

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: (Dis)Embodiments Of Love
Escena 2: Charge

Emiliano Chacón Acosta

Composición para Medios Contemporáneos

Trabajo de fin de carrera presentado como requisito
para la obtención del título de
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UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

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HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

Escena 1: (Dis)Embodiments Of Love

Escena 2: Charge

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Quito, 12 de diciembre de 2023

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RESUMEN

El desarrollo de este trabajo propone la creación y perfección de la música para dos escenas distintas: (Dis)Embodiments Of Love, un corto experimental dirigido por la cineasta Juliana Corral; y Charge, un corto animado post-apocalíptico del estudio de animación Blender Studio. En este trabajo se refleja la información estudiada acerca de la armonía, la orquestación, el desarrollo motivico en conjunto con el trabajo entre director y compositor, información y conocimientos que se adquieren a lo largo de los cuatro años de estudio.

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

ABSTRACT

The development of this work proposes the creation and perfection of the music for two different scenes: (Dis)Embodiments Of Love, an experimental shortfilm directed by the filmmaker Juliana Corral Bustamante; and Charge, a post-apocalyptic animated shortfilm by the animation studio Blender Studio. This work reflects the information acquired about harmony, orchestration, motif development in conjunction with the work between director and composer, information and knowledge acquired during the four years of study.

Key words: musical composition, film scoring, short film, composer, director.

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INTRODUCCIÓN

En el mundo audiovisual, toda imagen y grabación viene acompañada con la emoción del sonido. Desde una mirada de amor hasta el viaje de una bala en la guerra es acompañada con la mejor instrumentación posible, con la armonía adecuada y la melodía perfecta para impulsar todos los sentidos del público hacia dentro de la pantalla, dentro de la historia. Esta importancia se ha reforzado mucho más las últimas décadas, donde mirar una película sin música es ver un mundo sin color. Como compositor, he descubierto el poder que tiene la música y la importancia a la hora de transmitir un mensaje, una historia y una vida a través de la gran pantalla.

Este trabajo refleja no solo lo que aprendí en cuatro años de carrera, sino mi propia influencia y decisiones personales en mezcla con los objetivos y pedidos de los directores para las respectivas escenas, lo cual supuso un reto: mezclar lo que yo quería con lo que se me pedía. Considero fortuitamente que fue un logro, a consta de mucho esfuerzo y análisis.

Mis conocimientos en composición y producción musical fueron llevadas al límite, desarrollando ambos cortometrajes en dos Digital Audio Workstation (DAW¹) distintos: Pro Tools y Ableton. En cuanto a la instrumentación, exploré los caminos de la orquesta tradicional con el mundo relativamente nuevo del Sound Design ²y los sintetizadores, en busca de lograr el cue perfecto para la escena, y que los directores queden satisfechos con el trabajo realizado.

¹ “A DAW is essentially a visual environment represented graphically on a computer screen, whose functionality, when reduced to its simplest terms, is to allow for the manipulation of two main forms of information—MIDI data and digital audio.” (Marrington, 2017)

² “El diseño sonoro reúne a todos aquellos productos y sistemas de circulación en los que el sonido (incluida la música) portan primordialmente una función y esta función es de tipo comunicacional y produce necesariamente significados; y además, tiene el potencial de semantizar situaciones (imágenes, escenas de una película, productos, etc.).” (Chalko, 2014)

(DIS)EMBODIMENTS OF LOVE

En el primer corto, titulado (Dis)Embodiments of Love, la música debía estar presente todo el tiempo, ya que por la naturaleza del cortometraje experimental sin diálogos ni foley³, muchas de las sensaciones existen gracias a la música.

Mi instrumentación se basa en una orquestación híbrida, conformada por la sección de cuerdas completa que se encuentra dividida en diferentes staves dependiendo de cuántas conforman un grupo y la técnica que usan. Por ejemplo, hay dos violines solistas, uno muy legato y otro con un tremolo muy agresivo, además de tener cuatro grupo de violines distintos con diferentes reverbs, articulaciones como staccatos, etc. También cuento con un piano procesado con ruido y mucho reverb, coros normales, coros procesados con tremolo, reverberación⁴, delay y granulador. Solo hay un solo viento, en este caso una flauta travesa con un efecto que la granula y le agrega ruido, en conjunto con chorus y un poco de reverb.

Desde el lado más moderno y sintético de la orquestación conté con múltiples pads como el Pharlight, APA Space Forest y otros pads nativos de Native Instruments. Conté con dos sub-bajos distintos, uno modificado para ser un bajo pulsante a través del plug-in Absynth y el otro como un arpegiador convertido en sub-bajo con el controlador MIDI, de Kontakt. A ambos instrumentos, en conjunto con los de orquestación tradicional, los modifiqué en pequeñas partes con el uso del pitch bend del teclado MIDI, para generar efectos más interesantes y cambiar la sonoridad de siempre.

³ “[...] el foley o efectos de sala es todo aquello que tenga que ver con la creación o edición de efectos de sonido para las bandas sonoras de películas.” (Bescond, 2021. pp. 3)

⁴ “[...] la persistencia del sonido dentro de un ambiente interior, después de interrumpida la fuente es lo que denominamos reverberación (ecos) y se produce por las sucesivas reflexiones o ecos del sonido, donde en cada reflexión se pierde una cantidad muy pequeña de energía sonora.” (Sánchez & Díaz, 2014. pp. 3)

En la sección de percusión, usé el conocido cymbals effects con arco, que da un toque de tensión y suspenso. También utilicé un kick de onda sinusoidal de Drumlab, para emular los latidos del corazón de la protagonista, en conjunto con el plug-in Kinetic Metal para poder dar un toque más mecánico y obvio a los movimientos de la misma.

