UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: The Ocean
Escena 2: Charge

.

Patricio Miguel Ávila Cantú

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, 18 de julio de 2024

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

HOJA DE CALIFICACIÓN
DE TRABAJO DE FIN DE CARRERA

Escena 1: The Ocean
Escena 2: Charge

Patricio Miguel Ávila Cantú

Nombre del profesor, Título académico **Manuel García Albornoz, M.M.**

Quito, 18 de julio de 2024

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RESUMEN

El siguiente trabajo consiste en dos composiciones musicales realizadas para cortometrajes. Ambos videos; “The Ocean” y “Charge” fueron extraídos de la empresa The Cue Tube. Estos trabajos son la culminación de un proceso de aprendizaje en el cual se aplican todas las áreas estudiadas a lo largo de la carrera. Simula una situación profesional en el cual el profesor es el director y el estudiante el compositor. Las motivaciones encontradas se centraron en componer música de distintos géneros para proyectar y aplicar distintos conocimientos y habilidades que demuestren versatilidad.

Palabras clave: Cine, film scoring, compositor, música, documental, animación, cortometraje

ABSTRACT

The following work consists of two musical compositions created for short films. Both videos; “The Ocean” and “Charge” were extracted from the company The Cue Tube. These works culminate a learning process in which all the areas studied throughout the career are applied. It simulates a professional situation in which the teacher is the director and the student is the composer. The motivations focused on composing music of different genres to project and apply different knowledge and skills that demonstrate versatility.

Keywords: Cinema, film scoring, composer, music, documentary, animation, short film.

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INTRODUCCIÓN

La composición musical para cine es la cúspide de distintos conocimientos y habilidades, ya que debe tomar en cuenta tanto conceptos musicales como cinematográficos. En este proyecto se realizó la composición musical para dos cortometrajes de diferentes géneros; documental y animación. Ambos proyectos fueron extraidos de The Cue Tube, el cual es una página de videos sin copyright. Los temas elejidos proviene de un interés personal al querer incurcionar en temas como naturaleza y animales, pero también otros como animación y acción.

Estos cortos elegidos son relevantes dentro del área de conocimiento debido a que proponen un desafío en el cual se debe aplicar distintos conocimientos aprendidos a lo largo de la carrera para poder llevar a cabo el proyecto exitosamente.

DESARROLLO DEL TEMA

El desarrollo del proyecto se llevó a cabo bajo la supervisión de Manuel García. Él tomó el papel de director y fue guiando las decisiones creativas que el estudiante proponía. Se realizaron spotting sessions en las cuales se decidían el sentimiento y propósito de la música en cada escena. Posteriormente, el estudiante realizó distintas propuestas musicales que fueron aprobadas de manera segmentada por el director para finalmente poder llegar a un producto terminado.

El primer video es un corto estilo documental llamado “The Ocean” el cual narra la extraordinaria vida debajo del océano. Para este proyecto se tomó la decisión de usar instrumentos acústicos orquestales tradicionales llevando el liderazgo las cuerdas frotadas. Además, se realizó una mezcla de sintetizadores y pads los cuales crearon una atmósfera cálida y completa. Las motivaciones musicales fueron guiadas para transmitir sentimientos de nostalgia y motivación.

El segundo video tiene como escenario un mundo futurista, distópico, de ciencia ficción y robots. Es un cortometraje animado lleno de acción el cual tiene un final humano y sentimental que nos demuestra que el verdadero mensaje de la historia es el amor. En esta ocación se optó por mucho más diseño de sonido, utilizando múltiples sintetizadores y automatizaciones de audio y filtros.

A continuación se presenta el score y particellas de ambos videos:

The Ocean

Patricio Ávila

Lista de instrumentos

Nay Flute

Flute

Bansuri

Duduk

French Horn

Trombone

Synth 1: Glass Piano: Anthem, Piano Pads: Alien (LABS Spitfire)

Synth 2: Piano Pads: Glass 1, Textural Pads: Avaur (LABS Spitfire)

Synth 3: Granular Whalesong: Nautilus soft (LABS Spitfire)

Synth 4: London Atmos: Home Borough, (LABS Spitfire)

Electric Bass

Celesta

Cymbal

Darbuka

Taiko

Bass drum

Drum set

Boobams

Harp

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

♩= 130 Space 00:00:00 | Close up to earth 00:17:06 | ♩= 113 | ♩= 130 The Ocean 00:30:17

Nay Flute
Flute 1,2
Bansuri
Duduk
French Horn 1,2
French Horn 3,4
Trombone 1,2
Synth 1
Synth 2
Synth 3
Synth 4
Electric bass
Celesta
Cymbal
Darbuka
Taiko
Bass Drum
Timpani
Drum Set
Boobams
Harp
Piano
Violin 1
Violin 2
Viola
Violoncello
Double Bass

N. Fl.
Fl.1,2
Bsn
Dk.
Hn.1,2
Hn.3,4
Tbn.1,2
Synth 1.
Synth 2.
Bass.E.
Synth 4.
Synth 3.
Cel.
Pno.
Harp
Vn.1
Vn.2
Va.
Vc.
D.B.
Cym.
Dbk.
Tko.
B Drum.
Timp.
D Set.
Bbm.
23
♩= 134
♩= 130 Fish 00:52:13
Div
Unis
mf
mp
p
12

38

Waves upper view 01:11:00

N. Fl.
Fl.1,2
Ban
Dk.
Hn.1,2
Hn.3,4
Tbn.1,2
Synth 1.
Synth 2.
Synth 3.
Synth 4.
Bass.E.
Cel.
Cym.
Dbk.
Tko.
B Drum.
Timp.
D Set.
Bbm.
Harp
Pno.
Vn.1
Vn.2
Va.
Vc.
Vc.
D.B.

Div

51

N. Fl.
Fl.1,2
Ban
Dk.
Hn.1,2
Hn.3,4
Tbn.1,2
Synth 1.
Synth 2.
Synth 3.
Synth 4.
Bass.E.
Cel.
Cym.
Dbk.
Tko.
B Drum.
Timp.
D Set.
Bbm.
Harp
Pno.
Vn.1
Vn.2
Va.
Vc.
Vc.
D.B.

63 Underwater 01:55:08 ♩= 133 ♩= 130 Whale 02:15:08

N. Fl.
Fl.1,2
Ban
Dk.
Hn.1,2
Hn.3,4
Tbn.1,2
Synth 1.
Synth 2.
Synth 3.
Synth 4.
Bass.E.
Cel.
Cym.
Dbk.
Tko.
B Drum.
Timp.
D Set.
Bbm.
Harp
Pno.
Vn.1
Vn.2
Va.
Vc.
Vc.
D.B.

Marc tree
Marc tree

75

N. Fl.
Fl.1,2
Ban
Dk.
Hn.1,2
Hn.3,4
Tbn.1,2
Synth 1.
Synth 2.
Synth 3.
Synth 4.
Bass.E.
Cel.
Cym.
Dbk.
Tko.
B Drum.
Timp.
D Set.
Bbm.
Harp
Pno.
Vn.1
Vn.2
Va.
Vc.
Vc.
D.B.

mf
mp

85

N. Fl.
Fl.1,2
Ban
Dk.
Hn.1,2
Hn.3,4
Tbn.1,2
Synth 1.
Synth 2.
Synth 3.
Synth 4.
Bass.E.
Cel.
Cym.
Dbk.
Tko.
B Drum.
Timp.
D Set.
Bbm.
Harp
Pno.
Vn.1
Vn.2
Va.
Vc.
Vc.
D.B.

Marc tree

94

Turtles 02:54:03

♩= 110 Ending 03:01:12

N. Fl.

Fl.1,2

Ban

Dk.

Hn.1,2

Hn.3,4

Tbn.1,2

Synth 1.

Synth 2.

Synth 3.

Synth 4.

Bass.E.

Cel.

Cym.

Dbk.

Tko.

B Drum.

Timp.

D Set.

Bbm.

Harp

Pno.

Vn.1

Vn.2

Va.

Vc.

Vc.

D.B.

mp *pp* *p*

OCEAN

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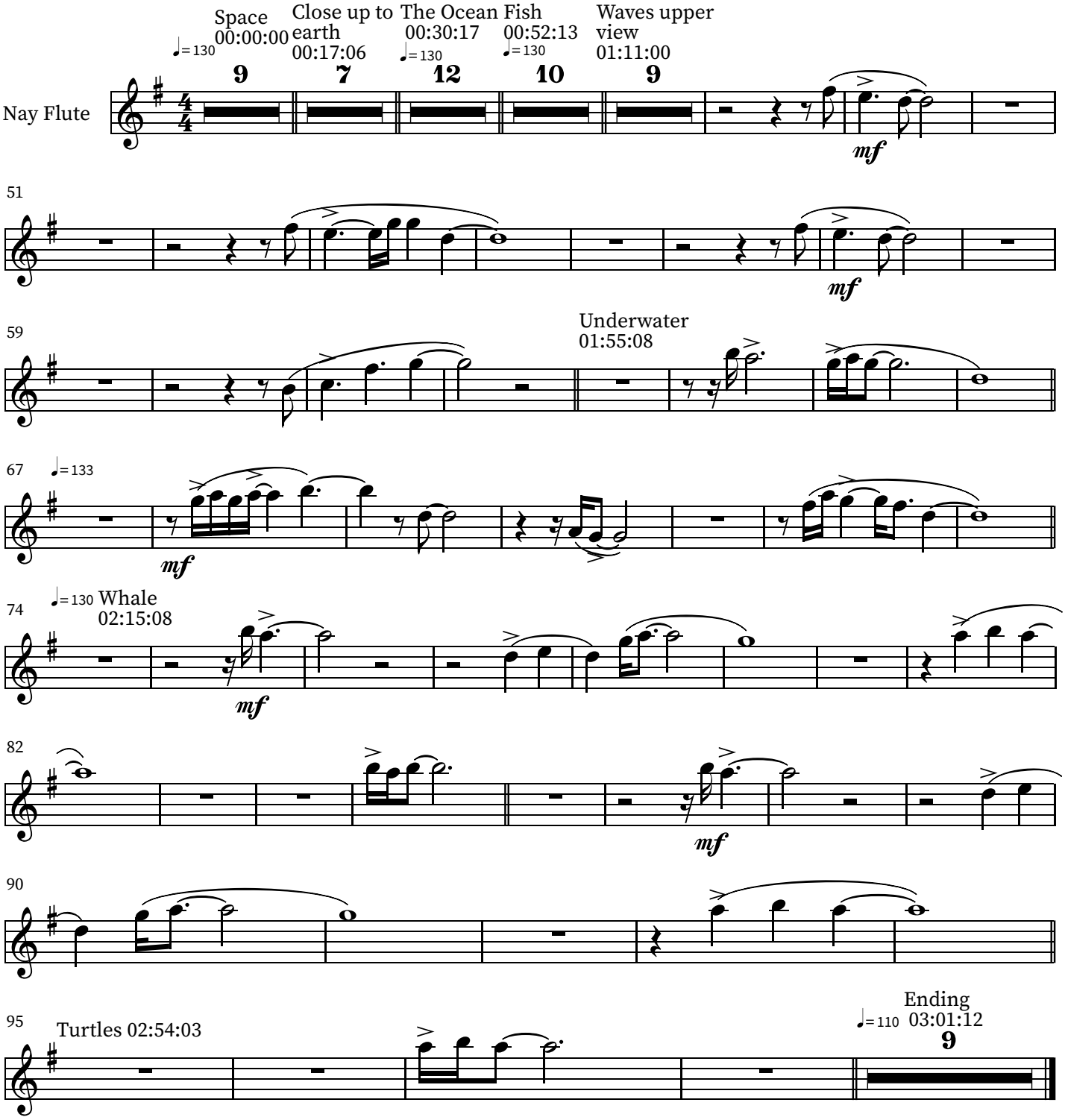

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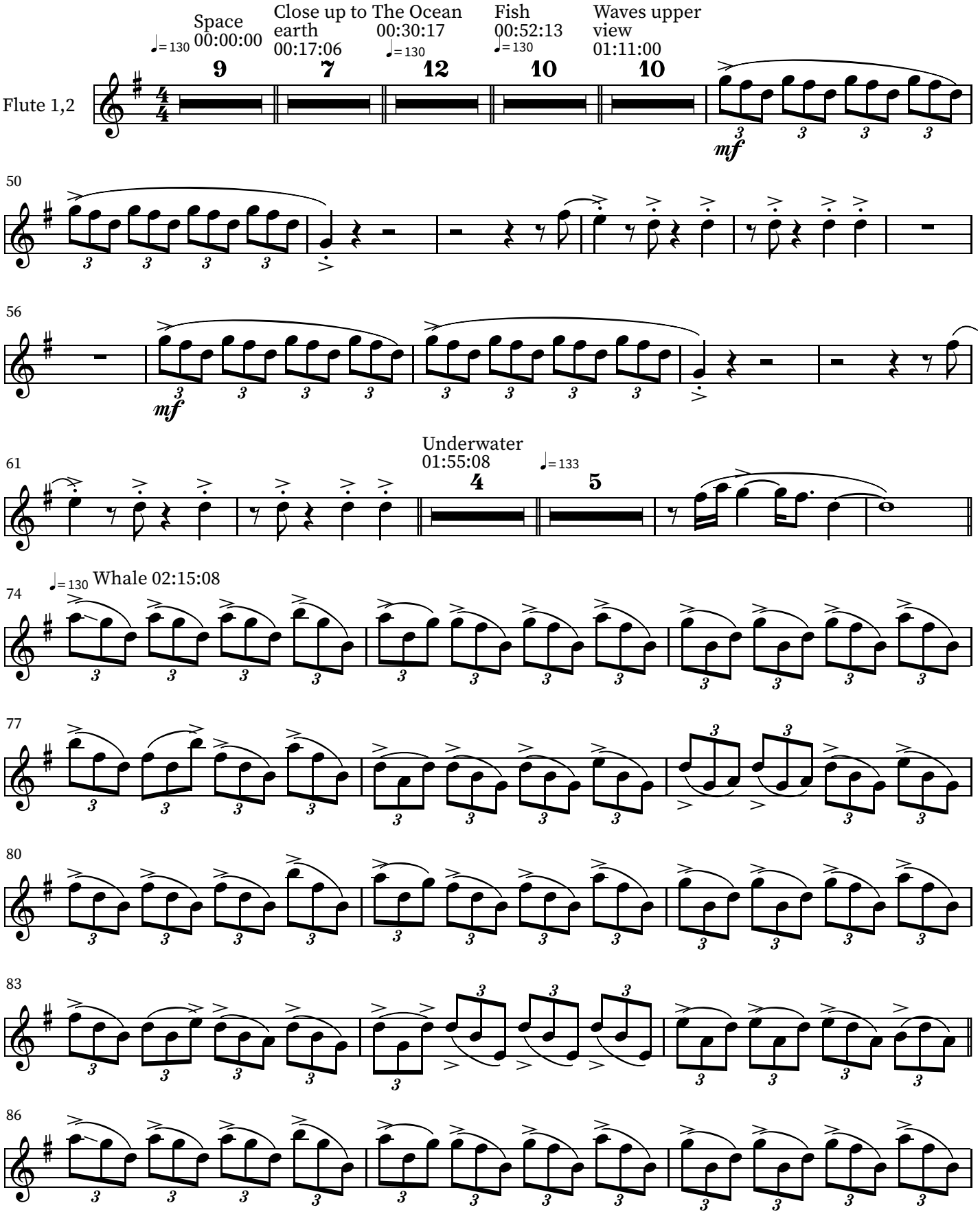

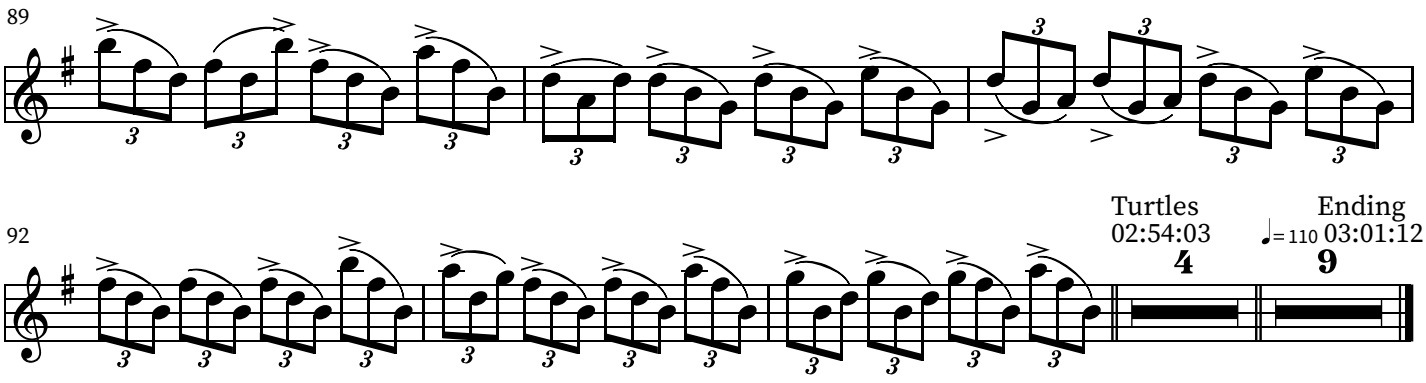
89

92
Turtles
02:54:03
4
Ending
♩= 110 03:01:12
9

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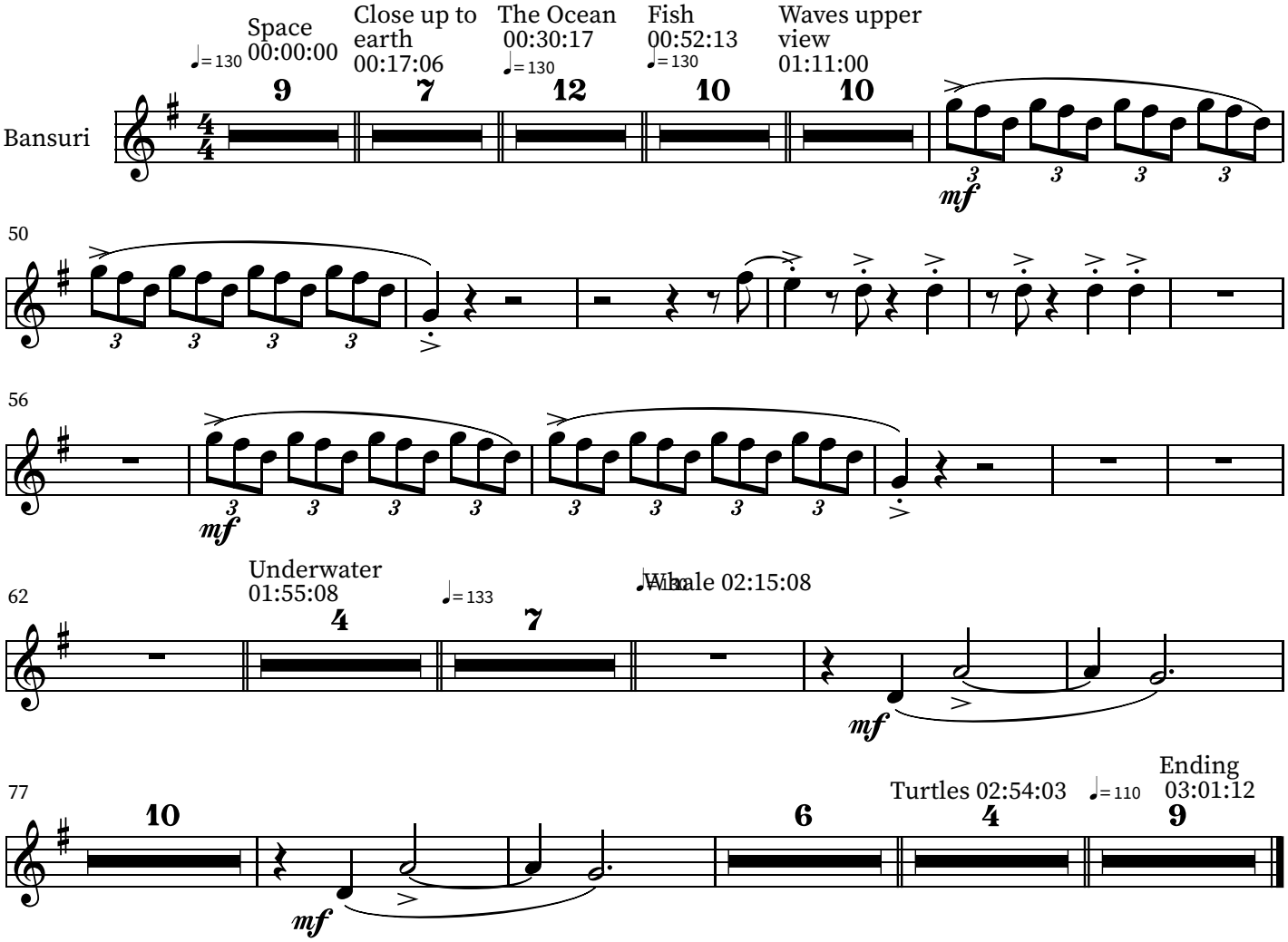

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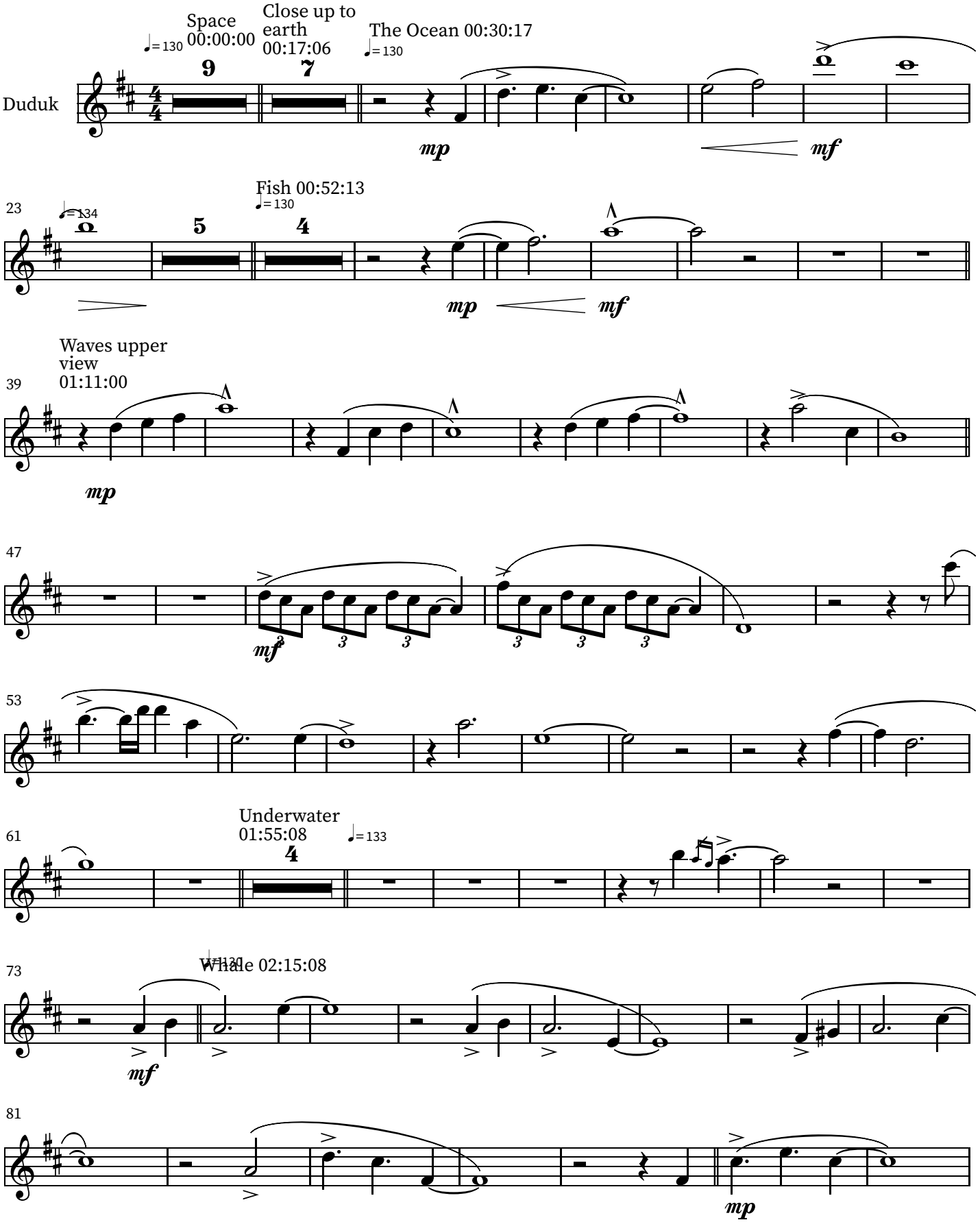

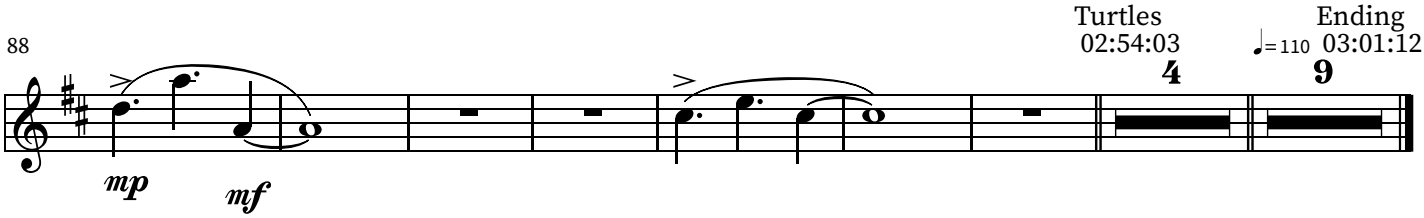
88
Turtles
02:54:03
Ending
03:01:12
♩=110
4
9
mp
mf

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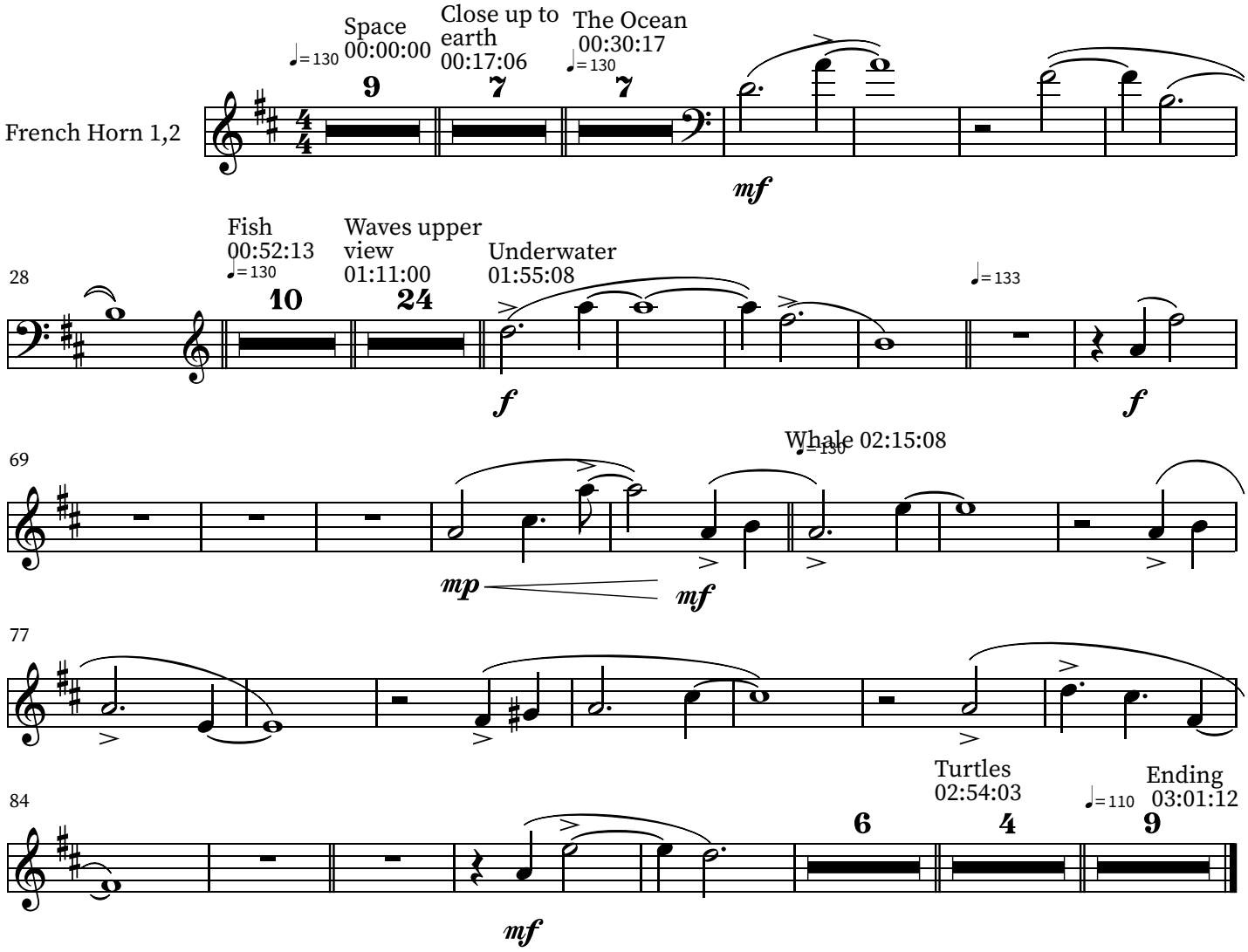
Patricio Ávila



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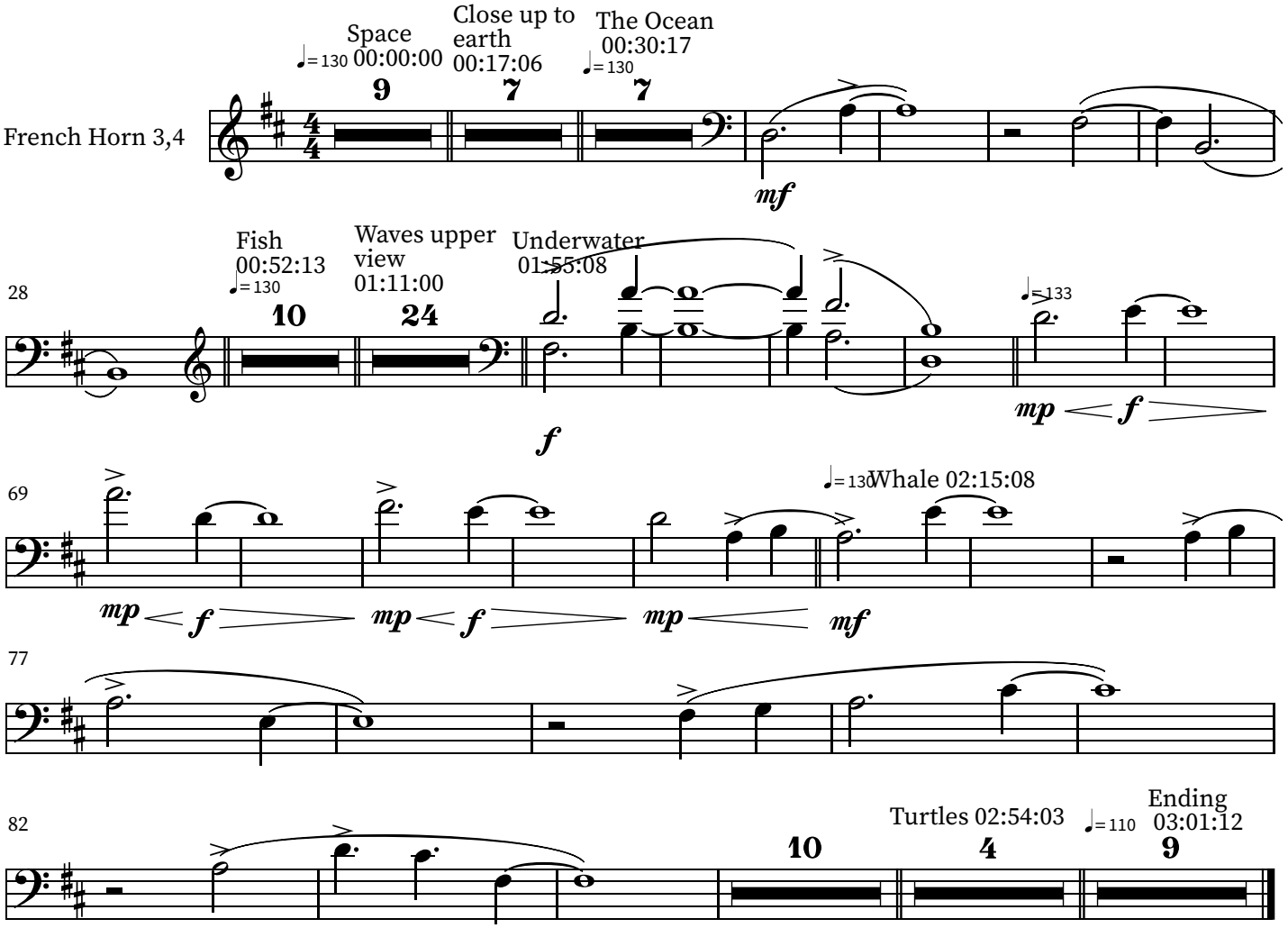

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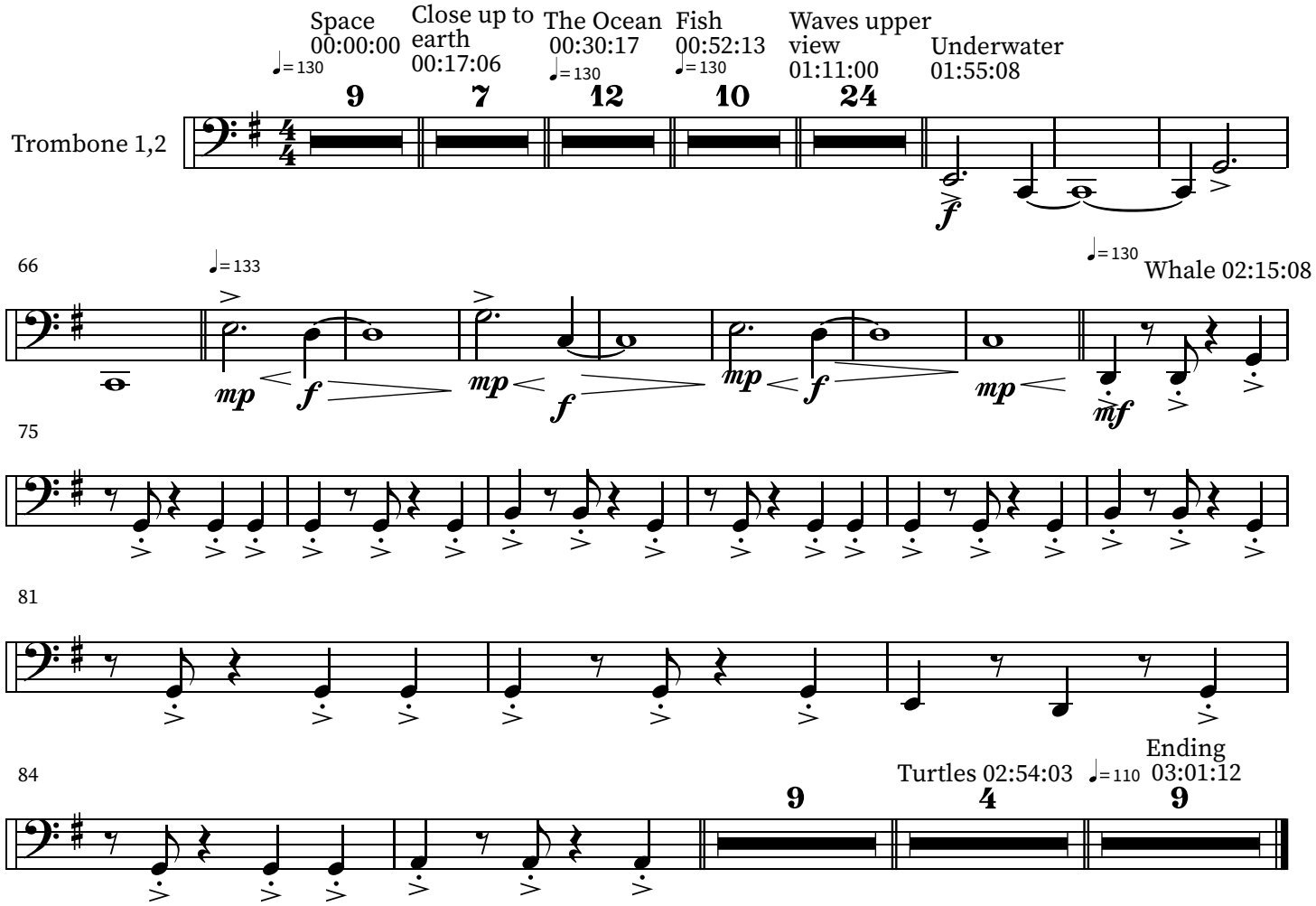

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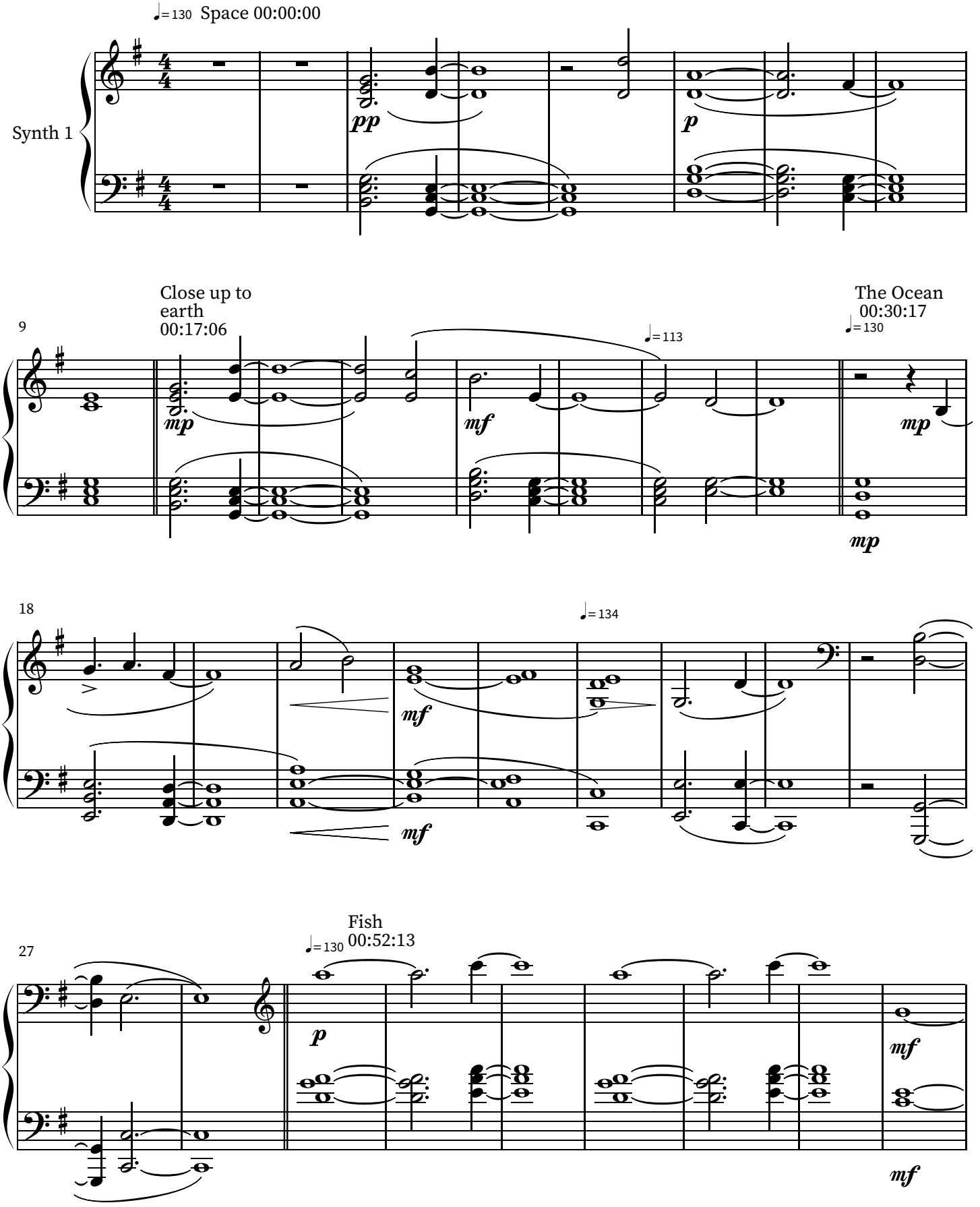
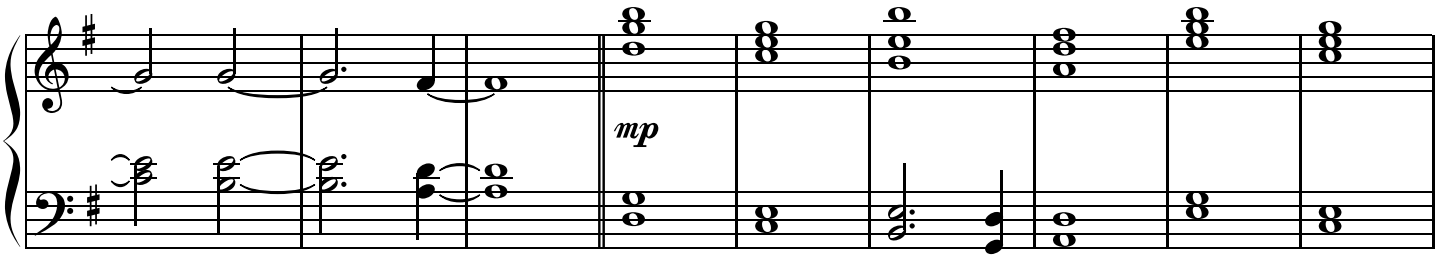


Waves upper view
01:11:00

36



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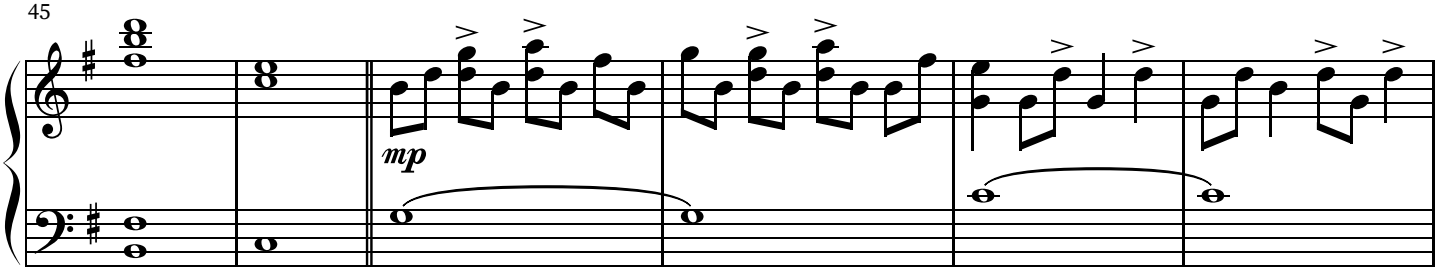

