

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

**Escena 1: Sandrita
Escena2: X**

Matías Arturo Cevallos Alemán

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, 12 de mayo de 2023

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**Colegio de Música****HOJA DE CALIFICACIÓN
DE TRABAJO DE FIN DE CARRERA****Escena 1: Sandrita
Escena2: X****Matías Arturo Cevallos Alemán****Nombre del profesor, Título académico****Manuel Garcia Albornoz, M.M.
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Quito, 12 de mayo de 2023

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RESUMEN

El siguiente trabajo propone la composición musical para un documental y un cortometraje, Sandrita y X respectivamente, ambos proyectos dirigidos por miembros de la comunidad USFQ. El trabajo busca explorar los distintos conocimientos y técnicas de composición musical adquiridas a lo largo de la carrera “Composición para Medios Contemporáneos”. Como resultado se aspira a presentar un producto cohesivo y profesional que refleje estos conocimientos junto con la capacidad de trabajar con un director.

Palabras clave: Composición Musical, documental, cortometraje, cohesivo, director.

ABSTRACT

The following work proposes the musical composition for a documentary and a short film, Sandrita and X respectively, both projects directed by members of the USFQ community. This work aims to explore the different knowledge and techniques of musical composition acquired throughout the major “Composition for Modern Media”. As a result, it aspires to present a cohesive and professional product that reflects this knowledge along with the ability to work with a director.

Keywords: Musical Composition, Documentary, Short Film, Cohesive, Director.

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INTRODUCCIÓN

En el ámbito de las obras audiovisuales, el papel del compositor musical no siempre implica un rol de protagonismo evidente, sino que puede consistir en un soporte que complemente y potencie las imágenes presentadas. “Uno puede tener temas increíbles, orquestación brillante, instrumentistas buenos y una gran relación con el director, pero si la música entra y sale en los momentos equivocados puede arruinarse el film” (Karlin & Wright, 2013). La función de la composición debe ser la de llevar al siguiente nivel las emociones que ya se encuentran presentes en la obra, apoyándolas y realzándolas a través de un trabajo musical. En un proceso de titulación puede resultar desafiante tener presente que uno no es el único protagonista, dado que se busca demostrar los conocimientos adquiridos.

De acuerdo con Freedman & Pease (1989), es importante entender que en las artes, la mayoría de reglas no son absolutas y que su función es guiar y prevenir desastres. Tomando esto en cuenta he compuesto un score que explora el diseño sonoro, a través de la inclusión de instrumentos digitales junto a tradicionales como cuerdas, que gracias a su capacidad de producir sonidos diversos y su habilidad de tocar partes extensas sin necesidad de mayor interrupcción (Adler, 2016), pueden ser sometidos a distintos procesamientos que generen una gran variedad de texturas sonoras.

Adicionalmente en este proceso se han implementado técnicas de composición que permitan tener mayor diversidad sonora como el intercambio modal, “Su uso proporciona una variedad mucho más amplia de matices emocionales de lo que es posible dentro de los confines de las siete escalas mayores” (Mulholland, 2012). Este trabajo representa la culminación de un capítulo en mi proceso formativo, dando paso al comienzo de una nueva etapa artística y profesional.

INSTRUMENTACION: “Sandrita”

1. Piccolo

Procesamiento: Valhalla Supermassive (Modo Lyra, Mix 32.7%, Delay 100ms, Warp 65% Feedback 75%)

2. Flute

3. Charango 1

Procesamiento: Delay (16th note, Feedback: 14%, Mix:33%), Tape emulator “Kramer” (Flux: 185, Flutter: 65%, Delay:133ms), Valhalla Supermassive (Modo Hydra, Mix 51%, Delay 123ms, Warp 61%, Feedback 59%)

4. Charango 2

Procesamiento: Delay (1.28 s, Feedback: 14%, Mix:11%), Valhalla Supermassive (Modo Hydra, Mix 51%, Delay 123ms, Warp 61%, Feedback 59%), Vector Delay (Scale: 4.57, Speed: 5.25, Mix: 40%), EQ(Low cut: 200Hz, Q: 0.75)

5. Percussion:

Procesamiento General: (Ableton Reverb: “Ambience Medium”, Mix: 41%)

a. C4 – Woodblock

Procesamiento: EQ (High Shelf: 918Hz, Q: 0.63), Valhalla Supermassive (“Cygnus X1”)

b. C#4 – Metallic Hit

Procesamiento: Redux (Bits: 7, Rate:1.3kHz, Mix: 53%), EQ (High Shelf: 2.50kHz, Q: 0.28; Low cut: 278Hz, Q: 0.69), Valhalla Supermassive (Modo Lyra, Mix: 75%, Delay: 100ms, Warp: 65%, Feedback: 83%)

c. D4 – Clave 1(low)

Procesamiento: Redux (Rate: 1.62kHz, Jitter 1.4%, Mix: 25%), EQ (Low cut: 1.04kHz)

d. D#4 – Clave 2(High)

Procesamiento: Redux (Rate: 1.62kHz, Jitter 1.4%, Mix: 25%), EQ (Low cut: 1.04kHz)

6. Piano 1 (LABS: “Glass Piano”)

7. Piano 2

Procesamiento: Valhalla Supermassive (Modo Capricorn, Mix: 68.2%, Delay: 80ms, Warp: 65%, Feedback: 84%)

8. Harp

9. Harp Synthesizer (Analog Lab: “Beauty Harp”)

Procesamiento: Valhalla Supermassive(Modo Lyra, Mix: 100%, Delay: 100ms, Warp: 65%, Feedback: 75%)

10. Synth Pad 1 (Analog Lab: “Del Mar”)

Procesamiento: EQ (High cut:10.2kHz, Q:0.33; Low cut: 126Hz, Q: 0.66)

11. Synth Pad 2 (LABS: Arctic Swells)

Procesamiento: EQ (High cut: 1.5kHz)

12. Synth Arp (Massive: “Orchester bastard 2”)

Procesamiento: Arpeggiator (1/16th, Gate: 23%), Overdrive (Drive: 60%, tone: 40%, Mix: 41%, Center frequency: 300Hz), Pitched Down Delay Spiral (Mix: 33%), EQ(Low cut: 261Hz, High cut: 863Hz), Valhalla Supermassive(Modo Lyra, Mix: 62%, Delay: 100ms, Warp: 65%, Feedback: 24%)

13. String Synthesizer (Labs: “Harmonic Flights”)

Procesamiento: Valhalla Supermassive (Modo Lyra, Mix: 100%, Delay: 100ms, Warp: 65%, Feedback: 75%)

14. Bass Synth (TAL-U-No-LX: “Pad Joir Mass FMR”)¹

Procesamiento: EQ (High cut: 1kHz)

15. Bass Synth 2 “Drone” (TAL-U-No-LX: “Hooverish Bass FMR”)

Procesamiento: Arpeggiator (1/8th, Gate: 70%), EQ (High cut: 290Hz)

16. Violin ensemble

17. Viola Ensemble

18. Cello Ensemble

19. Contrabass Ensemble

¹ TAL-U-No-LX es una emulación del sintetizador Roland - Juno 60

1M1

Sandrita

Matias Cevallos

Santaria

Matías Cevallos

J = 95

0:20:00

Piccolo
Flute
Charango 1
Percussion
Glass Piano
Piano 2
Harp
Pad Synthesizer 1
String Synthesizer
Violin
Viola
Violoncello
Contrabass

Wood Block

10 1:10:725

Picc.
Fl.
Ch 1
Perc.
GsP
Pno. 2
Hrp.
Pad 1
Str Sth.
Vln.
Vla.
Vc.
Cb.

Piccolo

1M1

Sandrita

Matias Cevallos

0:20:000

Musical score for Piccolo. The tempo is indicated as $\text{♩} = 95$. The key signature is one sharp (F#). The dynamic is ppp . The notes are connected by long horizontal beams. The first five notes are on the first line, and the last note is on the second line.

Musical score for Piccolo at measure 6. The key signature is one sharp (F#). The dynamic is ppp . The notes are connected by long horizontal beams. The first two notes are on the first line, and the last two notes are on the second line.

Musical score for Piccolo at measure 11. The key signature is one sharp (F#). The dynamic is p . The notes are connected by long horizontal beams. The first five notes are on the first line, and the last note is on the second line.

Musical score for Piccolo at measure 16. The key signature is one sharp (F#). The dynamic is p followed by pp . The notes are connected by long horizontal beams. The first four notes are on the first line, and the last note is on the second line. The time code 1:10:725 is located to the right of the staff.

Flute

1M1

Sandrita

Matias Cevallos

0:20:000 ♩ = 95 18 1:10:725

The musical score consists of a single staff for flute. It begins with a quarter note followed by a long black bar representing a sustained note or rest. The tempo is marked as ♩ = 95. Measure number 18 is indicated above the staff. The dynamic is marked as *ppp* (pianississimo) at the beginning, followed by a crescendo line leading to *ff* (fortississimo) at the end.

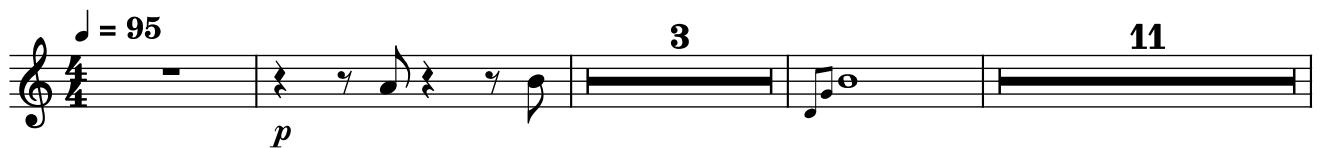
Charango 1

1M1

Sandrita

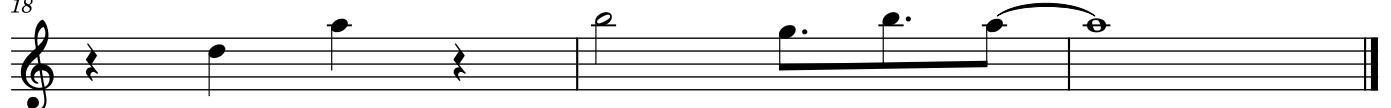
Matias Cevallos

0:20:000



18

1:10:725



Percussion

1M1

Sandrita

Matias Cevallos

0:20:000

 $\text{♩} = 95$ **7**

Wood Block

10

1:10:725



Glass Piano

1M1

Sandrita

Matias Cevallos

0:20:000

Musical score for measure 2. The tempo is indicated as $\text{♩} = 95$. The measure begins with a long black bar. The second beat consists of a quarter note followed by a eighth note tied to a sixteenth note. The third beat is a quarter note. The fourth beat is a eighth note followed by a sixteenth note. The measure ends with a short black bar.

6

Musical score for measure 6. The measure begins with a quarter note followed by a eighth note tied to a sixteenth note. The third beat is a quarter note. The fourth beat is a eighth note followed by a sixteenth note. The measure ends with a long black bar.

18

Musical score for measure 18. The measure begins with a quarter note followed by a eighth note tied to a sixteenth note. The third beat is a quarter note. The fourth beat is a eighth note followed by a sixteenth note. The measure ends with a short black bar. The time signature changes to 2/4 for the next measure.

1:10:725

Piano 2

1M1

Sandrita

Matias Cevallos

0:20:000

♩ = 95

3

f

3

f

9

p

8

ff

1:10:725

Harp

1M1

Sandrita

Matias Cevallos

0:20:000 $\text{J} = 95$

17

1:10:725

Pad Synthesizer 1

1M1

Sandrita

Matias Cevallos

0:20:000

 $\text{♩} = 95$

5

mp

11

4

p

f

1:10:725

This musical score page contains two staves of music for a Pad Synthesizer. The top staff begins with a thick black bar, followed by a short rest, then a series of eighth-note pairs connected by horizontal beams. The bottom staff begins with a thick black bar, followed by a short rest, then a series of eighth-note pairs connected by horizontal beams. Measure numbers 5 and 11 are indicated above the staves. Dynamics p and f are shown below the staves. A time signature of 4/4 is indicated above the staves. A performance time of 1:10:725 is indicated at the end of the score.

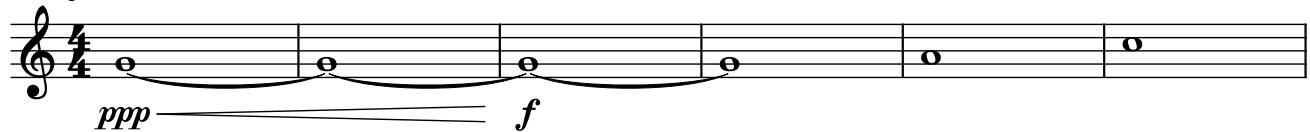
String Synthesizer

1M1

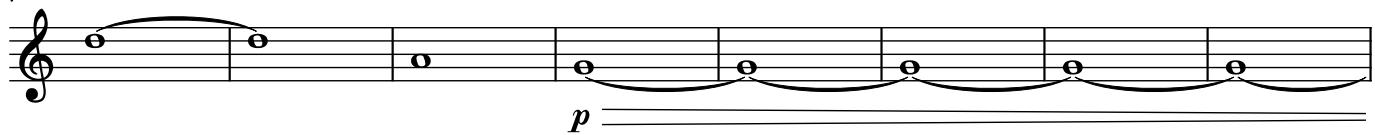
Sandrita

Matias Cevallos

0:20:000

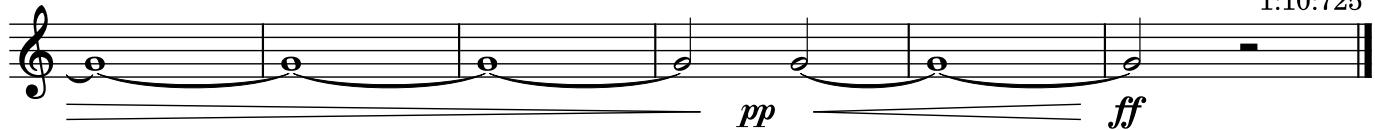
 $\text{♩} = 95$ 

7



15

1:10:725



Violin

1M1

Sandrita

Matias Cevallos

0:20:000 $\text{♩} = 95$

4

mf *f* *p*

9 9 1:10:725

ffff

Viola

1M1

Sandrita

Matias Cevallos

0:20:000

 $\text{♩} = 95$

3

p ————— *mf*

8

8

ppp ————— *ff*

1:10:725

Violoncello

1M1

Sandrita

Matias Cevallos

0:20:000 $\text{♩} = 95$

17

1:10:725

ppp ————— *ff*

Contrabass

1M1

Sandrita

Matias Cevallos

0:20:000

$\text{♩} = 95$

2

ppp ————— *f*

9

pp ————— *ff*

1:10:725

1M2

Sandrita

Matías Cevallos

02:01:263

 $\text{♩} = 95$

Piccolo

Glass Piano

Piano 2

Harp Synthesizer

Massive Arp

This section contains five staves. The Piccolo staff has a treble clef and a 4/4 time signature. The Glass Piano and Piano 2 staves have a treble clef and a 4/4 time signature. The Harp Synthesizer staff has a bass clef and a 4/4 time signature. The Massive Arp staff has a treble clef and a 4/4 time signature. The music consists of sustained notes and short melodic fragments. Dynamics include *ppp*, *mf*, *mp*, and *pp*.

