UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Cosmos laundromat
Escena 2: Spring

Diana Sharon Gavilanes Suquillo

Composición para medios contemporaneos

Trabajo de fin de carrera presentado como requisito
para la obtención del título de
Licenciada en Composición para Medios Contemporaneos

Quito, 14 de diciembre de 2023

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

HOJA DE CALIFICACIÓN
DE TRABAJO DE FIN DE CARRERA

Escena 1: Cosmos laundromat
Escena 2: Spring

Diana Sharon Gavilanes Suquillo

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

Quito, 14 de diciembre de 2023

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RESUMEN

El trabajo de titulación para la obtención de la licenciatura se compone de piezas musicales para 2 cortometrajes. Cosmos laundromat y Spring de la pagina de Blender studio. Las composiciones buscan conectar con el espectador/oyente asi también como poner en practica los conocimientos adquiridos a lo largo de la carrera de composición y combinarlos. Conectar la música con los diferentes medios contemporáneos, esperando que el trabajo final sea de agrado del director y del publico.

Palabras clave: film scoring, cortometraje, dirección, director, medios contemporáneos, composición, compositor.

ABSTRACT

The degree thesis is composed of musical pieces for 2 short films. Cosmos laundromat and Spring from the Blender studio website. The compositions aim to connect with the viewer/listener as well as to put into practice the knowledge acquired throughout the composition degree and combine it. Connecting the music with the different contemporary media, hoping that the final work will please the director and the audience.

Keywords: film scoring, short film, direction, director, contemporary media, composition, composer.

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INTRODUCCIÓN

Relacionar música con movimiento es tan o más antiguo que el cine mismo, por lo que, el ser humano tiende a conectar más con el arte audiovisual cuando este se combina con sonidos que crean admosfera. En un inicio la música se utilizaba en espectáculos para atraer a más espectadores y asi generar más ingresos, se popularizo en especial con las clases aristócratas y burguesas, pudiendo considerarse a la “opera” como una estrategia para filtrar a los sectores.

Durante el siglo XX la música que comocemos como clásica y la opera se popularizo al adecuar estos fragmentos en las escenas cinematrograficas, creando asi un repertorio con pequeñas partes de las obras popularizándolo en el medio común y ayudando a los directores a acompañar sus obras sin tanta búsqueda.

Al dia de hoy la música para medios no es exclusiva de instrumentos clásicos, los ruidos y sonidos que son considerados “no musicales” puenen crear un ambiente propicio y compañar esa musicalidad que conecte con el publico. Usar música/sonidos hace que se refuercen las sensaciones, sentimientos, pensamientos que el publico tiene con la propia obra del director, acompañamdo asi los momentos mas intimos del espectador y creando un vinculo.

La música creada para estos dos cortometrajes, busca demostrar el aprendizaje adquirido durante los años de estudio, asi también como acompañar y conectar de manera emocional con aquellos que miren y escuchen, intentando captar y demostrar lo que el director quiere.

SCORE

No one choose to be alone

9

Diana Gavilanes

INTRO

♩ = 36

Flute 1
Flute 2
Oboe
English Horn
Clarinet in E♭
Bassoon
Contrabassoon
Trumpet in C
Trombone
Tuba
Triangle
Plato
Crash Cymbal
Gong
Wood Blocks
Chimes
Piano 1
Piano 2
Soprano
Alto
Tenor

INTRO

♩ = 36

Violin I
Violin II
Violin III
Viola
Cello I
Cello II
Cello III
Cello IV
Contrabass

EPIC TECH ELEMENTS (DAMAGE) 1
Philharmonic Gong (RISE AND HIT) 2
DRY ICE CHIMES (KINETIC METAL) 3
ACTIONS STRIKES - ENSEMBLE 4
epica con platos 5
TAIKO INVASION (ACTION STRIKES) 6
DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

No one choose to be alone

♩ = 50

PARTE A

Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
Bsn.
C. Bn.
C Tpt.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S
A
T

♩ = 50

PARTE A

Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Vc.
Cb.
Str.

EPIC TECH ELEMENTS (DAMAGE) 1
Philharmonic Gong (RISE AND HIT) 2
DRY ICE CHIMES (KINETIC METAL) 3
ACTIONS STRIKES - ENSEMBLE 4
epica con platos 5
TAIKO INVASION (ACTION STRIKES) 6
DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
Bsn.
C. Bn.
C Tpt.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S
A
T
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Vc.
Cb.
Str.
EPIC TECH ELEMENTS (DAMAGE) 1
Philharmonic Gong (RISE AND HIT) 2
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ACTIONS STRIKES - ENSEMBLE 4
epica con platos 5
TAIKO INVASION (ACTION STRIKES) 6
DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
Bsn.
C. Bn.
C Tpt.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S
A
T
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Vc.
Cb.
Str.
EPIC TECH ELEMENTS (DAMAGE) 1
Philharmonic Gong (RISE AND HIT) 2
DRY ICE CHIMES (KINETIC METAL) 3
ACTIONS STRIKES - ENSEMBLE 4
epica con platos 5
TAIKO INVASION (ACTION STRIKES) 6
DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

No one choose to be alone

♩ = 35

PARTE B

Fl. 1
Fl. 2
Ob.
E♭ Hn.
E♭ Cl.
Bsn.
C. Bn.
C Tpt.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S
S
A
T
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Vc.
Cb.
Str.
EPIC TECH ELEMENTS (DAMAGE) 1
Philharmonic Gong (RISE AND HIT) 2
DRY ICE CHIMES (KINETIC METAL) 3
ACTIONS STRIKES - ENSEMBLE 4
epica con platos 5
TAIKO INVASION (ACTION STRIKES) 6
DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

Fl. 1
Fl. 2
Ob.
E♭ Hn.
E♭ Cl.
Bsn.
C. Bn.
C Tpt.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S
S
A
T
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Vc.
Cb.
Str.
EPIC TECH ELEMENTS (DAMAGE) 1
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ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
Bsn.
C. Bn.
C Tpt.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S
S
A
T
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Vc.
Cb.
Str.
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DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

♩ = 55

Fl. 1
Fl. 2
Ob.
E♭ Cl.
Bsn.
C. Bn.
C Tpt.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S
S
A
T

♩ = 55

Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Vc.
Cb.
Str.

EPIC TECH ELEMENTS (DAMAGE) 1
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Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
Bsn.
C. Bn.
C Tpt.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
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S
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Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Vc.
Cb.
Str.
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DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

♩ = 98

Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
Bsn.
C. Bn.
C Tpt.
Tbn.
Tuba
Trgl.
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S
S
A
T
♩ = 98
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Vc.
Cb.
Str.
EPIC TECH ELEMENTS (DAMAGE) 1
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ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

No one choose to be alone

♩ = 124

CLIMAX

Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
Bsn.
C. Bn.
C Tpt.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
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Vln. I
Vln. II
Vln. III
Vla.
Vc. I
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Vc. III
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Str.
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Fl. 1
Fl. 2
Ob.
E. Hn.
E♭ Cl.
Bsn.
C. Bn.
C Tpt.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
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Tuba
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Chm.
Pno. 1
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Vln. II
Vln. III
Vla.
Vc. I
Vc. II
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Fl. 1
Fl. 2
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E. Hn.
E♭ Cl.
Bsn.
C. Bn.
C Tpt.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S
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Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Vc.
Cb.
Str.
EPIC TECH ELEMENTS (DAMAGE) 1
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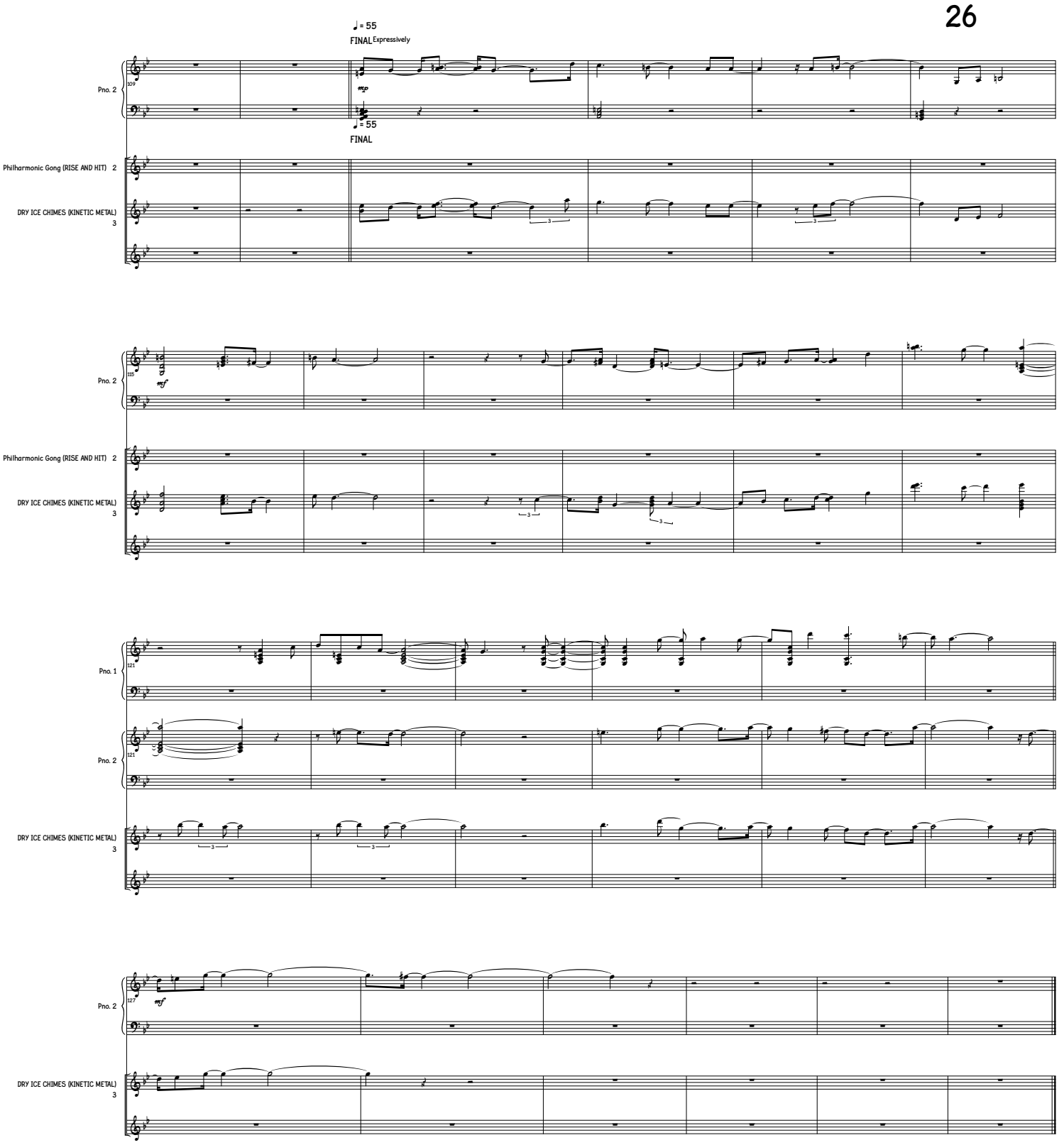
DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

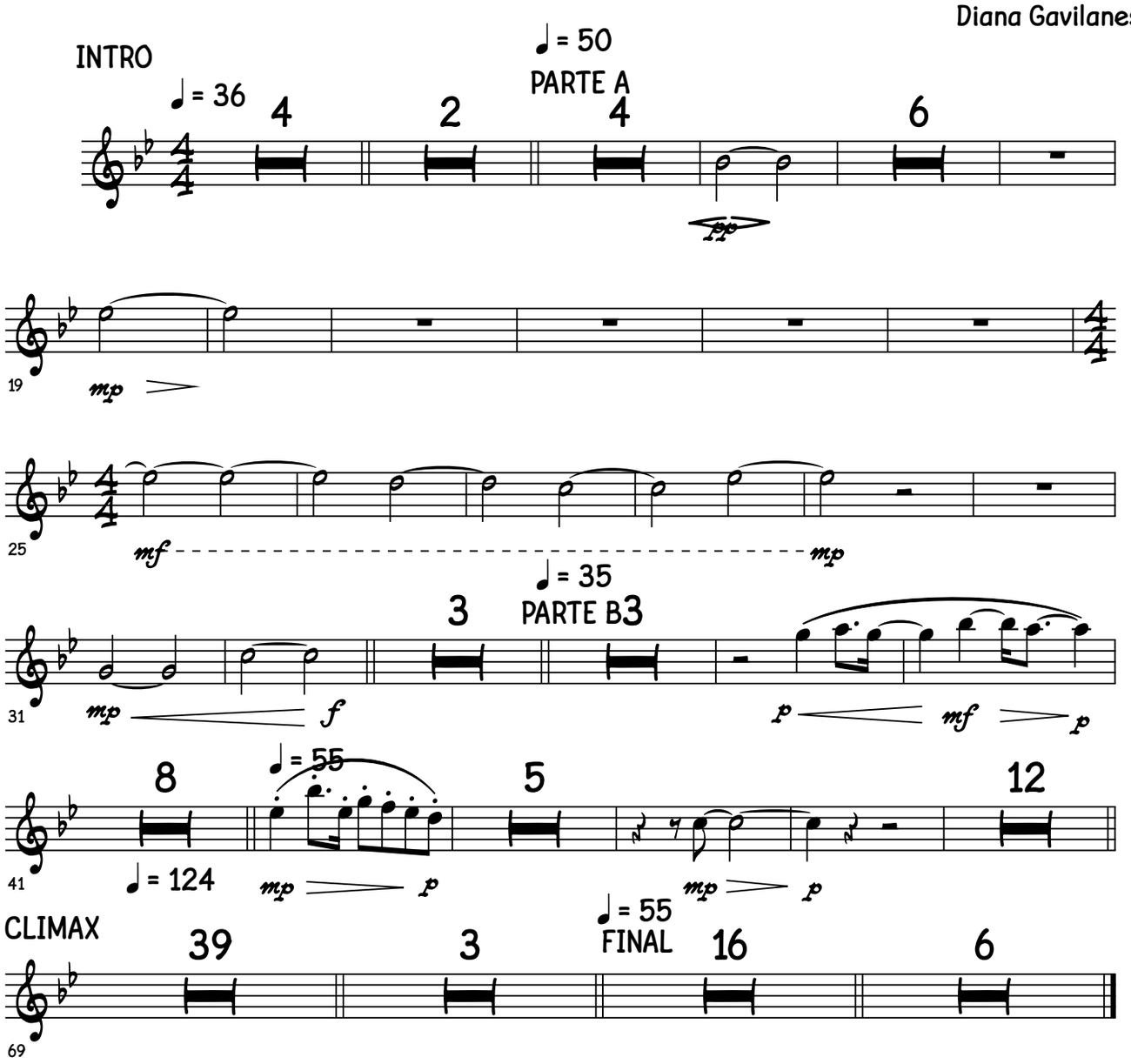
No one choose to be alone



Flute

No one choose to be alone

Diana Gavilanes



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Oboe

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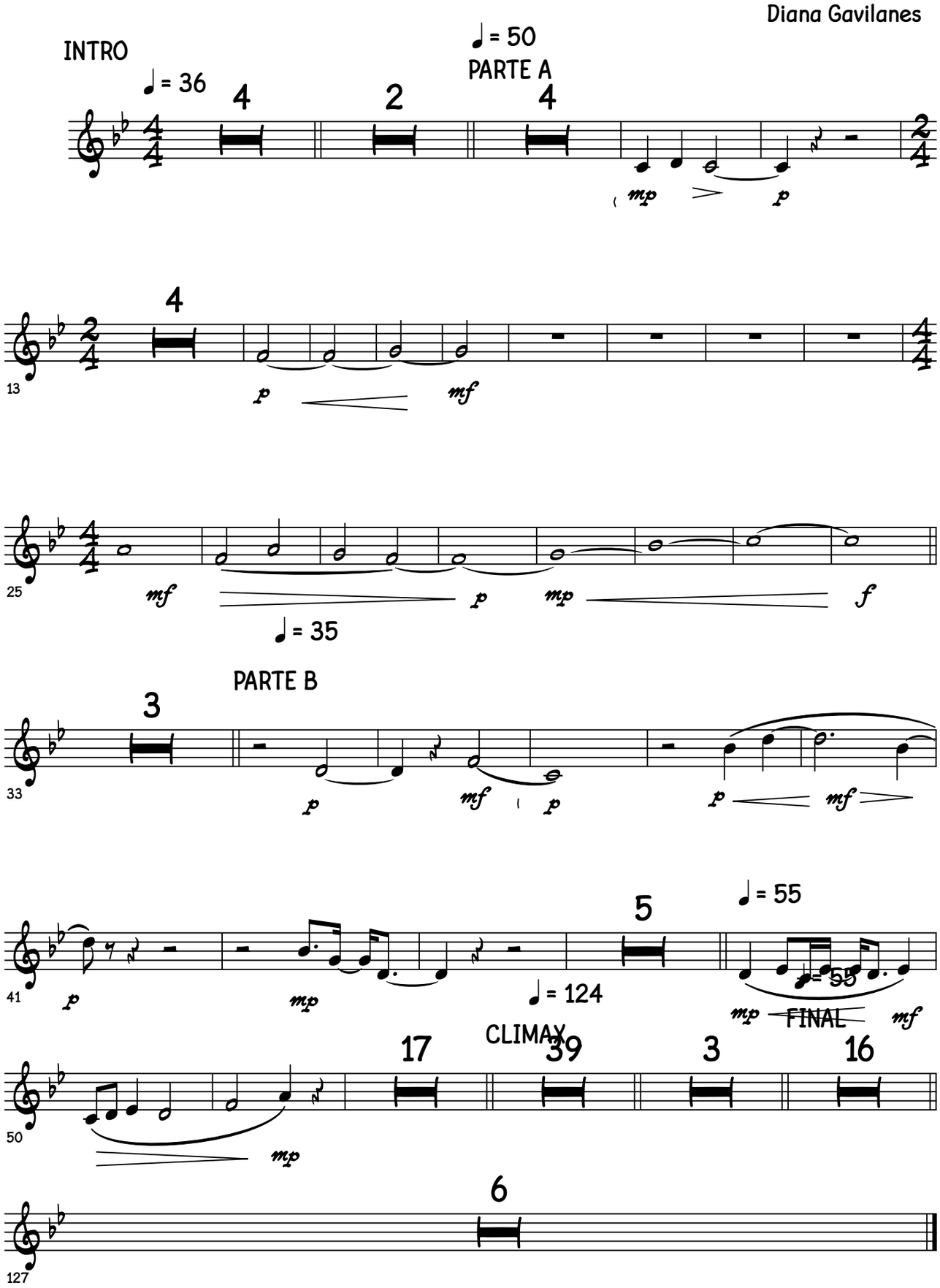
Diana Gavilanes



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English Horn

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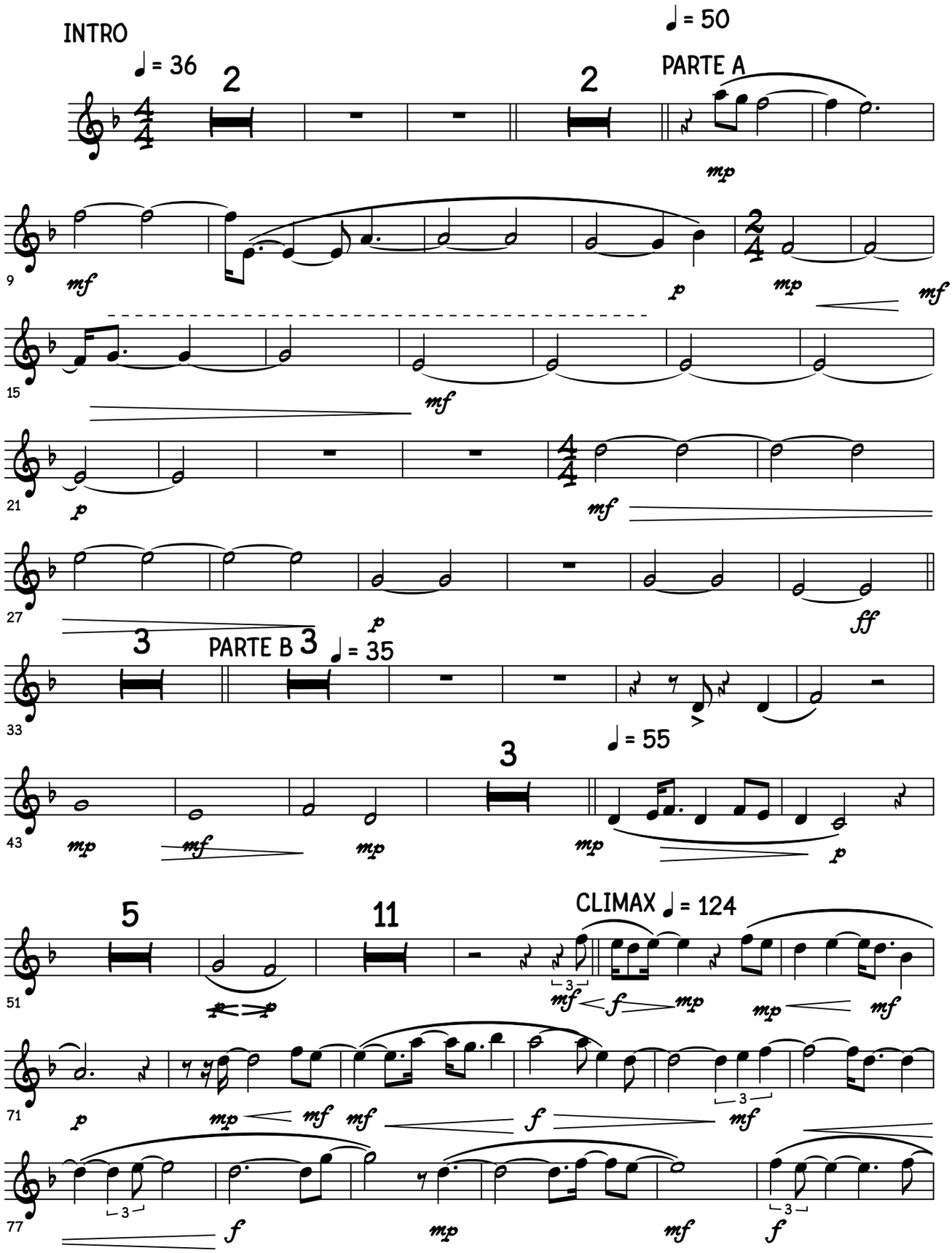
Diana Gavilanes



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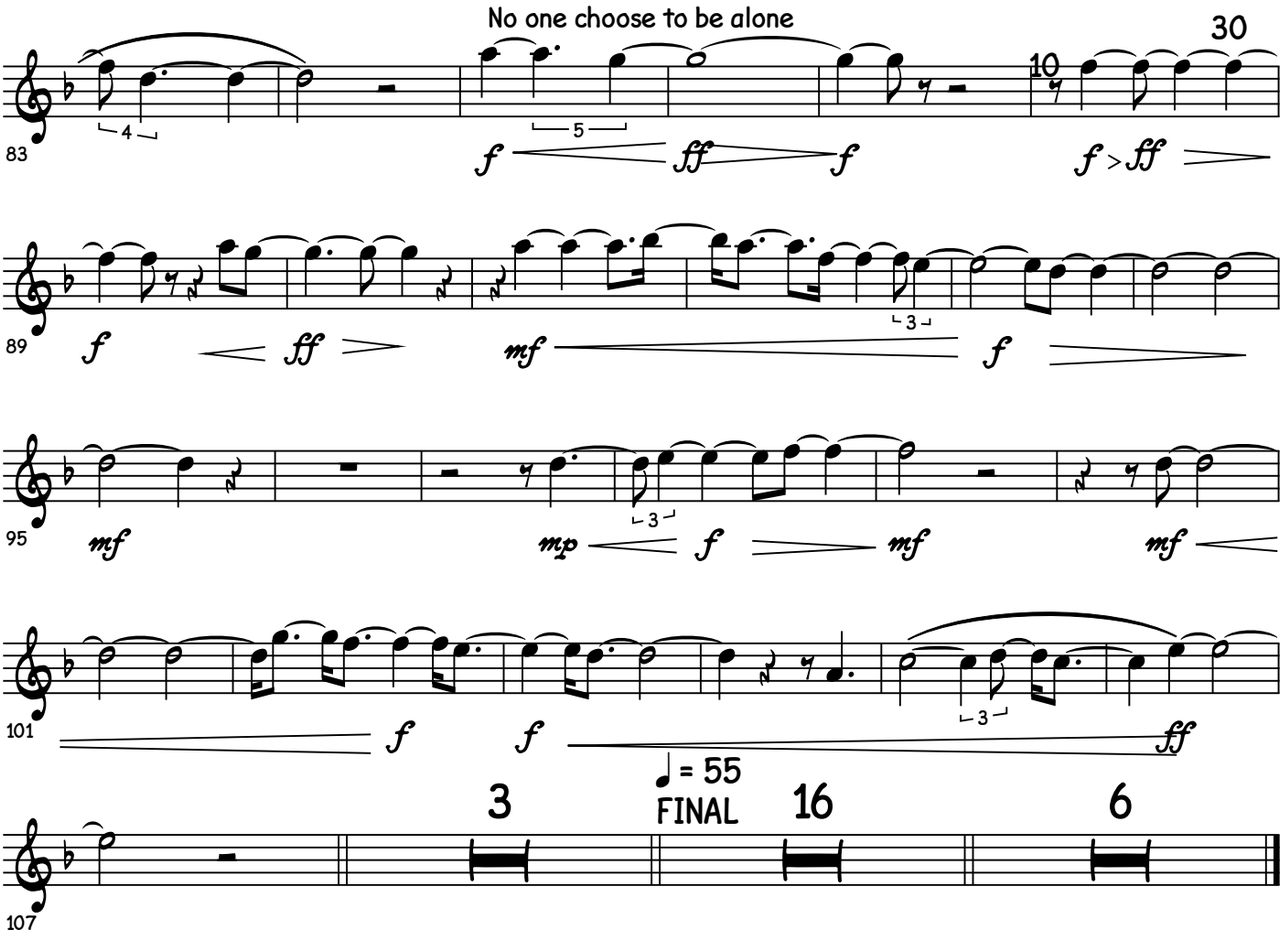
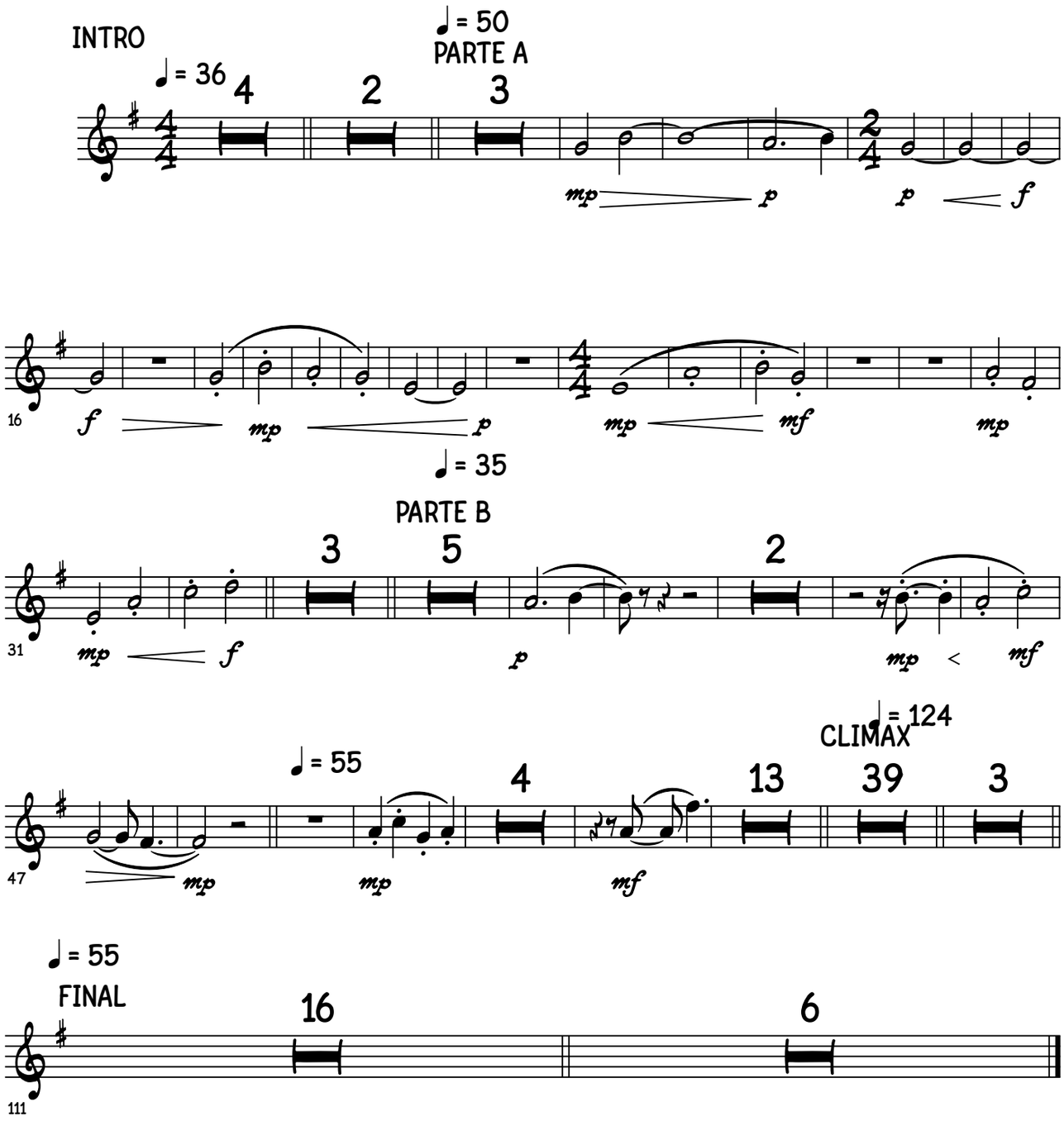

No one choose to be alone
83
89
95
101
107
10
3
♩ = 55
FINAL
16
6

No one choose to be alone

Clarinet in E♭

31

Diana Gavilanes



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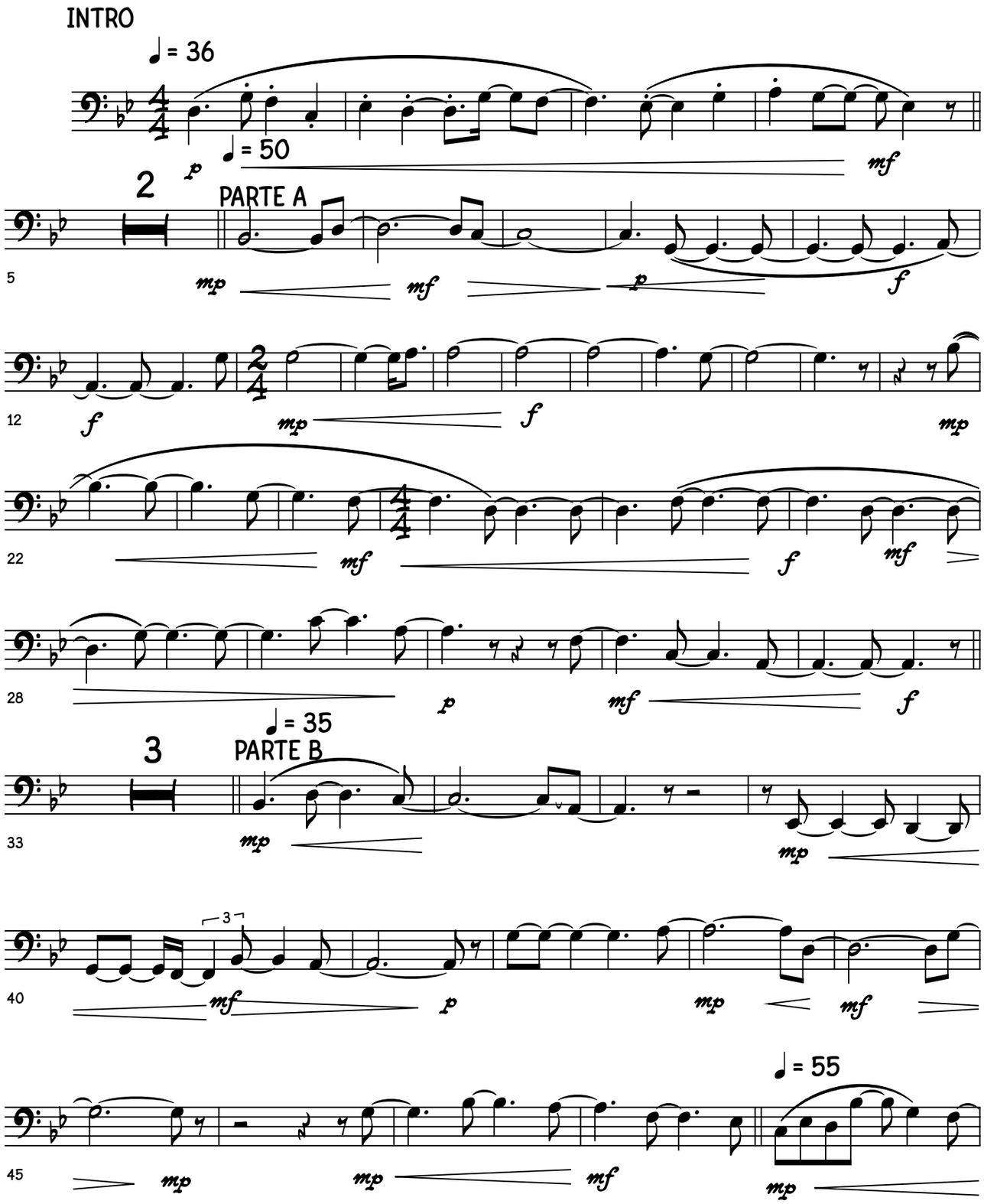
Bassoon

Diana Gavilanes



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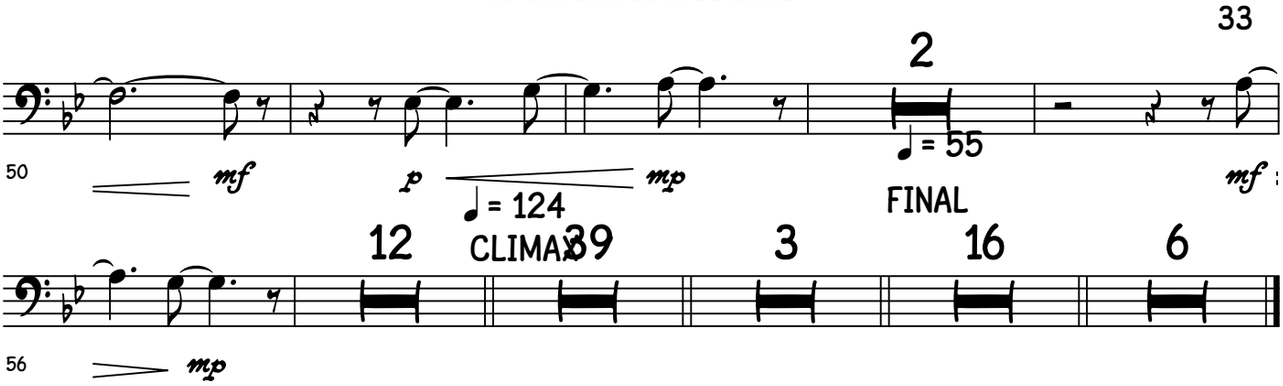

