

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Pielés
Escena 2: Mercedes

Joseph Sebastián Ríos Guerrero

Composición para Medios Contemporáneos

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

Quito, 06 de mayo de 2024

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

**Escena 1: Pieles
Escena 2: Mercedes**

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Quito, 06 de mayo de 2024

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RESUMEN

Ambos proyectos musicales conllevan gran parte del conocimiento que he adquirido a lo largo de la carrera. "Pielés" que se basa en un vídeo performance de la directora quiteña Zam Karol, y "Mercedes", un documental de la directora guarandeña Martina Jarrín.

Unir fuerzas ha sido el primer gran paso hacia este mundo cinematográfico y musical.

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

ABSTRACT

Both music projects involve a significant portion of the knowledge I have acquired throughout my career. "Pielés" is based on a video performance by the Quito-based director Zam Karol, and "Mercedes" is a documentary by the Guaranda-based director Martina Jarrín.

Joining forces has been the first major step into this cinematic and musical world.

Keywords: musical composition, film scoring, documentary, composer, director.

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INTRODUCCIÓN

Desde sus comienzos, el cine y la música han estado estrechamente vinculados de manera significativa. Desde finales del siglo XIX, cuando el cine se popularizó como una forma nueva y poderosa de arte, se reconoció rápidamente la capacidad de la música para impactar las emociones y la narrativa visual. Con la llegada del cine sonoro, la música se convirtió en una parte esencial de las películas, creando atmósferas, intensificando emociones y aportando profundidad al contenido.

Aprender a nadar en este mundo nuevo de la composición ha sido un reto emocionante y desafiante en el que haya participado, y más aún cuando trabajas en equipo. En ambos cortometrajes, reflejo los conocimientos y experiencias que fui adquiriendo a lo largo de la carrera.

En esta ocasión, destaco el importante rol de la comprensión y colaboración de director a compositor. Unir fuerzas, entender objetivos e hilar ideas en común fue un simulacro muy cercano y profesional para mi formación..

ORQUESTACIÓN: PIELES

Vientos Madera:

- Oboe - Spitfire – Spitfire – BBC Symphony Orchestra
- Clarinete - Spitfire – BBC Symphony Orchestra
- Fagot - Spitfire – BBC Symphony Orchestra

Piano - Native Instruments – Kontakt / The Grandeur

Percusión:

- Hits -Native Instruments – Kontakt / Action Strikes - Ensemble
- Pandero, Shake, Gong - Native Instruments – Kontakt / Orchestral Percussion Kit

Sintetizadores:

- Sintetizador I: Native Instruments – Kontakt / CP Core Instruments
- Sintetizador II: Spitfire – LABS / Harmonic Flights: In Flight
- Sintetizador III: Spitfire – LABS / Harmonic Strings Violin: Lights
- Sintetizador IV: Native Instruments – Kontakt / Tonal Sweeps Menu No TFX
- Sintetizador V: Native Instruments – Kontakt / Mysteria
- Sintetizador VI: Spitfire – LABS / Synth Strings: Brass Pad
- Sintetizador VII: Spitfire – LABS / Foghorn: The Lightkeeper
- Sintetizador VIII: Spitfire – LABS / Foghorn: VT - Brutalizer
- Sintetizador IX: Spitfire – LABS / Classic Brass (Bajo Pulsante)
- Sintetizador X: Spitfire – LABS / Pipe Organ: Abyss (Bajo Pulsante)

Cuerdas:

- Violín 1 - Spitfire – BBC Symphony Orchestra
- Violín - Spitfire – LABS / Frozen Strings: Violin
- Violín 2 - Spitfire – BBC Symphony Orchestra
- Viola - Spitfire – BBC Symphony Orchestra
- Chelo - Spitfire – BBC Symphony Orchestra
- Contrabajo - Spitfire – BBC Symphony Orchestra

