

# **UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

**Escena 1: Caminandes**

**Escena 2: Voices**

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**Composición para Medios Contemporáneos**

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

Quito, 9 de mayo de 2024

# **UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

## **HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA**

**Escena 1: Caminandes**

**Escena 2: Voices**

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Quito, 9 de mayo de 2024

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## RESUMEN

El siguiente material presenta composiciones musicales para dos cortometrajes contrastantes; Caminandes, una animación similar a la Era del Hielo, y Voices, un cortometraje con tres géneros (drama, terror y acción); ambos tomados del sitio web *The Cue Tube*.

El enfoque de este proyecto consiste en desarrollar y aplicar conocimientos, habilidades y técnicas de composición para film scoring aprendidos a lo largo de la especialidad, reflejando de esta manera, un material destacable y profesional en las composiciones, trabajando junto con un director para lograr una experiencia real dentro del mundo cinematográfico.

**Palabras clave:** composición musical, animación, géneros, cortometraje, film scoring, cine, director, compositor, spotting session.

## ABSTRACT

The following material presents musical compositions for two contrasting short films; Caminandes, an animation similar to Ice Age, and Voices, a short film with three genres (drama, horror and action); both taken from *The Cue Tube* website.

The focus of this project consists of developing and applying knowledge, skills and composition techniques for film scoring learned throughout the specialty, thus reflecting, a remarkable and professional material in the compositions, working together with a director to achieve a real experience within the cinematographic world.

**Key words:** musical composition, animation, genres, short film, film scoring, cinema, director, composer, spotting session.

**TABLA DE CONTENIDO**

Introducción.....	8
Score Caminanes.....	9
Partichelas Caminandes.....	20
Score Voices.....	40
Partichelas Voices.....	48
Conclusiones.....	61
Referencias bibliográficas.....	62

## INTRODUCCIÓN

Cuando los hermanos Lumière presentaron el cinematógrafo en 1895, no podían concebir el impacto que tendría en la historia. A pesar de que solo duraban 5 a 10 minutos, captaron la atención del público. Sin embargo, en 1903, un americano de apellido Porter, presentó la "primera" película que incluía los elementos comunes de una producción, como historia, actores, lugares, etc.

En las salas de producción había un piano que acompañaba la filmación con música para que los espectadores pudieran disfrutar de las escenas, no era posible ver las imágenes y escuchar el sonido en la cinta, era la época del "cine mudo". Hasta que llegó 1928 estrenando la primer película sonora llamada "Lights of New York".

La llegada del sonido y música al mundo del cine marcó un hito, un punto de inflexión para revolucionar la industria cinematográfica, directores y productores buscaban y contrataban compositores con más frecuencia para complementar sus películas y enganchar al público; como músico y compositor apreció una diferencia abismal cuando el material está sin música a que cuando está con una ambientación musical adecuada para cada tipo y color de escena que el director requiera.

La composición realizada en los dos cortometrajes del proyecto integrador reflejan un ejemplo conciso de conocimientos y técnicas de composición adquiridos con la mejor metodología en 5 años de estudio, así como la utilización de herramientas tecnológicas profesionales que todo compositor debe tener para optimizar su trabajo.

Score

# Caminandes

2024

André Delgado

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Horn in F

Trombone

Timpani

Xylophone

Percussion

Piano

Violin I

Violin II

Viola

Cello

Tempo markings:  $\text{♩} = 85$ ,  $\text{♩} = 80$ ,  $\text{♩} = 85$ ,  $\text{♩} = 70$ ,  $\text{♩} = 62$

Dynamics: *p*, *f*, *mf*, *mp*, *pp*

Articulation: *arco*, *pizz.*

Other: 12 random 64th notes

7      ♩ = 85      ♩ = 90      ♩ = 140

Fl.

Ob. *mp*

B♭ Cl. *mp*

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

Xyl.

Perc.

Pno. *mp* *ffff*

Vln. I

Vln. II

Vla. *arco* *p*

Vc.

8<sup>vb</sup>

13

Fl.

Ob.

B $\flat$  Cl.

Bsn.

B $\flat$  Tpt.

Hn.

Tbn.

Timp.

Xyl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*p*

*ff*

*pp*

*mf*

*pp*

*f*

*f*

*arco*

*nom trem*

*nom trem*

*8vb*

19  $\text{♩} = 85$

Fl.

Ob.

B $\flat$  Cl.

Bsn.

B $\flat$  Tpt.

Hn.

Tbn.

Timp.