La mezcla de ambos mundos, análogo y electrónico me permitió explorar diferentes sensaciones en la audiencia, complementando ambos mundos.

Score

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

♩ = 122

The score is arranged in a vertical stack of staves. The instruments and parts from top to bottom are: Flute, Choir Processed, Choir, Absynth Bass, Sub-Bass, Modular Piano 1, Modular Piano 2, ABA Space Forest, Ashlight, Textural Pad, Harp, Cymbals FX, Kinetic Metal, Drumløb Kick, African Shakers, Violin Solo 1, Violin Solo 2, Violin Group, Violin Group 2, Violin Group 3, Violin Group 4, Viola, Cello, Cello 2, and Counter Bass. The score includes dynamic markings such as *f*, *p*, *pp*, and *f*. The tempo is marked as ♩ = 122. The score is in 4/4 time. The key signature has one sharp (F#). The score is for page 11.

(Dis)Embodiments Of Love

11

Choir Pr.

Choir

Abs. Bass

Mod. P. 1

Mod. P. 2

Ashlight

Viol. Grp. 2

Cello

C. B.

11

Choir

Abs. Bass

Mod. P. 1

Harp

Viol. Sol. 1

Viol. Grp. 2

Viola

Cello

C. B.

118

120

p

pp

f

p

legato

p

mf

p

mp

mf

(Dis)Embodiments Of Love

51 *Pitch Bend Down* ♩ = 116

Choir

Abs. Bass *Pitch Bend Down*

Mod. P. 2 *f*

ABA. S. F. *Pitch Bend Down*

Text. Pad

Harp *ppp mp*

Kim. Met. *p*

51 *Pitch Bend Down*

Viol. Sol. 1

Viol. Grp. *Pitch Bend Down*

Viol. Grp. 3 *Pitch Bend Down*

Viola

Cello *Pitch Bend Down* *ff*

C. B. *Pitch Bend Down* *p ppp*

61 *Pitch Bend Down*

Abs. Bass

Mod. P. 1

Mod. P. 2

ABA. S. F.

Text. Pad *8va*

Kim. Met. *p*

61

Viol. Sol. 1

Viol. Grp.

Viol. Grp. 3 *p*

Viol. Grp. 4 *mf*

Viola

Cello

Cello 2 *f*

(Dis)Embodiments Of Love

71 *Pitch Bend Down*

Abs. Bass
Mod. P. 2
Text. Pad
Kin. Met.
Viol. Grp. 3
Viol. Grp. 4
Viola
Cello 2
C. B.

81

Choir Pr.
Abs. Bass
S. Bass
Mod. P. 2
Text. Pad
Cym. FX
Kin. Met.
Drm. Kick

Viol. Sol. 2
Viol. Grp. 3
Viol. Grp. 4
Viola
Cello 2
C. B.

(Dis)Embodiments Of Love

The musical score is divided into three systems, each beginning with a double bar line and a measure number:

- System 1 (Measures 91-100):** Includes Choir Pr., S. Bass, Mod. P. 2, Ashlight, Text Pad, Cym. FX, and Drm. Kick. The vocal parts feature a dynamic pattern of *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. The percussion includes a steady drum kick and cymbal effects.
- System 2 (Measures 101-110):** Includes Flute, Choir Pr., S. Bass, Mod. P. 2, Text Pad, Cym. FX, Drm. Kick, and Viol. Grp. A tempo change is indicated: *rit. 116 bpm to 68.5 bpm*. The flute enters with a *p* dynamic. The vocal parts have dynamics *p*, *mf*, *p*, and *ppp*. The violin group is marked *pp* and *Divisi*.
- System 3 (Measures 111-121):** Includes Flute, Text Pad, Harp, Shaker, Viol. Grp., and another Viol. Grp. The shaker part includes the instruction: *Play it with multiple accelerandos and ritardandos*. Dynamics include *ppp* and *p*.

(Dis)Embodiments Of Love

131

Flute

Mod. P. 2

Harp

Viol. Grp.

mf

f

pp

p

ppp

Detailed description: This is a page of a musical score for the piece "(Dis)Embodiments Of Love". It features four staves: Flute, Mod. P. 2 (likely Piano 2), Harp, and Viol. Grp. (Violin Group). The Flute part begins with a double bar line and a fermata, followed by a melodic line with slurs and dynamic markings of *mf*, *f*, and *pp*. The Mod. P. 2 part has a similar melodic line with slurs. The Harp part consists of a series of chords with slurs. The Viol. Grp. part features a sustained chord with a dynamic marking of *p*, followed by a dynamic shift to *ppp*. The number "131" is written above the Flute staff at the beginning.