Performance Notes: Percusión



SCORE: PIELES

Pieles

Compositor: Joseph Sebastián

Intro

♩=62

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

- Oboe:** Features melodic lines with dynamics *mp*, *p*, *rit*, *mp*, *p*, *mp*, and *p*.
- Clarinet en Sol:** Features melodic lines with dynamics *p* and *mp*.
- Fagot:** Features melodic lines with dynamics *p*, *mp*, and *p*.
- Percusión:** A blank staff.
- Piano:** Features a melodic line with dynamics *mf*.
- Sintetizador 1:** Features a sustained melodic line with dynamics *mp*.
- Sintetizador 2:** Features a melodic line with dynamics *p*, *mp*, *p*, *mf*, and *pp*.
- Sintetizador 3:** Features a melodic line with dynamics *p*, *mp*, and *pp*.
- Sintetizador 4:** A blank staff.
- Sintetizador 5:** A blank staff.
- Sintetizador 6:** Features a melodic line with dynamics *pp*.
- Sintetizador 7:** A blank staff.
- Sintetizador 8:** A blank staff.
- Sintetizador 9:** A blank staff.
- Sintetizador 10:** A blank staff.
- Violín 1:** Features melodic lines with dynamics *p*, *f*, and *mp*. Includes performance instructions: *sul ponticello*, *div.*, and *sul ponticello*.
- Violín 2:** Features melodic lines with dynamics *p*, *f*, and *mp*. Includes performance instructions: *sul ponticello*, *div.*, and *sul ponticello*.
- Viola:** Features melodic lines with dynamics *mp*.
- Violonchelo:** Features melodic lines with dynamics *p*, *mp*, and *f*.
- Contrabajo:** Features melodic lines with dynamics *p*, *f*, and *p*.

2

Ataque

Ob.

Cl.

Fag.

Perc. (Pandero) (Shaker) (Gong) (Shaker) (Pandero)

Pho. $\downarrow = 77$

ST. 1 ST. 2 ST. 3 ST. 4 ST. 5 ST. 6 ST. 7 ST. 8 ST. 9 ST. 10

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

p *mp* *pp*

ppp *pp* *8va*

div. *ff*

pizz *mp*

32 **Coro**

Ob.

Cl.

Fag.

Perc. (Toms) (Shaker) (Toms) (Shaker) (Toms)

Pno.

ST.1

ST.2 *p* *mf* *p*

ST.3 *mp*

ST.4 *p* *mf* *p*

ST.5 *pp*

ST.6 *ppp*

ST.7 *pp*

ST.8 *pp*

ST.9

ST.10

Vln.1 *pp* *mf* *p* sul ponticello

Vln.2

Vla.

Vc.

Cb. *pp* *ppp*

4

51

Pesadilla

Ob.

Cl.

Fog.

Perc. $\text{♩} = 70$ (Toms)

Pno.

ST.1

ST.2

ST.3 *mp* \rightarrow *pp*

ST.4 *p* \rightarrow *pp*

ST.5

ST.6

ST.7 *mp* \rightarrow *p*

ST.8

ST.9 *p*

ST.10 *pp*

Vln.1 *pp*

Vln.2

Vla.

Vc.

Cb.

66

Ob.

Cl.

Fag.

Perc.

Pno.

ST.1

ST.2

ST.3

ST.4

ST.5

ST.6

ST.7

ST.8

ST.9

ST.10

Vln.1

Vln.2

Vla.

Vc.

Cb.

mp *mf*

pp

ppp

sul ponticello

6

Créditos

Ob.

Cl.

Fag.

Perc.

Pno.

ST.1

ST.2

ST.3

ST.4

ST.5

ST.6

ST.7

ST.8

ST.9

ST.10

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

mp

mf

pp

rit

$\text{♩} = 62$

Créditos

PARTICELLAS: PIELES

Oboe

*Pieles**Compositor: Joseph Sebastián*

Intro

♩=62

5

mp *p* *mp*

rit

11

p *mp* *p*

23

Ataque

p *mp* *pp*

32

Coro

mp *mf*

44

pp

53

Pesadilla

69

p *mp* *p*

85

Créditos

Clarinete Bb

Pieles

Compositor: Joseph Sebastián

Intro

♩=62

16 3

p *mp*

23

Ataque

7

32

Coro

12 7

52

5

60

Pesadilla

9 10 4

mp *p*

85

Créditos

6

Fagot

Pieles

Compositor: Joseph Sebastián

Intro

♩=62

14 5

p *mp* *p*

23

Ataque

7

32

Coro

12 7

52

5

60

Pesadilla

9 9 4

mp *p*

85

Créditos

6

Percusión

Pielés

Compositor: Joseph Sebastián

Intro

♩=62

22 **Ataque** 2 (Pandero)

27 (Shaker) (Gong) (Shaker) (Pandero)

32 **Coro** 10 (Toms)

44 (Shaker) (Toms)

49 (Shaker) (Toms) ♩=70

53 (Toms)