2
♩ = 55
50
mf
p
♩ = 124
mp
FINAL
mf

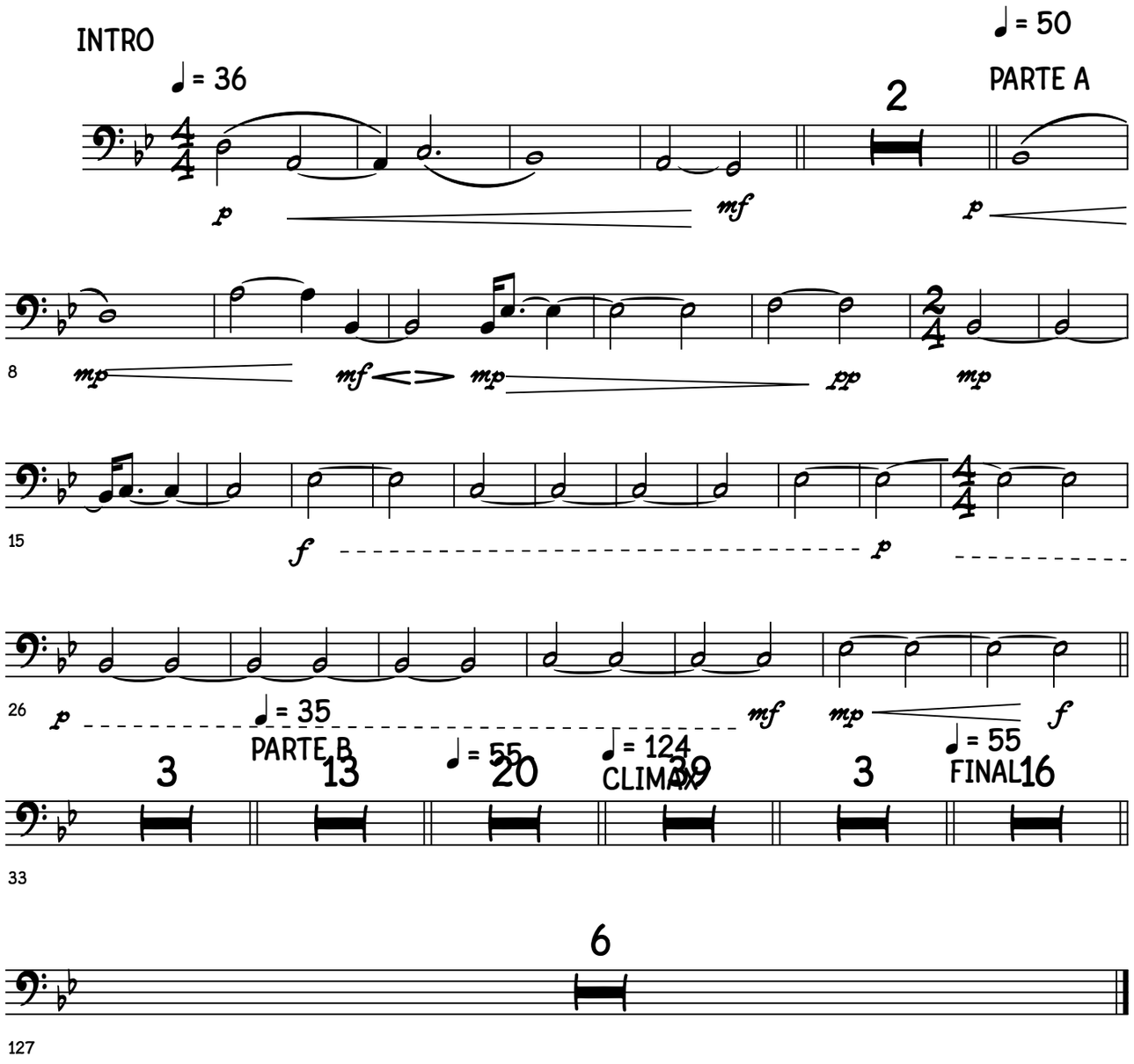
12
CLIMAX
39
3
16
6
56
mp

No one choose to be alone

Contrabassoon

34

Diana Gavilanes

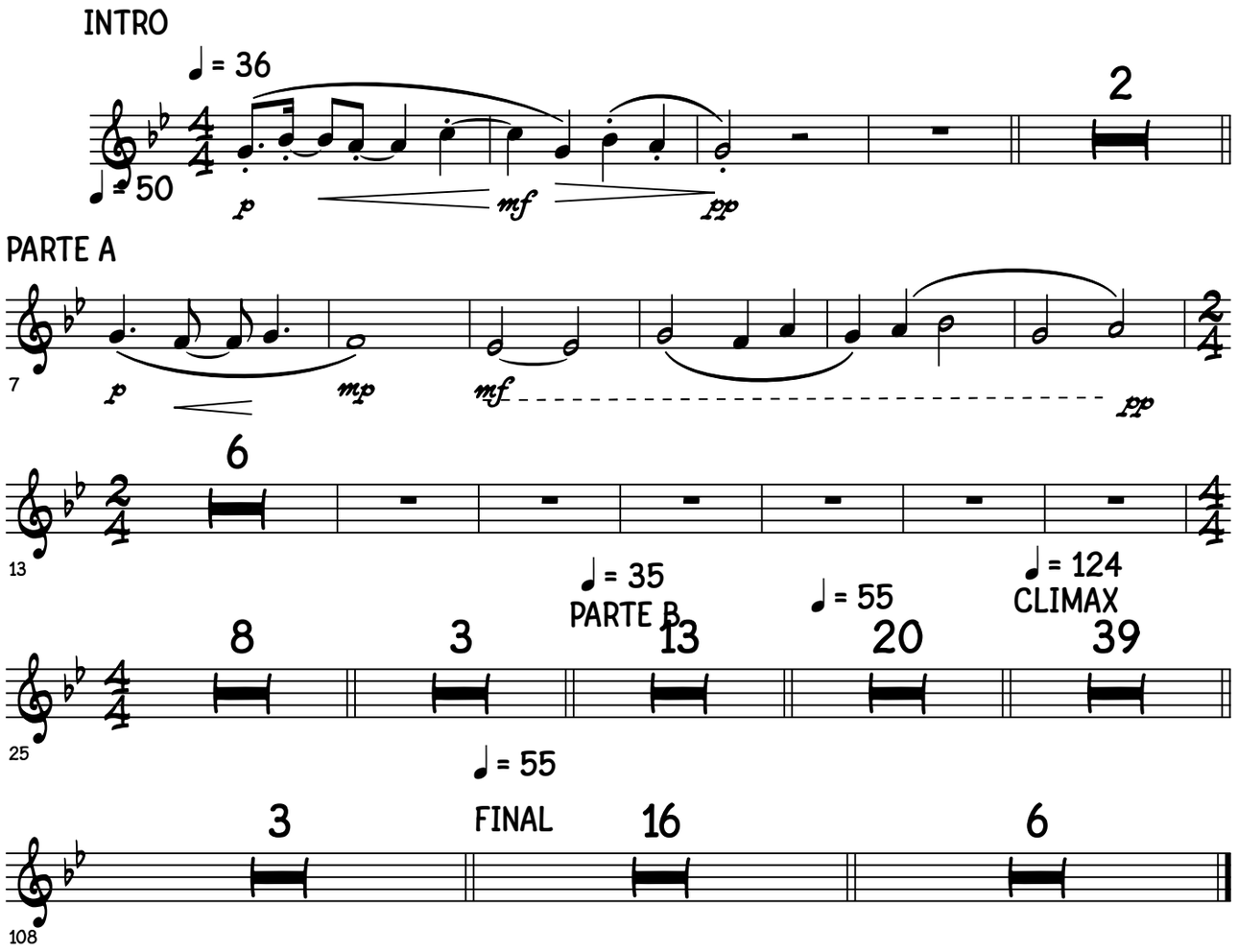


©

Trumpet in C

No one choose to be alone

Diana Gavilanes

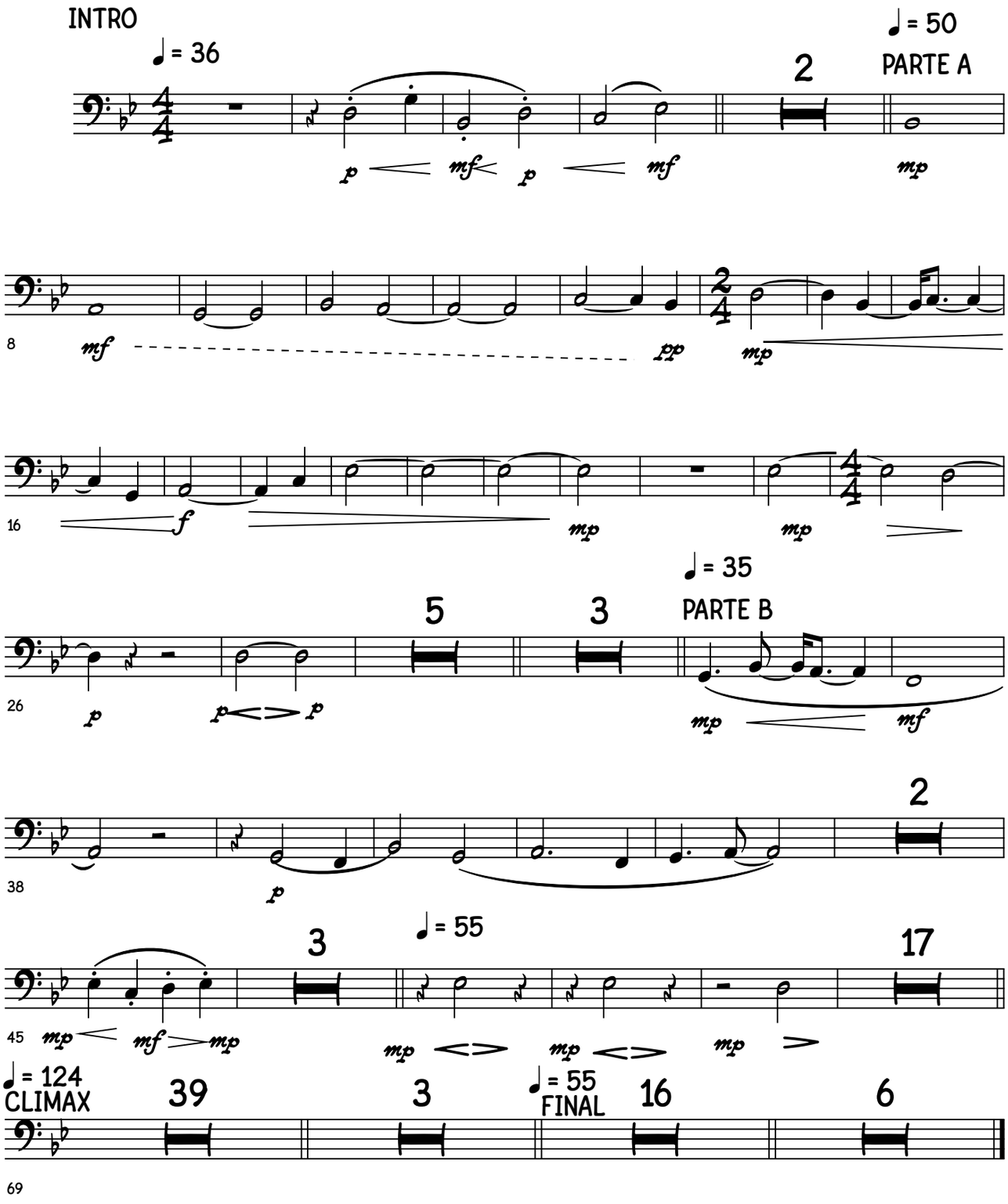


©

Trombone

No one choose to be alone

Diana Gavilanes

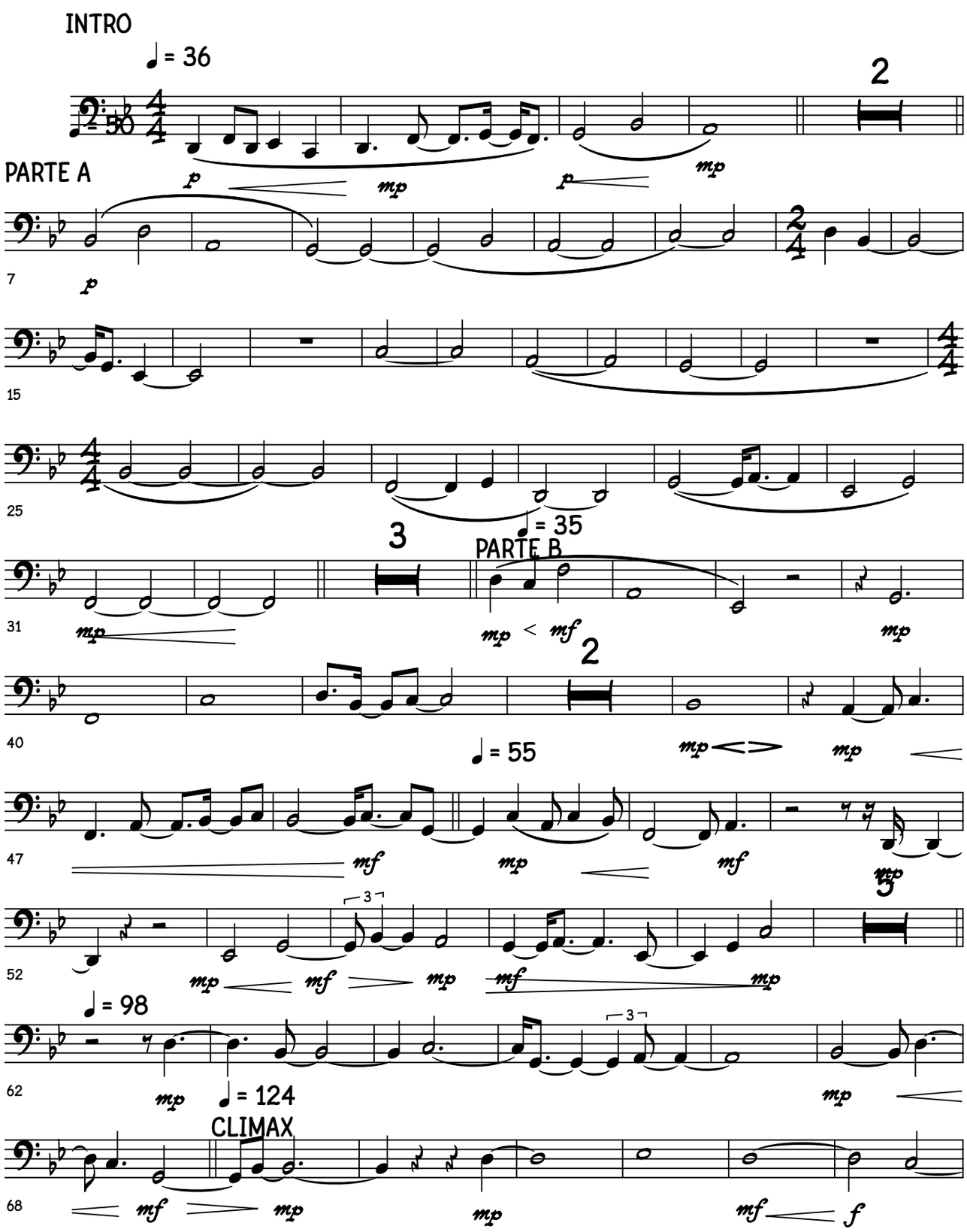


©

Tuba

No one choose to be alone

Diana Gavilanes



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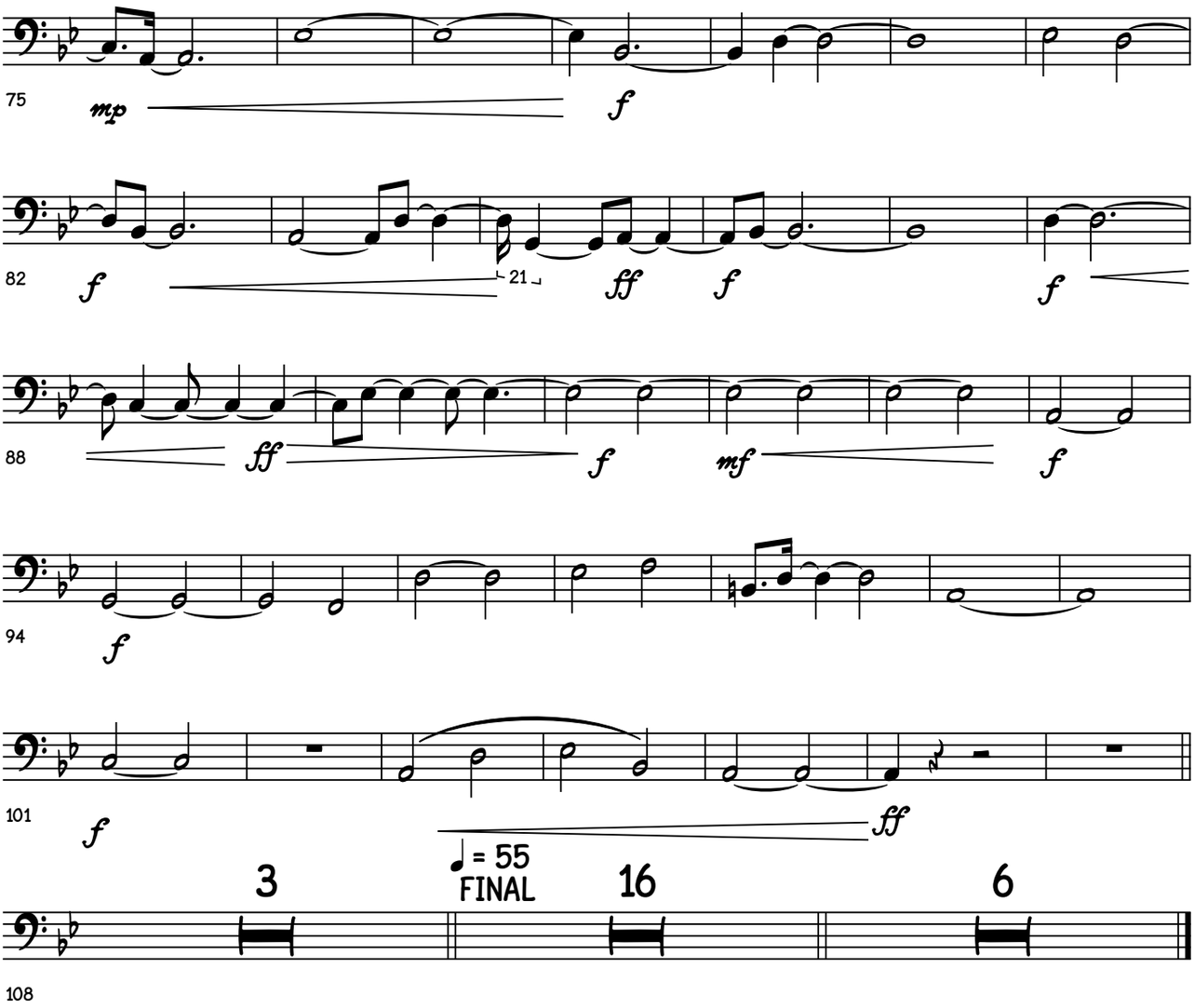
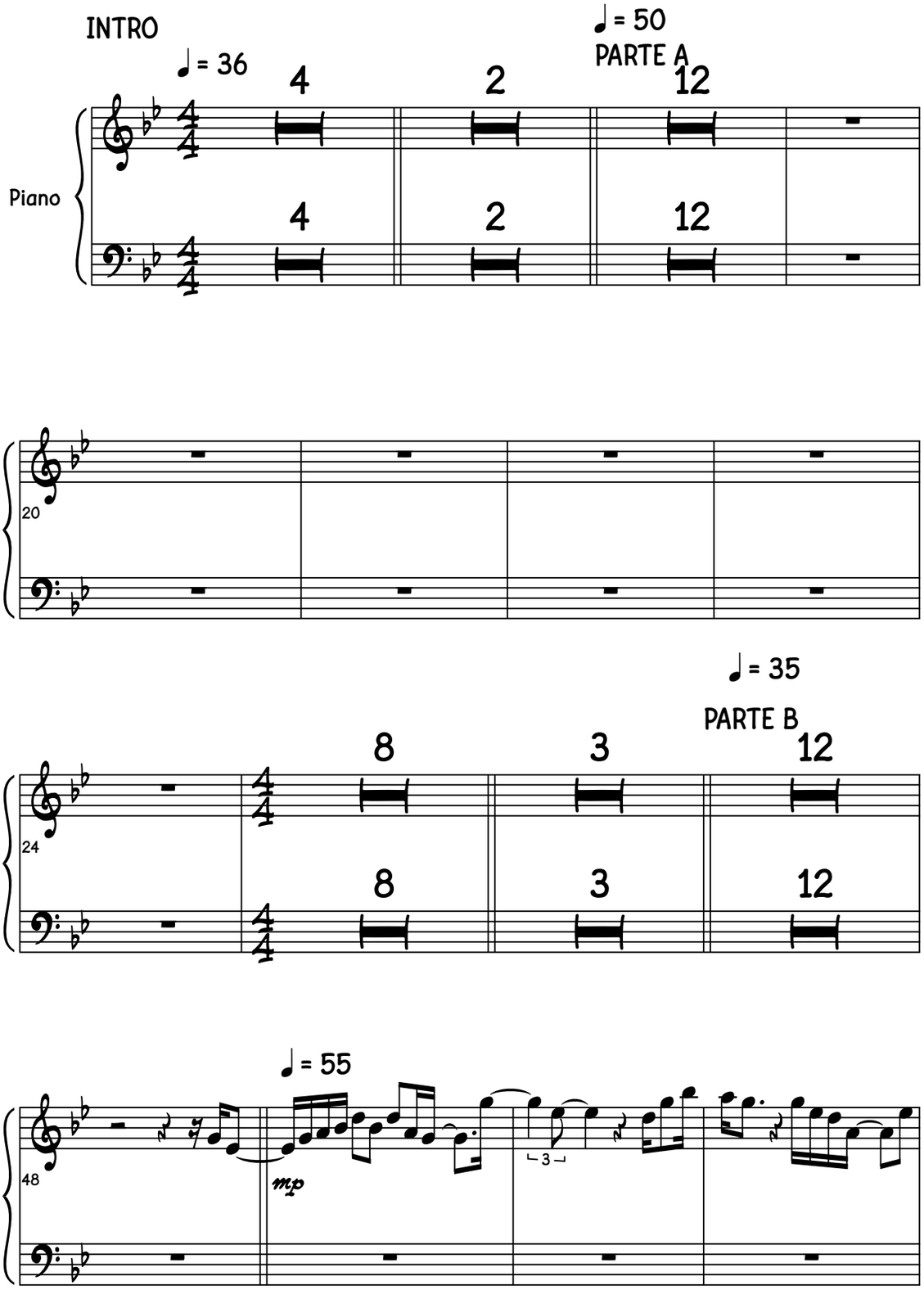

75
mp
f
82
f
21
ff
f
f
88
ff
f
mf
f
94
f
101
f
ff
♩ = 55
FINAL
3
16
6
108

No one choose to be alone

Diana Gavilanes



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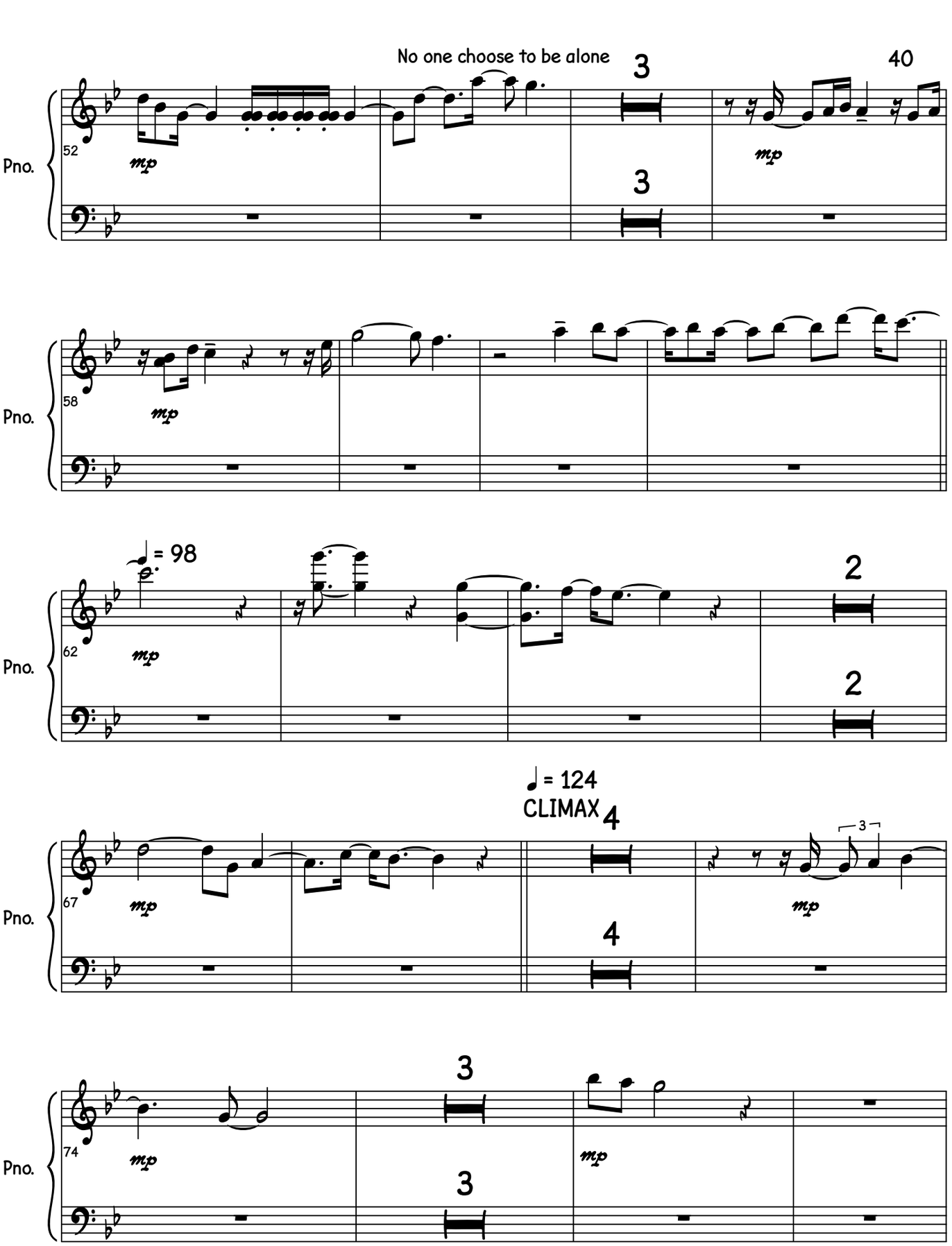
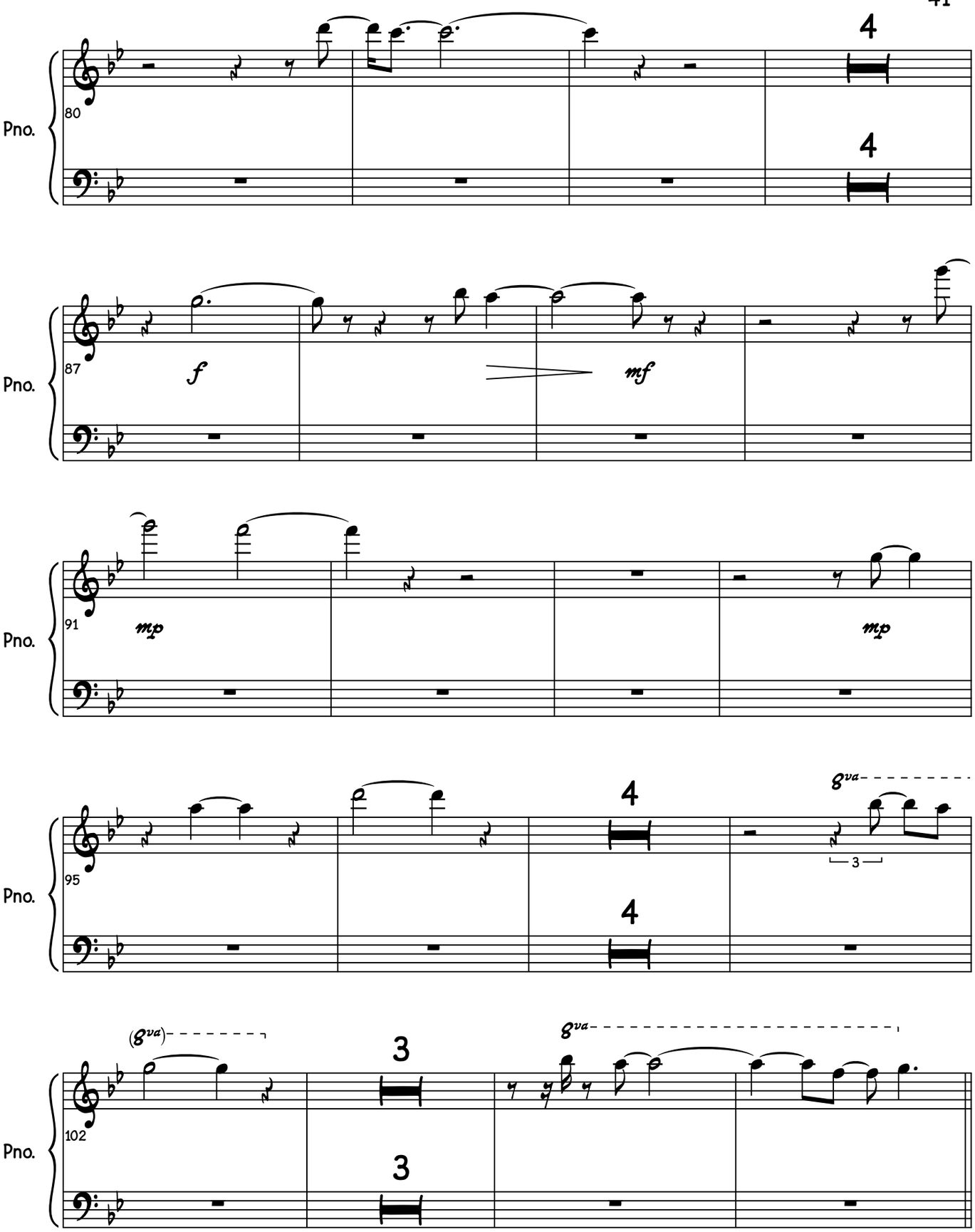
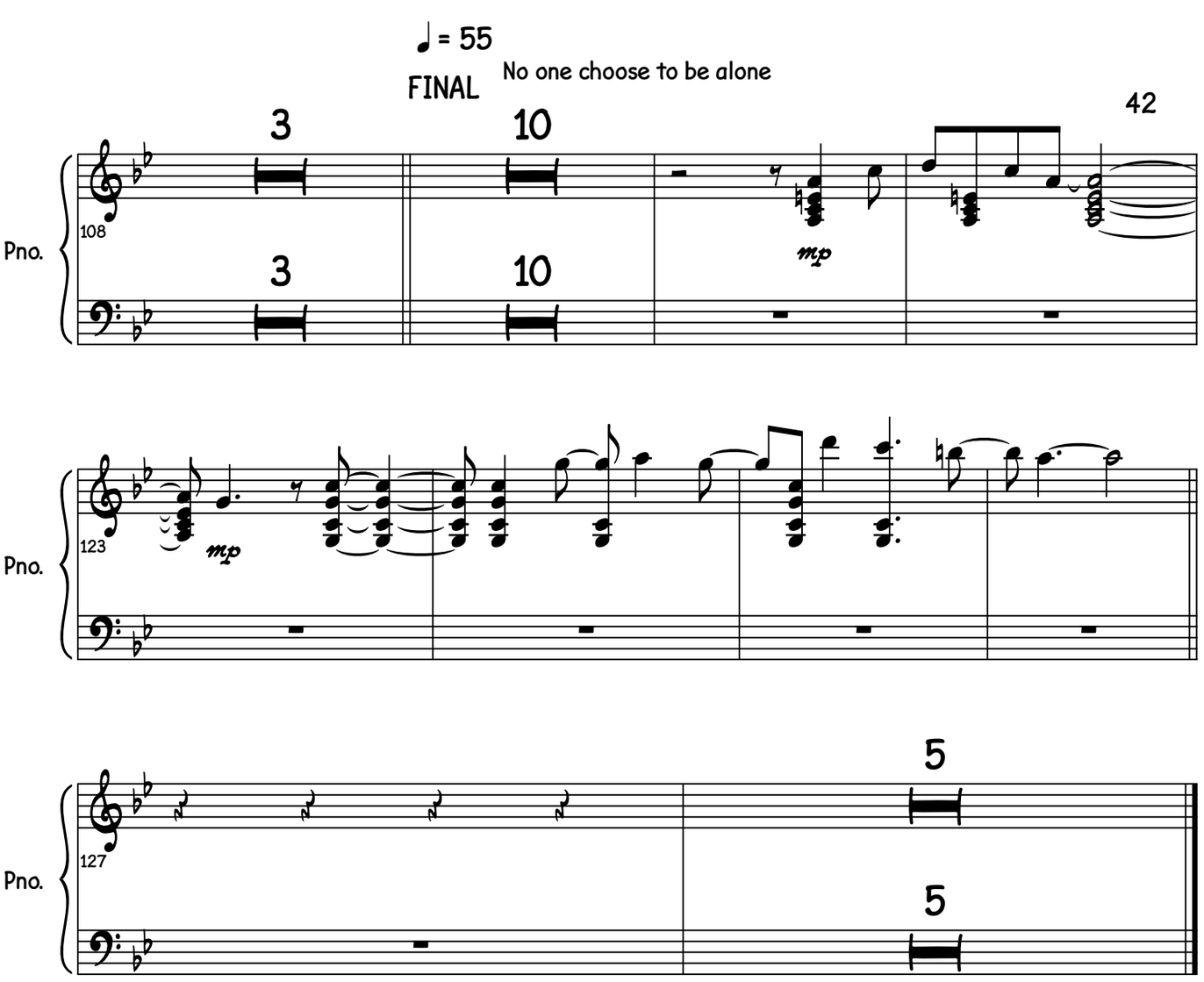

No one choose to be alone
40
Pno.
52
mp
3
3
mp
Pno.
58
mp
Pno.
62
♩ = 98
mp
2
2
♩ = 124
CLIMAX
Pno.
67
mp
4
4
3
mp
Pno.
74
mp
3
3
mp

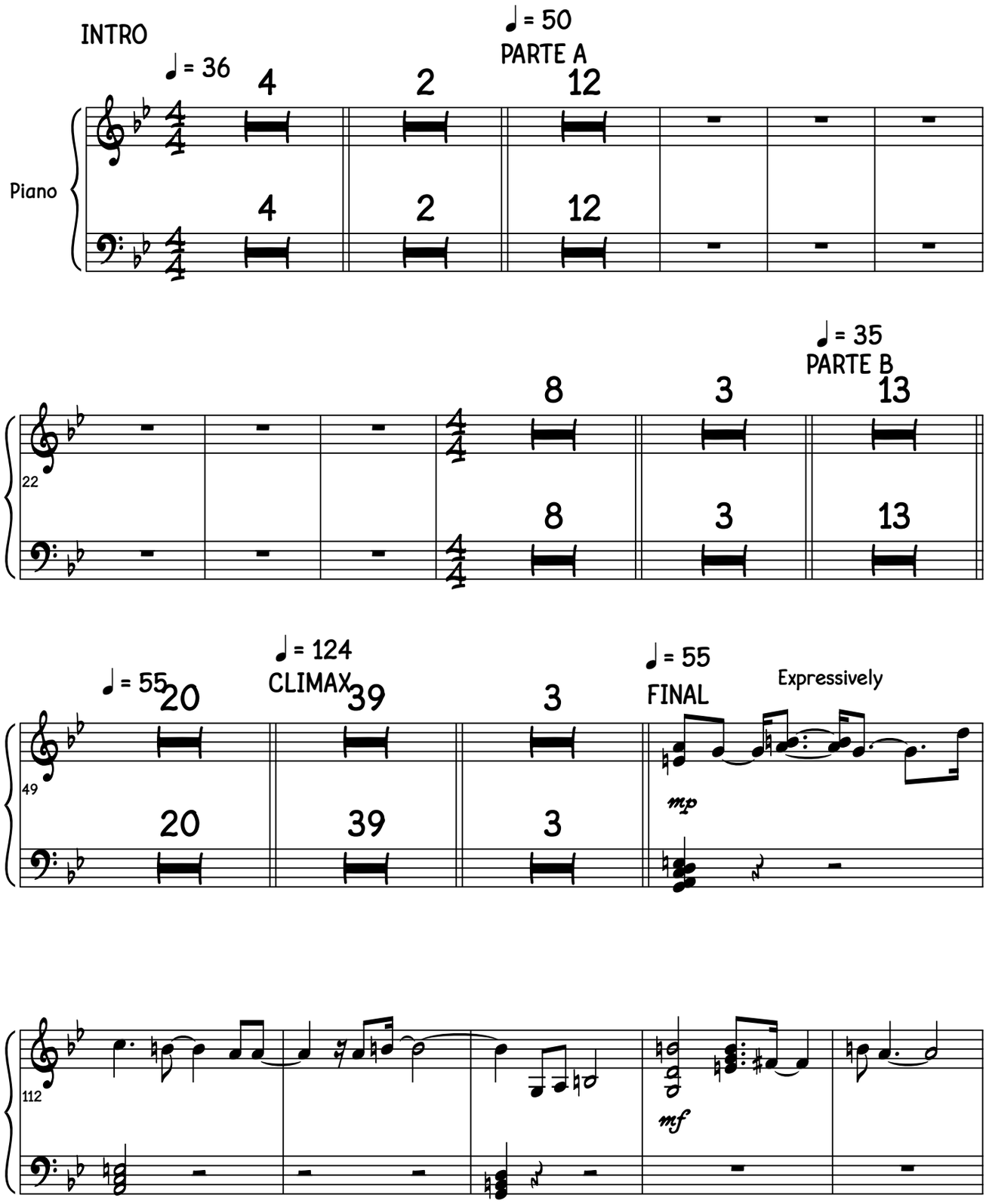

Pno.
80
4
4
Pno.
87
f
mf
Pno.
91
mp
mp
Pno.
95
4
4
8va
3
Pno.
102
(8va)
3
3
8va


♩ = 55
FINAL
No one choose to be alone
42
Pno.
108
3
10
3
10
mp
Pno.
123
mp
Pno.
127
5
5

No one choose to be alone

Piano 2

Diana Gavilanes



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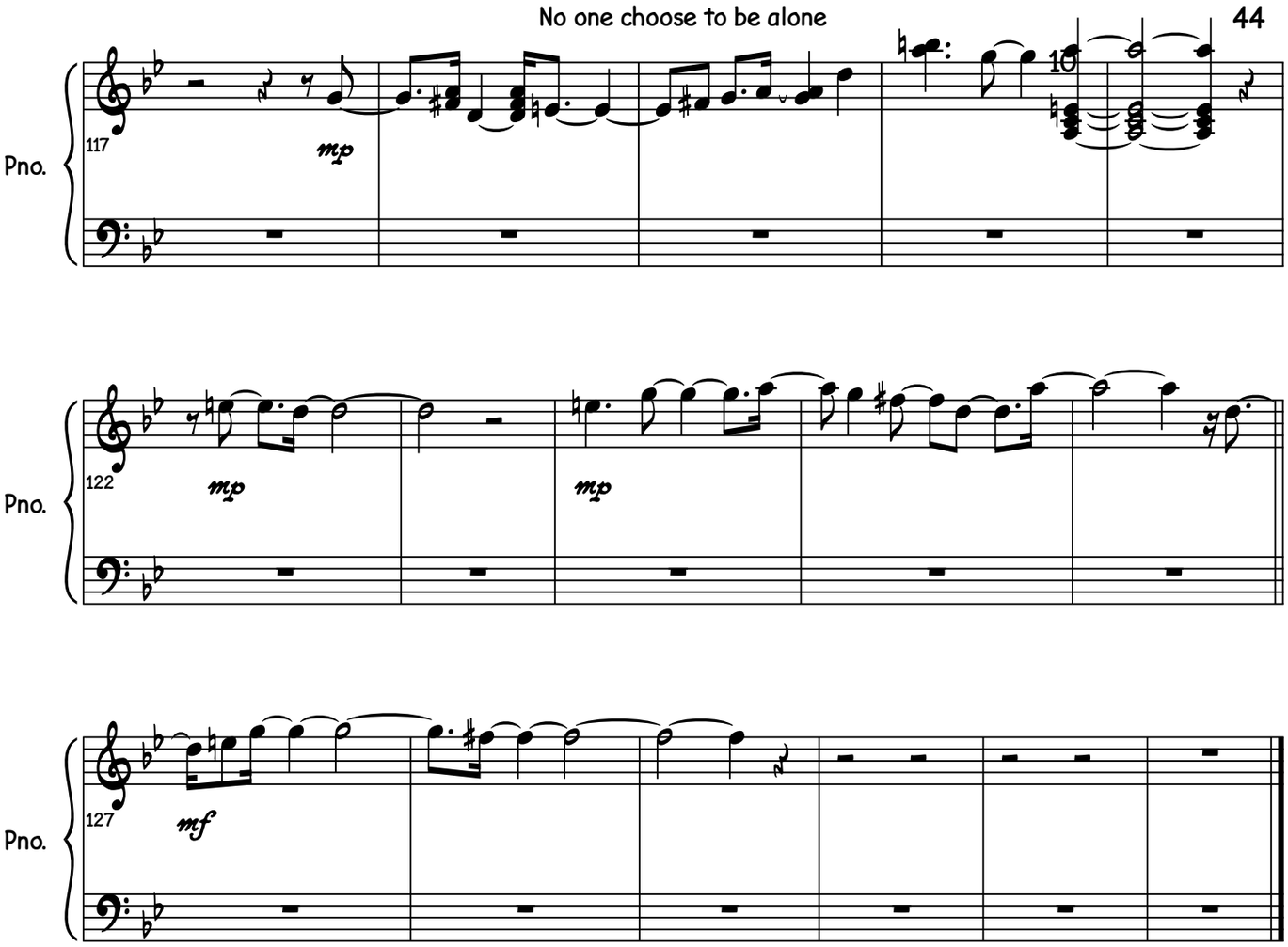
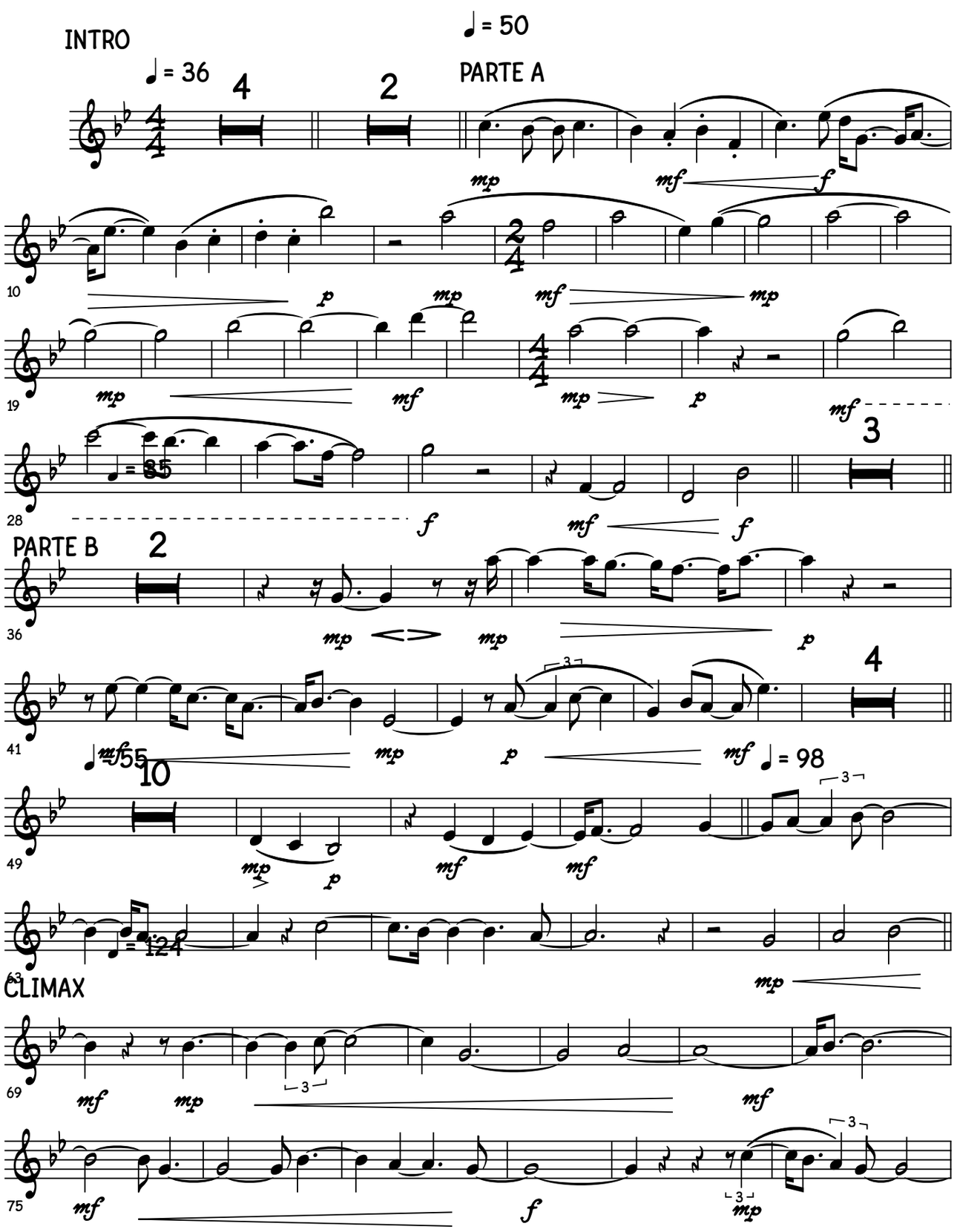

Pno.
117
mp
10
Pno.
122
mp
mp
Pno.
127
mf

No one choose to be alone

Diana Gavilanes



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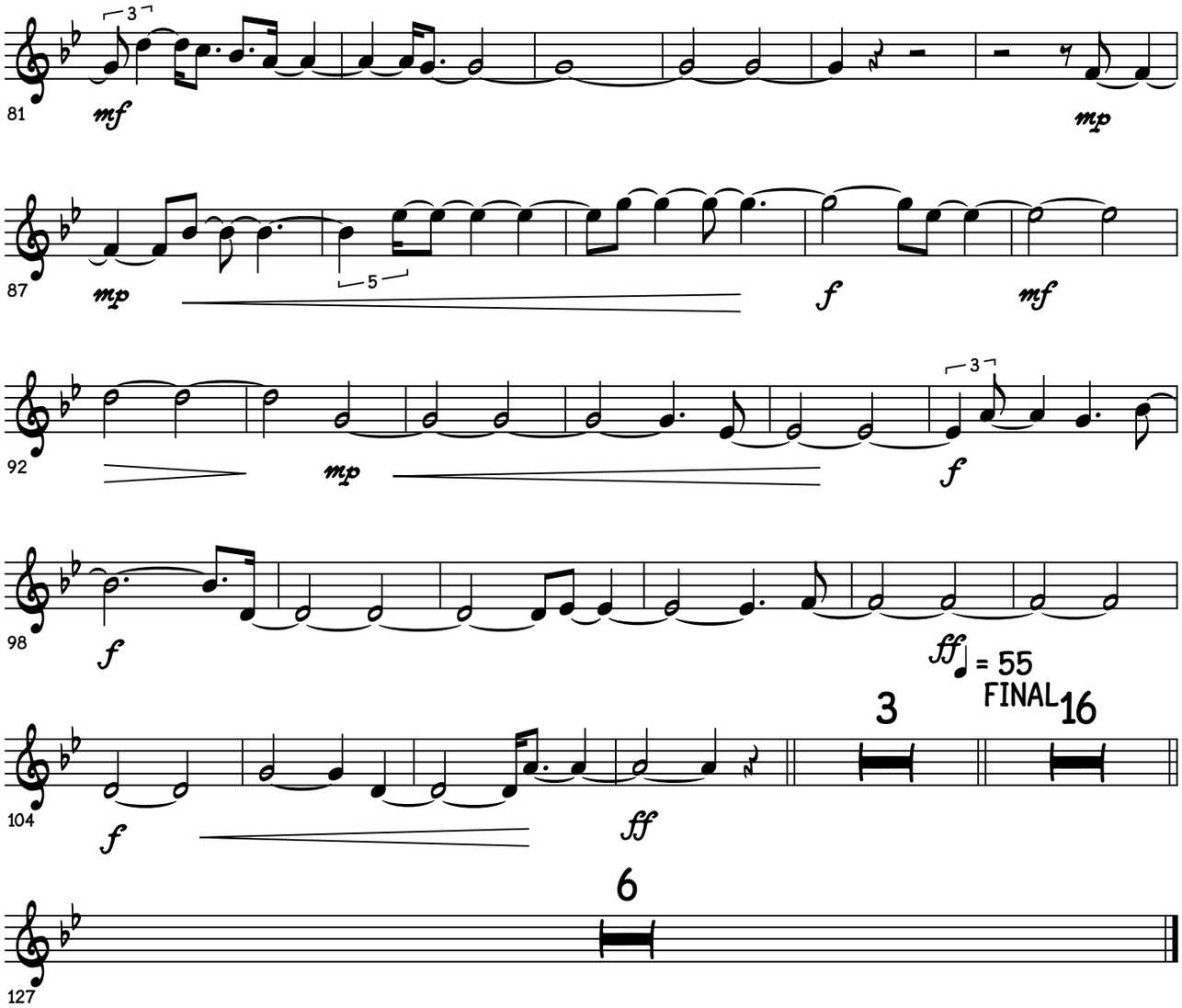
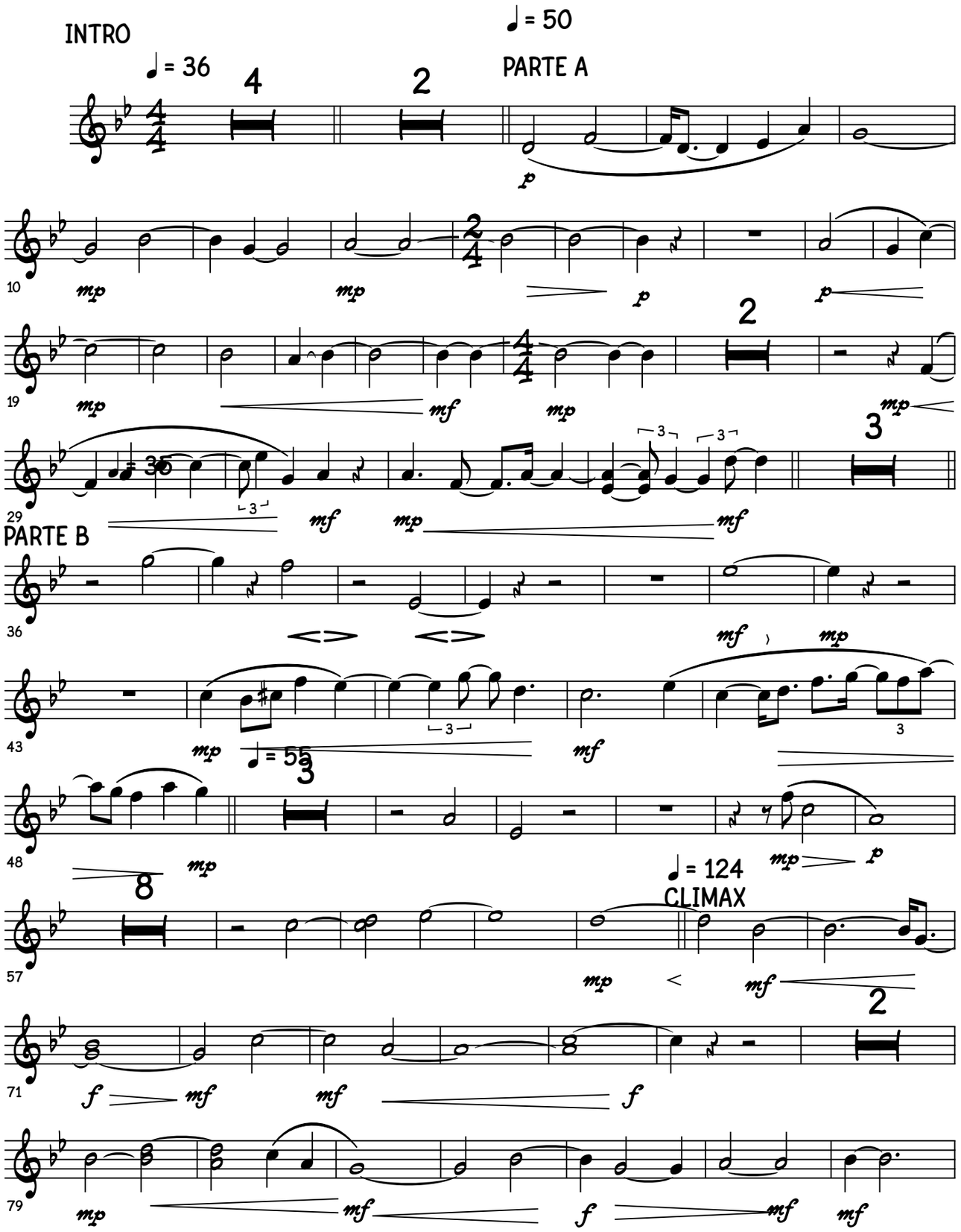

