

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Creed
Escena 2: Penguins

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Composición para Medios Contemporáneos

Trabajo de fin de carrera presentado como requisito
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HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

**Escena 1: Creed
Escena 2: Penguins**

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Quito, 13 de diciembre de 2023

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RESUMEN

El siguiente trabajo propone la musicalización para dos cortometrajes, Creed y Penguins, videos que provienen de Cue Tube. El proyecto busca desarrollar las técnicas compositivas, desarrollo del sonido y teóricas adquiridas a lo largo de la carrera. Finalmente, lograr transmitir a nivel musical la visión propuesta por el director del cortometraje.

Plabras clave: Cortometraje, composición, desarrollo motivico, orquestación híbrida, mezcla, cine, música.

ABSTRACT

The following work proposes the musical composition for two short films, Creed and Penguins, videos that come from Cue Tube. The project seeks to develop the compositional techniques, sound development and theory acquired throughout the degree. Finally, manage to convey on a musical level the vision proposed by the director of the short film.

Keywords: Short film, composition, motivic development, hybrid orchestration, mixing, film, music.

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INTRODUCCIÓN

La música ha acompañado al ser humano a lo largo de su historia. A principios del siglo XVII, el cine comienza a tener un cambio revolucionario al tener por primera vez acompañamiento musical. (Davis, 1999) De tal manera, la música comenzó a tener una suma importancia para apoyar al campo visual y se convierte en lo que ahora es indispensable en el cine.

La composición musical elaborada para los dos cortometrajes presentados, son el resultado de un desarrollo motivico principal, en donde se juega con capas que aportan textura y el grado de tensión según lo amerita cada momento. El tener un motivo aporta a que el oyente asocie la imagen con el sonido y pueda seguir una historia a través del oído.

Por otro lado, se buscó desarrollar técnicas armónicas como el uso de intercambio modal y realizar una composición completa en Mixolidio. Asimismo, abordar técnicas modernas como la elaboración de una orquestación híbrida, con uso de sintetizadores y pads y desarrollo de mezcla avanzada como utilizar sonidos en reversa.

Por tal motivo, todo lo descrito anteriormente aporta al resultado de ambos cortos, generando una relación estrecha entre lo visual y lo auditivo.

Creed

Contra Altano

Start

This page contains a detailed musical score for the piece 'Creed'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Flute, Oboe, Bassoon, Clarinet in Bb, Clarinet in A, Saxophone Soprano 1, Saxophone Alto 1, Saxophone Alto 2, Saxophone Tenor 1, Saxophone Tenor 2, Saxophone Baritone 1, Saxophone Baritone 2, Saxophone Bass 1, Saxophone Bass 2, Saxophone Bass 3, Saxophone Bass 4, Saxophone Bass 5, Saxophone Bass 6, Saxophone Bass 7, Saxophone Bass 8, Saxophone Bass 9, Saxophone Bass 10, Saxophone Lead 1, Saxophone Bass 11, Saxophone Bass 12, Saxophone Bass 13, Saxophone Bass 14, Saxophone Bass 15, Trumpet in Bb, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Trombone 5, Trombone 6, Trombone 7, Trombone 8, Trombone 9, Trombone 10, Trombone 11, Trombone 12, Trombone 13, Trombone 14, Trombone 15, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Percussion 5, Percussion 6, Percussion 7, Percussion 8, Percussion 9, Percussion 10, Percussion 11, Percussion 12, Percussion 13, Percussion 14, Percussion 15, Percussion 16, Percussion 17, Percussion 18, Percussion 19, Percussion 20, Percussion 21, Percussion 22, Percussion 23, Percussion 24, Percussion 25, Percussion 26, Percussion 27, Percussion 28, Percussion 29, Percussion 30, Percussion 31, Percussion 32, Percussion 33, Percussion 34, Percussion 35, Percussion 36, Percussion 37, Percussion 38, Percussion 39, Percussion 40, Percussion 41, Percussion 42, Percussion 43, Percussion 44, Percussion 45, Percussion 46, Percussion 47, Percussion 48, Percussion 49, Percussion 50, Percussion 51, Percussion 52, Percussion 53, Percussion 54, Percussion 55, Percussion 56, Percussion 57, Percussion 58, Percussion 59, Percussion 60, Percussion 61, Percussion 62, Percussion 63, Percussion 64, Percussion 65, Percussion 66, Percussion 67, Percussion 68, Percussion 69, Percussion 70, Percussion 71, Percussion 72, Percussion 73, Percussion 74, Percussion 75, Percussion 76, Percussion 77, Percussion 78, Percussion 79, Percussion 80, Percussion 81, Percussion 82, Percussion 83, Percussion 84, Percussion 85, Percussion 86, Percussion 87, Percussion 88, Percussion 89, Percussion 90, Percussion 91, Percussion 92, Percussion 93, Percussion 94, Percussion 95, Percussion 96, Percussion 97, Percussion 98, Percussion 99, Percussion 100. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *pp*, *mf*), and articulation marks. The piece begins with a 'Start' marking and a tempo of 4/4. The score is written in a key signature of one flat (Bb) and a time signature of 4/4. The page number '9' is located in the top right corner.