9

Picc.

GsP

Pno. 2

Hrp Sth.

Ms Arp.

This section contains five staves. The Picc. staff has a treble clef and a 4/4 time signature. The GsP and Pno. 2 staves have a treble clef and a 4/4 time signature. The Hrp Sth. staff has a bass clef and a 4/4 time signature. The Ms Arp. staff has a treble clef and a 4/4 time signature. The music consists of sustained notes and short melodic fragments.

17

Picc.

GsP

Pno. 2

Hrp Sth.

Ms Arp.

This section contains five staves. The Picc. staff has a treble clef and a 4/4 time signature. The GsP and Pno. 2 staves have a treble clef and a 4/4 time signature. The Hrp Sth. staff has a bass clef and a 4/4 time signature. The Ms Arp. staff has a treble clef and a 4/4 time signature. The music consists of sustained notes and short melodic fragments.

22

Picc.

GsP

Pno. 2

Hrp Sth.

Ms Arp.

This musical score page contains five staves. The first three staves (Picc., GsP, Pno. 2) are silent. The fourth staff (Hrp Sth.) begins with a dynamic *p*, followed by a series of eighth-note patterns: a dotted half note, a sixteenth-note cluster, a quarter note, another sixteenth-note cluster, a eighth-note cluster, a sixteenth-note cluster, and a eighth-note cluster. The fifth staff (Ms Arp.) shows a continuous eighth-note arpeggiated pattern with grace notes above each note.

30 03:08:842

Picc.

GsP

Pno. 2

Hrp Sth.

Ms Arp.

This musical score page contains five staves. The first three staves (Picc., GsP, Pno. 2) are silent. The fourth staff (Hrp Sth.) has a continuous eighth-note arpeggiated pattern. The fifth staff (Ms Arp.) shows a continuous eighth-note arpeggiated pattern with grace notes above each note, ending with a dynamic *f*.

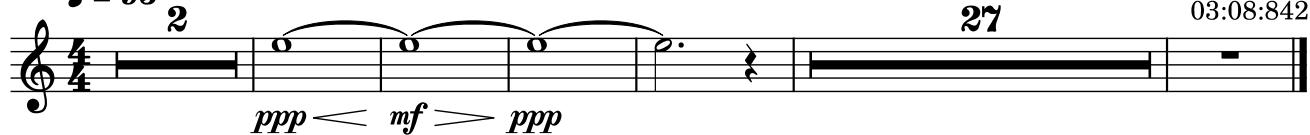
Piccolo

1M2

Sandrita

Matías Cevallos

02:01:263

 $\text{♩} = 95$ 

Glass Piano

1M2

Sandrita

02:01:263

 $\text{♩} = 95$

1

pp

6

mp

11

17

2

11

03:08:842

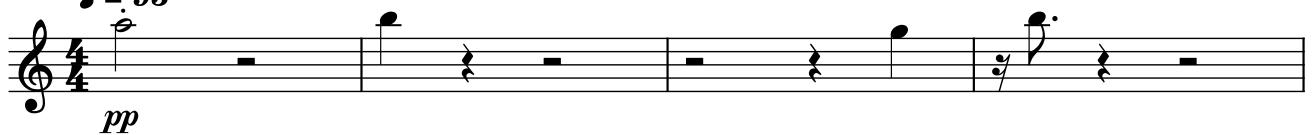
Piano 2

1M2

Sandrita

Matías Cevallos

02:01:263

 $\text{♩} = 95$ 

5

28

03:08:842



Harp Synthesizer

1M2

Sandrita

Matías Cevallos

02:01:263

 $\text{♩} = 95$

3
3
mp
16
16
p

24

03:08:842
—

6
6

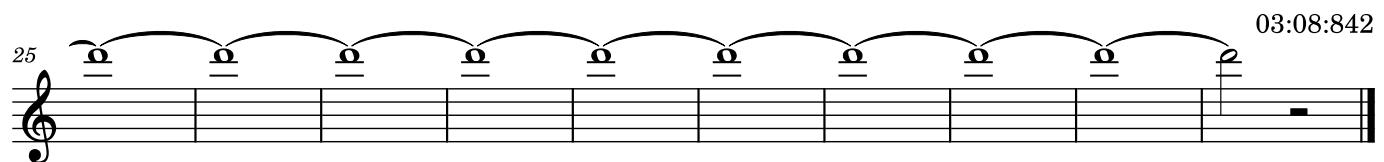
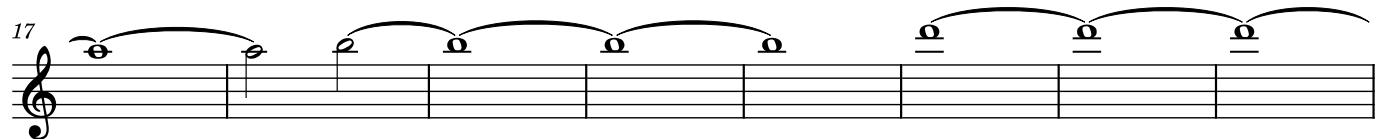
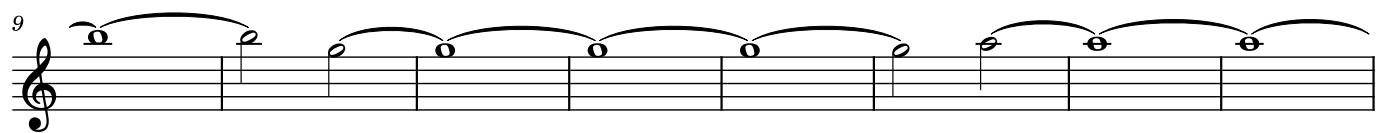
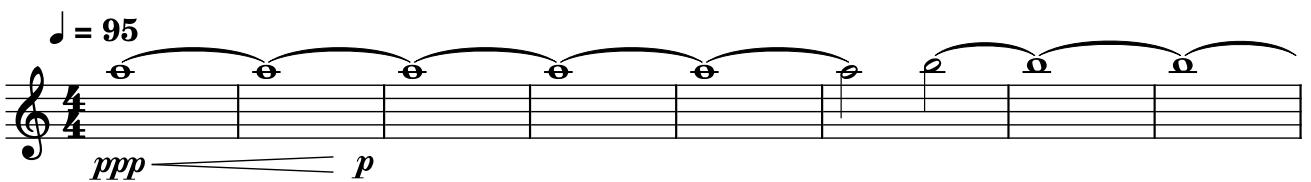
Massive Arp

1M2

Sandrita

02:01:263

Matías Cevallos



1M3

Sandrita

Matías Cevallos

Matías Cevantes

Sandrita

03:08:842 ♩ = 95

Piccolo
Charango 1
Percussion
Glass Piano
Piano 2
Harp
Harp Synthesizer
Massive Arp
String Synthesizer
Violin
Viola
Violoncello
Contrabass

Picc.
Ch
Perc.
GsP
Pno 2
Hrp.
Hrp Sth.
Ms Arp
Str Sth.
Vln.
Vla.
Vc.
Cb.

21

Picc.

Ch.

Perc.

GsP

Pno 2

Hrp. *f*

Hrp Sth.

Ms Arp *mp*

Str Sth.

Vln.

Vla.

Vc.

Cb.

30 04:47:368

Picc.

Ch.

Perc.

GsP

Pno 2

Hrp. *#*

Hrp Sth. *ff*

Ms Arp

Str Sth.

Vln.

Vla.

Vc.

Cb.

p arco

mf

pp

Piccolo

1M3

Sandrita

Matías Cevallos

03:08:842

Musical score for Piccolo at measure 2. The tempo is $\text{♩} = 95$. The key signature has one sharp. The score consists of two staves. The top staff starts with a whole rest, followed by a sixteenth note (open circle) with a grace note (open circle) above it, a eighth note (open circle), another grace note (open circle) above it, a eighth note (open circle), another grace note (open circle) above it, and a eighth note (open circle). Dynamics: ppp , mf , pp . The bottom staff starts with a whole rest, followed by a sixteenth note (open circle) with a grace note (open circle) below it, a eighth note (open circle), another grace note (open circle) below it, a eighth note (open circle), another grace note (open circle) below it, and a eighth note (open circle).

Musical score for Piccolo at measure 5. The key signature has one sharp. The score consists of two staves. The top staff starts with a whole rest, followed by a sixteenth note (open circle) with a grace note (open circle) above it, a eighth note (open circle), another grace note (open circle) above it, a eighth note (open circle), another grace note (open circle) above it, and a eighth note (open circle). The bottom staff starts with a whole rest, followed by a sixteenth note (open circle) with a grace note (open circle) below it, a eighth note (open circle), another grace note (open circle) below it, a eighth note (open circle), another grace note (open circle) below it, and a eighth note (open circle). Dynamics: mp .

24

04:47:368

Charango 1

1M3

Sandrita

Matías Cevallos

03:08:842

$\text{♩} = 95$

2

mf

7

13

20

17

04:47:368

Percussion

1M3

Sandrita

Matías Cevallos

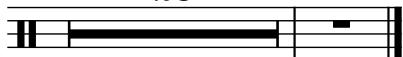
03:08:842

 $\text{♩} = 95$ **10**

Wooden Block

*mp***14****25**

04:47:368



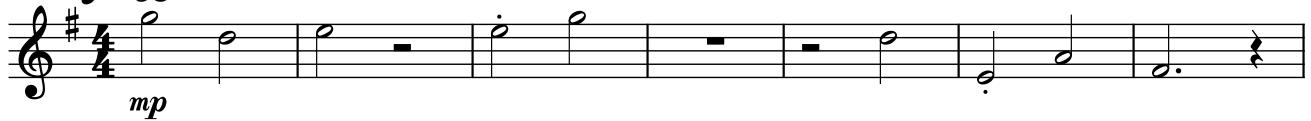
Glass Piano

1M3

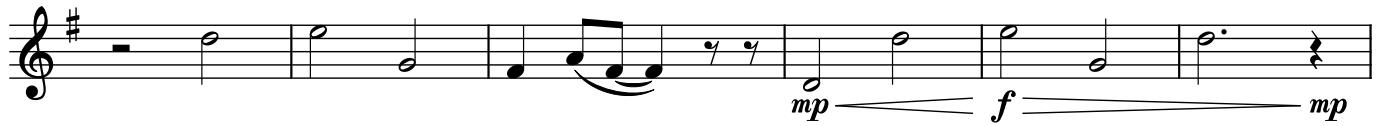
Sandrita

Matías Cevallos

03:08:842

 $\text{♩} = 95$ 

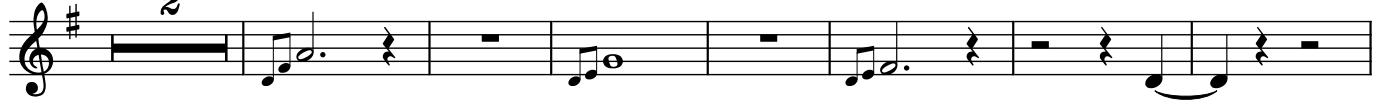
8



14



20



29



35



04:47:368

Piano 2

1M3

Sandrita

Matías Cevallos

03:08:842 $\text{♩} = 95$

10

25

04:47:368

Harp

1M3

Sandrita

Matías Cevallos

03:08:842

$\text{♩} = 95$

12

22

28

34

04:47:368

Harp Synthesizer

40

1M3

Sandrita

Matías Cevallos

03:08:842

$\text{♩} = 95$

29

ff

32

04:47:368

5

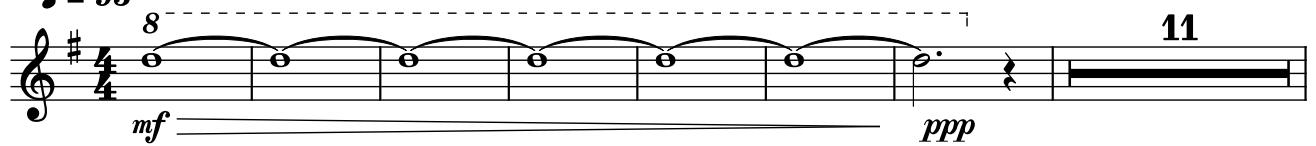
Massive Arp

1M3

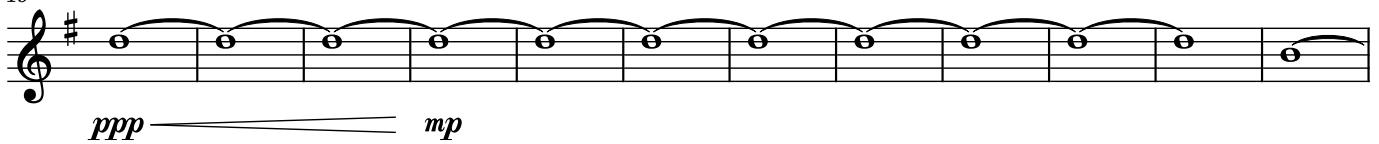
Sandrita

Matías Cevallos

03:08:842

 $\text{J} = 95$ 

19



31

04:47:368



String Synthesizer

1M3

Sandrita

Matías Cevallos

03:08:842

Musical score for String Synthesizer at measure 10. The tempo is $\text{♩} = 95$. The score consists of two staves. The top staff starts with a long note followed by a rest. The bottom staff has a dynamic *mf*. Measures 11 and 12 show a repeating pattern of notes with fermatas and slurs.