Xyl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

*f*

*mp*

*pizz.*

*p*

(8vb)

♩ = 100

25

FL

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

Xyl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

*mp*

*mp*

*arco*

*pizz.*

*f*

*p*

*f*

*mp*

♩ = 148

31

This page of a musical score covers measures 31 through 34. The tempo is marked as quarter note = 148. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Tympani (Timp.), Xylophone (Xyl.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

Key features of the score include:

- Flute (Fl.):** Rests in measures 31-34.
- Oboe (Ob.):** Rests in measures 31-34.
- B♭ Clarinet (B♭ Cl.):** Rests in measures 31-34.
- Bassoon (Bsn.):** Rests in measures 31-34.
- B♭ Trumpet (B♭ Tpt.):** Starts in measure 31 with a dynamic marking of *p* (piano), which changes to *f* (forte) in measure 32. Rests in measures 33 and 34.
- Horn (Hn.):** Starts in measure 31 with a dynamic marking of *p*, changing to *f* in measure 32. Rests in measures 33 and 34.
- Trombone (Tbn.):** Starts in measure 31 with a dynamic marking of *p*, changing to *f* in measure 32. Rests in measures 33 and 34.
- Tympani (Timp.):** Rests in measures 31-33. In measure 34, there is a roll marked *mf* (mezzo-forte).
- Xylophone (Xyl.):** Starts in measure 31 with a melodic line marked *mf*. Rests in measures 32-34.
- Percussion (Perc.):** Rests in measure 31. In measure 32, it begins a rhythmic pattern of eighth notes with accents. Rests in measures 33 and 34.
- Piano (Pno.):** Starts in measure 31 with a melodic line marked *mf*. Rests in measures 32-34.
- Violin I (Vln. I):** Rests in measure 31. In measure 32, it begins a melodic line with a slur, continuing through measures 33 and 34.
- Violin II (Vln. II):** Rests in measure 31. In measure 32, it begins a rhythmic accompaniment of eighth notes with a slur, continuing through measures 33 and 34.
- Viola (Vla.):** Rests in measures 31-34.
- Violoncello (Vc.):** Rests in measures 31-34.

36  $\text{♩} = 137$

FL

Ob.

B $\flat$  Cl.

Bsn.

B $\flat$  Tpt.

Hn.

Tbn.

Timp.

Xyl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*ffff*

*mf*

8va

*brz.*

♩ = 100

♩ = 100

41

FL

Ob.

B $\flat$  Cl.

Bsn.

B $\flat$  Tpt.

Hn.

Tbn.

Timp.

Xyl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*f*

*f*

*ff*

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

♩ = 160

♩ = 90

49

FL

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Hn.

Tbn.

Timp.

Xyl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

*mp*

*mp*

*pizz.*

*pizz.*

55  $\text{♩} = 85$   $\text{♩} = 80$   $\text{♩} = 75$

FL

Ob.

B $\flat$  Cl.

Bsn.

B $\flat$  Tpt.

Hn.

Tbn.

Timp.

Xyl.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*p* *f* *pp*

*pp* *mf* *pp*

*pp* *mf* *pp*

*pp* *mf* *pp*

62  $\text{♩} = 85$

Fl. *f*

Ob.

B $\flat$  Cl.

Bsn.

B $\flat$  Tpt. *f*

Hn.

Tbn. *mf*

Timp.

Xyl.

Perc.

Pno.

Vln. I *f*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Flute

## Caminandes

2024

André Delgado

Musical score for Flute, titled "Caminandes" by André Delgado, 2024. The score consists of ten staves of music in treble clef, with various time signatures and dynamic markings.

Staff 1:  $\text{♩} = 85$ ,  $\text{♩} = 80$ ,  $\text{♩} = 85$ ,  $\text{♩} = 70$ . Dynamics: *p*, *f*, *mf*.

Staff 2:  $\text{♩} = 62$ ,  $\text{♩} = 85$ ,  $\text{♩} = 90$ ,  $\text{♩} = 140$ .

Staff 3: Measure 14.

Staff 4:  $\text{♩} = 85$ . Dynamics: *mp*.

Staff 5:  $\text{♩} = 100$ ,  $\text{♩} = 148$ .

Staff 6:  $\text{♩} = 137$ . Dynamics: *mf*.

Staff 7:  $\text{♩} = 100$ ,  $\text{♩} = 100$ ,  $\text{♩} = 160$ ,  $\text{♩} = 90$ .

Staff 8:  $\text{♩} = 85$ ,  $\text{♩} = 80$ .

Staff 9:  $\text{♩} = 75$ ,  $\text{♩} = 85$ . Dynamics: *f*.