81
mf
mp
87
mp
5
f
mf
92
mp
f
98
f
ff
♩ = 55
FINAL
3
16
104
f
ff
6
127

No one choose to be alone

Diana Gavilanes



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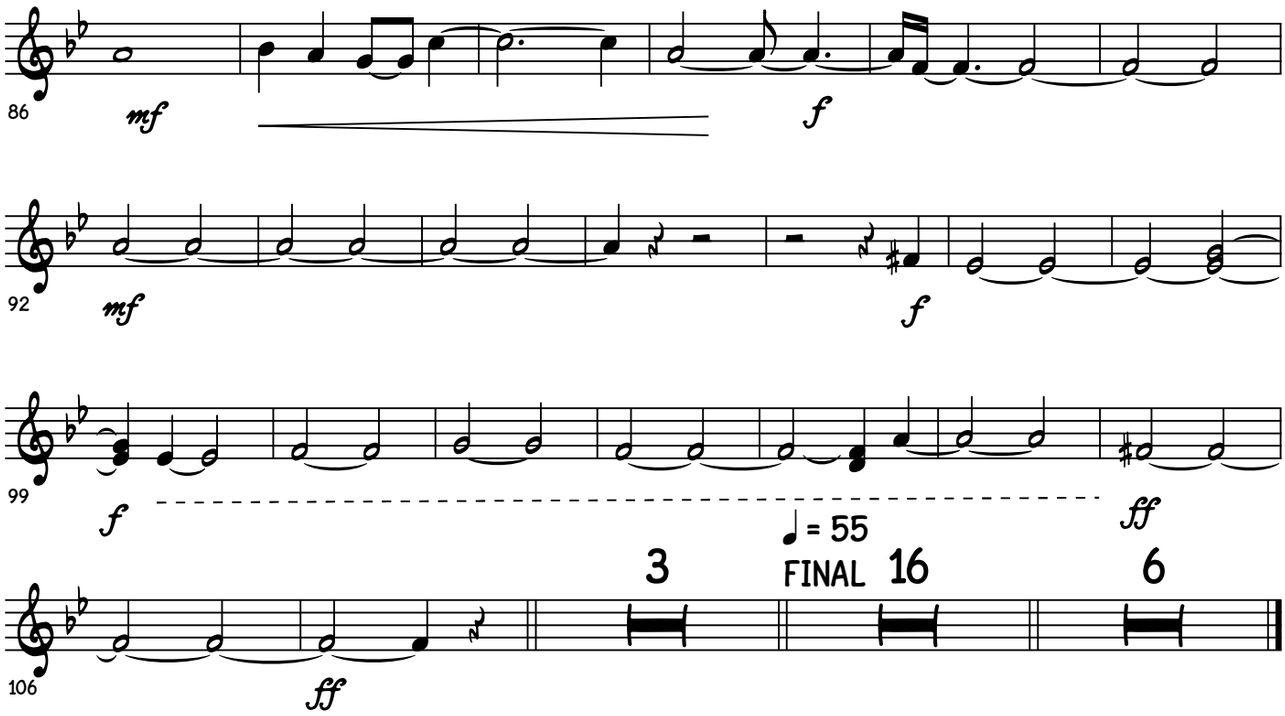
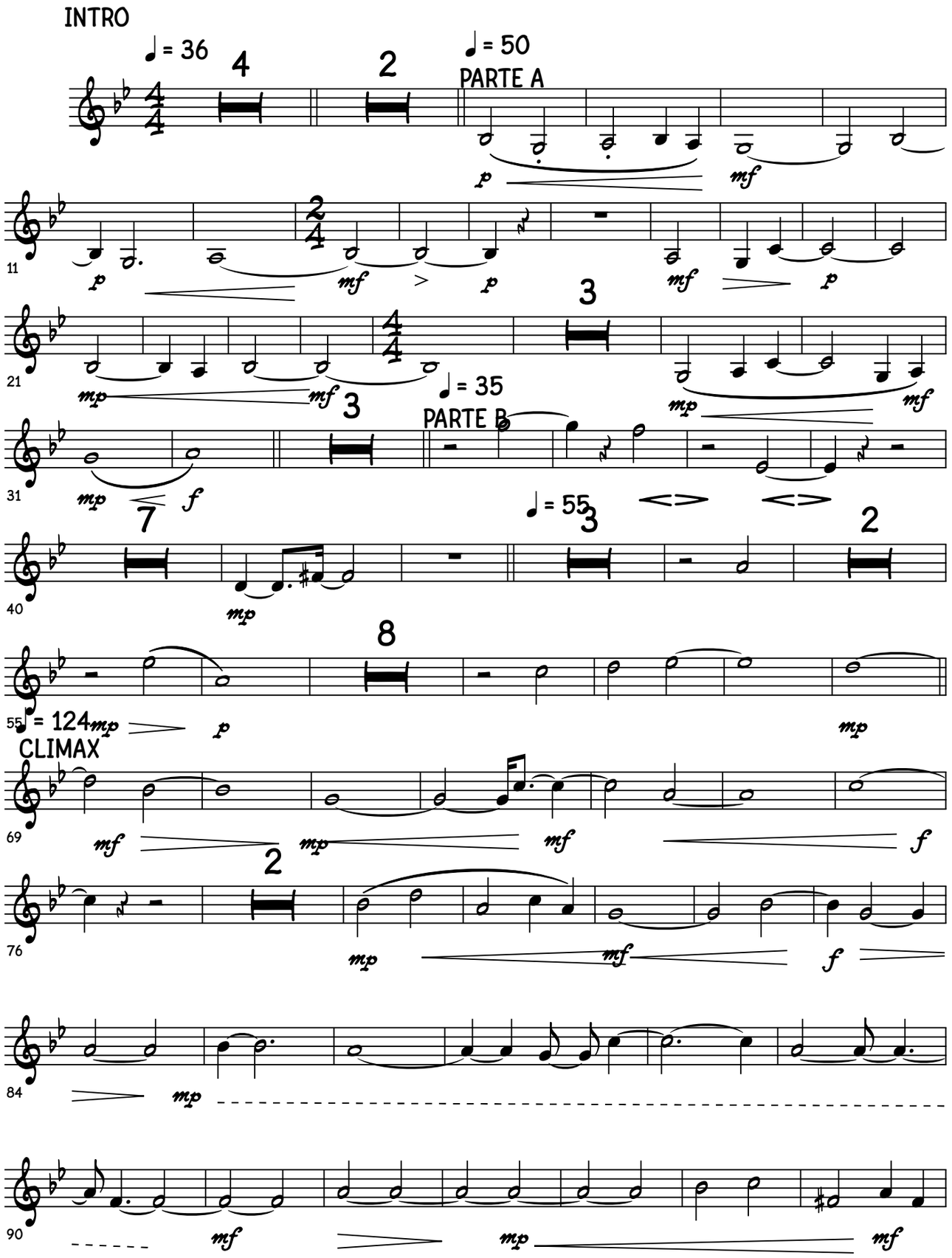

86
mf
f
92
mf
f
99
f
ff
♩ = 55
FINAL
3
16
6
106
ff

No one choose to be alone

Diana Gavilanes



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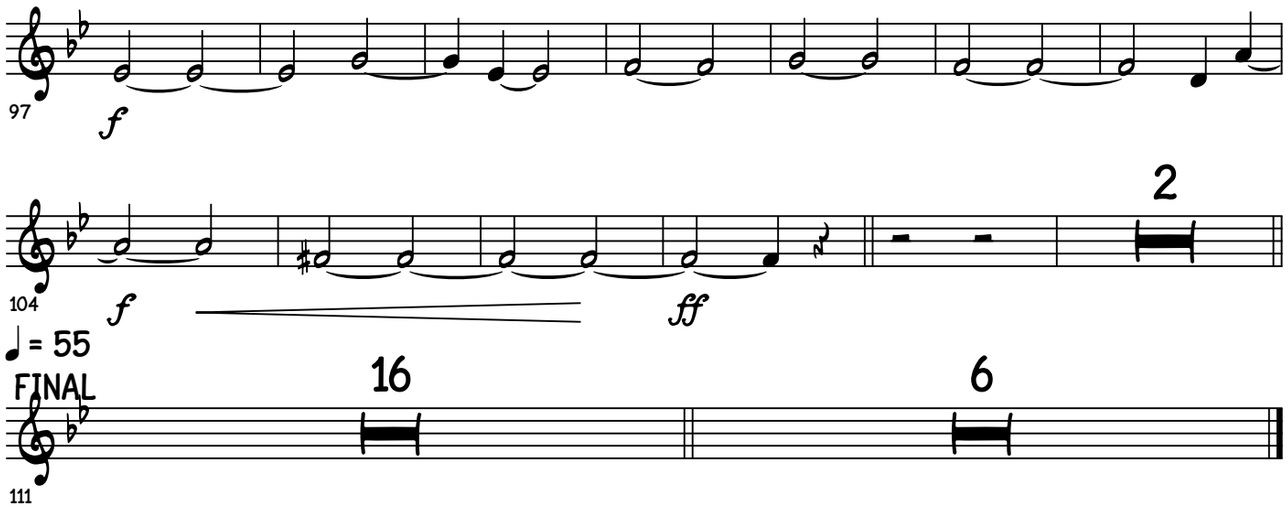
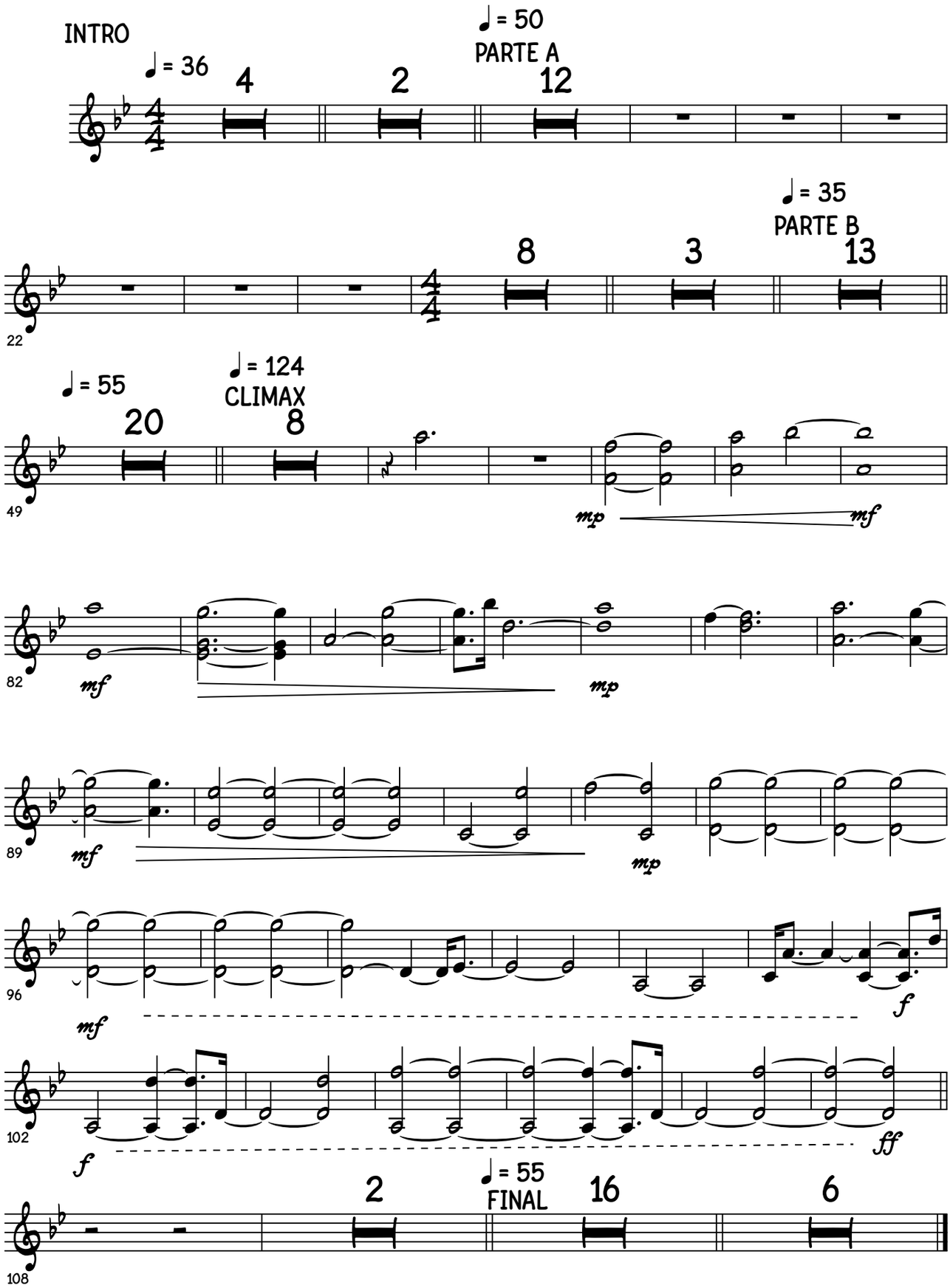

97
f

2
104
f
ff

♩ = 55
FINAL
16
6
111

No one choose to be alone

Diana Gavilanes

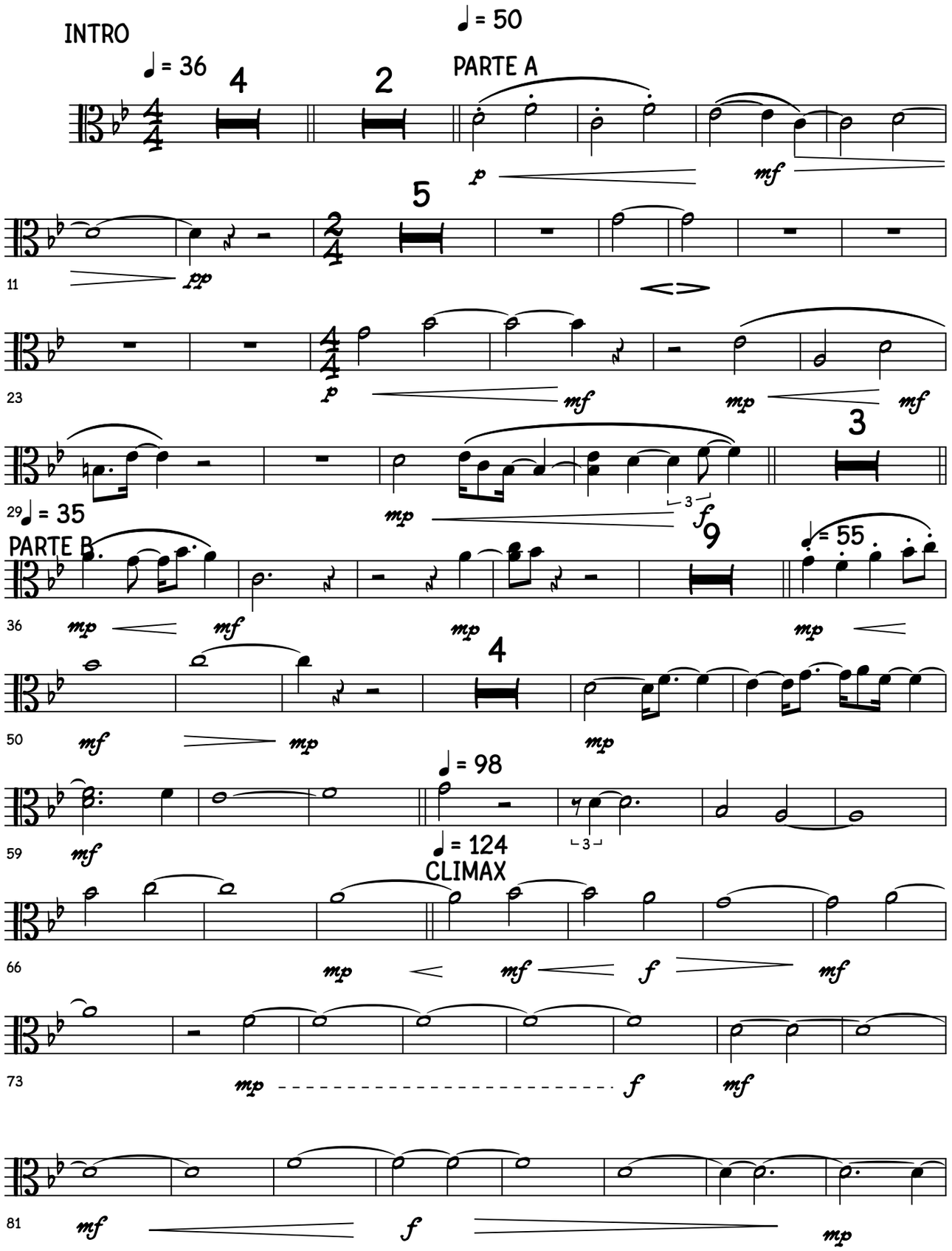


©

Viola

No one choose to be alone

Diana Gavilanes



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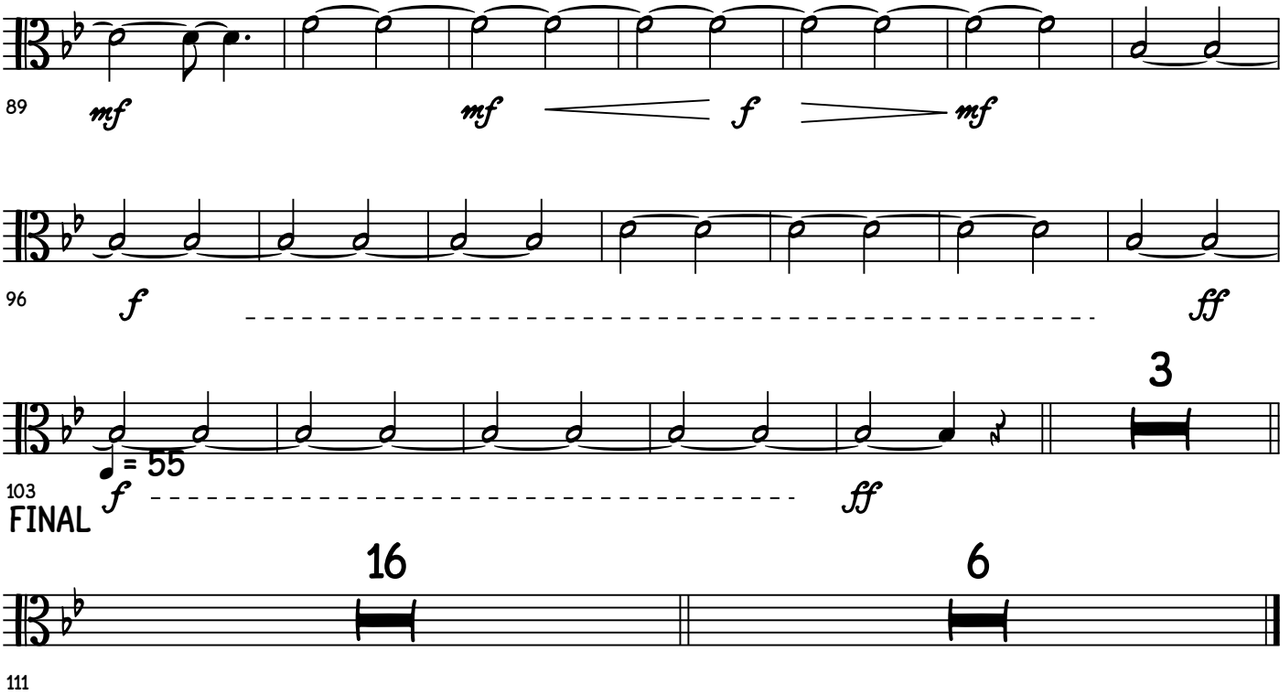
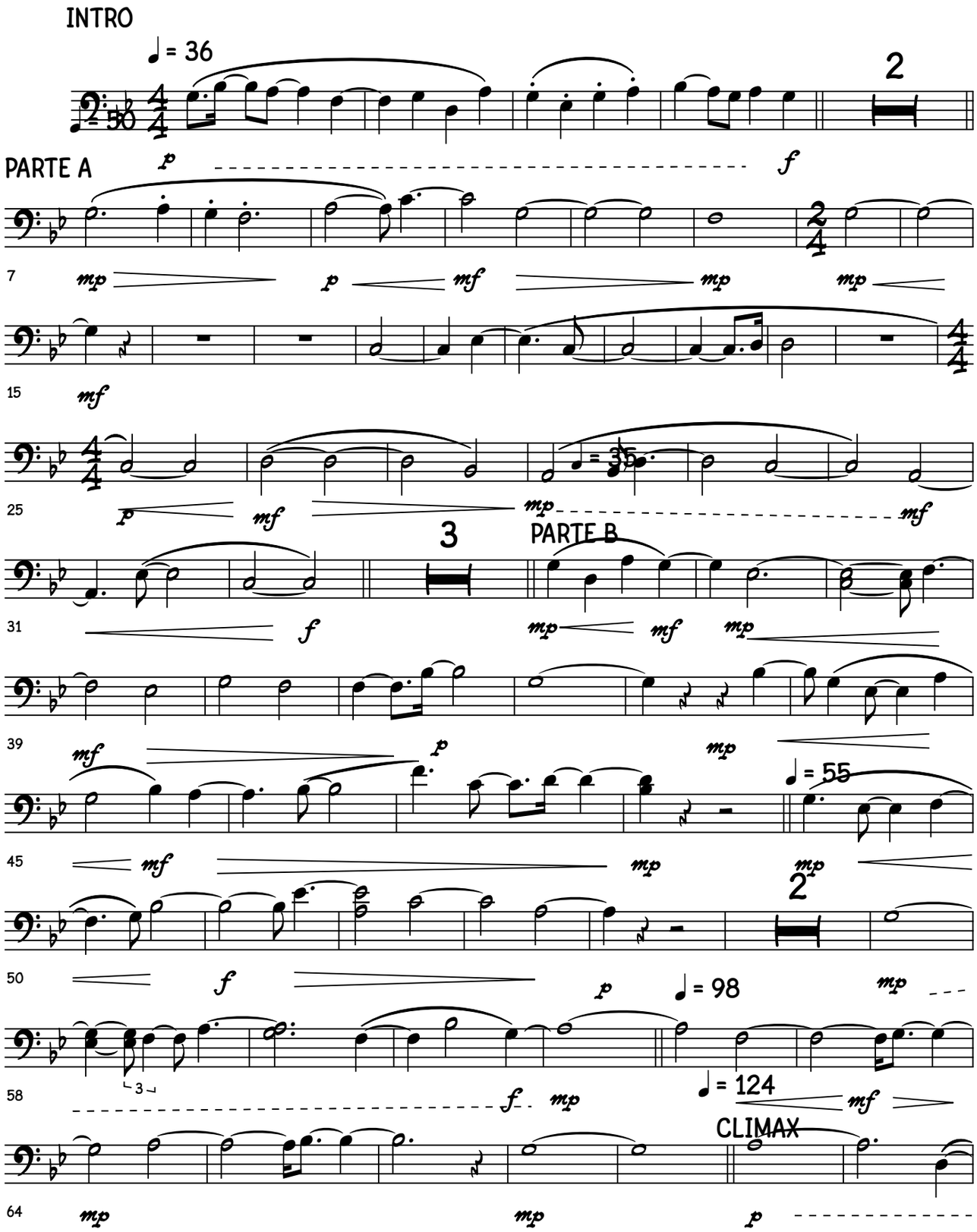

89
mf
mf
f
mf
96
f
ff
3
♩ = 55
103
f
ff
FINAL
16
6
111

No one choose to be alone

Cello I

Diana Gavilanes



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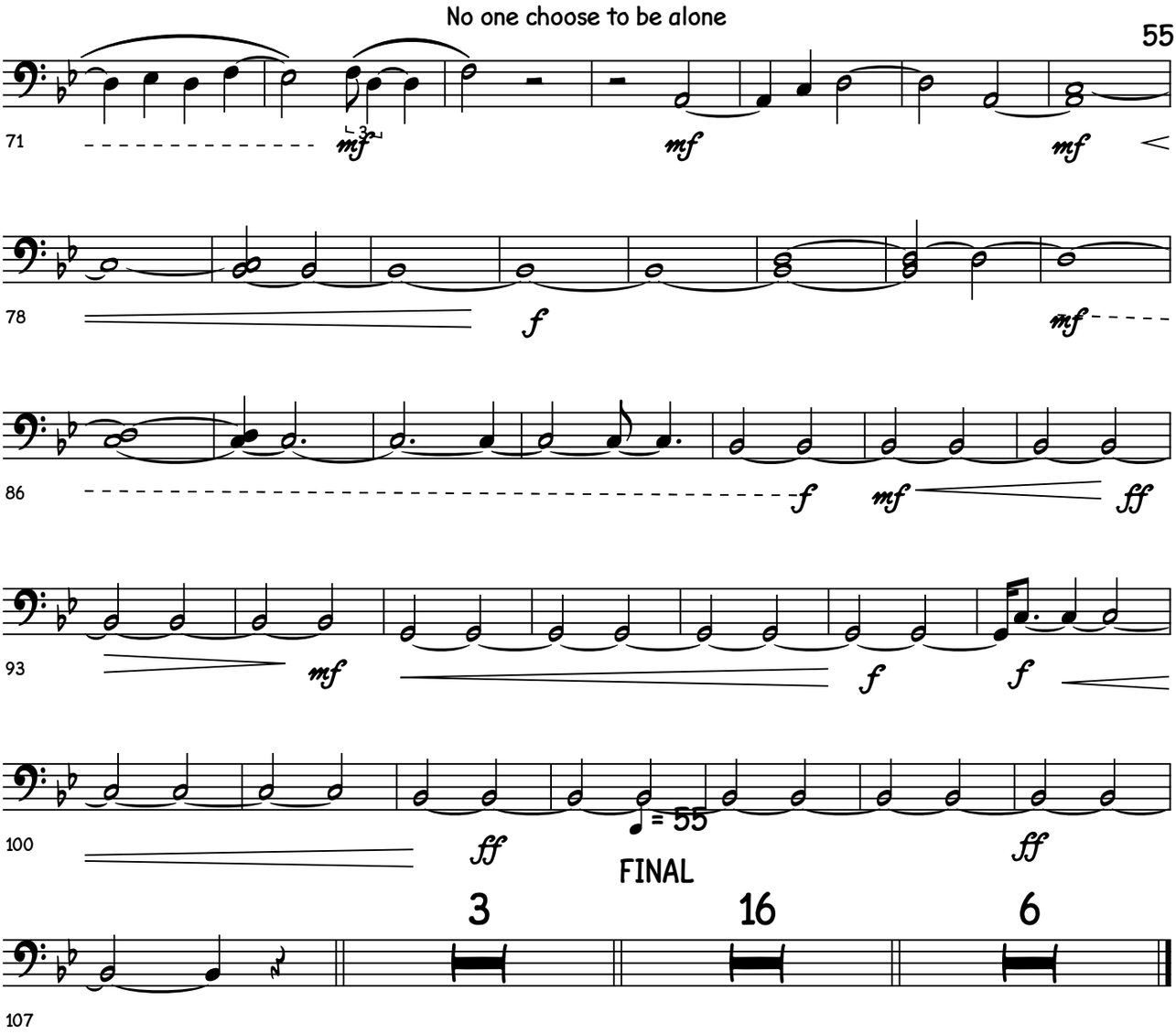
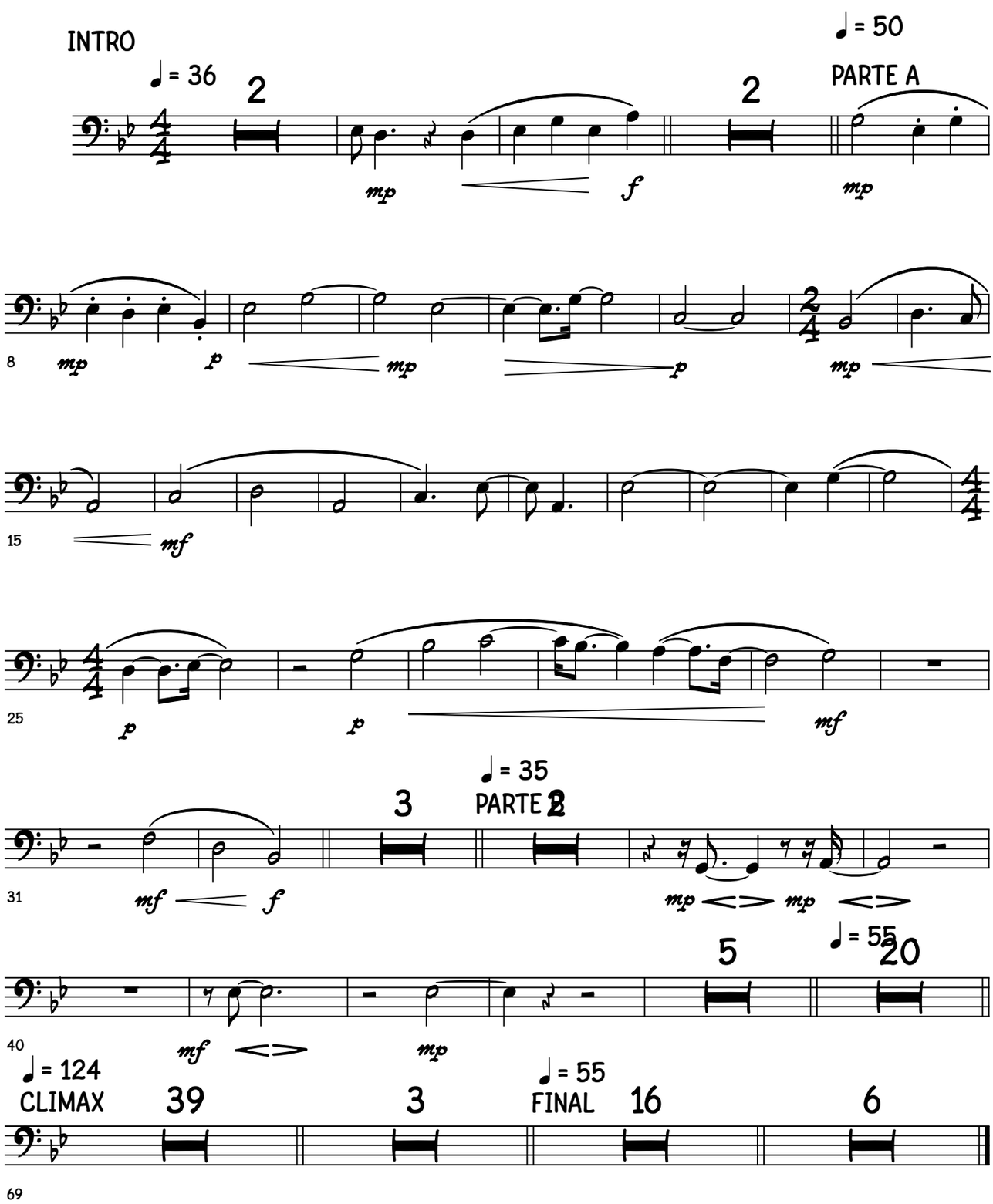

