

**UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música (COM)**

**Escena 1: Voices  
Escena 2: Penguis**

**Jessica Silvana Barroso Sánchez**

**Composición para Medios Contemporáneos**

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

Quito, 29 de noviembre de 2024

**UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ****Colegio de Música (COM)****HOJA DE CALIFICACIÓN  
DE TRABAJO DE FIN DE CARRERA****Escena 1: Voices****Escena 2: Penguins****Jessica Silvana Barroso Sánchez****Nombre del profesor, Título académico****Manuel García Albornoz, M.M.  
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Quito, 29 de noviembre de 2024

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## RESUMEN

A través de la secuencia dramática de acción en vivo “*Voices*” y el documental “*Penguins*”, doy a conocer como la música puede potenciar y transformar las narrativas audiovisuales.

Para *Voices*, desarollé una composición adecuada a la época medieval y a la guerra; tomando como referencia al compositor James Horner.

Para *Penguins*, mi composición se desarrolla alrededor de la majestuosidad de los pingüinos Adelia en el mundo de los pingüinos, combinando así texturas orquestales que a través de la música ayudan a plasmar la belleza y el espíritu de esta especie en la naturaleza.

Estos proyectos musicales son un reflejo de las prácticas de teorías, técnicas y habilidades aprendidas a lo largo de la carrera de composición musical para medios contemporáneos. Las composiciones destacan cómo la música puede enriquecer la experiencia audiovisual y lograr que el público llegue a conectarse emocionalmente con las mismas; consiguiendo así que la música sea una herramienta esencial para contar historias.

**Palabras clave:** composición musical, compositora, documental, medieval, pingüinos Adelia.

## ABSTRACT

Through the dramatic live-action sequence "Voices" and the documentary "Penguins", I showcase how music can enhance and transform audiovisual narratives.

For "Voices", I developed a composition suited to the medieval era and war, drawing inspiration from composer James Horner.

Inside of "Penguins", my composition centers around the majesty of Adélie penguins in their natural habitat, blending orchestral textures that, through music, help capture the beauty and spirit of this species in the wild.

These musical projects reflect the theoretical practices, techniques, and skills I have learned throughout my studies in contemporary media composition. The compositions highlight how music can enrich the audiovisual experience and enable the audience to emotionally connect with the narrative, demonstrating how music becomes an essential tool for storytelling.

**Keywords:** music composition, composer, documentary, medieval, Adélie penguins.

**TABLA DE CONTENIDO**

<b>Introducción .....</b>	<b>8</b>
<b>Orquestación: Voices.....</b>	<b>9</b>
<b>Score: Voices.....</b>	<b>11</b>
<b>Particellas: Voices.....</b>	<b>16</b>
<b>Orquestación: Penguins.....</b>	<b>41</b>
<b>Score: Penguins.....</b>	<b>43</b>
<b>Particellas: Penguins.....</b>	<b>50</b>
<b>Conclusiones.....</b>	<b>75</b>
<b>Referencias bibliográficas (ejemplo estilo APA).....</b>	<b>76</b>

## INTRODUCCIÓN

La música en el cine ha logrado convertirse en un elemento muy importante para complementar la experiencia audiovisual, dejando así de ser un simple acompañamiento musical.

Desde la época del cine mudo, la música ha sido un elemento importante para las filmaciones, ya que, los proyectos, al tener falta de diálogos necesitaban algún elemento que les ayude a mejorar y enriquecer la experiencia audiovisual. A lo largo del tiempo y con la evolución de la tecnología, las bandas sonoras han logrado convertirse en una pieza significativa para intensificar las emociones, definir ambientes y potenciar las narrativas de las películas, ya que, no solo refuerzan las emociones de los personajes, sino que aportan con la conexión del público con la filmación, consiguiendo así que los mismos se sumerjan aún más en la trama.

Dentro del cine ecuatoriano, las bandas sonoras son fundamentales para fortalecer la identidad cultural y narrativas de las producciones nacionales, ya que se convierten en un medio para destacar las raíces del país, por medio de la incorporación de ritmos, instrumentos y estilos autóctonos. La integración de bandas sonoras realizadas por compositores ecuatorianos en filmaciones nacionales fortalece la colaboración entre cineastas y músicos nacionales.

## ORQUESTACIÓN: VOICES

### **Woodwinds**

- Flute: Spitfire – BBC Symphony Orchestra
- Oboe: Spitfire – BBC Symphony Orchestra
- Clarinet: Spitfire – BBC Symphony Orchestra
- Bassoon: Spitfire – BBC Symphony Orchestra

### **Brass**

- Horn: Spitfire – BBC Symphony Orchestra
- Trumpet: Spitfire – BBC Symphony Orchestra
- Trombone: Spitfire – BBC Symphony Orchestra
- Tuba: Spitfire – BBC Symphony Orchestra

### **Percussion**

- Timpani: Spitfire – BBC Symphony Orchestra

### **Synthesizers**

- Synth 1: Spitfire – LABS/ Foghorn: VT – Nightfrost
- Synth 2: Spitfire – LABS/ Sound The Alarm
- Synth 3: Native Instruments – Kontakt / Action Strikes Hits
- Synth 4: Native Instruments – Kontakt / Action Strikes Hits
- Synth 5: Spitfire – LABS/ Textural Pads: Deneb
- Synth 6: Spitfire – LABS/ Arctic Swells: Decay
- Synth 7: Spitfire – LABS/ Tundra Atmos: Lost In The Cavern

### **Choir**

- Soprano: Spitfire – LABS/ Micahs Choir: Warp Fracture
- Contralto: Spitfire – LABS/ Micahs Choir: Warp Fracture
- Tenor: Spitfire – LABS/ Choir: Long
- Bass: Spitfire – LABS/ Choir: Long

**Strings:**

- Violin 1: Spitfire – BBC Symphony Orchestra
- Violin 2: Spitfire – BBC Symphony Orchestra
- Viola: Spitfire – BBC Symphony Orchestra
- Cello: Spitfire – BBC Symphony Orchestra
- Double Bass: Spitfire – BBC Symphony Orchestra

## Voices

Jessica Barroso

*J = 83*

2 Flute *p* *f* *p*

2 Oboe *f* *p*

2 Clarinet in B $\flat$  *f* *p*

2 Bassoon *p* *f* *p*

Horn in F I *p* *mp* *f* *p*

Horn in F II *p* *mp* *f* *p*

Horn in F III *p* *f* *p*

Horn in F IV *p*

3 Trumpet in B $\flat$  *p* *f* *p*

3 Trombone *p*

Tuba *p* *f* *p*

Timpani

Synth 1 *p*

Synth 2

Synth 3 *p* *p*

Synth 4 *p* *p*

Synth 5 *p* *f* *p*

Synth 6

Synth 7

Soprano *p* *Ah*

Alto *p* *Ah*

Tenor

Bass *Mh*

Violin I *p* *p* *f* *p*

Violin II *p* *f* *p* *col legno*

Viola *p* *f* *p*

Cello *p* *mp* *p*

Double Bass *p* *f* *p*

♩ = 89

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Synth 1

Synth 2

Synth 3

Synth 4

Synth 5

Synth 6

Synth 7

S

A

T

B

Mh Mh

Mh Mh

Mh

Oh Oh

Vln. I

Vln. II

Vla.

Vc.

D.B.

21

F1.  
Ob.  
B♭ Cl.  
Bsn.  
Hn.  
Hn.  
B♭ Tpt.  
Tbn.  
Tuba  
Timp.

Synth 1  
Synth 2  
Synth 3  
Synth 4  
Synth 5  
Synth 6  
Synth 7

S  
A  
T  
Oh Oh Oh Oh Oh  
B  
Oh Oh Oh Oh Oh  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.



42

F1.  
Ob.  
B♭ Cl.  
Bsn.

Hn.  
Hn.  
B♭ Tpt.  
Tbn.  
Tuba

Timp.

Synth 1  
Synth 2  
Synth 3  
Synth 4  
Synth 5  
Synth 6  
Synth 7

S  
A  
T  
B

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Flute, Oboe, Bassoon, Horn, Trombone, Tuba, Timpani, Synths 1-7, and Voices (Soprano, Alto, Tenor, Bass) are performing a musical piece. The score includes dynamic markings like **p**, **ff**, **mp**, **pp**, and **legato**. Vocalizations like "Oh" and "Ah" are present in the vocal parts. The piece consists of multiple staves, each with a different instrument or voice part. The instruments include Flute, Oboe, Bassoon, Horn, Trombone, Tuba, Timpani, and various synthesis voices. The vocal parts are Soprano, Alto, Tenor, and Bass. The score is divided into measures, with measure 42 being the current one. The instruments play sustained notes or simple patterns, while the voices sing melodic lines. The overall style is a blend of acoustic and electronic music."/>

## Voices

Jessica Barroso

$\text{♩} = 83$

$\text{♩} = 83$

$\text{♩} = 87$

$\text{♩} = 89$

$\text{p}$

$\text{f}$

$\text{p}$

$\text{mp}$

$\text{mf}$

$\text{f}$

$\text{p}$

## Voices

Jessica Barroso

$\text{♩} = 83$

$\text{♩} = 87$

$\text{♩} = 89$

$f$

$p$

$17$

$26$

$\text{♩} = 83$

$a2$

$mp$

$mf$

$f$

$p$

$43$

## Voices

Jessica Barroso

The sheet music consists of five staves of musical notation for two clarinets in B-flat. The key signature is one sharp (F#). The time signature varies throughout the piece.