Cred

This page of a musical score, labeled 'Cred', contains the following parts and details:

- Percussion:** Snare 1-10, Bass Drum (B.Dr.), and Cymbals (Cym).
- Woodwinds:** Flute 1-2, Clarinet 1-2, Saxophone 1-5, and Bassoon 1.
- Brass:** Trumpet 1-10, Trombone 1-3, Euphonium (Euph), and Tuba (Tub).
- Strings:** Violin 1-2, Viola, Cello (Cel), and Double Bass (Cb).

The score is written in 2/4 time. It includes various musical notations such as dynamics (e.g., *mf*, *f*, *ff*, *pp*), articulations (accents, slurs), and performance instructions. The percussion parts feature complex rhythmic patterns, while the woodwinds and strings play melodic and harmonic lines. The brass section provides a strong harmonic foundation with sustained notes and rhythmic patterns.

Cred

This page of a musical score, labeled 'Cred', features a variety of instruments and a vocal soloist. The instruments listed on the left include:

- Flute (Fl.)
- Soprano Saxophone (Sax. 1)
- Alto Saxophone (Sax. 2)
- Tenor Saxophone (Sax. 3)
- Baritone Saxophone (Sax. 4)
- Saxophone 5 (Sax. 5)
- Saxophone 6 (Sax. 6)
- Saxophone 7 (Sax. 7)
- Saxophone 8 (Sax. 8)
- Saxophone 9 (Sax. 9)
- Saxophone 10 (Sax. 10)
- Clarinet 1 (Cl. 1)
- Saxophone 11 (Sax. 11)
- Saxophone 12 (Sax. 12)
- Saxophone 13 (Sax. 13)
- Saxophone 14 (Sax. 14)
- Saxophone 15 (Sax. 15)
- Percussion (Perc.)
- Trumpet 1 (Tr. 1)
- Trumpet 2 (Tr. 2)
- Trumpet 3 (Tr. 3)
- Trumpet 4 (Tr. 4)
- Trumpet 5 (Tr. 5)
- Trumpet 6 (Tr. 6)
- Trumpet 7 (Tr. 7)
- Trumpet 8 (Tr. 8)
- Trumpet 9 (Tr. 9)
- Trumpet 10 (Tr. 10)
- Trumpet 11 (Tr. 11)
- Trumpet 12 (Tr. 12)
- Trumpet 13 (Tr. 13)
- Trumpet 14 (Tr. 14)
- Trumpet 15 (Tr. 15)
- Violin 1 (Vln. 1)
- Violin 2 (Vln. 2)
- Viola (Vla.)
- Cello (Vcl.)
- Double Bass (Cb.)

The vocal soloist (Vocal 1) is also present. The score includes dynamic markings such as *mp*, *f*, and *ff*, and features complex rhythmic patterns, particularly in the saxophone and percussion parts. The page number '11' is located in the top right corner.

Creed

Marimba

Camila Velasteguí

$\bullet = 86$

9

mf

13

15

Creed

Snare Drum

Camila Velastegui

♩ = 86

12/8 13 6/8 12/8

17

22 3

29

©

Creed

Drum Set 1

Camila Velastegui

♩ = 86

13

12/8

16

18

20

4

25

28

Creed

Drum Set 2

Camila Velastegui

♩ = 86

13

17

21

28

Creed

Percussion 1

Camila Velastegui

♩ = 86

13

Musical staff 13: A single staff with a treble clef and a 12/8 time signature. It begins with a thick black bar representing a drum roll. The staff contains several rests and notes with accents, including a dotted quarter note and an eighth note.

