

**UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

**Escena 1: Sprite Fright  
Escena 2: I'll Catch You**

**María Paula Valencia Vásquez**

**Composición para Medios Contemporáneos**

Trabajo de fin de carrera presentado como requisito  
para la obtención del título de  
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Quito, 12 de diciembre de 2023

# **UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

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

**Escena 1: Sprite Fright  
Escena 2: I'll Catch You**

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Quito, 12 de diciembre de 2023

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## RESUMEN

En este proyecto se plantea la creación de la banda sonora para dos cortometrajes, "Sprite Fright" y "I'll Catch You", disponibles en la plataforma The Cue Tube. El objetivo principal es aprovechar las destrezas teóricas y compositivas desarrolladas a lo largo de estos semestres académicos. Se busca adquirir experiencia en la colaboración con un director, garantizando que el resultado final refleje la estrecha conexión entre el cine y la música.

**Palabras claves:** composición musical, film scoring, cortometraje, compositor, director.

## ABSTRACT

This project involves creating the soundtrack for two short films, "Sprite Fright" and "I'll Catch You", available on The Cue Tube platform. The main objective is to take advantage of the theoretical and compositional skills developed throughout these academic semesters. The aim is to gain experience in collaborating with a director, ensuring that the final result reflects the close connection between film and music.

**Keywords:** musical composition, film scoring, short film, composer, director.

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## INTRODUCCIÓN

La intersección entre la música y el cine ha sido un terreno fecundo de creatividad y expresión artística a lo largo de la historia cinematográfica. Este trabajo de titulación se sumerge en este fascinante mundo, con un enfoque particular en la composición musical para cortometrajes, a través de la creación de la banda sonora original para las producciones cinematográficas 'Sprite Fright' y 'I'll Catch You'.

La música en el cine no solo sirve como un mero acompañamiento auditivo, sino que desempeña un papel fundamental en la creación de atmósferas, la intensificación de emociones y la narración de historias. Este proyecto examina en profundidad la labor del compositor en la construcción de una partitura que no solo complementa, sino que enriquece la experiencia visual, otorgando una dimensión adicional a la narrativa cinematográfica.

La elección de este tema surge de la inmersión directa en el proceso creativo de dos cortometrajes notables: 'Sprite Fright' y 'I'll Catch You'. La experiencia de componer la música para estas producciones no solo proporciona un punto de partida tangible para la investigación, sino que también permite explorar la conexión íntima entre la música y la narrativa visual.

La composición musical para los cortometrajes incluidos en este proyecto ejemplifica de manera destacada los conocimientos adquiridos a lo largo de mi trayectoria académica. Además, subraya la estrecha conexión que he establecido con el ámbito audiovisual, destacando mi habilidad para comprender la visión del director y traducirla en una expresión musical coherente con las imágenes.



## DESARROLLO DEL TEMA

En el cortometraje "Sprite Fright", se empleó una instrumentación híbrida que fusiona elementos de la orquesta con sintetizadores. La paleta instrumental incluyó flauta, fagot, pad de brass, violín solista, ensamble de cuerdas, banjo, arpa, glockenspiel y percusión, creando una rica amalgama de sonidos. Para potenciar la dimensión electrónica, se recurrió a sintetizadores como Labs. Foghorn: The Lightkeeper, Glaze. Mmm Delicious, Kinetic Metal. Ringing Metal Tree, Cloud Supply, Hazed y Labs. Frozen Violin: Super Sul Tasto Violin.

El cortometraje comienza con una combinación de sonidos de violín y banjo, respaldados por una armonía brillante, estableciendo una atmósfera rural que se sincroniza magistralmente con la trama. A medida que los personajes descubren el mundo mágico, la instrumentación evoluciona hacia una expresión más orquestal, capturando la maravilla y la fantasía del entorno.

Sin embargo, conforme la trama da un giro oscuro, la instrumentación experimenta una transformación notable hacia elementos más electrónicos. La introducción de sonidos sintéticos y una armonía más sombría reflejan de manera magistral el cambio en la narrativa, sumergiendo al espectador en la creciente tensión y misterio. Este enfoque electrónico persiste hasta el final, donde la protagonista triunfa, culminando en una conclusión triunfal que cierra la historia de manera impactante. La cuidadosa selección de instrumentos y sintetizadores no solo complementa la narrativa visual, sino que también intensifica la experiencia emocional del espectador a lo largo de la narrativa de "Sprite Fright".