- Staff 1:** Measures 1-7. Key signature: one sharp (F#). Time signature: common time (4/4). Dynamics: tempo = 83. Measure 1: rest. Measures 2-7: rests.
- Staff 2:** Measures 8-14. Key signature: one sharp (F#). Time signature: common time (4/4). Dynamics: f (fortissimo) at measure 8, p (pianissimo) at measure 12. Measure 8: dotted quarter note followed by eighth note. Measures 9-11: eighth notes. Measures 12-14: eighth notes.
- Staff 3:** Measures 15-17. Key signature: one sharp (F#). Time signature: common time (4/4). Measure 15: rest. Measures 16-17: 6/8 time. Measure 16: 6/8. Measure 17: 8/8.
- Staff 4:** Measures 23-29. Key signature: one sharp (F#). Time signature: common time (4/4). Measure 23: rest. Measures 24-29: rests.
- Staff 5:** Measures 31-37. Key signature: one sharp (F#). Time signature: common time (4/4). Dynamics: tempo = 83. Measure 31: rest. Measures 32-37: rests.
- Staff 6:** Measures 40-46. Key signature: one sharp (F#). Time signature: common time (4/4). Measure 40: rest. Measures 41-46: rests.
- Staff 7:** Measures 48-52. Key signature: one sharp (F#). Time signature: common time (4/4). Measure 48: rest. Measures 49-52: eighth notes.

## Voices

Jessica Barroso

$\text{♩} = 83$

$\text{♩} = 87$

$\text{♩} = 89$

$\text{♩} = 83$

$\text{a2}$

$f$

$mp$

$mf$

$ff$

# Voices

Jessica Barroso

1       $\text{♩} = 83$

*p*

2       $\text{♩} = 87$

*f*

3       $\text{♩} = 89$

*6/8*

4       $\text{♩} = 83$

*a2*

*p*

5       $\text{♩} = 83$

*a2*

6       $\text{♩} = 83$

*p*

*mp*

7       $\text{♩} = 83$

*f*

8       $\text{♩} = 83$

# Voices

Jessica Barroso

$\text{♩} = 83$

$\text{♩} = 87$

$p$

$f$

$mp$

$\text{♩} = 89$

$\text{♩} = 83$   
a2

$p$

$mp$

$mf$

$f$

$\text{♩} = 83$

$f$

$mf$

$f$

## Voices

Jessica Barroso

$\text{♩} = 83$

$\textbf{p}$

$\text{♩} = 87$

$f$

$\text{♩} = 89$

$f$

$\text{♩} = 83$

$a3$

$mf$

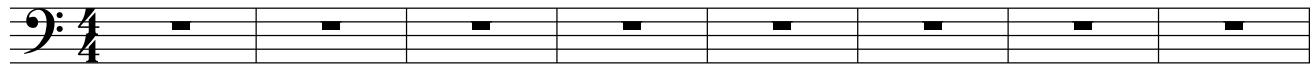
$f$

$\text{♩} = 83$

$47$

## Voices

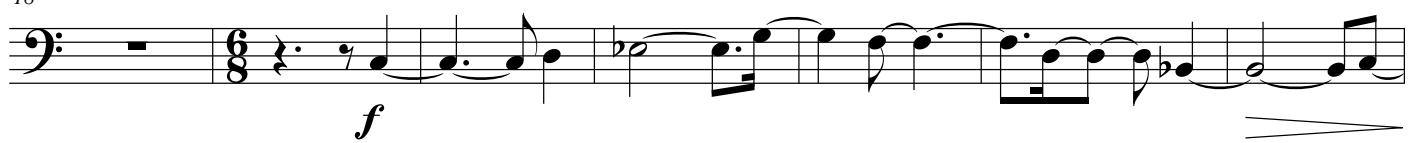
Jessica Barroso

 $\text{♩} = 83$  $\text{♩} = 87$ 

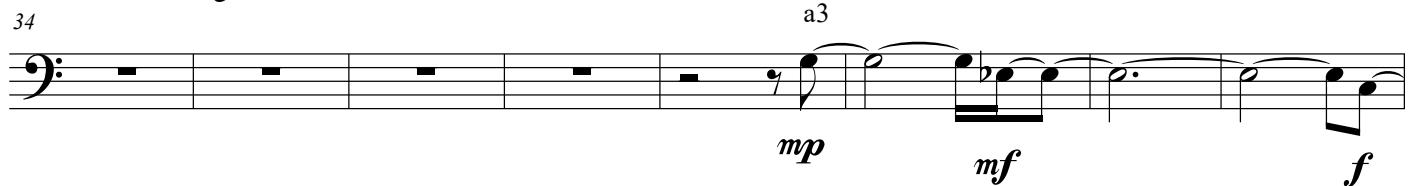
9

 $\text{♩} = 89$ 

18



25

**p** $\text{♩} = 83$ 

42



## Voices

Jessica Barroso

$\text{♩} = 83$

$\text{♩} = 87$

9

$p$   $f$

$\text{♩} = 89$

16

$f$

23

$p$   $\text{♩} = 83$

32

$mp$   $mf$

40

$f$   $p$

49

The musical score consists of six staves of Tuba music. Staff 1 starts with a quarter note followed by four eighth notes. Staff 2 begins at measure 9 with a half note, followed by eighth notes and sixteenth notes. Staff 3 starts at measure 16 with a eighth note, followed by sixteenth notes. Staff 4 begins at measure 23 with a eighth note, followed by sixteenth notes. Staff 5 starts at measure 32 with a half note, followed by eighth notes and sixteenth notes. Staff 6 begins at measure 40 with a eighth note, followed by sixteenth notes. Various dynamics are indicated throughout, including  $p$ ,  $f$ ,  $mp$ , and  $mf$ . Tempo markings like  $\text{♩} = 83$ ,  $\text{♩} = 87$ , and  $\text{♩} = 89$  are also present.

## Voices

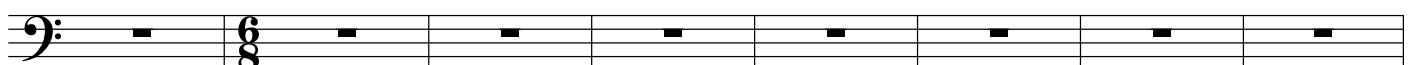
Jessica Barroso

 $\text{♩} = 83$  $\text{♩} = 87$ 

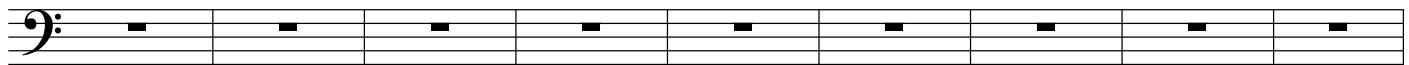
9

 $\text{♩} = 89$ 

18



26

 $\text{♩} = 83$ 

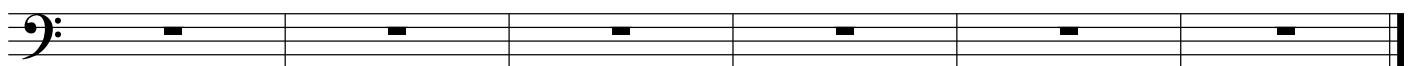
35



40

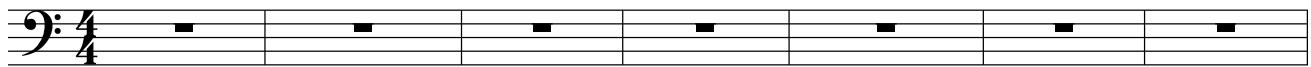


45



## Voices

Jessica Barroso

 $\text{♩} = 83$  $\text{♩} = 87$ 

8

A musical score excerpt for a bass clef instrument. It shows measures 8 through 15. Measure 8 starts with a rest followed by a dotted half note. Measures 9 and 10 are rests. Measure 11 has a dotted half note followed by a sixteenth-note grace note. Measures 12 and 13 show eighth-note patterns. Measure 14 starts with a dynamic **p**. Measure 15 ends with a dynamic **f**.

15

A musical score excerpt for a bass clef instrument. It shows measures 15 through 22. Measures 15-18 show eighth-note patterns. Measure 19 starts with a dynamic **mp**. Measures 20-22 show eighth-note patterns. Measure 22 ends with a dynamic **p**.

22

A musical score excerpt for a bass clef instrument. It shows measures 22 through 30. Measures 22-25 show eighth-note patterns. Measures 26-29 show eighth-note patterns. Measure 30 ends with a dynamic **p**.

30

A musical score excerpt for a bass clef instrument. It shows measures 30 through 38. Measures 30-33 show eighth-note patterns. Measures 34-37 show eighth-note patterns. Measure 38 ends with a dynamic **p**.

38

A musical score excerpt for a bass clef instrument. It shows measures 38 through 47. Measures 38-41 show eighth-note patterns. Measures 42-45 show eighth-note patterns. Measure 46 ends with a dynamic **p**.

47

A musical score excerpt for a bass clef instrument. It shows measures 47 through 55. Measures 47-50 show eighth-note patterns. Measures 51-54 show eighth-note patterns. Measure 55 ends with a dynamic **p**.

## Voices

Jessica Barroso

 $\text{♩} = 83$  $\text{♩} = 87$ 

9

A bass staff in common time with a bass clef. Measure 9 consists of six eighth-note rests. Measures 10-14 show eighth-note patterns with slurs and grace notes. Measure 15 begins with a forte dynamic ( $f$ ) followed by eighth-note pairs. The measure ends with a dynamic marking:  $p$  above the first note and  $mp$  above the second note.