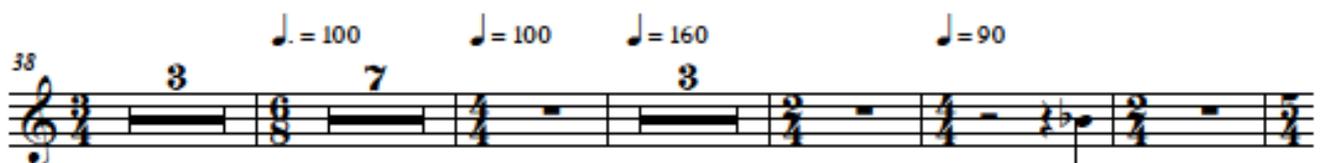
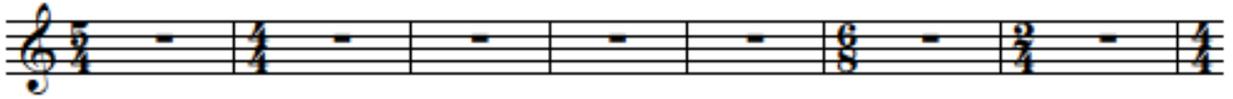
Oboe

## Caminandes

2024

André Delgado

♩ = 85      ♩ = 80    ♩ = 85    ♩ = 70    ♩ = 62    ♩ = 85



Clarinet in B $\flat$ 

## Caminandes

2024

André Delgado

$\text{♩} = 85$        $\text{♩} = 80$     $\text{♩} = 85$     $\text{♩} = 70$     $\text{♩} = 62$     $\text{♩} = 85$

8  $\text{♩} = 90$   
*mp*

12  $\text{♩} = 140$   
2 2

19  $\text{♩} = 85$   
2 5

29  $\text{♩} = 100$        $\text{♩} = 148$        $\text{♩} = 137$   
*mf*  
4

37  $\text{♩} = 100$        $\text{♩} = 100$        $\text{♩} = 160$   
3 7 3

52  $\text{♩} = 90$        $\text{♩} = 85$   
*mp*  
2

58  $\text{♩} = 80$        $\text{♩} = 75$        $\text{♩} = 85$   
3 3 2

Bassoon

## Caminandes

2024

André Delgado

♩ = 85

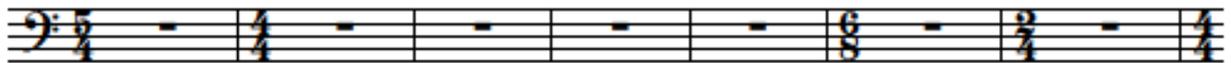
♩ = 80

♩ = 85

♩ = 70

♩ = 62

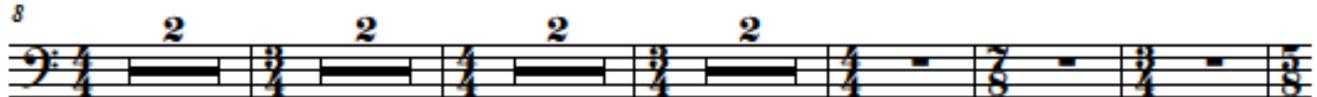
♩ = 85



♩ = 90

♩ = 140

8



19

♩ = 85

♩ = 100



30

♩ = 148

♩ = 137



38

♩ = 100

♩ = 100

♩ = 160

♩ = 90



55

♩ = 85

♩ = 80

♩ = 75

♩ = 85



Trumpet in B $\flat$ 

## Caminandes

2024

André Delgado

$\text{♩} = 85$        $\text{♩} = 80$     $\text{♩} = 85$     $\text{♩} = 70$     $\text{♩} = 62$     $\text{♩} = 85$

8       $\text{♩} = 90$        $\text{♩} = 140$

17      *p*      *f*

23       $\text{♩} = 85$        $\text{♩} = 100$       *p*      *f*

32       $\text{♩} = 148$        $\text{♩} = 137$       *f*      *f*

41       $\text{♩} = 100$       *ff*

47       $\text{♩} = 100$        $\text{♩} = 160$       *mp*

53       $\text{♩} = 90$        $\text{♩} = 85$        $\text{♩} = 80$

60       $\text{♩} = 75$        $\text{♩} = 85$       *f*

Horn in F

## Caminandes

2024

André Delgado

$\text{♩} = 85$        $\text{♩} = 80$        $\text{♩} = 85$        $\text{♩} = 70$        $\text{♩} = 62$

7       $\text{♩} = 85$        $\text{♩} = 90$        $\text{♩} = 140$

15      *p*      *f*

22       $\text{♩} = 85$        $\text{♩} = 100$       *p*      *f*

32       $\text{♩} = 148$        $\text{♩} = 137$       *mf*

41       $\text{♩} = 100$        $\text{♩} = 100$       *f*

49       $\text{♩} = 160$        $\text{♩} = 90$        $\text{♩} = 85$       *mf*

