

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Old's Morgans Folly
Escena 2: Terminator – Dark Fate

Jaime David Caiza Condo

Composicion para Medios Contemporáneos

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

Quito, 12 de diciembre de 2023

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Colegio de Música

HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

**Escena 1: Old's Morgans Folly
Escena 2: Terminator – Dark Fate**

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Quito, 12 de diciembre de 2023

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RESUMEN

El proyecto integrador propuesto se centra en la elaboración de composiciones musicales destinadas a servir como banda sonora en los cortometrajes "Old's Morgans Folly" y "Terminator – Dark Fate" de la plataforma The Cue Tube. La composición concebida para estos cortometrajes refleja la formación académica adquirida a lo largo de mi trayectoria como estudiante de Composición para Medios Contemporáneos. Esta vivencia me ha brindado la oportunidad de explorar mis destrezas colaborativas con un director, con el propósito de que la composición final evidencie la conexión intrínseca entre la música y el cine.

Palabras clave: Film scoring, composición musical, director, cine, orquestación

ABSTRACT

The proposed integrative project focuses on the creation of musical compositions intended to serve as a soundtrack for the short films "Old's Morgans Folly" and "Terminator – Dark Fate" on The Cue Tube platform. The composition developed for these short films reflects the academic training acquired throughout my journey as a student of Composition for Contemporary Media. This experience has provided me with the opportunity to explore my collaborative skills with a director, aiming for the final composition to underscore the intrinsic connection between music and cinema.

Keywords: Film scoring, musical composition, director, cinema, orchestration..

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INTRODUCCIÓN

Desde los inicios del cine, se ha forjado una conexión esencial entre la música y la cinematografía. La función primordial de la música radica en la creación de un entorno propicio para la transmisión de emociones y acciones en las narrativas cinematográficas. A lo largo del tiempo, la música ha experimentado una transformación significativa, evolucionando hacia un instrumento narrativo y motivacional fundamental en el ámbito del cine. Esta evolución ha llegado al punto en el cual la música confiere significado a escenas específicas, transmitiendo emociones y sensaciones al espectador.

La culminación de este proyecto marca el fin de una extensa travesía de aprendizaje y muchas experiencias musicales, brindándome las herramientas necesarias para continuar mi desarrollo como compositor musical e ingresar al ámbito laboral. Esta gratificante experiencia no solo ha representado una oportunidad para el crecimiento académico, sino también ha permitido establecer amistades significativas contribuyendo así a mi crecimiento tanto a nivel musical como personal.

En los dos cortometrajes cinematográficos, la música presentada refleja la aplicación práctica de los conocimientos adquiridos a lo largo de estos años de formación. Destaca especialmente la comprensión profunda de la relación colaborativa entre el compositor y el director, quienes trabajan de manera conjunta para crear y establecer un ambiente tanto musical como visual que logre transmitir y evocar las emociones generadas en la pantalla.

SCORE OLD MORGANS FOLLY

Para la composición musical de este corto utilicé la librería Action Strings, Action Strikes, Straylight, BBC Symphony Orchestra las mismas que transcribí para realizar el Score. Así mismo se utilizaron ecualizadores como EQ3 7 – Band, neutron 4 para equilibrar y realzar el sonido.

Old Morgan Folly

Score

Jaime Caiza

Flute 1,2

Oboe 1,2

Horn in F 1,3

Trumpet in Bb 1

Trumpet in Bb 2

Trombone

Bass Trombone

Tuba

Percussion

Percussion de Taille

Triangles

Etrivolve Drum

Piano

Mysteria (Crowd Chants)

Vocals

Sime Straight

Bejo Pulsante

Violin I

Violin II

Viola

Cello

Double Bass

Tempo markings: $\text{♩} = 96$, $\text{♩} = 106$

Section marker: **A**

Dynamics: *pp*, *p*, *f*, *mf*, *sfz*, *spz*

Performance instructions: (Cymbal), (Snare), (Rage csh), (Tambourine), (Gran Casa)

Old Morgan Folly

This musical score is for the piece "Old Morgan Folly". It is a full orchestral score with the following instruments and parts:

- Flute (Fl):** Part 1, starting with a *pp* dynamic.
- Oboe (Ob):** Part 1, starting with a *pp* dynamic.
- Horn (Hn):** Part 1, starting with a *pp* dynamic.
- Trumpet (Tpt):** Parts 1 and 2.
- Trombone (Tbn):** Parts 1 and 2.
- Percussion (Perc):** Multiple staves.
- Piano (Pno):** Solo part.
- FX:** Effects.
- Synth:** Synthesizer part with dynamics *p*, *f*, and *p*.
- Violin (Vln):** Parts I and II.
- Viola (Vla):** Part.
- Violoncello (Vcl):** Part.
- Double Bass (D.B.):** Part.