Musical score for String Synthesizer at measure 15. The tempo is $\text{♩} = 95$. The score consists of two staves. The top staff starts with a long note followed by a rest. The bottom staff has a dynamic *mp*. Measures 16 and 17 show a repeating pattern of notes with fermatas and slurs. Measure 18 is a long sustained note. The total duration is 04:47:368.

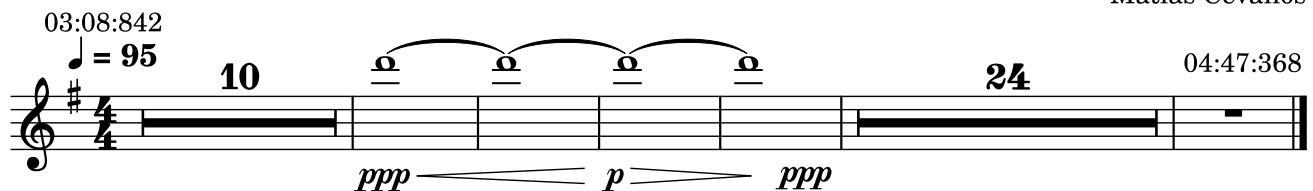
Violin

1M3

Sandrita

Matías Cevallos

03:08:842 $\text{♩} = 95$ **10**  **24** 04:47:368



Violin part showing eighth-note patterns with fermatas and dynamics (ppp, p, ppp) across measures 10 and 24.

Viola

1M3

Sandrita

Matías Cevallos

03:08:842

Musical score for Viola, page 44, measures 10-11. The score is in common time (indicated by a '4' below the clef), with a key signature of one sharp (F#). The tempo is indicated as $\text{♩} = 95$. Measure 10 starts with a long black note followed by a sixteenth-note pattern of open circles. Measure 11 begins with a sixteenth-note pattern of open circles, followed by a measure of solid black notes, and then another sixteenth-note pattern of open circles. Dynamics include ppp , p , and ppp .

24

Musical score for Viola, page 24, measure 24. The score is in common time (indicated by a '4' below the clef), with a key signature of one sharp (F#). It shows a sixteenth-note pattern of open circles.

30

3

04:47:368

Musical score for Viola, page 30, measure 30. The score is in common time (indicated by a '4' below the clef), with a key signature of one sharp (F#). It shows a sixteenth-note pattern of open circles, followed by a measure with a single eighth note, a rest, and a measure of solid black notes, ending with a final measure of solid black notes.

Violoncello

1M3

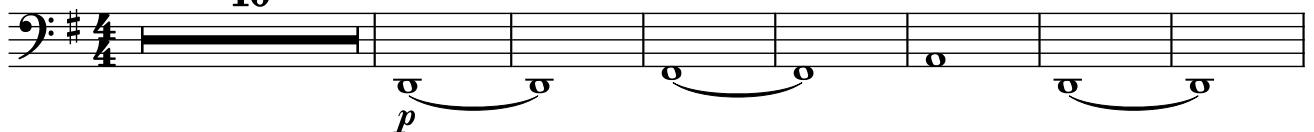
Sandrita

Matías Cevallos

03:08:842

 $\text{♩} = 95$

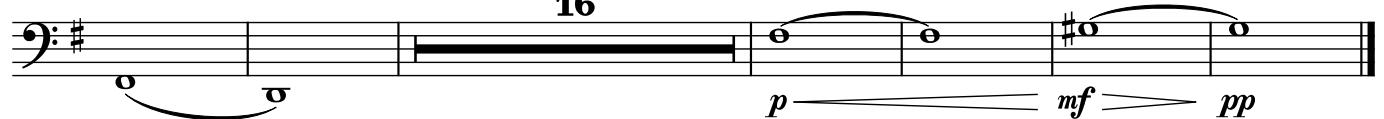
10



18

16

04:47:368



Contrabass

1M3

Sandrita

Matías Cevallos

03:08:842

$\text{♩} = 95$

2 pizz.

2

f

10

17

16

arco

p

04:47:368

1M4

Sandrita

Matías Cevallos

04:48:632 $\text{J} = 95$

Piccolo: ppp , mp , ppp

Percussion: *Wooden Block*: 3 , 3

Glass Piano: mf , mp

Piano 2: pp

Harp: pp , mp

Harp Synthesizer: mf

Pad Synthesizer 1: mp

String Synthesizer: #o , #o

Violin: p , ff

Viola: p

Violoncello: p

Contrabass: p , f

7

Picc.

Perc.

GsP

Pno 2

Hrp.

Hrp Sth.

Pad 1

Str Sth.

Vln.

Vla.

Vc.

Cb.: *pizz.* mf

15

Picc.

Perc.

GsP

Pno 2

Hrp.

Hrp Sth.

Pad 1

Str Sth.

Vln.

Vla.

Vc.

Cb.

p

23

Picc.

Perc.

GsP

Pno 2

Hrp.

Hrp Sth.

Pad 1

Str Sth.

Vln.

Vla.

Vc.

Cb.

p

31

Picc.

Perc.

GsP

Pno 2

Hrp.

Hrp Sth.

Pad 1

Str Sth.

Vln.

Vla.

Vc.

Cb.

37

06:30:842

Picc.

Perc.

GsP

Pno 2

Hrp.

Hrp Sth.

Pad 1

Str Sth.

Vln.

Vla.

Vc.

Cb.

Piccolo

1M4

Sandrita

Matías Cevallos

04:48:632

Musical score for Piccolo. The tempo is $\text{♩} = 95$. The key signature is four flats. The measure consists of two groups of four notes each, connected by slurs. The first group starts with ppp , followed by mp , then ppp . The second group starts with ppp , followed by mp , then ppp . Measure numbers 12 and 2 are shown above the staff.

21

16



2

 mf

06:30:842

Percussion

1M4

Sandrita

Matías Cevallos

04:48:632

 $\text{♩} = 95$

Wooden Block

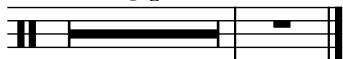
— 3 — 3 — 3 — 3 — 3 — 3 — 3 —



4

37

06:30:842



Glass Piano

1M4

Sandrita

Matías Cevallos

04:48:632

 $\text{d} = 95$

mf

6

10

14

19

25

29

33

37

06:30:842

Piano 2

1M4

Sandrita

Matías Cevallos

04:48:632

 $\text{J} = 95$

pp

5

9

13

17

21

25

29

33

37

06:30:842

Harp

1M4

Sandrita

Matías Cevallos

04:48:632

 $\text{♩} = 95$

4

mp

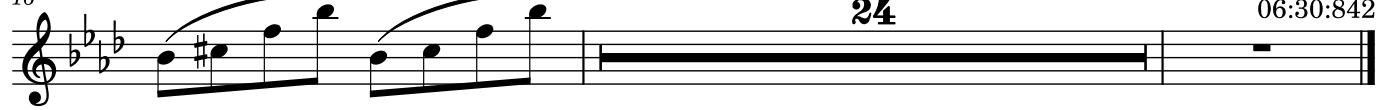
8



12



16



24

06:30:842

Harp Synthesizer

1M4

Sandrita

Matías Cevallos

04:48:632

Musical score for Harp Synthesizer, page 55, measures 14-15. The score is in common time (indicated by '4'). The key signature has four flats. Measure 14 starts with a dynamic of *mf*. The tempo is marked $\text{♩} = 95$. The measure ends with a fermata over the first note of the next measure. Measure 15 begins with a dynamic of *mf*, followed by a fermata over the first note of the measure. The tempo changes to $\text{♩} = 14$. The measure ends with a fermata over the first note of the next measure. The score then continues with a dynamic of *f*.

Musical score for Harp Synthesizer, page 55, measures 18-19. The score is in common time (indicated by '4'). The key signature has four flats. Measure 18 starts with a dynamic of *mf*. The measure ends with a fermata over the first note of the next measure. Measure 19 begins with a dynamic of *mf*, followed by a fermata over the first note of the measure. The tempo changes to $\text{♩} = 18$. The measure ends with a fermata over the first note of the next measure. The score then continues with a dynamic of *f*. The time signature changes to $\frac{3}{4}$ at the end of the measure.

06:30:842

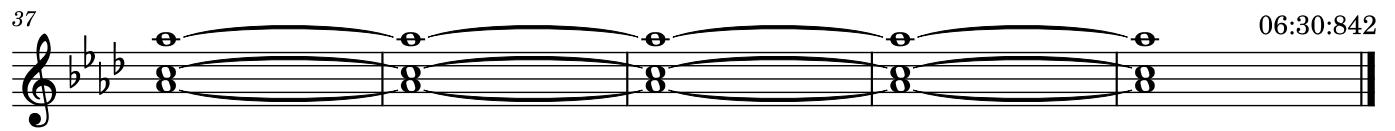
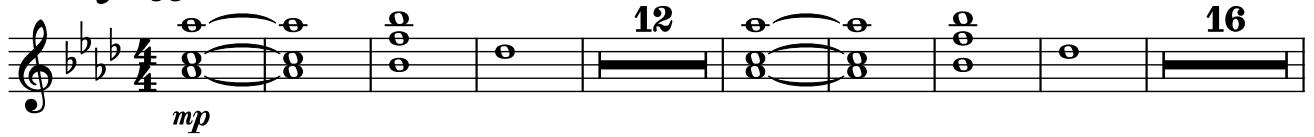
Pad Synthesizer 1

1M4

Sandrita

Matías Cevallos

04:48:632

 $\text{♩} = 95$ 

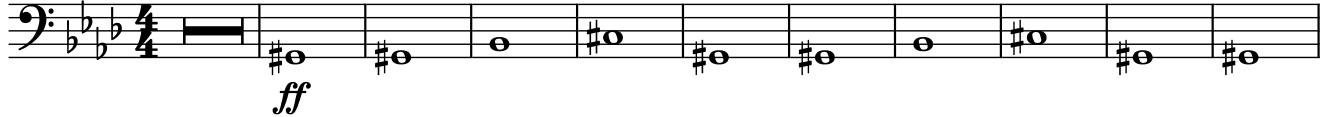
String Synthesizer

1M4

Sandrita

Matías Cevallos

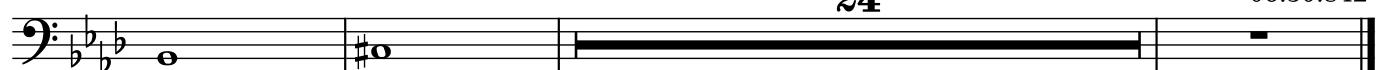
04:48:632

♩ = 95**4**

15

24

06:30:842



Violin

1M4

Sandrita

Matías Cevallos

04:48:632 $\text{♩} = 95$

06:30:842

37

$\text{♩} = 95$

p

f

37

Viola

1M4

Sandrita

Matías Cevallos

04:48:632

$\text{♩} = 95$

12

$p \longrightarrow f$

$p \longrightarrow f$

21

16

mf

06:30:842

Violoncello

1M4

Sandrita

Matías Cevallos

04:48:632

 $\text{♩} = 95$

4/4
B-flat major
p → f
mp → f

23

B-flat major
f → p

31

B-flat major

37

06:30:842

B-flat major
mf

Contrabass

1M4

Sandrita

Matías Cevallos

04:48:632

$\text{♩} = 95$

12

20

06:30:842

1M5

Sandrita

Matías Cevallos

07:23:171

J = 95

Piccolo

A handwritten musical score on five-line staff paper. The first measure contains a bass clef, a key signature of one sharp, and a tempo marking of 'Adagio'. The second measure shows a dynamic 'ppp' followed by a fermata over the last note. The third measure starts with a dynamic 'ff'.

Charango 1

1

Wooden Block

Claves and Metallic Hit

Piano 2

Harp

Pad Synthesizer

p

Violoncello

Contrabass

3

Picc. Ch. Perc. Perc. 2. Pno. 2 Hrp. Synth. Vc. Cb.

This musical score page contains nine staves, each representing a different instrument or section. The instruments listed from top to bottom are Picc., Ch., Perc., Perc. 2., Pno. 2., Hrp., Synth., Vc., and Cb. The score is divided into measures by vertical bar lines. Specific dynamics are marked: 'mp' (mezzo-forte) above the Hrp. staff in measure 4, and 'p' (pianissimo) below the Synth. staff in measure 5. Measure 1 starts with a Picc. note followed by a sustained note. Measures 2 and 3 show Ch. notes. Measure 4 features a complex rhythmic pattern for Perc. 2. Measures 5 and 6 show sustained notes for Picc. and Ch. respectively. Measures 7 and 8 show sustained notes for Synth. and Vc. respectively.

6

Picc.

Ch.

Perc.

Perc. 2.

Pno. 2.

Hrp.

Synth.

Vc.

Cb.

9

Picc.

Ch.

Perc.

Perc. 2.

Pno. 2.

Hrp.

Synth.

Vc.

Cb.

12

Picc.

Ch.

Perc.

Perc. 2.

Pno. 2.

Hrp.

Synth.

Vc.

Cb.

p

18

Picc.

Ch.

Perc.

Perc. 2.

Pno. 2.

Hrp.

Synth.

Vc.

Cb.

mf

f

25

Picc.

Ch.

Perc.

Perc. 2.

Pno. 2.

Hrp.

Synth.

Vc.

Cb.

30

Picc.

Ch.

Perc.

Perc. 2.

Pno. 2.