18

Musical staff 18: A single staff with a treble clef and a 12/8 time signature. It contains a continuous sequence of eighth notes with accents, interspersed with rests.

22

6

Musical staff 22: A single staff with a treble clef and a 12/8 time signature. It begins with a thick black bar representing a drum roll, followed by notes with accents and rests.

Creed

Percussion 2

Camila Velastegui

♩ = 86

13

17

20

9

Creed

Vocals 1

Camila Velastegui

♩ = 86

13

17

20

24

28

2

2

Creed

Classic Super Saw 1

Camila Velastegui

♩ = 86

Musical notation for measures 1-9. The piece is in 12/8 time with a key signature of three flats. Both staves feature a five-measure rest in the first measure, marked with a '5'. The bass staff includes dynamic markings *f* and *mf* and a 'v' symbol under the notes in measures 2-5.

Musical notation for measures 10-25. Measures 10-11 have rests of 4 and 6 measures respectively. Measures 12-13 have rests of 10 and 10 measures. From measure 14, the treble staff has a melodic line with a *mf* dynamic, while the bass staff has rests. Measure 25 ends with a double bar line.

Musical notation for measures 26-28. The treble staff features a complex melodic line with a *ff* dynamic. The bass staff has rests in measures 26-27 and a melodic line in measure 28.

Musical notation for measures 29-32. Both staves feature a melodic line with a *ff* dynamic. The piece concludes with a double bar line at the end of measure 32.

Creed

Alchemy Strings Warn
1

Camila Velastegui

♩ = 86

5

10

4

16

Creed

Alchemy Strings Pads 2

Camila Velastegui

♩ = 86

5

f

10

4

6

12

8

16

Creed

Synth Brass 1

Camila Velastegui

♩ = 86

5

f

9

4

6

12

16

Creed

Synth Brass 2

Camila Velastegui

♩ = 86

9 10 11 12 13 14 15 16

Creed

Synth Brass 3

Camila Velastegui

♩ = 86

13

18

25

mp *mf*

f

mp *ff*

3

2

Detailed description: This is a musical score for Synth Brass 3, consisting of three staves of music. The first staff (measures 13-17) starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 12/8 time signature. It features a whole rest in the first measure, followed by a half note G2, a half note F2, and a half note E2, all beamed together. The second staff (measures 18-24) begins with a dynamic marking of *f* and contains a half note G2, a half note F2, and a half note E2, beamed together. The third staff (measures 25-29) starts with a dynamic marking of *mp* and contains a half note G2, a half note F2, and a half note E2, beamed together. The score includes various musical notations such as rests, notes, beams, and dynamic markings.