16

A bass staff in common time with a bass clef. Measures 16-20 show eighth-note patterns with slurs and grace notes. Measure 21 begins with a forte dynamic ( $f$ ) followed by eighth-note pairs. The measure ends with a dynamic marking:  $p$  above the first note and  $mp$  above the second note.

23

A bass staff in common time with a bass clef. Measures 23-27 show eighth-note patterns with slurs and grace notes. Measure 28 begins with a forte dynamic ( $f$ ) followed by eighth-note pairs. The measure ends with a dynamic marking:  $p$  above the first note and  $mp$  above the second note.

32

A bass staff in common time with a bass clef. Measures 32-36 show eighth-note patterns with slurs and grace notes. Measure 37 begins with a forte dynamic ( $f$ ) followed by eighth-note pairs. The measure ends with a dynamic marking:  $p$  above the first note and  $mp$  above the second note.

41

A bass staff in common time with a bass clef. Measures 41-45 show eighth-note patterns with slurs and grace notes. Measure 46 begins with a forte dynamic ( $f$ ) followed by eighth-note pairs. The measure ends with a dynamic marking:  $p$  above the first note and  $mp$  above the second note.

49

A bass staff in common time with a bass clef. Measures 49-53 show eighth-note patterns with slurs and grace notes. Measure 54 begins with a forte dynamic ( $f$ ) followed by eighth-note pairs. The measure ends with a dynamic marking:  $p$  above the first note and  $mp$  above the second note.

## Voices

Jessica Barroso

$\text{♩} = 83$

8

$\text{♩} = 87$

$\text{p}$

15

$\text{mp}$

$\text{f}$

$\text{♩} = 89$

22

29

$\text{p}$

37

$\text{mp}$

$\text{mf}$

41

$f$

45

50

## Voices

Jessica Barroso

$\text{♩} = 83$

The musical score consists of eight staves of music for Synth 4. Staff 1 (measures 1-7) starts with a rest followed by eighth-note pairs at  $\text{♩} = 83$ . Measure 7 ends with a dynamic  $p$ . Staff 2 (measures 8-13) begins with a rest, followed by eighth-note pairs at  $\text{♩} = 87$ , with a dynamic  $p$  in measure 13. Staff 3 (measures 14-17) shows sixteenth-note patterns at  $\text{♩} = 89$ , with a dynamic  $mp$  in measure 17. Staff 4 (measures 18-21) includes a change to 6/8 time and sixteenth-note patterns. Staff 5 (measures 24-27) features eighth-note pairs at  $\text{♩} = 83$ , with a dynamic  $p$  indicated by a diagonal line. Staff 6 (measures 32-35) and Staff 7 (measures 39-42) show eighth-note pairs at  $\text{♩} = 83$ . Staff 8 (measures 47-50) shows eighth-note pairs at  $\text{♩} = 83$ .

## Voices

Jessica Barroso

The musical score consists of six staves of music for Synth 6 Voices, page 30, by Jessica Barroso. The score is divided into measures by vertical bar lines. Measure 1 (measures 1-7) starts at  $\text{♩} = 83$  in 4/4 time. Measure 2 (measures 8-14) starts at  $\text{♩} = 87$  in 4/4 time. Measure 3 (measures 15-21) starts at  $\text{♩} = 89$  in 4/4 time, with a key change to G major indicated by a circled 'G' symbol. Measure 4 (measures 22-28) starts at  $\text{♩} = 83$  in 4/4 time. Measure 5 (measures 29-35) starts at  $\text{♩} = 83$  in 4/4 time, with a dynamic marking *p* (piano). Measure 6 (measures 36-42) starts at  $\text{♩} = 83$  in 4/4 time. Measure 7 (measures 43-49) starts at  $\text{♩} = 83$  in 4/4 time. Measure 8 (measures 50-56) starts at  $\text{♩} = 83$  in 4/4 time.

## Voices

Jessica Barroso

$\text{♩} = 83$

$\text{♩} = 87$

9

$\text{♩} = 89$

18

$p$

$\text{♩} = 83$

27

36

45

## Voices

Jessica Barroso

$\text{♩} = 83$

$\text{♩} = 87$

$\text{♩} = 89$

$\text{♩} = 83$

$\text{mp}$        $mf$        $f$

$pp$

## Voices

Jessica Barroso

The sheet music consists of six staves of music for Alto voice. The first staff begins at measure 1 with a tempo of  $\text{♩} = 83$ . It features a dynamic marking  $p$  and a grace note symbol consisting of a small vertical line with a dot above it. The second staff starts at measure 9 with a tempo of  $\text{♩} = 87$ . The third staff begins at measure 18 with a tempo of  $\text{♩} = 89$ . The fourth staff starts at measure 27. The fifth staff begins at measure 36. The sixth staff begins at measure 45.

## Voices

Jessica Barroso

$\text{♩} = 83$

$\text{♩} = 87$

$\text{♩} = 89$  *f*

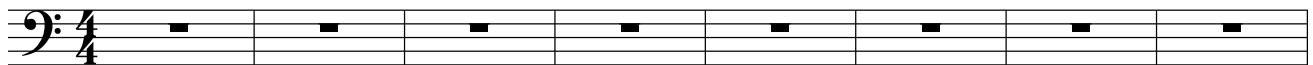
**p**

$\text{♩} = 83$

*mp*      *pp*

## Voices

Jessica Barroso

 $\text{♩} = 83$  $\text{♩} = 87$ 

9

A musical staff in bass clef and common time. It features a bass line with vocalizations "Mh" and "Oh" underneath. Measure 9 ends with a fermata over the bass line. $\text{♩} = 89$ 

16

A musical staff in bass clef and common time. It shows a bass line with vocalizations "Mh" and "Oh". The dynamic changes to **f** at the end of the measure.

22

A musical staff in bass clef and common time. It shows a bass line with vocalizations "Oh". The dynamic changes to **p** at the end of the measure. $\text{♩} = 83$ 

30

A musical staff in bass clef and common time. It shows a bass line with vocalizations "Oh", "Uh", and "Uh". The dynamic changes to **mp** at the end of the measure.

38

A musical staff in bass clef and common time. It shows a bass line with vocalizations "Uh", "Ah", and "Ah". The dynamic changes to **f** at the end of the measure.

47

A musical staff in bass clef and common time. It begins with a single note followed by four consecutive rests.

## Voices

Jessica Barroso

$\text{♩} = 83$

$\text{♩} = 87$

$\text{♩} = 89$

$\text{♩} = 83$

## Voices

Jessica Barroso

$\text{♩} = 83$

$\text{♩} = 87$

$\text{♩} = 89$

$\text{♩} = 83$

$\text{mf}$        $f$

$mp$

$mp$

$mp$

$pp$

## Voices

Jessica Barroso

$\text{♩} = 83$

$\text{♩} = 83$

9  $\text{col legno}$

$\text{p}$

$\text{♩} = 89$   $\text{arco}$

$\text{f}$

15

$\text{p}$

21

25

$\text{p}$

$\text{♩} = 83$

35

42  $\text{legato}$

$\text{mp}$

48  $\text{pp}$

## Voices

Jessica Barroso

$\text{♩} = 83$

8

$p$

$\text{♩} = 87$

$p$

$\text{♩} = 89$

15

$mp$

$f$

21

$\text{♩} = 83$

30

$f$

$mp$

*legato*

39

$pp$

47

## Voices

Jessica Barroso

 $\text{♩} = 83$ 

Musical score for Double Bass (Bass clef) in 4/4 time. The score is divided into six staves, each starting with a different dynamic and tempo marking.

- Staff 1:  $\text{♩} = 83$ . Dynamics:  $p$ ,  $f$ .
- Staff 2:  $\text{♩} = 87$ . Dynamics:  $p$ .
- Staff 3:  $\text{♩} = 89$ . Dynamics:  $p$ .
- Staff 4:  $f$ . Dynamics:  $p$ .
- Staff 5:  $\text{♩} = 83$ . Dynamics:  $mp$ ,  $mf$ ,  $f$ .
- Staff 6:  $mp$ .

## ORQUESTACIÓN: PENGUINS

### **Woodwinds**

- Flute: Spitfire – BBC Symphony Orchestra
- Oboe: Spitfire – BBC Symphony Orchestra
- Bassoon: Spitfire – BBC Symphony Orchestra

### **Brass**

- Horn: Spitfire – BBC Symphony Orchestra
- Tuba: Spitfire – BBC Symphony Orchestra

### **Percusión**

- Timpani: Spitfire – BBC Symphony Orchestra
- Cymbals: Spitfire – BBC Symphony Orchestra
- Glockenspiel: Spitfire – BBC Symphony Orchestra
- Vibraphone: Spitfire – BBC Symphony Orchestra
- Marimba: Spitfire – BBC Symphony Orchestra
- Tubular Bells: Spitfire – BBC Symphony Orchestra
- Taiko Drum: Spitfire – BBC Symphony Orchestra
- Harp: Spitfire – BBC Symphony Orchestra

### **Sintetizadores**

- Synth 1: Spitfire – LABS/ Textual Pads: Avarur
- Synth 2: Spitfire – LABS/ Textual Pads: Cylosa
- Synth 3: Spitfire – LABS/ Modular Pianos: 10 Modulorgan
- Synth 4: Native Instruments – Kontakt / Action Strikes Hits

**Strings:**

- Violin 1: Spitfire – BBC Symphony Orchestra
- Violin 2: Spitfire – BBC Symphony Orchestra
- Viola: Spitfire – BBC Symphony Orchestra
- Cello: Spitfire – BBC Symphony Orchestra
- Double Bass: Spitfire – BBC Symphony Orchestra

**SCORE: PENGUINS**  
**PENGUINS**

43

Jessica Barroso

*J = 90*

2 Flute

2 Oboe

2 Bassoon

Horn in F  
I  
II

Horn in F  
III  
IV

Tuba

Timpani

Cymbals

Glockenspiel

Vibraphone

Marimba

Tubular Bells

Taiko Drums

Harp

Synth 1

Synth 2

Synth 3

Synth 4

Violin I

Violin II

Viola

Cello

Double Bass

Fl. II  
Ob.  
Bsn.