Hrp.

Synth.

Vc.

Cb.

33

Picc.

Ch.

Perc.

Perc. 2.

Pno. 2.

Hrp.

Synth.

Vc.

Cb.

36 09:00:434

Picc.

Ch.

Perc.

Perc. 2.

Pno. 2.

Hrp.

Synth.

Vc.

Cb.

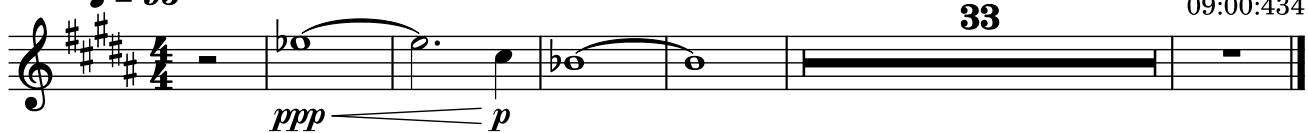
Piccolo

1M5

Sandrita

Matías Cevallos

07:23:171

 $\text{J} = 95$ 

09:00:434

Charango 1

1M5

Sandrita

Matías Cevallos

07:23:171

 $\text{♩} = 95$ 

6

A musical staff in 4/4 time with a key signature of four sharps. It shows a repeating pattern of an eighth note followed by a dash, with sixteenth-note grace patterns above them.

13

A musical staff in 4/4 time with a key signature of four sharps. It shows a repeating pattern of an eighth note followed by a dash.

19

A musical staff in 4/4 time with a key signature of four sharps. It shows a repeating pattern of an eighth note followed by a dash, with sixteenth-note grace patterns above them.

26

A musical staff in 4/4 time with a key signature of four sharps. It shows a repeating pattern of an eighth note followed by a dash, with sixteenth-note grace patterns above them.

31

A musical staff in 4/4 time with a key signature of four sharps. It shows a repeating pattern of an eighth note followed by a dash.

35

A musical staff in 4/4 time with a key signature of four sharps. It shows a repeating pattern of an eighth note followed by a dash.

09:00:434

Percussion

1M5

Sandrita

07:23:171

Matías Cevallos

$\text{♩} = 95$

Wooden Block

A musical score for the Wooden Block instrument. It consists of two staves. The top staff shows a repeating pattern of eighth-note pairs followed by a sixteenth-note pair. The bottom staff shows a similar pattern. Measure numbers 11 and 21 are indicated above the staves. A tempo marking of $\text{♩} = 95$ is at the beginning. The instruction "Wooden Block" is centered above the staves. A fermata symbol is placed over the eighth note in the first measure of the second staff.

11

21

A continuation of the musical score for the Wooden Block instrument. It shows two staves of music. The top staff begins with a sixteenth-note pair followed by a sixteenth-note pair. The bottom staff begins with a sixteenth-note pair followed by a sixteenth-note pair. Measure numbers 11 and 21 are indicated above the staves. The instruction "Wooden Block" is centered above the staves.

36 2 09:00:434

A single staff of music showing a sustained eighth note followed by a sixteenth-note pair. The measure number 36 and the rehearsal mark 2 are at the beginning. The time signature is 2. The performance time is 09:00:434. The instruction "Wooden Block" is centered above the staff.

Digital Percussion

1M5

Sandrita

Matías Cevallos

07:23:171

 $\text{♩} = 95$

Claves and Metalic Hit



2



4



6



8



10



12



16



22



4

29



31



33



35



37

09:00:434



Piano 2

1M5

Sandrita

Matías Cevallos

07:23:171

8

mp

15

3

26

6 09:00:434

Harp

1M5

Sandrita

Matías Cevallos

07:23:171

 $\text{J} = 95$

4

mp

10



17



23



30

6

09:00:434



Pad Synthesizer

1M5

Sandrita

Matías Cevallos

07:23:171 $\text{♩} = 95$

p

p — **ppp**

31

09:00:434

Violoncello

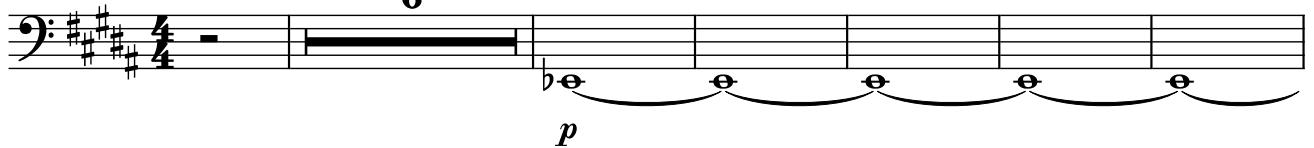
1M5

Sandrita

Matías Cevallos

07:23:171

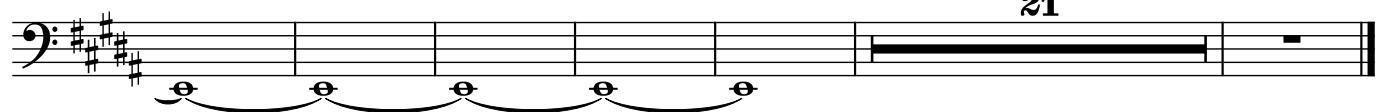
♩ = 95

6

12

21

09:00:434



Contrabass

1M5

Sandrita

Matías Cevallos

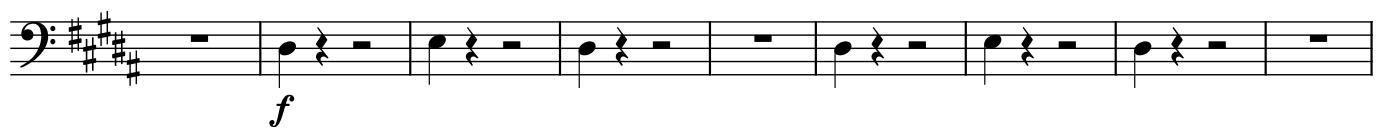
07:23:171

 $\text{♩} = 95$ **16**

pizz.



22



31

09:00:434



1M6

Sandrita

Matías Cevallos

10:54:316 ♩ = 95

Piccolo
Flute
Charango 1
Charango 2
Digital Percussion
Glass Piano
Harp
Harp Synthesizer 1
Pad Synthesizer 2
Massive Arp
String Synthesizer
Bass Synthesizer 1
Bass Synthesizer 2
Viola
Violoncello
Contrabass

16

Picc.
Fl.
Ch. 1
Ch. 2
Perc.
GsP.
Hrp.
Hrp Sth.
Pad. 2
Ms Arp.
Str Sth.
Bs Sth. 1
Bs Sth. 2
Vla.
Vc.
Cb.

22

Picc.

Fl.

Ch. 1

Ch. 2

Claves and Metalic Hit

Perc.

GsP.

Hrp.

Hrp Sth.

Pad. 2

Ms Arp.

Str Sth.

Bs Sth. 1

Bs Sth. 2

Vla.

Vc.

Cb.

28

Picc.

Fl.

Ch. 1

Ch. 2

Perc.

GsP.

Hrp.

Hrp Sth.

Pad. 2

Ms Arp.

Str Sth.

Bs Sth. 1

Bs Sth. 2

Vla.

Vc.

Cb.

34

Picc.
Fl.
Ch. 1
Ch. 2
Perc.
GsP.
Hrp.
Hrp Sth.
Pad. 2
Ms Arp.
Str Sth.
Bs Sth. 1
Bs Sth. 2
Vla.
Vc.
Cb.

40

12:37:895

Picc.
Fl.
Ch. 1
Ch. 2
Perc.
GsP.
Hrp.
Hrp Sth.
Pad. 2
Ms Arp.
Str Sth.
Bs Sth. 1
Bs Sth. 2
Vla.
Vc.
Cb.

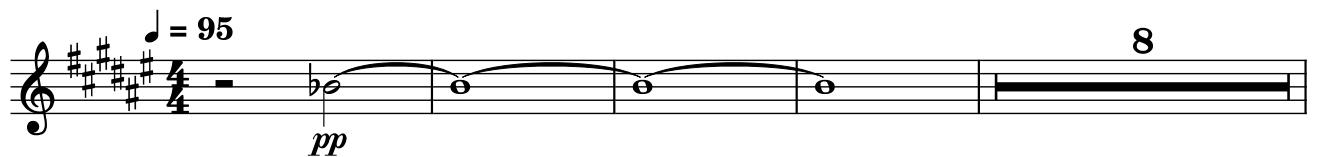
Piccolo

1M6

Sandrita

Matías Cevallos

10:54:316



8

Musical score for Piccolo. The key signature is A major (three sharps). The time signature is common time (4/4). The tempo is indicated as $\text{♩} = 95$. The dynamic is *pp* throughout the measure. The score consists of a single measure of music, followed by a long black bar indicating a sustained note or rest. The measure contains six notes, each with a small vertical stroke below it. The measure number 13 is written above the staff, and the time code 12:37:895 is written to the right of the staff.

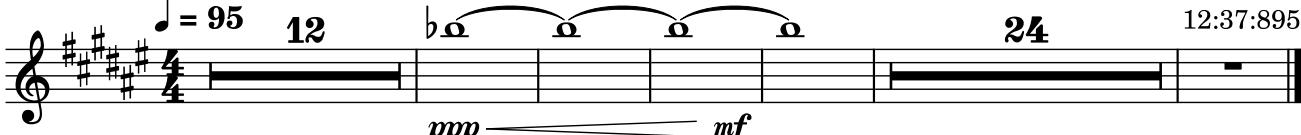
21

Flute

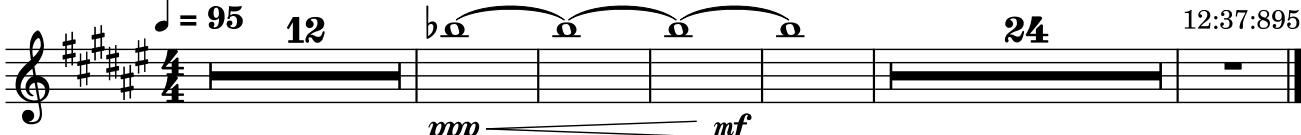
1M6

Sandrita

Matías Cevallos

10:54:316 ♩ = 95 **12**  **24** 12:37:895

ppp ————— *mf*



Charango 1

1M6

Sandrita

Matías Cevallos

10:54:316

 $\text{♩} = 95$

35



Charango 2

1M6

Sandrita

Matías Cevallos

10:54:316

 $\text{♩} = 95$ 

6

12

18

24

30

6 12:37:895

Digital Percussion

1M6

Sandrita

Matías Cevallos

10:54:316

 $\text{♩} = 95$

21

Claves and Metalic Hit

21

pp

24

f

26

28

30

32

f

34

36

p

38

40

12:37:895

Glass Piano

1M6

Sandrita

Matías Cevallos

10:54:316

 $\text{♩} = 95$

mp

$b2$

f

15

15

15

15

15

15

12:37:895

Harp

1M6

Sandrita

Matías Cevallos

10:54:316

 $\text{♩} = 95$

4

mf

11

18

25

32

p

6

12:37:895

Harp Synthesizer

1M6

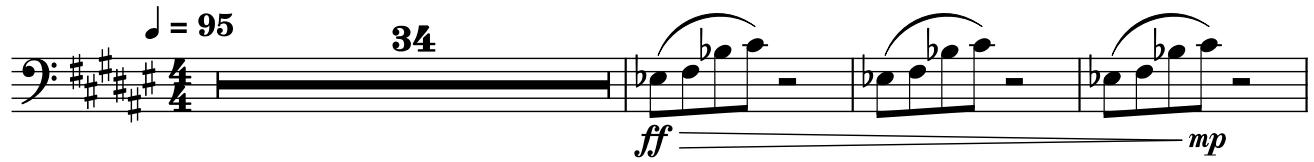
Sandrita

Matías Cevallos

10:54:316

 $\text{♩} = 95$

34



Pad Synthesizer 2

88

1M6

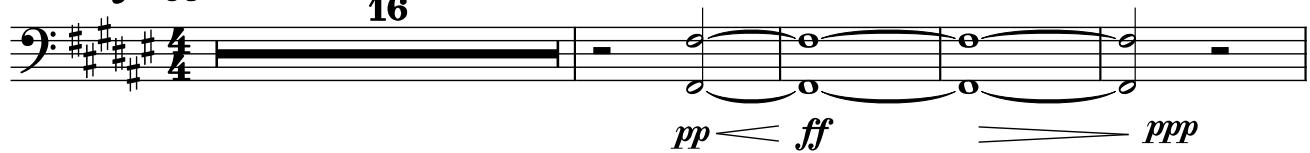
Sandrita

Matías Cevallos

10:54:316

$\text{♩} = 95$

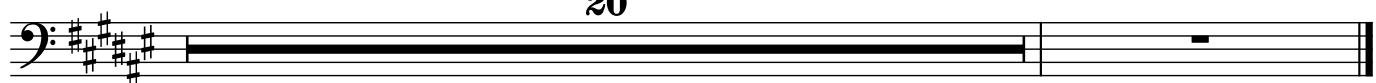
16



21

20

12:37:895



Massive Arp

1M6

Sandrita

Matías Cevallos

10:54:316
 $\text{♩} = 95$

ppp — *mf* — *p*

11

p — *ff* — *p*

22

33

6

12:37:895

String Synthesizer

90

1M6

Sandrita

Matías Cevallos

10:54:316

Musical score for measure 12. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The tempo is $\text{♩} = 95$. The dynamic is *f*. The notes consist of a long black bar followed by a single open circle note, then a pair of notes connected by a curved line, then another pair, and finally a single note. The measure ends with a short vertical line.

Musical score for measure 14. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The tempo is $\text{♩} = 95$. The dynamic is *pp*. The notes consist of a long black bar followed by a series of six open circle notes connected by a horizontal line, then a short vertical line. The measure ends with a short vertical line. The total duration for this measure is 12:37:895.