71
mf
3
mf
mf
78
f
mf
86
f
mf
ff
93
mf
f
f
100
ff
= 55
FINAL
ff
3
16
6
107

No one choose to be alone

Diana Gavilanes

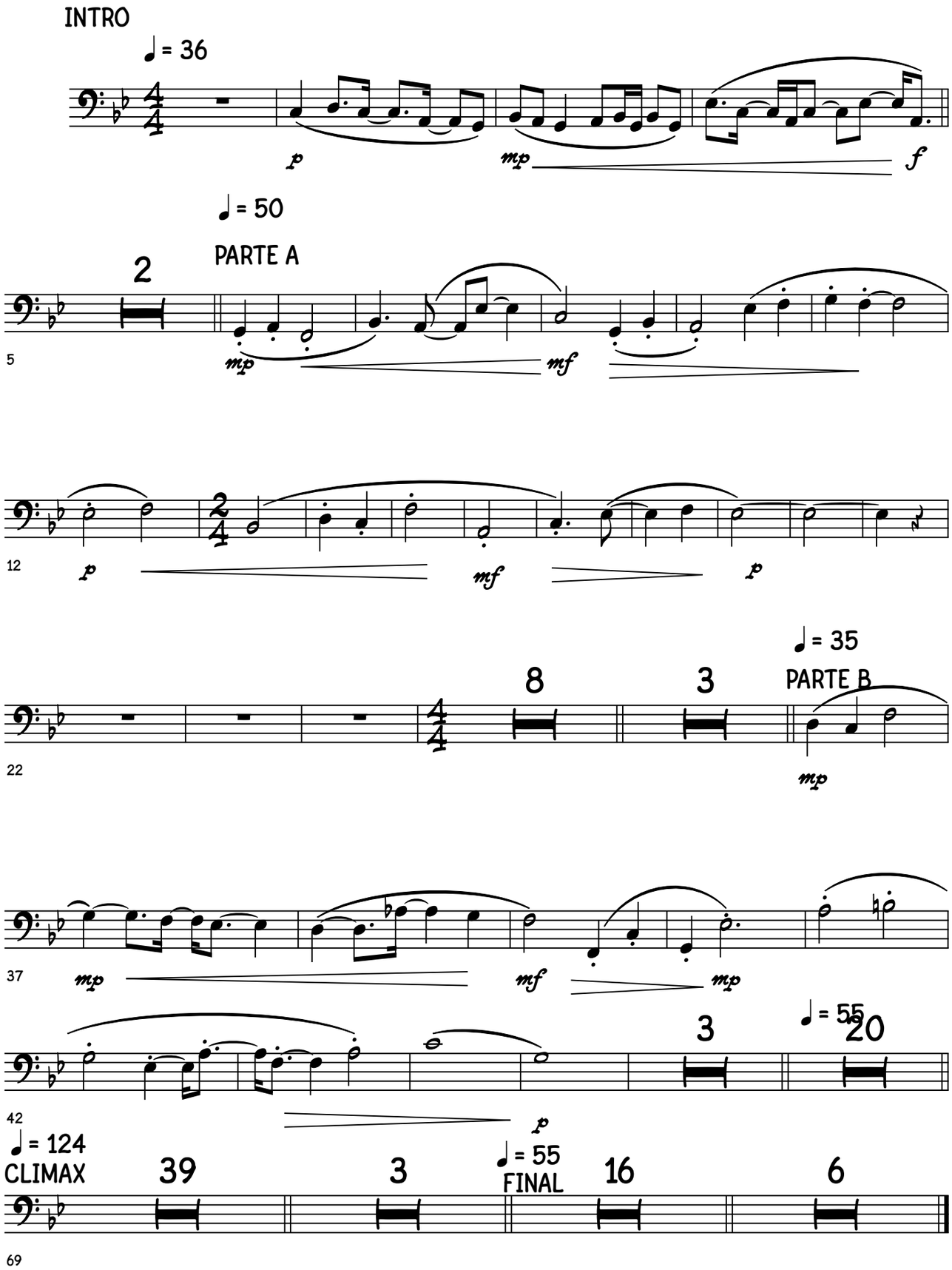


©

No one choose to be alone

Cello III

Diana Gavilanes



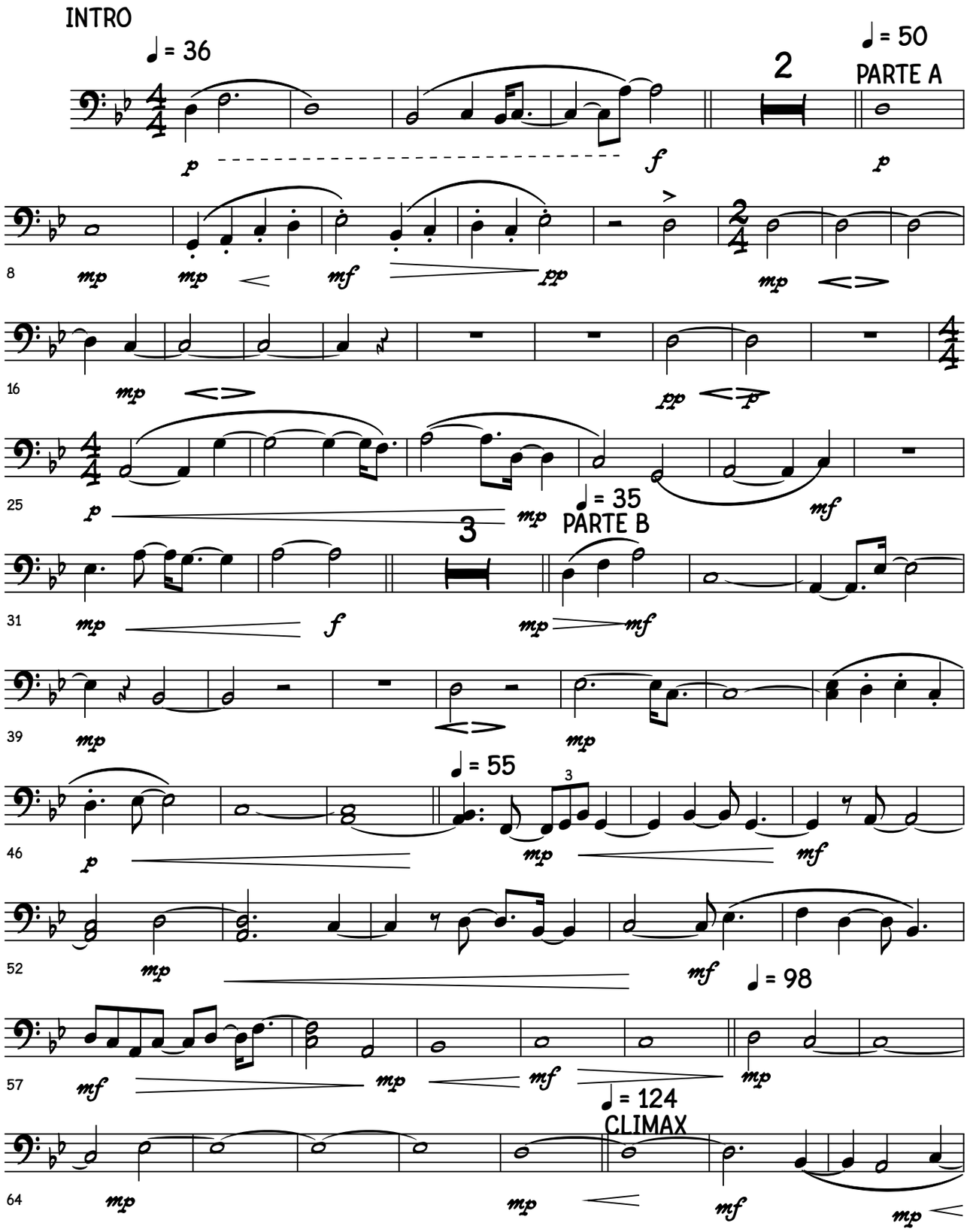
©

No one choose to be alone

Cello IV

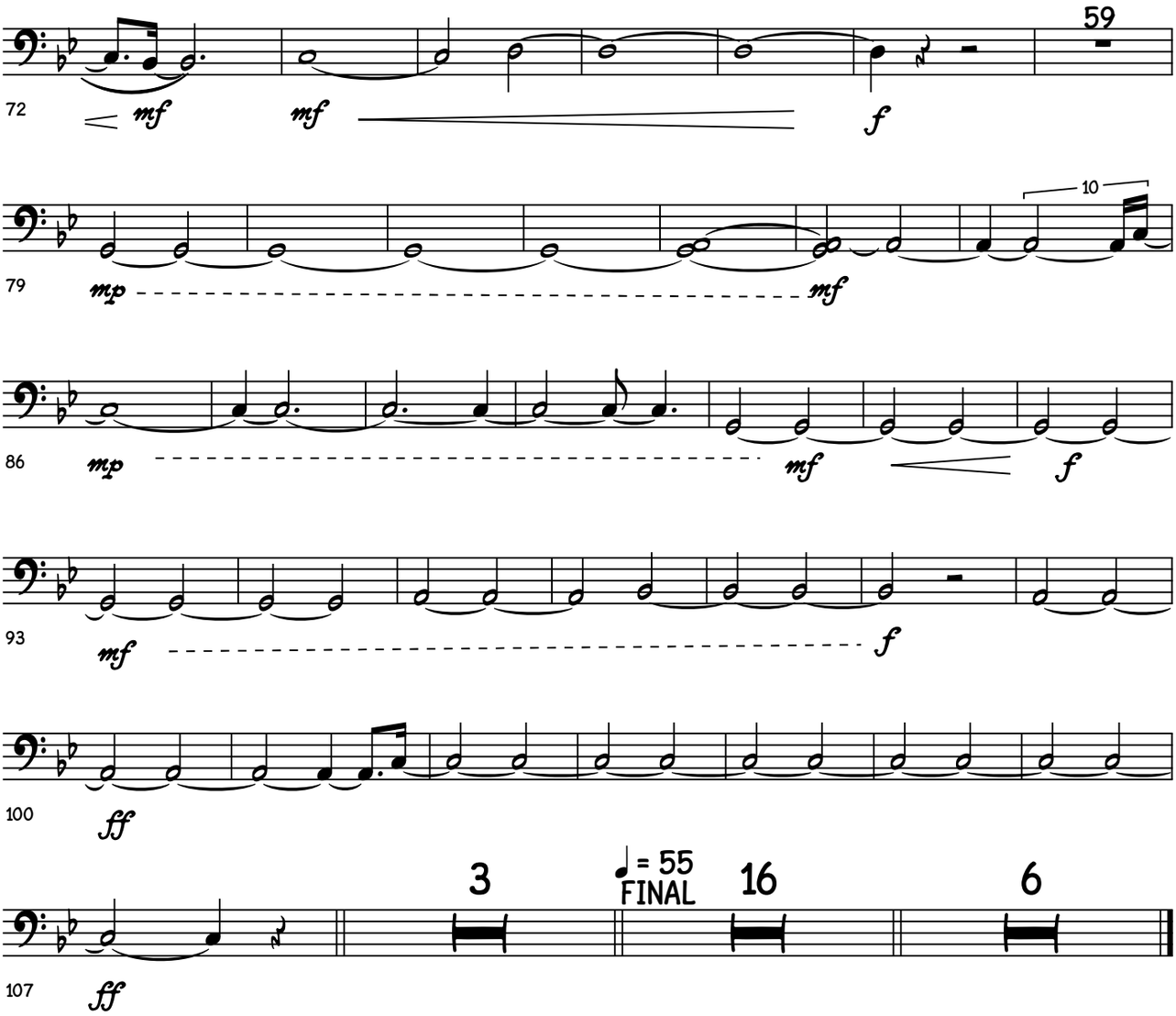
58

Diana Gavilanes



©

No one choose to be alone

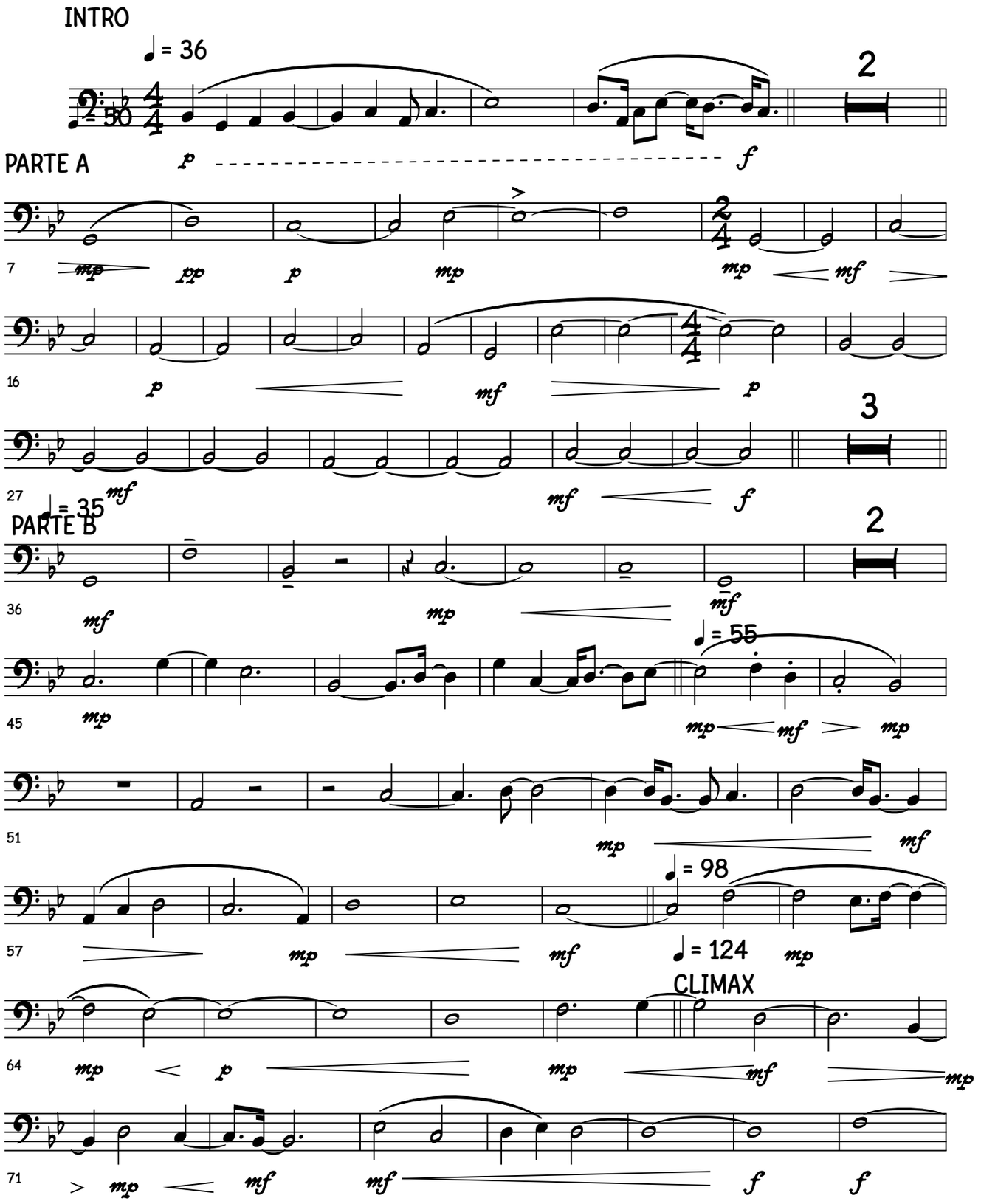


No one choose to be alone

Contrabass

60

Diana Gavilanes



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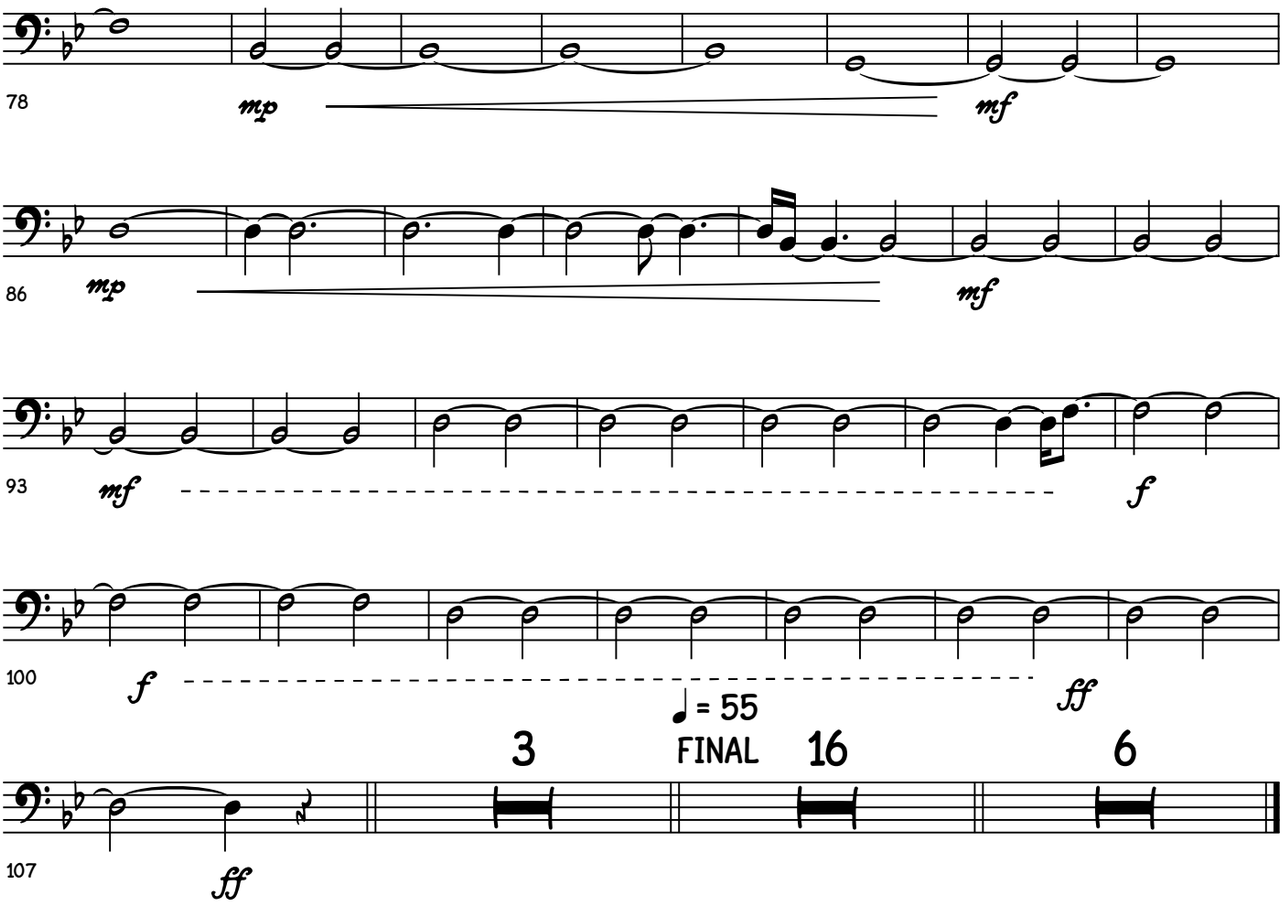
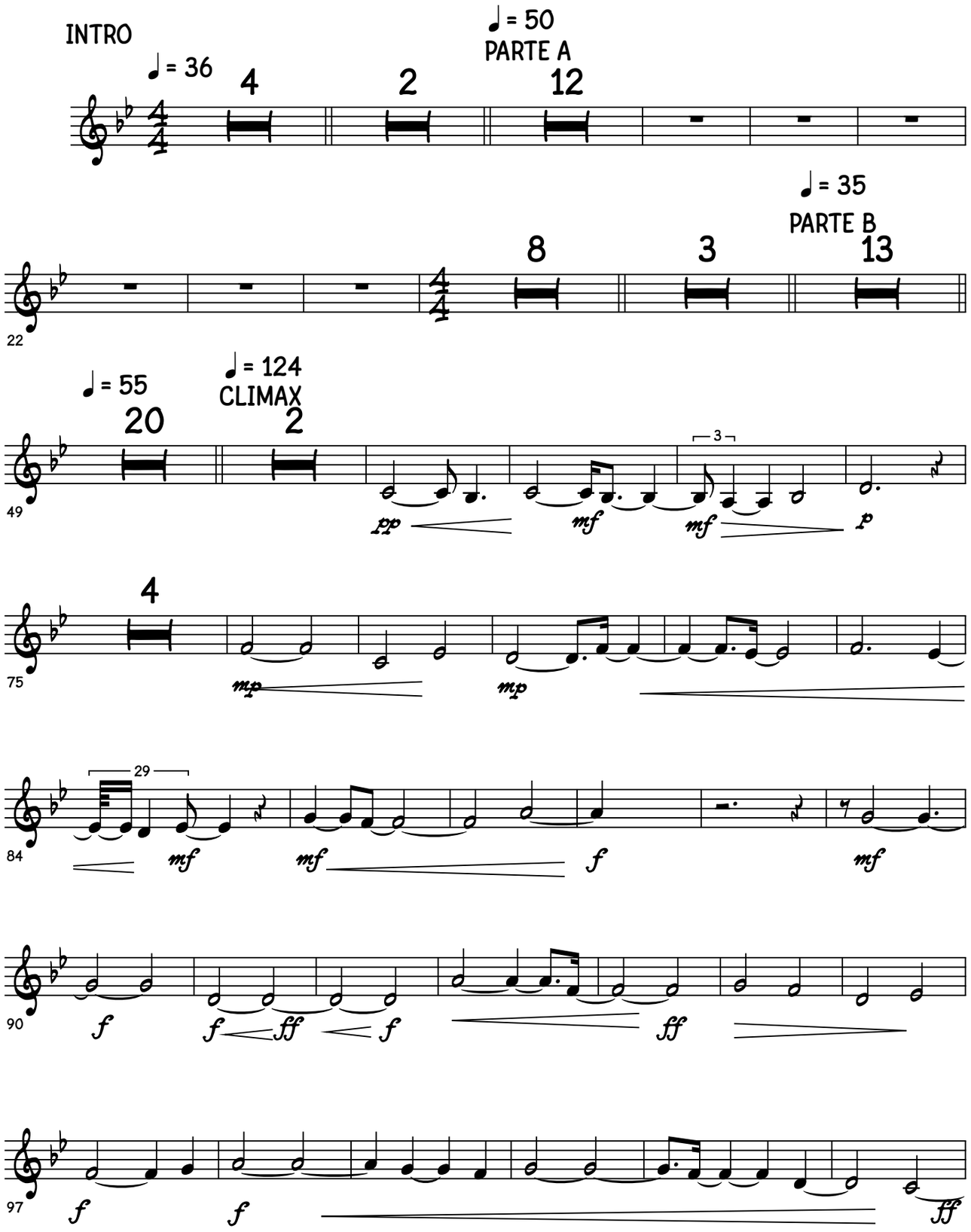

78
mp
mf
86
mp
mf
93
mf
f
100
f
ff
♩ = 55
3
FINAL
16
6
107
ff

No one choose to be alone

Soprano

62

Diana Gavilanes



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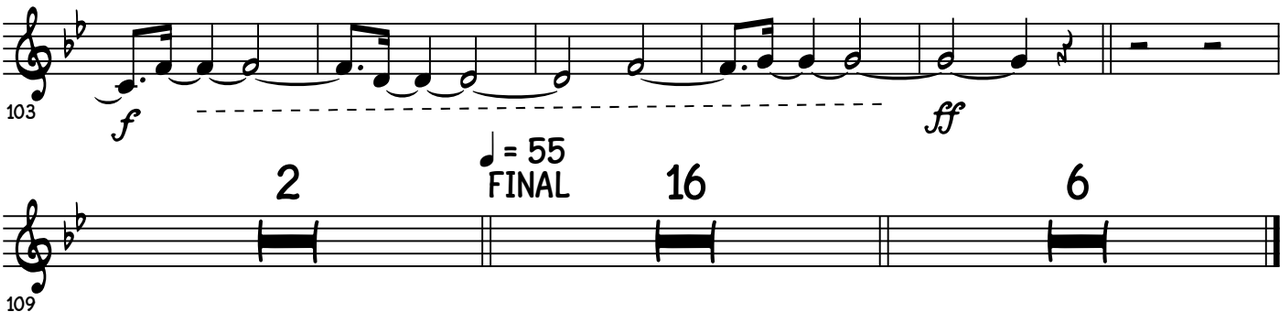

103
f
ff

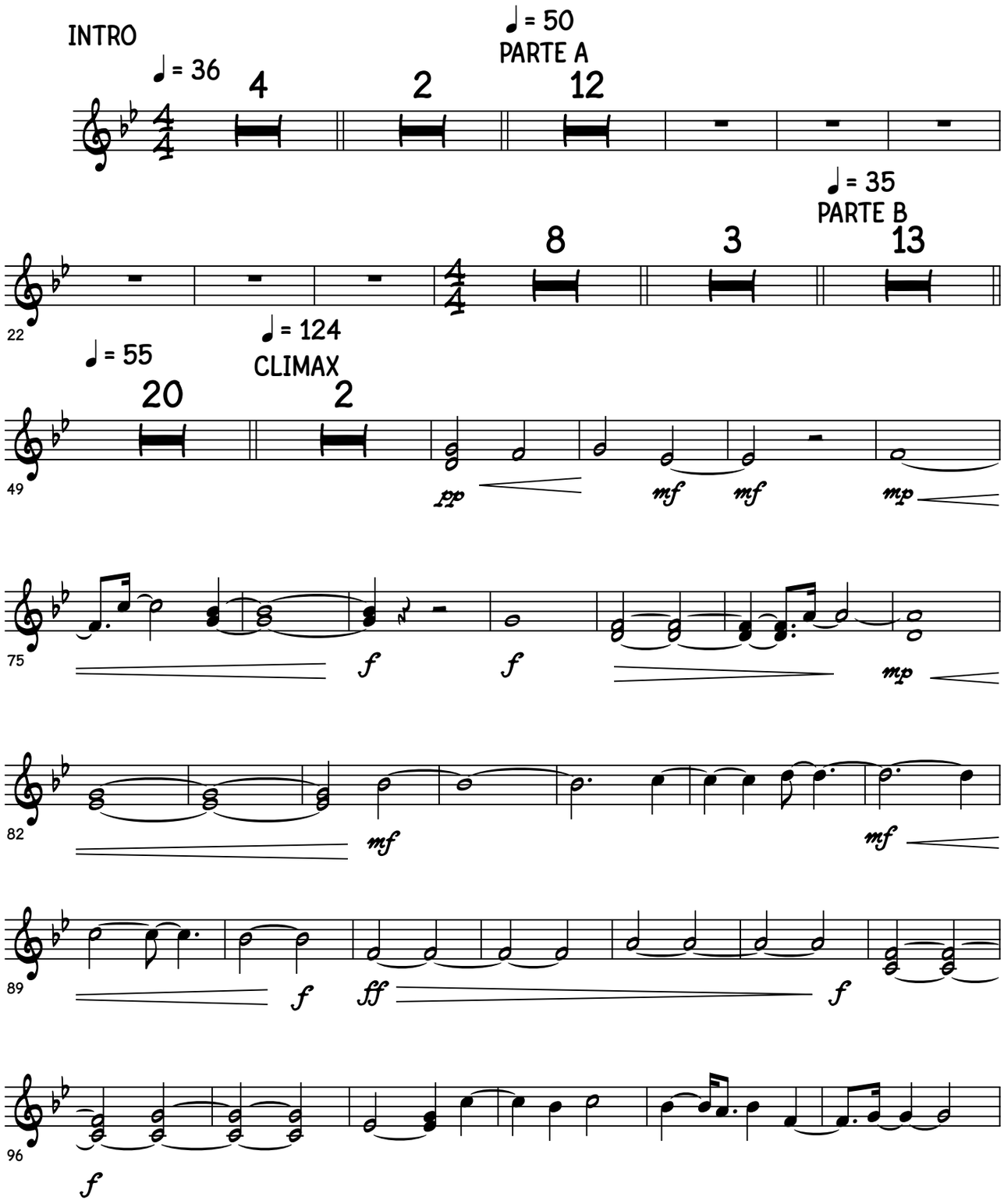
2
♩ = 55
FINAL
16
6
109

No one choose to be alone

Alto

64

Diana Gavilanes



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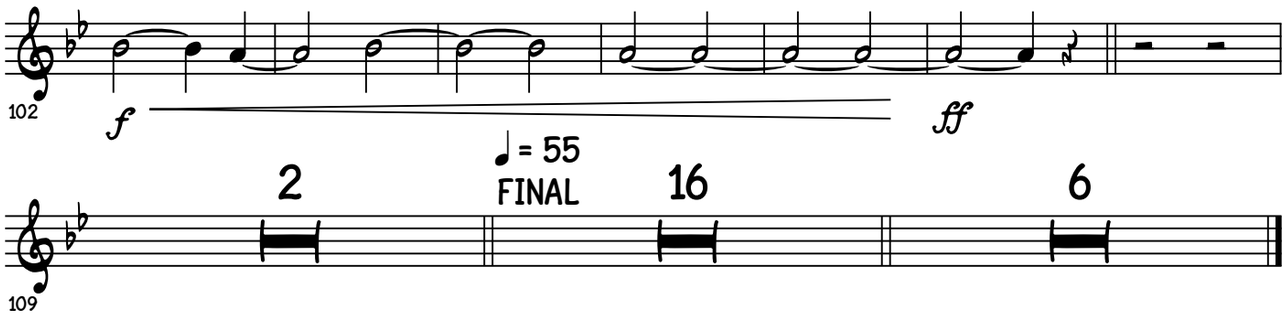
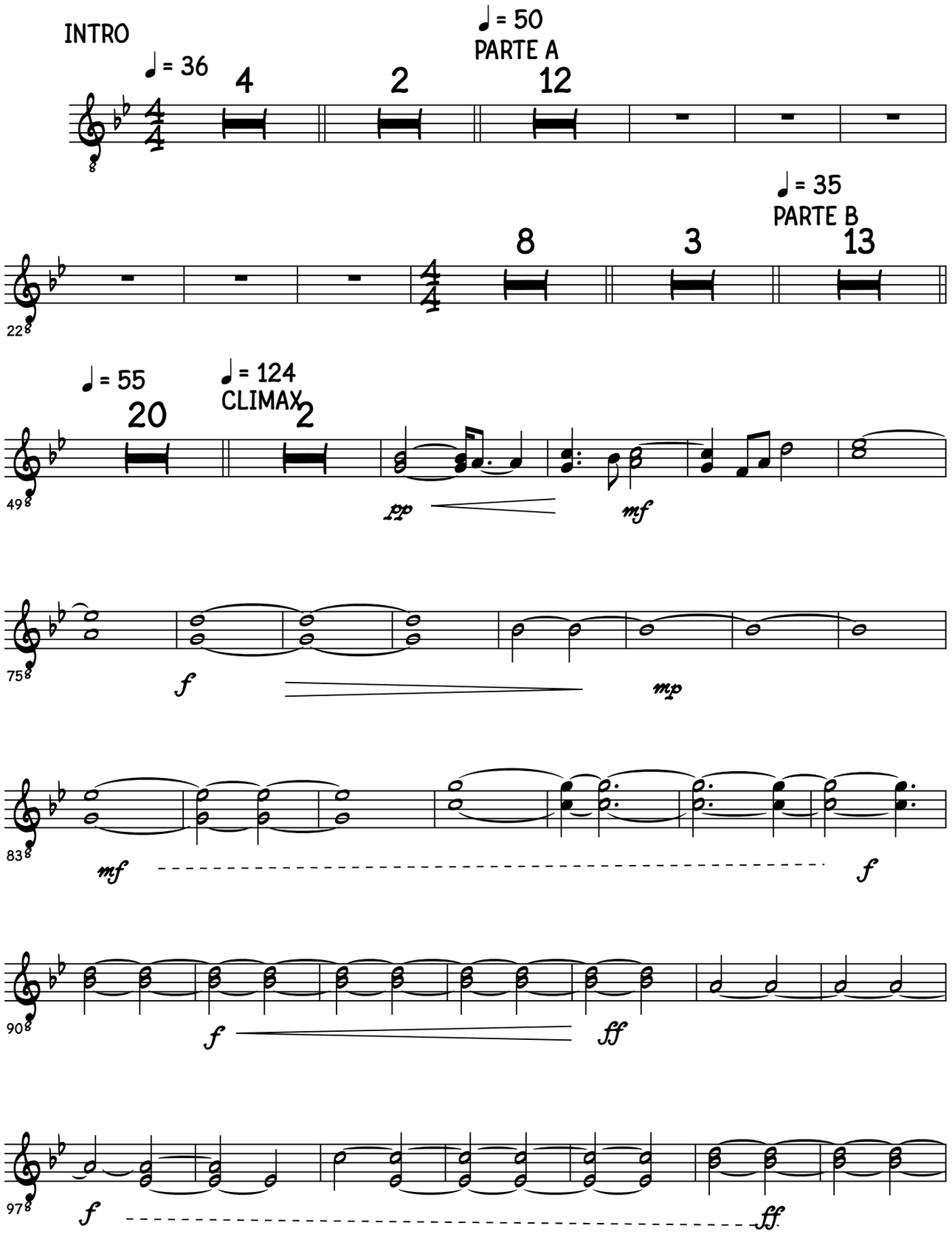

102
f
ff

♩ = 55
FINAL
2
16
6
109

No one choose to be alone

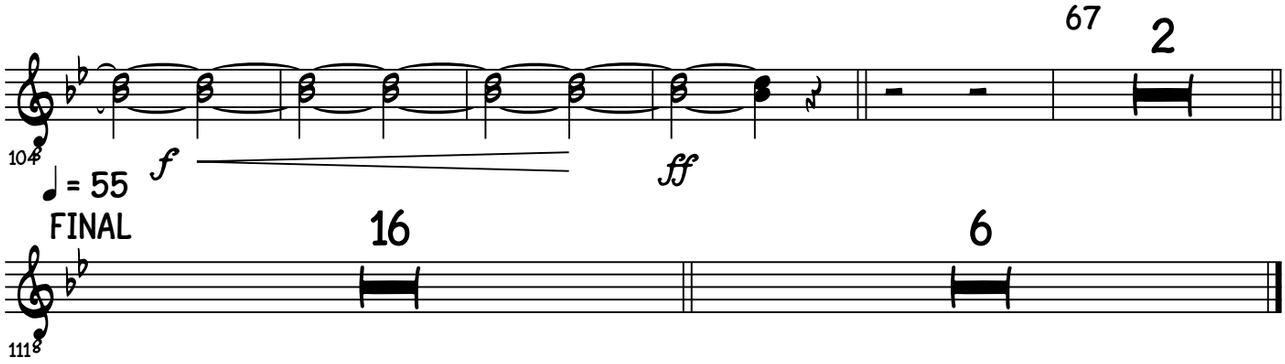
Tenor

Diana Gavilanes



©

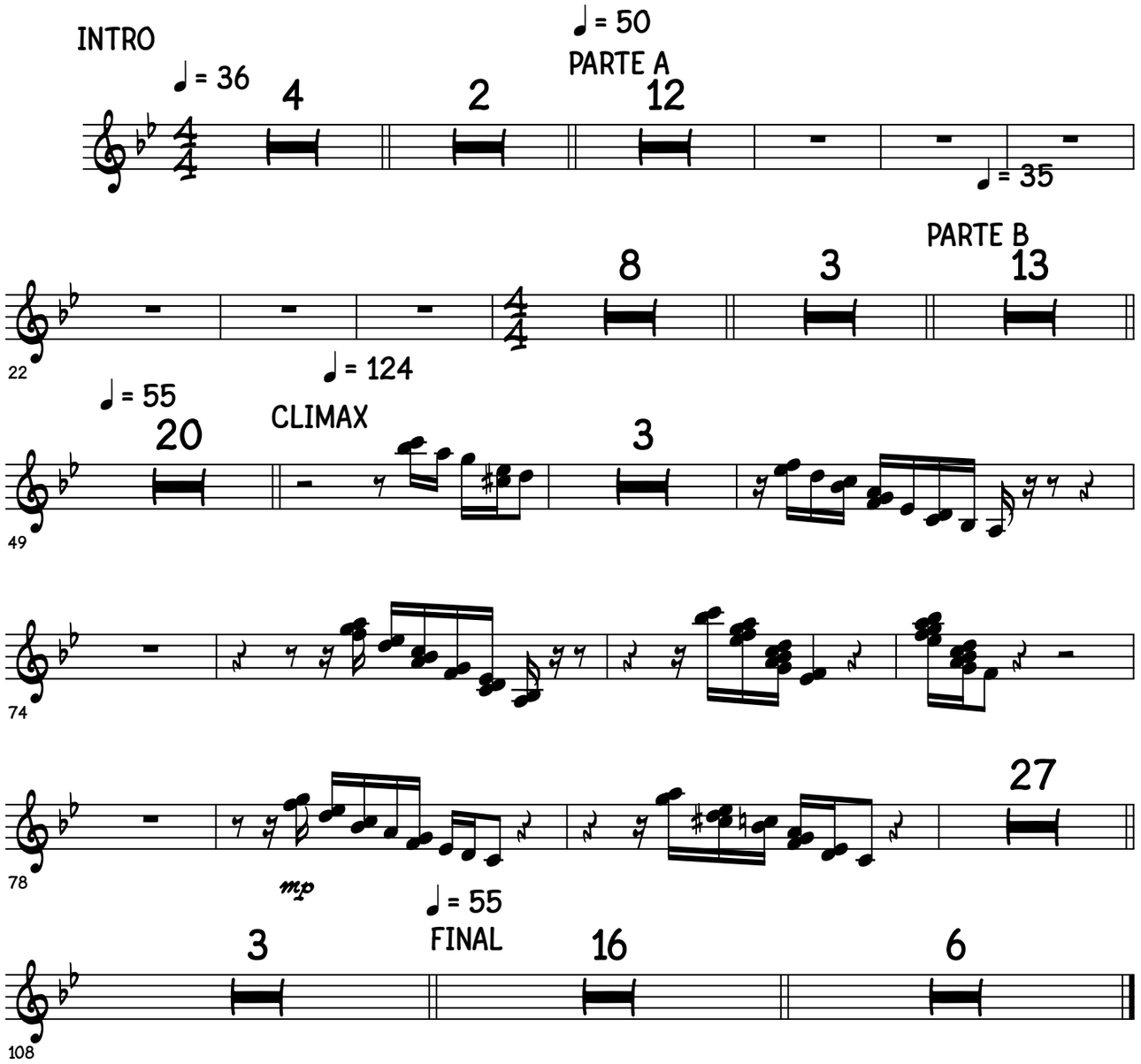
No one choose to be alone



No one choose to be alone

Chimes

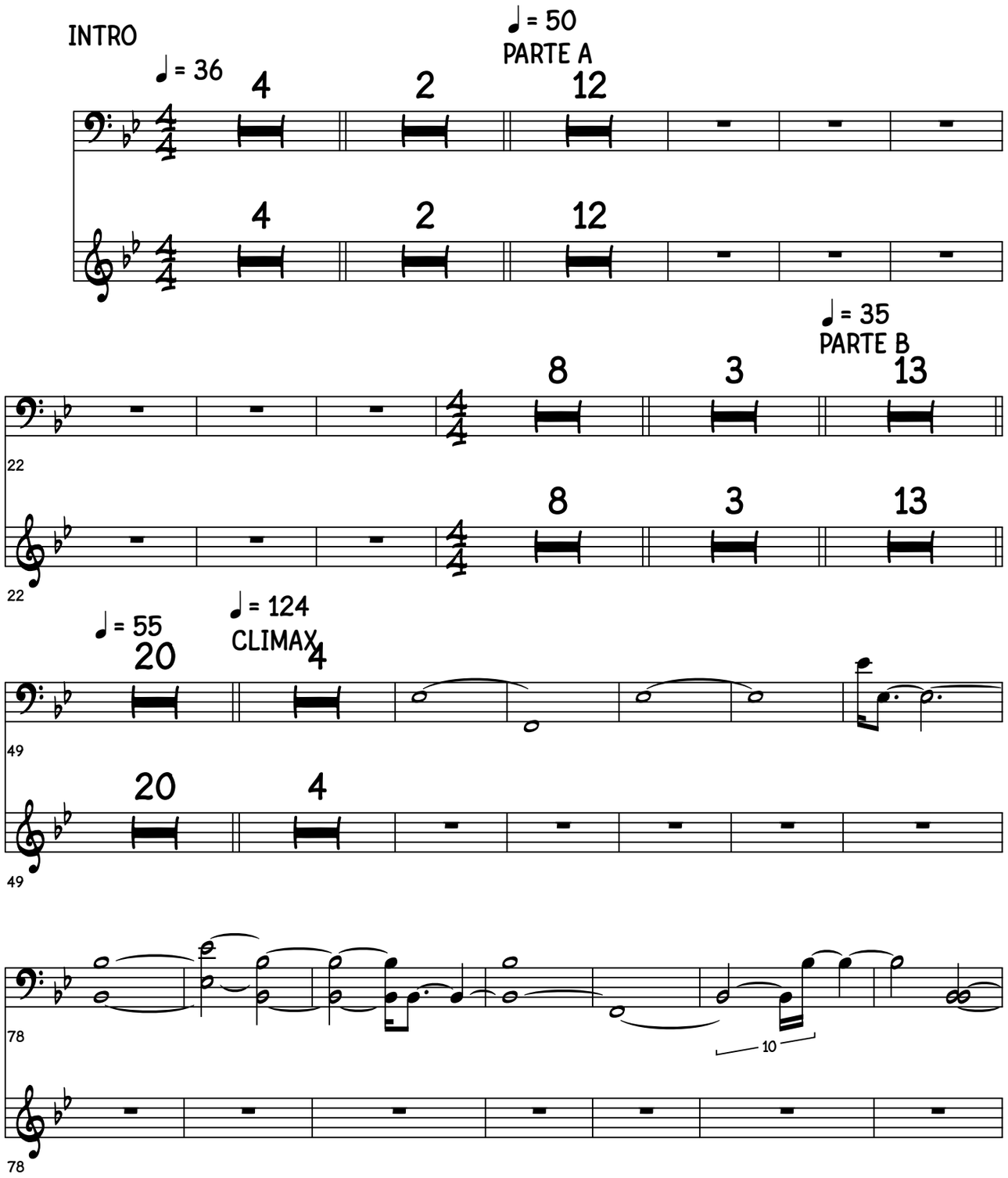
68
Diana Gavilanes



©

No one choose to be alone

Diana Gavilanes



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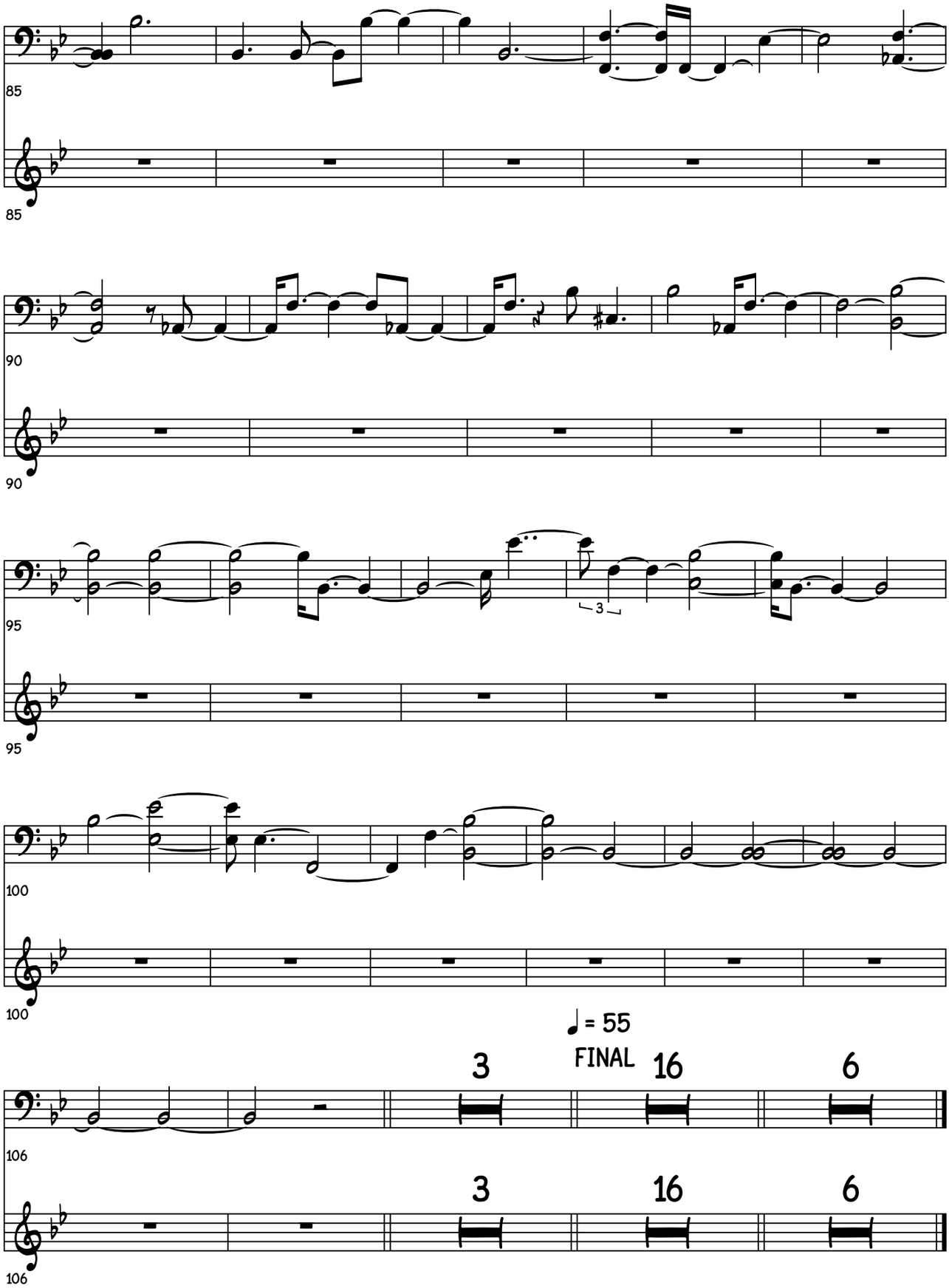
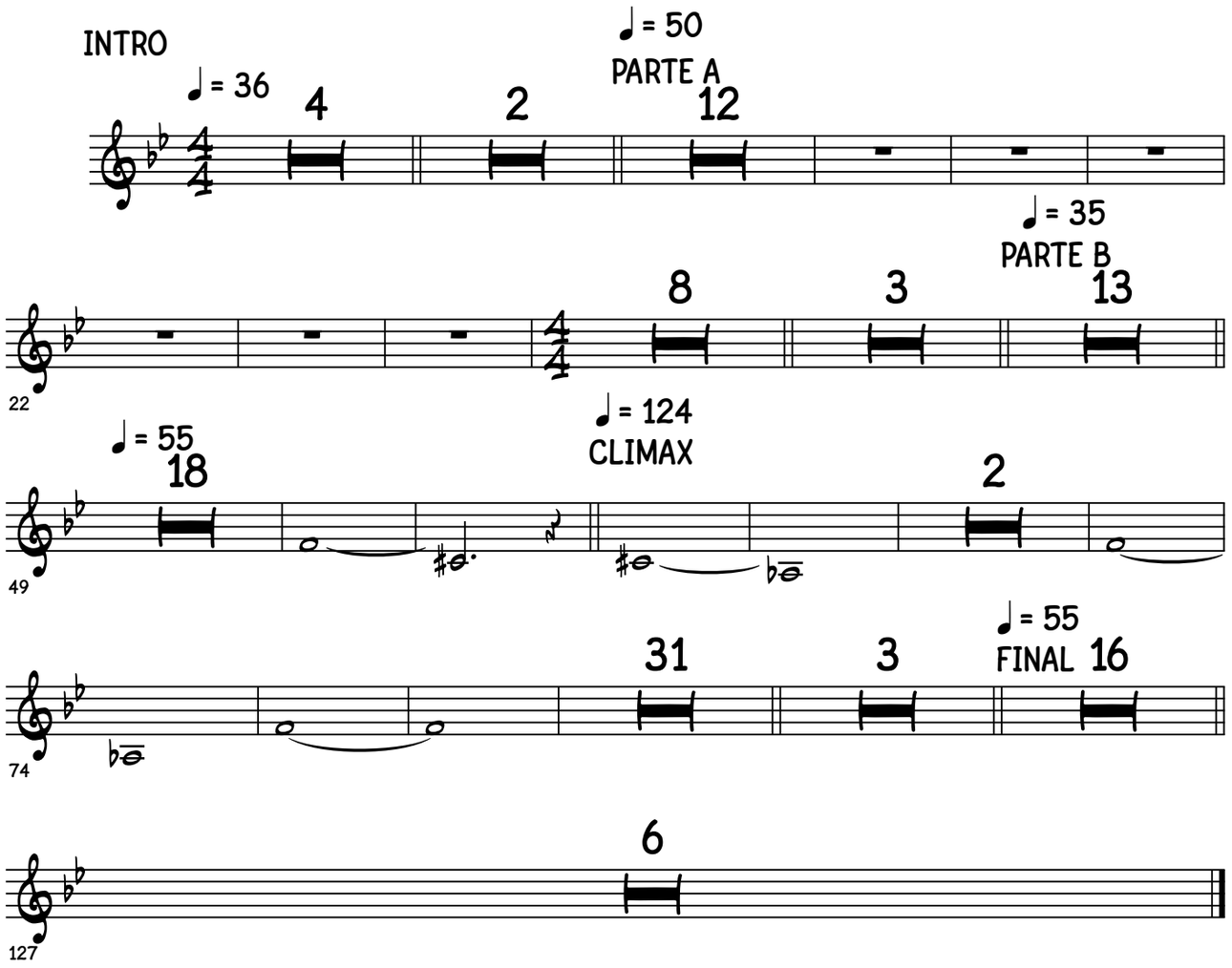

85
85
90
90
95
95
3
100
100
♩ = 55
FINAL
3
16
6
106
106
3
16
6

No one choose to be alone

Philharmonic Gong (RISE AND HIT)

