UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Ocean
Escena 2: Pes

María José Alcócer

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, 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: Ocean
Escena 2: Pes

María José Alcócer

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

Quito, 12 de mayo de 2023

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RESUMEN

El siguiente proyecto de titulación incluye la composición musical para dos cortometrajes: Ocean de la página web The Cue Tube y Pes, proyecto de titulación de la carrera de Animación Digital de la USFQ. De esta manera, se explorarán técnicas compositivas y se pondrán en práctica lo aprendido en la carrera para lograr representar un producto final donde haya sinergia entre el contenido visual y auditivo.

Palabras claves: composición musical, cortometraje, contenido audiovisual, sinergia, técnicas compositivas.

ABSTRACT

The following degree project includes the musical composition of two short films: Ocean from the webpage The Cue Tube, and Pes, degree project from the major of Digital Animation of USFQ. In this way, compositional techniques will be explored and what has been learned in the degree will be put into practice to represent a final product where there is synergy between the visual and auditory content.

Keywords: musical composition, short film, audiovisual content, synergy, compositional techniques.

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INTRODUCCIÓN

La música se ha convertido en un elemento esencial en el cine, debido a que contribuye a la narración reforzando el contexto, el ambiente, las emociones o la temporalidad de la historia. La música desempeña también el rol de enlace entre escenas, contribuye a la credibilidad de la historia o puede generar vínculos narrativos. Es por ello, que la conexión entre el contenido visual y auditivo es tema de exploración en este trabajo para así crear una composición musical que transmita lo que los cortometrajes pretenden decir.

Las composiciones serán el fruto de 4 años de estudio, donde se aplicarán las técnicas compositivas estudiadas, y más que nada la musicalidad desarrollada a lo largo de este tiempo. Como compositora, considero que vivimos en un boom de contenido audiovisual, donde existe información y material de todo tipo. Es por ello, que aprender a cómo aportar positivamente de manera que tenga un significado más transcendental que solamente para ser material difundido y para la masa, es una temática para explorar en el presente trabajo y a futuro.

El trabajo de titulación a continuación se conformará de composiciones musicales para dos cortometrajes. En donde en un corto, tuve la oportunidad de aprender a cómo trabajar con un director y cómo conectar musicalmente con otras disciplinas como es la animación digital.

Ocean

Synths:
Cloud Wurli (LABS Spitfire; Synth; Pedal Pads: Cloud Wurli, Reverb 59%)

Water Organ (LABS Spitfire; Synth; Piano Pads: Water Organ; Reverb 28%)

Water Organ 2 (LABS Spitfire; Synth; Piano Pads: Water Organ; Reverb 28%)
Orchestral Sphere (Kontakt; The Giant - Cinematic; Orchestral Sphere)

Minimal Arp (Alchemy; Synths-Ambient-Complex; Minimal Arp; Character 9.4%; Number Osc 0.0%; Cutoff 17.7%; Filter Envelope 72.7%; Unison 99.6%, Reverb 15.3%; Movement 66.1%; Resonance 35.5%, X1 - Y1: -15, -3; X2 - Y2: -15, -5; Attack 0%; Decay 72.7%; Sustain 21.2%; Release 56%)

Synth Pad (LABS Spitfire, Synth; Synth Pads: Pad #0005; Reverb 63%)

Synth Sine (Reaktor 6; Oscillator 1: Sine, Symm 0.18, Interval -30; Oscillator 2: Puls-Sym 0.48, Detune 0.02; Mix: Osc 1 0.57, Osc 2 0.46; Filter Envelope: A 23 D 80 S 0.65 R 34, AMP Envelope A 26, D 44, S 0.47, R 41; LFO: sine, rate 4.45)

Marimba

Marimba 2

Synth Choir:
Wandering Voices 1 (Alchemy; Vocals - Choir - Soundtrack: Wandering Voices; Soft Vocal Pad; Delay 36%; Cutoff 100%; Vibrato Rate 0.24Hz; Attack 61%; Decay 0%; Sustain 100%; Release 63%; X1 - Y1: 0, 0; X2 - Y2: 15, 15)

Wandering Voices 2 (Alchemy; Vocals - Choir - Soundtrack: Wandering Voices; Soft Vocal Pad; Delay 36%; Cutoff 100%; Vibrato Rate 0.24Hz; Attack 61%; Decay 0%; Sustain 100%; Release 63%; X1 - Y1: 0, 0; X2 - Y2: 15, 15)

Wandering Voices 3 (Alchemy; Vocals - Choir - Soundtrack: Wandering Voices; Soft Vocal Pad; Delay 36%; Cutoff 100%; Vibrato Rate 0.24Hz; Attack 61%; Decay 0%; Sustain 100%; Release 63%; X1 - Y1: 0, 0; X2 - Y2: 15, 15)

Wandering Voices 4 (Alchemy; Vocals - Choir - Soundtrack: Wandering Voices; Soft Vocal Pad; Delay 36%; Cutoff 100%; Vibrato Rate 0.24Hz; Attack 61%; Decay 0%; Sustain 100%; Release 63%; X1 - Y1: 0, 0; X2 - Y2: 15, 15)

Percussion:
Timpani Roll

Conga Drums

Shaker

Strings:

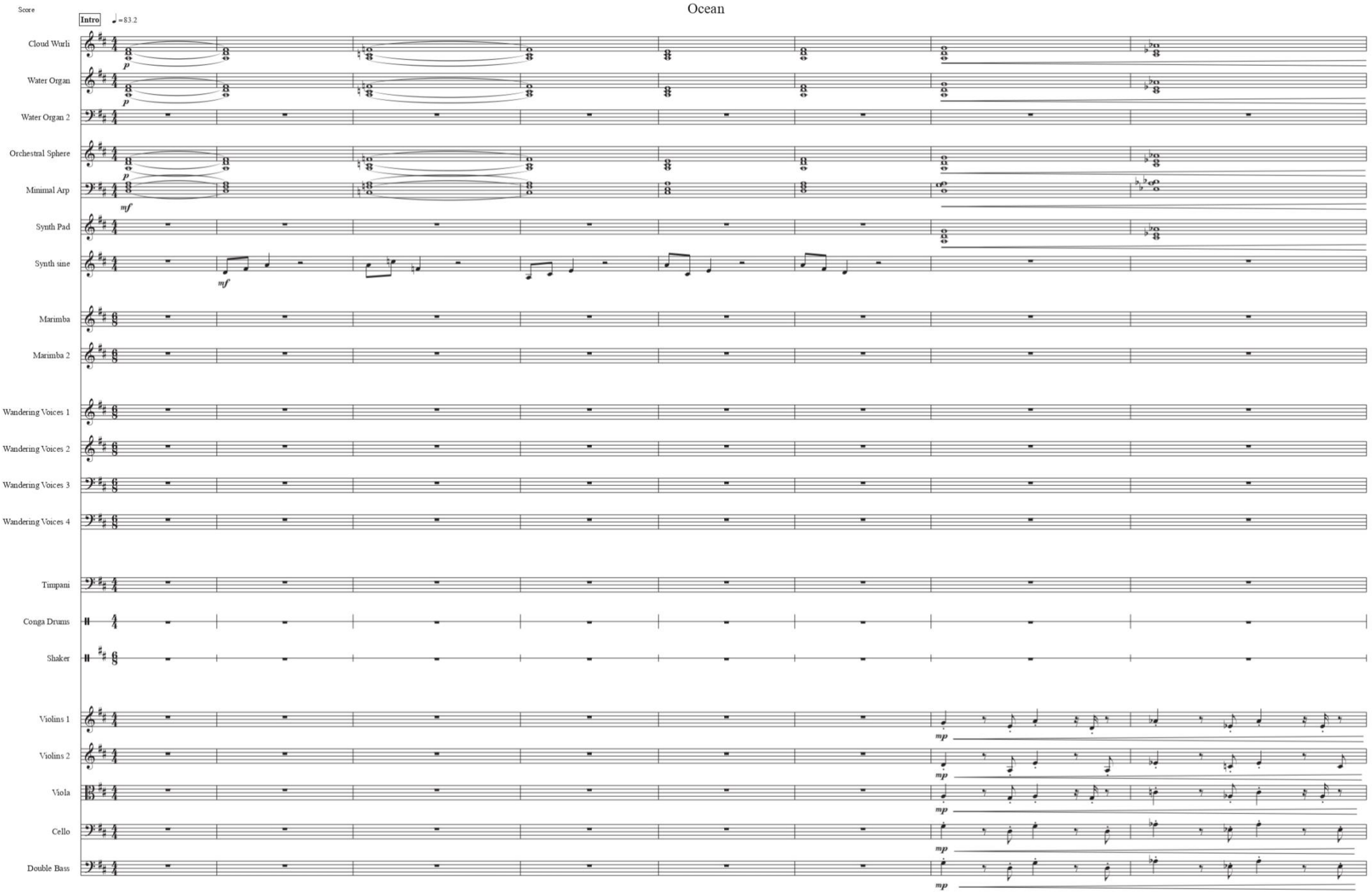
Violins 1

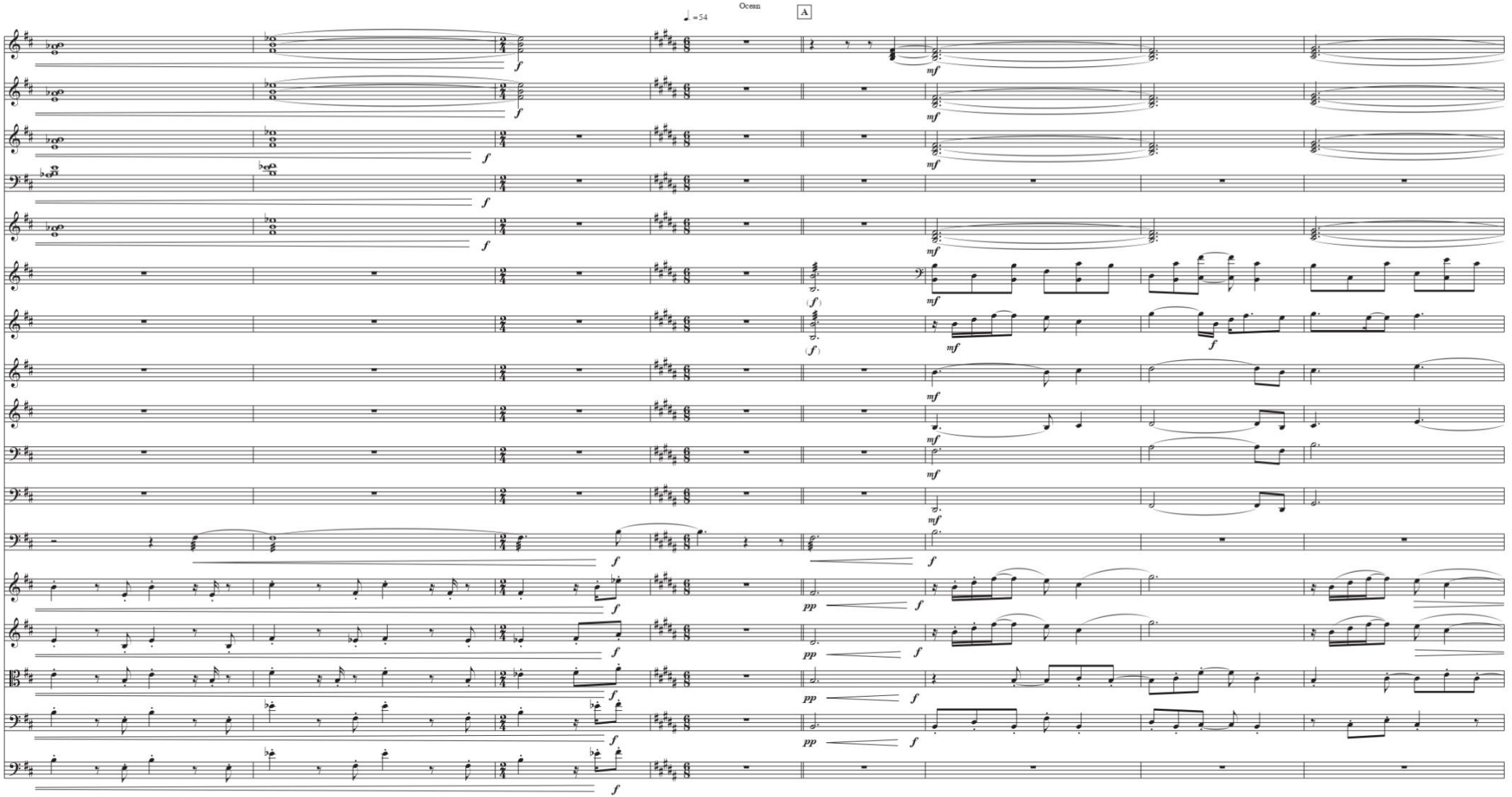
Violins 2

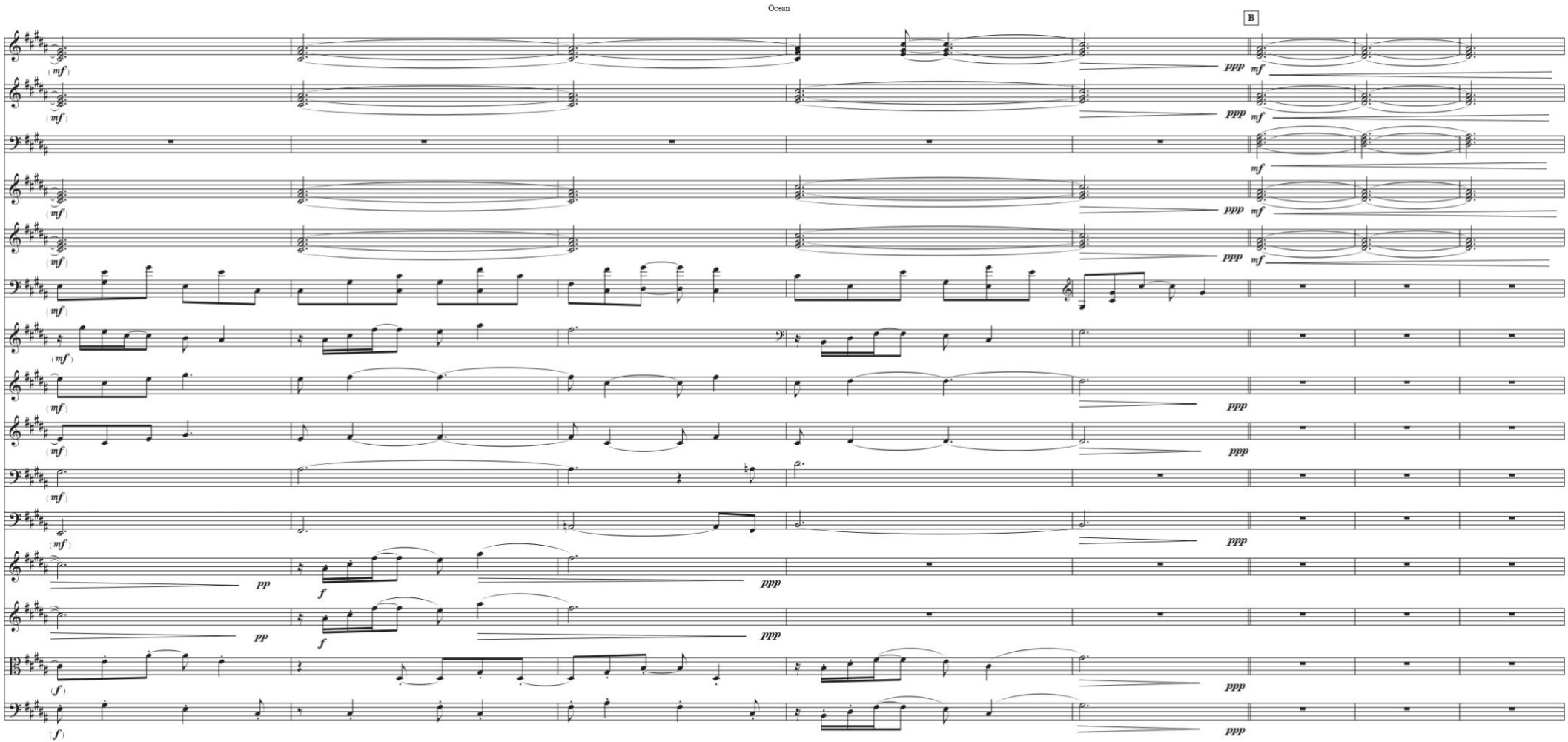
Violas

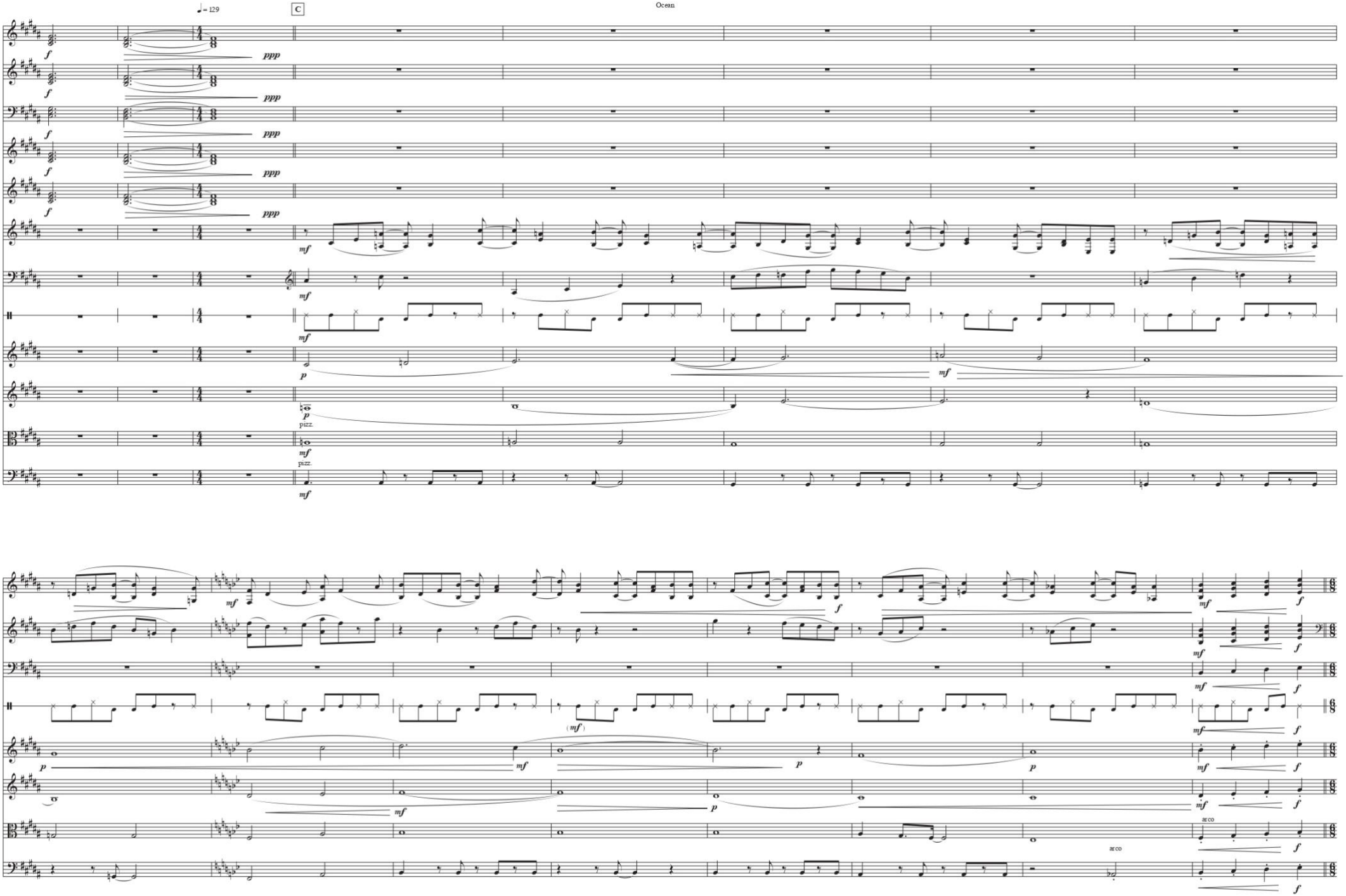
Celli

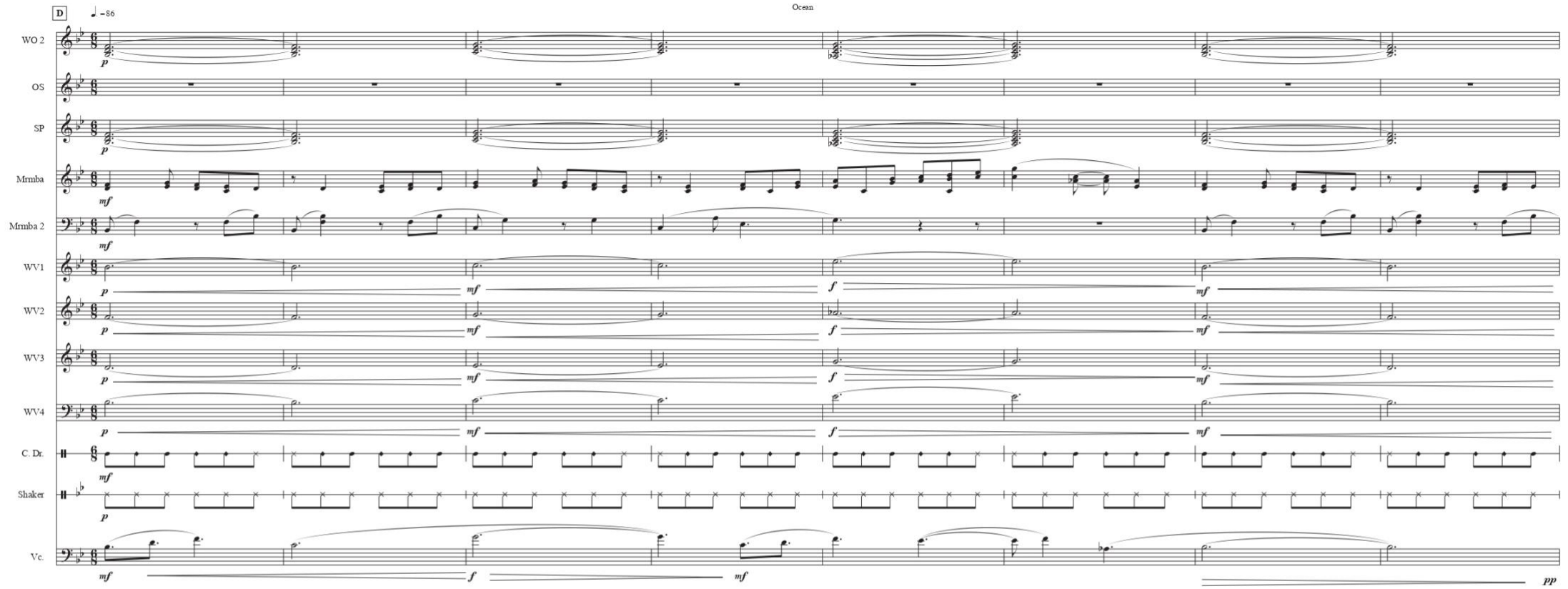
Double Basses

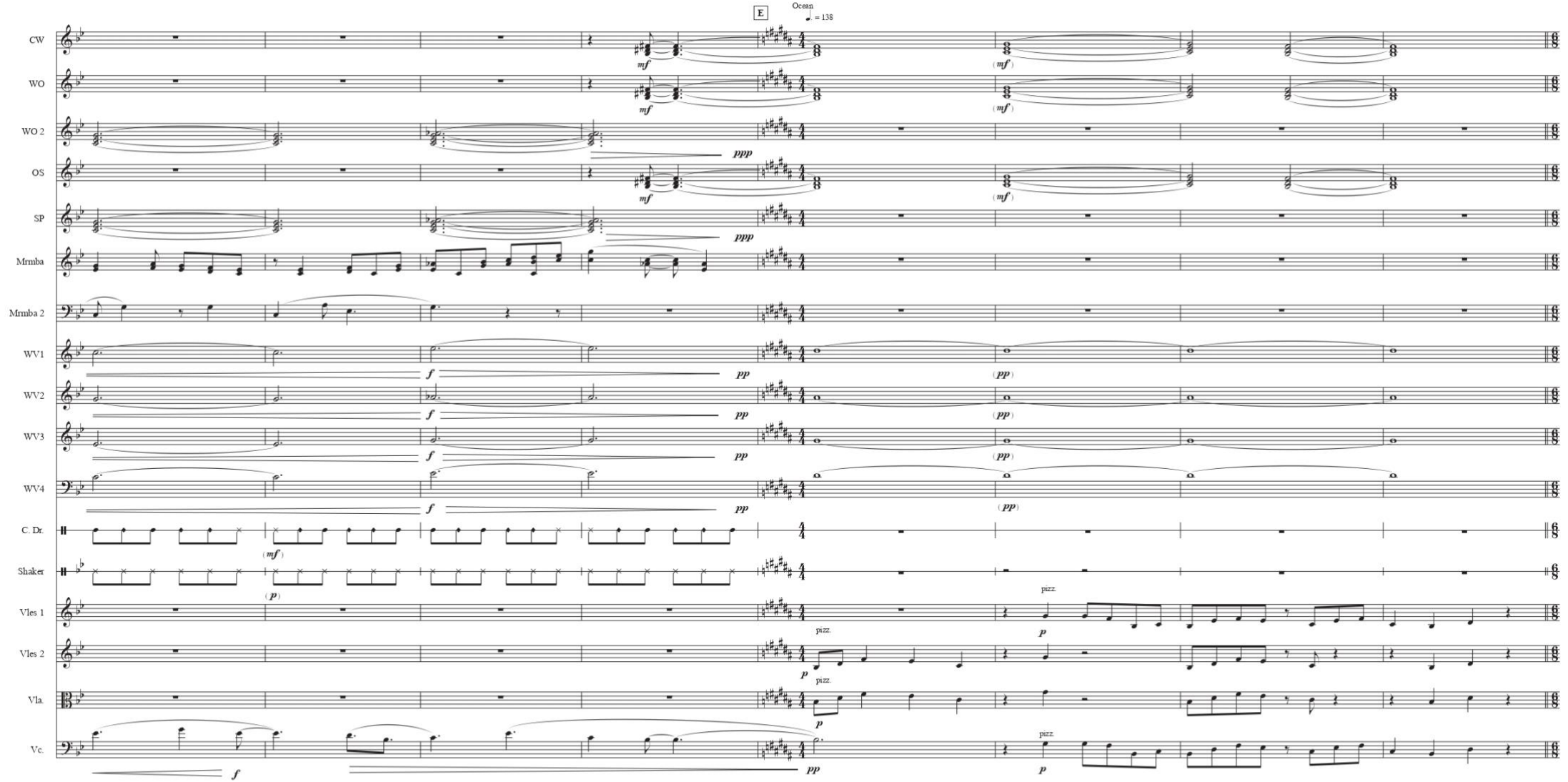

Score
Ocean
Intro
♩=83.2
Cloud Wurli
Water Organ
Water Organ 2
Orchestral Sphere
Minimal Arp
Synth Pad
Synth sine
Marimba
Marimba 2
Wandering Voices 1
Wandering Voices 2
Wandering Voices 3
Wandering Voices 4
Timpani
Conga Drums
Shaker
Violins 1
Violins 2
Viola
Cello
Double Bass
p
mf
mp

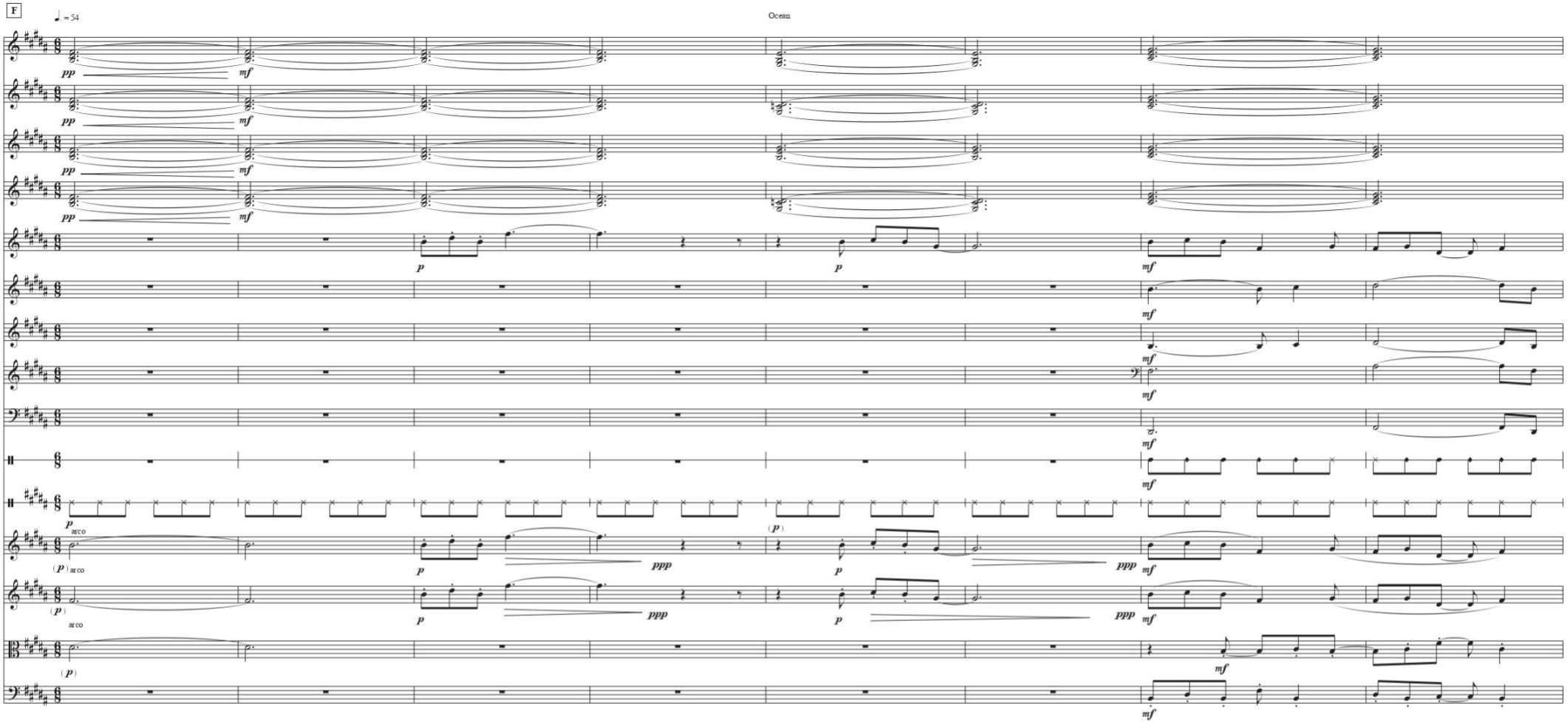

Ocean
♩ = 54
A
CW
WO
OS
MA
SP
Mrmba
Mrmba 2
WV1
WV2
WV3
WV4
TP
Vles 1
Vles 2
Vla.
Vc.
D.B.

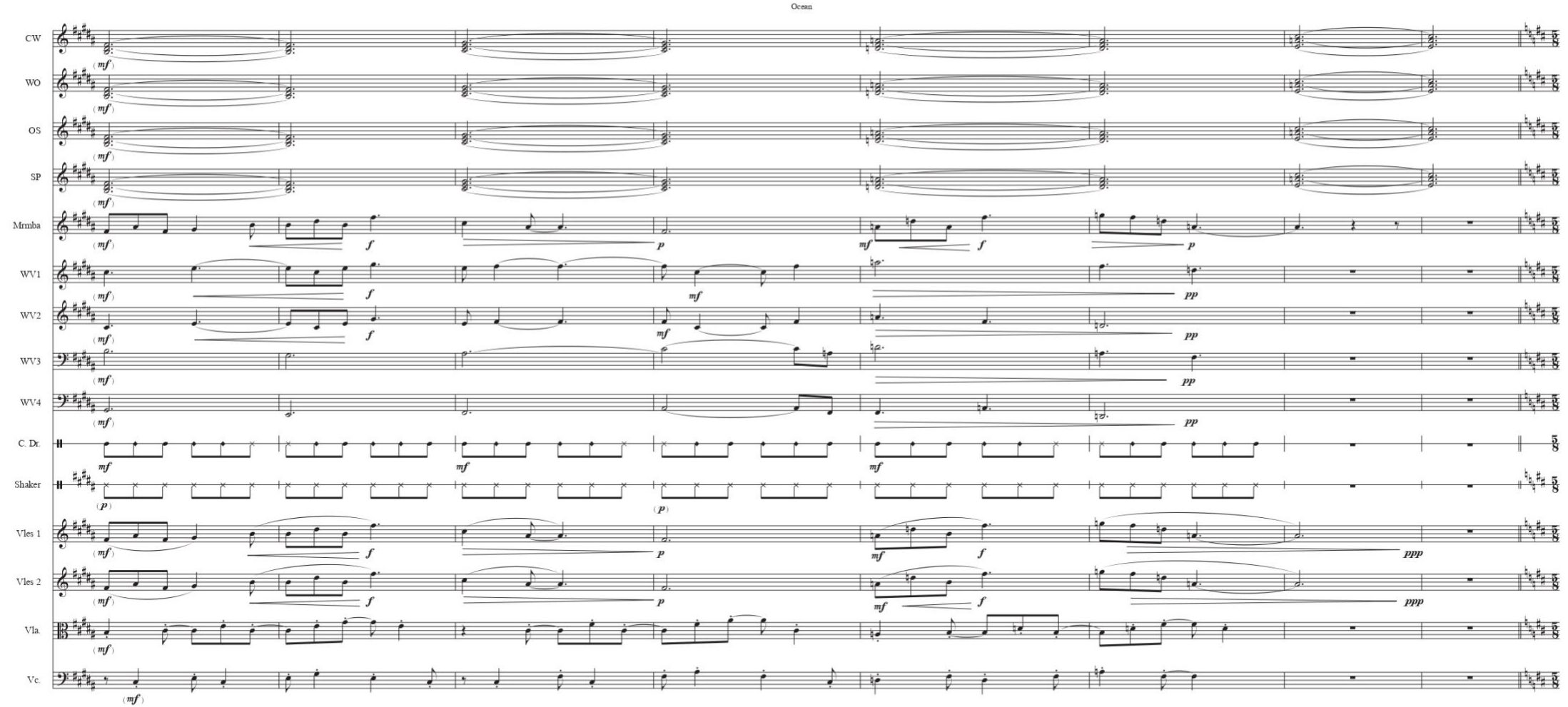

Ocean
B
CW
WO
WO 2
OS
SP
Mrmba
Mrmba 2
WV1
WV2
WV3
WV4
Vles 1
Vles 2
Vla.
Vc.
(mf)
ppp
mf
pp
f
(f)

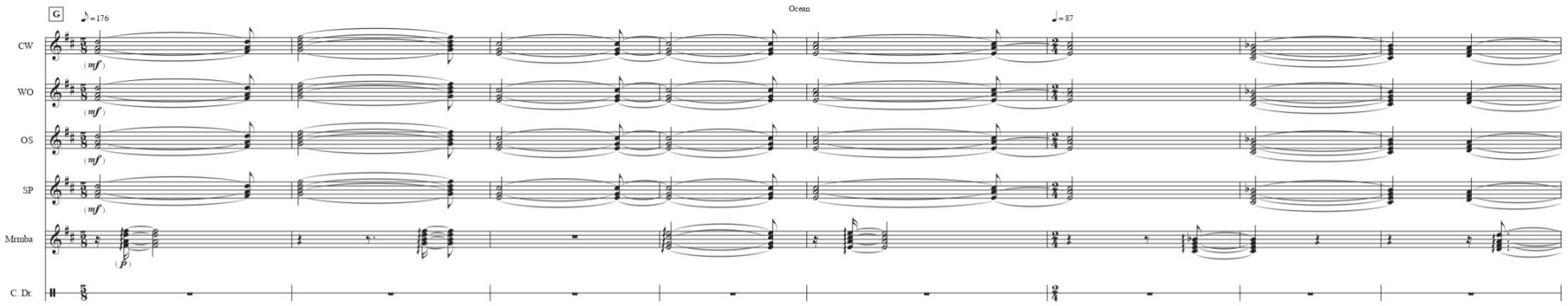

♩= 129
C
Ocean
CW
WO
WO 2
OS
SP
Mrmba
Mrmba 2
C. Dr.
Vles 1
Vles 2
Vla.
Vc.
TP
pizz.
arco

