

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Creed
Escena 2: Penguins

Camila Nicole Velastegui Morillo

Composición para Medios Contemporáneos

Trabajo de fin de carrera presentado como requisito
para la obtención del título de
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Quito, 13 de diciembre de 2023

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

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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

♩ = 120

This page contains a detailed musical score for the piece 'Creed'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page are: Flute, Oboe, Clarinet, Bassoon, Saxophone, Trumpet, Trombone, Euphonium, Tuba, Percussion I and II, Violin I and II, Viola, Cello, and Double Bass. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *pp*, *mf*), and articulation marks. The tempo is marked as ♩ = 120. The score is divided into measures, with bar lines indicating the end of each measure. The overall structure is complex, with many instruments playing active parts throughout the piece.

Cred

This page of a musical score, labeled 'Cred', contains 28 staves for various instruments. The instruments listed on the left are: **trb** (trumpet), **S Dr** (snare drum), **D S 1** (double bass drum 1), **D S 2** (double bass drum 2), **Perc 1** (percussion 1), **Perc 2** (percussion 2), **Clarinet 1** (clarinet), **Ped 1** (pedal 1), **Ped 2** (pedal 2), **Ped 3** (pedal 3), **Synth 1** (synthesizer 1), **Synth 2** (synthesizer 2), **Synth 3** (synthesizer 3), **Synth 4** (synthesizer 4), **Synth 5** (synthesizer 5), **Synth 6** (synthesizer 6), **Synth 7** (synthesizer 7), **Synth 8** (synthesizer 8), **Synth 9** (synthesizer 9), **Synth 10** (synthesizer 10), **Lead 1** (lead instrument 1), **Synth 11** (synthesizer 11), **Synth 12** (synthesizer 12), **Synth 13** (synthesizer 13), **Synth 14** (synthesizer 14), **Synth 15** (synthesizer 15), **P.A.** (public address), **Synth 1** (synthesizer 1), **Synth 2** (synthesizer 2), **Synth 3** (synthesizer 3), **Synth 4** (synthesizer 4), **Synth 5** (synthesizer 5), **Synth 6** (synthesizer 6), **trpt 1** (trumpet 1), **trb** (trumpet), **trb** (trumpet), and **trb** (trumpet). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, and *ff*. The percussion parts (S Dr, D S 1, D S 2, Perc 1, Perc 2) feature complex rhythmic patterns. The woodwind and brass parts (Clarinet 1, Synth 1-15, trpt 1, trb) provide harmonic support and melodic lines. The synthesizer parts (Synth 1-15) are used for electronic textures and effects. The P.A. part is for the public address system. The overall arrangement is a dense and multi-layered orchestration.

Creed

Marimba

Camila Velasteguí

$\text{♩} = 86$

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

16

18

20

25

28

4

The image shows a drum set score for the piece 'Creed'. It consists of six staves of music. The first staff starts with a 12/8 time signature, followed by a 6/8 time signature, and then returns to 12/8. The music is written for a drum set, with various rhythmic patterns and accents. The piece is marked with a tempo of 86 beats per minute. The score includes measures 13, 16, 18, 20, 25, and 28. Measure 20 has a '4' above it, indicating a four-measure rest. The notation includes various rhythmic values, accents, and dynamic markings.

Creed

Drum Set 2

Camila Velastegui

♩ = 86

13

17

21

4

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 rest for 12 eighth notes. The staff then contains a whole note, followed by a dotted quarter note, and ends with a quarter note. There are small 'v' marks under the whole note and the final quarter 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 stems pointing up, followed by quarter notes with stems pointing up. There are small 'v' marks under every note.

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 rest for 6 eighth notes. The staff then contains a quarter note, followed by a dotted quarter note, and ends with a whole note.

Creed

Percussion 2

Camila Velastegui

♩ = 86

13

17

20

9

Creed

Vocals 1

Camila Velastegui

♩ = 86

The musical score is written for a vocal line and piano accompaniment. It is in 12/8 time and consists of five systems of staves. The first system includes a rehearsal mark '13'. The second system starts at measure 17. The third system starts at measure 20. The fourth system starts at measure 24. The fifth system starts at measure 28 and includes a double bar line with a '2' indicating a second ending.

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 begins with a forte (*f*) dynamic and contains four dotted half notes, each with a 'v' marking below it.