Bass Synthesizer 1

1M6

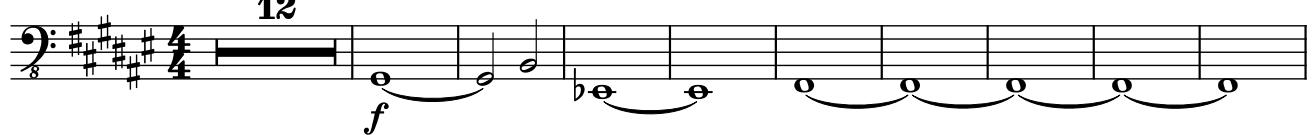
Sandrita

Matías Cevallos

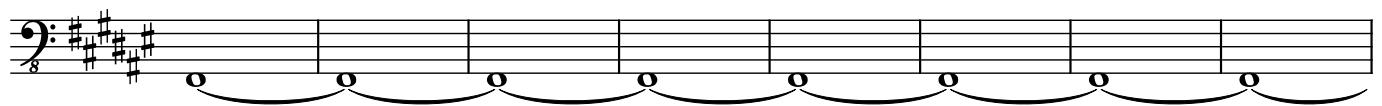
10:54:316

 $\text{♩} = 95$

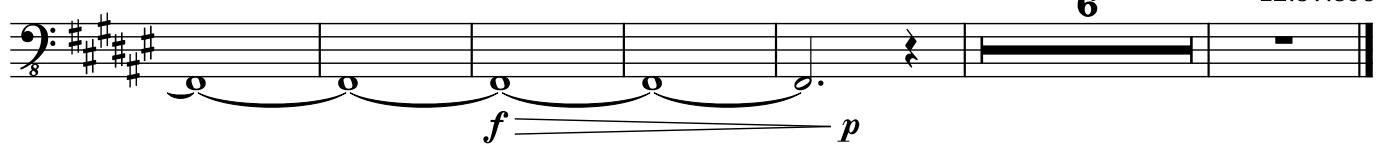
12



22



30



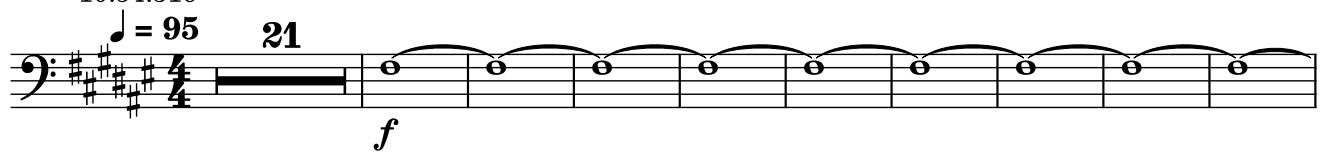
Bass Synthesizer 2

1M6

Sandrita

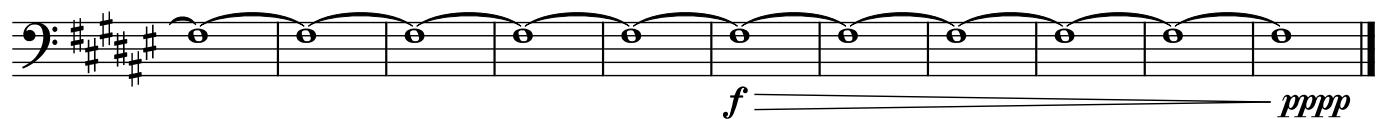
Matías Cevallos

10:54:316



31

12:37:895



Viola

1M6

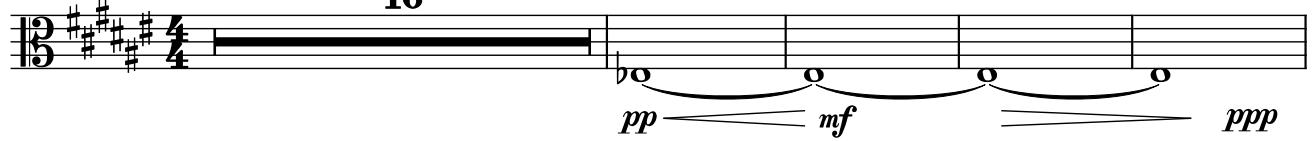
Sandrita

Matías Cevallos

10:54:316

 $\text{♩} = 95$

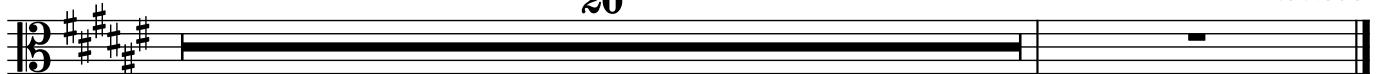
16



21

20

12:37:895



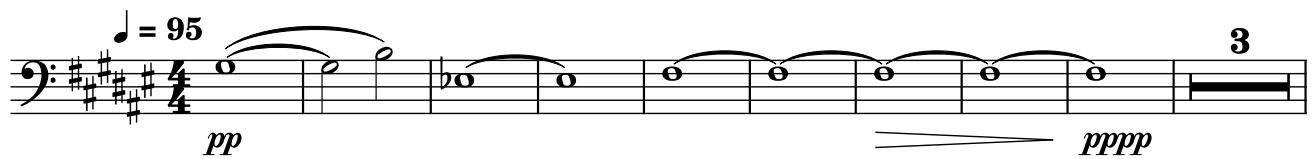
Violoncello

1M6

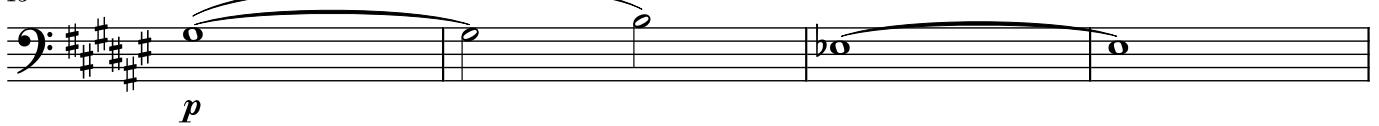
Sandrita

Matías Cevallos

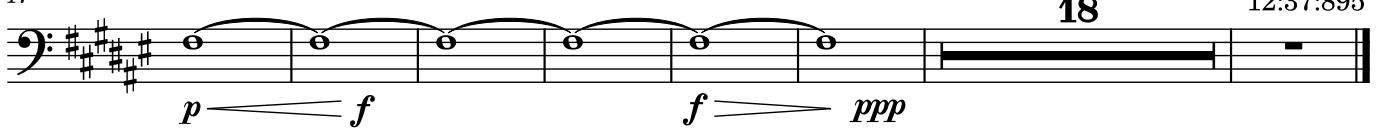
10:54:316



13



17



18

12:37:895

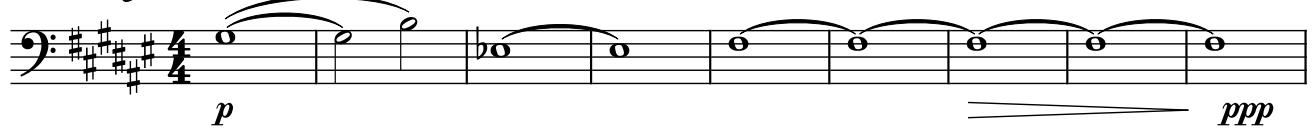
Contrabass

1M6

Sandrita

Matías Cevallos

10:54:316

 $\text{♩} = 95$ 

10

3

21

15

12:37:895

1M7

Sandrita

Matías Cevallos

13:00:632 ♩ = 95

Piccolo
Flute
Charango
Percussion
Glass Piano
Piano 2
Harp Synthesizer
Pad Synthesizer 1
Massive Arp
String Synthesizer
Violin
Viola
Violoncello
Contrabass

14

Picc.
Fl.
Ch. 1
Perc.
GsP.
Pno. 2
Hrp Sth.
Pad. 1
Ms Arp.
Str Sth.
Vln.
Vla.
Vc.
Cb.

p *pp* *mp* *pppp*
8 *pp* *mp* *pppp*
8 *mf* *f* *f*
8 *p* *f* *f*
8 *ff* *f* *f*
8 *ff* *ff* *ff*
8 *pp* *mf* *pp*
Div. *Unis.*
p *f* *pp*
p *f* *pp*
p *f* *pp*
p *f* *pp*

26 14:23:684

Picc.

Fl. *ffff*

Ch. 1

Perc. Wooden Block *p*

GsP. *mf*

Pno. 2

rp Sth.

Pad. 1

Ms Arp.

Str Sth. *pp* *f*

Vln. *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Cb. *pp* *f*

Piccolo

1M7

Sandrita

Matías Cevallos

13:00:632

J = 95

12

7 -

4

8 -

pp — *mp*

20

8 -

mp — *pppp*

9

14:23:684

—

7

9

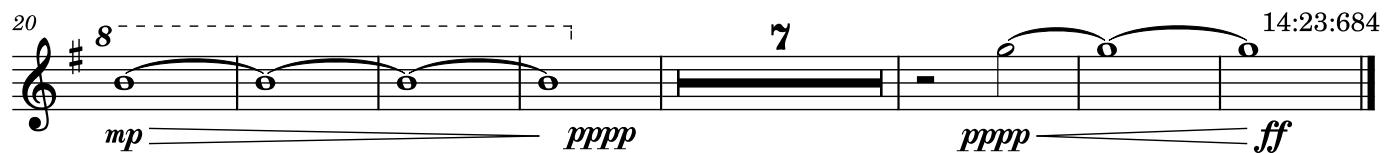
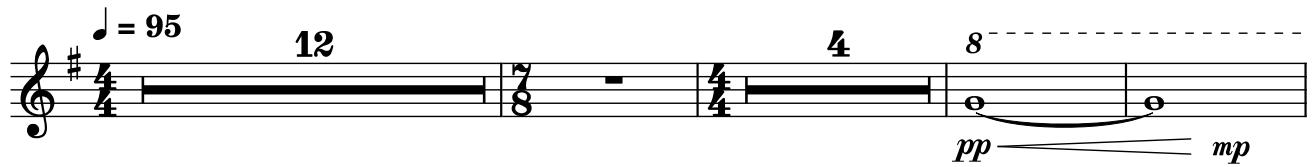
Flute

1M7

Sandrita

Matías Cevallos

13:00:632



Charango

100

1M7

Sandrita

Matías Cevallos

13:00:632



Continuation of the musical score for Charango and Sandrita. The score starts at measure 25, continuing from the previous page. The key signature is one sharp, and the time signature is $4/4$. The score includes measures with time signatures 2 , 2 , 2 , and 2 . The total duration is 14:23:684.

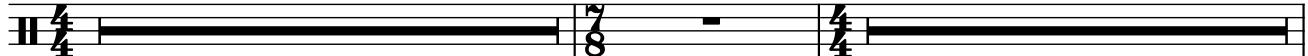
Percussion

1M7

Sandrita

Matías Cevallos

13:00:632

 $\text{♩} = 95$ **12****12**

26

Wooden Block

5

14:23:684



Glass Piano

102

1M7

Sandrita

Matías Cevallos

13:00:632

= 95

10

f

ff

nf

14:23:684

19

Piano 2

1M7

Sandrita

Matías Cevallos

13:00:632

d = 95

12

8

5

f

11

14:23:684

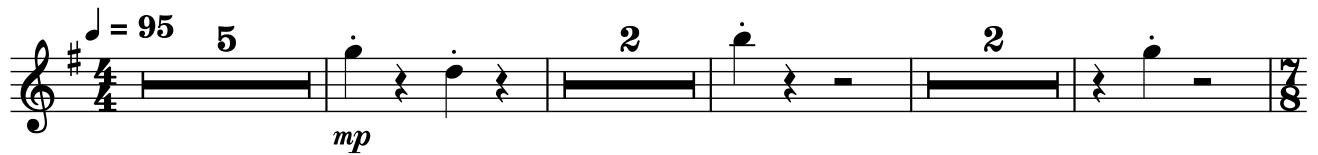
Harp Synthesizer

1M7

Sandrita

Matías Cevallos

13:00:632



A musical score for a harp synthesizer. The measure number is 13. The tempo is indicated as $\text{♩} = 95$. The measure begins with a whole note (8). The measure then continues with a half note, a whole note (4), and a half note. The measure ends with a whole note (8). The measure number 19 is centered above the staff, and the time signature changes to 7/8. The measure ends with a whole note (8). The time signature changes back to 4/4.

Pad Synthesizer 1

1M7

Sandrita

13:00:632

Matías Cevallos

Musical score for Pad Synthesizer 1. The score consists of two staves. The top staff shows a single note starting with a fermata, followed by a measure of rest, then a measure with a tempo of $\text{♩} = 95$, dynamic *mf*, and a measure with a dynamic *ff*. The bottom staff shows a continuous sequence of eighth-note oscillations. Measure numbers 10 and 6 are indicated above the staves.

Musical score for Pad Synthesizer 1. The score continues from the previous section. The top staff starts with a measure of rest, followed by a measure with a dynamic *ff*. The bottom staff shows a continuous sequence of eighth-note oscillations. Measure number 25 is indicated above the staves. The score concludes with a final measure at 14:23:684.

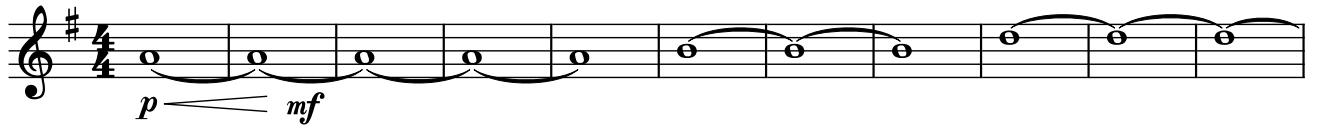
Massive Arp

1M7

Sandrita

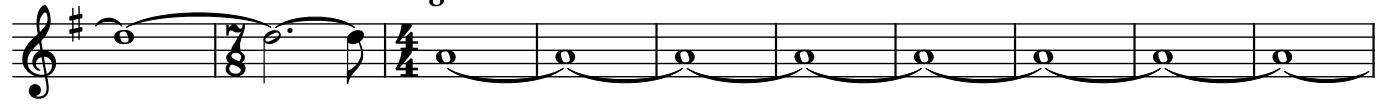
Matías Cevallos

13:00:632

 $\text{♩} = 95$ 

12

8



22

14:23:684

8



String Synthesizer

1M7

Sandrita

Matías Cevallos

13:00:632

 $\text{♩} = 95$

12 **2** **8** **pp** **mf**

20 **10** **10** **14:23:684**

pp **f**

Violin

1M7

Sandrita

13:00:632

$\text{♩} = 95$

12

Matías Cevallos

14

Div.

p — *f* — *pp*

Unis.