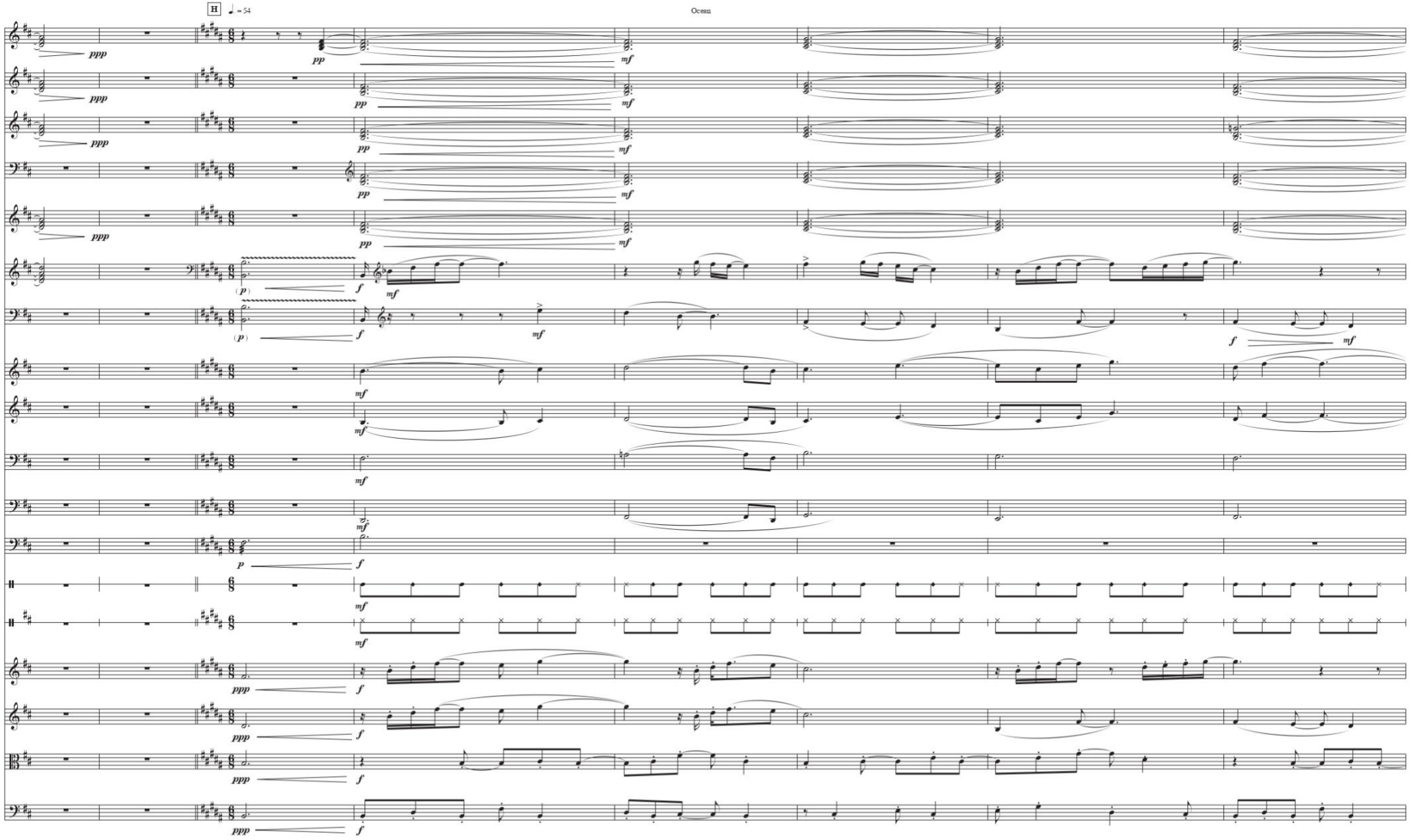

D
♩ =86
Ocean
WO 2
OS
SP
Mrmba
Mrmba 2
WV1
WV2
WV3
WV4
C. Dr.
Shaker
Vc.
p
mf
f
pp

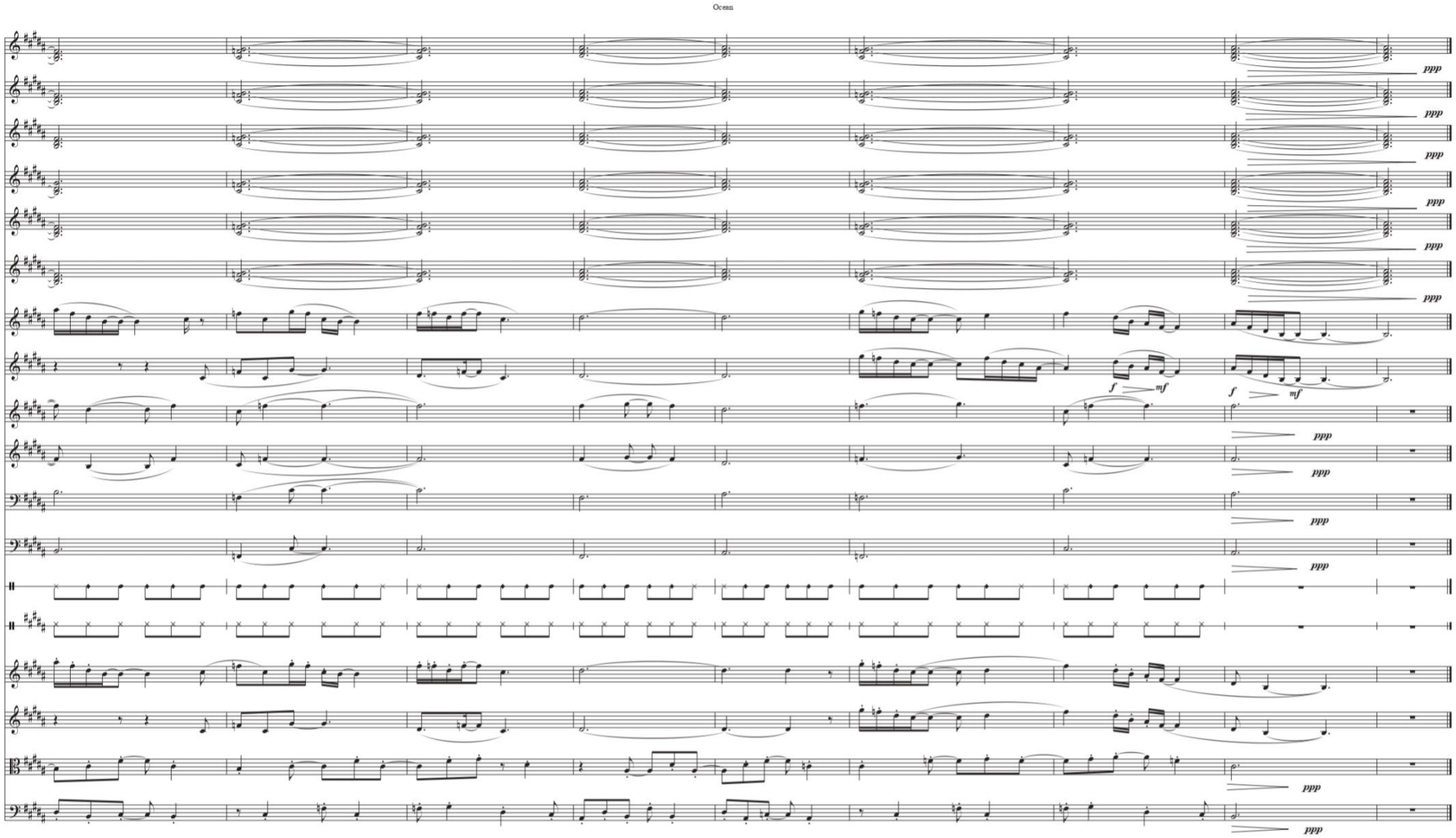

E
Ocean
♩. = 138
CW
WO
WO 2
OS
SP
Mrmba
Mrmba 2
WV1
WV2
WV3
WV4
C. Dr.
Shaker
Vles 1
Vles 2
Vla.
Vc.
mf
ppp
f
pp
p
pizz.


F
♩ = 54
Ocean
CW
WO
OS
SP
Mrmba
WV1
WV2
WV3
WV4
C. Dr.
Shaker
Vles 1
Vles 2
Vla.
Vc.
arco


Ocean
CW
WO
OS
SP
Mrmba
WV1
WV2
WV3
WV4
C. Dr.
Shaker
Vles 1
Vles 2
Vla.
Vc.

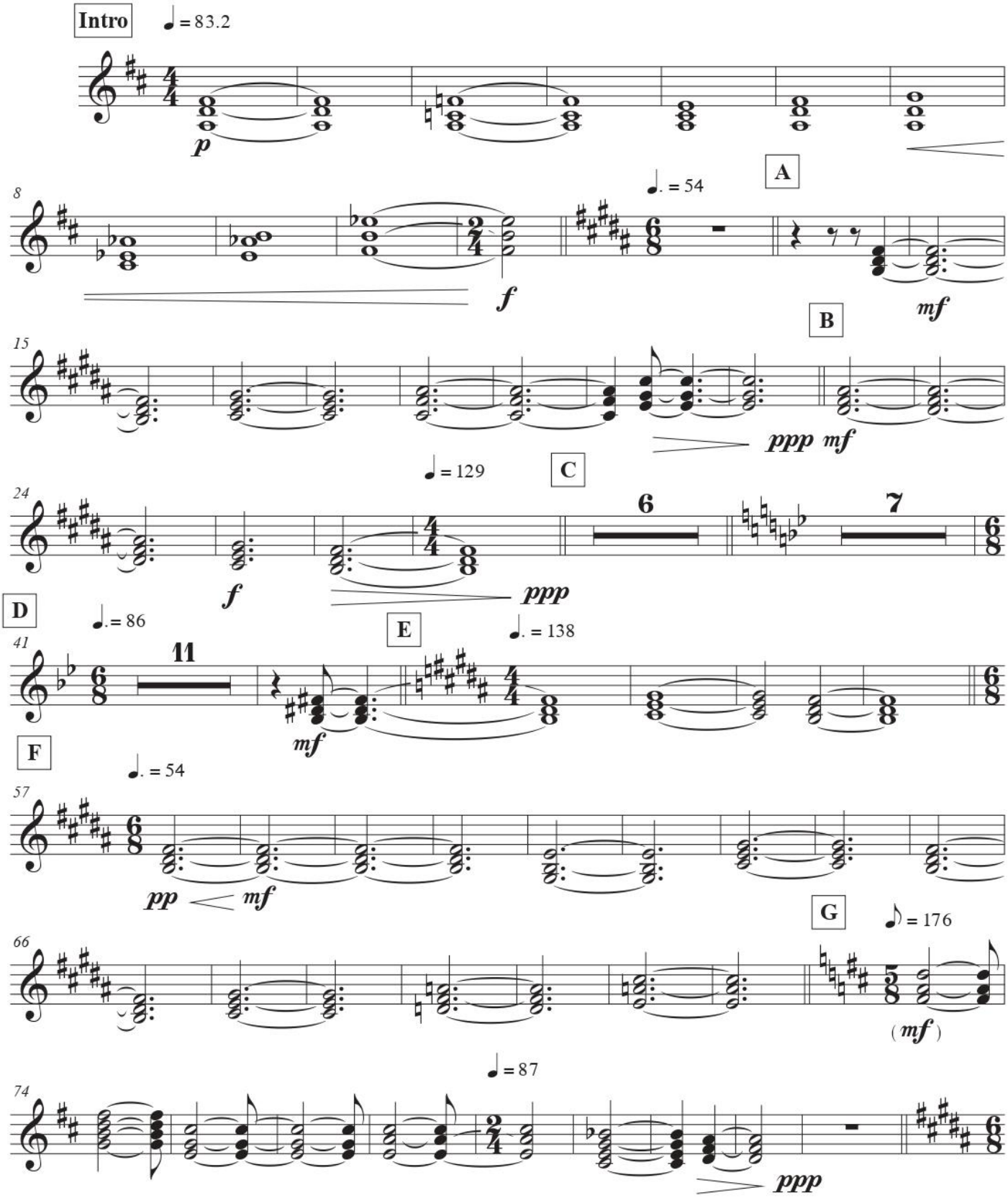

G
♪ = 176
Ocean
♩ = 87
CW
WO
OS
SP
Mrmba
C. Dr.
(mf)
(p)

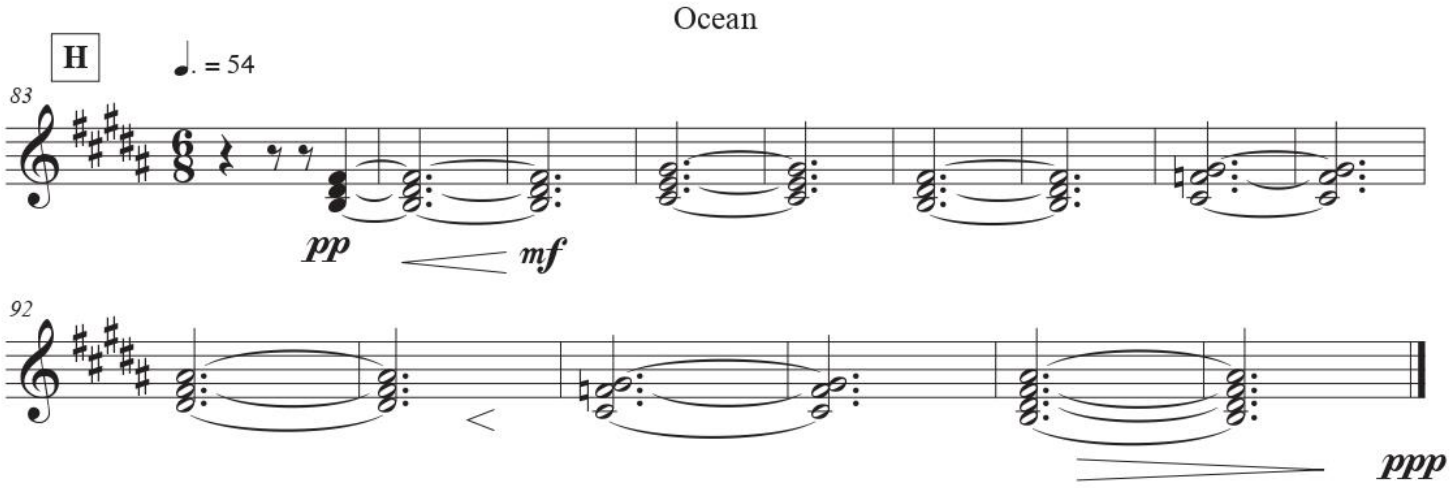

H
♩ = 54
Ocean
CW
WO
OS
MA
SP
Mrmba
Mrmba 2
WV1
WV2
WV3
WV4
TP
C. Dr.
Shaker
Vles 1
Vles 2
Vla.
Vc.


Ocean
CW
WO
WO 2
OS
MA
SP
Mrmba
Mrmba 2
WV1
WV2
WV3
WV4
C. Dr.
Shaker
Vles 1
Vles 2
Vla.
Vc.
ppp
f
mf