Absynth Bass

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

♩ = 122.22

f

9

18

♩ = 118.01

p 8^{va}

♩ = 120.19

27

(8^{va})

36

(8^{va})

45

Detuned Down

54

♩ = 116.60

4

f

Pitch Bend Down

Pitch Bend Down

65

Pitch Bend Down

74

Pitch Bend Down

82

6/4

24

3/4

♩ = 68.5

27

APA Space Forest

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

The musical score consists of two staves of music in treble clef. The first staff is in 4/4 time and contains three measures of whole notes with frequencies 122.22 (19), 118.01 (9), and 120.19 (21). The notes are marked with a forte *f* dynamic. The final note is marked 'Detuned Down' with a dashed line indicating a downward pitch bend. The second staff starts at measure 54 and contains four measures with frequencies 116.60 (27), 3, 24, and 68.5 (27). The time signatures for these measures are 5/4, 6/4, 3/4, and 2/4 respectively.

Ashlight

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\bullet = 122.22$

p *p* *f*

9

f *p*

18 $\bullet = 118.01$ $\bullet = 120.19$ $\bullet = 116.60$

9 25 27 3 6

85 $\bullet = 68.5$

24 27

Cello

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\bullet = 122.22$
19
legato
p

$\bullet = 118.01$

26
 $\bullet = 120.19$
mf

35
f

44
f

$\bullet = 116.60$
52
Pitch Bend Down
ff
27
3
6
24

$\bullet = 68.5$
109
27

Choir

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$
19
p

$\text{♩} = 118.01$

26
 $\text{♩} = 120.19$
mf

34

41
f

50
Pitch Bend Down
 $\text{♩} = 116.60$
27
3

85
24
 $\text{♩} = 68.5$
27

Choir Processed

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

♩ = 122.22 Added Reverb, Delay, Tremolo, Chorus

pp

15

♩ = 118.01

8

♩ = 120.19

25

54

♩ = 116.60

27

3

p < *f* > *p* < *f* > *p* < *f* >

90

p < *f* > *p* < *f* > *p* < *f* > *p* < *f* >

101

rit. 116 bpm to 68.5 bpm

♩ = 68.5

27

> *p* < *mf* > *p* < *ppp* >

Counter Bass

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\bullet = 122.22$ **19** $\bullet = 118.01$

26 $\bullet = 120.19$

35

44 *Pitch Bend Down*

53 $\bullet = 116.60$ **20**

80 **24**

2

(Dis)Embodiments Of Love

109 ♩ = 68.5

27



Cymbals FX

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$
19

$\text{♩} = 118.01$
9

$\text{♩} = 120.19$
25

$\text{♩} = 116.60$
27

3

84

f

91

99 *rit. 116 bpm to 68.5 bpm*

3

109 $\text{♩} = 68.5$

27

Flute

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$ **19** $\text{♩} = 118.01$ **9** $\text{♩} = 120.19$ **25** $\text{♩} = 116.60$ **27** **3**

84 **24** $\text{♩} = 68.5$
p

114 **2**
p

123
p

131
mf *f* *pp*

Harp

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$
 $\text{♩} = 118.01$
 $\text{♩} = 120.19$

19 9 4

pp

36 2 *p*

43

48

53 $\text{♩} = 116.60$ 27 3 6 24 $\text{♩} = 68.5$ 3

112

120

127

2023

2

(Dis)Embodiments Of Love



Kinetic Metal

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$
 $\frac{19}{9}$

$\text{♩} = 118.01$
 $\frac{9}{9}$

$\text{♩} = 120.19$
 $\frac{25}{4}$

$\text{♩} = 116.60$
 $\frac{4}{4}$

p

60

67

p

75

f

82

$\frac{24}{27}$

$\text{♩} = 68.5$
 $\frac{27}{27}$

Modular Piano 1

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$
 17
 8^{va}
 $\text{♩} = 118.01$
 $\text{♩} = 120.19$
p
 30
 8^{va}
 37
 8^{va}
 45
 $\text{♩} = 116.60$
 27
 3
 6
 24
 $\text{♩} = 68.5$
 27

Modular Piano 2

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$
 $\text{♩} = 118.01$ $\text{♩} = 120.19$
 $\text{♩} = 116.60$

Musical score for "Modular Piano 2" by Emiliano Chacón Acosta. The score is written in treble clef with a 4/4 time signature. It features various dynamics (*p*, *pp*), articulation (>), and complex rhythmic patterns including triplets and a 13-measure rest. The piece concludes with a key signature change to 3/4 time.

2023

2
85 (Dis)Embodiments Of Love

p

94

8

109 $\text{♩} = 68.5$
12

pp

126

133

Sub-Bass

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$ **19** $\text{♩} = 118.01$ **9** $\text{♩} = 120.19$ **25** $\text{♩} = 116.60$ **27** **3** **6**

84

ff 8^{va}

94 *rit. 116 bpm to 68.5 bpm*

104 $\text{♩} = 68.5$ **27**

8^{va} *p*

Textural Pad

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$
 $\text{♩} = 118.01$
 $\text{♩} = 120.19$
 $\text{♩} = 116.60$

19 9 25 3

mp

59

67

74

81

87

97

p

rit. 116 bpm to 68.5 bpm

106

$\text{♩} = 68.5$

2023

p

2

(Dis)Embodiments Of Love

115

ppp

19

Viola

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$ **19** $\text{♩} = 118.01$ **6**

29 $\text{♩} = 120.19$

34

39 $\text{♩} = 116.60$
13 **4**

60
2 **2**

68

75
f

81
ff

2023

2

(Dis)Embodiments Of Love

Musical score for '(Dis)Embodiments Of Love'. The score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 6/4. The first measure is marked with the number 84. The first two measures are marked with a fermata and the number 9. The third measure is marked with a fermata and the number 9. The fourth measure is marked with a fermata and the number 24. The fifth measure is marked with a fermata and the number 27. A tempo marking of ♩ = 68.5 is placed above the fifth measure. The score ends with a double bar line.