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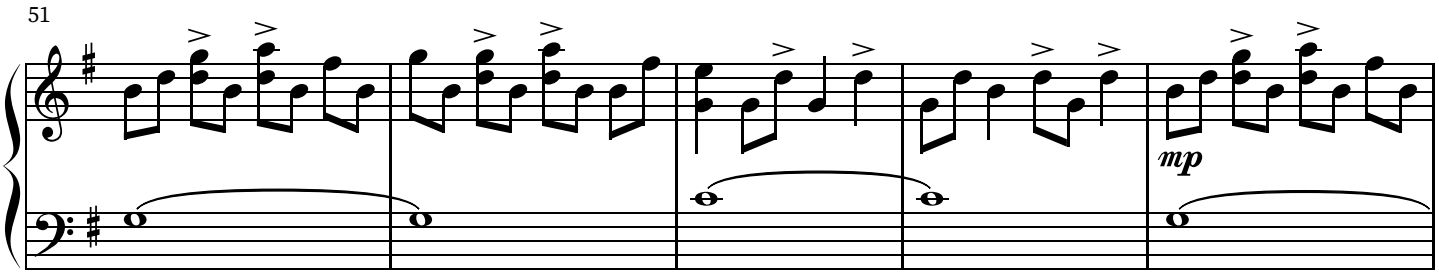

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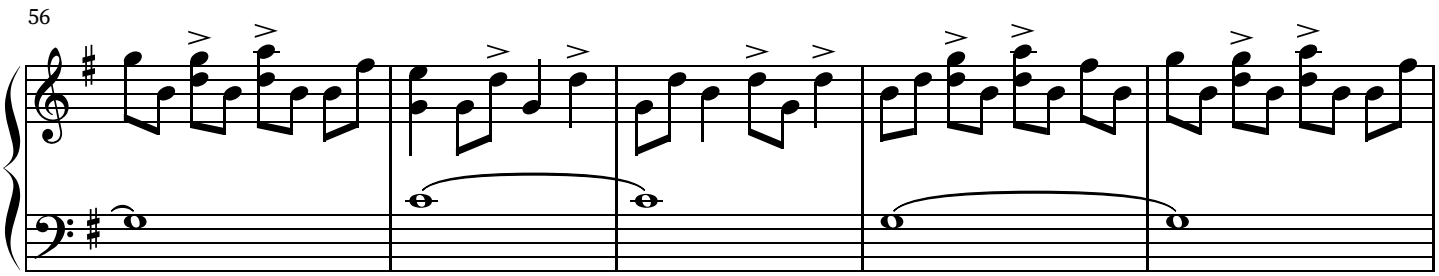
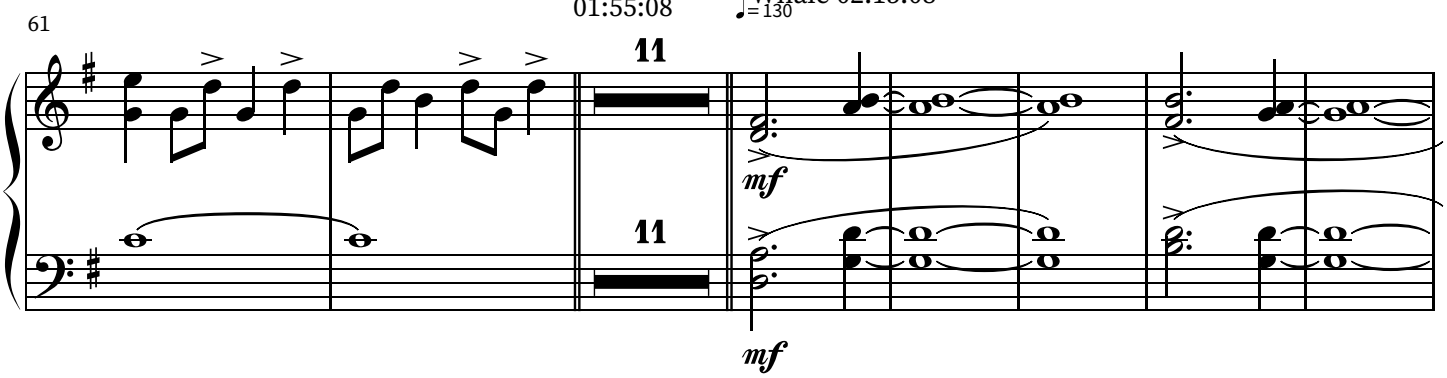
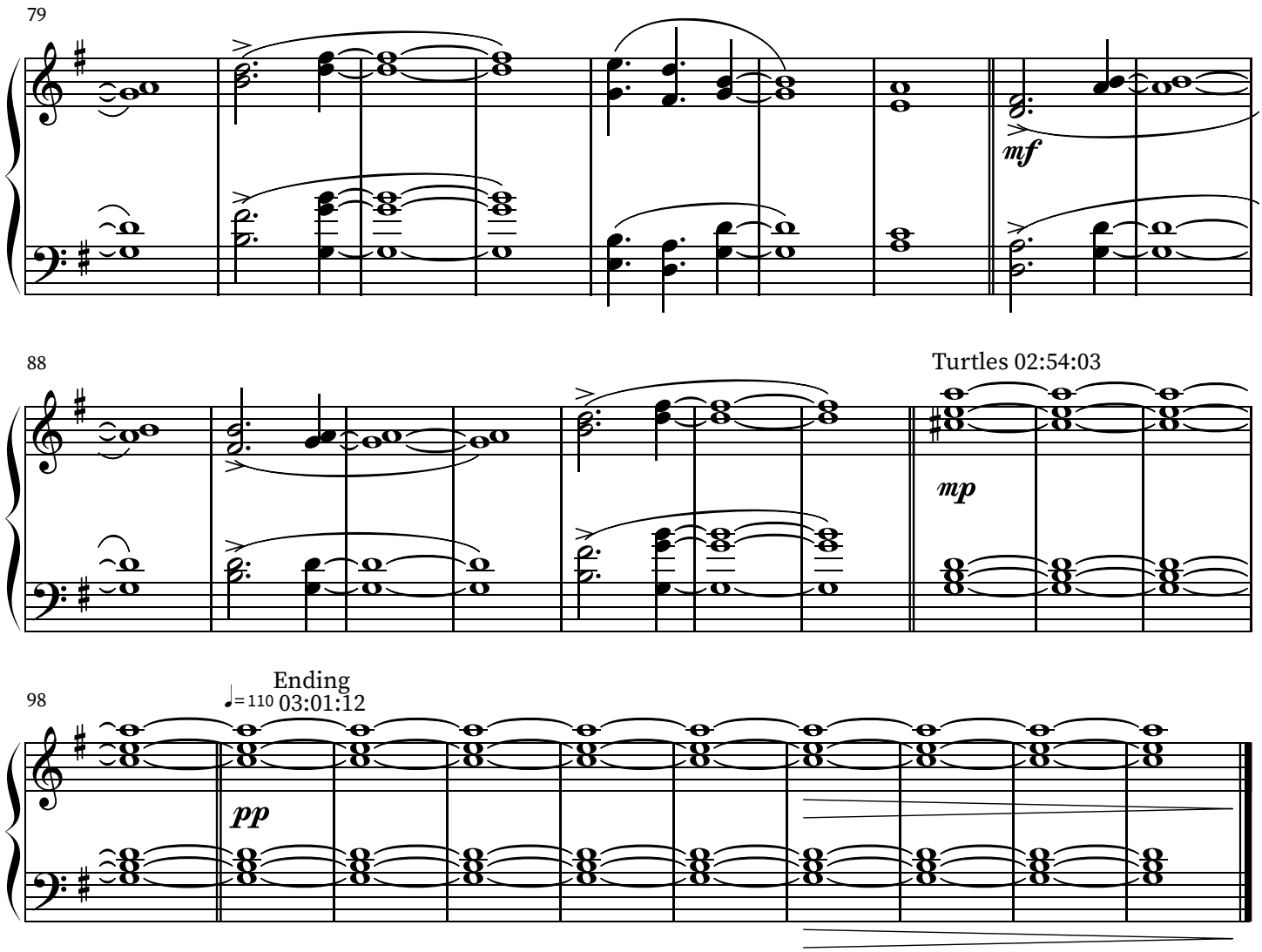


Underwater
01:55:08

Whale 02:15:08

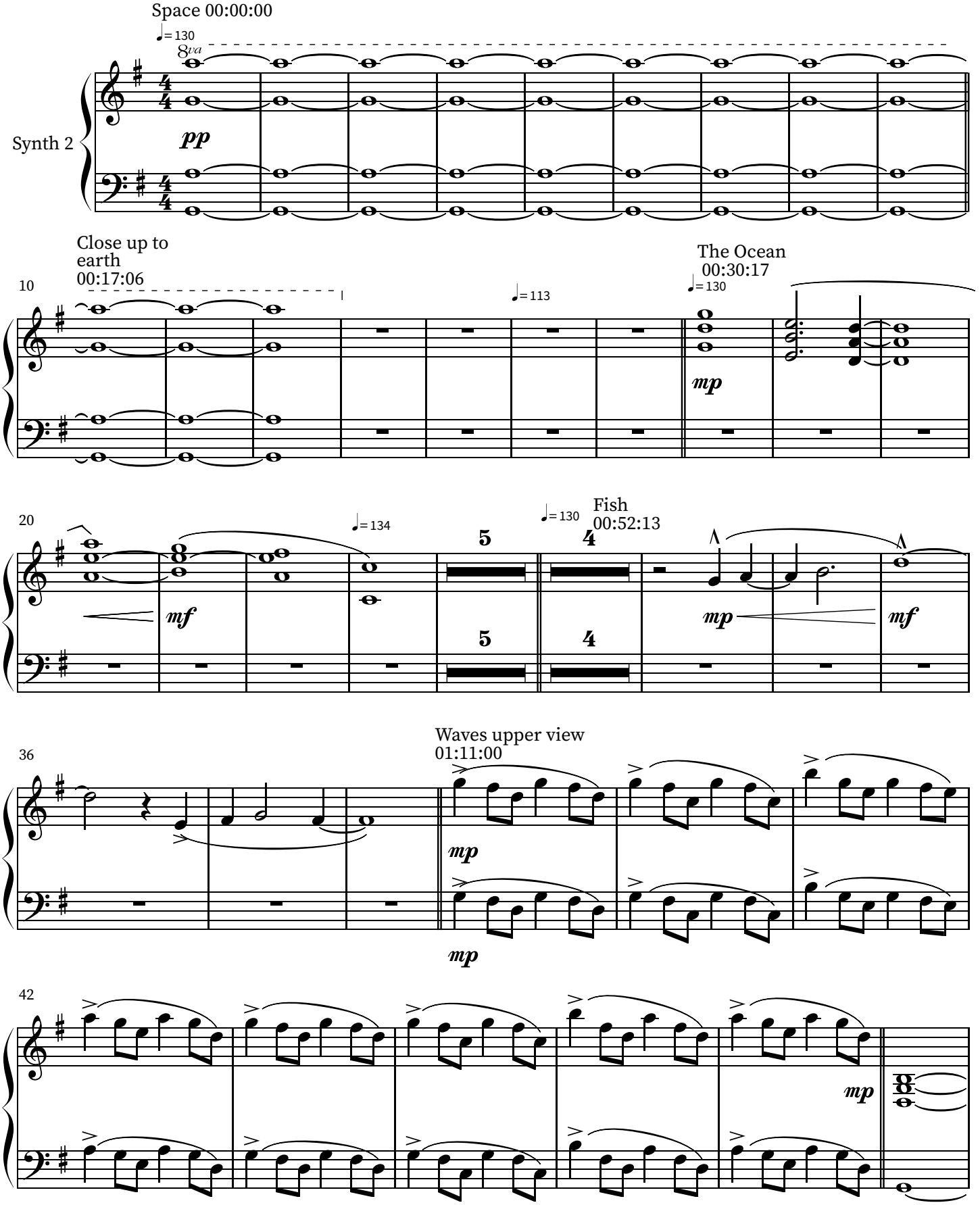
61




79
mf
88
Turtles 02:54:03
mp
98
Ending
♩= 110 03:01:12
pp

OCEAN

Patricio Ávila



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58

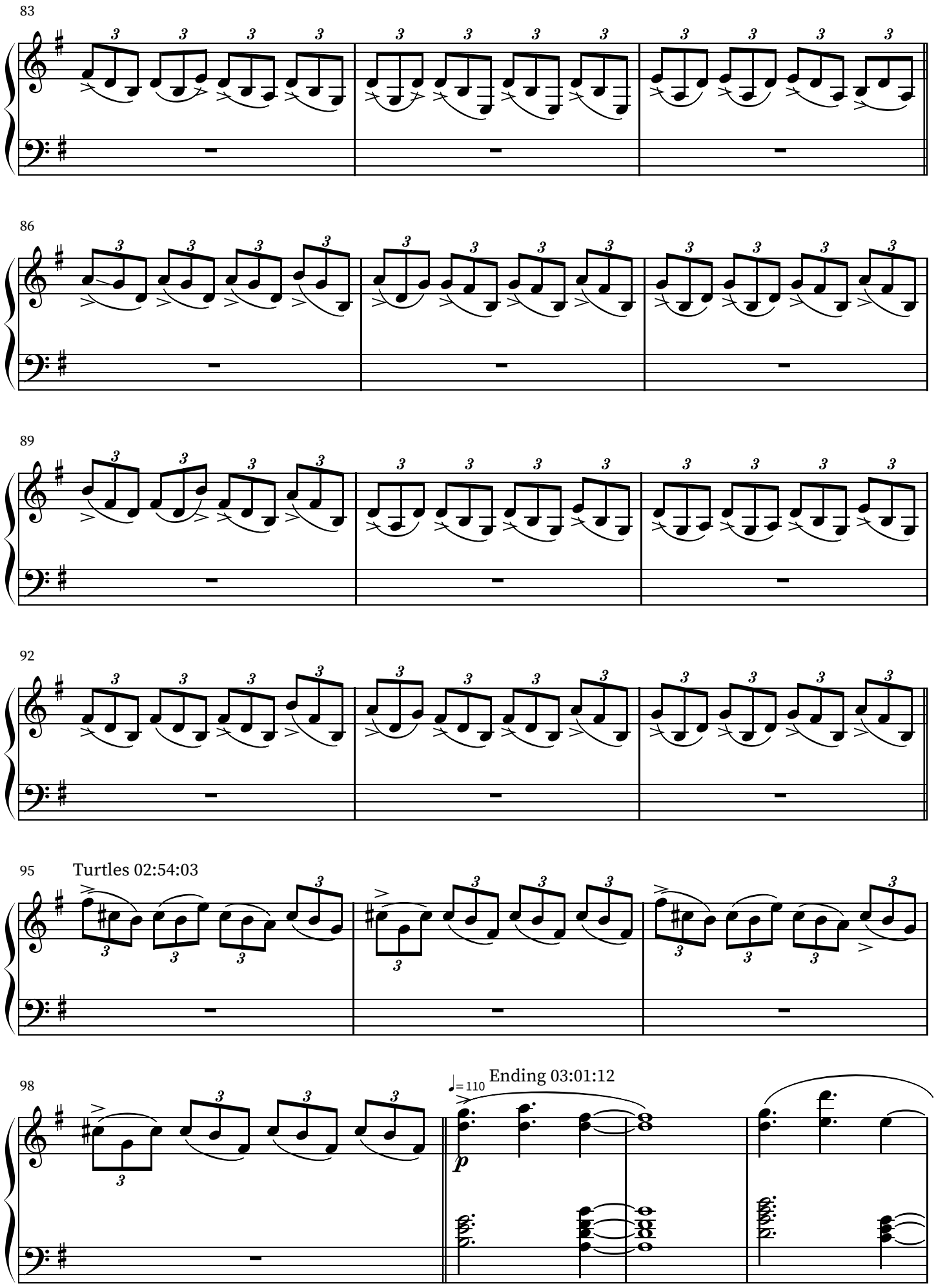
Underwater 01:55:08

67 ♩= 133

74 ♩= 130 Whale 02:15:08

77

80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Turtles 02:54:03
98
♩=110
Ending 03:01:12
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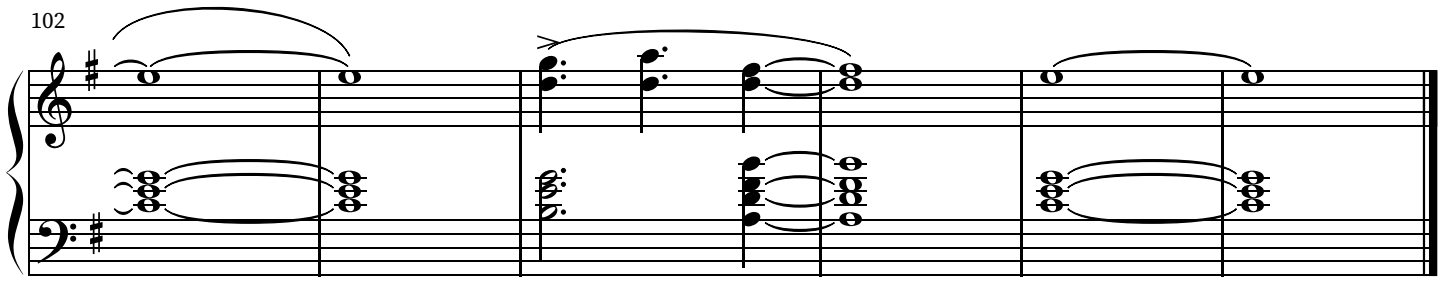
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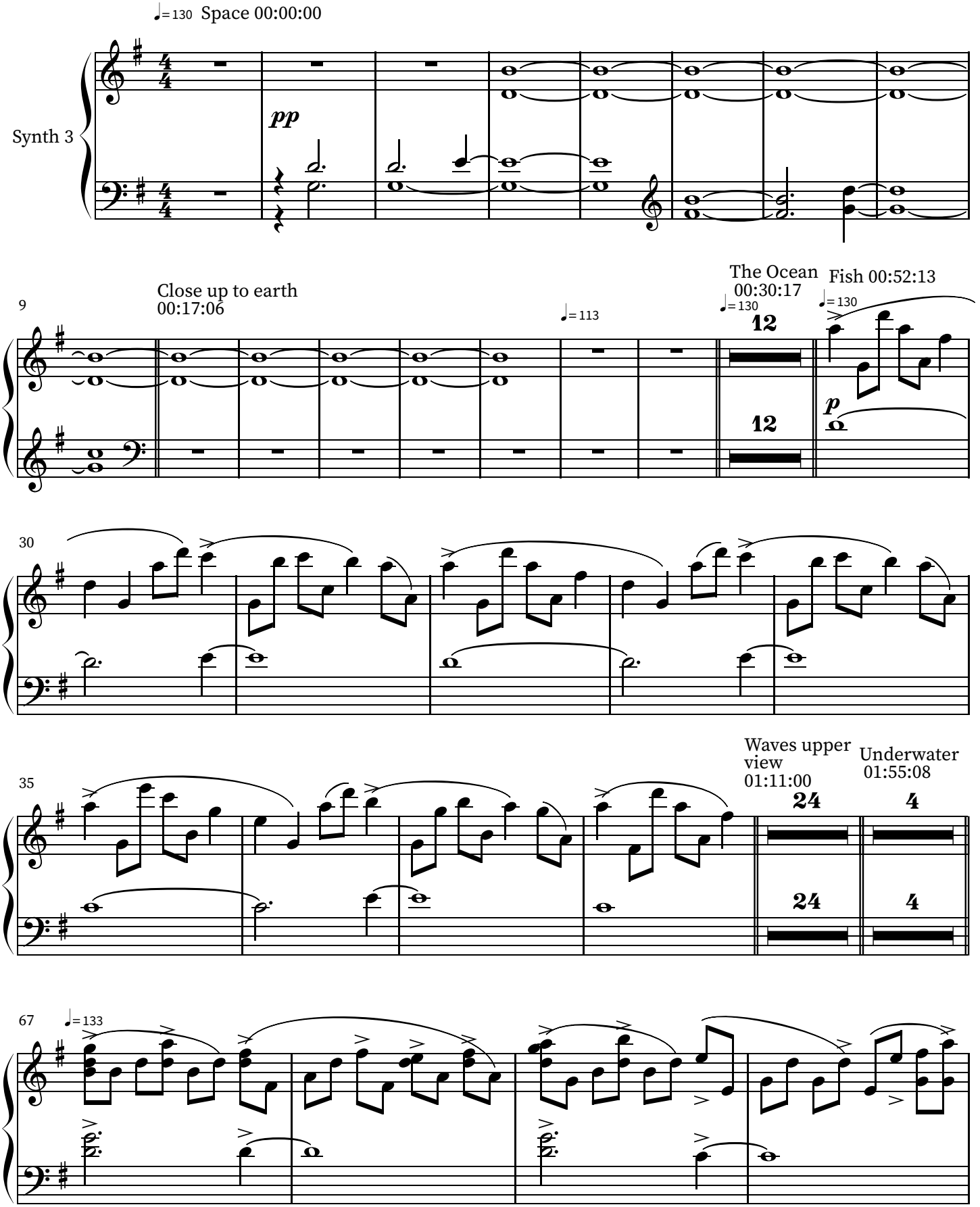
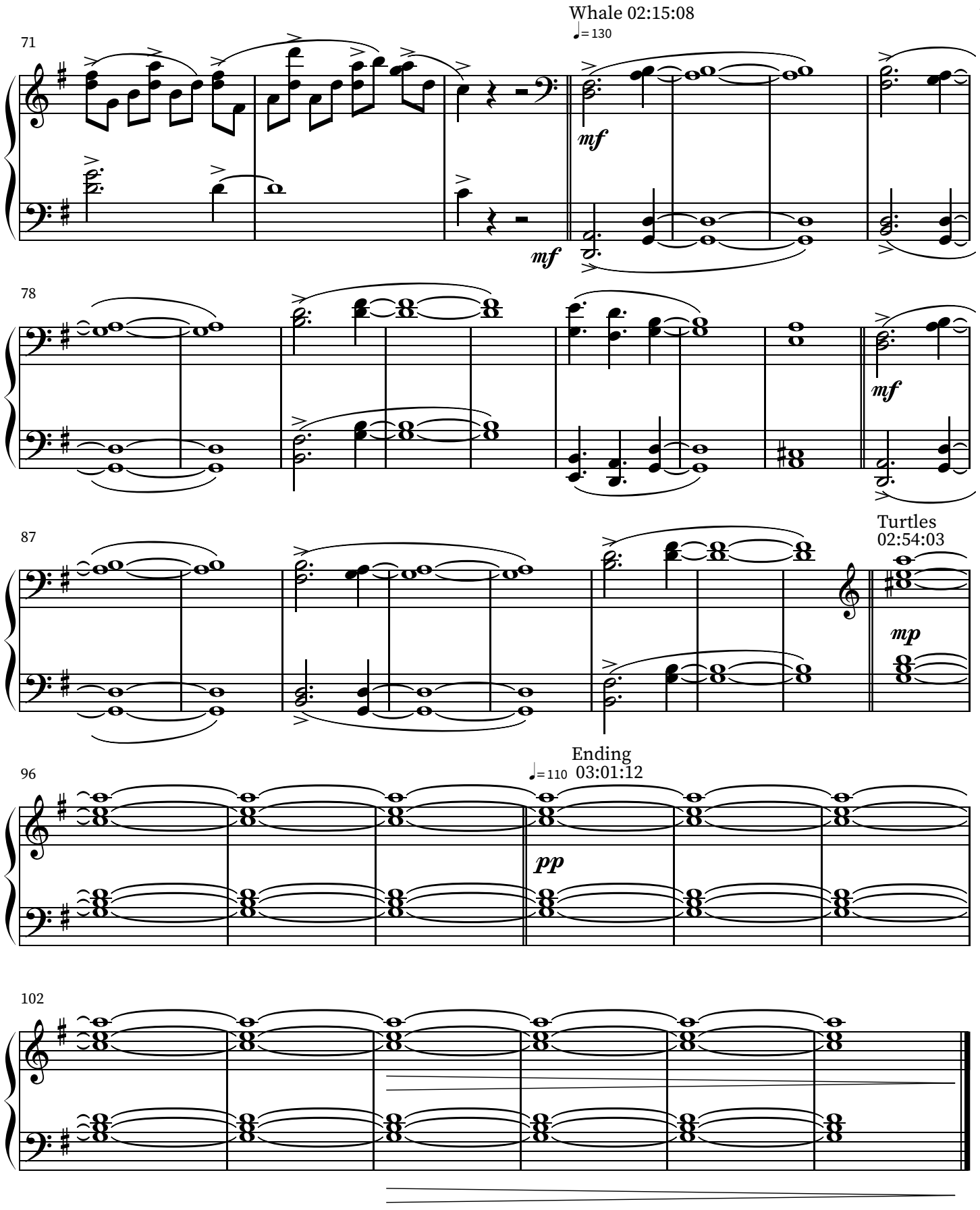
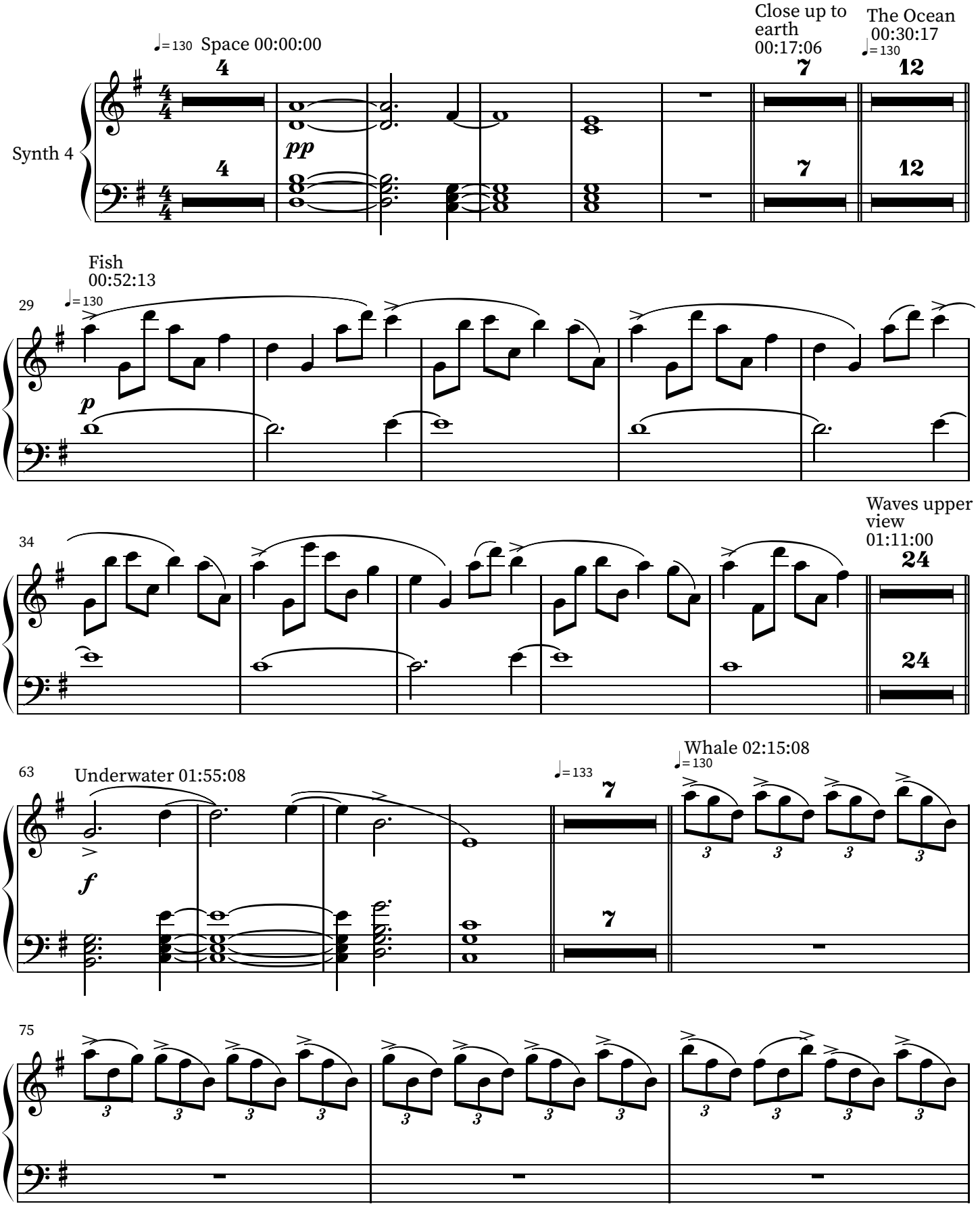
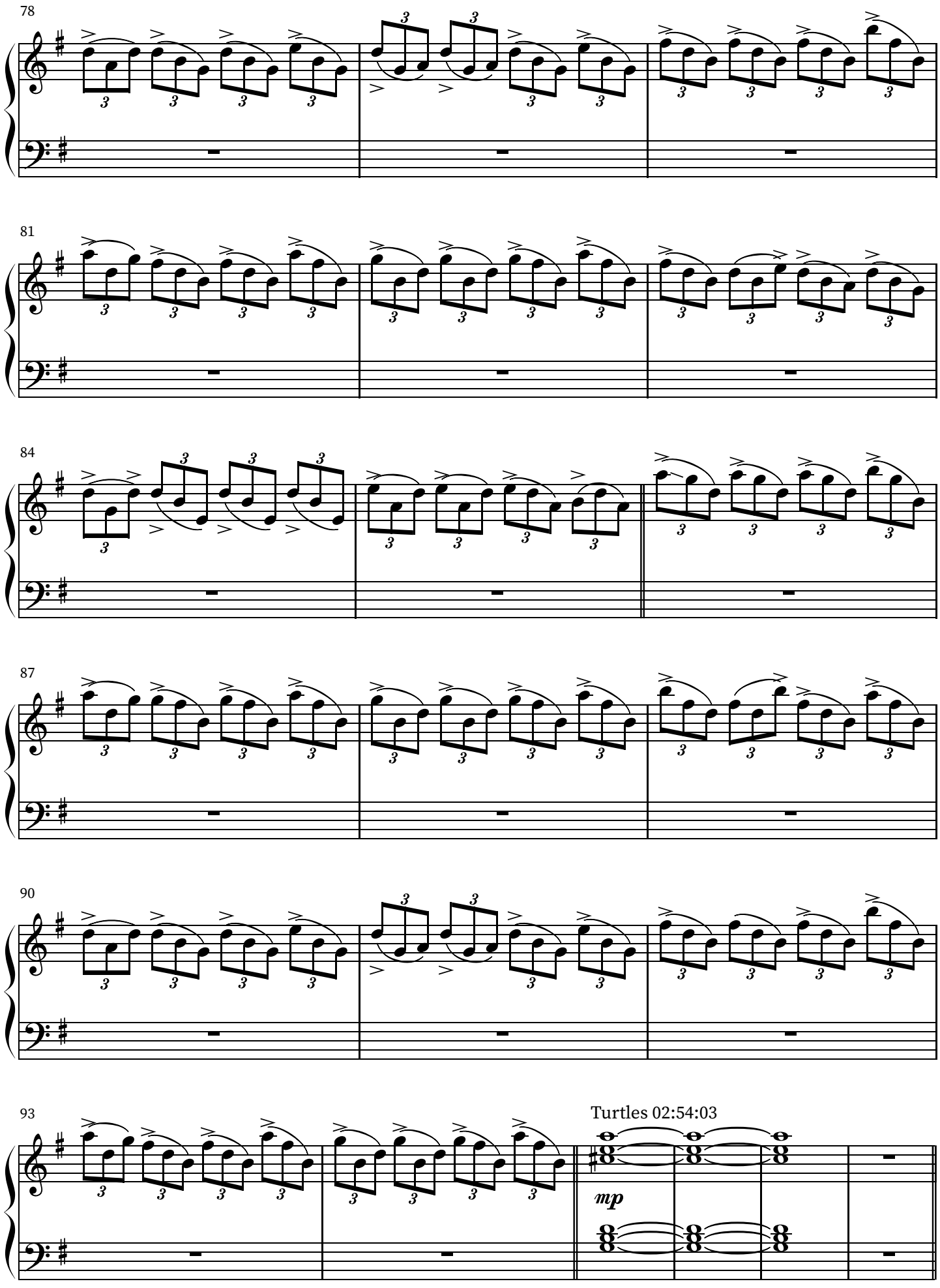



Whale 02:15:08
♩= 130
71
mf
mf
78
mf
87
Turtles
02:54:03
mp
Ending
♩= 110 03:01:12
96
pp
102

OCEAN

Patricio Ávila

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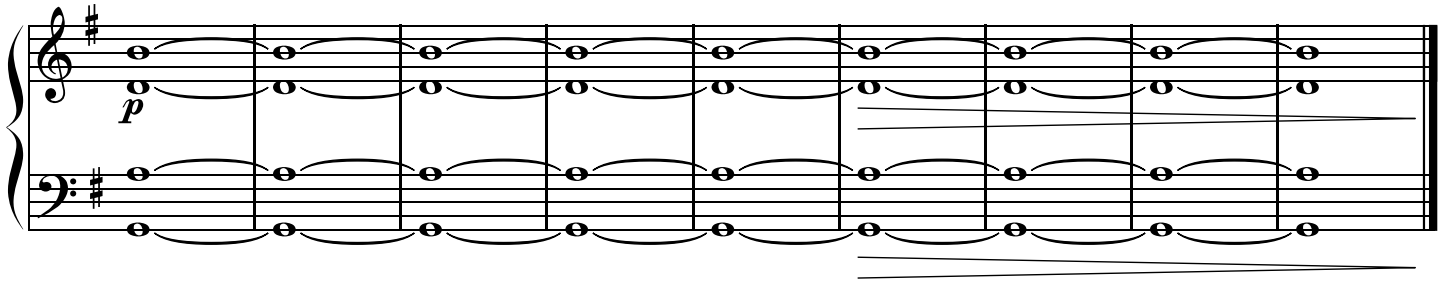
90
93
Turtles 02:54:03
mp

99 ♩= 110 Ending 03:01:12



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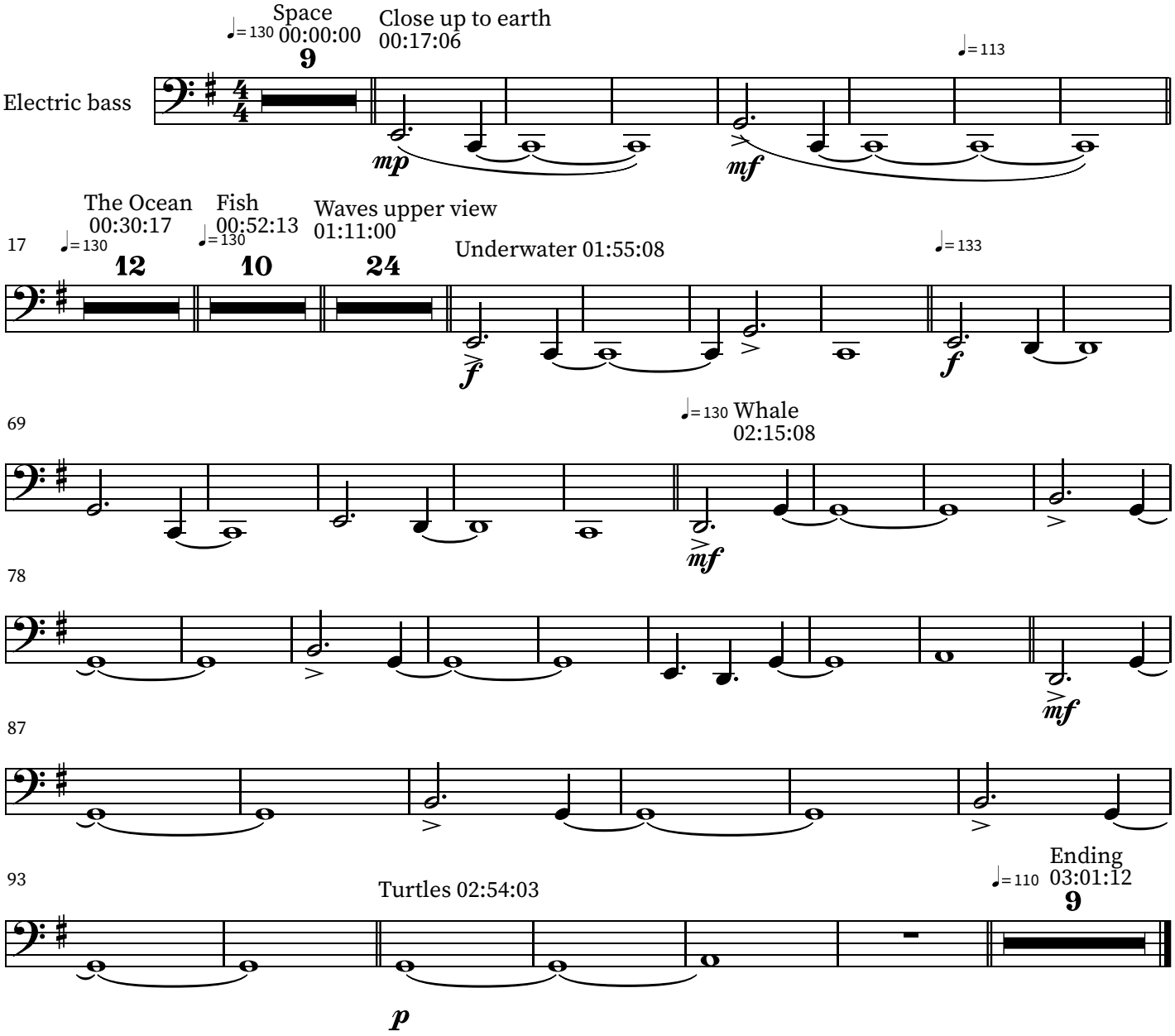

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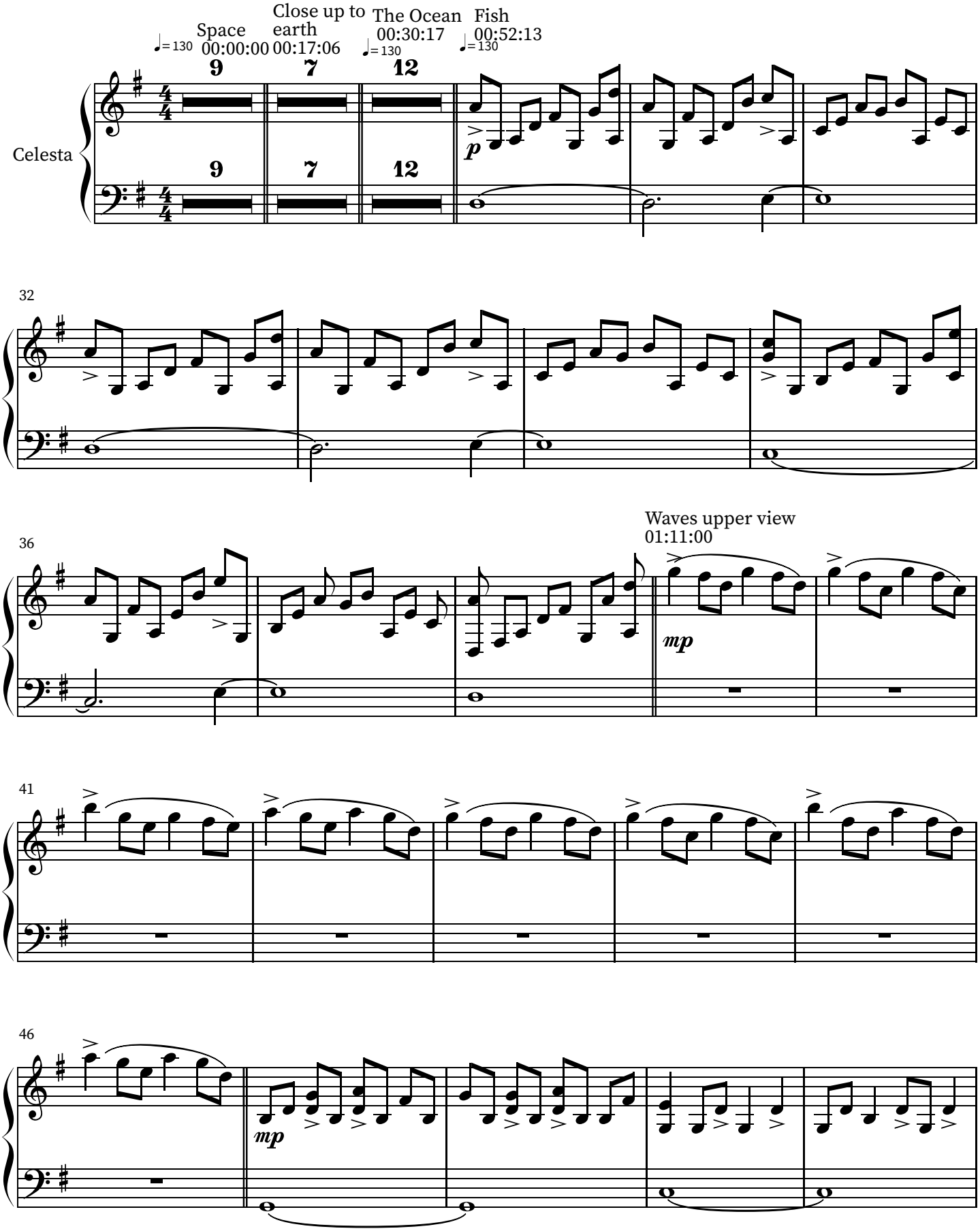