Cloud Wurli

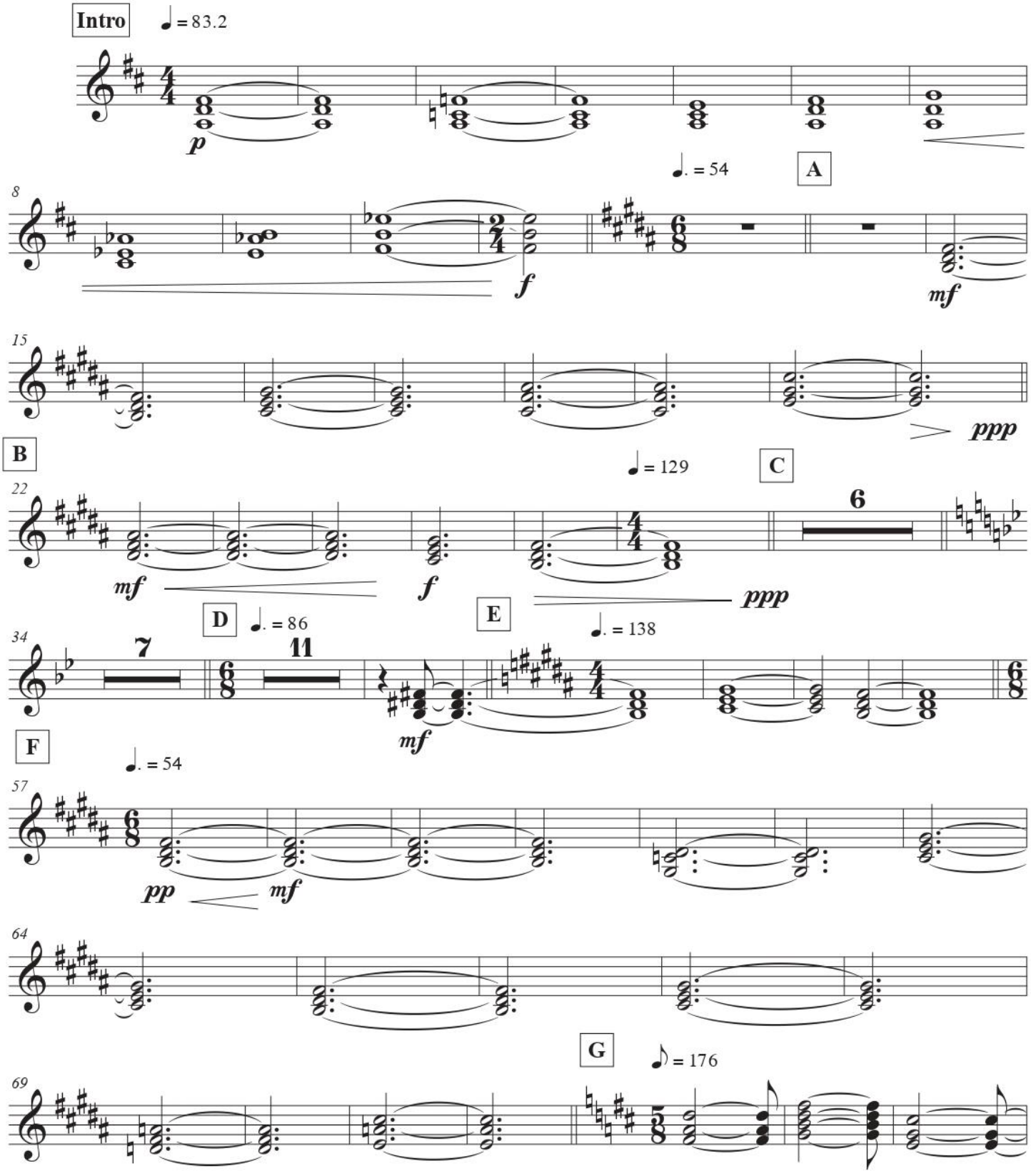
Ocean

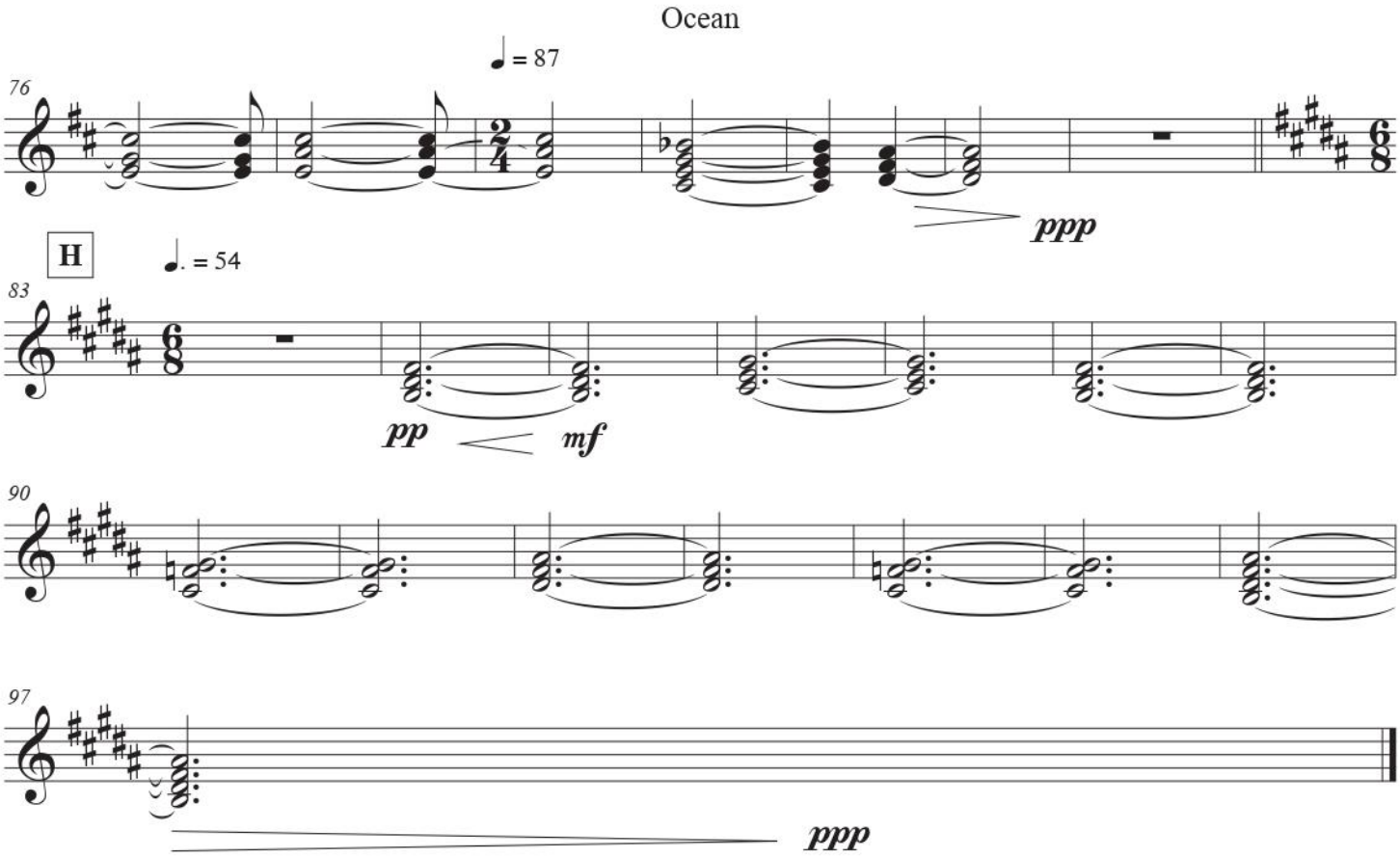



Ocean
H
♩. = 54
83
pp
mf
92
ppp

Water Organ

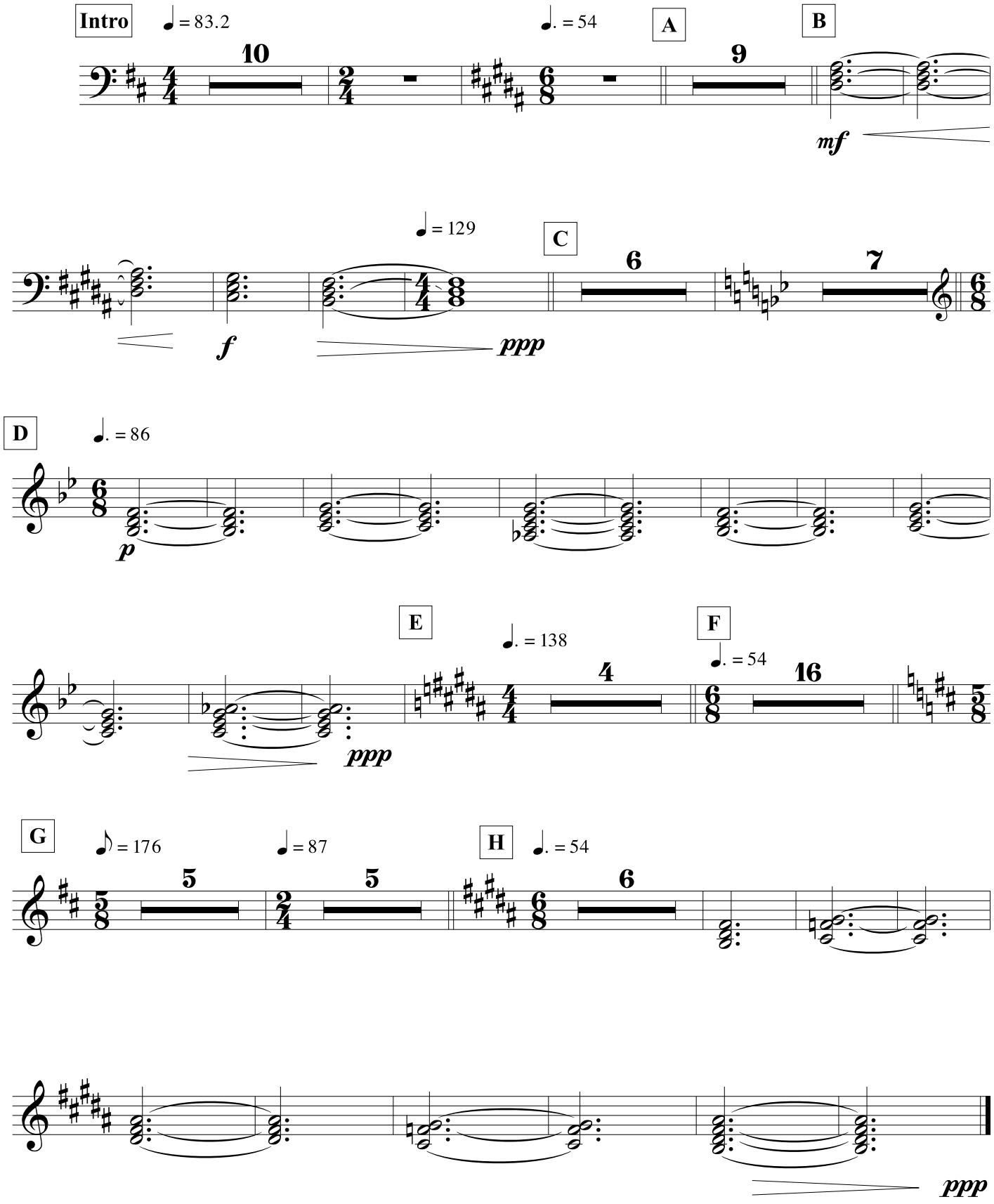
Ocean




Ocean
♩ = 87
76
ppp
H
♩. = 54
83
pp
mf
90
97
ppp

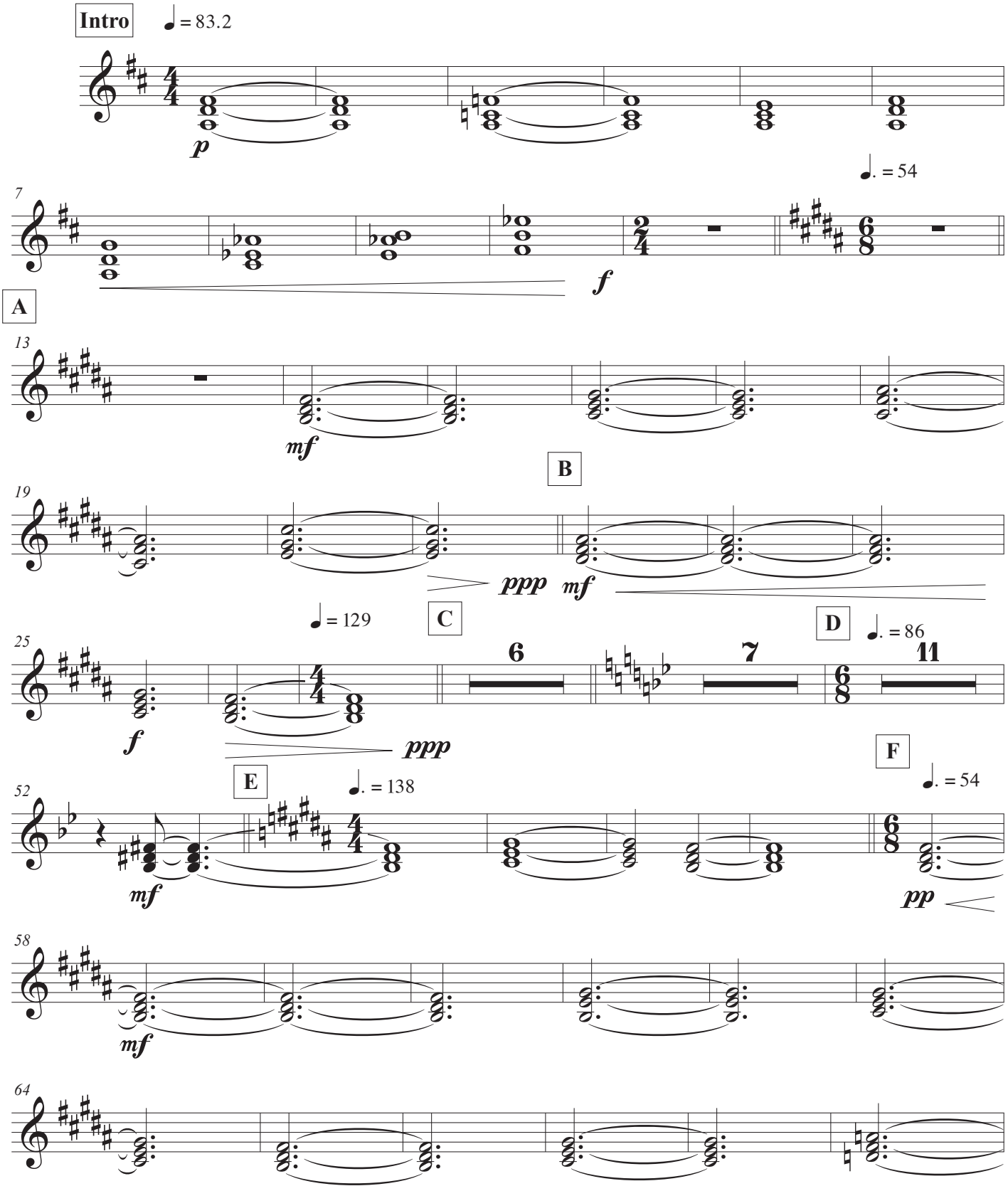
Water Organ 2

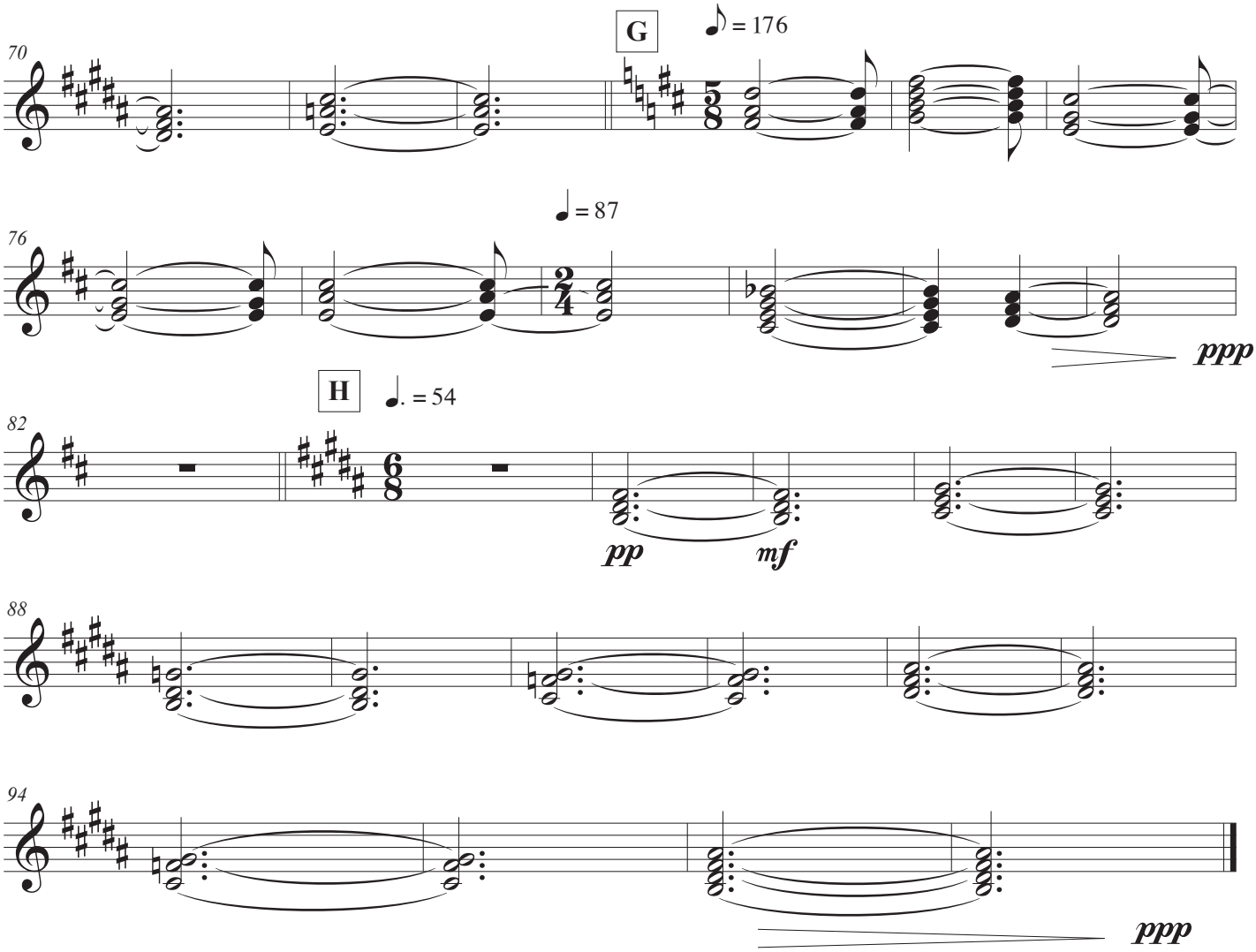
Ocean



Orchestral Sphere

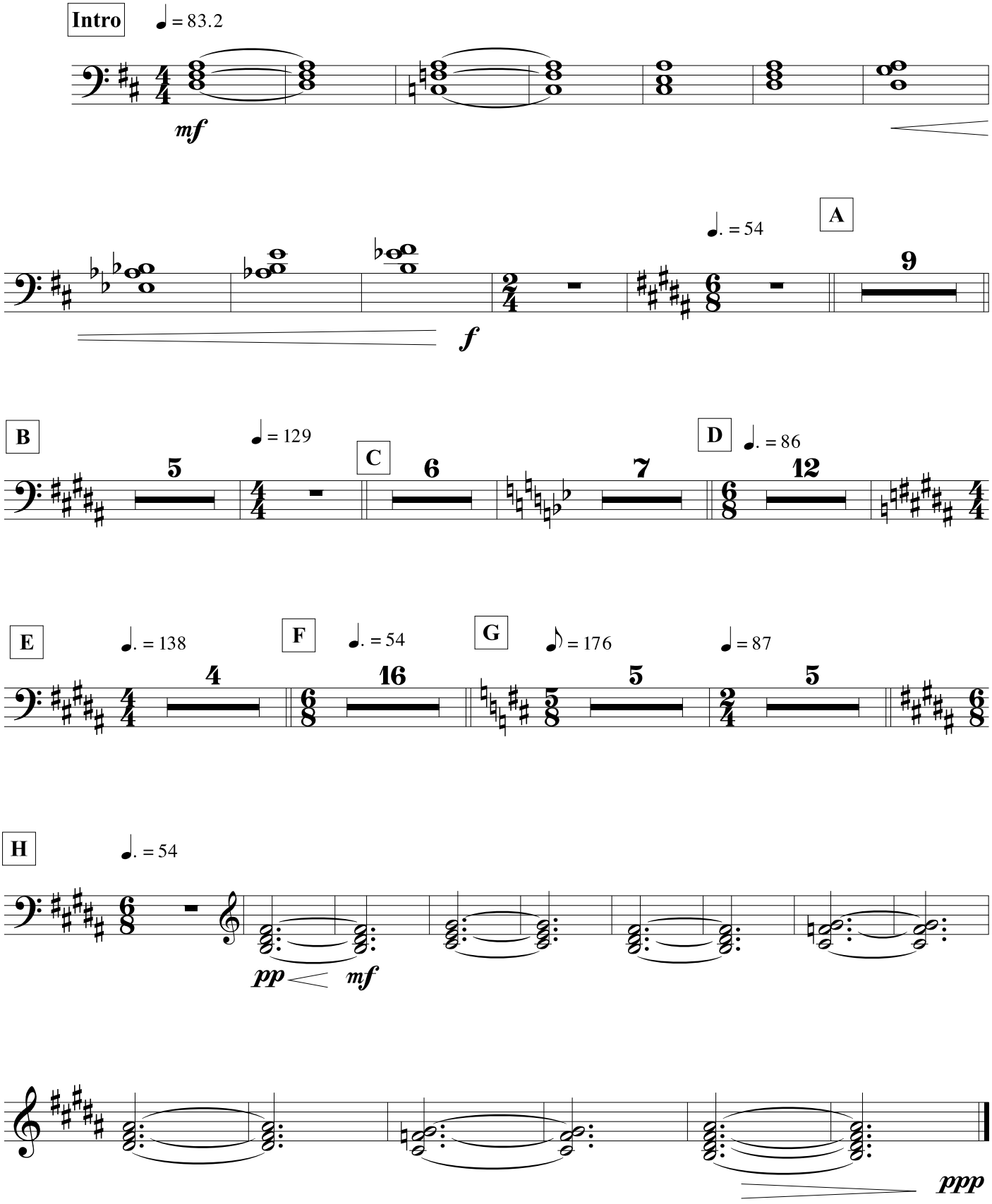
Ocean




70
G
= 176
76
= 87
ppp
82
H
. = 54
pp
mf
88
94
ppp

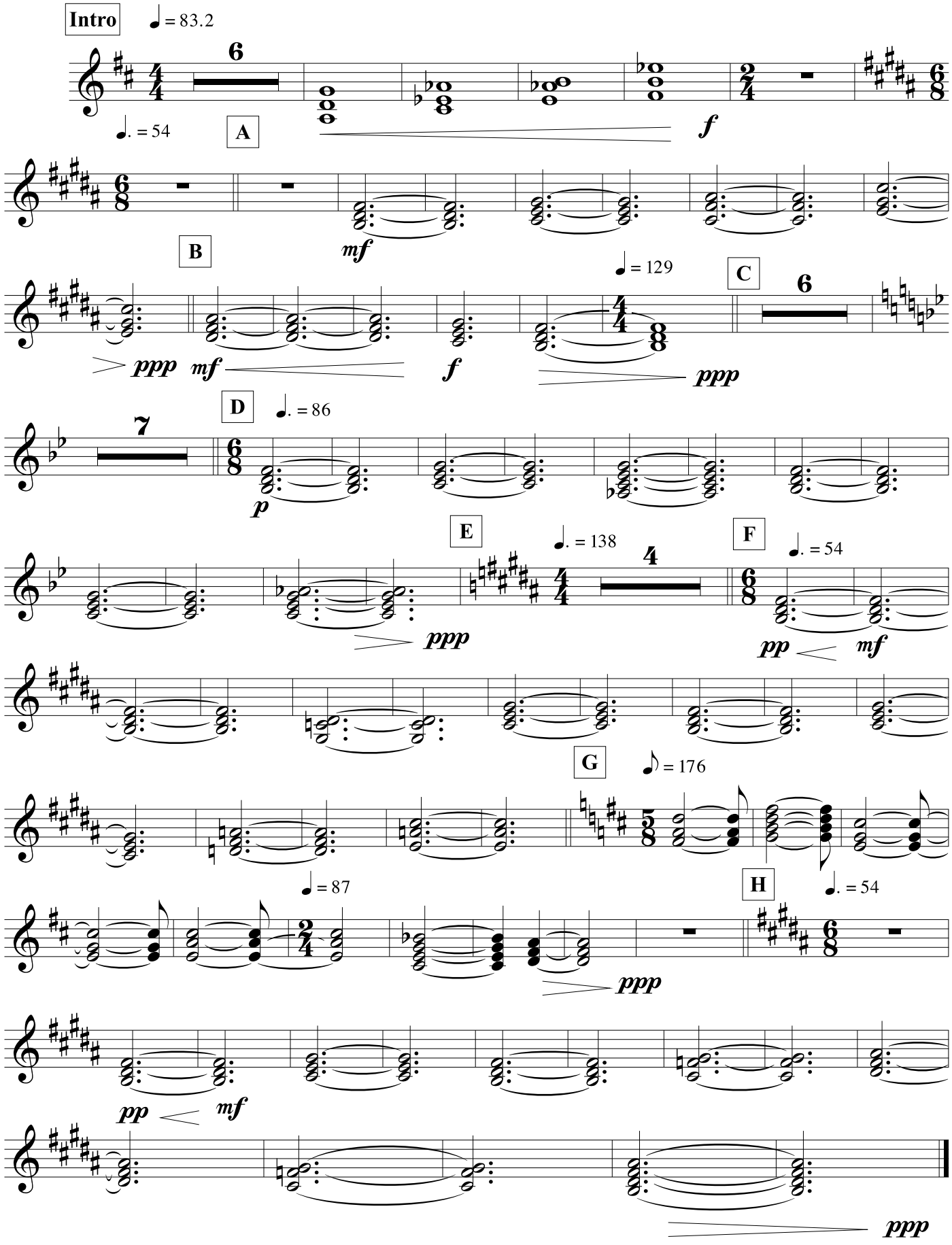
Minimal Arp

Ocean



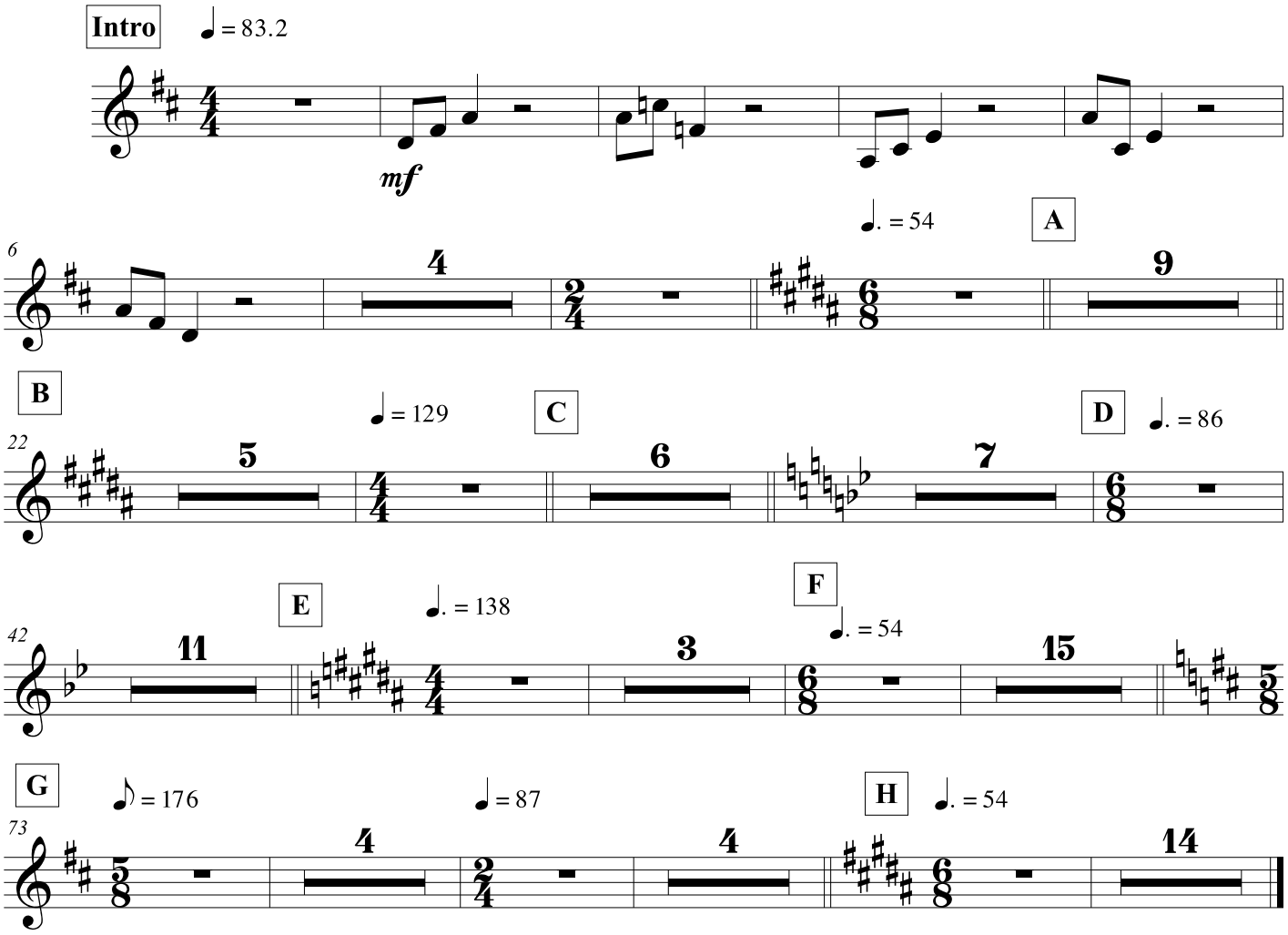
Synth Pad

Ocean



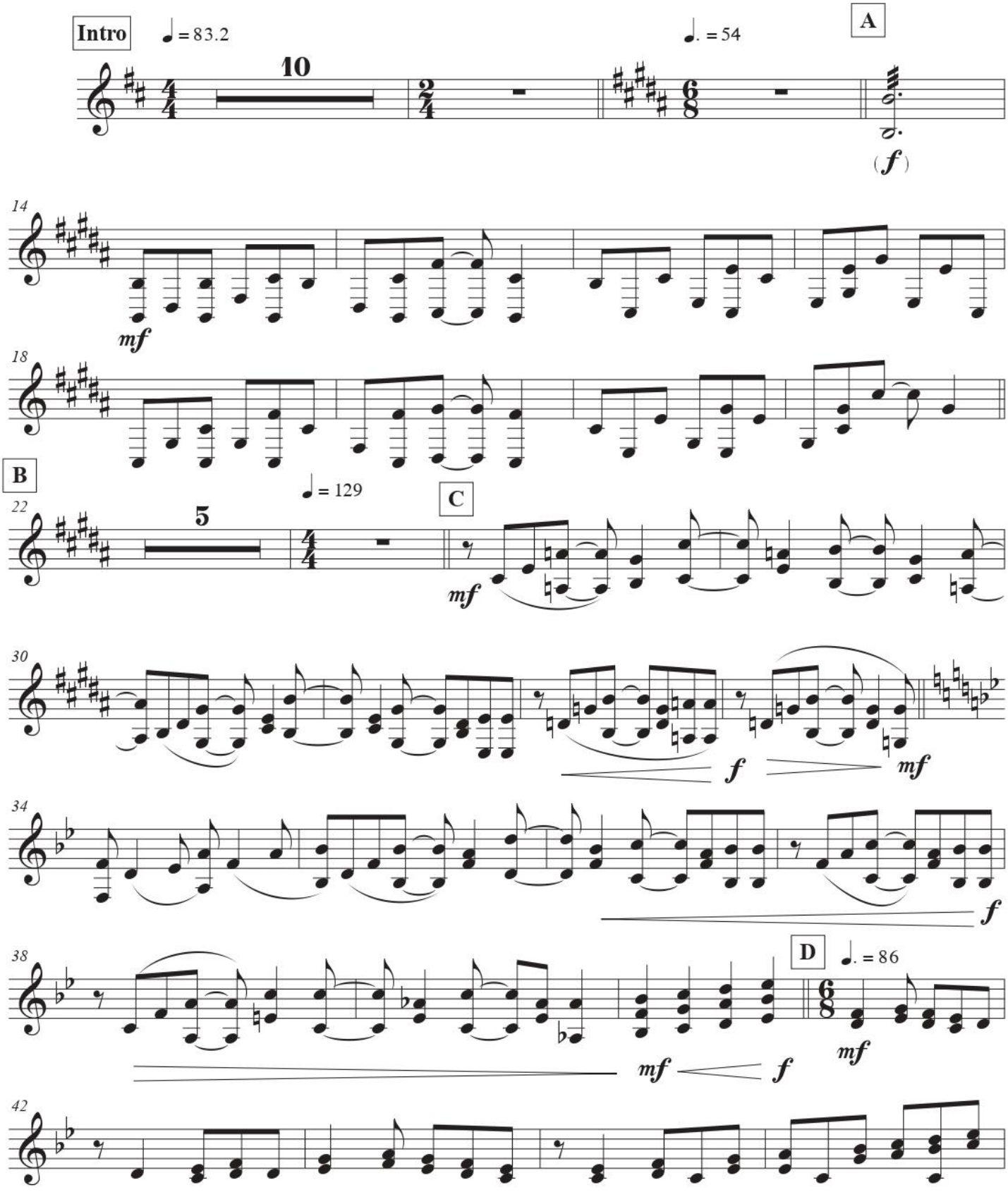
Synth sine

Ocean

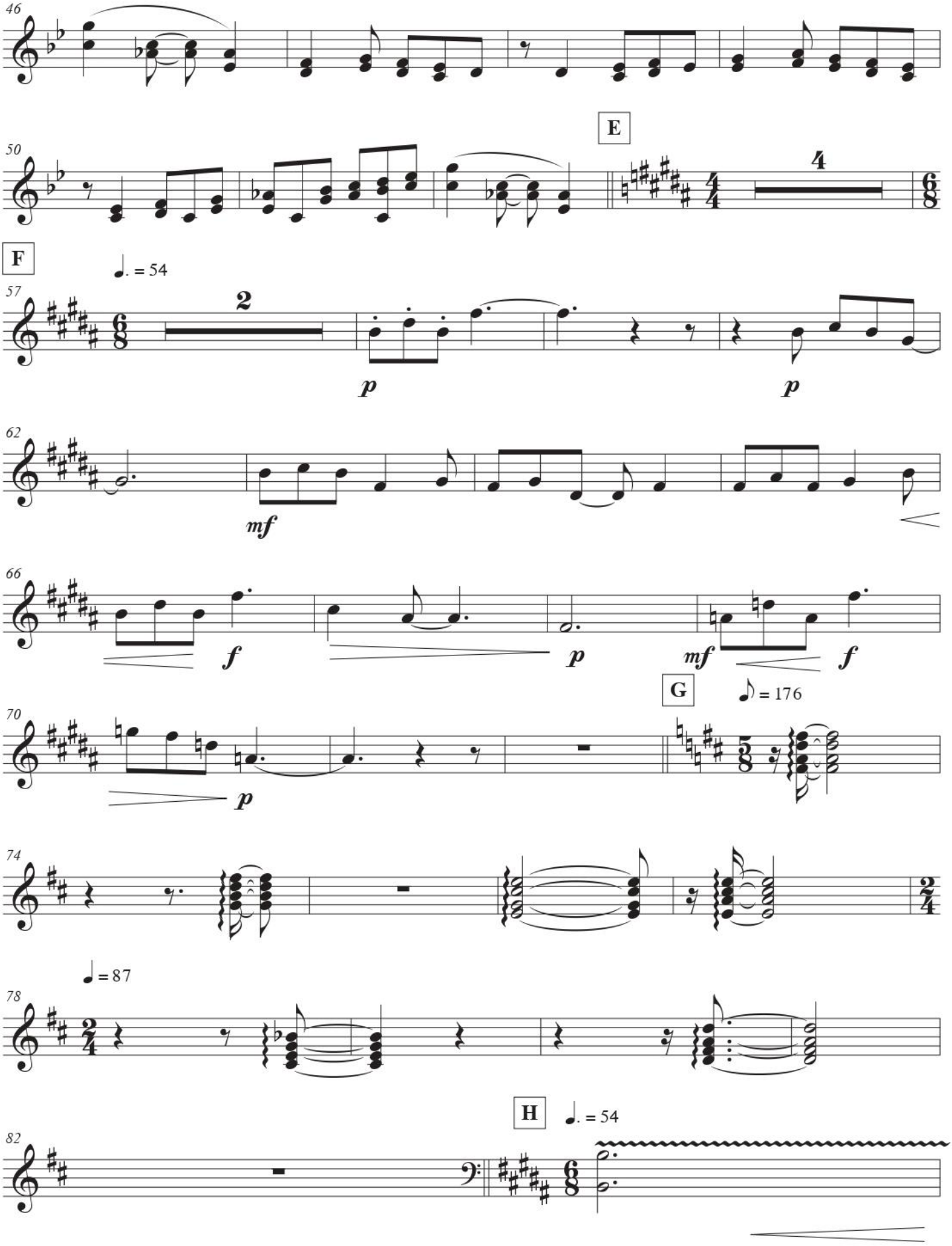


Marimba

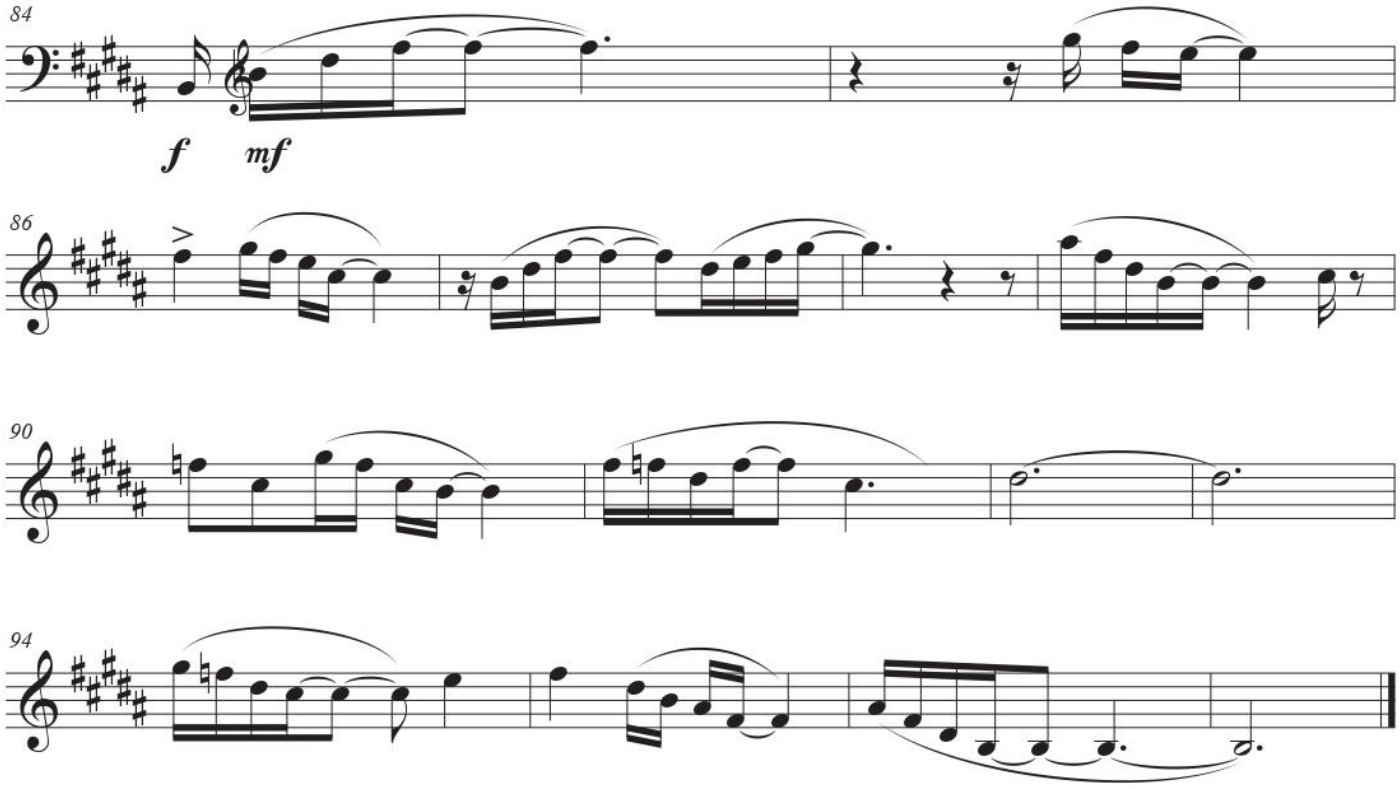
Ocean



Ocean

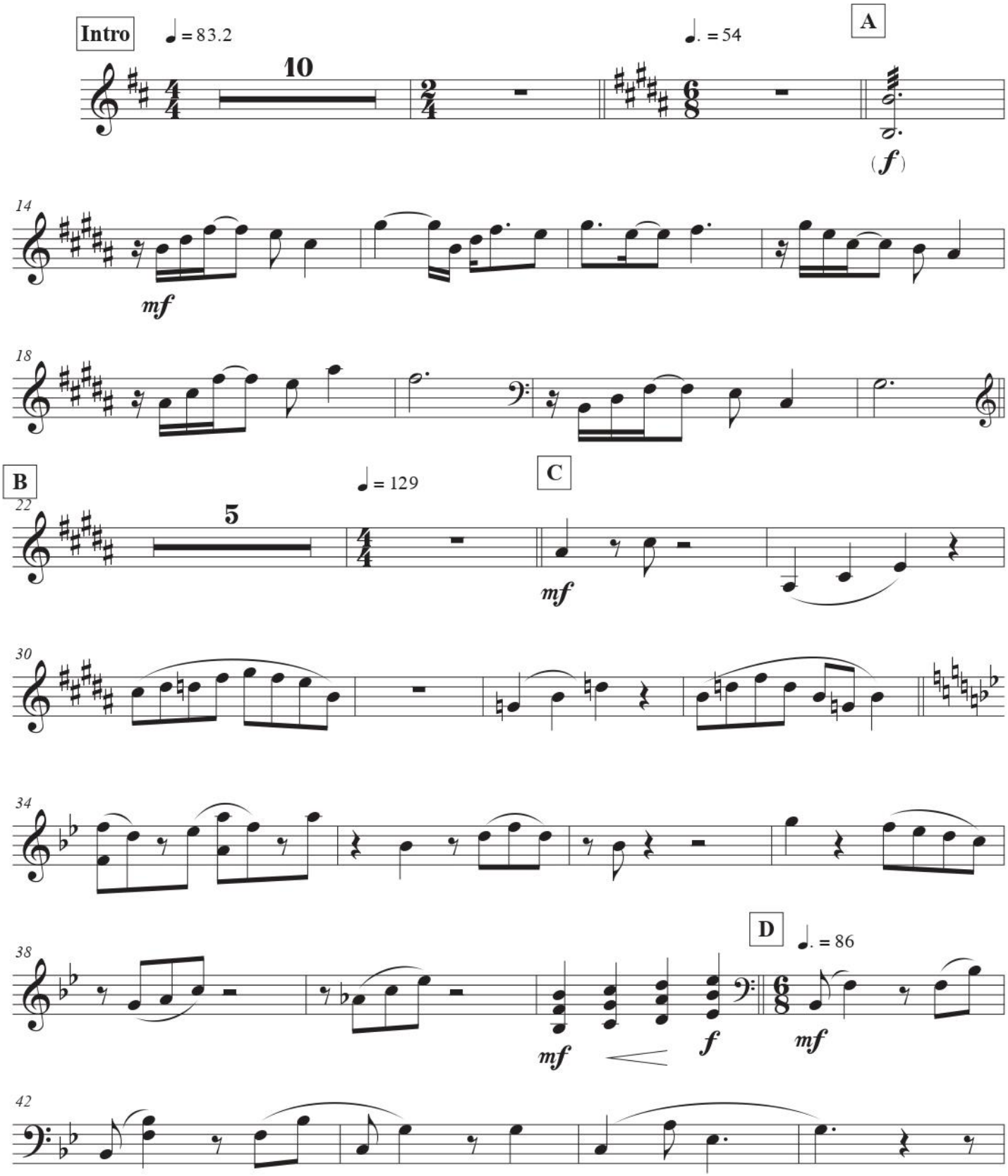


Ocean

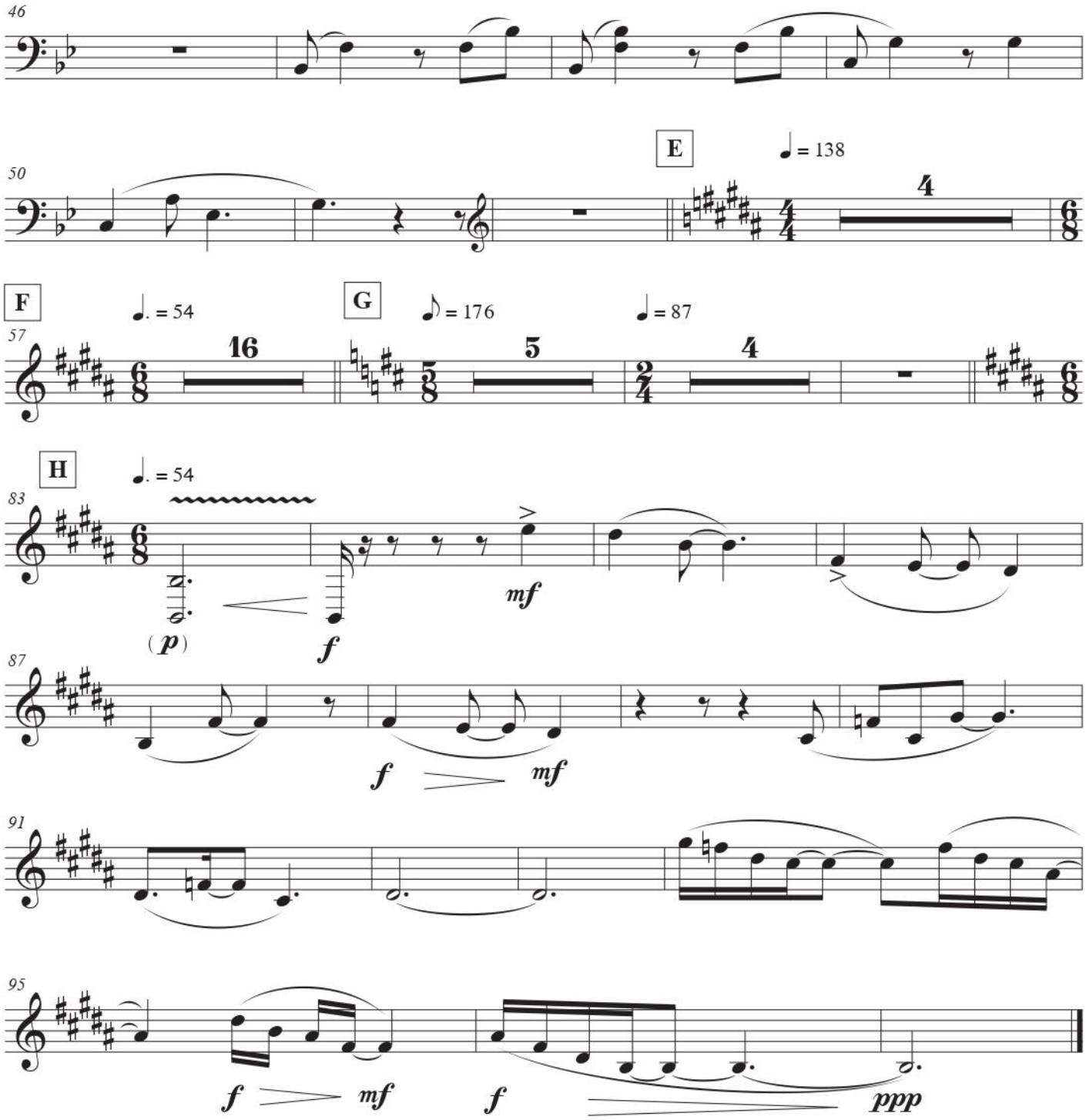


Marimba 2

Ocean

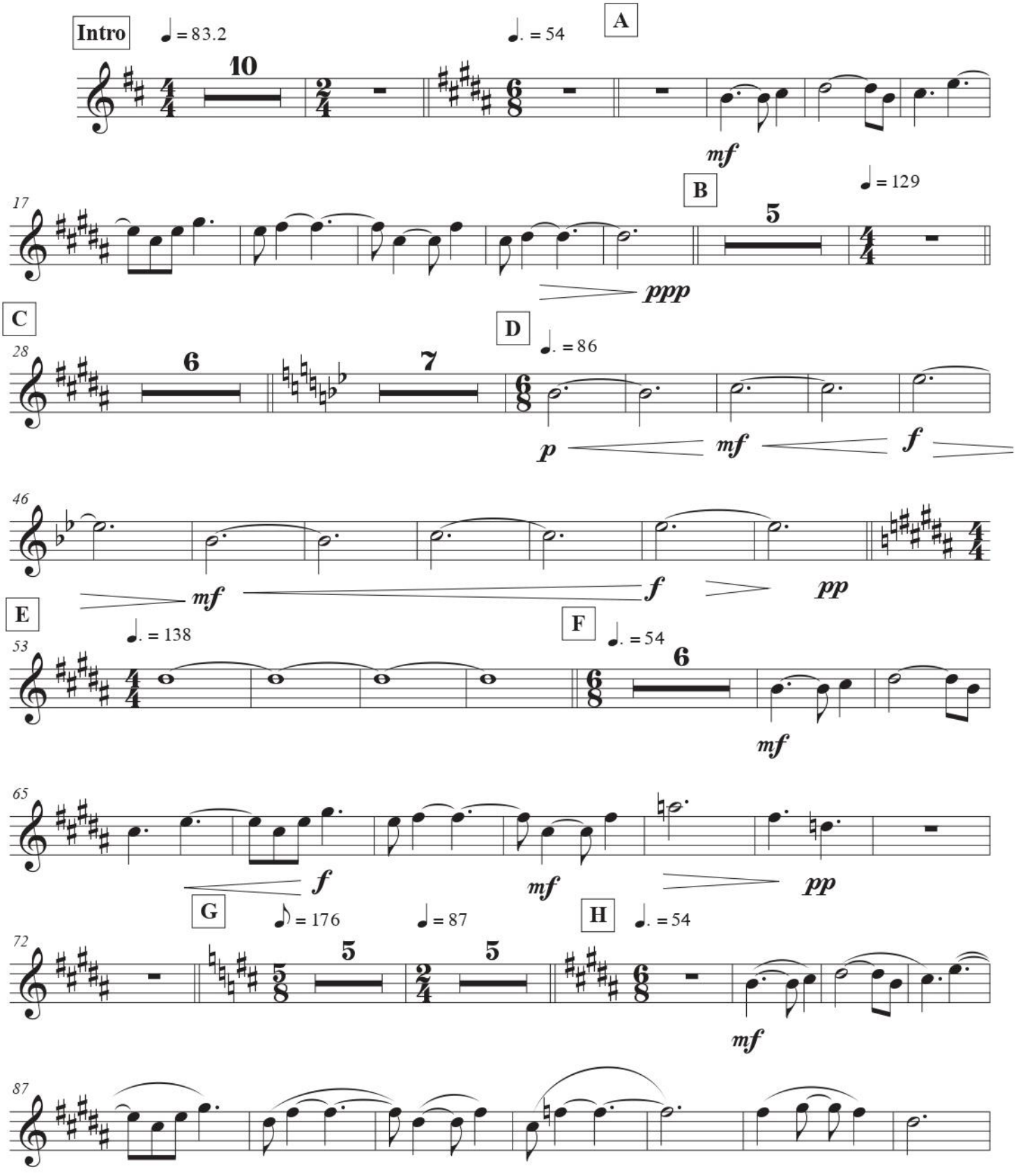


Ocean

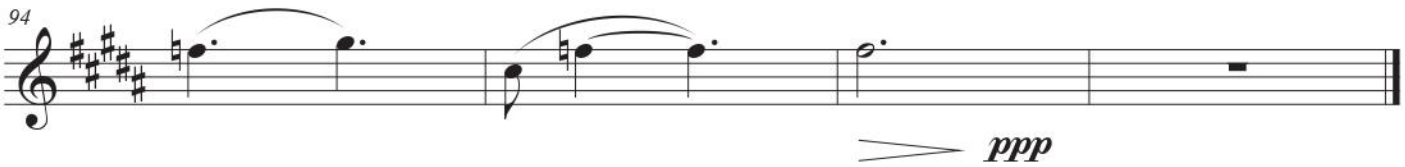


Wandering Voice 1

Ocean

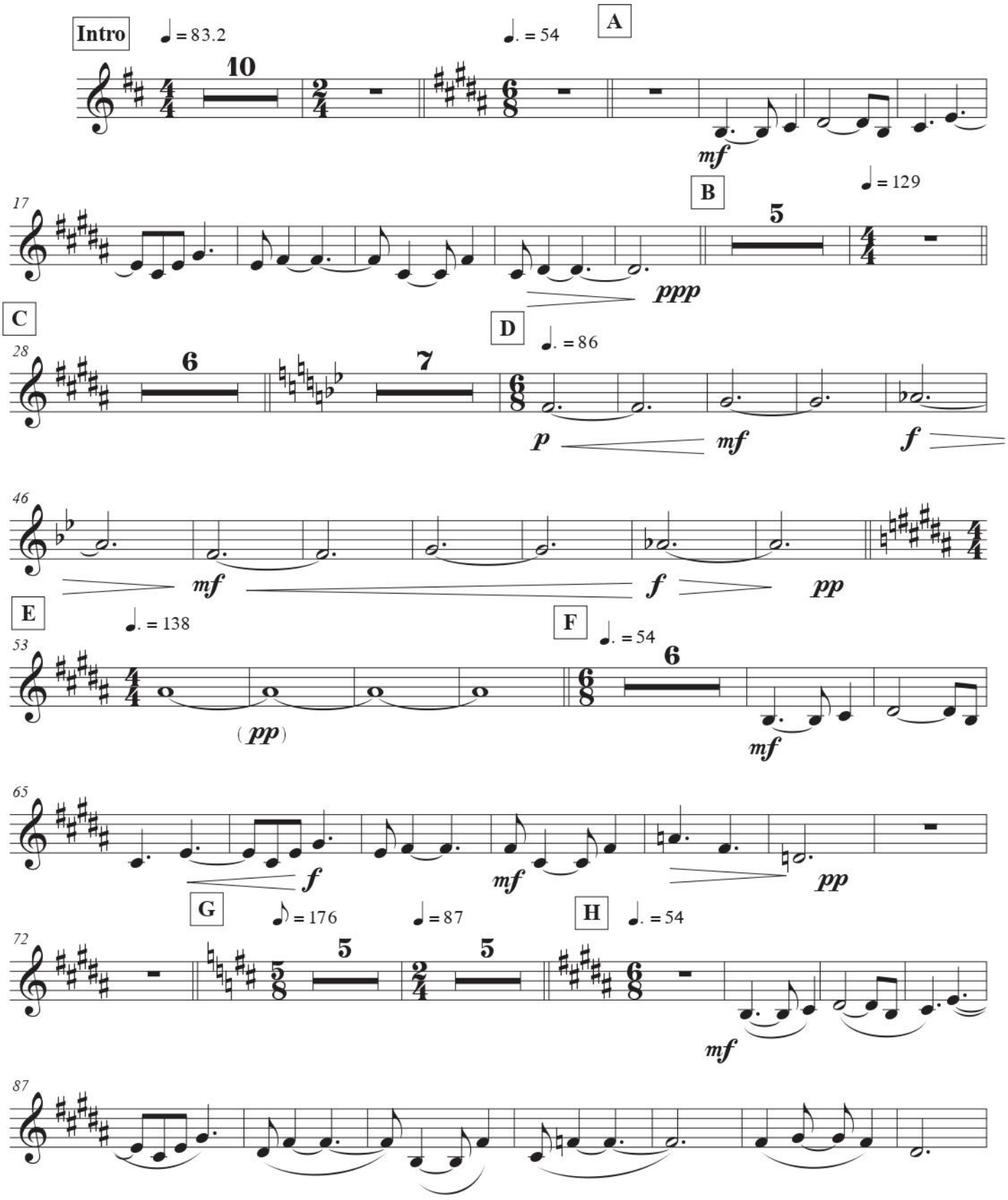


Ocean

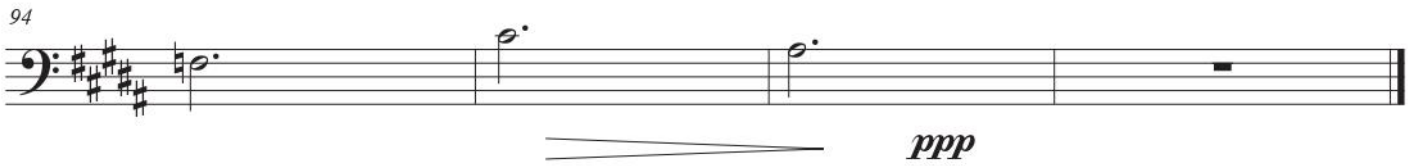