58 **Pesadilla** 3

64 **Créditos** 4 16

Piano

Pieles

Compositor: Joseph Sebastián

Intro

♩=62

Ataque

♩=77

Coro

Pesadilla

Créditos

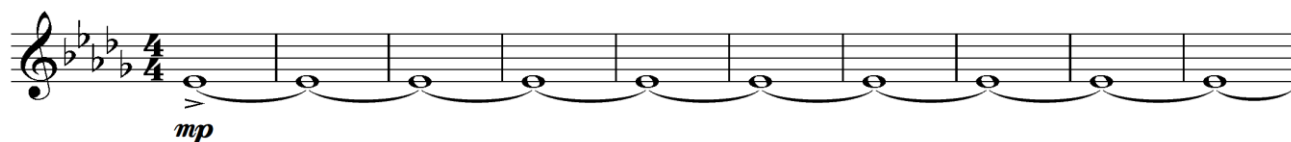
Sintetizador 1

Pielés

Intro

♩=62

Compositor: Joseph Sebastián

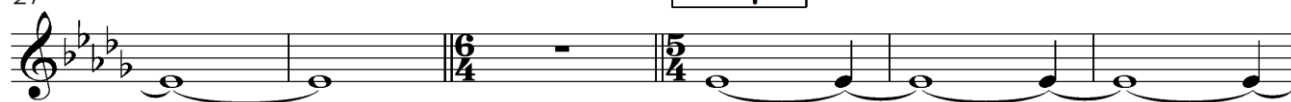


11



21

Ataque



27

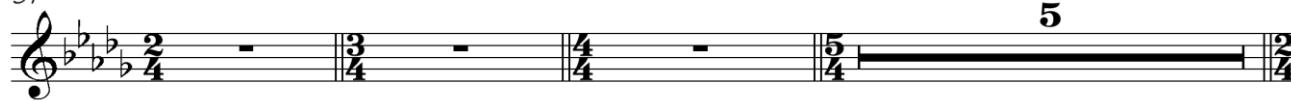


31

Coro



51



59

Pesadilla



85

Créditos



Sintetizador 2

Pielés

Intro

♩=62

Compositor: Joseph Sebastián

10

p *mp* *p* *mf* *pp*

16

7

Ataque

7

31

Coro

12

p

47

2

mf *p*

53

5

Pesadilla

9

69

5

6

mp *mf* *p* *mf* *p* *pp*

85

Créditos

6

Sintetizador 3

Pielés

Compositor: Joseph Sebastián

Intro

♩=62

10 10

p *mp* *pp*

23

Ataque

7

32

Coro

12 5

mp

51

5

59

Pesadilla

5 3

mp *pp*

69

Créditos

16 6

Sintetizador 4

Pielés

Compositor: Joseph Sebastián

Intro

♩=62

Ataque

22

7

Coro

31

12

2

2

p < *mf* > *p*

51

5

Pesadilla

59

5

p < *pp*

mf > *p*

Créditos

69

16

6

Sintetizador 5

Pielés

Intro

Compositor: Joseph Sebastián

♩=62

22

Ataque

7

31

Coro

37

pp

44

7

54

Pesadilla

5

9

69

Créditos

16

mp

mf

87

pp

Sintetizador 6

Pielés

Intro

♩=62

Compositor: Joseph Sebastián

10

16

23

Ataque

2

31

Coro

39

44

6

53

Pesadilla

5

9

69

Créditos

16

6

Sintetizador 7

Pielés

Compositor: Joseph Sebastián

Intro

♩=62

Ataque

22

2

pp

28

32

Coro

11

2

pp

49

54

Pesadilla

5

mp

p

63

p

69

10

pp

85

Créditos

6

Sintetizador 8

Pielés

Compositor: Joseph Sebastián

Intro

♩=62

Ataque

22 2

28 *pp*
8^{vb}

32

Coro

11 2

pp

51

2

mp

59

Pesadilla

9 16

85

Créditos

6

Sintetizador 9

Pielés

Compositor: Joseph Sebastián

Intro

♩=62

Ataque

22

7

32

Coro

12

7

52

ppp *p*

56

59

Pesadilla

p

64

69

14

ppp

85

Créditos

6

Sintetizador 10

Pieles

Compositor: Joseph Sebastián

Intro

♩=62

22

Ataque 7

32

Coro

12

7

52

5

60

Pesadilla

pp

65

69

14

ppp

85

Créditos

6

Violín 1

Pielés

Compositor: Joseph Sebastián

Intro

♩=62

7

sul ponticello

div.

p ————— *f*

12

sul ponticello

mp

7

6/4

5/4

24

Ataque

5

31

Coro

12

4

sul ponticello

pp < *mf* > *p* <

51

5

pp

59

Pesadilla

9

5

sul ponticello

pp

76

3

mf < *p*

mp ————— *pp*

rit

85

Créditos

6

Violín 2

Pielés

Compositor: Joseph Sebastián

Intro

$\text{♩} = 62$ sul ponticello *p* *p* div.