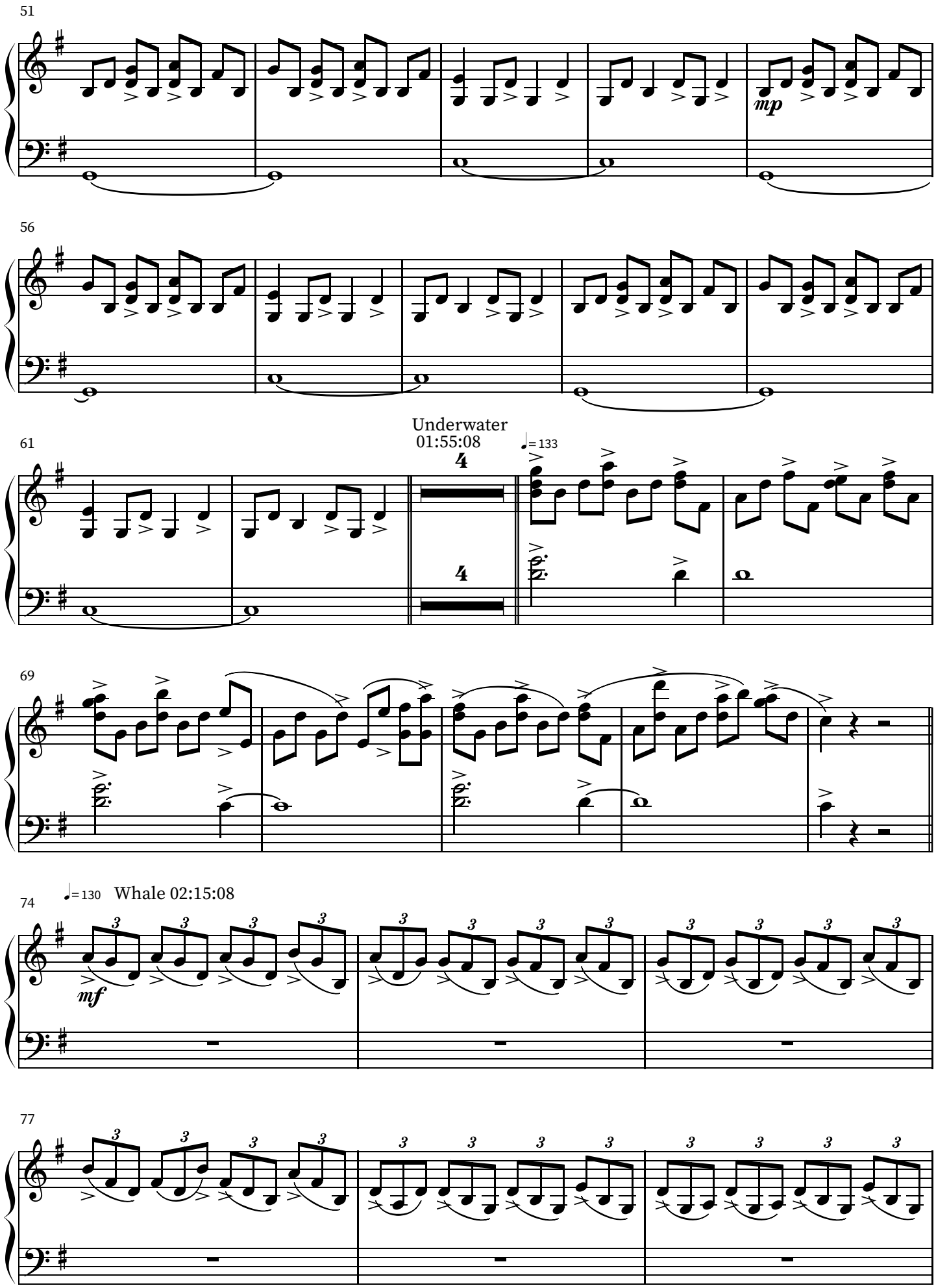
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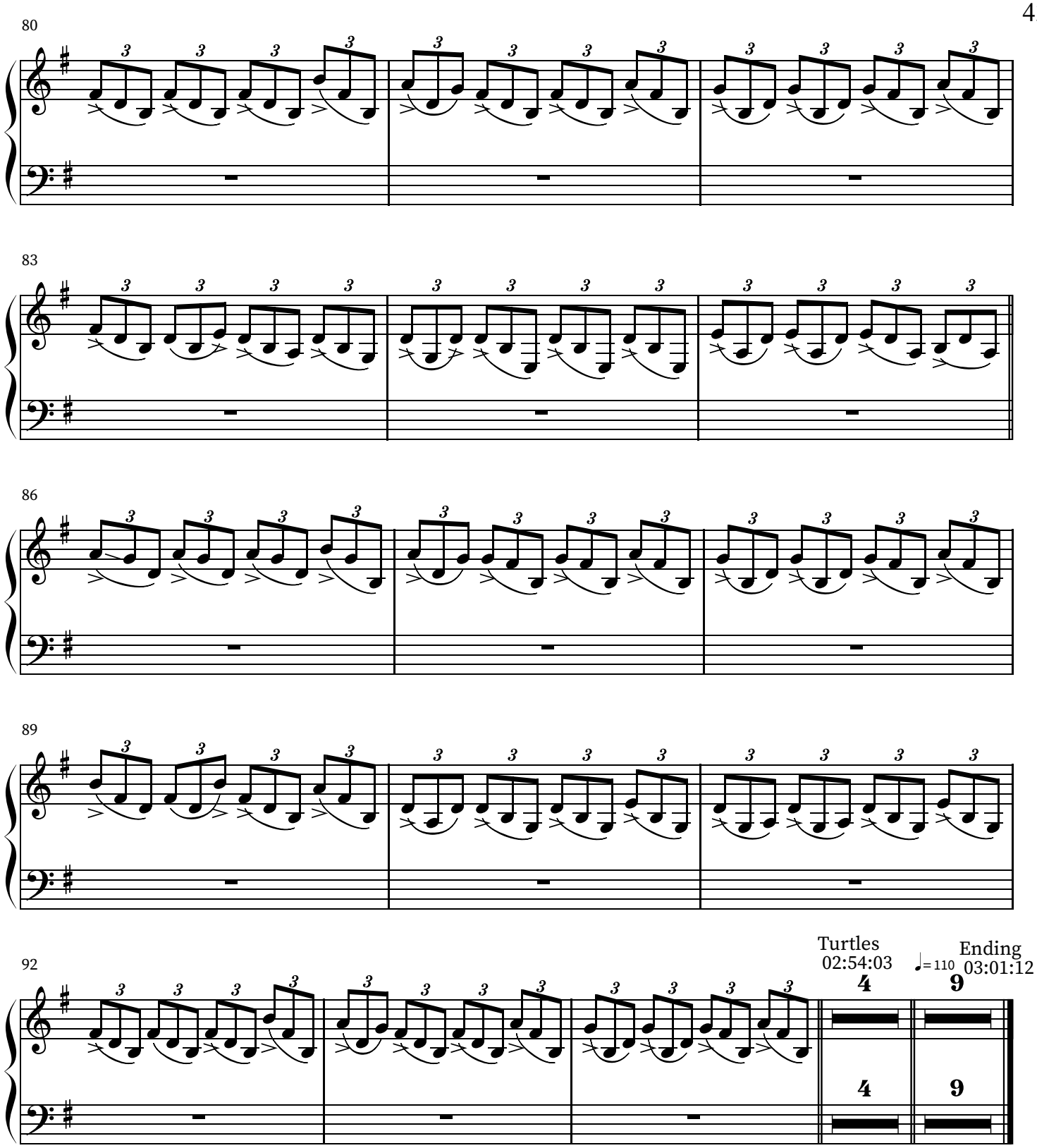
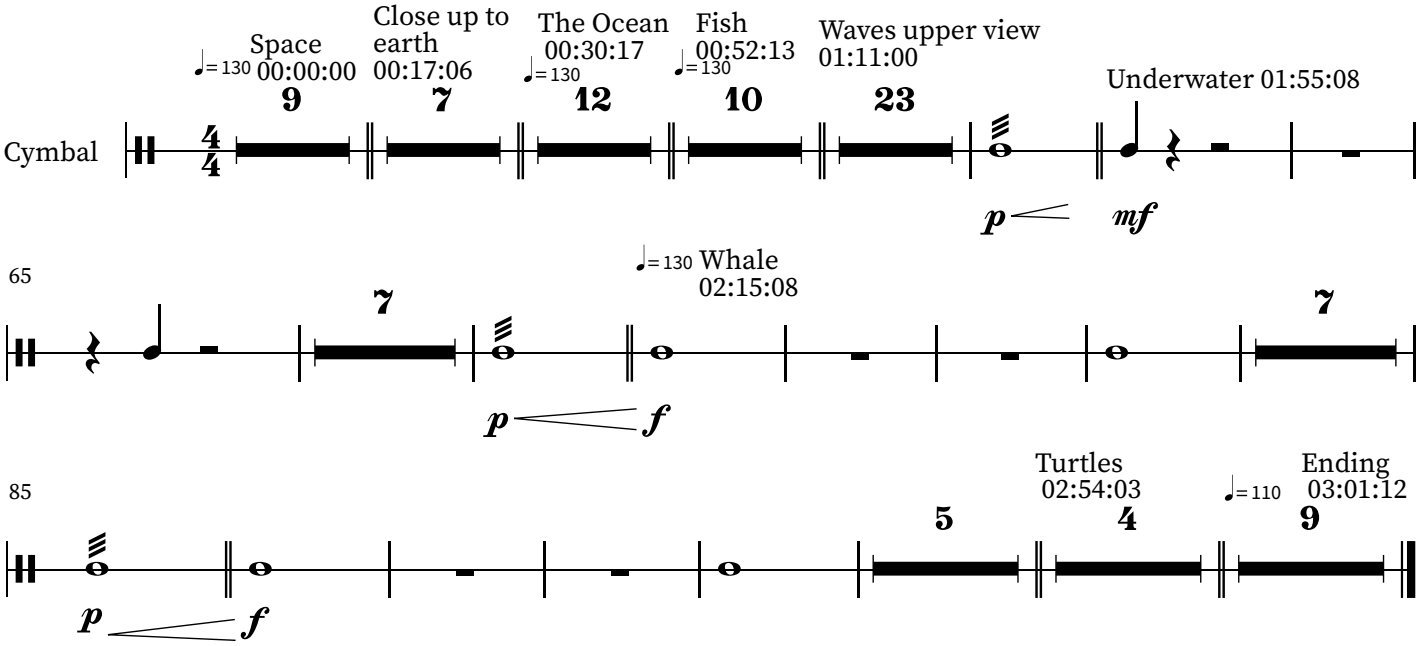
mp
56
61
Underwater
01:55:08
4
4
♩= 133
69
74
♩= 130
Whale 02:15:08
mf
77


80
83
86
89
92
Turtles
02:54:03
Ending
03:01:12
♩= 110
4
9
4
9

OCEAN

Patricio Ávila



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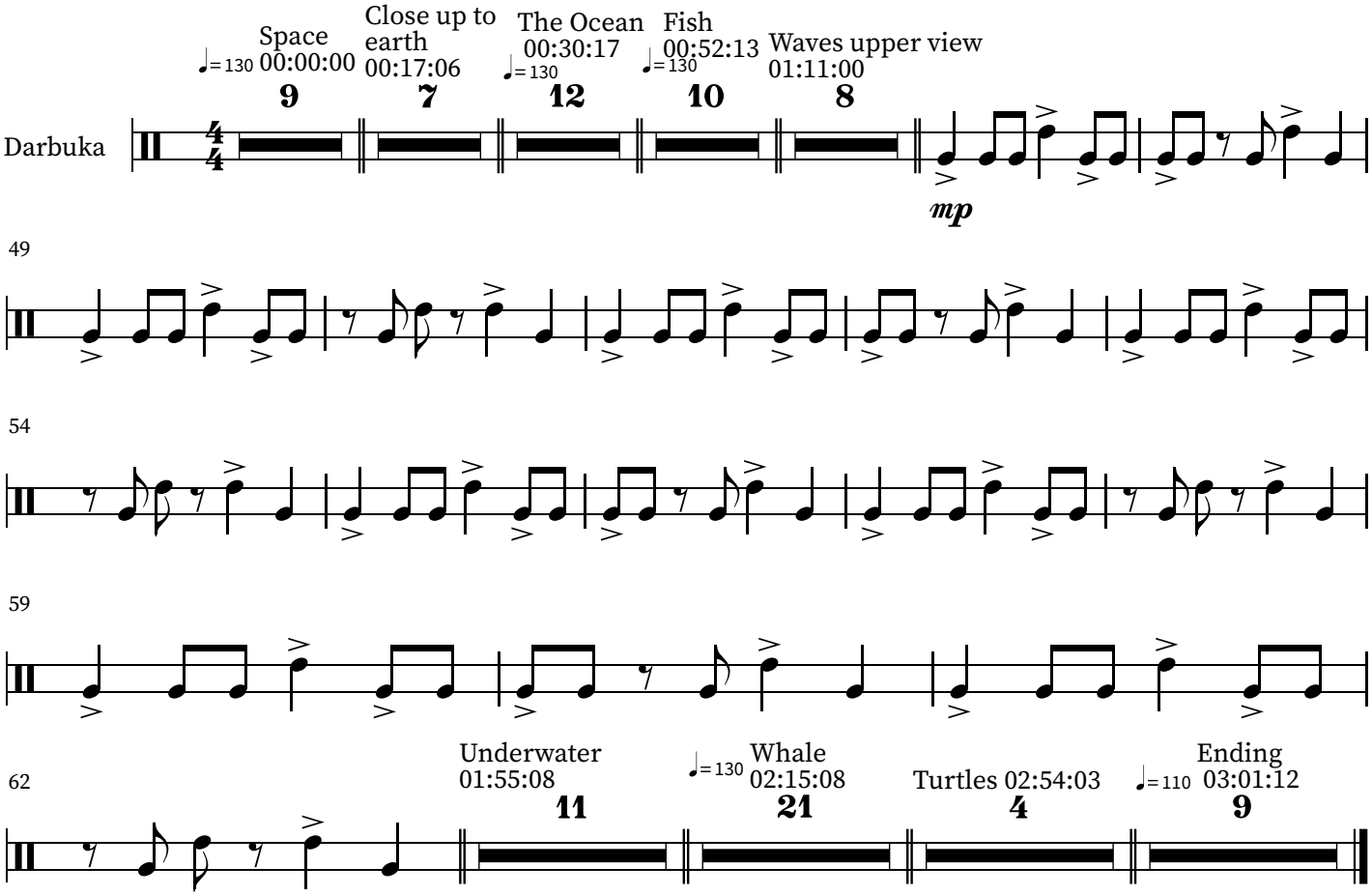

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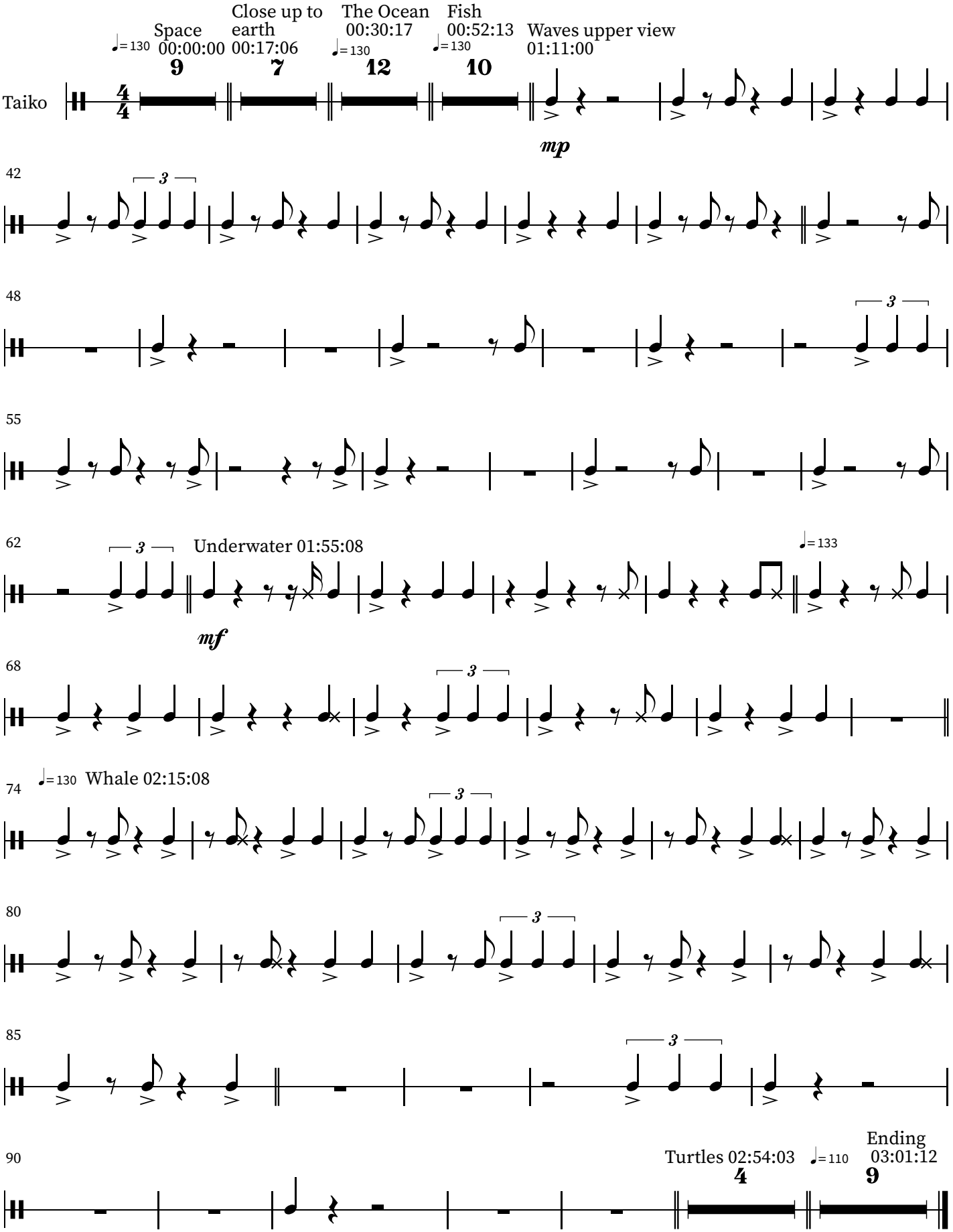

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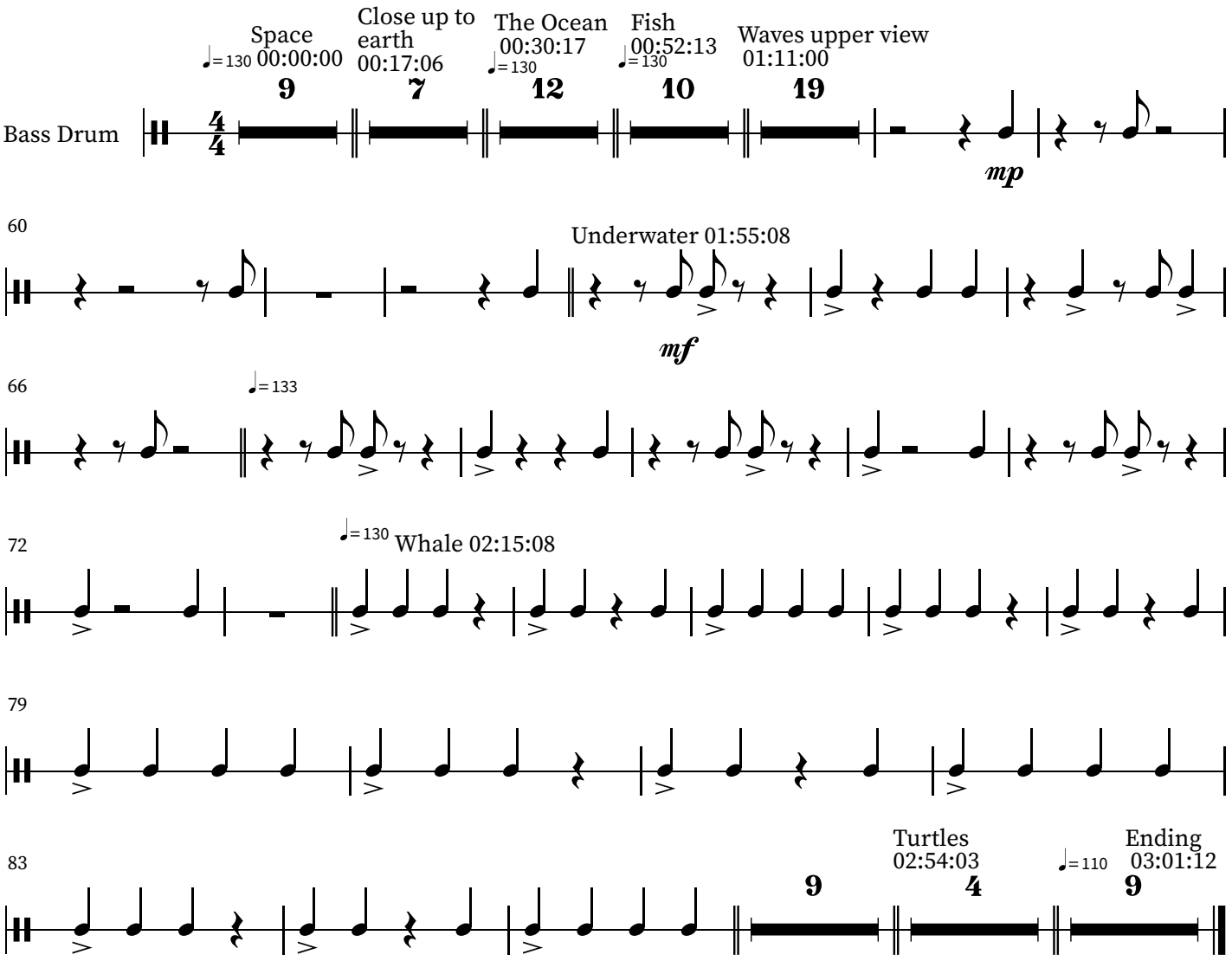
Patricio Ávila



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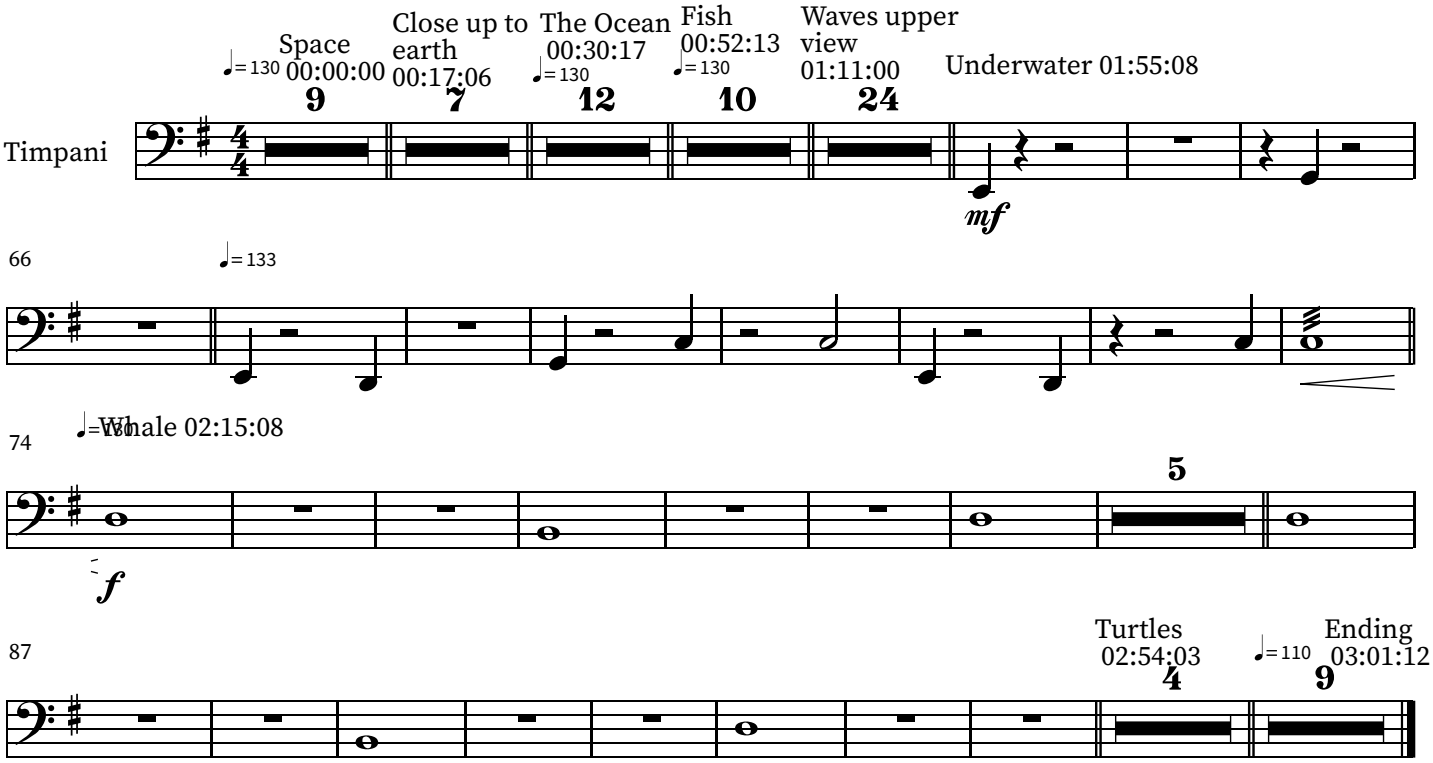

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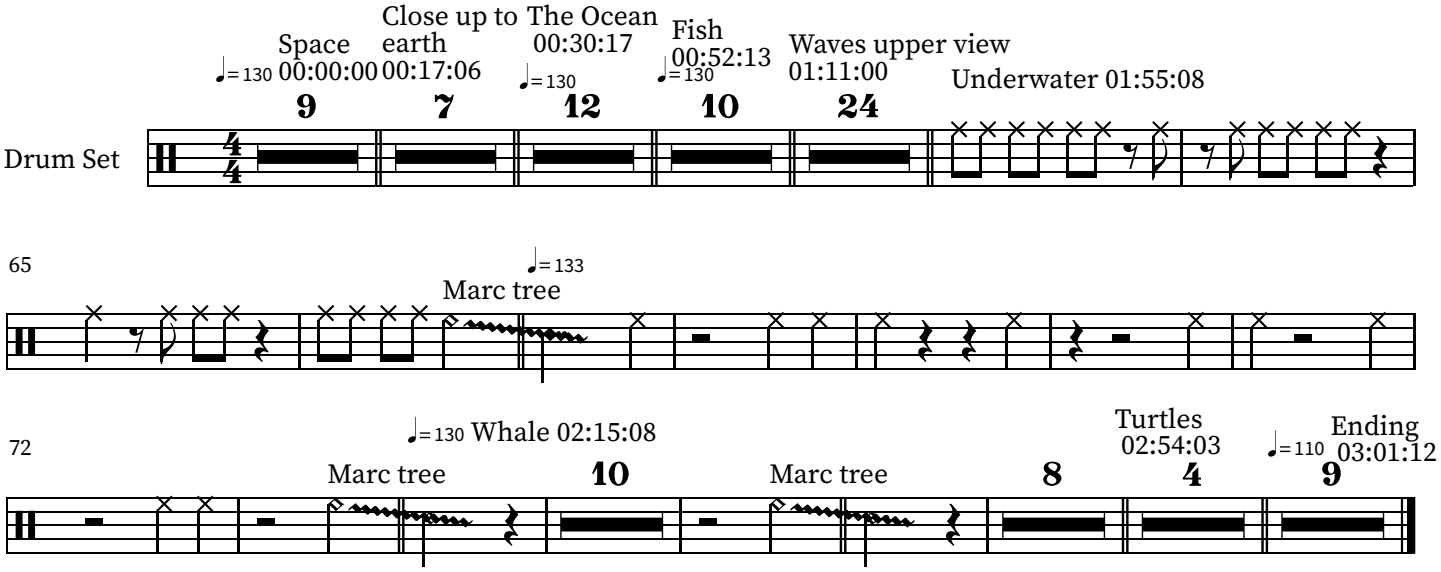
Patricio Ávila



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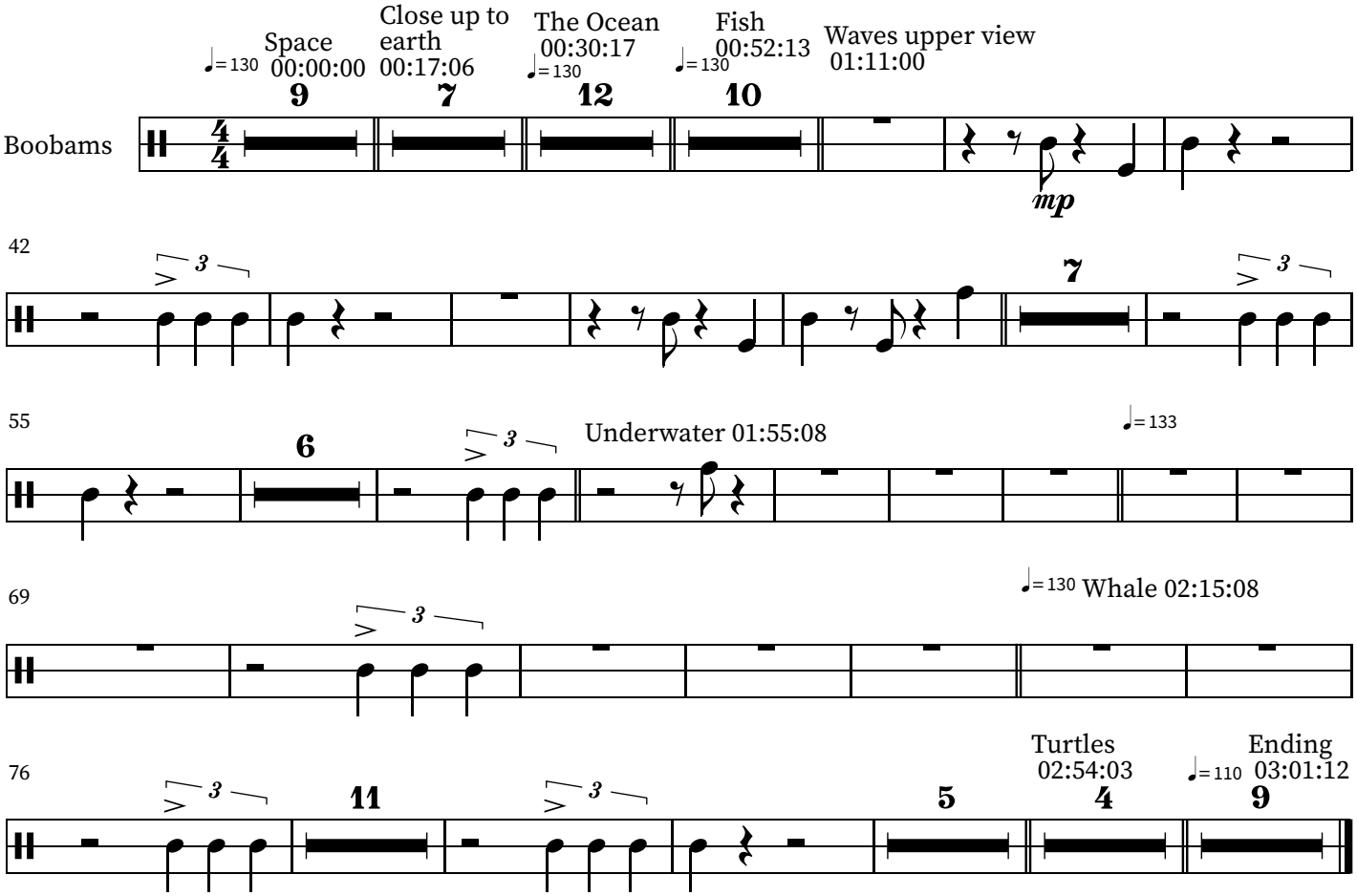
Patricio Ávila



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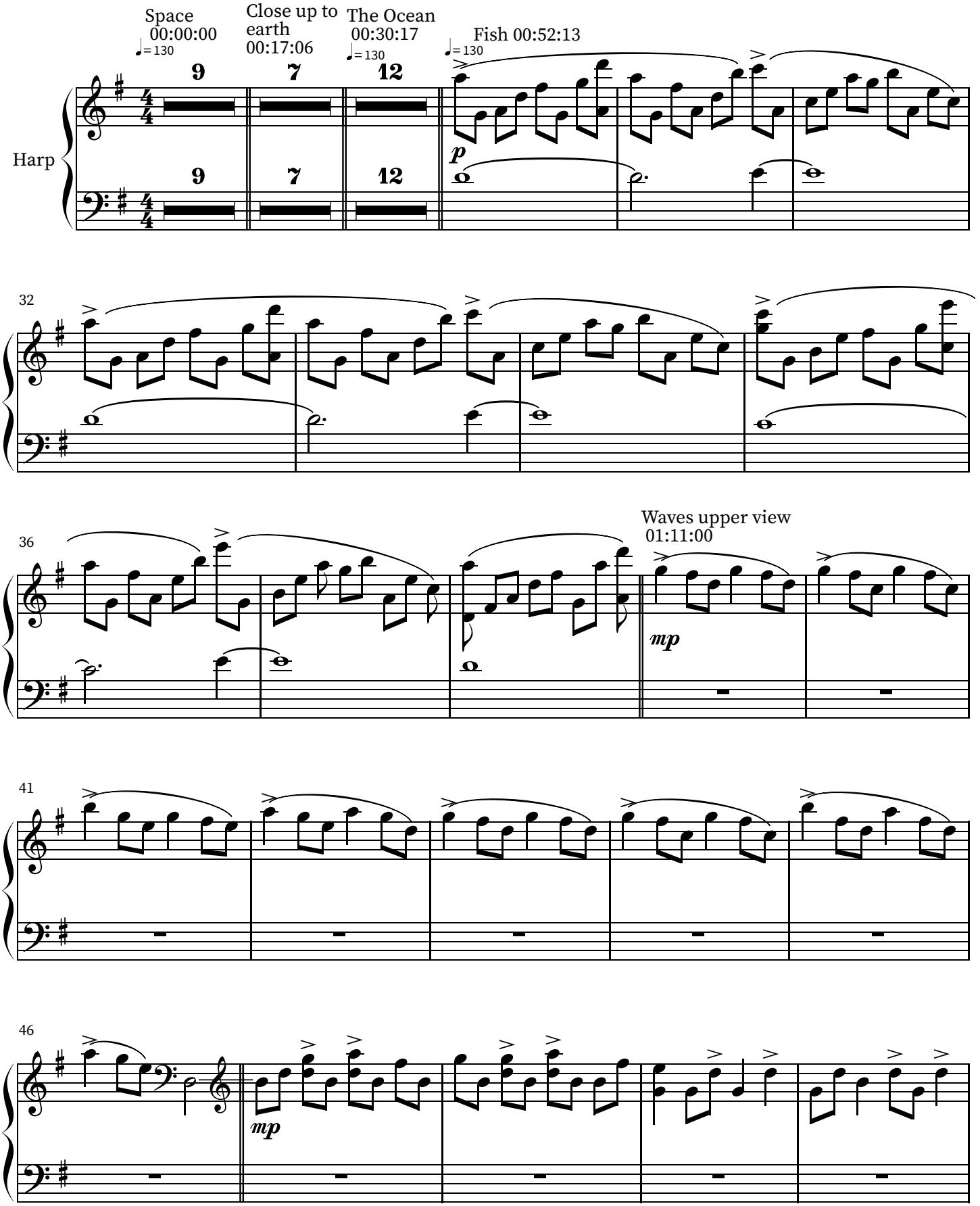
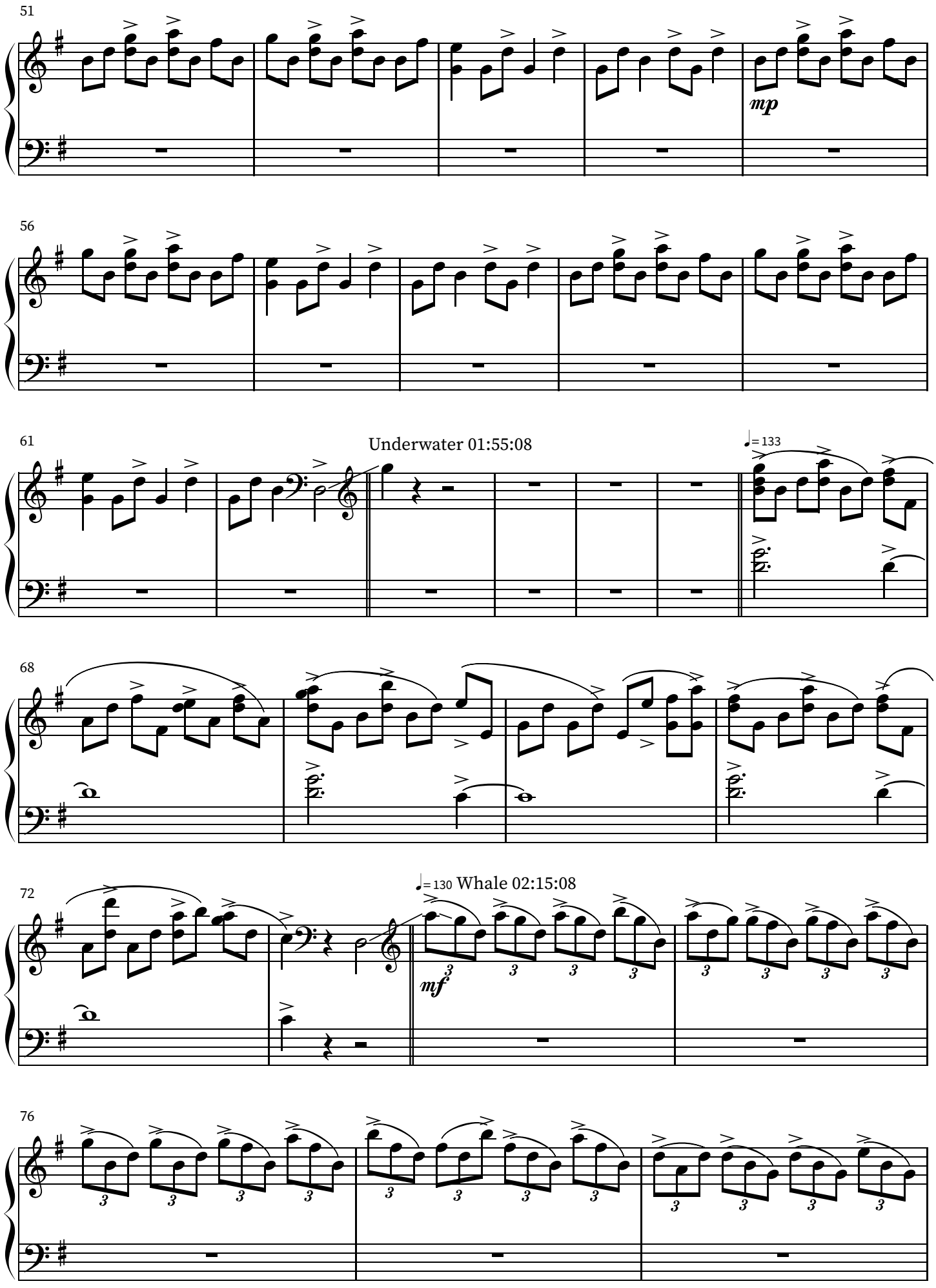
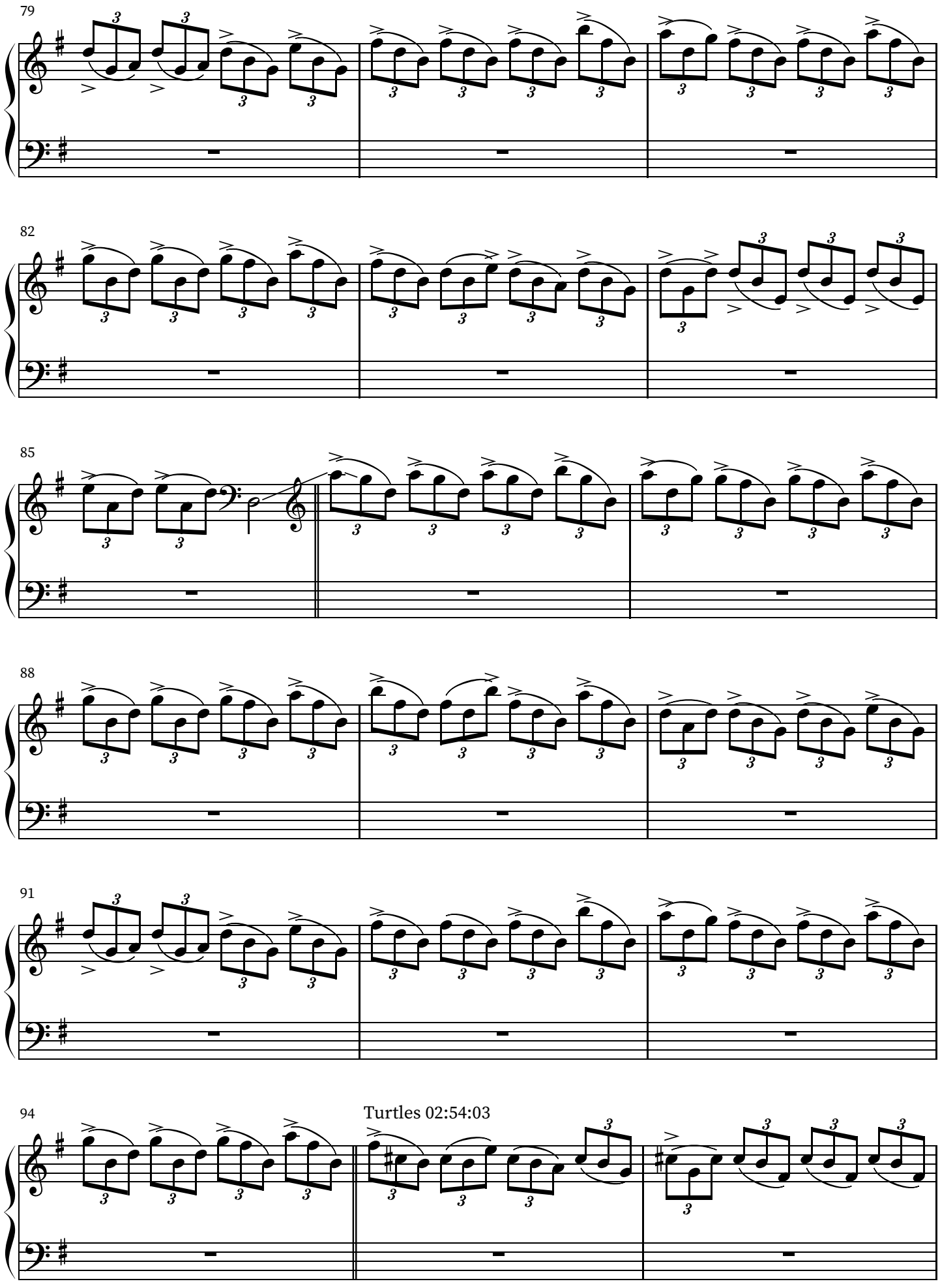
Patricio Ávila