Wandering Voice 2

Ocean

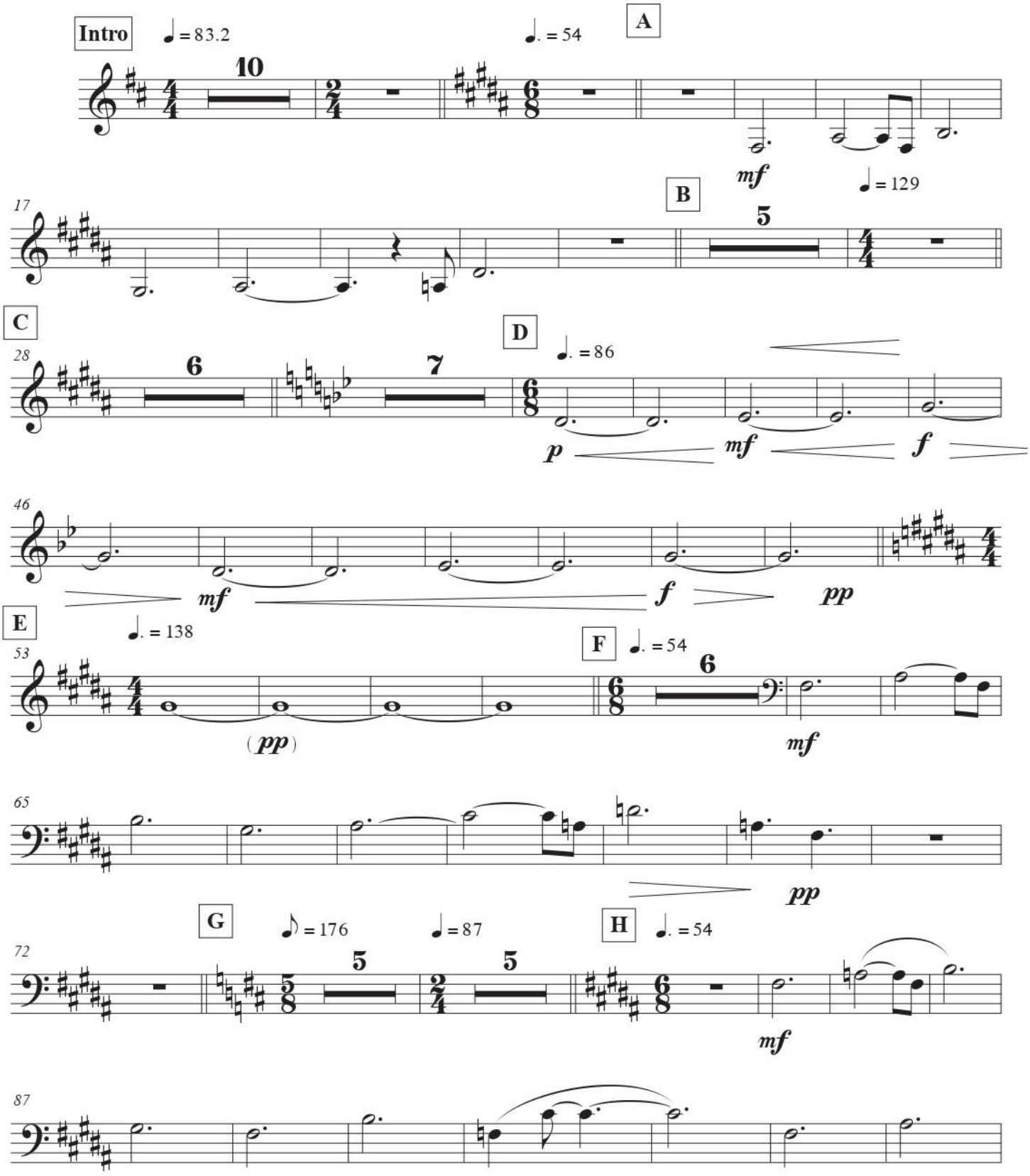


Ocean

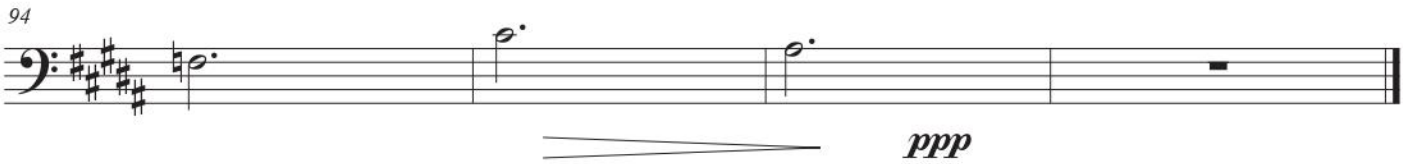


Wandering Voice 3

Ocean

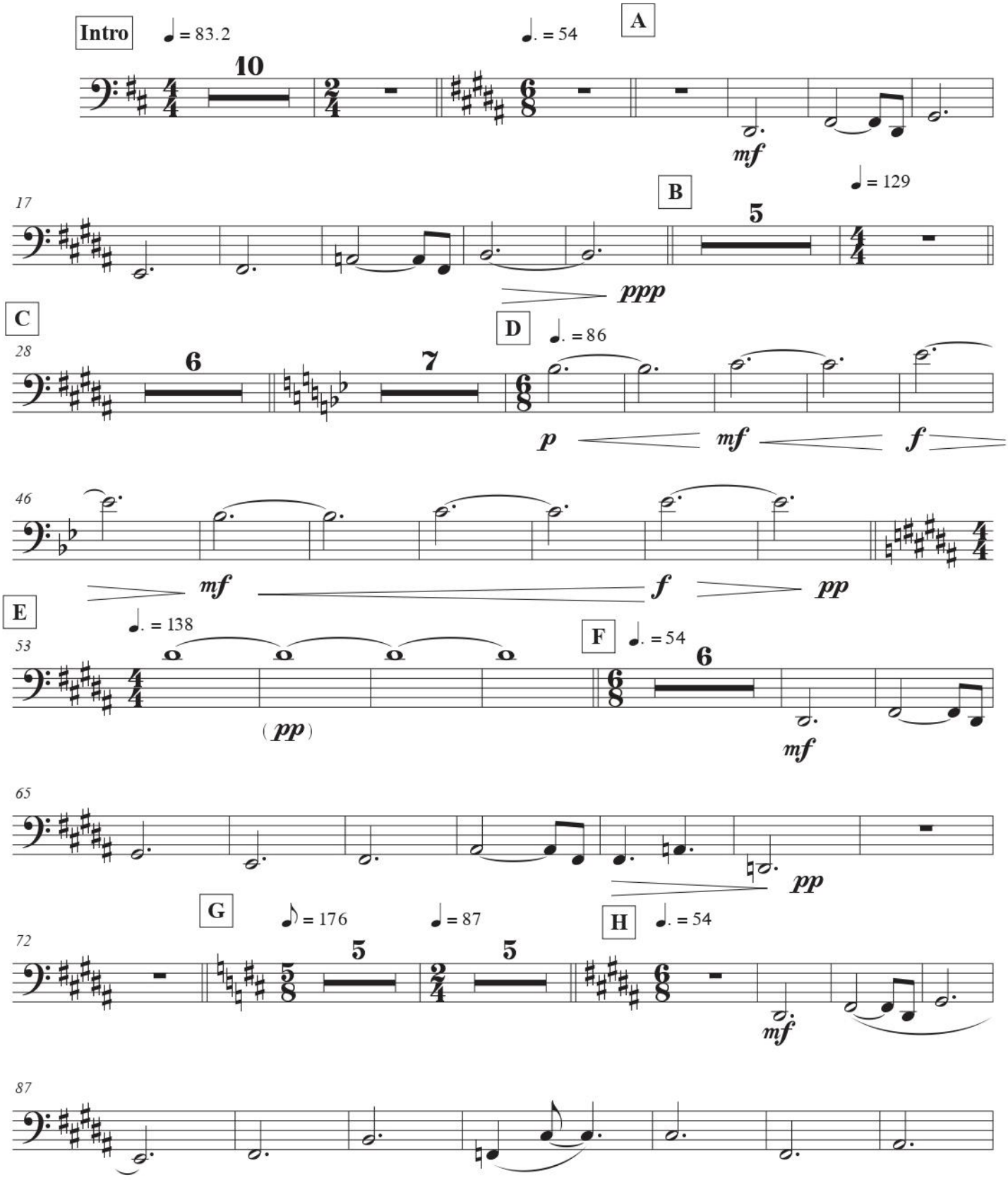


Ocean

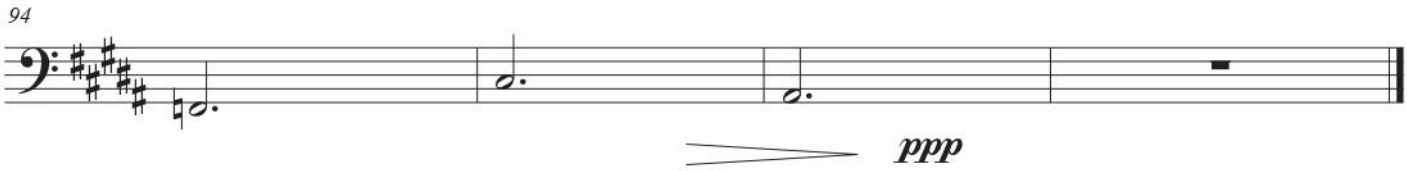


Wandering Voice 4

Ocean

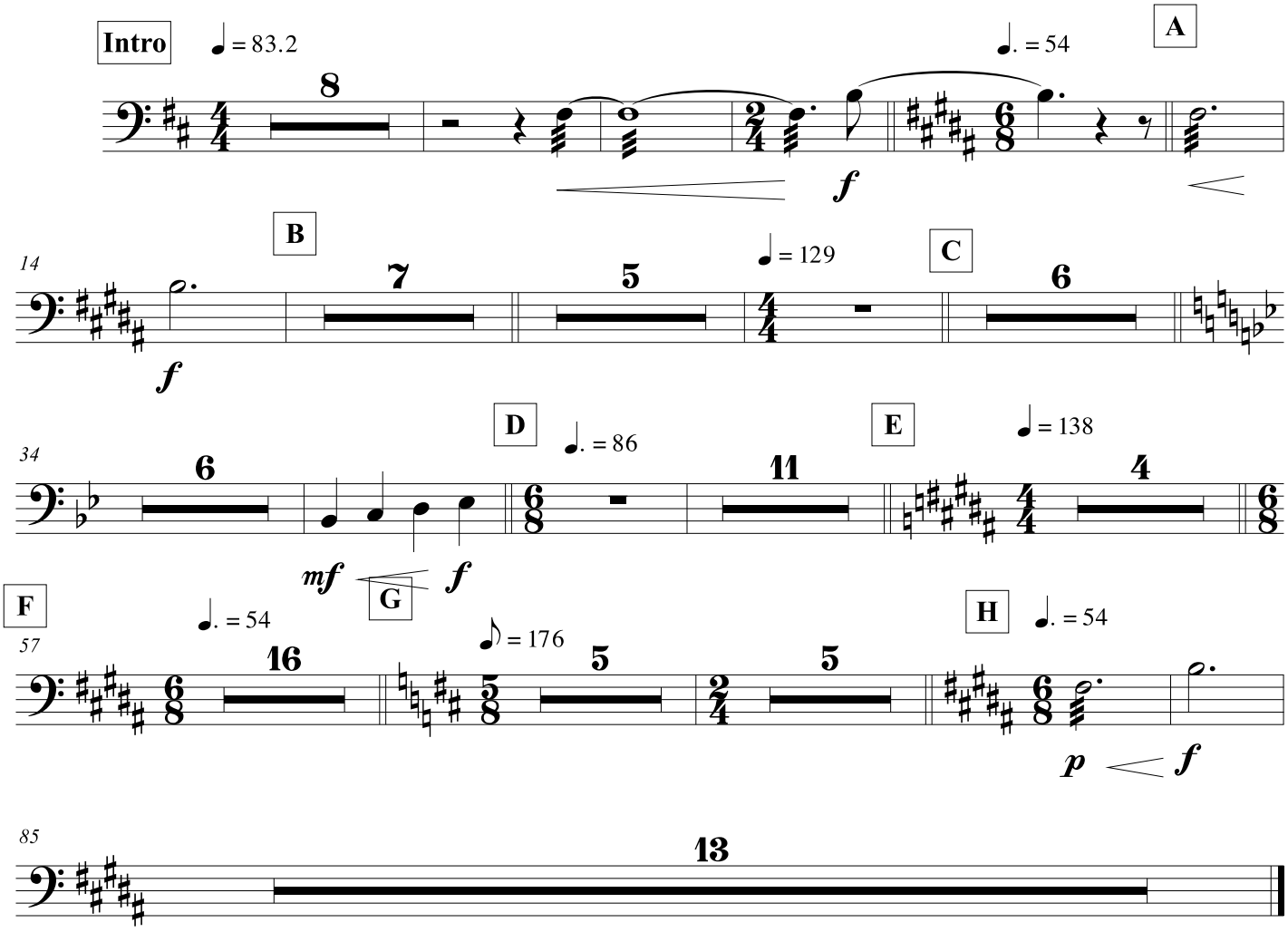


Ocean



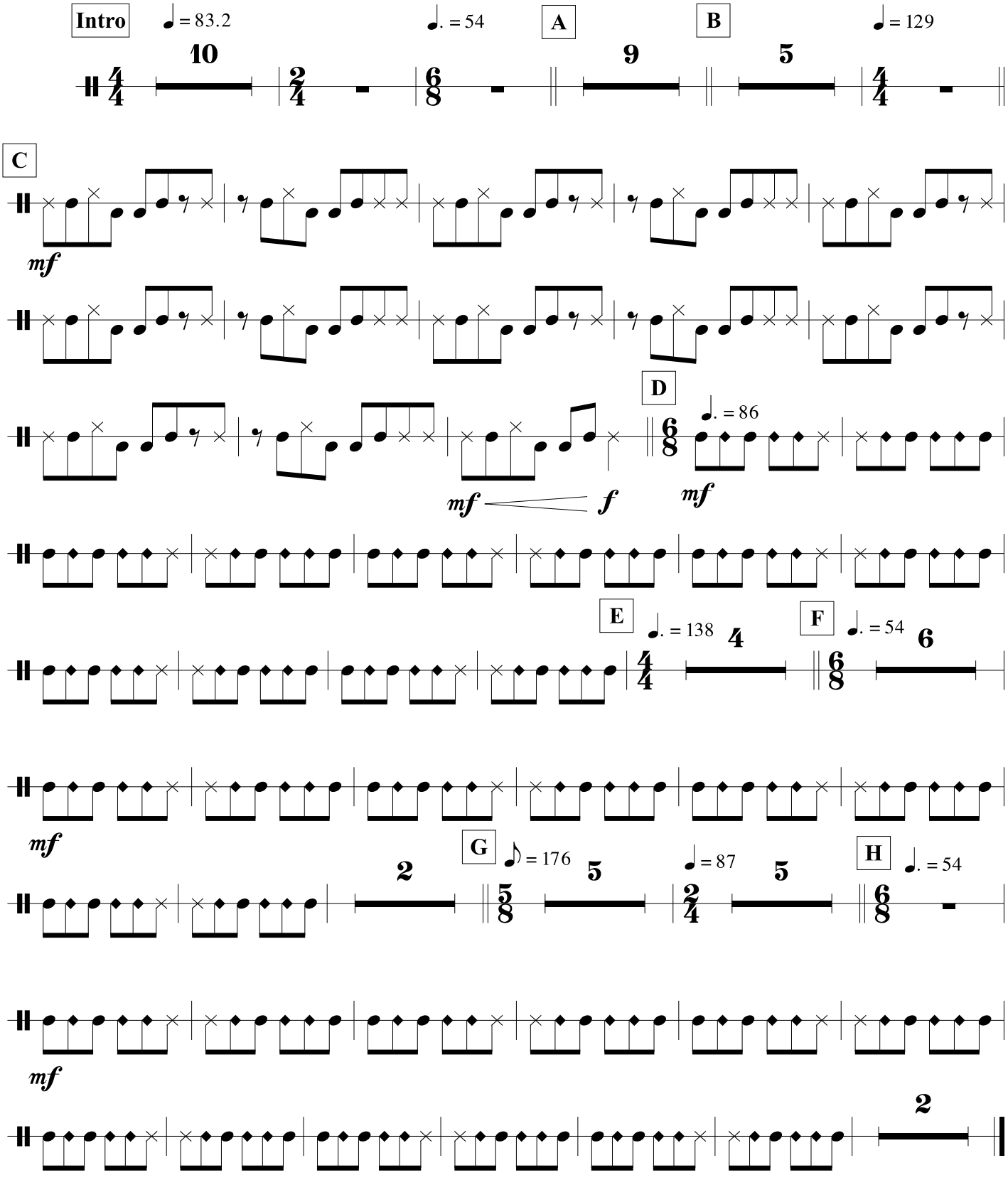
Timpani

Ocean



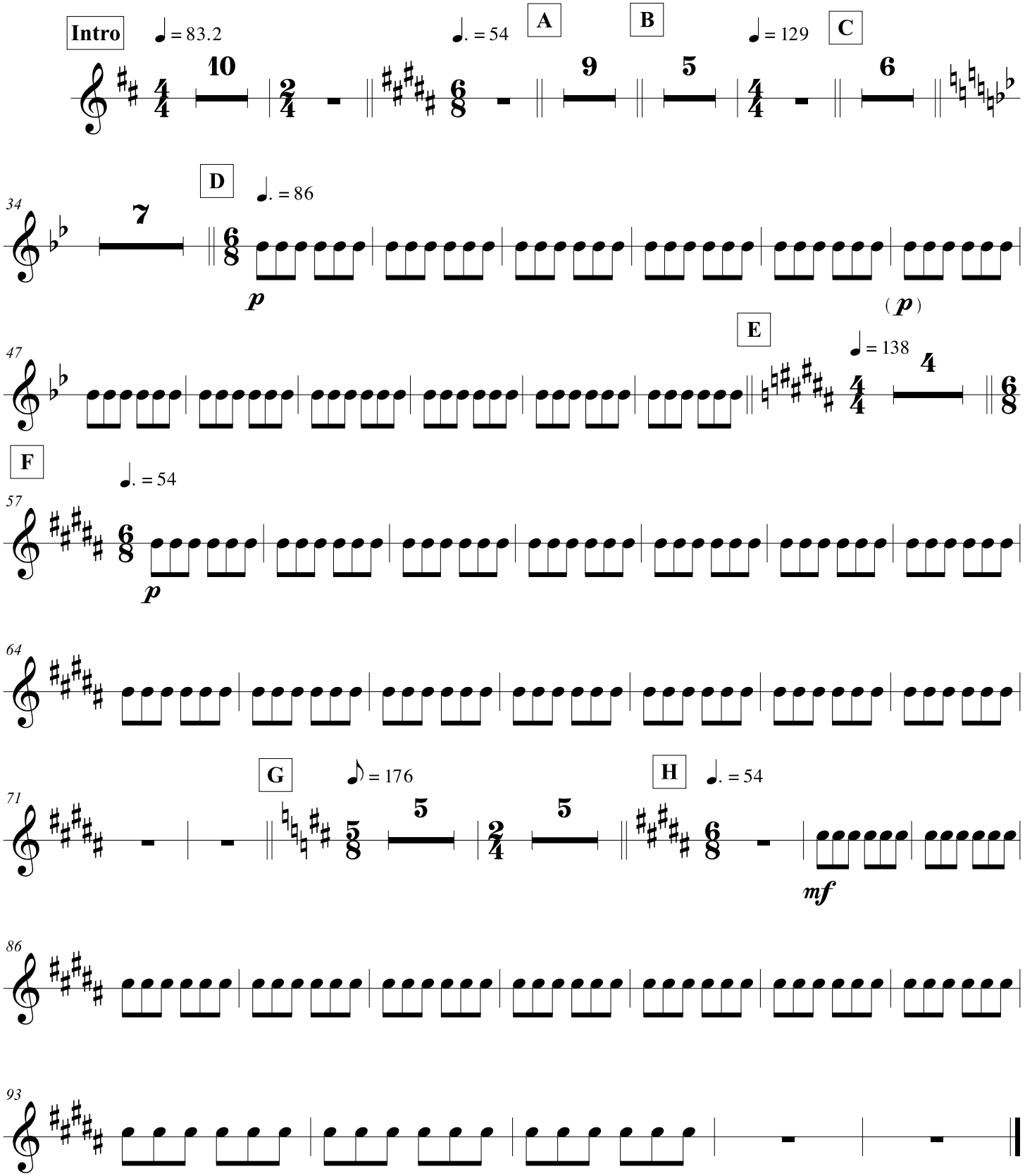
Conga Drums

Ocean



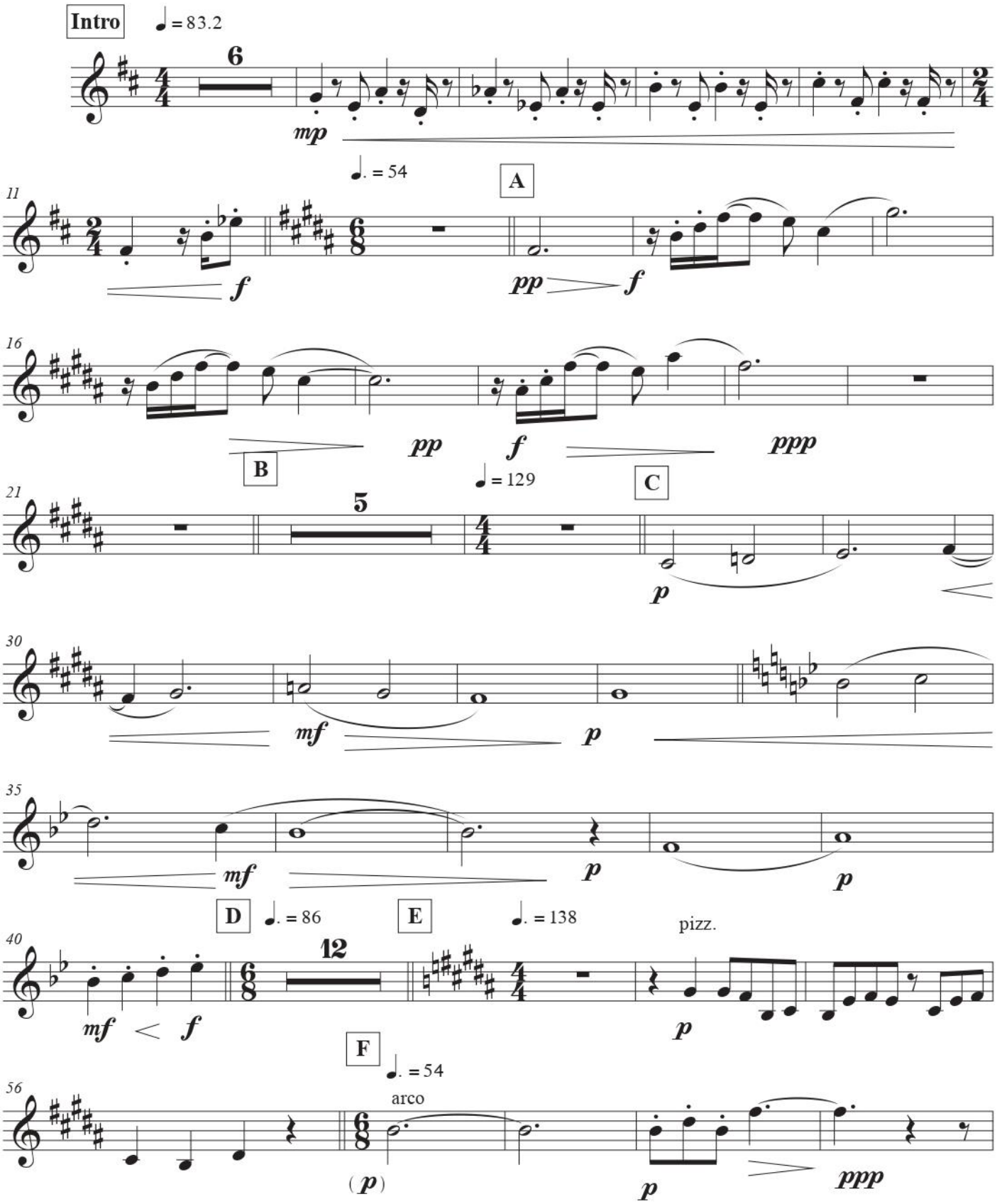
Shaker

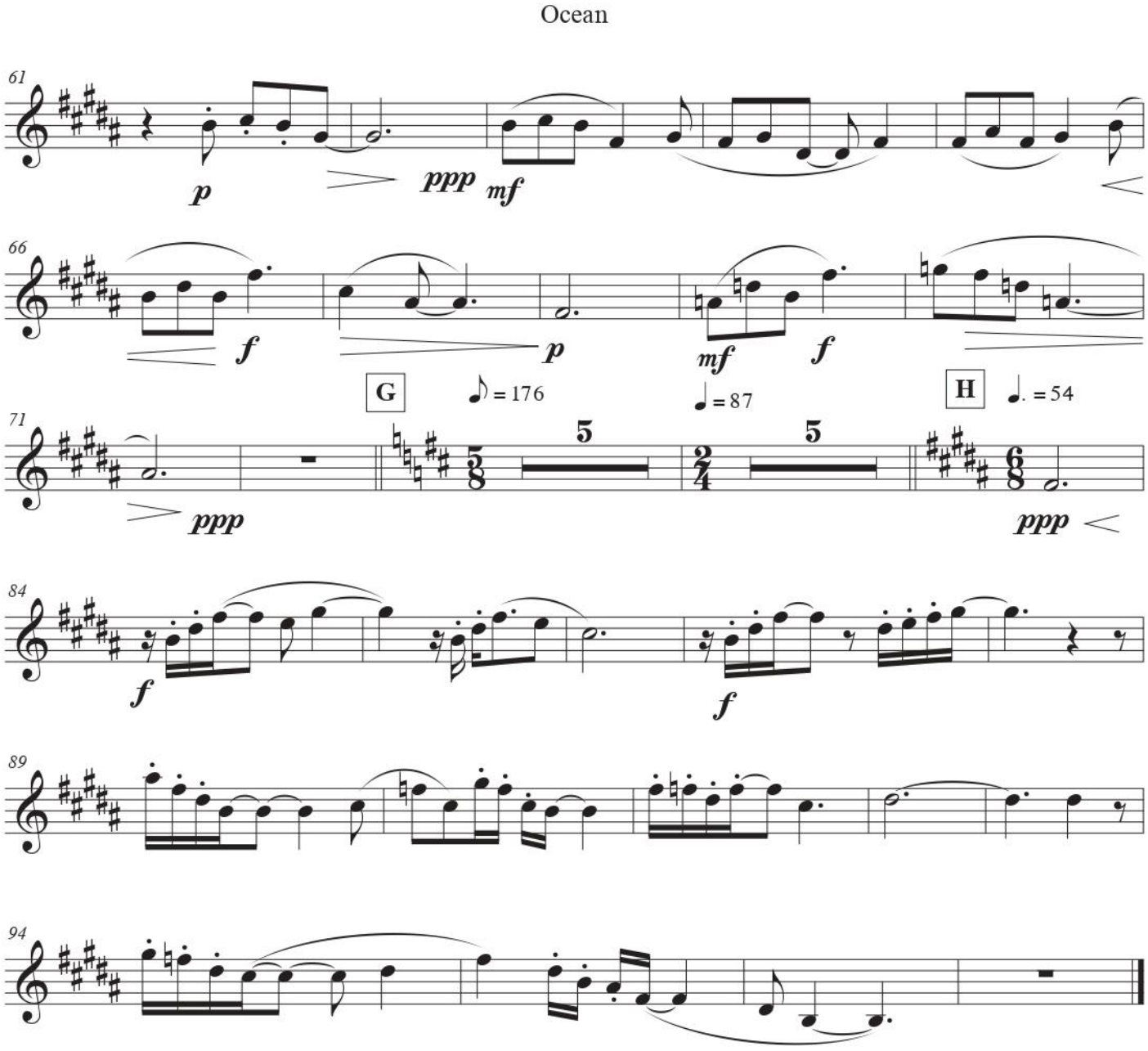
Ocean



Violin 1

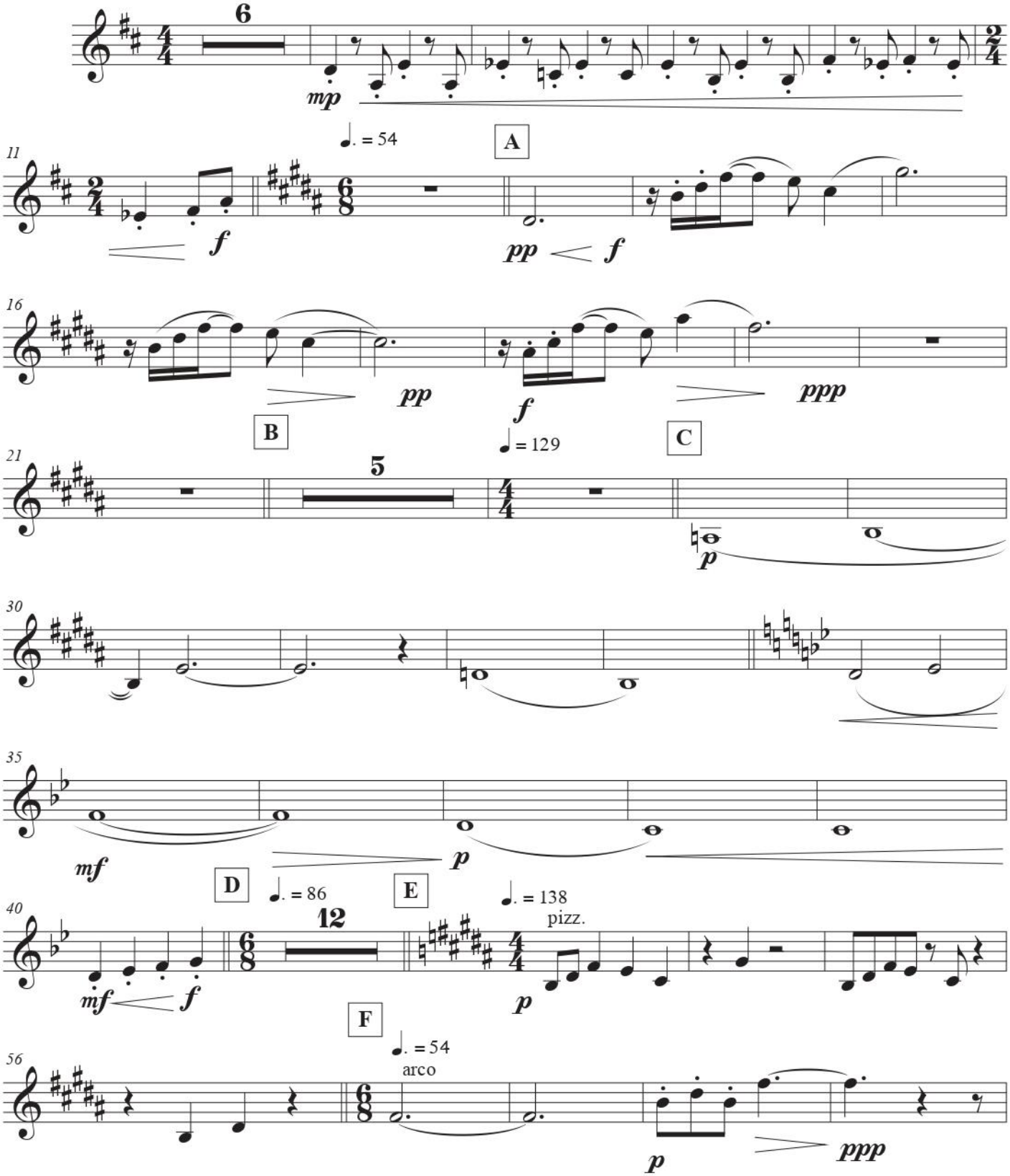
Ocean



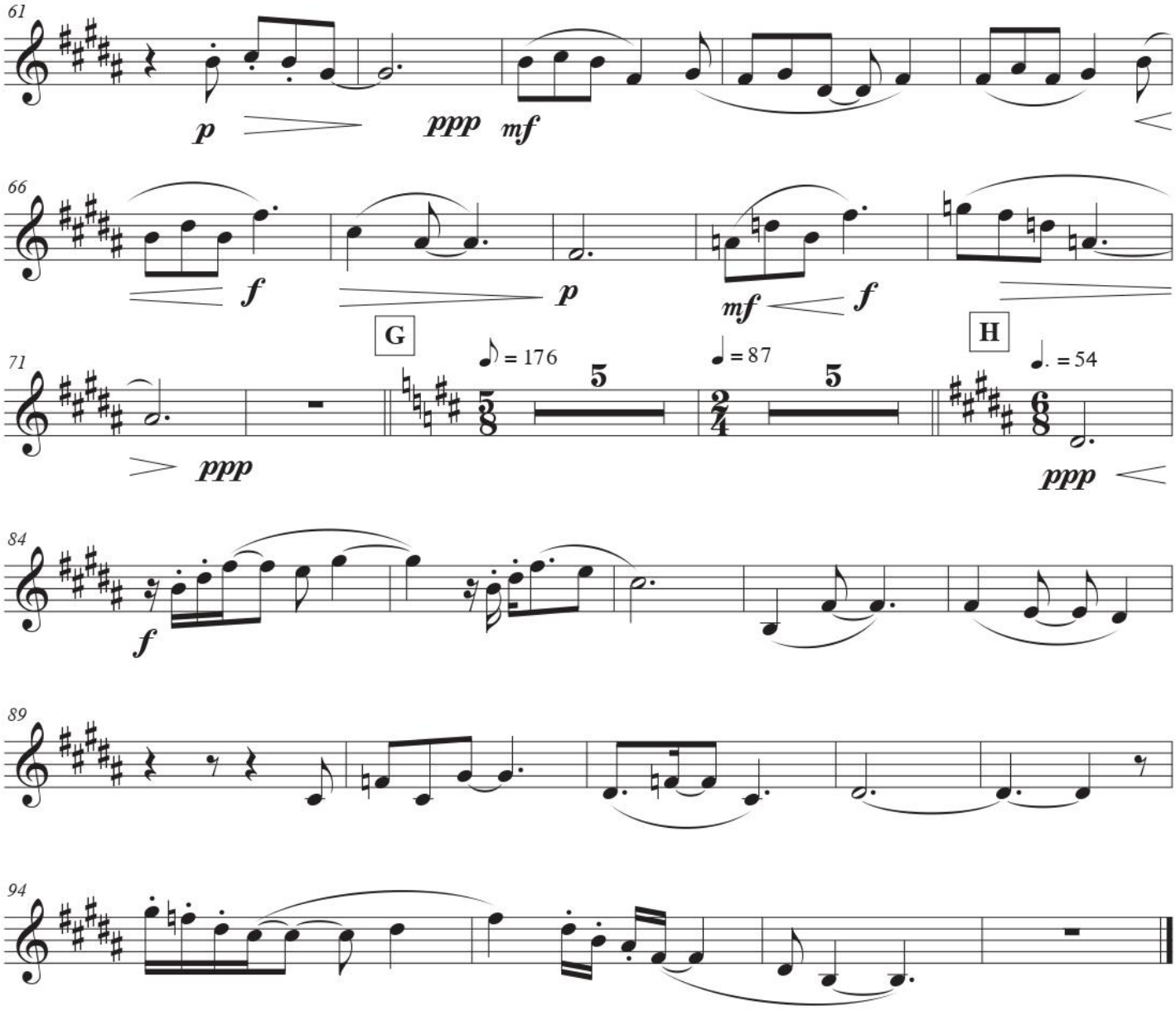

Ocean
61
p
ppp
mf
66
f
p
mf
f
G
= 176
= 87
H
. = 54
71
5
5
ppp
ppp
84
f
f
89
94

Violins 2

Ocean

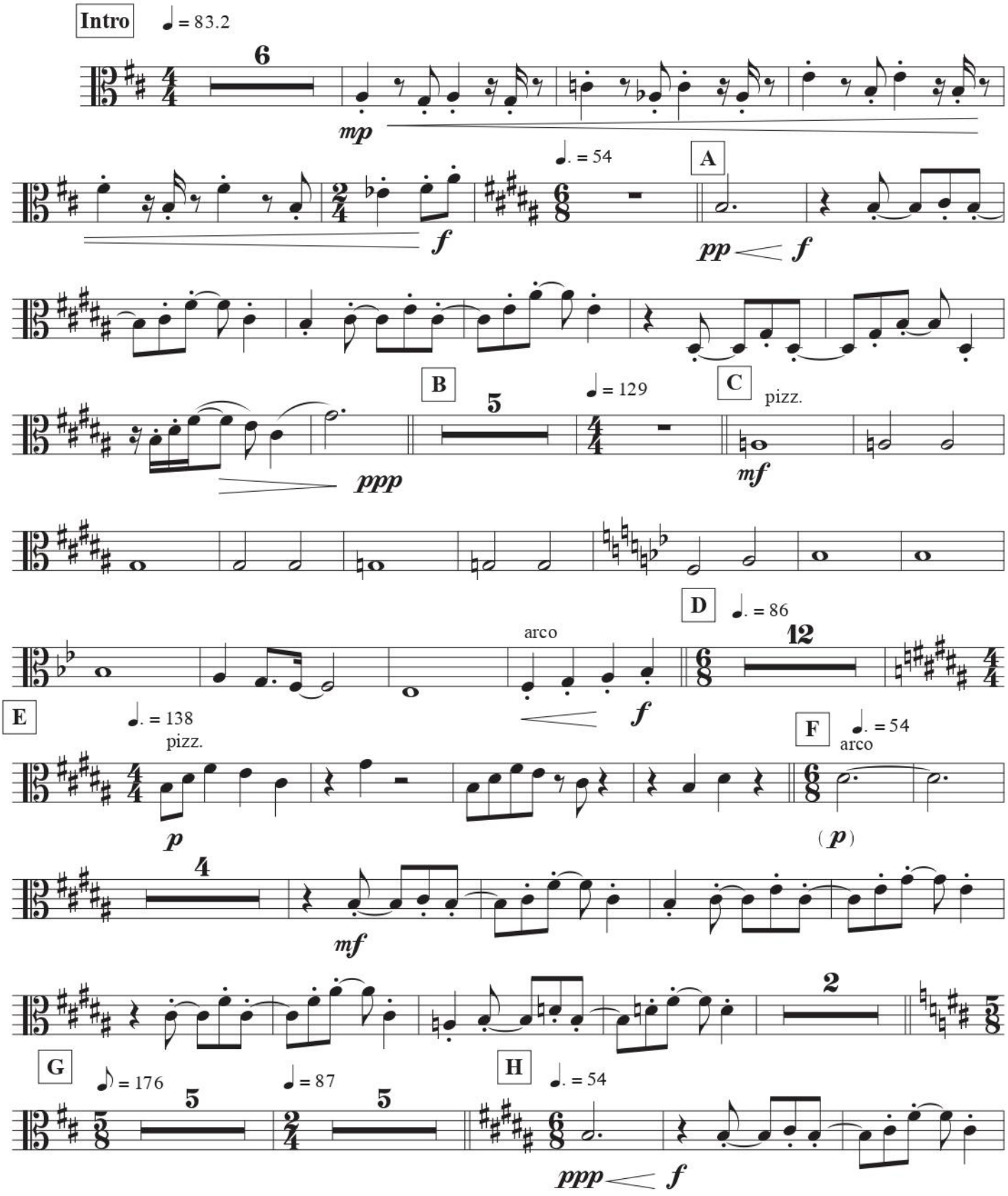


Ocean

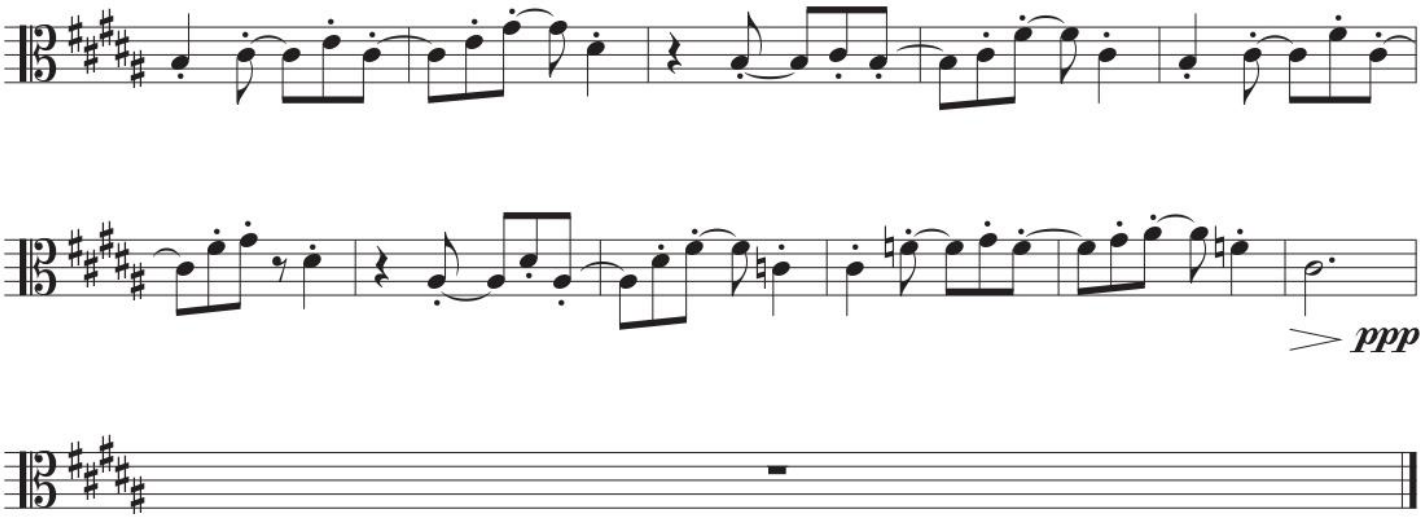


Viola

Ocean

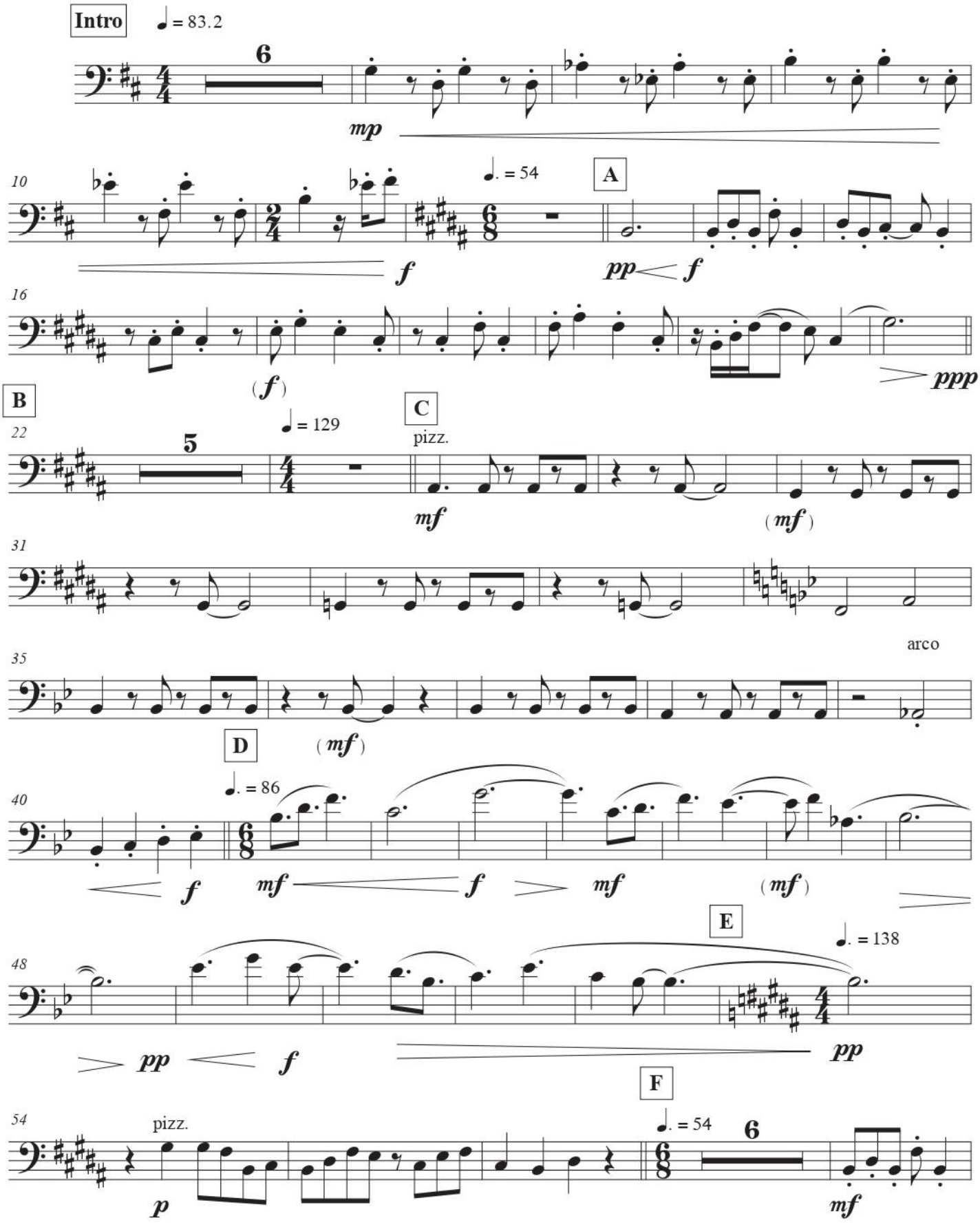

Intro
♩ = 83.2
6
mp
f
♩. = 54
A
pp
f
B
5
ppp
♩ = 129
C
pizz.
mf
D
♩. = 86
12
arco
f
E
♩. = 138
pizz.
p
F
♩. = 54
arco
(p)
4
mf
2
G
♪ = 176
5
♩ = 87
5
H
♩. = 54
ppp
f

