

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música (COM)

Escena 1: Charge
Escena 2: Penguins

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Composición para Medios Contemporáneos

Trabajo de fin de carrera presentado como requisito
para la obtención del título de
Licenciada en Composición para Medios Conremporáneos

Quito, 29 de noviembre de 2024

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HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

**Escena 1: Charge
Escena 2: Penguins**

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Quito, 29 de noviembre de 2024

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RESUMEN

El poder de la música en medios es la emoción, el poder contemplar el espectro gigante de sentimientos que se pueden sentir como ser humano y transportarlos a notar y melodías, en ambos cortos que trabaje para este trabajo busque explorar la síntesis para uno y los sonidos orgánicos para el segundo. Los cortometrajes escogidos son de la plataforma CueTube, el primero se llama “Charge” y el segundo “Penguins”.

Palabras clave: composición musical, composición para cine, documental, animación, compositor.

ABSTRACT

The power that music has in media is emotion, the power of contemplating the gigantic spectrum of emotions that humans can feel, that can transport them to notes and melodies, both shorts explore different types of instruments. Synthesizers for the first and organic sounds for the second. The chosen shorts are from the CueTube platform, the first is called “Charge” and the second “Penguins”.

Key words: musical composition, movie scoring, documentary, animation, composer.

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INTRODUCCIÓN

La música para cine es como un medio para los sueños. Con una cantidad gigante de sonidos e instrumentos que se pueden utilizar, la música trae la emotividad a la imagen, que sola podría no tener. Para este trabajo de titulación se utilizó la exploración de dos mundos completamente diferentes dentro de el lenguaje instrumental. Para el primer corto, el trabajo con sintetizadores creo la esencia cinematográfica para la cual se prestaba la imagen, en un futuro distópico donde las maquinas caminan con el hombre el ambiente perfecto es la síntesis. Según Howe y Hubert, los sintetizadores entregan al compositor la libertad de jugar con frecuencia y tono, lo cual al componer para un ambiente futurista, crea un espectro más grande de posibilidad para imaginar a que puede sonar el futuro.

Aunque la síntesis crea un espacio sonoro más amplio, la naturalidad de los instrumentos sinfónicos, puede ser utilizada para emular la sutileza de la naturaleza o la grandeza de la misma. Por esta razón el segundo corto *Penguins* fue compuesto con esta idea en mente. De buscar instrumentación que pueda mostrar la frialdad del artico con la dulzura de pingüinos. Como se puede escuchar en el segundo corto la instrumentación crece y decrece según el espacio en el que se encuentra la imagen. En escenas donde se ve a los pingüinos se jugara con ternura e inocencia, mientras que en espacios más grandes como tomas de glaciares y espacio amplios se notara más sonidos bajos y también orquetaciones más abiertas y completas.

Lo que este proyecto busco demostrar es la versatilidad compositiva que los compositores llegan a tener tras sus estudios universitarios.

Orquestación : Charge

Viento Madera

- Flauta – Spitfire Audio – BBC Symphony Orchestra

Percusión

- Glockenspiel – Spitfire Audio – BBC Symphony Orchestra
 - Logic – SpaceDesigner – Sphere Preset

Sintetizadores

- Sintetizador 1 – Native Instruments – Massive X – Alternate Tone preset
- Sintetizador 2 – Logic – Mellotron
 - Configuración:
 - Sound A – String Section
 - Sound B – GC # Brass
 - Knob “Blend” en dirección 100% A
 - Knob “Tone” en 57%
 - Logic – Chromaverb – Underwater Chasm Preset
 - Indicaciones
 - High Pass Filter en el EQ nativo de Logic
 - Empezara en compas 39 en 3k aproximadamente y tiene que terminar en compas 40
 - Automatizar
- Sintetizador 3 – Logic – Mellotron
 - Configuración:
 - Sound A – Cello
 - Sound B – GC # Brass
 - Knob “Blend” en dirección 100% A
 - Knob “Tone” en 74%
 - Logic – Chromaverb – Underwater Chasm Preset
- Sintetizador 4 – Spitfire Audio – LABS – Synth Pads: Pad #0002
 - Logic – Chromaverb – Spherical preset
- Sintetizador 5 – Spitfire Audio – LABS – Synth Pads: Pad #0002
- Sintetizador 6 – Native Instruments – 40s Very Own Keys – 40 PWO piano preset
- Sintetizador 7 – Native Instruments – Sequis
 - Preset: New Hope
- Sintetizador 8 – Native Instruments – Cloud Supply
 - Preset: Meskin
- Sintetizador 9 – Spitfire Audio – LABS
 - Preset: Harmonic Flights: In Flight
- Sintetizador 10 – Spitfire Audio – LABS
 - Preset: Foghorn: The Lightkeeper
- Sintetizador 11 – Native Instruments: Analog Dreams
 - Preset: Mona Liza
- Sintetizador 12 – Logic – Sculpture
 - Pre set: Electric vintage fingered
- Sintetizador 13 – Native Instruments – Ethereal Earth
 - Preset: Jupiter Organ
 - A: Guitar Pulse
 - B: Sitar