En la realización del cortometraje "I'll Catch You", opté por una dirección musical que se sumerge en un sonido ligeramente más orquestal, buscando inspiración en la misteriosa atmósfera característica de la música de detectives y del estilo de James Bond. Esta elección se ve reflejada en la armonía menor seleccionada, que aporta un matiz de intriga y suspense a la composición. La textura orquestal se construye cuidadosamente mediante la incorporación de un ensamble de cuerdas, arpa, piano, glockenspiel, platillos, timbales, bajo eléctrico, sintetizador Labs. Tundra Atmos: Ghost At The Harbour, ensamble de brass, y un saxofón tenor solista.

A lo largo del cortometraje, la música experimenta una progresión gradual tanto en dinámica como en orquestación, intensificándose de manera estratégica para complementar la evolución de la trama. Este aumento progresivo culmina en un emocionante clímax hacia el final, donde la combinación de instrumentos orquestales y sintetizadores crea una experiencia sonora impactante y memorable. La elección consciente de elementos musicales, junto con la cuidadosa manipulación de la dinámica, contribuye a enriquecer la narrativa visual de "I'll Catch You", sumergiendo al espectador en una experiencia cinematográfica envolvente y llena de suspense.

# Sprite Fright

Paula Valencia

♩ = 67

The score is for the piece "Sprite Fright" by Paula Valencia. It is written in 4/4 time with a tempo of 67 bpm. The instruments and their parts are as follows:

- Flute:** Rests throughout the piece.
- Bassoon:** Rests throughout the piece.
- Brass Pad:** Rests throughout the piece.
- Percussion:** Rests throughout the piece.
- Glockenspiel:** Rests until the final measure, where it plays a short melodic phrase marked *p*.
- Harp:** Rests throughout the piece.
- Synth. Labs. Foghorn: The Lightkeeper:** Rests throughout the piece.
- Synth. Glaze. Mmm Delicious:** Rests throughout the piece.
- Synth. Kinetic Metal. Ringing Metal Tree:** Rests throughout the piece.
- Synth. Cloud Supply. Hazed:** Rests throughout the piece.
- Synth. Labs. Frozen Violin: Super Sul Tasto Violin:** Rests throughout the piece.
- Banjo:** Plays a rhythmic accompaniment of chords and eighth notes, starting with a forte (*f*) dynamic.
- Solo Violin:** Plays a melodic line with triplets, starting with a forte (*f*) dynamic.
- Violin:** Rests until the final measure, where it plays a short melodic phrase marked *p*.
- Viola:** Rests until the final measure, where it plays a short melodic phrase marked *p*.
- Cello:** Rests until the final measure, where it plays a long, sustained note marked *p*.

6

Fl.

Bs.

Brass

Perc.

Glk.

Harp

Fghrm.

Glaze

Metal

Cloud

Frozen

Bjo.

Vln.

Vln.

Vla.

Vc.

*mf*

*p*

*mf* *f*

*mf*

*p*

*pizz.*

*arco*

*p*

*pizz.*

*arco*

*p*

*pizz.*

*arco*

*p*

*mf*

*p*

12

Fl.

Bs.

12

Brass

12

Perc.

12

Glk.

*mf*

12

Harp

12

Fghrn.

12

Glaze

12

Metal

12

Cloud

12

Frozen

12

Bjo.

12

Vln.

Vln.

*mf*

Vla.

*mf*

pizz.

Vc.

*mf*

Detailed description of the musical score: The score is for page 13 of 'Sprite Fright'. It features 17 staves for different instruments. The Flute (Fl.) and Percussion (Perc.) staves are mostly silent with rests. The Bassoon (Bs.) staff has a melodic line starting at measure 12. The Brass staff has a few notes in measures 13 and 14. The Glockenspiel (Glk.) staff has a rhythmic pattern starting in measure 14, marked *mf*. The Harp staff has a complex arpeggiated pattern in measure 12. The Fagott (Fghrn.) staff is silent. The Glaze staff has a melodic line starting in measure 13. The Metal, Cloud, and Frozen staves are silent. The Bjo. staff is silent. The Violin (Vln.) staves have a melodic line starting in measure 12, marked *mf*. The Viola (Vla.) staff has a melodic line starting in measure 12, marked *mf*, with a *pizz.* marking in measure 14. The Violoncello (Vc.) staff has a melodic line starting in measure 12, marked *mf*.