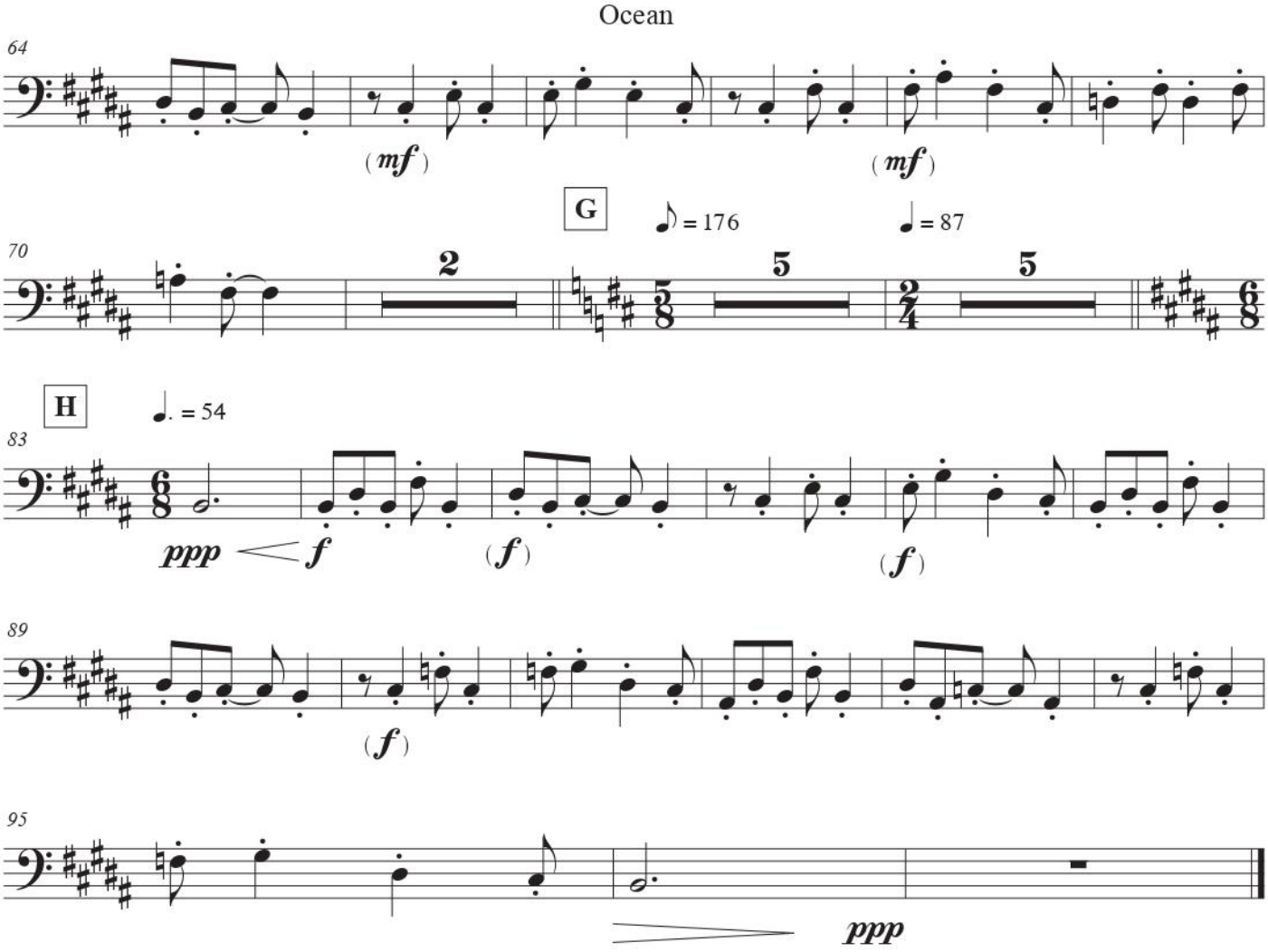
Ocean



Cello

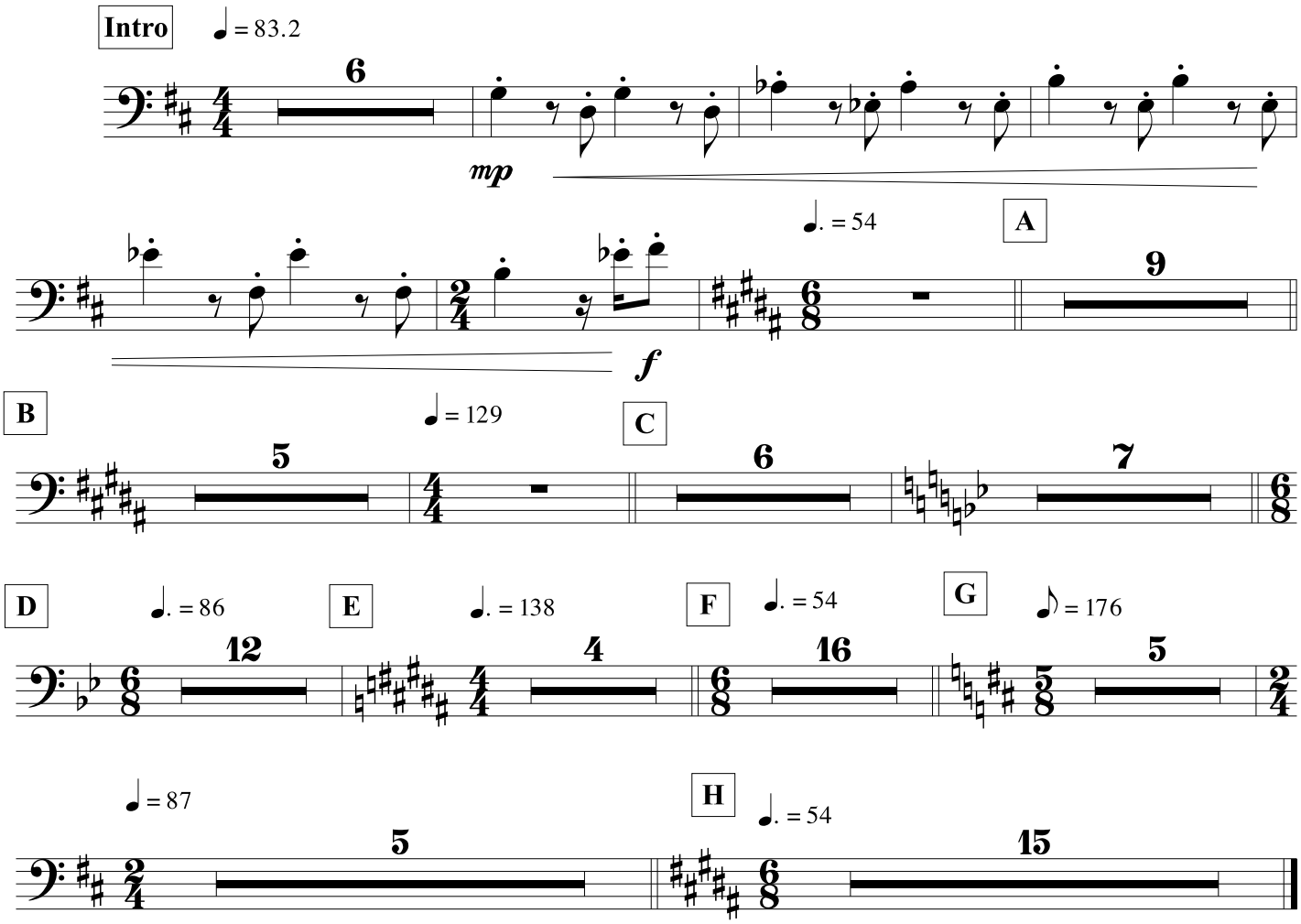
Ocean


Intro
♩ = 83.2
6
mp
10
♩. = 54
A
f
pp
f
16
(f)
ppp
B
22
5
♩ = 129
C
pizz.
mf
(mf)
31
35
arco
D
(mf)
40
♩. = 86
f
mf
f
mf
(mf)
E
48
♩. = 138
pp
f
pp
F
54
pizz.
♩. = 54
6
p
mf


Ocean
64
(mf)
(mf)
G
♪ = 176
♩ = 87
70
2
5
5
H
♩. = 54
83
ppp
f
(f)
(f)
89
(f)
95
ppp

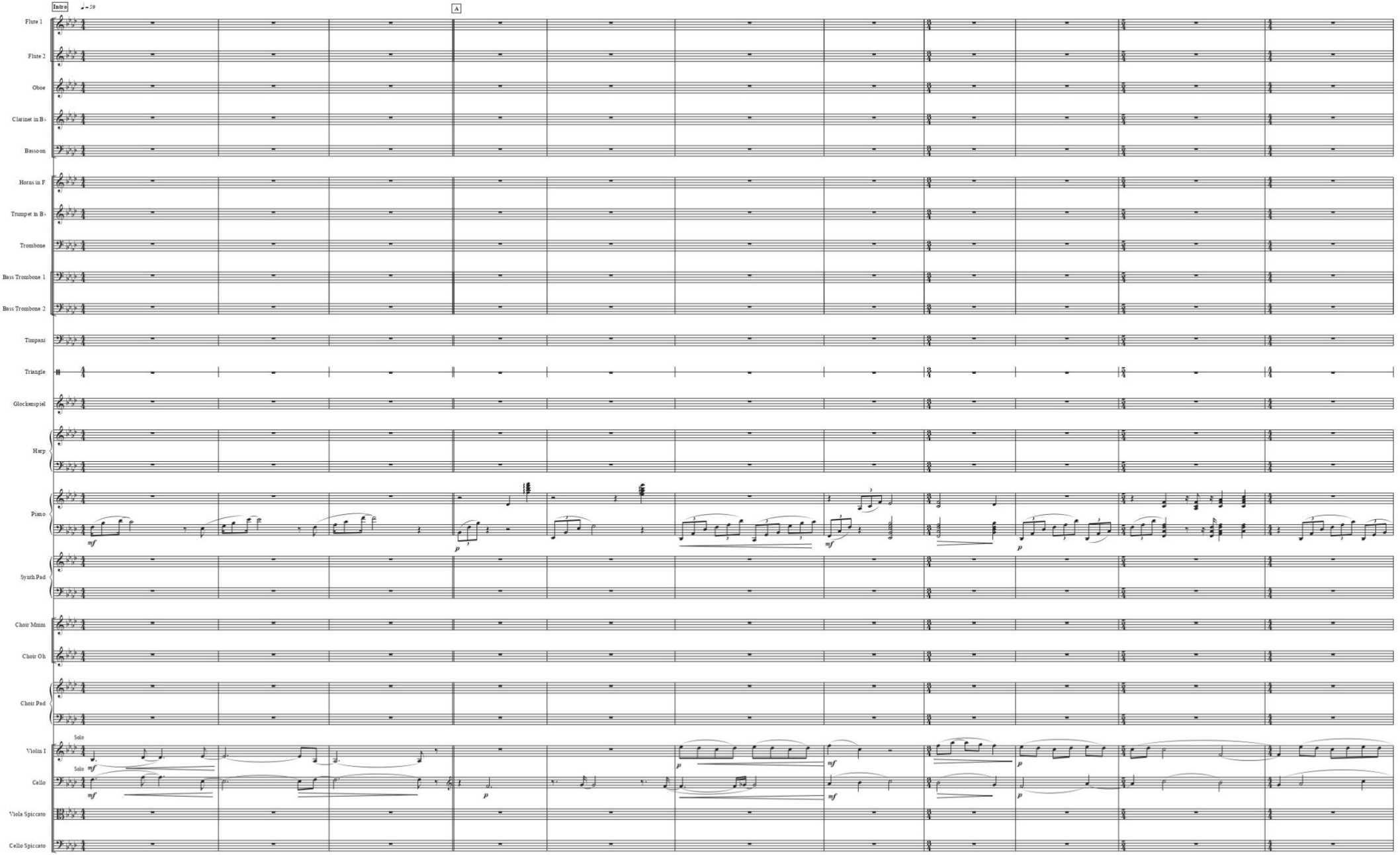
Double Bass

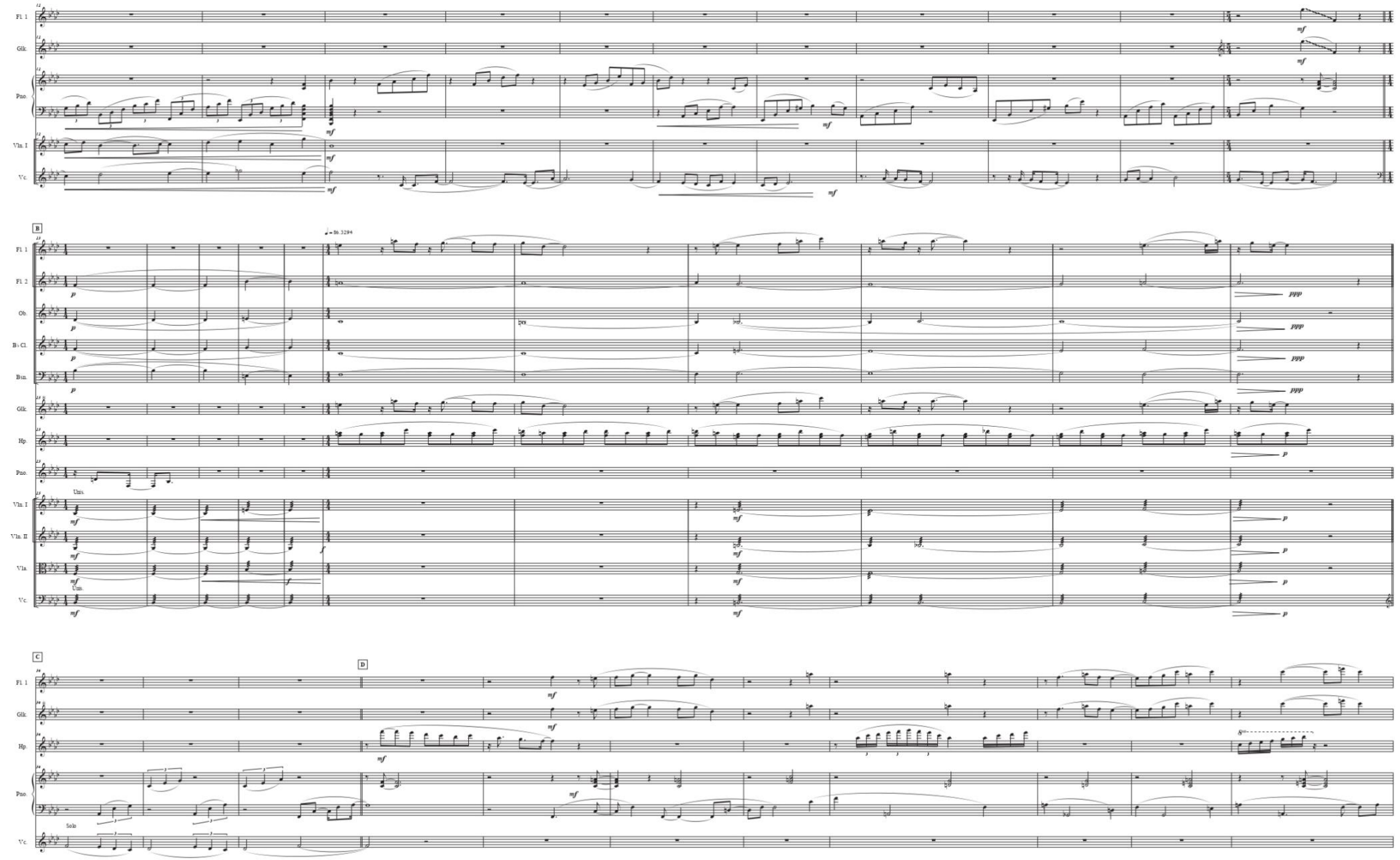
Ocean

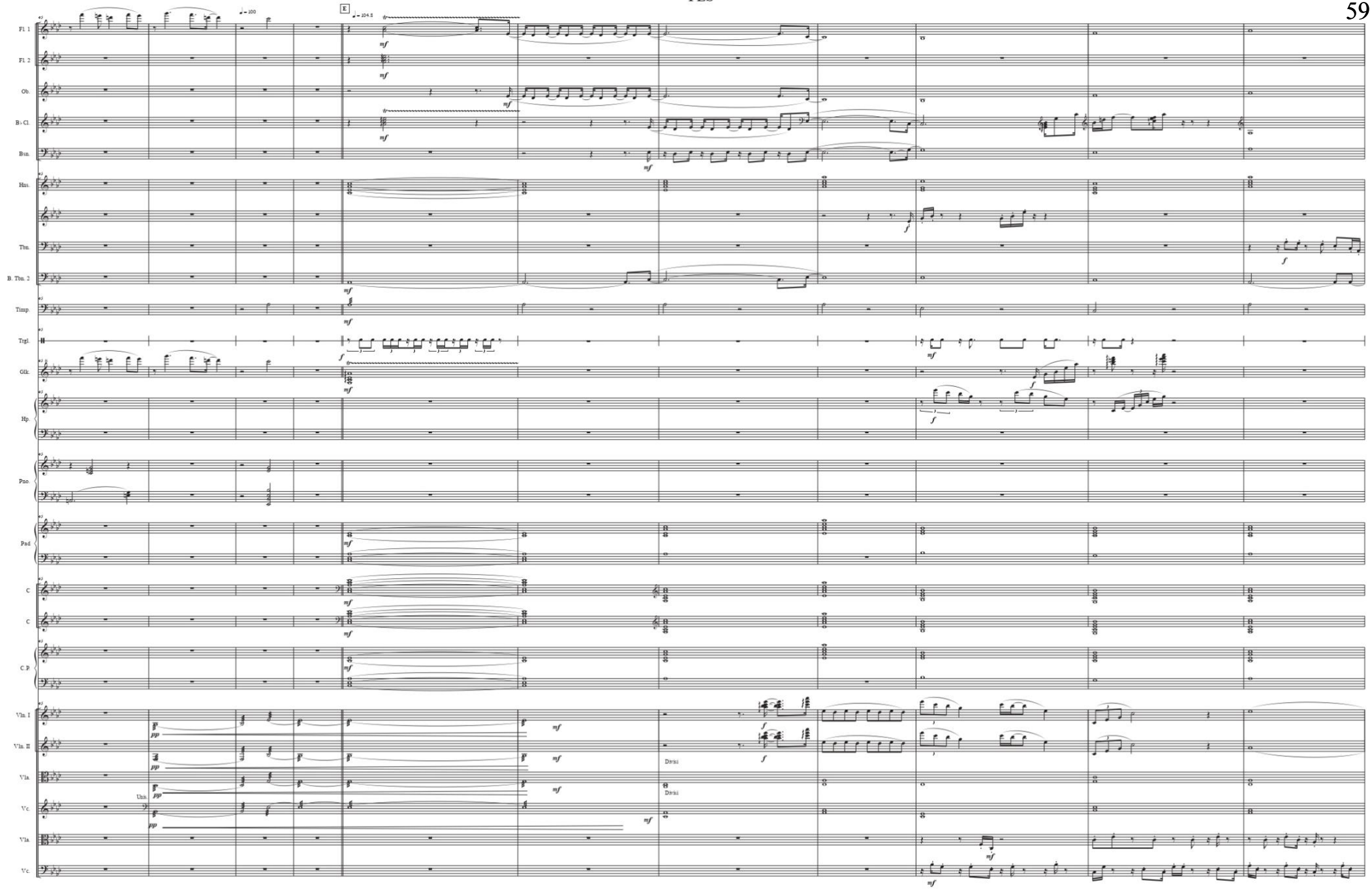


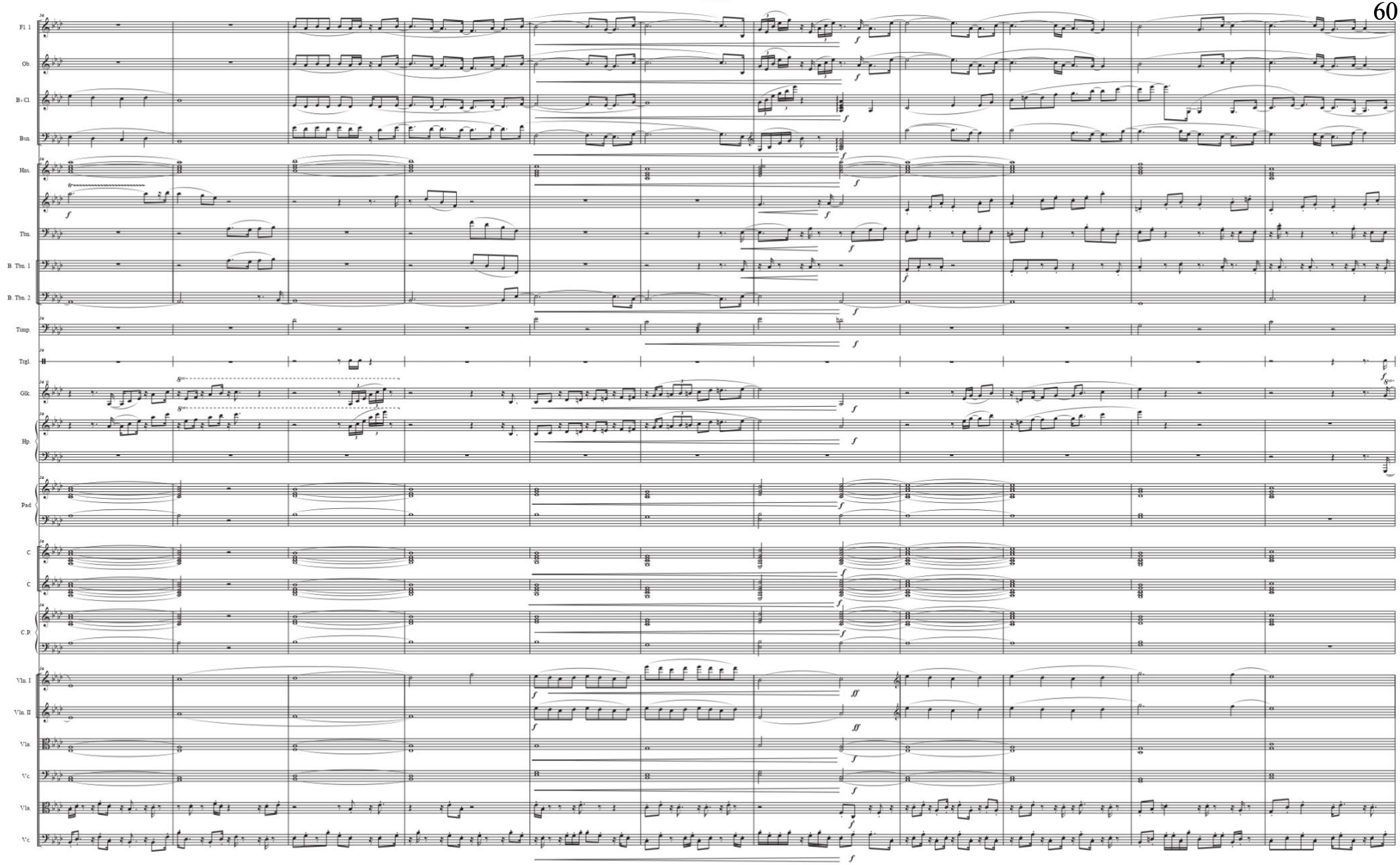
Pes

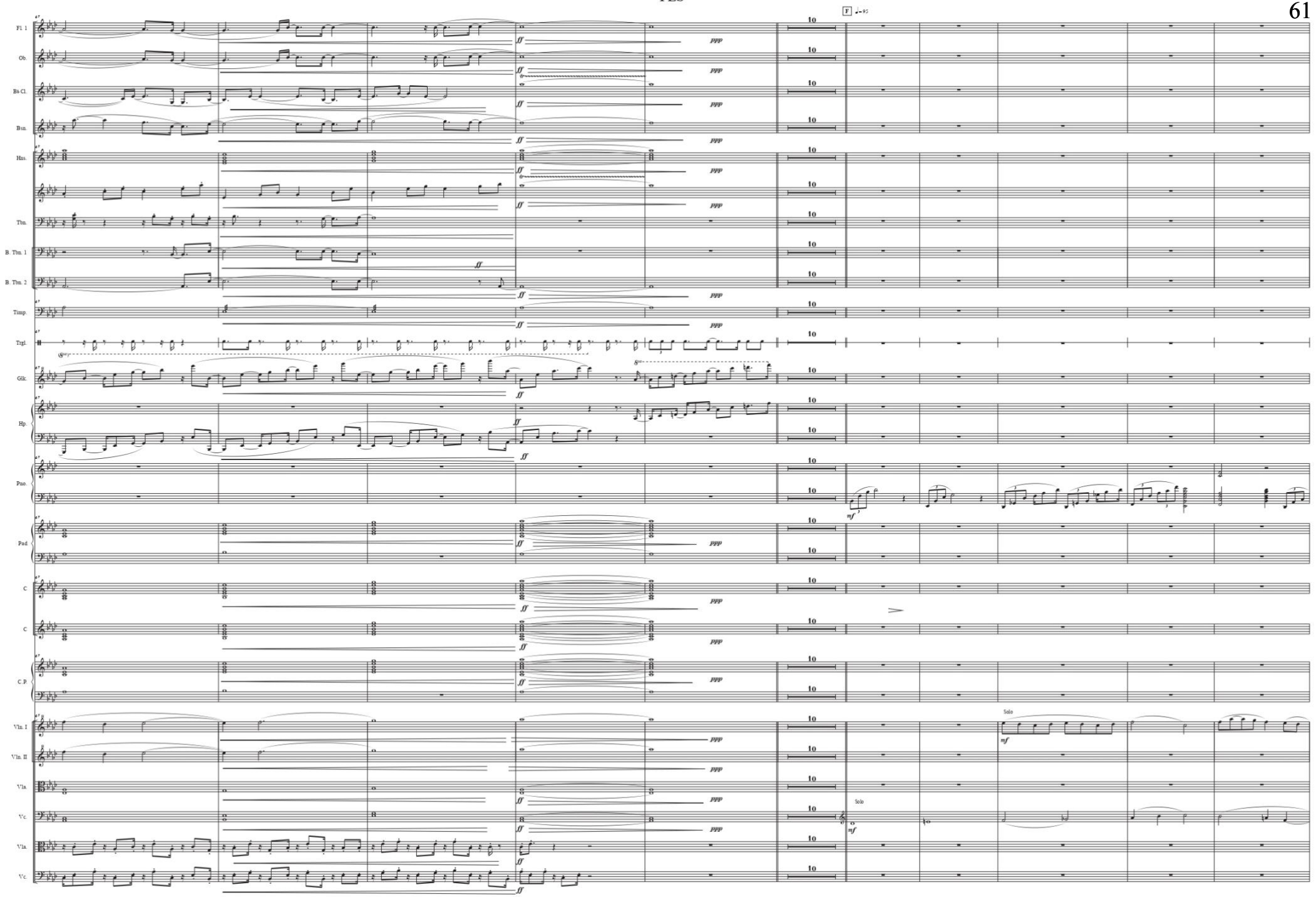
Flute 1
Flute 2
Oboe
Clarinets in Bb
Bassoons
Horns in F
Trumpet in Bb
Trombone
Bass Trombone 1
Bass Trombone 2
Timpani
Triangle
Glockespiel
Harp
Piano
Synth Pad (Alchemy; Soundscapes - Warm - Dreams Illuminated - Softer)
Choird Pad (Alchemy; Vocals - Mixed - Bright - Songhellir Granular Choir - Songhellir 3)
Choir Mmm
Choir Oh
Violin 1
Violin 2
Viola
Cello
Viola Spiccato
Cello Spiccato

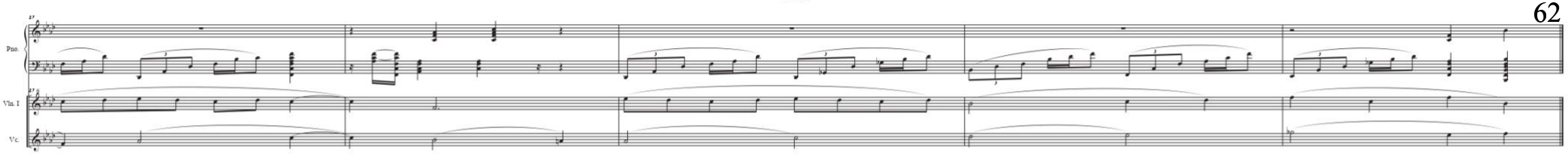

Intro
♩ = 59
A
Flute 1
Flute 2
Oboe
Clarinet in B♭
Bassoon
Horns in F
Trumpet in B♭
Trombone
Bass Trombone 1
Bass Trombone 2
Timpani
Triangle
Glockenspiel
Harp
Piano
Synth Pad
Choir Mmm
Choir Oh
Choir Pad
Violin I
Cello
Viola Spiccato
Cello Spiccato
Solo
Solo
mf
p
mf
p
mf
p
mf
p


Fl. 1
Glk.
Pno.
Vln. I
Vc.
B
♩= 86.3294
Fl. 1
Fl. 2
Ob.
B♭ Cl.
Bsn.
Glk.
Hp.
Pno.
Unis.
Vln. I
Vln. II
Vla.
Vc.
C
D
Fl. 1
Glk.
Hp.
Pno.
Solo
Vc.


E
♩= 100
♩= 104.5
Fl. 1
Fl. 2
Ob.
B♭ Cl.
Bsn.
Hns.
Tbn.
B. Tbn. 2
Timp.
Trgl.
Glk.
Hp.
Pno.
Pad.
C
C
C.P
Vln. I
Vln. II
Vla.
Vc.
Vla.
Vc.
Unis.
Divisi
Divisi


Fl. 1
Ob.
B♭ Cl.
Bsn.
Hns.
Tbn.
B. Tbn. 1
B. Tbn. 2
Timp.
Trgl.
Glk.
Hp.
Pno.
C
C
C. P.
Vln. I
Vln. II
Vla.
Vc.
Vla.
Vc.