- Sintetizador 14 – Logic – EFM1
 - Pre set: User Default
 - Configuración
 - Knob “FM” moverlo de total izquierda a total derecha en toda la duración de la nota.
- Sintetizador 15 – Native Instruments – Massive X
 - Preset: Optical Tension
- Sintetizador 16 – Native Instruments – Massive X
 - Preset: Robotic Brains
- Sintetizador 17 – Native Instruments – Modular Icons
 - Preset: Sub Engineer Bass
- Sintetizador 18 – Native Instruments – Massive X
 - Preset: Hate0Hate
- Sintetizador 19 – Native Instruments – Massive X
 - Preset: Abrasive
- Sintetizador 20 – Logic – Drum Synth
 - Preset: Kicks – Tight Kicks
 - Configuraciones:
 - Knob “Pitch” 50%
 - Knob “Tone” 45%
 - Knob “Body” 43%
 - Knob “Snap” 22%
 - Knob “Shape” 30%
 - Knob “Sweep” se queda igual
 - Knob “Decay” se queda igual
 - Knob “Volume” se queda igual
 - Efectos
 - Logic – Bitcrusher
 - Activar del compass 14 al 17
- Sintetizador 21 – Logic – Drum Synth
 - Preset: Snare and Claps – Human Claps
 - Configuraciones:
 - Knob “Pitch” 50%
 - Knob “Tone” 98%
 - Knob “Noise” 80%
 - Knob “Crush” 0%
 - Knob “Decay” se queda igual
 - Knob “Volume” se queda igual
 - Amplificadores
 - Logic – Nice Wobble
- Sintetizador 22 –Native Instruments – 40s Very Own Drums
 - Preset: Queen Alley Kit
- Sintetizador 23 – Native Instruments – Damage
 - Preset: LPS Epic Tech Elements 01
- Sintetizador 24 – Native Instruments – Massive X
 - Preset: Zweet
- Sintetizador 25 – Native Instruments – Massive X
 - Preset: 1st Cypher Tribe

Loop

- Logic – Circuit Breaker Beat

Cuerdas:

- Violin 1 – Spitfire Audio – BBC Symphony Orchestra
- Cello – Spitfire Audio – BBC Symphony Orchestra

CHARGE

Flute $\text{♩} = 60$ 2 3 4 $\text{♩} = 85$ 5 6 7 8 9
 Glockenspiel
 Sintetizador 1
 Sintetizador 2 *mf*
 Sintetizador 3
 Sintetizador 4 *pp*
 Sintetizador 5
 Sintetizador 6 *pp*
 Sintetizador 7
 Sintetizador 8
 Sintetizador 9
 Sintetizador 10
 Sintetizador 11 *f*
 Sintetizador 12
 Sintetizador 13 *mp*
 Sintetizador 14 *mf*
 Sintetizador 15
 Sintetizador 16
 Sintetizador 17 *mf*
 Sintetizador 18
 Sintetizador 19
 Sintetizador 20 *mf*
 Sintetizador 21
 Sintetizador 22 *f*
 Sintetizador 23 *p*
 Sintetizador 24
 Sintetizador 25
 Loop
 Violin $\text{♩} = 60$ $\text{♩} = 85$
 Violoncello *p mp*

CHARGE

10 11 $\text{♩} = 163$ 12 13 14 15 rit. 16 17 $\text{♩} = 100$ 18 19 20

Fl.

Glock.

Sintetizador 1

Sintetizador 2 *f*

Sintetizador 3

Sintetizador 4 *p*

Sintetizador 5 *p*

Sintetizador 6

Sintetizador 7

Sintetizador 8

Sintetizador 9

Sintetizador 10

Sintetizador 11 *mp*

Sintetizador 12 *mp*

Sintetizador 13

Sintetizador 14 *(B)*

Sintetizador 15

Sintetizador 16

Sintetizador 17

Sintetizador 18

Sintetizador 19

Sintetizador 20

Sintetizador 21

Sintetizador 22

Sintetizador 23

Sintetizador 24

Sintetizador 25

Loop

Vln. $\text{♩} = 163$ rit. $\text{♩} = 100$

Vc.

CHARGE

4

21 22 23 24 25 26 27 28 29 30

Fl.

Glock.

Sintetizador 1

Sintetizador 2

Sintetizador 3

Sintetizador 4

Sintetizador 5

Sintetizador 6

Sintetizador 7

Sintetizador 8

Sintetizador 9

Sintetizador 10

Sintetizador 11

Sintetizador 12

Sintetizador 13

Sintetizador 14

Sintetizador 15

Sintetizador 16

Sintetizador 17

Sintetizador 18

Sintetizador 19

Sintetizador 20

Sintetizador 21

Sintetizador 22

Sintetizador 23

Sintetizador 24

Sintetizador 25

Loop

Vln.

Vc.