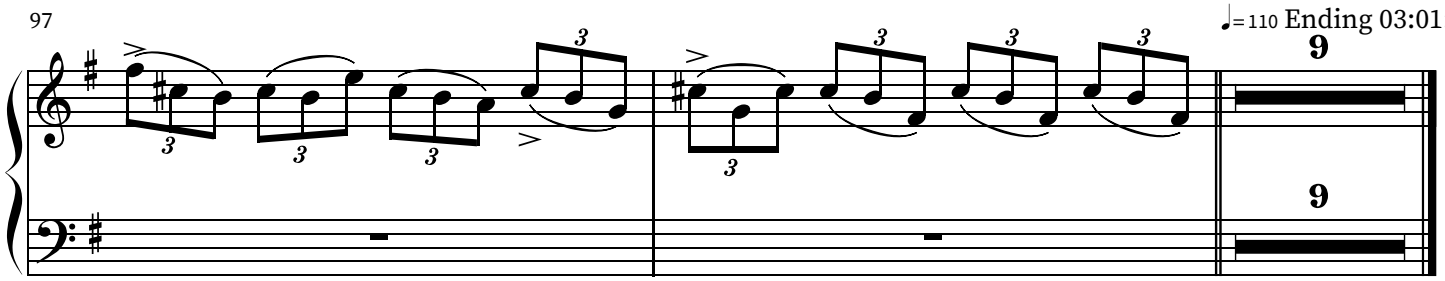

51
mp
56
61
Underwater 01:55:08
♩= 133
68
72
♩= 130 Whale 02:15:08
mf
76



Turtles 02:54:03

97

♩= 110 Ending 03:01:12



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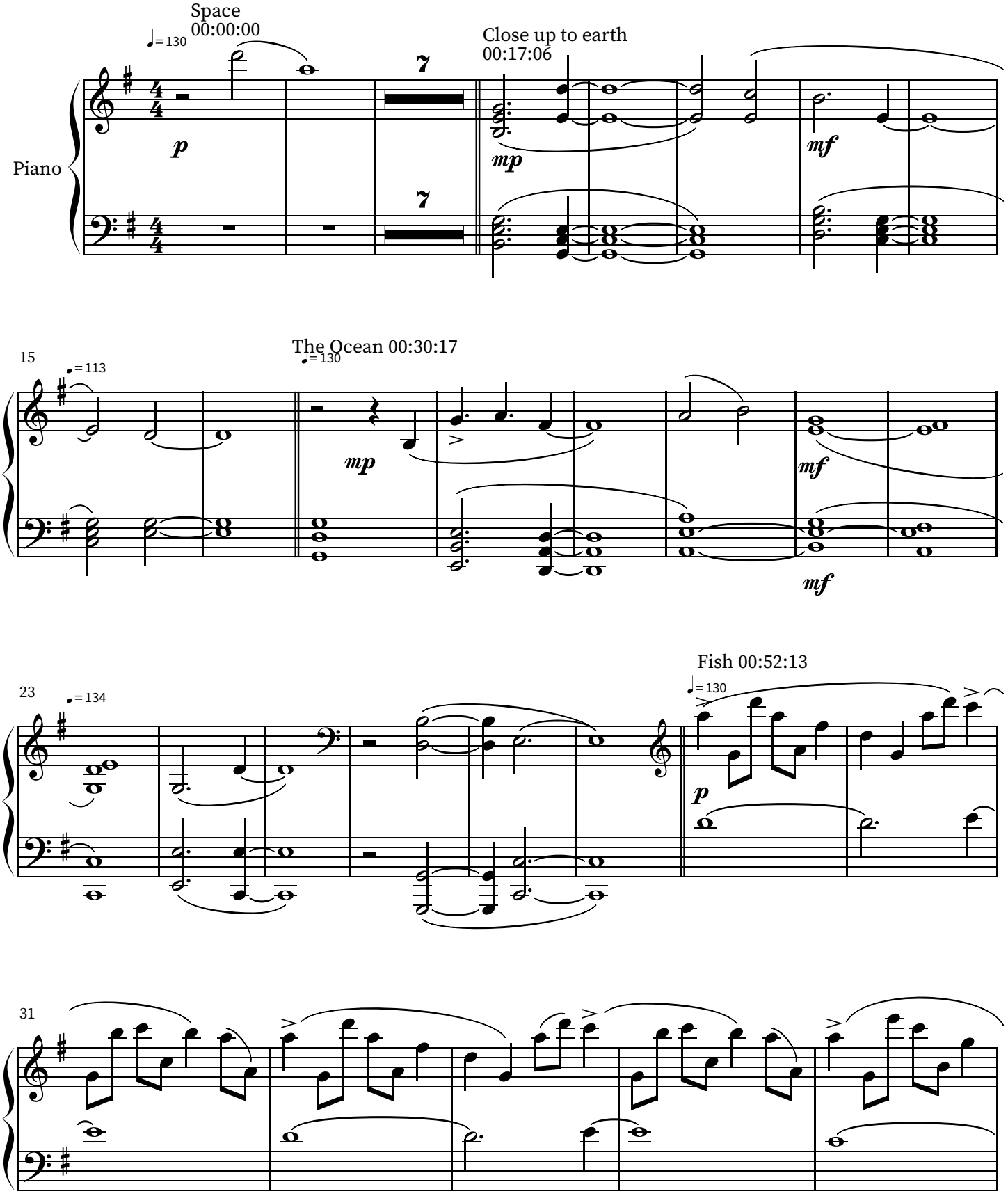
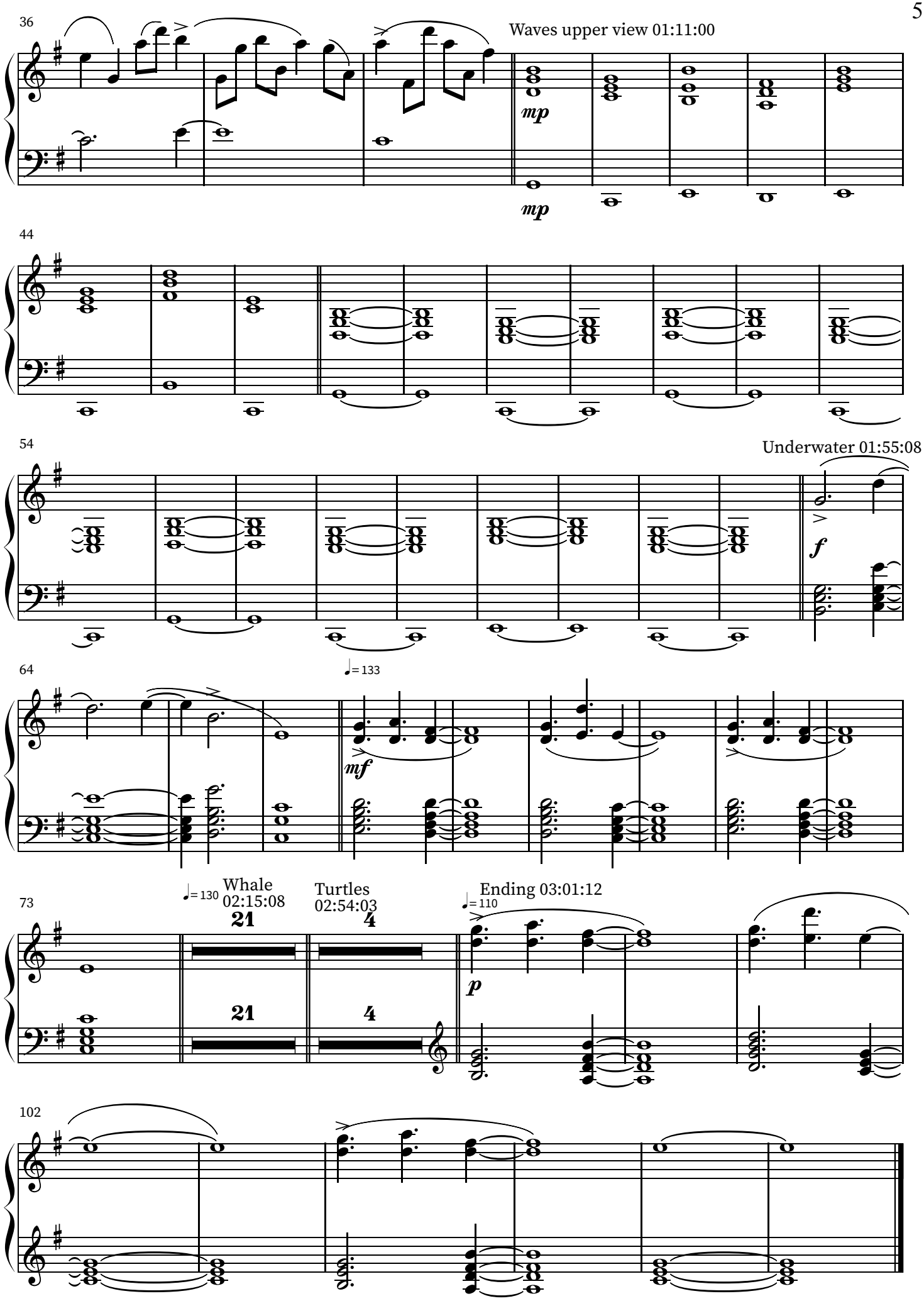
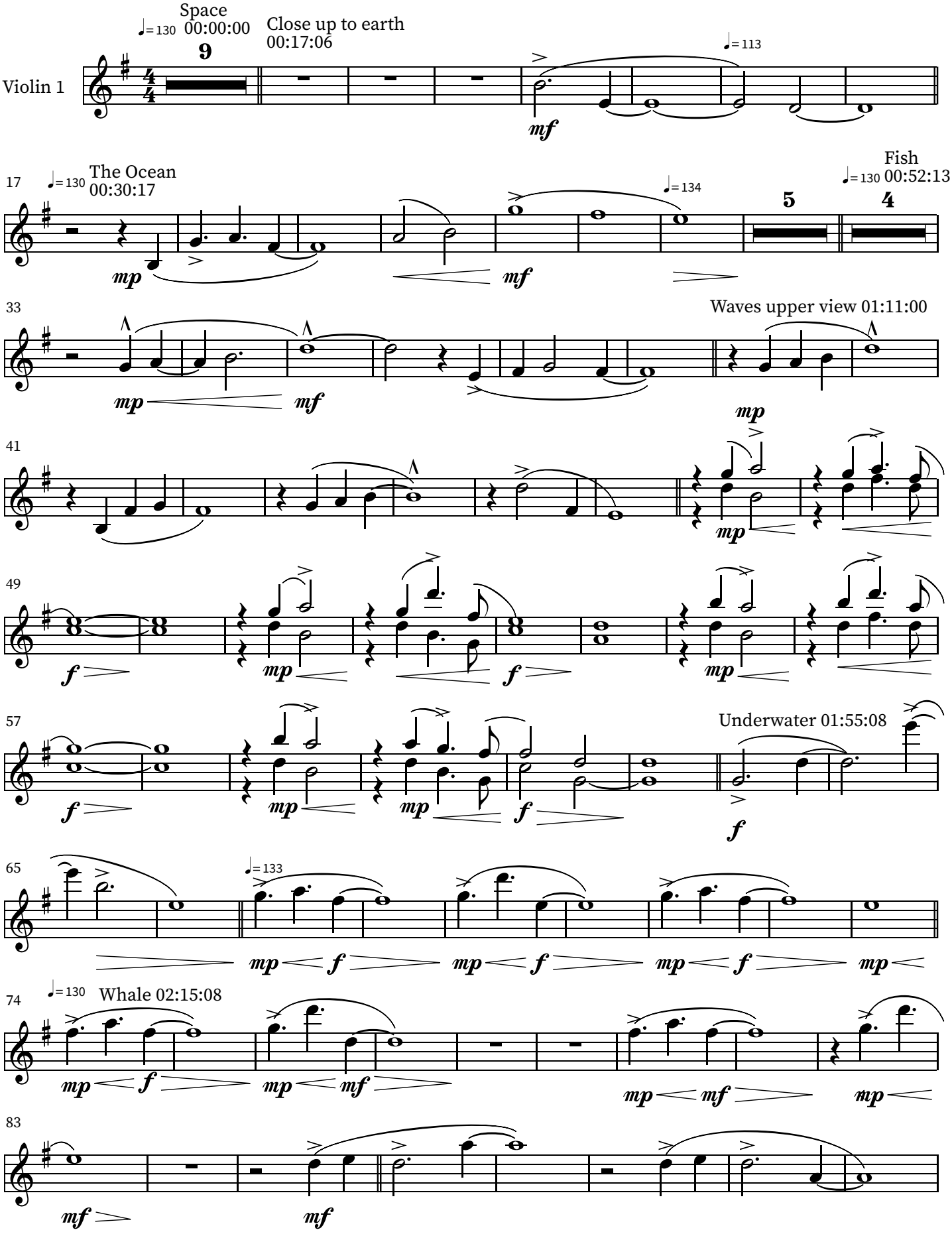



36
Waves upper view 01:11:00
mp
mp
44
54
Underwater 01:55:08
f
64
♩= 133
mf
73
♩= 130
Whale
02:15:08
21
21
Turtles
02:54:03
4
4
♩= 110
Ending 03:01:12
p
102

OCEAN

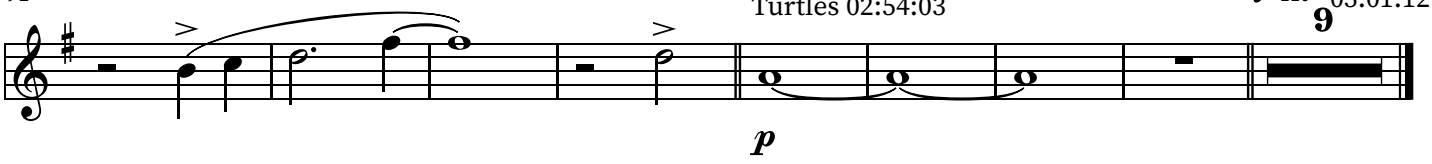
Patricio Ávila



91

Turtles 02:54:03

Ending 03:01:12



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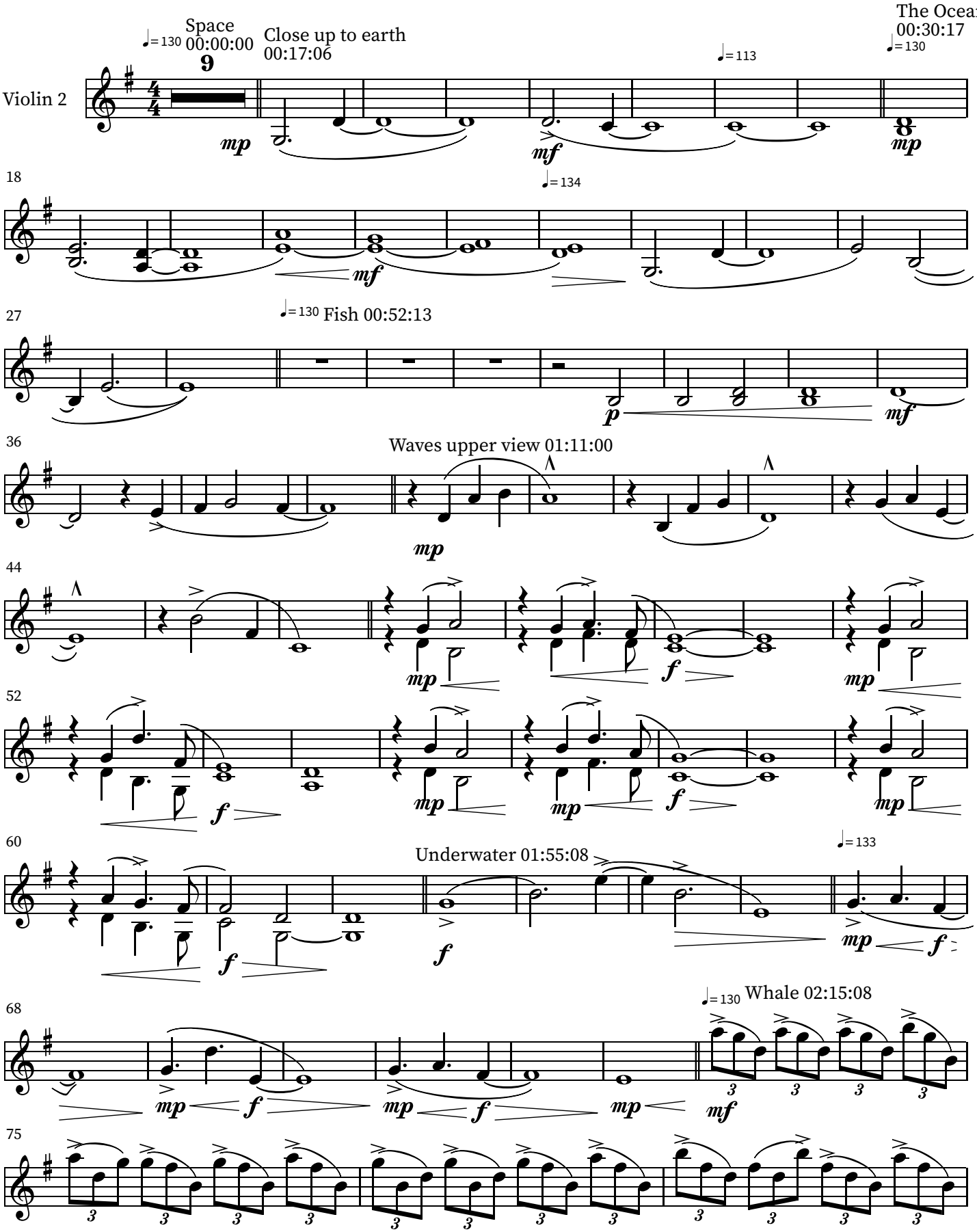
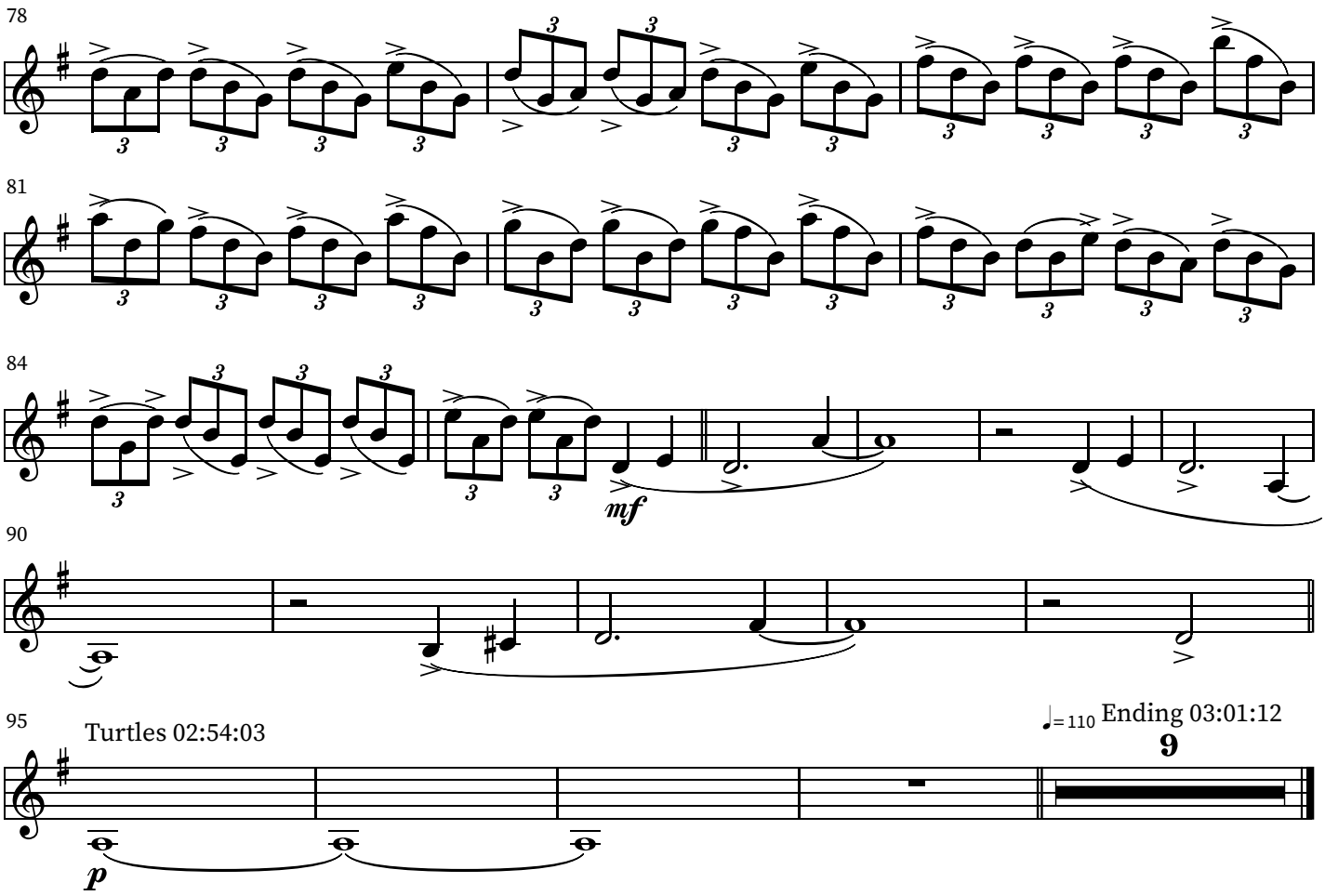
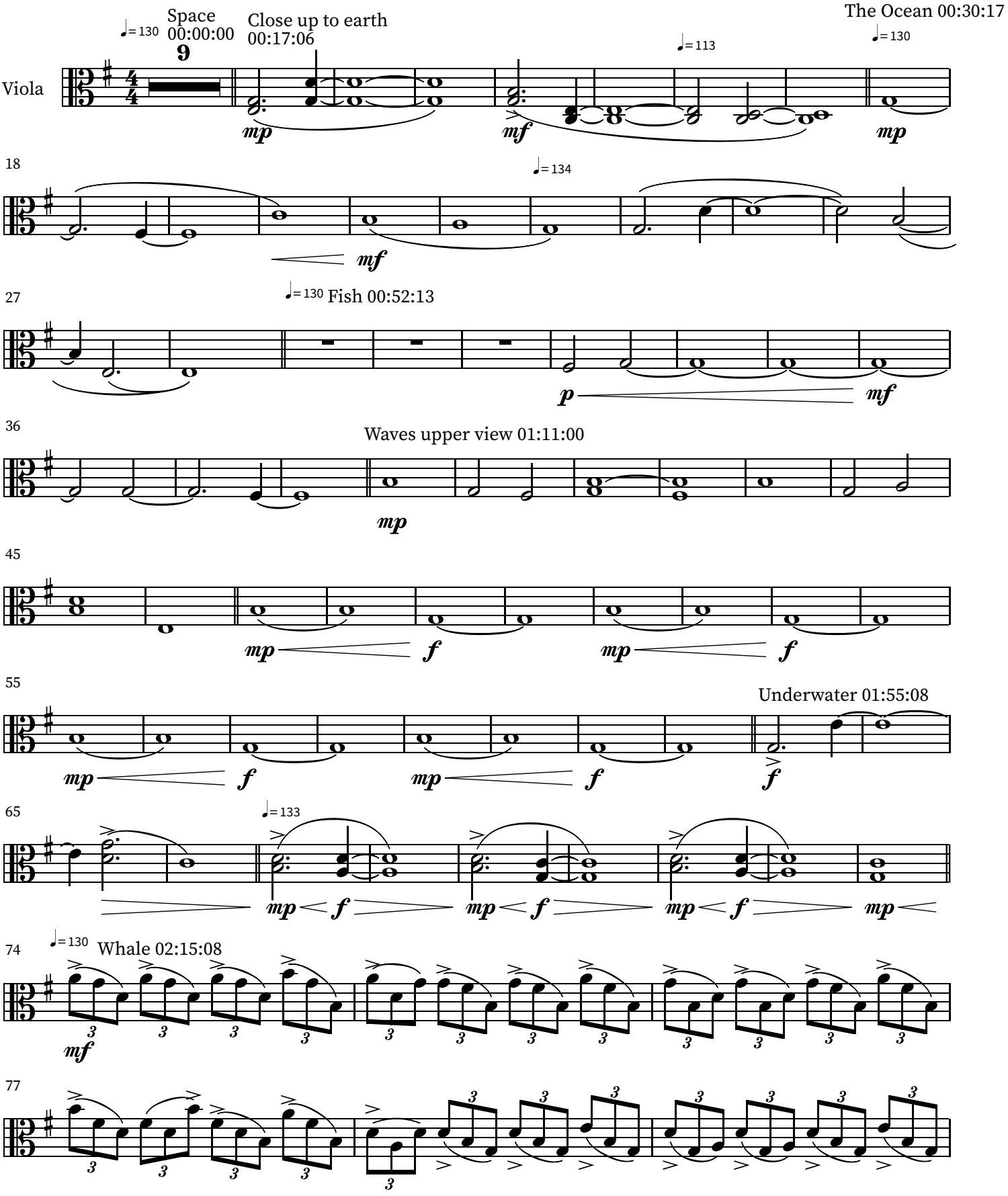
Patricio Ávila

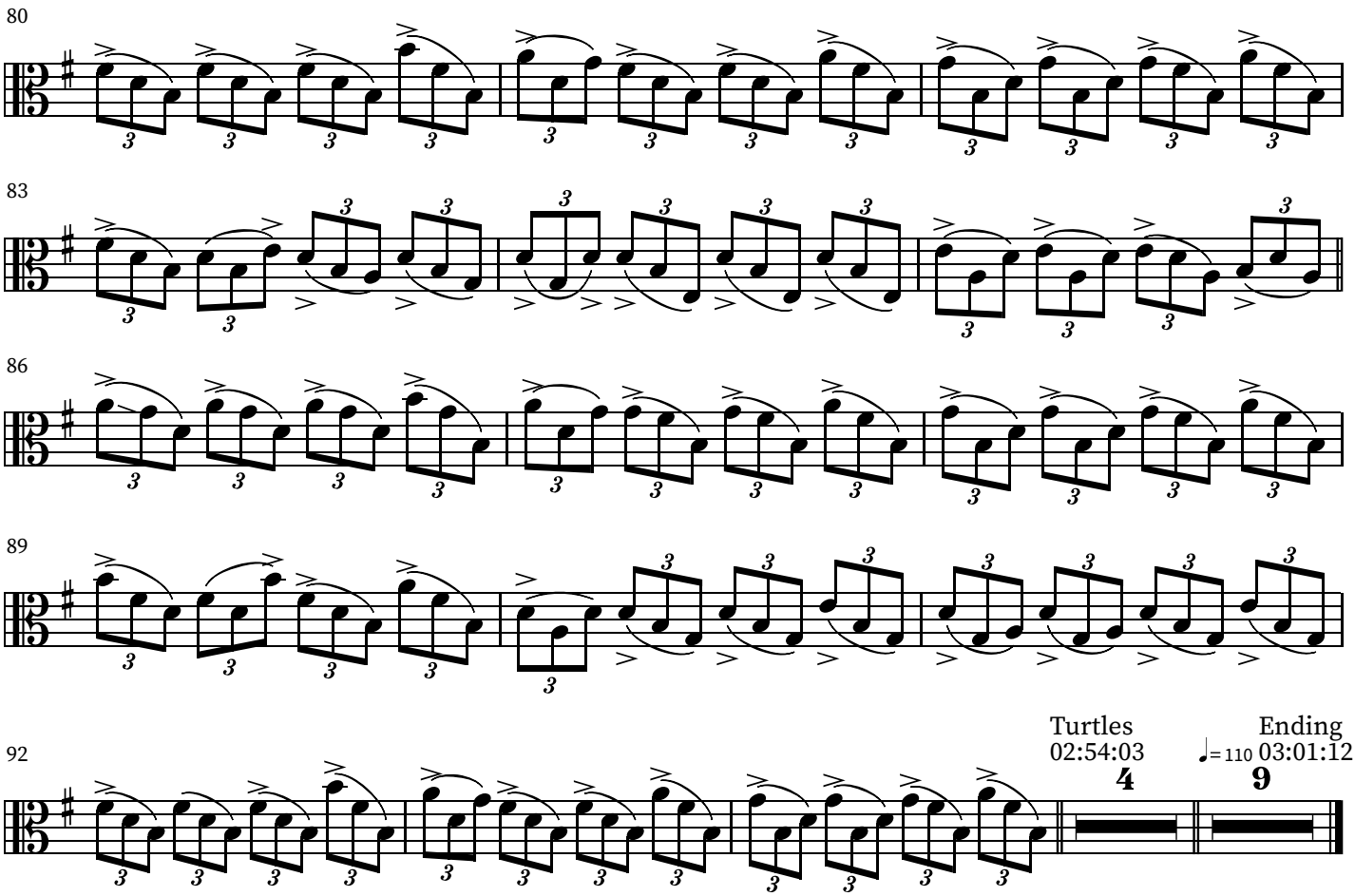



78
81
84
mf
90
95
Turtles 02:54:03
p
♩= 110 Ending 03:01:12
9

OCEAN

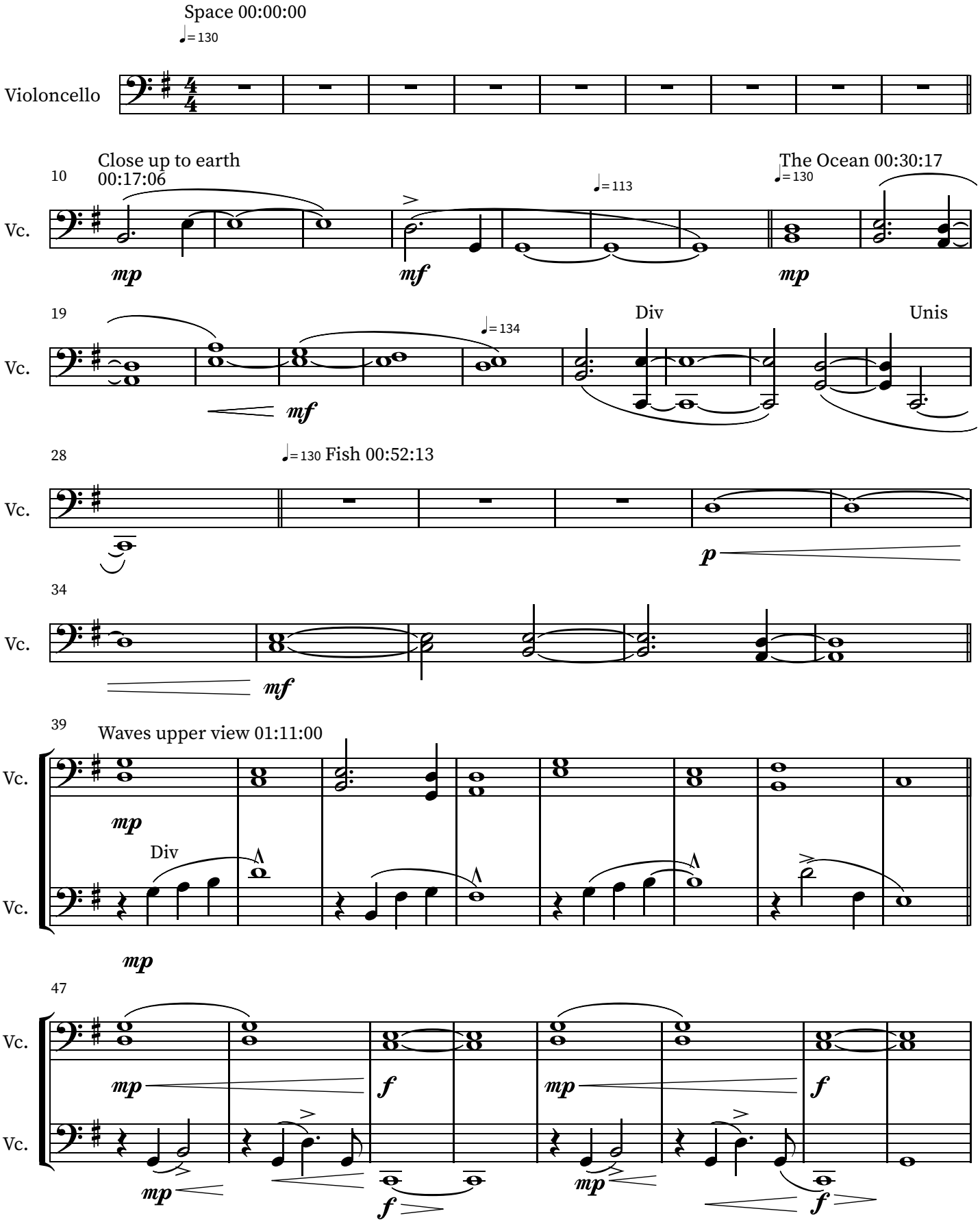
Patricio Ávila

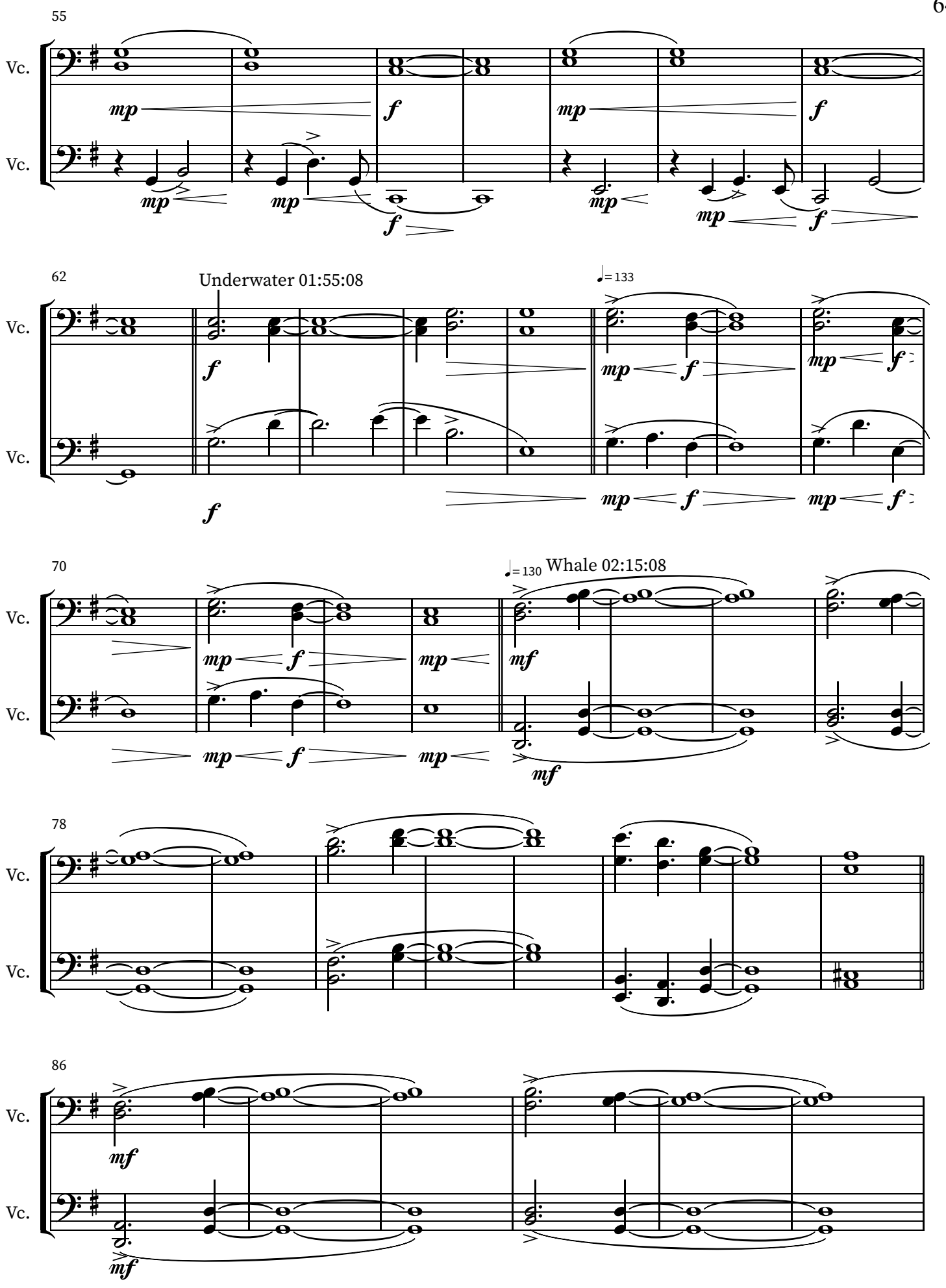


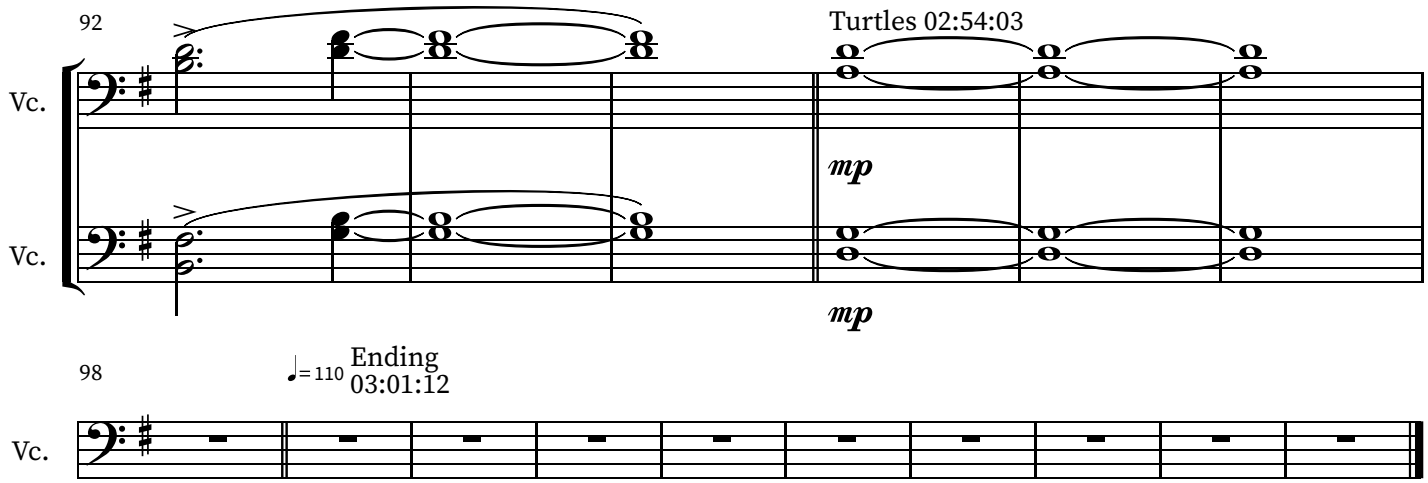

80
83
86
89
92
Turtles
02:54:03
4
Ending
♩= 110 03:01:12
9

OCEAN

Patricio Ávila



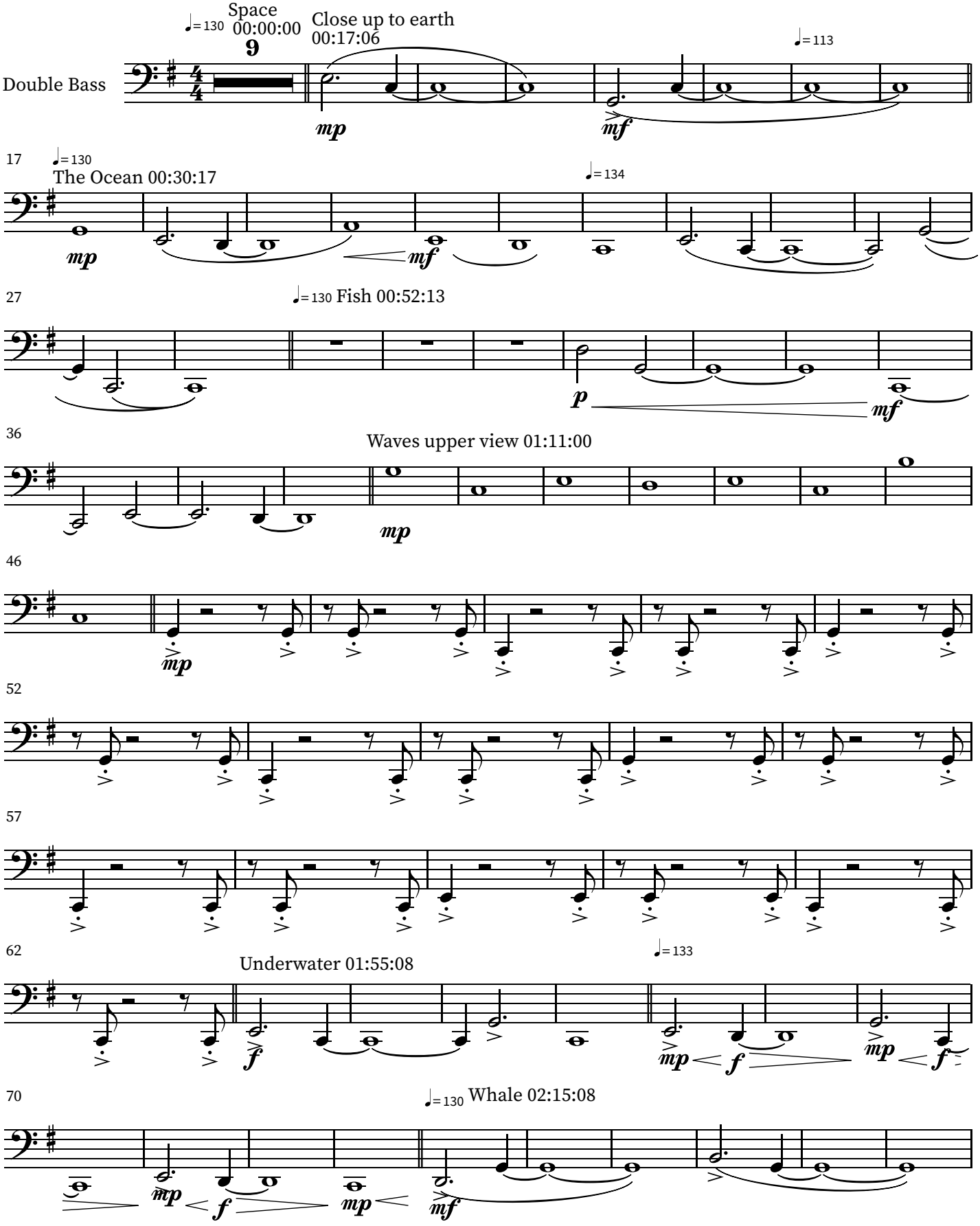

55
Vc.
Vc.
62
Underwater 01:55:08
♩= 133
70
♩= 130
Whale 02:15:08
78
86

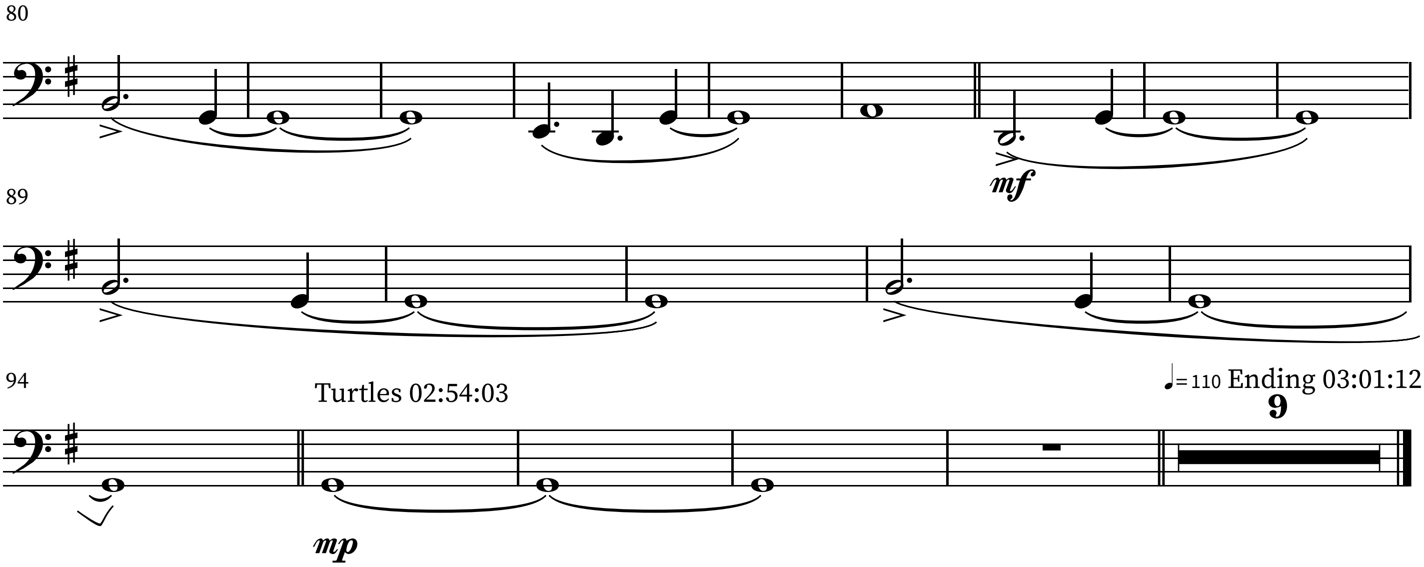

92
Turtles 02:54:03
Vc.
mp
Vc.
mp

98
♩= 110
Ending
03:01:12
Vc.