Diana Gavilanes

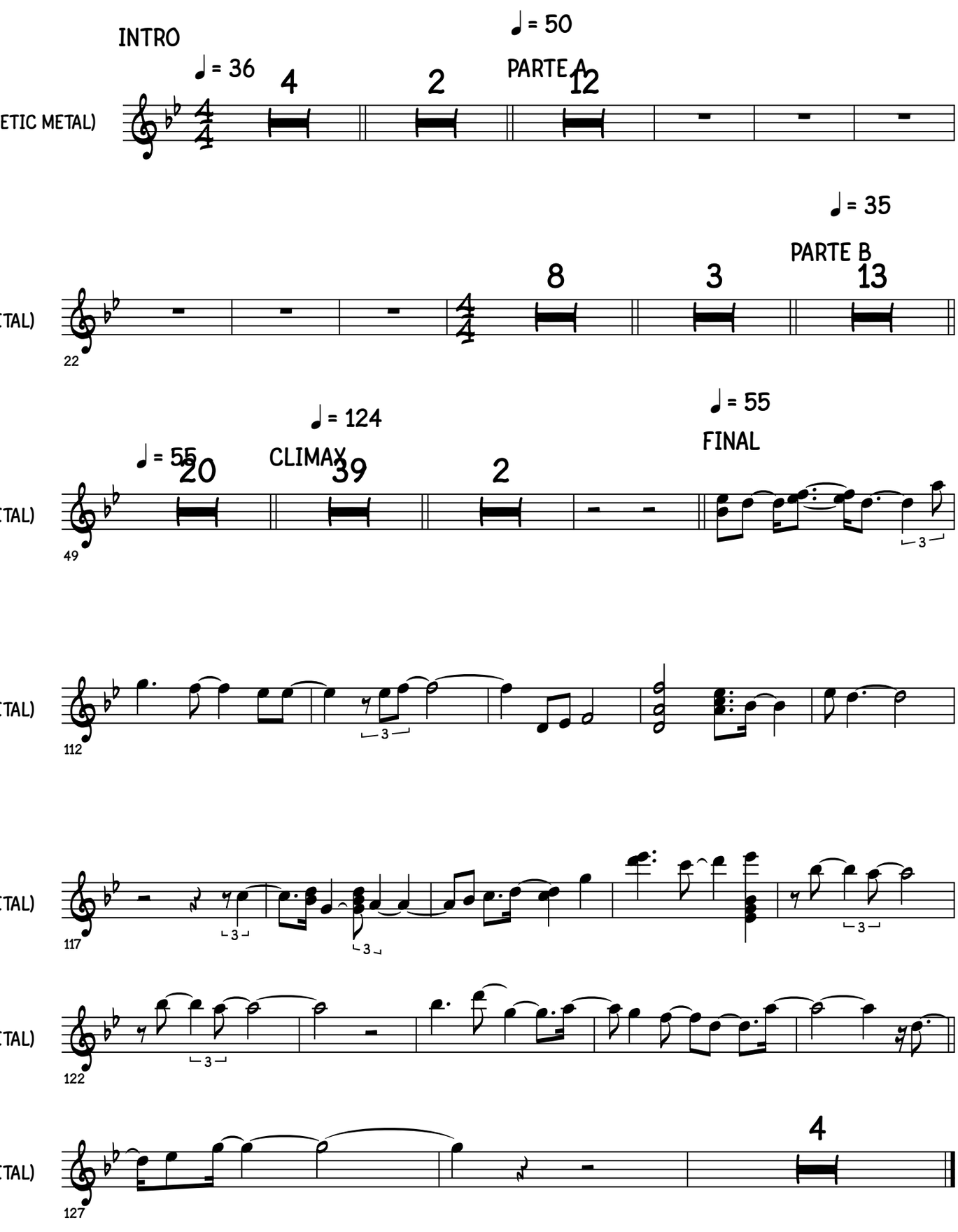


©

No one choose to be alone

DRY ICE CHIMES (KINETIC METAL) 3

Diana Gavilanes

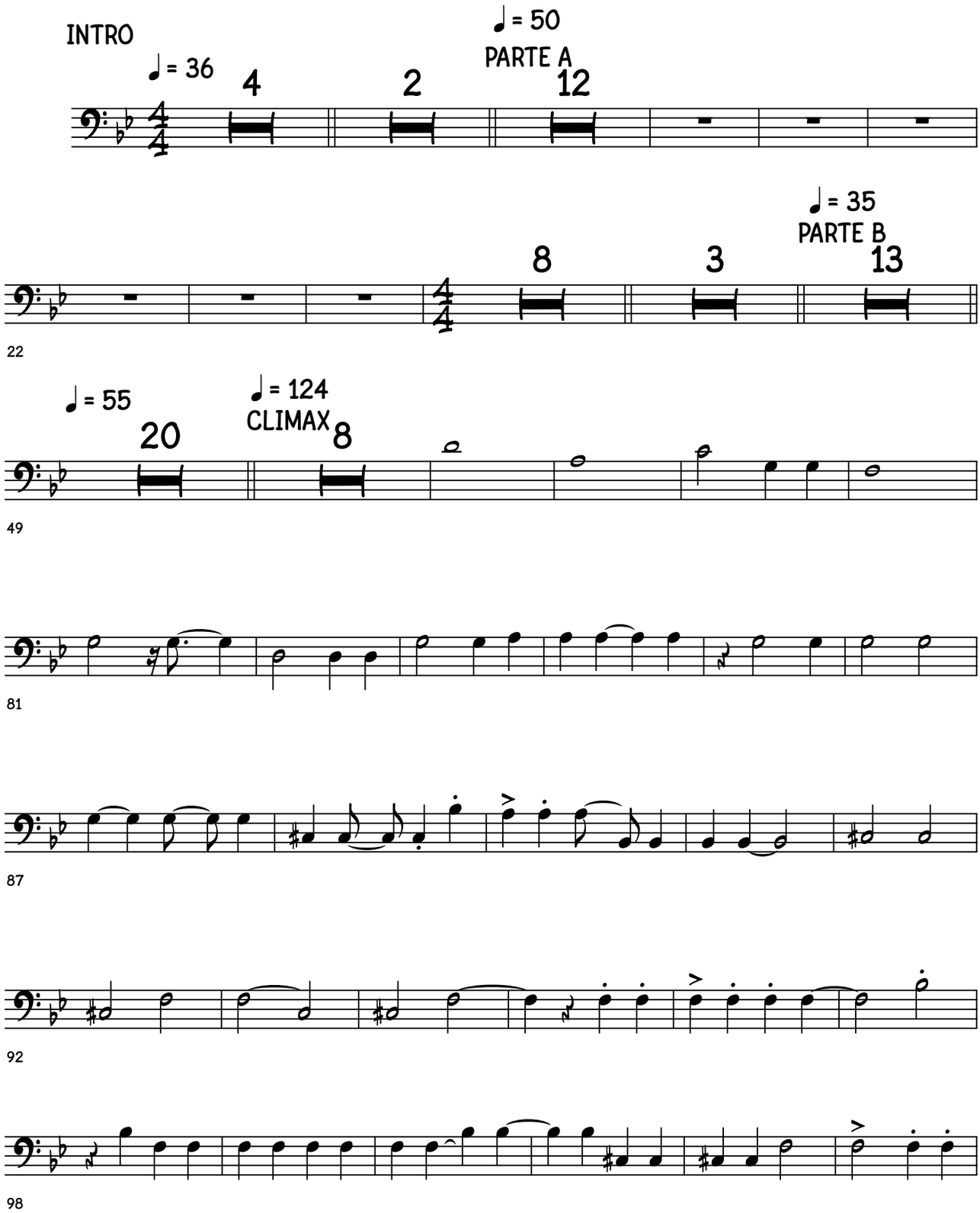


©

No one choose to be alone

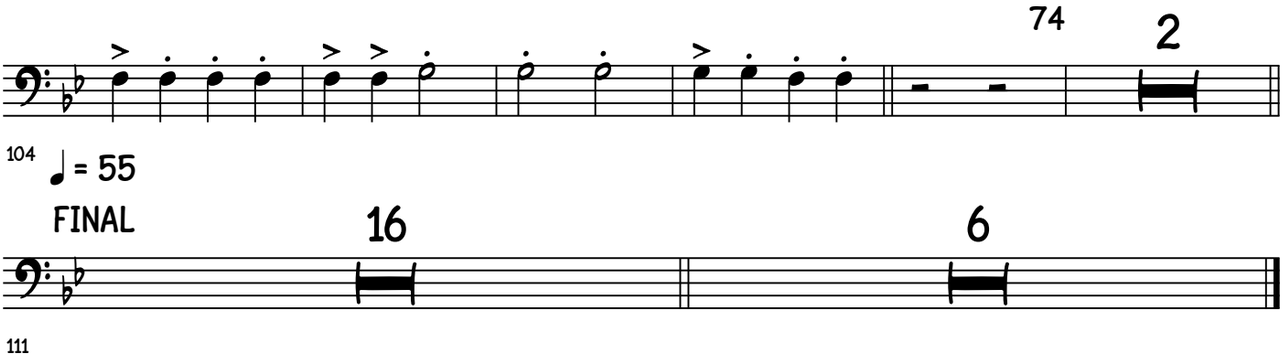
ACTIONS STRIKES - ENSEMBLE 4

Diana Gavilanes



©

No one choose to be alone



104

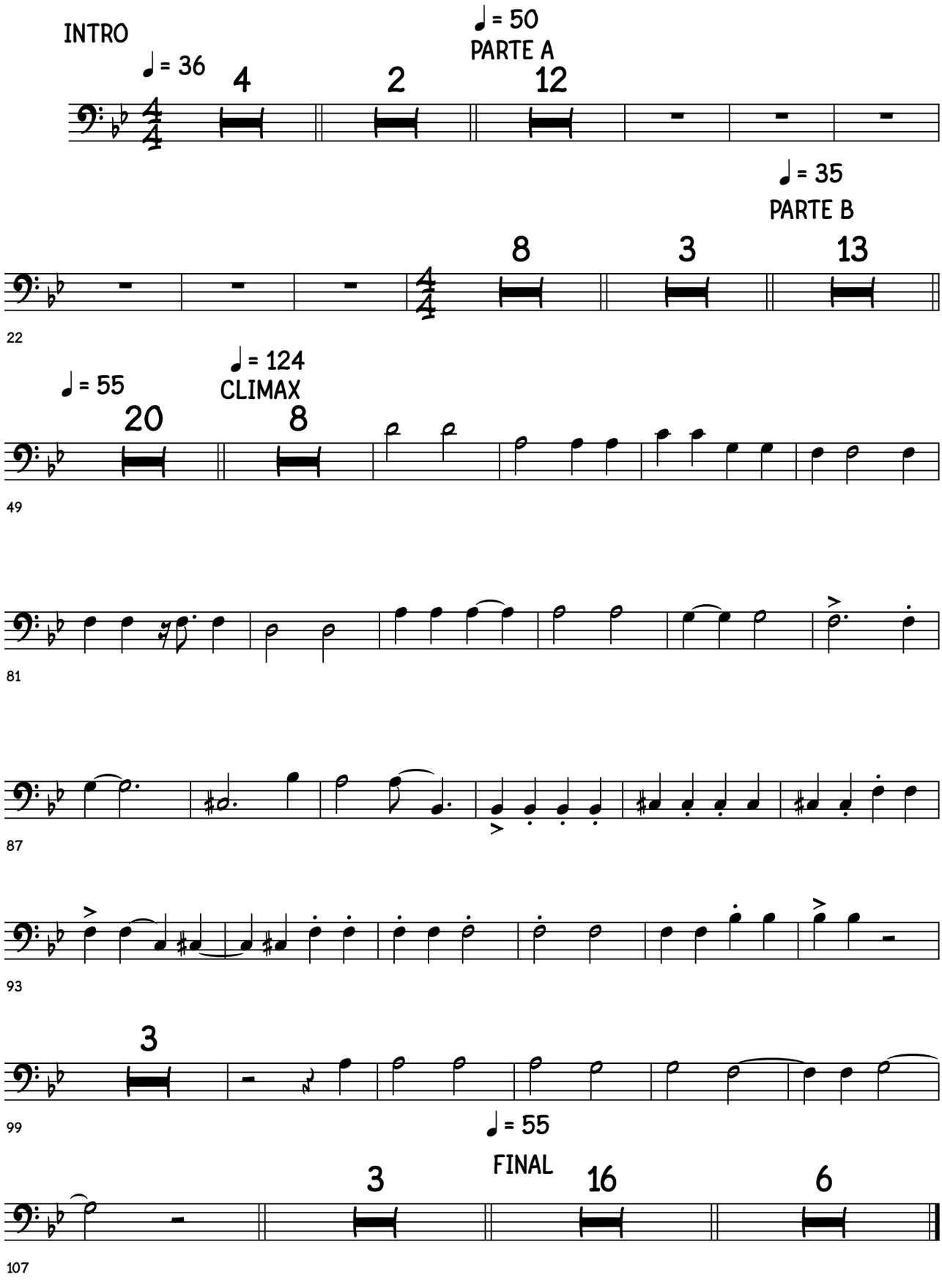
♩ = 55

FINAL

111

No one choose to be alone

Diana Gavilanes

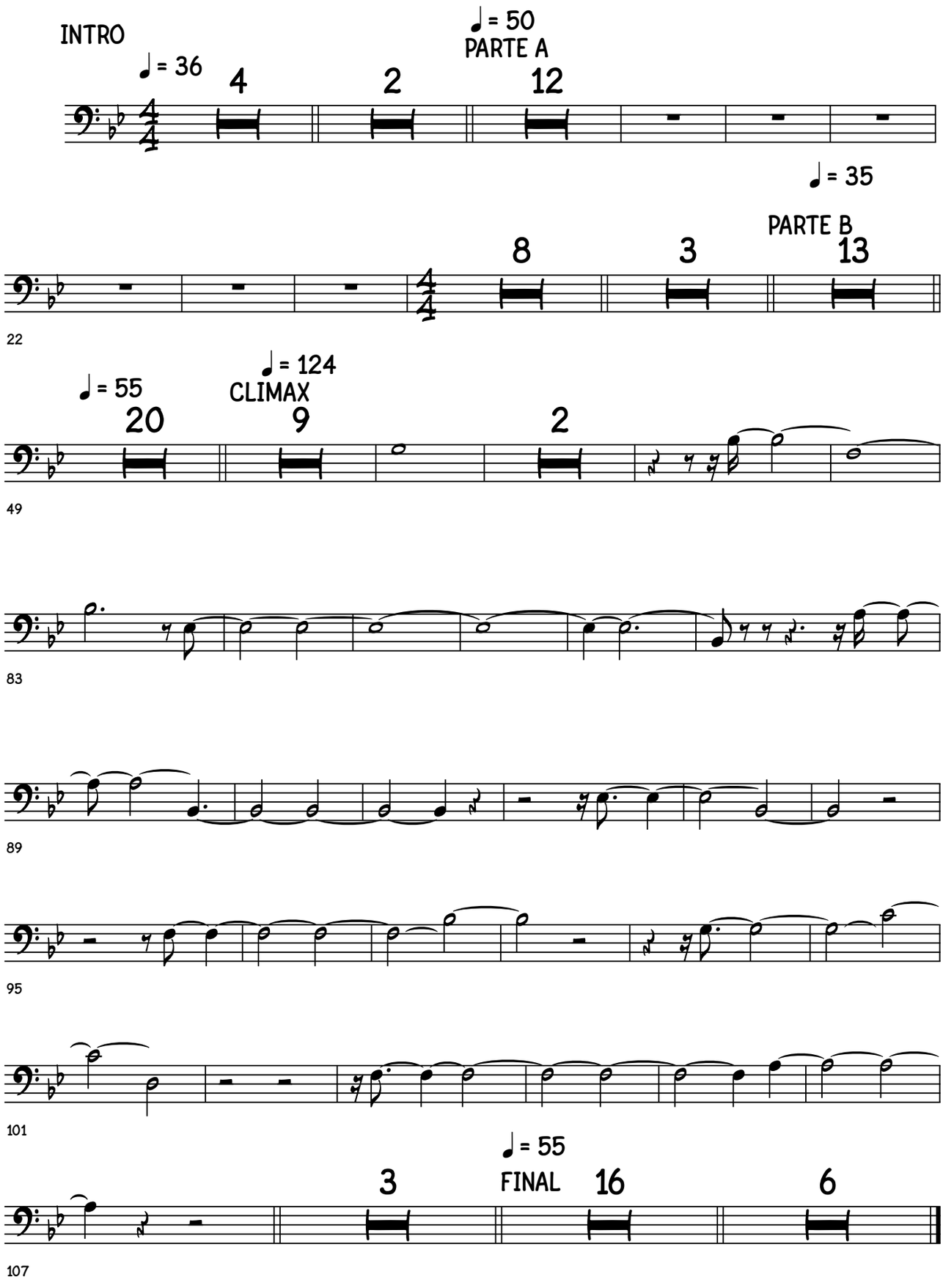


©

No one choose to be alone

TAIKO INVASION (ACTION STRIKES) 6

Diana Gavilanes



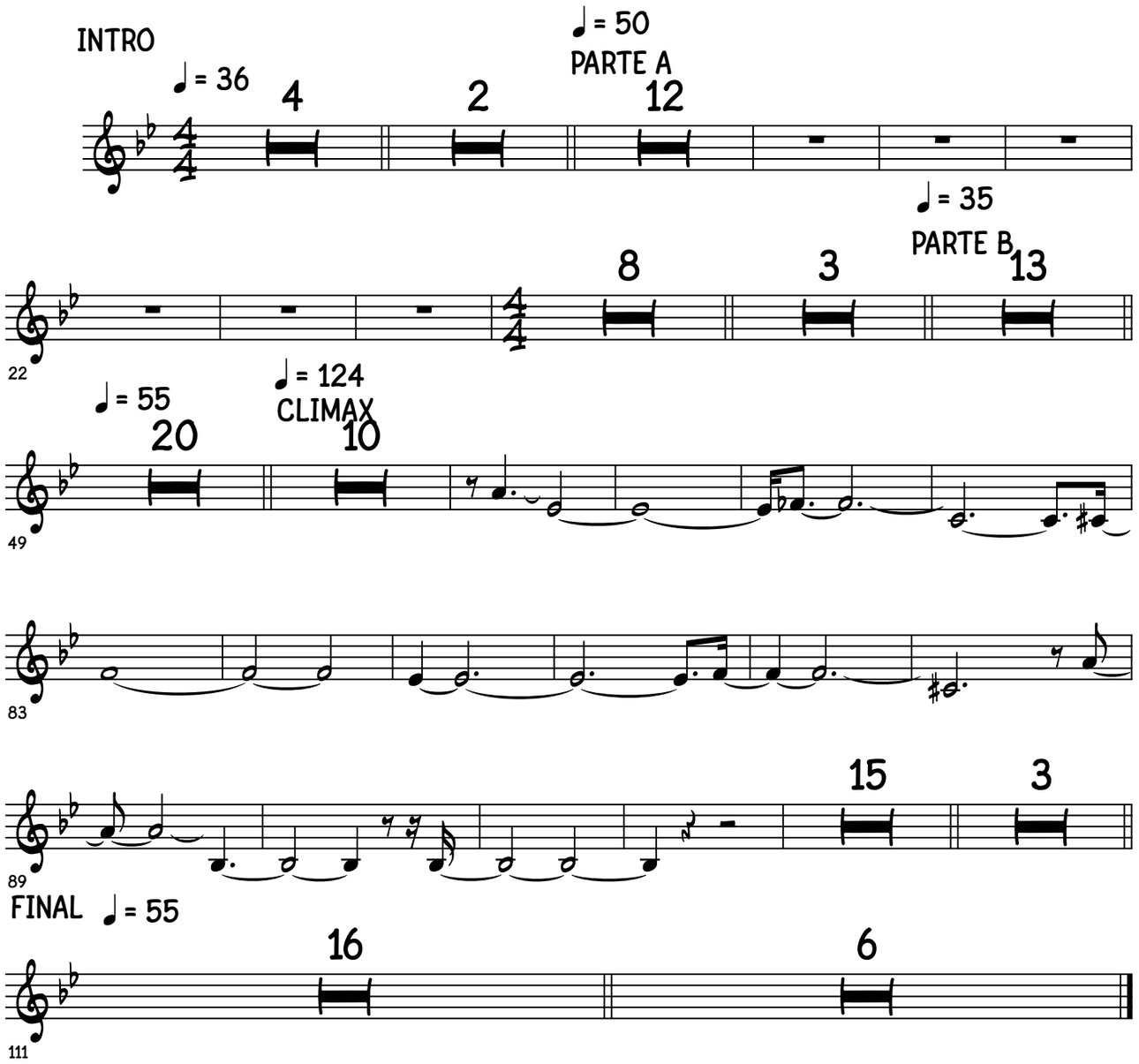
©

No one choose to be alone

DARK CITY (ACTION STRIKES) 7

77

Diana Gavilanes

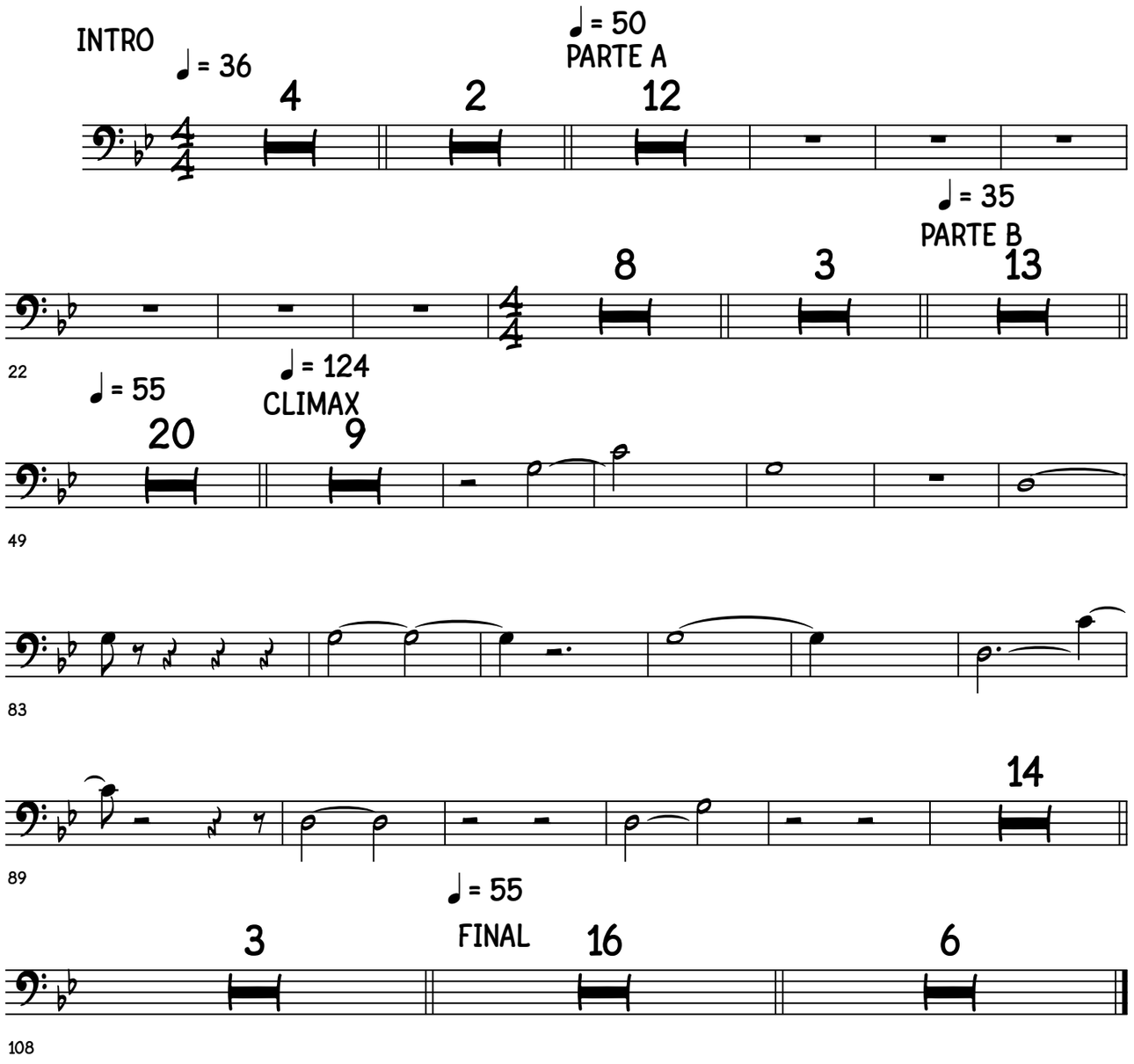


©

No one choose to be alone

ORCHESTRAL PERCUSSION (ACTION STRIKES) 8

Diana Gavilanes

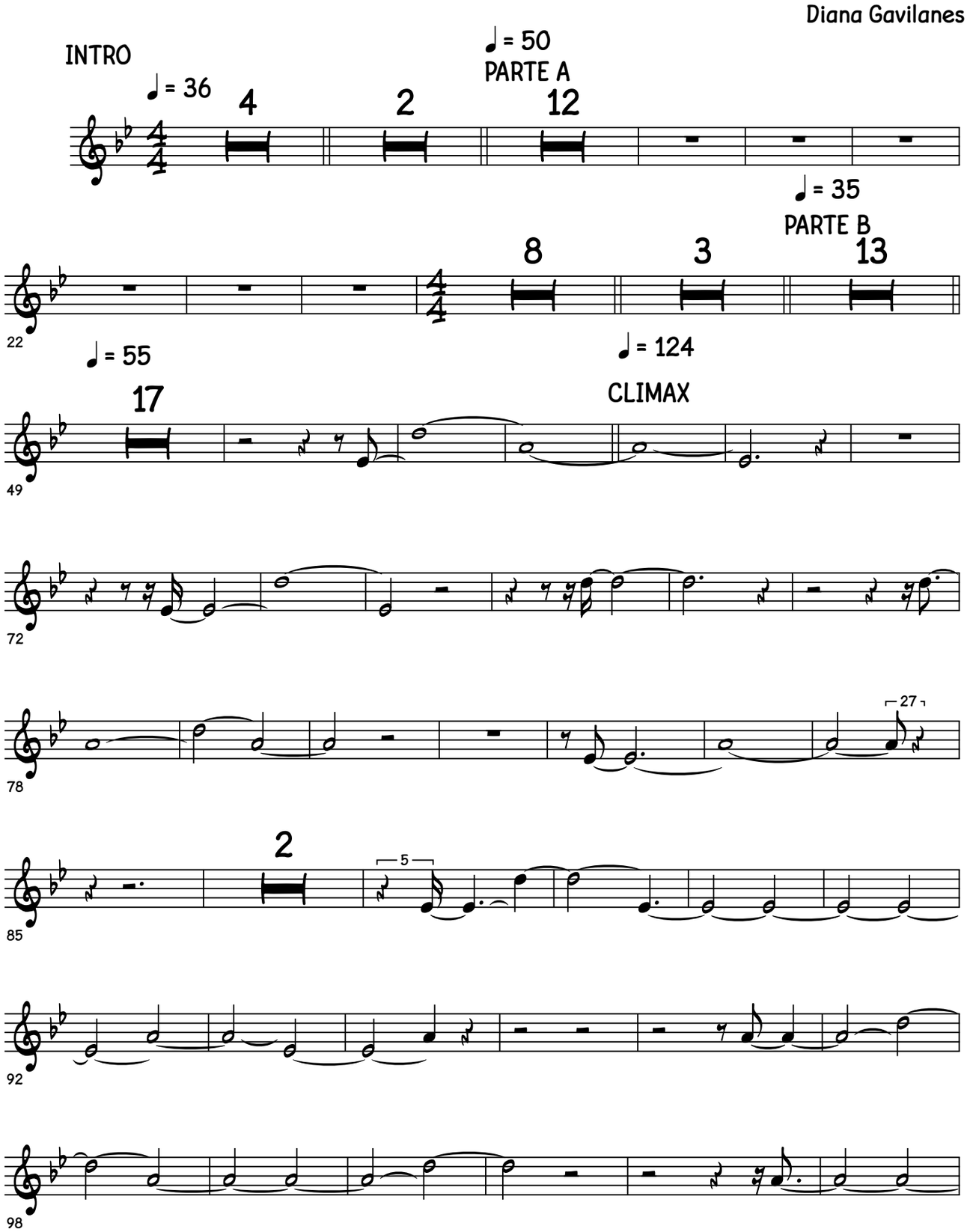


©

No one choose to be alone

ALL CYMBALS (ACTION STRIKES) 9

Diana Gavilanes

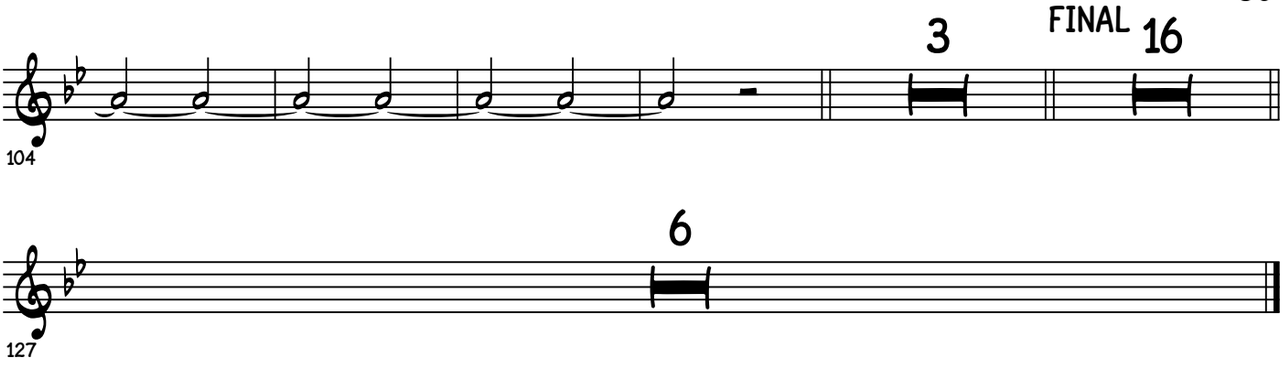


©

No one choose to be alone

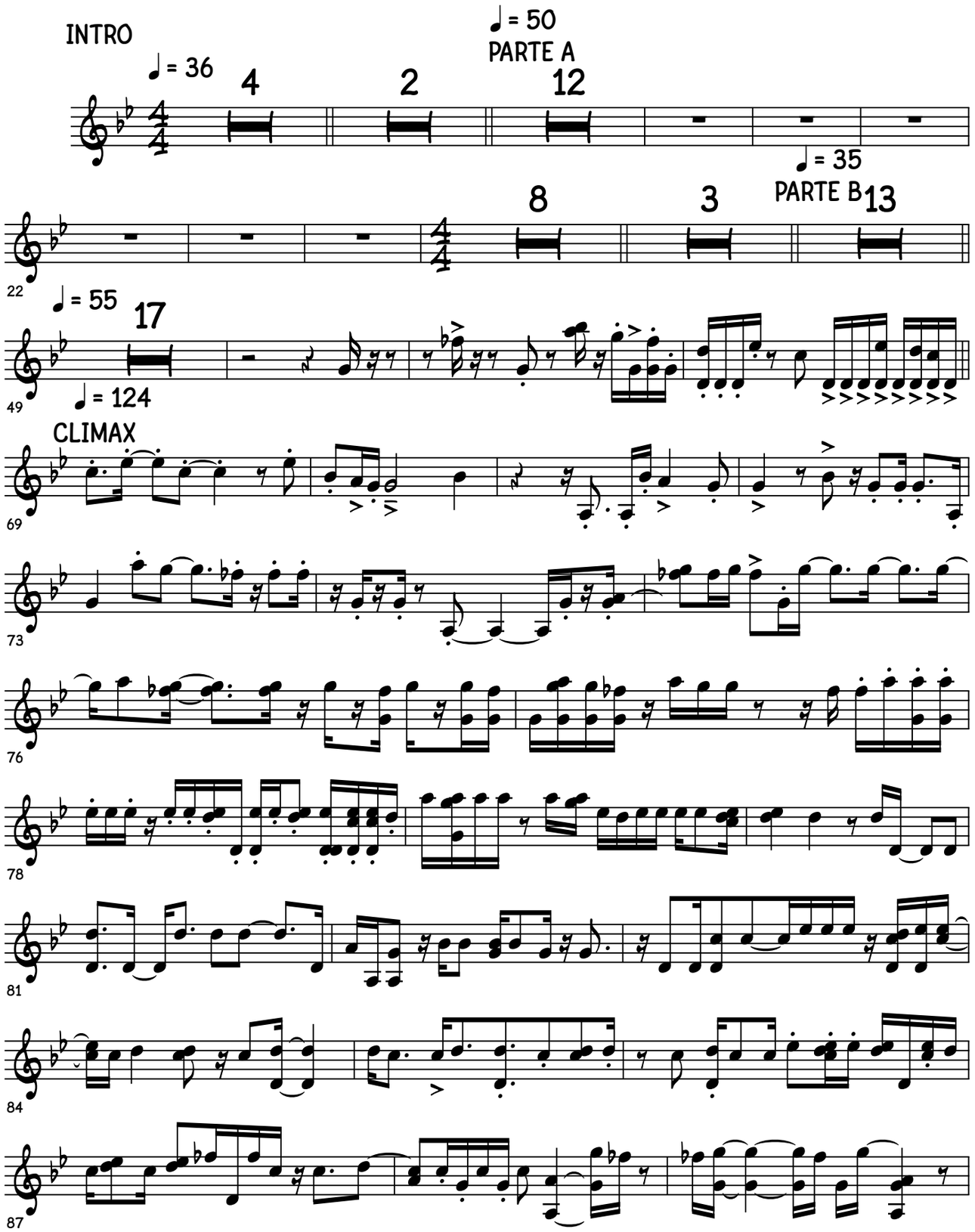
♩ = 55

FINAL



No one choose to be alone

Diana Gavilanes



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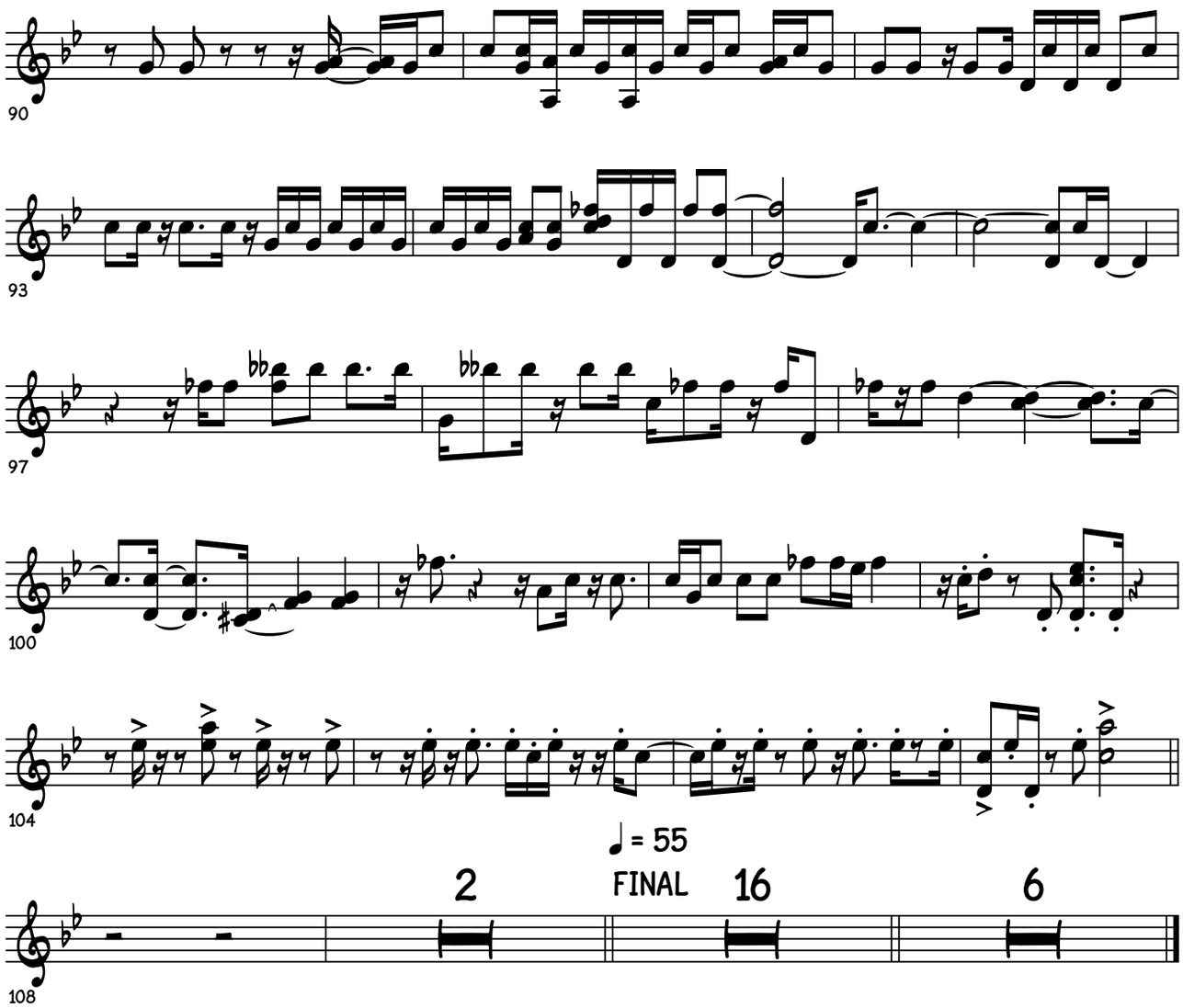
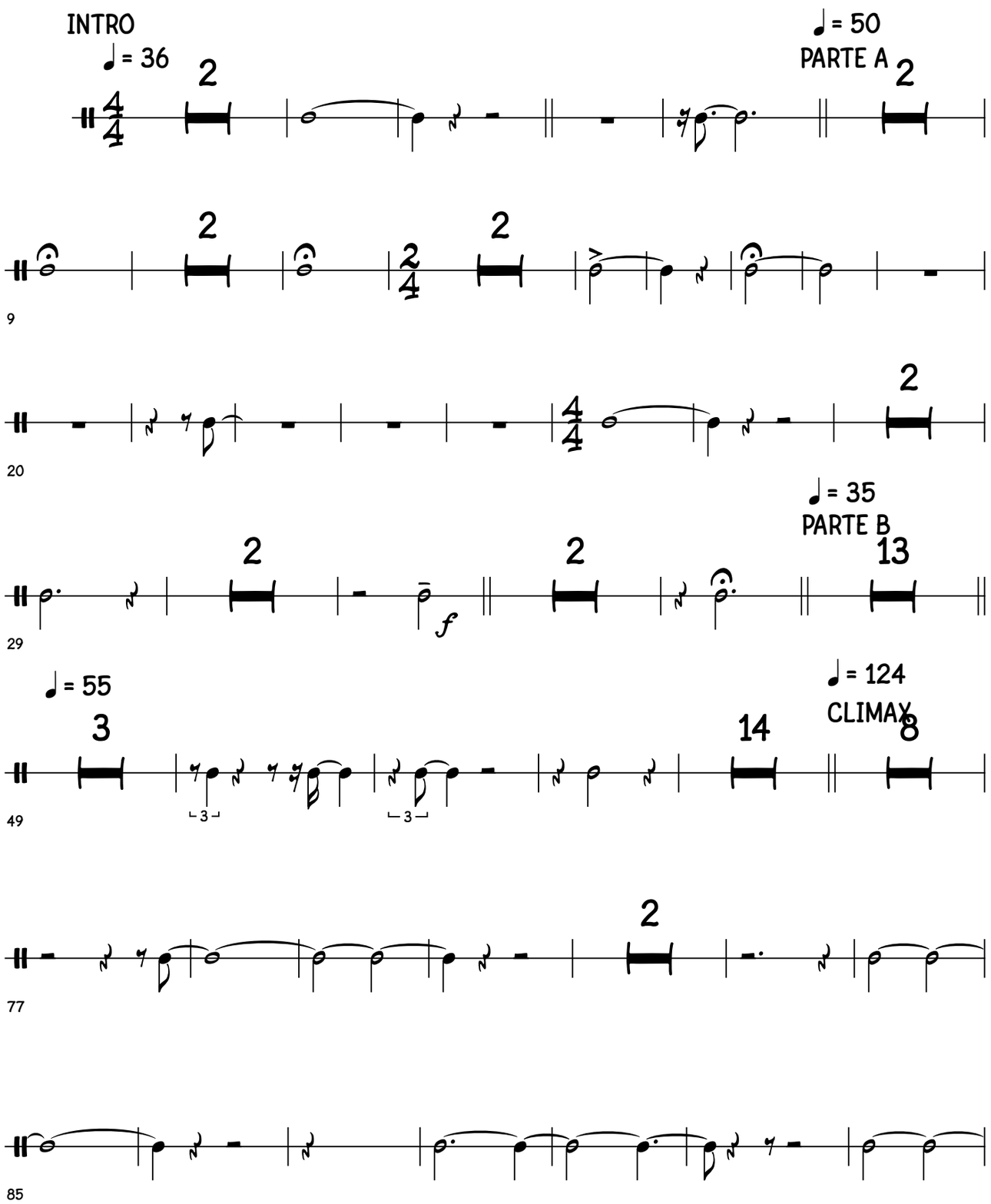

90
93
97
100
104
♩ = 55
2
FINAL
16
6
108

No one choose to be alone

Gong

Diana Gavilanes



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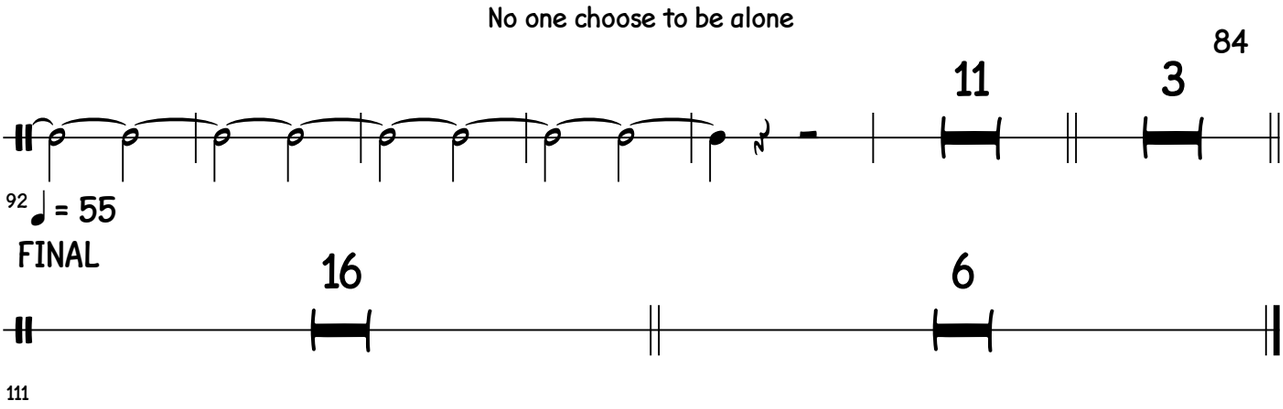
No one choose to be alone



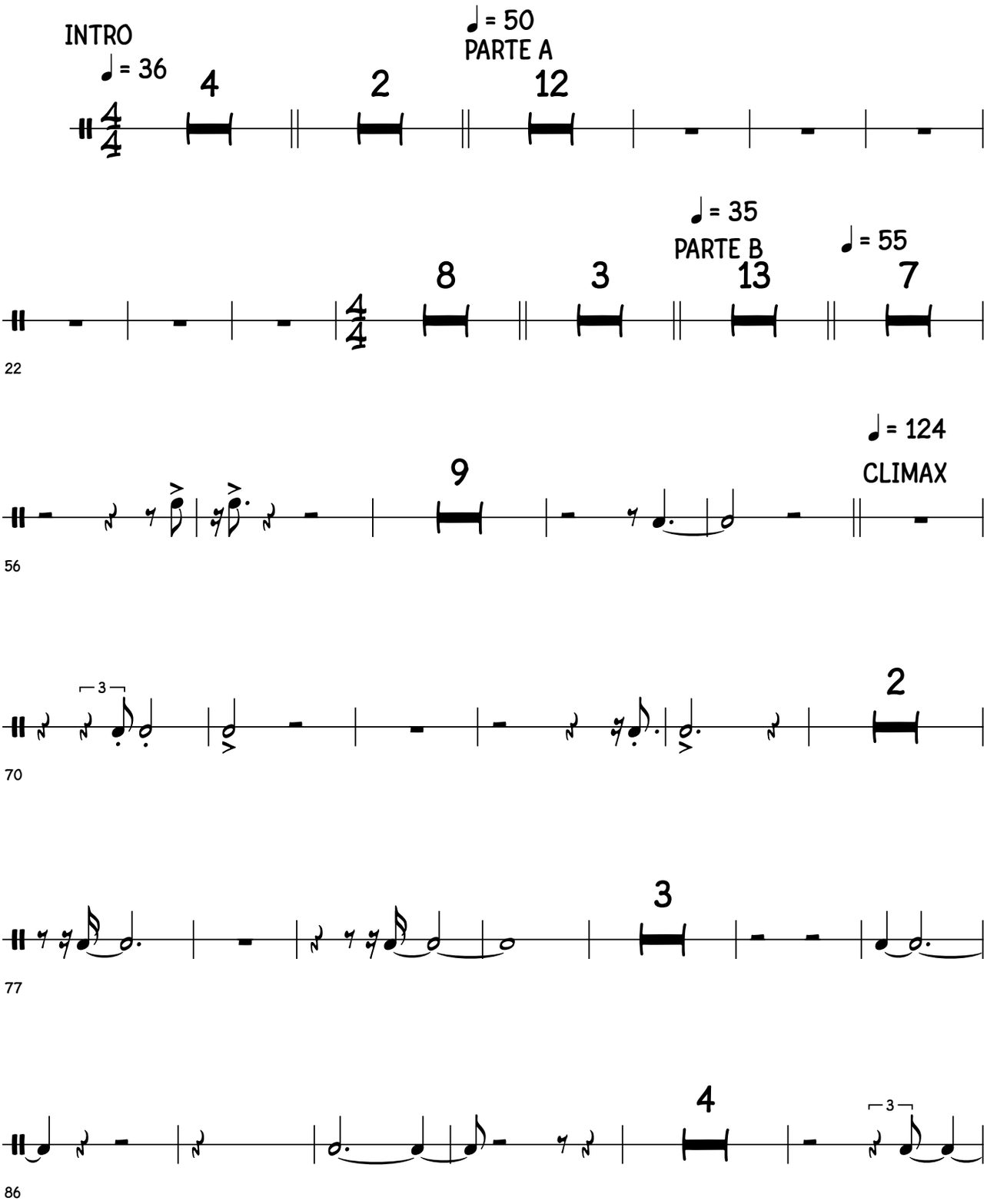
111

No one choose to be alone

Plato

85

Diana Gavilanes



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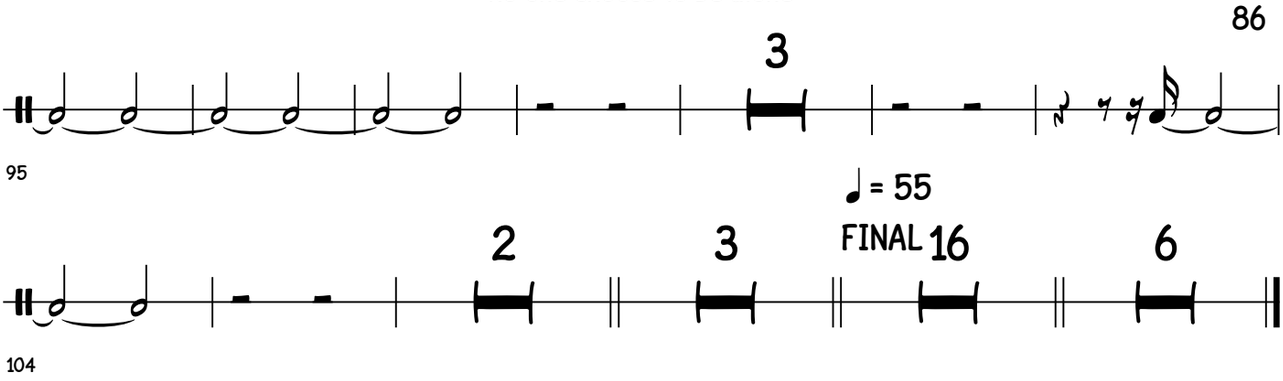
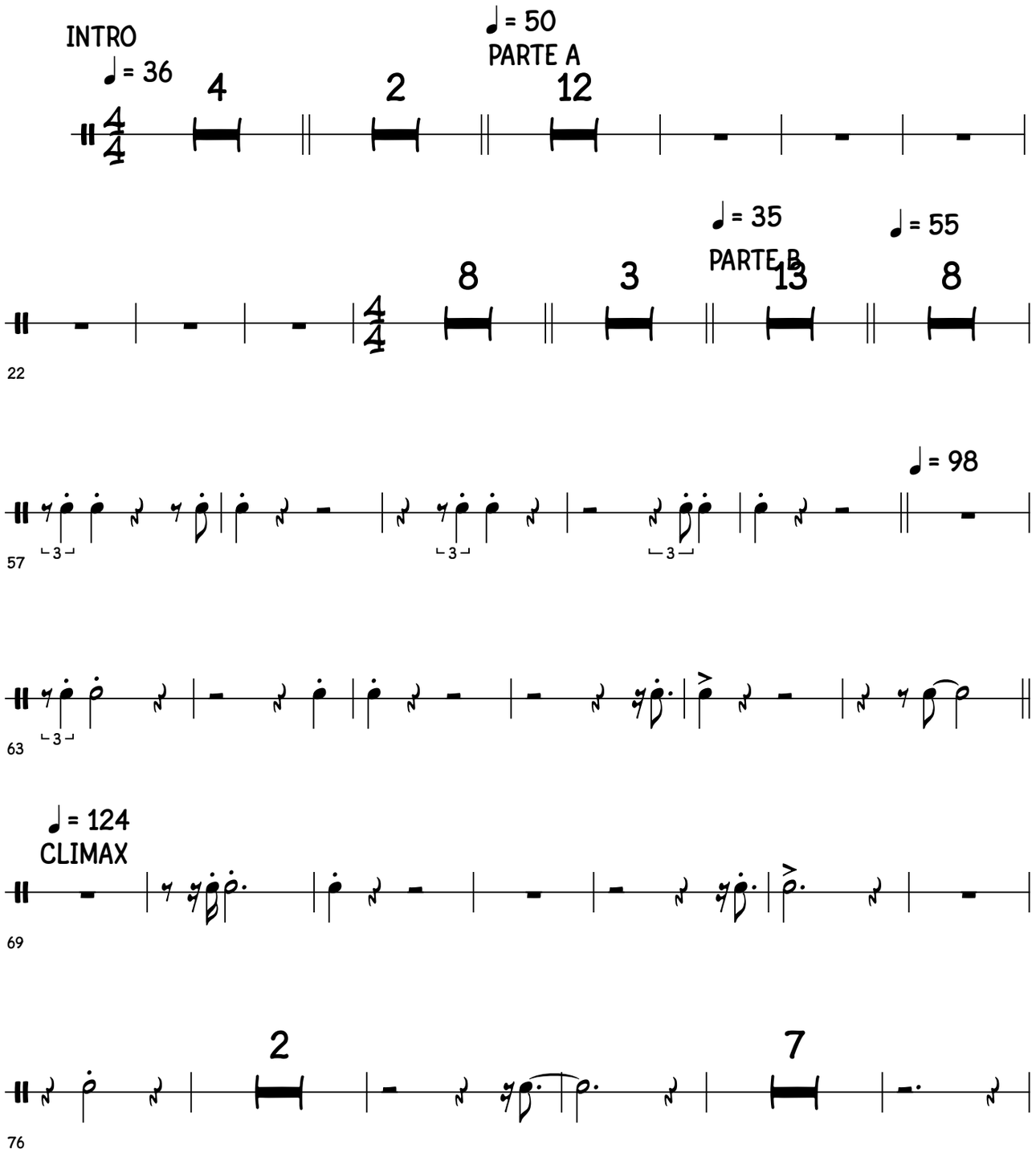