CHARGE

31 32 ♩ = 172 33 34 35 36 rit. 37 38 39 40 41 5

Fl. _____

Glock. _____

Sintetizador 1 _____

Sintetizador 2 _____

Sintetizador 3 *f* _____

Sintetizador 4 _____

Sintetizador 5 _____

Sintetizador 6 _____

Sintetizador 7 _____

Sintetizador 8 *p* _____

Sintetizador 9 *mp* _____

Sintetizador 10 _____

Sintetizador 11 _____ *f*

Sintetizador 12 (B).....1

Sintetizador 13 _____

Sintetizador 14 *mf* _____ *mf*

Sintetizador 15 *mf* _____ *mf*

Sintetizador 16 _____

Sintetizador 17 _____

Sintetizador 18 *mf*.....1

Sintetizador 19 _____ *mf*.....1

Sintetizador 20 _____

Sintetizador 21 *mf* _____

Sintetizador 22 _____

Sintetizador 23 *mf* _____

Sintetizador 24 _____

Sintetizador 25 _____

Loop _____

Vln. ♩ = 172 rit. .

Vc. _____

CHARGE

6

42 43 $\text{♩} = 71$ 44 45 46 47 48 49

Fl. - - - - -

Glock. - - - - -

Sintetizador 1 - - - - -

Sintetizador 2 - - - - - *p* - - - - - *pp* - - - - - *f*

Sintetizador 3 - - - - -

Sintetizador 4 - - - - -

Sintetizador 5 - - - - -

Sintetizador 6 - - - - -

Sintetizador 7 - - - - -

Sintetizador 8 - - - - -

Sintetizador 9 - - - - -

Sintetizador 10 *mf* - - - - -

Sintetizador 11 - - - - -

Sintetizador 12 - - - - -

Sintetizador 13 - - - - -

Sintetizador 14 - - - - -

Sintetizador 15 - - - - -

Sintetizador 16 - - - - -

Sintetizador 17 - - - - -

Sintetizador 18 - - - - -

Sintetizador 19 - - - - -

Sintetizador 20 (B) - - - - -

Sintetizador 21 - - - - - *mf*

Sintetizador 22 *mf* - - - - -

Sintetizador 23 - - - - -

Sintetizador 24 - - - - -

Sintetizador 25 - - - - -

Loop *mf* - - - - -

Vln. $\text{♩} = 71$ - - - - -

Vc. - - - - -

CHARGE

50 51 52 53 54 55 56 57 58

Fl.

Glock.

Sintetizador 1

Sintetizador 2

Sintetizador 3

Sintetizador 4

Sintetizador 5

Sintetizador 6

Sintetizador 7

Sintetizador 8

Sintetizador 9

Sintetizador 10

Sintetizador 11

Sintetizador 12

Sintetizador 13

Sintetizador 14

Sintetizador 15

Sintetizador 16

Sintetizador 17

Sintetizador 18

Sintetizador 19

Sintetizador 20

Sintetizador 21

Sintetizador 22

Sintetizador 23

Sintetizador 24

Sintetizador 25

Loop

Vln.

Vc.

CHARGE

8

59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74

Fl. *pp* *p* *pp* *p* *p* *pp*

Glock. *p* *p*

Sintetizador 1 *p*

Sintetizador 2

Sintetizador 3

Sintetizador 4 *pp*

Sintetizador 5 *p*

Sintetizador 6 *p*

Sintetizador 7

Sintetizador 8

Sintetizador 9

Sintetizador 10 *p* *mp* *pp*

Sintetizador 11

Sintetizador 12

Sintetizador 13

Sintetizador 14

Sintetizador 15

Sintetizador 16

Sintetizador 17

Sintetizador 18

Sintetizador 19

Sintetizador 20

Sintetizador 21

Sintetizador 22

Sintetizador 23

Sintetizador 24

Sintetizador 25

Loop

Vln. *mp*

Vc. *p*

Flute

CHARGE

The musical score is written for a flute in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff starts at measure 1 with a tempo of 60 and a 3-measure rest. The second staff starts at measure 17 with a tempo of 100 and contains rests of 6, 23, 9, 4, and 7 measures. The third staff starts at measure 43 with a tempo of 71 and contains rests of 16, 59, 60, 61, and 62 measures, with notes at measures 60 and 62. The fourth staff starts at measure 63 with a tempo of 71 and contains rests of 10, 73, and 74 measures, with notes at measures 73 and 74. Dynamics include *pp* and *p* with hairpins, and a *rit.* marking. The score ends with a double bar line.

Glockenspiel

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$ rit.
 3 4 7 11 4 15 2

17 $\text{♩} = 100$ 23 9 172 rit.
 6 32 4 36 7

43 $\text{♩} = 71$ 16 59 4 63

64 65 66 7 73 74

p

p

Detailed description: The image shows a musical score for a Glockenspiel titled 'CHARGE'. It consists of four staves of music in G major (one sharp) and 4/4 time. The first staff starts at measure 1 with a tempo of 60 bpm and a 3-measure rest. The second staff starts at measure 17 with a tempo of 100 bpm and a 6-measure rest. The third staff starts at measure 43 with a tempo of 71 bpm and a 16-measure rest. The fourth staff starts at measure 64. The score includes various rests and melodic lines. Dynamics include piano (p) and a ritardando (rit.) section. The piece ends with a double bar line at measure 74.