56       $\text{♩} = 80$        $\text{♩} = 75$        $\text{♩} = 85$

Trombone

## Caminandes

2024

André Delgado

♩ = 85

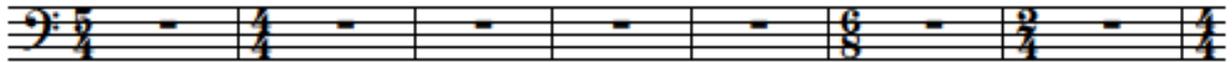
♩ = 80

♩ = 85

♩ = 70

♩ = 62

♩ = 85



♩ = 90

♩ = 140



18

♩ = 85



28

♩ = 100

♩ = 148

♩ = 137



37

♩ = 100



45

♩ = 100

♩ = 160

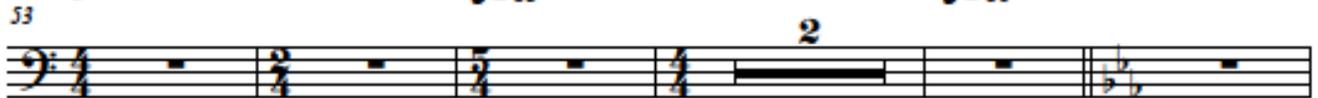


53

♩ = 90

♩ = 85

♩ = 80



60

♩ = 75

♩ = 85



Timpani

## Caminandes

2024

André Delgado

♩ = 85

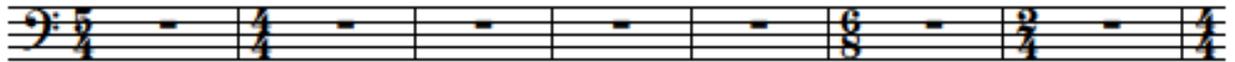
♩ = 80

♩ = 85

♩ = 70

♩ = 62

♩ = 85



♩ = 90

♩ = 140

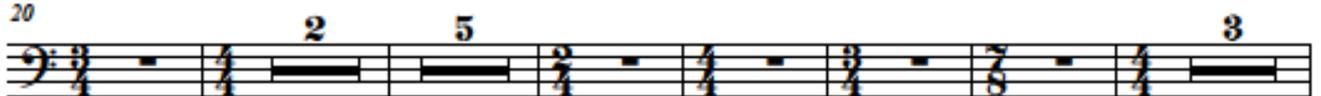


20

♩ = 85

♩ = 100

♩ = 148



35

♩ = 137

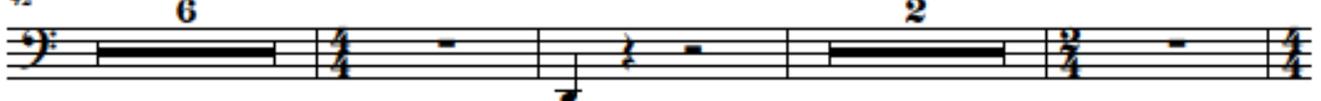
♩ = 100



42

♩ = 100

♩ = 160

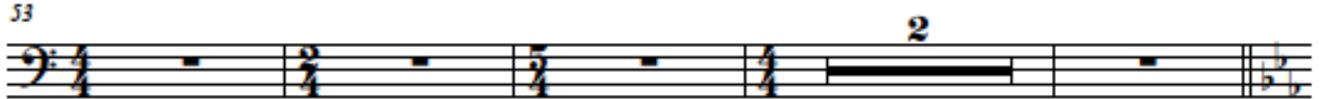


53

♩ = 90

♩ = 85

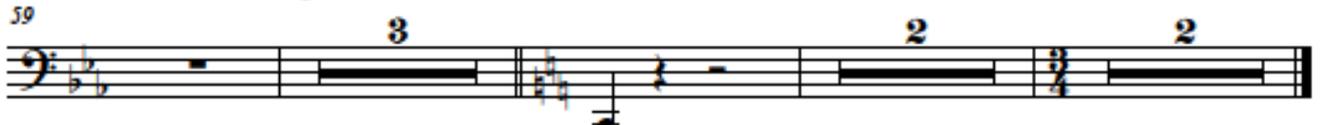
♩ = 80



59

♩ = 75

♩ = 85



## Xylophone

## Caminandes

2024

André Delgado

$\text{♩} = 85$        $\text{♩} = 80$        $\text{♩} = 85$

$\text{♩} = 70$        $\text{♩} = 62$        $\text{♩} = 85$        $\text{♩} = 90$