11 *f* *mp*

22 **Ataque** *pp* 5

29 *pizz* *mp*

31 **Coro** 12 7

51 5

59 **Pesadilla** 9 3 *mp*

75 *> pp* *mp* *rit* *pp* 4

85 **Créditos** 6

Viola

Pieles

Compositor: Joseph Sebastián

Intro

♩=62

18

mp

22

Ataque

6

pp

pizz
mp

31

Coro

12

7

51

5

59

Pesadilla

9

mp

mf

73

5

pp

mp

rit

pp

85

Créditos

6

Violonchelo

Pielés

Compositor: Joseph Sebastián

Intro

♩=62

2

p *mp*

9

11

f *mp*

23

Ataque

2

div.

ff *mp*

28

mp *f*

32

Coro

12

7

mp *f*

52

5

mp *f*

60

Pesadilla

9

9

mp *f*

80

rit *pp*

f

85

Créditos

6

mp *f*

Contrabajo

Pielés

Compositor: Joseph Sebastián

Intro

♩=62

5

p *f* *p*

14

23

Ataque

2

ff

30

Coro

pp

36

44

6

ppp

53

Pesadilla

5

9

69

Créditos

16

6

ORQUESTACIÓN: MERCEDES

Percusión

-Celesta - Spitfire – BBC Symphony Orchestra

-Bells - Spitfire – BBC Symphony Orchestra

-Hits: Native Instruments – Kontakt / Action Strikes – Hits

Piano - Native Instruments – Kontakt / Noire Felt

Sintetizadores:

-Sintetizador I: Native Instruments – Kontakt / Lo-Fi Glow

-Sintetizador II: Native Instruments – Kontakt / Pharlight

-Sintetizador III: Native Instruments – Kontakt / Sequis

-Sintetizador V: Native Instruments – Kontakt / Ashlight

-Sintetizador VII: Spitfire – LABS / Choir: Long

-Sintetizador VIII: Spitfire – LABS / Foghorn: VT – Ancients

Cuerdas

-Violín 1 - Spitfire – BBC Symphony Orchestra

-Violín 2 - Spitfire – BBC Symphony Orchestra

-Cello - Spitfire – LABS / Frozen Strings: Super Sul Tasto Cello

SCORE: MERCEDES

MERCEDES

00:49:00:00

1M1

Compositor: Joseph Sebastián

1 $\text{♩} = 76$

CELESTA

BELLS

CORO

PERCUSIÓN

PIANO

SINETIZADOR 1

SINETIZADOR 2

SINETIZADOR 3

SINETIZADOR 4

SINETIZADOR 5

SINETIZADOR 6

VIOLIN 1

VIOLIN 2

VIOLONCHELO

Amónico Div.

pp *mp*

p *pp*

mp *pp*

v.s.

Detailed description: This is a page from a musical score for the piece 'Mercedes'. It features 14 staves for different instruments. The top staff is for Celesta, followed by Bells, Coro, Percusión, Piano, and six Synthesizer parts (SINETIZADOR 1-6). The bottom two staves are for Violin 1, Violin 2, and Violonchelo. The score includes various musical notations such as rests, notes, and dynamic markings like *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). There are also performance instructions like 'Amónico Div.' and a rehearsal mark '1' with a tempo of $\text{♩} = 76$. The time signature is 4/4. The page number 37 is in the top right corner.

2

21

CELESTA

BELLS

CORO

PERC.

PIANO

SINTH 1

SINTH 2

SINTH 3

SINTH 4

SINTH 5

SINTH 6

VIOLIN 1

VIOLIN 2

Vc.

mp *p*

p *pp*

pp

44

CELESTA

BELLS

CORO

PERC.

PIANO

SINTH 1

SINTH 2

SINTH 3

SINTH 4

SINTH 5

SINTH 6

VIOLIN 1

VIOLIN 2

Vc.

p *pp*

p *pp*

mp *pp*

Div.

p *pp*

MERCEDES

00:53:24:06

1M2

Compositor: Joseph Sebastián

$\text{♩} = 76$

CELESTA

BELLS

CORO

PERCUSIÓN

PIANO

SINTETIZADOR 1

SINTETIZADOR 2

p

SINTETIZADOR 3

SINTETIZADOR 4

SINTETIZADOR 5

SINTETIZADOR 6

VIOLIN 1

VIOLIN 2

CHELO

Armónico

pp < p *mp* *mf* *p* *pp*

2

22

CELESTA

BELLS

CORO

PERC.

