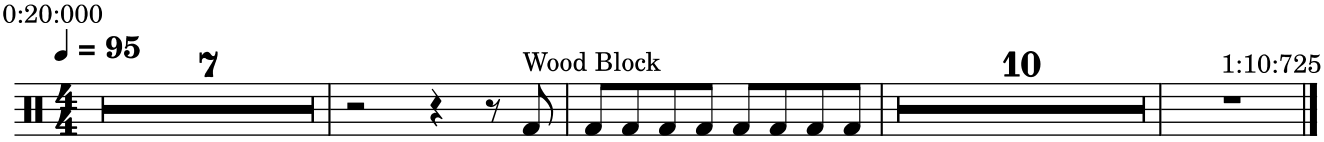


Percussion

1M1

Sandrita

Matias Cevallos



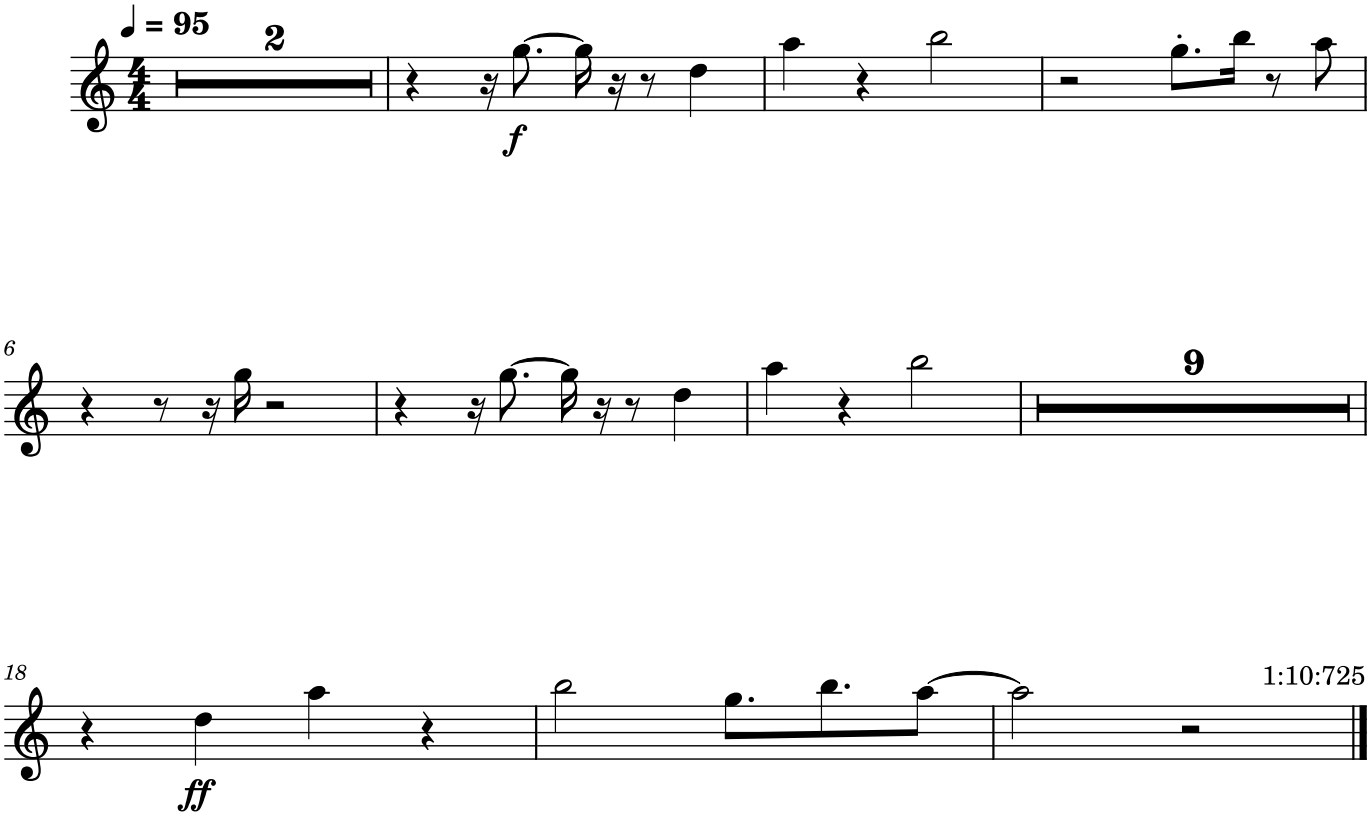
Glass Piano

1M1

Sandrita

Matias Cevallos

0:20:000

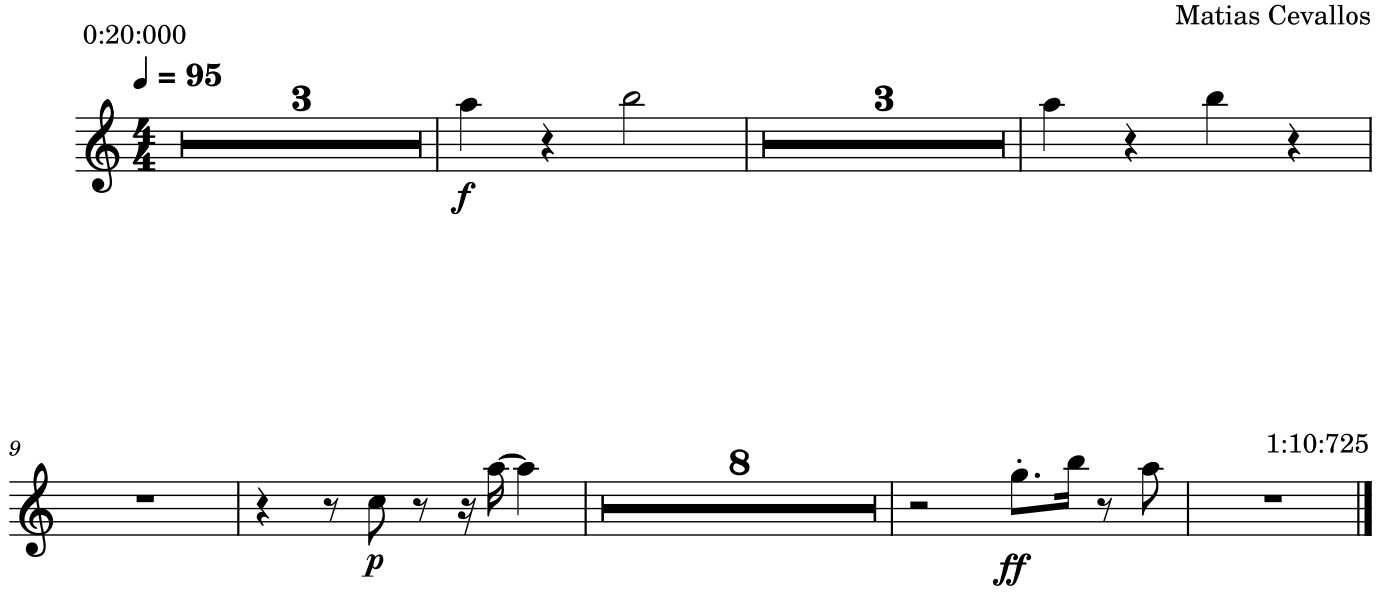


Piano 2

1M1

Sandrita

Matias Cevallos

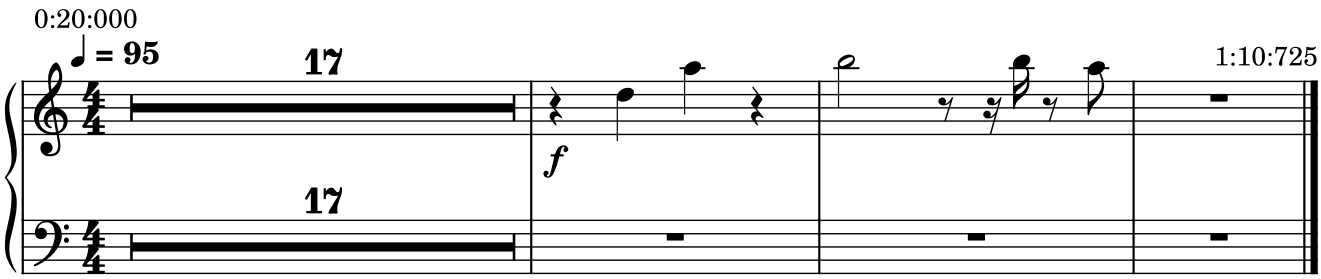


Harp

1M1

Sandrita

Matias Cevallos

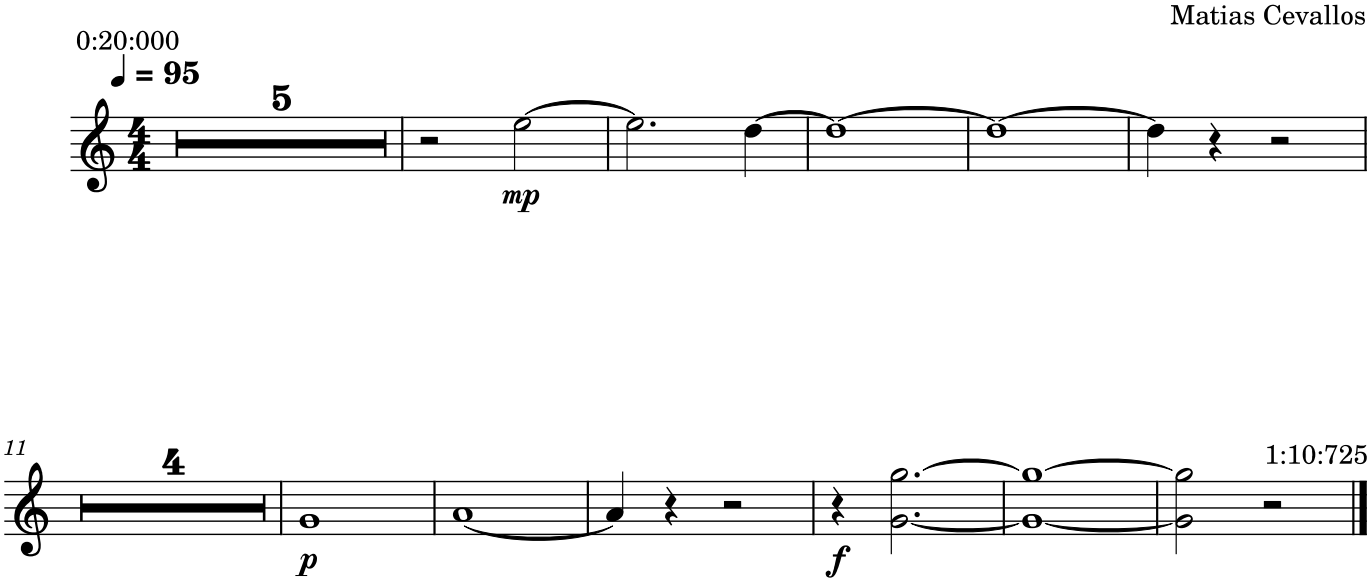


Pad Synthesizer 1

1M1

Sandrita

Matias Cevallos

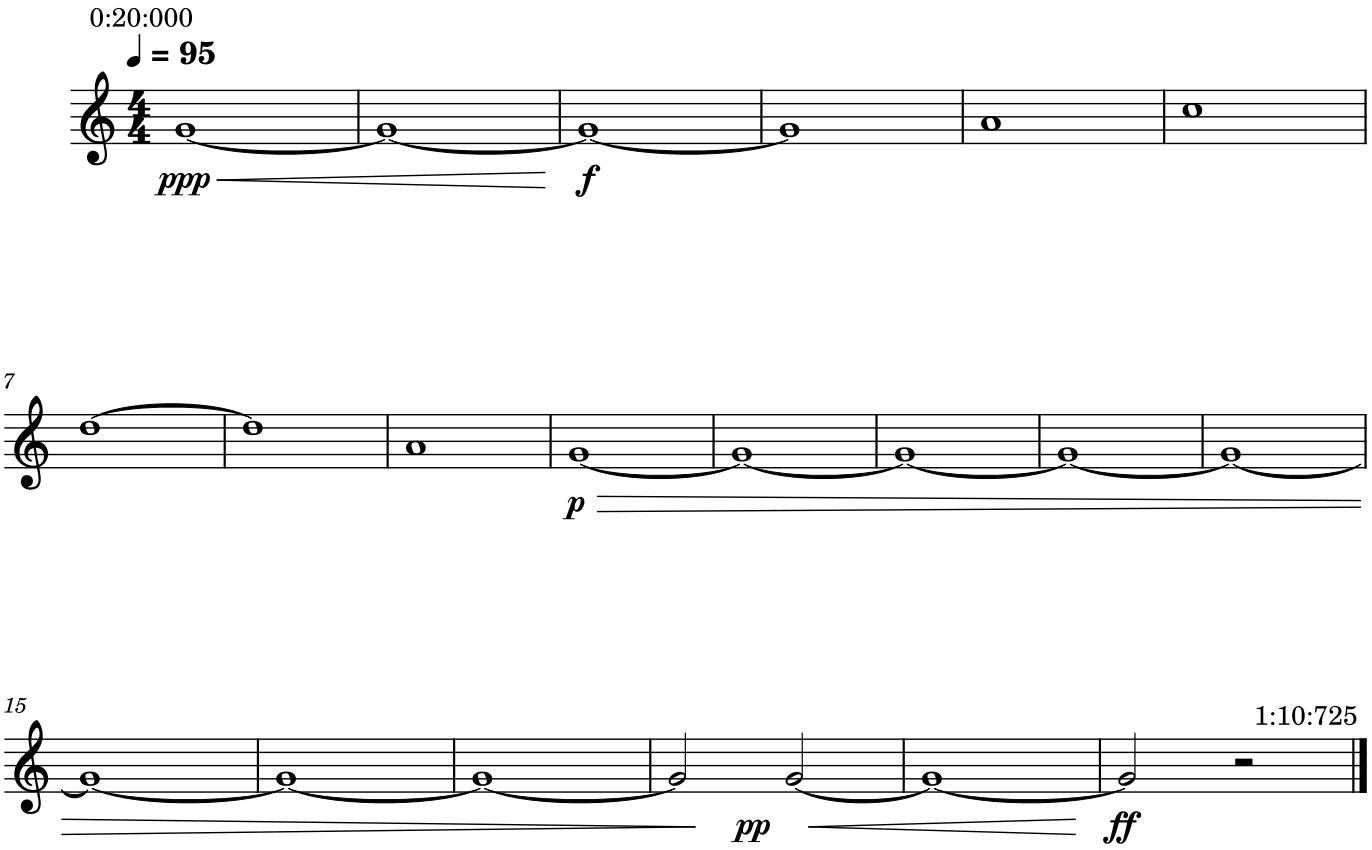


String Synthesizer

1M1

Sandrita

Matias Cevallos

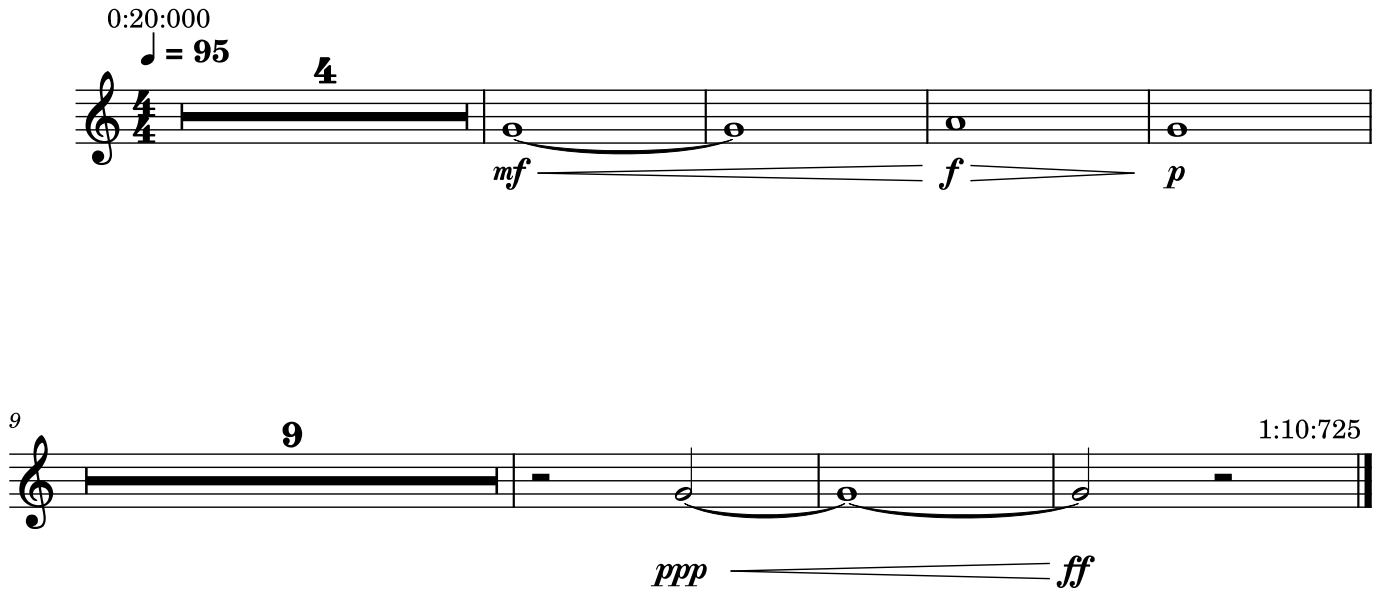


Violin

1M1

Sandrita

Matias Cevallos

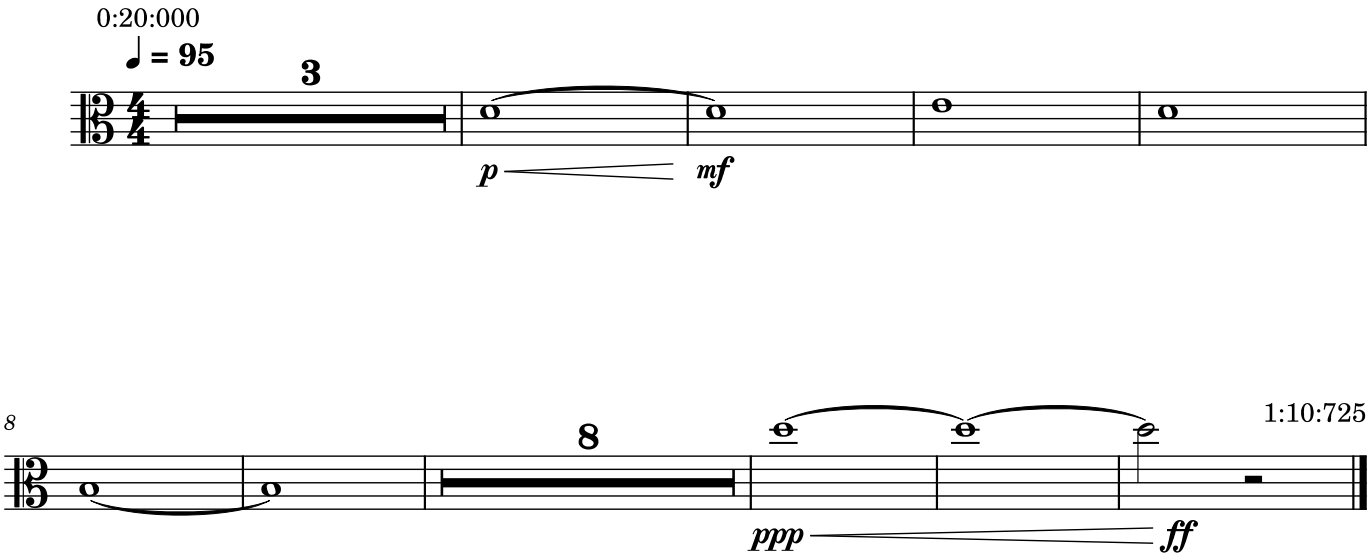


Viola

1M1

Sandrita

Matias Cevallos

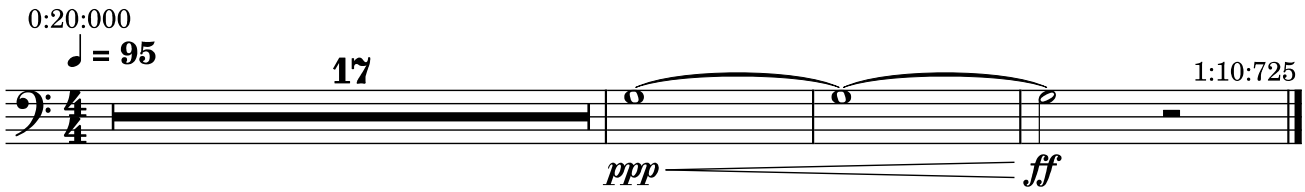


Violoncello

1M1

Sandrita

Matias Cevallos

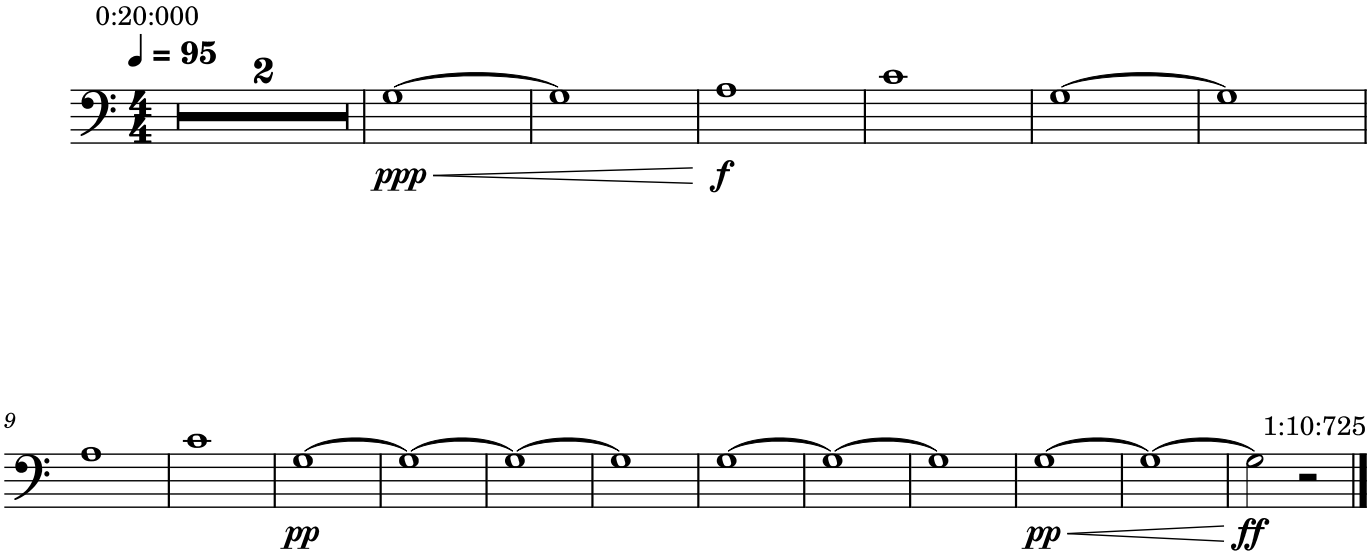


Contrabass

1M1

Sandrita

Matias Cevallos



1M2

Sandrita

Matías Cevallos

02:01:263

♩ = 95

Piccolo

Glass Piano

Piano 2

Harp Synthesizer

Massive Arp

ppp *mf* *ppp*

pp

mp

pp

mp

ppp *p*

9

Picc.

GsP

Pno. 2

Hrp Sth.

Ms Arp.

17

Picc.

GsP

Pno. 2

Hrp Sth.

Ms Arp.

22

Picc.

GsP

Pno. 2

Hrp Sth.

p

f

Ms Arp.

30

03:08:842

Picc.

GsP

Pno. 2

Hrp Sth.

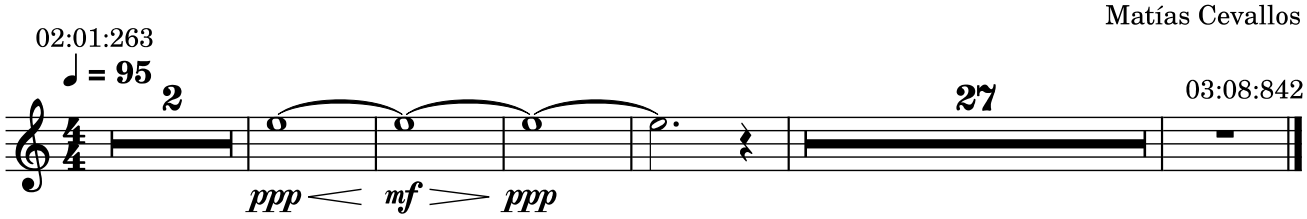
Ms Arp.

Piccolo

1M2

Sandrita

Matías Cevallos



Glass Piano

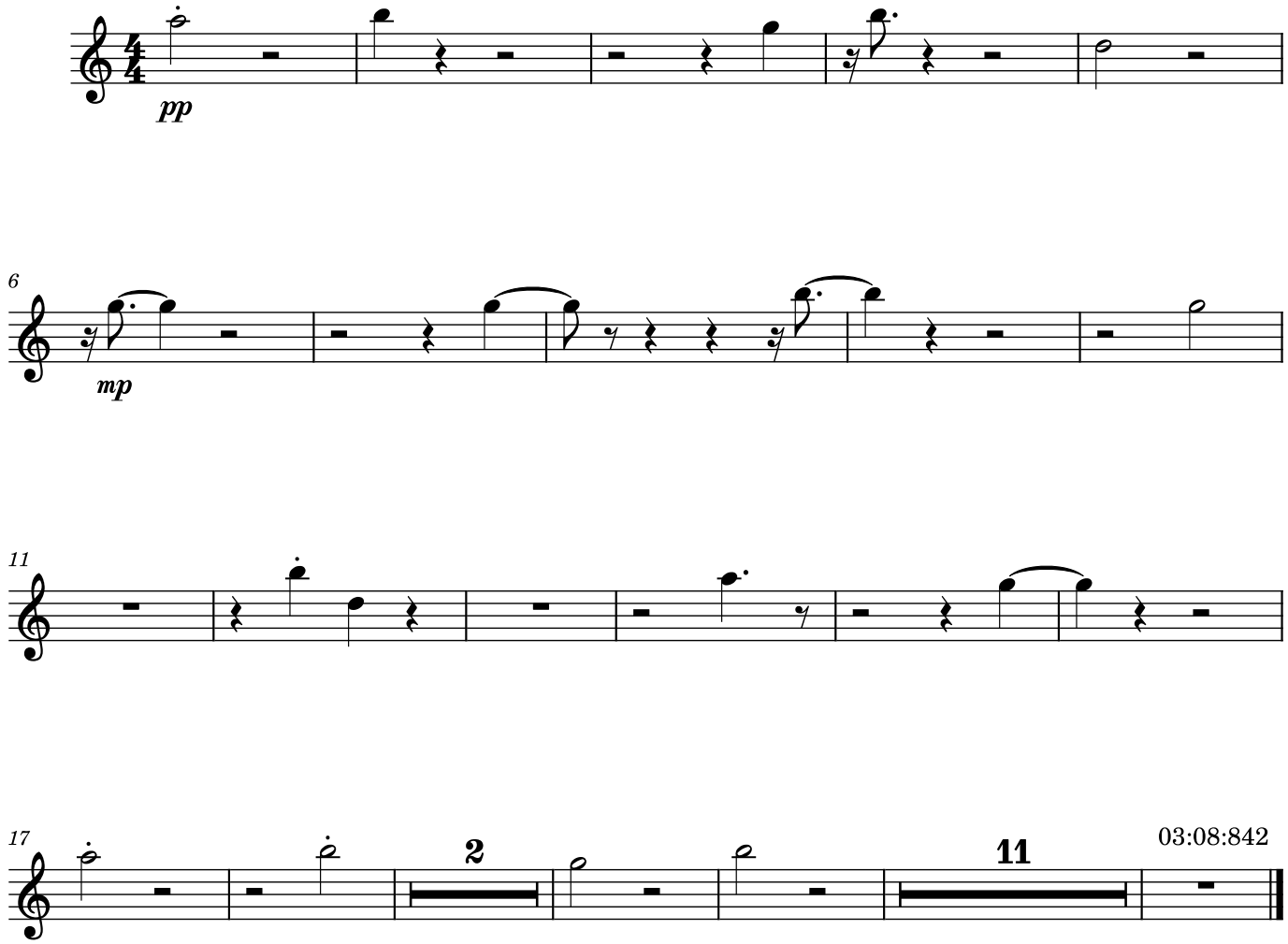
1M2

Sandrita

Matías Cevallos

02:01:263

♩ = 95

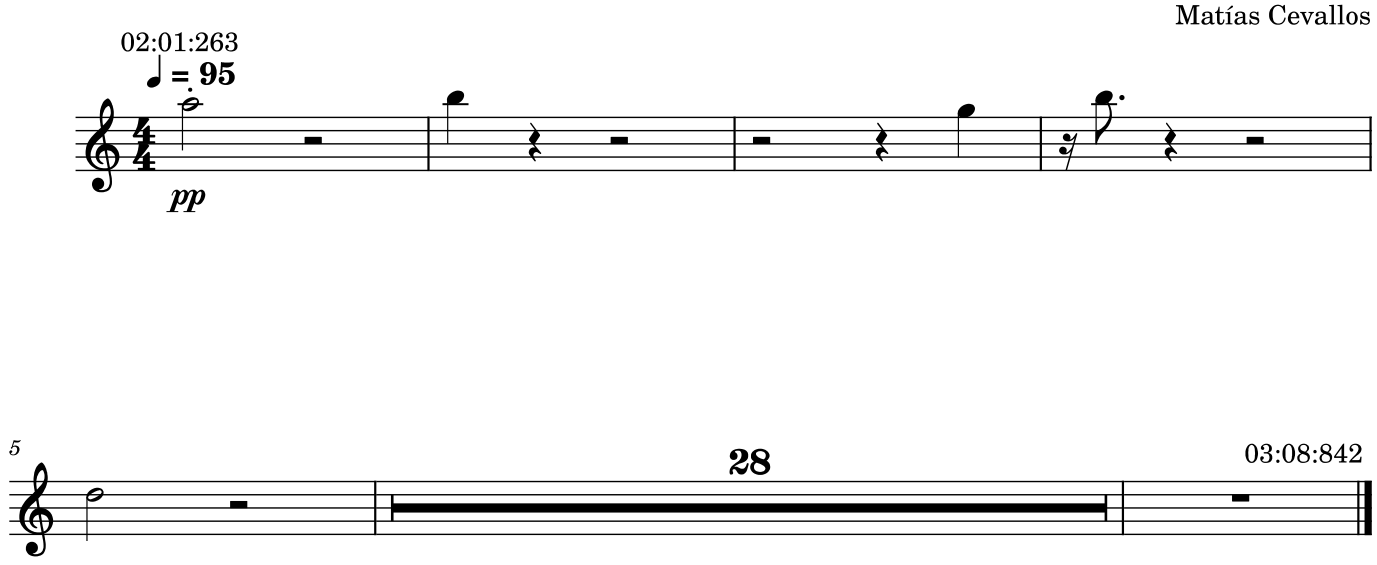


Piano 2

1M2

Sandrita

Matías Cevallos



Harp Synthesizer

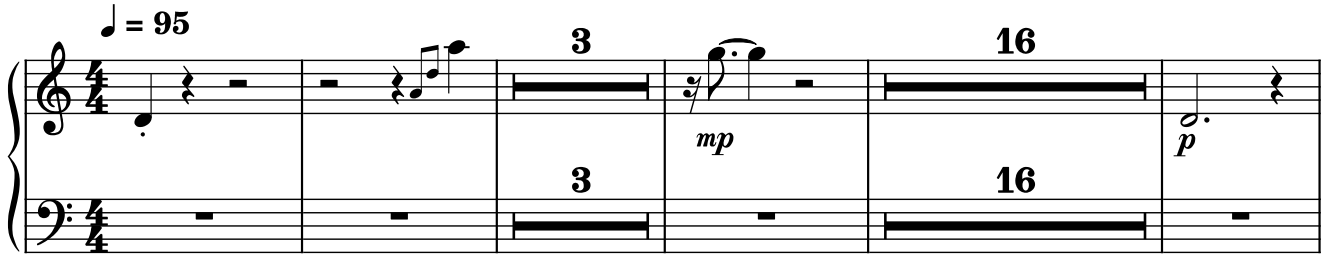
1M2

Sandrita

Matías Cevallos

02:01:263

♩ = 95



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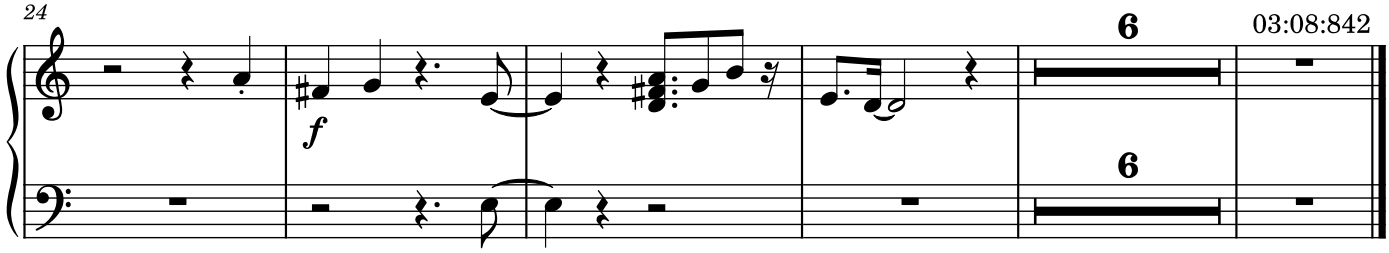

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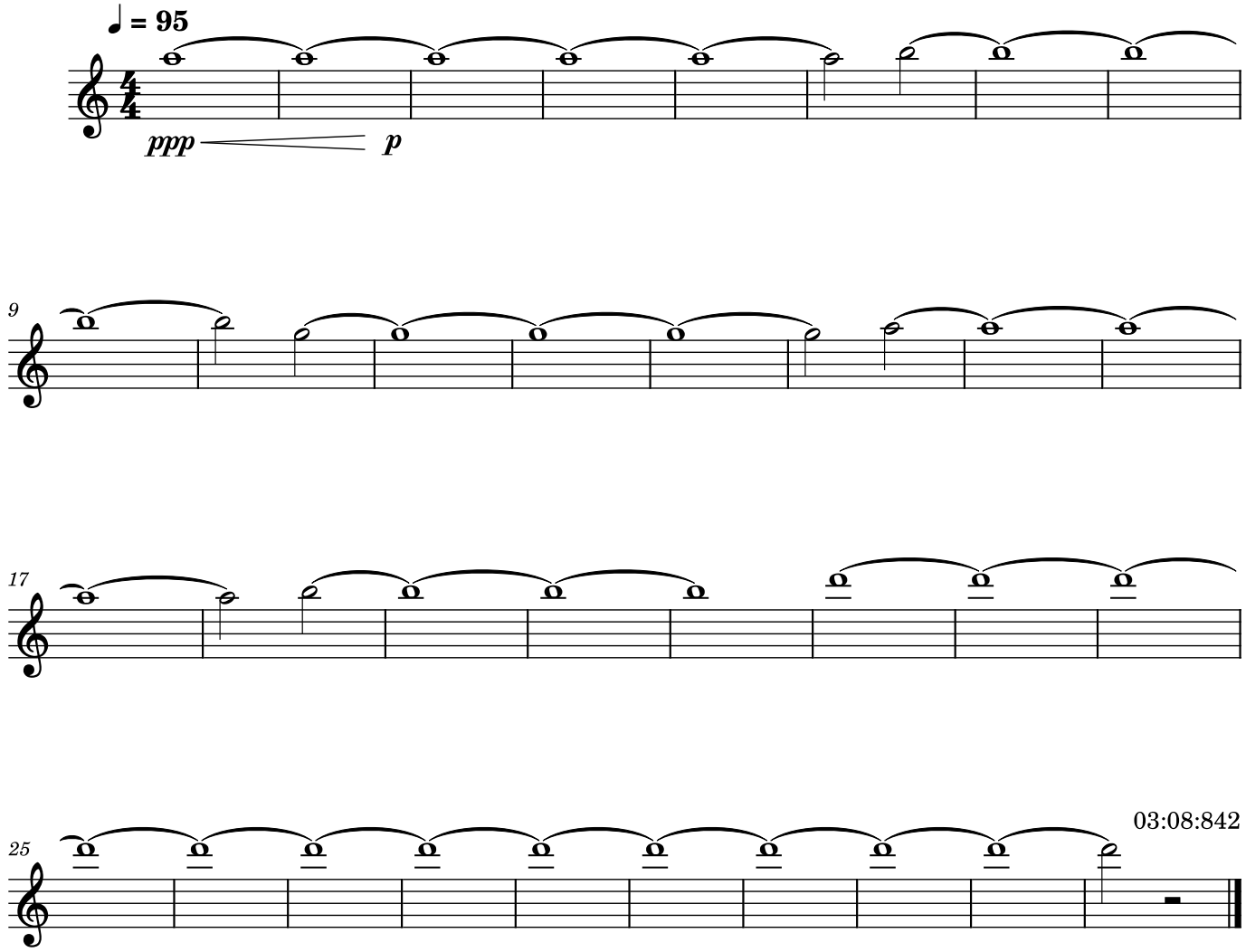
Massive Arp

1M2

Sandrita

Matías Cevallos

02:01:263



03:08:842

1M3

Sandrita

Matías Cevallos

03:08:842

♩ = 95

Piccolo
Charango 1
Percussion
Glass Piano
Piano 2
Harp
Harp Synthesizer
Massive Arp
String Synthesizer
Violin
Viola
Violoncello
Contrabass

ppp *mf* *pp*
mf
mp
mp
8
mf *ppp*
pizz.
f

11

Picc.
Ch
Perc.
GsP
Pno 2
Hrp.
Hrp Sth.
Ms Arp
Str Sth.
Vln.
Vla.
Vc.
Cb.

mp
Wooden Block
mp
mp *f* *mp*
mf
mp *mf*
3
mf
ppp
mp
ppp *p* *ppp*
8
ppp *p* *ppp*
p
p

21

Picc.
Ch
Perc.
GsP
Pno 2
Hrp.
f
Hrp Sth.
Ms Arp
mp
Str Sth.
Vln.
Vla.
Vc.
Cb.