The score is written in a common time signature and features various dynamics such as *pp* (pianissimo) and *p* (piano). The piece concludes with a double bar line and repeat signs.

Old Morgan Folly

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, key signature of one sharp (F#).
- Ob.** (Oboe): Treble clef, key signature of one sharp (F#).
- Hn.** (Horn): Treble clef, key signature of one sharp (F#).
- B. Tpt. 1** (Bass Trumpet 1): Treble clef, key signature of one sharp (F#).
- B. Tpt. 2** (Bass Trumpet 2): Treble clef, key signature of one sharp (F#).
- Tbn.** (Trombone): Bass clef, key signature of one sharp (F#).
- B. Tbn.** (Baritone Trombone): Bass clef, key signature of one sharp (F#).
- Tuba**: Bass clef, key signature of one sharp (F#).
- Perc.** (Percussion): Three staves with a common time signature.
- Acc.** (Accompaniment): Bass clef, key signature of one sharp (F#).
- Pno.** (Piano): Treble and Bass clefs, key signature of one sharp (F#).
- FX.** (Effects): Treble clef, key signature of one sharp (F#).
- Synth.** (Synthesizer): Bass clef, key signature of one sharp (F#).
- Vln. I** (Violin I): Treble clef, key signature of one sharp (F#).
- Vln. II** (Violin II): Treble clef, key signature of one sharp (F#).
- Vla.** (Viola): Bass clef, key signature of one sharp (F#).
- Vc.** (Violoncello): Bass clef, key signature of one sharp (F#).
- D.B.** (Double Bass): Bass clef, key signature of one sharp (F#).

Key features of the score include:

- A rehearsal mark **B** at the beginning of the first staff.
- A tempo marking of $\text{♩} = 10$ at the start of the first staff.
- Dynamic markings: *p* (piano) and *f* (forte) are used in the Acc. and Pno. parts.
- Articulation: *div.* (divisi) is marked in the Viola part.
- Phrasing: Slurs and breath marks are present in the Pno. and Vln. II parts.

Old Morgan Folly

This musical score is for the piece "Old Morgan Folly". It is written in common time (C) with a tempo marking of quarter note = 120. The score is arranged for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Hrn. (Horn)
- B. Tpt. 1 (Bass Trumpet 1)
- B. Tpt. 2 (Bass Trumpet 2)
- Tbn. (Trombone)
- B. Tbn. (Baritone Trombone)
- Tuba
- Perc. (Percussion) - multiple staves
- Acc. (Accompaniment)
- Pno. (Piano) - multiple staves
- FX (Effects)
- Synth. (Synthesizer)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score begins with a key signature of one sharp (F#) and a common time signature. The tempo is marked as quarter note = 120. The piece starts with a C-clef and a key signature of one sharp. The score is written for a full orchestra, including woodwinds, brass, percussion, piano, and strings. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind section includes Flute, Oboe, Horn, Bass Trumpet 1, Bass Trumpet 2, Trombone, Baritone Trombone, and Tuba. The brass section includes Horn, Bass Trumpet 1, Bass Trumpet 2, Trombone, Baritone Trombone, and Tuba. The percussion section includes multiple staves for Percussion, Accompaniment, and Piano. The piano part includes multiple staves for Piano, FX (Effects), and Synth. (Synthesizer). The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in common time (C) with a tempo marking of quarter note = 120. The piece starts with a C-clef and a key signature of one sharp. The score is written for a full orchestra, including woodwinds, brass, percussion, piano, and strings.

Old Morgan Folly

This musical score is for the piece "Old Morgan Folly" and is arranged for a large ensemble. The score is written for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Hn. (Horn)
- B. Tpt. 1 (Bass Trumpet 1)
- B. Tpt. 2 (Bass Trumpet 2)
- Tbn. (Trombone)
- B. Tbn. (Baritone Trombone)
- Tuba
- Perc. (Percussion) - multiple staves
- Acc. (Accompaniment)
- Pno. (Piano) - multiple staves
- FX (Effects)
- Synth (Synthesizer)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- DB. (Double Bass)

The score consists of 14 staves, each with a unique instrument label on the left. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The piece is in a key with one sharp (F#) and a common time signature (C). The music features a mix of melodic lines and rhythmic accompaniment, with some instruments playing sustained notes while others have more active parts.