Hn. II  
Hn. #  
Tuba

Timp. II

Cym. II

Glk. II  
Vib. II  
Mrb. II

T.B. II

Taiko  
*p*  
*p*

Hp. II

Synth 1  
*p* *f*

Synth 2

Synth 3

Synth 4  
*f*

Vln. I II  
Vln. II

Vla.  
*mp*

Vc.  
*p* *mp* *f*

D.B.

22

Fl. *p* *f* = *p*

Ob. *p* *f* = *p*

Bsn.

Hn.

Hn.

Tuba

22

Timp.

22

Cym.

22

Glk. *f* *mf* *f*

Vib.

22

Mrb.

T.B.

Taiko

22

Hp.

22

Synth 1 *p*

Synth 2 *p* *f* *mf* *f*

Synth 3 *p* *f* *mf* *f*

Synth 4

22

Vln. I *f* *p* *f* *mf* *f*

Vln. II *f* *p* pizz. *mf* *f*

Vla. *p* *f* *p* *mf*

Vc. *f* *mf* *f*

D.B.

34

Fl.

Ob.

Bsn.

Hn.

Hn.

Tuba

Timp.

Cym.

Glk.

Vib.

Mrb.

T.B.

Taiko

Hp.

Synth 1

Synth 2

Synth 3

Synth 4

Vln. I

Vln. II

Vla.

Vc.

D.B.

45

Fl.

Ob.

Bsn.

Hn.

Hn.

Tuba

45

Timp.

45

Cym.

45

Glk.

Vib.

45

Mrb.

45

T.B.

Taiko

45

Hp.

45

Synth 1

Synth 2

p

mp

mp

45

Synth 3

Synth 4

45

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

$\frac{8}{8}$ va

p

$\frac{8}{8}$ a -

div.

div.

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *mf*

Hn. *mf*

Hn.

Tuba *mf*

*f*

Timp.

Cym.

Glk. *f*

Vib.

Mrb.

T.B.

Taiko

Hp. *mf* *f* *mf* *f*

Synth 1

Synth 2

Synth 3

Synth 4

Vln. I *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vln. II *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vla. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vc. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

D.B. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

63

Fl. *p*

Ob. *p*

Bsn.

Hn. *p*

Hn. *p*

Tuba

Tim. *p*

Cym.

Glk.

Vib.

Mrb.

T.B.

Taiko

Hp.

Synth 1

Synth 2

Synth 3

Synth 4

(8va)