Sintetizador 1

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$ rit.
 3 4 7 11 4 15 2

17 $\text{♩} = 100$ $\text{♩} = 172$ rit.
 6 23 9 32 4 36 7

43 $\text{♩} = 71$ 59 6

65 66 67 8
p

CHARGE

$\text{♩} = 60$ $\frac{3}{2}$ $\frac{4}{5}$ $\text{♩} = 85$ $\frac{5}{5}$

6 7
 8 9 11 $\text{♩} = 163$
 12 13 14
 15 rit. 16 17 $\text{♩} = 100$
 18 19 20 3 23 3 26 27
 28 29 30 32 $\text{♩} = 172$ rit. 36 39
 40 41 42 43 $\text{♩} = 71$ 3 46 2

Sintetizador 2
CHARGE

2

48 49 50 51 52

p *pp* *f*

53 54 55 4 59 16

4 16

Melotron 2

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$ rit.
 3 4 7 11 4 15 2

17 $\text{♩} = 100$ 23 32 33 34
 $\text{♩} = 172$

35 rit. *f*
 36 37 38 39 40

41 $\text{♩} = 71$
 42 43 44 45 46 47

48 49 50 51 52

53 6 59 16

Synth Pad Lab 1

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$

2 6

pp *p*

12 rit.

16 $\text{♩} = 100$ 3

23 $\text{♩} = 172$ rit. $\text{♩} = 71$ 9 4 7 16

59 *pp*

64 8

Synth Pad Lab 2

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$ rit. $\text{♩} = 100$

3 7 4 2 2

19 $\text{♩} = 172$ 9 4

36 rit. $\text{♩} = 71$ 7 16 8 *p*

68 2

CHARGE

♩ = 60 ♩ = 85

3 3

3 3

pp

10 ♩ = 163

3 2

3 2

rit.

17 ♩ = 100 ♩ = 172

6 9 4 7

6 9 4 7

rit.

43 ♩ = 71

16 9

16 9

p

69

2

2

[Sintetizador 7]

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$ rit.

3 7 4 2

17 $\text{♩} = 100$

6 5

31 $\text{♩} = 172$ rit.

3

38 $\text{♩} = 71$

5 16 16

Sintetizador 8

CHARGE

♩ = 60 ♩ = 85 ♩ = 163 rit.

17 ♩ = 100 ♩ = 172

34 rit.

39

43 ♩ = 71

Sintetizador 8
CHARGE

51

p *mf*

3 3

58

62

11 11

CHARGE

♩ = 60 ♩ = 85 ♩ = 163 rit.

3 7 4 2

17 ♩ = 100 ♩ = 172

6 9

mp

34 rit.

39 2

43 ♩ = 71

16 16

CHARGE

♩ = 60 ♩ = 85 ♩ = 163 rit.

3 7 4 2

17 ♩ = 100 ♩ = 172 rit.

6 9 4 7

43 ♩ = 71

mf

45

47

49

51

54

4

p *mp*

61

10

pp

CHARGE

♩ = 60 ♩ = 85 ♩ = 163

3 4 4

15 rit. ♩ = 100

2 mp

23

2 4

f

32 ♩ = 172 rit.

4 4 f

43 ♩ = 71

2

f

50

2 4

f

54

5 16

CHARGE

♩ = 60 3 ♩ = 85 7 ♩ = 163 2

15 rit. ♩ = 100 2 6 2 15^{mb}

28 ♩ = 172 3 (15)

36 rit. ♩ = 71 7 16 16

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$
 3
mp
 8 $\text{♩} = 163$ rit. $\text{♩} = 100$
 2 4 2 6
 23 $\text{♩} = 172$ rit. 7
 9 4
 43 $\text{♩} = 71$
 16 16

Sintetizador 14

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$

3 5

12 rit. $\text{♩} = 100$

(15)

18 5 8 $\text{♩} = 172$ 3

mf

36 rit. 2

mf

41 2 $\text{♩} = 71$ 16 16

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$ rit. . . .

3 7 4 2

17 $\text{♩} = 100$ 6 8 $\text{♩} = 172$ 3

36 rit. . . . 2

41 $\text{♩} = 71$ 2 16 16

mf *mf*

Sintetizador 16

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$ rit.

3 7 4 2

17 $\text{♩} = 100$ $\text{♩} = 172$ rit.

6 9 4 7

43 $\text{♩} = 71$

9

f

54 5 16

Detailed description: The image shows four systems of musical notation for a synthesizer part. Each system consists of a single bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation is minimalist, using thick black bars to represent notes and rests. Above the staves, tempo markings are given as quarter notes with their corresponding BPM values: 60, 85, 163, 100, and 71. The first system has four measures with durations of 3, 7, 4, and 2. The second system has four measures with durations of 6, 9, 4, and 7. The third system has two measures: the first is a 9-measure rest, and the second contains a whole note chord with a forte (f) dynamic marking. The fourth system has two measures with durations of 5 and 16.