Old Morgan Folly

This musical score is for the piece "Old Morgan Folly" and is arranged for a large ensemble. The score is written for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Hn. (Horn)
- B. Tpt. 1 (B-flat Trumpet 1)
- B. Tpt. 2 (B-flat Trumpet 2)
- Tbn. (Trombone)
- B. Tbn. (Baritone Trombone)
- Tuba
- Perc. (Percussion) - multiple staves
- Acc. (Accompaniment)
- Pno. (Piano) - multiple staves
- FX (Effects)
- Synth (Synthesizer)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The score is presented in a standard orchestral layout with multiple staves for each instrument. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The piece begins with a forte (f) dynamic and features a mix of melodic and rhythmic patterns across the instruments.

PARTICELLAS OLD MORGAN FOLLY

Flute 1,2

Old Morgan Folly

Jaime Caiza

♩=96

5

A

♩=106

4

a₂ b₂ f₂

pp

11

11

B

♩=80

7

C

♩=120

a₂

26

30

34

38

6

Oboe 1,2

Old Morgan Folly

Jaime Caiza

♩=96

5 A ♩=106 4 a2

pp

11

B ♩=80 7 C ♩=120 a2

26

30

34

38 6

Horn in F1,3

Old Morgan Folly

Jaime Caiza

$\text{♩} = 96$
 5 A $\text{♩} = 106$
 4 *p*

11

B $\text{♩} = 80$ 7 C $\text{♩} = 120$ a2

26

30

34

38 6

Trumpet in B \flat 1

Old Morgan Folly

Jaime Caiza

$\text{♩} = 96$ A $\text{♩} = 106$
 5 8

B $\text{♩} = 80$ C $\text{♩} = 120$

26

30

34

38 6

Trumpet in B \flat 2

Old Morgan Folly

Jaime Caiza

$\text{♩} = 96$ A $\text{♩} = 106$
 5 8

B $\text{♩} = 80$ C $\text{♩} = 120$
 7

26

30

34

38 6

Trombone

Old Morgan Folly

Jaime Caiza

♩=96

A ♩=106

5 8

B ♩=80 7

C ♩=120

26

30

34

38 6

Bass Trombone

Old Morgan Folly

Jaime Caiza

♩ = 96



A ♩ = 106



B ♩ = 80

C ♩ = 120



26



30



34



38

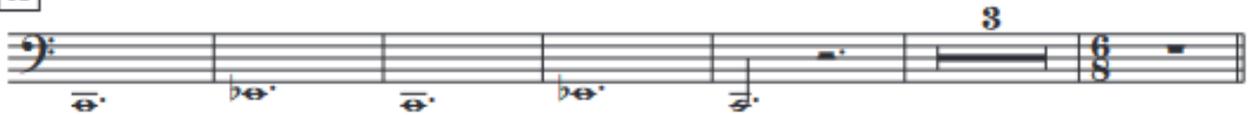


Tuba

Old Morgan Folly

Jaime Caiza

♩ = 96

**A** ♩ = 106**B** ♩ = 80 **C** ♩ = 120

Percussion

Old Morgan Folly

Jaime Caiza

$\text{♩} = 96$ (Cimbal)

$\text{♩} = 106$ (Gran Cassa)

9

$\text{♩} = 80$

7

$\text{♩} = 120$

27

32

38

6

Percussion de Triller

Old Morgan Folly

Jaime Caiza

♩ = 96

(Rasgar crash)

(Rasgar crash)

4

A ♩ = 106

8

B ♩ = 80

7

C ♩ = 120

22

Thrill

Old Morgan Folly

Jaime Caiza

$\text{♩} = 96$

A

$\text{♩} = 106$

B

$\text{♩} = 80$

C

$\text{♩} = 120$

14

22

Envolv Drug

Old Morgan Folly

Jaime Caiza

♩ = 96

4

A ♩ = 106

8

B ♩ = 80

19

C ♩ = 120

16

38

42

p

p

f

p

f

p

Piano

Old Morgan Folly

Jaime Caiza

♩=96

Piano

♩=106
8

♩=80
7

♩=120
22

5

no.