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

## PENGUINS

Jessica Barroso

$\text{♩} = 90$

9

17

25

33

41

50

a2

58

$\text{p}$

$f$

$p <$

$mp$

$f$

$p$

$f > p$

$f$

$mf$

$f$

$> mf$

$f$

$f > p$

## PENGUINS

$\text{♩} = 90$

9

17

25

33

41

49

a2

57

$\text{p} \swarrow \text{f}$

$\text{p}$

$\text{mp} \quad < \text{f}$

$\text{p}$

$\text{f} \swarrow \text{p}$

$\text{f}$

$\text{mf}$

$\text{f}$

$\text{p}$

$\text{f}$

$\text{f} \swarrow \text{mf}$

$\text{f}$

$\text{f} \swarrow \text{mf}$

$\text{f}$

$\text{f} \swarrow \text{p}$

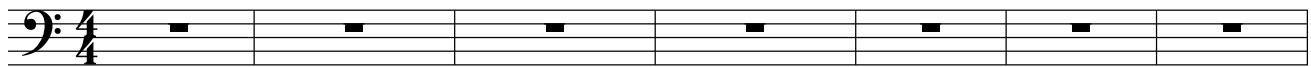
2 Bassoon

# PENGUINS

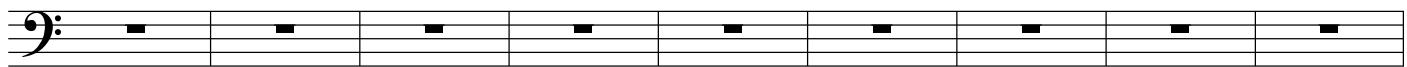
52

Jessica Barroso

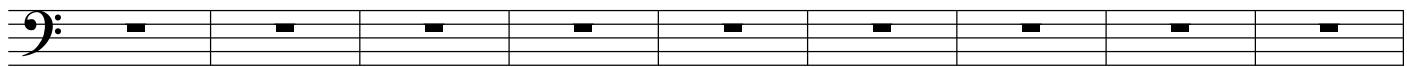
= 90



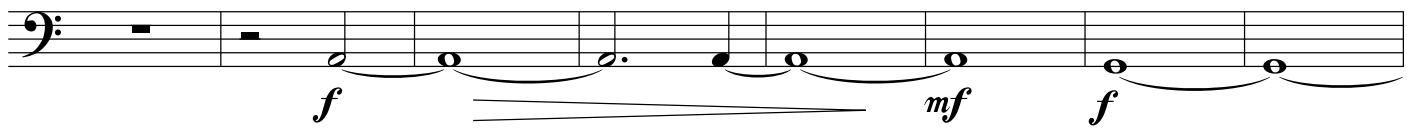
8



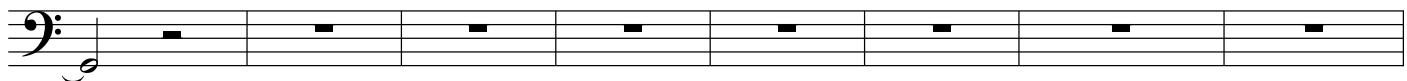
17



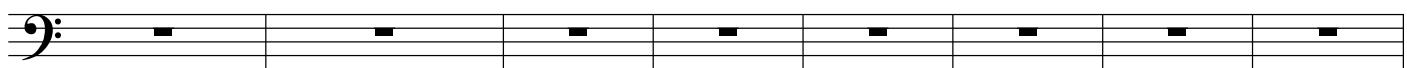
26



34

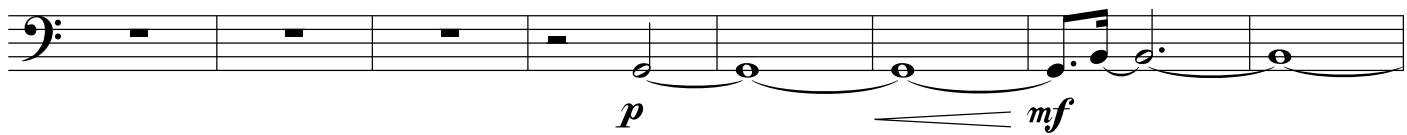


42

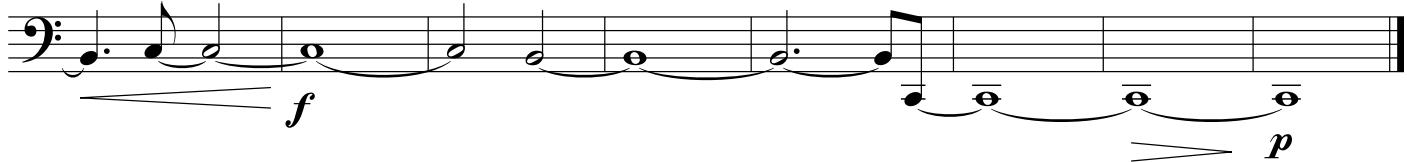


50

a2



58



Horn in F  
I  
II

# PENGUINS

53

Jessica Barroso

$\text{♩} = 90$

8

17

26

34

42

50 a2  
*p* *mf*

57  
*f*

64  
*p*

Horn in F  
III  
VI

# PENGUINS

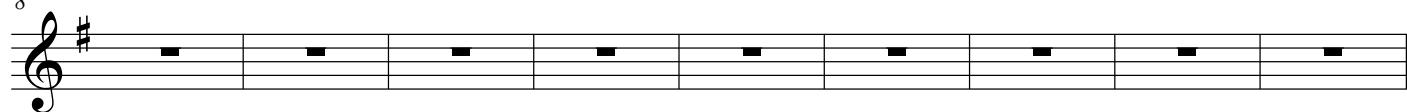
54

Jessica Barroso

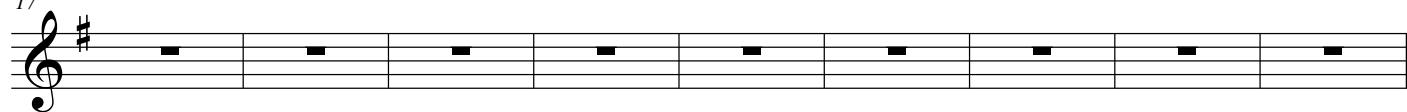
$\text{♩} = 90$



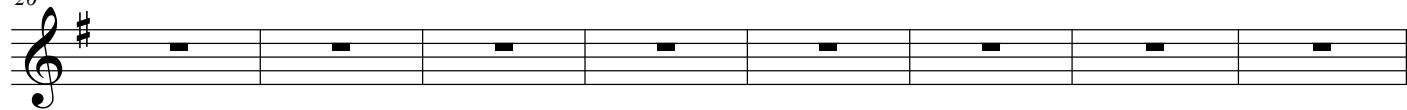
8



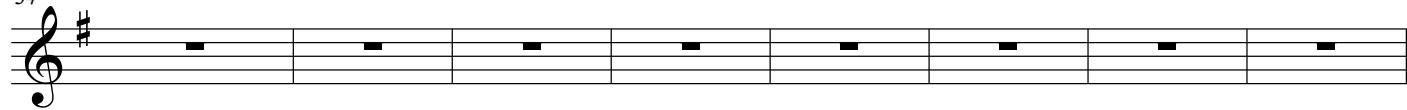
17



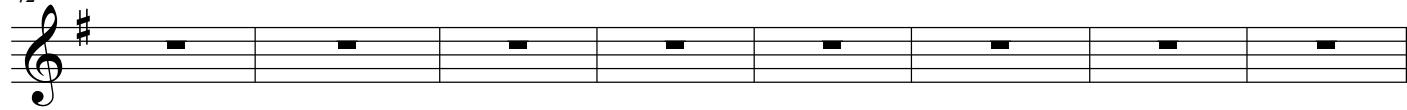
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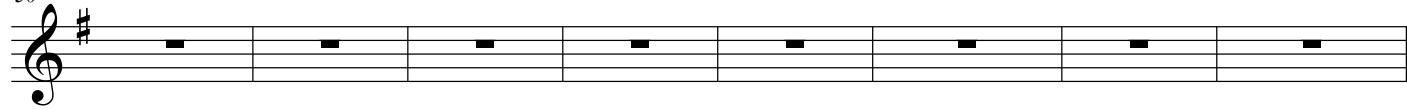
34



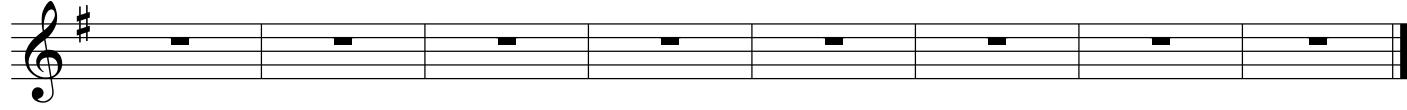
42



50



58



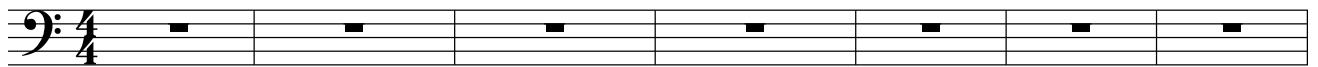
Tuba

# PENGUINS

55

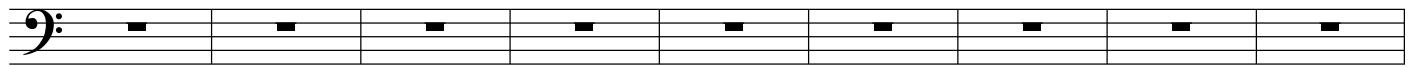
Jessica Barroso

 = 90



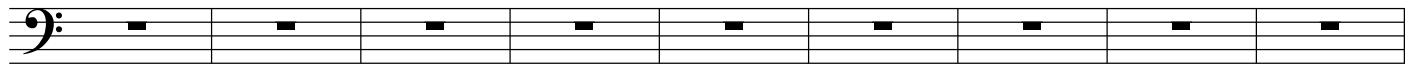
A staff for Tuba in 4/4 time. It consists of eight measures, each containing a single vertical bar with a horizontal line through it, representing a quarter rest.

8



A staff for Tuba in 4/4 time. It consists of eight measures, each containing a single vertical bar with a horizontal line through it, representing a quarter rest.

17



A staff for Tuba in 4/4 time. It consists of eight measures, each containing a single vertical bar with a horizontal line through it, representing a quarter rest.

26



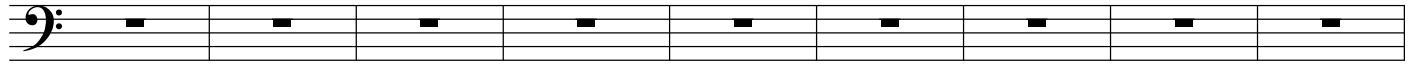
A staff for Tuba in 4/4 time. It consists of eight measures, each containing a single vertical bar with a horizontal line through it, representing a quarter rest.

35



A staff for Tuba in 4/4 time. It consists of eight measures, each containing a single vertical bar with a horizontal line through it, representing a quarter rest.

44



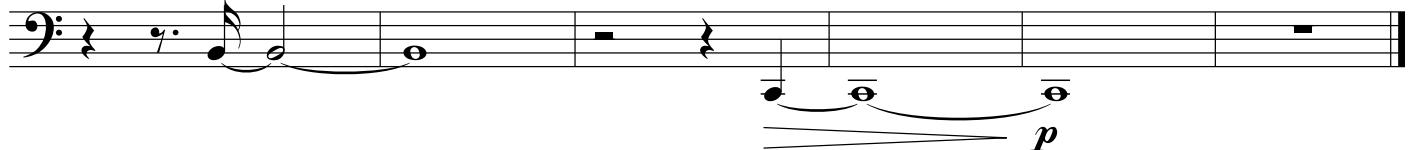
A staff for Tuba in 4/4 time. It consists of eight measures, each containing a single vertical bar with a horizontal line through it, representing a quarter rest.

53



A staff for Tuba in 4/4 time. It starts with a measure of two eighth notes followed by a quarter rest. The dynamics are *p*, *mf*, and *f*. The measure ends with a measure of two eighth notes followed by a quarter rest.

60



A staff for Tuba in 4/4 time. It starts with a measure of two eighth notes followed by a quarter rest. The dynamics are *p*. The measure ends with a measure of two eighth notes followed by a quarter rest.