25

14:23:684

pp — *f*

Viola

1M7

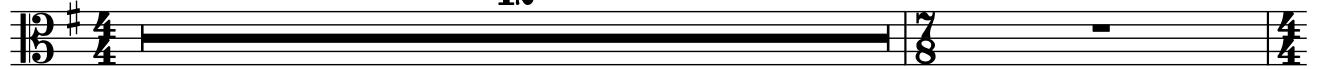
Sandrita

13:00:632

Matías Cevallos

 $\text{♩} = 95$

12



14

p ————— f ————— pp

25

14:23:684

pp ————— f

Violoncello

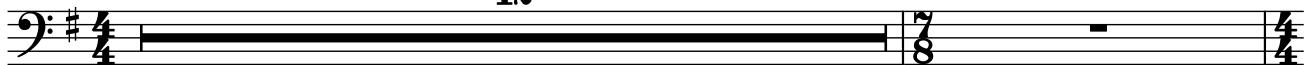
1M7

Sandrita

13:00:632

 $\text{♩} = 95$

12



14

A musical staff for the bass clef. It shows a melodic line consisting of six notes. The first three notes are on the second line from the bottom, and the next three are on the fourth line. The dynamics are marked as *p*, *f*, and *pp* respectively.

25

14:23:684

A musical staff for the bass clef. It shows a melodic line consisting of five notes. The first four notes are on the second line from the bottom, and the fifth is on the fourth line. The dynamics are marked as *pp* and *f* respectively.

Contrabass

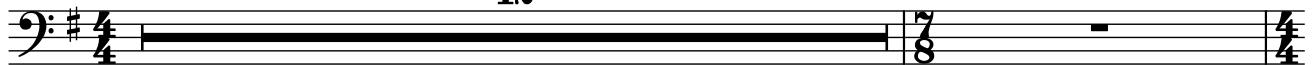
1M7

Sandrita

13:00:632

 $\text{♩} = 95$

12



14

A musical staff for bass clef, common time, with one sharp sign in the key signature. The melody consists of eighth-note pairs connected by curved stems. The dynamics are marked as *p*, *f*, and *pp*.

25

14:23:684

A musical staff for bass clef, common time, with one sharp sign in the key signature. The melody consists of eighth-note pairs connected by curved stems. The dynamics are marked as *pp* and *f*.

INSTRUMENTACIÓN: “X”

1. Piano (Labs: “Tape Piano”)

Procesamiento: Valhalla Supermassive (Modo Lyra, Mix 52.5%, Delay 100ms, Warp 65% Feedback 83%)

2. Mellotron 1 (Analog Lab: “Rubycon Part One Flute Ending”)

Procesamiento: Valhalla Supermassive (Modo Lyra, Mix 65%, Delay 100ms, Warp 65% Feedback 90%)

3. Pad 1 (Labs: “Organic Textures”)

Procesamiento: EQ (High cut: 426Hz)

4. Pad 2 (Labs: “Lap Steel”)

5. Pad 3 (Labs: “Arctic Swells”)

6. White Noise (Ableton Analog, Noise Generator)

Procesamiento: EQ (Low cut: 1.56kHz; Notch: 1.82kHz, Q: 18; Notch: 3.56kHz, Q: 18), Ableton Amp (Modo Lead, Gain: 6, Bass: 0, Middle: 0, Treble: 5.5, mix: 100%), Overdrive (Drive: 100%, Center Frequency: 2.5kHz, mix: 5%)

7. Violin

8. Viola

9. Contrabass

Procesamiento general para instrumentos del 10 al 26: Ableton Utility(Mono), Kramer Tape (Record: level +3, Flux: 417, Flutter: 65%, Tape Noise: On).

10. Drum Kit 1 (Battery 4)

11. Drum Kit 2 (Ableton Drum Rack: “ResoClassic”)

12. Piano 2 (Analog Lab: Black Forrest)

Procesamiento: Arpegiador (1/8, Gate 78%, Style: Chord Trigger), H-Delay (1/32, feedback:39%, Mix:33%)

13. Organ (Analog Lab: “Alternative Vib”)

Procesamiento: H-Delay (110ms, feedback:0%, Mix:60%)

14. Electric Bass (Kontakt Factory: “Classic Bass”)

Procesamiento: EQ (High cut: 2.8kHz)

15. Mellotron 2 (Analog Lab: “Strawberry Flutes”)

Procesamiento: H-Delay (1/16D, feedback:39%, Mix:26%), EQ (Low cut: 200Hz)

16. Mellotron 3 (Analog Lab: “Rubycon 3”)

Procesamiento: H-Delay (1/16D, feedback:39%, Mix:26%), EQ (Low cut: 200Hz)

17. Electric Guitar (Session Guitarist: Electric Vintage “Gritty Brit A

18. Sitar (Bizarre Sitar: “Strum 5th Slow”)

Procesamiento: Ableton Delay (80ms, Feedback: 58%, Mix: 44%)

19. Trumpet Ensemble**20. Trombone****21. Trombone 2****22. Tuba****23. Violin Ensemble 1****24. Violin Ensemble 2****25. Viola Ensemble****26. Violoncello Ensemble**

Procesamiento adicional para cue 2M2: Convolution Reverb (“Anything Distant”), Saturator (“Digital Clip Center”), EQ (Low cut: 367Hz, Q: 1; Notch: 938Hz, Q: 0.37; High cut: 5.7kHz, Q: 5.5), Pan(28L).

1M1

X

Matías Cevallos

00:06:509

 $\text{♩} = 118$

Pad Synthesizer 1

Pad Synthesizer 2

Noise

00:06:509

$\text{♩} = 118$

Pad Synthesizer 1

Pad Synthesizer 2

Noise

p

ppp

pppp

7

Synth. 1

Synth. 2

Nos.

00:24:306

7

Synth. 1

Synth. 2

Nos.

ff

ff

ff

Pad Synthesizer 1

1M1

X

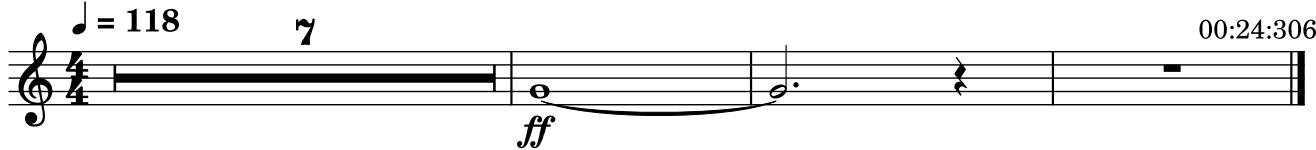
Matías Cevallos

00:06:509

♩ = 118

γ

00:24:306



Pad Synthesizer 2

1M1

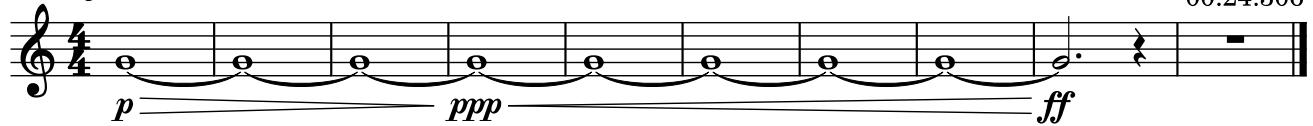
X

Matías Cevallos

00:06:509

 $\text{♩} = 118$

00:24:306



Noise Synthesizer

1M1

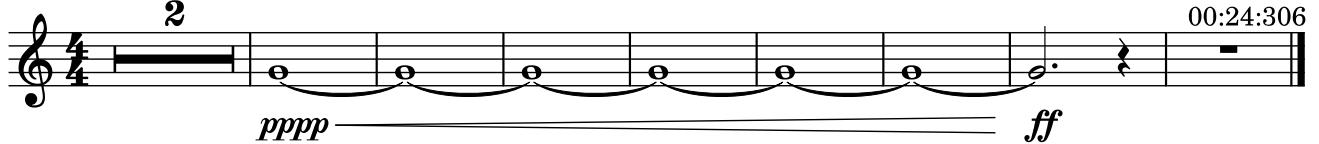
X

Matías Cevallos

00:06:509

 $\text{♩} = 118$

2



1M2 - 1M6

Matías Cevallos

1M2 00:41:085 & 1M6 05:52:346
| 117

J = 117

X

1M6: After repetition 07:00:311

Musical score for orchestra and band, page 116, after repetition. The score includes parts for Electric Guitar, Electric Bass, Strummed Sitar, Trumpet in B♭, Trombone 1, Trombone 2, F Bass Tuba, Drumset, Shaker, Piano, Organ, Mellotron 2, Mellotron 3, Violin 1, Violin 2, Viola, and Violoncello. The score shows various musical markings such as dynamics (mf, p, f, ff), articulations, and performance instructions like "Always with a Fifth on top". The instruments play a mix of sustained notes, rhythmic patterns, and melodic lines.

10

F/C

Ab/Eb

Bb/F

C/E

El. Guit. El. B. Strm Si. Tpt. in B \flat Tbn. 1 Tbn. 2 F Ba. Tb. D. Set Sh. Pno. Org. Melo 2. Mello 3. Vln. 1 Vln. 2 Vla. Vc.

17 F/C A♭/E♭ B♭/F 1M2 01:18:712 C/E F/C A♭/E♭

Melodic patterns for D. Set and Sh. are prominent. The strings play sustained notes with grace marks. The piano provides harmonic support with eighth-note chords.

23 B♭/F C/E F/C A♭/E♭ B♭/F C/E

The section begins with a forte dynamic (ff) for Strm Si. The woodwind section (Tpt. in B♭, D. Set, Sh.) maintains its rhythmic patterns. The strings continue their sustained-note patterns. The piano provides harmonic support with eighth-note chords.

Electric Guitar

120

1M2 - 1M6

X

1M2 00:41:085
1M6 05:52:346

$\text{♩} = 117$

1M6: 07:00:311

11

F/C A♭/E♭ B♭/F

mf

16

C/E F/C A♭/E♭ B♭/F 1M2 01:18:712

20

C/E F/C A♭/E♭ B♭/F

24

C/E F/C A♭/E♭ B♭/F

28

C/E

Matías Cevallos

Electric Bass

1M2 - 1M6

X

1M2 00:41:085
1M6 05:52:346

Matías Cevallos

$\text{♩} = 117$

2

9 1M6: 07:00:311

15

19 1M2 01:18:712

23

27

Sitar

1M2 - 1M6

X

1M2 00:41:085

1M6 05:52:346

 $\text{♩} = 117$

Always with a Fifth on top

1M6: 07:00:311

11

1M2 01:18:712

23

Trumpet in B♭

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085

1M6 05:52:346

$\text{♩} = 117$

9 1M6: 07:00:311

1M2 01:18:712

20

Trombone 1

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085
 1M6 05:52:346

$\text{♩} = 117$

9 1M6: 07:00:311 1M2 01:18:712

20

Trombone 2

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085

1M6 05:52:346

 $\text{♩} = 117$

1M2 00:41:085
1M6 05:52:346
 $\text{♩} = 117$
2 3
1M6: 07:00:311

12

1M2 01:18:712

24

Tuba

1M2 - 1M6

X

1M2 00:41:085

1M6 05:52:346

♩ = 117

Matías Cevallos

1M6: 07:00:311

Musical score for Tuba, 1M2 - 1M6. The score consists of two staves. The top staff starts with a whole rest followed by a measure of six eighth notes. The bottom staff starts with a whole note followed by a measure of six eighth notes. Both staves end with a dynamic 'f'.

10

1M2 01:18:712

Musical score for Tuba, 10. The score consists of two staves. The top staff starts with a whole note followed by a measure of six eighth notes. The bottom staff starts with a whole note followed by a measure of six eighth notes. Both staves end with a measure of six eighth notes.

21

Musical score for Tuba, 21. Both staves start with a measure of six eighth notes.

Drumset

1M2 - 1M6

X

1M2 00:41:085
1M6 05:52:346

Matías Cevallos

 $\text{♩} = 117$ *f*

1M6: 07:00:311

5

10

ff

14

1M2 01:18:712

18

22

26

Shaker

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085

1M6 05:52:346

 $\text{J} = 117$ 

9

1M6: 07:00:311



12



15



18

1M2 01:18:712



21



24



27



Piano

1M2 - 1M6

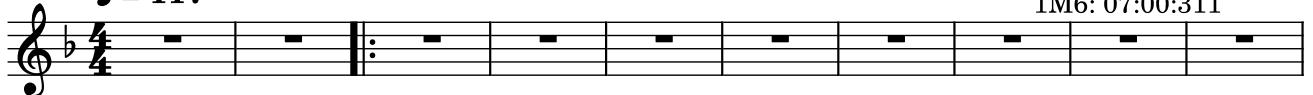
X

1M2 00:41:085
 1M6 05:52:346

Matías Cevallos

 $\text{♩} = 117$

1M6: 07:00:311



11

1M2 01:18:712

22

Organ

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085
1M6 05:52:346 $\text{♩} = 117$

2

1M6: 07:00:311

13

1M2 01:18:712

24

Mellotron 2

1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085

1M6 05:52:346

 $\text{♩} = 117$

1M6: 07:00:311

Musical score for Mellotron 2, 1M2 - 1M6. The score consists of two staves. The top staff is in 4/4 time, treble clef, and has a dynamic marking of *p*. It starts with a single note followed by a measure of eighth notes. The bottom staff is in common time, treble clef, and has a dynamic marking of *mf*. It consists of a series of eighth-note chords. The tempo is indicated as $\text{♩} = 117$.