$\text{♩} = 140$

$\text{♩} = 85$

$\text{♩} = 100$        $\text{♩} = 148$        $\text{♩} = 137$

$\text{♩} = 100$        $\text{♩} = 100$        $\text{♩} = 160$

$\text{♩} = 90$        $\text{♩} = 85$

$\text{♩} = 80$        $\text{♩} = 75$        $\text{♩} = 85$

*mf*      *mp*

*graz*

## Percussion

## Caminandes

2024

André Delgado

♩ = 85

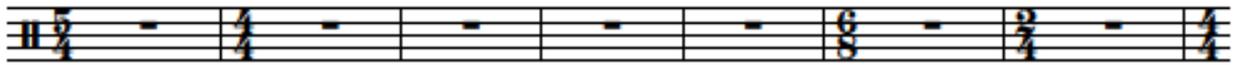
♩ = 80

♩ = 85

♩ = 70

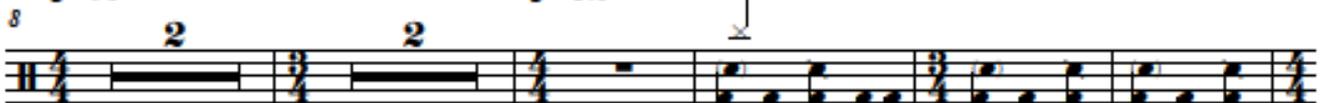
♩ = 62

♩ = 85



♩ = 90

♩ = 140

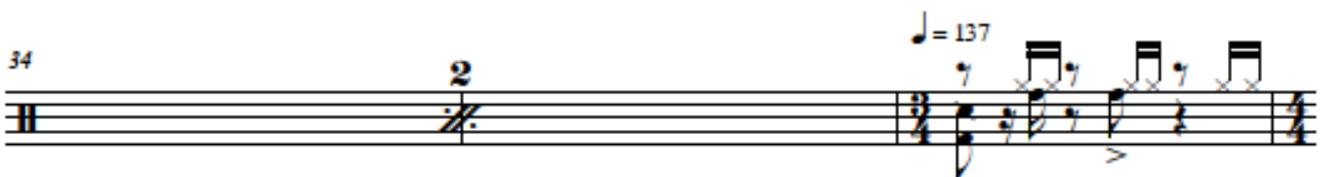
*ff*

♩ = 85

♩ = 100



♩ = 148



♩ = 137



♩ = 100

♩ = 100

♩ = 160

♩ = 90



♩ = 85

♩ = 80

♩ = 75

♩ = 85

Piano

## Caminandes

2024

André Delgado

♩ = 85

♩ = 80

♩ = 85

♩ = 70

♩ = 62

♩ = 85

Piano

Musical score for measures 1-7. The piece is in 4/4 time. Measures 1-5 are marked with a tempo of ♩ = 85. Measures 6-7 are marked with a tempo of ♩ = 62. The score consists of two staves: Treble and Bass. Measure 6 features a change in time signature to 3/4.

♩ = 90

♩ = 140

Musical score for measures 8-14. Measure 8 is marked with a tempo of ♩ = 90. Measures 9-14 are marked with a tempo of ♩ = 140. The score consists of two staves. Measure 8 features a change in time signature to 3/4. Dynamic markings include *mp* and *ffff*. A dashed line labeled *8va* indicates an octave transposition for the bass line in measures 10-14.

Musical score for measures 15-20. Measure 15 is marked with a tempo of ♩ = 85. The score consists of two staves. Measure 15 features a change in time signature to 3/4. Dynamic markings include *p* and *ff*. A dashed line labeled *(8va)* indicates an octave transposition for the bass line in measures 15-20.

Musical score for measures 21-27. Measure 21 is marked with a tempo of ♩ = 85. The score consists of two staves. Measure 21 features a change in time signature to 3/4. Dynamic marking includes *mp*. A dashed line labeled *(8va)* indicates an octave transposition for the bass line in measures 21-27.

♩ = 100

Musical score for measures 28-34. Measure 28 is marked with a tempo of ♩ = 100. The score consists of two staves. Measure 28 features a change in time signature to 3/4. Dynamic marking includes *mf*. A dashed line labeled *8va* indicates an octave transposition for the bass line in measures 28-34.

32  $\text{♩} = 148$   $\text{♩} = 137$   $\text{♩} = 100$   $\text{♩} = 100$   $\text{♩} = 160$

4 3 7 2

51  $\text{♩} = 90$   $\text{♩} = 85$

*mp*

56  $\text{♩} = 80$   $\text{♩} = 75$

*p*

61  $\text{♩} = 85$

3 2

## Violin I

## Caminandes

2024

André Delgado

The score for Violin I is divided into ten staves, each with specific performance instructions and tempo markings:

- Staff 1:** Tempo markings: ♩ = 85, ♩ = 80, ♩ = 85, ♩ = 70. Dynamics: *p*, *f*, *mp*. Instruction: *arco*.
- Staff 2:** Measure 6. Tempo markings: ♩ = 62, ♩ = 85, ♩ = 90, ♩ = 140. A double bar line with a '2' above it indicates a repeat.
- Staff 3:** Measure 13. Instruction: *non trem*. Dynamics: *pp*.
- Staff 4:** Measure 17. Dynamics: *mf*.
- Staff 5:** Measure 21. Tempo marking: ♩ = 85. Instruction: *pizz.*. Dynamics: *p*.
- Staff 6:** Measure 25. Tempo marking: ♩ = 100. Instruction: *arco*. A double bar line with a '2' above it indicates a repeat.
- Staff 7:** Measure 31. Tempo marking: ♩ = 148.
- Staff 8:** Measure 36. Tempo marking: ♩ = 137.
- Staff 9:** Measure 41. Tempo marking: ♩ = 100. Dynamics: *mf*.