CHARGE

♩ = 60 ♩ = 85

3 4

9 ♩ = 163 rit.

4 2

17 ♩ = 100

6 2

27

32 ♩ = 172 rit.

4 7

43 ♩ = 71

16 16

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$ rit.

3 7 4 2

17 $\text{♩} = 100$ 6 8 $\text{♩} = 172$

33 rit.

39 $\text{♩} = 71$

46 10 16

CHARGE

♩ = 60 ♩ = 85 ♩ = 163 rit. . . .

3 7 4 2

17 ♩ = 100

6 2

f

26

28

30 ♩ = 172

3

36 rit. . . . ♩ = 71

4

mf
15^{mb}

44

(15).....

48

11 16

CHARGE

♩ = 60

♩ = 85

mf

6

2

11

♩ = 163

15

rit.

♩ = 100

5

23

mf

27

30

♩ = 172

4

36

rit.

♩ = 71

7

16

16

CHARGE

♩ = 60 ♩ = 85 ♩ = 163 rit. . . .

3 7 4 2

17 ♩ = 100

6

f

26

30 ♩ = 172

mf

35 rit. . . .

5

43 ♩ = 71

4

mf

50

4

57

16

CHARGE

♩ = 60 ♩ = 85

3 4

f

11 ♩ = 163 rit. . . ♩ = 100

4 2 6 9

32 ♩ = 172 rit. . . ♩ = 71

4 7

mf

48

2

56

60

13

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$

3 2

11 $\text{♩} = 163$ *p* rit. $\text{♩} = 100$

4 2 6 9

32 $\text{♩} = 172$ rit.

2

38 *mf*

43 $\text{♩} = 71$

15 16

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$ rit.

3 7 4 2

17 $\text{♩} = 100$ 6 2

29 $\text{♩} = 172$ 4

36 rit. $\text{♩} = 71$ 7 16 16

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$ rit. . . .

3 7 4 2

17 $\text{♩} = 100$

6 2

ff

29 $\text{♩} = 172$

35 rit. . . .

42 $\text{♩} = 71$

47 10 16

Loop

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$ rit.

3 7 4 2

17 $\text{♩} = 100$ 6 9 4 rit. 6

42 $\text{♩} = 71$

mf

48 3

55 4 16

Violin

CHARGE

$\text{♩} = 60$ $\text{♩} = 85$ $\text{♩} = 163$ rit.
 3 4 7 11 4 15 2

17 $\text{♩} = 100$ $\text{♩} = 172$ rit.
 6 23 9 32 4 36 7

43 $\text{♩} = 71$ 59 60
 16
mp

61 62 63 64 71

Violoncello

CHARGE

♩ = 60 3 4 ♩ = 85 5 6 7

p *mp*

8 3 11 4 15 2 17 6

♩ = 163 rit. ♩ = 100

23 9 32 4 36 7 43 16

♩ = 172 rit. ♩ = 71

59 60 61 62 63

p

64 3 67 68 7

Orquestación : Penguins

Viento Madera

- Flauta – Spitfire Audio – BBC Symphony Orchestra

Viento Metales

- Corno – Spitfire Audio – BBC Symphony Orchestra
- Trombon – Spitfire Audio – BBC Symphony Orchestra

Percusión

- Glockenspiel – Spitfire Audio – BBC Symphony Orchestra
- Crotales – Spitfire Audio – BBC Symphony Orchestra
- Marimba – Spitfire Audio – BBC Symphony Orchestra
- Timbani – Spitfire Audio – BBC Symphony Orchestra
- Pandereta – Spitfire Audio – BBC Symphony Orchestra
- Tam Tam – Spitfire Audio – BBC Symphony Orchestra
- Toys – Spitfire Audio – BBC Symphony Orchestra
- Toms – Native Instruments – Action Strikes
 - Preset: Big Cinematic Hits

Sintetizadores

- Sintetizador 1 – Native Instruments – Kinetic Toys
 - Preset: Toy Piano
- Sintetizador 2 – Native Instruments – Piano Colors
 - Preset: Aleatoric Sequence
- Sintetizador 3 – Native Instruments – Ethereal Earth
 - Preset: Jupiters Organ

Cuerdas

- Violin 1 – Spitfire Audio – BBC Symphony Orchestra
- Viola – Spitfire Audio – BBC Symphony Orchestra
- Cello – Spitfire Audio – BBC Symphony Orchestra
- Contrabajo – Spitfire Audio – BBC Symphony Orchestra

Piano

- Piano – Spitfire Audio – LABS
 - Preset: Soft Piano

Penguins

María José Viera

♩ = 166 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Flauta

Corno en F

Trombon

Glockenspiel

Crotales

Marimba

Timpani

Plato Suspendido

Tambourine

Wood Blocks

Wood Blocks

Toms

Sintetizador 1

Sintetizador 2

Sintetizador 3

Piano

Violin 1

Violin 2

Viola

Violoncello

Contrabajo

p

mf

f

pp

pizz

arco

mf

f

p

p

mf

f

mf

mf

Musical score for orchestra and strings, measures 18-33. The score includes parts for Flute (Fl.), Horn (Hn.), Trombone (Tbn.), Glockenspiel (Glock.), Cymbal (Crot.), Maracas (Mar.), Timpani (Timp.), Suspended Cymbal (Sus. Cym.), Tom-tom (Tamb.), Woodblock (W.B.), Bass Drum (B. D.), Synthesizer 1 (Sintetizador 1), Synthesizer 2 (Sintetizador 2), Synthesizer 3 (Sintetizador 3), Piano (Pno.), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 18-27: Tempo $\text{♩} = 108$. Dynamics include *mf* and *p*.