3
95

♩ = 55
2
3
FINAL
16
6
104

No one choose to be alone

Diana Gavilanes



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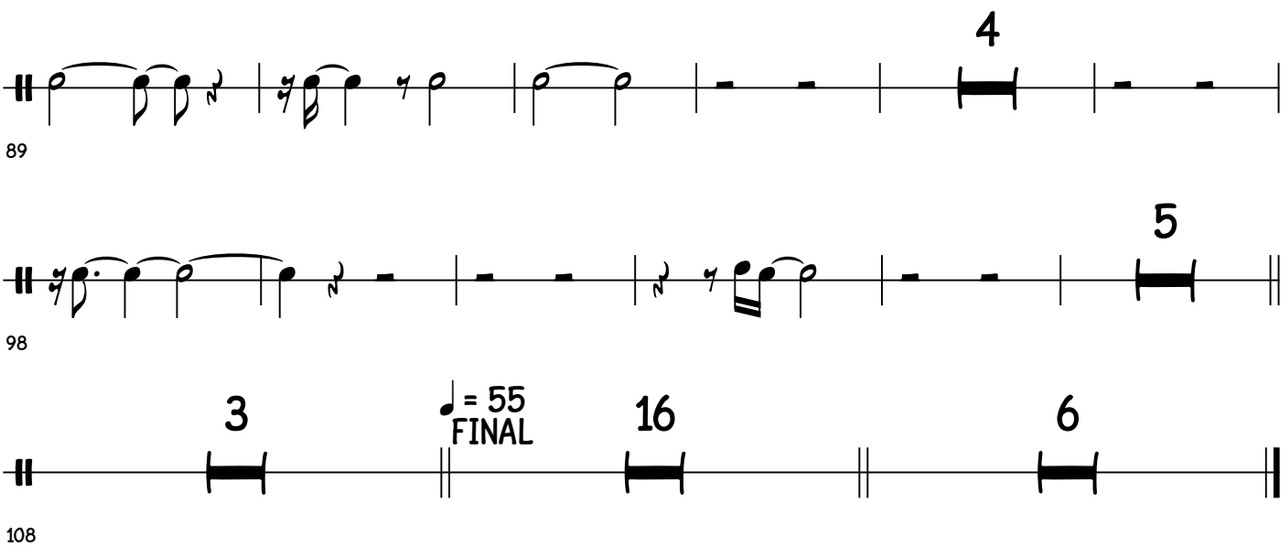
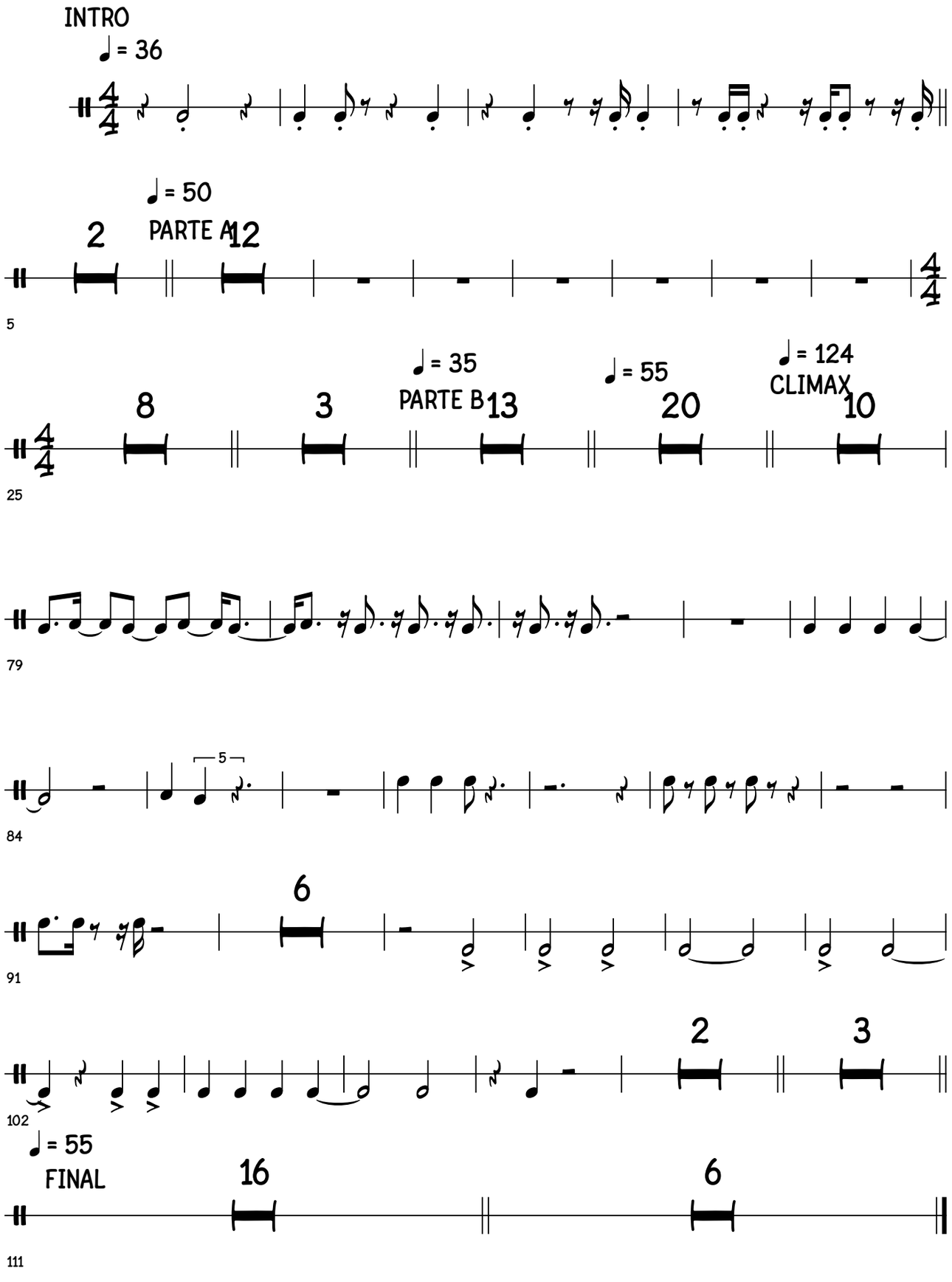

4
89
5
98
3
♩ = 55
FINAL
16
6
108

No one choose to be alone

Wood Blocks

Diana Gavilanes



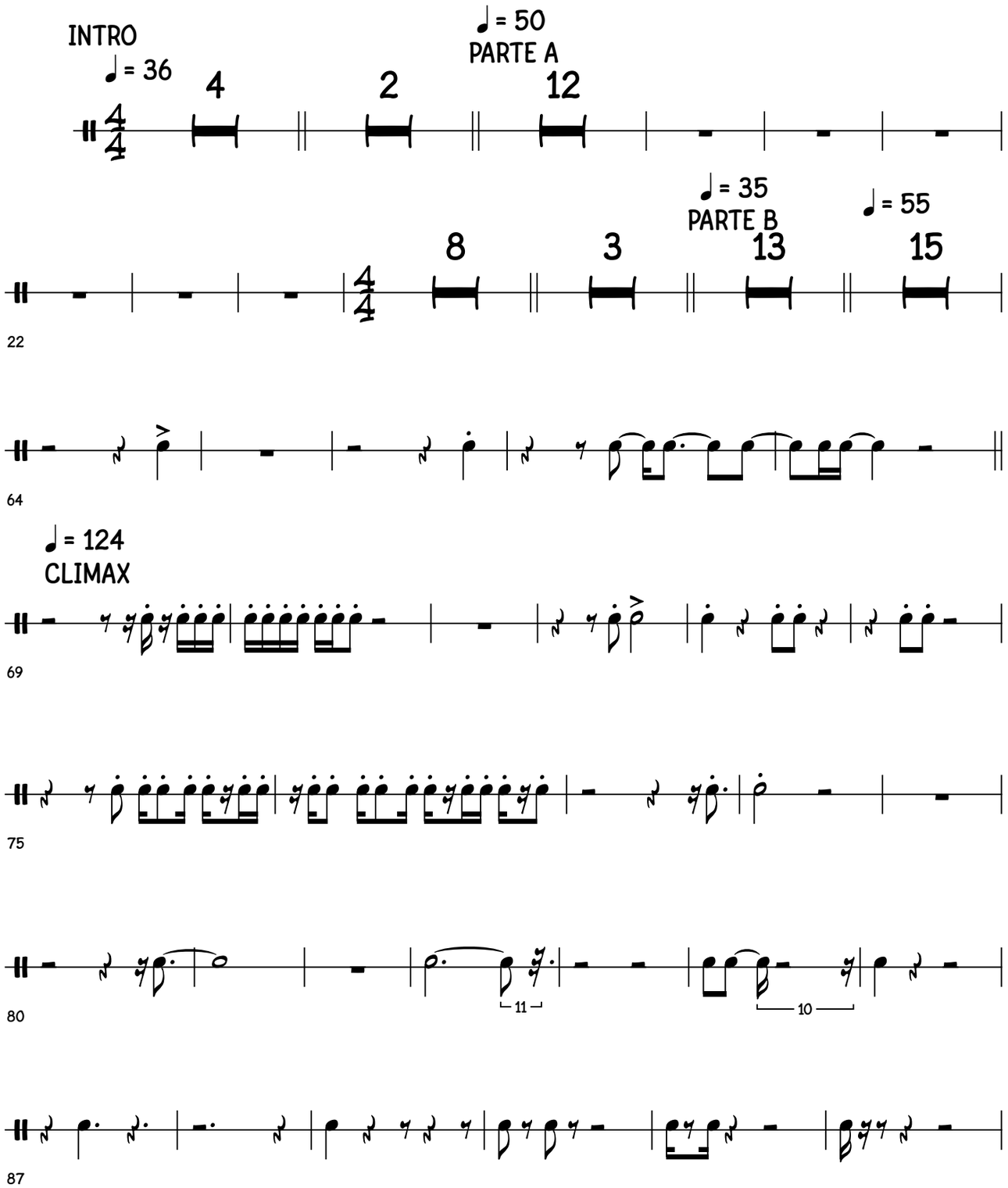
©

No one choose to be alone

Crash Cymbal

90

Diana Gavilanes



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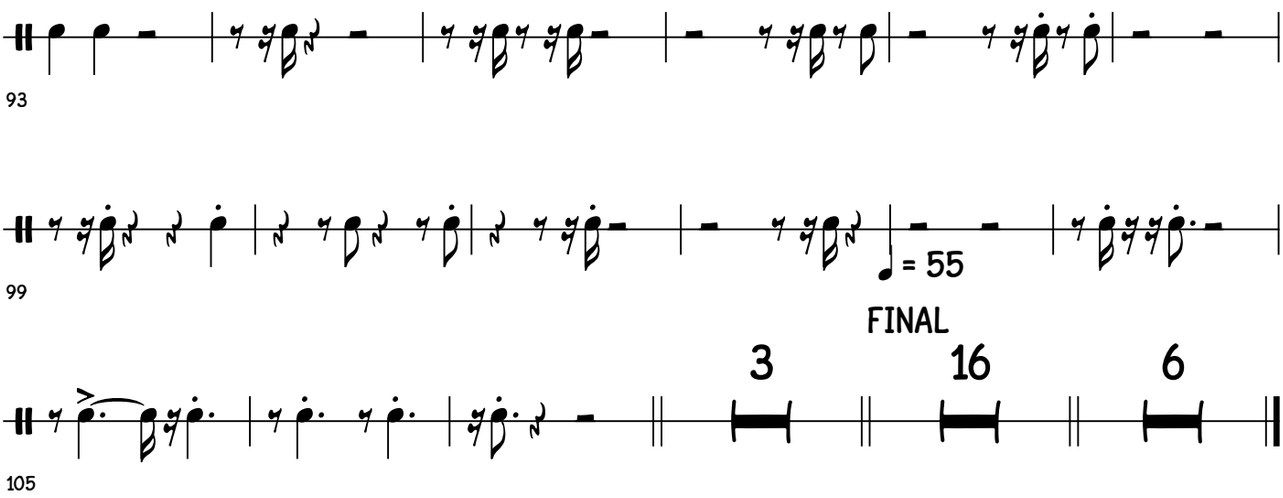

93
99
♩ = 55
FINAL
3
16
6
105

SCORE

frühlingsblumen

92

DIANA GAVILANES

♩ = 118

INTRO

Oboe

Alto

Bass

Violin

Cello

PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 6 1

Gong

BALINESE GALEMAN 1.5 (SPOTLIGHT COLLECTION) 3

MALLET FLUX SINGLE (MALLET FLUX) 4

License to drums (ACTION STRIKES, ENSEMBLE) 5

Vibraphone 6

STRAYEFECTS (KONTAKT) 8

SEVEN SOULS 7/8 (ACTION STRINGS 2) 9

TAMTAM (PERCUSSION -SYMPHONY ESSENTIALS-) 11

VOICE STORM (RISE AND HIT - HYBRID BREATH1 -1A) 10

©

Ob.
A
Vln.
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
Gong
BALINESE GALEMAN 1.5 POTLIGHT COLLECTION) 3
License to drums (ACTION STRIKES, ENSEMBLE) 5

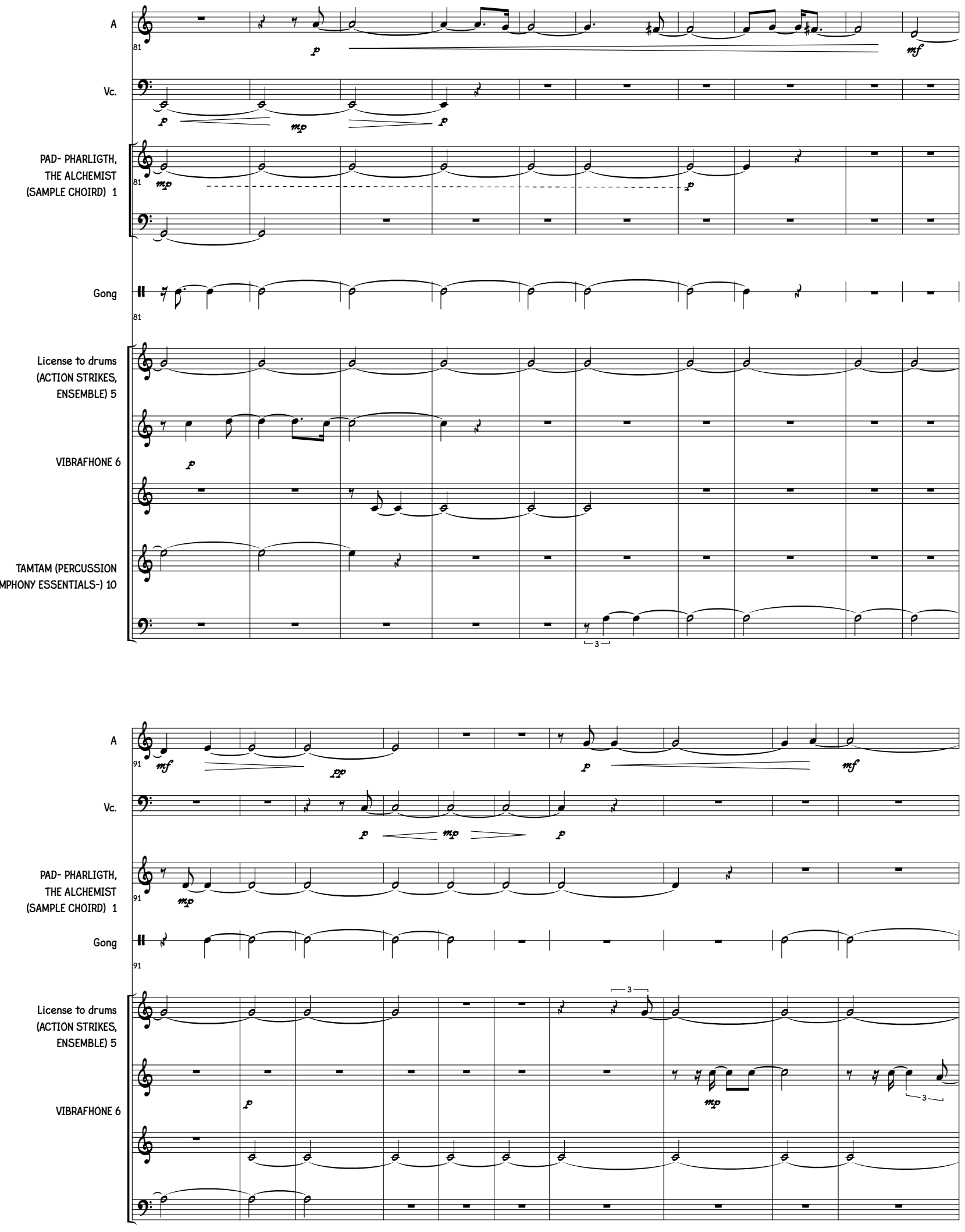
Ob.
A
Vln.
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
BALINESE GALEMAN 1.5 POTLIGHT COLLECTION) 3
MALLET FLUX SINGLE (MALLET FLUX) 4
License to drums (ACTION STRIKES, ENSEMBLE) 5

Ob.
A
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1

BAJADA TENEBROSA

B
Vc.
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
TAMTAM (PERCUSSION MPHONY ESSENTIALS-) 10
DICE STORM (RISE AND HIT - HYBRID BREATH1 -1A) 11
Gong
TRAYEFECTS (KONTAKT) 8

A
B
Vc.
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
Gong
License to drums (ACTION STRIKES, ENSEMBLE) 5
TAMTAM (PERCUSSION MPHONY ESSENTIALS-) 10
VIBRAFHONE 6


A
Vc.
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
Gong
License to drums (ACTION STRIKES, ENSEMBLE) 5
VIBRAFHONE 6
TAMTAM (PERCUSSION MPHONY ESSENTIALS-) 10
A
Vc.
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
Gong
License to drums (ACTION STRIKES, ENSEMBLE) 5
VIBRAFHONE 6

A
Vc.
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
Gong
License to drums (ACTION STRIKES, ENSEMBLE) 5
VIBRAFHONE 6

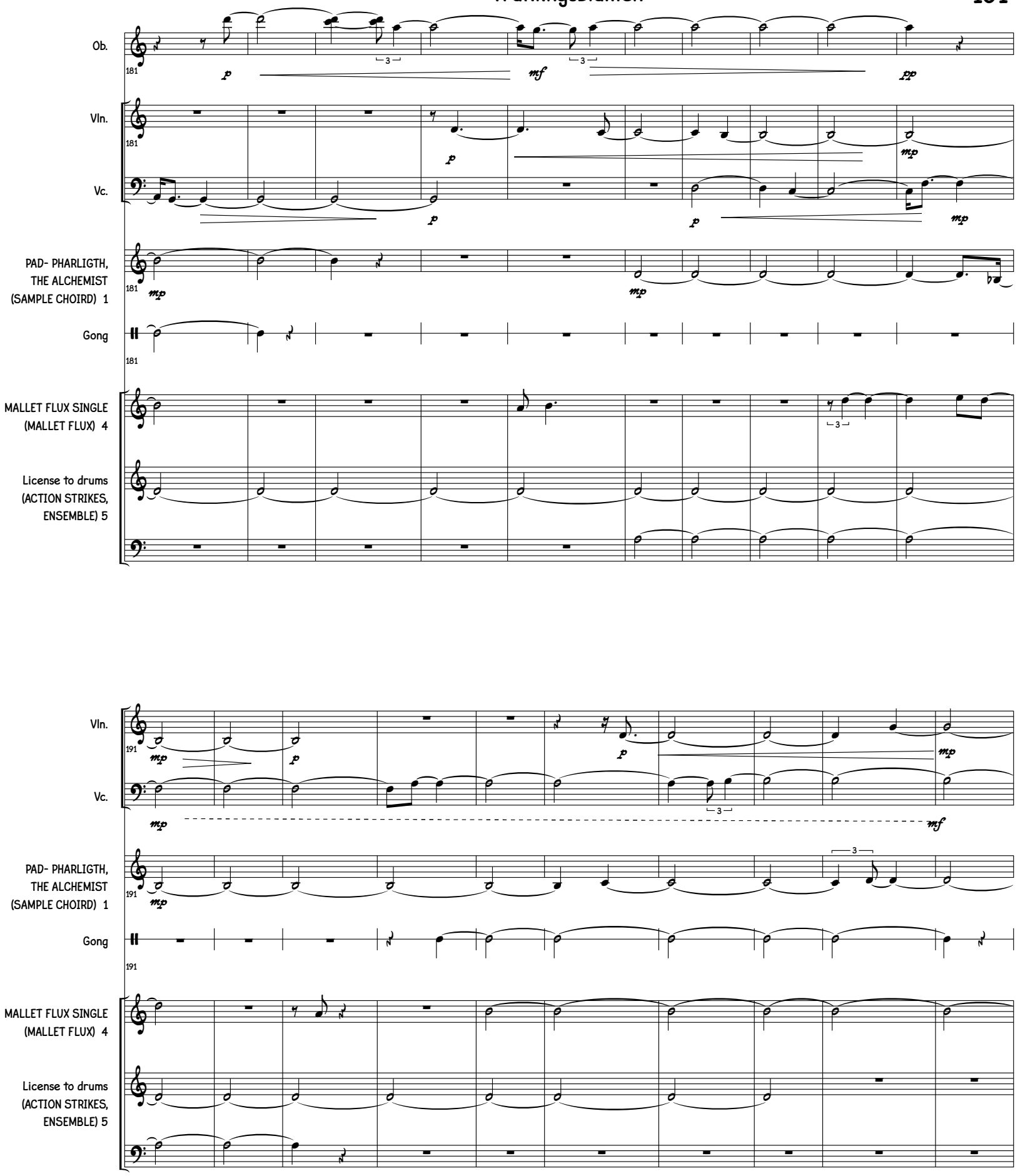
Ob.
A
Vc.
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
License to drums (ACTION STRIKES, ENSEMBLE) 5
VIBRAFHONE 6

Ob.
A
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
BALINESE GALEMAN 1.5 POTLIGHT COLLECTION) 3
License to drums (ACTION STRIKES, ENSEMBLE) 5
VIBRAFHONE 6
Vc.
TRAYEFECTS (KONTAKT) 8
SEVEN SOULS 7/8 (ACTION STRINGS 2) 9

A
Vc.
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
Gong
VIBRAFHONE 6
TRAYEFECTS (KONTAKT) 8
SEVEN SOULS 7/8 (ACTION STRINGS 2) 9
A
Vc.
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
Gong
MALLET FLUX SINGLE (MALLET FLUX) 4
TRAYEFECTS (KONTAKT) 8
SEVEN SOULS 7/8 (ACTION STRINGS 2) 9

A
Vc.
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
MALLET FLUX SINGLE (MALLET FLUX) 4
License to drums (ACTION STRIKES, ENSEMBLE) 5
TRAYEFECTS (KONTAKT) 8
SEVEN SOULS 7/8 (ACTION STRINGS 2) 9

Ob.
A
Vc.
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
Gong
MALLET FLUX SINGLE (MALLET FLUX) 4
License to drums (ACTION STRIKES, ENSEMBLE) 5


Ob.
Vln.
Vc.
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
Gong
MALLET FLUX SINGLE (MALLET FLUX) 4
License to drums (ACTION STRIKES, ENSEMBLE) 5
181
191

Ob.

A

Vln.

Vc.

PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1

Gong

MALLET FLUX SINGLE (MALLET FLUX) 4

DICE STORM (RISE AND HIT - HYBRID BREATH1 -1A) 11

Ob.

A

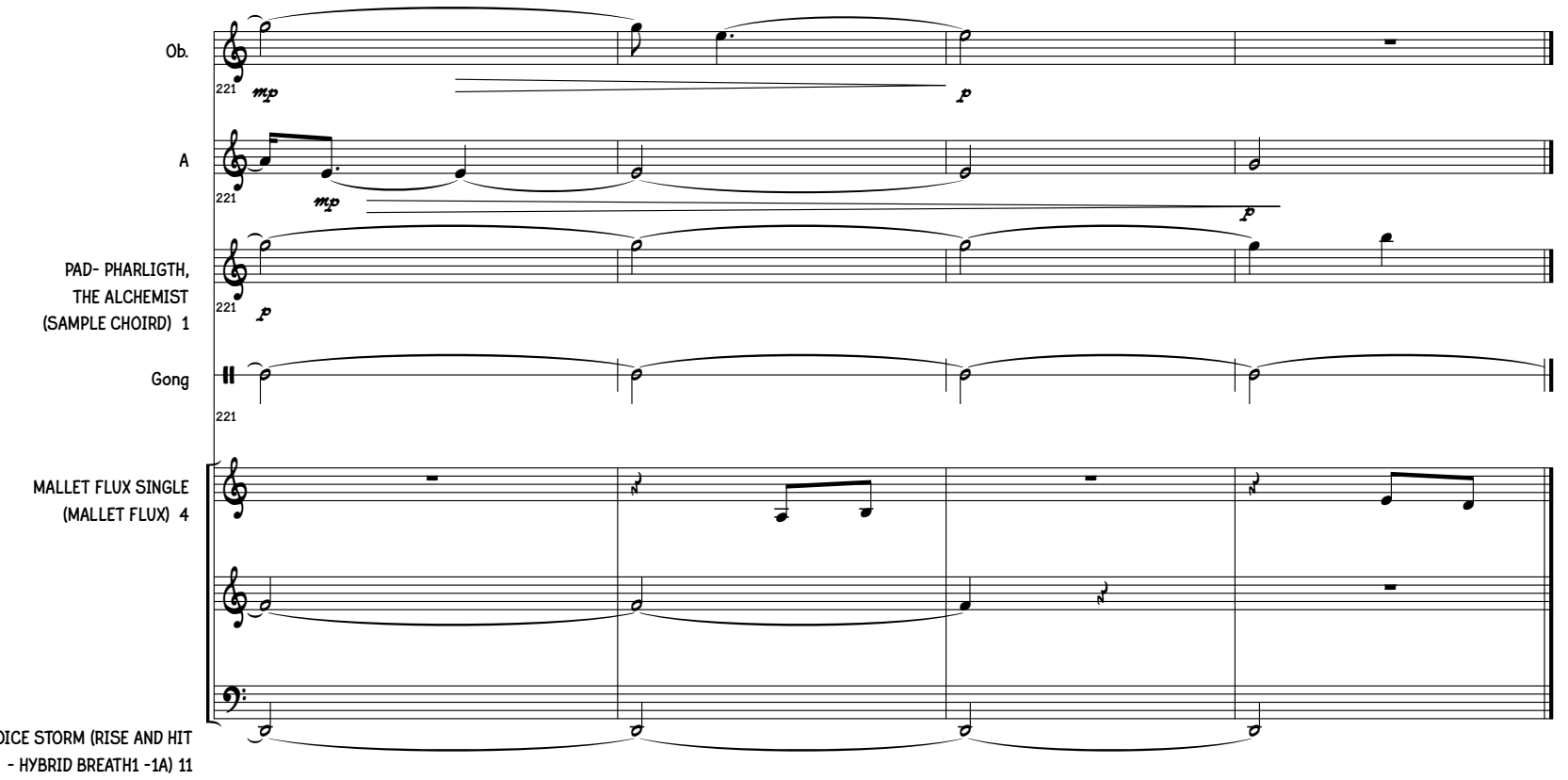
Vln.

PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1

Gong

MALLET FLUX SINGLE (MALLET FLUX) 4

DICE STORM (RISE AND HIT - HYBRID BREATH1 -1A) 11


Ob.
A
PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1
Gong
MALLET FLUX SINGLE (MALLET FLUX) 4
DICE STORM (RISE AND HIT - HYBRID BREATH1 -1A) 11

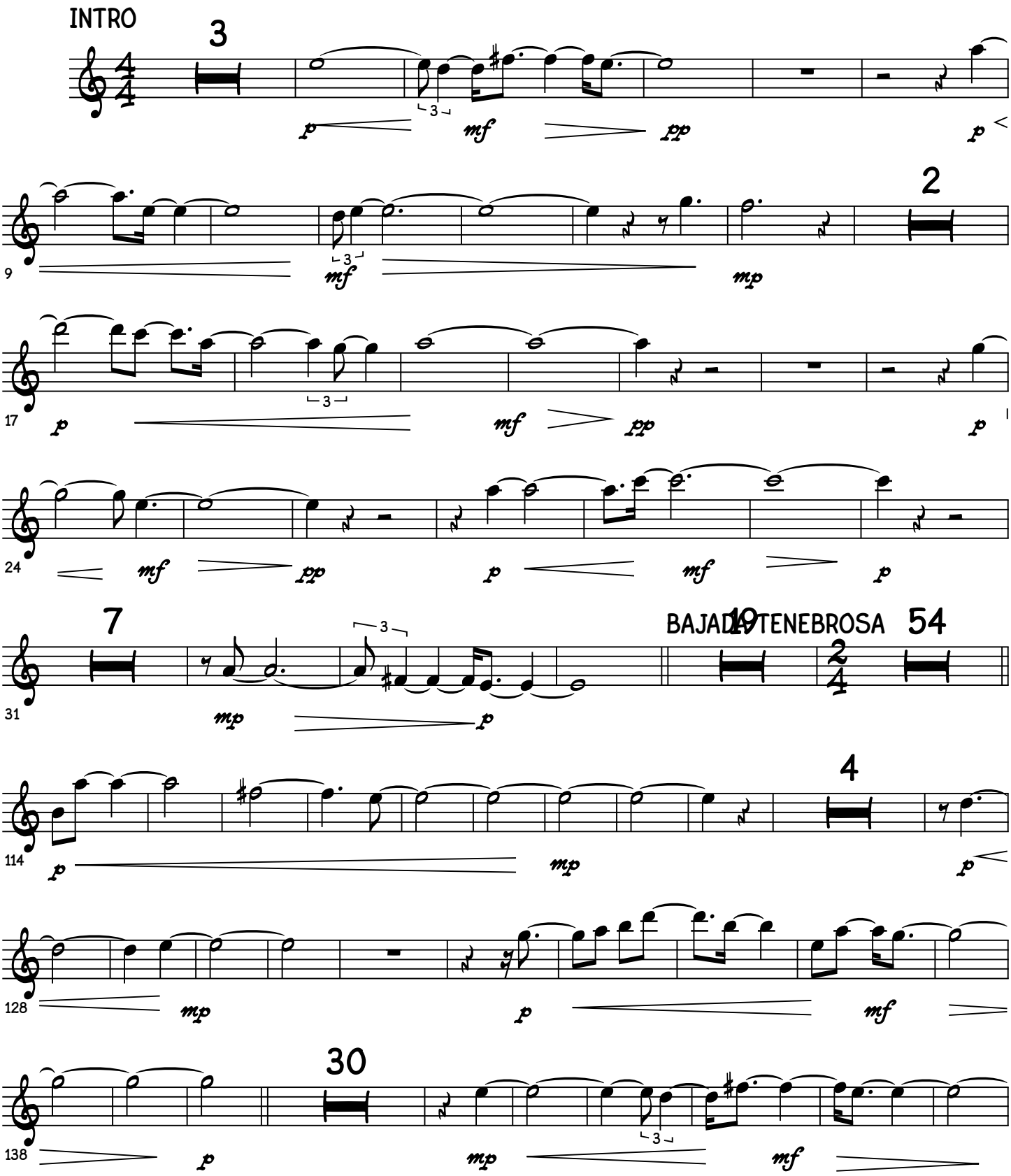
Oboe

frühlingsblumen

104

DIANA GAVILANES

♩ = 118



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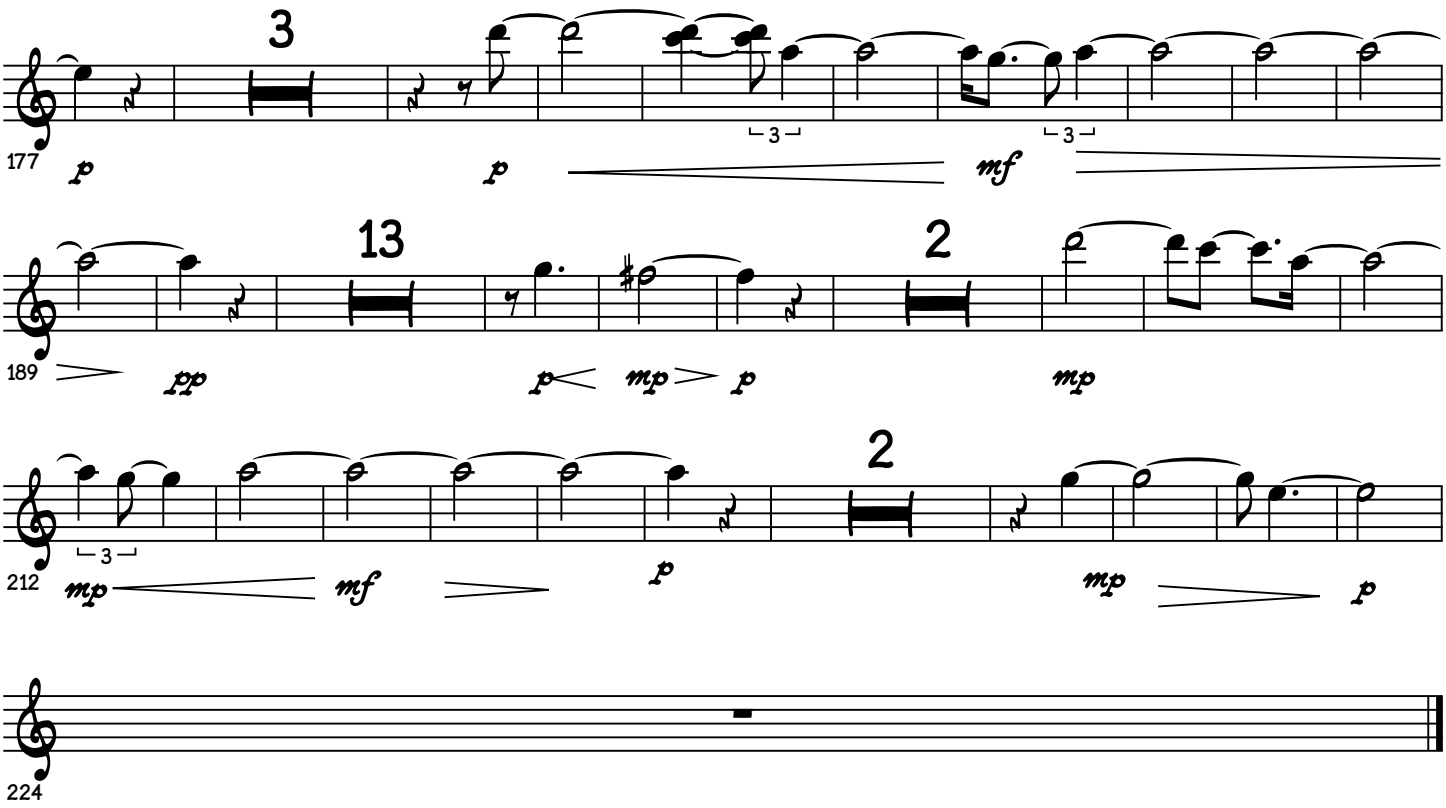

3
177
p
p
mf
13
189
pp
p
mp
p
2
mp
2
212
mp
mf
p
mp
p
224

Alto

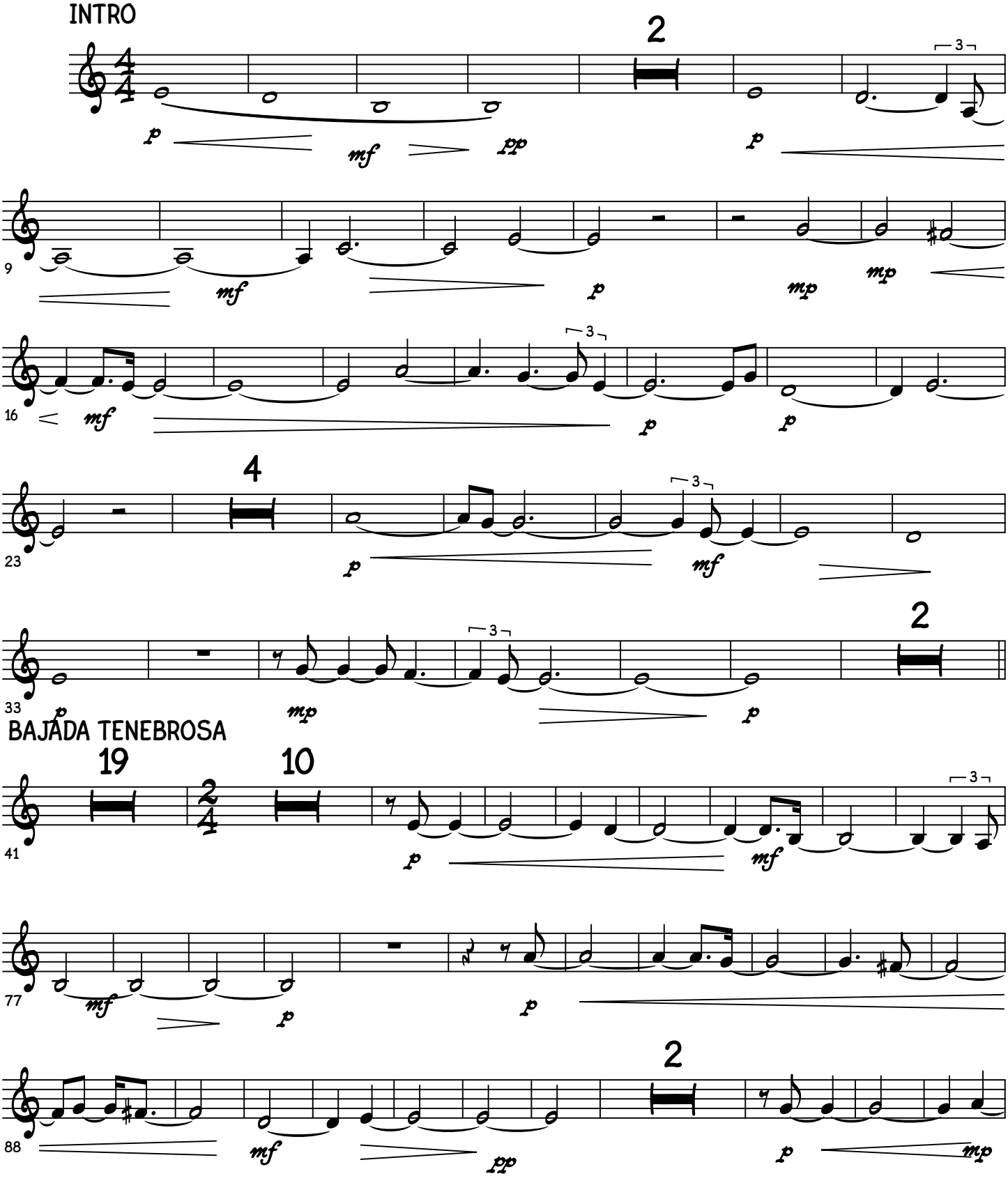
frühlingsblumen

106

DIANA GAVILANES

♩ = 118

INTRO



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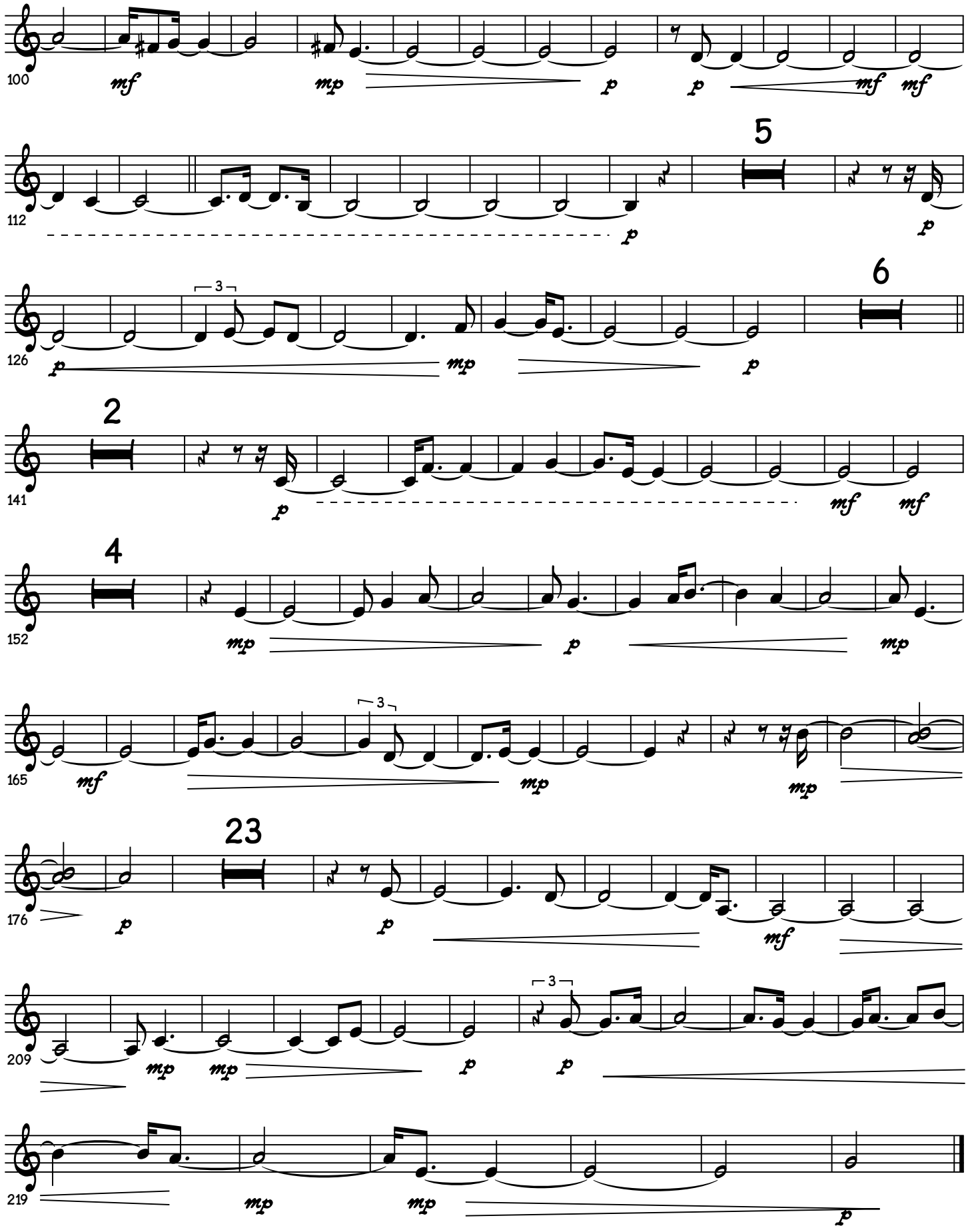
100
mf
mp
p
p
mf
mf
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5
p
p
126
3
6
p
mp
p
141
2
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mf
mf
152
4
mp
p
mp
165
3
mf
mp
mp
176
23
p
p
mf
209
3
mp
mp
p
p
219
mp
mp
p