Sinte Voces

Old Morgan Folly

Jaime Caiza

$\text{♩} = 96$ A $\text{♩} = 106$
 5 8

B $\text{♩} = 80$ 7 C $\text{♩} = 120$

26

30

34

38 6

Vocals

Old Morgan Folly

Jaime Caiza

♩=96

A ♩=106

The piano introduction consists of two systems of two staves each. The first system is marked with a tempo of ♩=96 and features a whole rest on both staves. The second system is marked with a tempo of ♩=106 and contains two measures of sustained octaves: the right hand plays a C5 octave and the left hand plays a C4 octave. A box labeled 'A' is positioned above the second measure of this system.

B ♩=80

Section B is a four-measure piece of music in 12/8 time, marked with a tempo of ♩=80. It is written for piano on a grand staff. The melody in the right hand consists of quarter notes: C4, D4, E4, and F4. The bass line in the left hand consists of quarter notes: C3, D3, E3, and F3. The first two measures are tied across the bar line, and the last two measures are also tied across the bar line.

19

Measures 19, 20, and 21 of the piano accompaniment. Measure 19 features a complex chordal texture with multiple voices in the right hand and a single note in the left hand. Measures 20 and 21 continue this texture with sustained notes and ties across the bar lines.

C ♩=120

f

27

31

35

6

Section C is a six-measure piece of music in 12/8 time, marked with a tempo of ♩=120 and a forte (*f*) dynamic. It is written for piano on a grand staff. The melody in the right hand consists of quarter notes: C4, D4, E4, F4, G4, and A4. The bass line in the left hand consists of quarter notes: C3, D3, E3, F3, G3, and A3. Measures 27, 29, 31, and 33 are tied across the bar line. The final measure (35) contains a whole rest on both staves, with a box labeled '6' above it.

Sinte Straylight

Old Morgan Folly

Jaime Caiza

Musical score for "Old Morgan Folly" by Jaime Caiza. The score is written in treble clef with a 12/8 time signature. It consists of three staves. The first staff starts with a tempo marking of quarter note = 96 and contains a whole rest followed by a five-measure rest. The second staff starts with a tempo marking of quarter note = 106 and contains a whole rest followed by a five-measure rest. The third staff starts with a tempo marking of quarter note = 80 and contains a whole rest followed by a seven-measure rest. The fourth staff starts with a tempo marking of quarter note = 120 and contains a whole rest followed by a twenty-two-measure rest. The score includes various musical notations such as dynamics (*p*, *f*), articulation (accents), and phrasing slurs.

Bajo Pulsante

Old Morgan Folly

Jaime Caiza

Musical score for "Old Morgan Folly" on a bass guitar. The score is in 12/8 time and consists of two staves.

The first staff starts with a tempo of 96. The first measure contains a rest. The second measure has a "5" above it. A box labeled "A" is above the second measure, which has a tempo of 106. The second staff starts with a measure number "10" and a measure with a "3" above it. A box labeled "B" is above the third measure, which has a tempo of 80 and a "7" below it. A box labeled "C" is above the fourth measure, which has a tempo of 120 and a "22" below it. The score includes various musical notations such as rests, beams, and slurs.

Violin I

Old Morgan Folly

Jaime Caiza

$\text{♩} = 96$ A $\text{♩} = 106$

B $\text{♩} = 80$ C $\text{♩} = 120$

f

26

30

34

38 **6**

Violin II

Old Morgan Folly

Jaime Caiza

$\text{♩} = 96$ 5 A $\text{♩} = 106$ 8 6

B $\text{♩} = 80$ 7 C $\text{♩} = 120$

f

26

30

34

38 6

Viola

Old Morgan Folly

Jaime Caiza

♩ = 96

♩ = 106

div

A

mf

5

8

11

B

♩ = 80

C

♩ = 120

f

26

30

34

38

6

Cello

Old Morgan Folly

Jaime Caiza

♩ = 96

5

A

♩ = 106

mf

8

12

B

♩ = 80

6

C

♩ = 120

f

26

32

38

6

Double Bass

Old Morgan Folly

Jaime Caiza

♩ = 96

♩ = 106

A *div*

mp

8

12

B ♩ = 80

6

C ♩ = 120

f

26

30

34

38

6

SCORE TERMINATOR – DARK FATE

Para la composición musical de este corto utilicé la librería Action Strings, Action Strikes, Straylight, Labs spitfire, BBC Symphony Orchestra las mismas que transcribí para realizar el Score. Así mismo se utilizaron ecualizadores como EQ3 7 – Band, neutron 4 y ozone 10 para equilibrar y realzar el sonido.