48  $\text{♩} = 100$   $\text{♩} = 160$   $\text{♩} = 90$   
*mp*

54  $\text{♩} = 85$   $\text{♩} = 80$   
*p* *f* *pp*

59  $\text{♩} = 75$

63  $\text{♩} = 85$   
*f*

The musical score consists of four staves of music in treble clef. The first staff (measures 48-53) starts in 4/4 time with a tempo of 100, then changes to 2/4 at 160, and returns to 4/4 at 90. The second staff (measures 54-58) changes to 3/4 time at 85, then to 4/4 at 80. The third staff (measures 59-62) is in 4/4 time with a tempo of 75. The fourth staff (measures 63-66) is in 4/4 time with a tempo of 85. Dynamics include *mp*, *p*, *f*, and *pp*. A double bar line is present at the end of measure 63.

## Violin II

## Caminandes

2024

André Delgado

$\text{♩} = 85$        $\text{♩} = 80$      $\text{♩} = 85$        $\text{♩} = 70$        $\text{♩} = 62$

arco

*pp*      *mf*      *f*      *mp*

7     $\text{♩} = 85$        $\text{♩} = 90$        $\text{♩} = 140$

14

*non trem*  
*pp*      *mf*

18

22     $\text{♩} = 85$

*mp*

29     $\text{♩} = 100$        $\text{♩} = 148$

34     $\text{♩} = 137$

39     $\text{♩} = 100$

*mf*

46     $\text{♩} = 100$        $\text{♩} = 160$

*mp*

52  $\text{♩} = 90$   $\text{♩} = 85$

58  $\text{♩} = 80$   $\text{♩} = 75$   $\text{♩} = 85$

64

*pp* *mf* *pp* *mf*

Detailed description: The image shows three staves of musical notation. The first staff starts at measure 52 with a treble clef and a 3/4 time signature. It contains rests for the first three measures, followed by a half note G4 in measure 4, and a half note F4 in measure 5. The second staff starts at measure 58 with a treble clef and a key signature of one flat (B-flat major). It begins with a piano (*pp*) dynamic and a tempo of 80. After two measures of rests, it features a half note G4 in measure 60 and a half note F4 in measure 61. The third staff starts at measure 64 with a treble clef and a key signature of one flat. It contains a continuous eighth-note melody across four measures, with dynamics shifting from piano (*pp*) to mezzo-forte (*mf*) in the second measure of this staff.

## Viola

## Caminandes

2024

André Delgado

$\text{♩} = 85$  arco  $\text{♩} = 80$   $\text{♩} = 85$  pizz.  $\text{♩} = 70$   
 $pp$   $mf$   $f$   $mf$

6  $\text{♩} = 62$   $\text{♩} = 85$   $\text{♩} = 90$  arco  $\text{♩} = 140$   
 $p$

13  $f$

20  $\text{♩} = 85$  3 pizz.  $f$

29  $\text{♩} = 100$  arco  $\text{♩} = 148$   $\text{♩} = 137$   
 $p$   $mp$

37  $\text{♩} = 100$  2  $mf$

46  $\text{♩} = 100$   $\text{♩} = 160$   $mp$

53  $\text{♩} = 90$  pizz.  $\text{♩} = 85$  arco  $pp$   $mf$

58  $\text{♩} = 80$   $\text{♩} = 75$   $\text{♩} = 85$   $pp$   $mf$

64



Cello

## Caminandes

2024

André Delgado

*arco*  $\text{♩} = 85$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 70$   
*pp* *mf* *f* *mf*

6  $\text{♩} = 62$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 140$  *arco*  
*f*

15

22  $\text{♩} = 85$   $\text{♩} = 100$  *pizz.*  
*f* *mp*

30  $\text{♩} = 148$  *arco*

36  $\text{♩} = 137$   $\text{♩} = 100$   
*mf*

43  $\text{♩} = 100$   
*mp*

49  $\text{♩} = 160$   $\text{♩} = 90$   $\text{♩} = 85$   
*3* *pizz.* *arco*  
*pp*

56  $\text{♩} = 80$   $\text{♩} = 75$   
*mf* *pp*

61  $\text{♩} = 85$

The musical score consists of four measures on a single bass clef staff. Measure 61 contains a half note G2 and a half note F2, both marked with a fermata. Measure 62 contains a whole note G2, marked with a fermata and the dynamic marking *mf*. Measure 63 contains a whole note F2, marked with a fermata. Measure 64 contains a half note G2 and a half note F2, both marked with a fermata. The key signature has two flats (Bb and Eb). The tempo is marked as quarter note = 85. There are horizontal lines below the staff in measures 61 and 64.