♩ = 111

17

Fl.

Bs.

17

Brass

17

Perc.

17

Glk.

17

Harp

17

Fghm.

17

Glaze

17

Metal

17

Cloud

17

Frozen

17

Bjo.

17

Vln.

Vln.

Vla.

Vc.

*f* *pizz.* *mf* *p* *arco* *mf* *p* *mf*

25

Fl.

Bs.

25

Brass

25

Perc.

*mf*

25

Glk.

25

Harp

25

Fghm.

Glaze

Metal

Cloud

*f*

*8va*

Frozen

*p*

*f*

25

Bjo.

25

Vln.

Vln.

*pizz.*

Vla.

Vc.

*f*

Detailed description: This is a page of a musical score for 'Sprite Fright'. The page is numbered 15 in the top right corner and 25 in the top left corner of each staff. The score is arranged in a system of 15 staves. The instruments are: Flute (Fl.), Bassoon (Bs.), Brass, Percussion (Perc.), Glockenspiel (Glk.), Harp (Harp), Fagott (Fghm.), Glazee, Metal, Cloud, Frozen, Bjoerling (Bjo.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Cloud and Frozen parts have dynamic markings of *f* and *p*. The Percussion part has a *mf* marking. The Bjoerling part has a *pizz.* marking. The Vc. part has a *f* marking. The Cloud part has an *8va* marking. The score is written in a common time signature and features various musical notations including rests, notes, and slurs.

33

Fl.

Bs.

33

Brass

33

Perc.

33

Glk.

33

Harp

33

Fghm.

Glaze

Metal

Cloud

Frozen

33

Bjo.

33

Vln.

Vln.

Vla.

Vc.



This musical score page, titled "Sprite Fright, Score, p. 7", contains 17 measures of music for a variety of instruments. The instruments listed on the left are: Fl. (Flute), Bs. (Bassoon), Brass, Perc. (Percussion), Glk. (Glockenspiel), Harp, Fghm. (Fagott), Glaze, Metal, Cloud, Frozen, Bjo. (Bjoerne), Vln. (Violin), Vln. (Violin), Vla. (Viola), and Vc. (Violoncello). The score begins at measure 41. The Flute and Bassoon parts are mostly rests. The Brass part features a melodic line with a key signature change from two flats to one flat. The Percussion part has a rhythmic pattern of eighth notes with accents. The Glockenspiel, Harp, and Fagott parts are mostly rests. The Glaze and Cloud parts have melodic lines starting in measure 42, with a forte (*f*) dynamic marking. The Bjoerne, Violin, Viola, and Violoncello parts have melodic lines starting in measure 42, with various dynamics and articulations.

49  $\text{♩} = 62$

Fl.

Bs.

Brass

Perc.

Glk.

Harp

Fghm.

Glaze

Metal

Cloud

Frozen

Bjo.

Vln.

Vln.

Vla.

Vc.

*f*

*p*

*p*

55

Fl.

Bs.

55

Brass

55

Perc.

55

Glk.

55

Harp

55

Fghm.

55

Glaze

55

Metal

Cloud

Frozen

55

Bjo.

55

Vln.

Vln.

Vla.

Vc.

*f*

*f*

*f*

*f*

*mf*

*mf*

pizz.

pizz.

pizz.

arco

59

Fl.

Bs.

59

Brass

59

Perc.

59

Glk.

59

Harp

59

Fghm.

Glaze

Metal

Cloud

Frozen

59

Bjo.

59

Vln.

Vln.

Vla.

Vc.