12

1M2 01:18:712

Musical score for Mellotron 2 at measure 12. The staff is in 4/4 time, treble clef, and shows a series of eighth-note chords. The first chord is a G major chord (B, D, F#).

24

Musical score for Mellotron 2 at measure 24. The staff is in common time, treble clef, and shows a series of eighth-note chords. The first chord is a G major chord (B, D, F#).

Mellotron 3

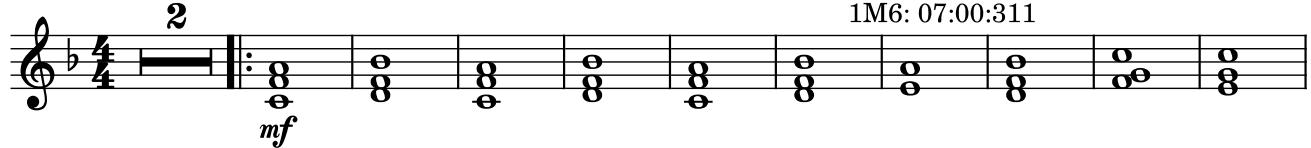
1M2 - 1M6

X

Matías Cevallos

1M2 00:41:085

1M6 05:52:346

 $\text{♩} = 117$ 

13



25



Violin 1

1M2 - 1M6

X

1M2 00:41:085
 1M6 05:52:346

$\text{♩} = 117$

2

fff

Matías Cevallos

9 1M6: 07:00:311

mf

1M2 01:18:712

20

Violin 2

1M2 - 1M6

X

1M2 00:41:085
1M6 05:52:346

Matías Cevallos



1M6: 07:00:311

A musical staff in common time (indicated by a '4') and treble clef. The measure number 11 is written above the staff. The melody consists of six notes, each with a small circle (o) and a curved line (a breve). The notes are followed by a vertical bar line. The label 1M2 01:18:712 is placed above the final note of the melody.

A musical staff in common time (indicated by a '4') and treble clef. The measure number 23 is written above the staff. The melody consists of three notes, each with a small circle (o) and a curved line (a breve). The notes are followed by a vertical bar line. The section ends with a double bar line with repeat dots.

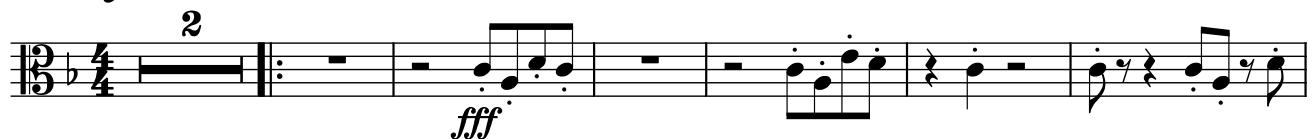
Viola

1M2 - 1M6

X

1M2 00:41:085

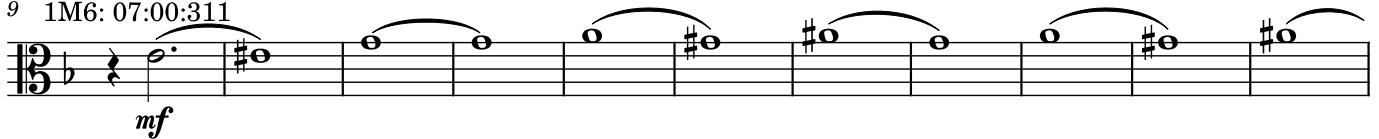
1M6 05:52:346

 $\text{♩} = 117$ 

Matías Cevallos

9 1M6: 07:00:311

1M2 01:18:712



20



Violoncello

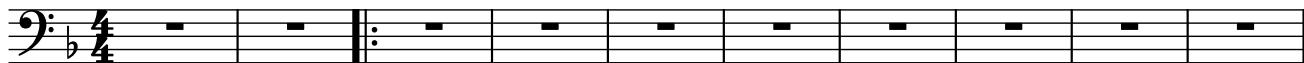
1M2 - 1M6

X

1M2 00:41:085
1M6 05:52:346 $\text{♩} = 117$

Matías Cevallos

1M6: 07:00:311



11

f

1M2 01:18:712

23

8

1

1M3

X

Matías Cevallos

01:33:713
♩ = 118

Tape Piano

Melotron 1

Pad Synthesizer 1

Pad Synthesizer 2

Pad Synthesizer 3

Noise Synthesizer

Violin

Viola

Contrabass

17

Tp Pno.

Mello. 1

Synth. 1

Synth. 2

Synth. 3

Noise.

Vln.

Vla.

Cb.

31

Tp Pno. *f*

Mello. 1

Synth. 1 *p*

Synth. 2

Synth. 3

Noise.

Vln. *pp* *pppp*

Vla.

Cb. *ppp* *mp*

43 03:23:543

Tp Pno.

Mello. 1 *p* *f*

Synth. 1

Synth. 2

Synth. 3 *pp* *ff*

Noise. *pppp* *p*

Vln.

Vla.

Cb. *mp* *pp* *mp*

Tape Piano

1M3

X

Matías Cevallos

01:33:713

$\text{♩} = 118$

14 6 8

33 03:23:543

19

f

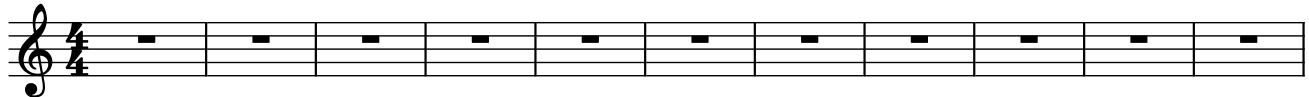
Mellotron 1

1M3

X

Matías Cevallos

01:33:713
 $\text{♩} = 118$



12

Musical staff 12: G clef, common time. Measures 1-11 are blank. Measure 12 starts with a half note followed by a fermata. The dynamic is *p*. Measures 13-14 are blank. The dynamic is *mf*.

23

Musical staff 23: G clef, common time. Measures 1-12 are blank. Measures 13-14 are blank.

33

Musical staff 33: G clef, common time. Measures 1-12 are blank. Measures 13-14 are blank. Measures 15-16 are blank. Measures 17-18 are blank. Measures 19-20 are blank. Measures 21-22 are blank. Measures 23-24 are blank. Measures 25-26 are blank. Measures 27-28 are blank. Measures 29-30 are blank. Measures 31-32 are blank. Measures 33-34 are blank. Measures 35-36 are blank. Measures 37-38 are blank. Measures 39-40 are blank. Measures 41-42 are blank. Measures 43-44 are blank. Measures 45-46 are blank. Measures 47-48 are blank. Measures 49-50 are blank. Measures 51-52 are blank. Measures 53-54 are blank. Measures 55-56 are blank. Measures 57-58 are blank. Measures 59-60 are blank. Measures 61-62 are blank. Measures 63-64 are blank. Measures 65-66 are blank. Measures 67-68 are blank. Measures 69-70 are blank. Measures 71-72 are blank. Measures 73-74 are blank. Measures 75-76 are blank. Measures 77-78 are blank. Measures 79-80 are blank. Measures 81-82 are blank. Measures 83-84 are blank. Measures 85-86 are blank. Measures 87-88 are blank. Measures 89-90 are blank. Measures 91-92 are blank. Measures 93-94 are blank. Measures 95-96 are blank. Measures 97-98 are blank. Measures 99-100 are blank.

41

Musical staff 41: G clef, common time. Measures 1-12 are blank. Measures 13-14 are blank. Measures 15-16 are blank. Measures 17-18 are blank. Measures 19-20 are blank. Measures 21-22 are blank. Measures 23-24 are blank. Measures 25-26 are blank. Measures 27-28 are blank. Measures 29-30 are blank. Measures 31-32 are blank. Measures 33-34 are blank. Measures 35-36 are blank. Measures 37-38 are blank. Measures 39-40 are blank. Measures 41-42 are blank. Measures 43-44 are blank. Measures 45-46 are blank. Measures 47-48 are blank. Measures 49-50 are blank. Measures 51-52 are blank. Measures 53-54 are blank. Measures 55-56 are blank. Measures 57-58 are blank. Measures 59-60 are blank. Measures 61-62 are blank. Measures 63-64 are blank. Measures 65-66 are blank. Measures 67-68 are blank. Measures 69-70 are blank. Measures 71-72 are blank. Measures 73-74 are blank. Measures 75-76 are blank. Measures 77-78 are blank. Measures 79-80 are blank. Measures 81-82 are blank. Measures 83-84 are blank. Measures 85-86 are blank. Measures 87-88 are blank. Measures 89-90 are blank. Measures 91-92 are blank. Measures 93-94 are blank. Measures 95-96 are blank. Measures 97-98 are blank. Measures 99-100 are blank.

50

Musical staff 50: G clef, common time. Measures 1-12 are blank. Measures 13-14 are blank. Measures 15-16 are blank. Measures 17-18 are blank. Measures 19-20 are blank. Measures 21-22 are blank. Measures 23-24 are blank. Measures 25-26 are blank. Measures 27-28 are blank. Measures 29-30 are blank. Measures 31-32 are blank. Measures 33-34 are blank. Measures 35-36 are blank. Measures 37-38 are blank. Measures 39-40 are blank. Measures 41-42 are blank. Measures 43-44 are blank. Measures 45-46 are blank. Measures 47-48 are blank. Measures 49-50 are blank. Measures 51-52 are blank. Measures 53-54 are blank. Measures 55-56 are blank. Measures 57-58 are blank. Measures 59-60 are blank. Measures 61-62 are blank. Measures 63-64 are blank. Measures 65-66 are blank. Measures 67-68 are blank. Measures 69-70 are blank. Measures 71-72 are blank. Measures 73-74 are blank. Measures 75-76 are blank. Measures 77-78 are blank. Measures 79-80 are blank. Measures 81-82 are blank. Measures 83-84 are blank. Measures 85-86 are blank. Measures 87-88 are blank. Measures 89-90 are blank. Measures 91-92 are blank. Measures 93-94 are blank. Measures 95-96 are blank. Measures 97-98 are blank. Measures 99-100 are blank.

03:23:543

Pad Synthesizer 1

1M3

X

01:33:713

Matías Cevallos

$\text{♩} = 118$

18 16 15

03:23:543

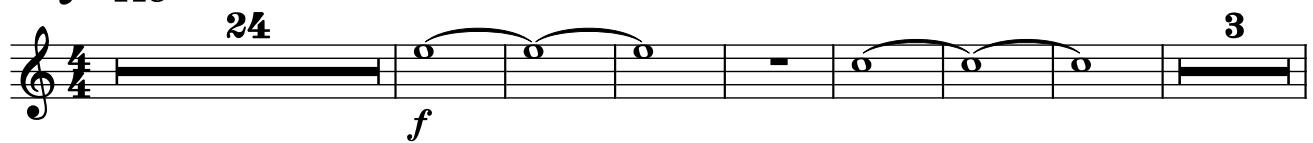
p

Pad Synthesizer 2

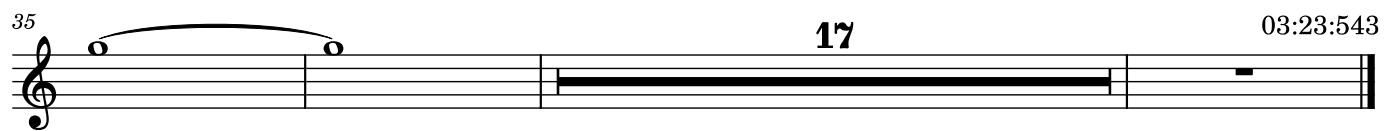
1M3

X

01:33:713

 $\text{♩} = 118$ 

Matías Cevallos



Pad Synthesizer 3

1M3

X

01:33:713

 $\text{♩} = 118$

Musical staff in bass clef, 4/4 time. Dynamics: *pp*, *mf*.

12

Musical staff in bass clef, 4/4 time. Dynamics: *pp*, *mf*.

24

Musical staff in bass clef, 4/4 time. Dynamics: *pp*, *mf*.

36

Musical staff in bass clef, 4/4 time. Dynamics: *pp*.

48

Musical staff in bass clef, 4/4 time. Dynamics: *ff*.

03:23:543

Noise Synthesizer

1M3

X

01:33:713

 $\text{♩} = 118$

47

03:23:543

p

Matías Cevallos

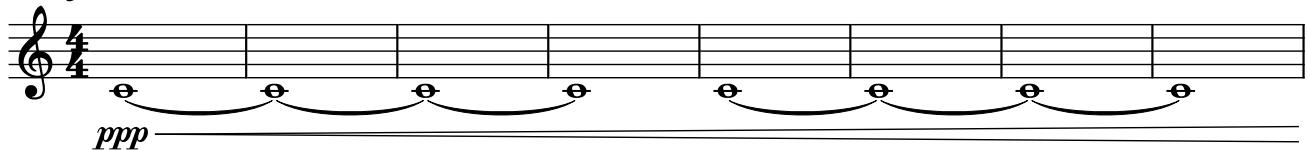
Violin

1M3

X

Matías Cevallos

01:33:713

 $\text{♩} = 118$ 

9

A musical staff in common time (4/4) with a treble clef. The staff consists of twelve measures, each containing a single eighth note. The notes are connected by a horizontal line at the bottom of the staff. The dynamics are indicated as follows: mp, mp, pp, mp, mp, mp, mp, mp, mp, mp, mp, mp.

21

A musical staff in common time (4/4) with a treble clef. The staff consists of twelve measures, each containing a single eighth note. The notes are connected by a horizontal line at the bottom of the staff. The dynamic is consistently marked as mp.

33

A musical staff in common time (4/4) with a treble clef. The staff consists of eight measures, each containing a single eighth note. The notes are connected by a horizontal line at the bottom of the staff. The dynamic is consistently marked as pppp. The ending of the staff is indicated by a thick bar line and a dash.