30

04:47:368

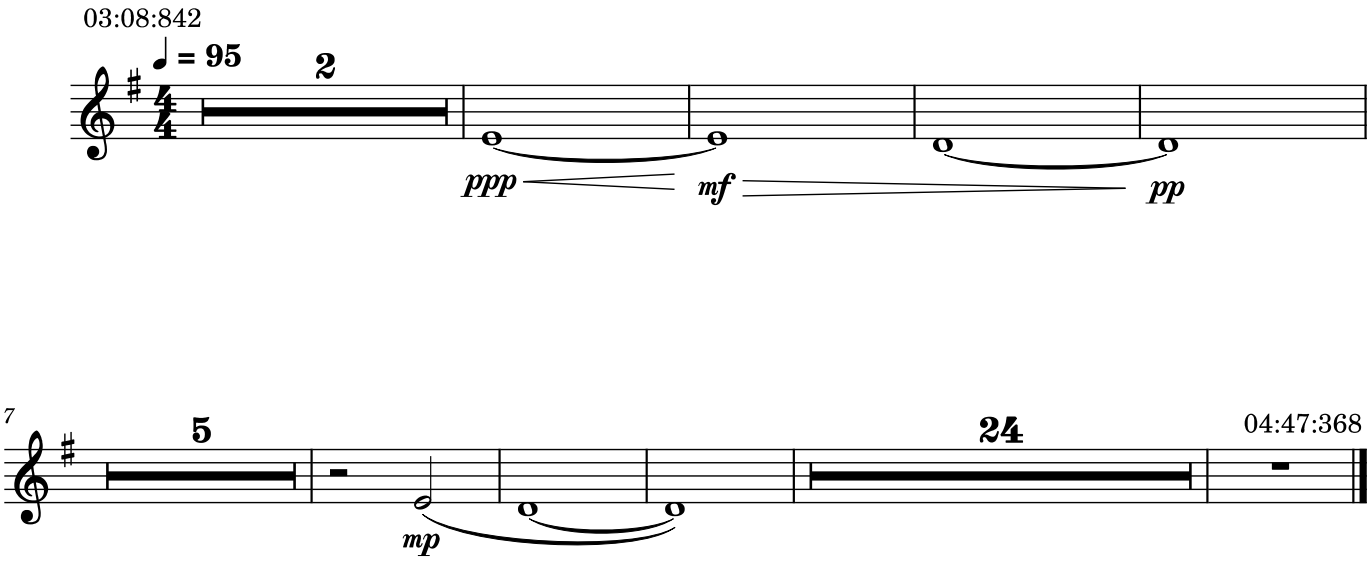
Picc.
Ch
Perc.
GsP
Pno 2
Hrp.
Hrp Sth.
ff
Ms Arp
Str Sth.
Vln.
Vla.
Vc.
p
arco
mf
pp
Cb.
p

Piccolo

1M3

Sandrita

Matías Cevallos



Charango 1

1M3

Sandrita

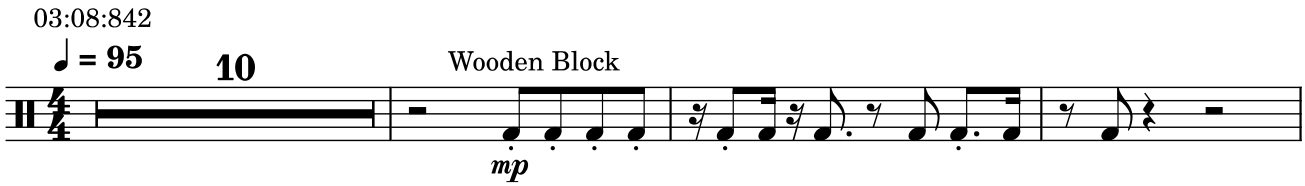
Matías Cevallos

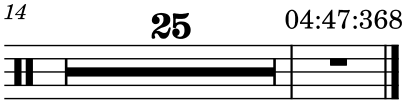
Percussion

1M3

Sandrita

Matías Cevallos





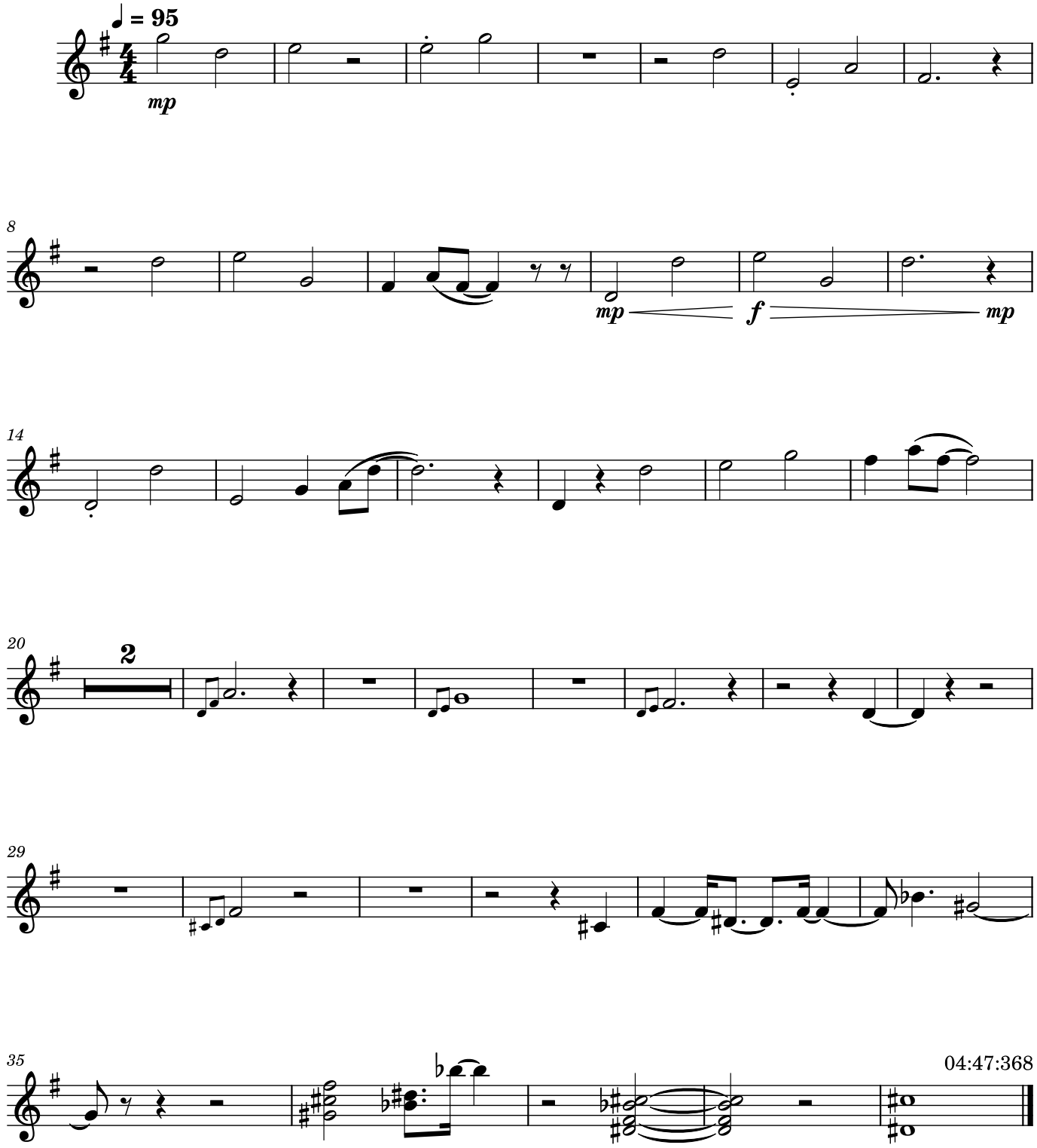
Glass Piano

1M3

Sandrita

Matías Cevallos

03:08:842



Piano 2

1M3

Sandrita

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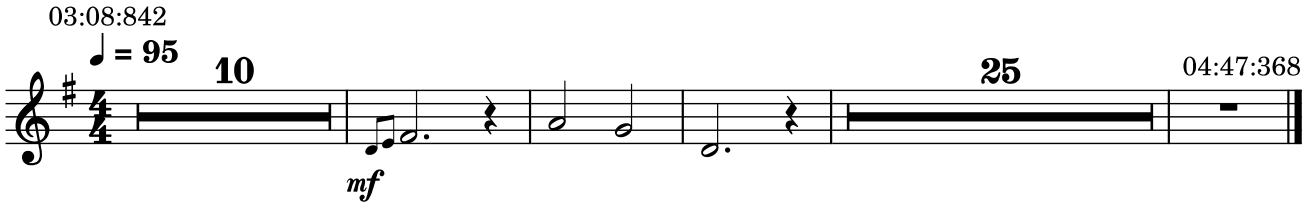


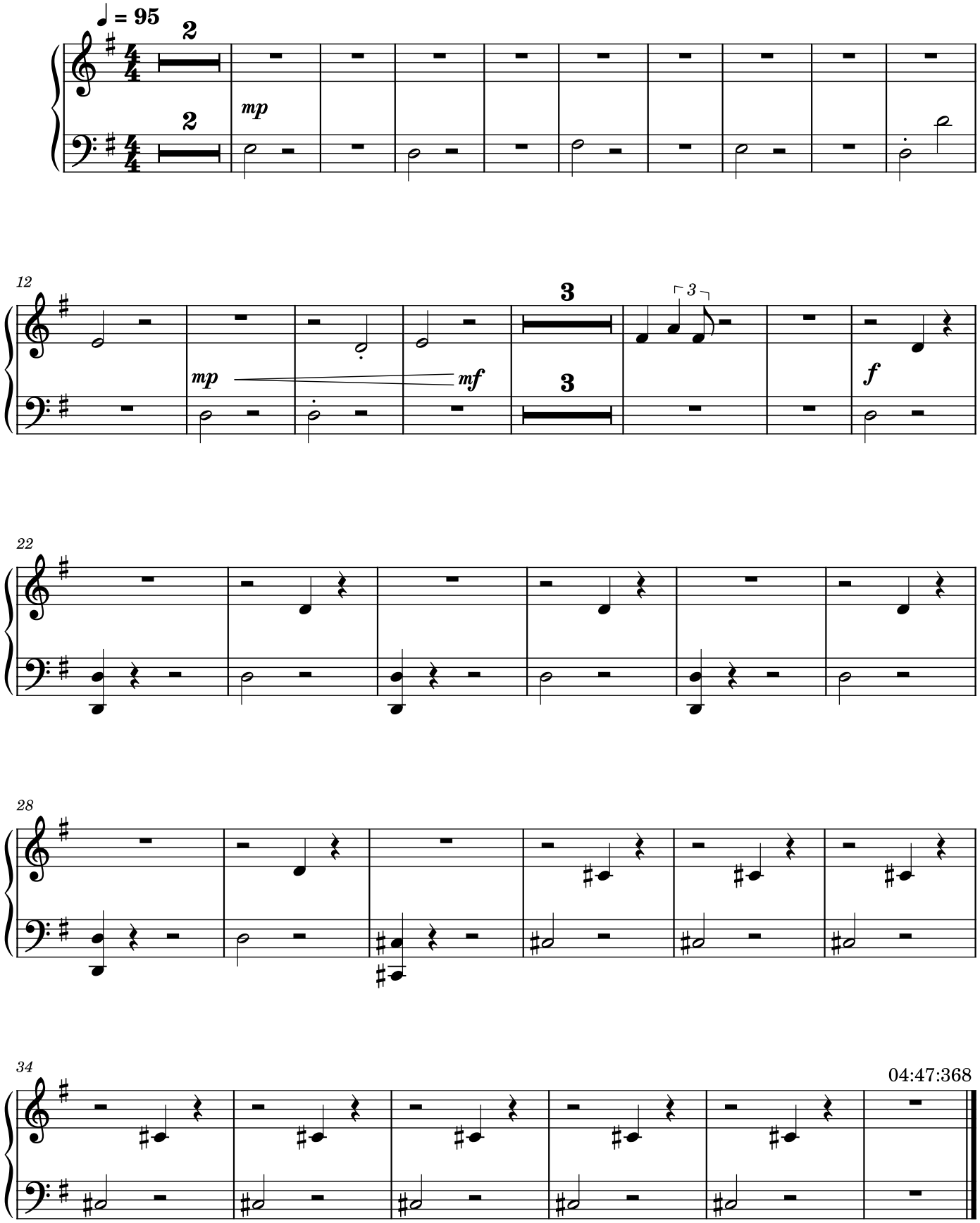
Harp

1M3

Sandrita

Matías Cevallos

03:08:842

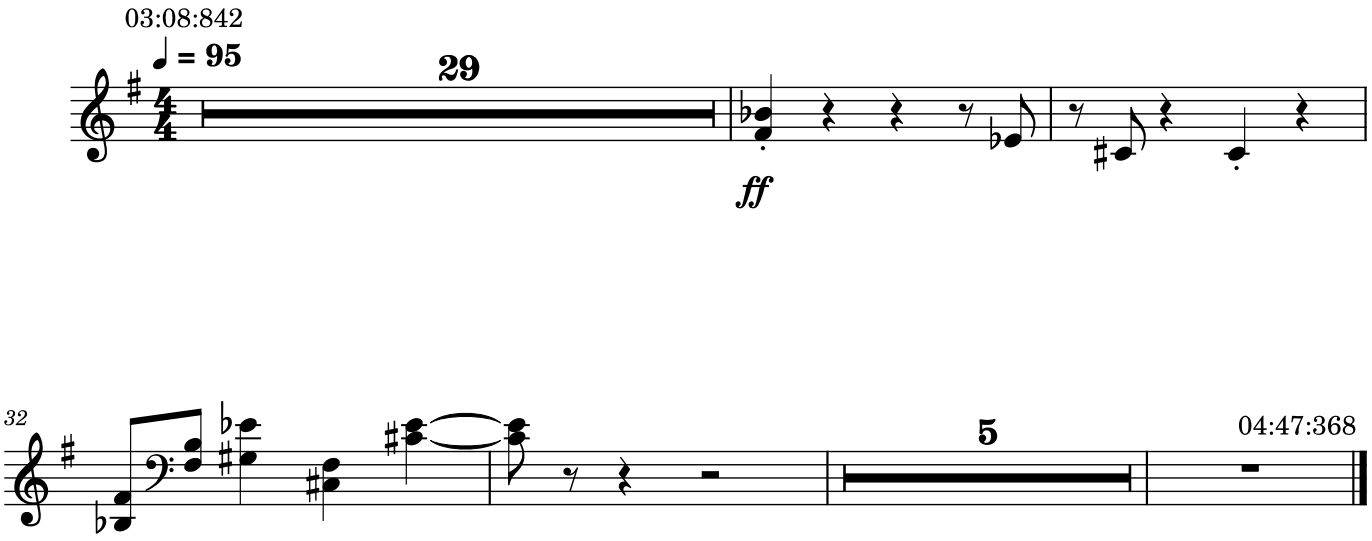


Harp Synthesizer

1M3

Sandrita

Matías Cevallos



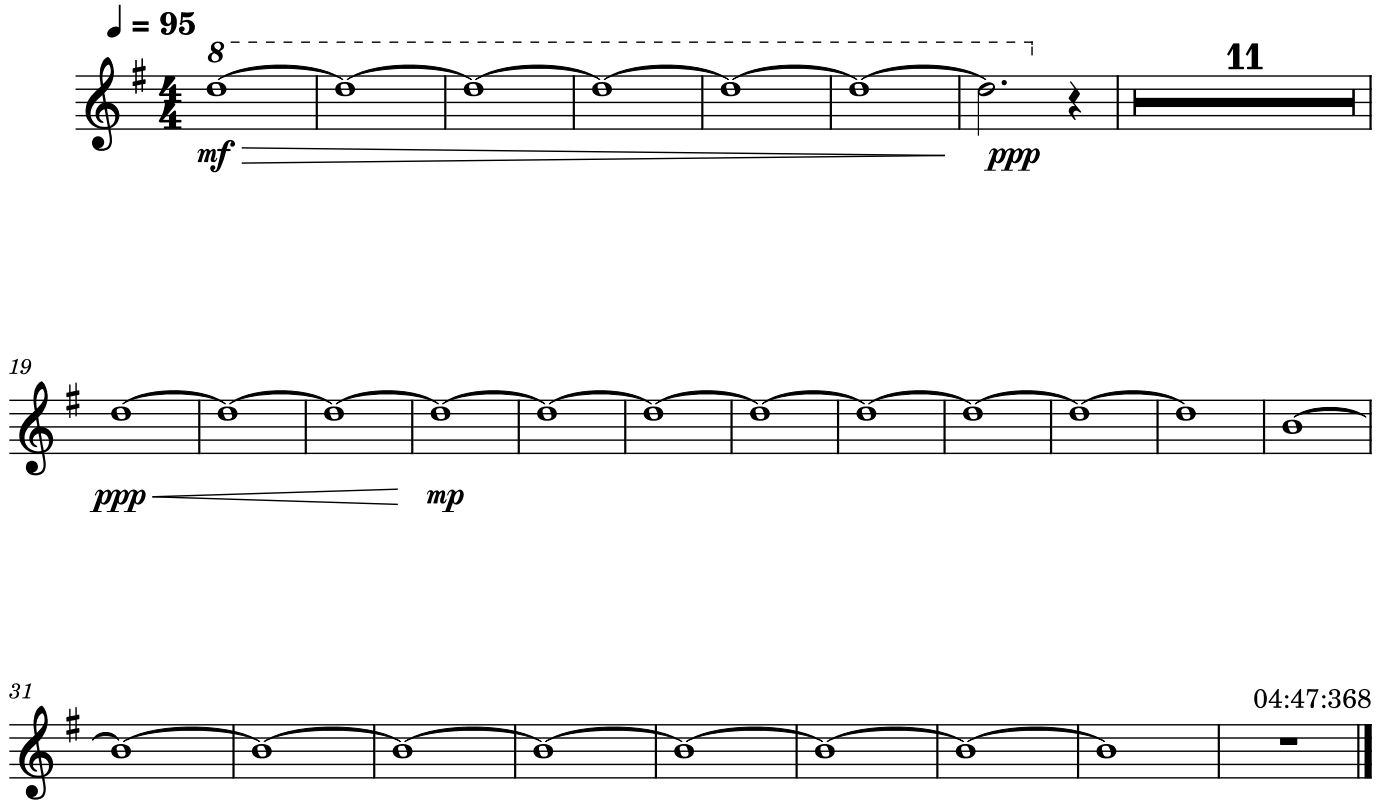
Massive Arp

1M3

Sandrita

Matías Cevallos

03:08:842



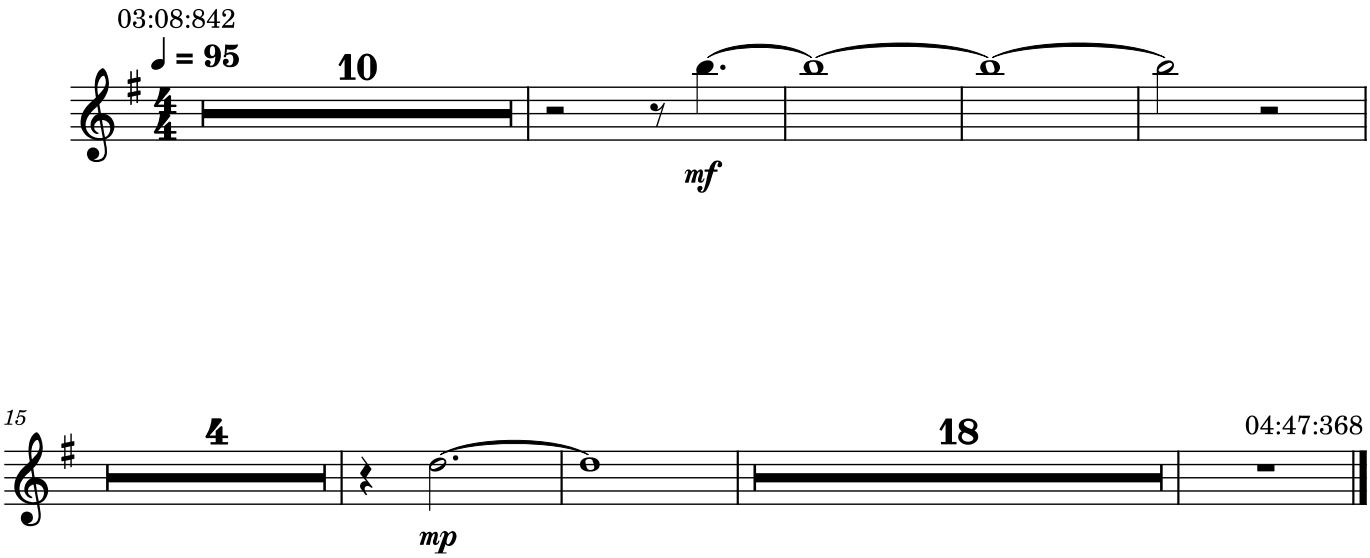
04:47:368

String Synthesizer

1M3

Sandrita

Matías Cevallos

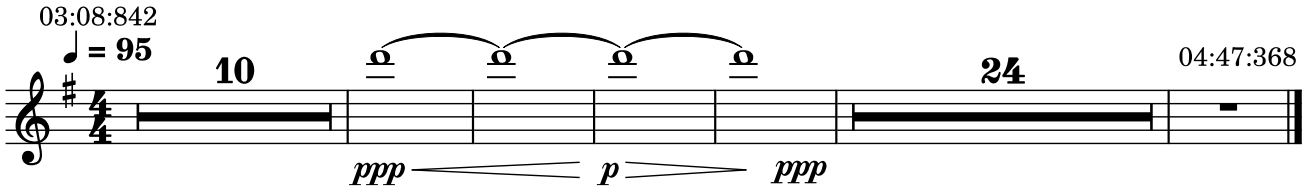


Violin

1M3

Sandrita

Matías Cevallos

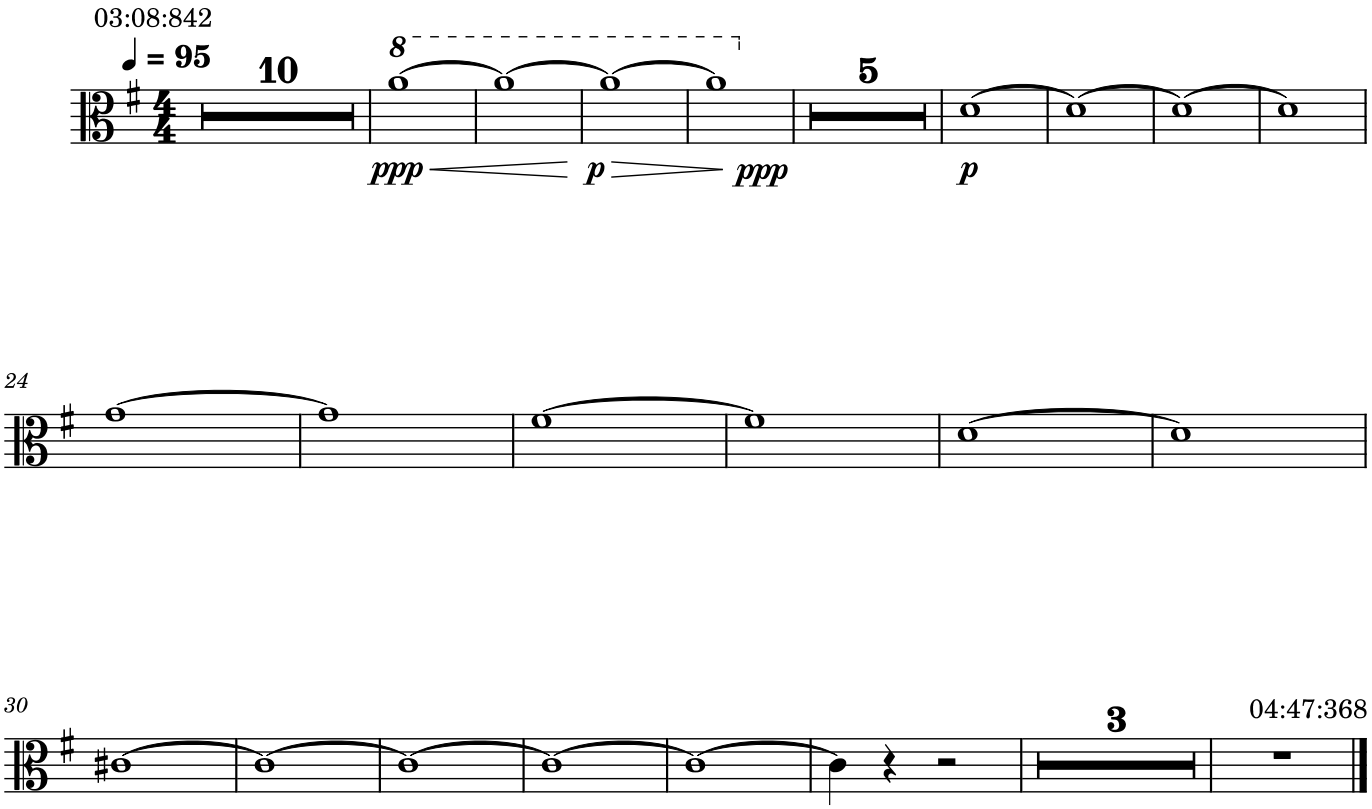


Viola

1M3

Sandrita

Matías Cevallos

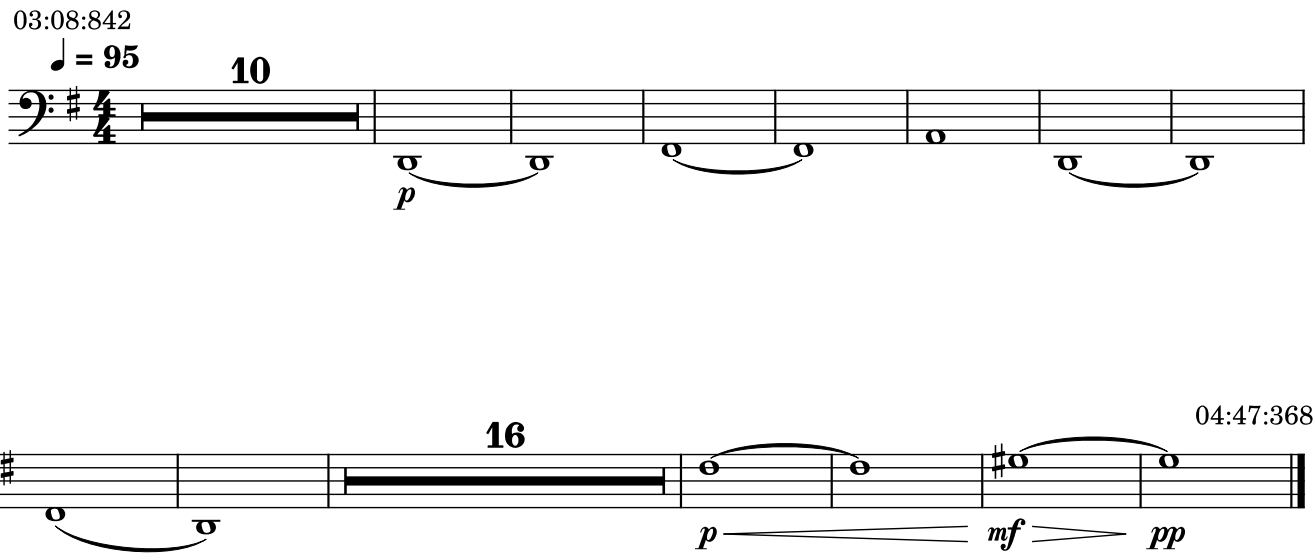


Violoncello

1M3

Sandrita

Matías Cevallos



Contrabass

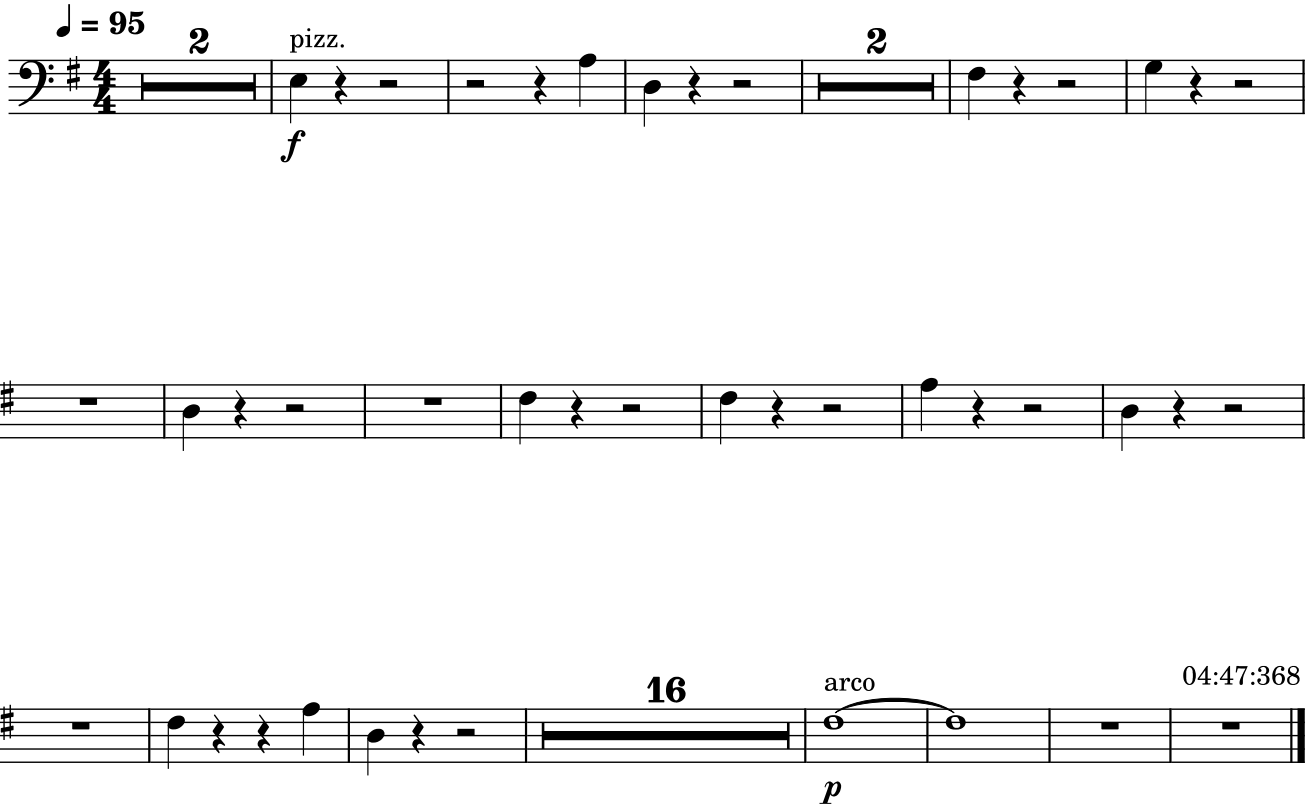
1M3

Sandrita

Matías Cevallos

03:08:842

♩ = 95



1M4

Sandrita

Matías Cevallos

04:48:632

♩ = 95

Piccolo
Percussion
Glass Piano
Piano 2
Harp
Harp Synthesizer
Pad Synthesizer 1
String Synthesizer
Violin
Viola
Violoncello
Contrabass

ppp mp ppp

Wooden Block

mp

mf

pp

p

mp

mf

mp

ff

p f

p f

p f

p f

7

Picc.
Perc.
GsP
Pno 2
Hrp.
Hrp Sth.
Pad 1
Str Sth.
Vln.
Vla.
Vc.
Cb.

pizz.

mf

15

Picc.

Perc.

GsP

Pno 2

Hrp.

Hrp Sth.

Pad 1

Str Sth.

Vln.

Vla.

Vc.

Cb.

ppp *mp* *ppp*

mf

pp *mf*

mf *f*

p *f*

mp *f*

arco

p

23

Picc.

Perc.

GsP

Pno 2

Hrp.

Hrp Sth.

Pad 1

Str Sth.

Vln.

Vla.

Vc.

Cb.

p

p

f *p*

31

Picc.
Perc.
GsP
Pno 2
Hrp.
Hrp Sth.
Pad 1
Str Sth.
Vln.
Vla.
Vc.
Cb.

37

06:30:842

Picc.
pp
mf
Perc.
GsP
Pno 2
mf
Hrp.
Hrp Sth.
Pad 1
Str Sth.
Vln.
Vla.
mf
Vc.
mf
Cb.
mf

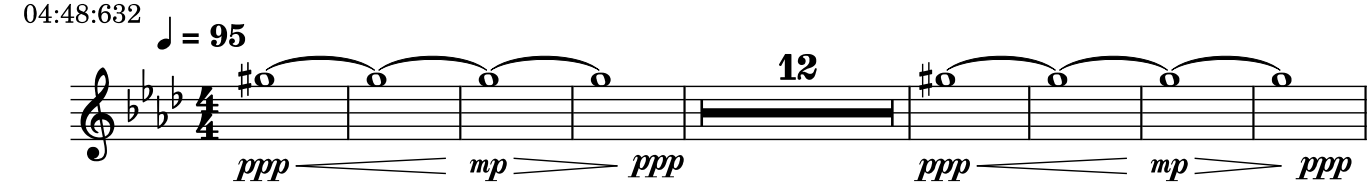
Piccolo

1M4

Sandrita

Matías Cevallos

04:48:632



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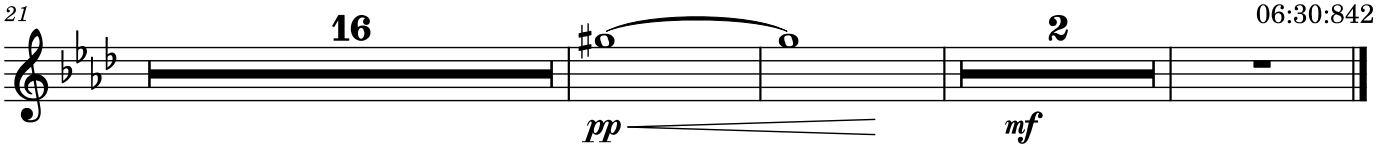