Creed

Synth Brass 4

Camila Velastegui

♩ = 86

6 *fp*

12 *ff* 15

Creed

Synth Brass 5

Camila Velastegui

♩ = 86

6

12

16

Creed

Synth Brass 6

Camila Velastegui

♩ = 86

mf *p* *fp* *fp*

12 *fp* *pp* *fp* *fp* *fp*

17 *fp* *fp* *fp* *fp*

21 *fp* *mp*

27 *ff*

Creed

Synth Brass 7

Camila Velastegui

♩ = 86

5

14

18

22

fp *fp* *fp* *fp*

fp

fp *fp* *fp* *fp*

mp *ff*

Creed

Synth Brass 8

Camila Velastegui

♩ = 86

6

pp *mf* *pp*

4

6

12

15

mf *pp*

16

Creed

Synth Brass 9

Camila Velastegui

♩ = 86

6

10 *mf*

13 *p* *pp* 16 *f*

Creed

Synth Brass 10

Camila Velastegui

♩ = 86

13

mp

16

mf

18

f

20

21

mp

23

mf

25

28

ff

2

©

Creed

Synth Lead 2

Camila Velastegui

♩ = 86

13

17

21

25

2

Detailed description: This block contains the musical notation for measures 13 through 25 of the piece 'Creed'. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a tempo of 86 beats per minute. Measure 13 begins with a 12/8 time signature and a whole rest. Measure 14 has a 6/8 time signature and a whole rest. Measure 15 returns to 12/8 and features a melodic line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 16 continues with eighth notes: A3, B3, C4, D4, E4, F4, G4. Measure 17 starts with a 6/8 time signature and a melodic line of eighth notes: A4, B4, C5, D5, E5, F5, G5. Measure 18 continues with eighth notes: A5, B5, C6, D6, E6, F6, G6. Measure 19 has a 12/8 time signature and a melodic line of eighth notes: A6, B6, C7, D7, E7, F7, G7. Measure 20 continues with eighth notes: A7, B7, C8, D8, E8, F8, G8. Measure 21 starts with a 6/8 time signature and a melodic line of eighth notes: A8, B8, C9, D9, E9, F9, G9. Measure 22 continues with eighth notes: A9, B9, C10, D10, E10, F10, G10. Measure 23 has a 12/8 time signature and a melodic line of eighth notes: A10, B10, C11, D11, E11, F11, G11. Measure 24 continues with eighth notes: A11, B11, C12, D12, E12, F12, G12. Measure 25 concludes with a 6/8 time signature, a melodic line of eighth notes: A12, B12, C13, D13, E13, F13, G13, followed by a double bar line and a fermata. A '2' is written above the final measure, indicating a second ending or a specific articulation.

Creed

Synth Brass 11

Camila Velastegui

♩ = 86

6 *pp*

12 *ff* 16

Creed

Synth Brass 12

Camila Velastegui

♩ = 86

10

p *ff*

15

16

Creed

Synth Brass 13

Camila Velastegui

♩ = 86

11 12

ff *ff*

27

mf *f*

Creed

Synth Brass 14

Camila Velastegui

♩ = 86

10

sfz

Detailed description: This block contains the first staff of music, measures 10 through 12. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 12/8. Measure 10 begins with a whole rest. Measure 11 contains a half note G2, a quarter note A2, and a quarter note B2. Measure 12 contains a half note C3, a quarter note B2, and a quarter note A2. A dynamic marking of *sfz* is placed below the first measure of this staff.

15

15

Detailed description: This block contains the second staff of music, measure 15. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 12/8. The measure begins with a whole note G2, followed by a whole rest for the remainder of the measure. A dynamic marking of **15** is placed above the staff.

Creed

Synth Brass 15

Camila Velastegui

♩ = 86

10

sfz

15

16

Creed

Sound FX

Camila Velastegui

♩ = 86

9

12

15

18

mf

21

24

27

©

Creed

Synth 1

Camila Velastegui

♩ = 86

Musical staff 1: Treble clef, key signature of three flats, 12/8 time signature. It contains a 13-measure rest followed by a 3-measure rest, and ends with a quarter note G4 and a quarter rest.

Musical staff 2: Bass clef, key signature of three flats. It contains a 7-measure rest followed by a melodic line of eighth notes. A dynamic marking of *mf* is present.

Musical staff 3: Bass clef, key signature of three flats. It contains a 6-measure rest.

Creed

Synth 2

Camila Velastegui

♩ = 86

13 6 6 mp

23 6

Creed

Synth 3

Camila Velastegui

$\text{♩} = 86$

13 **6** *mf*

22

25 **5**

Creed

Synth 4

Camila Velastegui

♩ = 86

13 13

mf

30

Creed

Synth 5

Camila Velastegui

♩ = 86

Musical staff with treble clef, key signature of three flats, and a 12/8 time signature. It contains a 13-measure rest followed by a 9-measure rest, then a half note and a quarter note.

26

Musical staff with bass clef, key signature of three flats, and a 5-measure rest.

Creed

Synth 6

Camila Velastegui

$\text{♩} = 86$

13 6

22

25

28

5

Creed

Keys 2

Camila Velastegui

♩ = 86

Musical score for 'Creed' in Keys 2, measures 13-25. The score is written for two staves (treble and bass clef) in a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩ = 86. The piece is in 12/8 time. Measure 13 is marked with a repeat sign and the number 13. The score includes dynamic markings: *mf*, *f*, and *mp*. The music features a mix of chords and melodic lines, with some measures containing complex chordal textures. A copyright symbol (©) is located at the bottom center of the page.