Violin Group

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$ **19** $\text{♩} = 118.01$ **9** $\text{♩} = 120.19$ **12**

p ————— *f*

45 *ff* *Divisi* *Pitch Bend Down*

54 $\text{♩} = 116.60$ **27** **3** **24** $\text{♩} = 68.5$ *Divisi* *pp*

112 *ppp* ————— *p*

121 *> pp* ————— *p*

130 *p* ————— *ppp*

2023

Violin Group 2

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$
 $\text{♩} = 118.01$ $\text{♩} = 120.19$ $\text{♩} = 116.60$
 $\text{♩} = 68.5$

pp
 9 25 27 3 6 24
 27

Violin Group 3

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$ **19** $\text{♩} = 118.01$ **9** $\text{♩} = 120.19$ **16**

47

52 $\text{♩} = 116.60$

57

62

67

72 *f*

77 *ff*

81

2023

2

(Dis)Embodiments Of Love

Musical score for '(Dis)Embodiments Of Love'. The score is written on a single staff in treble clef. It begins with a key signature of one flat (Bb) and a time signature of 4/4. The first measure is marked with the number 84. The first two measures contain a melodic line with a slur and a fermata over the first measure, and a slur and a fermata over the second measure. The third measure is a whole rest, marked with the number 24. The fourth measure is a whole rest, marked with the number 27. A tempo marking of ♩ = 68.5 is placed above the staff between the third and fourth measures. The score ends with a double bar line.

Violin Group 4

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$ $\frac{19}{}$ $\text{♩} = 118.01$ $\frac{9}{}$ $\text{♩} = 120.19$ $\frac{25}{}$ $\text{♩} = 116.60$ $\frac{8}{}$

64 *mf*

72 *f*

80 *ff* 24

109 $\text{♩} = 68.5$ 27

Violin Solo 1

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

$\text{♩} = 122.22$
 $\text{♩} = 118.01$
 $\text{♩} = 120.19$
 $\text{♩} = 116.60$
 $\text{♩} = 68.5$

mp *p* *f* *legato* *Pitch Bend Down*

Violin Solo 2

(Dis)Embodiments Of Love

Composed by Emiliano Chacón Acosta

122.22 19 118.01 9 120.19 25 116.60 27

82

p *f* *p* *ff*

68.5 27

CHARGE

Charge es un cortometraje animado por Blender Studio, y la trama se basa en mundo post-apocalíptico, distópico con la tecnología muy avanzada, pero con el mundo y la humanidad en decadencia. Para este proyecto, decidí que la mayor parte de mi instrumentación estaría basada en sonidos electrónicos, específicamente pads y variedades de sintetizadores. Los nombres de los instrumentos en el score, son los instrumentos virtuales nativos (en su mayoría) del DAW Ableton Live 11, sin realmente modificar ningún parámetro del instrumento, más que sus propias opciones internas. El rango en frecuencia de esta instrumentación cuenta con sonidos considerados sub-bass como el Boom Nation, pads suaves con una vibra etérea pero con armonía un poco disonante, y sintetizadores con ondas de sierra (sawtooth⁵) que crean una sensación perturbadora, emulando los posibles sonidos de los robots en un conflicto.

A pesar de que, en su gran mayoría los sonidos son de naturaleza electrónica, el protagonista es un adulto mayor humano mitad cyborg, por lo que decidí agregar instrumentos como la guitarra eléctrica de siete cuerdas con distorsión, el bajo eléctrico igualmente con distorsión y una batería acústica de metal para darle el toque humano en la pelea, además de intensificar los momentos de acción sin usar la orquestación tradicional para este género basándome en el concepto de la banda sonora de “DOOM” el videojuego musicalizado por Mick Gordon con metal.

⁵ “La amplitud de la onda crece linealmente hasta un valor máximo y en cuanto éste se alcanza vuelve a cero” (Torroja, 2017. pp. 10). La onda diente de sierra resalta mucho más los armónicos, vuelve el sonido más cortante.

Charge

The musical score for 'Charge' is a multi-stemmed orchestral arrangement. It includes the following instruments and parts from top to bottom:

- W. Bass
- BFL. Bass
- Cl. Bass
- Boom. Nat.
- VI. Pad
- LK. R.
- Drip
- Fl. Tm.
- Shrt. Circ.
- All Str.
- MPE
- Al. Ks. Pno.
- Hr. Vlt. Pk.
- Strk. Pad
- Ign. Ks.
- Dr. Ins. Pad
- Hr. Up Ris.
- Auto. Poly
- Air. R. Al.
- Horizon
- Buzz. Text.
- Fg. Horn
- SQU
- Phatlight
- El. Fr. Bl. Pad
- Atmos. Pad
- Kc. Shk.
- Arco. Ens.
- Act. Strk. M.
- Act. Strk. L.
- Me. Imp. Dly.
- E. Gtr. 7 st.
- Cello
- E. B.
- D. S.