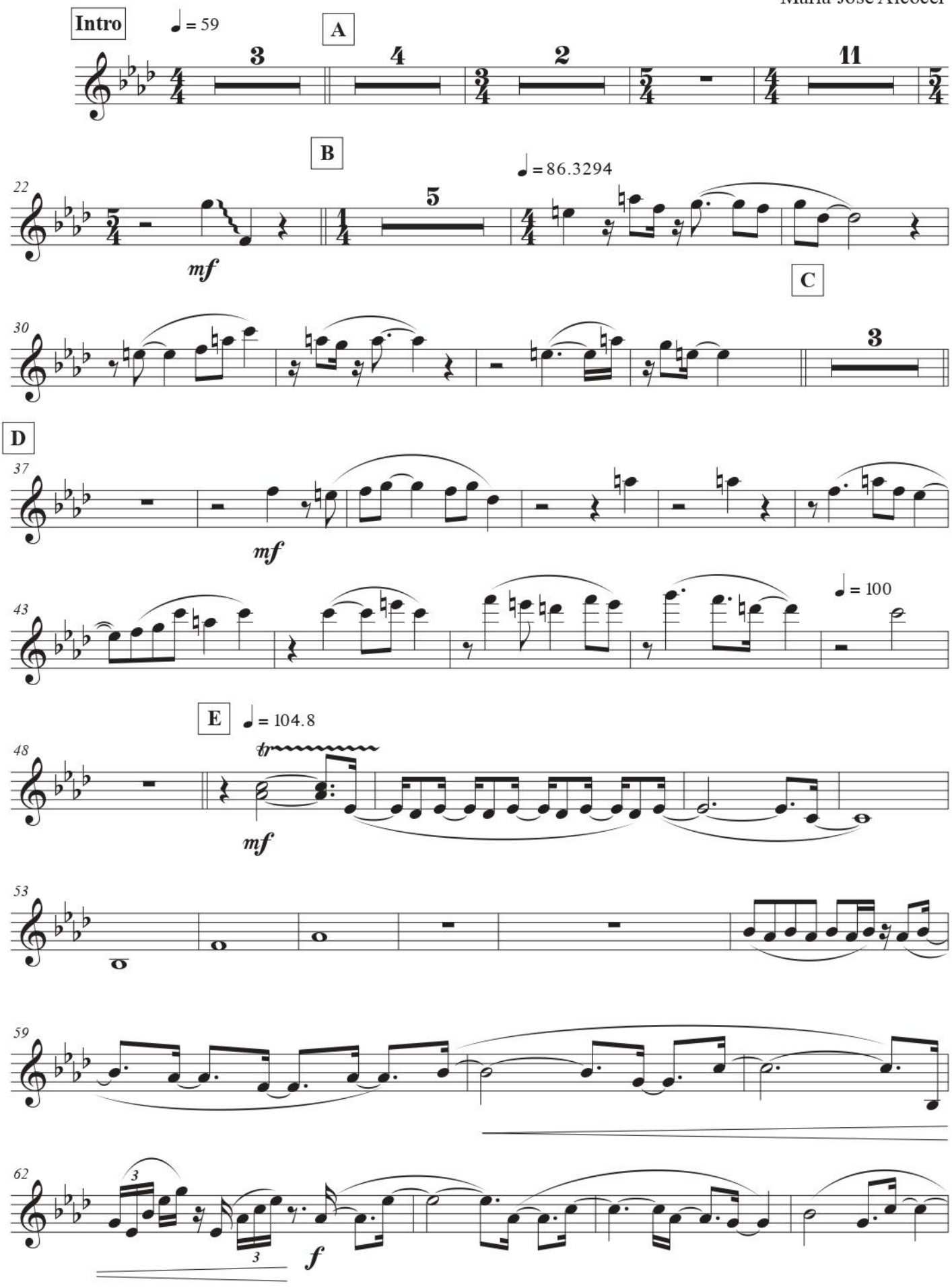

F
Fl. 1
Ob.
Bb Cl.
Bsn.
Hns.
Tbn.
B. Tbn. 1
B. Tbn. 2
Timp.
Trgl.
Glk.
Hp.
Pno.
Pad.
C
C
C. P.
Vln. I
Vln. II
Vla.
Vc.
Vla.
Vc.
Solo
Solo