Flute

# Sprite Fright

Paula Valencia

♩ = 67

7

*mf*

13

♩ = 111

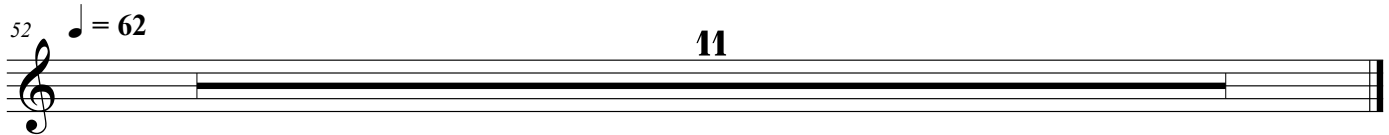
29



52

♩ = 62

11



Bassoon

# Sprite Fright

Paula Valencia

♩ = 67

9

*p*

14

9

♩ = 111

26

2

♩ = 62

7

*f*

60

2

Brass Pad

# Sprite Fright

Paula Valencia

♩ = 67

6 6 7

*mf* *f*

♩ = 111

23 13 2

*f*

42 3 2 2

52 ♩ = 62 11

Percussion

# Sprite Fright

Paula Valencia

♩ = 67      ♩ = 111

**22**      **8**      **3**

*mf*

36

**2**

*f*

43

**6**      **11**      ♩ = 62



Glockenspiel

# Sprite Fright

Paula Valencia

♩ = 67

4

*p*

2

10

4

*mf*

6

23

♩ = 111

16

10

*f*

*p*

52

♩ = 62

56

6

Harp

## Sprite Fright

Paula Valencia

Musical score for Harp, measures 1-12. The piece is in 4/4 time. The tempo is marked as ♩ = 67. The key signature has one sharp (F#). The score consists of two staves: Treble and Bass. Measures 1-12 are shown, with measure numbers 10, 11, and 12 indicated above the Treble staff.

Musical score for Harp, measures 13-15. The piece is in 4/4 time. The tempo is marked as ♩ = 62. The key signature has one sharp (F#). The score consists of two staves: Treble and Bass. Measures 13-15 are shown, with measure numbers 13, 14, and 15 indicated above the Treble staff. Measure 13 starts with a treble clef and contains a melodic line. Measures 14 and 15 contain whole notes in both staves.

Synth. Labs. Foghorn: The  
Lightkeeper

# Sprite Fright

Paula Valencia

♩ = 67      ♩ = 111

**22**      **13**      **10**

*f*

49

♩ = 62      **11**

Synth. Glaze. Mmm Delicious

# Sprite Fright

Paula Valencia

♩ = 67

13 6 19

42

*f*

49

♩ = 62

3

*p* *f*

57

2 2

Synth. Kinetic Metal. Ringing  
Metal Tree

# Sprite Fright

Paula Valencia

The musical score consists of two staves. The upper staff is in bass clef with a 4/4 time signature. It features three measures of rests with durations of 22, 13, and 13. The third measure contains a double bar line, followed by three measures of chords: a C2 octave (C1-C2), a Bb2 octave (Bb1-Bb2), and a C2 octave (C1-C2). A dynamic marking of *f* is placed below the first chord. The lower staff begins at measure 52 with a tempo marking of ♩ = 62 and contains a single measure of a long rest with a duration of 11.

Synth. Cloud Supply. Hazed

## Sprite Fright

Paula Valencia

Musical score for "Sprite Fright" by Paula Valencia, page 30. The score is in 4/4 time and consists of three staves.

The first staff starts with a tempo marking of quarter note = 67 and a 22-measure rest, followed by a 4-measure rest with a tempo marking of quarter note = 111.

The second staff begins at measure 30 with a 9-measure rest, followed by a melodic line with dynamics *f* and *8va* markings.

The third staff begins at measure 45 with a 3-measure rest, followed by a melodic line with a tempo marking of quarter note = 62 and an 11-measure rest.

Synth. Labs. Frozen Violin:  
Super Sul Tasto Violin

# Sprite Fright

Paula Valencia

The musical score consists of two staves of music in 4/4 time. The first staff begins with a tempo marking of ♩ = 67 and a measure rest of 19 measures. It then contains a melodic phrase with dynamics *p*, *mf*, and *p*. A second tempo marking of ♩ = 111 is shown above a measure rest of 8 measures. The second staff starts at measure 31 with a dynamic of *p*, followed by a phrase with a dynamic of *f*. It then features a measure rest of 18 measures, followed by a final measure rest of 11 measures with a tempo marking of ♩ = 62.

Banjo

# Sprite Fright

Paula Valencia

♩ = 67

*f* ♩ = 111 ♩ = 62

5 18 29 8



Solo Violin

# Sprite Fright

Paula Valencia

The musical score consists of two staves. The first staff is in 4/4 time, marked with a tempo of ♩ = 67 and a dynamic of *f*. It contains several measures with triplet markings (3) and a final measure with a fermata. The second staff begins with a measure number 5 and contains three measures of whole rests with durations of 18, 29, and 8 measures respectively. Above these rests are tempo markings of ♩ = 111 and ♩ = 62. The staff concludes with a triplet of eighth notes and a final measure with a fermata.