Key musical features and markings include:

- Dynamic markings:** *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo).
- Performance instructions:** "Push Bend 1/2 Up" and "Push Bend 1/2 Up" with dashed lines indicating pitch bends.
- Tempo/Character:** *ff* *Rit.* (fortissimo, Ritardando) at the end of the score.
- Staff notation:** Various staves show melodic lines, rhythmic patterns (e.g., the Kc. Shk. staff with dense sixteenth-note runs), and sustained textures.

Charge

W. Bass
BFL. Bass
Cll. Bass
Boom. Nat.
VL. Pad
LK. R.
Drip
Fl. Tam.
Strk. Circ.
All Str.
MPE
Al. Es. Pho.
Ha. Vlt. Pc.
Strk. Pad
Ign. Es.
Dt. Ins. Pad
Hs. Up Ris.
Auto. Poly
Air. R. Al.
Horizon
Buzz. Text.
Fg. Horn
SQU
Phatlight
El. Fr. Bl. Pad
Atmos. Pad
Kc. Shk.
Arco. Ens.
Act. Strk. M.
Act. Strk. L.
Me. Imp. Dly.
E. Gtr. 7 st.
Cello
E. B.
D. S.

pp

p

pp

p

Charge

W. Bass

BFL. Bass

Cll. Bass

Boom. Nat.

VL. Pad

LK. R.

Drip

Fl. Tm.

Shrt. Circ.

All Str.

MPE

Al. Ks. Pno.

Hn. Vlt. Pk.

Strk. Pad

Ign. Ks.

Dr. Ins. Pad

Hn. Up Ris.

Auto. Poly

Air. R. Al.

Horizon

Buzz. Text.

Fg. Horn

SQU

Phatlight

El. Fr. Bl. Pad

Atmos. Pad

Kc. Shk.

Arco. Ens.

Act. Strk. M.

Act. Strk. L.

Me. Imp. Dly.

E. Gtr. 7 st.

Cello

E. B.

D. S.

f

f

mp

p

p

mp

f

p

Charge

W. Bass

BFL. Bass

Cl. Bass

Boom. Nat.

VL. Pad

LK. R.

Drip

R. Tm.

Shrt. Circ.

All Str.

MPE

Al. Es. Pno.

Ha. Vlt. Pk.

Strk. Pad

Ign. Es.

Dr. Ins. Pad

Hs. Up Ris.

Auto. Poly

Air. R. Al.

Horizon

Buzz. Text.

Fg. Horn

SQU

Phatlight

Et. Fr. Bl. Pad

Atmos. Pad

Kc. Shk.

Arco. Ens.

Act. Strk. M.

Act. Strk. L.

Me. Imp. Dly.

E. Gtr. 7 st.

Cello

E. B.

D. S.

Charge

W. Bass
BFL. Bass
Cll. Bass
Boom. Nat.
VL. Pad
LK. R.
Drip
Fl. Tm.
Surt. Circ.
All Str.
MPE
Al. Es. Pno.
Hn. Vlt. Pk.
Strk. Pad
Ign. Es.
Dt. Ins. Pad
Hs. Up Ris.
Auto. Poly
Air. R. Al.
Horizon
Buzz. Text.
Fg. Horn
SQU
Phatlight
Et. Fr. Bl. Pad
Atmos. Pad
Kc. Shk.
Arco. Ens.
Act. Strk. M.
Act. Strk. L.
Me. Imp. Dly.
E. Gtr. 7 st.
Cello
E. B.
D. S.

Dynamic markings: *mp*, *p*, *Ped. Bnd / 2 Up*

Action Strikes Low

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31 **22**

f

57

p *ff* **2** **27** *f*

90

8 *p* **17**

Action Strikes Mid

Charge

Composed by Emiliano Chacón Acosta

$\text{♩} = 120$ $\text{♩} = 113$ $\text{♩} = 106$

15 **15** **19**

p *f*

53

5 27

88

29

>

Air Raid Alarm

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31 7

f *ff*

43 2

50 2 4 *ff* *Pitch Bend Up & Down*

61 27 29

Alicia Keys Piano

Charge

Composed by Emiliano Chacón Acosta

♩ = 120

19

p

♩ = 113 ♩ = 106

11

28

16

77

pp

5

p

86

29

All Star

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31 7 17 8^{va}

f *ff*

59 (8^{va})

27 29

Arcocymb Ensemble

Charge

Composed by Emiliano Chacón Acosta

The musical score consists of three staves of music, each with a bass clef and a 4/4 time signature. The first staff begins with a tempo marking of $\text{♩} = 120$ and a dynamic of *ff*. It contains three measures with durations of 12, 17, and 28. The second staff starts at measure 61 and includes dynamics *f* and *p*, with measure durations of 3, 22, and 11. The third staff starts at measure 101 and has a dynamic of *mp*, with measure durations of 7 and 7.