28 Creed

ff

Creed

Violin

Camila Velastegui

♩ = 86

12 16 16

mp *ff*

Creed

Viola

Camila Velastegui

$\text{♩} = 86$

10

pizz.

mp

13

16

ff

Creed

Cello

Camila Velastegui

♩ = 86

Musical score for Cello, measures 11-16. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 12/8. Measure 11 is a whole rest. Measure 12 begins with a *mf* dynamic and contains a sequence of eighth notes with accents: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3. Measure 13 continues with the same sequence: A2, B-flat2, C3, D3, E-flat3, F3, G3, A2. Measure 14 continues: B-flat2, C3, D3, E-flat3, F3, G3, A2, B-flat2. Measure 15 continues: C3, D3, E-flat3, F3, G3, A2, B-flat2, C3. Measure 16 is a whole rest with a *f* dynamic marking. The score ends with a double bar line.

Score

Penguins

Camila Velasteguí

♩ = 95

Flute

Horn in F

Glockenspiel

Marimba

Percussion

Harp

Synth Pad 1

Synth Pad 2

Synth Pad 3

Synth Pad 4

Synth Pad 5

Synth Lead

Violin I

Violin II

Viola

Cello

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

pp *mf*

pp *mf* *mp*

p *mf* *p* *p* *mf* *mf* *p*

p *mf* *p*

Divisi

pp

pp

Penguins

10

Fl. *f*

Hn.

Glk.

Mrb.

Perc.

Hp. *f*

Pad 1 *mf*

Pad 2 *mp*

Pad 3 *mf*

Pad 4 *mf* *p* *p*

Pad 5 *mf*

Lead

Vln. I *f*

Vln. II *pizz.* *mp*

Vla. *Unis.*

Vc. *f* *mf*

Detailed description: This page of a musical score, titled 'Penguins', is page 51. It features a multi-staff arrangement for various instruments. The Flute (Fl.) part begins with a long note marked *f*. The Harp (Hp.) part has a melodic line starting at measure 10, also marked *f*. Pad 1 plays a rhythmic pattern marked *mf*. Pad 2 has a few notes marked *mp*. Pad 3 has a melodic line marked *mf*. Pad 4 has sustained chords marked *mf* and *p*, with a melodic line marked *p* later. Pad 5 has sustained chords marked *mf*. The Violin I (Vln. I) part has a long note marked *f*. The Violin II (Vln. II) part has a pizzicato line marked *mp*. The Viola (Vla.) part has a rhythmic pattern marked *Unis.*. The Cello (Vc.) part has a rhythmic pattern marked *f* and *mf*. The score is in a key with one sharp (F#) and a common time signature.

Penguins

19

Fl.

Hn.

Glk.

Mrb.

Perc.

Hp.

Pad 1

Pad 2

Pad 3

Pad 4

Pad 5

Lead

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mf

p

mf

p

mf

Unis.

p

f

mf

p

Penguins

28

Fl.

Hn.

Glk.

Mrb.

Perc.

Hp.

Pad 1

Pad 2

Pad 3

Pad 4

Pad 5

Lead

Vln. I

Vln. II

Vla.

Vc.

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

p *f* *mp*

mp

pp

p *f* *p* *mf* *pp*

Div.

p

Detailed description: This is a page of a musical score for a piece titled "Penguins". The score is for a full orchestra and includes parts for Flute (Fl.), Horn (Hn.), Glockenspiel (Glk.), Maracas (Mrb.), Percussion (Perc.), Harp (Hp.), five Pads (Pad 1-5), Lead, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in a key with one sharp (F#) and a 4/4 time signature. The score begins at measure 28. The Glockenspiel part features a melodic line with dynamics ranging from *pp* to *mf*. The Maracas part has a rhythmic accompaniment with dynamics from *p* to *mf*. The Percussion part has a single note at the end of the page with a dynamic of *mf*. The Harp part is mostly silent. Pad 1 has a sustained chord with dynamics from *p* to *f* and *mp*. Pad 2 has a rhythmic pattern with dynamics from *p* to *f*. Pad 3 has a sustained chord with a dynamic of *mp*. Pad 4 and Pad 5 are silent. The Lead part has a single note at the end of the page with a dynamic of *pp*. Violin I has a melodic line with dynamics from *p* to *f* and *pp*. Violin II is silent. Viola has a single note at the end of the page with a dynamic of *p* and a "Div." marking. Violoncello is silent.