27
Pno.
27
Vln. I
Vc.

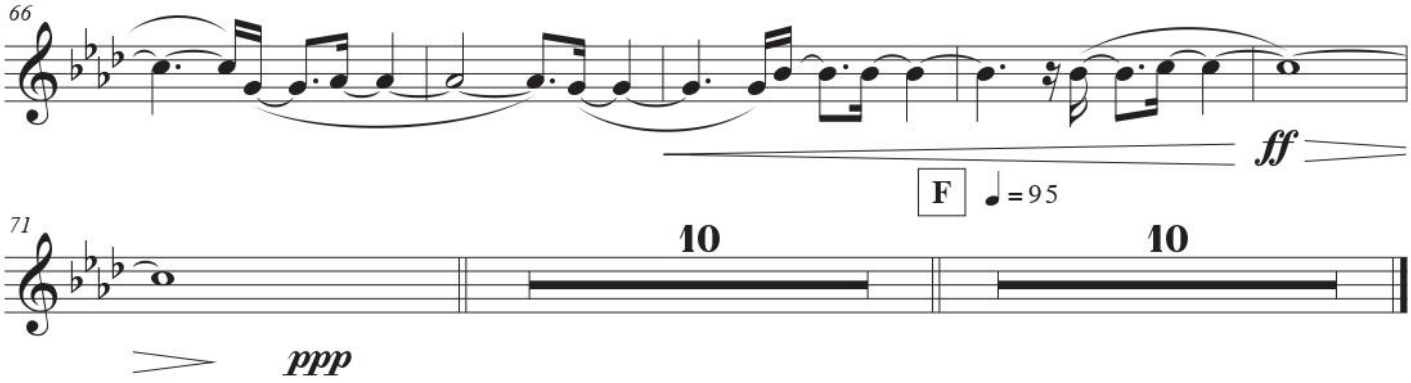
Flute 1

PES

Maria Jose Alcocer



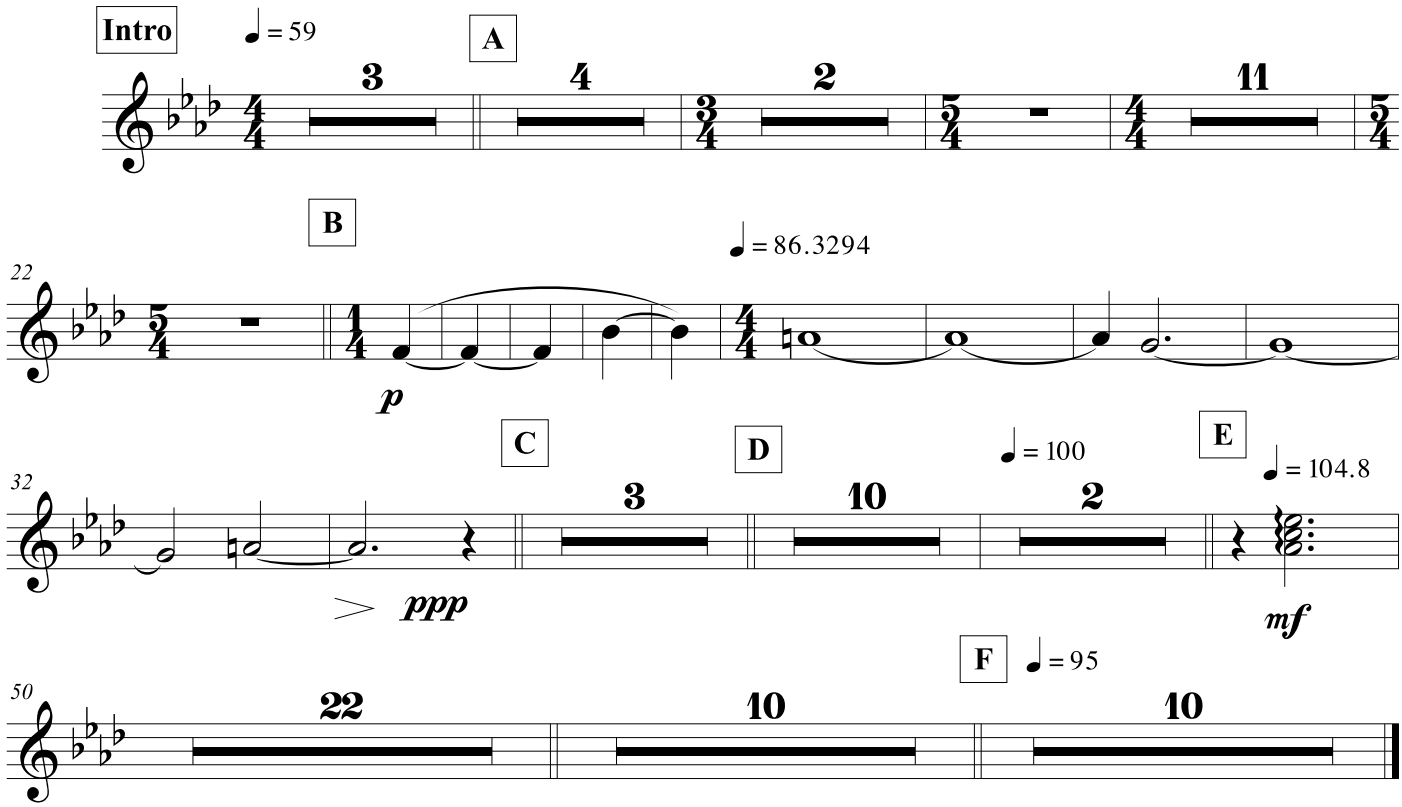
PES



Flute 2

PES

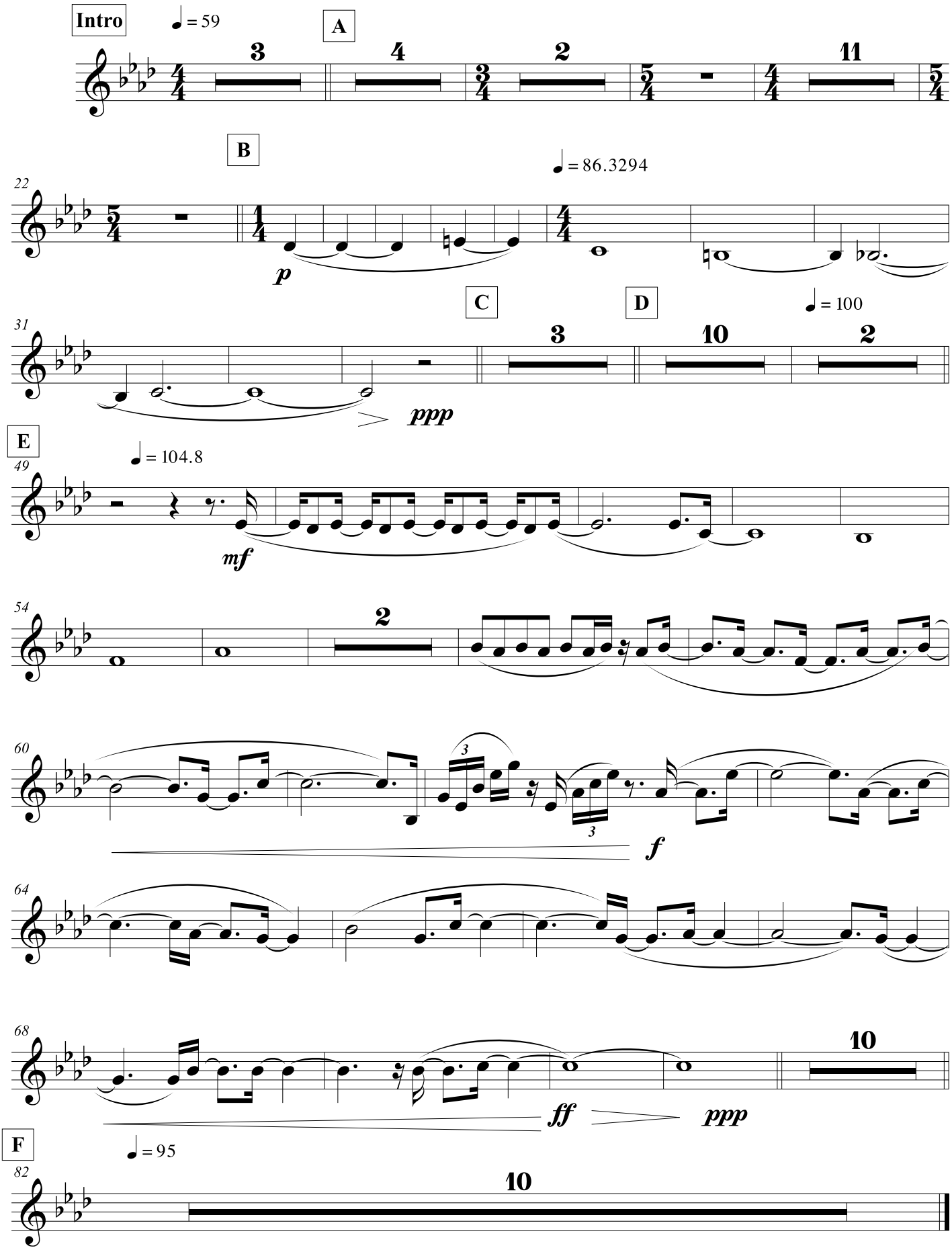
Maria Jose Alcocer



Oboe

PES

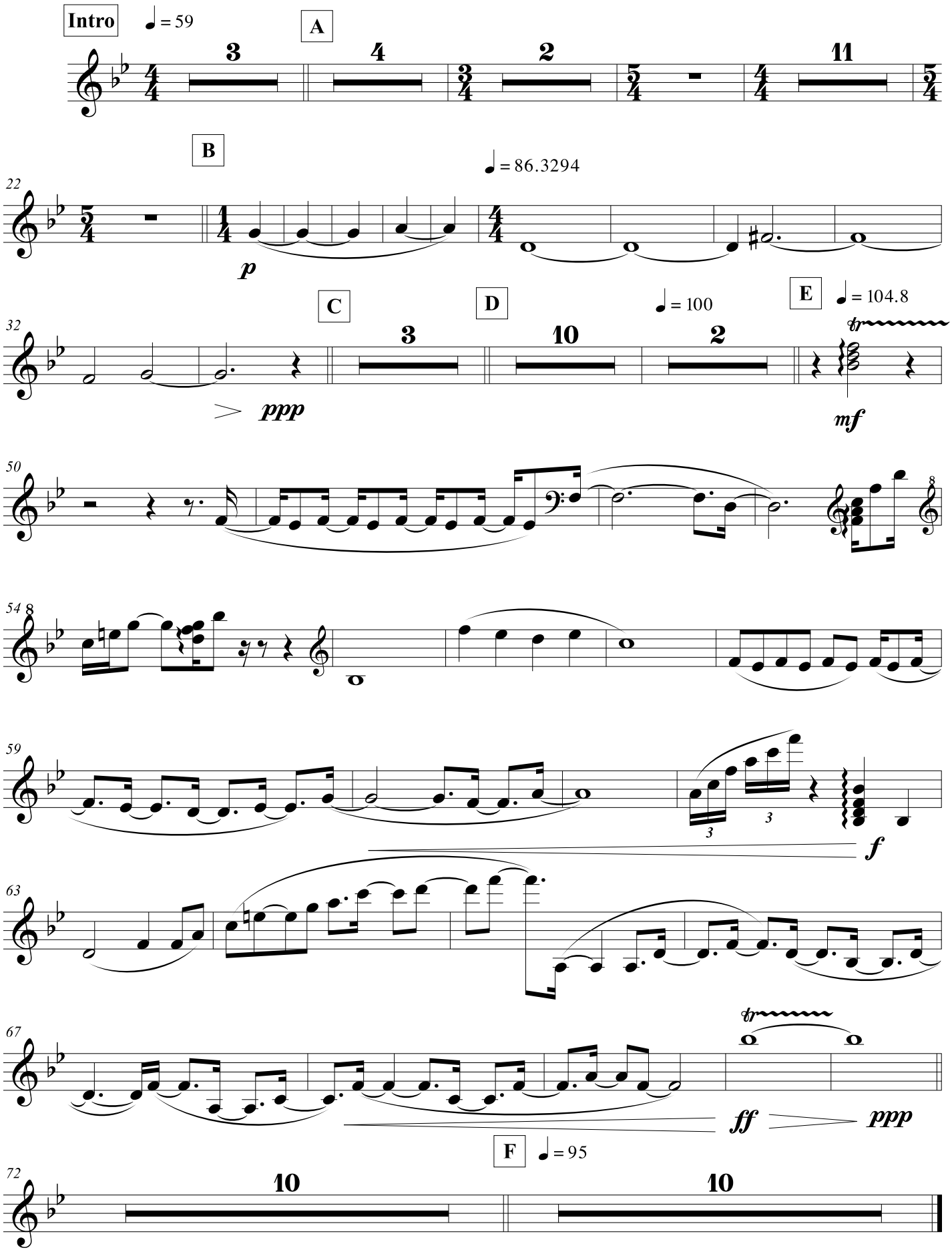
Maria Jose Alcocer



Clarinet in B♭

PES

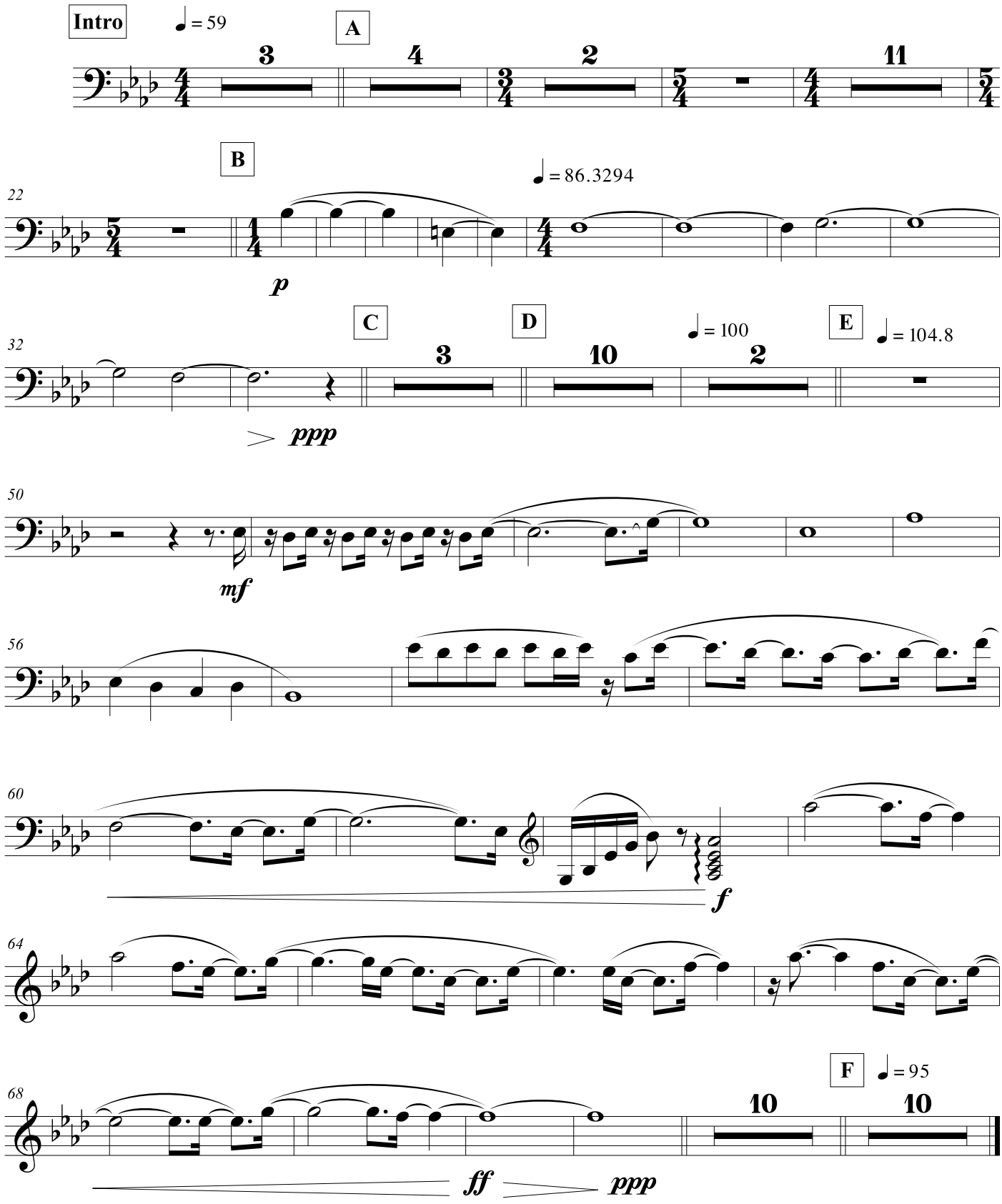
Maria Jose Alcocer



Bassoon

PES

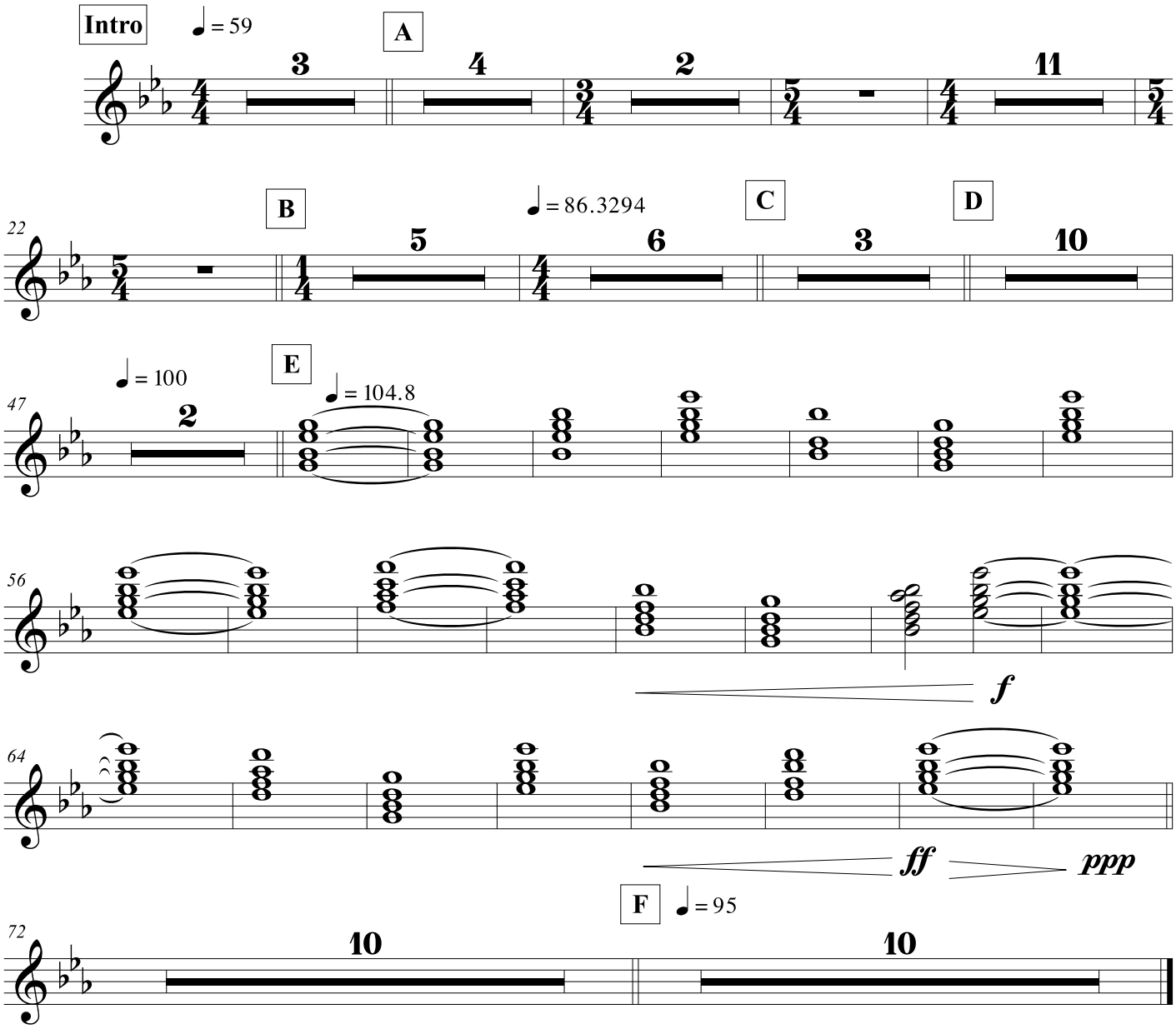
Maria Jose Alcocer



Horns in F

PES

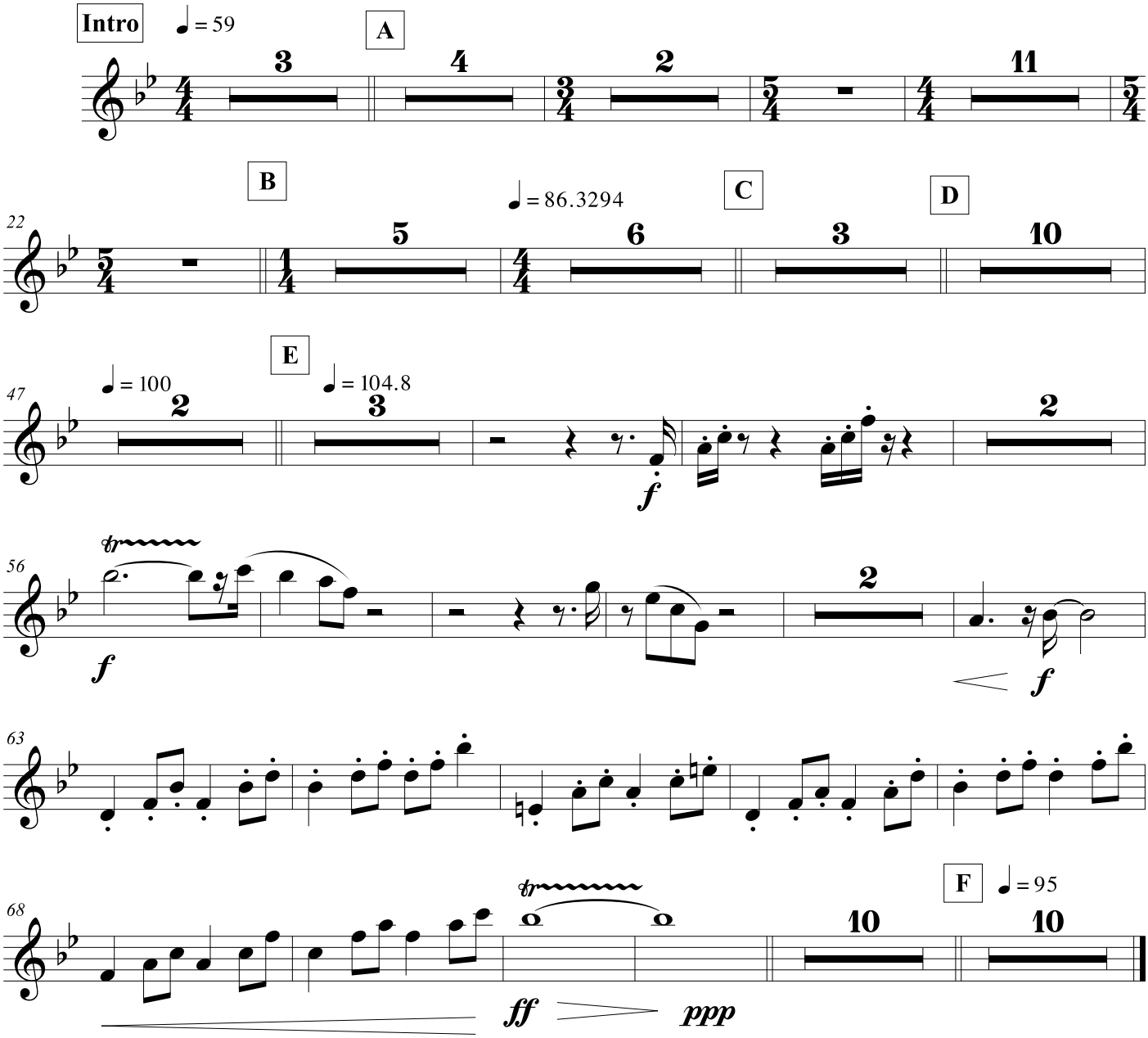
Maria Jose Alcocer



Trumpet in B♭

PES

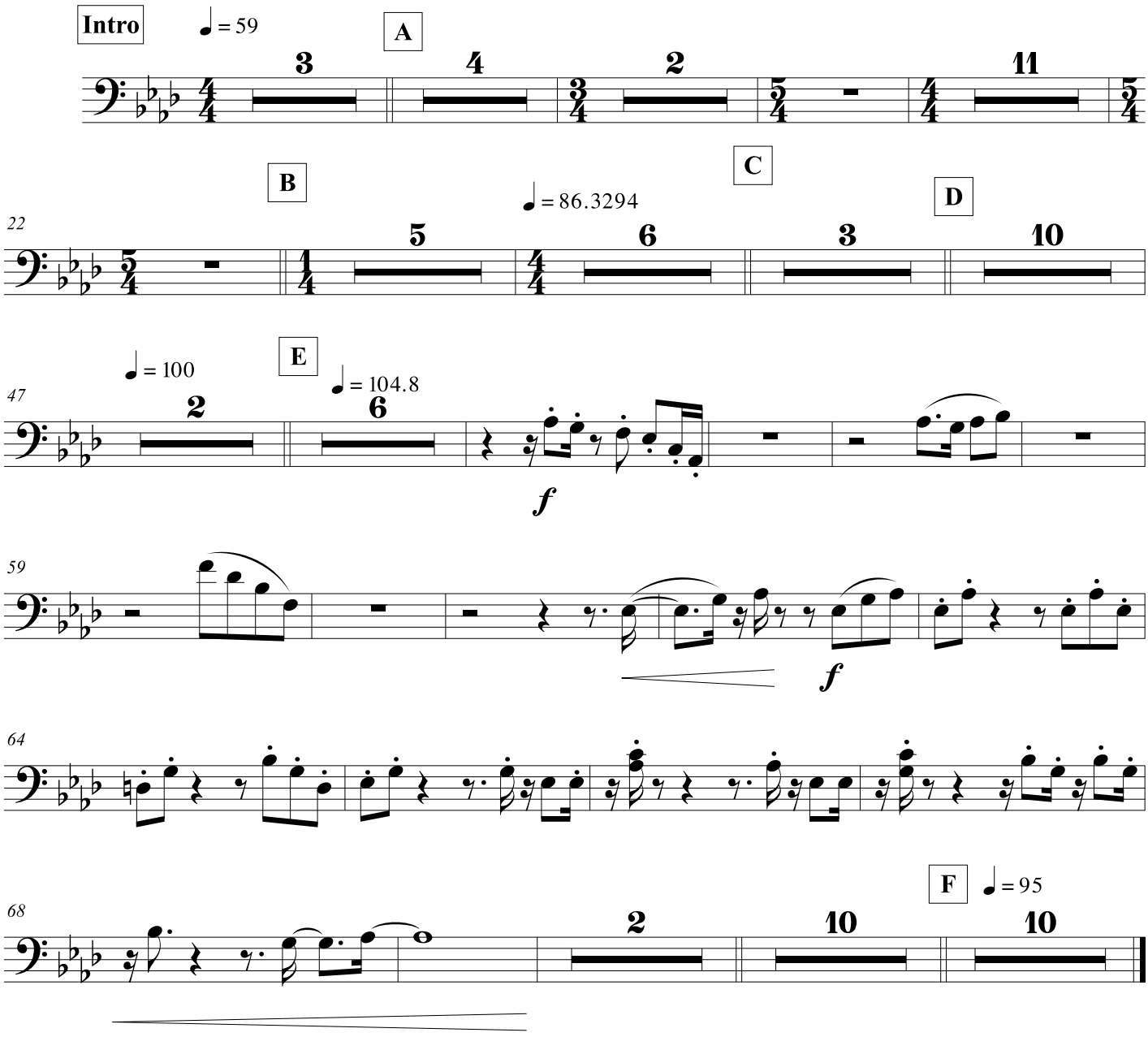
Maria Jose Alcocer



Trombone

PES

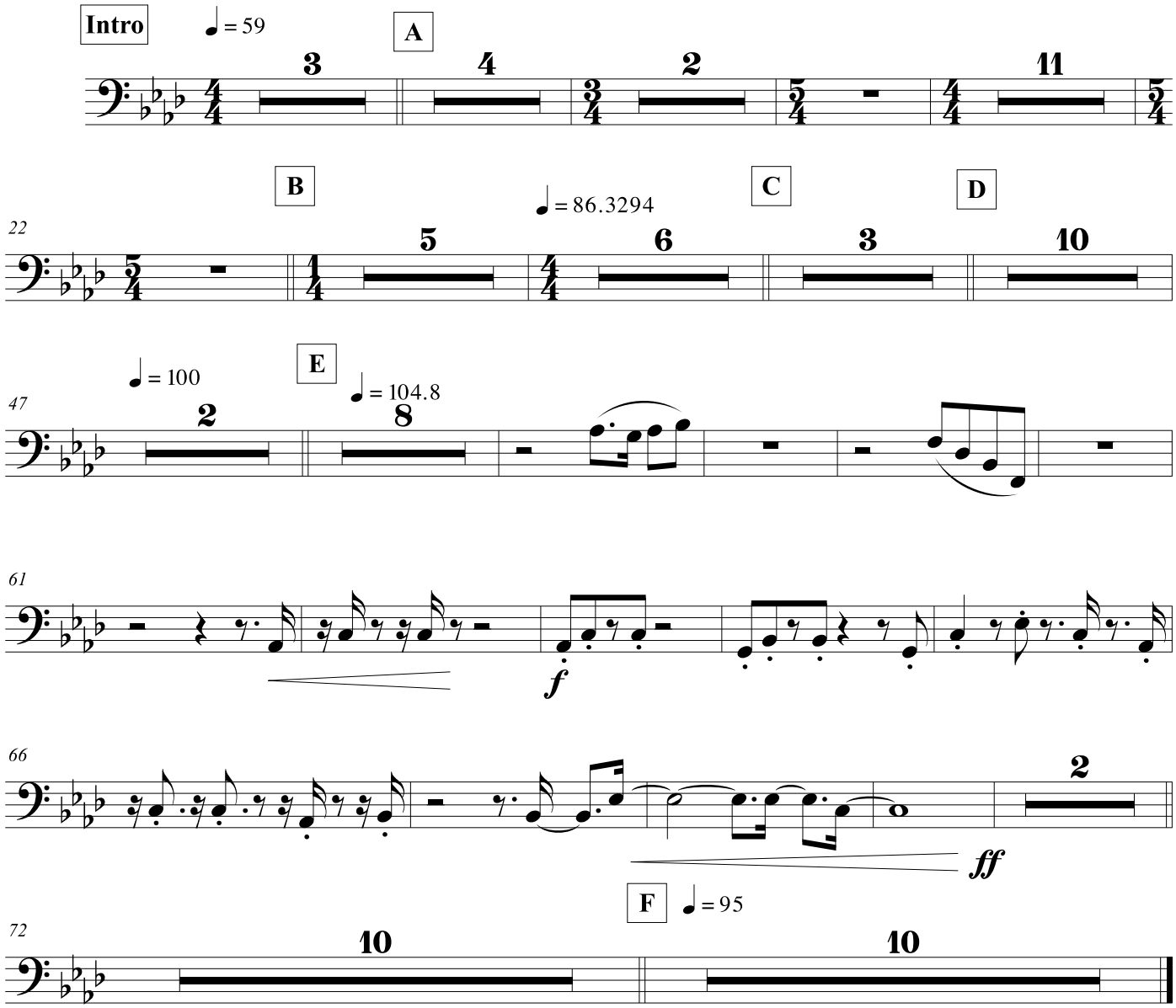
Maria Jose Alcocer



Bass Trombone 1

PES

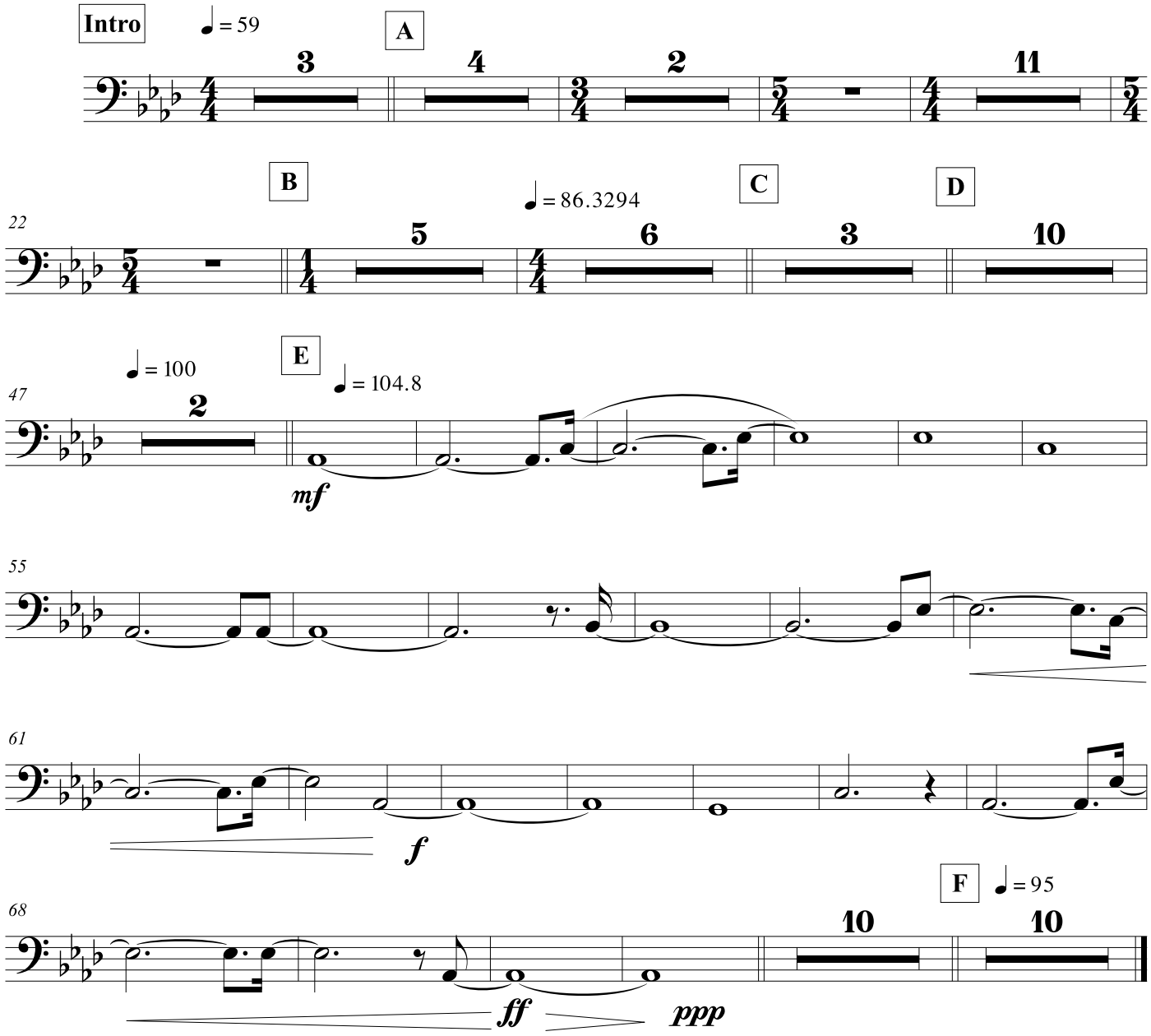
Maria Jose Alcocer



Bass Trombone 2

PES

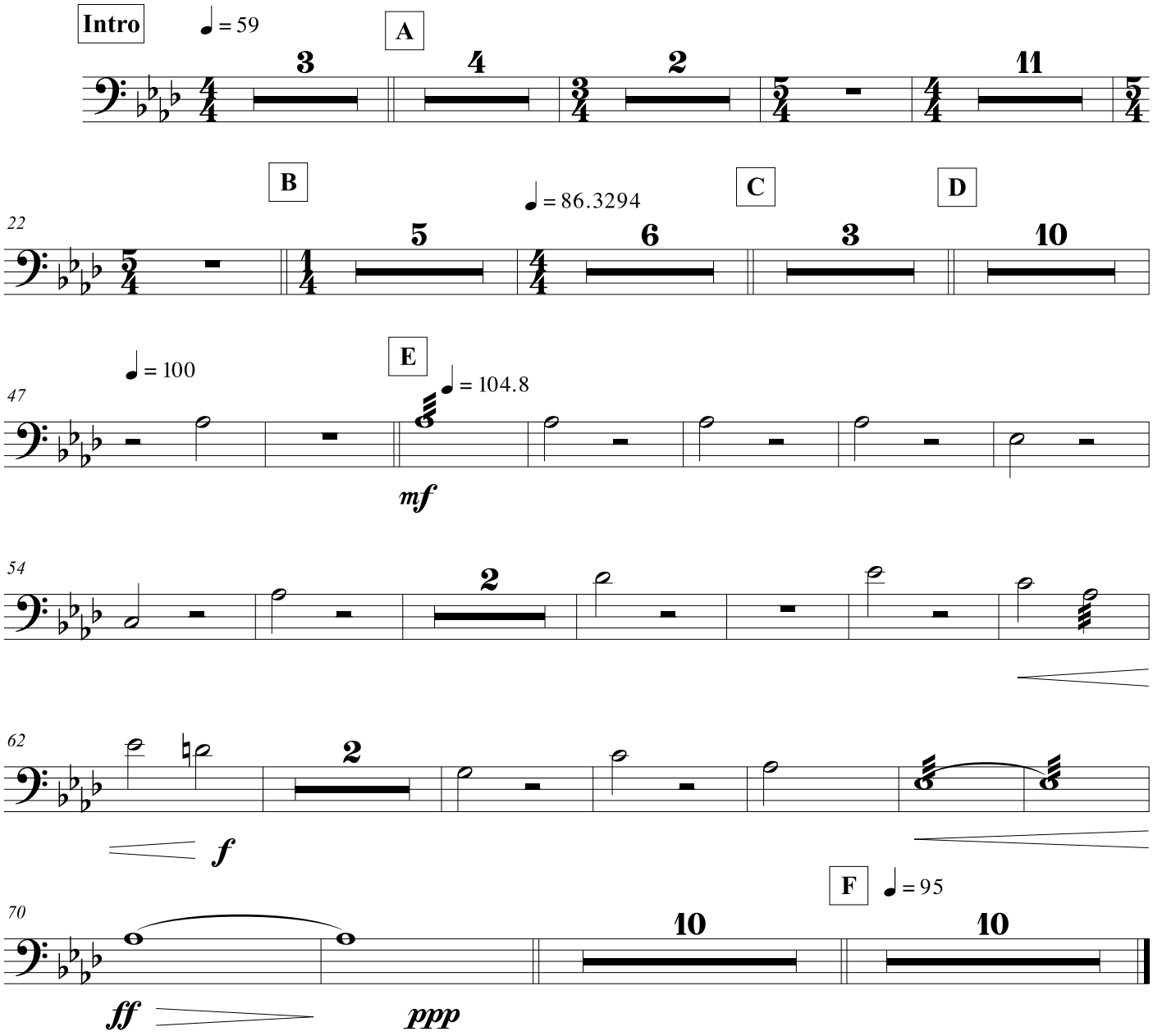
Maria Jose Alcocer



Timpani

PES

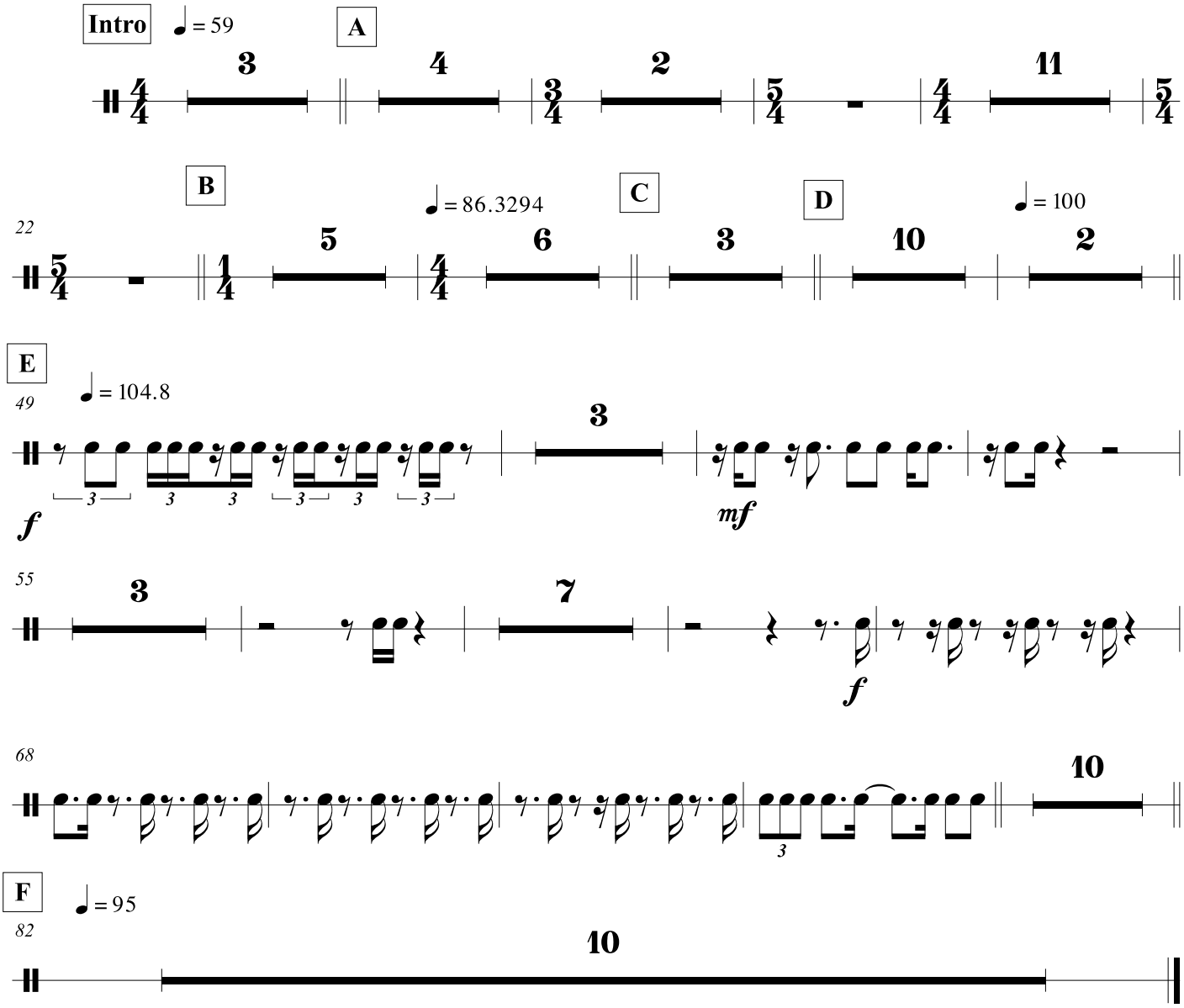
Maria Jose Alcocer



Triangle

PES

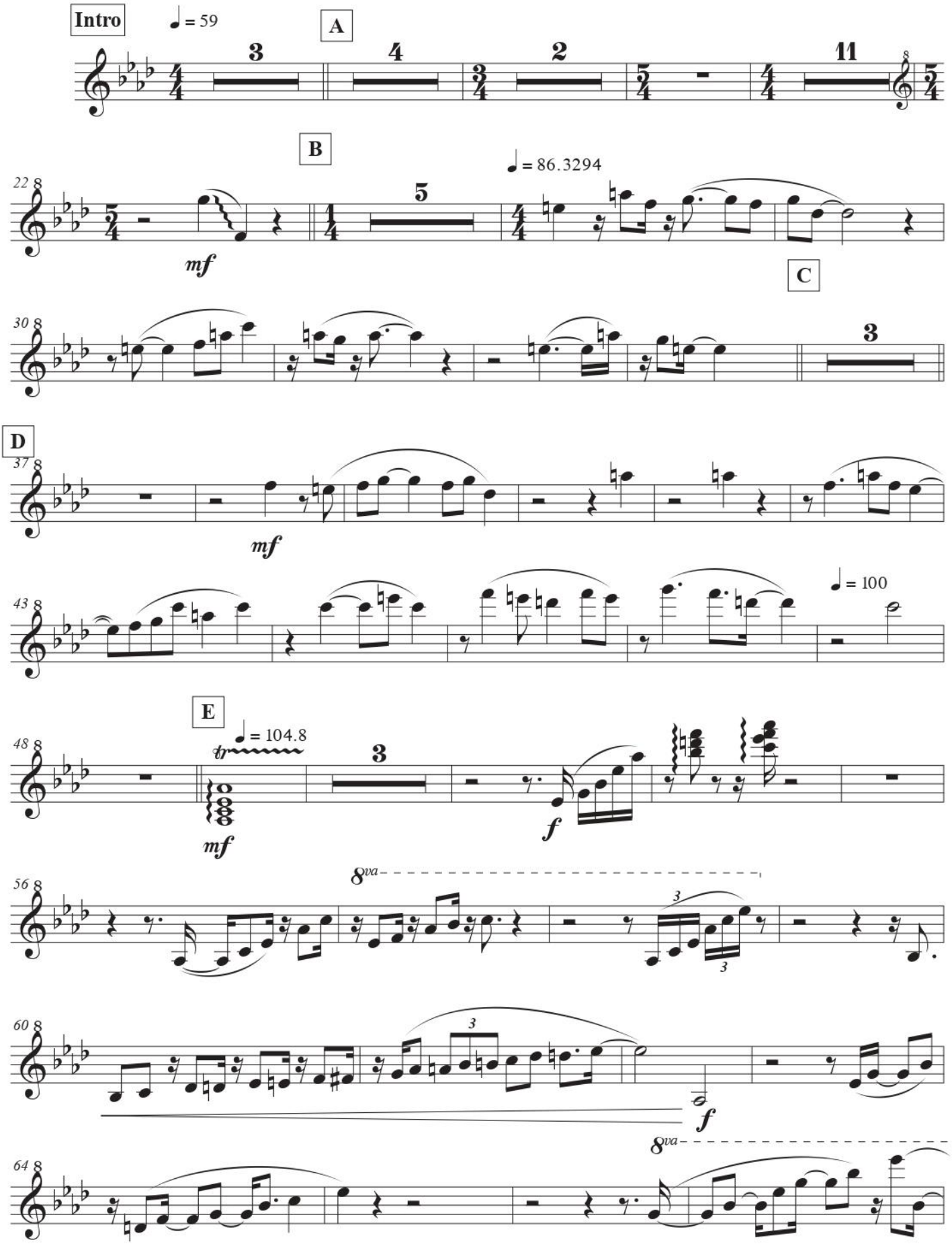
Maria Jose Alcocer



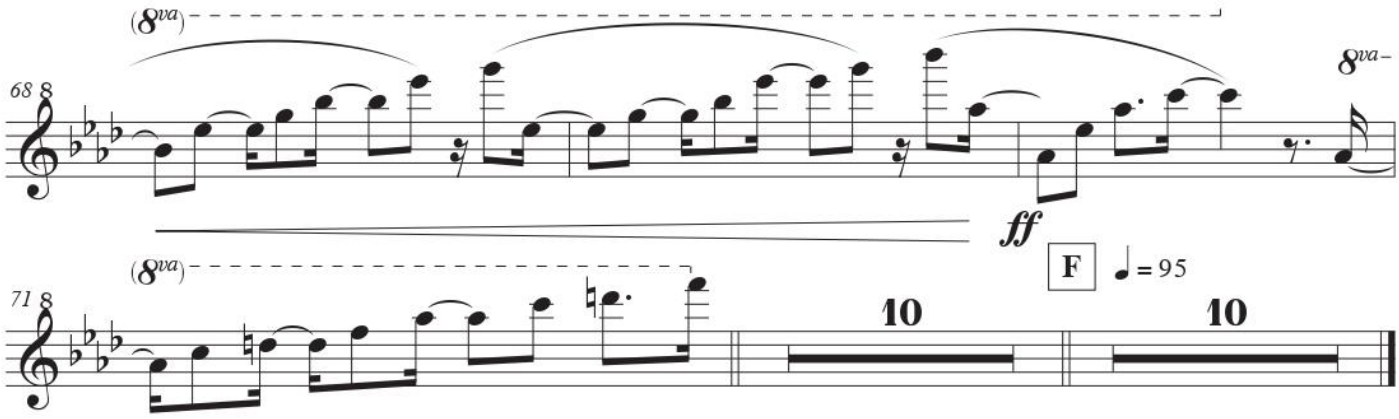
Glockenspiel

PES

Maria Jose Alcocer



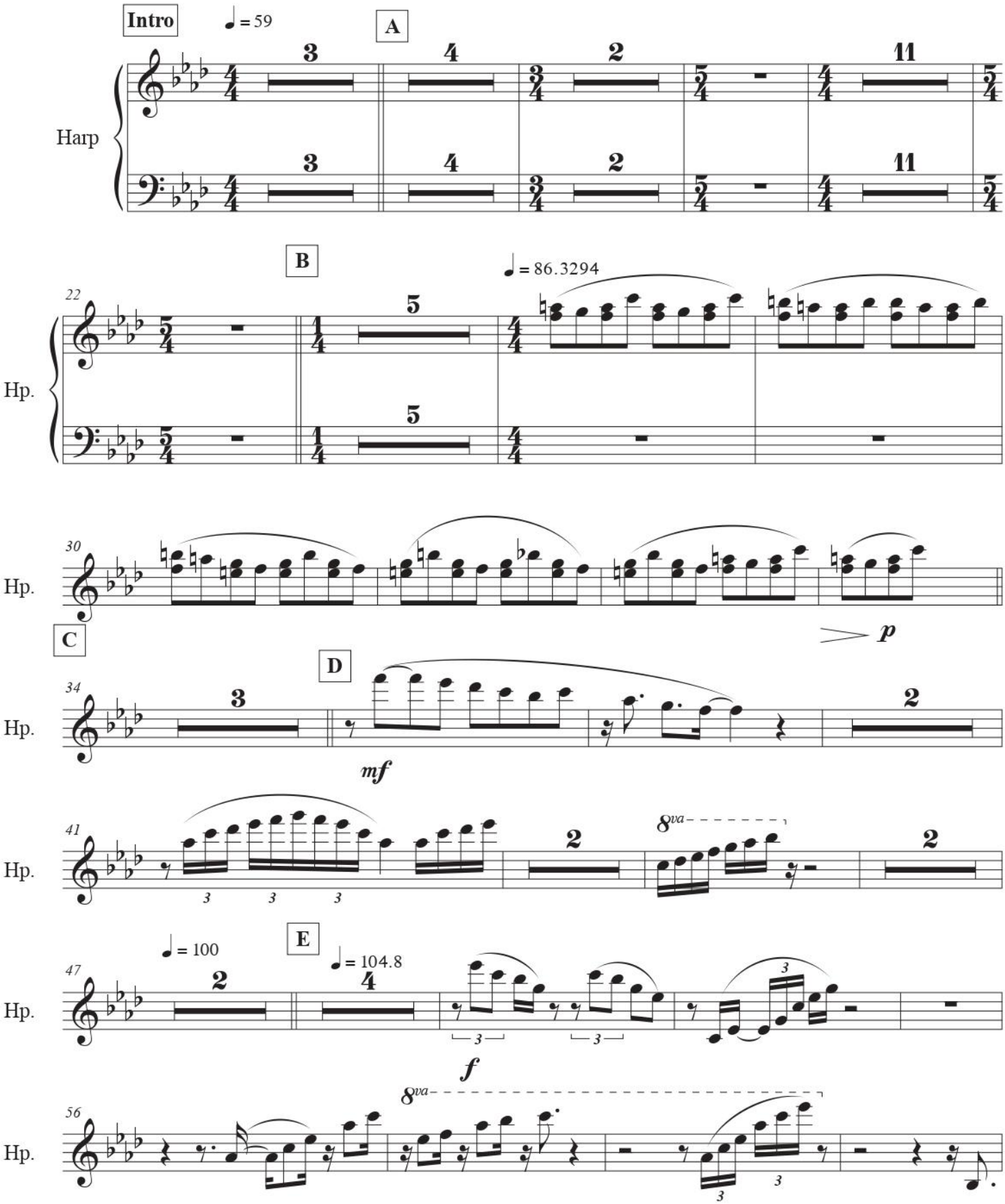
PES



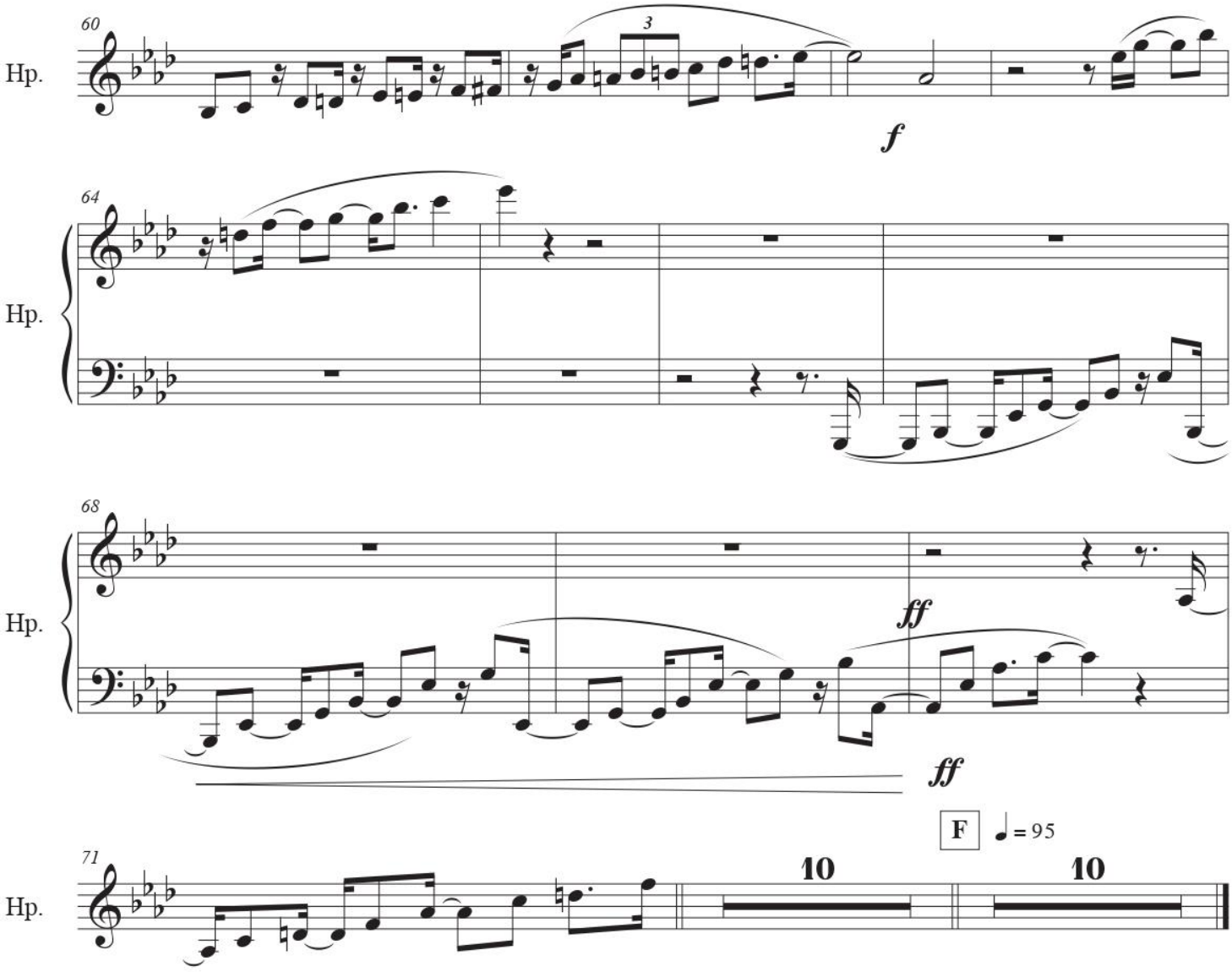
Harp

PES

Maria Jose Alcocer



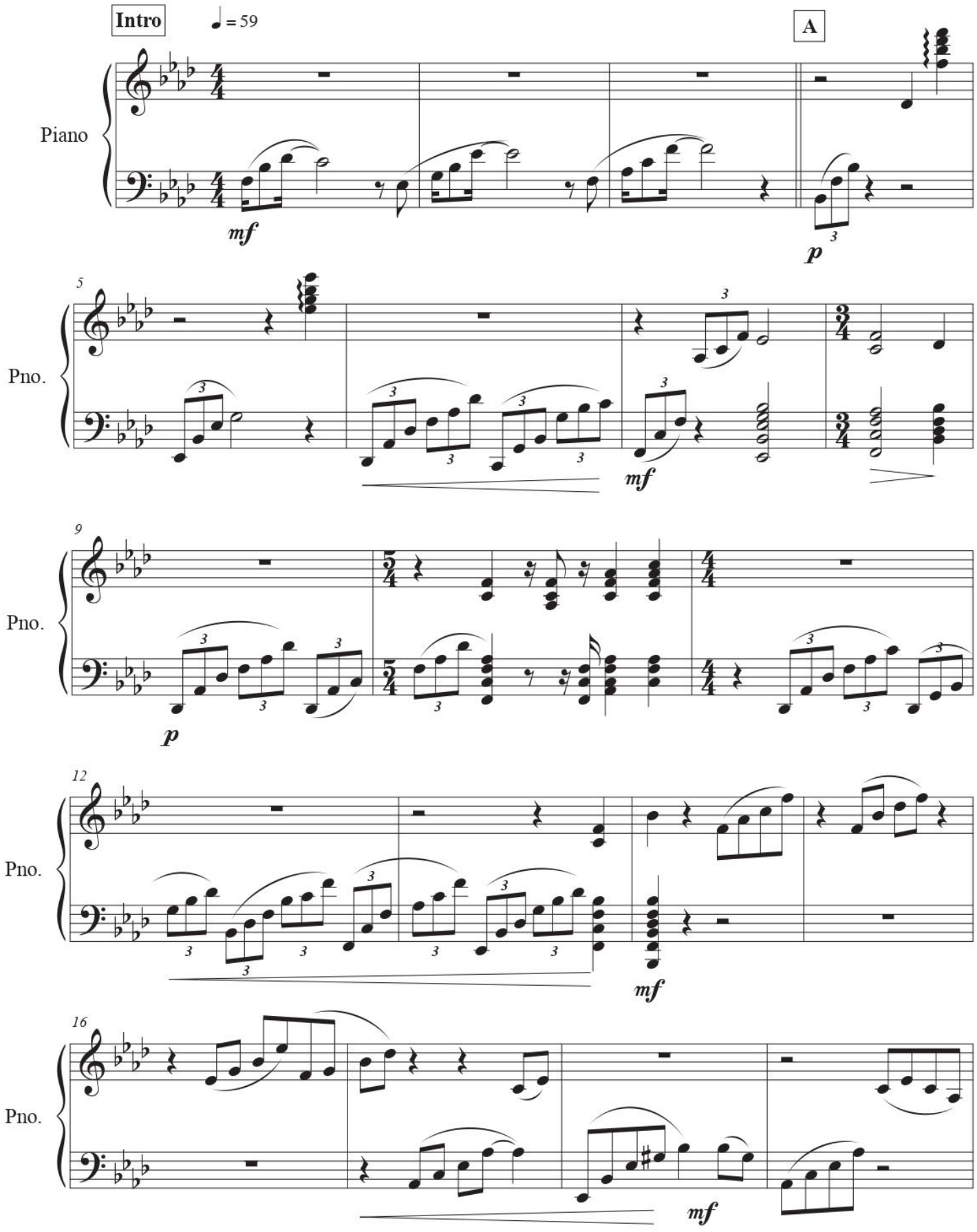
PES

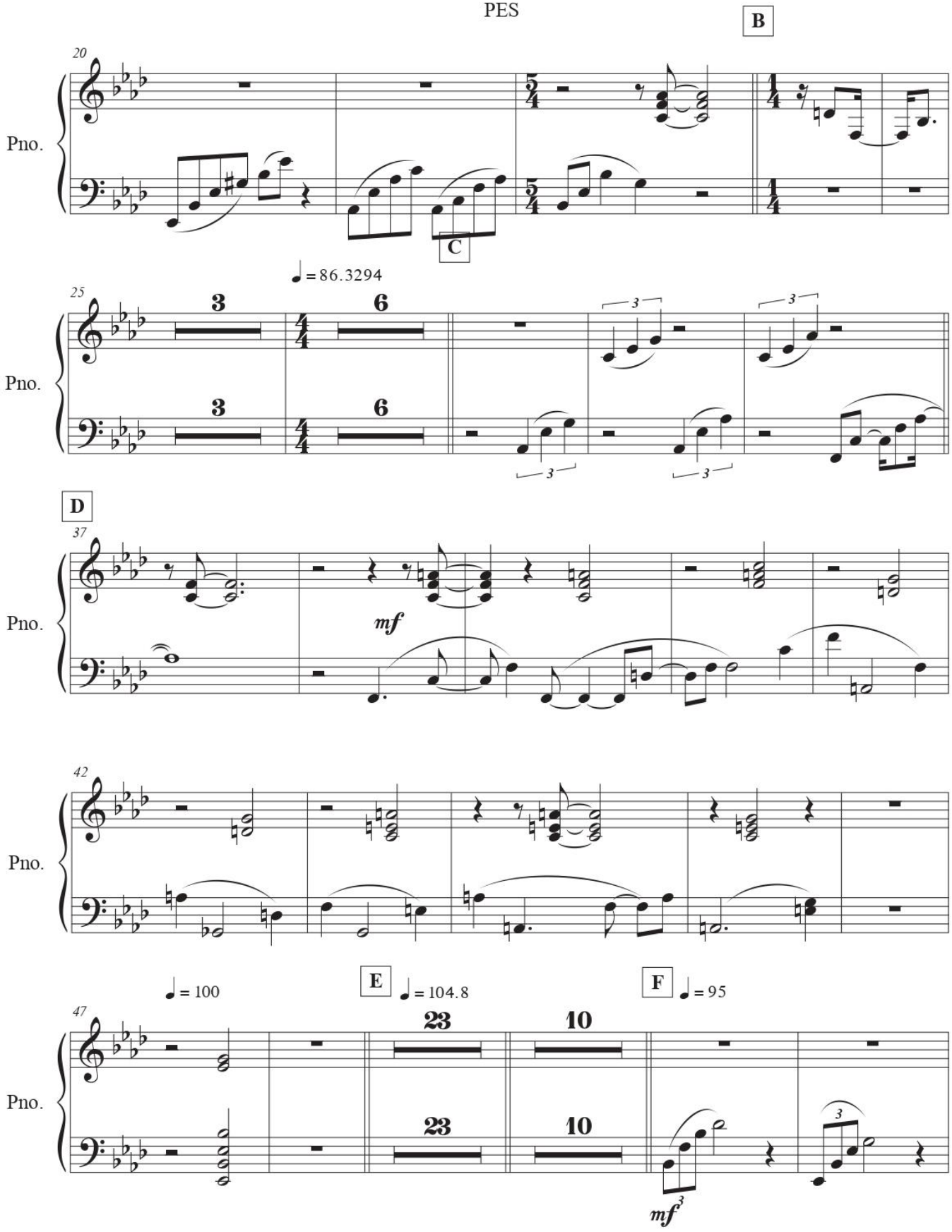


Piano

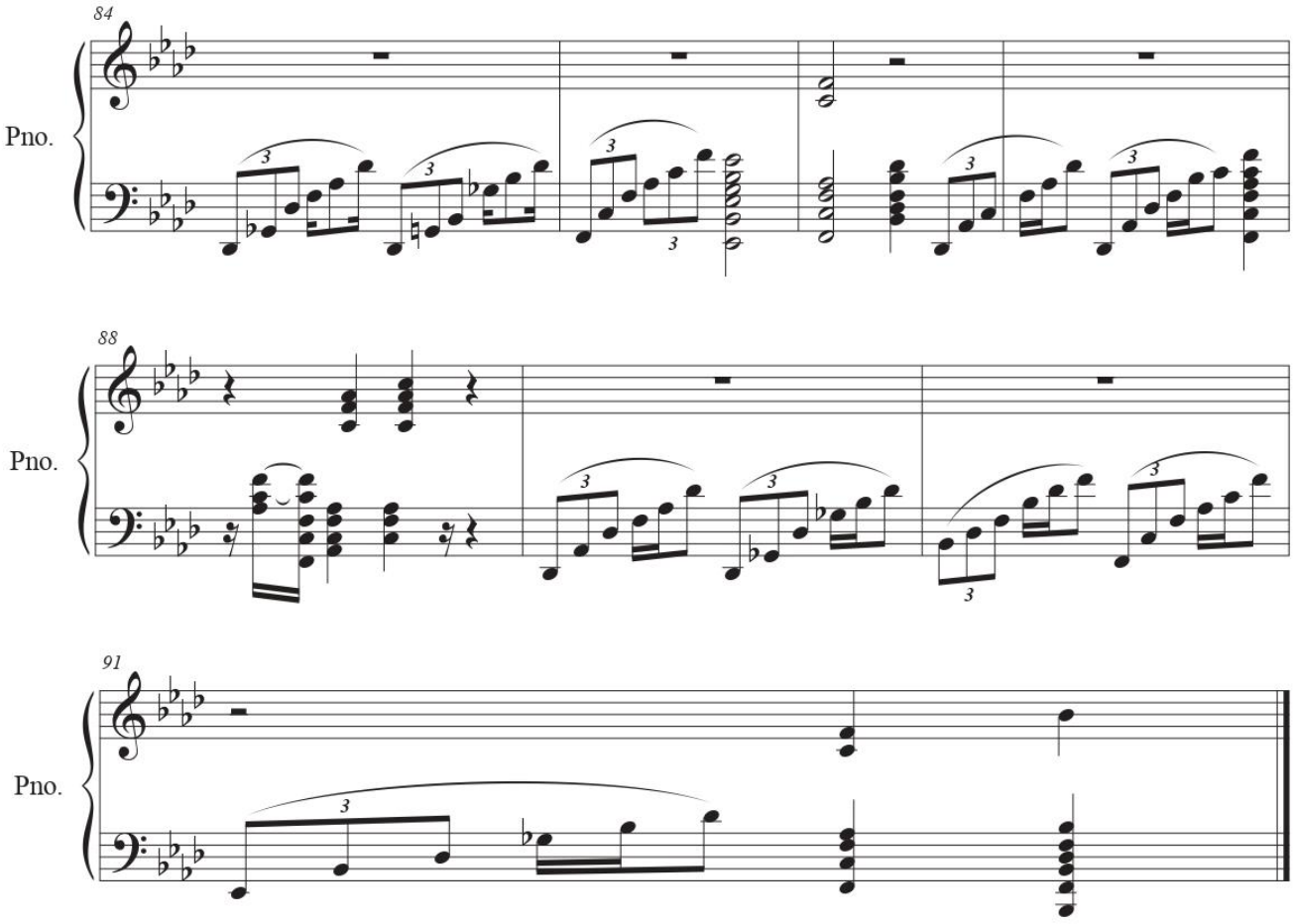
PES

Maria Jose Alcocer




PES
B
20
Pno.
C
♩ = 86.3294
25
3
6
3
6
3
3
3
D
37
Pno.
mf
42
Pno.
♩ = 100
E
♩ = 104.8
F
♩ = 95
47
23
10
23
10
Pno.
mf