Measures 28-33: Tempo $\text{♩} = 112$. Dynamics include *mf* and *p*.

Key signature: one sharp (F#).

Score details: Flute (Fl.) has a melodic line starting at measure 30 with *mf* dynamics. Horn (Hn.) has a melodic line starting at measure 20 with *mf* dynamics, transitioning to *p* at measure 25. Cymbal (Crot.) has a melodic line starting at measure 28 with *p* dynamics. Maracas (Mar.) has a rhythmic pattern starting at measure 18 with *mp* dynamics. Tom-tom (Tamb.) has a rhythmic pattern starting at measure 18 with *mp* dynamics. Synthesizer 2 (Sintetizador 2) has a melodic line starting at measure 18 with *mf* dynamics. Piano (Pno.) has a melodic line starting at measure 18 with *mf* dynamics. Violin 2 (Vln. 2) and Viola (Vla.) have melodic lines starting at measure 18 with *mf* dynamics. Violoncello (Vc.) and Contrabass (Cb.) have melodic lines starting at measure 18 with *p* dynamics.

34 35 36 37 38 39 40 41 42 43 44 45 46 47 = 128 48 49 50

Fl. *p mp*

Hn.

Tbn.

Glock.

Crot.

Mar.

Timp.

Sus. Cym.

Tomb.

W.B.

W.B.

B. D.

Sintetizador 1

Sintetizador 2

Sintetizador 3 *p*

Pno. *rit **

Vln. 2 *p mp*

Vla. arco *p mp p* pizz *mp*

Vc. *p mp p*

Cb.

accel. $\text{♩} = 128$

Musical score for measures 51-62. The score includes parts for Flute (Fl.), Horns (Hn.), Trombone (Tbn.), Glockenspiel (Glock.), Cymbals (Crot.), Maracas (Mar.), Timpani (Timp.), Suspended Cymbal (Sus. Cym.), Tambourine (Tamb.), Wood Blocks (W.B.), Bass Drum (B. D.), Synthesizer 1 (Sintetizador 1), Synthesizer 2 (Sintetizador 2), Synthesizer 3 (Sintetizador 3), Piano (Pno.), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 51-53 are mostly rests. Measure 54 begins with a flute melody marked *p*. Measure 55 continues the flute melody, marked *mp*. Measures 56-58 feature a sustained flute note with a dynamic marking of *mp*. Measure 59 is a rest. Measure 60 has a key signature change to one sharp (F#). Measures 61-62 are rests.

Other instruments have rhythmic patterns: Maracas play a steady eighth-note pattern; Wood Blocks play a pattern of eighth notes with accents; Violin 2 plays a steady eighth-note pattern starting in measure 54; Viola plays a steady eighth-note pattern; Violoncello and Contrabass play a steady eighth-note pattern starting in measure 54.

78 79 80 81 82 83 84 85 86 87 88 89

Fl. *f*

Hn. *pp*

Tbn.

Glock.

Crot.

Mar.

Timp.

Sus. Cym.

Tamb.

W.B.

W.B.

B. D.

Sintetizador 1

Sintetizador 2

Sintetizador 3

Pno. *

Vln. 2 *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Vla.

Vc. *f* *mf* *mp* *p*

Cb. *f* *mf* *mp* *p*

Penguins

Flauta

María José Viera

$\text{♩} = 166$ **18** $\text{♩} = 108$ **9**

$\text{♩} = 112$ **2** 30 31 32 33 34 35 36

mf

37 38 39 40 41 42 43 44 45 *accel.* **2**

$\text{♩} = 128$ **6** 53 54 *p* 55 *mp* 56 57 58

p *mp*

59 60 68 79 80

8 **11**

f

81 82 83 84 85 86 **4**

Penguins

Corno en F

María José Viera

♩ = 166

11 12 13 14 15 16 17

f

18 19 ♩ = 108 20 21 22 23 24

mf

25 26 27 28 ♩ = 112 29 30 31 32

p

33 34 35 36 37 38 39

40 accel. ♩ = 128 45 47

5 2 13

60 68 76 77 78 79 80

8 8

81 82 83 84 85 86 87 88

2

pp

Penguins

Trombon

María José Viera

$\text{♩} = 166$

11

mf *p* accel.