PIANO

SINTH 1

SINTH 2

SINTH 3

SINTH 4

SINTH 5

SINTH 6

VIOLIN 1

VIOLIN 2

CHELO

pp

mp

ppp

38

CELESTA

BELLS

CORO

PERC.

PIANO

SINTH 1

SINTH 2

SINTH 3

SINTH 4

SINTH 5

SINTH 6

VIOLIN 1

VIOLIN 2

CHELO

The image shows a page of a musical score, page 42, starting at measure 38. The score is arranged in a vertical stack of staves. The instruments listed on the left are: CELESTA, BELLS, CORO, PERC., PIANO, SINTH 1, SINTH 2, SINTH 3, SINTH 4, SINTH 5, SINTH 6, VIOLIN 1, VIOLIN 2, and CHELO. The first seven staves (CELESTA through SINTH 2) contain only rests. SINTH 3 has a melodic line starting in measure 38 with a dynamic marking of *mf*. The line continues with a *mp* marking in measure 41 and a *pp* marking in measure 47. The remaining staves (SINTH 4 through CHELO) contain only rests.

MERCEDES

1M3

Compositor: Joseph Sebastián

00:57:39:21

$\text{♩} = 76$

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: CELESTA, BELLS, CORO, PERCUSIÓN, PIANO, SINTETIZADOR 1, SINTETIZADOR 2, SINTETIZADOR 3, SINTETIZADOR 4, SINTETIZADOR 5, SINTETIZADOR 6, VIOLIN 1, VIOLIN 2, and CELLO. The time signature is 4/4. The tempo is marked as quarter note = 76. The score includes dynamic markings: *pp* < *p* for the first staff of Sintetizador 3, and *pp* and *ppp* for the first staff of Sintetizador 6. The rest of the score is mostly blank staves with some rests.

25

CELESTA
BELLS
CORO
PERC.
PIANO
SYNTH 1
SYNTH 2
SYNTH 3
SYNTH 4
SYNTH 5
SYNTH 6
VIOLIN 1
VIOLIN 2
CELLO

mp *pp* *p* *mp* *pp*

pp *mf* *pp*

mp *pp*

p *pp*

p *pp*

41

CELESTA

BELLS

CORO

PERC.

PIANO

SINTH 1

SINTH 2

SINTH 3

SINTH 4

SINTH 5

SINTH 6

VIOLIN 1

VIOLIN 2

CELLO

mf *pp*

pp

MERCEDES

1M4

Compositor: Joseph Sebastián

01:01:33:20

♩=76

The musical score is arranged in 14 staves. The instruments and their parts are as follows:

- CELESTA:** Treble clef, 4/4 time, mostly rests.
- BELLS:** Treble clef, 4/4 time, mostly rests.
- CORO:** Treble clef, 4/4 time, mostly rests.
- PERCUSIÓN:** Treble clef, 4/4 time, mostly rests, with a single note marked *f* and *(Tom)* in the 10th measure.
- PIANO:** Treble clef, 4/4 time, mostly rests.
- SINTETIZADOR 1-3:** Treble clef, 4/4 time, mostly rests.
- SINTETIZADOR 4:** Treble clef, 4/4 time, mostly rests, with a melodic line in the 10th measure marked *mp* and *f*, and a dynamic change to *pp* in the 11th measure.
- SINTETIZADOR 5:** Treble clef, 4/4 time, mostly rests.
- SINTETIZADOR 6:** Bass clef, 4/4 time, mostly rests, with a melodic line in the 10th measure marked *mp*, *mf*, and *pp*, and a dynamic change to *f* in the 11th measure.
- VIOLIN 1:** Treble clef, 4/4 time, mostly rests.
- Violin 2:** Treble clef, 4/4 time, mostly rests.
- Violonchelo:** Bass clef, 4/4 time, mostly rests, with a melodic line in the 10th measure marked *pp* and *p*, and a dynamic change to *f* in the 11th measure.

CELESTA

BELLS

CORO

PERC. *mp*

PIANO

SINTH 1

SINTH 2

SINTH 3

Vln. 1

SINTH 5

SINTH 6

VIOLIN 1

Vln. 2 *p* *pp*

Vc. *p* *pp*

MERCEDES

Compositor: Joseph Sebastián

1M5

01:02:52:16

76

Musical score for Mercedes, page 48. The score includes parts for Celesta, Bells, Coro, Percusión, Piano, Sintetizador 1-6, Violin 1, Violin 2, and Violonchelo. The music is in 4/4 time and features various dynamics and articulations.