Bass

frühlingsblumen

DIANA GAVILANES

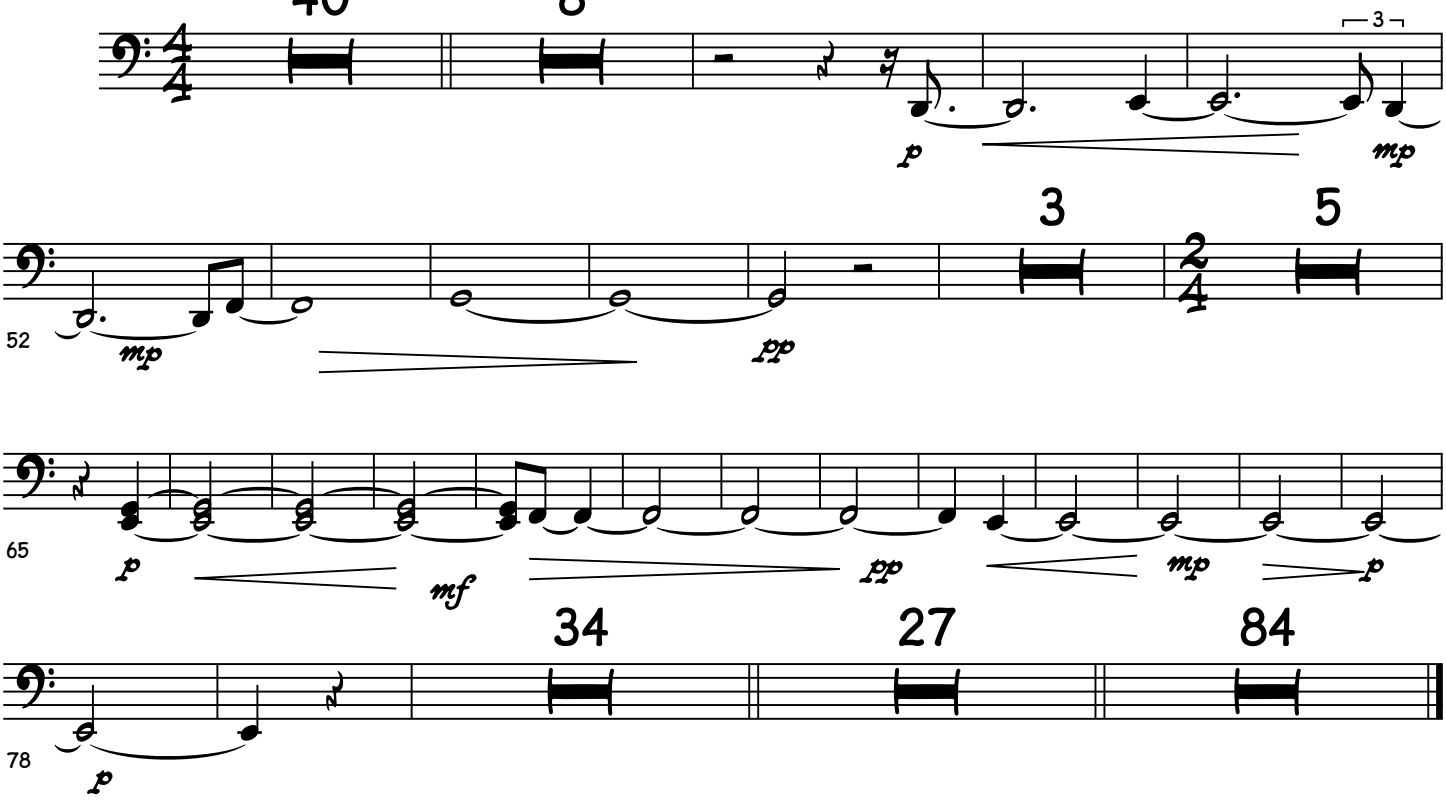
♩ = 118

INTRO

40

BAJADA TENEBROSA

8



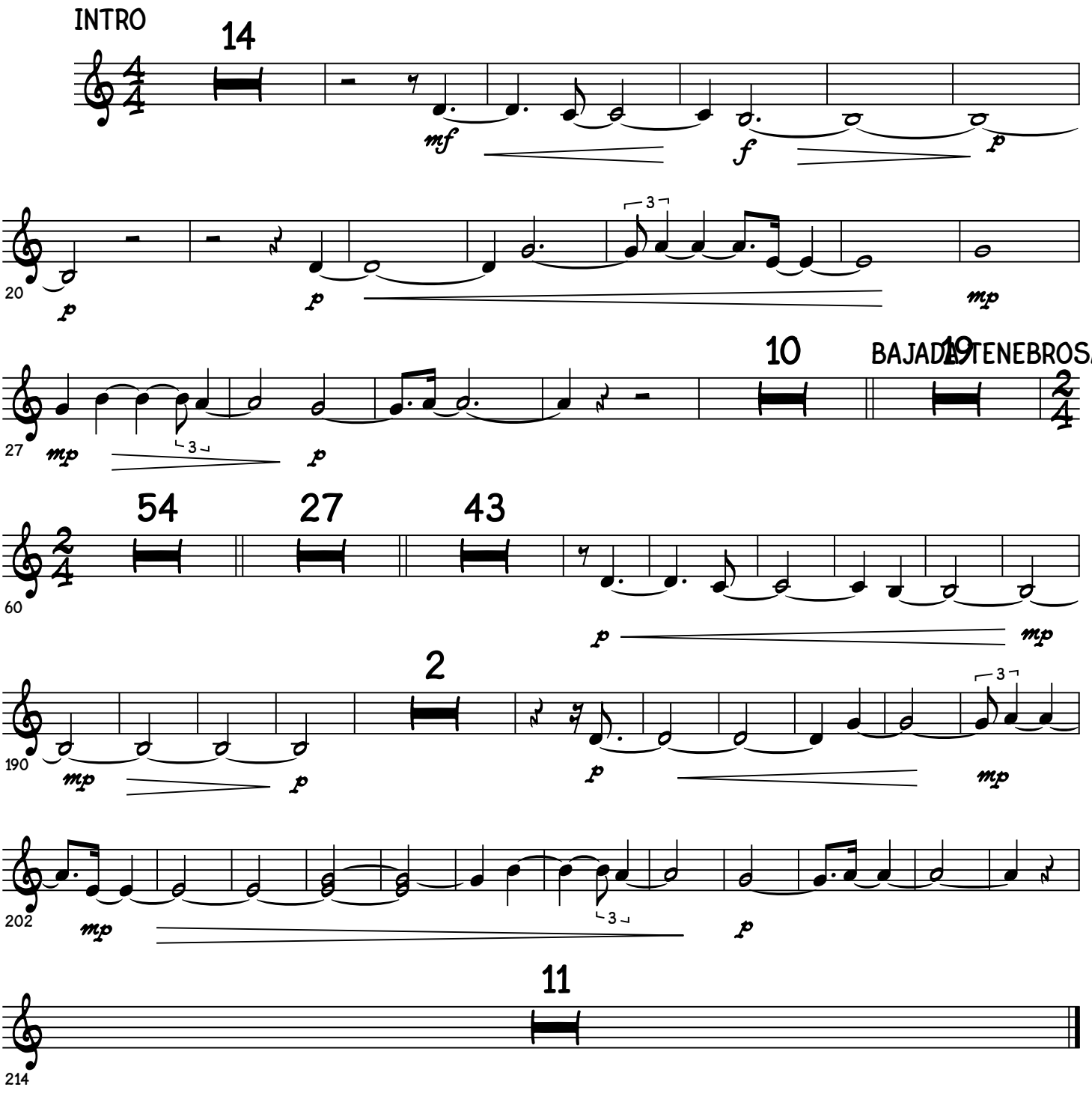
©

Violin

frühlingsblumen

DIANA GAVILANES

♩ = 118



©

Cello

frühlingsblumen

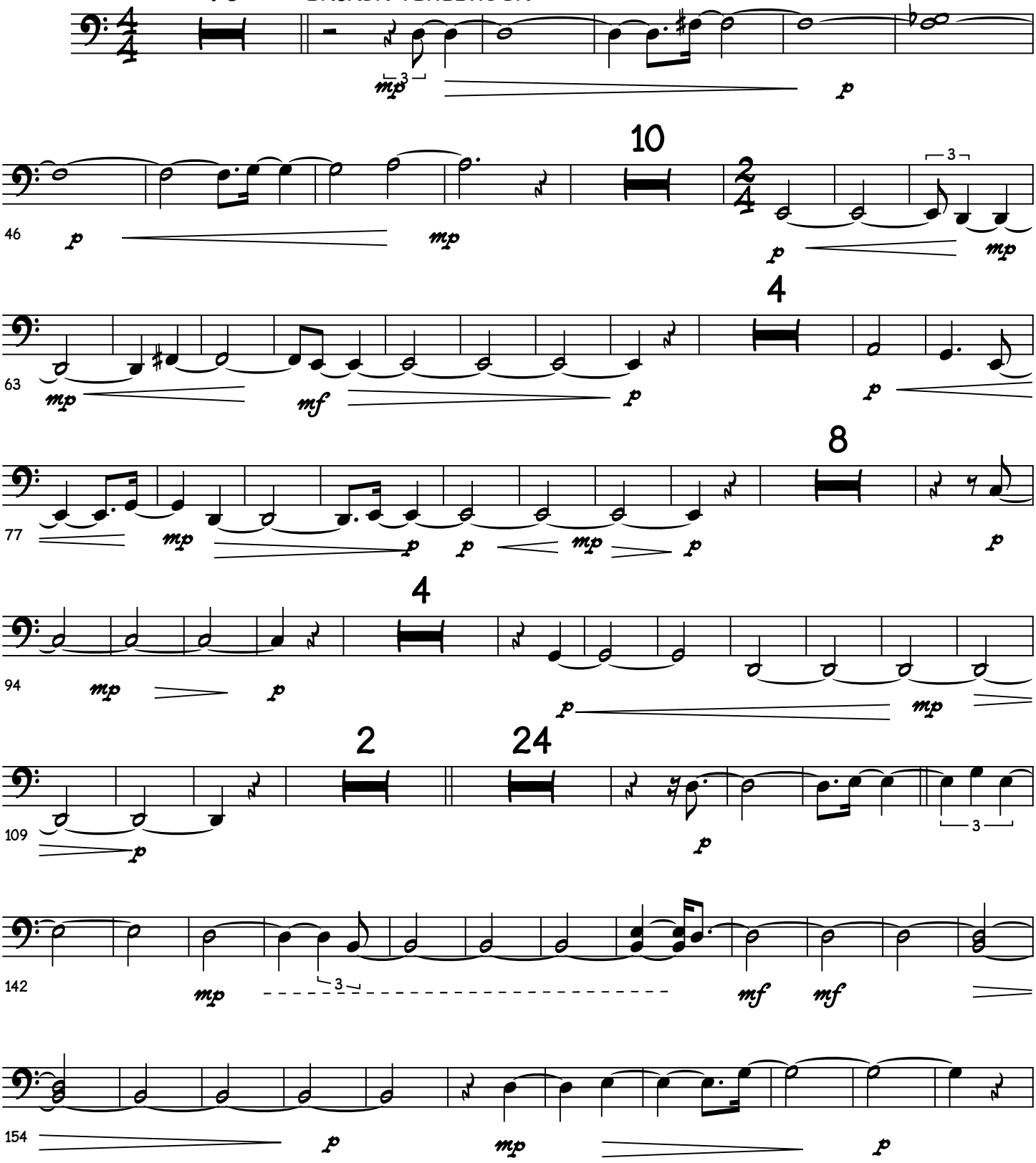
DIANA GAVILANES

♩ = 118

INTRO

40

BAJADA TENEBROSA



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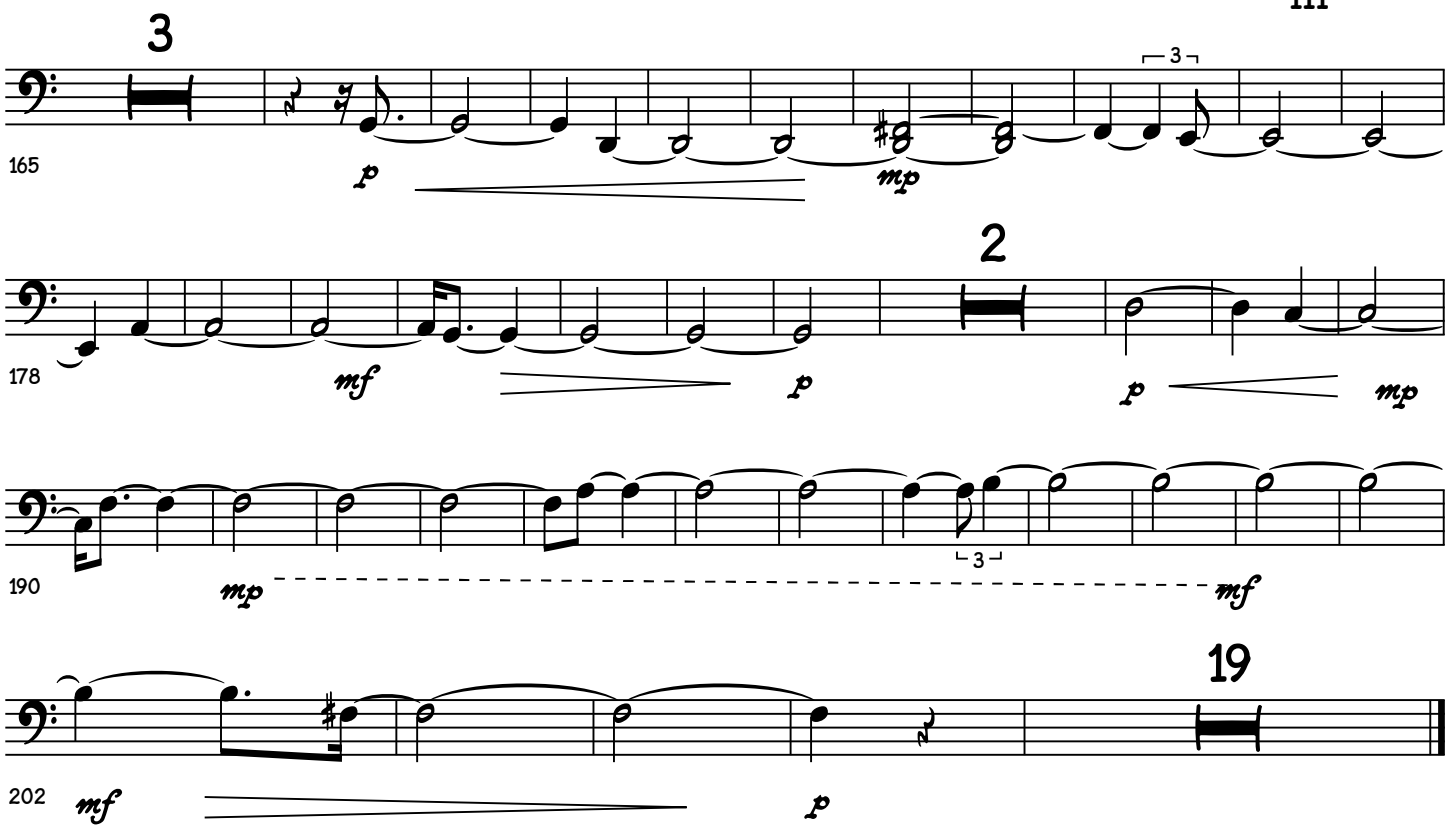
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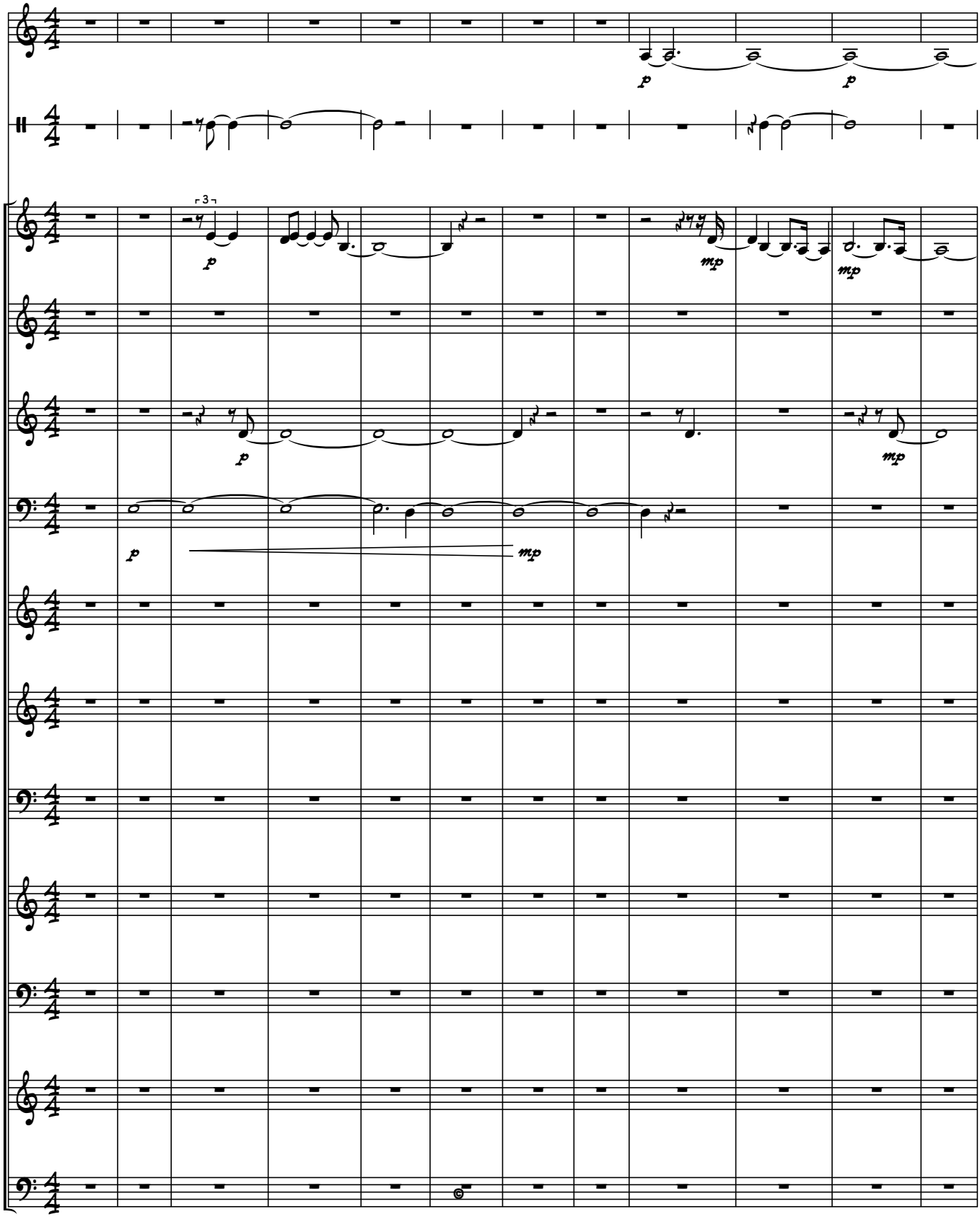
p
mp
3
2
178
mf
p
p
mp
190
mp
3
mf
19
202
mf
p

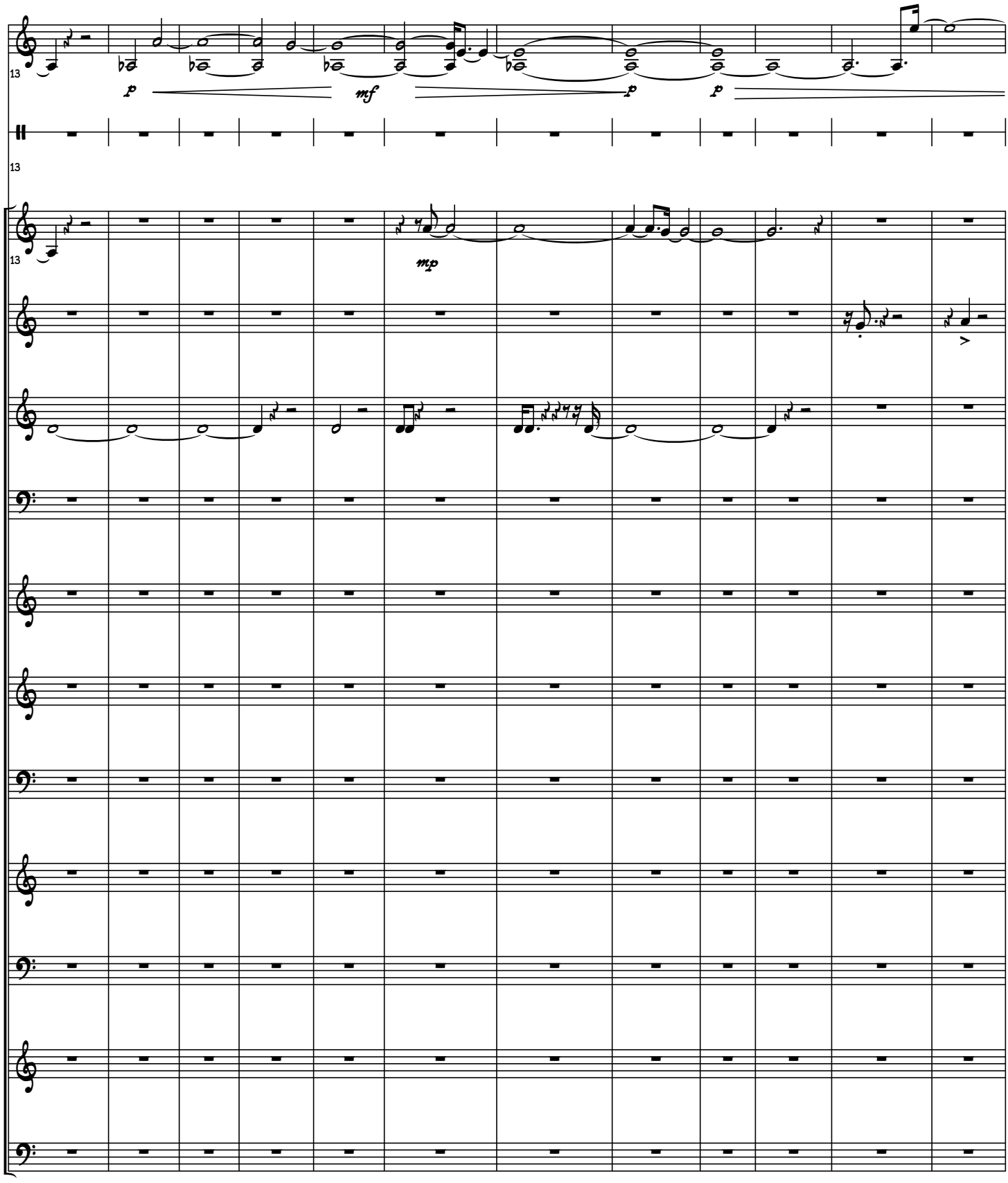
frühlingsblumen

DIANA GAVILANES

♩ = 118

INTRO

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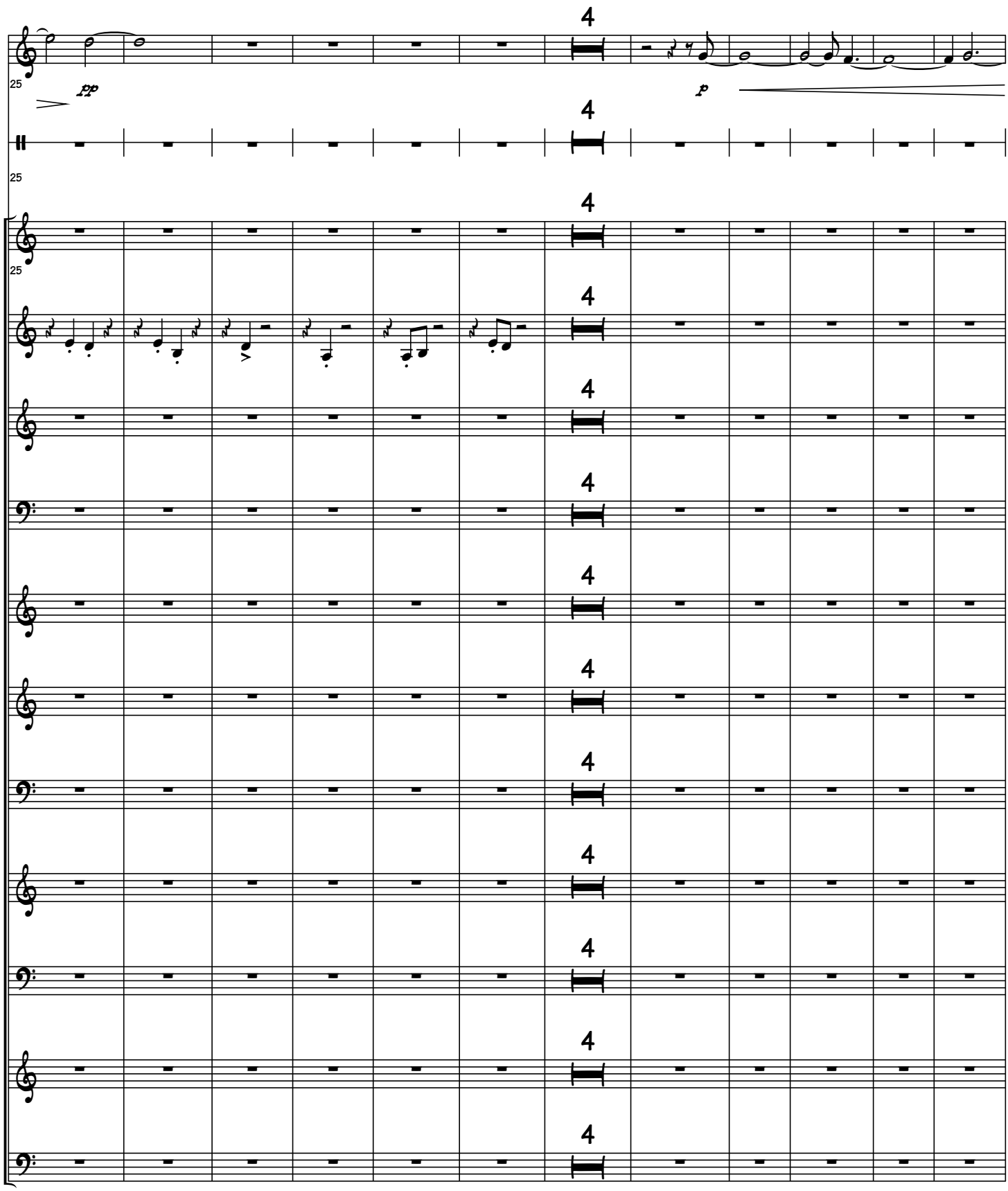
mf
p
p
13
13
mp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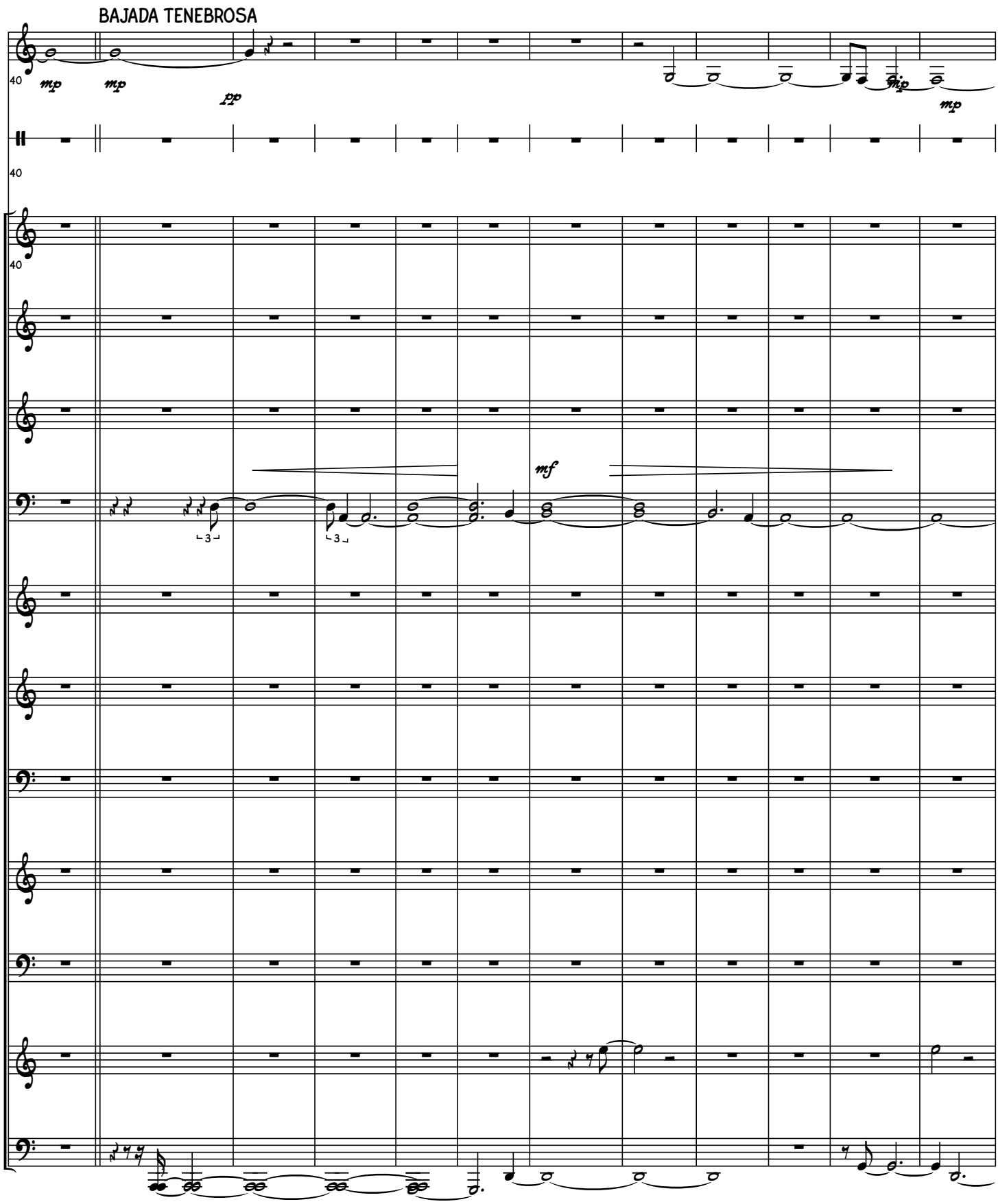
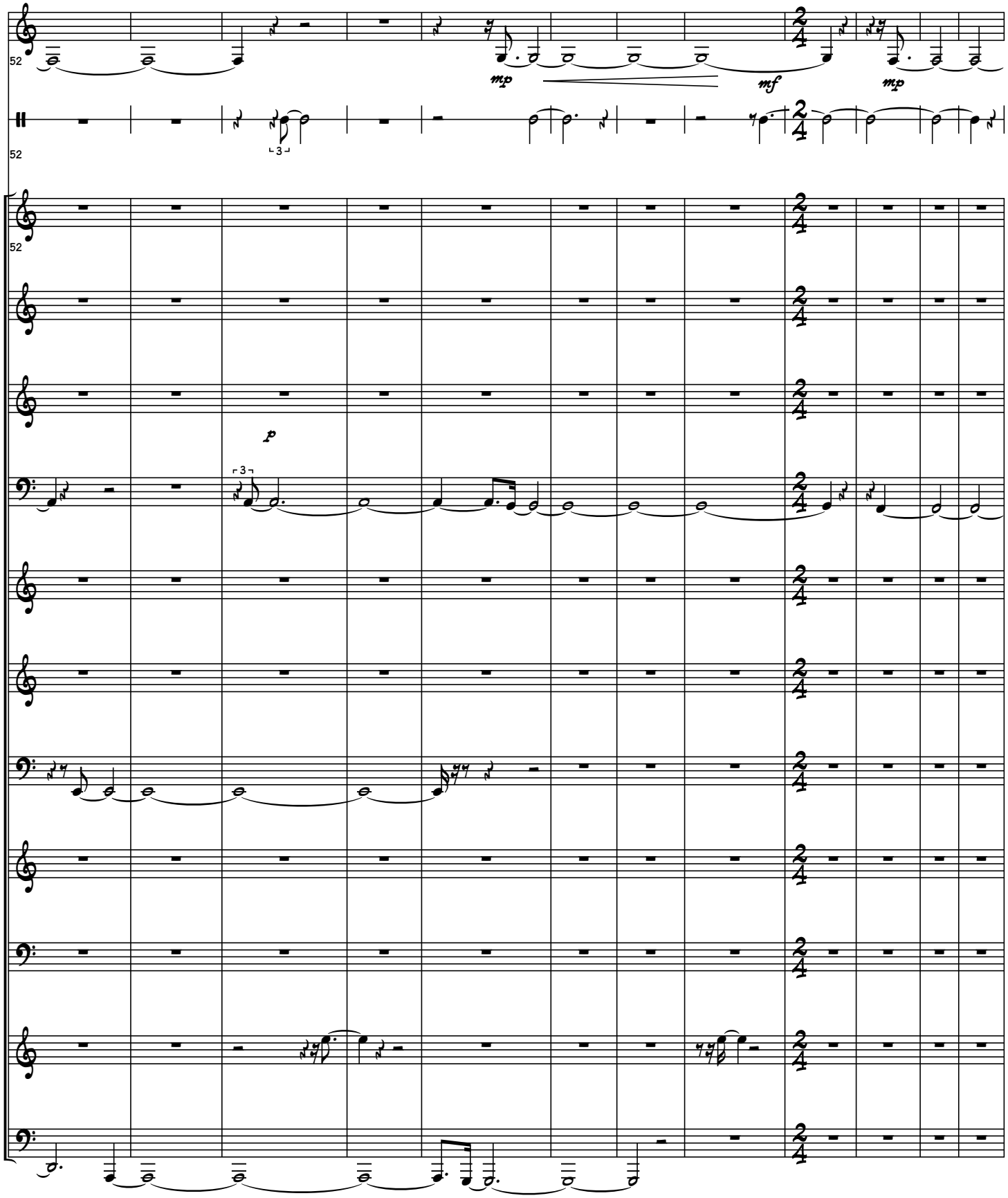