18 $\text{♩} = 108$ **9** $\text{♩} = 112$ **17** **2**

47 $\text{♩} = 128$

13 **6**

68 **8**

82 *mf*

2

Penguins

Glockenspiel

María José Viera

♩ = 166

18

♩ = 108

9

28 ♩ = 112

17

accel. ♩ = 128

2

13

60

8

mp

73

f

79

84

2

2

p

Penguins

Crotales

María José Viera

♩ = 166

12 arco

mf

19 ♩ = 108

9

♩ = 112

15

p

45 accel. ♩ = 128

2 13 8

68

22

#

Marimba

Penguins

María José Viera

♩ = 166

18

♩ = 108

2

mp

2

23

28

♩ = 112

16

2

accel.

♩ = 128

16

2

49

53

57

2

Marimba

60

Musical notation for measures 60-64. The score is in treble and bass clefs with a key signature of one sharp (F#). Measures 60 and 61 feature whole rests in both staves, with the number '8' above the treble staff and '8' below the bass staff. Measures 62 and 63 feature whole rests in both staves, with the number '7' above the treble staff and '7' below the bass staff. Measures 64 and 65 feature a melodic line in the treble staff consisting of quarter notes: G4, A4, B4, C5, with slurs and accents. The bass staff has whole rests. The dynamic marking *mf* is placed below the first note of the treble staff in measure 64.

78

Musical notation for measures 78-81. Measures 78 and 79 feature whole rests in both staves. Measures 80 and 81 feature a melodic line in the treble staff consisting of quarter notes: G4, A4, B4, C5, with slurs and accents. The bass staff has whole rests.

82

Musical notation for measures 82-85. Measures 82 and 83 feature whole rests in both staves. Measures 84 and 85 feature a melodic line in the treble staff consisting of quarter notes: G4, A4, B4, C5, with slurs and accents. The bass staff has whole rests. The number '6' is written above the treble staff and below the bass staff in measures 84 and 85.

Timpani

Penguins

María José Viera

♩ = 166

11 **6**

f

19 ♩ = 108 **9** ♩ = 112 **17** accel. ♩ = 128 **2** **13**

60 **8** **22**

Tam Tam

Penguins

María José Viera

♩ = 166

11 **4**

p *f*

19 ♩ = 108 ♩ = 112 accel. . . . ♩ = 128

9 **17** **2** **13**

60

8 **8** **13**

mf

Tambourine

Penguins

María José Viera

$\text{♩} = 166$ **18** $\text{♩} = 108$ *mp*

22 *mp* **2**

28 $\text{♩} = 112$ **16** *accel.* **2** $\text{♩} = 128$ **13**

60 **8** **22**

Wood Blocks

Penguins

María José Viera

♩ = 166

♩ = 108

18 9

28 ♩ = 112

accel. ♩ = 128

17 2 3

mp

52

56

60

8 22

Wood Blocks 2

Penguins

María José Viera

♩ = 166

18

♩ = 108

9

28 ♩ = 112

17

accel.

2

♩ = 128

6

mp

55

60

8

22

Toms

Penguins

María José Viera

♩ = 166

18

♩ = 108

9

$\frac{4}{4}$

28 ♩ = 112

17

accel. ♩ = 128

2

13

60

8

8

f

80

85

[Ethereal Earth Kontakt)]

Penguins

María José Viera

♩ = 166

11

p *pp*

18

♩ = 108

9 **17**

45 *accel.* ♩ = 128

2 **13** **8**

68

22

[Toy Piano Kontakt]

Penguins

María José Viera

Musical score for "Penguins" by María José Viera, featuring three staves of music in 4/4 time.

Staff 1: Starts with a tempo marking of $\text{♩} = 166$. The first measure is a whole rest, labeled with the number **18**. A double bar line follows. The second measure begins with a key signature change to one sharp (F#) and a tempo marking of $\text{♩} = 108$. It contains a dotted quarter note, a quarter rest, and a whole rest. The third measure is a whole rest, labeled with the number **2**. The staff continues with a dotted quarter note, a quarter rest, and a whole rest. The dynamic marking *mf* is placed below the first measure of the second system.

Staff 2: Starts with a tempo marking of $\text{♩} = 112$. The first measure is a dotted quarter note, a quarter rest, and a whole rest. A double bar line follows. The second measure is a whole rest, labeled with the number **17**. The third measure is a whole rest, labeled with the number **2**. The fourth measure is a whole rest, labeled with the number **13**. The tempo marking *accel.* is placed above the third measure, and a new tempo marking of $\text{♩} = 128$ is placed above the fourth measure. The staff ends with a key signature change to one sharp (F#).

Staff 3: Starts with a tempo marking of $\text{♩} = 128$. The first measure is a whole rest, labeled with the number **8**. A double bar line follows. The second measure is a whole rest, labeled with the number **22**. The staff ends with a key signature change to one sharp (F#).

[Piano Colors Kontakt]

Penguins

María José Viera

♩ = 166

18

♩ = 108

9

28 ♩ = 112

9

7

accel.

2

♩ = 128

13

p

60

8

5

p

77

84

Piano

Penguins

María José Viera

♩ = 166

Musical notation for measures 1-6. The piece is in 4/4 time. The bass clef part starts with a piano (*p*) dynamic and a *Leg.* (legato) marking. The treble clef part has rests in measures 1, 2, 4, and 5, with eighth-note pairs in measures 3 and 6.