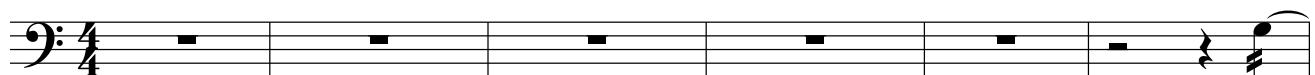
Timpani

# PENGUINS

56

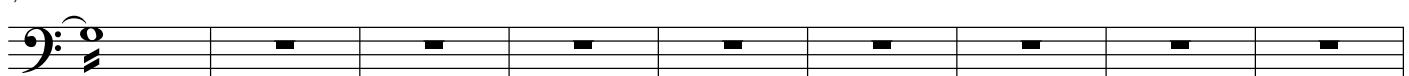
Jessica Barroso

$\text{♩} = 90$



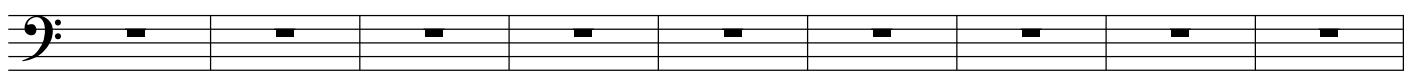
**p** <

7

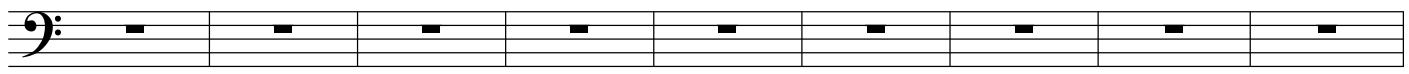


**f**

16



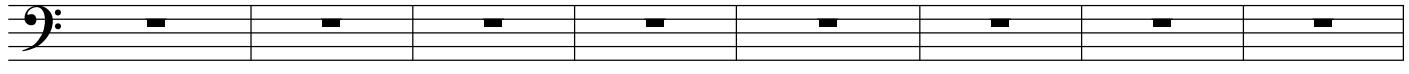
25



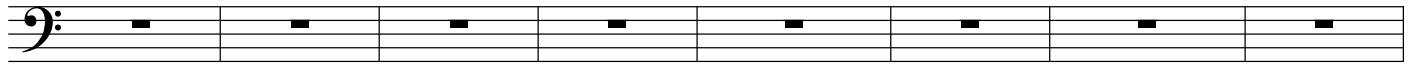
34



43



51



59



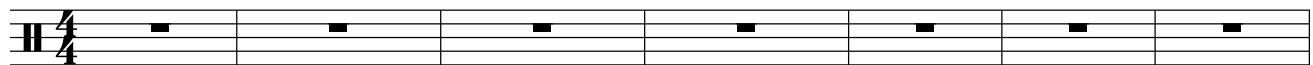
Cymbal

# PENGUINS

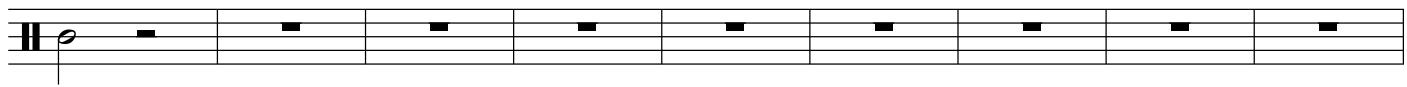
57

Jessica Barroso

 = 90

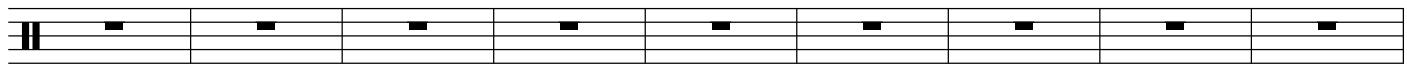


8

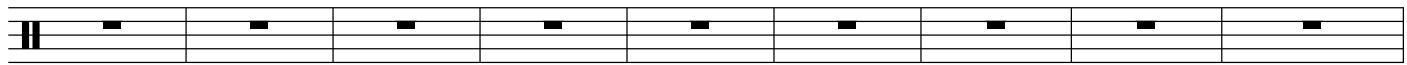


**f**

17



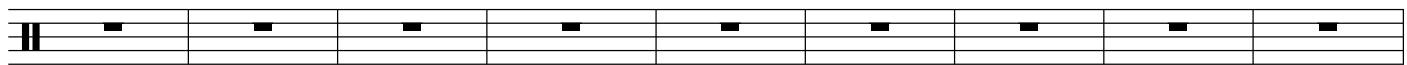
26



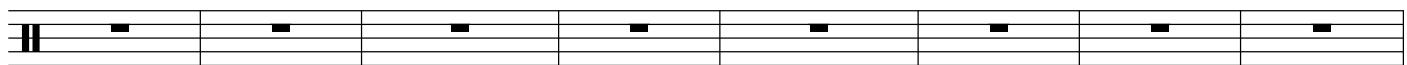
35



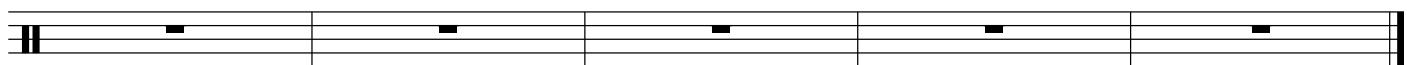
44



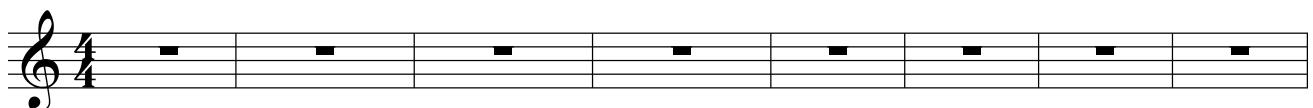
53



61



## PENGUINS

 $\text{♩} = 90$ 

9

A musical staff in common time and treble clef. It consists of several eighth-note rests. The dynamic marking *mp* appears under a group of notes, and the dynamic *p* appears at the end of the staff.

17

A musical staff in common time and treble clef. It consists of several eighth-note rests. The dynamic marking *mp* appears under a group of notes.

25

A musical staff in common time and treble clef. It consists of several eighth-note rests.

33

A musical staff in common time and treble clef. It consists of several eighth-note rests. The dynamic marking *f* appears under a group of notes, and the dynamic *p < mp* appears at the end of the staff.

41

A musical staff in common time and treble clef. It consists of several eighth-note rests.

49

A musical staff in common time and treble clef. It consists of several eighth-note rests.

57

A musical staff in common time and treble clef. It consists of several eighth-note rests.

## PENGUINS

 $\text{♩} = 90$ 

Marimba

A marimba staff in 4/4 time. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves consist of eight horizontal lines. A brace groups the two staves together. A tempo marking of  $\text{♩} = 90$  is located at the top left of the staff.

Mrb.

A marimba staff in 4/4 time. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves consist of eight horizontal lines. A brace groups the two staves together. The measure begins with a dynamic **f**, followed by a dynamic **p**.

Mrb.

A marimba staff in 4/4 time. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves consist of eight horizontal lines. A brace groups the two staves together. The measure begins with a dynamic **mp**, followed by a dynamic **p**.

Mrb.

A marimba staff in 4/4 time. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves consist of eight horizontal lines. A brace groups the two staves together. The staff shows a continuous eighth-note pattern across all eight lines.

Mrb.

A marimba staff in 4/4 time. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves consist of eight horizontal lines. A brace groups the two staves together. The measure ends with a dynamic **f**.

## PENGUINS

60

36

Mrb.

**p** < **mp**

This musical score excerpt shows the bassoon (Mrb.) part for measure 36. The treble clef is on the top line, and the bass clef is on the bottom line. The staff consists of five lines and four spaces. Measure 36 starts with a rest followed by two eighth-note pairs. The dynamic changes from **p** (piano) to **mp** (mezzo-piano). The bassoon then plays eighth-note pairs with slurs and grace notes. The measure ends with a single eighth note.

41

Mrb.

This musical score excerpt shows the bassoon (Mrb.) part for measure 41. The treble clef is on the top line, and the bass clef is on the bottom line. The staff consists of five lines and four spaces. The bassoon plays a continuous eighth-note pattern across all ten measures of the section.

49

Mrb.

This musical score excerpt shows the bassoon (Mrb.) part for measure 49. The treble clef is on the top line, and the bass clef is on the bottom line. The staff consists of five lines and four spaces. The bassoon continues its eighth-note pattern across all ten measures of the section.

57

Mrb.

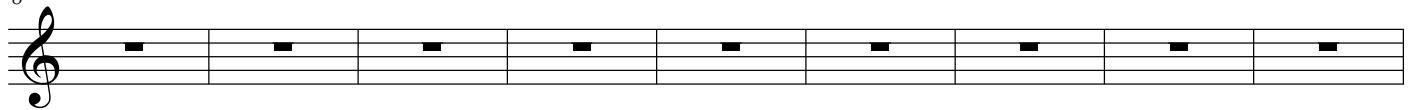
This musical score excerpt shows the bassoon (Mrb.) part for measure 57. The treble clef is on the top line, and the bass clef is on the bottom line. The staff consists of five lines and four spaces. The bassoon continues its eighth-note pattern across all ten measures of the section.

## PENGUINS

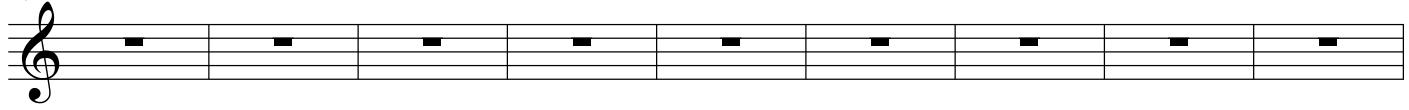
= 90



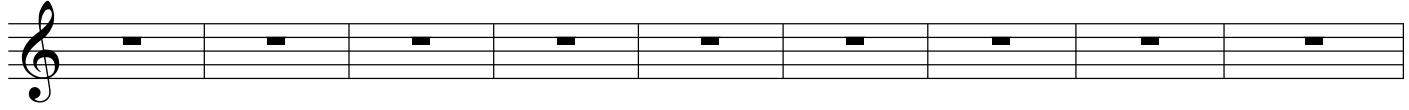
8



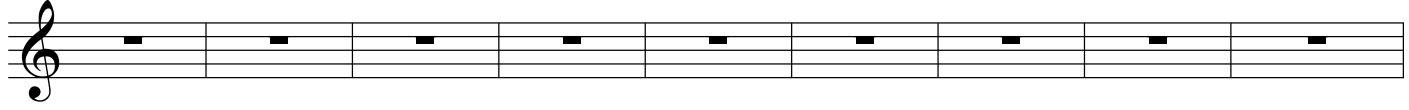
17



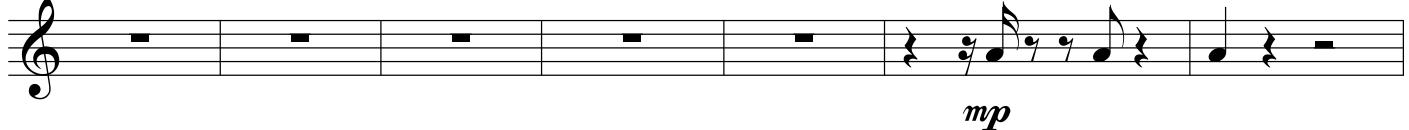
26



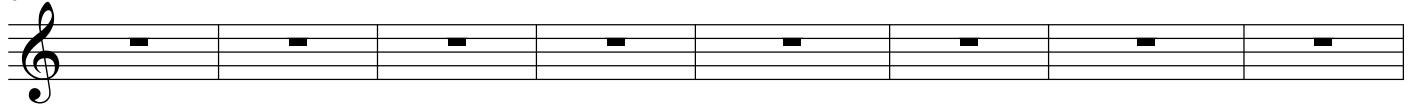
35



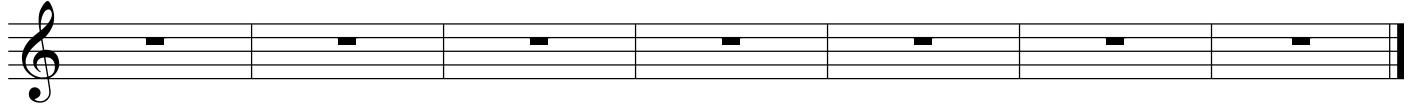
44



51



59



## PENGUINS

= 90

Harp

7 DCB E F G A

Hp.

3 3

13

Hp.

22

Hp.

31

Hp.

37

Hp.

Two staves for Bassoon (Horn). Measure 37 starts with a dynamic <mp>. The music consists of a series of eighth-note rests followed by eighth-note strokes on the second and fourth beats of each measure.