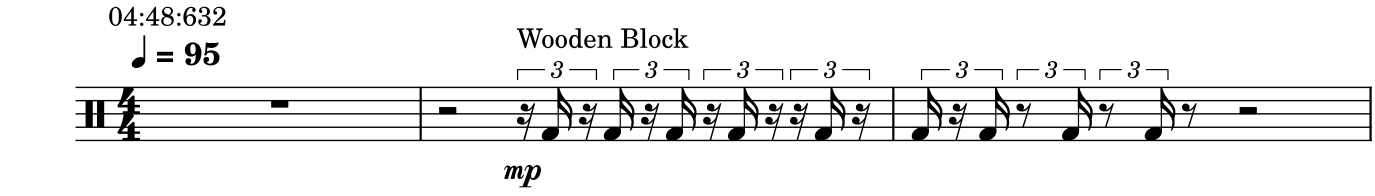
06:30:842

Percussion

1M4

Sandrita

Matías Cevallos



Glass Piano

1M4

Sandrita

Matías Cevallos

04:48:632

♩ = 95

mf

p

6

10

14

mf

19

p

25

29

33

37

4

06:30:842

Piano 2

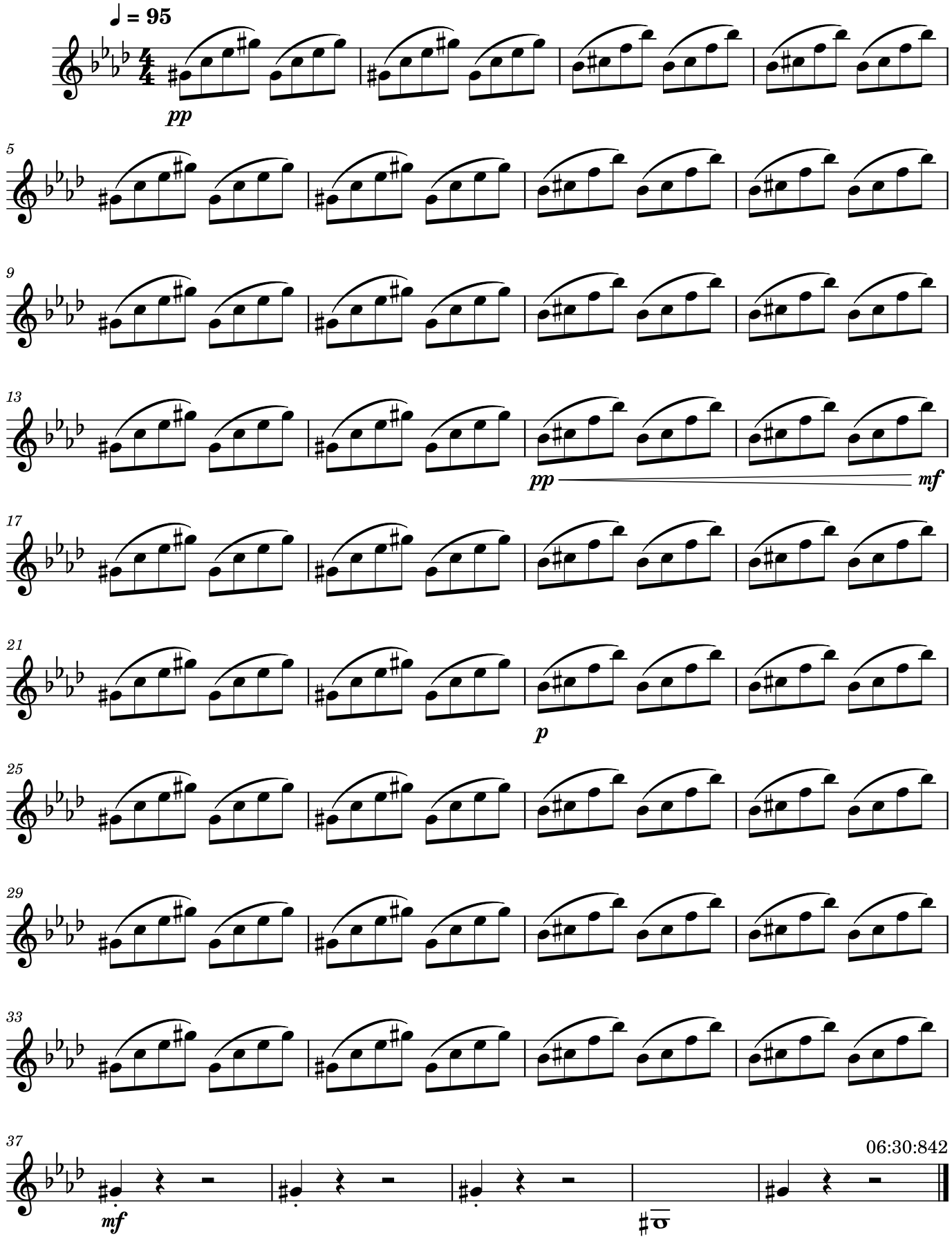
1M4

Sandrita

Matías Cevallos

04:48:632

♩ = 95

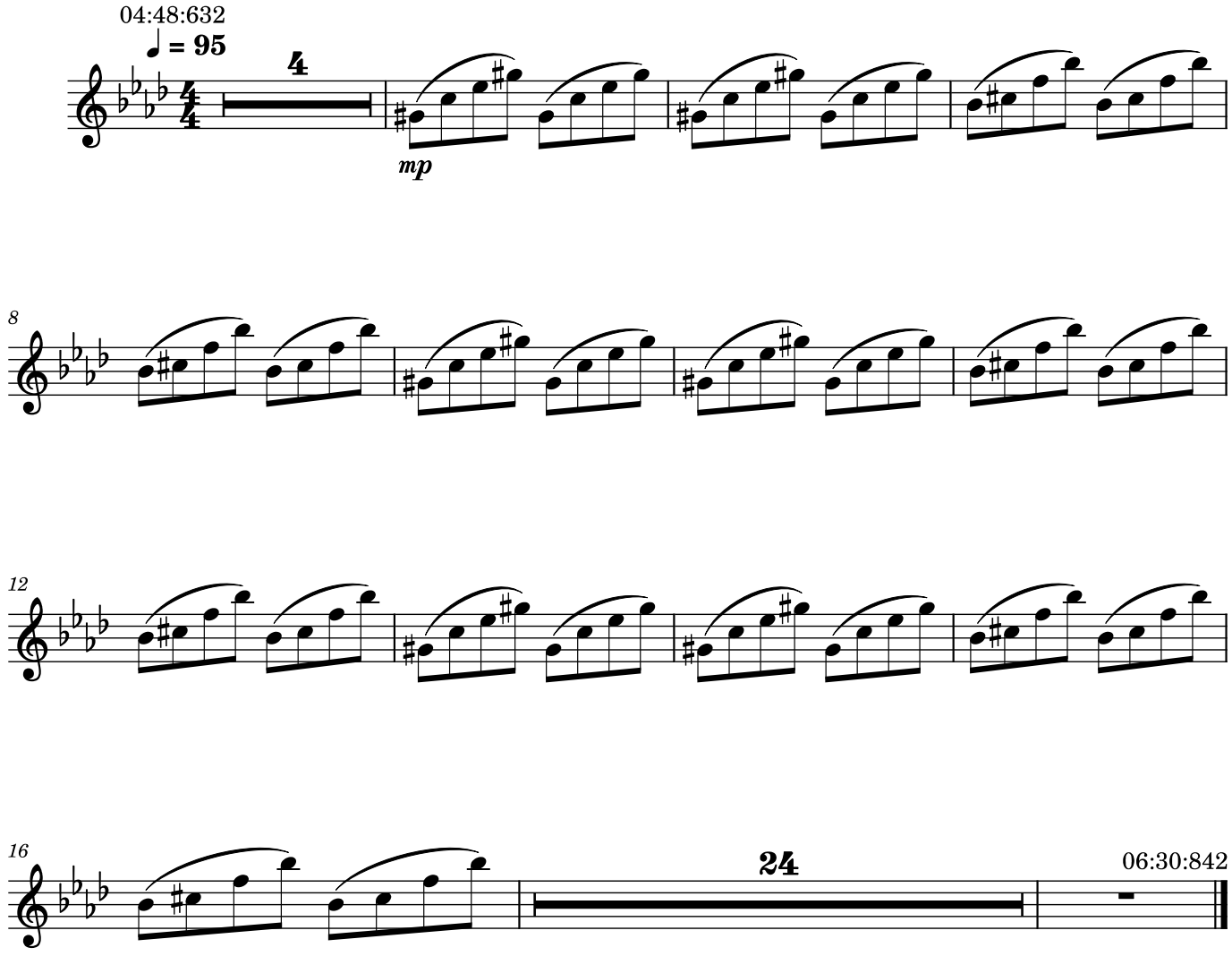


Harp

1M4

Sandrita

Matías Cevallos

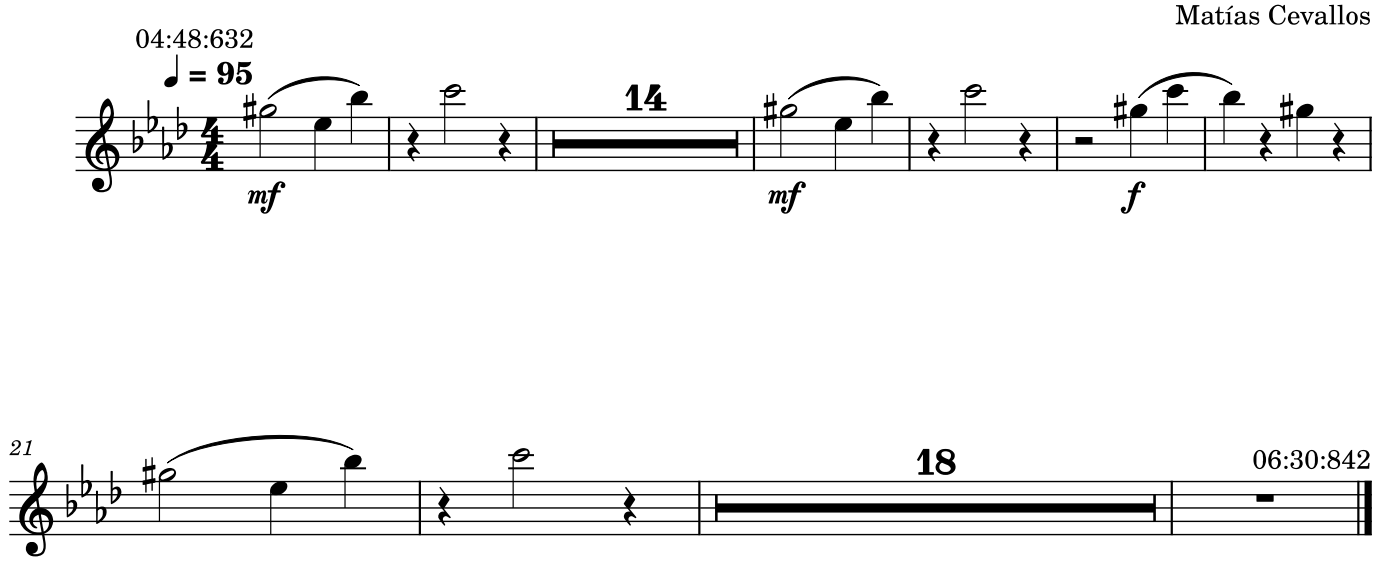


Harp Synthesizer

1M4

Sandrita

Matías Cevallos

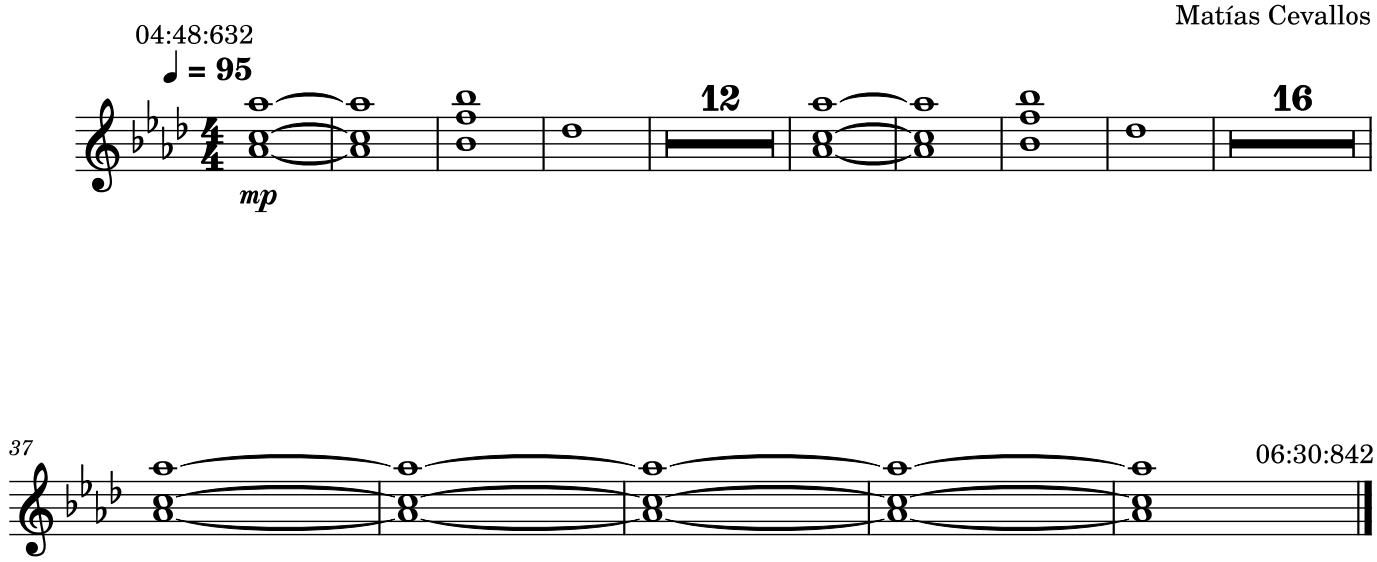


Pad Synthesizer 1

1M4

Sandrita

Matías Cevallos



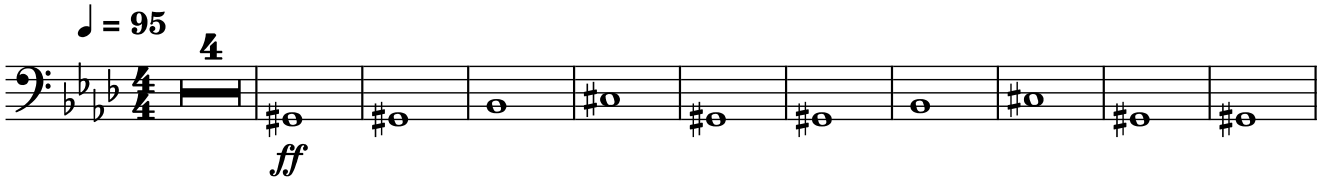
String Synthesizer

1M4

Sandrita

Matías Cevallos

04:48:632



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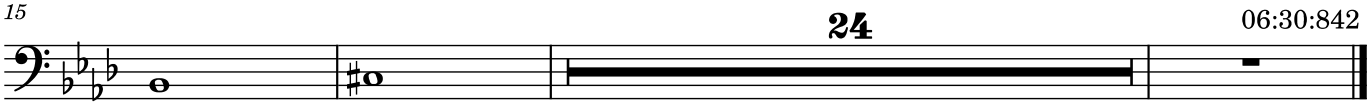


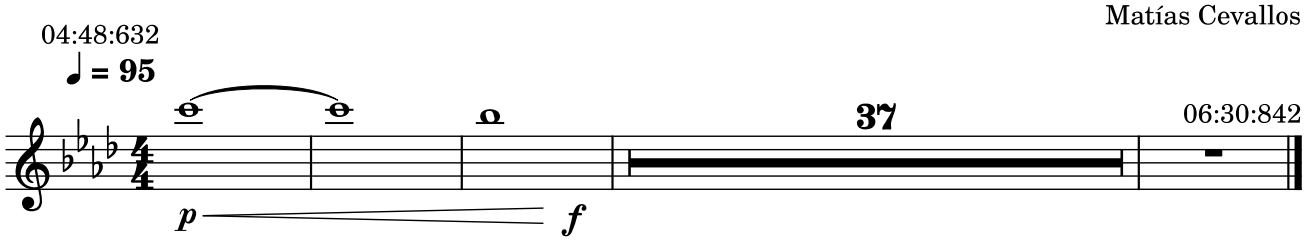
06:30:842

Violin

1M4

Sandrita

Matías Cevallos



Viola

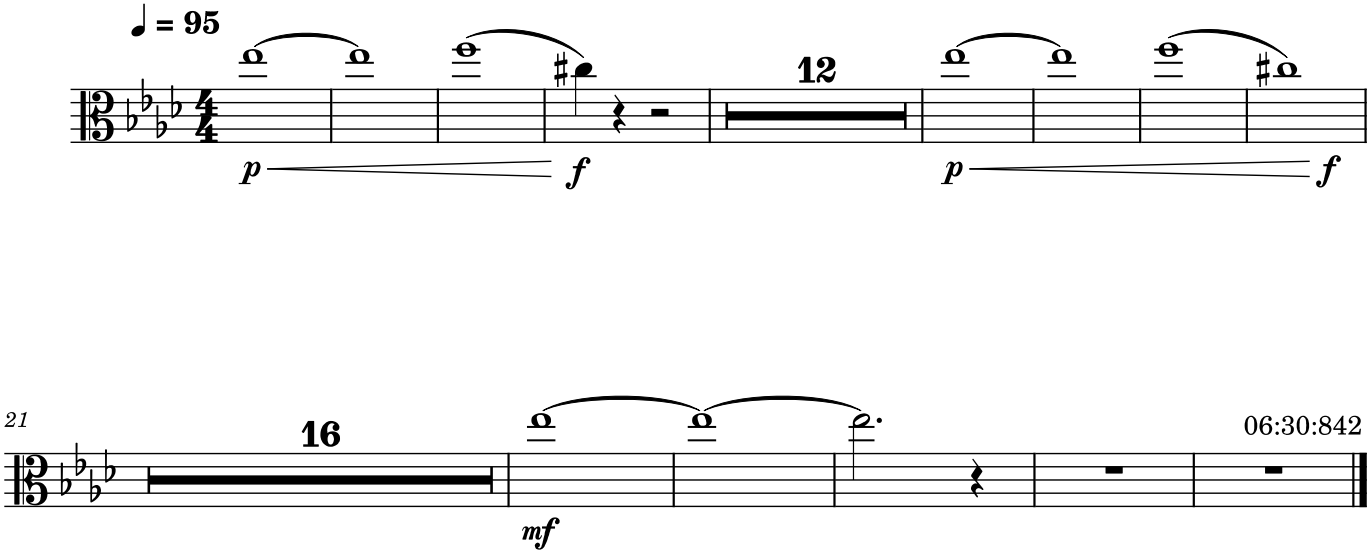
1M4

Sandrita

Matías Cevallos

04:48:632

♩ = 95



21

06:30:842

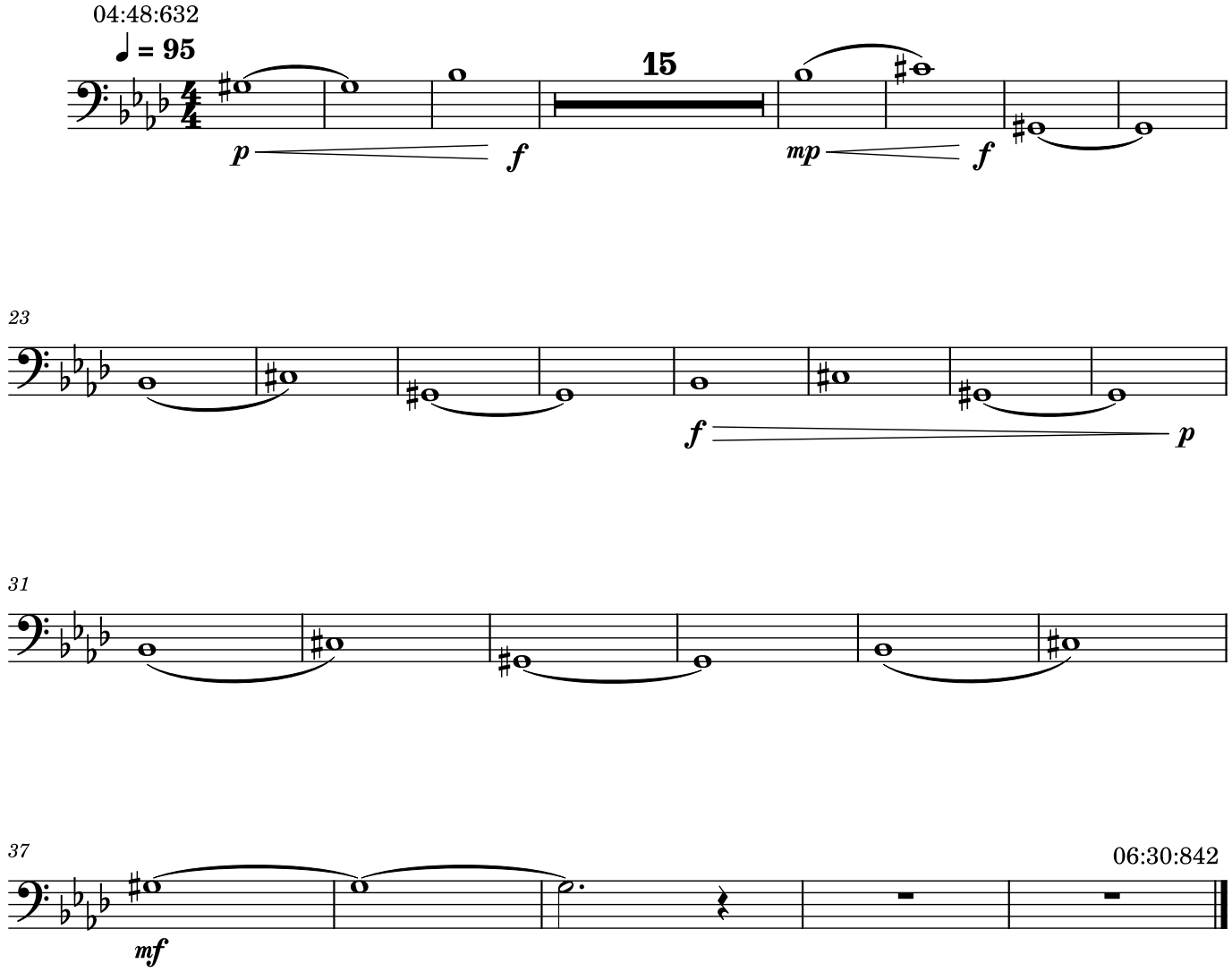
Violoncello

1M4

Sandrita

Matías Cevallos

04:48:632



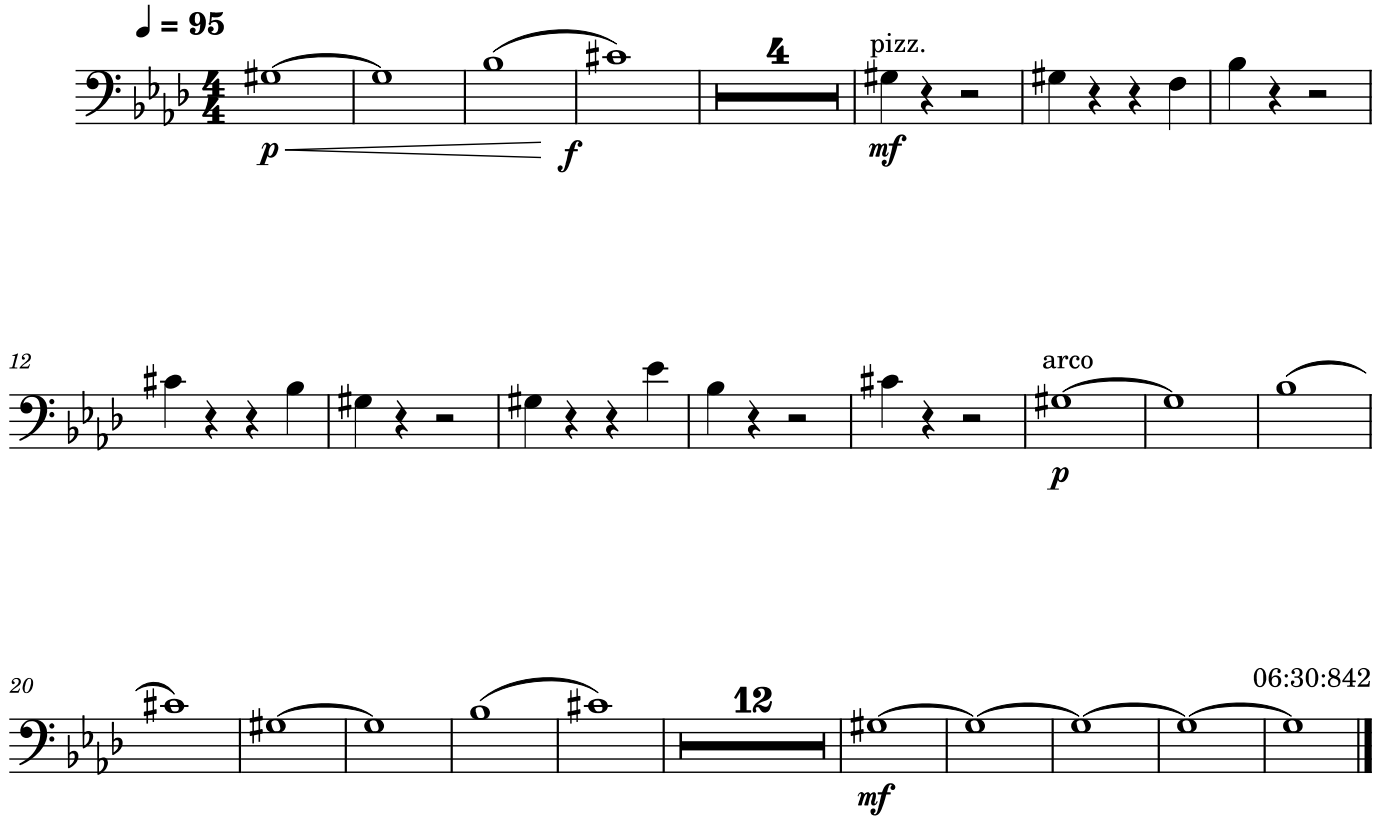
Contrabass

1M4

Sandrita

Matías Cevallos

04:48:632



1M5

Sandrita

Matías Cevallos

07:23:171

♩ = 95

Piccolo

Charango 1

Percussion

Wooden Block

Claves and Metalic Hit

Digital percussion

Piano 2

Harp

Pad Synthesizer

Violoncello

Contrabass

ppp *p* *mp* *p*

3

Picc.

Ch.

Perc.

Perc 2.

Pno. 2

Hrp.

Synth.

Vc.

Cb.

mp *p*

6

Picc.

Ch.

Perc.

Perc 2.

Pno. 2

Hrp.

Synth.

ppp

Vc.

p

Cb.

9

Picc.

Ch.

Perc.

Perc 2.

Pno. 2

mp

Hrp.

Synth.

Vc.

Cb.

12

Picc.

Ch.

Perc.

Perc 2.

Pno. 2

Hrp.

Synth.

Vc.

Cb.

p

18

Picc.

Ch.

Perc.

Perc 2.

Pno. 2

Hrp.

Synth.

Vc.

Cb.

mf

f

25

Picc.

Ch.

Perc.

Perc 2.

Pno. 2

Hrp.

Synth.

Vc.

Cb.

30

Picc.

Ch.

Perc.

Perc 2.

Pno. 2

Hrp.

Synth.

Vc.

Cb.

33

Picc.
Ch.
Perc.
Perc 2.
Pno. 2
Hrp.
Synth.
Vc.
Cb.

36

09:00:434

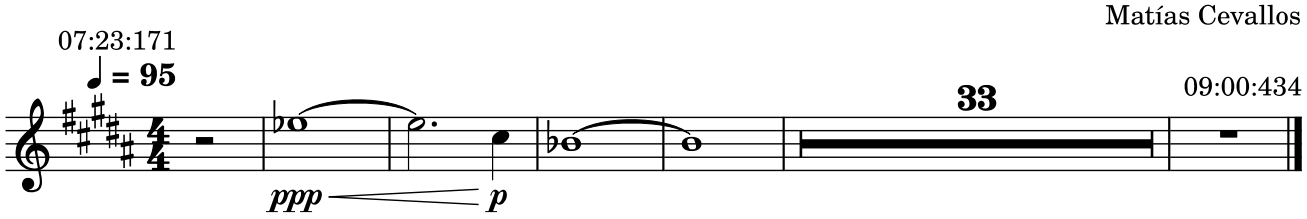
Picc.
Ch.
Perc.
Perc 2.
Pno. 2
Hrp.
Synth.
Vc.
Cb.

Piccolo

1M5

Sandrita

Matías Cevallos



Charango 1

1M5

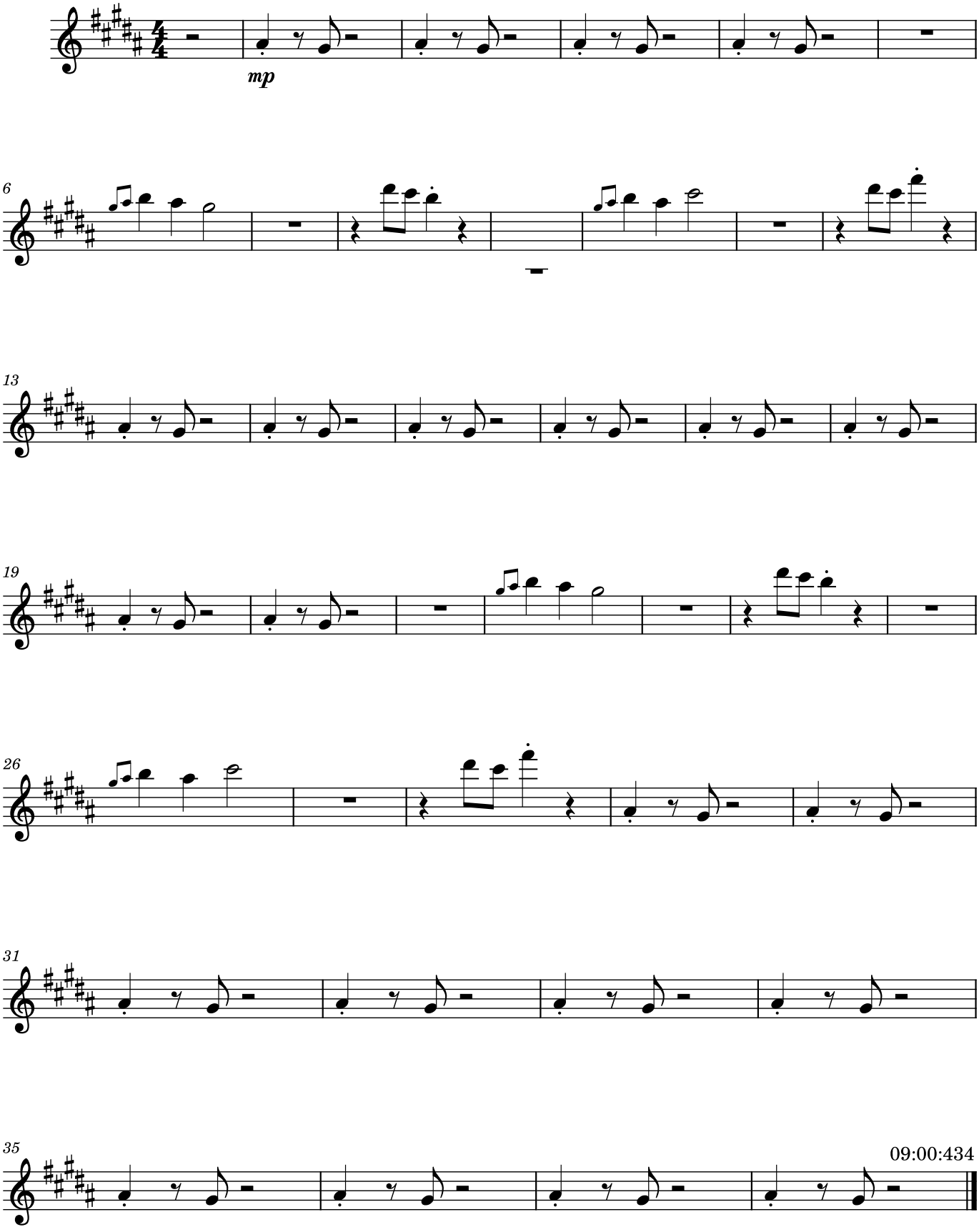
Sandrita

Matías Cevallos

07:23:171

♩ = 95

mp



09:00:434

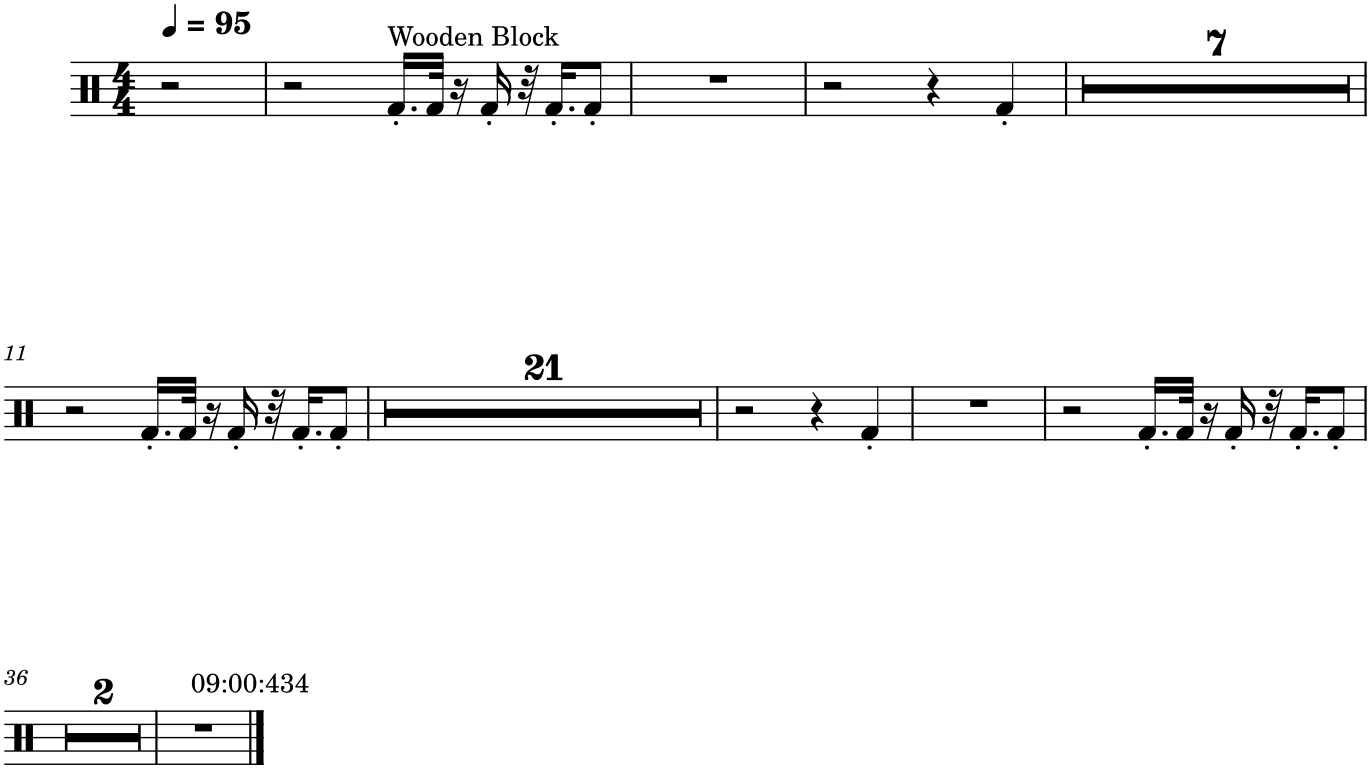
Percussion

1M5

Sandrita

Matías Cevallos

07:23:171



Digital Percussion

1M5

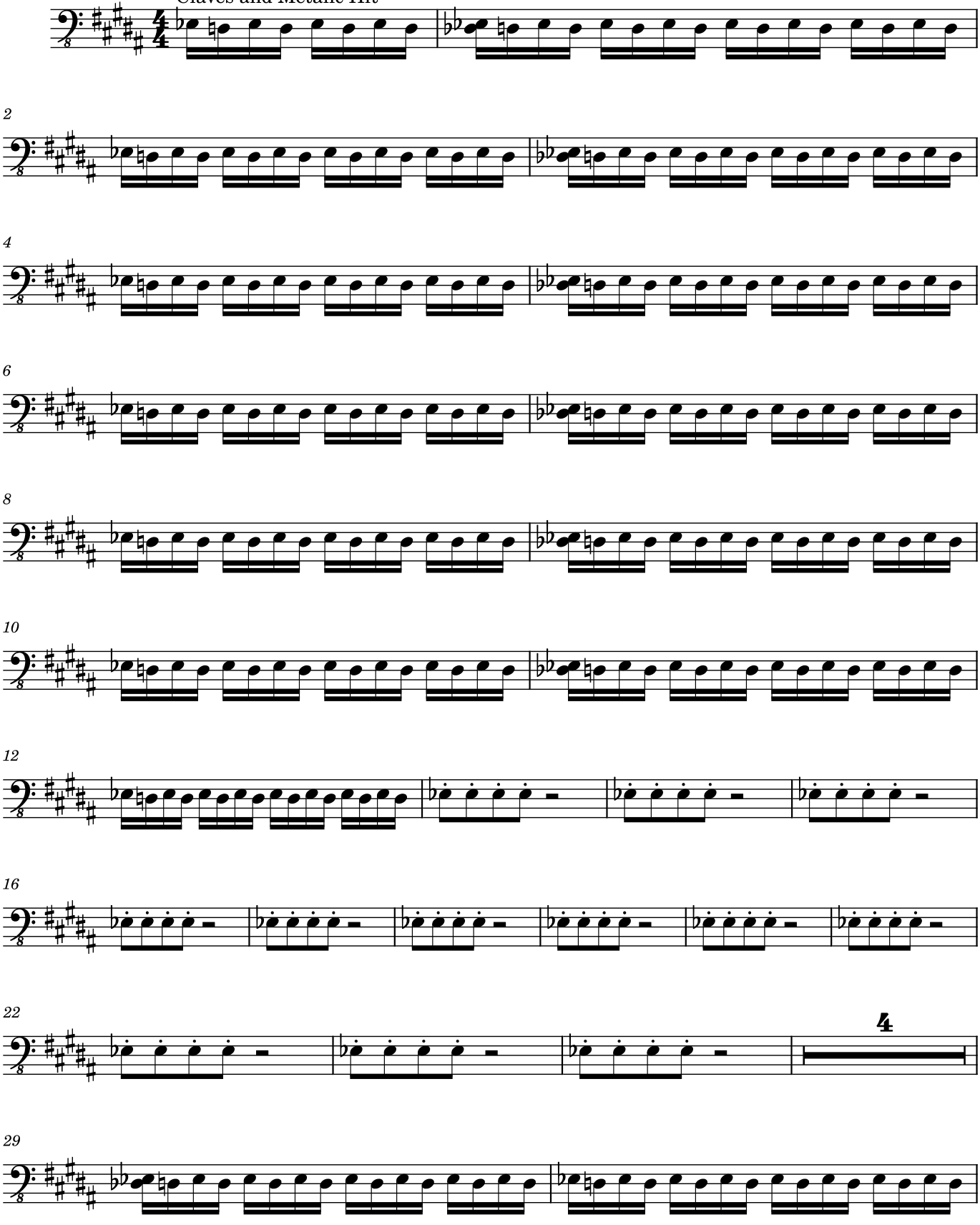
Sandrita

Matías Cevallos

07:23:171

♩ = 95

Claves and Metalic Hit



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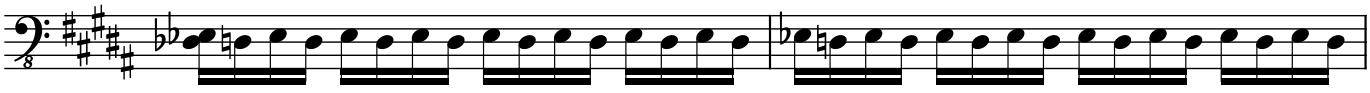

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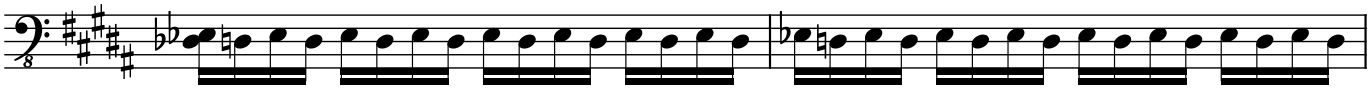

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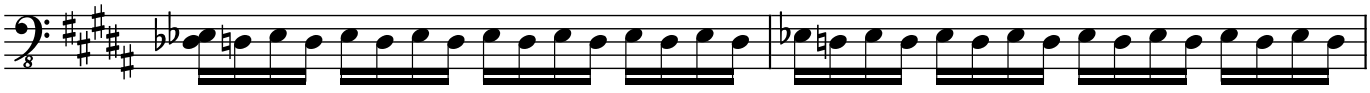
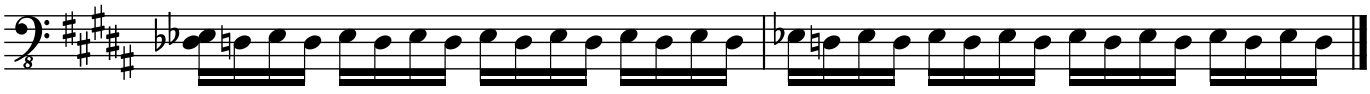