BAJADA TENEBROSA
40
mp
mp
pp
mp
mp
40
40
mf
3
3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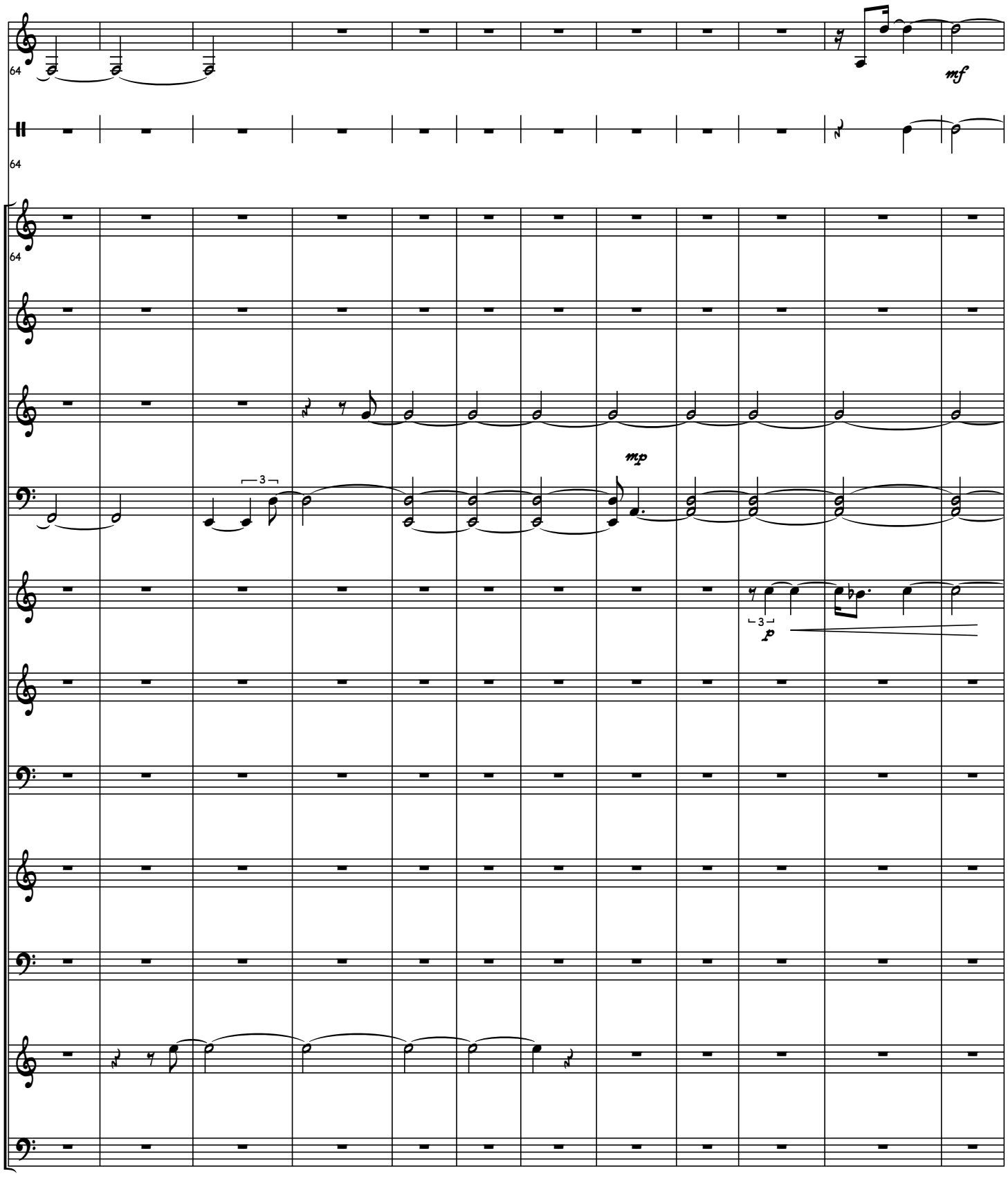
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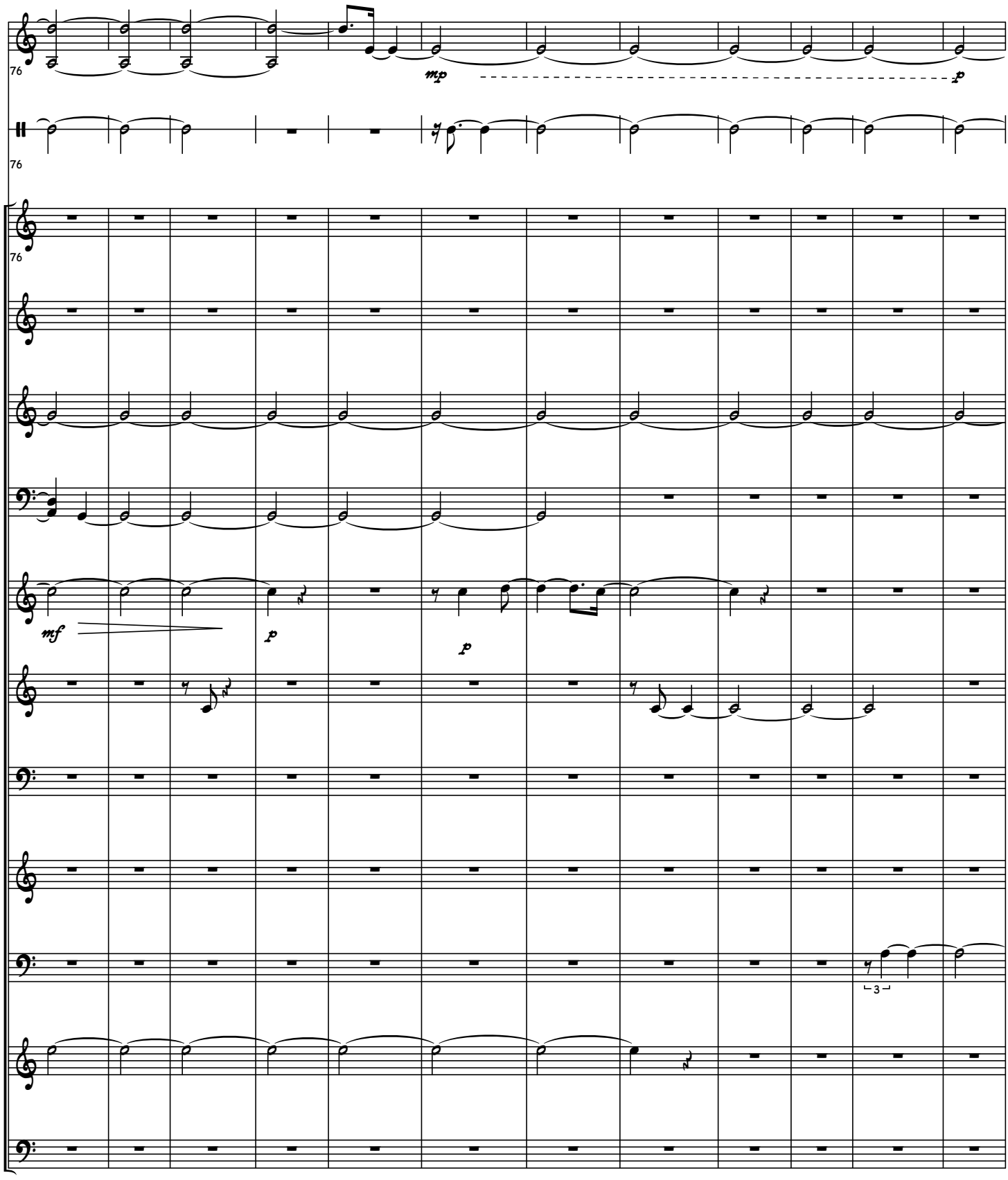
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mf
p
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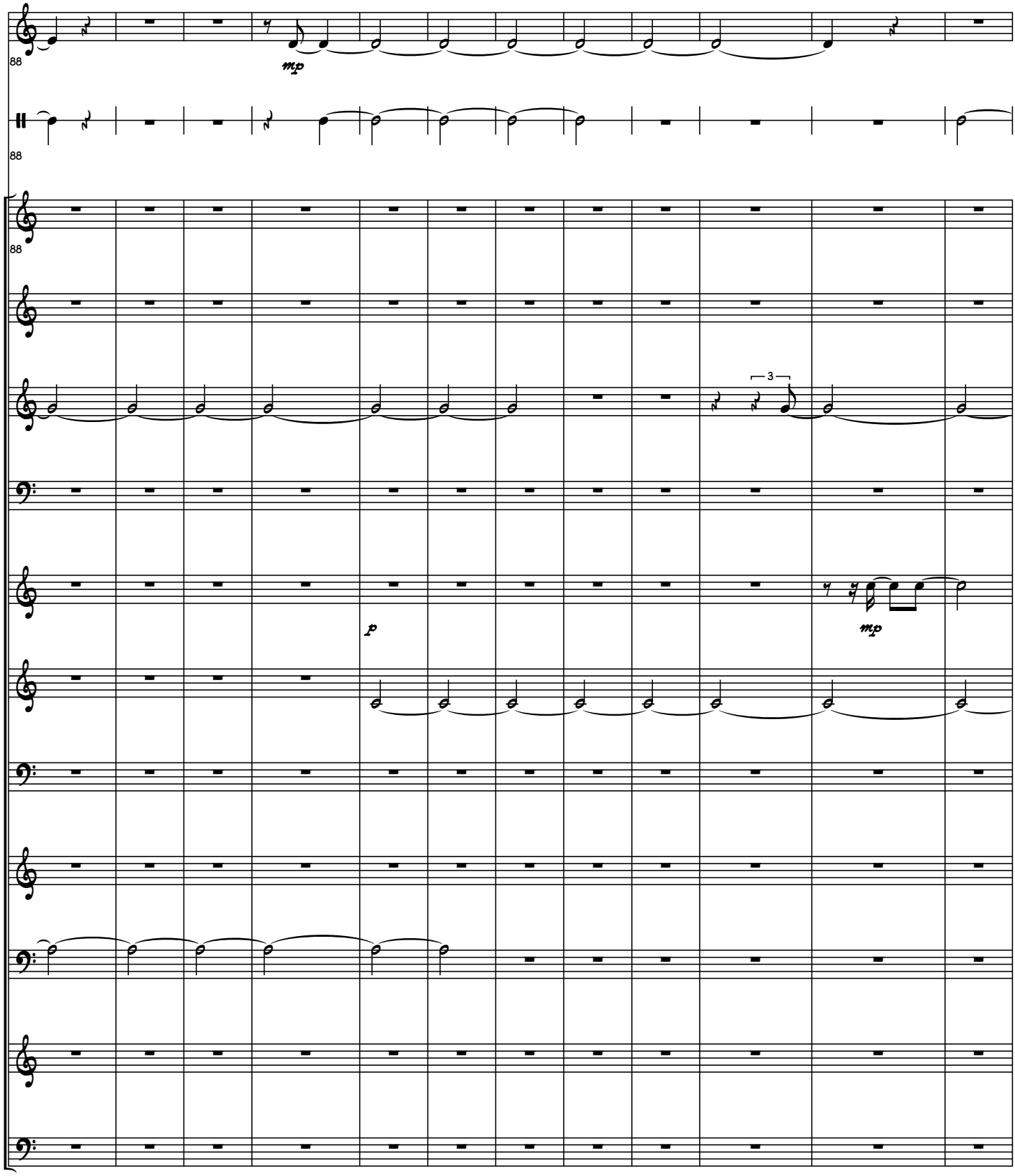
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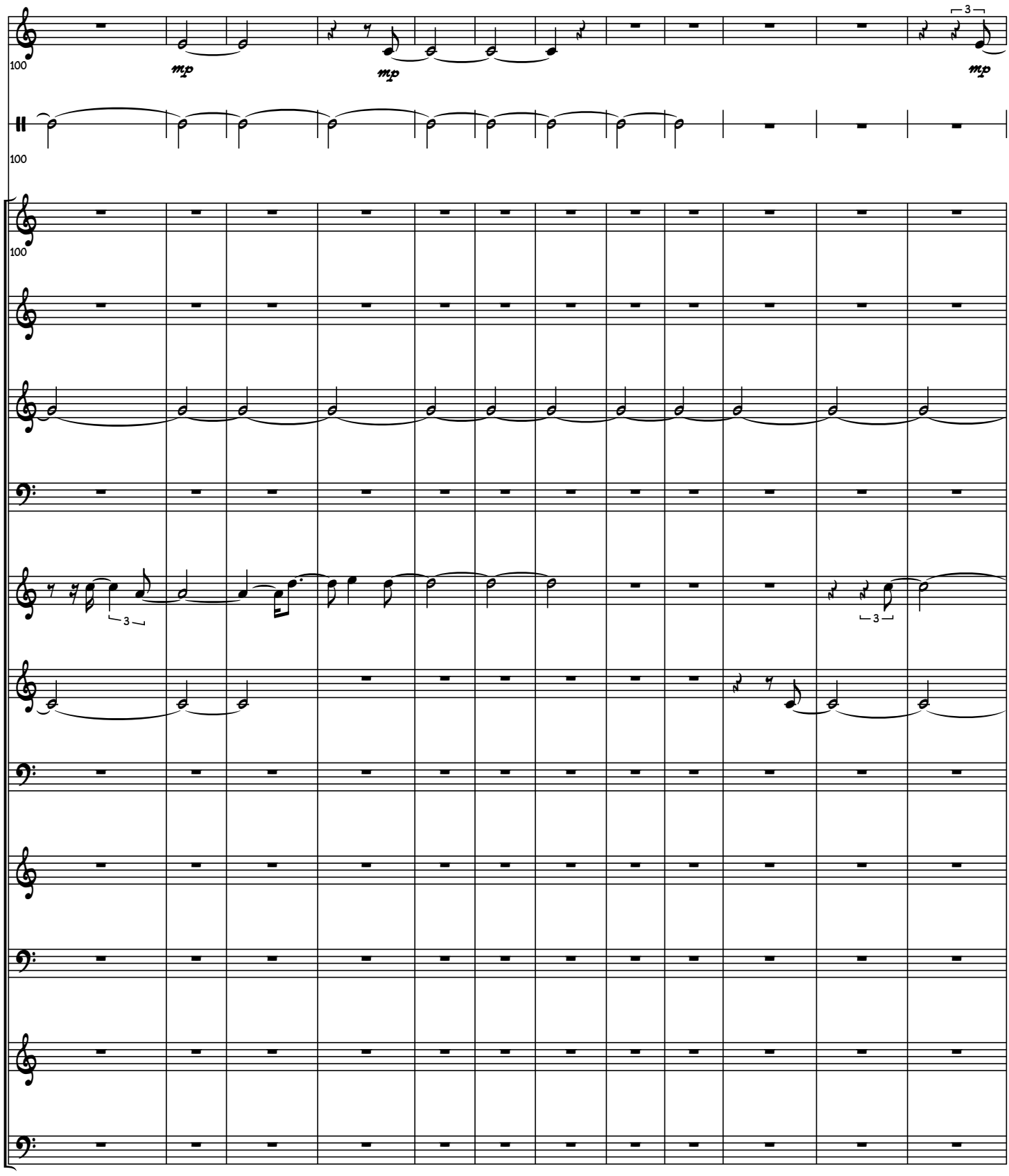
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100
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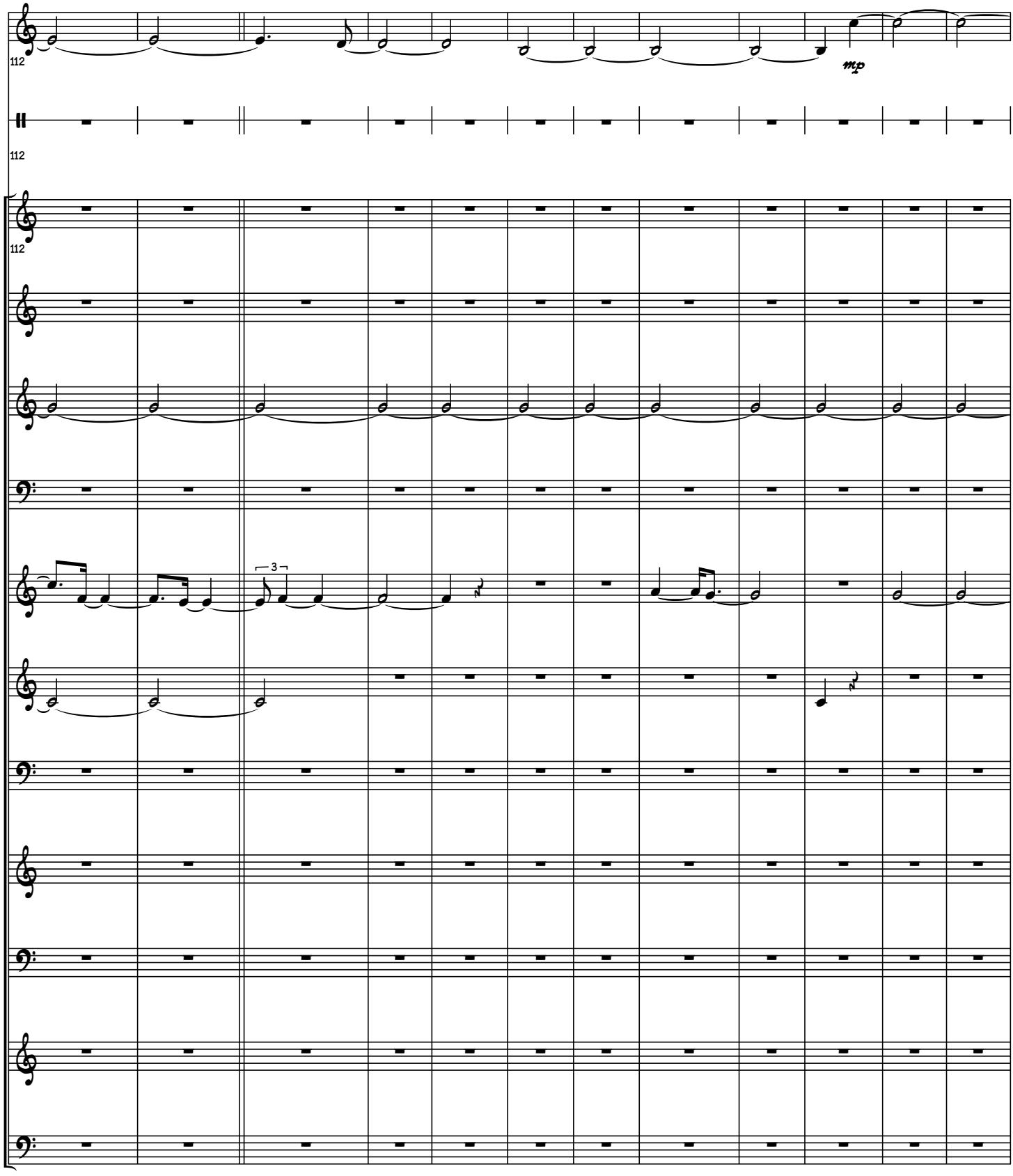
3
3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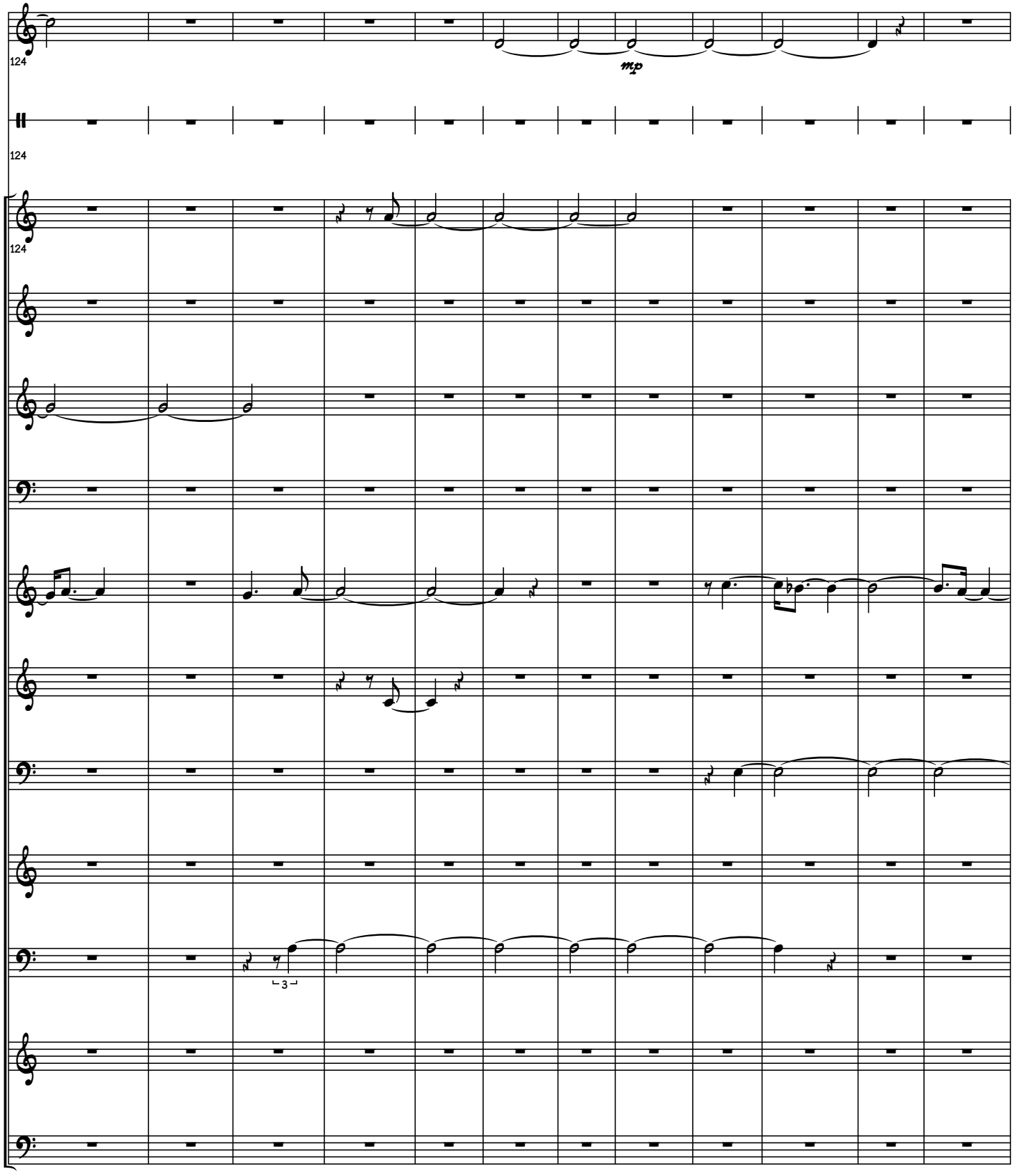
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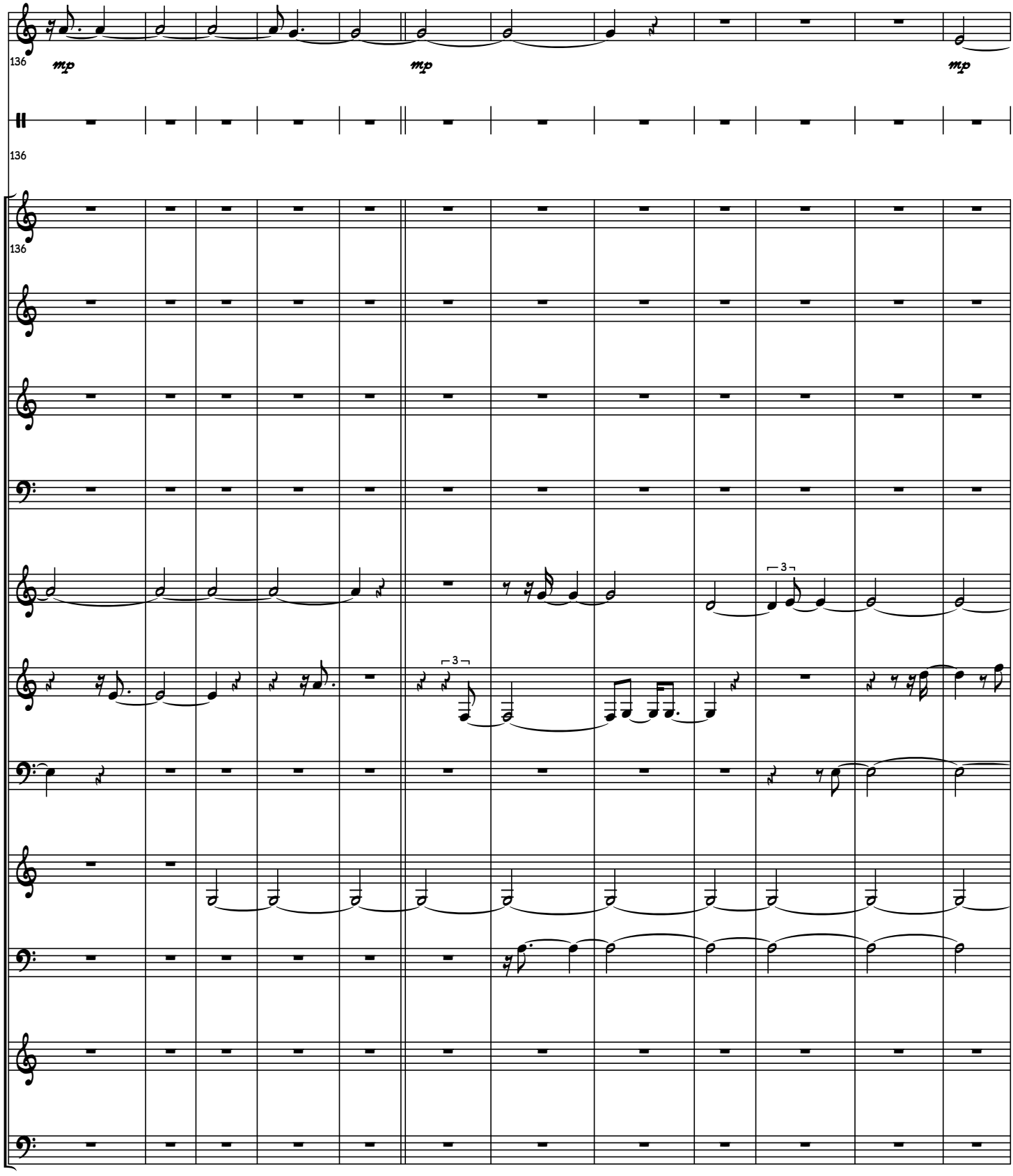
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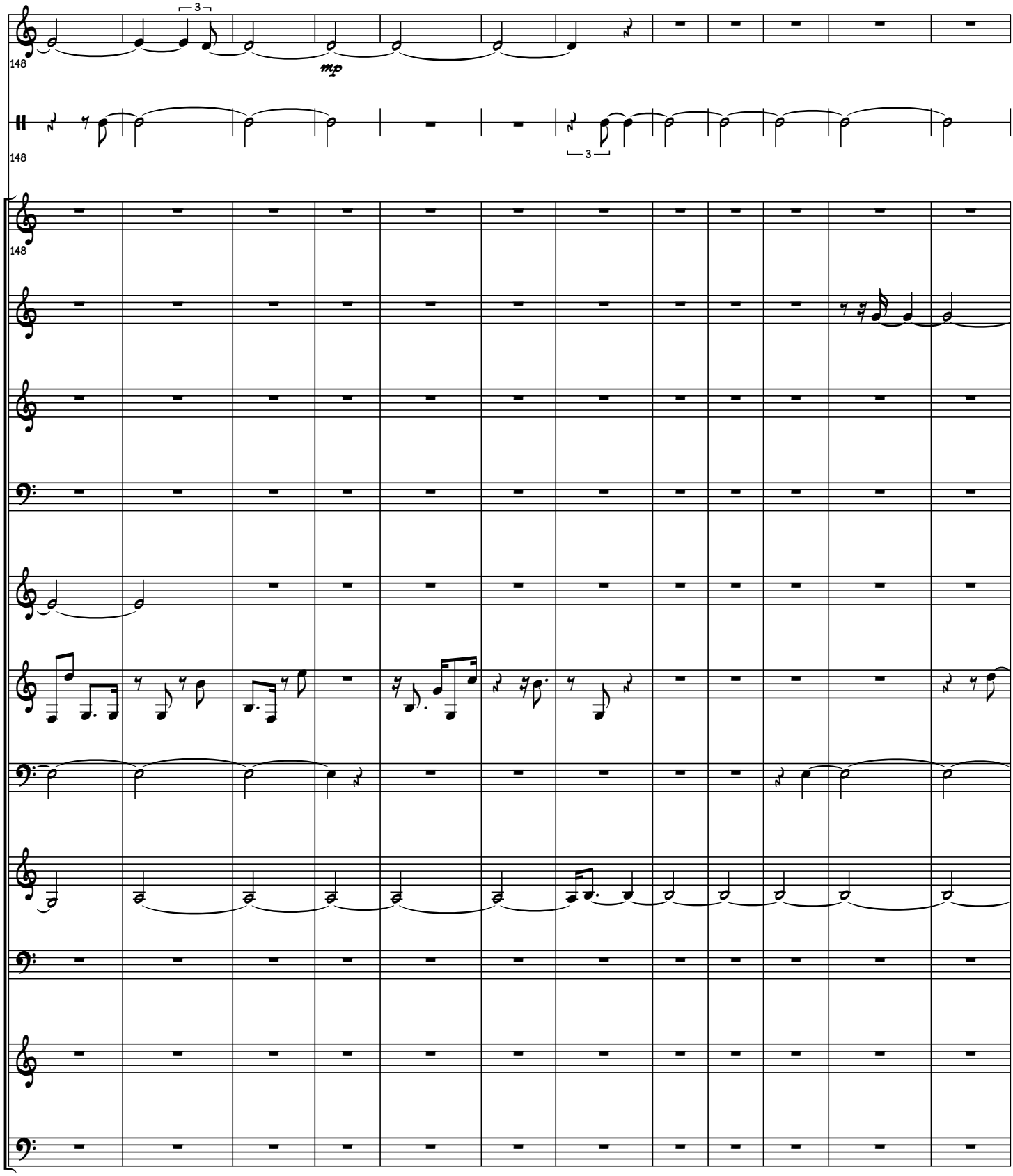
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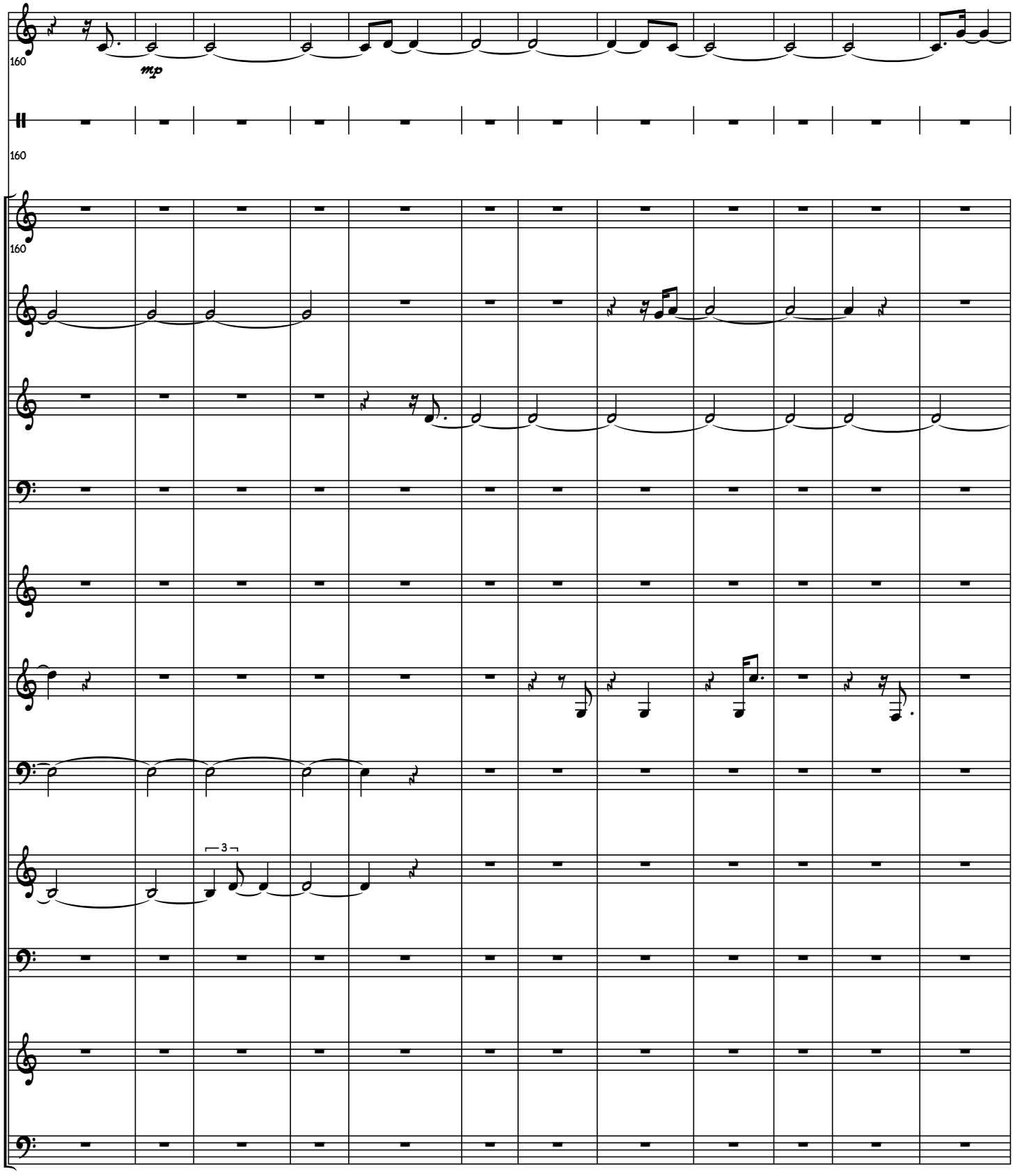
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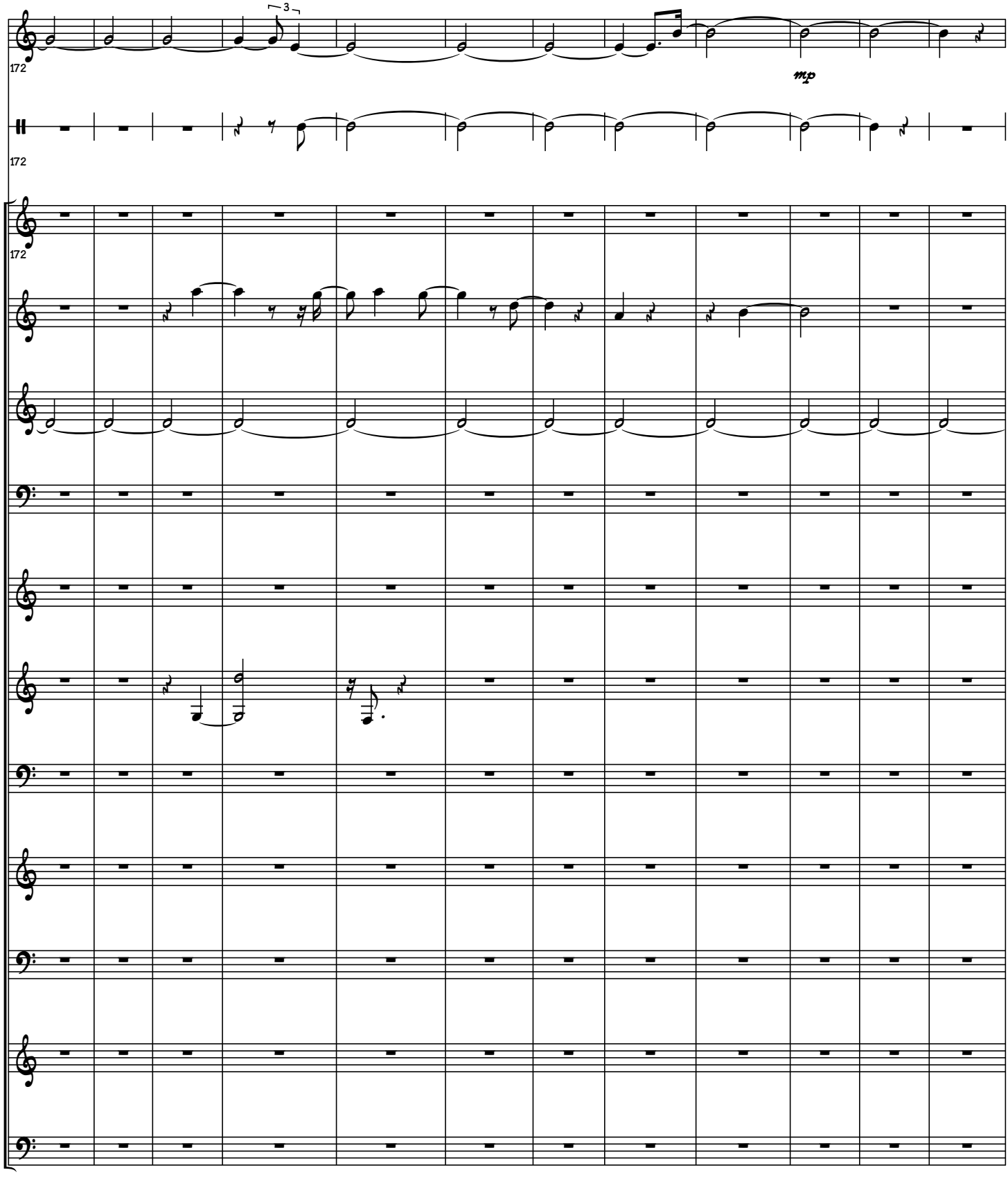
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172
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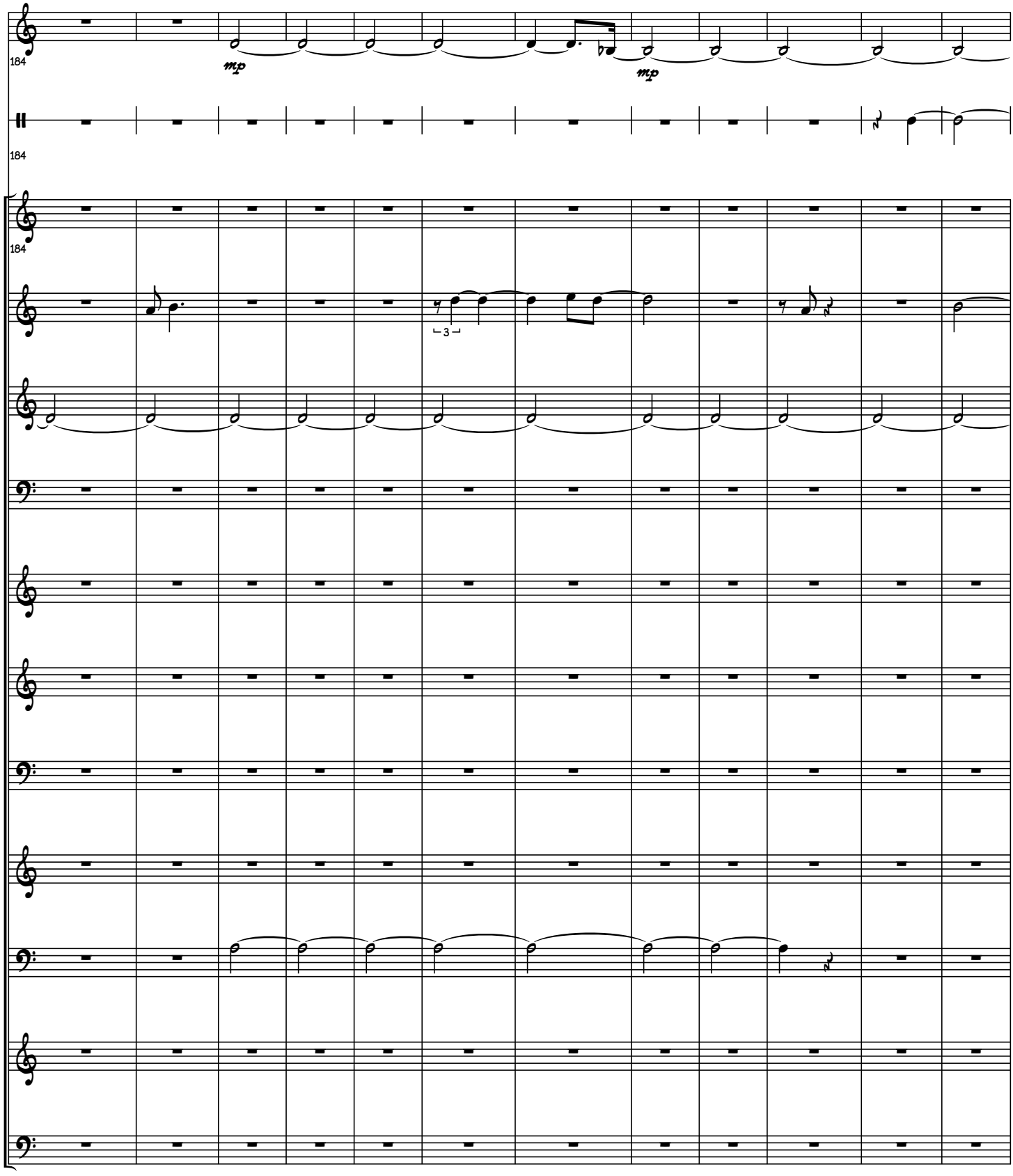
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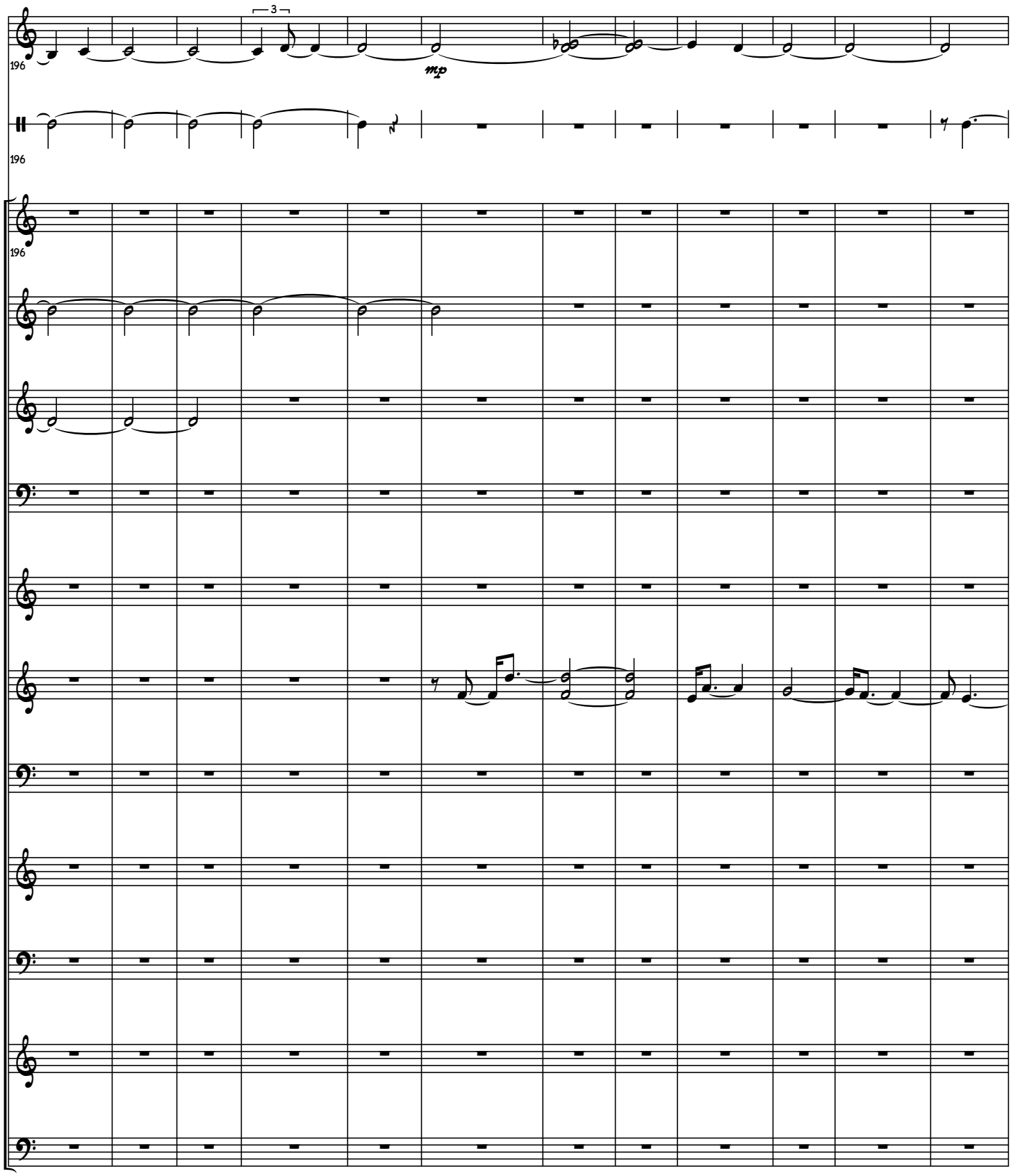
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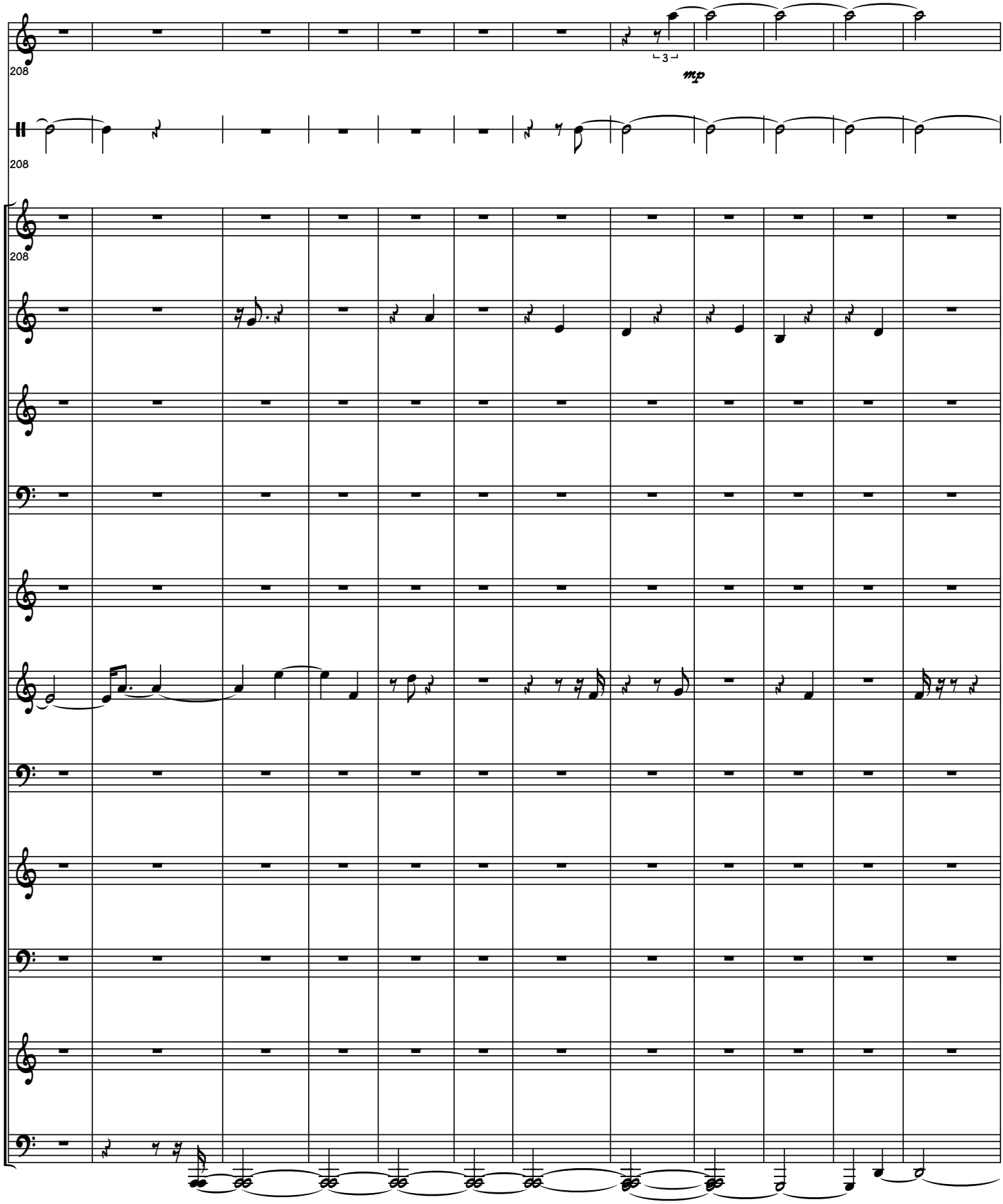
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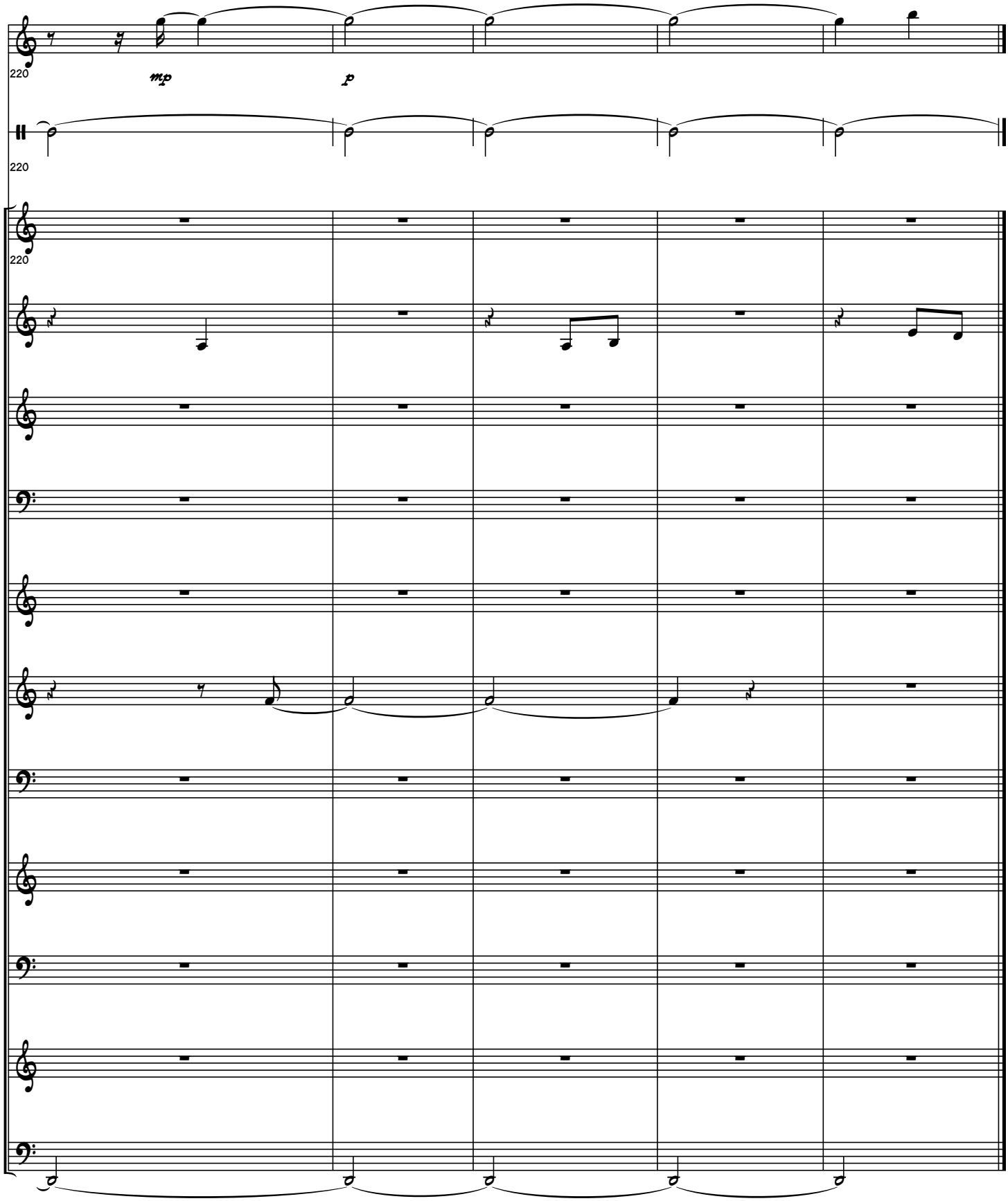
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CONCLUSIONES

Crear la música para estos cortometrajes fue un gran desafio, no solo por la longitud del primer corto “cosmos” sino también por el encontrar los colores e intensidad que el cortometraje expresa, lidiando con bloqueos creativos, frustraciones, muchas revisiones y correcciones, prueba y error consante, también con fallas de las diferentes herramientas digitales (DAW Digital Audio Workstation) perder y ganar motivación con las diferentes retroalimentaciones además de circunstncias externas.

A pesar de ser un gran desafio, crear esto me ayudó a crecer como músico compositor, descubrir nuevas texturas, herramientas para la vida profesional, es un aprendizaje que agradezco a la carrera, ponerme al limite con mis propias emociones para crear lo que es este trabajo de titulación, salir de mi zona de confort para cumplir con esto me ha hecho crecer musicalmente de manera ascelerada.

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