Violin

## Sprite Fright

Paula Valencia

♩ = 67

4

pizz.

*p* *mf*

9

arco

*p* *mf*

16

pizz.

3 3 3 3 2

*f*

21

arco

♩ = 111

4

pizz.

*mf*

30

7

arco

43

7

♩ = 62

*f*

57

pizz.

arco

*mf* *f* 2

Viola

# Sprite Fright

Paula Valencia

♩ = 67

4

*p* *mf*

pizz.

10

arco

*p* *mf*

pizz.

17

2

arco

♩ = 111

16

*p* *mf*

41

7

♩ = 62

55

pizz.

arco

2

*f* *mf* *f*

Cello

# Sprite Fright

Paula Valencia

♩ = 67

3

*p* *mf* pizz.

9 arco *p* *mf*

16 pizz. 3 3 3 3 arco *p*

21 ♩ = 111 *mf*

30 *f* 2 *mf*

39

48 ♩ = 62 2 *f*

57 pizz. arco 2 *mf*

# I'll Catch You

Paula Valencia

♩ = 70

Tenor Sax

Musical staff for Tenor Sax in 4/4 time, starting with a *p* dynamic. The staff contains a melodic line with various articulations and dynamics.

Horns

Musical staff for Horns, currently silent.

Trumpet

Musical staff for Trumpet, currently silent.

Trombone

Musical staff for Trombone, currently silent.

Glockenspiel

Musical staff for Glockenspiel, featuring a short melodic phrase.

Cymbals

Musical staff for Cymbals, starting with a *(Bowed cymbals)* instruction and a melodic line.

Timpani

Musical staff for Timpani, currently silent.

Harp

Musical staff for Harp, currently silent.

Piano

Musical staff for Piano, currently silent.

Synth. Labs. Tundra Atmos:  
Ghost At The Harbour

Musical staff for Synth. Labs. Tundra Atmos: Ghost At The Harbour, featuring a melodic line.

Electric Bass

Musical staff for Electric Bass, starting with a *p* dynamic and a melodic line.

Violin 1

Musical staff for Violin 1, starting with a *p* dynamic and a melodic line.

Violin 2

Musical staff for Violin 2, currently silent.

Viola

Musical staff for Viola, starting with a *p* dynamic and a melodic line.

Cello

Musical staff for Cello, starting with a *p* dynamic and a melodic line.

Double Bass

Musical staff for Double Bass, starting with a *p* dynamic and a melodic line.

I'll Catch You

8

T. Sax.

3

3

Hrns.

Tpt.

Tbn.

Glk.

Cym.

Timp.

Harp

Pno.

2

Tundra

E.B.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

15

T. Sax. *mf*

Hrns. *mf*

Tpt. *mf*

Tbn. *mf*

Glk.

Cym.

Timp.

Harp *p*

Pno. 3

Tundra

E.B. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

D. B. *mf*

22

T. Sax. *f* 3 3 3

Hrns. *f*

Tpt. *f*

Tbn. *f*

Glk.

Cym. *f*

Timp. *p* *f*

Harp

Pno. 4

Tundra

E.B. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D. B. *f*



I'll Catch You

29

T. Sax.

Hrns.

Tpt.

Tbn.

Glk.

Cym.

Timp.

Harp

Pno.

Tundra

E.B.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

3

3

5

*p*

Detailed description of the musical score: The score is for a piece titled 'I'll Catch You' on page 41, starting at measure 29. The instruments listed are T. Sax., Hrns., Tpt., Tbn., Glk., Cym., Timp., Harp, Pno., Tundra, E.B., Vln. 1, Vln. 2, Vla., Vc., and D. B. The T. Sax. part begins with a triplet of eighth notes in measure 29, followed by a triplet of eighth notes in measure 30. The Hrns. part has a whole note in measure 29, a whole note in measure 30, and a whole note with a sharp sign in measure 31. The Tpt. part has a quarter note in measure 29, a quarter note in measure 30, and a quarter note with a sharp sign in measure 31. The Tbn. part has a whole note in measure 29, a whole note in measure 30, and a whole note in measure 31. The Glk. part has a whole rest in measure 29, a whole rest in measure 30, and a whole rest in measure 31. The Cym. part has a cymbal strike in measure 29, a whole rest in measure 30, and a cymbal strike in measure 31. The Timp. part has a quarter note in measure 29, a whole rest in measure 30, and a quarter note in measure 31. The Harp part has a whole rest in measure 29, a whole rest in measure 30, and a whole rest in measure 31. The Pno. part has a whole rest in measure 29, a whole rest in measure 30, and a whole rest in measure 31. The Tundra part has a whole rest in measure 29, a whole rest in measure 30, and a whole rest in measure 31. The E.B. part has a whole note in measure 29, a whole note in measure 30, and a whole note in measure 31. The Vln. 1 part has a whole note in measure 29, a whole note in measure 30, and a whole note with a sharp sign in measure 31. The Vln. 2 part has a whole note in measure 29, a whole note in measure 30, and a whole note in measure 31. The Vla. part has a whole note in measure 29, a whole note in measure 30, and a whole note with a flat sign in measure 31. The Vc. part has a whole note in measure 29, a whole note in measure 30, and a whole note in measure 31. The D. B. part has a whole note in measure 29, a whole note in measure 30, and a whole note in measure 31. There are dynamic markings of 'p' and '<' at the end of measure 31.