37

09:00:434

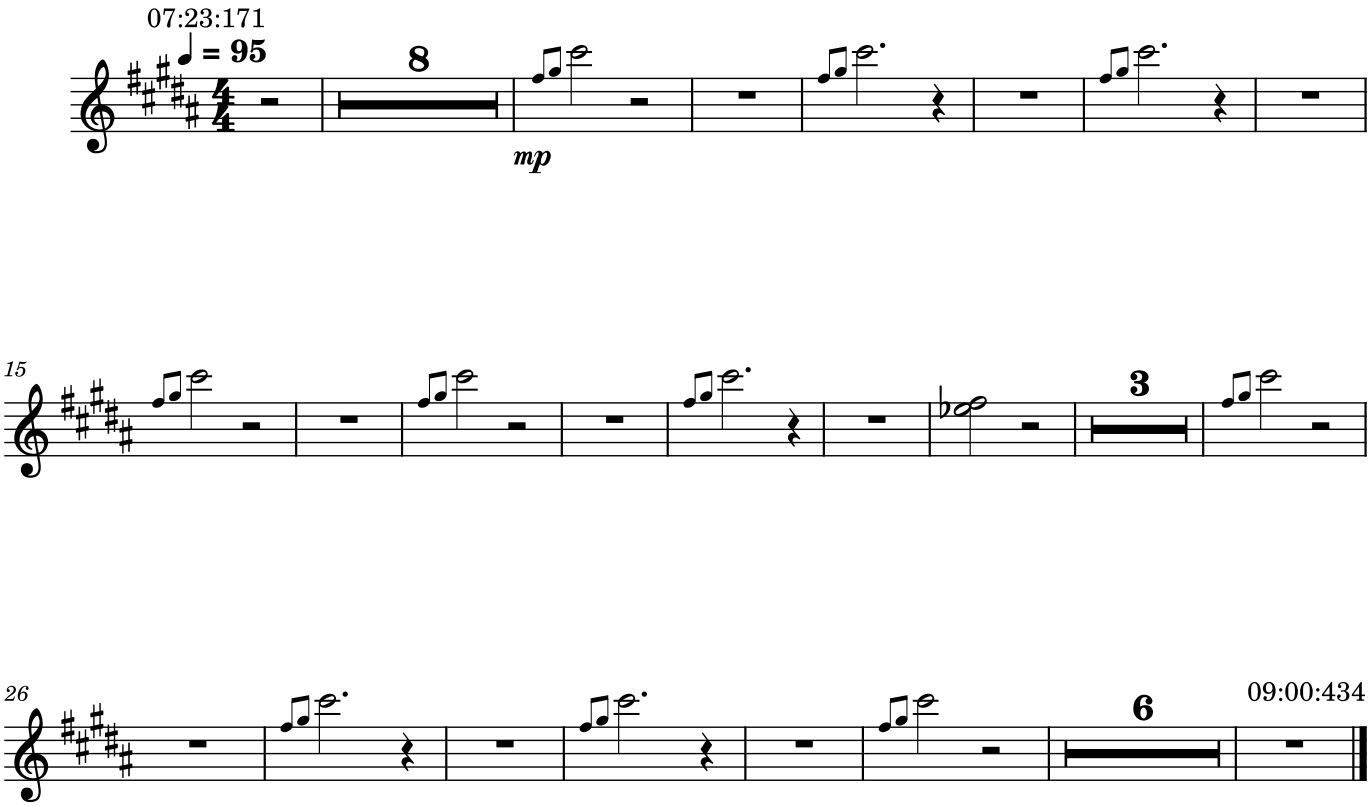


Piano 2

1M5

Sandrita

Matías Cevallos



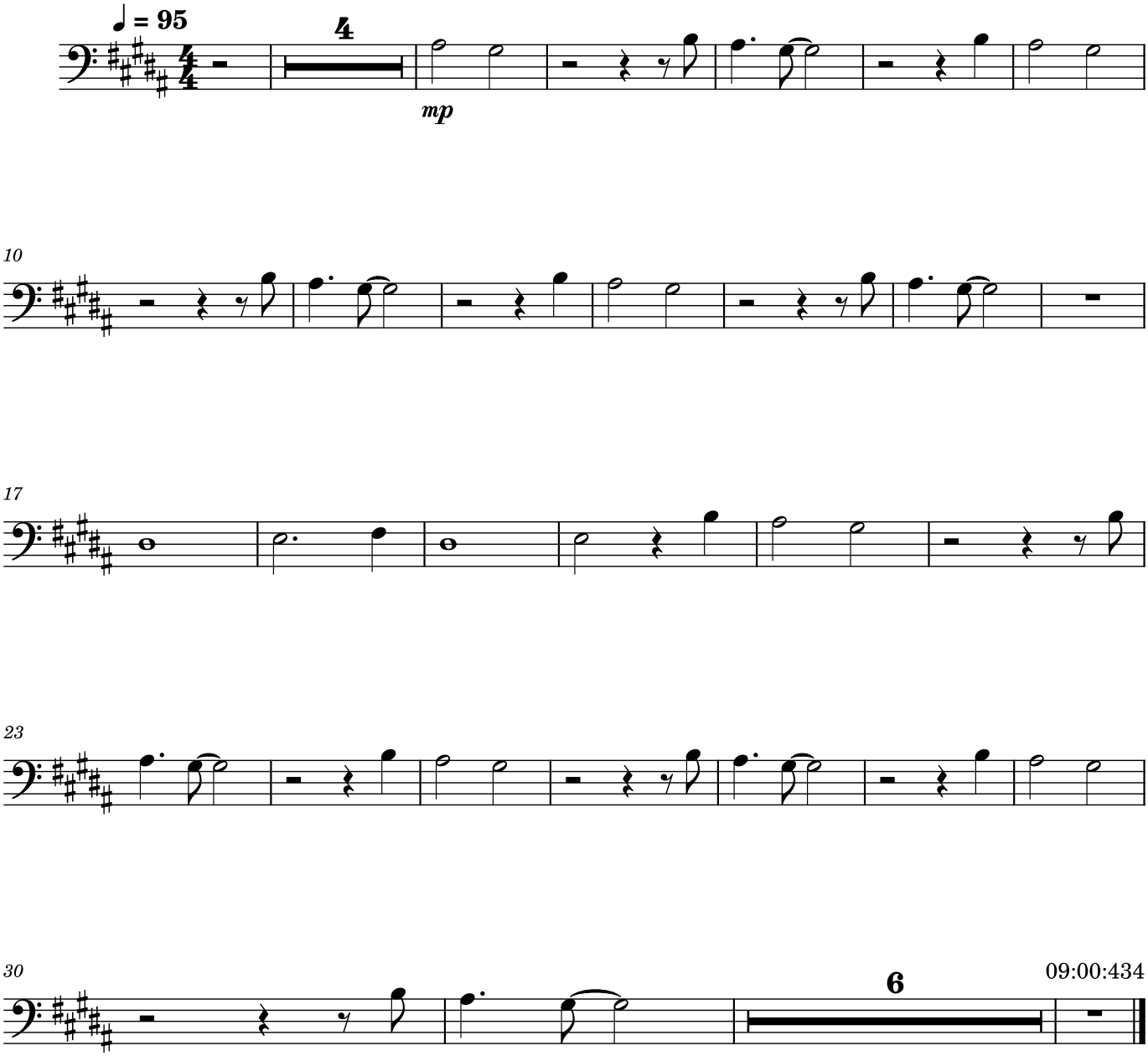
Harp

1M5

Sandrita

Matías Cevallos

07:23:171

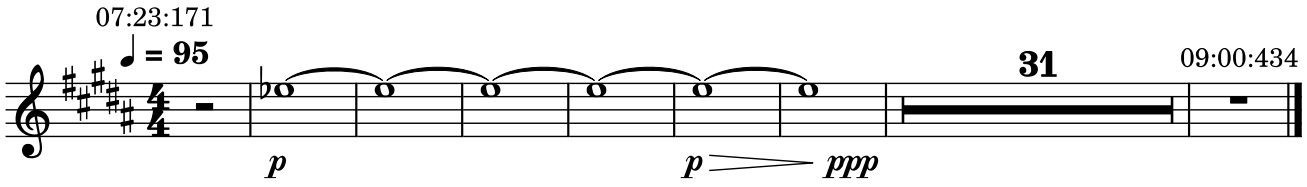


Pad Synthesizer

1M5

Sandrita

Matías Cevallos



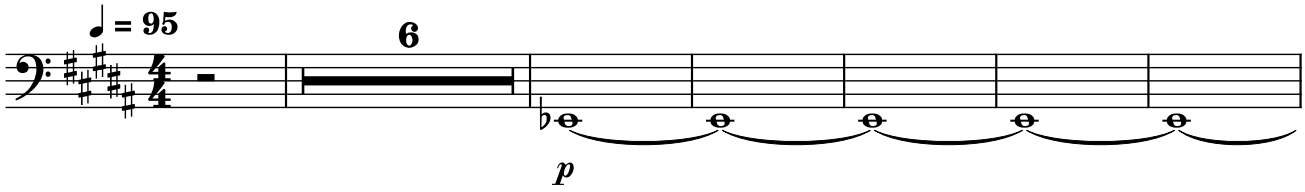
Violoncello

1M5

Sandrita

Matías Cevallos

07:23:171



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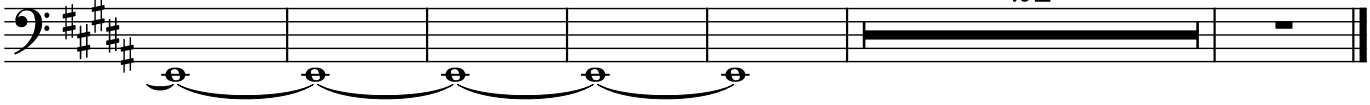


09:00:434

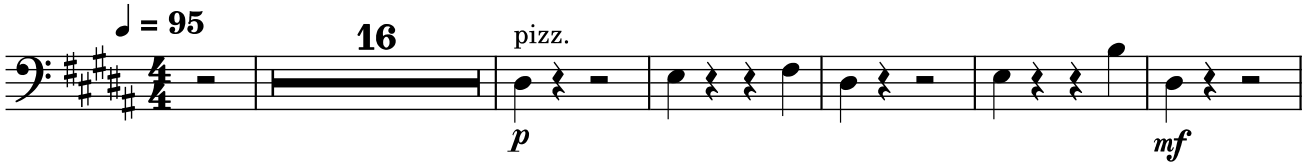
Contrabass

1M5

Sandrita

Matías Cevallos

07:23:171



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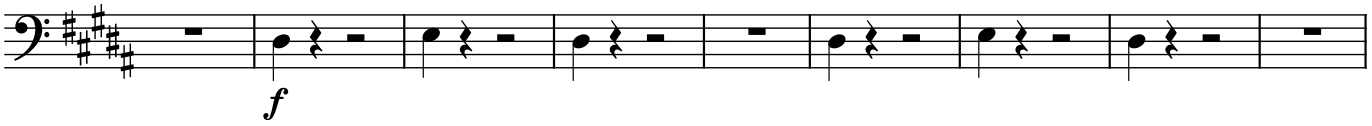

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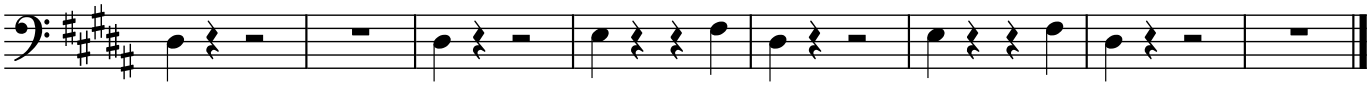


09:00:434

1M6

Sandrita

Matías Cevallos

10:54:316

♩ = 95

Piccolo
Flute
Charango 1
Charango 2
Digital Percussion
Glass Piano
Harp
Harp Synthesizer 1
Pad Synthesizer 2
Massive Arp
String Synthesizer
Bass Synthesizer 1
Bass Synthesizer 2
Viola
Violoncello
Contrabass

16

Picc.
Fl.
Ch. 1
Ch. 2
Perc.
GsP.
Hrp.
Hrp Sth.
Pad. 2
Ms Arp.
Str Sth.
Bs Sth. 1
Bs Sth. 2
Vla.
Vc.
Cb.

22

Picc.

Fl.

Ch. 1

Ch. 2

Perc.

Claves and Metalic Hit

pp

f

GsP.

Hrp.

Hrp Sth.

Pad. 2

Ms Arp.

Str Sth.

Bs Sth. 1

Bs Sth. 2

f

Vla.

Vc.

ppp

Cb.

28

Picc.

Fl.

Ch. 1

Ch. 2

Perc.

f

GsP.

Hrp.

p

Hrp Sth.

Pad. 2

Ms Arp.

Str Sth.

Bs Sth. 1

f

Bs Sth. 2

Vla.

Vc.

Cb.

34

Picc.
Fl.
Ch. 1
Ch. 2
Perc.
GsP.
Hrp.
Hrp Sth.
Pad. 2
Ms Arp.
Str Sth.
Bs Sth. 1
Bs Sth. 2
Vla.
Vc.
Cb.

mf *p* *p* *mp* *ff* *mp* *pp* *ppp* *p* *f*

40

12:37:895

Picc.
Fl.
Ch. 1
Ch. 2
Perc.
GsP.
Hrp.
Hrp Sth.
Pad. 2
Ms Arp.
Str Sth.
Bs Sth. 1
Bs Sth. 2
Vla.
Vc.
Cb.

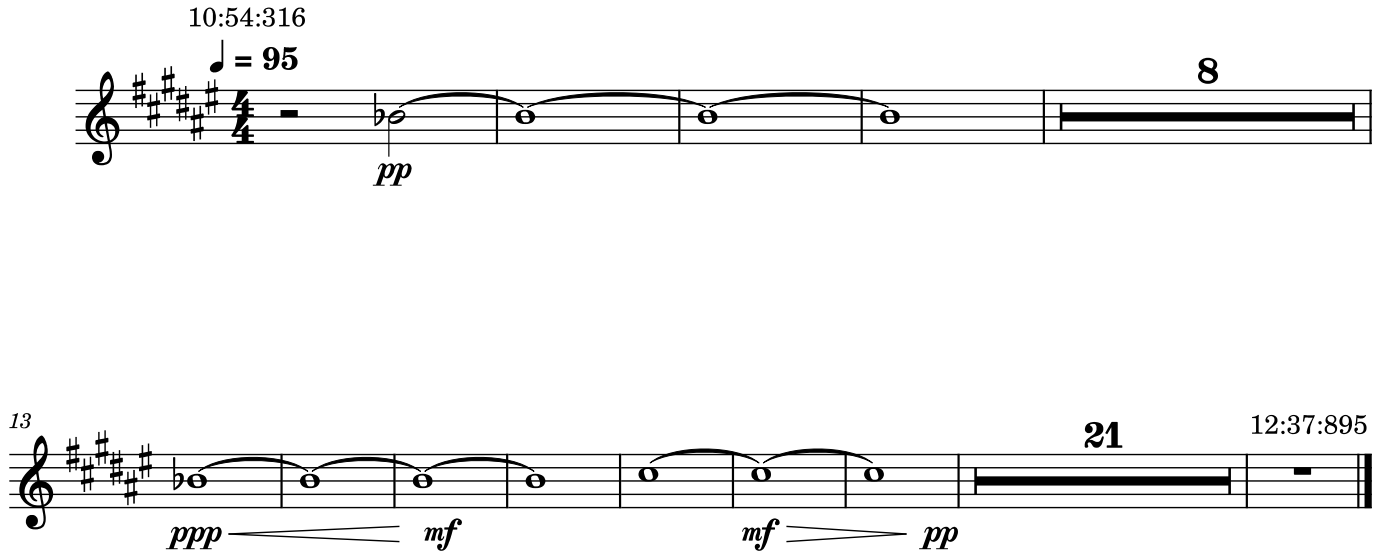
ppp *pppp*

Piccolo

1M6

Sandrita

Matías Cevallos

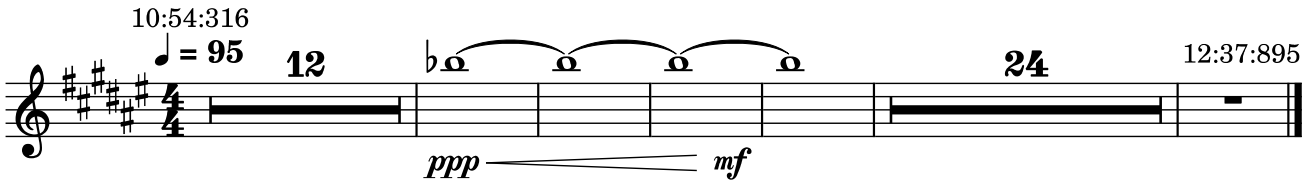


Flute

1M6

Sandrita

Matías Cevallos



Charango 1

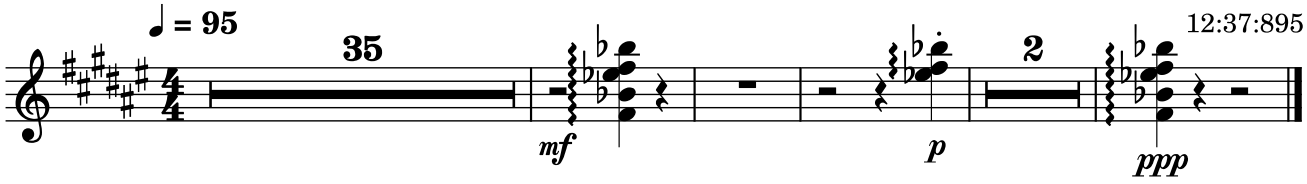
1M6

Sandrita

Matías Cevallos

10:54:316

12:37:895



Charango 2

1M6

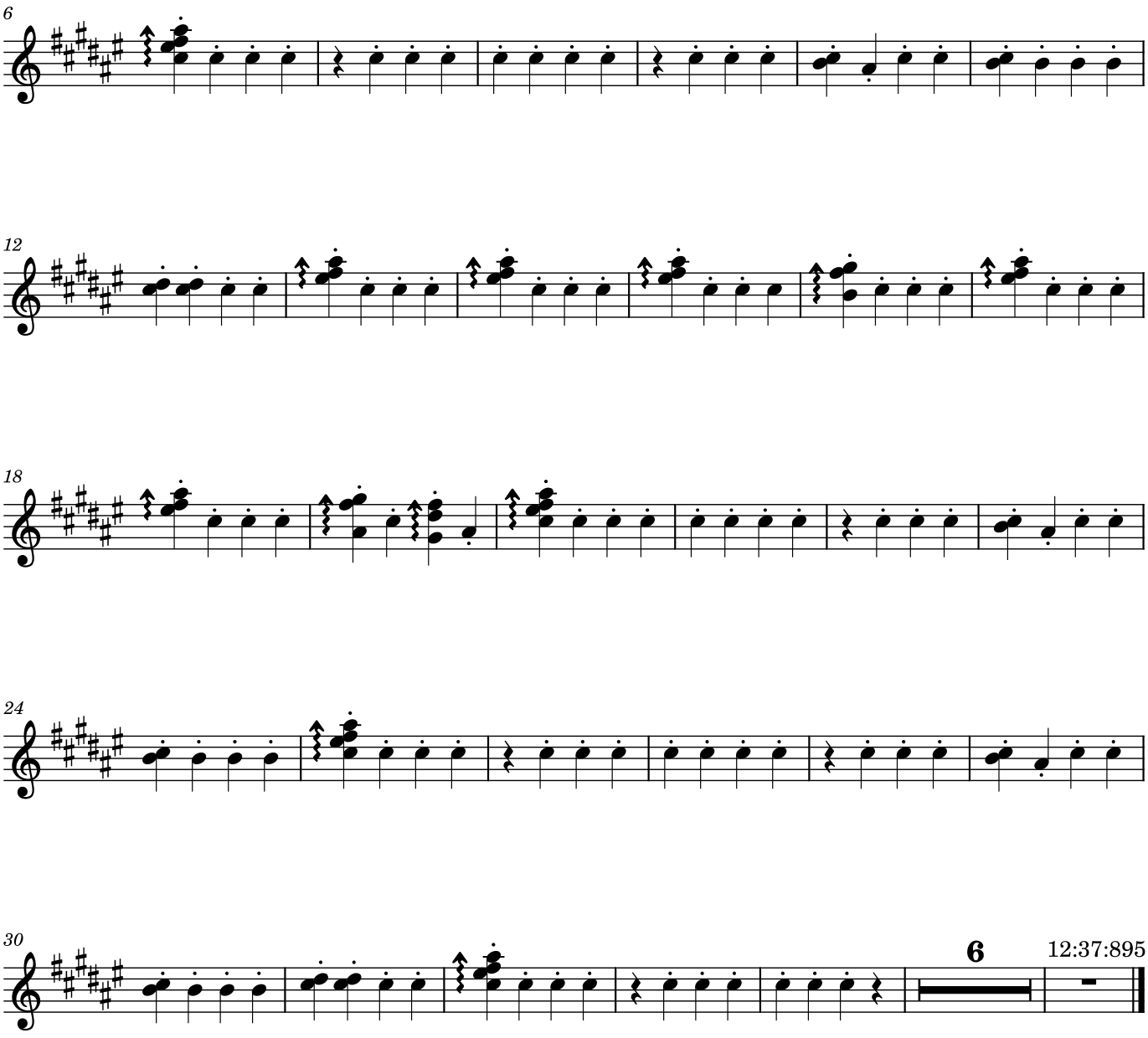
Sandrita

Matías Cevallos

10:54:316

♩ = 95

mf



6

12

18

24

30

6

12:37:895

Digital Percussion

1M6

Sandrita

Matías Cevallos

10:54:316

♩ = 95

21

Claves and Metalic Hit

pp

24

f

26

28

30

32

f

34

36

p

38

40

12:37:895

Glass Piano

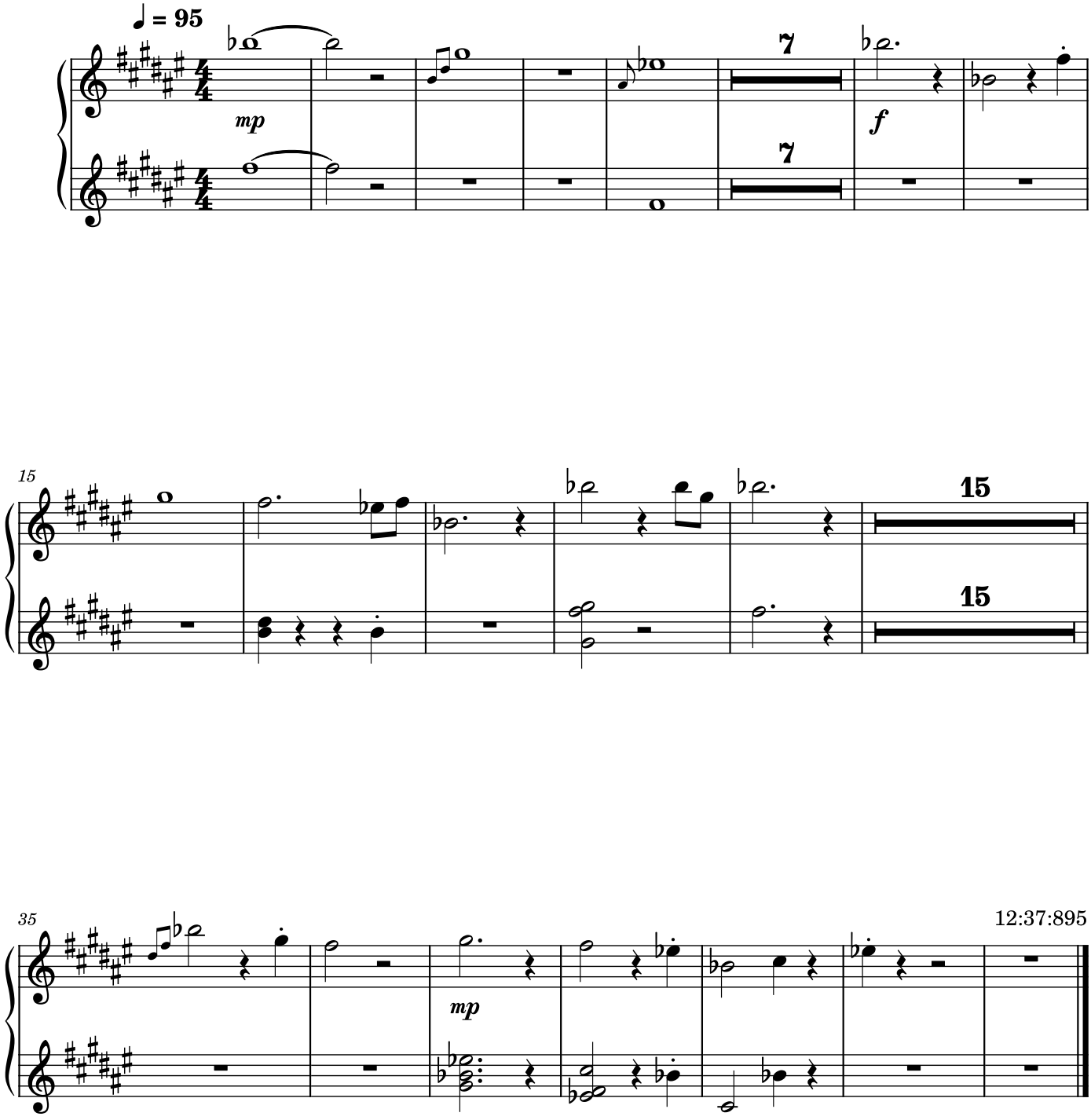
1M6

Sandrita

Matías Cevallos

10:54:316

♩ = 95



Harp

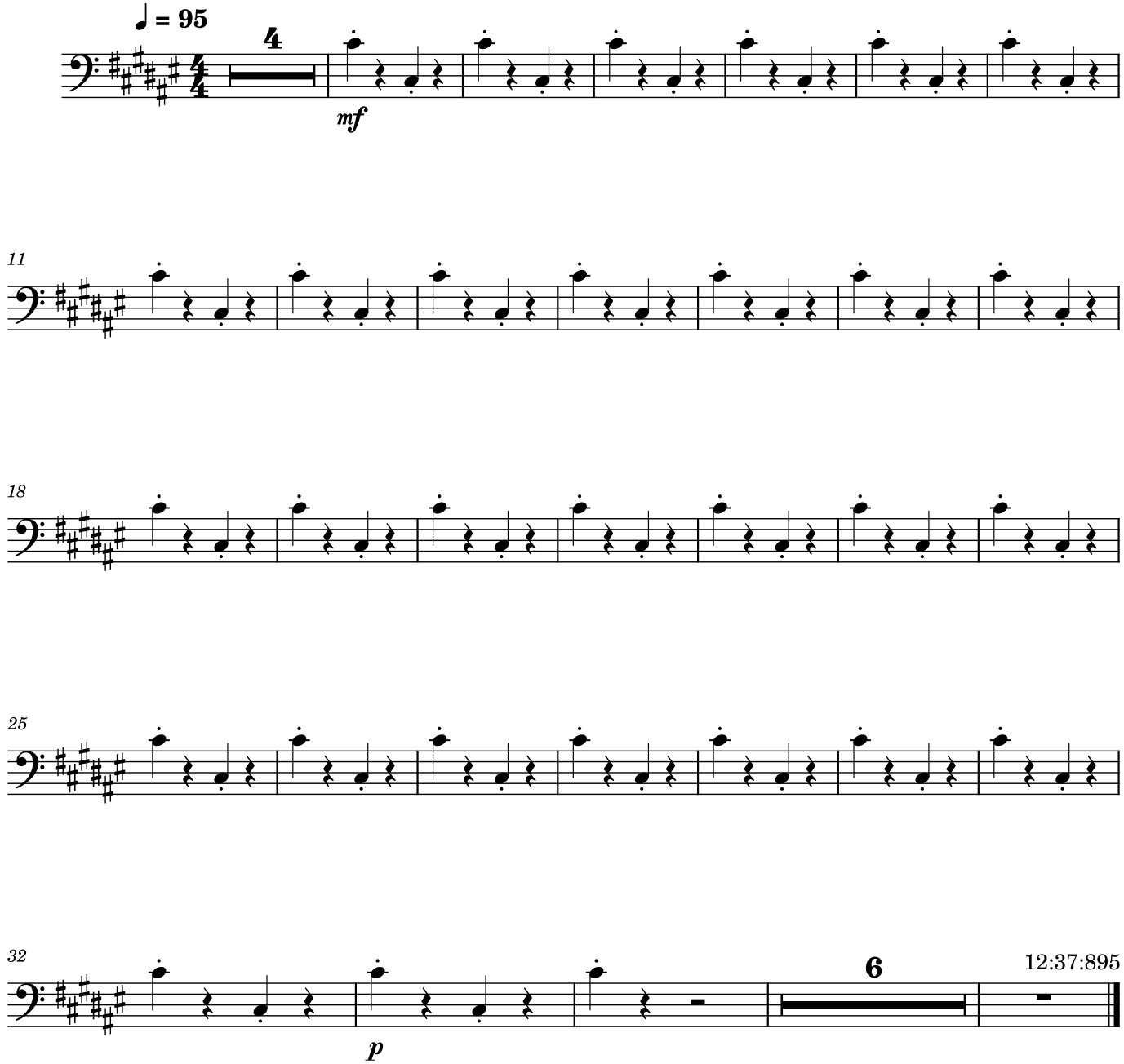
1M6

Sandrita

Matías Cevallos

10:54:316

♩ = 95

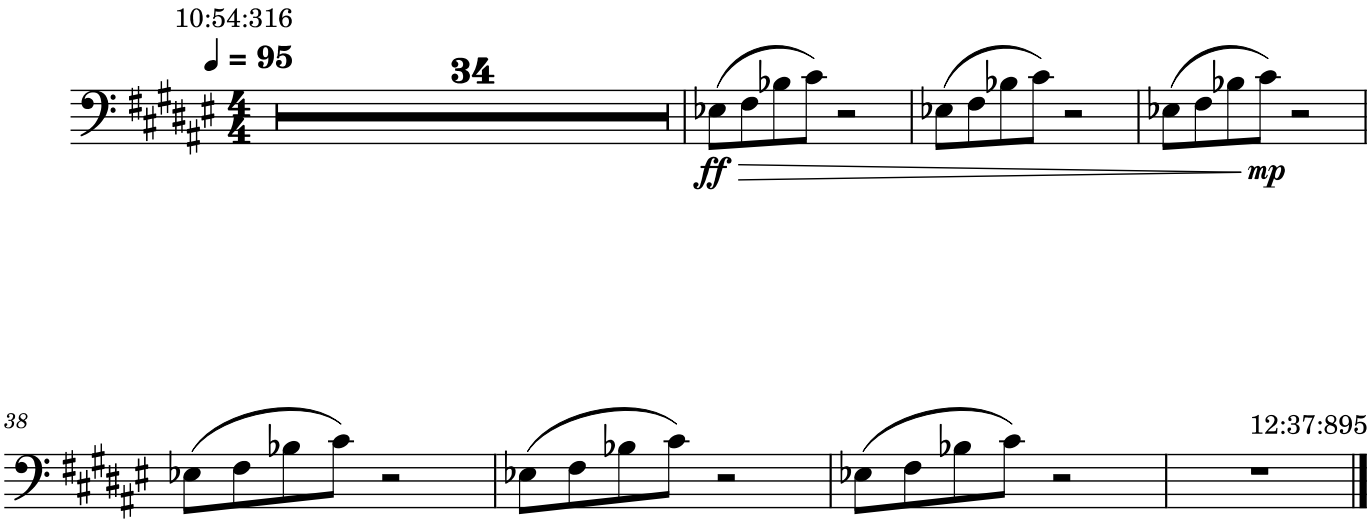


Harp Synthesizer

1M6

Sandrita

Matías Cevallos



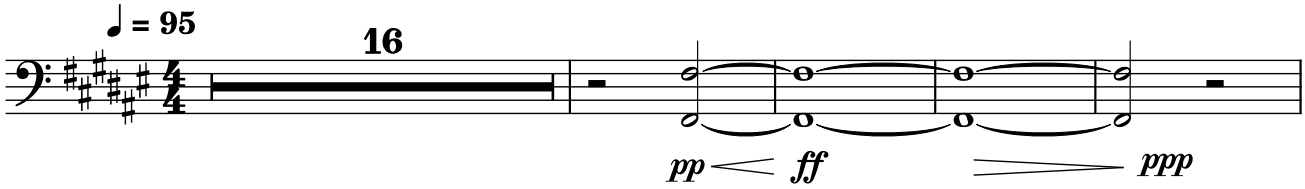
Pad Synthesizer 2

1M6

Sandrita

Matías Cevallos

10:54:316



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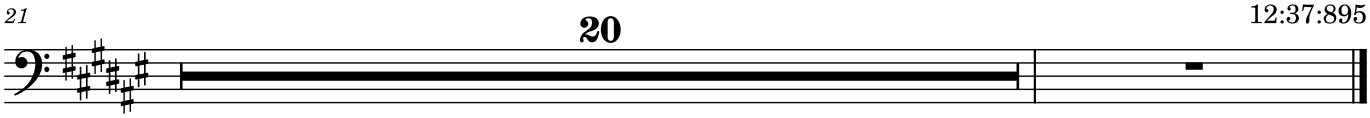

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Massive Arp

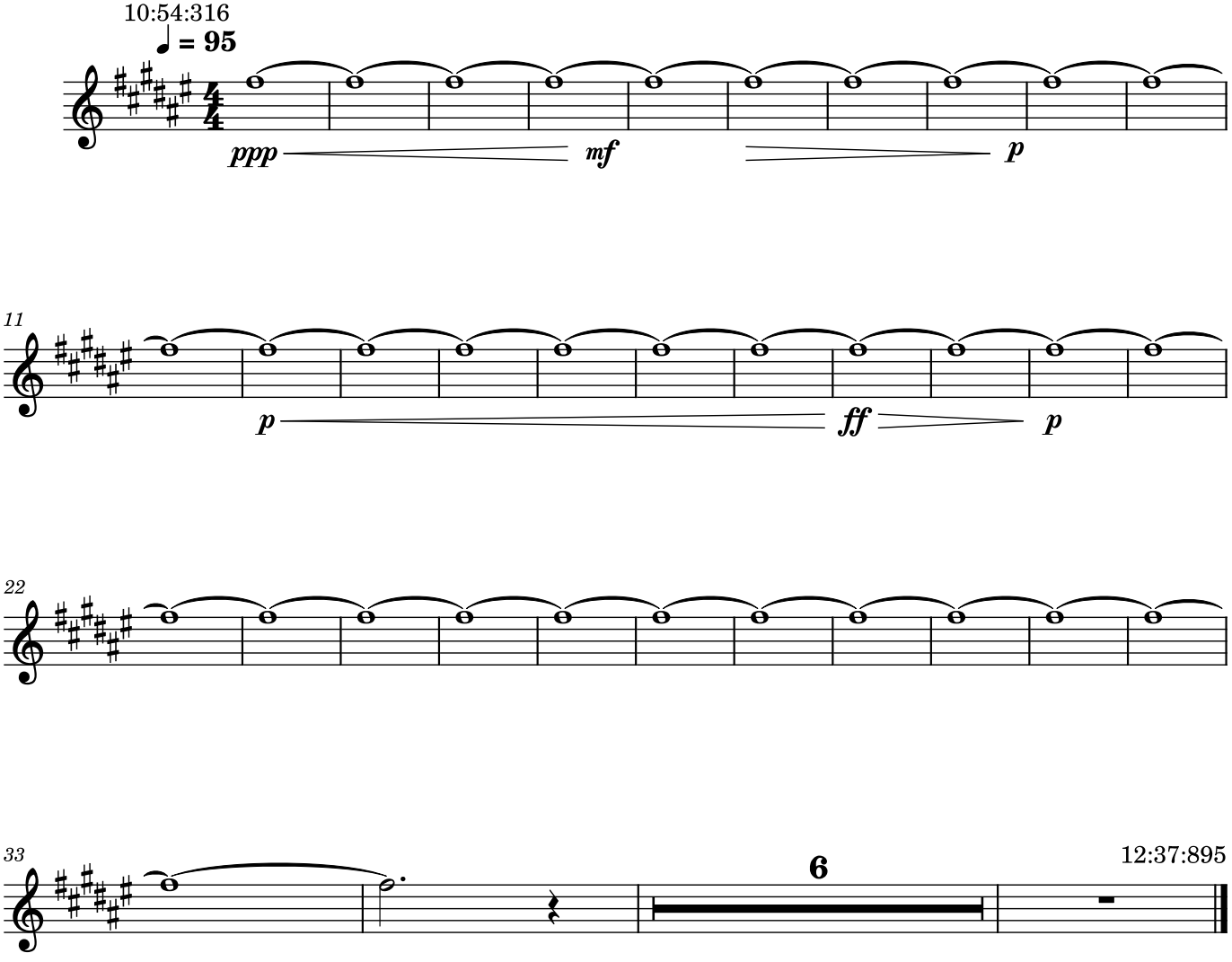
1M6

Sandrita

Matías Cevallos

10:54:316

♩ = 95



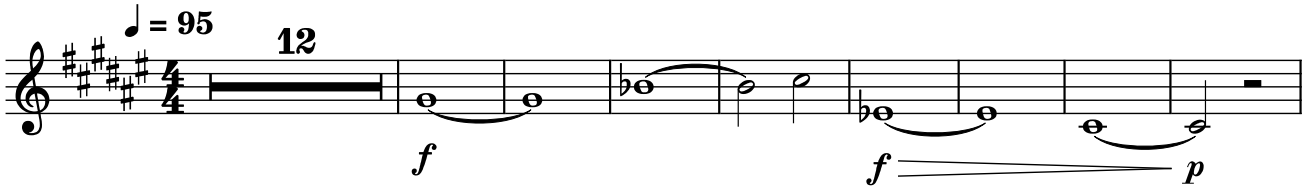
String Synthesizer

1M6

Sandrita

Matías Cevallos

10:54:316



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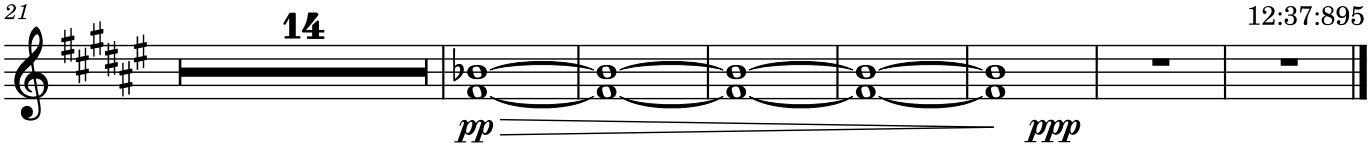