Score

TERMINATOR

DARK FATE

DAVID CAIZA

A ♩ = 120

Trumpet in B \flat 1
mp *f*

Trumpet in B \flat 2
mp *f*

Horn in F
mp *f*

Action Strikes
(Big cinematic hits)
mf

Action Strikes
(Basic Accents A - 8th triplet feel)
ff

Action Strings
(Basic Accents B - 16th feel)

Actions Strikes
(Combi B - 8th and 16th feel)

Rise and Hit
f *mp*

Vocals

Straylight
(Nightmarez)
mp *f*

Straylight
(Fall Into Darkness)

Straylight
(Downward)

Brahm

Action Strings 2
(Clock Work)
mf

Action Strings 2
(Reckless Villain)

Action Strings 2
(Last Heroes)

Action Strings 2
(Metal Bars)

Violin 1

Violin 2

Cello

Double Bass

2

TERMINATOR

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- B♭ Tpt. 1: Treble clef, starting with a *mp* dynamic and a crescendo to *f*.
- B♭ Tpt. 2: Treble clef, mirroring the first trumpet part.
- Hn.: Treble clef, mirroring the trumpet parts.
- A.S.: Alto Saxophone, Treble clef, playing a melodic line with dynamics *mp*, *ff*, and *mp*.
- A.S.: Alto Saxophone, Treble clef, playing a sustained note.
- A.S.: Alto Saxophone, Treble clef, playing a sustained note.
- A.S.: Alto Saxophone, Treble clef, playing a sustained note.
- R.&H.: Percussion, playing a sustained note.
- VC.: Violoncello, Treble clef, playing a sustained note.
- S.L. - Nm.: String Ensemble (Normal), Treble clef, playing a melodic line.
- S.L. - FID.: String Ensemble (First), Treble clef, playing a sustained note.
- S.L. - DW.: String Ensemble (Double Woodwinds), Bass clef, playing a sustained note.
- Brh.: Bassoon, Bass clef, playing a sustained note.
- A.S.2 - CW.: Alto Saxophone 2 (C/Wind), Treble clef, playing a melodic line with a *ff* dynamic.
- A.S.2 - RV.: Alto Saxophone 2 (R/Voice), Treble clef, playing a sustained note.
- A.S.2 - LH.: Alto Saxophone 2 (L/Horn), Treble clef, playing a sustained note.
- A.S.2 - MB.: Alto Saxophone 2 (M/Bass), Treble clef, playing a sustained note.
- Vln. 1: Violin 1, Treble clef, playing a sustained note.
- Vln. 2: Violin 2, Treble clef, playing a sustained note.
- Vc.: Violoncello, Bass clef, playing a sustained note.
- D.B.: Double Bass, Bass clef, playing a sustained note.

TERMINATOR

3

B

9

B♭ Tpt. 1 *mp* *f*

B♭ Tpt. 2 *mp* *f*

Hn. *mp* *f*

A.S. *ff*

R.&H. *f* *mp* *f*

VC

S.L. - Nm *mp* *f*

S.L. - FID

S.L. - DW

Brh

A.S.2 - CW

A.S.2 - RV

A.S.2 - LH *mp* *f*

A.S.2 - MB

Vln. 1 *f*

Vln. 2 *f*

Vc. *f*

D.B. *f*

4

TERMINATOR

This musical score, titled "TERMINATOR", is for a 4-measure passage starting at measure 13. The score is arranged for a large ensemble and includes the following parts:

- B. Tpt. 1 & 2:** Both parts play a melodic line starting on a whole note, moving to a half note, and then a quarter note, all marked *ff* (fortissimo).
- Hn. (Horn):** Plays a melodic line starting on a whole note, moving to a half note, and then a quarter note, all marked *ff*.
- AS (Alto Saxophone):** Four parts. The top two parts are silent. The bottom two parts play a melodic line starting on a whole note, moving to a half note, and then a quarter note, all marked *ff*.
- R&H (Rhythm and Percussion):** Silent.
- VC (Violin):** Silent.
- S.L. - Nm (String Left - Normal):** Plays a melodic line starting on a whole note, moving to a half note, and then a quarter note, marked *mp* (mezzo-piano) then *f* (forte).
- S.L. - FID (String Left - Fiddle):** Silent.
- S.L. - DW (String Left - Double Bass):** Silent.
- Brh (Bassoon):** Silent.
- A.S.2 - CW (Alto Saxophone 2 - Clarinet/Wind):** Silent.
- A.S.2 - RV (Alto Saxophone 2 - Recorder/Violin):** Silent.
- A.S.2 - LH (Alto Saxophone 2 - Horn):** Silent.
- A.S.2 - MB (Alto Saxophone 2 - Mellophone/Bass):** Silent.
- Vln. 1 & 2 (Violins):** Play a rhythmic pattern of eighth notes.
- Vc. (Violoncello):** Play a rhythmic pattern of eighth notes.
- DB. (Double Bass):** Play a rhythmic pattern of eighth notes.

TERMINATOR
C

5

17

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

AS

AS

AS

AS

R&H

VC

S.L. - Nm

S.L. - FID

S.L. - DW

Bth

A.S.2 - CW

A.S.2 - RV

A.S.2 - LH

A.S.2 - MB

17

Vln. 1

Vln. 2

17

Vc.

D.B.

f

f

f

f

mp

ff

ff

mp

mf

f

mp

mp

mp

f

f

f

f

6

TERMINATOR

This musical score, titled "TERMINATOR", is for a 21-measure section. The instrumentation includes:

- B♭ Tpt. 1 & 2:** Trumpets playing a rhythmic eighth-note pattern.
- Hn.:** Horns playing a similar rhythmic eighth-note pattern.
- AS:** Alto Saxophones, with the first staff playing a rhythmic eighth-note pattern and the second staff playing a sustained note with a *ff* dynamic.
- R&H:** Rhythm and Drums, with a sustained note and a *mp* to *ff* dynamic range.
- VC:** Violoncello, playing a sustained note.
- S.L. - Nm, S.L. - FID, S.L. - DW:** String Ensemble (Normal, First, and Double Woodwinds), all playing sustained notes.
- Bhn:** Bassoon, playing a melodic line.
- A.S.2 - CW, A.S.2 - RV, A.S.2 - LH, A.S.2 - MB:** Second Alto Saxophones (Cornet, Rhythm, Horn, and Mouthpiece), all playing sustained notes.
- Vln. 1 & 2:** Violins, playing a melodic line with *mp* and *f* dynamics.
- Vc. & DB:** Violoncello and Double Bass, both playing sustained notes.

The score features various dynamics such as *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo), along with articulation marks like accents and slurs.

TERMINATOR

7

Musical score for 'TERMINATOR' page 7, measures 25-28. The score includes parts for B♭ Tpt. 1, B♭ Tpt. 2, Hn., AS (three staves), R&H, VC, S.L. - Nm, S.L. - FID, S.L. - DW, Brh, A.S.2 - CW, A.S.2 - RV, A.S.2 - LH, A.S.2 - MB, Vln. 1, Vln. 2, Vc., and DB. The score features complex rhythmic patterns in the brass and woodwind sections, with dynamic markings of *f* and *ff* in the strings and brass. The strings play a sustained harmonic line, while the brass and woodwinds have more active parts. The S.L. - DW part has a prominent *ff* dynamic marking in the final measure.

TERMINATOR

8

D

This musical score page, titled "TERMINATOR", contains 20 staves of music. The instruments and parts are as follows:

- B> Tpt. 1**: Trumpet 1, marked *ff*.
- B> Tpt. 2**: Trumpet 2, marked *ff*.
- Hn.**: Horns, marked *ff*.
- AS**: Alto Saxophone, marked *f*.
- AS**: Alto Saxophone (rested).
- AS**: Alto Saxophone (rested).
- AS**: Alto Saxophone (rested).
- R.&H.**: Reeds and Horns (rested).
- VC**: Violoncello, marked *mp* and *ff*.
- S.L. - Nm**: Soloist - Nmm, marked *f*.
- S.L. - FID**: Soloist - FID (rested).
- S.L. - DW**: Soloist - DW (rested).
- Brh**: Baritone, marked *ff*.
- A.S.2 - CW**: Alto Saxophone 2 - CW (rested).
- A.S.2 - RV**: Alto Saxophone 2 - RV (rested).
- A.S.2 - LH**: Alto Saxophone 2 - LH (rested).
- A.S.2 - MB**: Alto Saxophone 2 - MB, marked *mf* and *ff*.
- Vln. 1**: Violin 1, marked *mp* and *ff*.
- Vln. 2**: Violin 2, marked *mp* and *ff*.
- Vc.**: Violoncello (rested).
- D.B.**: Double Bass (rested).