OCEAN

Patricio Ávila




80
mf
89
94
Turtles 02:54:03
mp
♩= 110 Ending 03:01:12
9

Charge

Patricio Ávila

Lista de instrumentos

Duduk

French Horn

Trombone

Synth 1: Shimmer (EW Forbidden Planet), Glass Piano: Anthem, (LABS Spitfire)

Synth 2: Piano Pads: Glass 1, Synth Pads: Pad 0001, Piano Pads: Alien (LABS Spitfire)

Synth 3: Monochord: Fever Dream, Opia: Vocal Synth (LABS Spitfire)

Synth 4: Godzilla Lead 04 (EW Forbidden Planet), Intrusion (EW Goliath)

Electric Bass

Taiko

Hi-Hat

Drums (Línea 5: Hi hat) (Espacio 2: Bass drum)

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

♩= 126 Intro
00:00:00

Duduk

French Horn 1,2

French Horn 3,4

Trombone 1,2

Synth 1 — *mp*

Synth 2 — *mp*

Synth 3 — *mp*

Synth 4

Electric bass

Taikos

Hi-Hat — *pp* — *mp*

Drums

Piano

Violin 1 — Sul tasto — *p*

Violin 2 — Sul tasto — *p*

Viola

Cello — Sul tasto — *p*

Double Bass

12

♩= 140 Outside 00:23:16

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

mf

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

19

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

mf

Tko.

mf

Hi.H.

mf

Drums.

p

Pno.

Vn.1

Arco

mf

Vn.2

Va.

mf

Vc.

Arco

mf

D.B.

mf

25

Enters building
00:44:05

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

Arco

Divisi

38 ♩= 148

♩= 140 Robot attacks 01:06:08

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

Unis

45

♩= 108

♩= 140 Punches back
01:26:06

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

f

Sth 4.

f

E. Bass

Tko.

f

Hi.H.

f

Drums.

mp

f

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

f

55

Falls to ground
01:38:06

Ddk.

Hn.1,2

mf

Hn.3,4

Tbn.1,2

Sth 1.

mf

Sth 2.

mf

mf *ff*

Sth 3.

mf *ff*

Sth 4.

mf *ff*

E. Bass

Tko.

Hi.H.

f

Drums.

f

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

62

Caughts arm
01:49:21

♩= 133 ♩= 132

Ddk.
Hn.1,2
Hn.3,4
Tbn.1,2
Sth 1.
Sth 2.
Sth 3.
Sth 4.
E. Bass
Tko.
Hi.H.
Drums.
Pno.
Vn.1
Vn.2
Va.
Vc.
D.B.

f *mf* *ff* *mp* *p*

8va

73

♩= 140 Destroys robot
02:02:16

♩= 124 Leaves building
02:16:06

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

p

Sth 2.

8va

p

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

87

Door 02:29:02

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

p

mp

mp

mp

p

99

Hands 03:01:24 ♩= 119 ♩= 126

Ddk.
Hn.1,2
Hn.3,4
Tbn.1,2
Sth 1.
Sth 2.
Sth 3.
Sth 4.
E. Bass
Tko.
Hi.H.
Drums.
Pno.
Vn.1
Vn.2
Va.
Vc.
Vc.
D.B.

111 ♩= 142 End Credits 03:08:19

Ddk.

Hn.1,2 — Divisi — *p* — *ff* — *p*

Hn.3,4 — *f*

Tbn.1,2 — *f*

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass — *f*

Tko. — *mf*

Hi.H. — *mf*

Drums. — *p*

Pno.

Vn.1

Vn.2

Va. — *f*

Vc. — *f*

D.B. — *f*

117

Ddk.

Hn.1,2

ff

p

ff

Hn.3,4

f

Tbn.1,2

f

Sth 1.

f

Sth 2.

f

Sth 3.

Sth 4.

E. Bass

Tko.

mf

Hi.H.

mf

Drums.

p

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

123

Ddk.

Hn.1,2

p

ff

Unis

f

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

mf

f

Drums.

p

mp

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

130

Ddk.

Hn.1,2

Hn.3,4

mf

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

mf

Hi.H.

Drums.

f

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

138

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

mf

Drums.

p

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

144

Ddk.
Hn.1,2
Hn.3,4
Tbn.1,2
Sth 1.
Sth 2.
Sth 3.
Sth 4.
E. Bass
Tko.
Hi.H.
Drums.
Pno.
Vn.1
Vn.2
Va.
Vc.
D.B.

mf

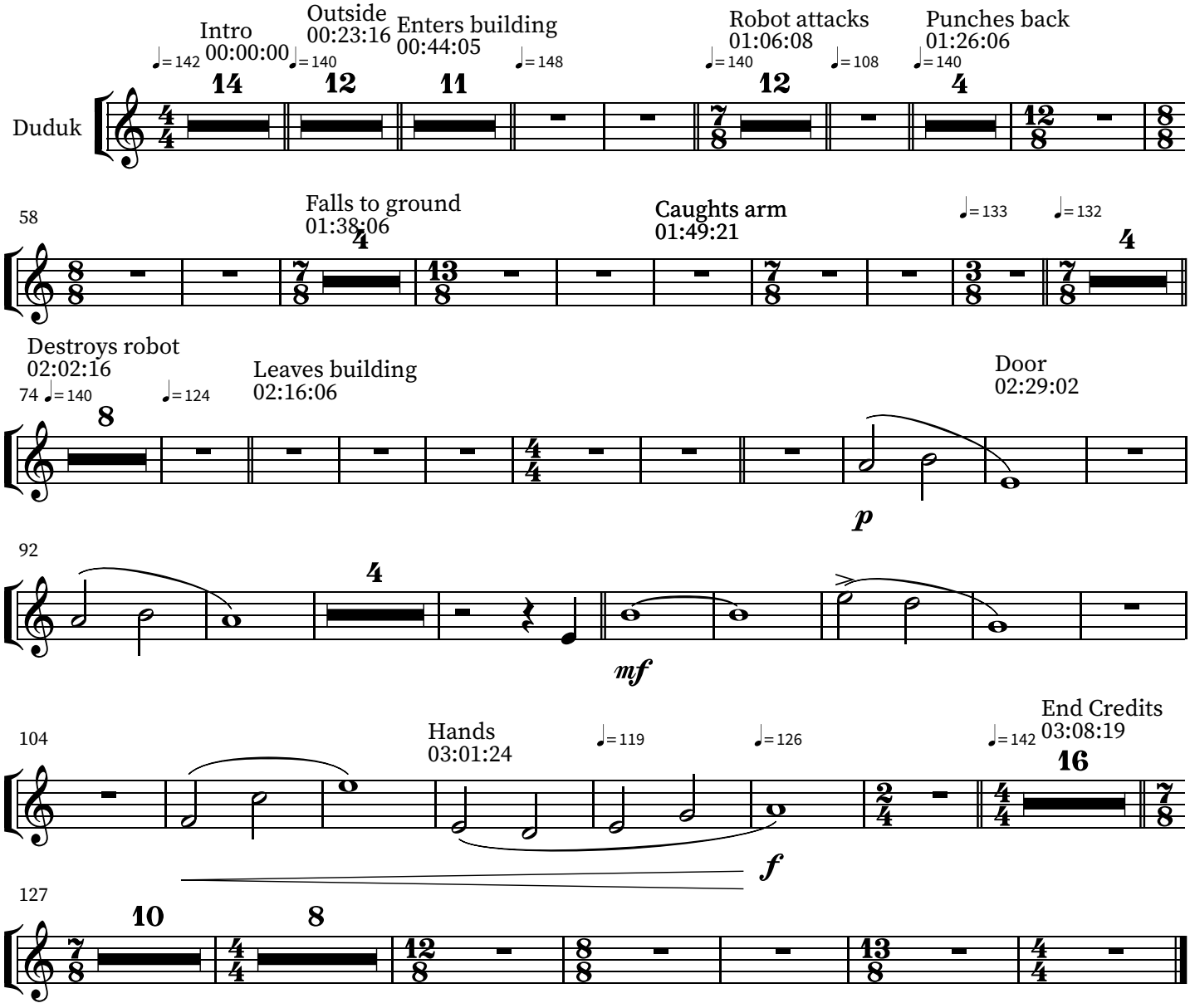
147

Ddk.
Hn.1,2
Hn.3,4
Tbn.1,2
Sth 1.
Sth 2.
Sth 3.
Sth 4.
E. Bass
Tko.
Hi.H.
Drums.
Pno.
Vn.1
Vn.2
Va.
Vc.
D.B.

13/8
4/4
mf

CHARGE

Patricio Ávila



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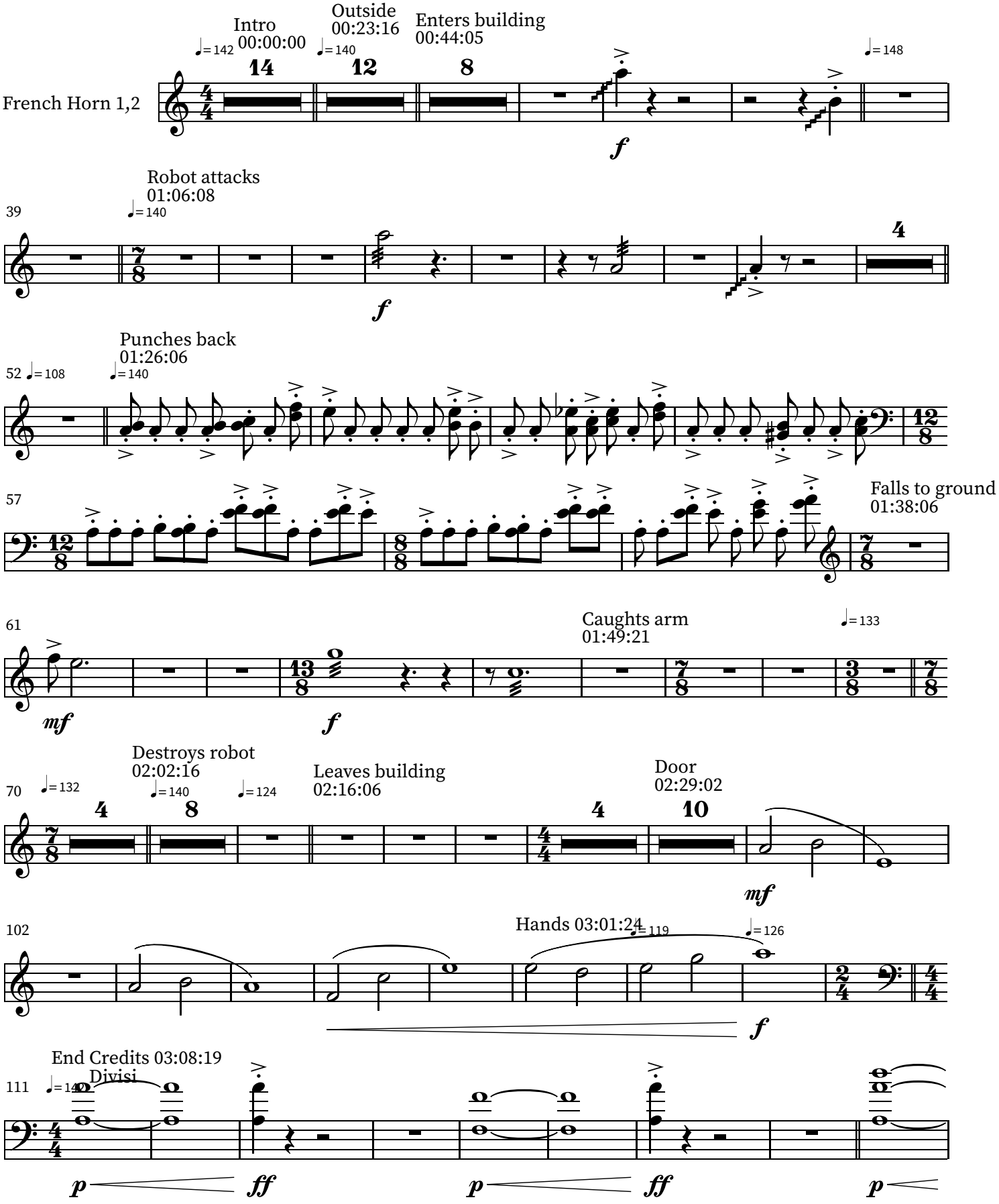
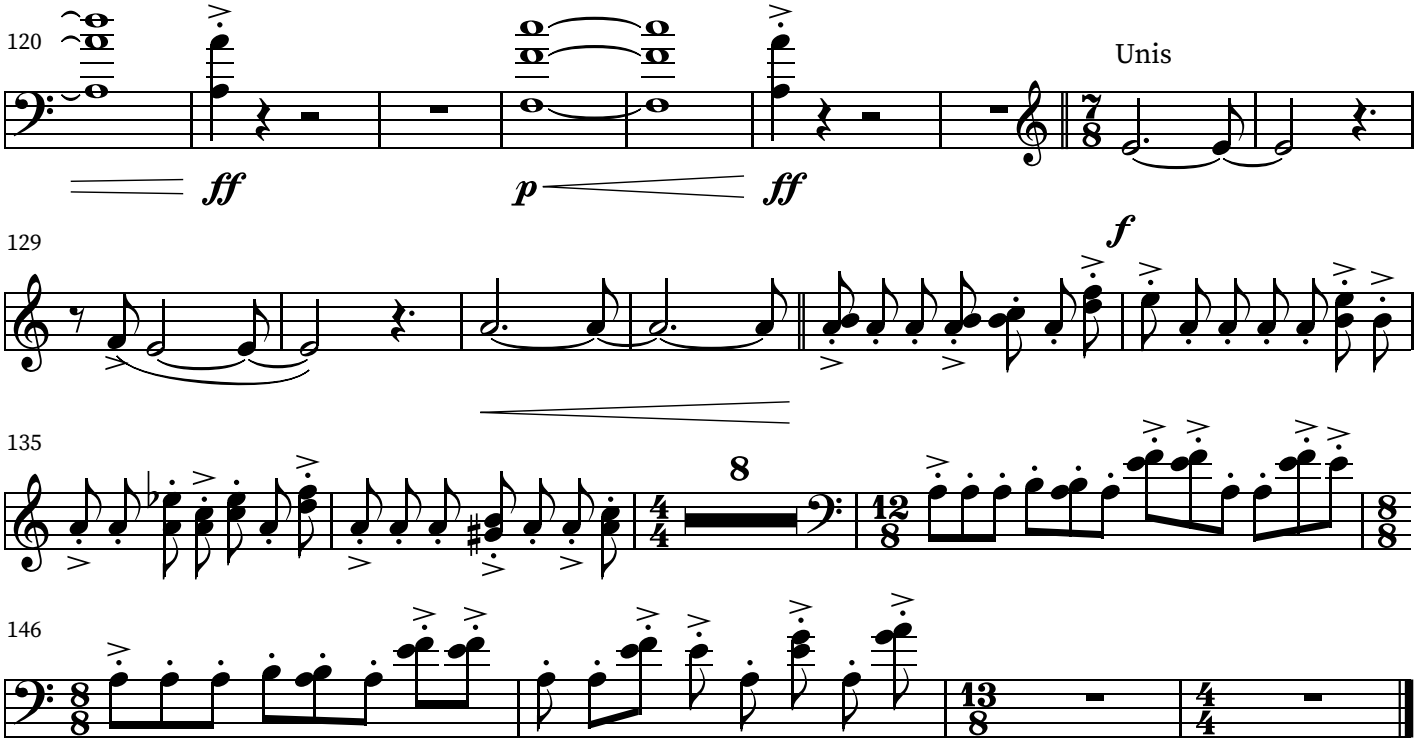
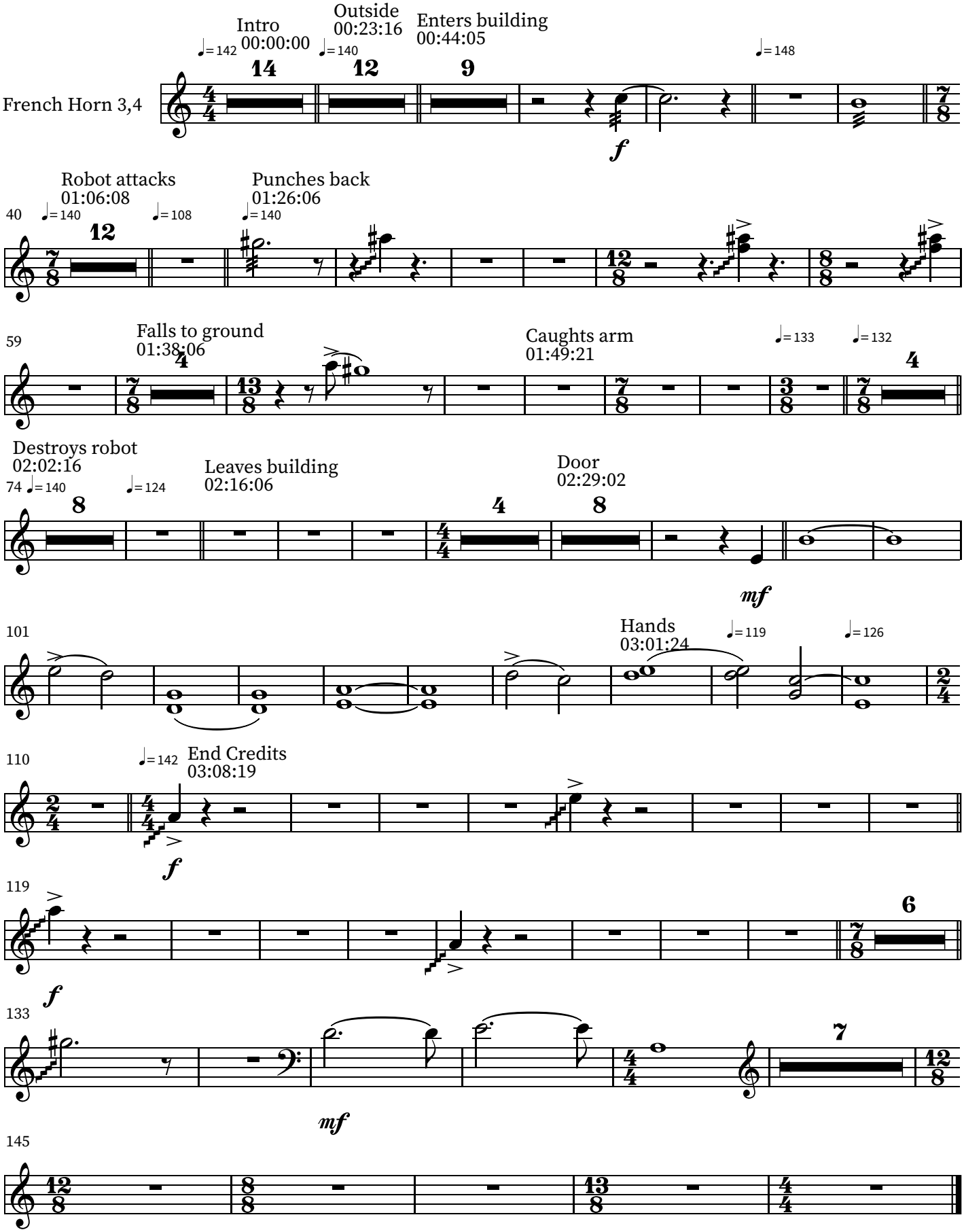
Patricio Ávila




120
Unis
ff
p
ff
129
f
135
8
146

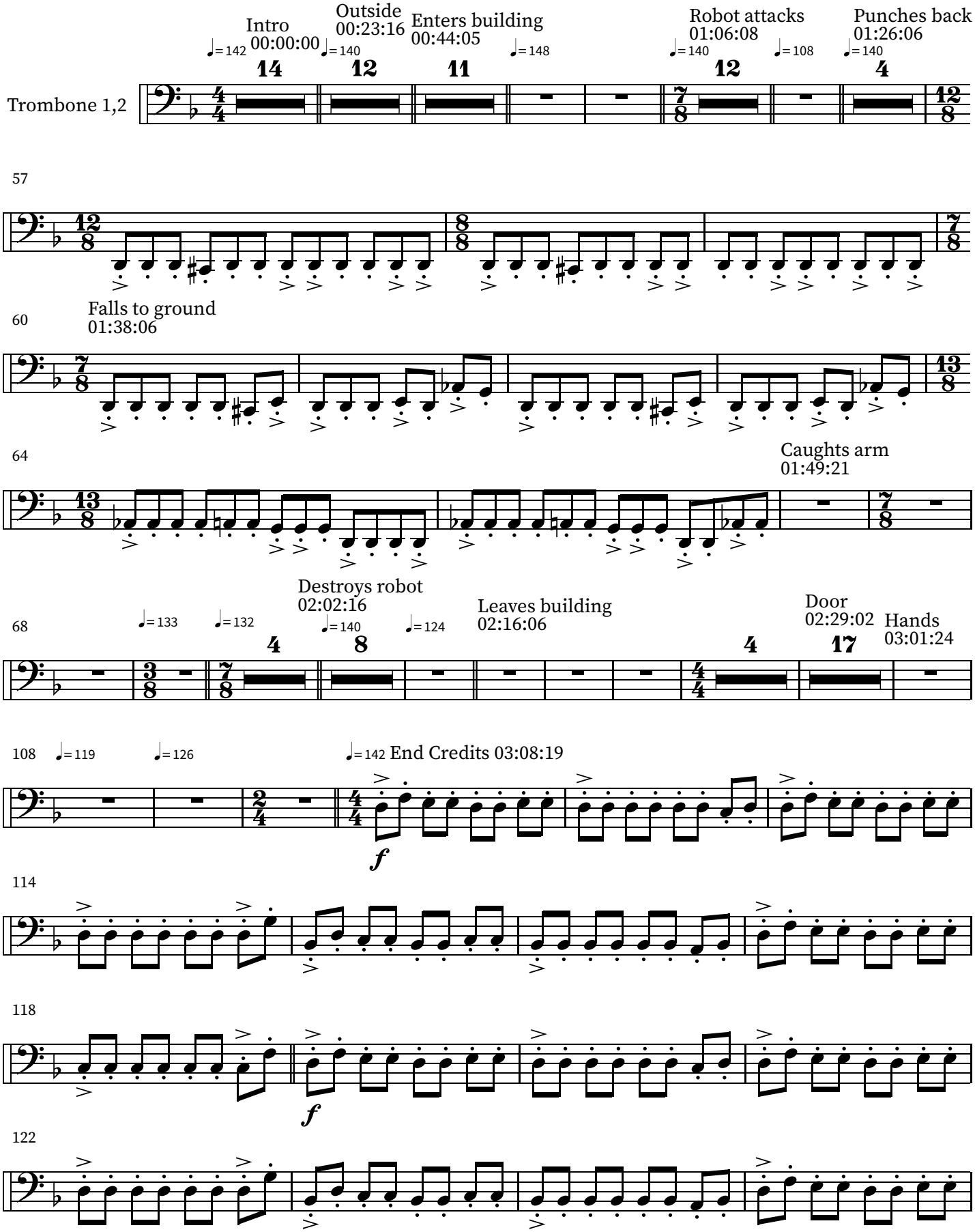
CHARGE

Patricio Ávila



CHARGE

Patricio Ávila



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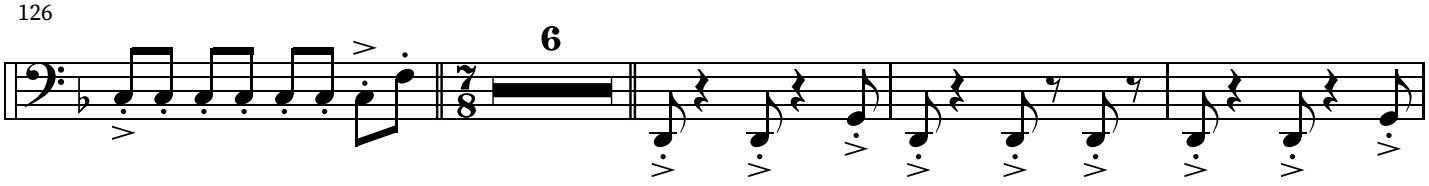

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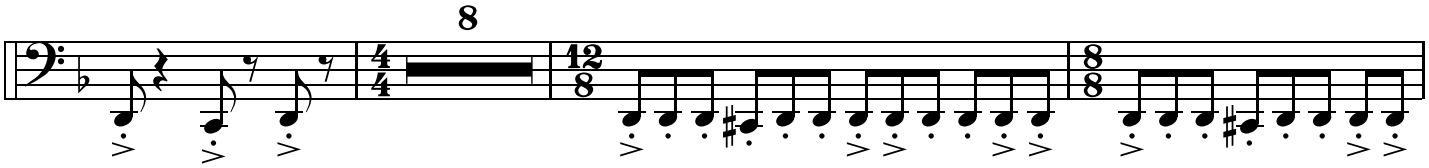

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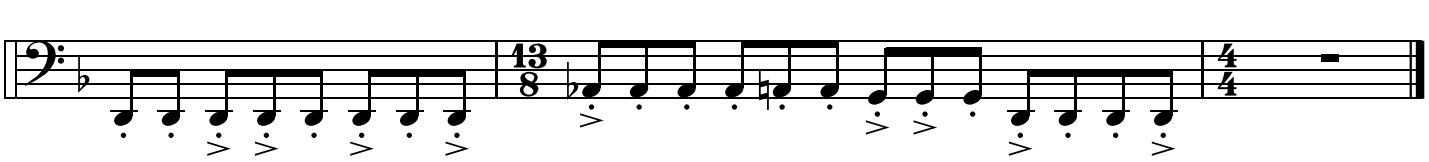
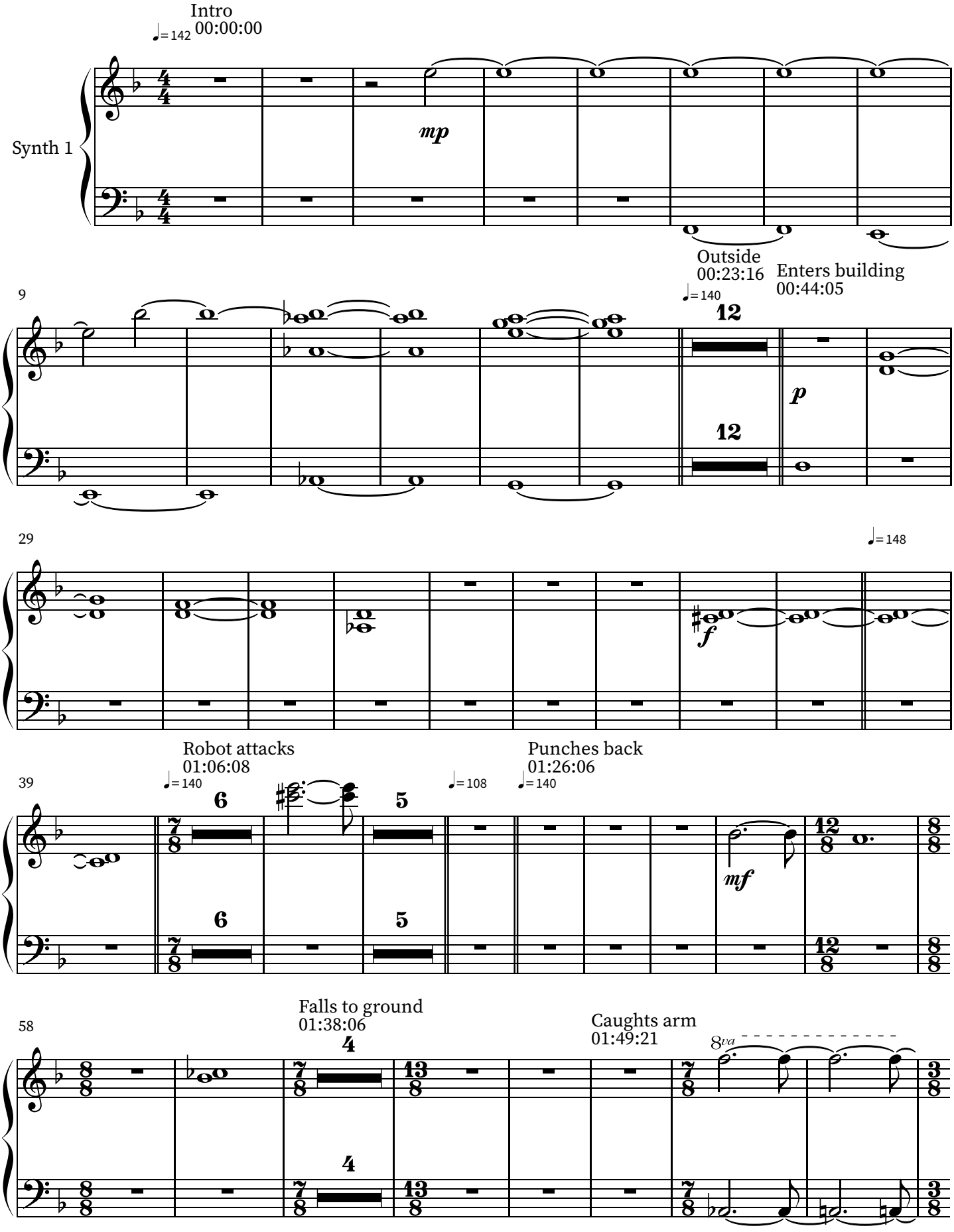
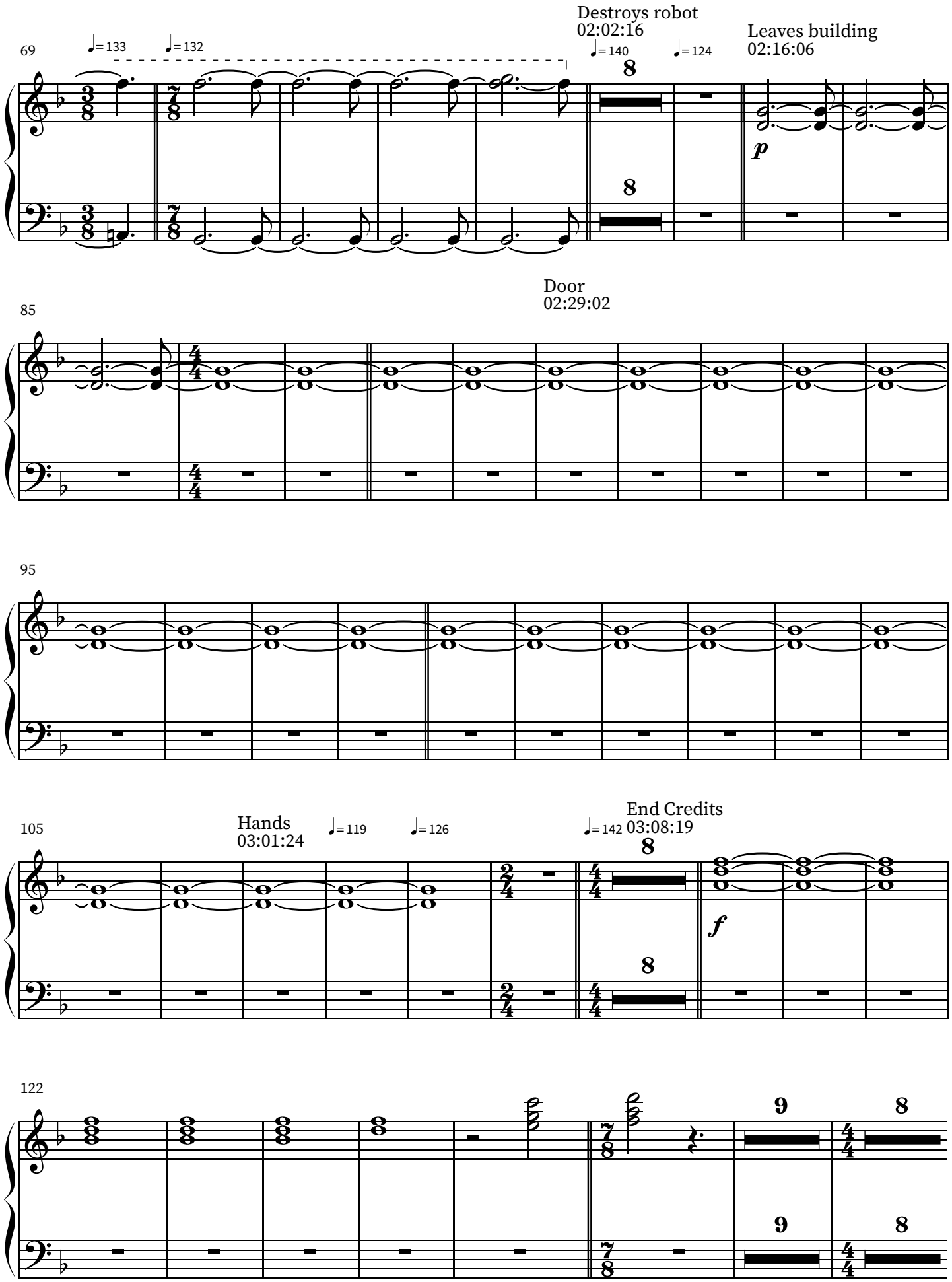
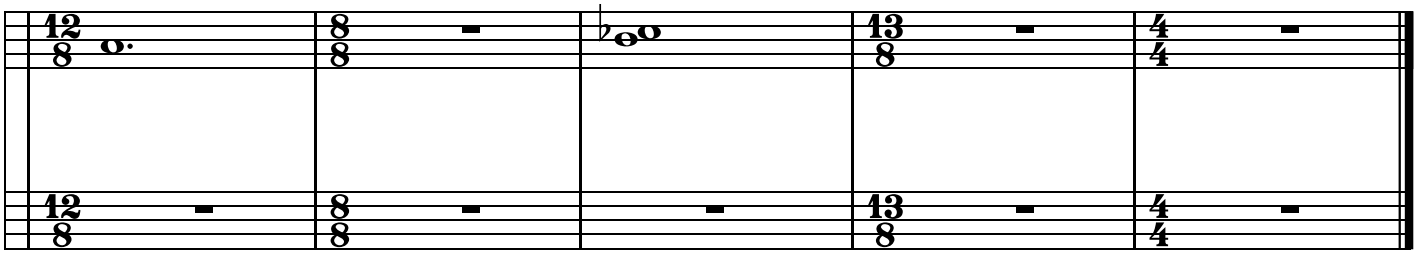


CHARGE

Patricio Ávila

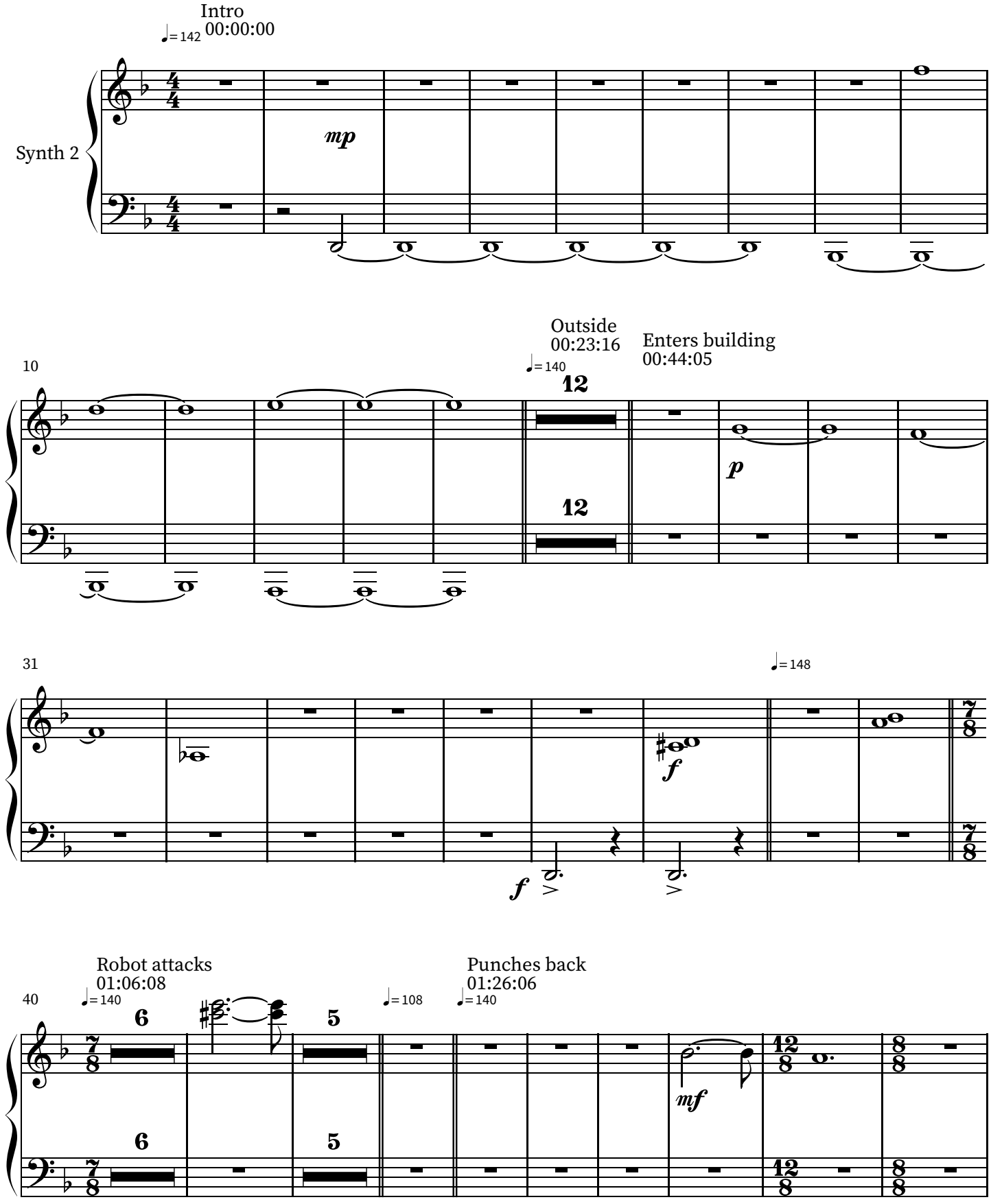



Destroys robot
02:02:16
Leaves building
02:16:06
69
♩= 133
♩= 132
♩= 140
♩= 124
8
8
p
Door
02:29:02
85
95
105
Hands
03:01:24
♩= 119
♩= 126
End Credits
03:08:19
♩= 142
8
8
f
122
9
8
9
8