Atmostronic Pad

Charge

Composed by Emiliano Chacón Acosta

♩ = 120

2

p

9

18

♩ = 113 ♩ = 106

27

5

28

p

65

72

16

29

Detailed description: The score is written for a single staff in 4/4 time. It begins with a tempo marking of 120 BPM. The first measure (measures 1-2) features a whole note chord with a dynamic of *p*. The next two measures (measures 3-4) contain a sequence of six half notes, each with a fermata. The fifth measure (measures 5-6) contains a sequence of six eighth notes, each with a fermata. The sixth measure (measures 7-8) contains a sequence of six eighth notes, each with a fermata. The seventh measure (measures 9-10) contains a sequence of six eighth notes, each with a fermata. The eighth measure (measures 11-12) contains a sequence of six eighth notes, each with a fermata. The ninth measure (measures 13-14) contains a sequence of six eighth notes, each with a fermata. The tenth measure (measures 15-16) contains a sequence of six eighth notes, each with a fermata. The eleventh measure (measures 17-18) contains a sequence of six eighth notes, each with a fermata. The twelfth measure (measures 19-20) contains a sequence of six eighth notes, each with a fermata. The thirteenth measure (measures 21-22) contains a sequence of six eighth notes, each with a fermata. The fourteenth measure (measures 23-24) contains a sequence of six eighth notes, each with a fermata. The fifteenth measure (measures 25-26) contains a sequence of six eighth notes, each with a fermata. The sixteenth measure (measures 27-28) contains a sequence of six eighth notes, each with a fermata. The seventeenth measure (measures 29-30) contains a sequence of six eighth notes, each with a fermata. The eighteenth measure (measures 31-32) contains a sequence of six eighth notes, each with a fermata. The nineteenth measure (measures 33-34) contains a sequence of six eighth notes, each with a fermata. The twentieth measure (measures 35-36) contains a sequence of six eighth notes, each with a fermata. The twenty-first measure (measures 37-38) contains a sequence of six eighth notes, each with a fermata. The twenty-second measure (measures 39-40) contains a sequence of six eighth notes, each with a fermata. The twenty-third measure (measures 41-42) contains a sequence of six eighth notes, each with a fermata. The twenty-fourth measure (measures 43-44) contains a sequence of six eighth notes, each with a fermata. The twenty-fifth measure (measures 45-46) contains a sequence of six eighth notes, each with a fermata. The twenty-sixth measure (measures 47-48) contains a sequence of six eighth notes, each with a fermata. The twenty-seventh measure (measures 49-50) contains a sequence of six eighth notes, each with a fermata. The twenty-eighth measure (measures 51-52) contains a sequence of six eighth notes, each with a fermata. The twenty-ninth measure (measures 53-54) contains a sequence of six eighth notes, each with a fermata. The thirtieth measure (measures 55-56) contains a sequence of six eighth notes, each with a fermata. The thirty-first measure (measures 57-58) contains a sequence of six eighth notes, each with a fermata. The thirty-second measure (measures 59-60) contains a sequence of six eighth notes, each with a fermata. The thirty-third measure (measures 61-62) contains a sequence of six eighth notes, each with a fermata. The thirty-fourth measure (measures 63-64) contains a sequence of six eighth notes, each with a fermata. The thirty-fifth measure (measures 65-66) contains a sequence of six eighth notes, each with a fermata. The thirty-sixth measure (measures 67-68) contains a sequence of six eighth notes, each with a fermata. The thirty-seventh measure (measures 69-70) contains a sequence of six eighth notes, each with a fermata. The thirty-eighth measure (measures 71-72) contains a sequence of six eighth notes, each with a fermata. The thirty-ninth measure (measures 73-74) contains a sequence of six eighth notes, each with a fermata. The fortieth measure (measures 75-76) contains a sequence of six eighth notes, each with a fermata. The forty-first measure (measures 77-78) contains a sequence of six eighth notes, each with a fermata. The forty-second measure (measures 79-80) contains a sequence of six eighth notes, each with a fermata. The forty-third measure (measures 81-82) contains a sequence of six eighth notes, each with a fermata. The forty-fourth measure (measures 83-84) contains a sequence of six eighth notes, each with a fermata. The forty-fifth measure (measures 85-86) contains a sequence of six eighth notes, each with a fermata. The forty-sixth measure (measures 87-88) contains a sequence of six eighth notes, each with a fermata. The forty-seventh measure (measures 89-90) contains a sequence of six eighth notes, each with a fermata. The forty-eighth measure (measures 91-92) contains a sequence of six eighth notes, each with a fermata. The forty-ninth measure (measures 93-94) contains a sequence of six eighth notes, each with a fermata. The fiftieth measure (measures 95-96) contains a sequence of six eighth notes, each with a fermata. The fifty-first measure (measures 97-98) contains a sequence of six eighth notes, each with a fermata. The fifty-second measure (measures 99-100) contains a sequence of six eighth notes, each with a fermata.

Automotive Poly

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31

f

38

5

6

f

55

6

27

29

Basic Fine Line Bass

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

29 **28** **27**

ff ^{8va}

88 **29**

Boom Nation

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31 **28** **27** **11**

f

100

11 **2**

p *p*

Buzzsaw Texture

Charge

Composed by Emiliano Chacón Acosta

The musical score is written in 4/4 time and consists of two staves. The first staff begins with a tempo marking of ♩ = 120. It contains a six-measure rest labeled '6', followed by a melodic phrase of three notes: a half note G₂ (marked *p*), a half note F₂, and a dotted half note E₂. This is followed by a 22-measure rest labeled '22'. The second staff begins with a tempo marking of ♩ = 106 and starts at measure 33. It contains three rests: a 28-measure rest labeled '28', a 27-measure rest labeled '27', and a 29-measure rest labeled '29'.