12:37:895

Bass Synthesizer 1

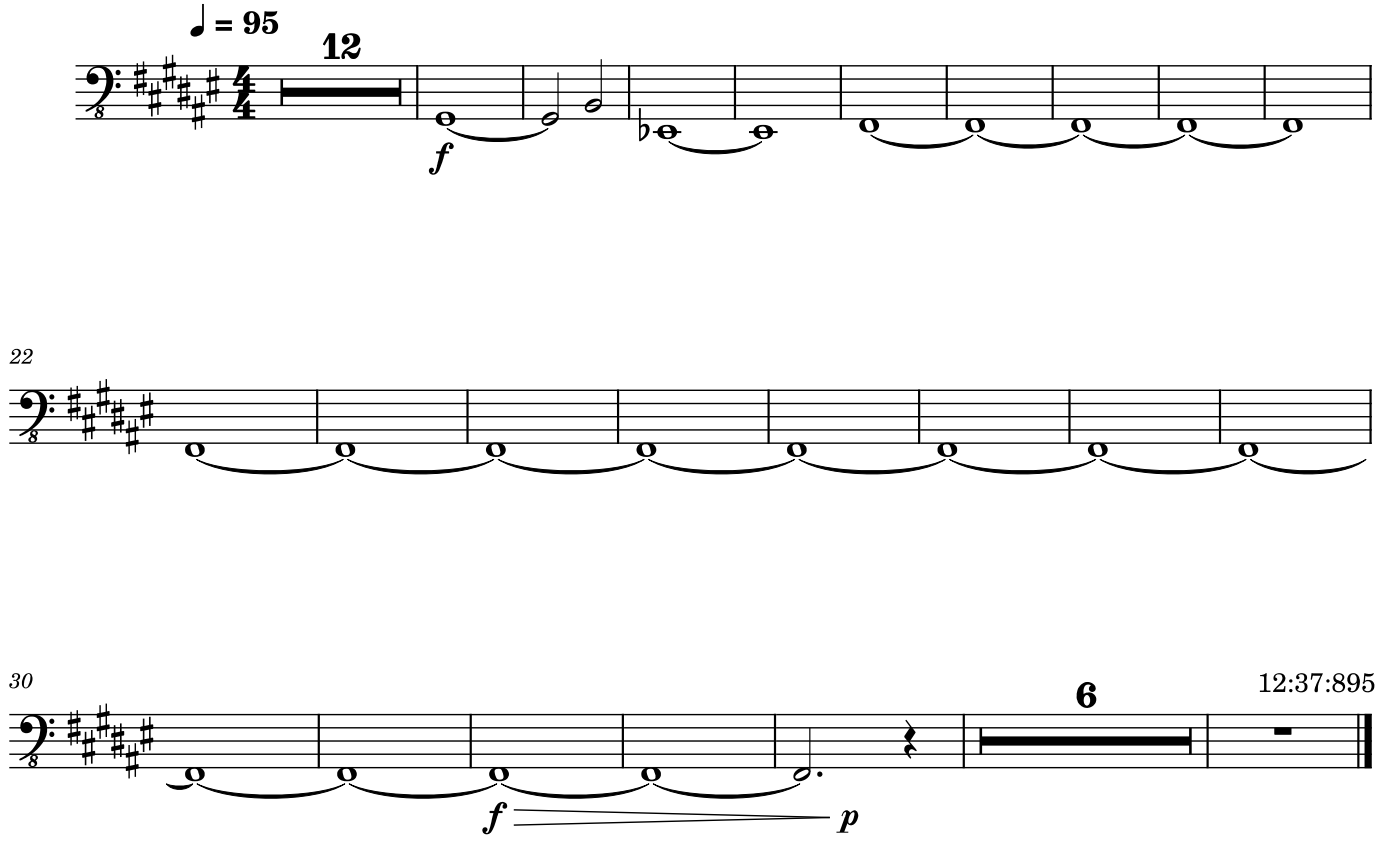
1M6

Sandrita

Matías Cevallos

10:54:316

♩ = 95

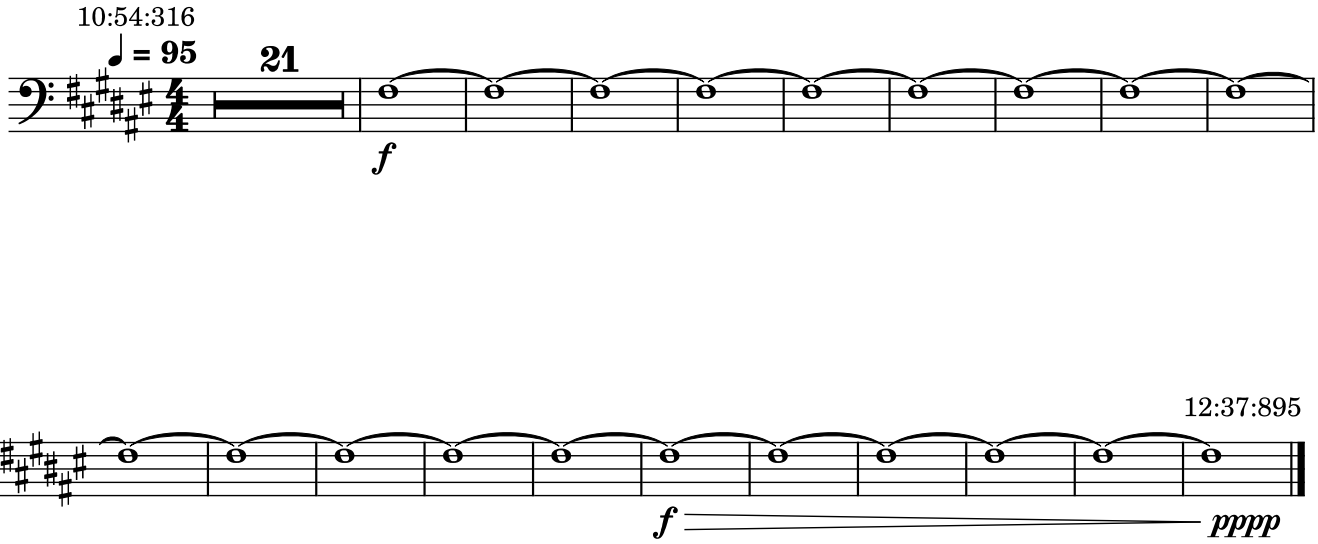


Bass Synthesizer 2

1M6

Sandrita

Matías Cevallos



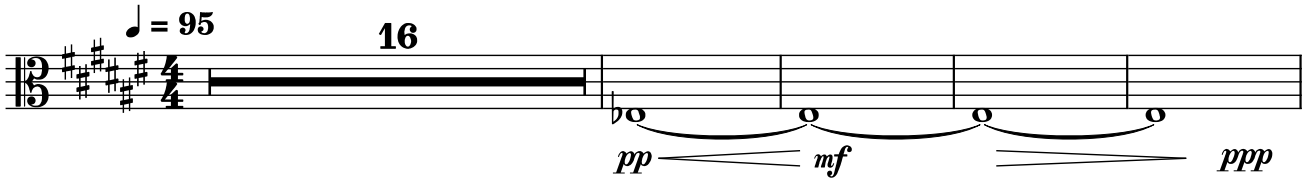
Viola

1M6

Sandrita

Matías Cevallos

10:54:316



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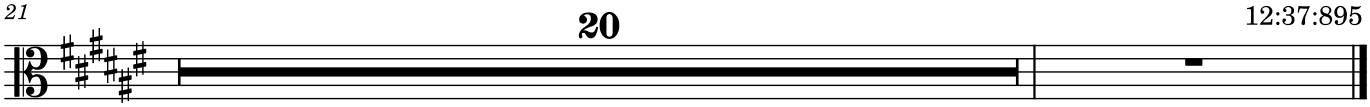

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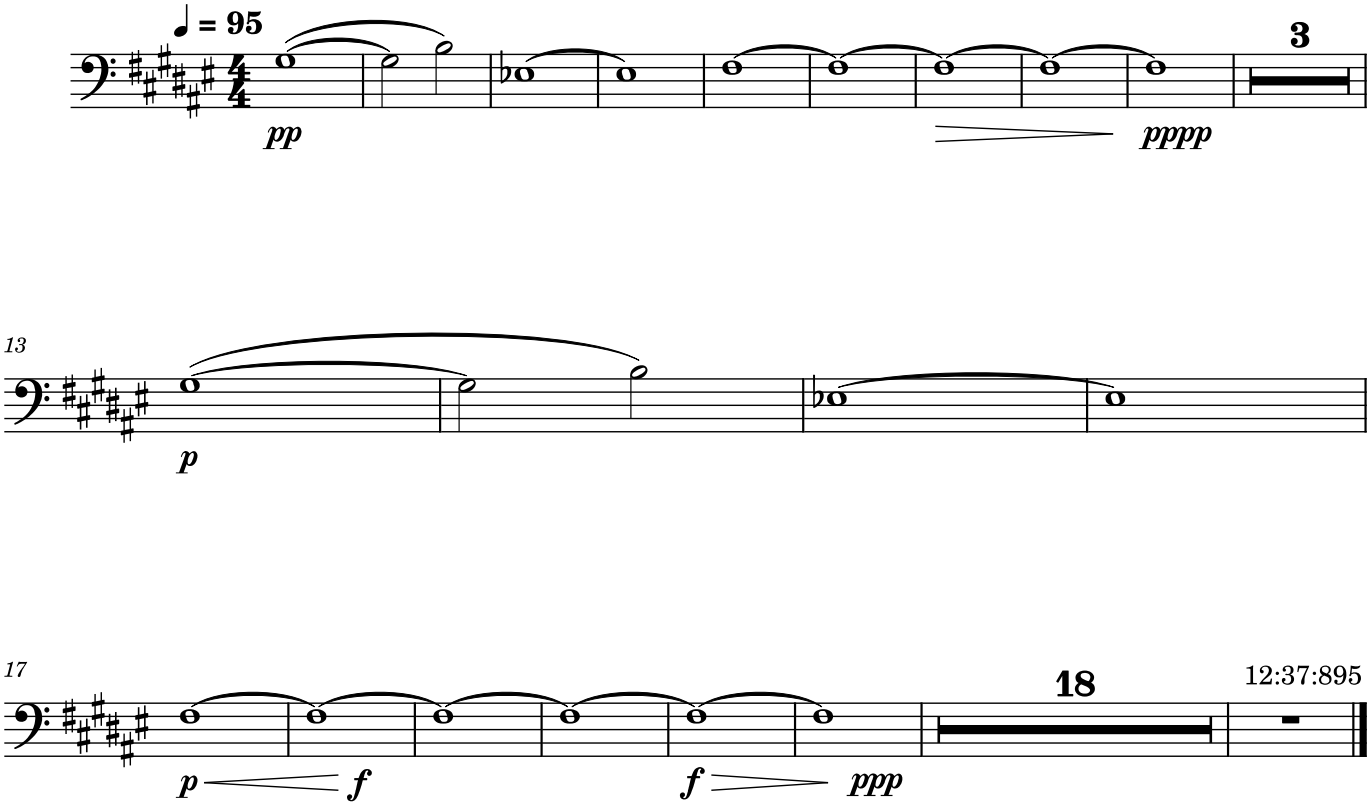
Violoncello

1M6

Sandrita

Matías Cevallos

10:54:316



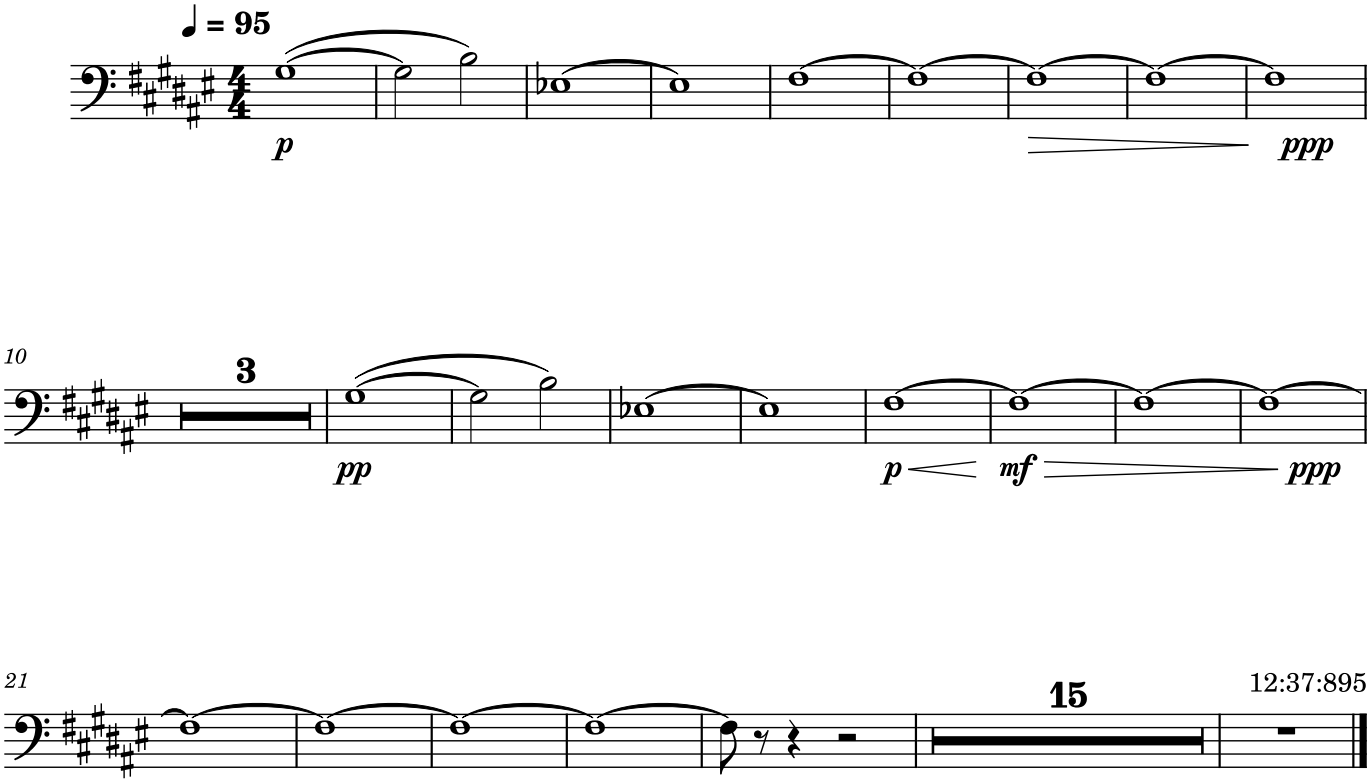
Contrabass

1M6

Sandrita

Matías Cevallos

10:54:316



1M7

Sandrita

Matías Cevallos

13:00:632

♩ = 95

Piccolo
Flute
Charango
Percussion
Glass Piano
Piano 2
Harp Synthesizer
Pad Synthesizer 1
Massive Arp
String Synthesizer
Violin
Viola
Violoncello
Contrabass

p *mp* *mf* *p* *mf*

14

Picc.
Fl.
Ch. 1
Perc.
GsP.
Pno. 2
Hrp Sth.
Pad. 1
Ms Arp.
Str Sth.
Vln.
Vla.
Vc.
Cb.

8 *pp* *mp* *pppp*
mf
f *ff*
p *f*
pp *mf*
Div.
Unis.

26

14:23:684

Picc.

Fl.

pppp *ff*

Ch. 1

Perc.

Wooden Block

p

GsP.

mf

Pno. 2

Hrp Sth.

Pad. 1

Ms Arp.

Str Sth.

pp *f*

Vln.

pp *f*

Vla.

pp *f*

Vc.

pp *f*

Cb.

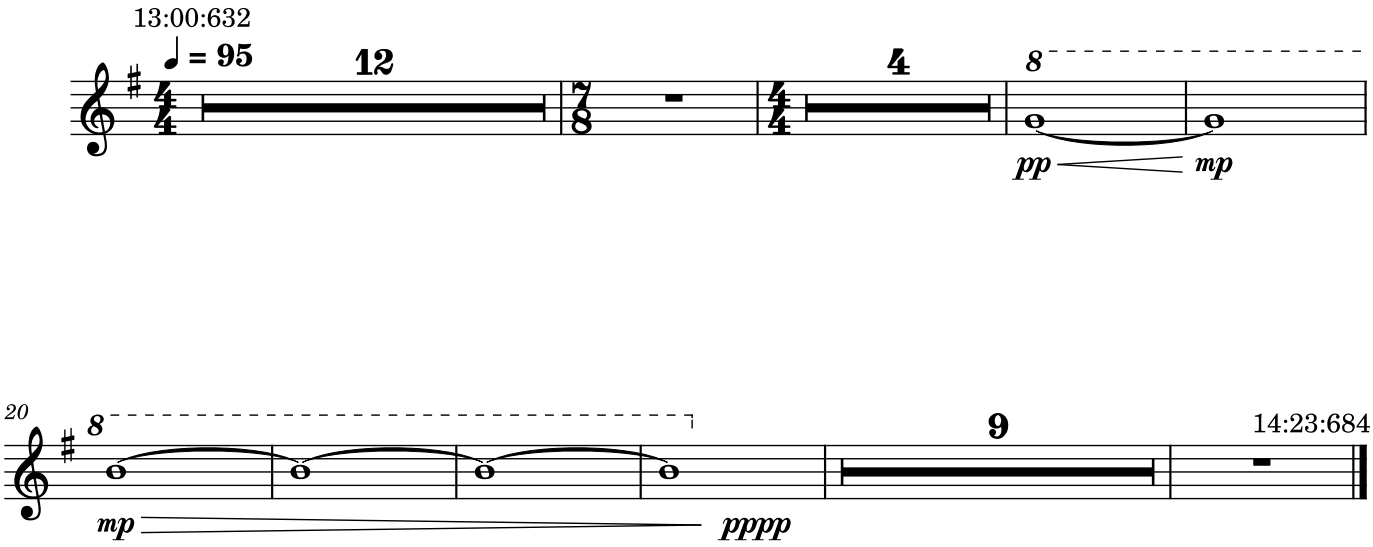
pp *f*

Piccolo

1M7

Sandrita

Matías Cevallos



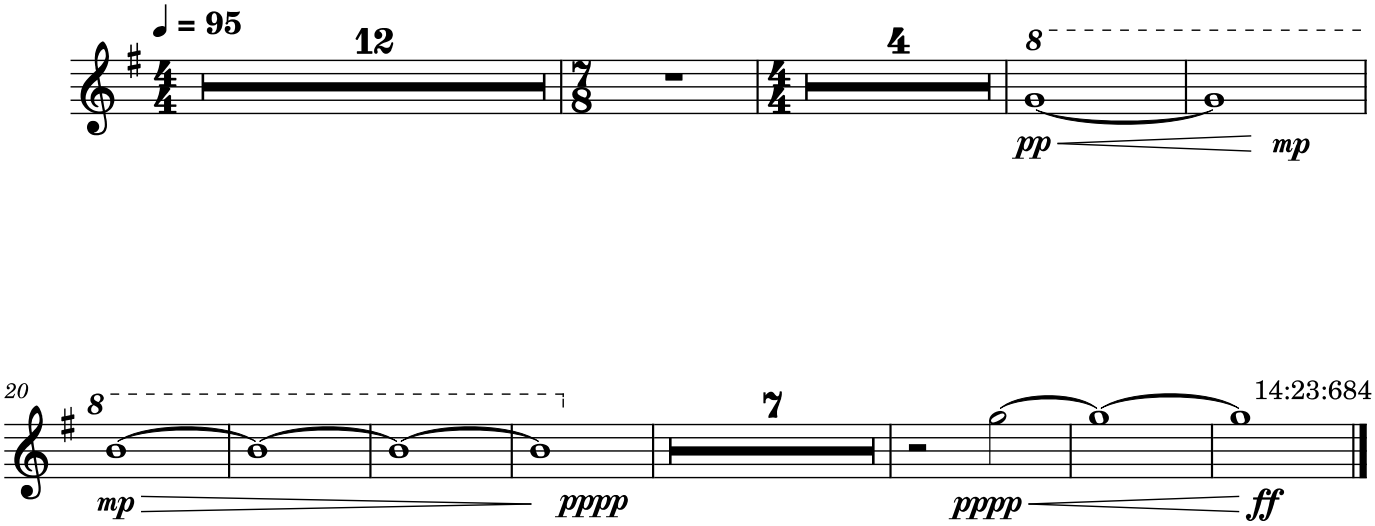
Flute

1M7

Sandrita

Matías Cevallos

13:00:632



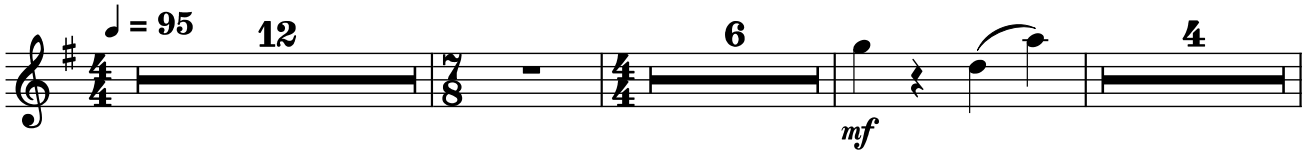
Charango

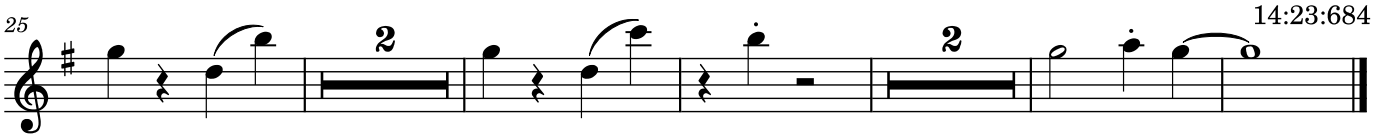
1M7

Sandrita

Matías Cevallos

13:00:632





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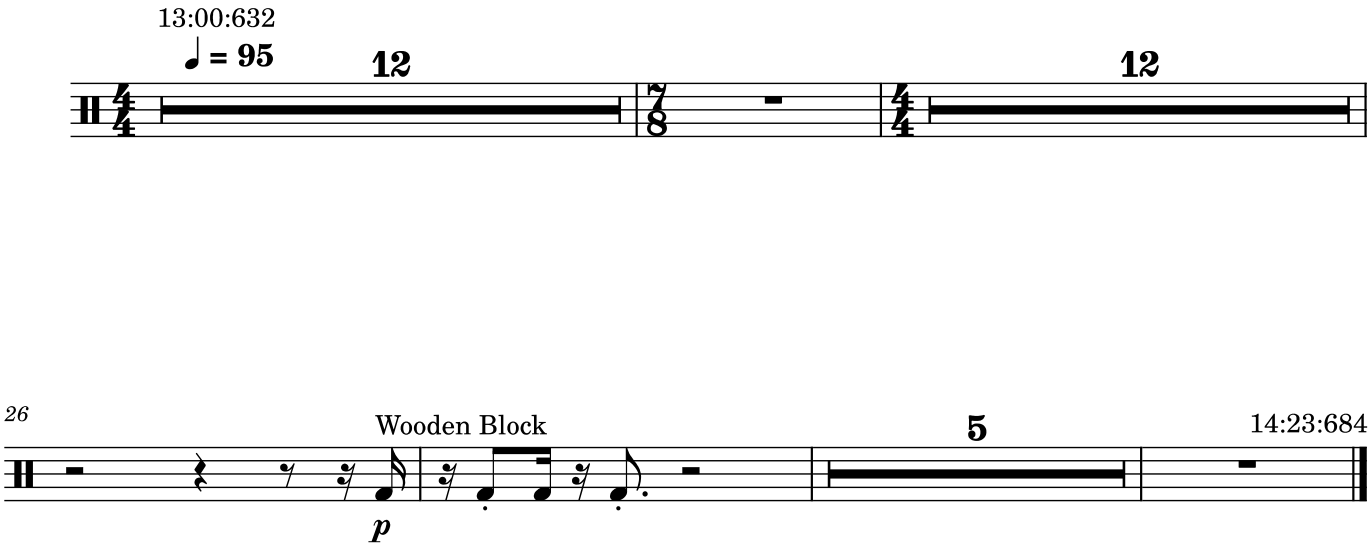
Percussion

1M7

Sandrita

Matías Cevallos



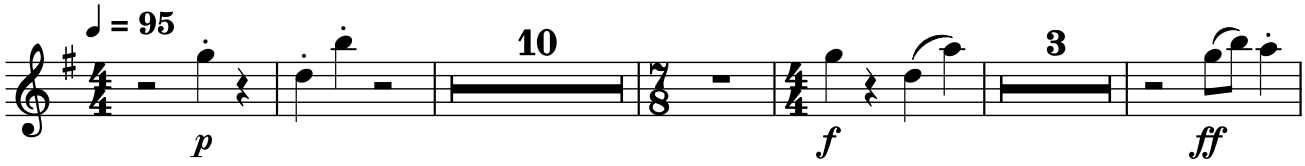
Glass Piano

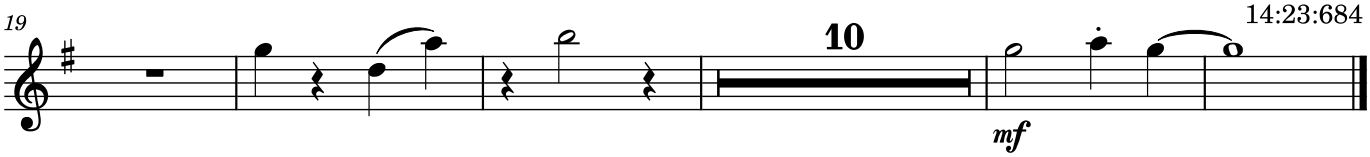
1M7

Sandrita

Matías Cevallos

13:00:632





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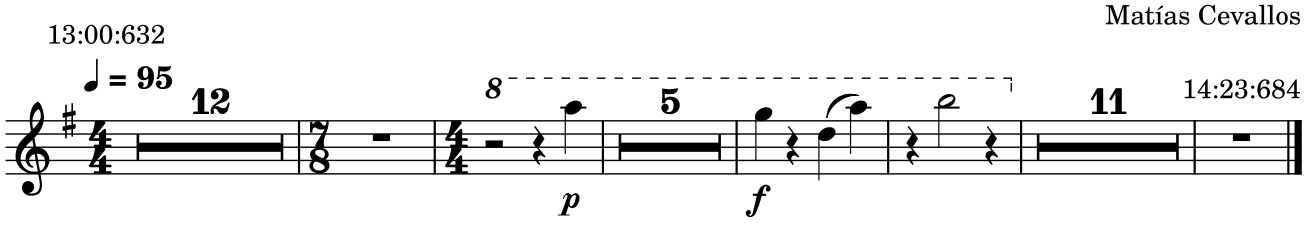
Piano 2

1M7

Sandrita

Matías Cevallos



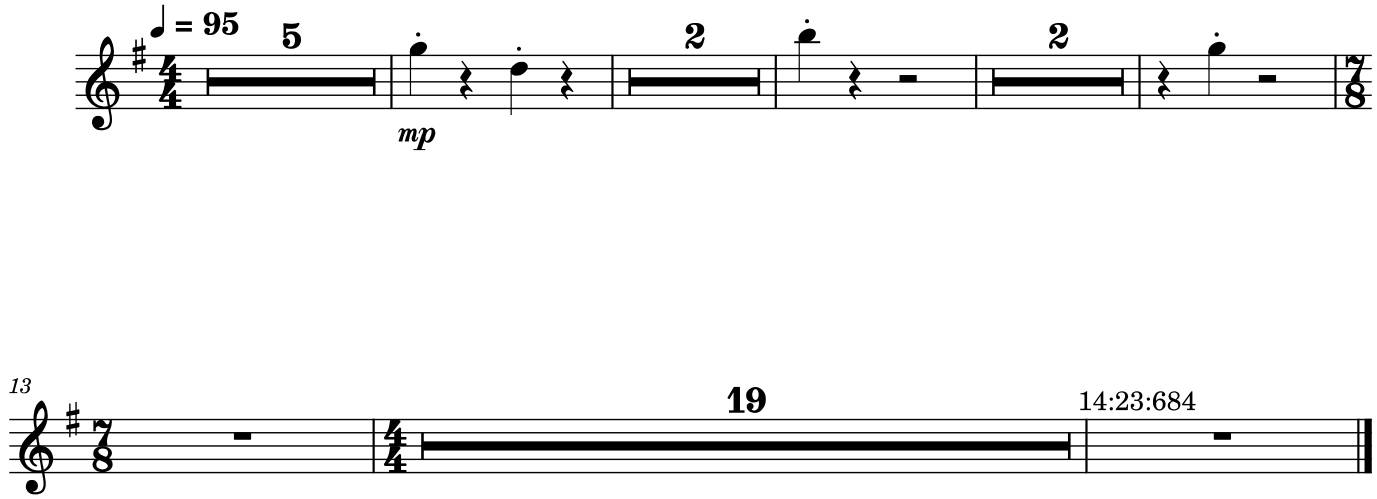
Harp Synthesizer

1M7

Sandrita

Matías Cevallos

13:00:632



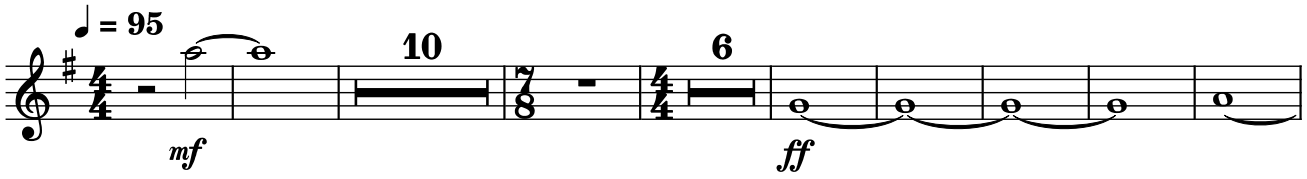
Pad Synthesizer 1

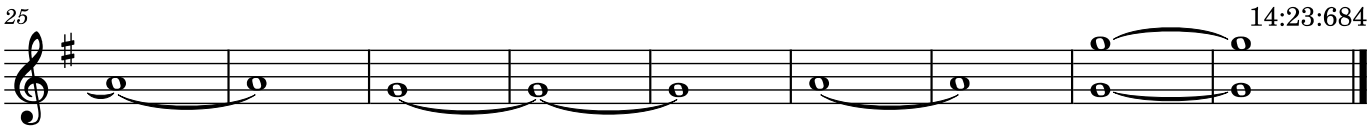
1M7

Sandrita

Matías Cevallos

13:00:632





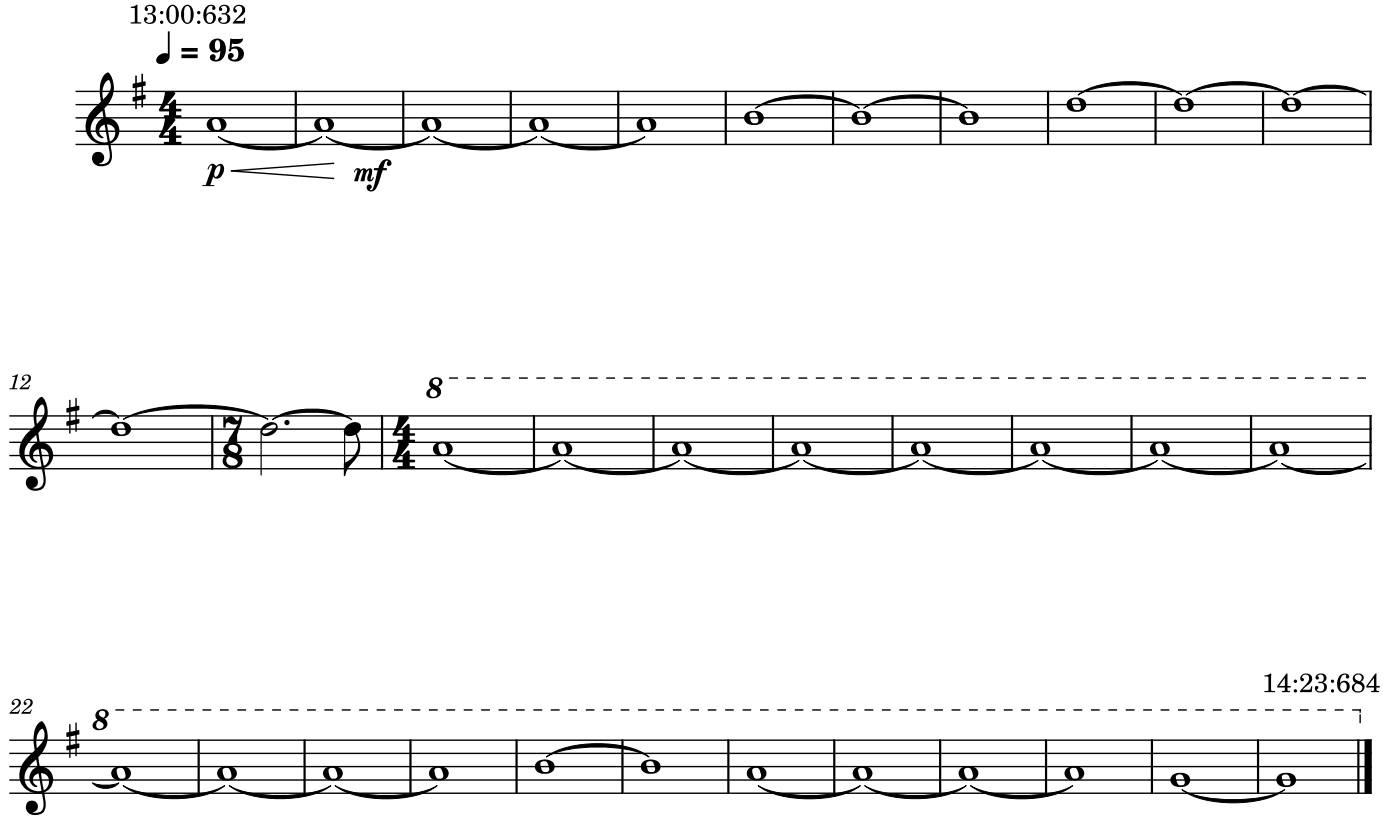
Massive Arp

1M7

Sandrita

Matías Cevallos

13:00:632



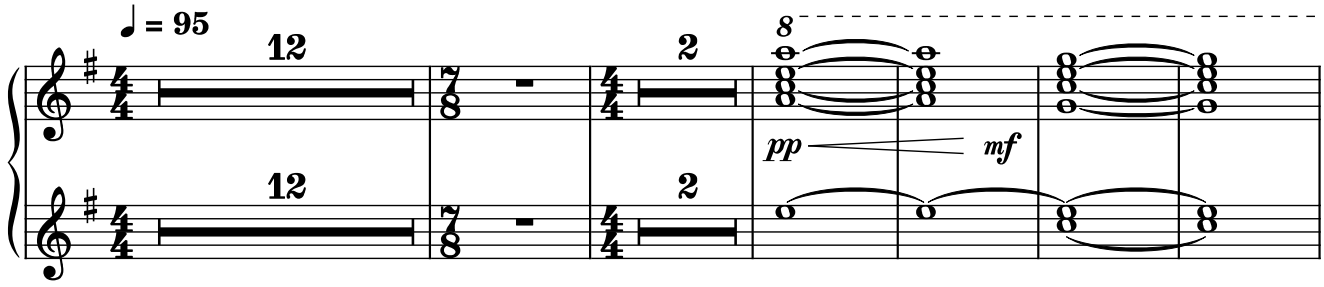
String Synthesizer

1M7

Sandrita

Matías Cevallos

13:00:632



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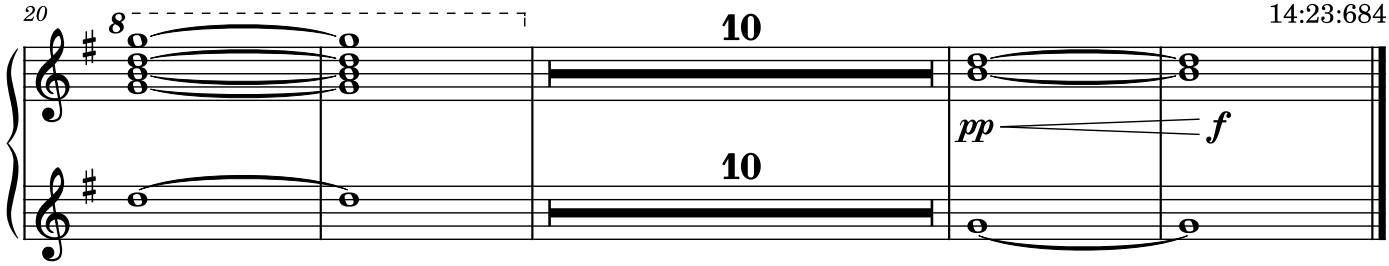


14:23:684

Violin

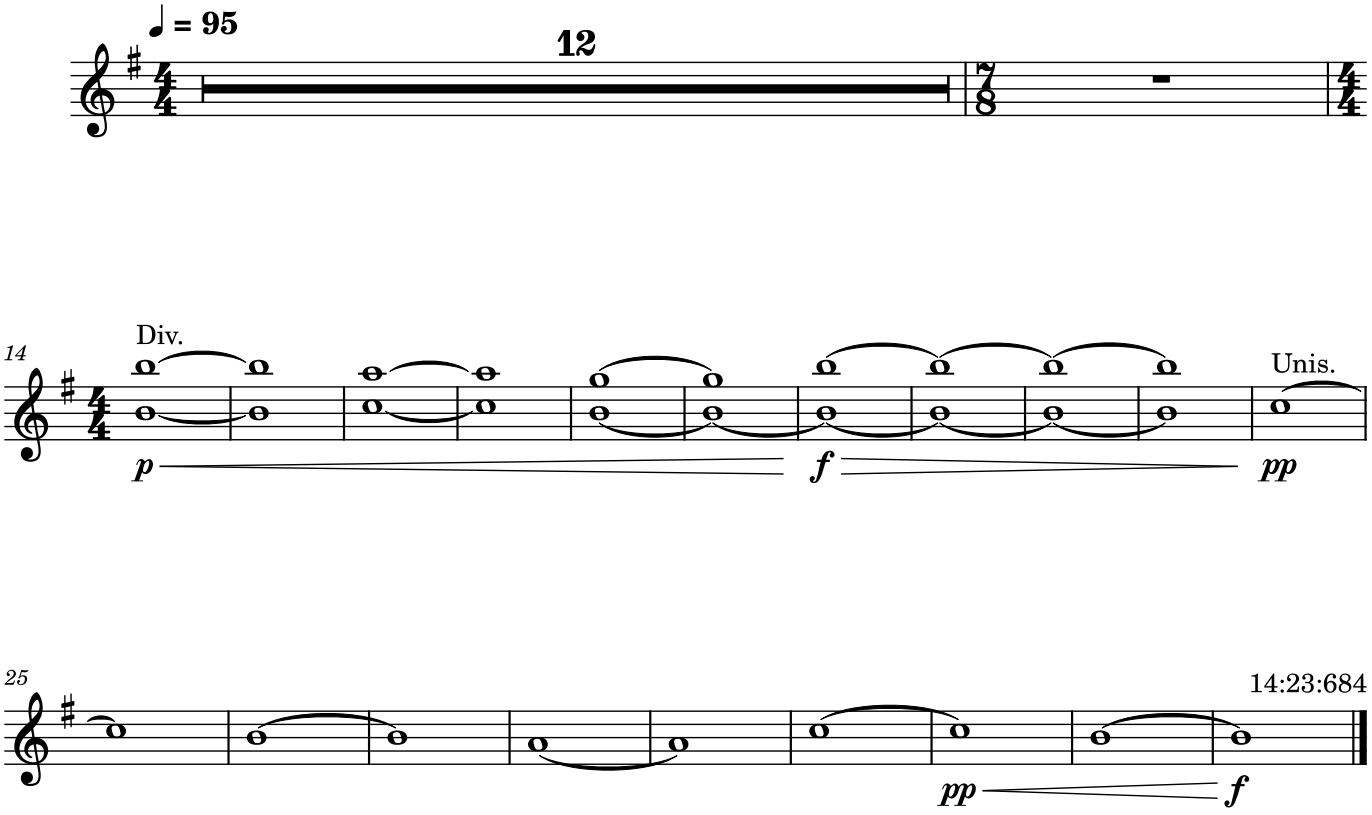
1M7

Sandrita

Matías Cevallos

13:00:632

♩ = 95



Viola

1M7

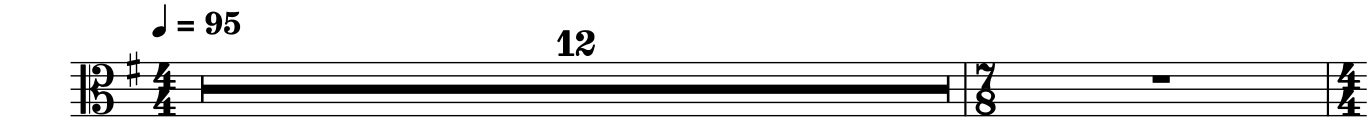
Sandrita

Matías Cevallos

13:00:632

♩ = 95

12



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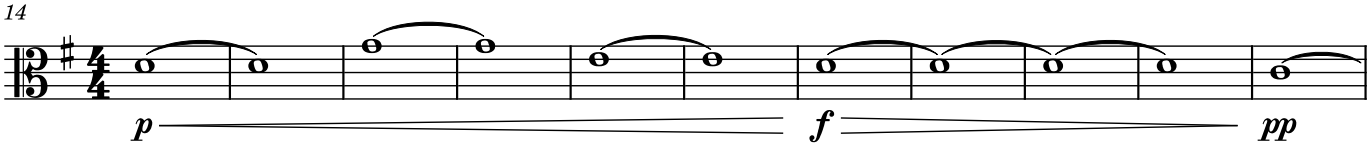