Penguins

This musical score is for the piece "Penguins" and covers measures 38 to 41. The score is arranged for a large ensemble, including woodwinds, strings, percussion, and keyboard instruments. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into systems, with each instrument part on its own staff. Dynamics are indicated throughout, such as *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *ff* (fortissimo). The Violoncello part includes a "Divisi" instruction in measure 41. The Maracas part features a rhythmic pattern of eighth notes. The Percussion part has a triplet of eighth notes in measure 38. The Harp part has a sustained chord in measure 38. The Pads 1-5 parts provide harmonic support with sustained notes and chords. The Violin I and II parts have melodic lines with dynamic markings. The Viola part has a sustained chord. The Violoncello part has a melodic line with dynamic markings.

Fl. *p* *mf* *p*

Hn. *p* *mf* *p* *mf* *p* *mf*

Glk. *p* *mf* *p* *mf* *p* *mf*

Mrb. *pp* *mf* *p* *mf*

Perc. *mf*

Hp. *mf*

Pad 1 *mf*

Pad 2 *p* *mf*

Pad 3 *mf*

Pad 4 *mf*

Pad 5 *p* *mf*

Lead *mf*

Vln. I *ff* *p* *f*

Vln. II

Vla. *f*

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

Divisi

Penguins

The musical score for "Penguins" is arranged for a large ensemble. The score begins at measure 49. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a *mf* dynamic, featuring a triplet of eighth notes. The rest of the part consists of sustained notes with dynamic markings of *p*, *mf*, *p*, *mf*, *p*, and *mf*.
- Hn. (Horn):** Starts with a *p* dynamic, followed by *mf*, *pp*, *mf*, and *mp*.
- Glk. (Glockenspiel):** Remains silent throughout the section.
- Mrb. (Maracas):** Provides a rhythmic accompaniment with a *mp* dynamic, alternating between *mf* and *pp*.
- Perc. (Percussion):** Remains silent throughout the section.
- Hp. (Harp):** Remains silent throughout the section.
- Pad 1, 2, 3, 4, 5:** Most pads are silent. Pad 2 has a short *mf* phrase at the end. Pad 5 has a short *p* phrase at the end.
- Lead:** Remains silent throughout the section.
- Vln. I (Violin I):** Starts with a *p* dynamic, followed by *f* and *p*.
- Vln. II (Violin II):** Remains silent throughout the section.
- Vla. (Viola):** Remains silent throughout the section.
- Vc. (Cello):** Starts with a *p* dynamic, followed by *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, and *p*.

Penguins

57

Fl. *mp p mf p mf p mf p mf*

Hn.

Glk.

Mrb.

Perc.

Hp. *pp mf p mf mp mf mf*

Pad 1 *mf*

Pad 2

Pad 3

Pad 4

Pad 5 *mf p mf p*

Lead *mf p mf p*

Vln. I

Vln. II

Vla.