- CELESTA:** Rest.
- BELLS:** Rest until measure 76, then *mp* quarter notes, followed by *pp* quarter notes.
- CORO:** *pp* quarter notes, followed by *ppp* quarter notes.
- PERCUSIÓN:** Rest, then *mp* (Tom) quarter note.
- PIANO:** Rest.
- SINETIZADOR 1:** Rest until measure 76, then *mf* quarter notes, followed by *pp* quarter notes.
- SINETIZADOR 2-6:** Rest.
- VIOLIN 1:** Rest until measure 76, then *mp* quarter notes, followed by *pp* quarter notes. Includes *Div.* marking.
- VIOLIN 2:** Rest.
- VIOLONCHELO:** *p* quarter notes, followed by *pp* quarter notes. Includes *Armónico* marking.

PARTICELLAS: MERCEDES

BELLS

MERCEDES**00:49:00:00****1M1****Compositor: Joseph Sebastián**

1 $\text{♩} = 76$

4

26

p *pp*

34

26

mp *p*

MERCEDES

CORO

00:49:00:00

1M1

Compositor: Joseph Sebastián

1 $\text{♩} = 76$

53

p

56

pp

4

SINTETIZADOR 1

MERCEDES

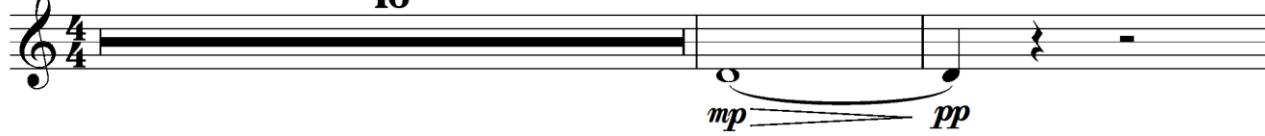
1M1

00:49:00:00

Compositor: Joseph Sebastián

1 $\text{♩} = 76$


16



mp *pp*

19

41



p *pp*

SINTETIZADOR 2

MERCEDES

1M1

Compositor: Joseph Sebastián

00:49:00:00

1 $\text{♩} = 76$

5

p

9

52

Detailed description: The image shows two staves of musical notation for the piece 'Mercedes'. The first staff starts at measure 1 with a treble clef and a 4/4 time signature. A tempo marking of quarter note = 76 is present. A measure rest for 5 measures is indicated above the staff. The music begins at measure 6 with a piano (*p*) dynamic. The first three notes are quarter notes, each with a slur underneath. The second staff starts at measure 9 and contains a measure rest for 52 measures, ending with a double bar line.

SINTETIZADOR 5

MERCEDES

1M1**00:49:00:00****Compositor: Joseph Sebastián**

1 $\text{♩} = 76$

29 31

p p

The musical notation is on a single staff in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The piece starts with a first ending bracket from measure 1 to 29, followed by a second ending bracket from measure 31 to the end. The tempo is marked as quarter note = 76. Dynamics include a piano (*p*) marking with a hairpin crescendo leading to a pianissimo (*pp*) marking.

SINTETIZADOR 6

MERCEDES

00:49:00:00

1M1

Compositor: Joseph Sebastián

1 $\text{♩} = 76$

38



45



54



59



VIOLONCHELO

MERCEDES

1M1

Compositor: Joseph Sebastián

00:49:00:00

♩=76

1 Armónico Div.

First system of musical notation for Viola. It begins with a bass clef and a 4/4 time signature. The music starts with a *pp* dynamic. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord with a fermata. The fourth measure contains a half note chord with a fermata. The fifth measure contains a half note chord with a fermata. The sixth measure contains a half note chord with a fermata. The seventh measure contains a half note chord with a fermata. The eighth measure contains a half note chord with a fermata. The system ends with a double bar line.

9

Second system of musical notation for Viola. It begins with a bass clef. The music starts with a *mp* dynamic. The first measure contains a half note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The sixth measure contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The system ends with a double bar line.

17

Third system of musical notation for Viola. It begins with a bass clef. The music starts with a *pp* dynamic. The first measure contains a half note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The sixth measure contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The system ends with a double bar line and a fermata. The number 40 is written above the double bar line.