Score

# Voices

2024

André Delgado

♩ = 92

Flute

Trumpet in B $\flat$

Horn in F

Trombone

Celesta

Percussion

Guitar

Piano

Violin I

Violin II

Viola

Cello

*pp*

*mp*

arco

*pp*

arco

*pp*

arco

*pp*

♩ = 79

7

Fl. *mp*

B♭ Tpt.

Hn.

Tbn.

Cel.

Perc.

Gtr.

Pno. *mp* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Detailed description: This page of a musical score covers measures 7 and 8. The tempo is marked as quarter note = 79. The score includes parts for Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Cello (Cel.), Percussion (Perc.), Guitar (Gtr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The Flute part begins in measure 7 with a half note G4, marked *mp*. The Piano part features a complex texture with chords and arpeggios in both hands, marked *mp* and *mf*. The string sections (Violin I, Violin II, Viola, and Violoncello) play sustained notes with slurs, marked *mp*. The Guitar part enters in measure 7 with a rhythmic pattern of eighth notes. The Percussion part is silent. The B♭ Trumpet, Horn, and Trombone parts are also silent. The score concludes in measure 8 with a 7/8 time signature.

14

Fl.

*mf*

B♭ Tpt.

Hn.

Tbn.

Cel.

Perc.

Gtr.

*p*

Pno.

*mp* *mf*

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

2

22  $\text{♩} = 90$

Fl.

B $\flat$  Tpt. *mf*

Hn.

Tbn.

Cel.

Perc.

Gtr.

Pno.

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp*

Vc. *mp*

27  $\text{♩} = 72$  *accel.*  $\text{♩} = 120$

Fl.

B $\flat$  Tpt.

Hn.

Tbn.

Cel.

Perc.

Gtr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*p* *mf*

*ff*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

33  $\text{♩} = 75$   $\text{♩} = 100$

Fl.

B $\flat$  Tpt.

Hn.

Tbn.

Cel.

Perc.

Gtr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*p*

*ff*

*f*

*p*

*p*

*p*



44

Fl. *mp*

B<sup>b</sup> Tpt. *mf*

Hn. *mp*

Tbn. *mp*

Cel.

Perc. *mf*

Gtr. *p*

Pno. *mp* *p*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Detailed description: This page of a musical score, numbered 47, begins at measure 44. It features a full orchestral and chamber ensemble. The Flute (Fl.) part starts with a melodic line in measure 44, marked *mp*, with a slur over the first two notes. The B<sup>b</sup> Trumpet (B<sup>b</sup> Tpt.), Horn (Hn.), and Trombone (Tbn.) parts are marked *mp* and have a long, sustained note in measure 44. The Percussion (Perc.) part has a rhythmic pattern in measure 44, marked *mf*. The Guitar (Gtr.) part has a melodic line in measure 44, marked *p*. The Piano (Pno.) part has a chord in measure 44, marked *mp*, and a single note in measure 45, marked *p*. The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) parts are marked *mp* and have a long, sustained note in measure 44. The score is written in a key signature of three flats and a common time signature.

Flute

## Voices

2024

André Delgado

$\text{♩} = 92$   
 6  
*mp*  
 $\text{♩} = 79$   
 2  
 7/8

14  
*mf*

22  
 $\text{♩} = 90$   
 2  
 $\text{♩} = 72$

29  
 3  
 $\text{♩} = 120$   
 $\text{♩} = 75$   
 $\text{♩} = 100$   
 6

41  
*mp*

Trumpet in B $\flat$ 

## Voices

2024

André Delgado

$\text{♩} = 92$        $\text{♩} = 79$   
 10      2      8  
*mf*

23       $\text{♩} = 90$        $\text{♩} = 72$   
 2      3  
*mf*

32       $\text{♩} = 120$        $\text{♩} = 75$        $\text{♩} = 100$   
 4  
*mf*

41  
*f*      *mf*  
 4

Horn in F

## Voices

2024

André Delgado

$\text{♩} = 92$        $\text{♩} = 79$        $\text{♩} = 90$   
 10      2      8      3