Vc. *mf p mf p mf p f*

Flute

Penguins

Camila Velasteguí

♩ = 95

7 33

mp *f*

45 *p* *mf* *p* *mf*

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

59 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Horn in F

Penguins

Camila Velasteguí

♩ = 95

41

p *mf*

45

p *mf* *p* *mf*

49

p *mf* *pp*

53

mf *mp*

9

Glockenspiel

Penguins

Camila Velasteguí

$\text{♩} = 95$

26

mf

31

32

Marimba

Penguins

Camila Velasteguí

♩ = 95

Marimba *pp* *mf*

Mrb. *p* *mf* *mp* *mf*

Mrb. *pp* *mf*

Mrb. *p* *mf* *mp* *mf* *pp*

Mrb. *mf* *p* *mf*

Mrb. 10

Harp

Penguins

Camila Velasteguí

♩ = 95

Harp *pp* *mf*

5 Hp. *p* *mf* *mp*

9 Hp. *mf* *mf* 45 *pp*

58 Hp. *mf* *p*

62 Hp. *mf* *mp* *mf* *mf*

Synth Pad 1

Penguins

Camila Velasteguí

♩ = 95

Synth Pad 1

pp *mf*

ad 1

8 17

ad 1

28 *p*

ad 1

36 14 *f* *mp* *mf*

ad 1

57 *mf*

ad 1

62 *mf*

Synth Pad 2

Penguins

Camila Velasteguí

♩ = 95

Synth Pad 2

9 *mp* 7 *mp*

ad 2

21

ad 2

26

ad 2

32

ad 2

p

39

ad 2

mf 13 *mf*

ad 2

57

ad 2

62

Synth Pad 3

Penguins

Camila Velasteguí

♩ = 95

Synth Pad 3

The musical score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves. The first staff, labeled 'Synth Pad 3', begins with a tempo marking of ♩ = 95. It features a series of chords, each with a fermata, starting from measure 1 and continuing through measure 7. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The second staff, labeled 'ad 3', starts at measure 8 and includes a repeat sign at measure 25. It contains chords with fermatas and a dynamic marking of *mp* (mezzo-piano). The third staff, also labeled 'ad 3', starts at measure 39 and includes a repeat sign at measure 26. It features a long chord with a fermata and a dynamic marking of *mf*.

8

25

39

26

pp *mf*

mp *mp*

mf

Synth Pad 4

Penguins

Camila Velasteguí

♩ = 95

Synth Pad 4

4

p *mf* *p*

p *mf* *mf* *p* *mf* *p*

16

p

23

39

mf

Synth Pad 5

Penguins

Camila Velasteguí

♩ = 95

Synth Pad 5

8 *p* *mf*

8 *p* *mf* 10 *mp* *mf*

24 *p* *mf* *p* *mf* 12 *p* *mf*

42 13 *p* *mf* *p*

61 *mf* *p*

Synth Lead

Penguins

Camila Velasteguí

Synth Lead

♩ = 95

36

pp

ff

Lead

44

23

Detailed description of the musical score: The score is for a piece titled 'Penguins' by Camila Velasteguí. It features two parts: 'Synth Lead' and 'Lead'. The 'Synth Lead' part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of a quarter note equal to 95. After a 36-measure rest, it plays a sequence of six quarter notes: G4, A4, B4, C5, B4, A4. Each note is tied to the next. The first note is marked with a piano piano (*pp*) dynamic. The sequence concludes with a quarter rest, and the dynamics increase to fortissimo (*ff*). The 'Lead' part is also in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins at measure 44 with a 23-measure rest.

Violin I

Penguins

Camila Velasteguí

♩ = 95

Divisi

pp

8

Unis.

f *p* *f*

23

mf *p* ³

29

f *p* *mf*

35

pp *p* *f*

49

p *f* *p*

57

10

Violin II

Penguins

Camila Velasteguí

♩ = 95

12

pizz.

mp

17

23

39

Viola

Penguins

Camila Velasteguí

♩ = 95

11

15

20

25

8

p

37 Div.

24

f

Cello

Penguins

Camila Velasteguí

♩ = 95

pp

8 Unis.

f *mf*

15

21

27 15 Divisi

p *mf* *p* *mf* *p*

48 *mf* *p* *mf* *p* *mf* *p* *mf*

55 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

63 *p* *f*

CONCLUSIONES

Por medio de este trabajo se obtuvieron aprendizajes teóricos, de habilidades y profesionales.

Por un lado, se requirió de paciencia y aprender a descartar ideas con el fin de tener un mejor resultado, el atravesar bloqueos creativos, tratar de dejar a un lado los problemas y buscar la resiliencia para cumplir con lo deseado ha sido algo duro, pero necesario.

Por otra parte, el descubrir técnicas de mezcla, trabajo con sintetizadores y síntesis de audio, el usar la edición del audio a favor y el manejo avanzado del DAW para sacar provecho al sonido y lograr lo deseado.

Así como tener distintas técnicas de orquestación y composición para encontrar un buen balance, como el uso de capas para crear emociones, la elección de los instrumentos y encontrar el equilibrio entre rangos ha sido una tarea complicada, pero alcanzable.

Por último, el haber adquirido todo este conocimiento durante el proceso y haber compuesto para estos dos cortometrajes, deja una huella de saber lo importante que es la música para acompañar a un momento, y que hay mil formas de hacerlo, pero lo importante siempre será transmitir.

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