SINTETIZADOR 2

MERCEDES

1M2

Compositor: Joseph Sebastián

00:53:24:06

$\text{♩} = 76$

16

p

22

27

26

pp

The musical score is written for Synthesizer 2 in 4/4 time with a tempo of 76 BPM. It consists of three staves of music. The first staff begins with a 16-measure rest, followed by six measures of music marked *p*. The second staff contains five measures of music. The third staff starts with four measures of music, followed by a 26-measure rest marked *pp*.

SINTETIZADOR 3

MERCEDES

1M2

00:53:24:06

Compositor: Joseph Sebastián

$\text{♩} = 76$ 29

mp

36

mf *mp*

44

51

pp

SINTETIZADOR 6

MERCEDES

1M2

00:53:24:06

Compositor: Joseph Sebastián

$\text{♩} = 76$

29

p

37

47

pp

2

CELESTA

MERCEDES

1M3

Compositor: Joseph Sebastián

00:57:39:21

$\text{♩} = 76$

22

mp *pp*

28

8

3

p *mp*

39

22

pp

CORO

MERCEDES

1M3

Compositor: Joseph Sebastián

00:57:39:21

$\text{♩} = 76$

22

pp — *mf* — *pp*

28

35

PIANO

MERCEDES

1M3

Compositor: Joseph Sebastián

00:57:39:21

$\text{♩} = 76$

27 23



51 9



mf *pp*

SINTETIZADOR 1

MERCEDES

1M3

Compositor: Joseph Sebastián

00:57:39:21

♩=76

25

mp

28

pp

34

SINTETIZADOR 3

MERCEDES

1M3

00:57:39:21

Compositor: Joseph Sebastián

$\text{♩} = 76$

pp \curvearrowright *p*

10

17

9 35

pp

SINTETIZADOR 5

MERCEDES

00:57:39:21**1M3****Compositor: Joseph Sebastián**

♩=76

22

p

28

pp

37

p

47

55

pp

SINTETIZADOR 6

MERCEDES

1M3

00:57:39:21

Compositor: Joseph Sebastián

$\text{♩} = 76$

10

17

4

pp

ppp

p

pp

28

35

SINTETIZADOR 4

MERCEDES

1M4

01:01:33:20

Compositor: Joseph Sebastián

Musical score for 'Mercedes' on a synthesizer. The score is in 4/4 time and consists of 12 measures. The tempo is marked as 76. The score is divided into two sections: the first section is 7 measures long and the second section is 12 measures long. The first section starts with a treble clef and a 4/4 time signature. The second section starts with a treble clef and a 4/4 time signature. The score includes dynamic markings: *mp* (mezzo-piano), *f* (forte), and *pp* (pianissimo). The score also includes a crescendo hairpin and a decrescendo hairpin. The score is written on a single staff with a treble clef and a 4/4 time signature. The first section is 7 measures long and the second section is 12 measures long. The score includes dynamic markings: *mp* (mezzo-piano), *f* (forte), and *pp* (pianissimo). The score also includes a crescendo hairpin and a decrescendo hairpin.

PERCUSIÓN

MERCEDES

1M4

Compositor: Joseph Sebastián

01:01:33:20

♩=76

8

(Tom)

3

10

Musical notation for a drum part in 4/4 time. The notation consists of a single staff with a double bar line at the beginning and end. The first measure is a whole note with a thick black bar underneath, labeled '8'. The second measure is a whole note with a 'Tom' symbol above it and a dynamic marking 'f' below it. The third measure is a whole note with a thick black bar underneath, labeled '3'. The fourth measure is a whole note with a dynamic marking 'mp' below it. The fifth measure is a whole note with a thick black bar underneath, labeled '10'.

SINTETIZADOR 6

MERCEDES

01:01:33:20

1M4

Compositor: Joseph Sebastián

$\text{♩} = 76$

3

mp *mf* *pp*

8^{vb}

7

14

mp *f*

(8)

Detailed description: The image shows two systems of musical notation for a synthesizer part. The first system is in bass clef, 4/4 time, with a tempo of 76. It begins with a whole rest for 3 measures. The first note is a half note G2 (marked *mp*), followed by a half note F2 (marked *mf*), and a quarter note E2 (marked *pp*). A dashed line below the staff indicates an octave drop to 8^{vb}. The second system starts at measure 7 with a half note G2 (marked *mp*) and a half note F2 (marked *f*). A dashed line below the staff indicates an octave drop to (8). The system concludes with a whole rest for 14 measures.