Musical notation for measures 10-25. Measures 10-11 have a four-measure rest in both staves, marked with a '4'. Measure 12 has a ten-measure rest in both staves, marked with a '10'. From measure 13, the treble staff plays a sixteenth-note triplet pattern with a mezzo-forte (*mf*) dynamic, while the bass staff has a ten-measure rest marked with a '10'.

Musical notation for measures 26-28. The treble staff features a complex rhythmic pattern of sixteenth notes and chords, marked with a fortissimo (*ff*) dynamic. The bass staff has rests in measures 26 and 27, followed by a melodic line in measure 28.

Musical notation for measures 29-32. Both staves feature a series of chords, with the treble staff having a melodic line over the chords. 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 6 12 16

Creed

Alchemy Strings Pads 2

Camila Velastegui

♩ = 86

5

f

10

4

6

12

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

Musical score for Synth Brass 3, measures 13-25. 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 is a whole rest. Measure 14 contains a half note G2 with a *mp* dynamic. Measure 15 contains a half note G2 with a *mf* dynamic. Measure 16 contains a half note G2 with a *mf* dynamic. Measure 17 contains a half note G2 with a *f* dynamic. Measure 18 contains a half note G2 with a *f* dynamic. Measure 19 contains a half note G2 with a *f* dynamic. Measure 20 contains a half note G2 with a *f* dynamic. Measure 21 contains a half note G2 with a *f* dynamic. Measure 22 contains a half note G2 with a *f* dynamic. Measure 23 contains a half note G2 with a *f* dynamic. Measure 24 contains a half note G2 with a *f* dynamic. Measure 25 contains a half note G2 with a *ff* dynamic. The score includes dynamic markings (*mp*, *mf*, *f*, *ff*) and articulation marks (accents) above the notes. Measure numbers 13, 18, and 25 are indicated at the start of their respective lines. Measure 13 has a '13' above it. Measure 18 has an '18' above it. Measure 25 has a '25' above it. There are also measure repeat signs at the end of measures 13, 18, and 25.

Creed

Synth Brass 4

Camila Velastegui

♩ = 86

6 *fp*

12 *ff* 15

Creed

Synth Brass 5

Camila Velastegui

♩ = 86

8 12

f *pp* *f* *pp*

6

8 12

f *pp* *f*

12

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

mf

10

pp

13

p

f

16

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

Creed

Synth Brass 11

Camila Velastegui

♩ = 86

8

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* *f*

Creed

Synth Brass 14

Camila Velastegui

♩ = 86

10

sfz

Detailed description: This block contains the musical notation for measures 10, 11, and 12. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 12/8 time signature. Measure 10 begins with a whole rest, followed by a thick black bar. Measure 11 contains a half note G2, a quarter note A2, and a quarter rest. Measure 12 contains a half note G2, a quarter note A2, and a quarter rest. A dynamic marking of *sfz* is placed below the first measure of this system.

15

15

Detailed description: This block contains the musical notation for measure 15. The staff is in bass clef with a key signature of three flats and a 12/8 time signature. The measure begins with a whole note G2, followed by a thick black bar extending to the end of the measure.

Creed

Synth Brass 15

Camila Velastegui

♩ = 86

10

sfz

15

16

Creed

Sound FX

Camila Velastegui

♩ = 86

The musical score is written on seven staves of music. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat), and the time signature is 12/8. The tempo is marked as ♩ = 86. The score includes several measures with a '9' above a bar line, indicating a nine-measure rest. There are also measures with a '4' above a bar line, indicating a four-measure rest. The music features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics include a 'mf' (mezzo-forte) marking. The score ends with a double bar line and a copyright symbol (©).

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

12 13 6 6 mp

23 6

Creed

Synth 3

Camila Velastegui

♩ = 86

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

♩ = 86

13 6

22

25

28

Creed

Keys 2

Camila Velastegui

♩ = 86

The musical 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 quarter note = 86. The score consists of five systems of two staves each, covering measures 13 through 25. Measure numbers 13, 16, 19, 22, and 25 are indicated at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano) are used throughout. 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, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5. Measure 13 continues the eighth-note sequence with accents: D4, E-flat4, F4, G4, A4, B-flat4, C5, D5, E-flat5, F5, G5, A5, B-flat5, C6, D6, E-flat6, F6, G6, A6, B-flat6, C7. Measure 14 is a whole rest. Measure 15 is a whole rest. Measure 16 is a whole rest. The piece concludes 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. *mf*