$\text{♩} = 72$        $\text{♩} = 120$        $\text{♩} = 75$   
 2      3

$\text{♩} = 100$   
 35  
*mf*

40  
*mp*      4

Trombone

## Voices

2024

André Delgado

$\text{♩} = 92$        $\text{♩} = 79$

10      2      8      4

$\text{♩} = 72$       *accel.*       $\text{♩} = 120$

27      *p*      *mf*

$\text{♩} = 75$        $\text{♩} = 100$

33      *p*      *mf*

41      *mp*

4

Detailed description of the musical score: The score is written in bass clef. It consists of four systems of music. The first system shows measures 10, 2, 8, and 4 with time signatures 4/4, 2/4, 7/8, 4/4, 5/8, and 4/4. The second system starts at measure 27 with a tempo of 72, a dynamic of *p*, and an *accel.* marking, ending at measure 32 with a tempo of 120 and a dynamic of *mf*. The third system starts at measure 33 with a tempo of 75, a dynamic of *p*, and a tempo change to 100, ending with a dynamic of *mf*. The fourth system starts at measure 41 with a dynamic of *mp* and ends with a dynamic of *mp* and a measure marked '4'.

Celesta

## Voices

2024

André Delgado

$\text{♩} = 92$        $\text{♩} = 79$   
 10      2      8      4

$\text{♩} = 72$   
 27 *mf* *accel.*

$\text{♩} = 120$        $\text{♩} = 75$        $\text{♩} = 100$   
 32 *ff* 14

Percussion

## Voices

2024

André Delgado

$\text{♩} = 92$        $\text{♩} = 79$   
 10      2      8      4

$\text{♩} = 72$        $\text{♩} = 120$        $\text{♩} = 75$        $\text{♩} = 100$   
 27      2      3      2

37       $\text{Gong} >$

42      4

Guitar

## Voices

2024

André Delgado

♩ = 92

*pp*

5

*mp*

12

*p*

16

20

♩ = 72

32

♩ = 120      ♩ = 75      ♩ = 100

45

*p*

Piano

## Voices

2024

André Delgado

♩ = 92

6

6

*mp*

♩ = 79

11

*mf*

*mp*

17

*mf*

4

4

♩ = 72

*accel.*

26

*accel.*

♩ = 120

♩ = 75

31

*ff*

*f*

35  $\text{♩} = 100$

10

*mp*

*p*

10

## Violin I

## Voices

2024

André Delgado

$\text{♩} = 92$

8  $\text{♩} = 79$

14  $\text{♩} = 90$

24  $\text{♩} = 72$

29 *accel.*  $\text{♩} = 120$   $\text{♩} = 75$

35  $\text{♩} = 100$

## Violin II

## Voices

2024

André Delgado

$\text{♩} = 92$   
 2 arco  
 $pp$   $mp$

8  $\text{♩} = 79$

14  $\text{♩} = 90$   
 5  $mp$

24  $\text{♩} = 72$   
 2  $ff$

29 *accel.*  $\text{♩} = 120$   $\text{♩} = 75$   
 $p$   $f$   $p$

35  $\text{♩} = 100$   
 6  $mf$   $mp$  4

Viola

## Voices

2024

André Delgado

♩ = 92

2 arco

*pp* *mp*

9 ♩ = 79

*p*

16

*mp*

23 ♩ = 90 ♩ = 72

*p*

30 *accel.* ♩ = 120 ♩ = 75

*f* *p*

35 ♩ = 100

6 4

*mf* *mp*

Cello

## Voices

2024

André Delgado

♩ = 92

2 arco

*pp* *mp*

9 ♩ = 79

*p*

16

*mp*

♩ = 90 ♩ = 72

23

*p*

♩ = 120 ♩ = 75

30 *accel.*

*f* *p*

♩ = 100

6 4

*mf* *mp*

## CONCLUSIONES

Durante la realización de este proyecto apliqué lo aprendido en clases a lo largo de mi carrera, técnicas específicas e ideales de composición para cada tipo de género presentado en los cortometrajes, desde mickey mousing hasta distintos tipos de orquestación según la escena que aparecía. Mientras completaba el trabajo tuve una experiencia cercana a estar con directores como si se tratase de una cinematográfica, algunos cambios en ciertas piezas que no encajaban con lo que la escena pedía, dificultades que pude solventar para encontrar la música ideal en las composiciones.

Sin duda alguna esto me ayudó mucho no solo para mi tesis, sino a futuro como compositor dentro del campo laboral, marcando así el final de un recorrido académico de cinco años como estudiante, lleno de aprendizajes junto a un equipo de excelentes profesores y hermandad entre compañeros; y al mismo tiempo, el inicio de otro recorrido largo durante mi vida como compositor para medios contemporáneos en el campo laboral.

Quedo agradecido con la Universidad y el Com por haberme forjado no solo en lo académico, sino también como un buen ser humano, honrado y honesto, infinitas gracias.

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