The score includes dynamic markings such as *ff*, *f*, *mp*, and *mf*. It also features a rehearsal mark "D" at the beginning and a measure number "8" at the top left. The music is written in a key signature of one flat and a 4/4 time signature.

TERMINATOR

This musical score, titled "TERMINATOR", is for page 9 of a larger work. It features a variety of instruments and parts, including:

- B♭ Tpt. 1 & 2:** Trumpets 1 and 2, both starting at measure 33 with a melodic line.
- Hn.:** Horns, also starting at measure 33 with a melodic line.
- A.S.:** Alto Saxophones, with one part playing a rhythmic pattern of eighth notes starting at measure 33.
- R.&H.:** Rhythm and Drums, featuring a series of sustained notes.
- VC:** Violoncello, playing sustained notes.
- S.L. - Nm, FID, D.W.:** String sections (Normal, First, and Double Wood).
- Bbh:** Bassoon, playing sustained notes.
- A.S.2 - CW, RV, LH, MB:** Additional Alto Saxophone parts.
- Vln. 1 & 2:** Violins 1 and 2, playing sustained notes.
- Vc. & D.B.:** Violoncello and Double Bass, playing sustained notes.

The score is written in a standard musical notation with various clefs and time signatures. The key signature is one flat (B♭). The tempo and dynamics are indicated by markings such as *33* and *mf*.

PARTICELLAS TERMINATOR - DARK FATE

Trumpet in Bb 2

TERMINATOR

DARK FATE

DAVID CAIZA

A $\text{♩} = 120$

B

C

D

35 **f**

Horn in F

TERMINATOR

DARK FATE

DAVID CAIZA

A $\text{♩} = 120$ 

2

TERMINATOR



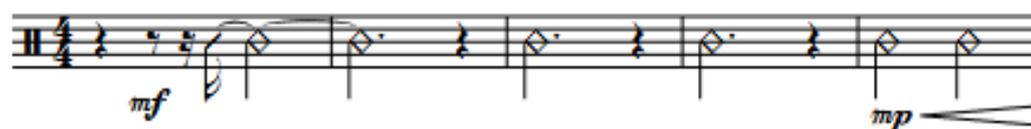
Action Strikes
Big cinematic hits

TERMINATOR

DARK FATE

DAVID CAIZA

A ♩ = 120



Action Strikes
Basic Accents A
8th triplet feel

TERMINATOR

DARK FATE

DAVID CAIZA

A ♩ = 120

3

ff

B **C** **D**

s **2** **9** **10** **9**

Action Strikes
Basic Accents B
16th feel

TERMINATOR

DARK FATE

DAVID CAIZA

A $\text{♩} = 120$ **B** **C**

D

23

ff

9

Action Strikes
(Combi B
8th and 16th feel)

TERMINATOR

DARK FATE

DAVID CAIZA

A ♩ = 120 **B**

9

ff

C **D**

15

3 10 9

Rise and Hit

TERMINATOR

DARK FATE

DAVID CAIZA

A ♩ = 120

B

C

D

37

Vocals

TERMINATOR

DARK FATE

DAVID CAIZA

A $\text{♩} = 120$ **B** **C** **D**

9 9 10

mp

31 *ff* 3

Straylight
Nightmarez

TERMINATOR

DARK FATE

DAVID CAIZA

A ♩ = 120

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It consists of four staves of music. The first staff (measures 1-6) starts with a *mp* dynamic and a *f* dynamic. The second staff (measures 7-14) features a double bar line with a '2' above it, indicating a two-measure rest, and includes *mp*, *f*, and *mp* dynamics. The third staff (measures 15-29) includes a double bar line with a '10' above it, indicating a ten-measure rest, and features *f* dynamics. The fourth staff (measures 30-34) includes a double bar line with a '5' above it, indicating a five-measure rest. Section markers **B**, **C**, and **D** are placed above the staves at measures 7, 11, and 13 respectively.