12
8
8
8
8
13
8
4
4
12
8
8
8
8
13
8
4
4

CHARGE

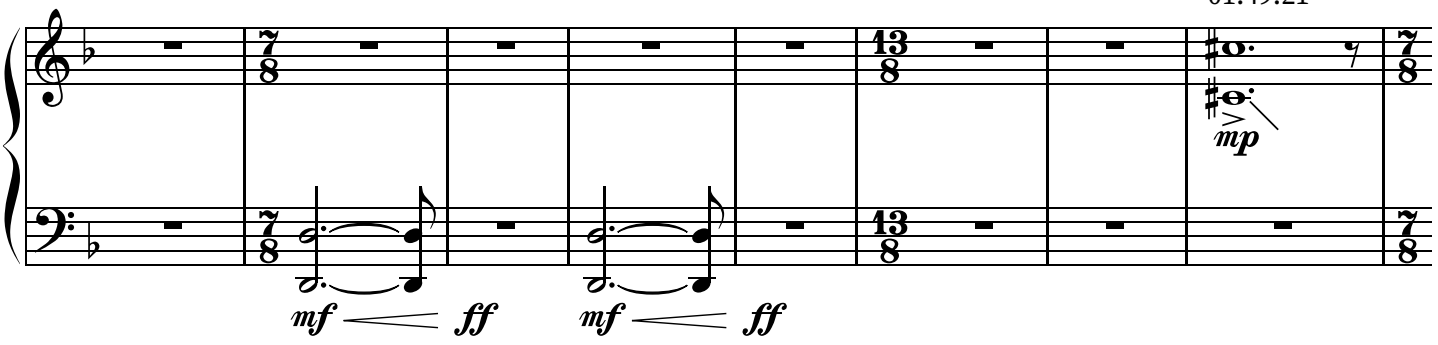
Patricio Ávila



59

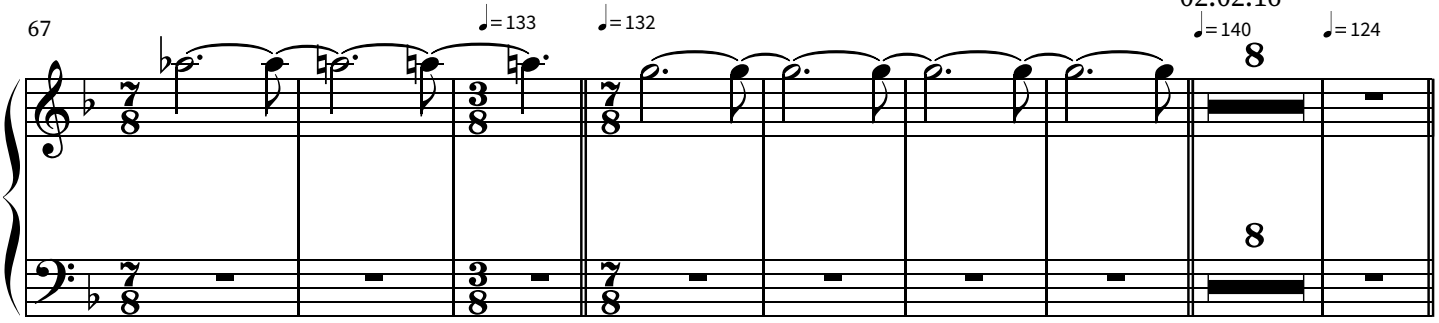
Falls to ground
01:38:06

Caughts arm
01:49:21



67

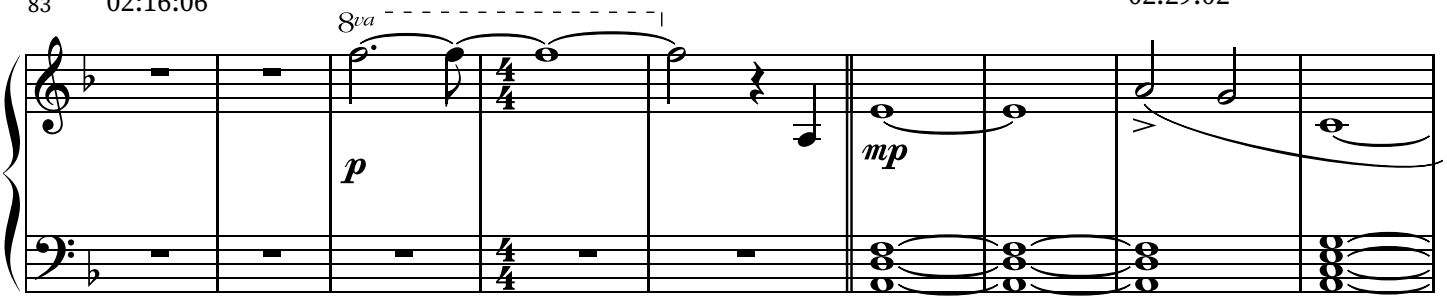
Destroys robot
02:02:16



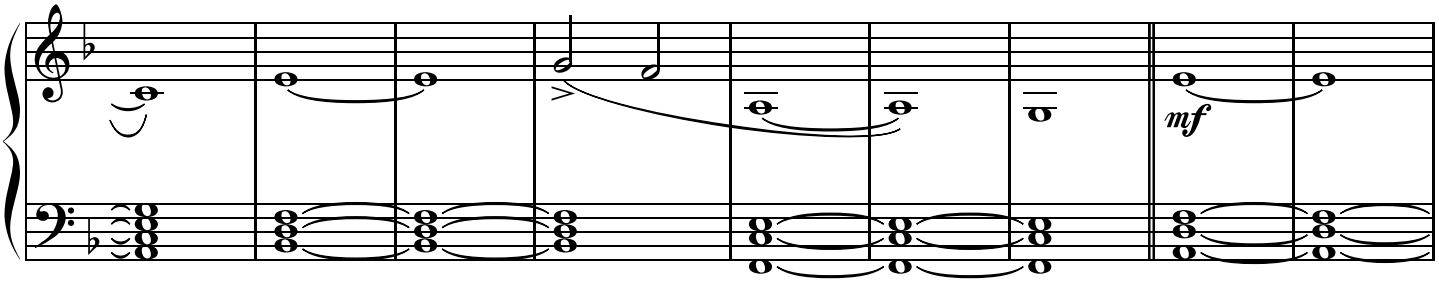
83

Leaves building
02:16:06

Door
02:29:02

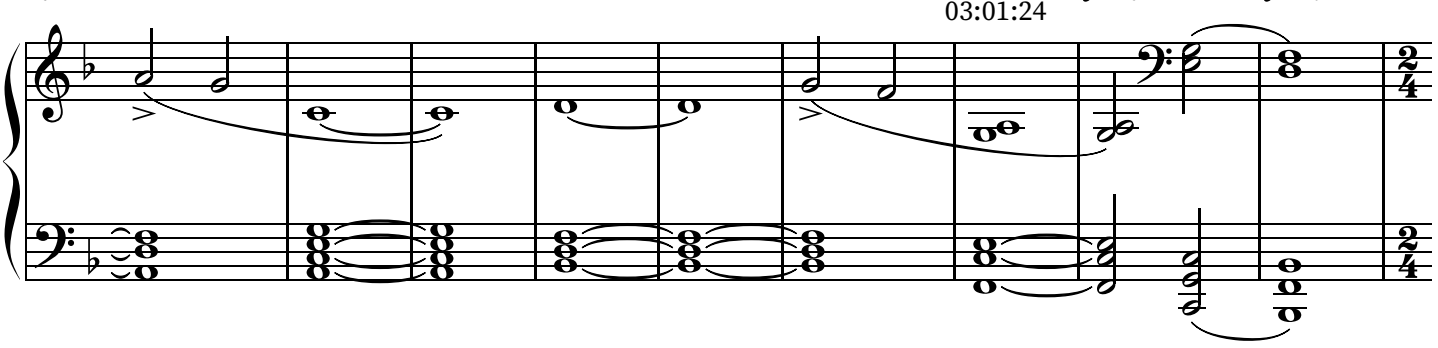


92



101

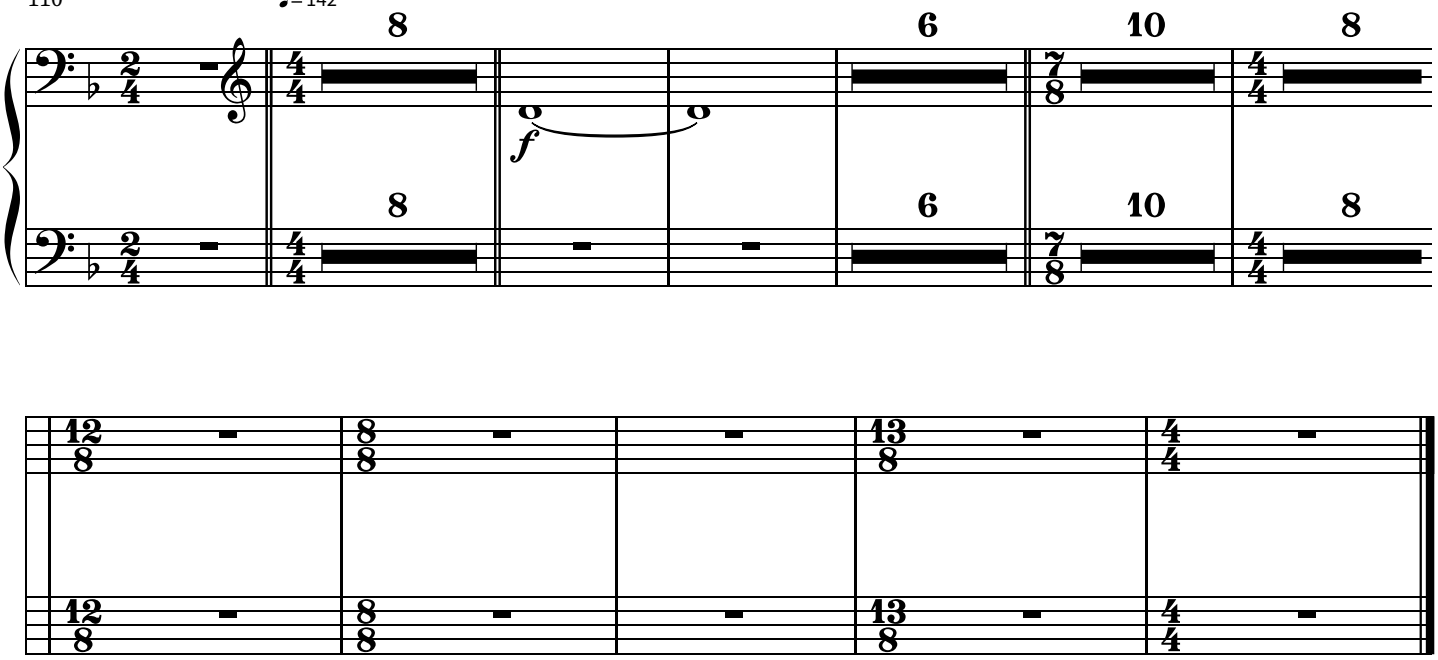
Hands
03:01:24



End Credits
03:08:19

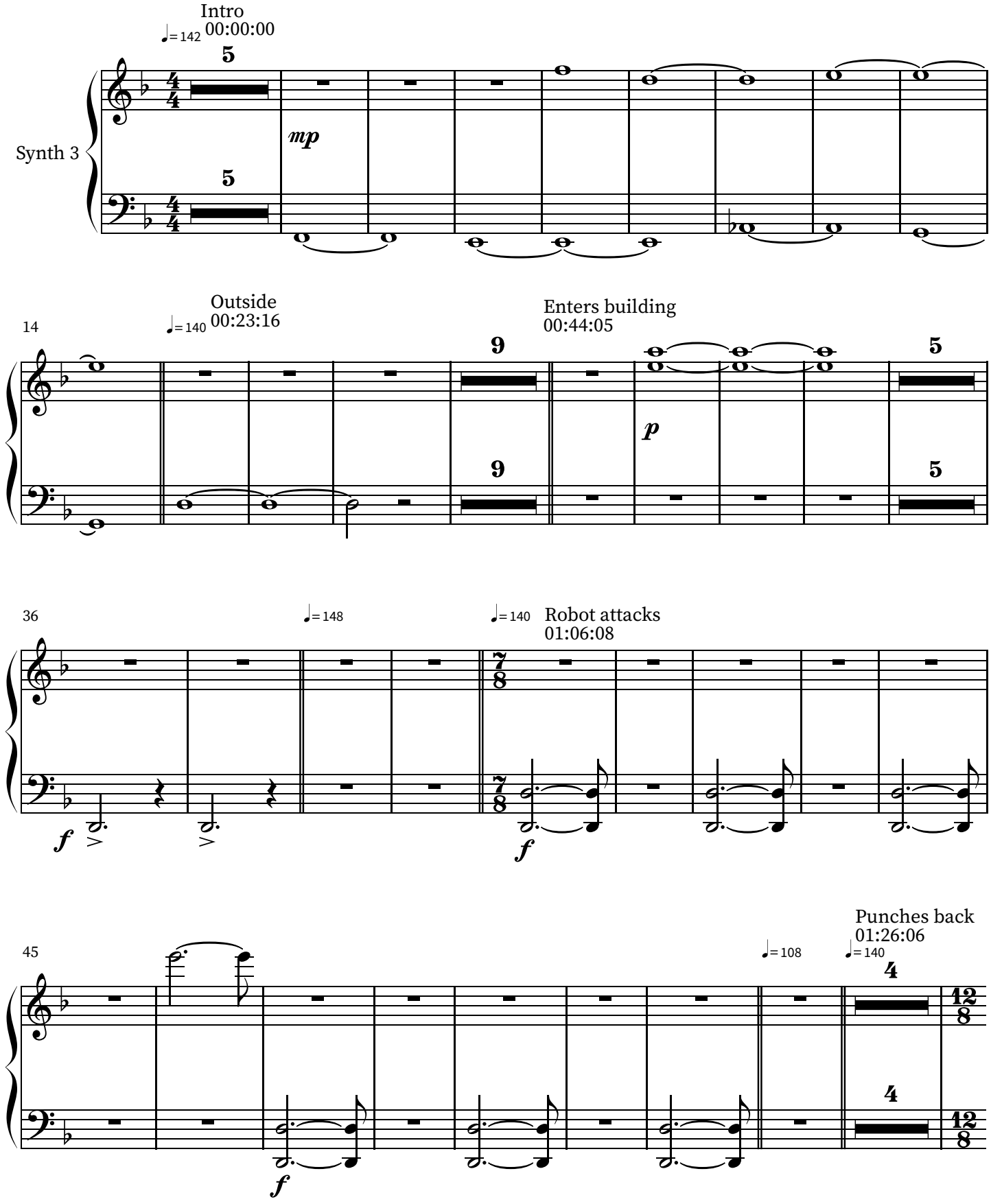
110

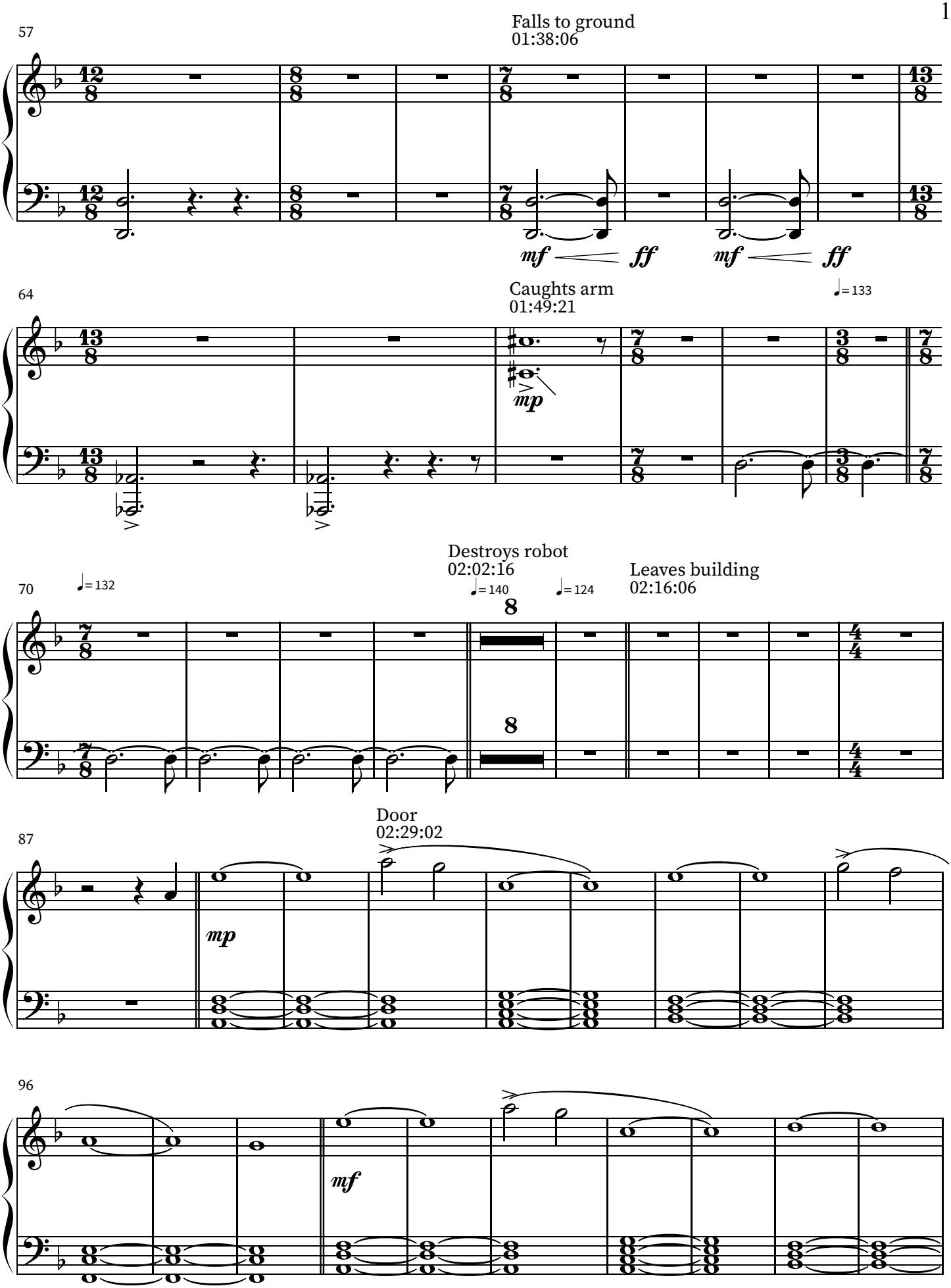
♩= 142

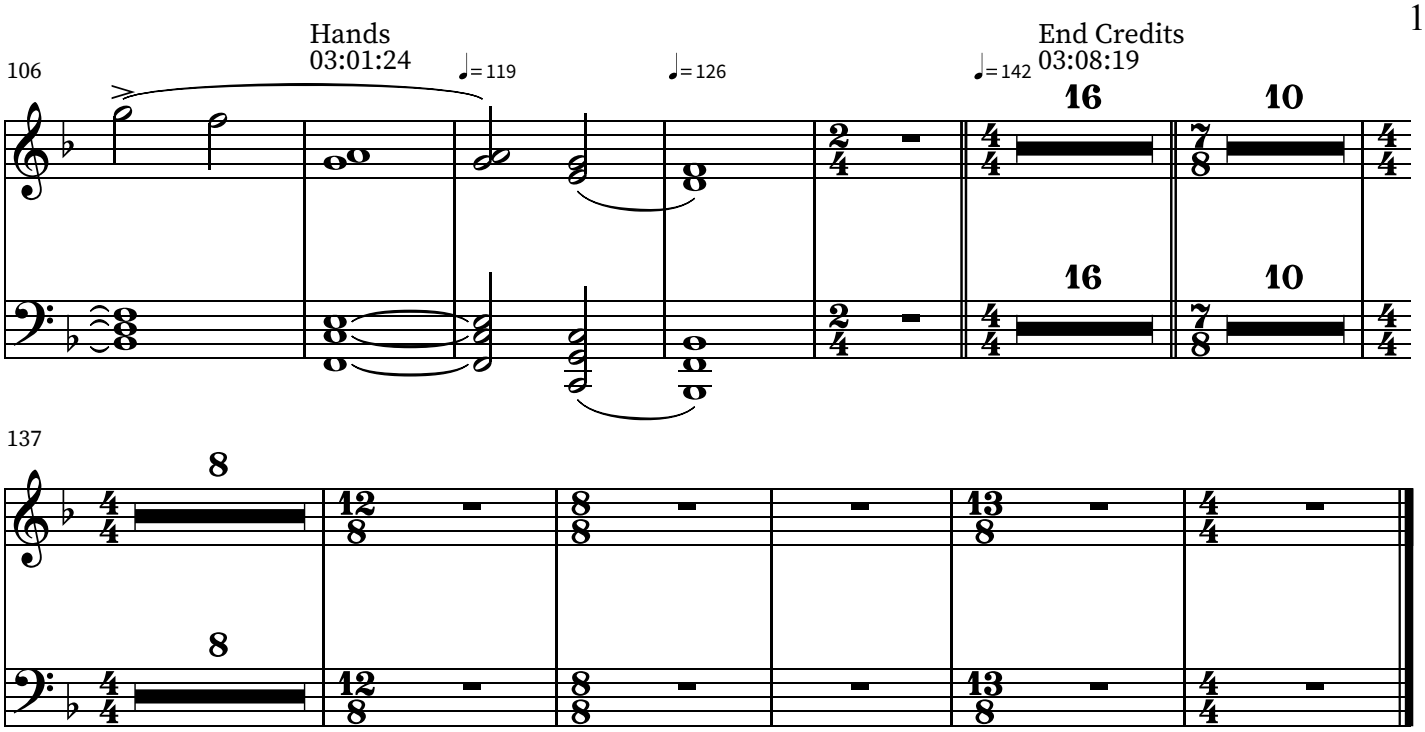


CHARGE

Patricio Ávila



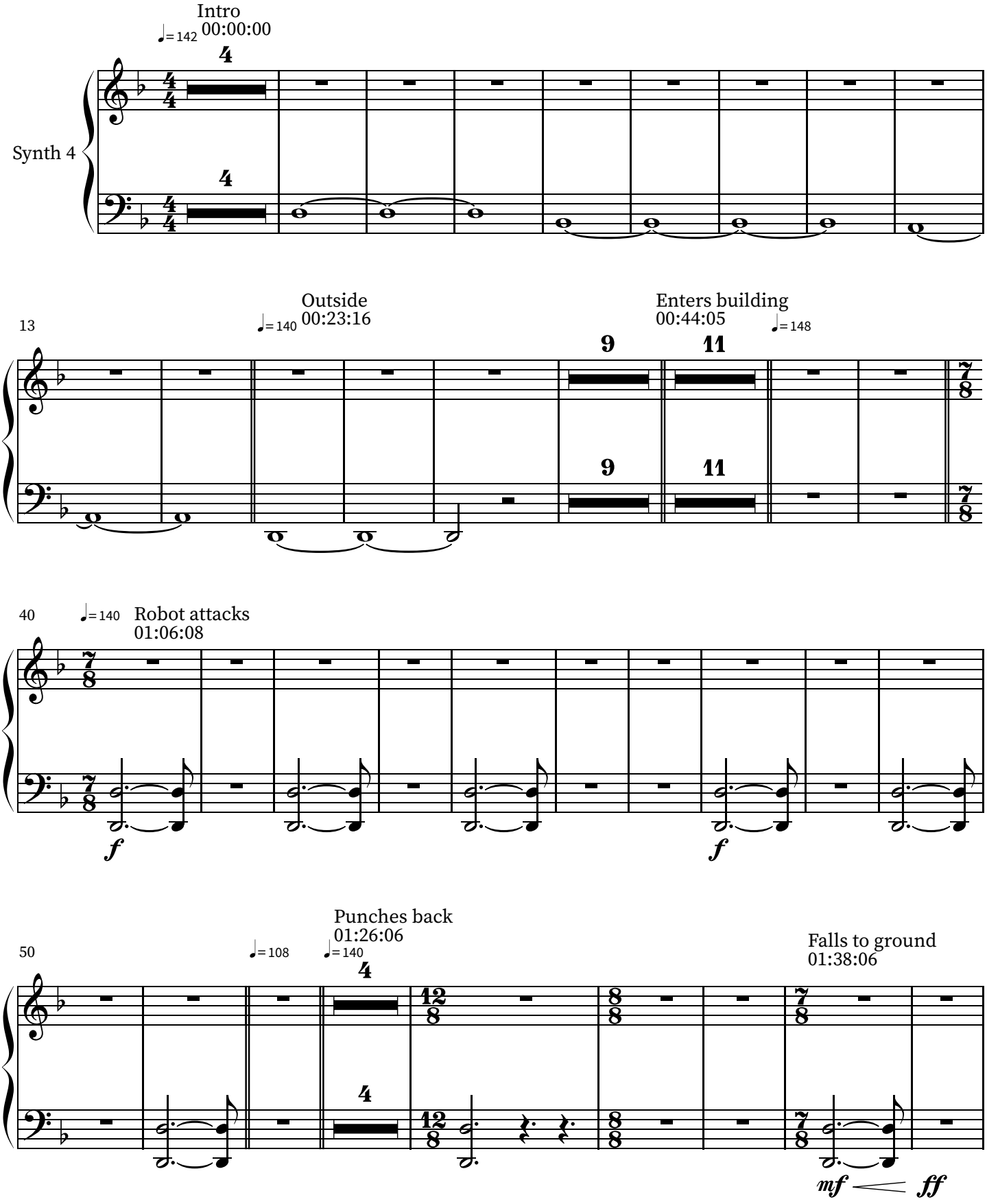

57
Falls to ground
01:38:06
mf
ff
mf
ff
64
Caughts arm
01:49:21
= 133
mp
70
= 132
Destroys robot
02:02:16
= 140
= 124
Leaves building
02:16:06
8
8
87
Door
02:29:02
mp
96
mf

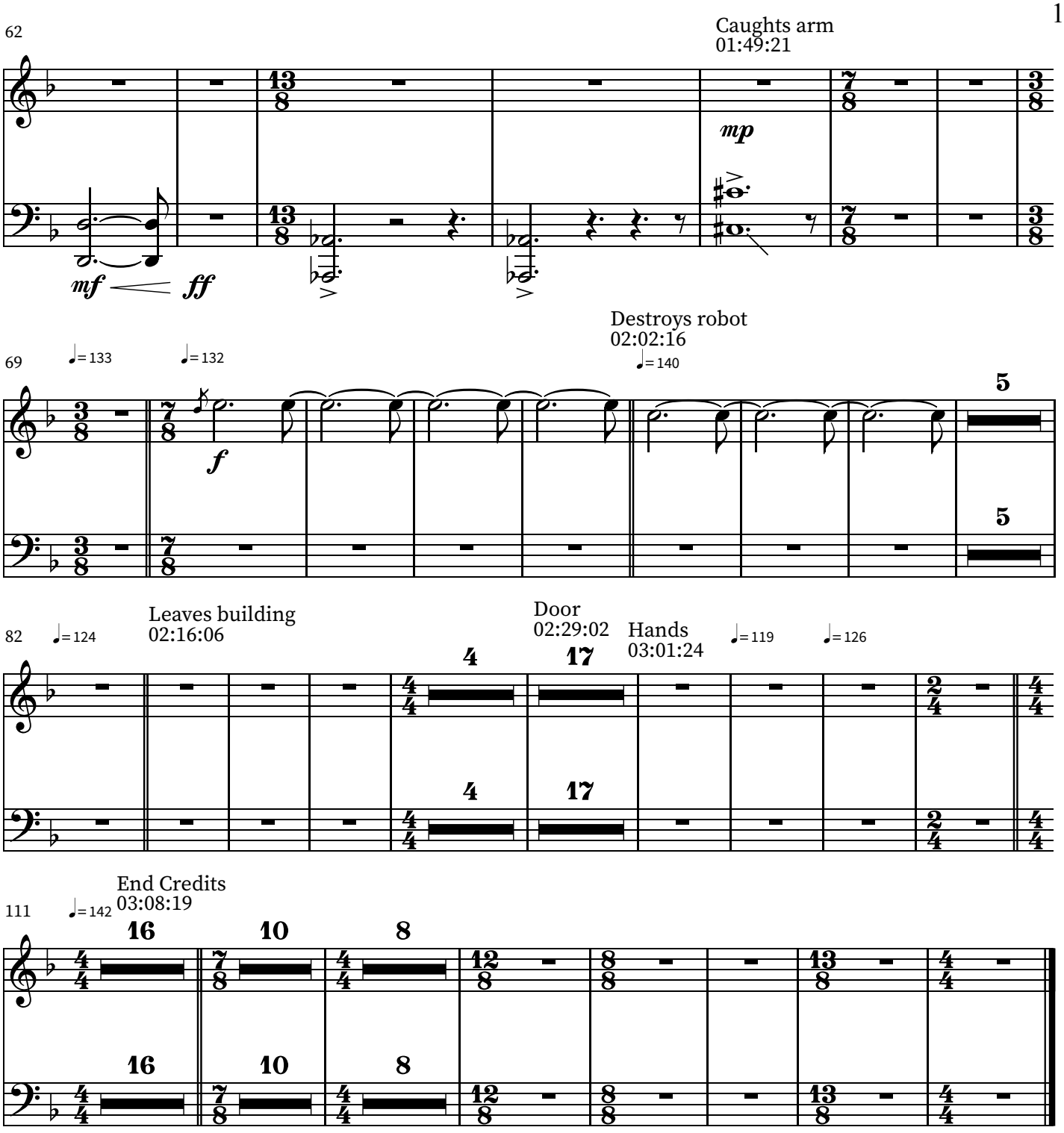

Hands
03:01:24
106
♩= 119
♩= 126
♩= 142
End Credits
03:08:19
16
10
16
10

137
8
8

CHARGE

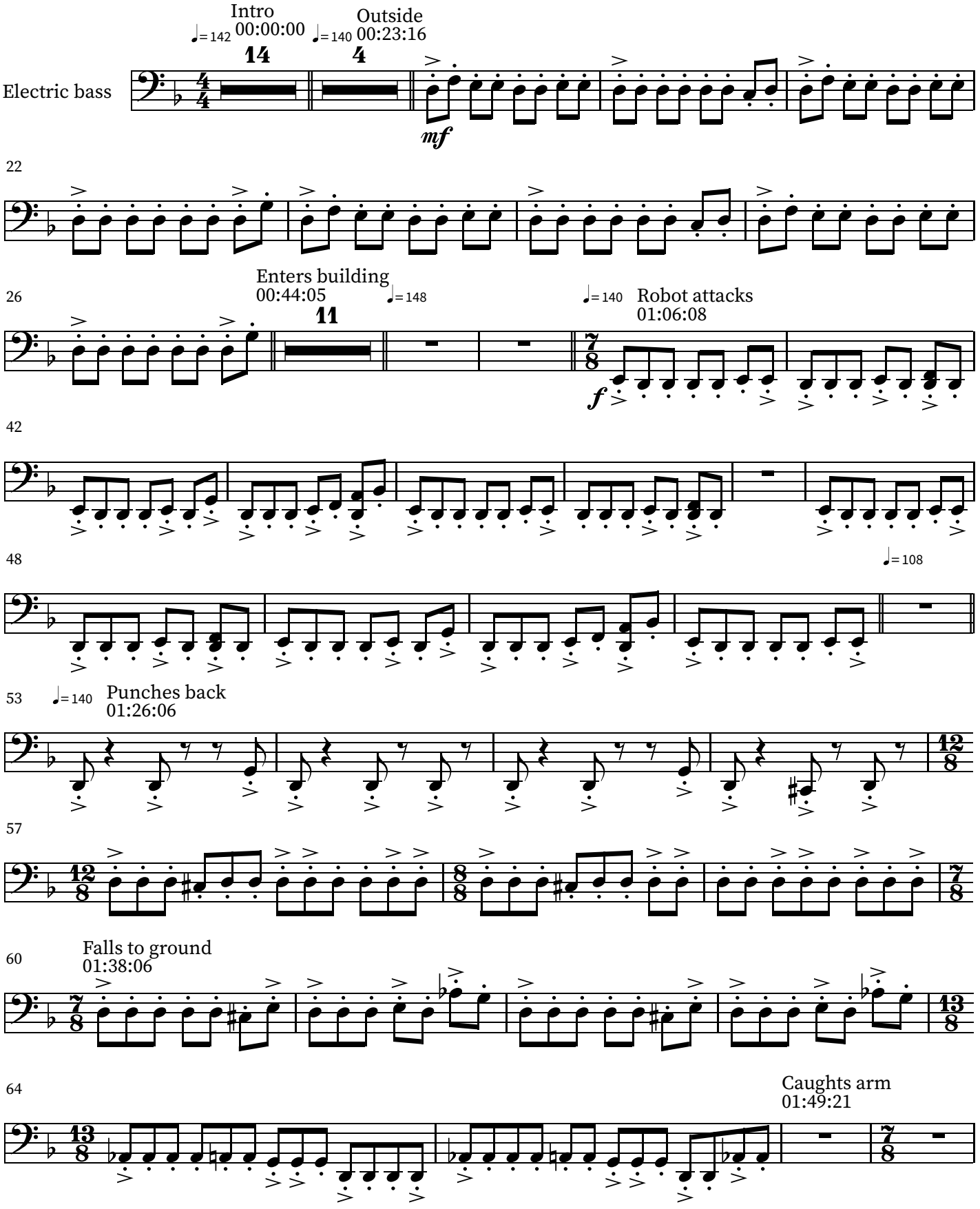
Patricio Ávila

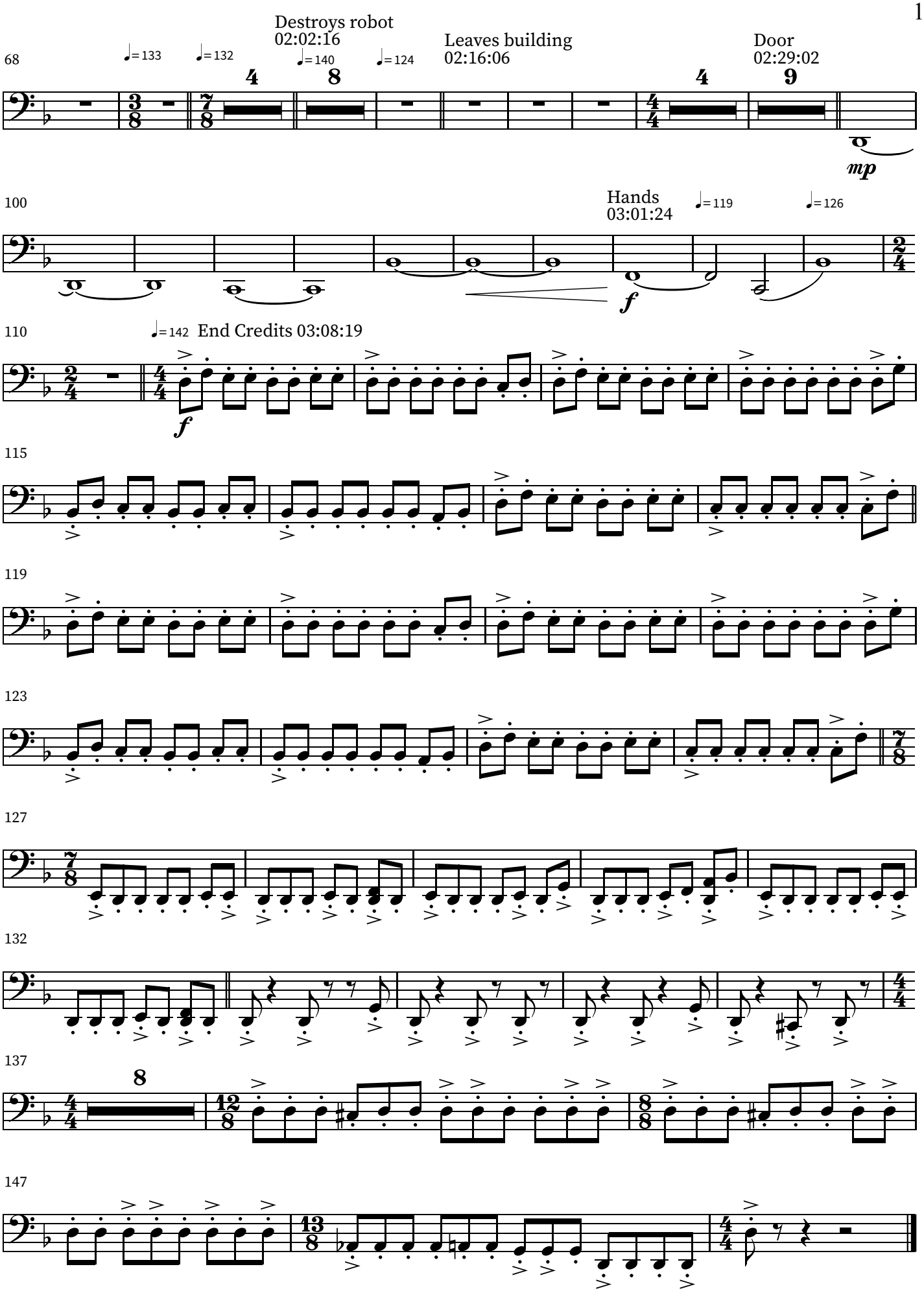



62
Caughts arm
01:49:21
mp
mf
ff
69
♩= 133
♩= 132
f
Destroys robot
02:02:16
♩= 140
5
5
82
♩= 124
Leaves building
02:16:06
4
4
Door
02:29:02
17
17
Hands
03:01:24
♩= 119
♩= 126
111
♩= 142
End Credits
03:08:19
16
16
10
10
8
8

CHARGE

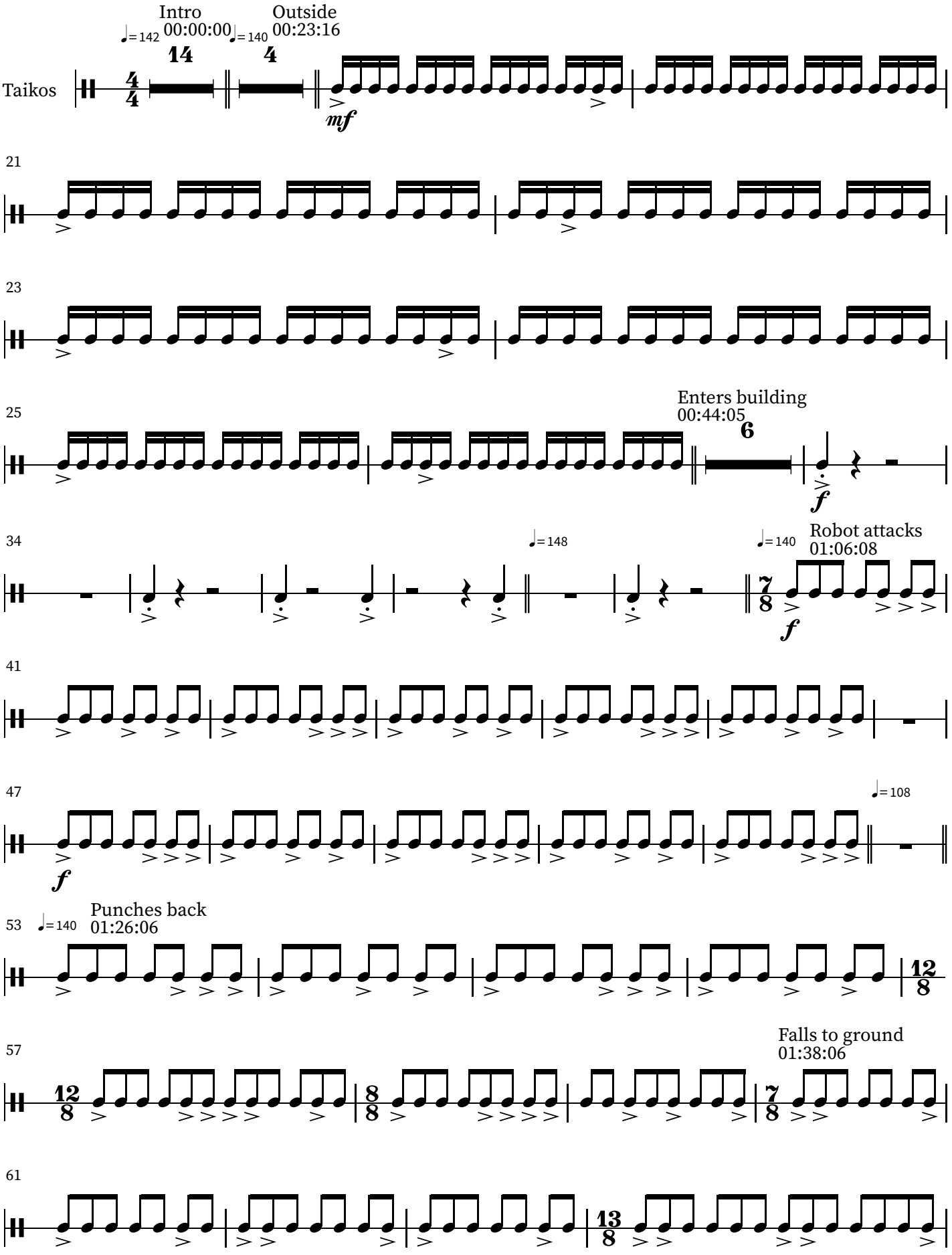
Patricio Ávila

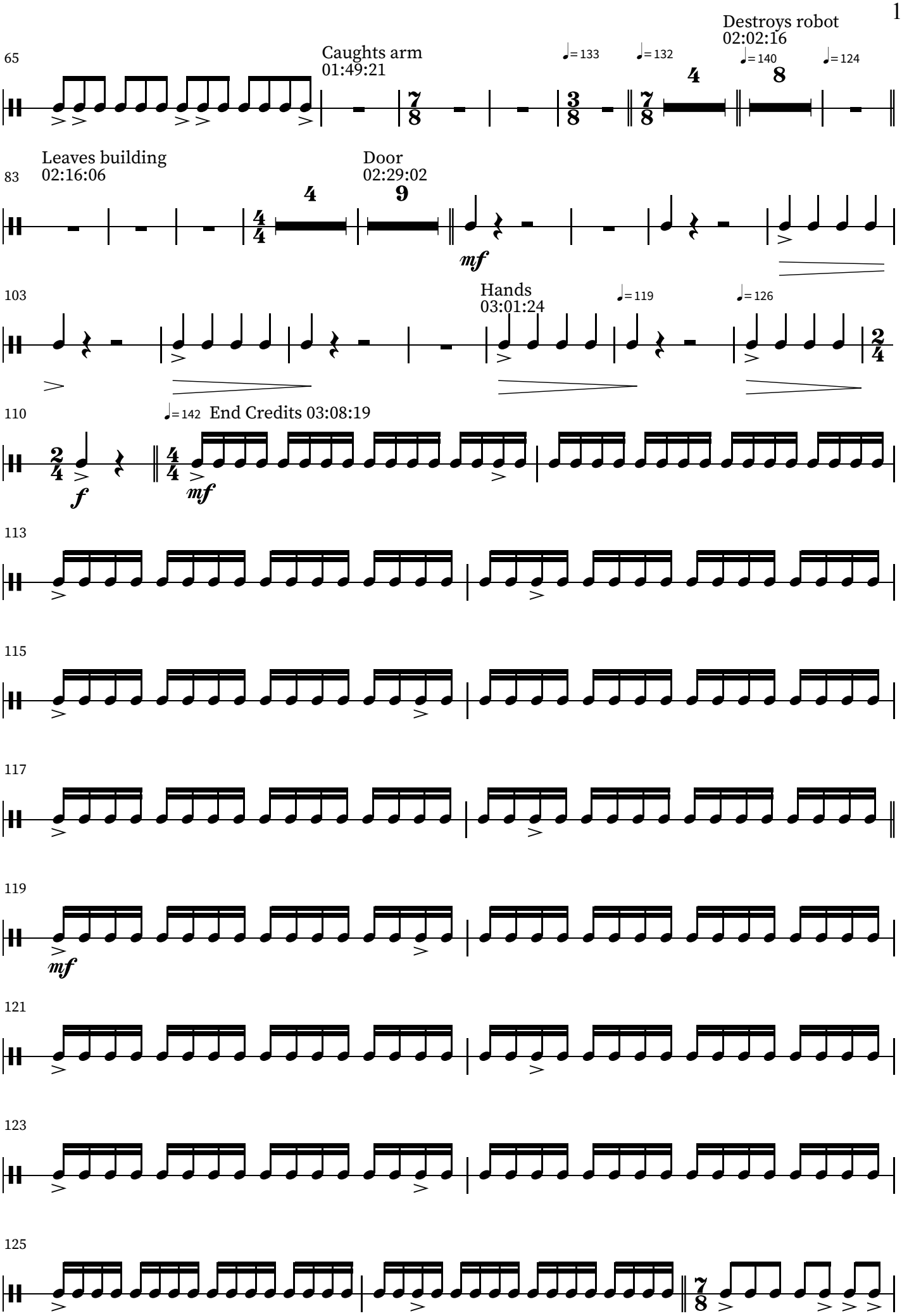



68
♩= 133
♩= 132
Destroys robot
02:02:16
♩= 140
♩= 124
Leaves building
02:16:06
Door
02:29:02
mp
100
Hands
03:01:24
♩= 119
♩= 126
f
110
♩= 142
End Credits 03:08:19
f
115
119
123
127
132
137
147