32

T. Sax.

Hrns.

Tpt.

Tbn.

Glk.

Cym.

Timp.

Harp

Pno.

Tundra

E.B.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

*f*

6

*p*

Tenor Sax

## I'll Catch You

Paula Valencia

$\text{♩} = 70$

*p*

5

9

13

*mf*

18

*f*

24

29

34

Horns

# I'll Catch You

Paula Valencia

♩ = 70  
10

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a whole rest followed by a ten-measure rest, then a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F#5, and a quarter note G5. A horizontal line is drawn below the staff.

17

*mf* *f*

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a half note G4, a quarter note A4, a half note B4, a quarter rest, a half note C5, a quarter note D5, a half note E5, a quarter note F#5, a half note G5, and a quarter note A5. Dynamics range from *mf* to *f*.

25

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a quarter rest, a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter note E5, a half note F#5, a quarter note G5, and a quarter note A5.

33

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a quarter note C5, a quarter rest, a quarter note D5, a quarter rest, a quarter note E5, a quarter rest, a quarter note F#5, a quarter rest, a quarter note G5, and a quarter note A5.

Trumpet

## I'll Catch You

Paula Valencia

♩ = 70

14

*mf*

20

*f*

28

31

Trombone

## I'll Catch You

Paula Valencia

♩ = 70

14

*mf*

22

*f*

31

Glockenspiel

# I'll Catch You

Paula Valencia

♩ = 70

2

31

The musical score is written on a single staff in 4/4 time. It begins with a treble clef and a 4/4 time signature. A tempo marking of ♩ = 70 is placed above the first measure. The first measure contains a whole rest, with the number '2' above it. The second measure contains a whole note, with the number '31' above it. The third measure contains a whole rest. The piece concludes with a double bar line.

# I'll Catch You

Paula Valencia

♩ = 70

(Bowed cymbals) - - - - ,

**22**

*f*

29

The musical score is written on a single treble clef staff in 4/4 time. It begins with a tempo marking of quarter note = 70. The first measure (measure 22) contains a melodic line starting with a quarter note, followed by a dotted quarter note, and a half note. A bracket spans the last two notes, with the instruction "(Bowed cymbals) - - - - ,". A thick black bar is placed above the staff for the remainder of the measure. The second measure (measure 23) starts with a dynamic marking of *f* below the staff, followed by a quarter rest, a dotted quarter note, and a half note. The third measure (measure 24) begins with a quarter rest, followed by a dotted quarter note, and a half note. The fourth measure (measure 25) starts with a quarter rest, followed by a dotted quarter note, and a half note. The fifth measure (measure 26) begins with a quarter rest, followed by a dotted quarter note, and a half note. The sixth measure (measure 27) starts with a quarter rest, followed by a dotted quarter note, and a half note. The seventh measure (measure 28) begins with a quarter rest, followed by a dotted quarter note, and a half note. The eighth measure (measure 29) starts with a quarter rest, followed by a dotted quarter note, and a half note. The score concludes with a double bar line at the end of the eighth measure.