Straylight
(Fall Into Darnkness)

TERMINATOR

DARK FATE

DAVID CAIZA

A $\text{♩} = 120$ B C

9 7

ff *mp*

D

20 9 9

Straylight
(Downward)

TERMINATOR

DARK FATE

DAVID CAIZA

A ♩ = 120 **B** **C** **D**

9 9 9

ff

30 8

Brahm

TERMINATOR

DARK FATE

DAVID CAIZA

A $\text{♩} = 120$ **B** **C**

mf

22

2

D

ff

35

Action Strings 2
(Clock Work)

TERMINATOR

DARK FATE

DAVID CAIZA

A ♩ = 120

B **C** **D**

mf *ff*

3 2 9 10 9

Action Strings 2
(Reckless Villain)

TERMINATOR

DARK FATE

DAVID CAIZA

A $\text{♩} = 120$ **B** **C**

D

f

f < ff

23

Action Strings 2
(Last heroes)

TERMINATOR

DARK FATE

DAVID CAIZA

A $\text{♩} = 120$ **B**

9

mp *f*

C **D**

15 **8** **10** **9**

Action Strings 2
(Metal Bars)

TERMINATOR

DARK FATE

DAVID CAIZA

Musical score for Action Strings 2 (Metal Bars) for Terminator: Dark Fate. The score is in 4/4 time with a tempo of 120. It consists of two staves. The first staff contains measures 1-10, divided into sections A (9 measures), B (9 measures), C (10 measures), and D (1 measure). The second staff starts at measure 31 and contains measures 31-34. Dynamics include *mf* and *ff*.

Violin 1

TERMINATOR

DARK FATE

DAVID CAIZA

A $\text{♩} = 120$ **B**

9 *f*

C *8^{va}*

13 *mp*

20 *f mp f mp*

24 *f ff*

D

mp ff

35 *8*

Violin 2

TERMINATOR

DARK FATE

DAVID CAIZA

A $\text{♩} = 120$ **B**

9

f

13

C

mp *f* *mp* *f* *mp*

24

D

f *f* *ff* *mp*

30

ff

Cello

TERMINATOR

DARK FATE

DAVID CAIZA

A $\text{♩} = 120$ **B**

f

13

C **D**

10 9

Double Bass

TERMINATOR

DARK FATE

DAVID CAIZA

A ♩ = 120 **B**



9

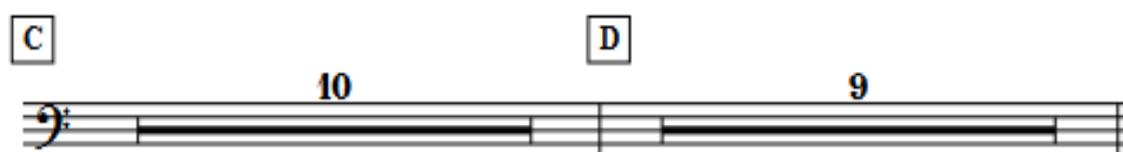
f

13



3

C **D**



10 **9**

CONCLUSIONES

En conclusión, la estrecha relación entre la música y el cine ha sido una constante desde los inicios de la producción cinematográfica. A lo largo de la evolución temporal, la música ha dejado de ser simplemente un acompañamiento sonoro para convertirse en un elemento narrativo esencial, desempeñando un papel motivador y emotivo en las narrativas visuales. Este proyecto integrador representa la culminación de un extenso viaje de aprendizaje y experiencias musicales, proporcionado por la USFQ (COM), que me ha equipado con las habilidades y conocimientos necesarios para ingresar al ámbito laboral y continuar su desarrollo como compositor musical.

La música, presentada en los cortometrajes "Old's Morgans Folly" y "Terminator – Dark Fate" de The Cue Tube, no solo refleja la aplicación práctica de los conocimientos adquiridos, sino también la profunda comprensión de la colaboración entre el compositor y el director. Esta colaboración busca crear un entorno único que integre de manera armoniosa elementos musicales y visuales, transmitiendo y evocando las emociones que se generan en la pantalla al espectador.

Esta experiencia no solo ha contribuido a mi crecimiento académico, sino que también ha permitido establecer conexiones valiosas con amigos y colegas en el ámbito musical y cinematográfico. La fusión de habilidades técnicas y artísticas ha enriquecido no solo mi perspectiva como músico, sino también como individuo. En definitiva, este proyecto no solo representa un hito en el camino académico, sino también el inicio de una trayectoria profesional llena de promesas y posibilidades como compositor musical en la intersección única entre la música y el cine.

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