Callous Bass

Charge

Composed by Emiliano Chacón Acosta

$\text{♩} = 120$ $\text{♩} = 113$ $\text{♩} = 106$

31 **28**

p

65

72 **16**

f *8^{va}*

95

(8^{va})

104

(8^{va})

112

(8^{va})

Detailed description: The image shows a musical score for a bass instrument. It consists of six systems of music. The first system starts with a 4/4 time signature and includes tempo markings: a quarter note equals 120, 113, and 106. It features two measures with a fermata, labeled '31' and '28'. The music begins with a piano (*p*) dynamic. The second system starts at measure 65. The third system starts at measure 72 and includes a forte (*f*) dynamic and an octave marking (*8^{va}*). The fourth system starts at measure 95 and also includes an octave marking (*8^{va}*). The fifth system starts at measure 104 and includes an octave marking (*8^{va}*). The sixth system starts at measure 112 and includes an octave marking (*8^{va}*). The score concludes with a double bar line.

Cello

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31 **28** **20**

p

84

p *mp* **29**

Detuned Instable Pad

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31 **4** **22**

f

⁶¹ **27** **29**

Drip

Charge

Composed by Emiliano Chacón Acosta

The musical score is written in bass clef with a 4/4 time signature. It consists of two staves. The first staff begins with a tempo marking of a quarter note equal to 120 (♩ = 120). It contains three measures of music, each marked with a measure number: 12, 4, and 13. The first measure (12) contains a half note G2 and a quarter rest, with a dynamic marking of *p* below. The second measure (4) contains a half note G2 and a quarter rest, with a dynamic marking of *mf* below. The third measure (13) contains a half note G2 and a quarter rest, with a dynamic marking of *mf* below. The second staff begins with a tempo marking of a quarter note equal to 106 (♩ = 106) and a measure number of 33. It contains three measures of music, each marked with a measure number: 28, 27, and 29. Each of these measures is a whole rest.

Drum Set

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31

ff

35 *ff* *p* *ff* *Drum Fill*

40

44

48 *ff* $\underline{\underline{3}}$ $\underline{\underline{3}}$

52 *Drum Fill* $\underline{\underline{3}}$ $\underline{\underline{3}}$ $\underline{\underline{3}}$ $\underline{\underline{3}}$ $\underline{\underline{3}}$

57 *fff*

60 **27** **29**

Eighty Four Blue Pad

Charge

Composed by Emiliano Chacón Acosta

Musical score for "Charge" on Eighty Four Blue Pad, composed by Emiliano Chacón Acosta. The score is written in 4/4 time and consists of three staves of music.

The first staff begins with a tempo marking of $\text{♩} = 120$. It contains measures 16 through 23. Measure 16 is marked with a forte **16** dynamic. Measures 17 and 18 feature a *Pitch Bend 1/2 Up* instruction. Measure 19 has a **2** dynamic marking. Measure 20 has a *Pitch Bend 1/2 Up* instruction. Measure 21 has a **2** dynamic marking. Measure 22 has a *Pitch Bend 1/2 Up* instruction. Measure 23 has a **2** dynamic marking.

The second staff begins with measure 24. It contains measures 24 through 27. Measure 24 has a **2** dynamic marking. Measure 25 has a *Pitch Bend 1/2 Up* instruction. Measure 26 has a **4** dynamic marking. Measure 27 has a **28** dynamic marking. Measure 28 has a **27** dynamic marking. Above measure 27, there are tempo markings: $\text{♩} = 113$ and $\text{♩} = 106$.

The third staff begins with measure 88. It contains measure 89, which has a **29** dynamic marking.

Electric Bass

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31 *Distorsion*

ff

35

40

44

48 *ff*

52

59 *fff*

64 **24** **29**

Electric Guitar 7 st.

Charge

Composed by Emiliano Chacón Acosta

♩ = 120

6 *Clean + Reverb + Delay + Chorus* 17 Bbmaj7 5

♩ = 113 *Distorsion* *Slide all the strings from 20th fret to 1th fret* *f*

32 *ff*

35 *P.M.* *L.R.* *P.M.* *L.R.*

39 *P.M.* *f*

42

45

48 *L.R.* *P.M.* *L.R.* *ff*

52 *F maj7(#11)*

2

Charge

Musical score for the piece "Charge". The score consists of two staves. The first staff, starting at measure 59, features a treble clef and a *fff* dynamic marking. It contains a series of sixteenth-note chords, with a *P.M.* marking above the first measure. The second staff, starting at measure 63, features a bass clef and contains two measures of sustained chords, with the numbers 24 and 29 written above the staves.

Flight Time

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31 **28** **27** **9**

p

98

106

114

Hands Up Riser

Charge

Composed by Emiliano Chacón Acosta

The musical score consists of three staves. The first staff is in 4/4 time and begins with a tempo marking of quarter note = 120. It contains a 19-measure rest, followed by a half note G4 with a dynamic of *p*, a quarter note A4, and a 10-measure rest. The second staff starts at measure 43 with a dynamic of *f* and contains a series of notes: a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The third staff starts at measure 50 with a dynamic of *ff* and contains a series of notes: a half note G4, a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The score includes various performance markings such as rests, dynamics (*p*, *f*, *ff*), and measure counts (19, 10, 10, 6, 27, 29).