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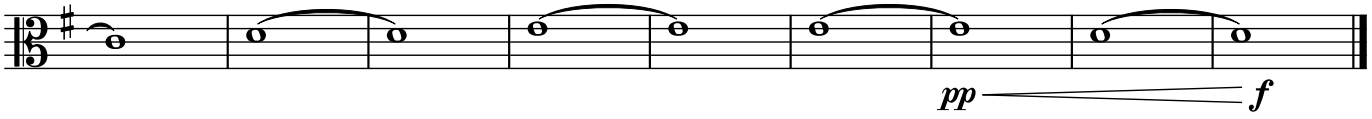


Violoncello

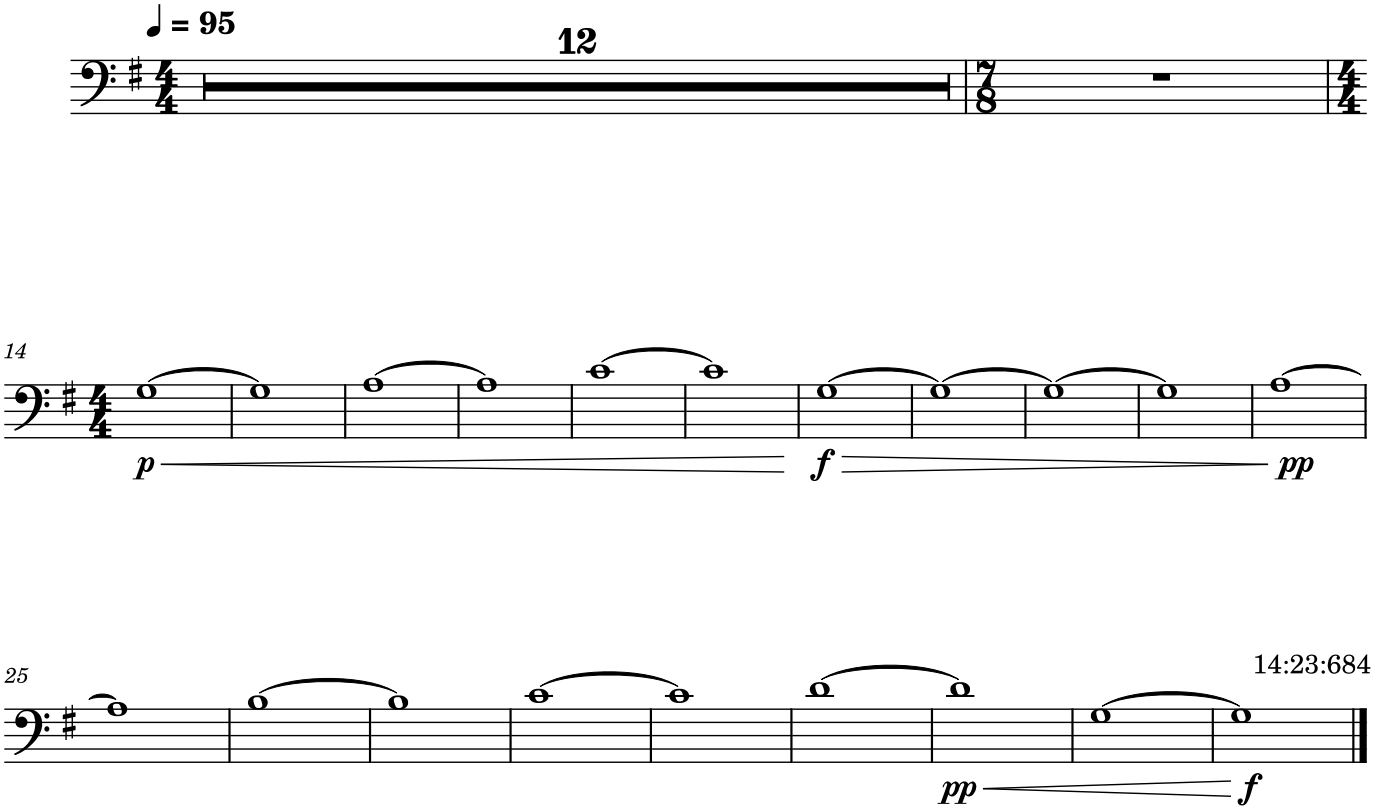
1M7

Sandrita

Matías Cevallos

13:00:632

♩ = 95



Contrabass

1M7

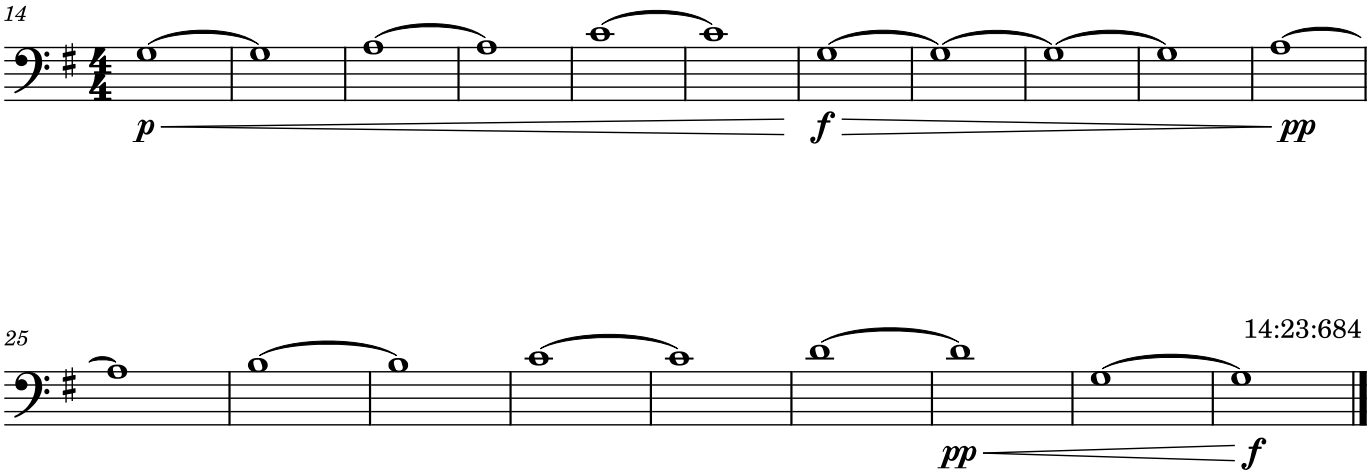
Sandrita

Matías Cevallos

13:00:632

♩ = 95

12



14:23:684

INSTRUMENTACIÓN: "X"

1. **Piano (Labs: "Tape Piano")**

Procesamiento: Valhalla Supermassive (Modo Lyra, Mix 52.5%, Delay 100ms, Warp 65% Feedback 83%)

2. **Mellotron 1 (Analog Lab: "Rubycon Part One Flute Ending")**

Procesamiento: Valhalla Supermassive (Modo Lyra, Mix 65%, Delay 100ms, Warp 65% Feedback 90%)

3. **Pad 1 (Labs: "Organic Textures")**

Procesamiento: EQ (High cut: 426Hz)

4. **Pad 2 (Labs: "Lap Steel")**
5. **Pad 3 (Labs: "Arctic Swells")**
6. **White Noise (Ableton Analog, Noise Generator)**

Procesamiento: EQ (Low cut: 1.56kHz; Notch: 1.82kHz, Q: 18; Notch: 3.56kHz, Q: 18), Ableton Amp (Modo Lead, Gain: 6, Bass: 0, Middle: 0, Treble: 5.5, mix: 100%), Overdrive (Drive: 100%, Center Frequency: 2.5kHz, mix: 5%)

7. **Violin**
8. **Viola**
9. **Contrabass**

Procesamiento general para instrumentos del 10 al 26: Ableton Utility(Mono), Kramer Tape (Record: level +3, Flux: 417, Flutter: 65%, Tape Noise: On).

10. **Drum Kit 1 (Battery 4)**
11. **Drum Kit 2 (Ableton Drum Rack: "ResoClassic")**
12. **Piano 2 (Analog Lab: Black Forrest)**

Procesamiento: Arpegiador (1/8, Gate 78%, Style: Chord Trigger), H-Delay (1/32, feedback:39%, Mix:33%)

13. **Organ (Analog Lab: "Alternative Vib")**

Procesamiento: H-Delay (110ms, feedback:0%, Mix:60%)

14. **Electric Bass (Kontakt Factory: "Classic Bass")**

Procesamiento: EQ (High cut: 2.8kHz)

15. **Mellotron 2 (Analog Lab: "Strawberry Flutes")**

Procesamiento: H-Delay (1/16D, feedback:39%, Mix:26%), EQ (Low cut: 200Hz)

16. **Mellotron 3 (Analog Lab: "Rubycon 3")**

Procesamiento: H-Delay (1/16D, feedback:39%, Mix:26%), EQ (Low cut: 200Hz)

17. **Electric Guitar (Session Guitarist: Electric Vintage "Gritty Brit A**

18. Sitar (Bizarre Sitar: "Strum 5th Slow")

Procesamiento: Ableton Delay (80ms, Feedback: 58%, Mix: 44%)

19. Trumpet Ensemble

20. Trombone

21. Trombone 2

22. Tuba

23. Violin Ensemble 1

24. Violin Ensemble 2

25. Viola Ensemble

26. Violoncello Ensemble

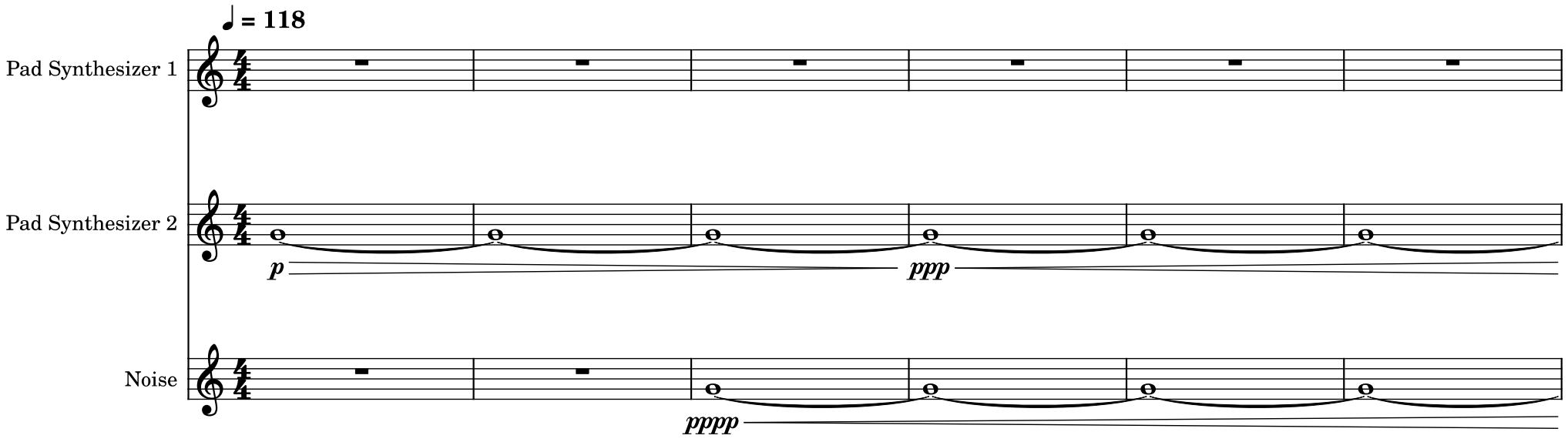
Procesamiento adicional para cue 2M2: Convolution Reverb ("Anything Distant"), Saturator ("Digital Clip Center"), EQ (Low cut: 367Hz, Q: 1; Notch: 938Hz, Q: 0.37; High cut: 5.7kHz, Q: 5.5), Pan(28L).

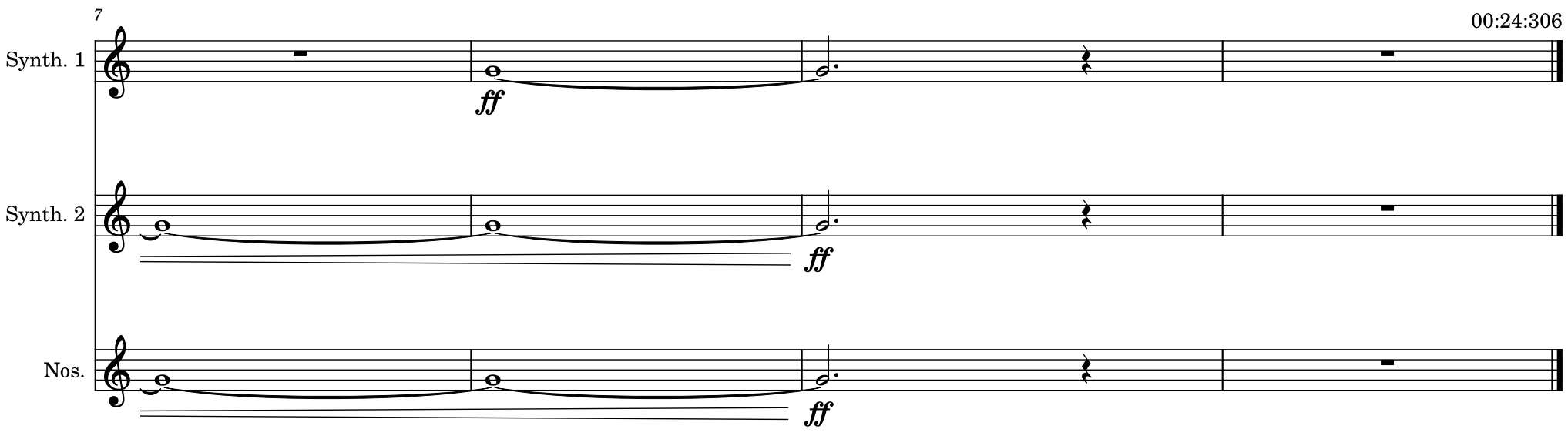
1M1

X

Matías Cevallos

00:06:509



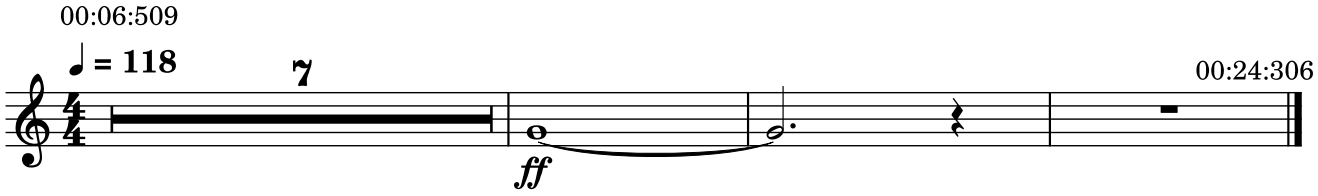


Pad Synthesizer 1

1M1

X

Matías Cevallos

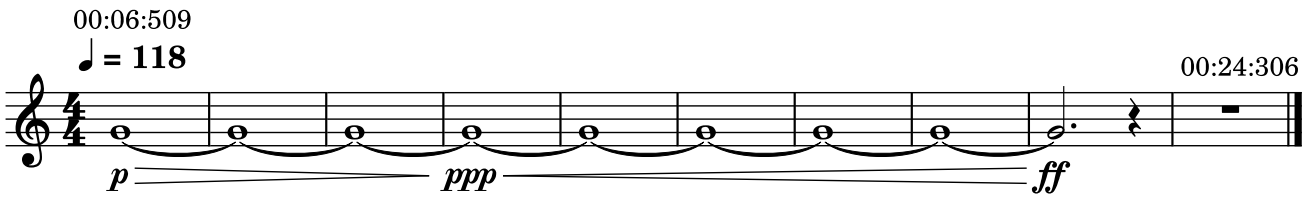


Pad Synthesizer 2

1M1

X

Matías Cevallos

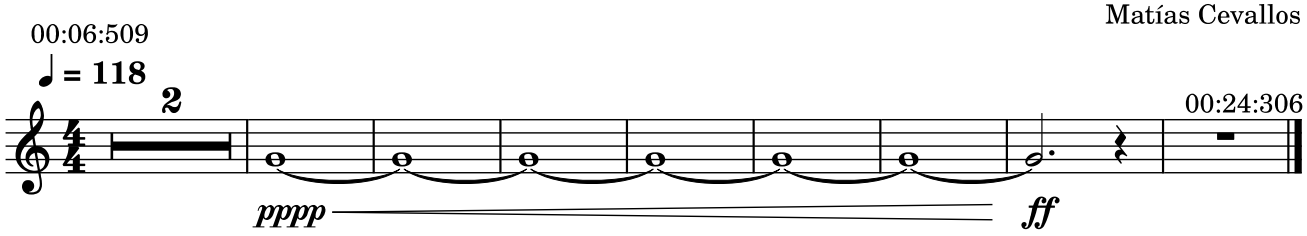


Noise Synthesizer

1M1

X

Matías Cevallos



1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085 & 1M6 05:52:346

♩ = 117

1M6: After repetition 07:00:311

Electric Guitar
Electric Bass
Strummed Sitar — Always with a Fifht on top
Trumpet in B♭
Trombone 1
Trombone 2
F Bass Tuba
Drumset
Shaker
Piano
Organ
Mellotron 2
Mellotron 3
Violin 1
Violin 2
Viola
Violoncello

10

F/C — A♭/E♭ — B♭/F — C/E

El. Guit.
El. B.
Strm Si.
Tpt. in B♭
Tbn. 1
Tbn. 2
F Ba. Tb.
D. Set
Sh.
Pno.
Org.
Melo 2.
Mello 3.
Vln. 1
Vln. 2
Vla.
Vc.

17

F/C | A♭/E♭ | B♭/F | 1M2 01:18:712 | C/E | F/C | A♭/E♭

El. Guit.
El. B.
Strm Si.
Tpt. in B♭
Tbn. 1
Tbn. 2
F Ba. Tb.
D. Set
Sh.
Pno.
Org.
Melo 2.
Mello 3.
Vln. 1
Vln. 2
Vla.
Vc.

23

B♭/F | C/E | F/C | A♭/E♭ | B♭/F | C/E

ff

El. Guit.
El. B.
Strm Si.
Tpt. in B♭
Tbn. 1
Tbn. 2
F Ba. Tb.
D. Set
Sh.
Pno.
Org.
Melo 2.
Mello 3.
Vln. 1
Vln. 2
Vla.
Vc.