CHARGE

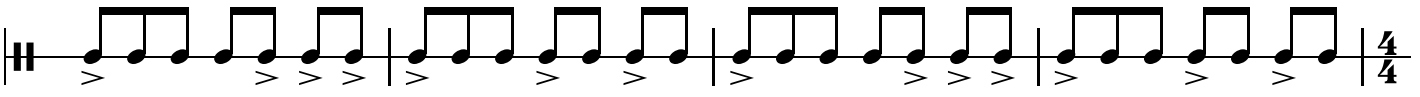
Patricio Ávila



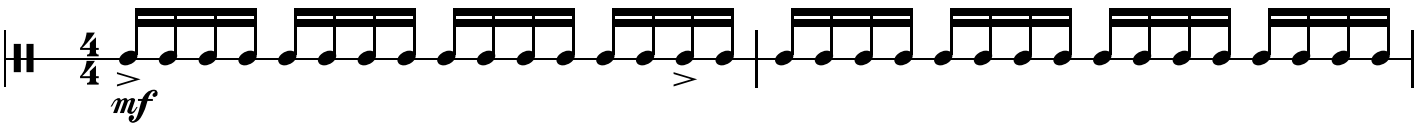

65
Caughts arm
01:49:21
♩= 133
♩= 132
Destroys robot
02:02:16
♩= 140
♩= 124
83
Leaves building
02:16:06
Door
02:29:02
mf
103
Hands
03:01:24
♩= 119
♩= 126
110
♩= 142 End Credits 03:08:19
f
mf
113
115
117
119
mf
121
123
125

128

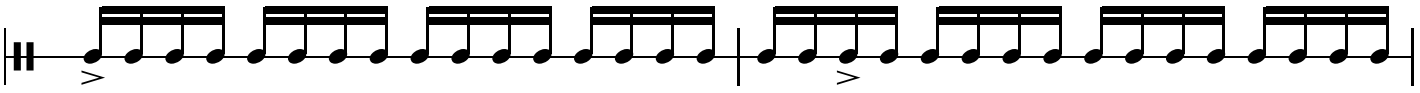
133



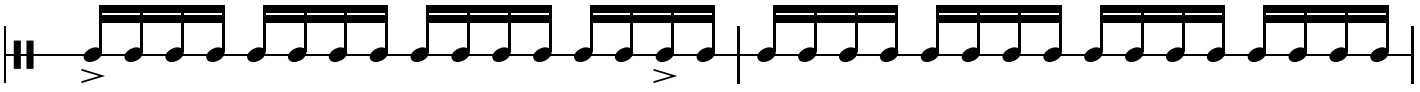
137



139



141

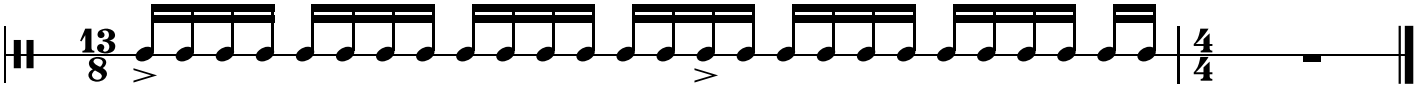


143

145

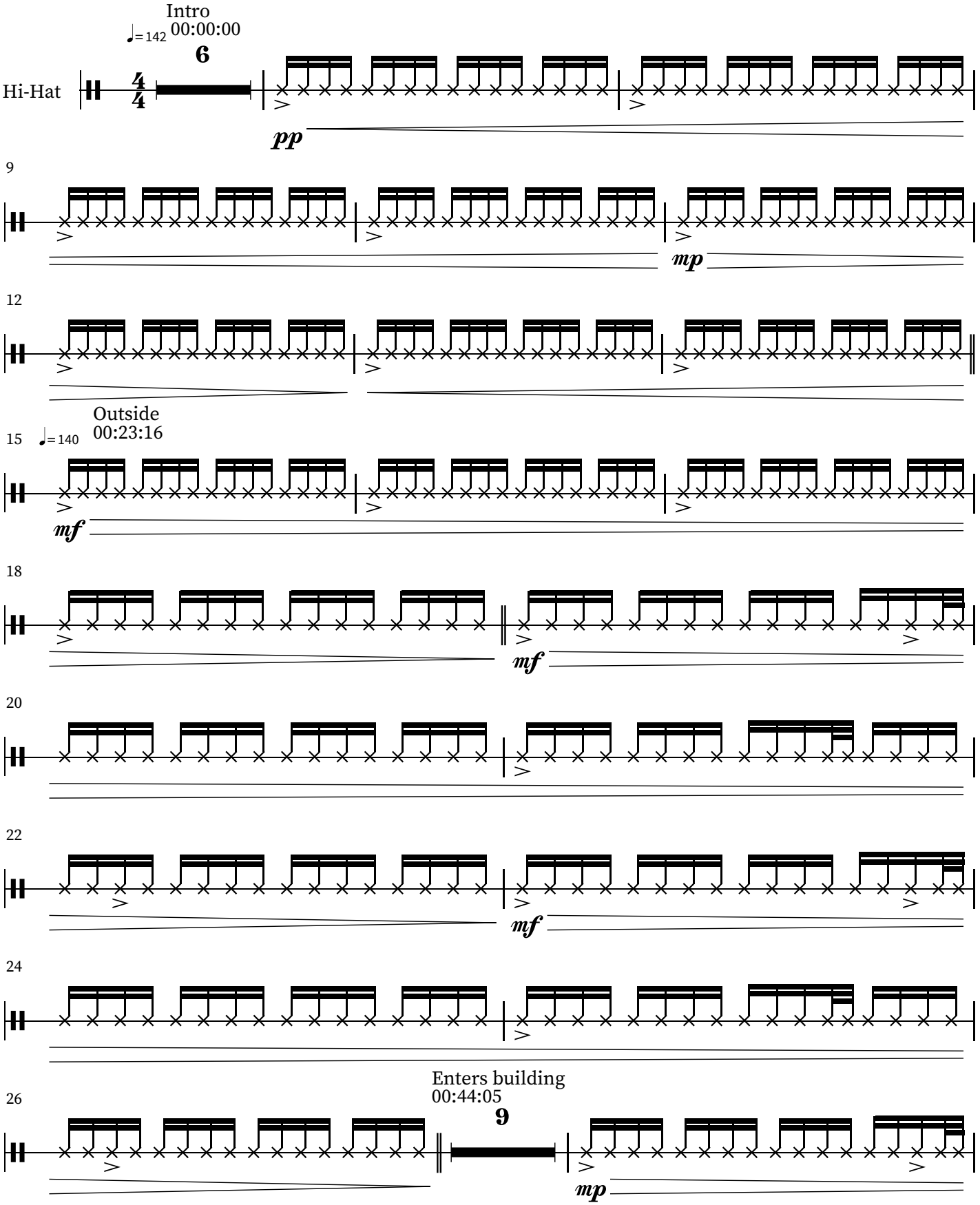
147

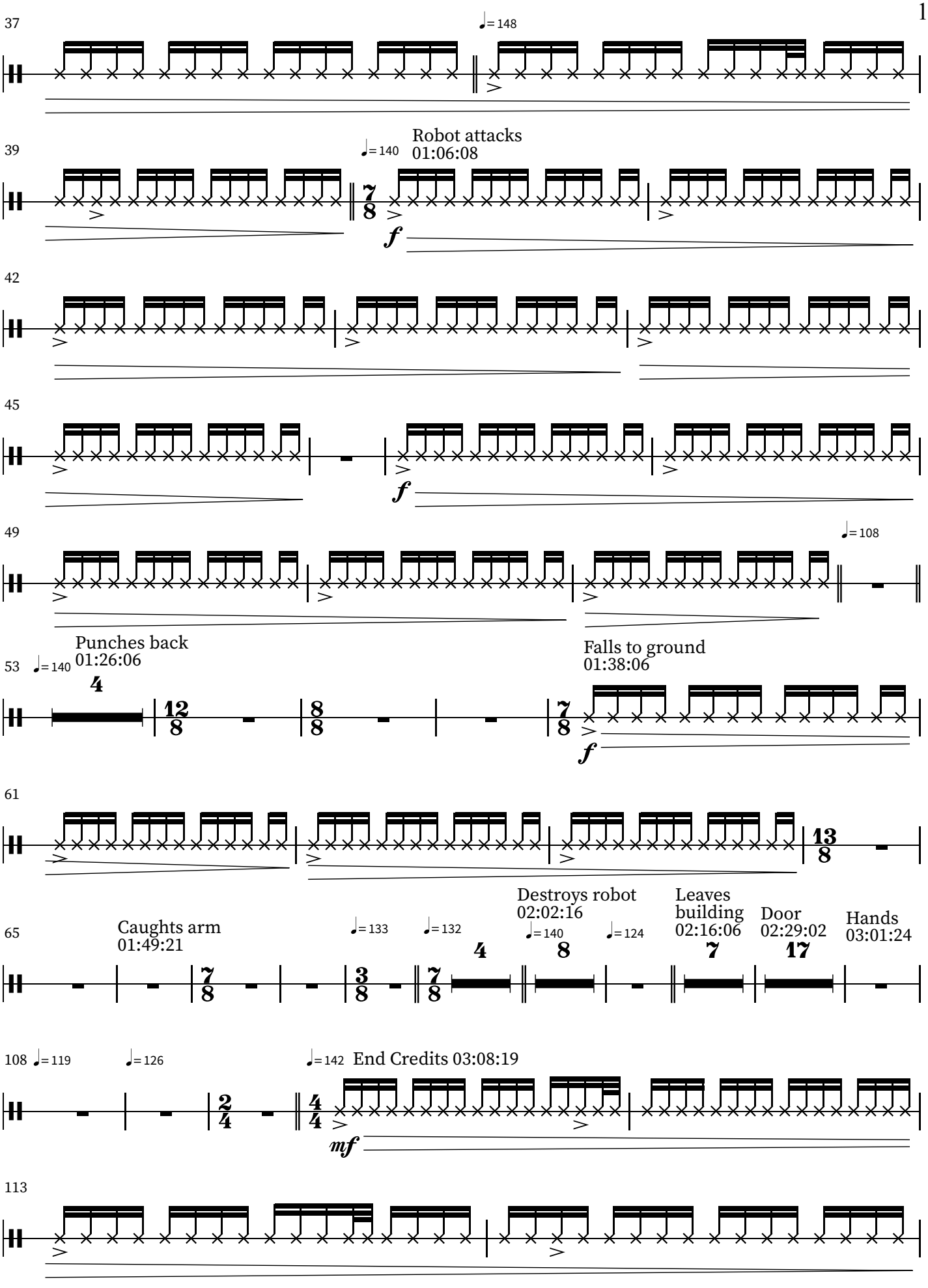
148

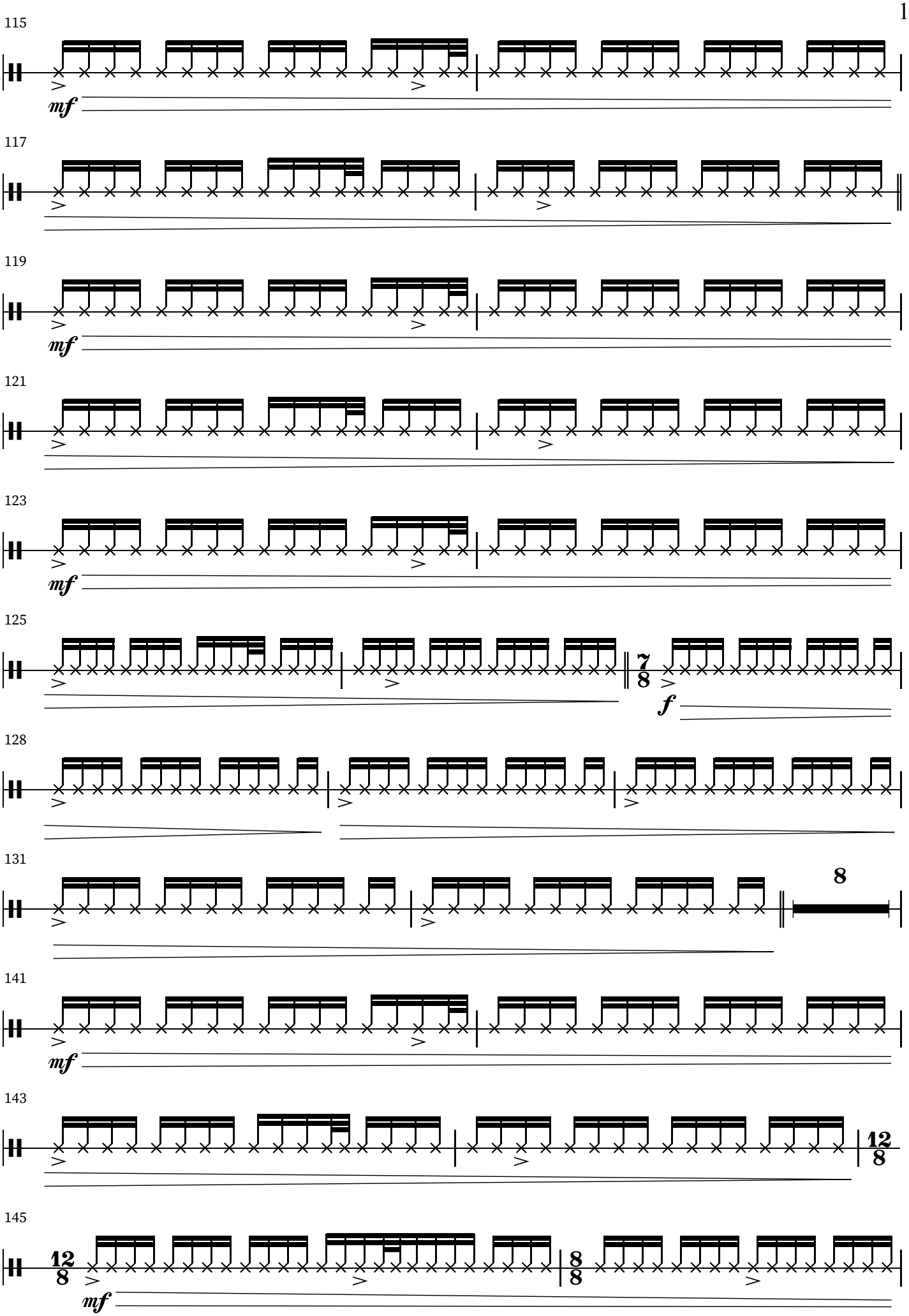


CHARGE

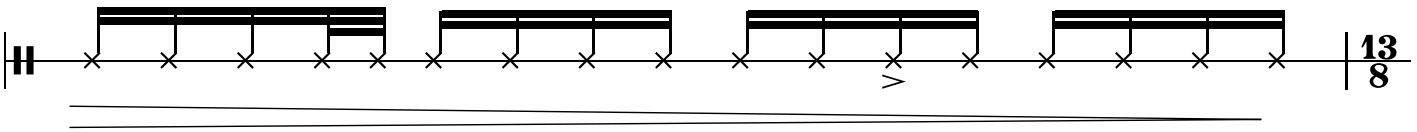
Patricio Ávila



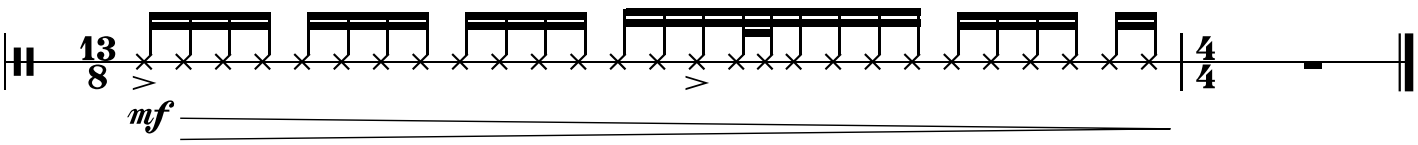

37
♩= 148
39
♩= 140
Robot attacks
01:06:08
f
42
45
f
49
♩= 108
53
♩= 140
Punches back
01:26:06
Falls to ground
01:38:06
f
61
65
Caughts arm
01:49:21
♩= 133
♩= 132
Destroys robot
02:02:16
♩= 140
♩= 124
Leaves
building
02:16:06
Door
02:29:02
Hands
03:01:24
108
♩= 119
♩= 126
♩= 142
End Credits 03:08:19
mf
113


115
mf
117
119
mf
121
123
mf
125
7
8
f
128
131
8
141
mf
143
12
8
145
12
8
mf
8
8

147

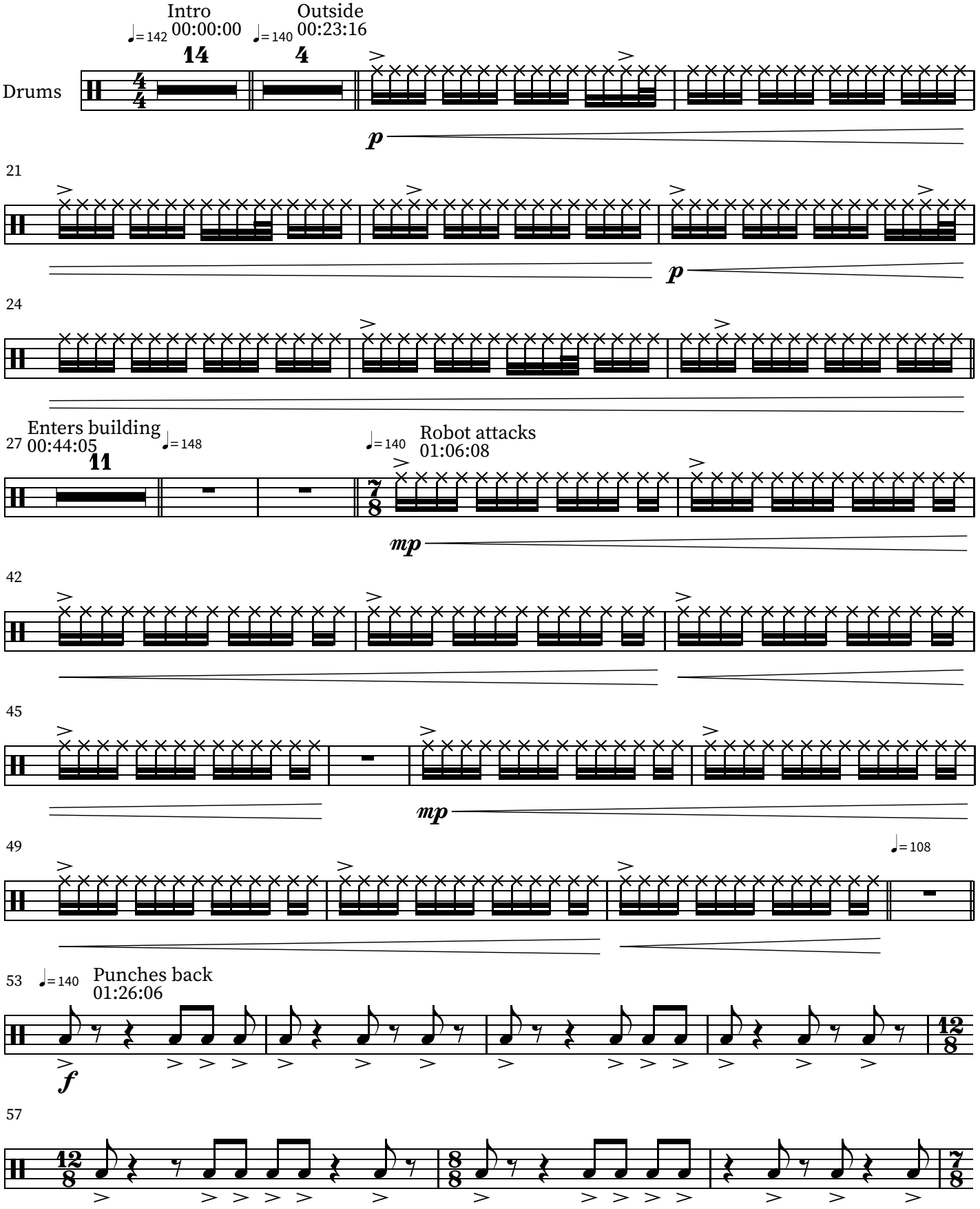


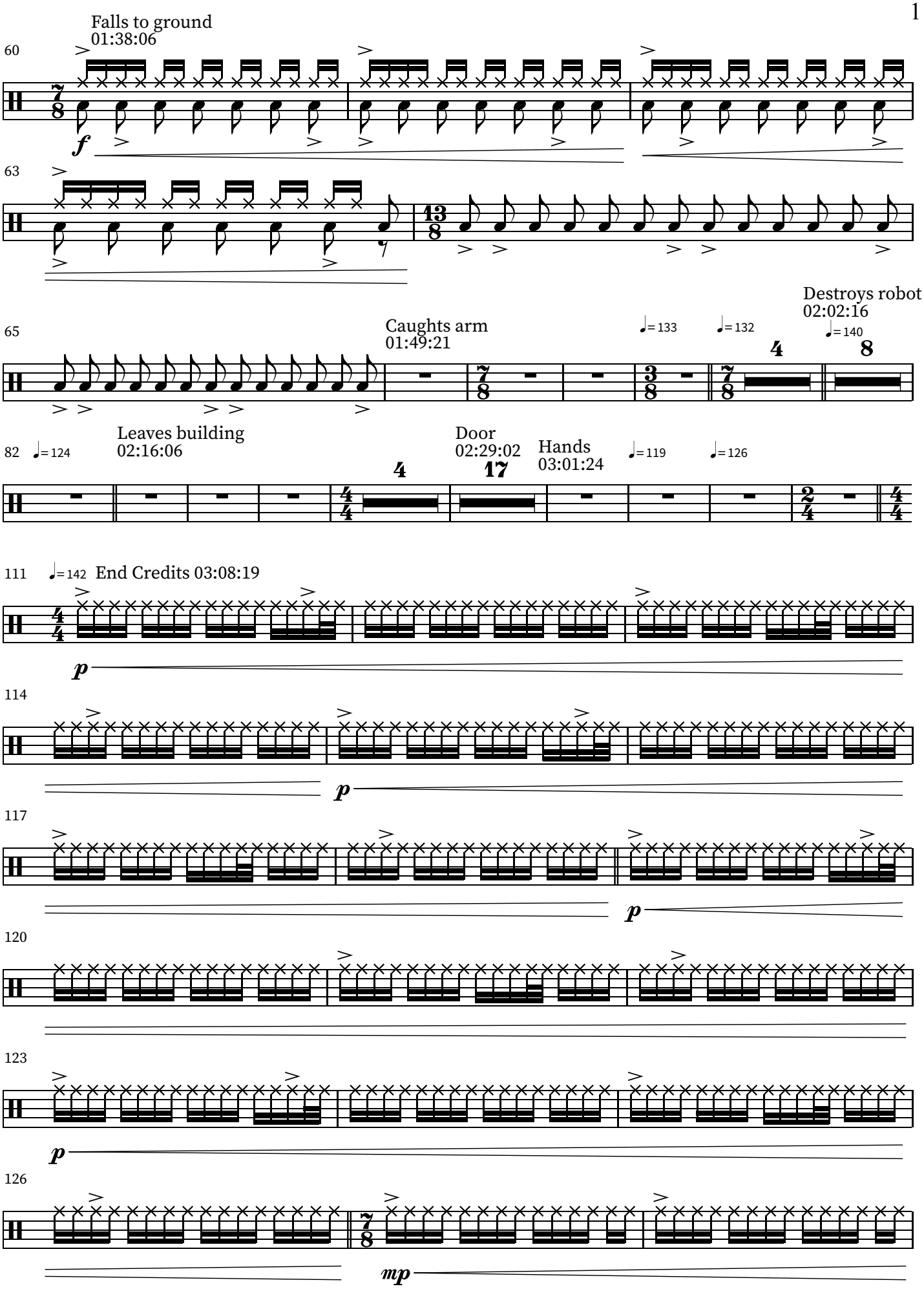
148

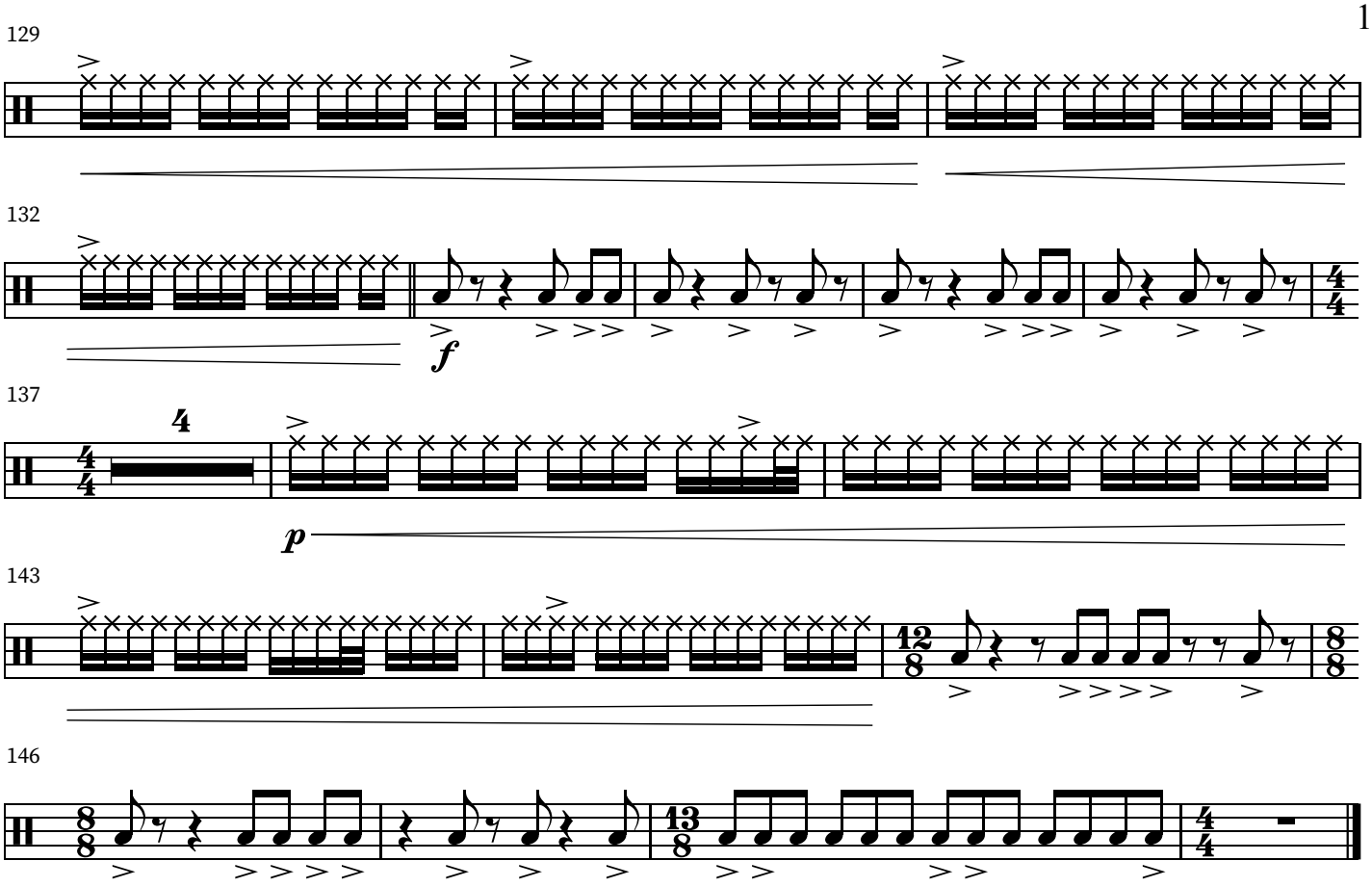


CHARGE

Patricio Ávila

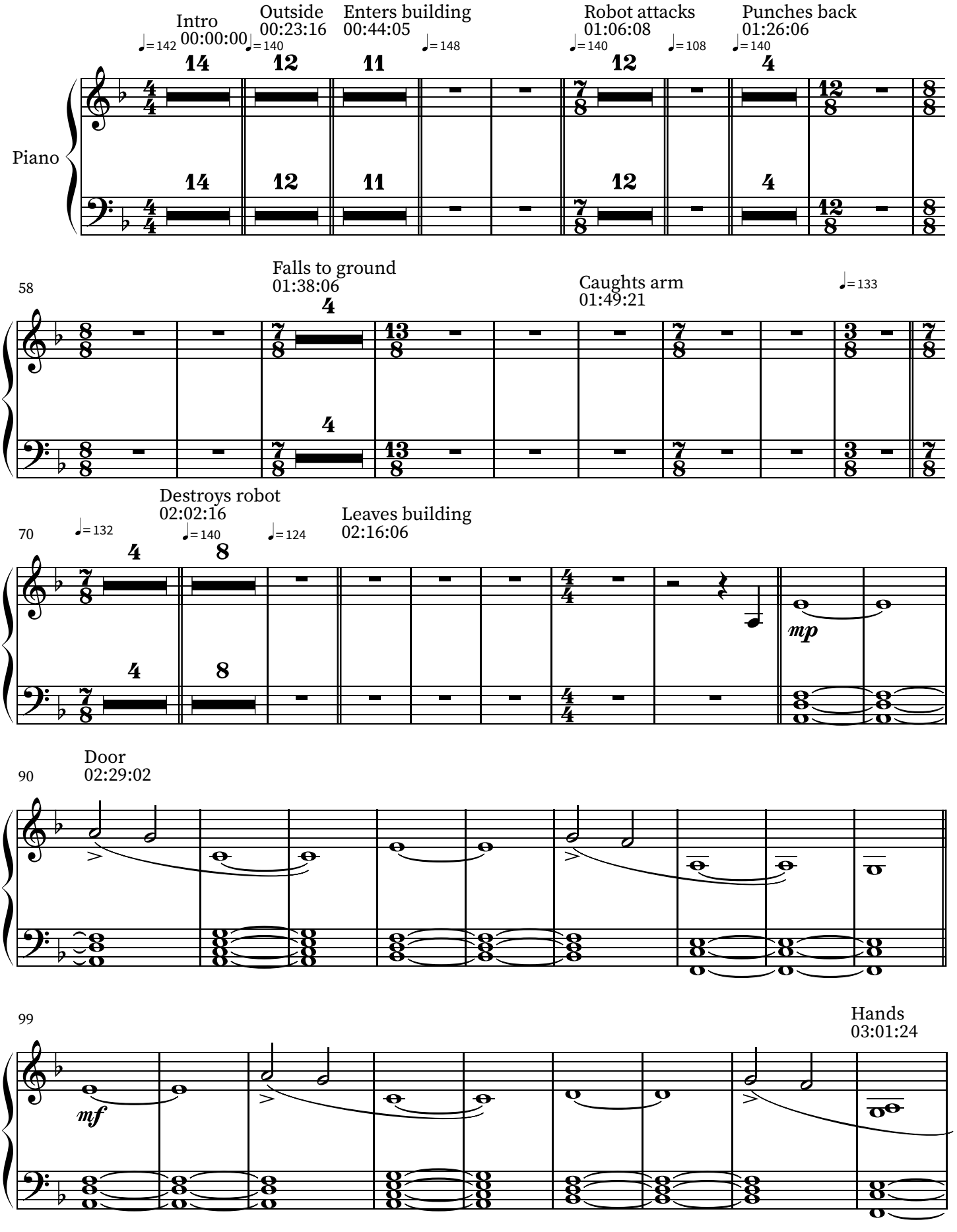



Falls to ground
01:38:06
60
63
65
Caughts arm
01:49:21
Destroys robot
02:02:16
82
Leaves building
02:16:06
Door
02:29:02
Hands
03:01:24
111
End Credits 03:08:19
114
117
120
123
126