45

Hp.

Two staves for Bassoon (Horn). Measure 45 continues the pattern of eighth-note rests followed by eighth-note strokes.

54

Hp.

Two staves for Bassoon (Horn). Measure 54 begins with eighth-note rests. The right hand staff then plays a sixteenth-note run with a dynamic <mf>, followed by another sixteenth-note run with a dynamic <f>.

61

Hp.

Two staves for Bassoon (Horn). Measure 61 begins with eighth-note rests. The right hand staff then plays a sixteenth-note run with a dynamic <mf>, followed by another sixteenth-note run with a dynamic <f>.

Glockenspiel

# PENGUINS

64

Jessica Barroso

$\text{♩} = 90$

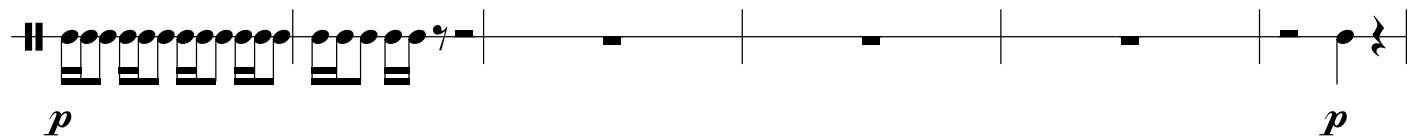
9     $mp$ 

17  
25    f                                  mf                                  f  
33    p                                  => mp  
41  
49    mp                                  mf                                  f  
57

## PENGUINS

 $\text{♩} = 90$ 

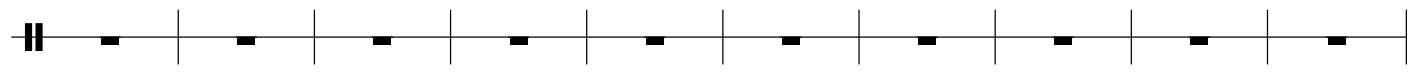
II



17



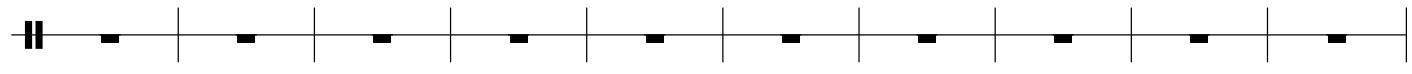
27



37



47



57



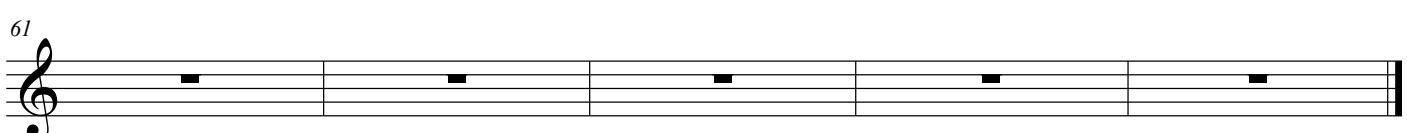
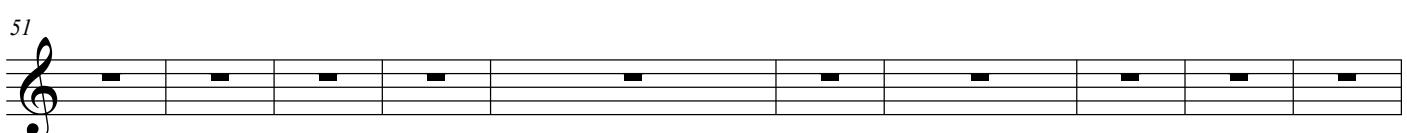
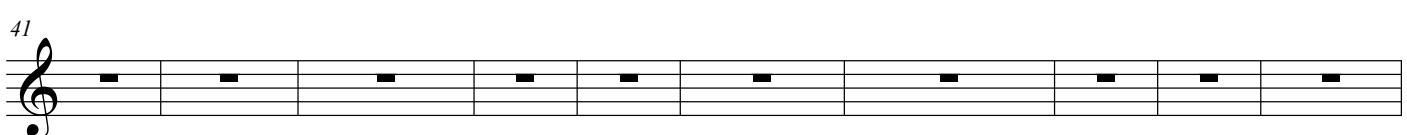
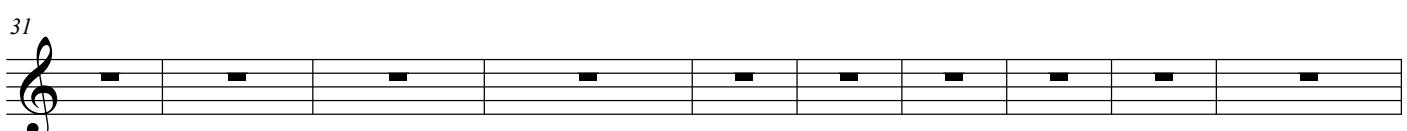
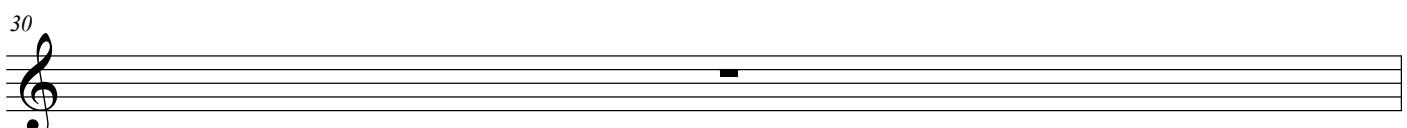
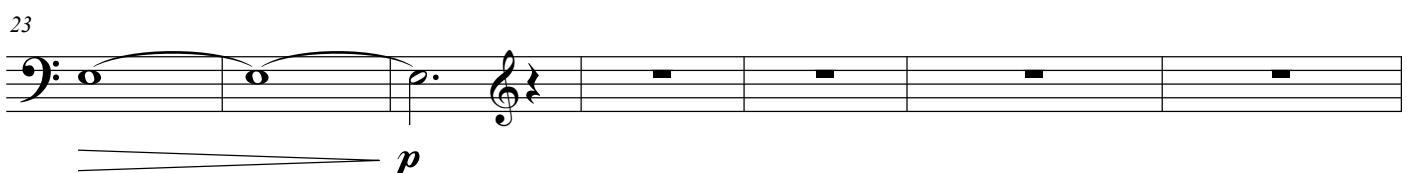
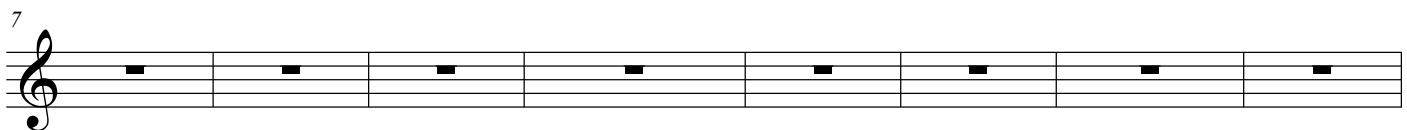
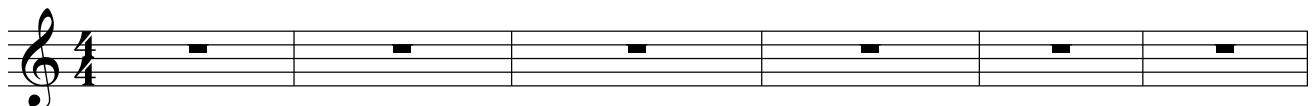
Synth 1