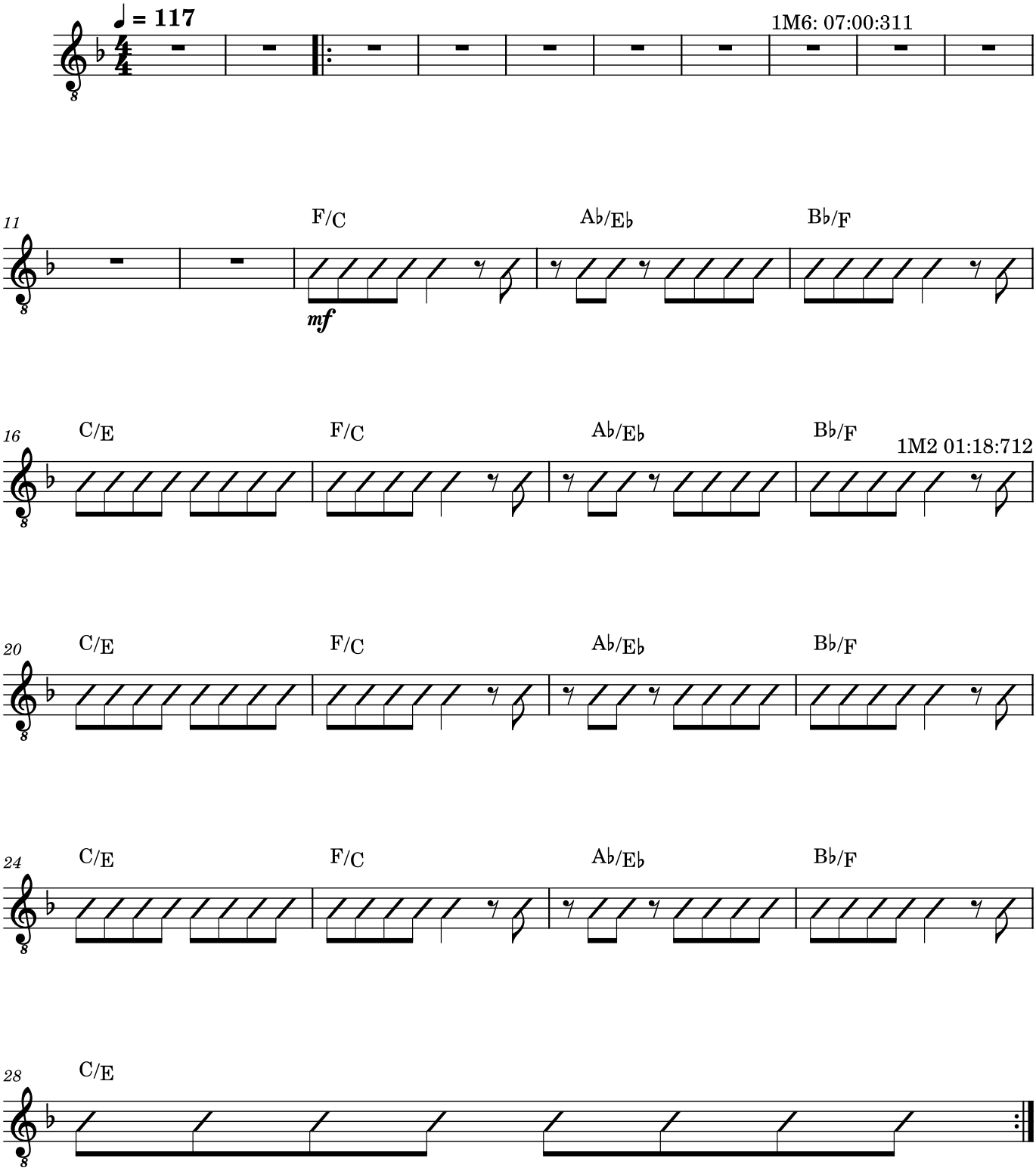
Electric Guitar

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085
1M6 05:52:346



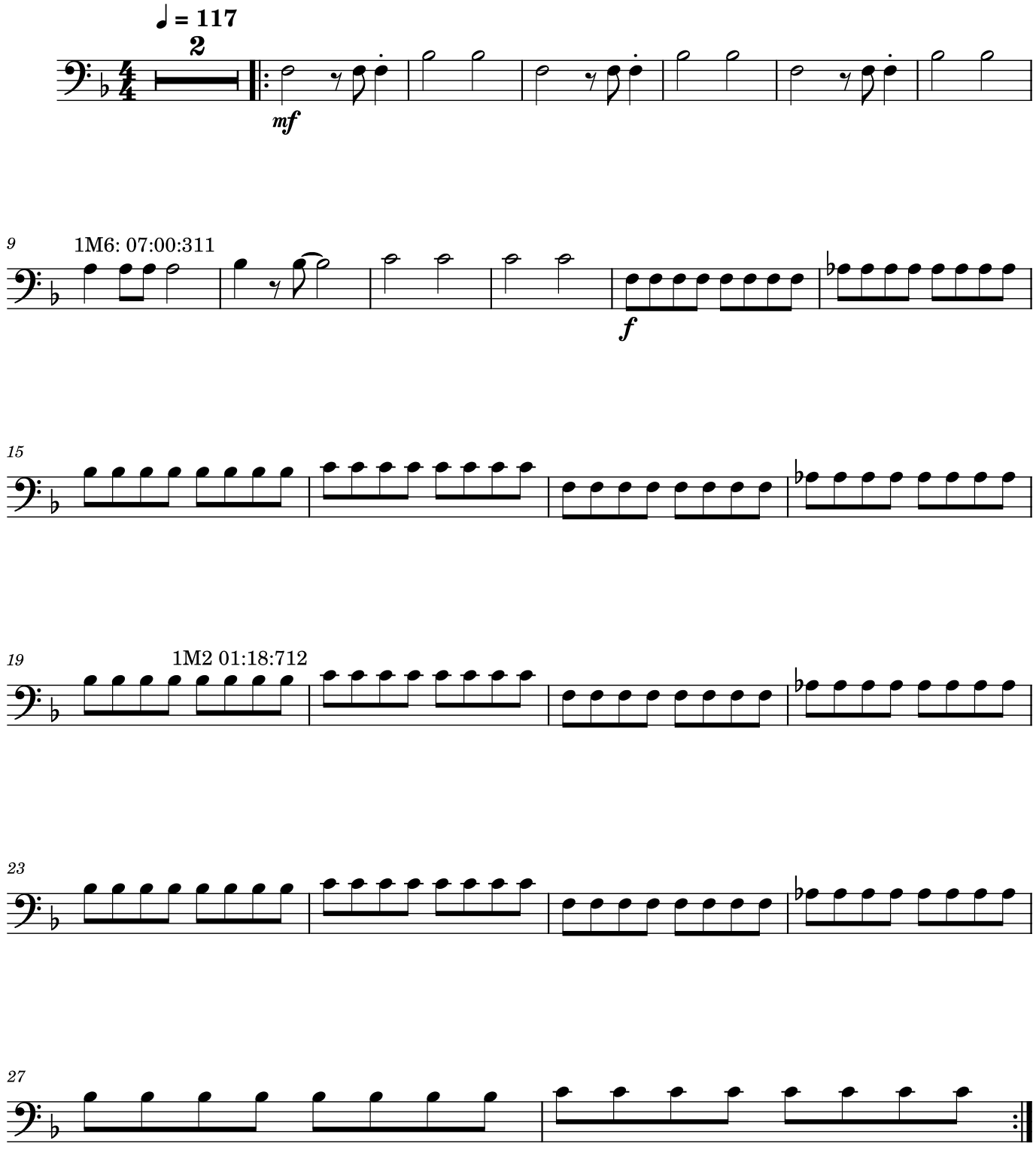
Electric Bass

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085
1M6 05:52:346



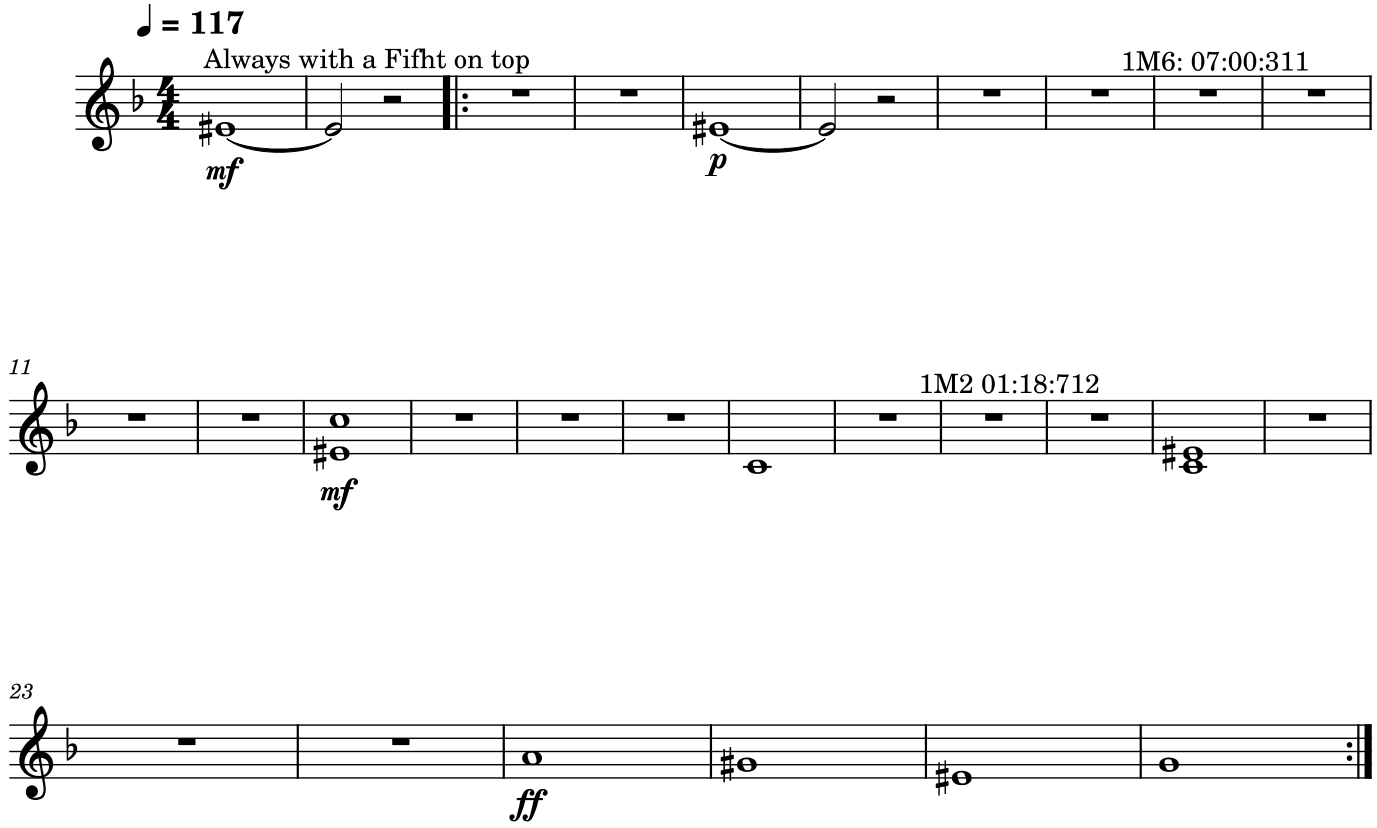
Sitar

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085
1M6 05:52:346



Trumpet in B♭

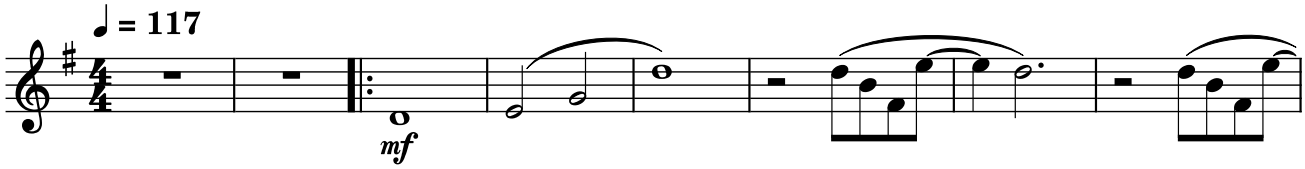
1M2 - 1M6

X

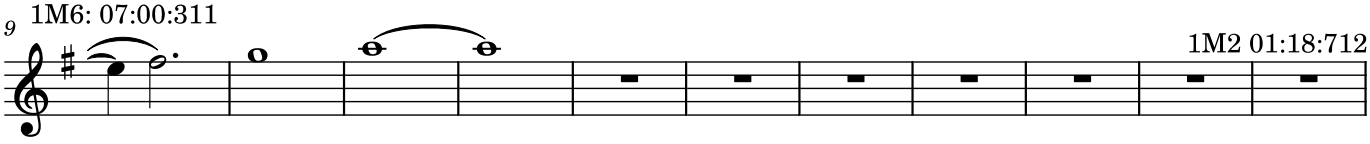
Matías Cevallos

1M2 00:41:085
1M6 05:52:346

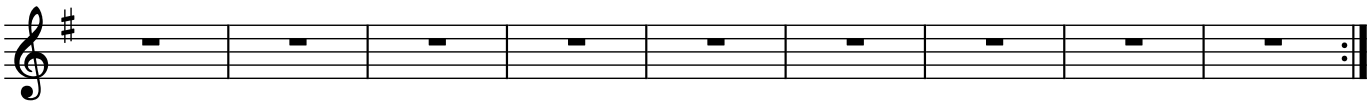
♩ = 117



9 1M6: 07:00:311



20



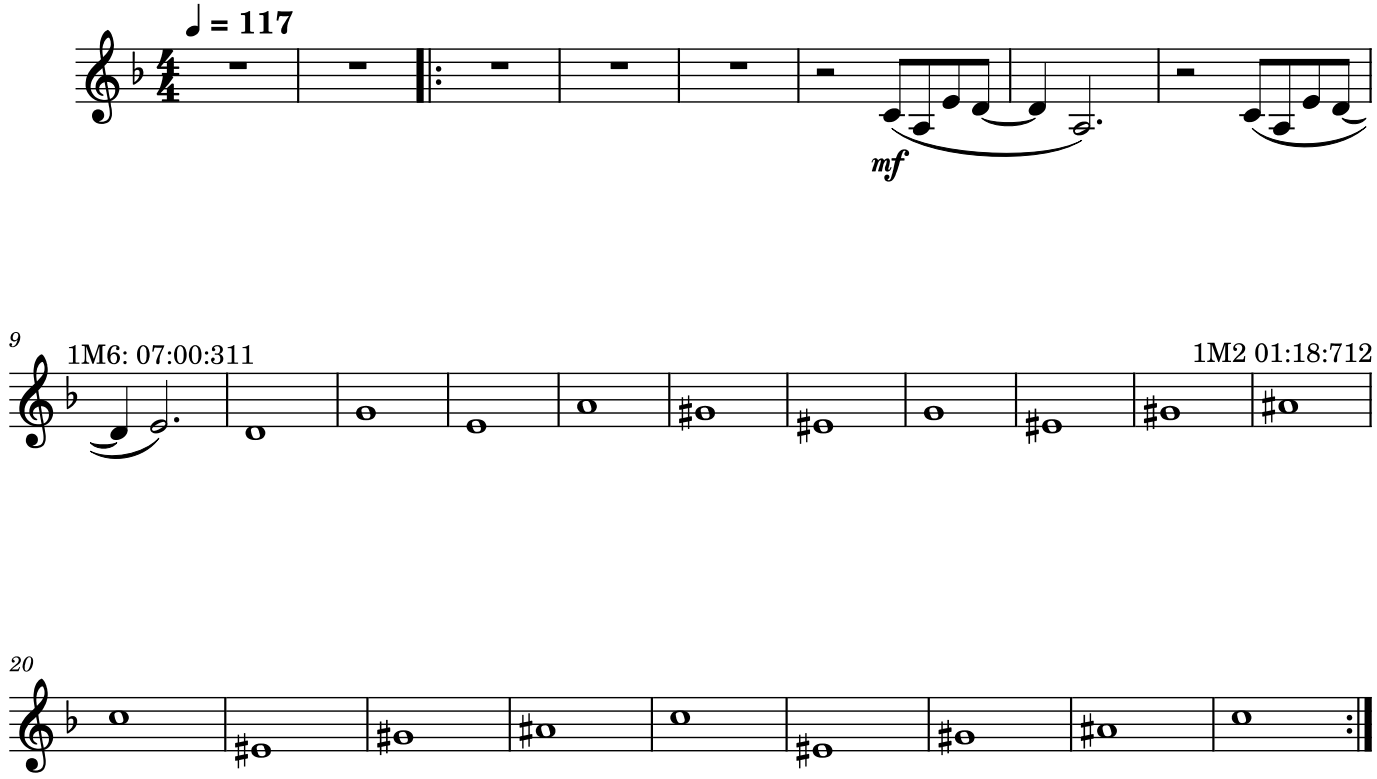
Trombone 1

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085
1M6 05:52:346

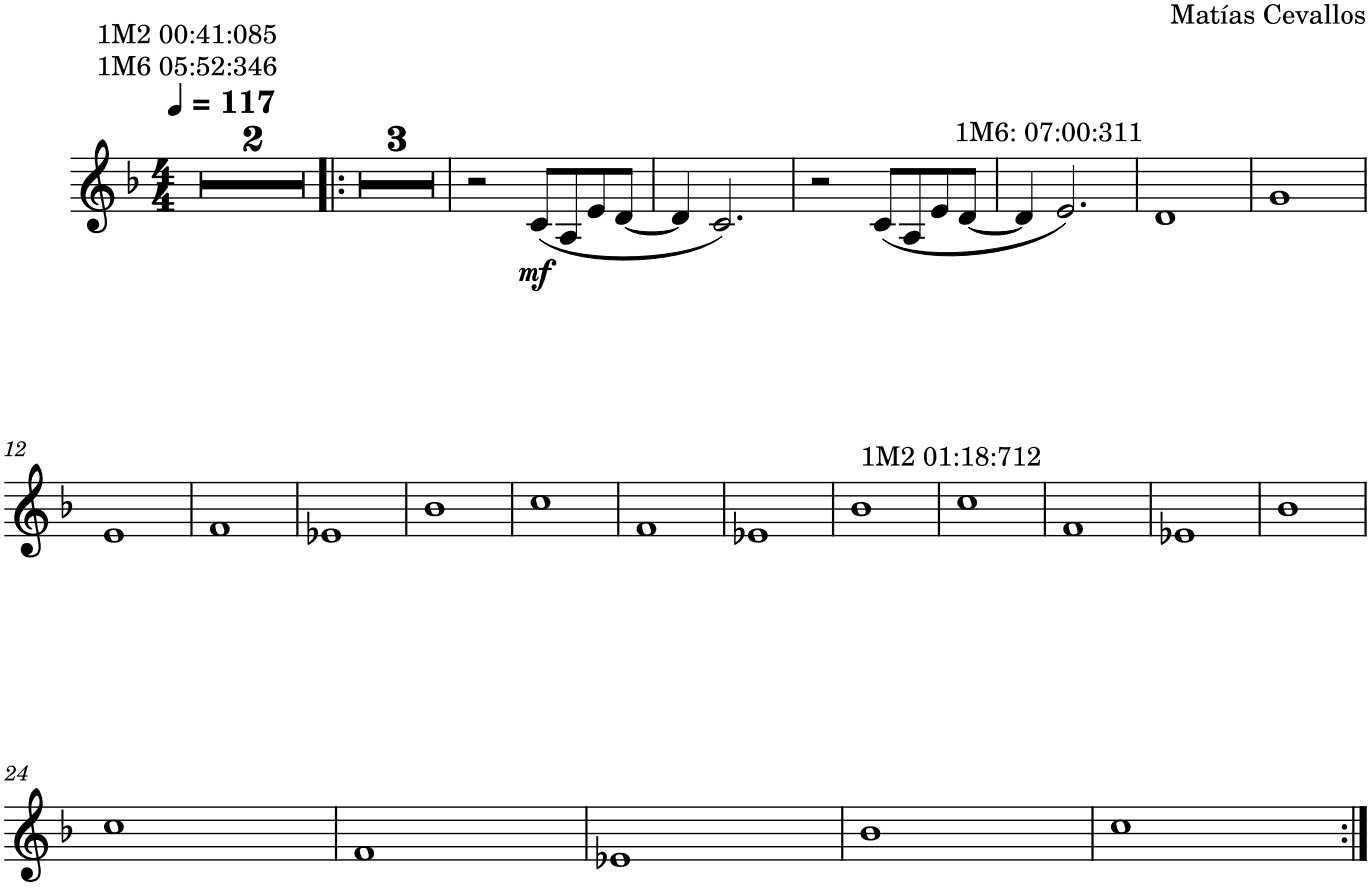


Trombone 2

1M2 - 1M6

X

Matías Cevallos



Tuba

1M2 - 1M6

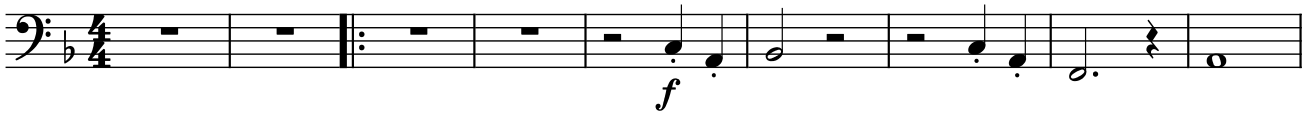
X

Matías Cevallos

1M2 00:41:085
1M6 05:52:346

♩ = 117

1M6: 07:00:311



10

1M2 01:18:712

21

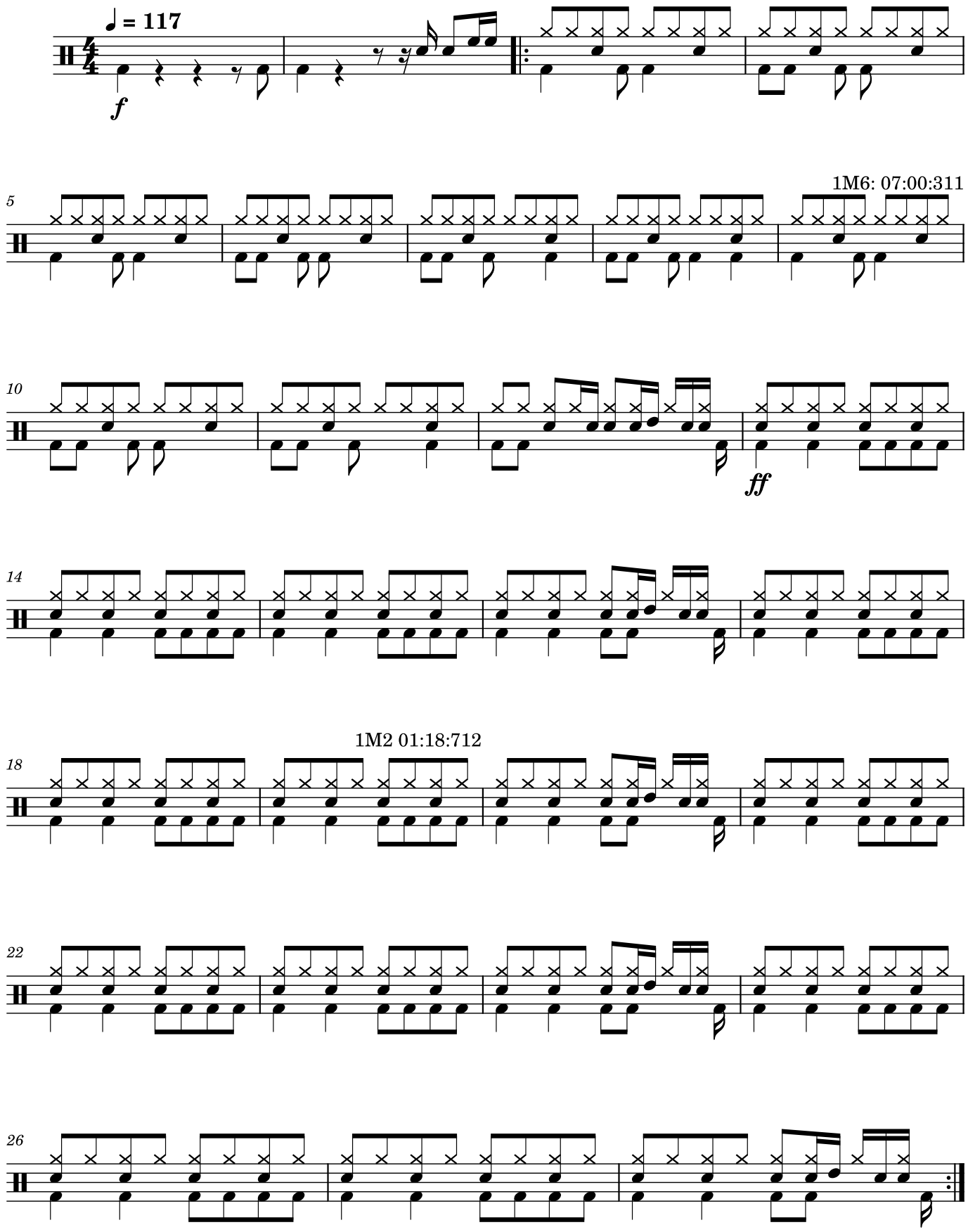
Drumset

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085
1M6 05:52:346



Shaker

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085
1M6 05:52:346

♩ = 117

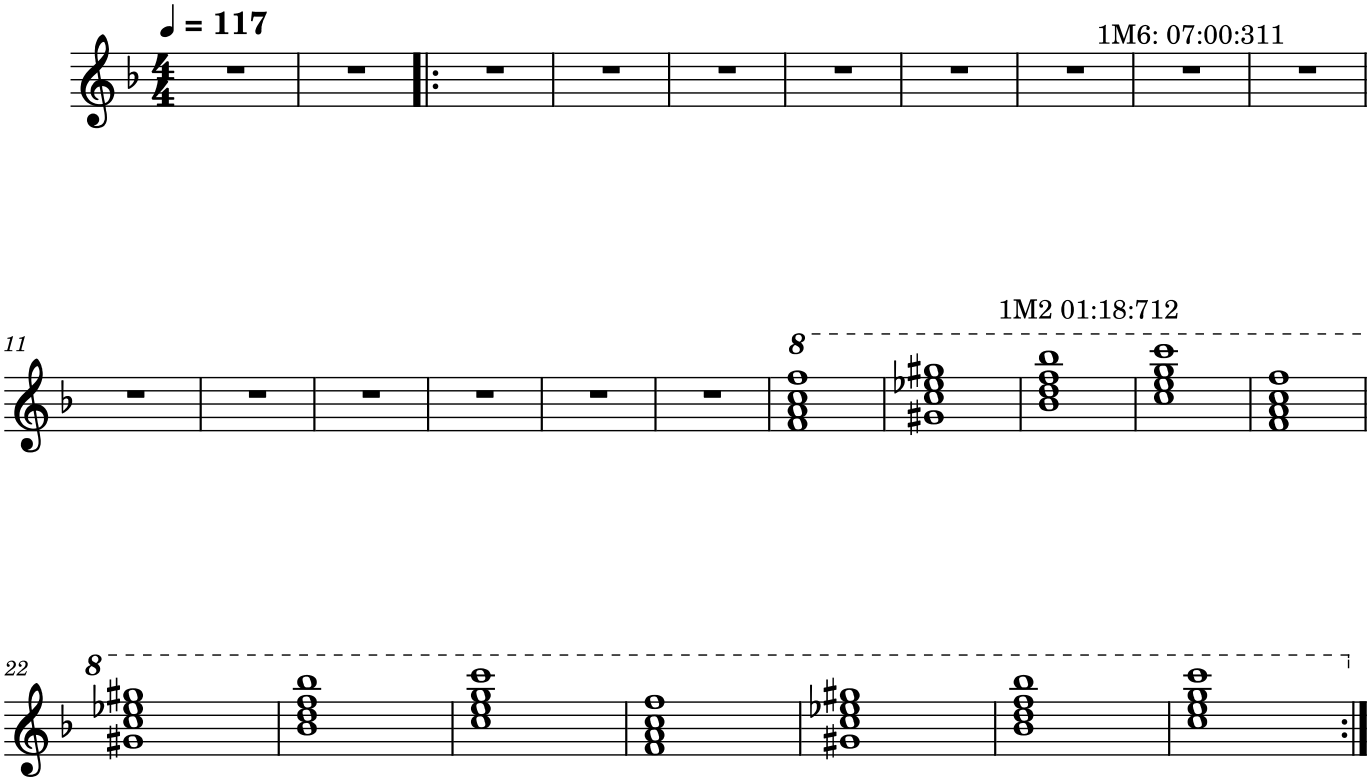
Piano

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085
1M6 05:52:346



Organ

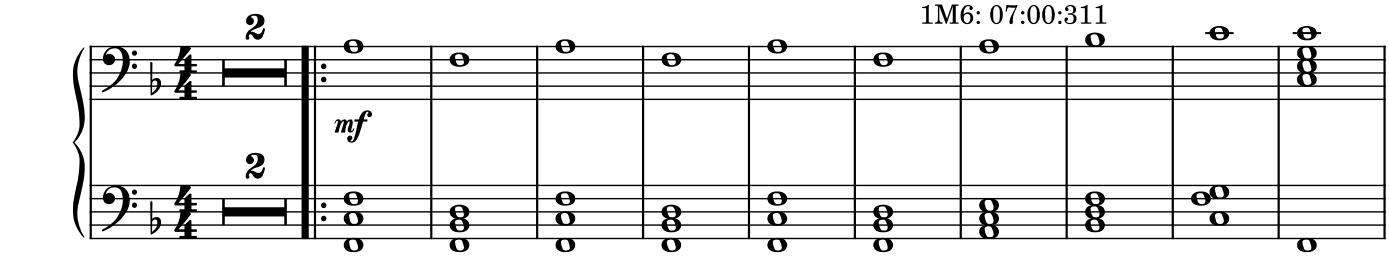
1M2 - 1M6

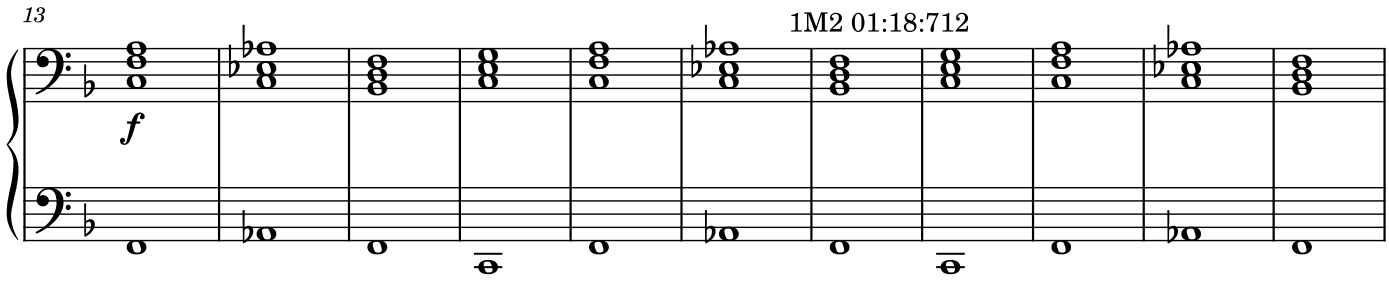
X

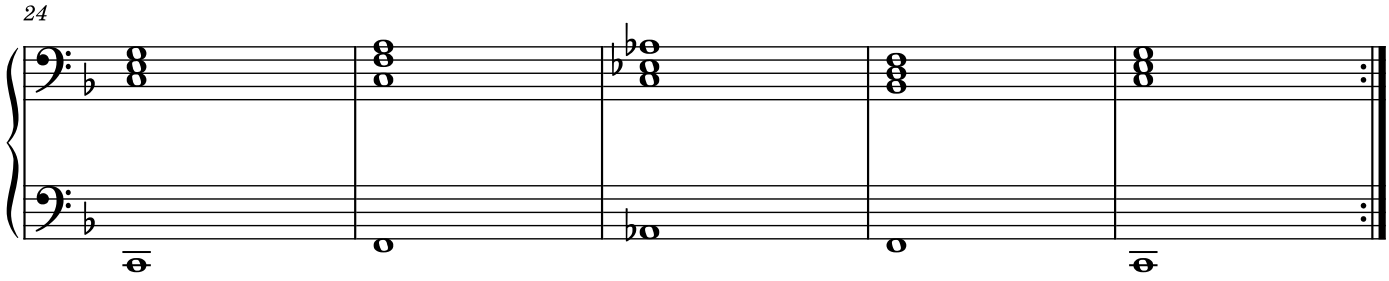
Matías Cevallos

1M2 00:41:085
1M6 05:52:346

♩ = 117





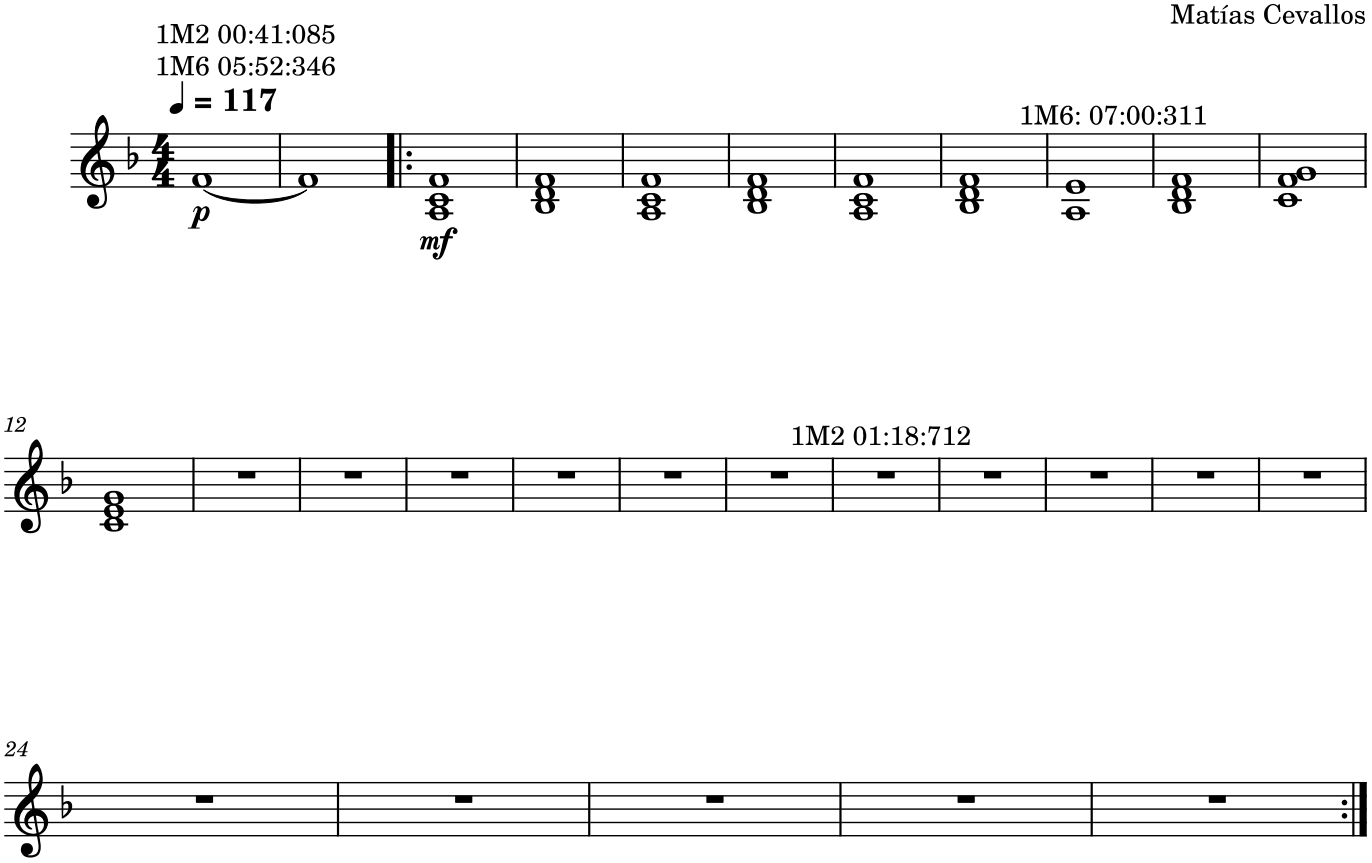


Mellotron 2

1M2 - 1M6

X

Matías Cevallos

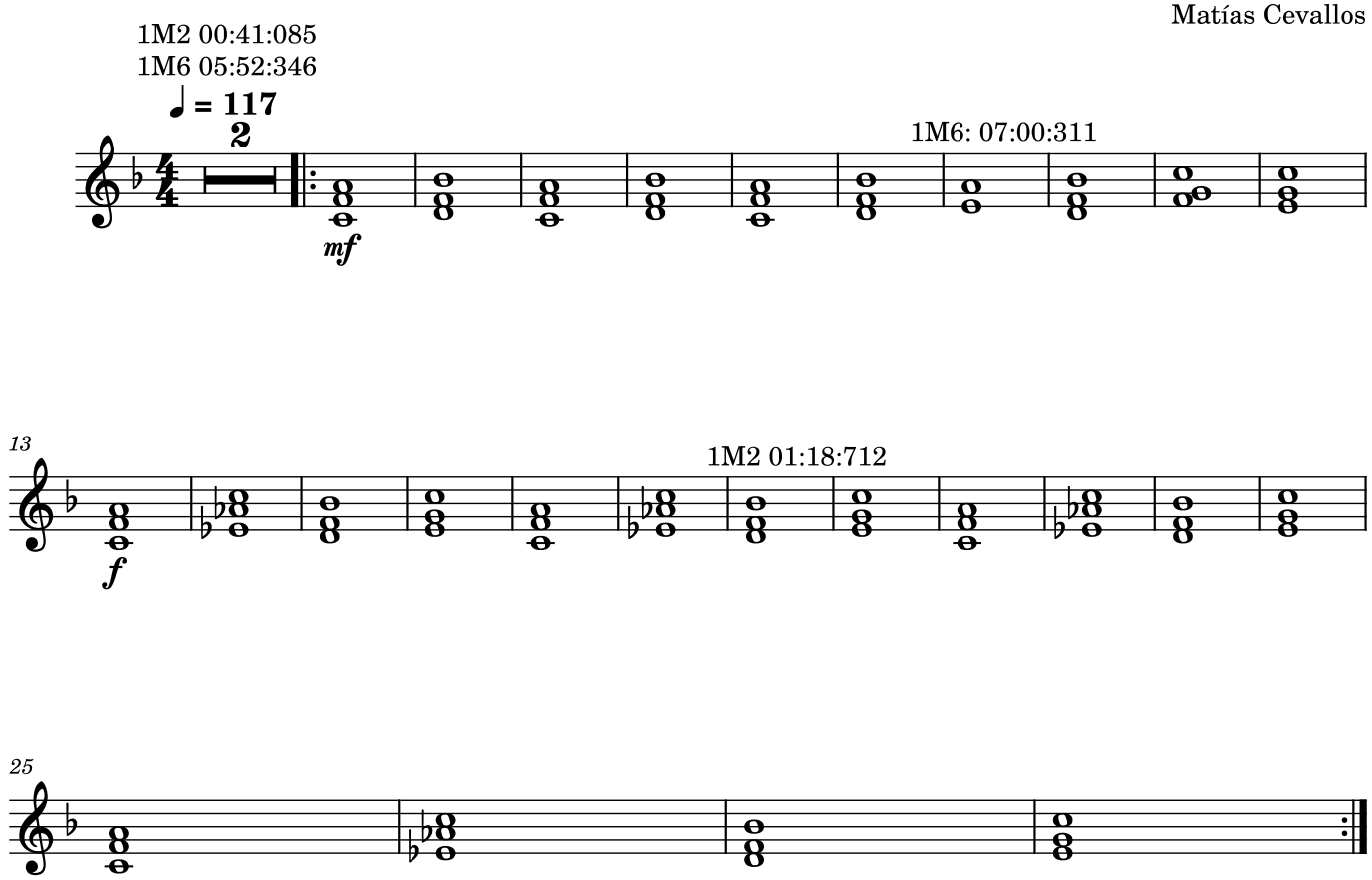


Mellotron 3

1M2 - 1M6

X

Matías Cevallos

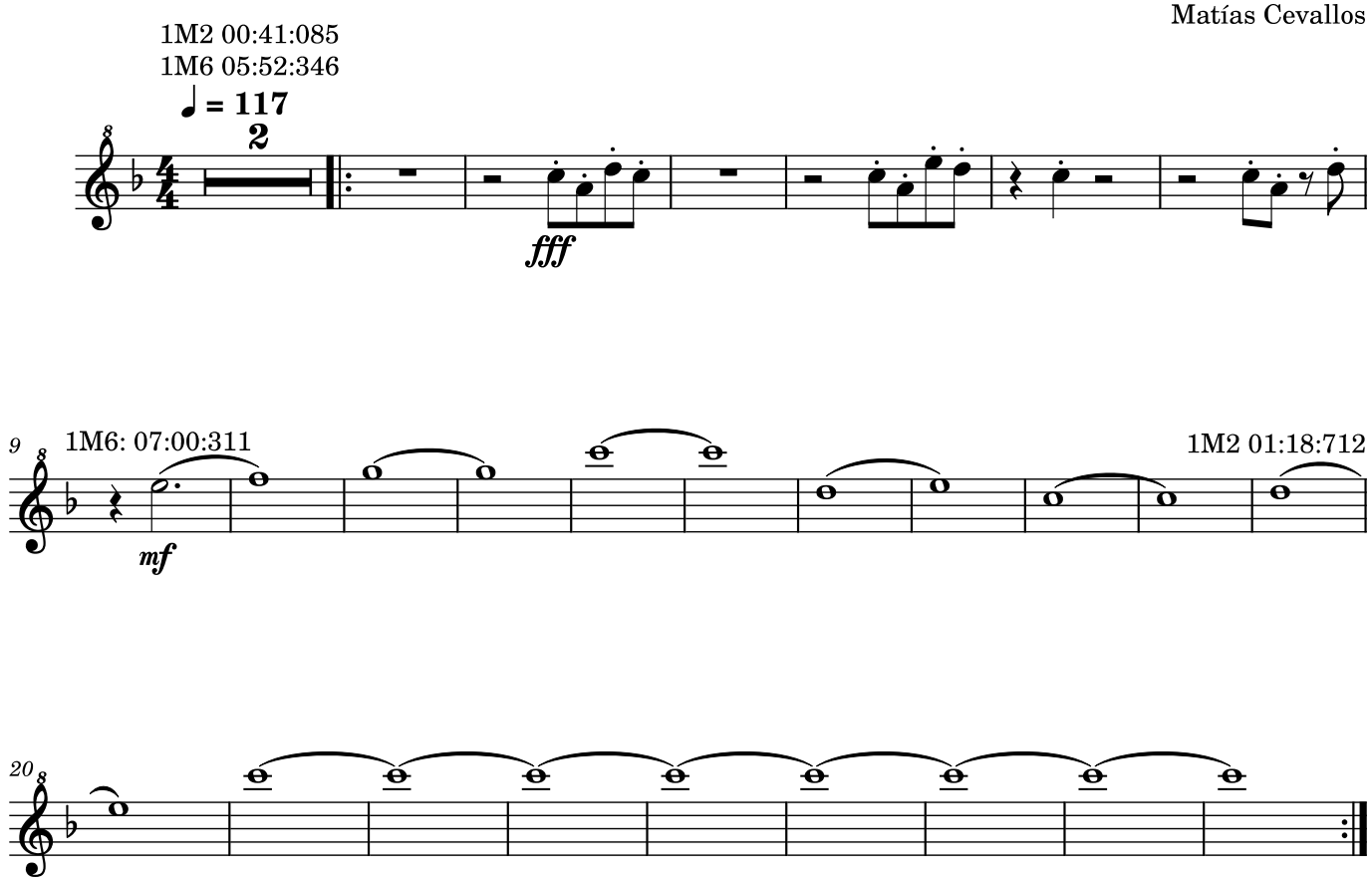


Violin 1

1M2 - 1M6

X

Matías Cevallos



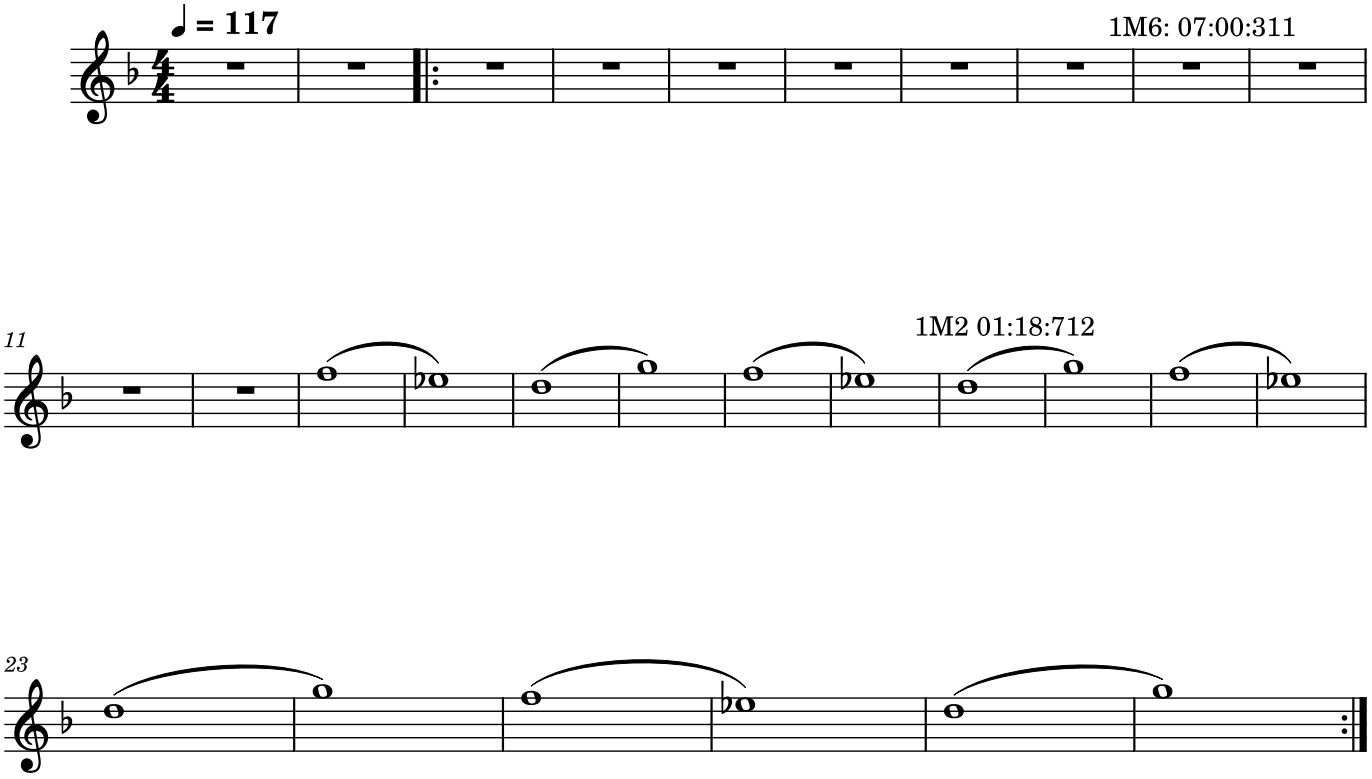
Violin 2

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085
1M6 05:52:346



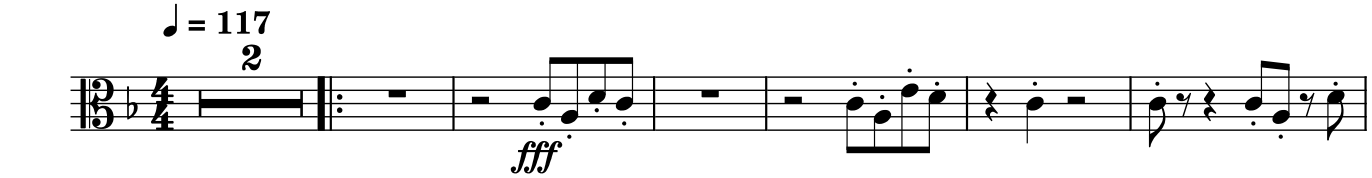
Viola

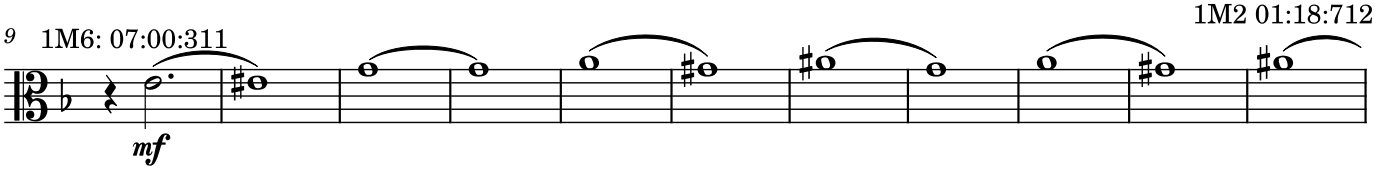
1M2 - 1M6

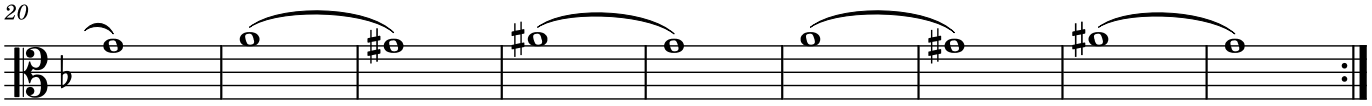
X

Matías Cevallos

1M2 00:41:085
1M6 05:52:346







Violoncello

1M2 - 1M6

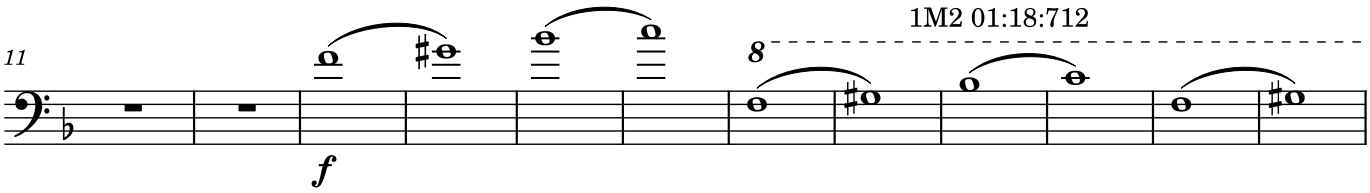
X

Matías Cevallos

1M2 00:41:085
1M6 05:52:346

♩ = 117

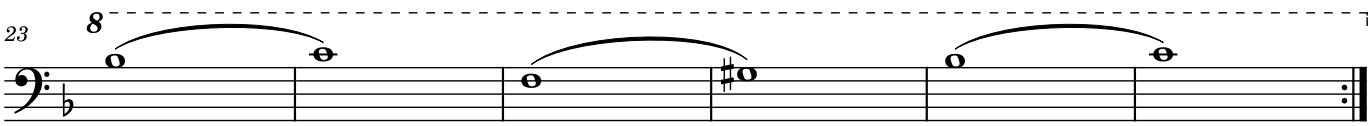
1M6: 07:00:311



11

1M2 01:18:712

f



23

1M3

X

Matías Cevallos

01:33:713

♩ = 118

Tape Piano

Mellotron 1

Pad Synthesizer 1

Pad Synthesizer 2

Pad Synthesizer 3

Noise Synthesizer

Violin

Viola

Contrabass

17

Tp Pno.

Mello. 1

Synth. 1

Synth. 2

Synth. 3

Noise.

Vln.

Vla.

Cb.

31

Tp Pno.

Mello. 1

Synth. 1

Synth. 2

Synth. 3

Noise.

Vln.

Vla.

Cb.