Timpani

## I'll Catch You

Paula Valencia

♩ = 70

**23**

*p*  $\longleftarrow$  *f*

29

*p*  $\longleftarrow$  *f*

Detailed description: The musical score is written on two staves in bass clef, 4/4 time. The tempo is marked as quarter note = 70. The first staff starts at measure 23 with a whole rest, followed by a half rest, then a quarter note G2 with an accent (>), a quarter rest, a quarter note G2 with an accent (>), a quarter note G2 with an accent (>), a quarter note G2 with an accent (>), a quarter note G2 with an accent (>), a quarter note G2 with an accent (>), and a quarter note G2 with an accent (>). The second staff starts at measure 29 with a quarter note G2 with an accent (>), a quarter rest, a quarter note G2 with an accent (>), a quarter note G2 with an accent (>), a quarter note G2 with an accent (>), a quarter note G2 with an accent (>), a quarter note G2 with an accent (>), a quarter note G2 with an accent (>), and a quarter note G2 with an accent (>). Dynamic markings *p* and *f* are placed below the staves with arrows indicating the dynamic change.

Harp

## I'll Catch You

Paula Valencia

♩ = 70

16

16

*p*

20

9

25

9

9

Piano

## I'll Catch You

Paula Valencia

♩ = 70

32

32

The musical score is written for piano in 4/4 time. It begins with a tempo marking of 70. The first two measures of both the treble and bass staves contain a 32-measure rest, indicated by a thick horizontal line. In the third measure, the treble staff contains a melodic line starting with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains a bass line starting with a quarter rest, followed by eighth notes: F3, E3, D3, C3, D3, E3, F3. The piece concludes with a double bar line.

Synth. Labs. Tundra Atmos:  
Ghost At The Harbour  
Concert Pitch

# I'll Catch You

Paula Valencia

♩ = 70

4

11

18

25

10

Electric Bass

# I'll Catch You

Paula Valencia

♩ = 70

*p*

9

*mf*

18

*f*

27

*f*

Violin 1

## I'll Catch You

Paula Valencia

$\text{♩} = 70$   $\frac{4}{4}$

*p*

11 *mf*

20 *f*

29 *f*

Violin 2

## I'll Catch You

Paula Valencia

$\text{♩} = 70$

5

13

*mf*

22

*f*

31

Viola

# I'll Catch You

Paula Valencia

♩ = 70 **3**

*p*

Musical notation for measures 1-9. The piece is in 4/4 time with a tempo of 70. It begins with a three-measure rest. The melody consists of quarter notes with slurs: G4 (sharp), A4, B4, A4, G4, F4, E4, D4.

10

*mf*

Musical notation for measures 10-18. The melody continues with quarter notes and slurs: D4, C4, B3, A3, G3, F3, E3, D3.

19

*f*

Musical notation for measures 19-27. The melody continues with quarter notes and slurs: C3, B2, A2, G2, F2, E2, D2, C2.

28

Musical notation for measures 28-36. The melody concludes with quarter notes and slurs: B1, A1, G1, F1, E1, D1, C1, B0.



Cello

## I'll Catch You

Paula Valencia

♩ = 70

*p*

9

*mf*

18

*f*

27

*f*

Double Bass

## I'll Catch You

Paula Valencia

♩ = 70

*p*

9

*mf*

18

*f*

27

||

## CONCLUSIONES

En el transcurso de este proyecto, la composición musical para los cortometrajes 'Sprite Fright' y 'I'll Catch You' ha sido reveladora, sirviendo como un epítome tangible de los conocimientos acumulados durante años de estudio y práctica. La conexión íntima con lo audiovisual ha sido fundamental, destacando la capacidad de entender y traducir la visión del director en una partitura que no solo acompaña, sino que enriquece la experiencia cinematográfica.

La música, como lenguaje universal, ha demostrado ser un componente esencial en la narrativa visual. Al explorar la creación de bandas sonoras originales, este trabajo ha desentrañado las complejidades de la colaboración entre el director y el compositor, revelando la importancia de interpretar las imágenes con precisión y sensibilidad.

En la culminación de este trabajo, se consolida la idea de que la música cinematográfica trasciende el mero acompañamiento, convirtiéndose en un elemento intrínseco para la percepción y apreciación de la obra audiovisual. Esta investigación no solo contribuye al entendimiento académico de la música en el cine, sino que también aporta al enriquecimiento del panorama cinematográfico local, evidenciando la capacidad de la música para potenciar la narrativa y resaltar la singularidad cultural.

En última instancia, este trabajo de titulación no solo representa el cierre de un ciclo académico, sino el inicio de una continuación en la exploración de la música como un catalizador artístico en el mundo del cine, una sinfonía en constante evolución que sigue resonando más allá de sus límites visuales.

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