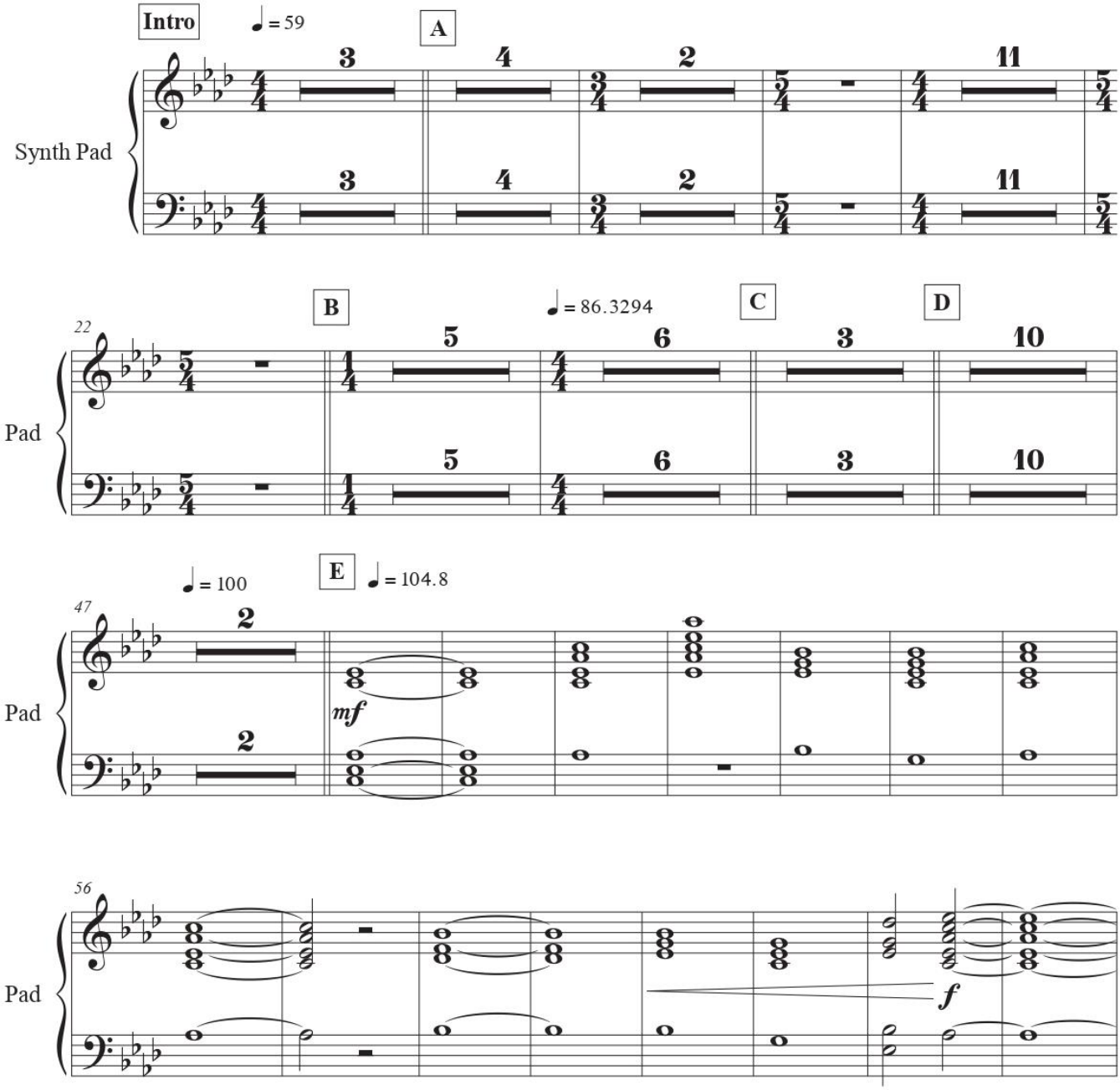
PES

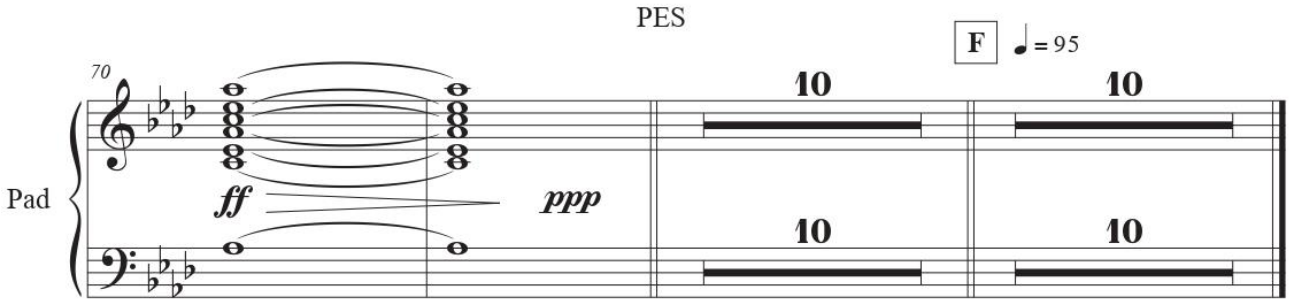


Synth Pad

PES

Maria Jose Alcocer

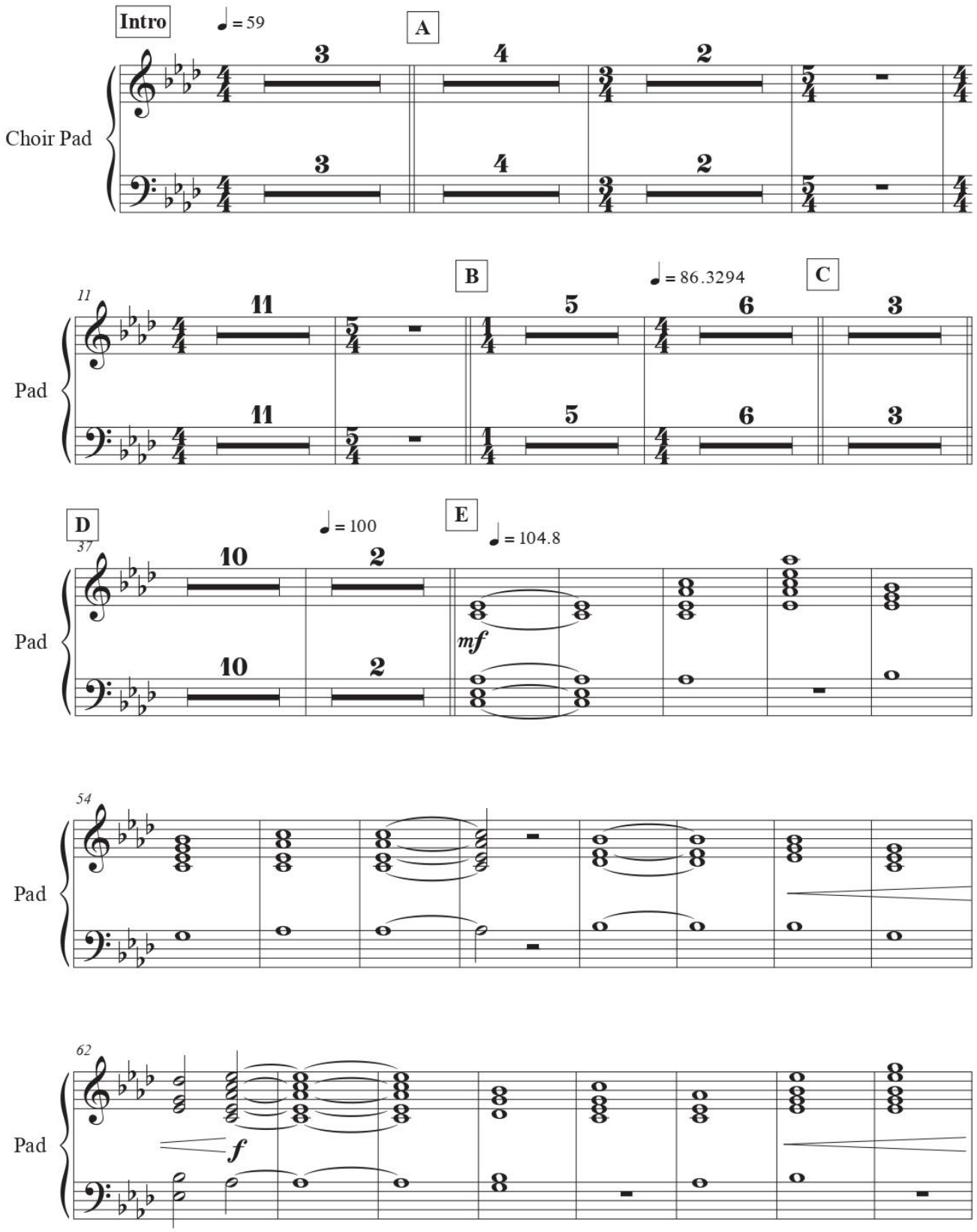



PES
F
♩ = 95
70
Pad
ff
ppp
10
10
10
10

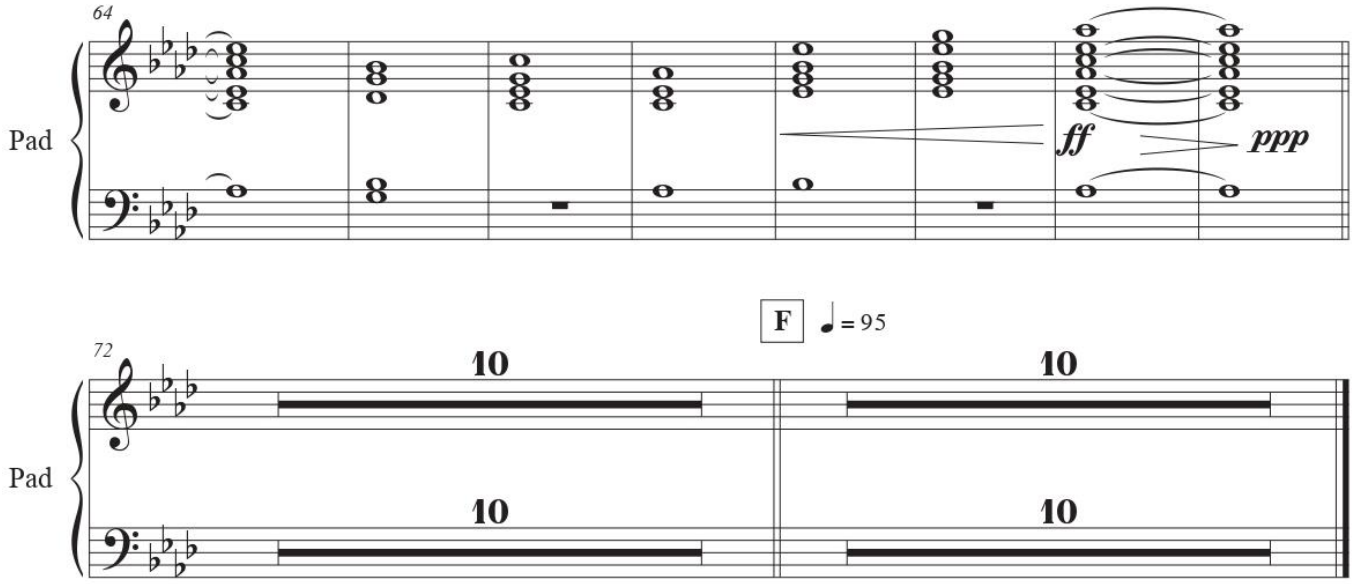
Choir Pad

PES

Maria Jose Alcocer



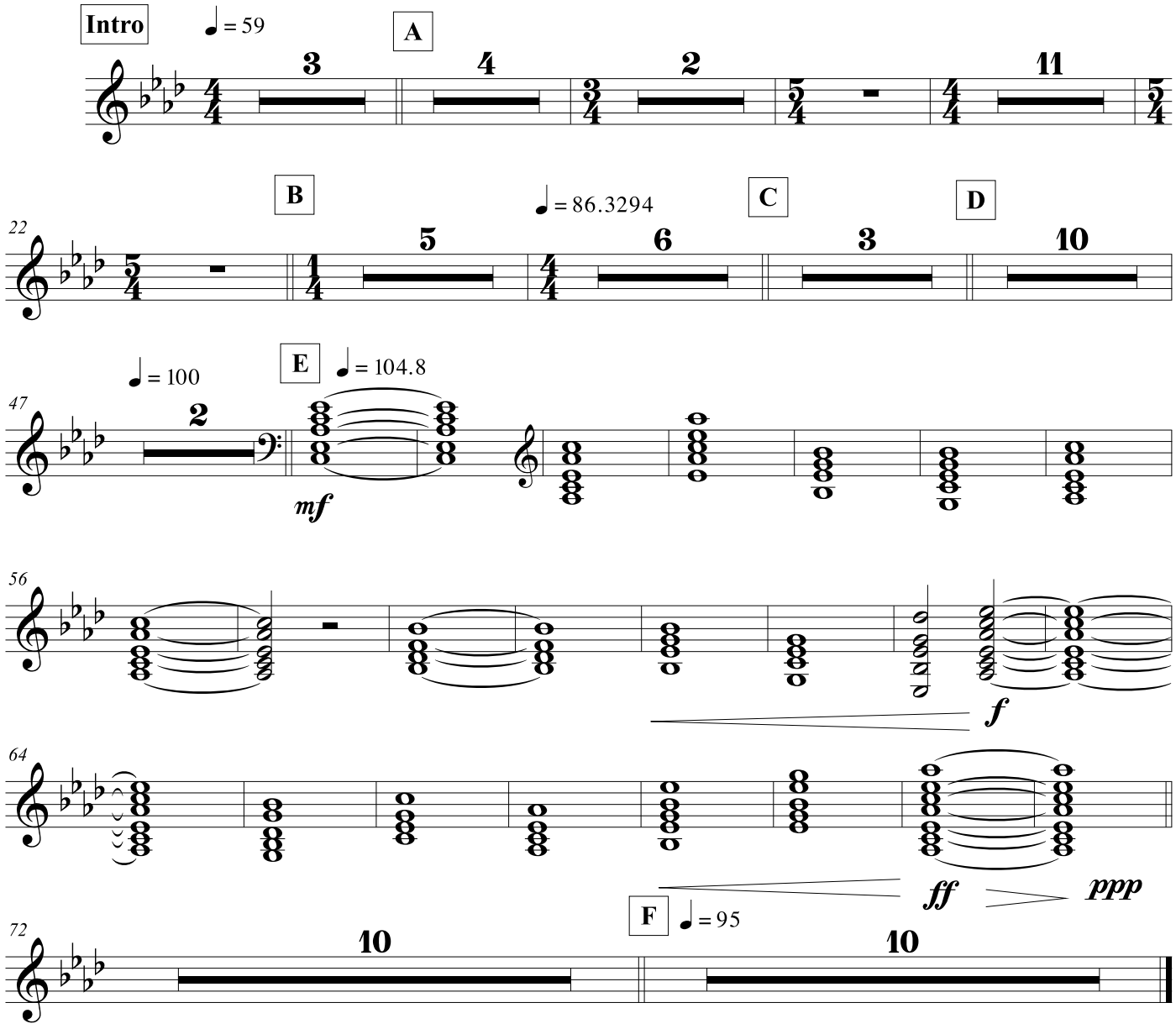
PES



Choir Mmm

PES

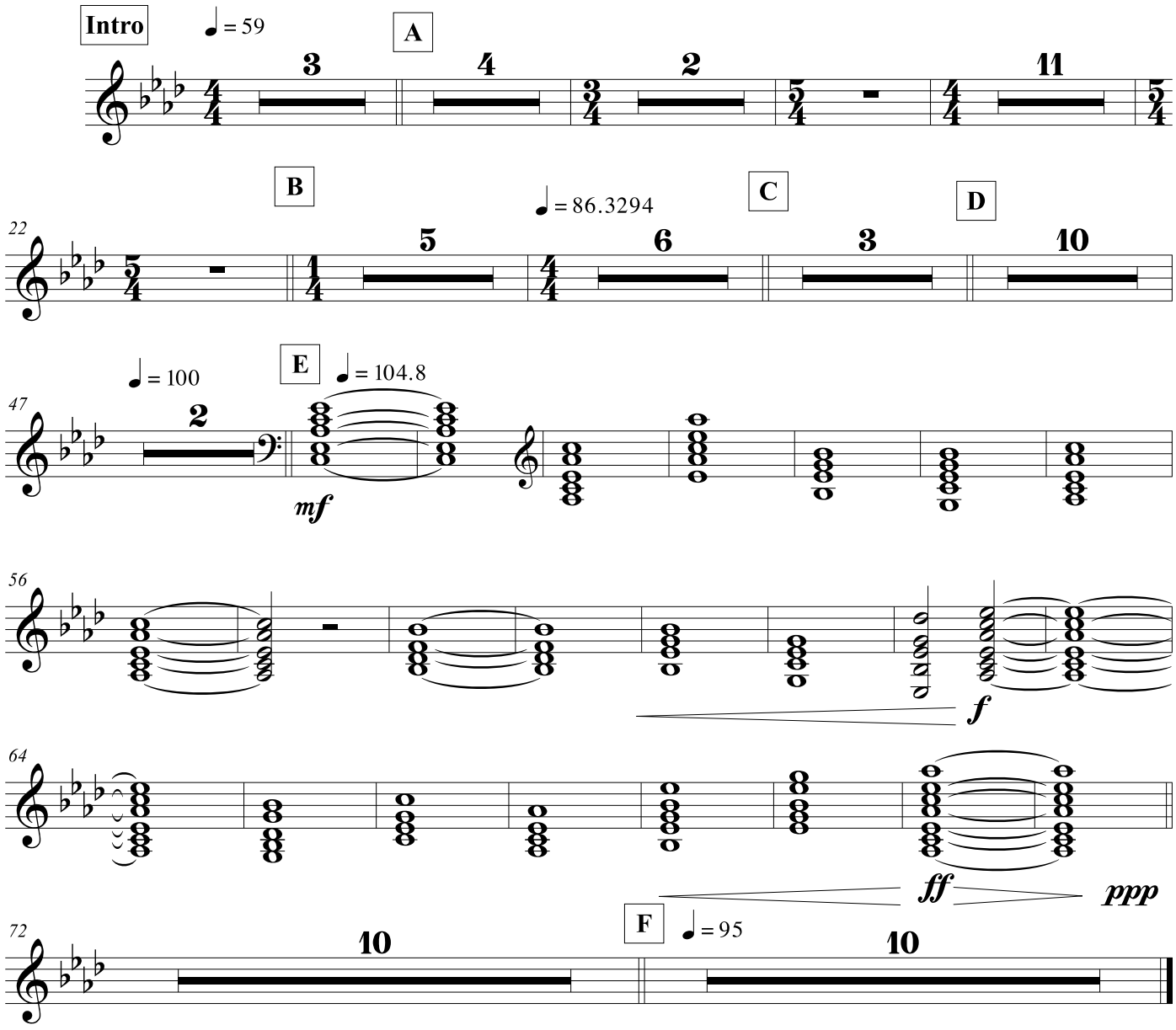
Maria Jose Alcocer



Choir Oh

PES

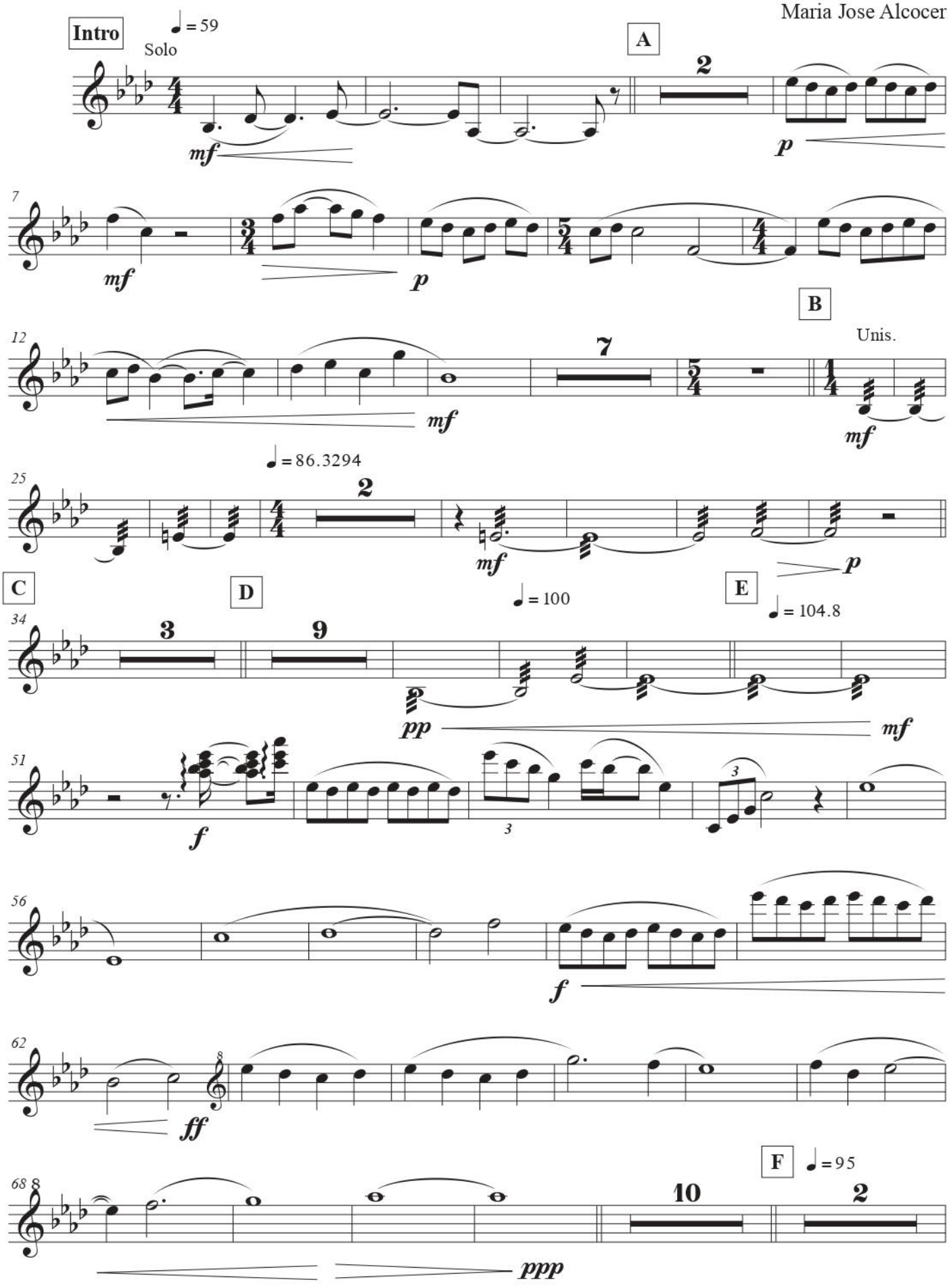
Maria Jose Alcocer

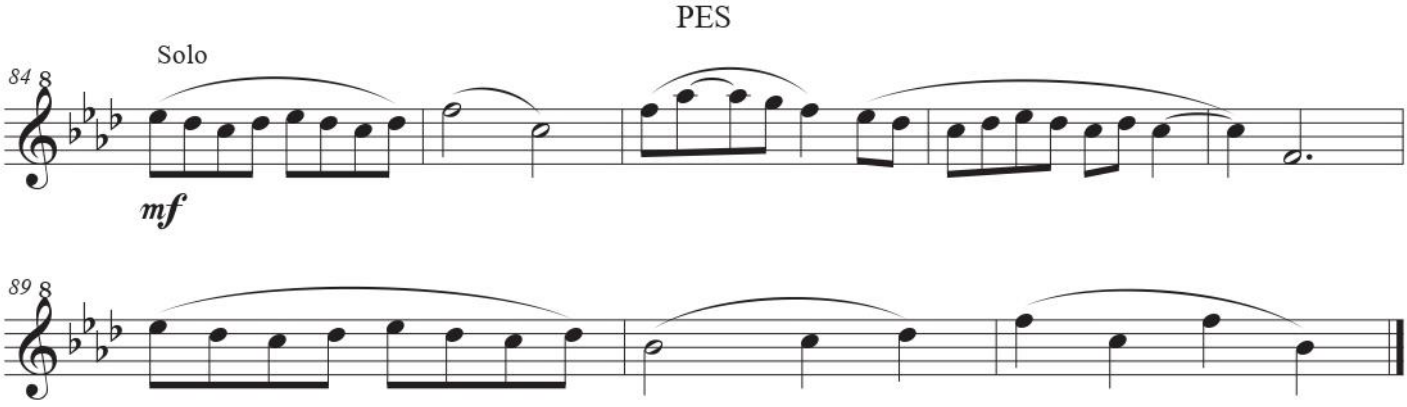


Violin I

PES

Maria Jose Alcocer

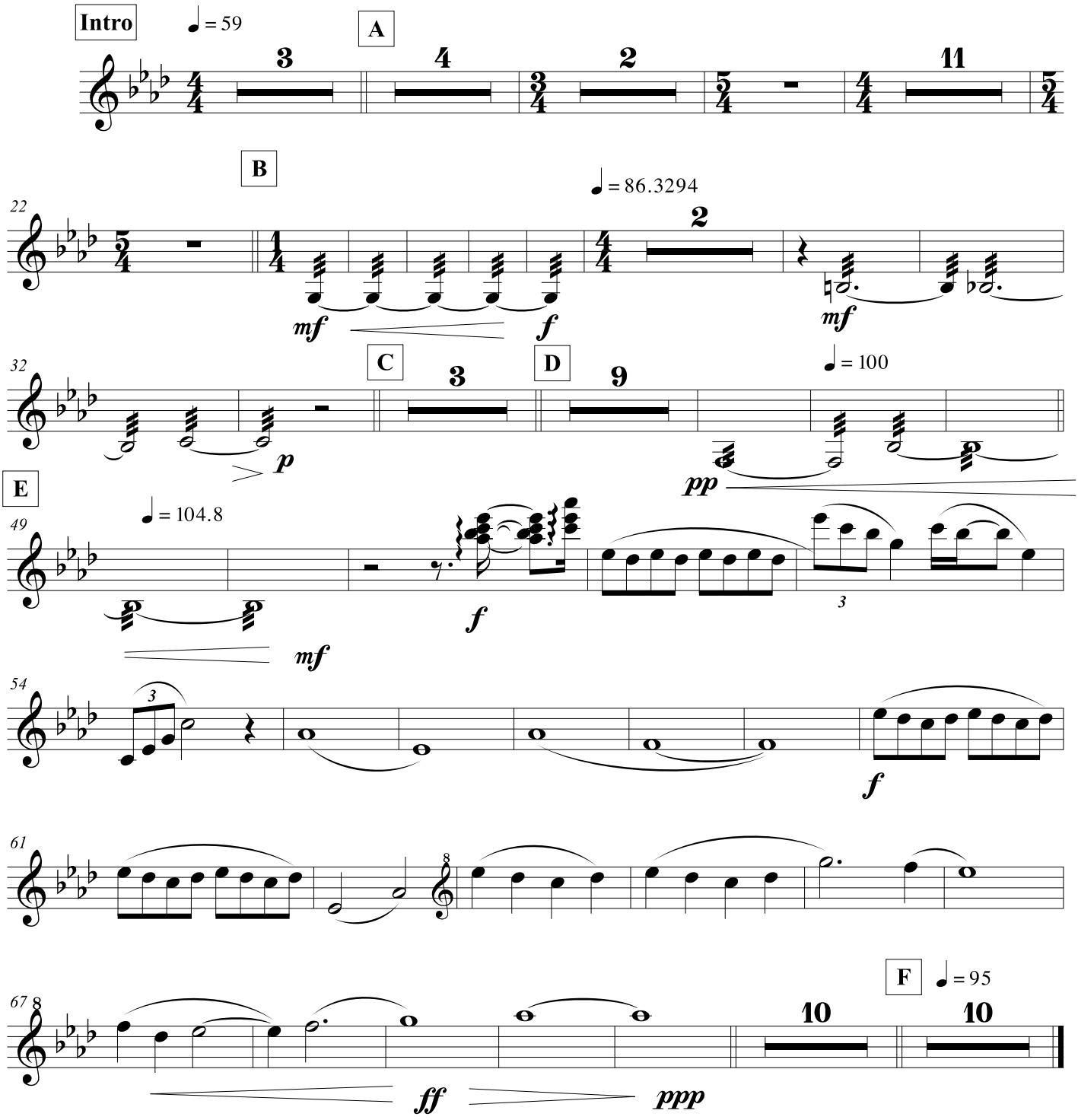



PES
Solo
84
mf
89

Violin II

PES

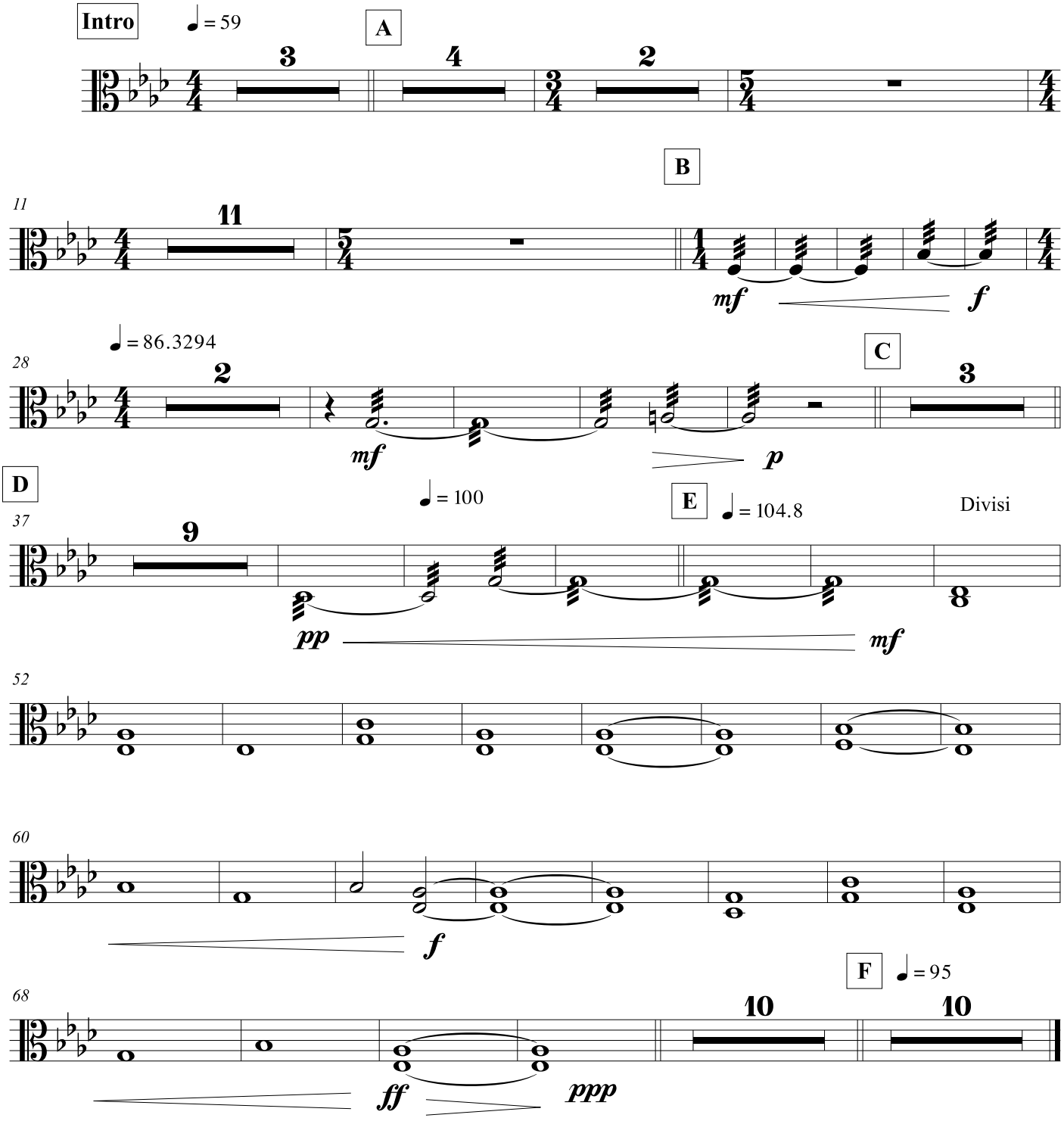
Maria Jose Alcocer



Viola

PES

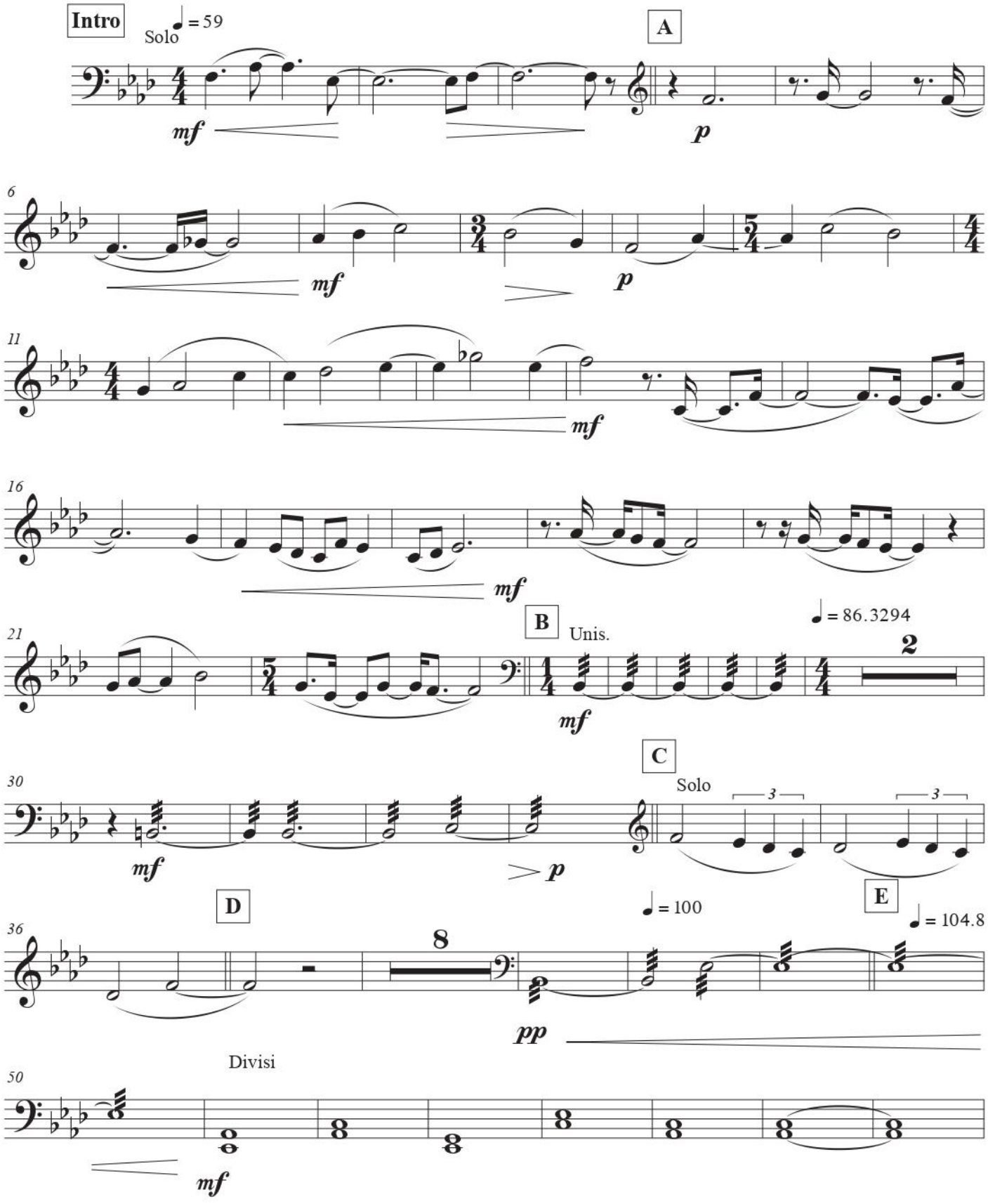
Maria Jose Alcocer



Cello

PES

Maria Jose Alcocer



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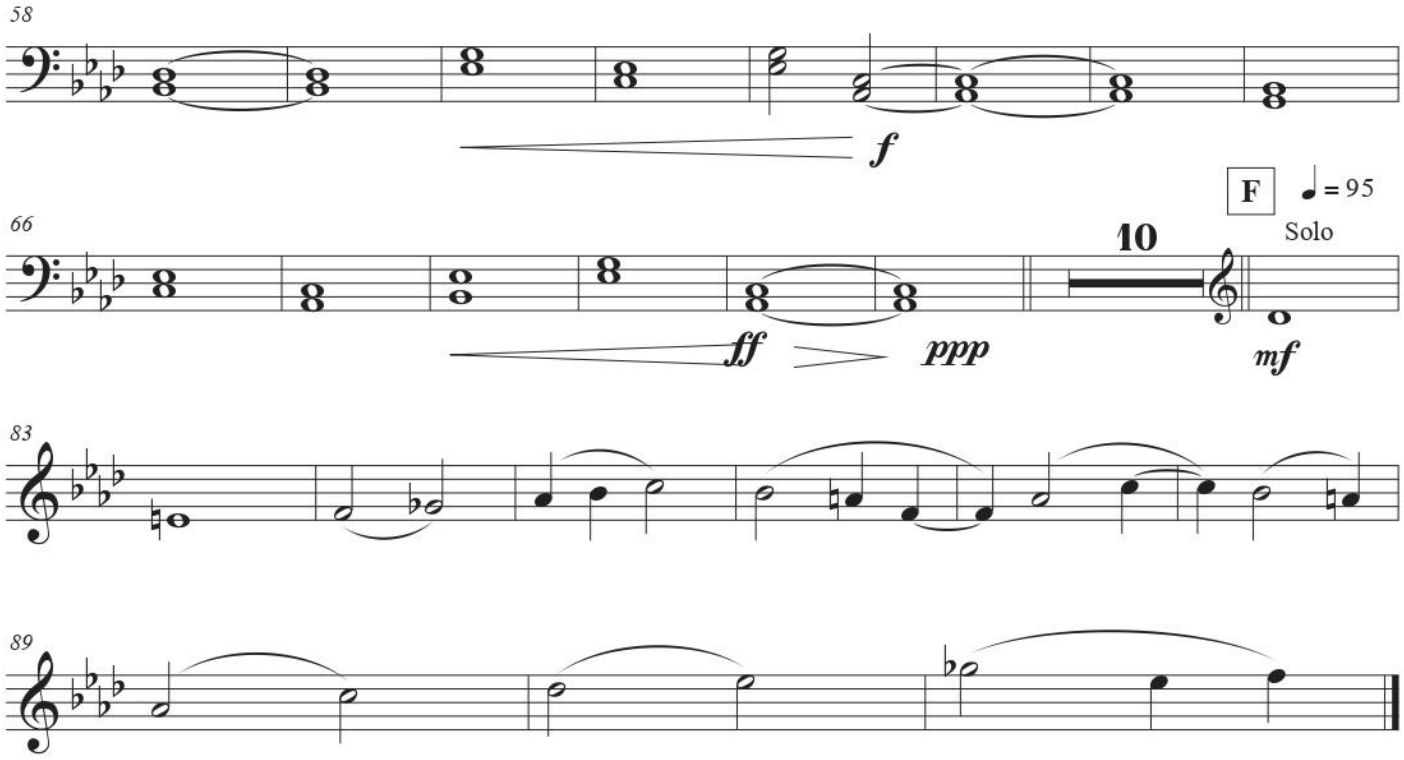
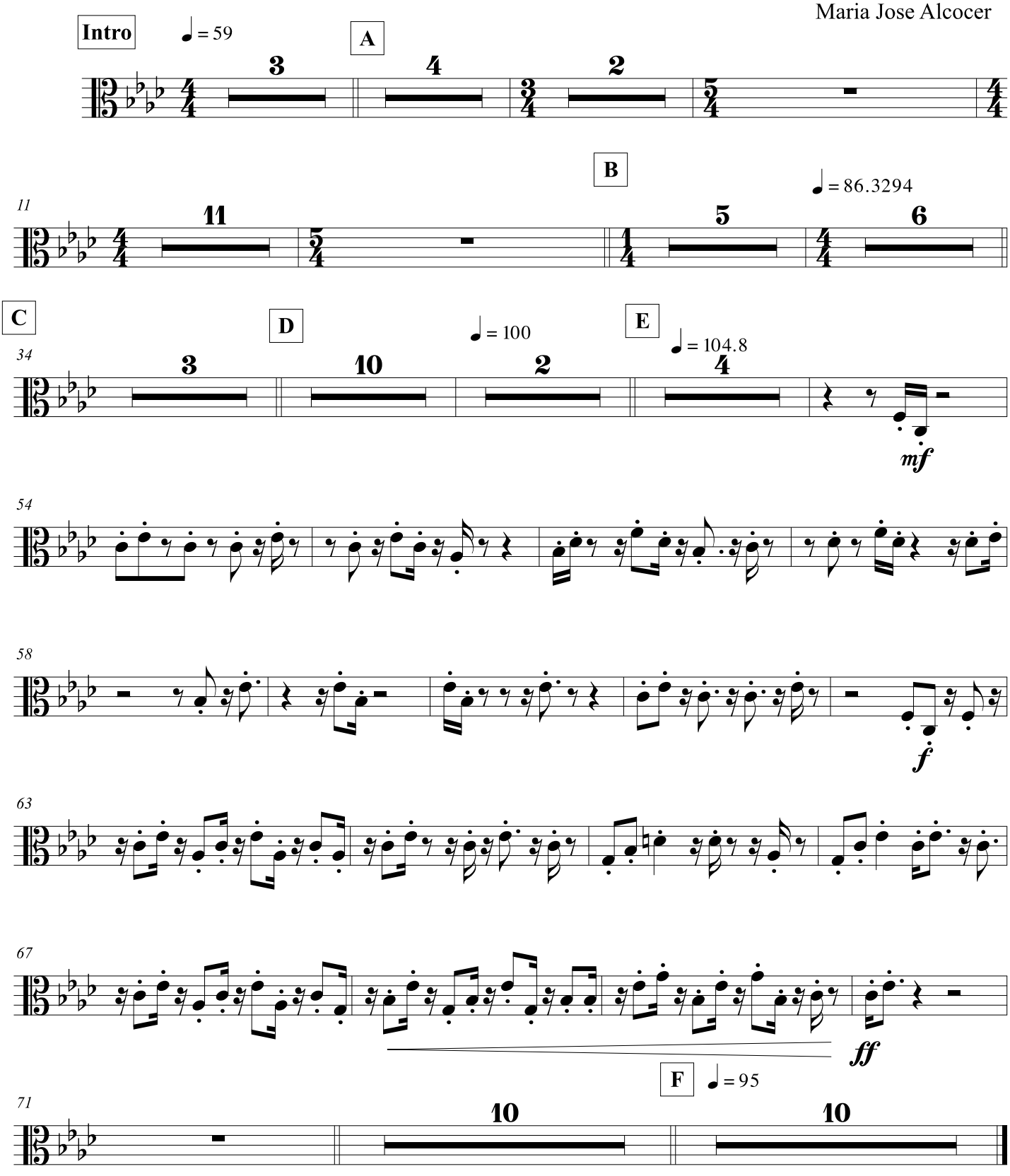


Viola Spiccato

PES

Maria Jose Alcocer



Cello Spiccato

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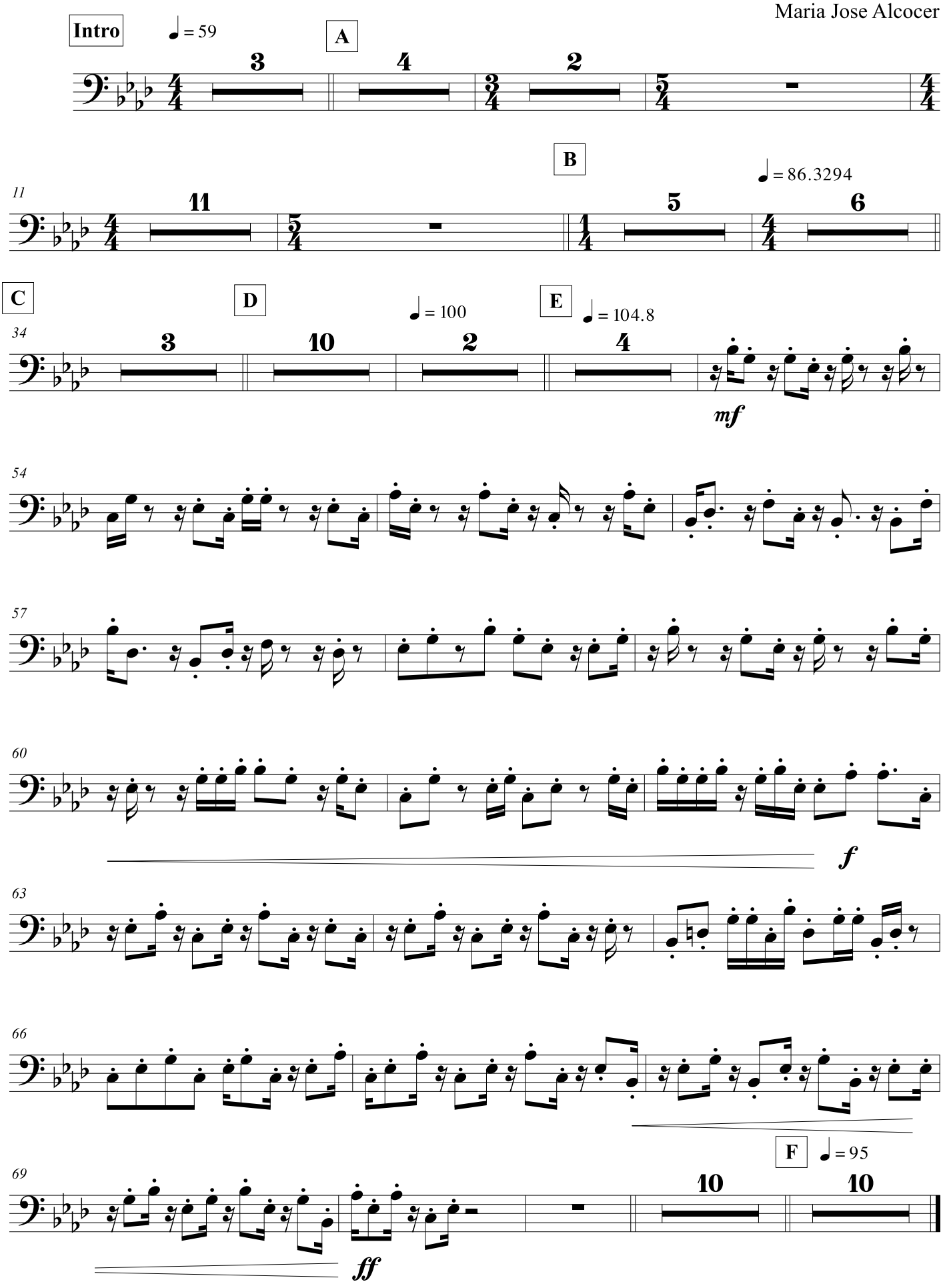

CONCLUSIONES

El trabajo presentado anteriormente fue desafiante en varios aspectos, tanto en el ámbito teórico, académico y personal. Considero que fue una manera de acercarnos hacia el mundo real y el campo laboral fuera de la universidad, debido a que guiar la composición hacia una versión que funcione auditivamente en conjunto con lo visual es un trabajo en equipo con el director.

Es por ello que, uno de los desafíos más grandes que se presentó fue poder guiar las ideas musicales hacia la visión y comentarios externos, más que personales. Además, pienso que el hecho de poder trabajar con un material original me permitió explorar y desafiarme en el ámbito compositivo con ideas frescas. Incluyendo que, en este caso al recibir comentarios que vienen de personas de otras áreas, me permitió aprender a cómo comunicarme fuera de la teoría musical, y estar más arraigada a la interdisciplinariedad.

Agradezco la oportunidad de presentar este proyecto de titulación que ha sido herramienta de crecimiento académico y persona.

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