Musical notation for measures 7-12. The bass clef part continues with a steady eighth-note pattern. The treble clef part has rests in measures 8, 9, 10, 11, and 12, with eighth-note pairs in measure 7.

Musical notation for measures 13-18. The bass clef part features a slur over measures 16-18. The treble clef part has eighth-note pairs in measures 13 and 14, followed by rests in measures 15, 16, 17, and 18. A double bar line with repeat dots is at the end of measure 18, with a sharp sign (#) above and below the staff. An asterisk (*) is placed below the bass staff at the end of measure 18.

Musical notation for measures 19-20. The tempo is marked as ♩ = 108. Both staves (treble and bass) contain a whole note chord consisting of a sharp sign (#) and the number 9. A double bar line with repeat dots is at the end of measure 20.

28 ♩ = 112

mp

Musical notation for measures 28-36. The right hand has whole rests. The left hand plays chords with slurs and ties.

37

Musical notation for measures 37-43. The right hand has whole rests until measure 40, then plays eighth notes. The left hand has chords with slurs and ties.

Ped.

44

accel.

Musical notation for measures 44-46. The right hand plays eighth notes in a triplet pattern. The left hand has whole rests.

47 ♩ = 128

Musical notation for measures 47-56. The right hand plays eighth notes in a triplet pattern. The left hand has whole rests. Measure numbers 12 and 8 are indicated.

*

68

mp

Musical notation for measures 68-74. The right hand plays eighth notes with accents. The left hand has chords with slurs and ties.

Ped.

75

Musical notation for measures 75-78. Treble clef, bass clef. Treble staff has eighth notes with accents. Bass staff has whole rests.

79

Musical notation for measures 79-82. Treble clef, bass clef. Treble staff has eighth notes with accents. Bass staff has whole rests.

83

Musical notation for measures 83-85. Treble clef, bass clef. Treble staff has eighth notes with accents. Bass staff has whole rests.

86

Musical notation for measures 86-88. Treble clef, bass clef. Treble staff has eighth notes with accents. Bass staff has whole rests. Measure 88 has a double bar line and a fermata-like line with the number 2 above and below it.

*

Penguins

Violin 1

María José Viera

♩ = 166 2 **17** 19 ♩ = 108 **9**

28 ♩ = 112 30 31 32 33 34 35 36

mp

37 38 39 40 41 42 43 44 *accel.* 45 46

p

47 48 49 55 56

mp

57 58 59 60 **8**

68 75 76 77 78 79 80

mf < *f* *mf* < *f* *mf* <

81 82 83 84 85 86 87 88 89

f *mf* < *f* *mf* < *f* *mf*

Penguins

Violin 2

María José Viera

♩ = 166

11 12 13 14 15 16 17

mp *p*

18 19 ♩ = 108 20 22 23 24

mf

25 26 27 28 ♩ = 112 29 38

mp

39 40 41 42 43 45 47 7

p accel. ♩ = 128

54 55 56 57

58 2 60 8 68 22

Penguins

Viola

María José Viera

♩ = 166

2 3 pizz 4 5 6 7

p

8 4 12 13 14 5

f

19 ♩ = 108 20 22 23 24 25

mf

26 27 28 ♩ = 112 29 9 38 arco 39

p

40 41 42 43 45 2 2 47 ♩ = 128 48 pizz 49

mp *p* *mp*

50 51 52 53 54

55 56 57 58 59

60 61 62 63 64

65 66 67

68 69 7

2
76 arco Viola
77 78 79

80 *f* 81 82 83

84 85 86 87 88 2

Penguins

Violoncello

María José Viera

♩ = 166

10 11 12 13 14 15 16 17

mf

18 19 ♩ = 108 28 ♩ = 112 38 39 40 41

p *p* *mp*

42 43 44 accel. ♩ = 128 47 59

p *mf*

60 61 62 63 64 65 66

p *pp* *p*

67 68 76 77 78 79 80

mf *f* *mf* *f* *mf*

81 82 83 84 85 86 87 88

mp *p*

2

Penguins

Contrabajo

María José Viera

♩ = 166

10 11 12 13 14 15 16 17

mf

18 19 ♩ = 108 28 ♩ = 112 45 accel. 2

p

47 ♩ = 128 60 63 64 13 3 4

68 76 77 78 79 80 81 8 2

f *mf* *f* *mf*

82 83 84 85 86 87 88 2

mp *p*

CONCLUSIONES

La música tiene el poder de hacer que el ser humano sienta más cosas cuando esta acompañando a una imagen. El denotar que el mundo actual tiene cada vez más instrumentos sintetizados que abre el espectro de una forma nunca antes imaginada, la musicalización para películas es cambiante, y aunque no todos los generos de cine son iguales musicalmente, la utilización de todos los instrumentos posibles siempre va a sumar al entendimiento del sonido, y abriera cientos de posibilidad al compositor para crear sonidos nuevos y *soundtracks* con más emociones y conexión al cine.

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