Haunted Voltage FX

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31 12

f

47

ff

52

3

58 3 27 29

Horizon

Charge

Composed by Emiliano Chacón Acosta

$\text{♩} = 120$

8

p

3

$\text{♩} = 113$ $\text{♩} = 106$

13 **28** **27**

p

29

Ignition keys

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31 28 7 8^{va} 4

73 3 8^{va} 2 8^{va}

83 4 3 *f*

95 2 2 *f* *f*

103 2 3 *f*

113 3

Kick - Shaker

Charge

Composed by Emiliano Chacón Acosta

$\text{♩} = 120$

16

p

19

mp

22

25

28

p *pp*

$\text{♩} = 113$ $\text{♩} = 106$

2 **28**

61

27 **29**

Lowkey R

Charge

Composed by Emiliano Chacón Acosta

The musical score consists of two staves of bass clef notation. The first staff begins with a 4/4 time signature and contains five measures of music. Above the first measure is a tempo marking $\bullet = 120$ and the number **31**. Above the second measure is a tempo marking $\bullet = 113$. Above the third measure is a tempo marking $\bullet = 106$ and the number **28**. Above the fourth measure is the number **27**. Above the fifth measure is the number **3**. The fifth measure ends with a note marked with an accent (>) and the dynamic marking *mp*. The second staff begins with the measure number ⁹² and contains three measures. The first measure has the number **2** above it. The second measure has a note marked with the dynamic *p*. The third measure has the number **22** above it.

Metal Impact Delay

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31 **20** **6**

f

⁶¹ **27** **29**

MPE Airy Pad & Sub

Charge

Composed by Emiliano Chacón Acosta

♩ = 120

3 3

pp *p*

11

19

f *p*

♩ = 113 ♩ = 106

26 6 28 27 20

mp

110

p 5

Pharlight

Charge

Composed by Emiliano Chacón Acosta

♩ = 120

3 *p*

9 3 *p* 15

♩ = 113 ♩ = 106

32 28 4 *f*

70

77

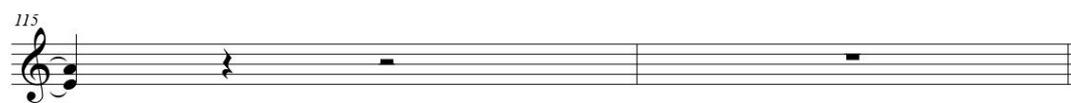
84 17 *p*

108

Detailed description of the musical score: The score is written in 4/4 time. It begins with a tempo marking of quarter note = 120. The first system (measures 1-8) features a triplet of eighth notes followed by a half note, marked *p*. The second system (measures 9-15) continues with a triplet of eighth notes and a half note, also marked *p*. The third system (measures 16-29) starts with a tempo change to quarter note = 113, followed by a 28-measure triplet of eighth notes, then a 4-measure triplet of eighth notes, and ends with a half note, marked *f*. The fourth system (measures 30-69) consists of a continuous melodic line with eighth and sixteenth notes. The fifth system (measures 70-83) continues the melodic line. The sixth system (measures 84-107) features a 17-measure triplet of eighth notes, marked *p*. The seventh system (measures 108-147) continues with a melodic line.

2

Charge



Short Circuit

Charge

Composed by Emiliano Chacón Acosta

♩ = 120 ♩ = 113 ♩ = 106

31 **28** **27** **13** **13**

f

102 **13**

SQUeggiator

Charge

Composed by Emiliano Chacón Acosta

$\text{♩} = 120$

12

pp *mp*

20

28 **4** **28** **27** **2** *p*

$\text{♩} = 113$ $\text{♩} = 106$

92

101 **4** *p*

113

Voicelike Pad

Charge

Composed by Emiliano Chacón Acosta

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a 4/4 time signature. It contains five measures of music, each with a fret number above it: 31, 28, 27, and 5. Above the first three measures are tempo markings: a quarter note equals 120, a quarter note equals 113, and a quarter note equals 106. The piece concludes with a half note on the fifth fret, marked with a piano (*p*) dynamic.

The second staff starts at measure 94 and features a *Pitch Bend 1/2 Up* instruction. It contains three measures with fret numbers 5 and 3. The notes are connected by a slur, and the pitch bend is indicated by a dashed line above the notes.

The third staff starts at measure 107 and includes a *Pitch Bend 1/2 Up* instruction. It contains three measures with fret numbers 4 and 3. The notes are connected by a slur, and the pitch bend is indicated by a dashed line above the notes. A triplet of eighth notes is marked with a '3' and a bracket.

Wavebass

Charge

Composed by Emiliano Chacón Acosta

♩ = 120

25

p

♩ = 113

2

33

♩ = 106

28

p *f* *p*

69

14

29

CONCLUSIONES

El proceso de realizar la música para ambos cortometrajes fue una experiencia enriquecedora, ya que ambos cortos eran muy distintos y cada uno necesitaba reflejar su esencia, muy diferente a la del otro. Logré desarrollar momentos armónicos y melódicos correctos para el material audiovisual en el cortometraje (Dis)Embodiments Of Love, logrando un sonido interesante mezclando el mundo análogo con el digital. Con el cortometraje Charge, logré explotar mi lado creativo con el uso del sound design y explorar las diferentes características del sonido y cómo éstas aportan a generar diferentes reacciones al espectador.

Logré aplicar los conocimientos adquiridos a total consciencia para lograr la meta que los directores me planteaban. Como conclusión, funcionó la música para ambas escenas y plasmaron lo que los directores pedían.

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