13

03:23:543

Viola

1M3

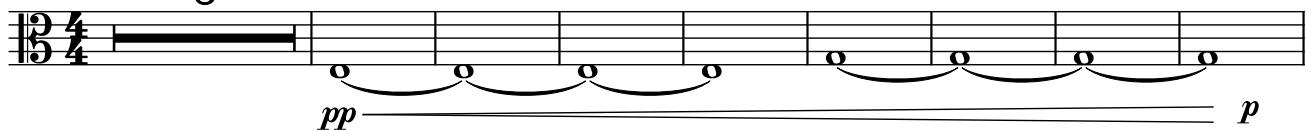
X

Matías Cevallos

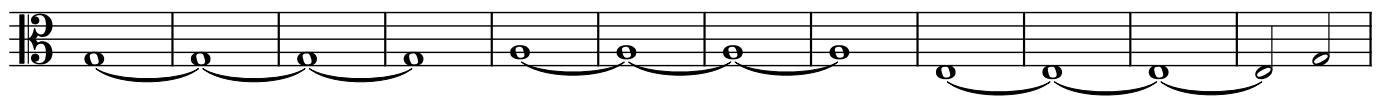
01:33:713

 $\text{♩} = 118$

8



17



29



37

2

13

03:23:543



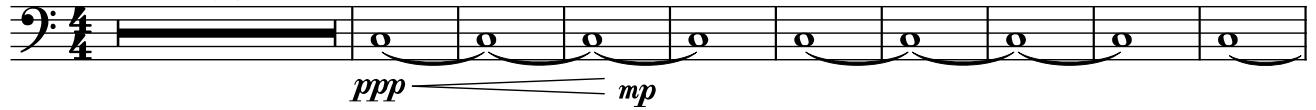
Contrabass

1M3

X

Matías Cevallos

01:33:713

 $\text{♩} = 118$ 36

46

03:23:543



1M4

X

Matías Cevallos

03:43:882
♩ = 118

Pad Synthesizer 2

A musical score for 'Pad Synthesizer 2' in common time (♩ = 118). The score consists of a single staff with a continuous eighth-note line. The notes are connected by horizontal stems and small circles at the top, forming a smooth, undulating line across the page. The dynamic marking 'ppp' is placed below the staff.

Noise Synthesizer

A musical score for 'Noise Synthesizer' in common time (♩ = 118). The score consists of a single staff with a continuous eighth-note line. The notes are connected by horizontal stems and small circles at the top, forming a smooth, undulating line across the page. The dynamic marking 'pppp' is placed below the staff.

8 04:09:306

Synth 2.

A musical score for 'Synth 2.' in common time (♩ = 118). The score consists of a single staff with a continuous eighth-note line. The notes are connected by horizontal stems and small circles at the top, forming a smooth, undulating line across the page. The dynamic marking 'fff' is placed below the staff.

Noise.

A musical score for 'Noise.' in common time (♩ = 118). The score consists of a single staff with a continuous eighth-note line. The notes are connected by horizontal stems and small circles at the top, forming a smooth, undulating line across the page. The dynamic marking 'fff' is placed below the staff.

Pad Synthesizer

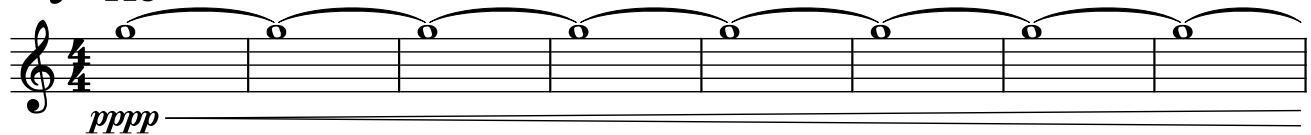
1M4

X

Matías Cevallos

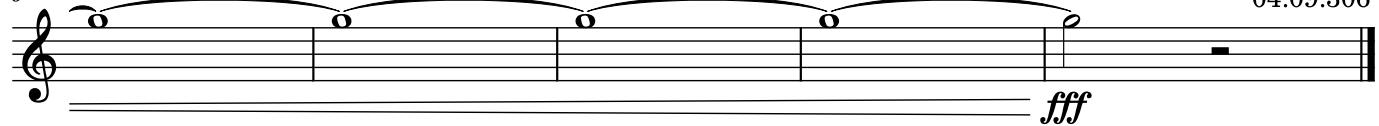
03:43:882

♩ = 118



9

04:09:306



Noise Synthesizer

150

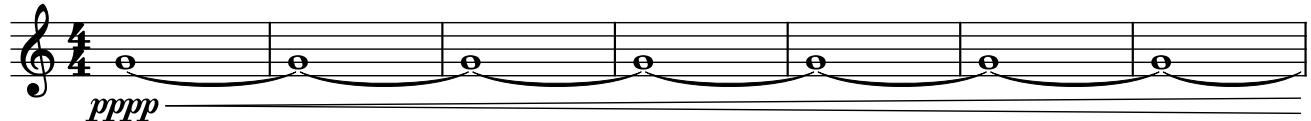
1M4

X

Matías Cevallos

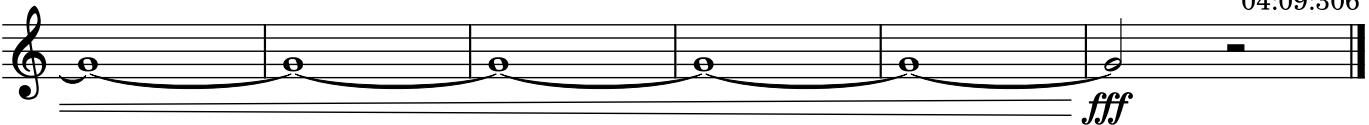
03:43:882

$\text{♩} = 118$



8

04:09:306



1M5

X

Matías Cevallos

04:23:599

 $\text{J} = 118$

Tape Piano {

Mellotron 1 {

Pad Synthesizer 1

Pad Synthesizer 2

Pad Synthesizer 3

Violin {

Viola {

Contrabass {

12

Tp Pno. {

Mello. 1 {

Synth. 1 {

Synth. 2 {

Synth. 3 {

Vln. {

Vla. {

Cb. {

23 8 -

Tp Pno. Mello. 1 Synth. 1 Synth. 2 Synth. 3 Vln. Vla. Cb.

29 8 - 05:32:380

Tp Pno. Mello. 1 Synth. 1 Synth. 2 Synth. 3 Vln. Vla. Cb.

23 8 -

Tp Pno. Mello. 1 Synth. 1 Synth. 2 Synth. 3 Vln. Vla. Cb.

29 8 - 05:32:380

Tp Pno. Mello. 1 Synth. 1 Synth. 2 Synth. 3 Vln. Vla. Cb.

Tape Piano

1M5

X

Matías Cevallos

04:23:599

 $\text{♩} = 118$

05:32:380

Mellotron 1

1M5

X

Matías Cevallos

04:23:599

♩ = 118

4/4
♩ = 118

mp

mp *f*

ff

05:32:380

Pad Synthesizer 1

1M5

X

Matías Cevallos

04:23:599

 $\text{♩} = 118$

Musical score for Pad Synthesizer 1 at measure 1M5. The score consists of two staves. The top staff is in common time (indicated by a '4') and has a key signature of four sharps. It features a bass clef and a dynamic marking of *mf*. The bottom staff is also in common time and has a key signature of four sharps. Measure 16 starts with a single note followed by a series of eighth-note pairs connected by horizontal stems. Measures 17 through 20 follow a similar pattern of eighth-note pairs. Measures 21 through 24 show a return to the original eighth-note pairs. Measures 25 through 28 continue the eighth-note pairs. Measures 29 through 32 conclude the section with eighth-note pairs.

Continuation of the musical score at measure 29. The score remains in common time with a key signature of four sharps. The bass clef is present. The score shows a continuation of the eighth-note pairs from the previous measures, ending with a final measure of rests.

Pad Synthesizer 2

1M5

X

Matías Cevallos

04:23:599

$\text{♩} = 118$

20

7

fff

A musical staff in treble clef and A major (three sharps) shows measure 28. The melody consists of eighth-note pairs connected by slurs. The first four measures show a repeating pattern of two pairs of eighth notes. The fifth measure begins with a single eighth note followed by a rest. The sixth measure begins with a single eighth note followed by a rest. The time signature changes to 2/4 for the last two measures.

Pad Synthesizer 3

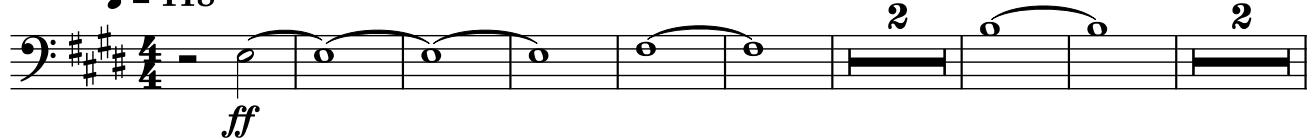
1M5

X

Matías Cevallos

04:23:599

♩ = 118



13

2

2

11

05:32:380



Violin

1M5

X

Matías Cevallos

04:23:599 ♩ = 118 20

ppp ff

29 05:32:380

ff pppp

Viola

1M5

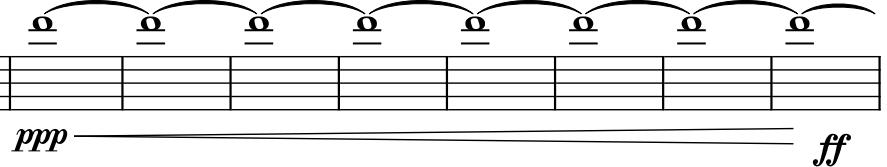
X

Matías Cevallos

04:23:599

♩ = 118

20



29

ff —————— ppp —————— 05:32:380

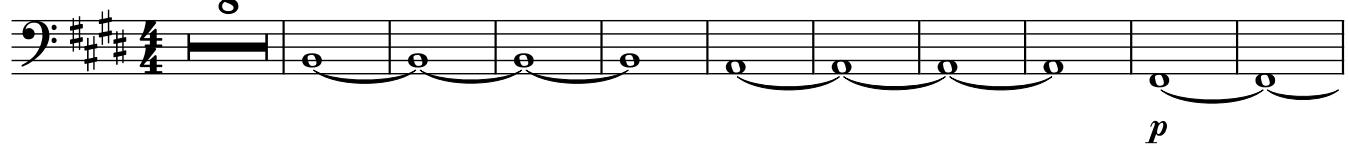
A musical score for Viola. The key signature is A major (three sharps). The time signature is common time (4/4). Measure 29 begins with four eighth notes, each with a fermata, followed by a rest. The dynamic is ff. The measure ends with a rest. The next measure begins with a rest, followed by four eighth notes, each with a fermata. The dynamic is ppp. The measure ends with a rest. The total duration for these measures is 05:32:380.

Contrabass

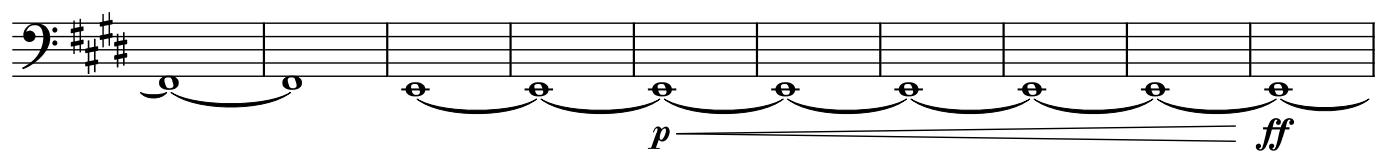
1M5

X

04:23:599

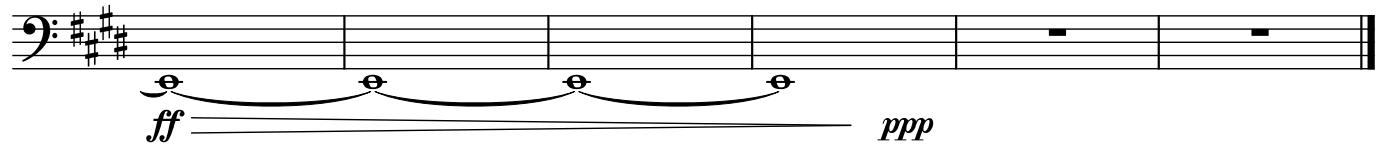
 $\text{♩} = 118$ 

19



29

05:32:380



CONCLUSIONES

Sin duda la composición musical para “Sandrita” y “X” han sido los proyectos más complejos en los que he trabajado. En el caso del primero, fue de suma importancia no distraer al espectador de la historia de Sandra Beraha y tomar estas emociones y temas que ya se encontraban presentes en la historia e impulsarlos con elementos musicales que representen la soledad en la vida de Sandra, junto con la calidez y amor que ella expresa a sus mascotas, familia y al arte. La composición para este documental de Aljohara Alsharif fue la más extensa de los dos proyectos, la duración total del video es de aproximadamente 15 minutos, de los cuales 10 contienen música o elementos sonoros agregados.

En “X” mi enfoque y proceso cambió completamente, al trabajar de manera cercana con un director, desde el comienzo existían ideas y expectativas preestablecidas que debían cumplirse. El tema principal del corto fue desarrollado como una canción estilo retro Pop/Rock que deliberadamente sonaría fuera de lugar, generando un fuerte contraste con la imagen. En el resto de la composición se trabajaría con silencios y sonidos alienados para transmitir suspense y ambigüedad sobre la situación del protagonista. Este corto dirigido por Arturo Guerrero tiene una duración final de 7 minutos, de los cuales aproximadamente 5 contienen elementos sonoros.

Al haber finalizado este proceso, puedo decir que me encuentro muy satisfecho con los resultados obtenidos. Como dijo Barrie Nettles en su libro “Harmony 3” “La alegría se encuentra en descubrir tu voz a través de la aplicación de nuevas ideas.” (Nettles, 2007). Me siento muy agradecido con el crecimiento personal y profesional que ha surgido gracias a estas experiencias.

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