# PENGUINS

66

Jessica Barroso

$\text{♩} = 90$



## PENGUINS

$\text{♩} = 90$

1

7

15

22

30

37

45

52

55

## PENGUINS

$\text{♩} = 90$

1

7

14

21

29

36

38

48

58

## PENGUINS

Jessica Barroso

$\text{♩} = 90$

6

14

21

29

30

40

47

51

## PENGUINS

Jessica Barroso

$\text{♩} = 90$

9

17

25

33

41

49

57

## PENGUINS

Jessica Barroso

$\text{♩} = 90$

1

9

17

25

33

41

49

57

$p$

$mp$

$f$

$mf$

$f$

$p < mp > p$

*div.*

$f$

$mf$

$f$

$mf$

$f$

$pp$

## PENGUINS

$\text{♩} = 90$

7

15

23

30

31

41

51

59

$\text{pizz.}$

$\text{mp}$

$\text{p}$

$f$

$mf$

$pizz.$

$mp$

$p$

$f$

$mf$

$f$

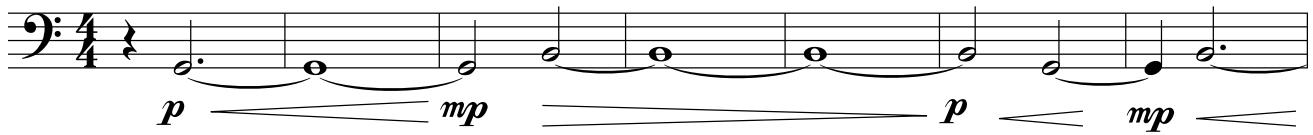
$mf$

$f$

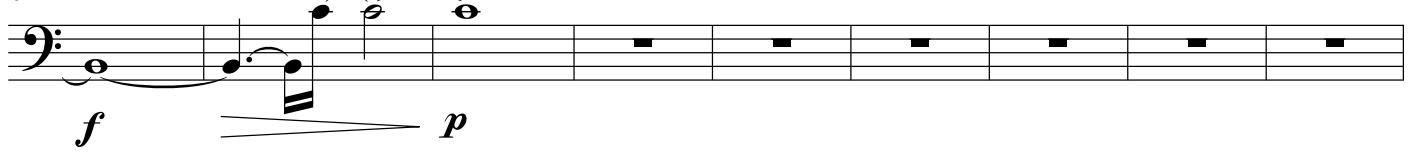
$pp$

©

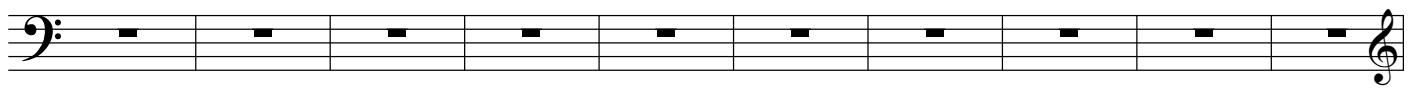
## PENGUINS

 $\text{♩} = 90$ 

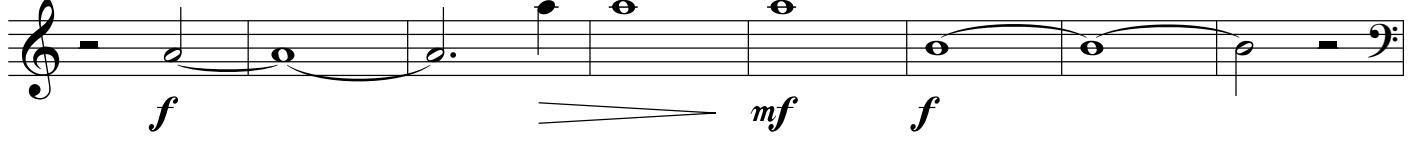
8



17



27



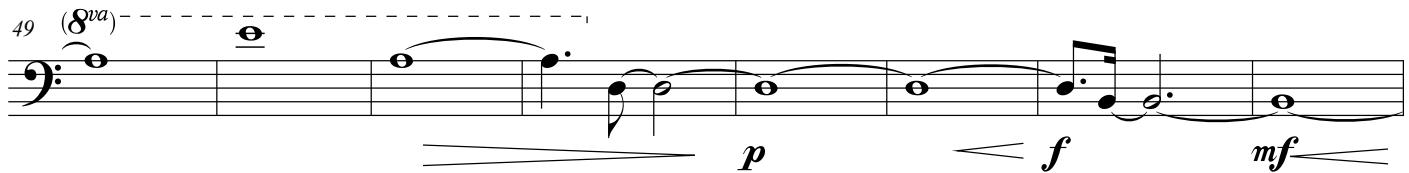
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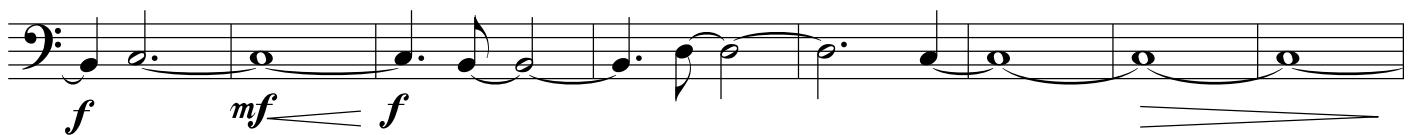
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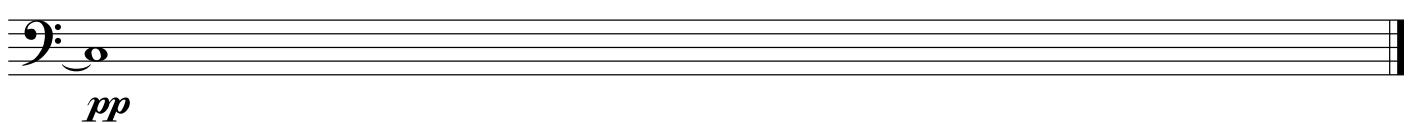
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57



65



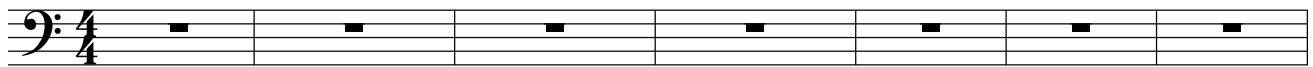
Double Bass

# PENGUINS

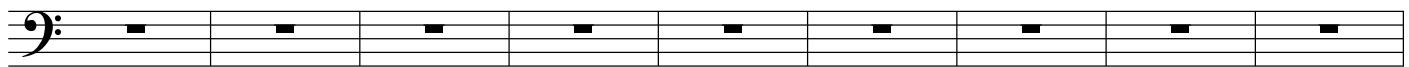
74

Jessica Barroso

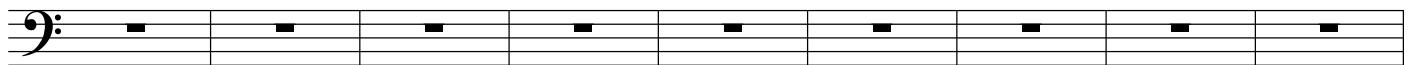
= 90



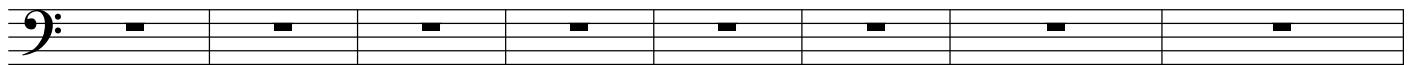
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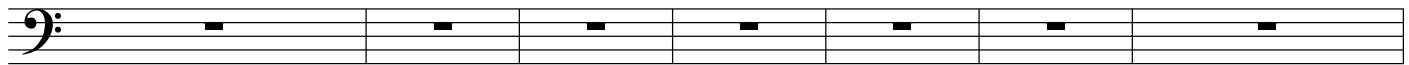
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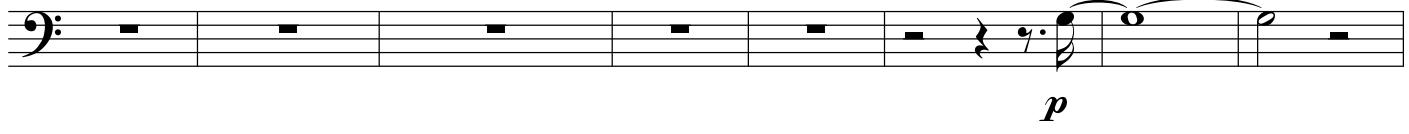
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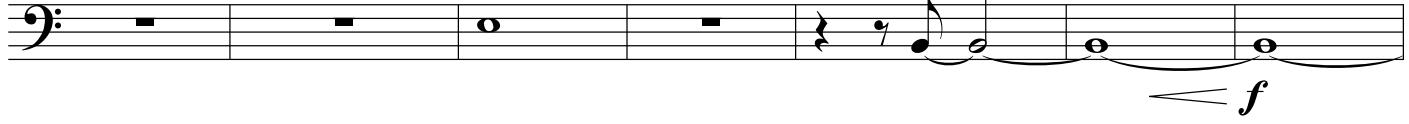
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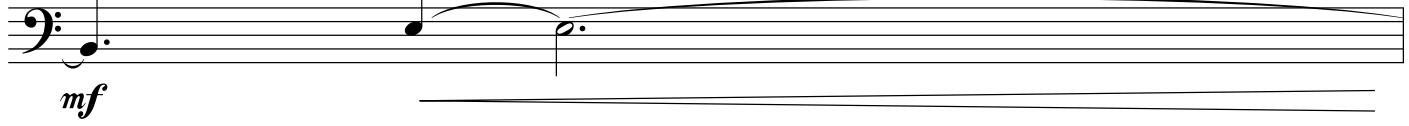
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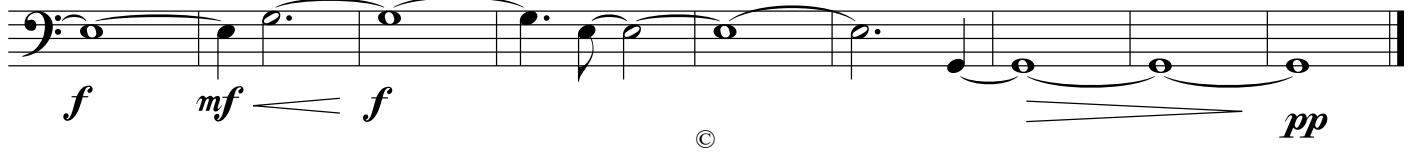
49



56



57



## CONCLUSIONES

La composición musical es esencial para transformar las imágenes del cine en una experiencia emotiva y memorable. A través de mis composiciones musicales para “Voices” y “Penguins” logro plasmar mis conocimientos adquiridos durante mi carrera universitaria, además de apoyar a las filmaciones con lo que desean transmitir al público y ayudando a que logren tener una conexión completa con los lugares y épocas presentadas en los proyectos.

La música original eleva la calidad de las filmaciones, por lo que, la composición musical permite que el cine ecuatoriano pueda competir en un mercado global; ya que ofrece una experiencia visual completa que cumple con los estándares internacionales, posicionando así a las filmaciones nacionales en un mercado competitivo que logra fomentar la colaboración entre cineastas y músicos, impulsando así la industria del cine ecuatoriano.

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