Pad 1

Pad 2 *mp*

Pad 3

Pad 4 *mf* *p* *p*

Pad 5 *mf*

Lead

Vln. I *f*

Vln. II *pizz.* *mp*

Vla. *Unis.*

Vc. *f* *mf*

Detailed description of the musical score: This page contains the musical score for the piece 'Penguins', page 51. The score is arranged for a large ensemble. The instruments listed on the left are Flute (Fl.), Horn (Hn.), Glockenspiel (Glk.), Maracas (Mrb.), Percussion (Perc.), Harp (Hp.), five different Pad parts (Pad 1-5), Lead, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The music begins at measure 10. The Flute part starts with a long note marked *f*. The Harp part has a melodic line marked *mf*. Pad 1 has a rhythmic pattern marked *mf*. Pad 2 has a single note marked *mp*. Pad 3 has a melodic line. Pad 4 has a long note marked *mf* that transitions to a lower dynamic *p* later in the piece. Pad 5 has a long note marked *mf*. The Violin I part starts with a long note marked *f*. The Violin II part has a pizzicato line marked *mp*. The Viola part has a unison line. The Cello part has a long note marked *f* that transitions to *mf* later in the piece.

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 Cello (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 provides 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 *p*, *f*, and *mp*. Pad 2 has a rhythmic pattern with dynamics *p* and *mf*. 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 with a dynamic of *pp*. Violin I has a melodic line with dynamics *p*, *f*, *p*, *mf*, and *pp*. Violin II is silent. Viola has a single note at the end with a dynamic of *p* and a "Div." marking. Cello 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 electronic pads. 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, including *p*, *mf*, *pp*, *ff*, and *f*. The Violoncello part includes a "Divisi" instruction in measure 41. The Maracas part features a rhythmic pattern of eighth notes. The Percussion part includes a triplet of eighth notes in measure 38. The Pads 1-5 parts provide harmonic support with sustained chords and melodic lines. The Violin I and II parts play sustained notes with dynamic markings. The Viola part plays sustained chords. The Violoncello part plays a melodic line with dynamic markings. The Flute, Horn, and Glockenspiel parts play melodic lines with dynamic markings. The Harp part plays sustained chords with dynamic markings. The Lead part plays sustained chords with dynamic markings. The overall texture is rich and layered, typical of a film score.

Fl. *p* *mf* *p*

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

Glk. *pp* *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 Flute (Fl.) part features a melodic line with dynamics ranging from *mf* to *p*. The Horn (Hn.) part provides harmonic support with dynamics from *p* to *mp*. The Glockenspiel (Glk.) and Percussion (Perc.) parts are mostly silent. The Maracas (Mrb.) part has a rhythmic accompaniment with dynamics from *mp* to *mf*. The Harp (Hp.) part is silent. The Pad parts (Pad 1-5) are mostly silent, with Pad 2 and Pad 5 having some activity at the end of the section. The Lead part is silent. The Violin I (Vln. I) part has a melodic line with dynamics from *p* to *f*. The Violin II (Vln. II) part is silent. The Viola (Vla.) part is silent. The Cello (Vc.) part has a melodic line with dynamics from *p* to *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

♩ = 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

Harp

p *mf* *mp*

9

Harp

mf *mf* *pp* 45

58

Harp

mf *p*

62

Harp

mf *mp* *mf* *mf*

Synth Pad 1

Penguins

Camila Velasteguí

♩ = 95

Synth Pad 1

pp *mf*

ad 1

8 17

ad 1

28

p *mf*

ad 1

36 14

f *mp* *mf*

ad 1

57

mf *f*

ad 1

62

mf *f*

Synth Pad 2

Penguins

Camila Velasteguí

♩ = 95

Synth Pad 2 *mp* *mp*

ad 2

ad 2

ad 2 *p*

ad 2 *mf* *mf*

ad 2

ad 2

Synth Pad 3

Penguins

Camila Velasteguí

♩ = 95

Synth Pad 3

pp ————— *mf*

8

ad 3

mp ————— *mp*

25

39

ad 3

mf ————— *mf*

26

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* *mp* *mf*

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

42 *p* *mf* *p*

61 *mf* *p*

Synth Lead

Penguins

Camila Velasteguí

Synth Lead

♩ = 95

36

pp

ff

Lead

44

23

Violin I

Penguins

Camila Velasteguí

♩ = 95

Divisi

pp

8

Unis.

f *p* *f*

23

mf *p* ³

29

f *p* *mf*

35

8

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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