SINTETIZADOR 6

MERCEDES

01:01:33:20

1M4

Compositor: Joseph Sebastián

♩=76

3

mp mf pp

8^{vb}

7

14

mp f

8

Violonchelo

MERCEDES

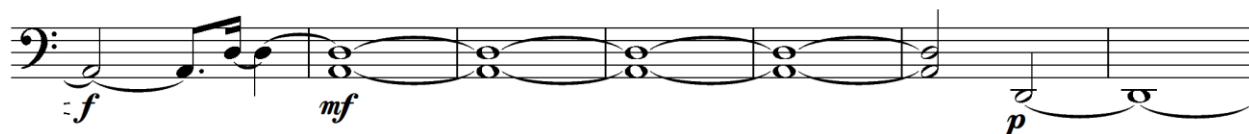
01:01:33:20**1M4****Compositor: Joseph Sebastián**

♩=76

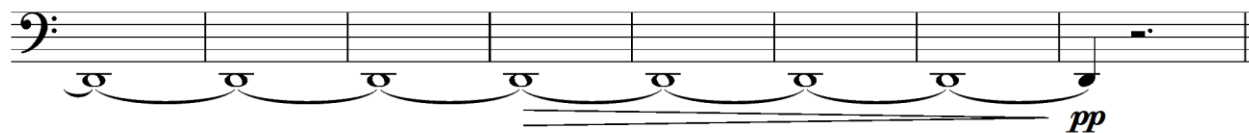
Armónico



9



16



BELLS

MERCEDES

1M5

Compositor: Joseph Sebastián

01:02:52:16

$\text{♩} = 76$

5

mp

pp

5

CORO

MERCEDES

1M5

Compositor: Joseph Sebastián

01:02:52:16

♩=76

Musical notation for the beginning of the piece. The score is in 4/4 time, indicated by the 4/4 time signature. The tempo is marked as ♩=76. The notation shows a treble clef, a whole rest in the first measure, followed by a half note G4, a half note F4, a half note E4, and a half note D4, all beamed together. The dynamics are marked *pp* under the first note and *ppp* under the last note. The piece ends with a double bar line and a repeat sign, with the number 10 written above the staff.

PERCUSIÓN

MERCEDES**1M5****Compositor: Joseph Sebastián****01:02:52:16**

♩=76

(Tom)

12

The musical notation is on a single staff with a treble clef and a 4/4 time signature. It consists of four measures. The first two measures contain rests. The third measure contains a tom note (represented by a vertical line with a horizontal bar) with a dynamic marking of *mp* below it. The fourth measure contains a rest for 12 measures, indicated by a thick black bar and the number 12 above it.

SINTETIZADOR 1

MERCEDES

1M5

01:02:52:16**Compositor: Joseph Sebastián**

$\text{♩} = 76$

9

mf *pp*

The musical notation is written on a single staff in 4/4 time. It begins with a whole rest for 9 measures. The melody starts in the second measure with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The next measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The final measure consists of a quarter note F4 and a dotted half note G4. The dynamics are marked *mf* (mezzo-forte) at the beginning of the melody and *pp* (pianissimo) at the end, with a hairpin indicating a gradual decrease in volume.

Violín I

MERCEDES**1M5****01:02:52:16**

♩=76

2

7

Div.

mp

6

pp

7

Violonchelo

MERCEDES

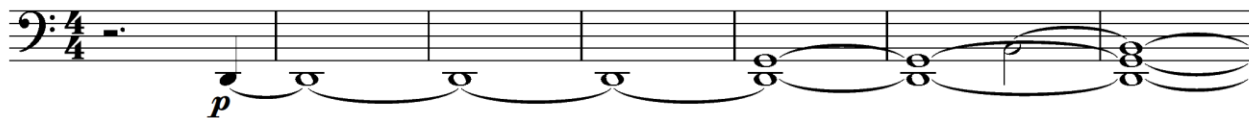
1M5

01:02:52:16

Compositor: Joseph Sebastián

♩=76

Armónico



CONCLUSIONES

Unir fuerzas en estos proyectos musicales cinematográficos ha representado el primer gran paso hacia un mundo donde la música y el cine convergen de manera poderosa. A lo largo de este viaje, he podido aplicar el conocimiento adquirido durante estos cuatro años de estudio, fusionando elementos narrativos y emocionales para complementar la visión única del director.

La composición es una firma personal, compartes parte de tu persona, conocimientos, experiencia que adquieres y la que vas descubriendo.

Destaco el papel esencial de la colaboración entre director y compositor, donde la comprensión mutua y la alineación de ideas han sido clave.

Estos proyectos representan no solo una realización profesional, sino también un importante hito en mi desarrollo y formación como artista.

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