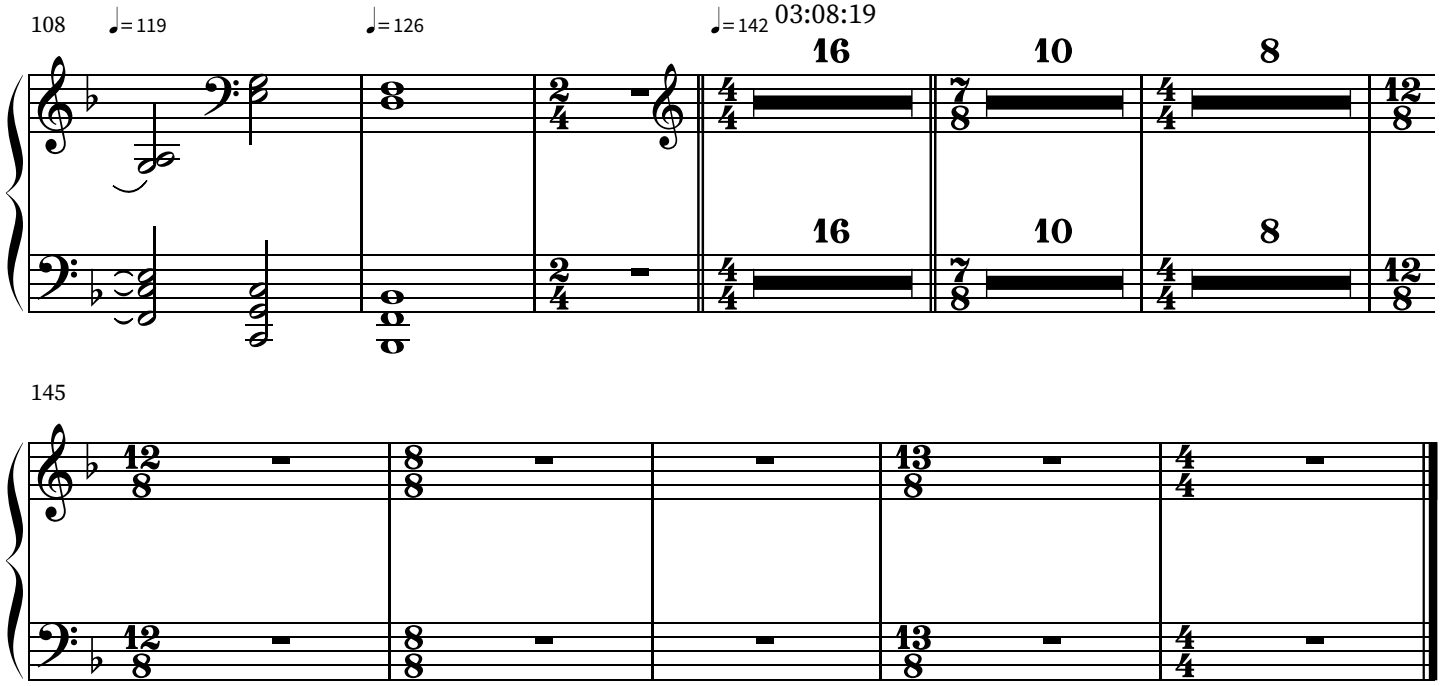

129
132
137
143
146
4
f
p

CHARGE

Patricio Ávila

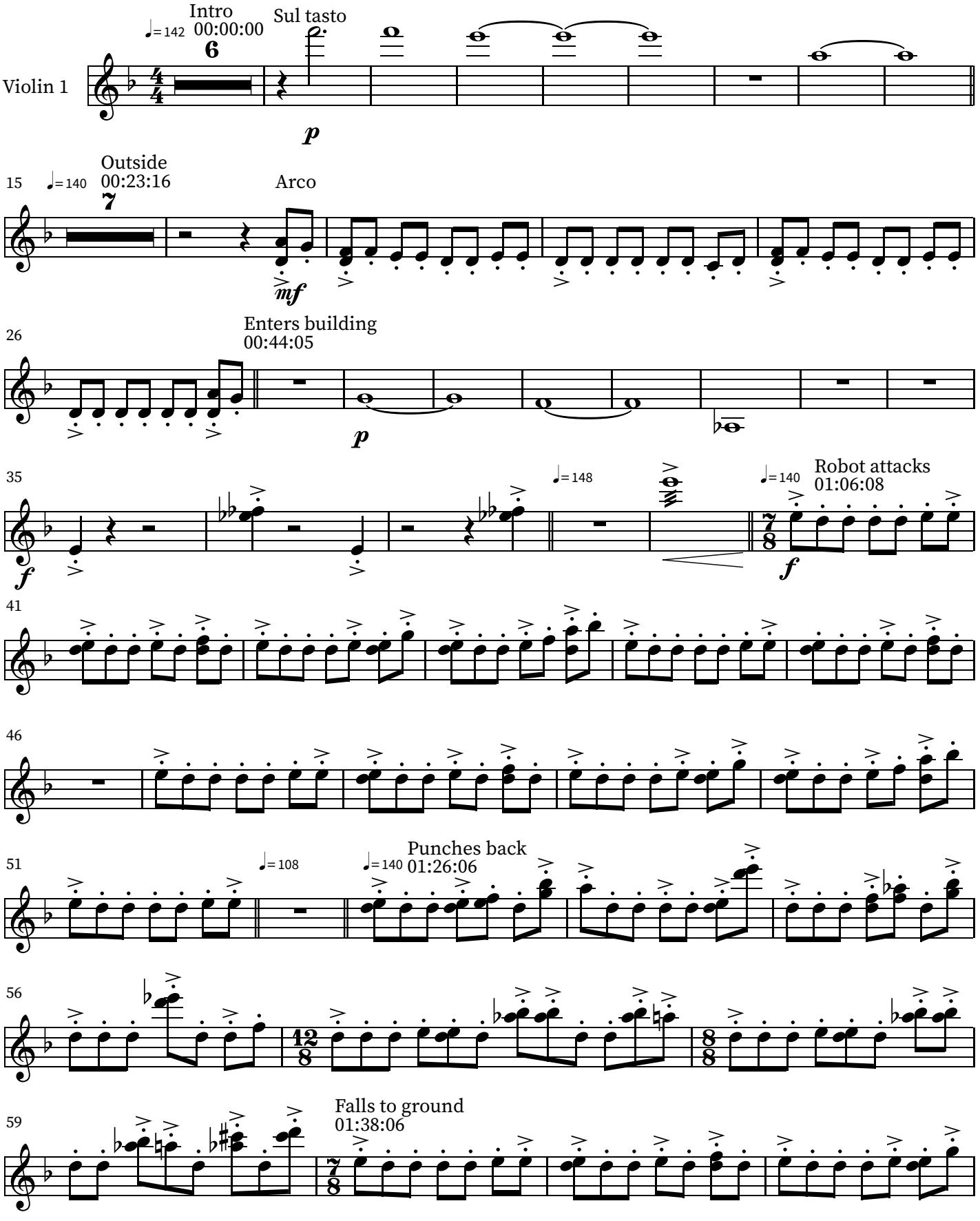


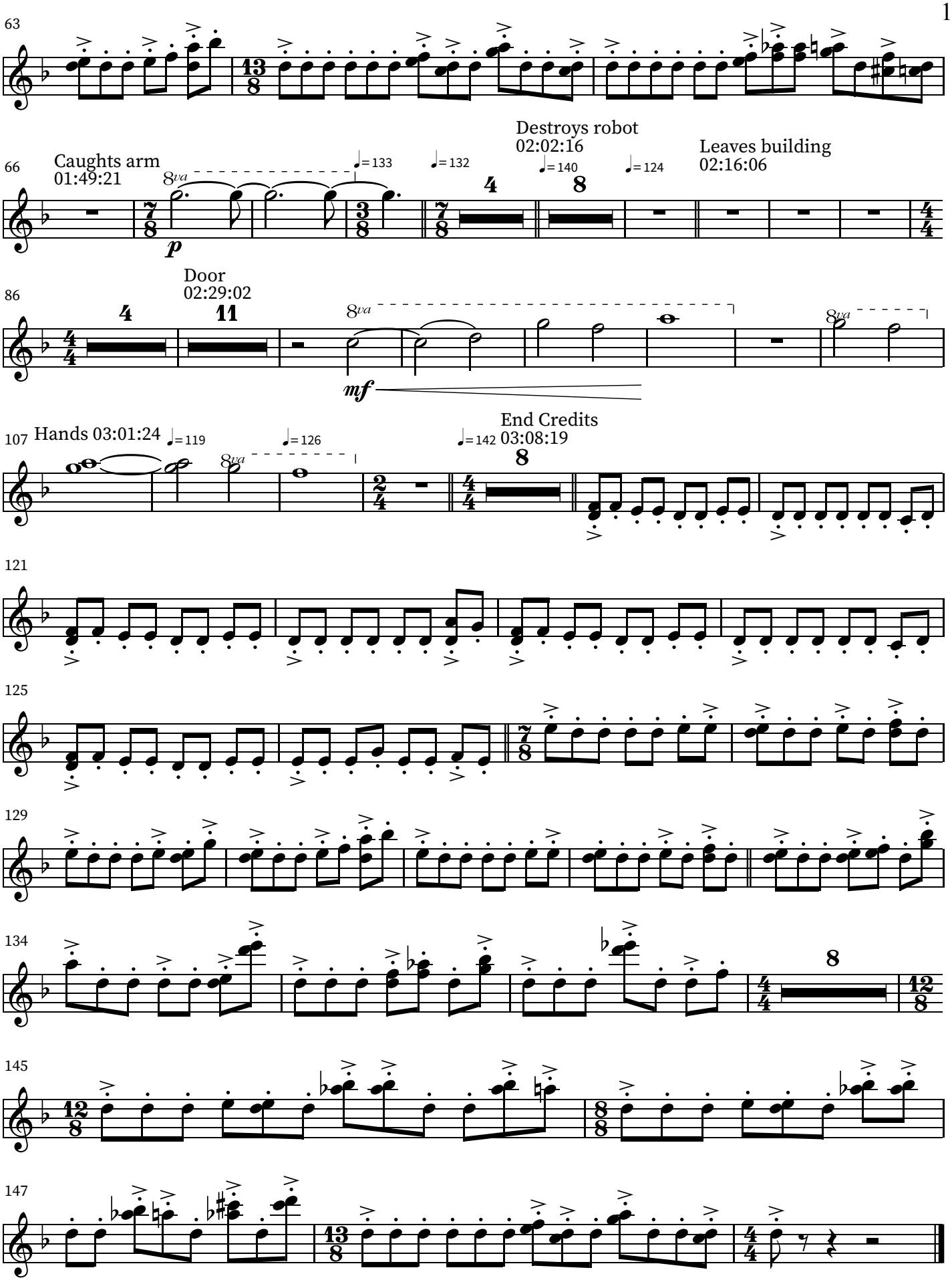
End Credits
03:08:19



CHARGE

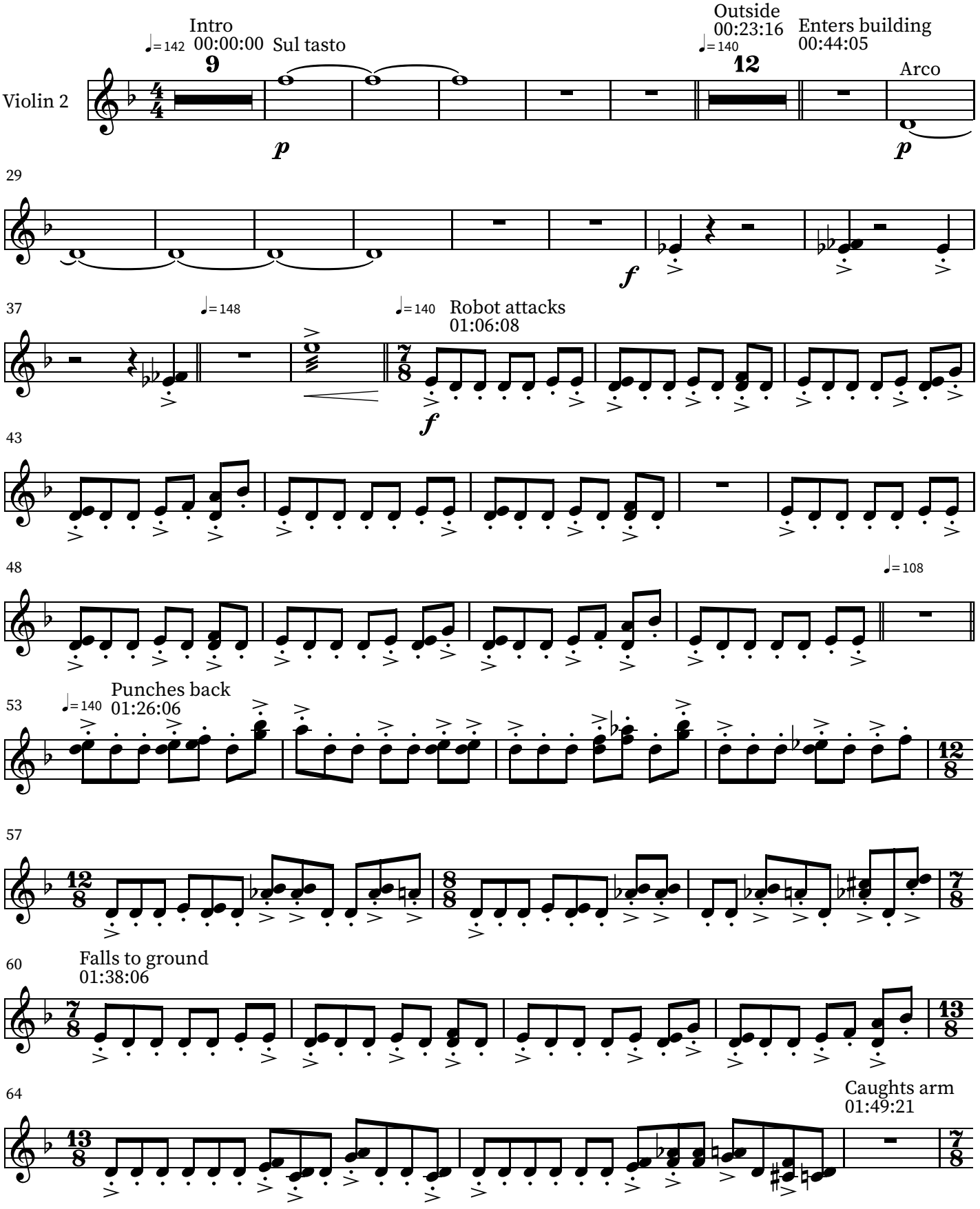
Patricio Ávila

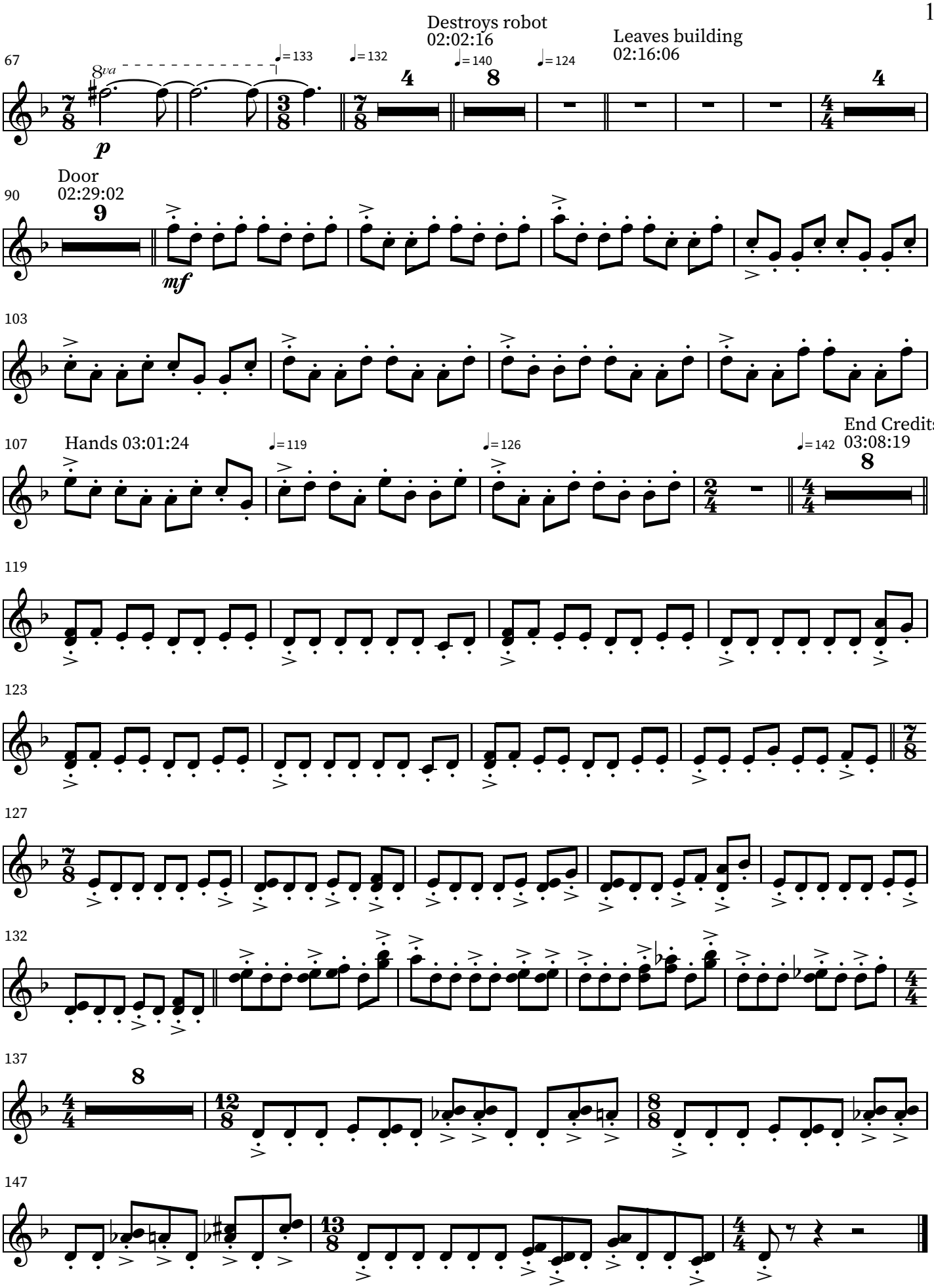



63
66
Caughts arm
01:49:21
Destroys robot
02:02:16
Leaves building
02:16:06
86
Door
02:29:02
107
Hands 03:01:24
End Credits
03:08:19
121
125
129
134
145
147

CHARGE

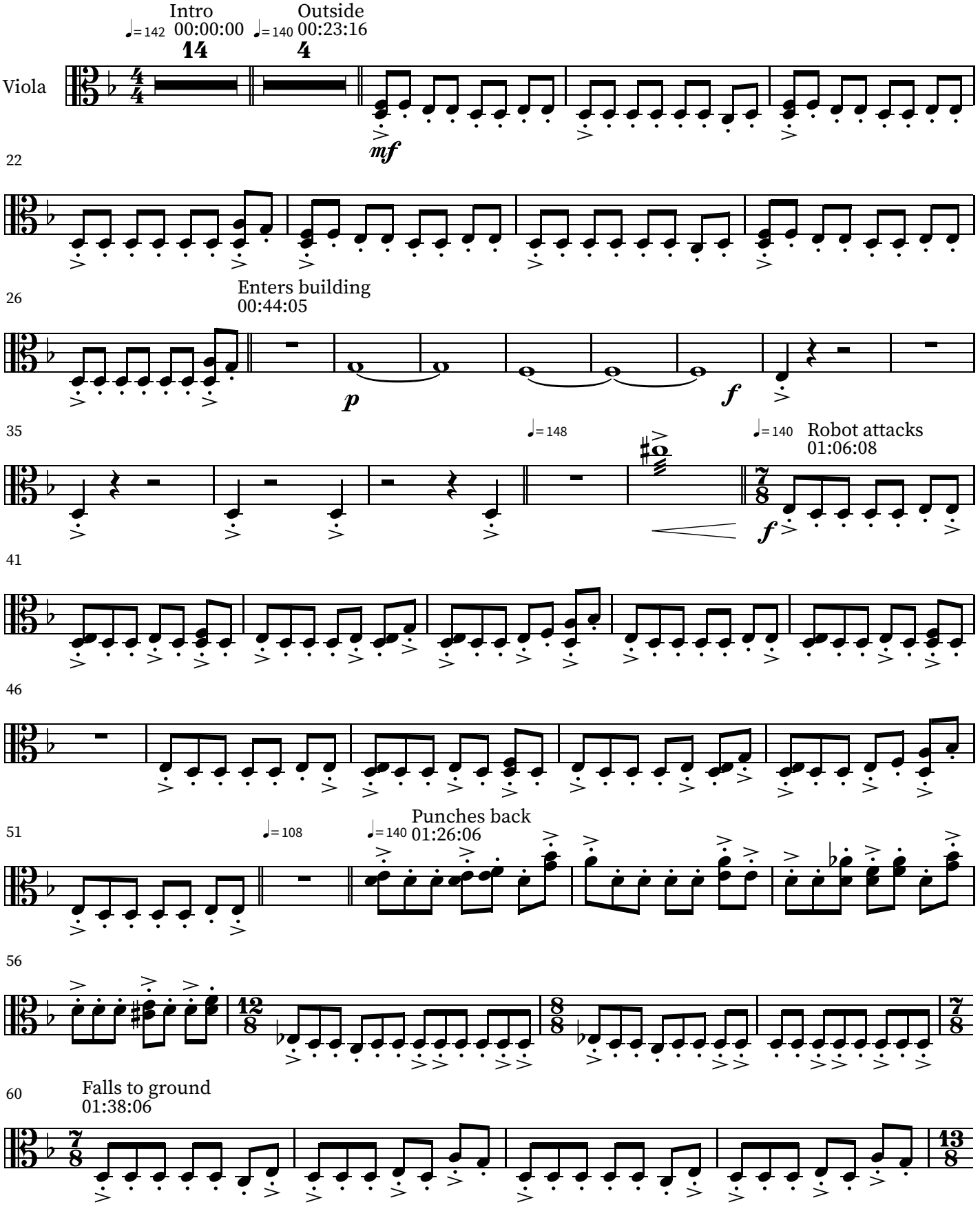
Patricio Ávila




Destroys robot
02:02:16
Leaves building
02:16:06
Door
02:29:02
Hands 03:01:24
End Credits
03:08:19

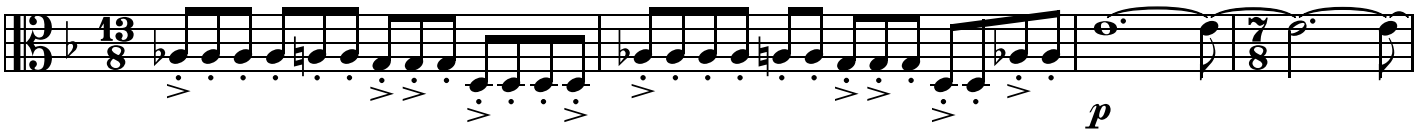
CHARGE

Patricio Ávila



64

Caughts arm
01:49:21

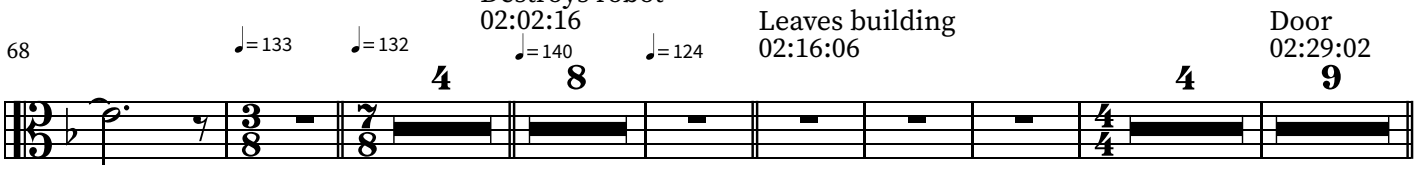


68

Destroys robot
02:02:16

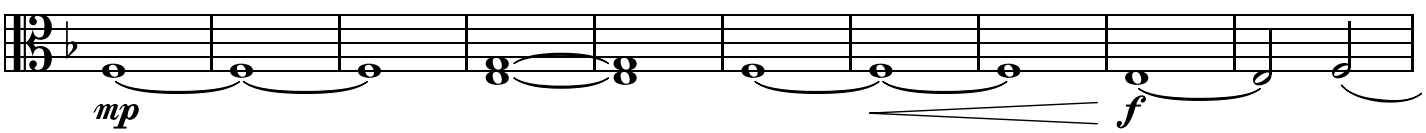
Leaves building
02:16:06

Door
02:29:02



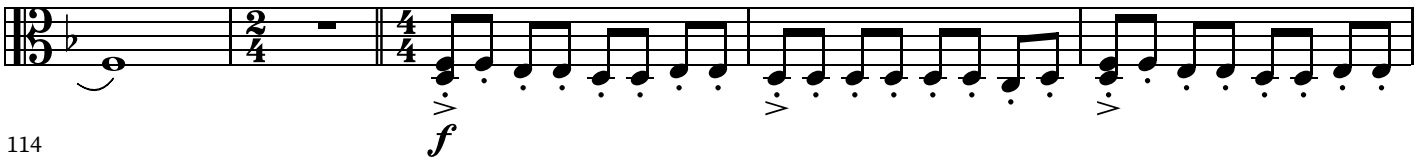
99

Hands 03:01:24

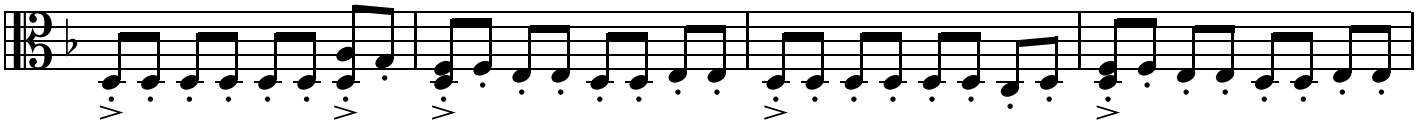


109

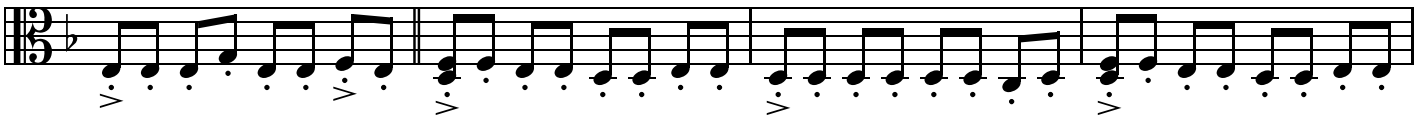
End Credits 03:08:19



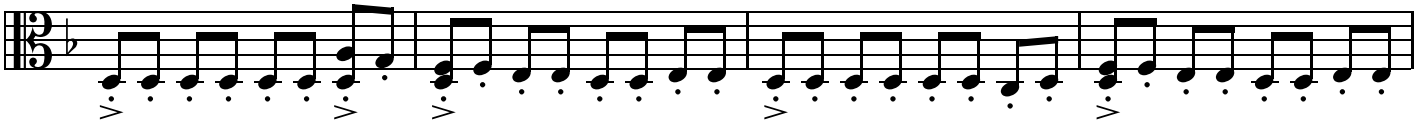
114



118



122



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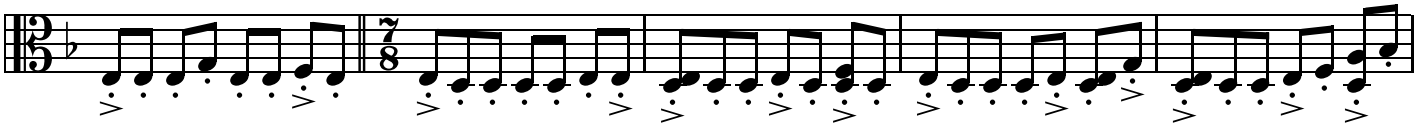

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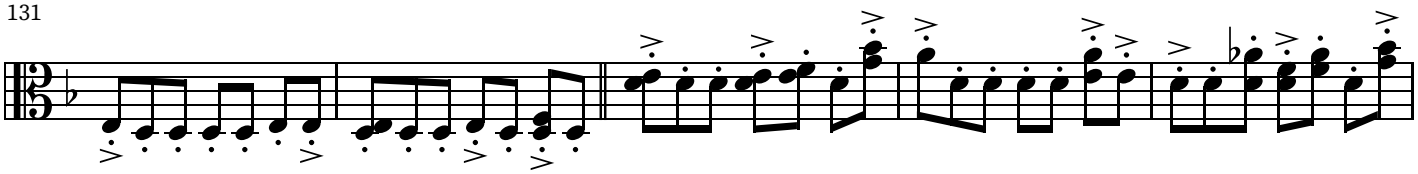

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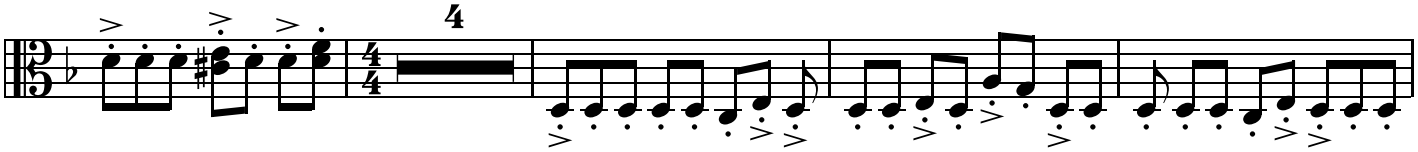

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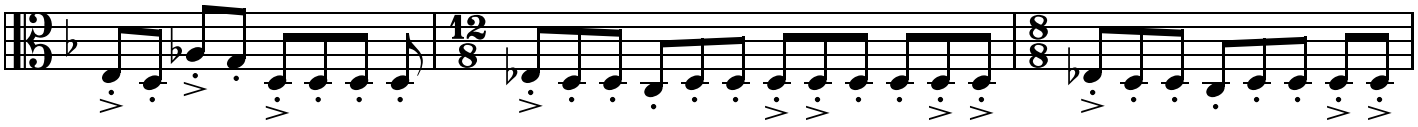

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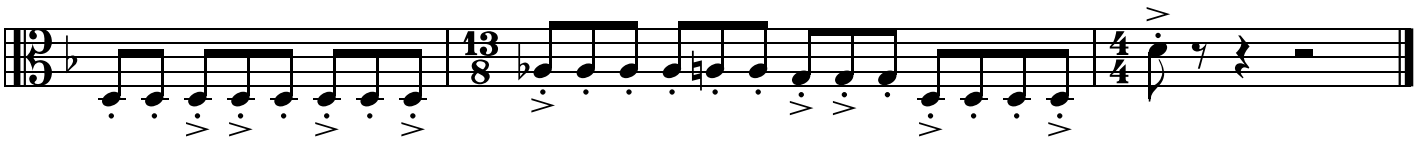
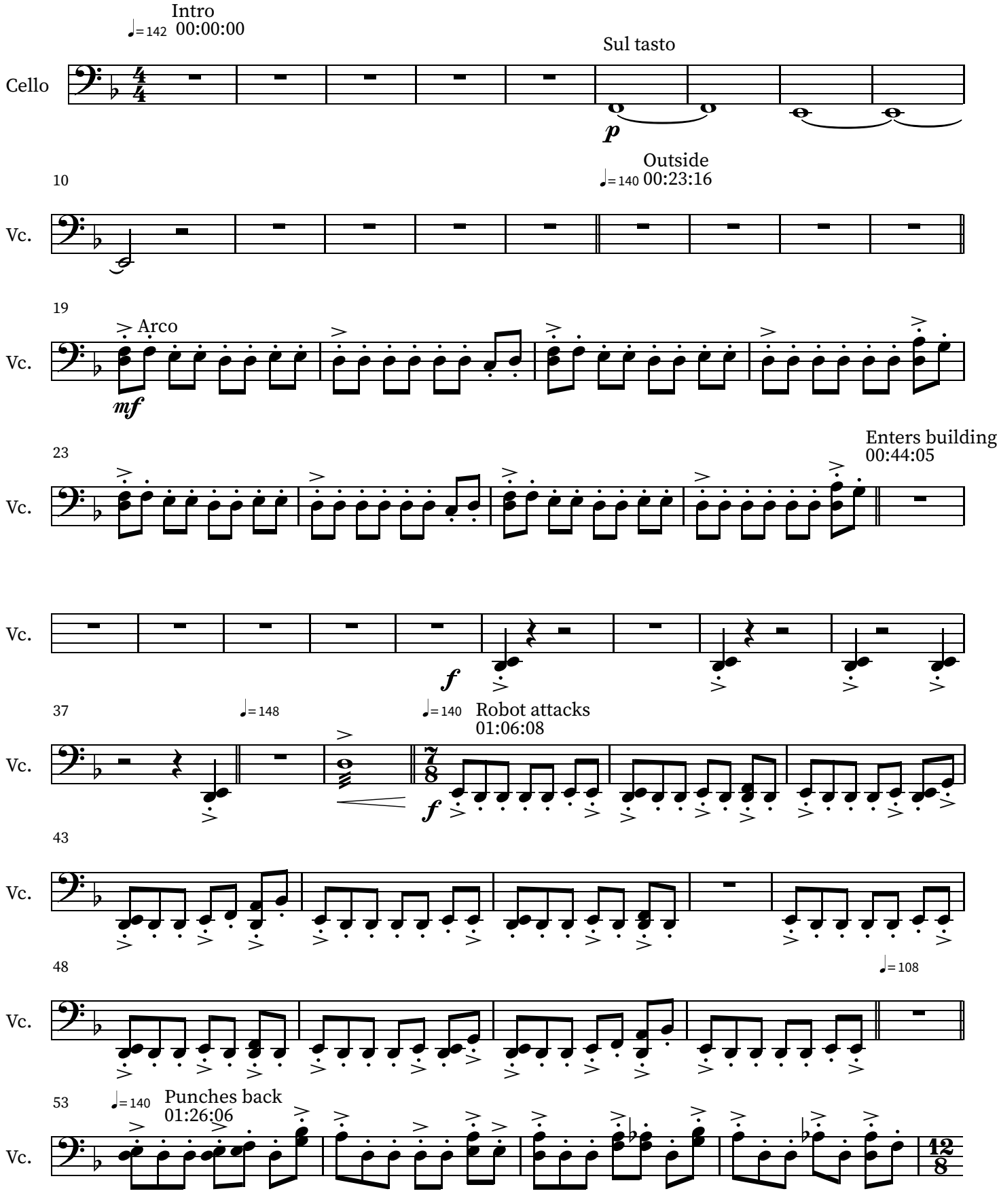
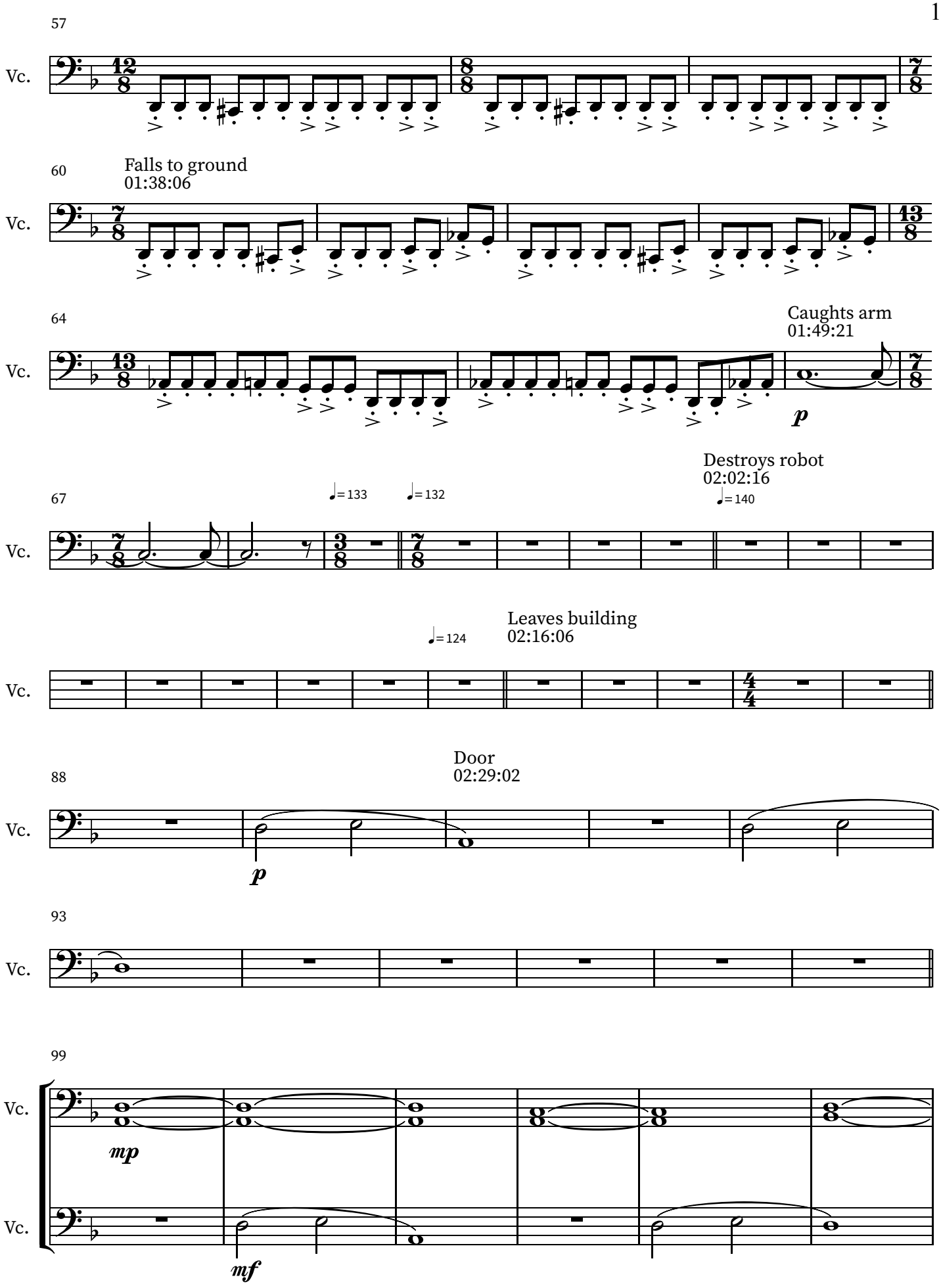
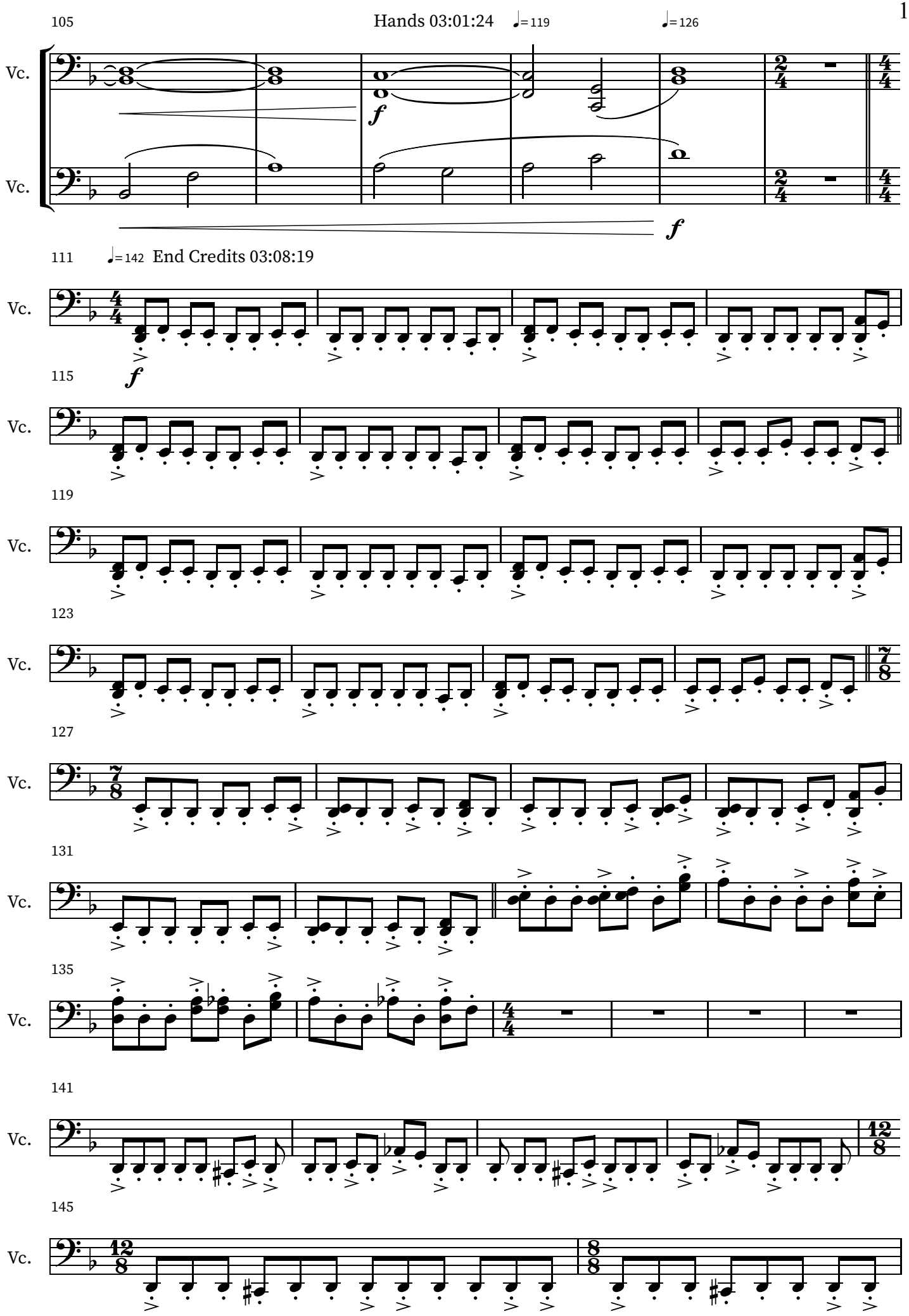


CHARGE

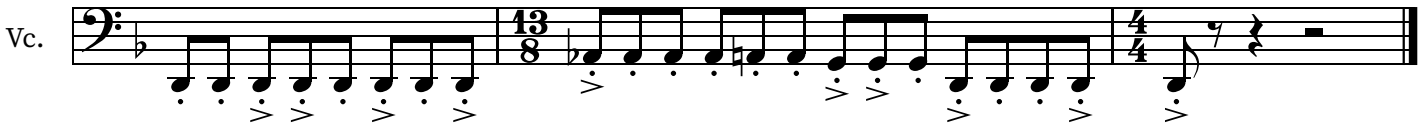
Patricio Ávila




57
Vc.
60
Falls to ground
01:38:06
Vc.
64
Caughts arm
01:49:21
Vc.
p
67
Destroys robot
02:02:16
♩= 133
♩= 132
♩= 140
Vc.
♩= 124
Leaves building
02:16:06
Vc.
88
Door
02:29:02
Vc.
p
93
Vc.
99
Vc.
mp
Vc.
mf

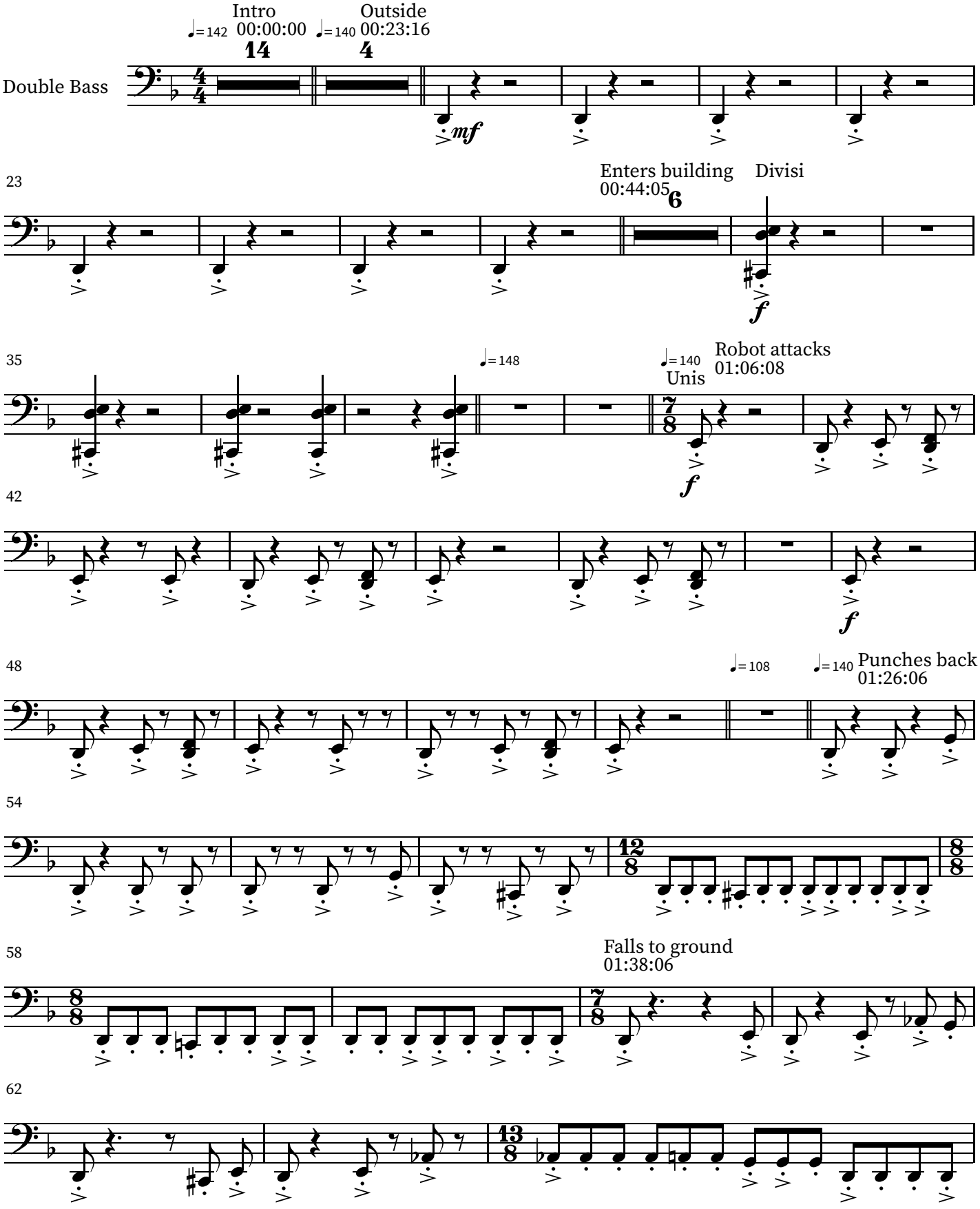

105
Hands 03:01:24
♩= 119
♩= 126
Vc.
Vc.
f
f
111
♩= 142
End Credits 03:08:19
Vc.
115
f
Vc.
119
Vc.
123
Vc.
127
Vc.
131
Vc.
135
Vc.
141
Vc.
145
Vc.

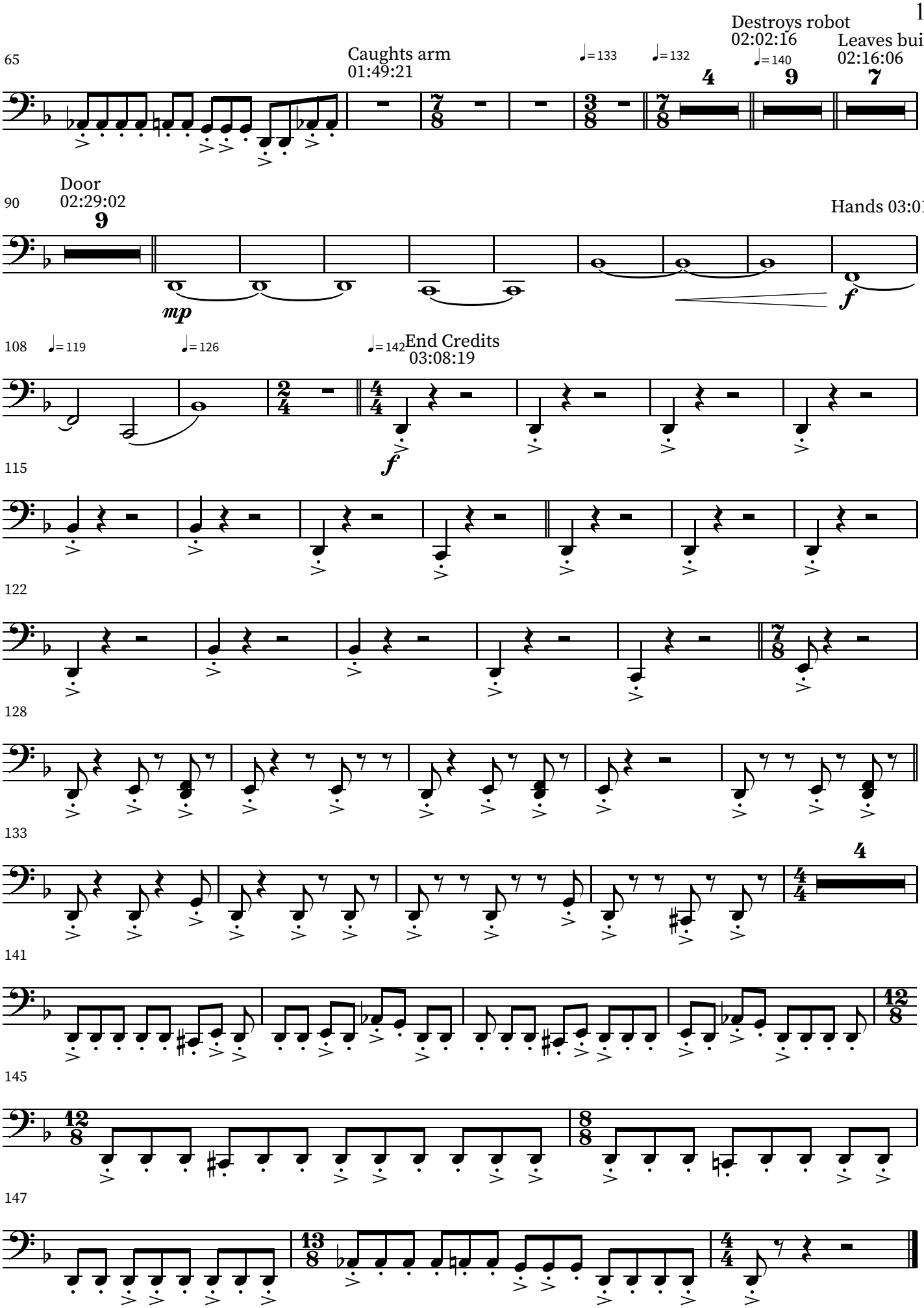
147



CHARGE

Patricio Ávila




65
Caughts arm
01:49:21
♩= 133
♩= 132
Destroys robot
02:02:16
♩= 140
Leaves building
02:16:06
90
Door
02:29:02
Hands 03:01:24
mp
f
108
♩= 119
♩= 126
♩= 142
End Credits
03:08:19
115
f
122
128
133
141
145
147

CONCLUSIONES

En conclusión, el desarrollo de este proyecto ha sido una experiencia en la cual he puesto en práctica una situación de trabajo profesional al colaborar con un director. Ha sido una experiencia enriquecedora trabajar con géneros tan distintos como documental y animación. Esa es la razón por la cual existe un aprendizaje y crecimiento en la versatilidad de un compositor.

En el transcurso de este trabajo he aprendido que algunas veces podemos estar en desacuerdo o no con nuestro director, pero tener distintas opiniones creativas es beneficioso debido a que puede enriquecer mucho al proyecto.

Una de las dificultades que tuve a lo largo del proceso fue la realización del score en un periodo limitado de tiempo en el cual había mucha presión.

Una sugerencia de posibles estudios que se realicen a futuro para comprender mejor este tema es no tener miedo a experimentar diferentes estilos o paletas de sonido. Muchas veces la creatividad se ve limitada por no salir de la zona de confort de un compositor.

REFERENCIAS BIBLIOGRÁFICAS (EJEMPLO ESTILO APA)

Davis, R. (2008). *Complete guide to film scoring*. Hal Leonard Corporation.