43

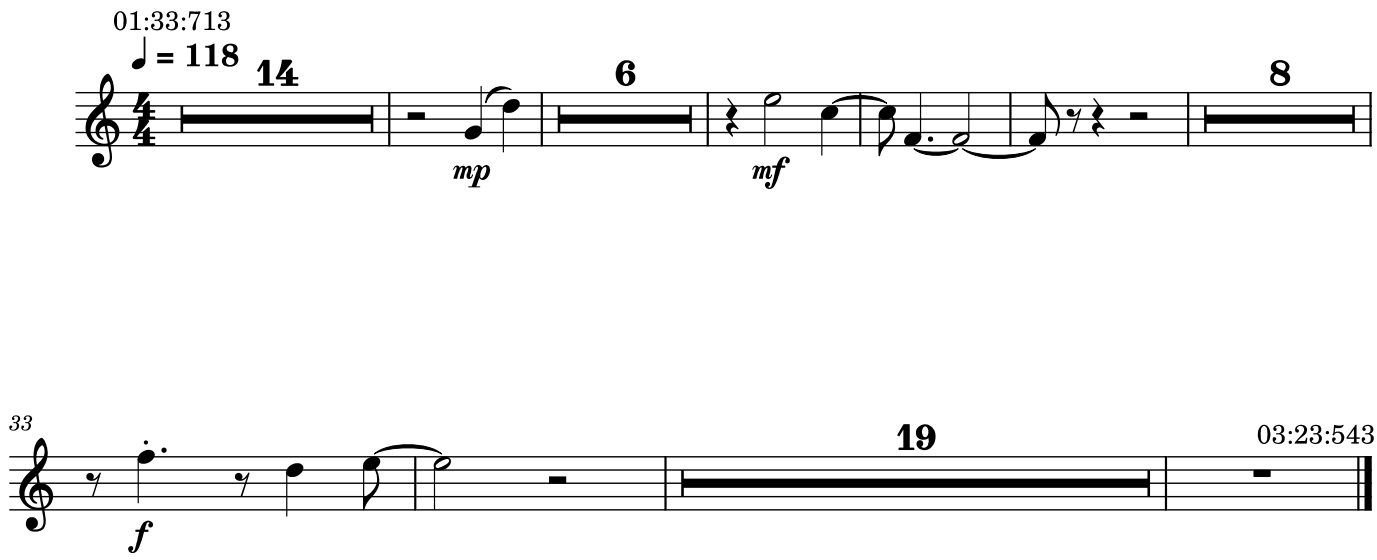
03:23:543

Tape Piano

1M3

X

Matías Cevallos



Mellotron 1

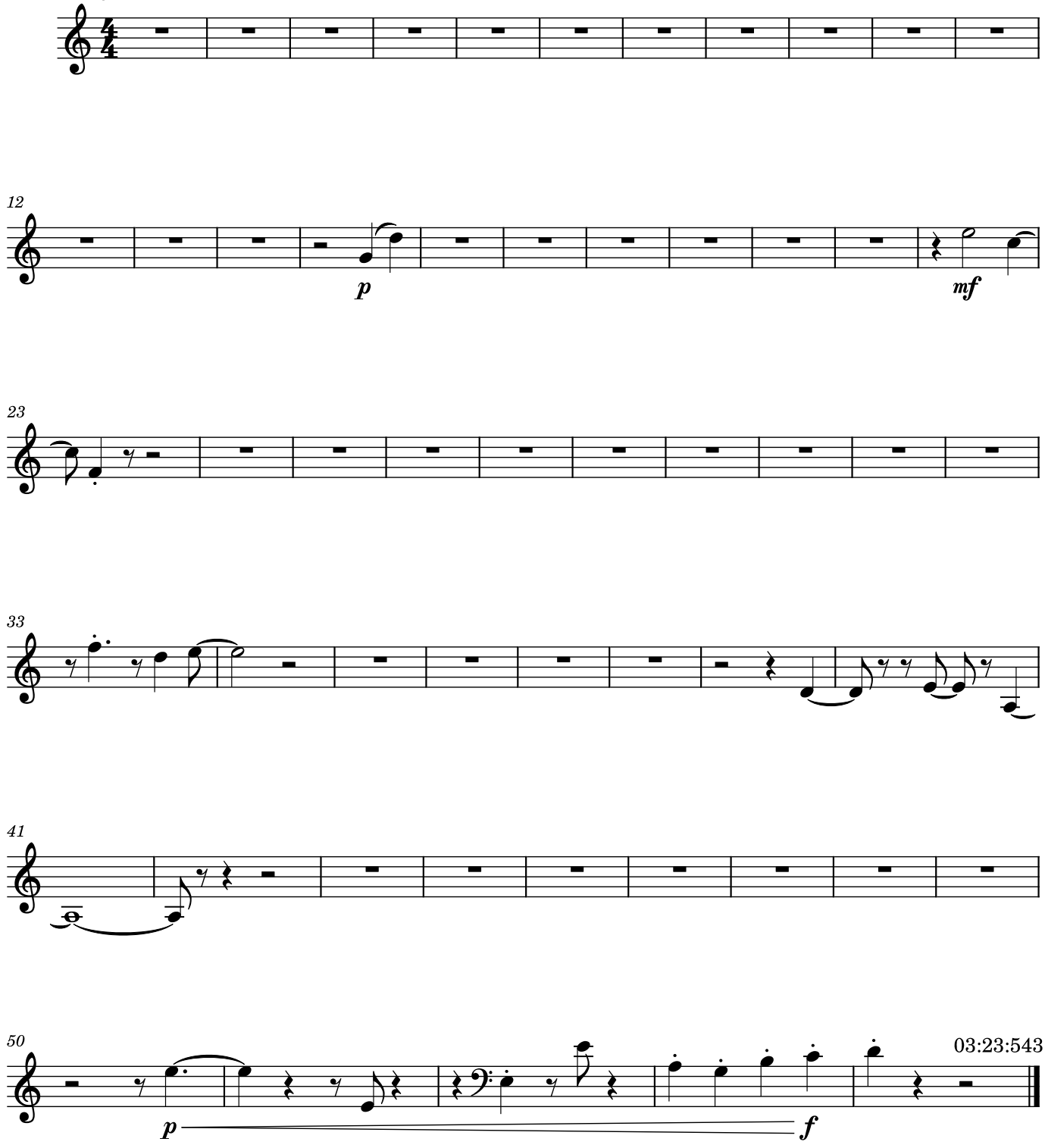
1M3

X

Matías Cevallos

01:33:713

♩ = 118

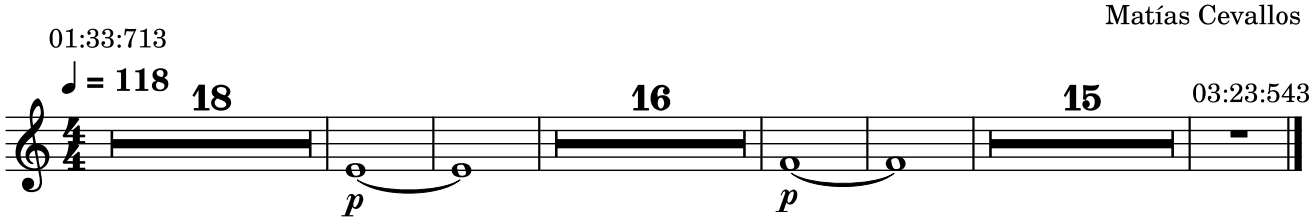


Pad Synthesizer 1

1M3

X

Matías Cevallos



Pad Synthesizer 2

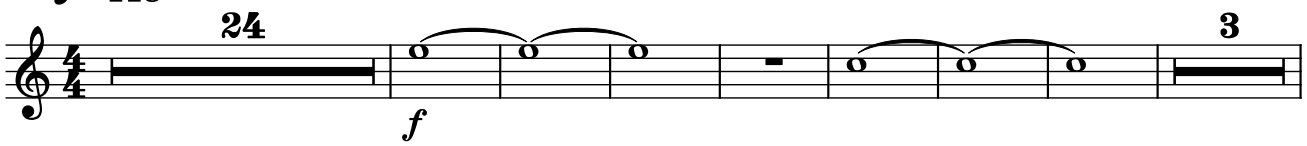
1M3

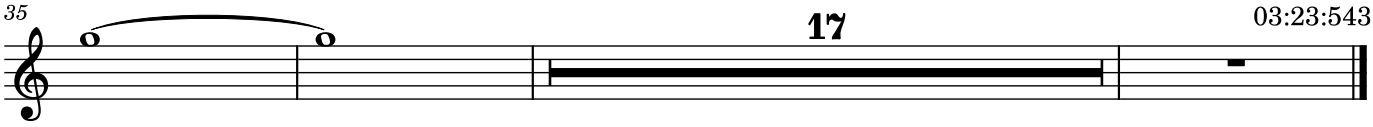
X

Matías Cevallos

01:33:713

♩ = 118





03:23:543

Pad Synthesizer 3

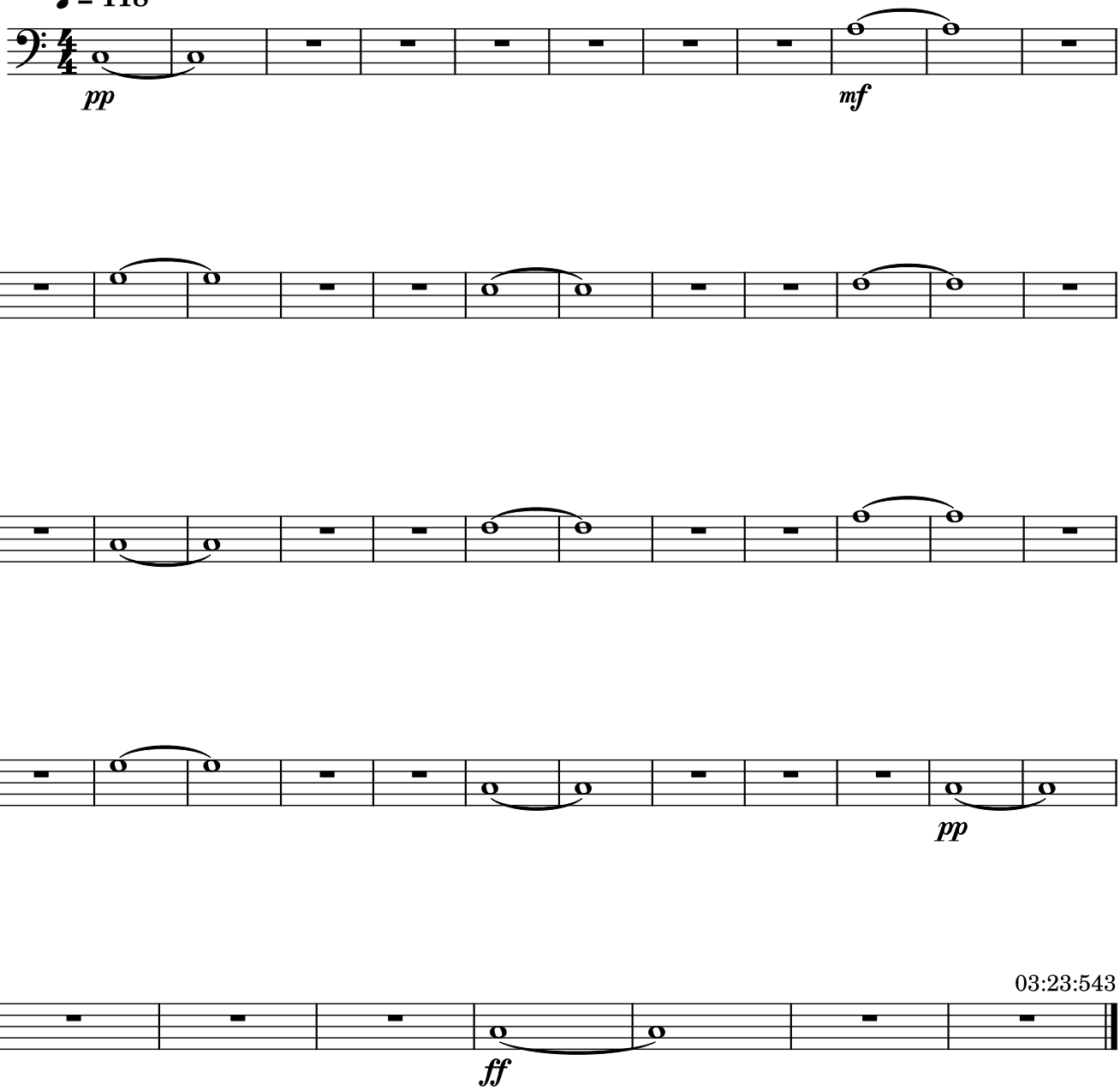
1M3

X

Matías Cevallos

01:33:713

♩ = 118



Noise Synthesizer

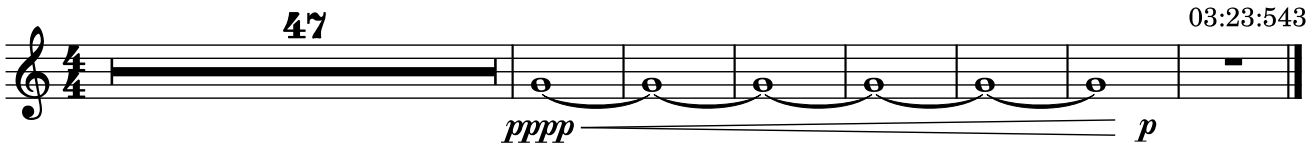
1M3

X

Matías Cevallos

01:33:713

♩ = 118



Violin

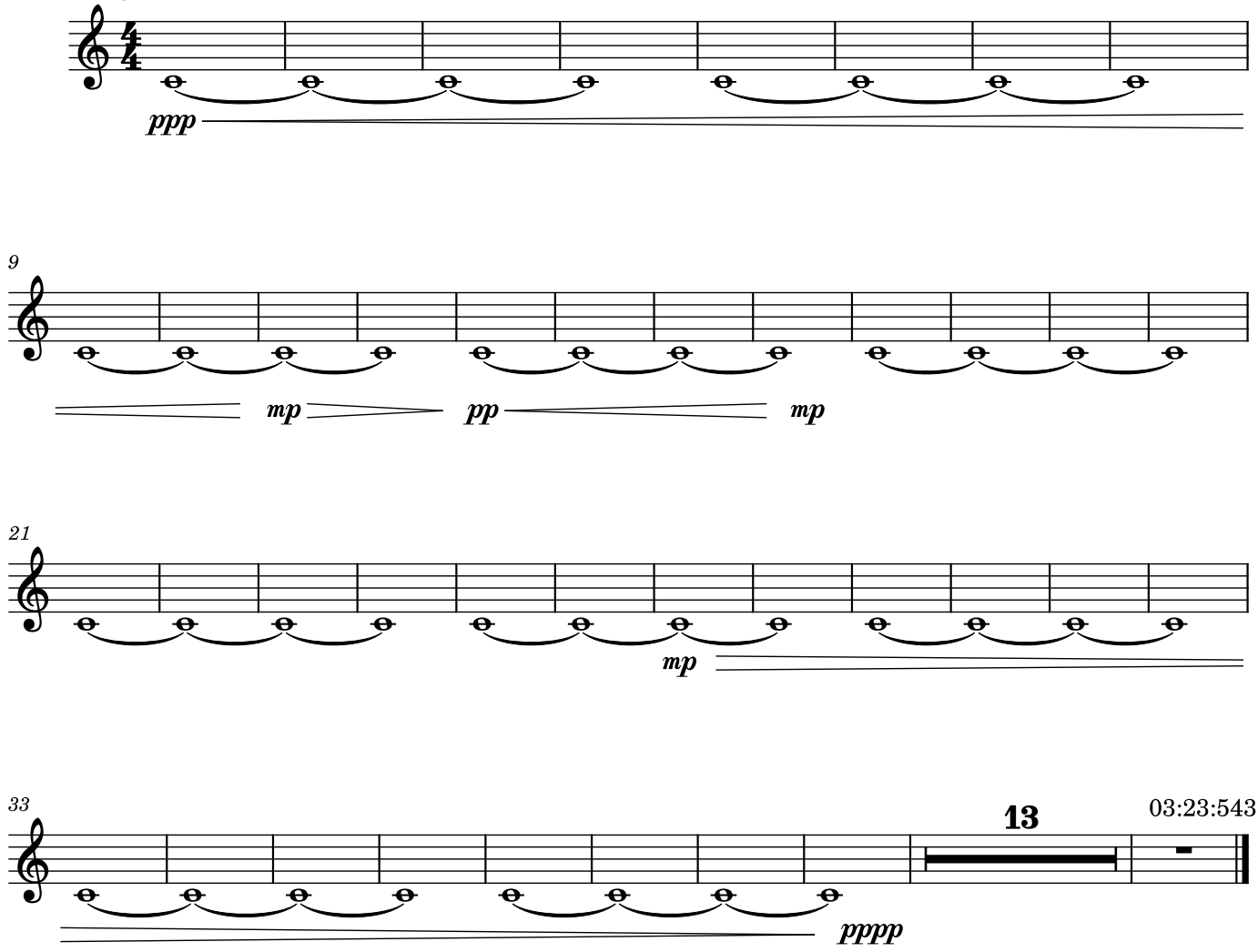
1M3

X

Matías Cevallos

01:33:713

♩ = 118



Viola

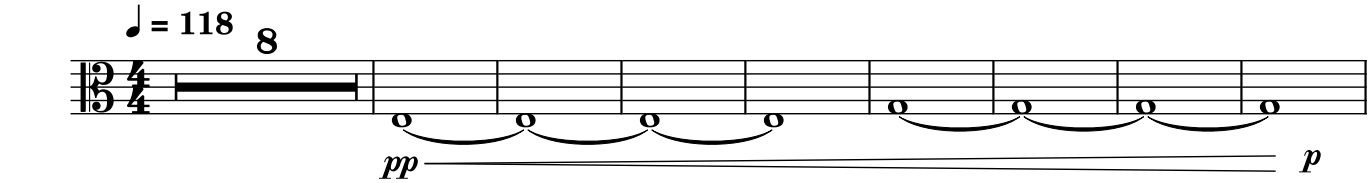
1M3

X

Matías Cevallos

01:33:713

♩ = 118



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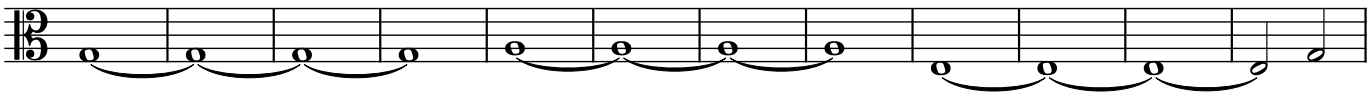

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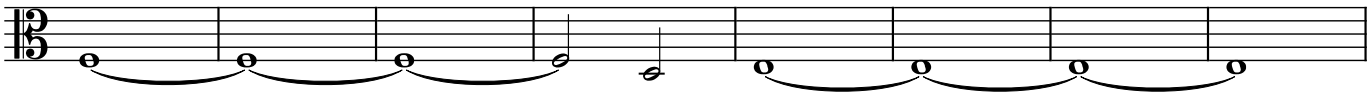

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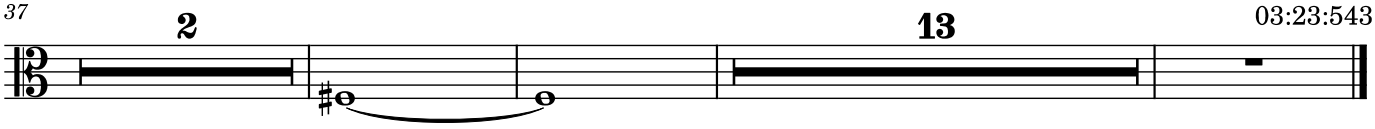


03:23:543

Contrabass

1M3

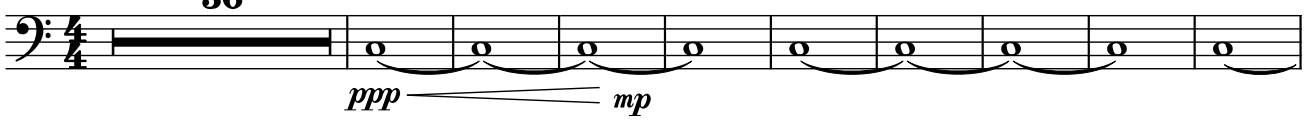
X

Matías Cevallos

01:33:713

♩ = 118

36



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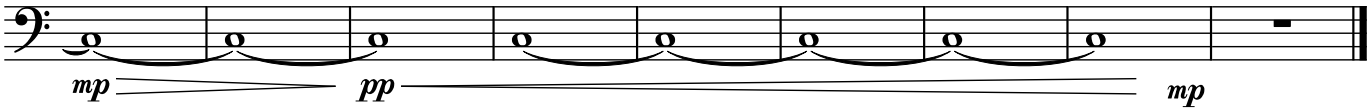
03:23:543



1M4

X

Matías Cevallos

03:43:882

♩ = 118

Pad Synthesizer 2

pppp

Noise Synthesizer

pppp

8

04:09:306

Synth 2.

fff

Noise.

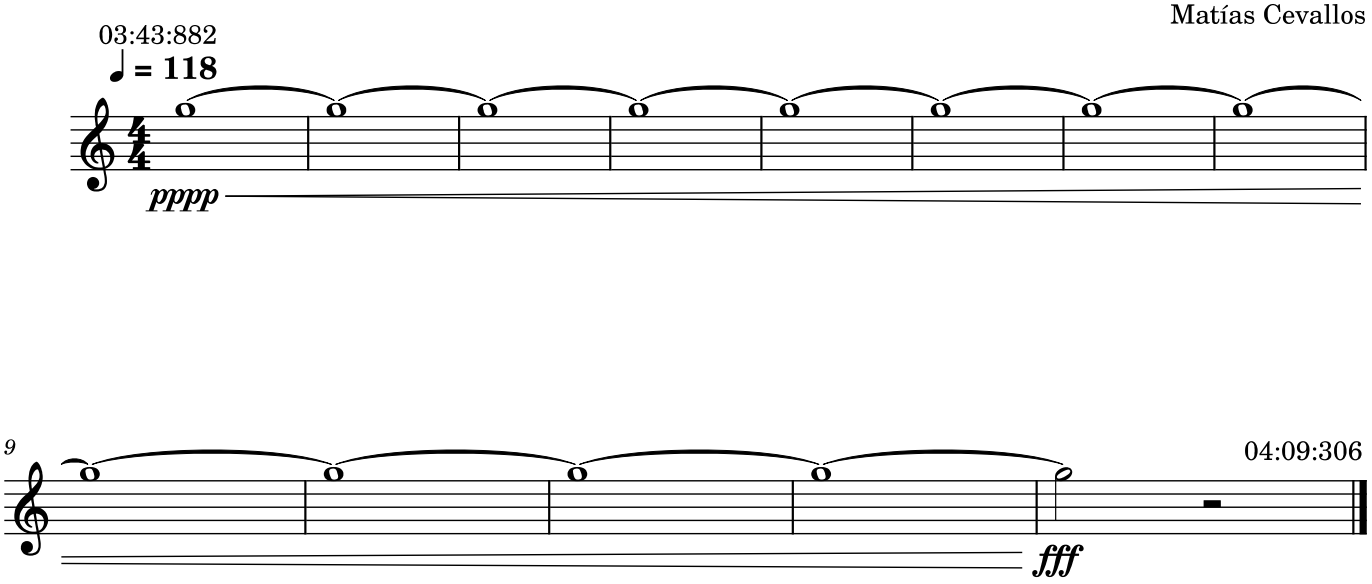
fff

Pad Synthesizer

1M4

X

Matías Cevallos

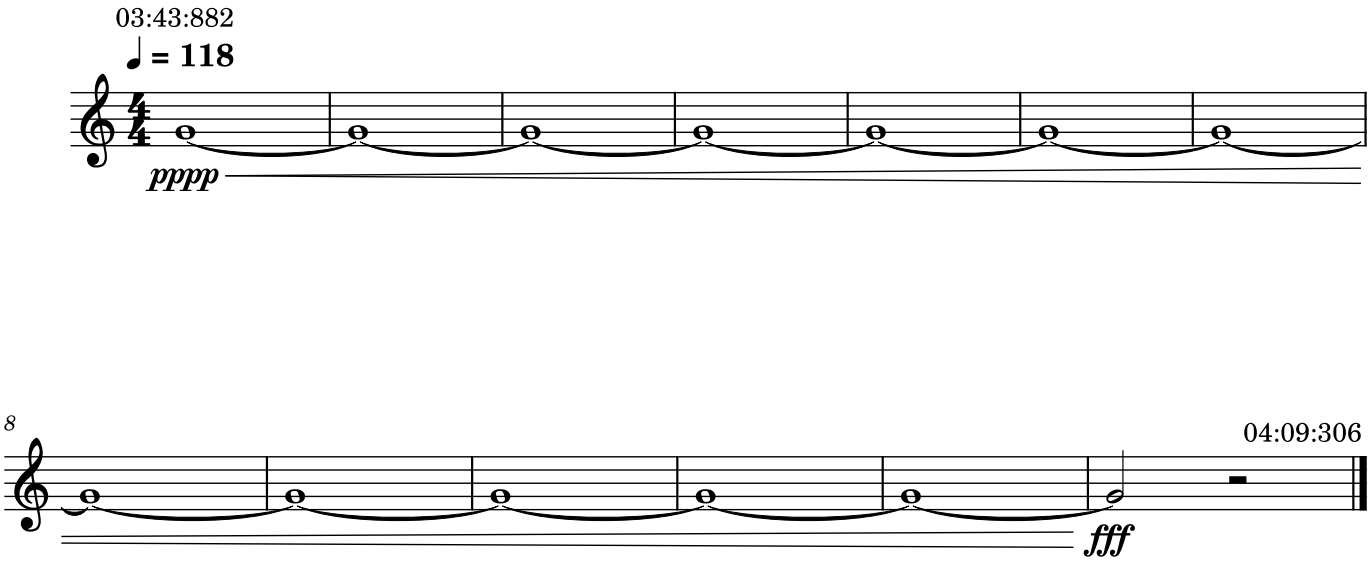


Noise Synthesizer

1M4

X

Matías Cevallos



1M5

X

Matías Cevallos

04:23:599

♩ = 118

Tape Piano

Mellotron 1

Pad Synthesizer 1

Pad Synthesizer 2

Pad Synthesizer 3

Violin

Viola

Contrabass

12

Tp Pno.

Mello. 1

Synth. 1

Synth. 2

Synth. 3

Vln.

Vla.

Cb.

23

8

Tp Pno.

fff

Mello. 1

ff

Synth. 1

Synth. 2

fff

Synth. 3

Vln.

ff

Vla.

ff

Cb.

p

ff

29

8

05:32:380

Tp Pno.

Mello. 1

Synth. 1

Synth. 2

Synth. 3

Vln.

ff

pppp

Vla.

ff

ppp

Cb.

ff

ppp

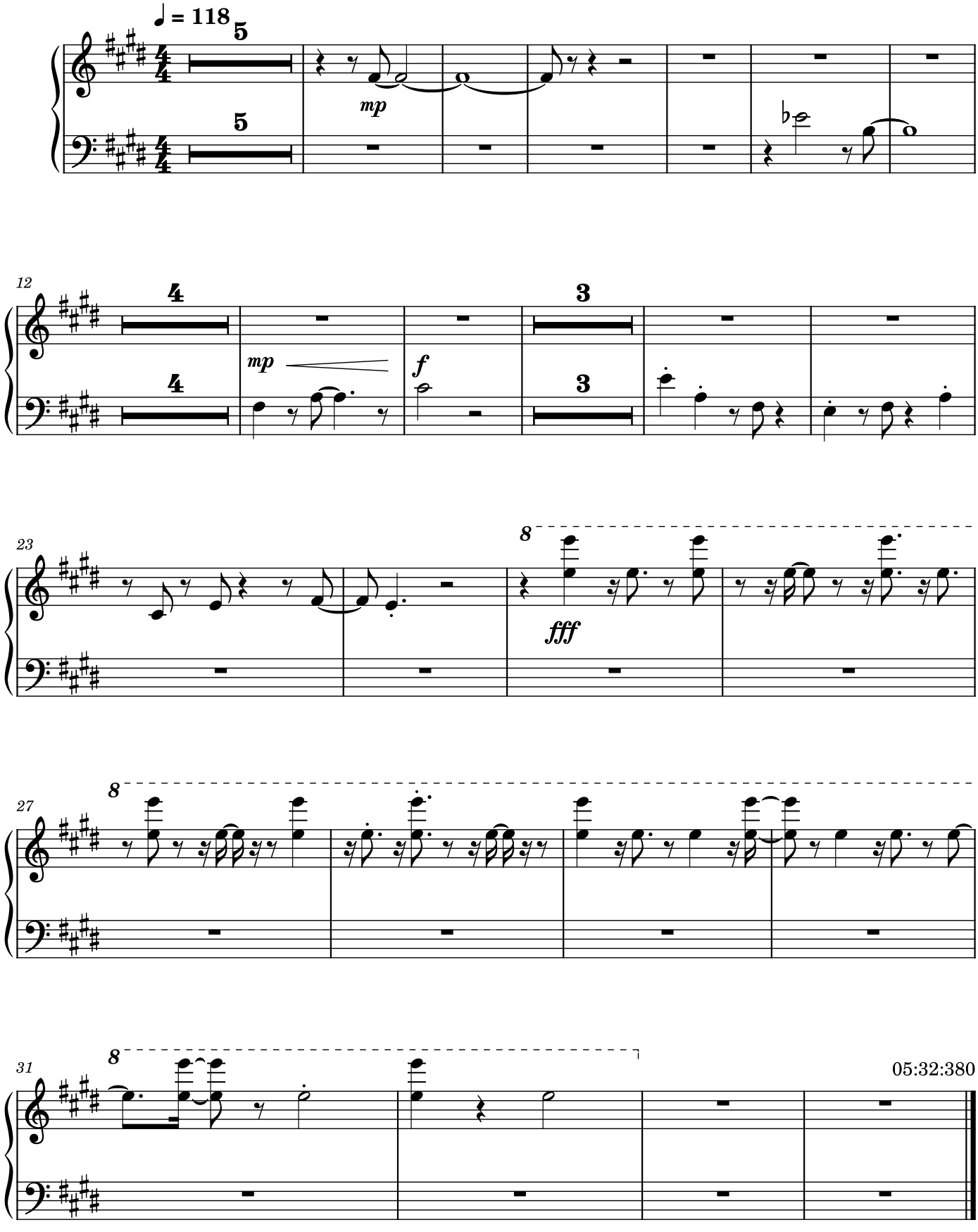
Tape Piano

1M5

X

Matías Cevallos

04:23:599



Mellotron 1

1M5

X

Matías Cevallos

04:23:599

♩ = 118

mp

9

mp

f

18

25

ff

30

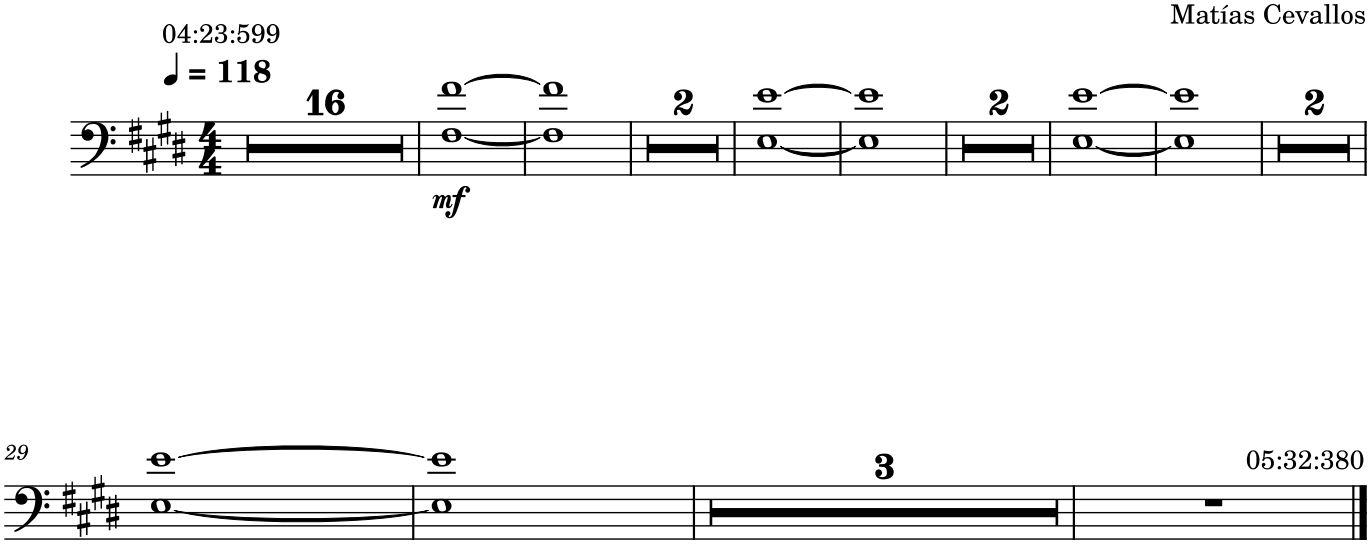
05:32:380

Pad Synthesizer 1

1M5

X

Matías Cevallos

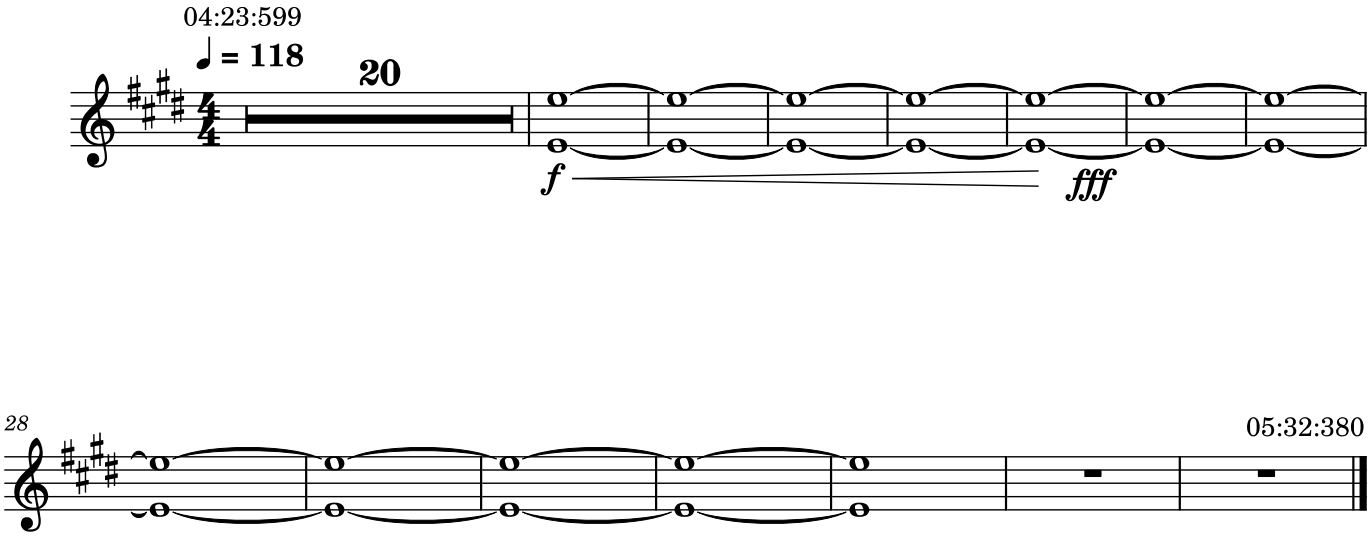


Pad Synthesizer 2

1M5

X

Matías Cevallos

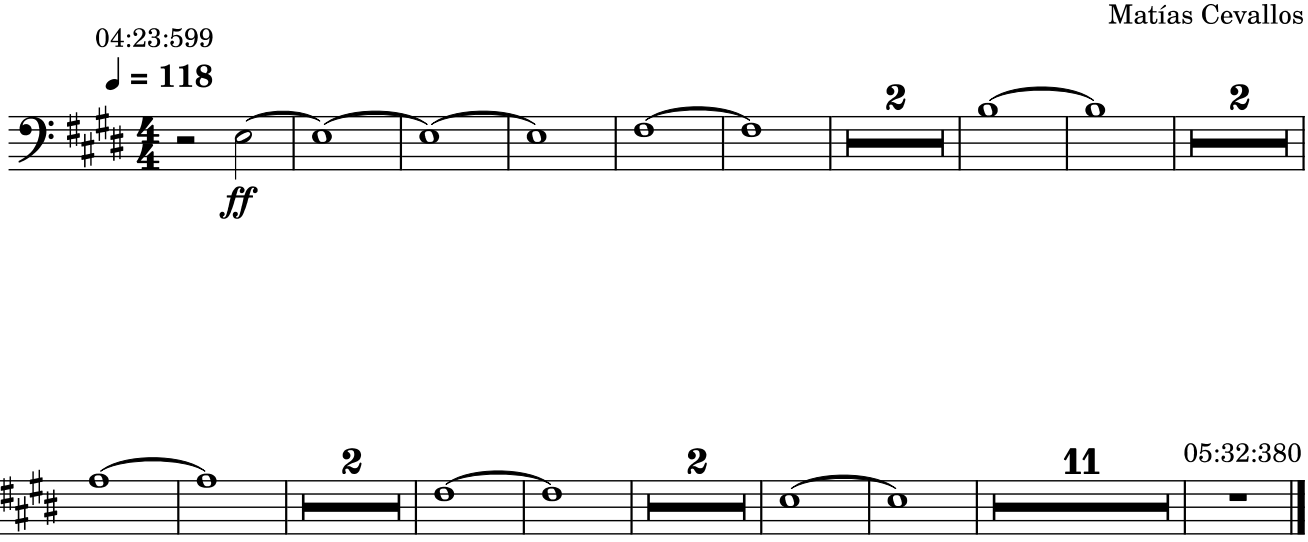


Pad Synthesizer 3

1M5

X

Matías Cevallos

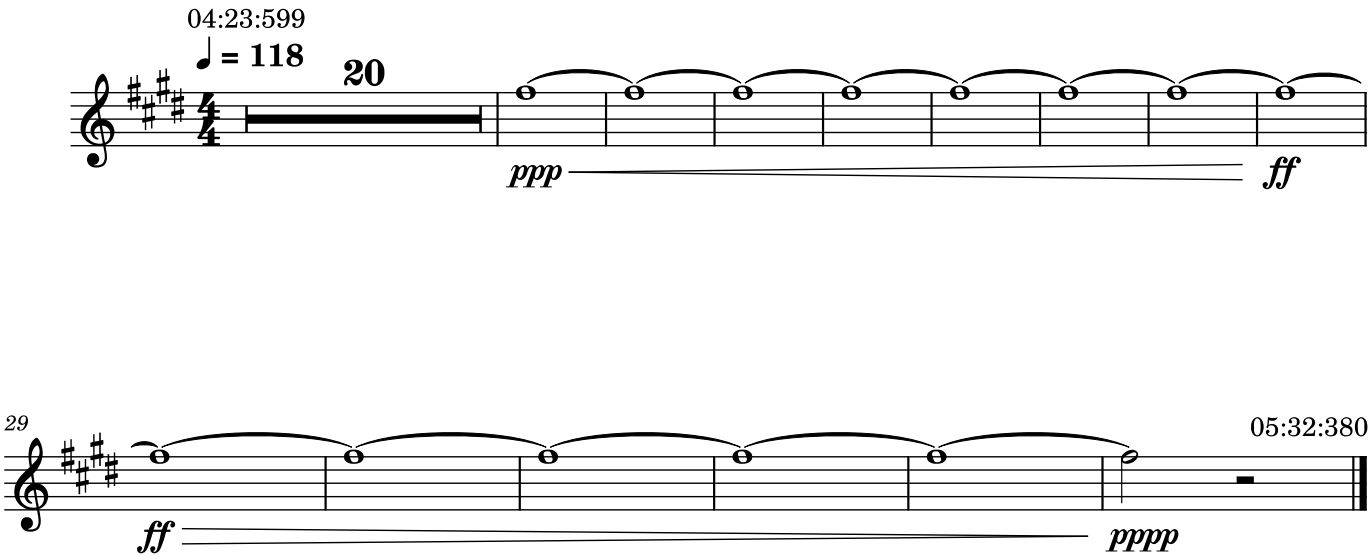


Violin

1M5

X

Matías Cevallos

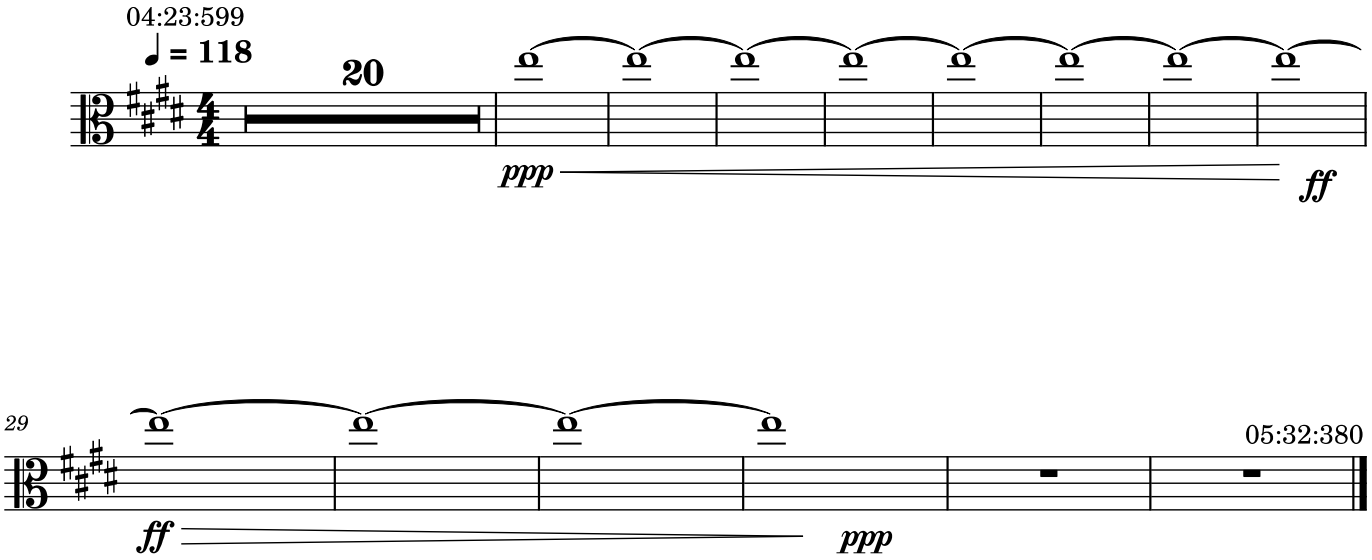


Viola

1M5

X

Matías Cevallos



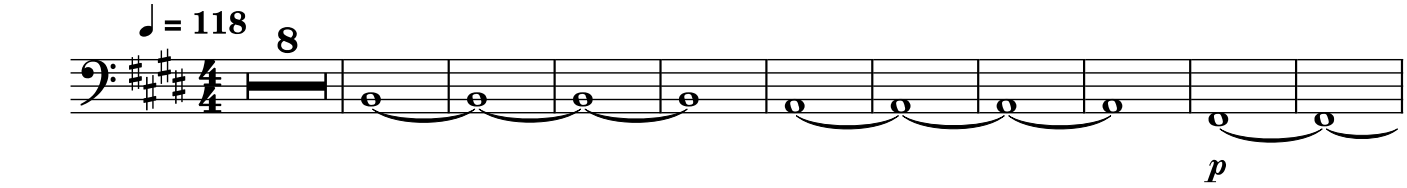
Contrabass

1M5

X

Matías Cevallos

04:23:599



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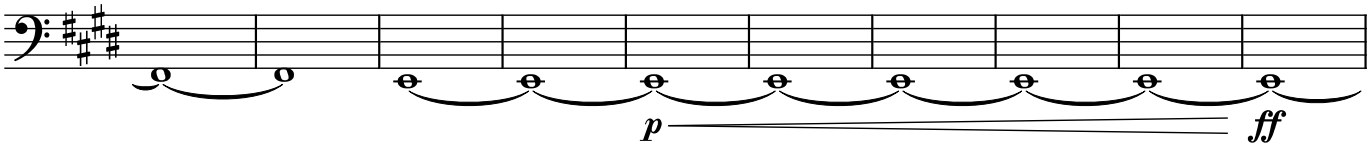

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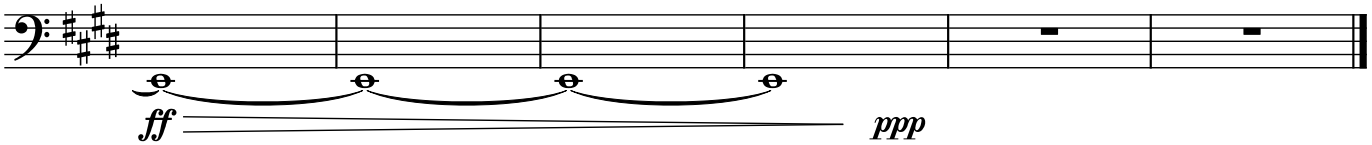

CONCLUSIONES

Sin duda la composición musical para “Sandrita” y “X” han sido los proyectos más complejos en los que he trabajado. En el caso del primero, fue de suma importancia no distraer al espectador de la historia de Sandra Beraha y tomar estas emociones y temas que ya se encontraban presentes en la historia e impulsarlos con elementos musicales que representen la soledad en la vida de Sandra, junto con la calidez y amor que ella expresa a sus mascotas, familia y al arte. La composición para este documental de Aljohara Alsharif fue la más extensa de los dos proyectos, la duración total del video es de aproximadamente 15 minutos, de los cuales 10 contienen música o elementos sonoros agregados.

En “X” mi enfoque y proceso cambió completamente, al trabajar de manera cercana con un director, desde el comienzo existían ideas y expectativas preestablecidas que debían cumplirse. El tema principal del corto fue desarrollado como una canción estilo retro Pop/Rock que deliberadamente sonaría fuera de lugar, generando un fuerte contraste con la imagen. En el resto de la composición se trabajaría con silencios y sonidos alienados para transmitir suspenso y ambigüedad sobre la situación del protagonista. Este corto dirigido por Arturo Guerrero tiene una duración final de 7 minutos, de los cuales aproximadamente 5 contienen elementos sonoros.

Al haber finalizado este proceso, puedo decir que me encuentro muy satisfecho con los resultados obtenidos. Como dijo Barrie Nettles en su libro “Harmony 3” “La alegría se encuentra en descubrir tu voz a través de la aplicación de nuevas ideas.” (Nettles, 2007). Me siento muy agradecido con el crecimiento personal y profesional que ha surgido gracias a estas experiencias.

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