UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Musica (CoM)

Escena 1: Penguins
Escena 2: Charge

.

Daniela Abigail Sanmartín Portilla

Composición para Medios Contemporáneos

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

Quito, 25 de abril de 2025

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Musica (CoM)

HOJA DE CALIFICACIÓN
DE TRABAJO DE FIN DE CARRERA

Escena 1: Penguins
Escena 2: Charge

Daniela Abigail Sanmartín Portilla

Nombre del profesor, Título académico	**Manuel García Albornoz, M.M** **Nelson García García, Compositor**

Quito, 25 de abril de 2025

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RESUMEN

Ambos cortometrajes son una síntesis de lo que he aprendido a lo largo de mi formación académica.Penguins, un documental de animación que retrata la vida en comunidad de los pingüinos, y Charge, una historia simbólica sobre la lucha por lo que realmente importa, son el resultado de una búsqueda constante por integrar imagen y sonido en una experiencia emocional única.Mi propósito era conseguir que quien se acercara a estas obras pudiera percibir, a través del oído, lo que sucede en la pantalla. Explorar esta conexión entre lo visual y lo sonoro representa, para mí, el primer avance significativo en el vasto universo de los medios audiovisuales.

Palabras clave: documental, pingüinos, comunidad, experiencia emocional, simbología, cortometraje.

ABSTRACT

Both short films are a synthesis of what I have learned throughout my academic training. Penguins, an animated documentary that portrays the community life of penguins, and Charge, a symbolic story about the struggle for what really matters, are the result of a constant search to integrate image and sound in a unique emotional experience.

My purpose was to ensure that those who approach these works can perceive, through the ear, what happens on the screen. Exploring this connection between the visual and the sound represents, for me, the first significant advance in the vast universe of audiovisual media.

Keywords: documentary, penguins, community, emotional experience, symbolism, short film.

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INTRODUCCIÓN

Este trabajo final surge del interés por explorar cómo la animación y el sonido pueden fusionarse para crear una experiencia emocional intensa en el espectador. A través de los cortometrajes Penguins y Charge, busco demostrar cómo el diseño sonoro, cuidadosamente integrado con la imagen, potencia el mensaje narrativo y genera una conexión sensorial genuina. Como afirma Chion (1994), el sonido en el cine "no solo se adhiere a la imagen: la modifica e interpreta".

Penguins retrata la vida comunitaria de los pingüinos en un entorno hostil. Con melodías sencillas, armonías profundas y cuerdas que evocan el frío, el diseño sonoro complementa lo visual y transmite su ritmo cotidiano. Charge, en cambio, presenta a un robot que, impulsado por el amor, busca salvar a su ser querido. Aquí, las melodías distinguen a los personajes, mientras que armonías graves y metales procesados refuerzan la tensión, evocando un universo mecánico frente a la calidez emocional. Como señala el Berklee College of Music (2005, p. 17), “La armonía es el componente emocional de la música...”.

En las secciones siguientes se detallará el proceso técnico y creativo de ambos proyectos. Como plantean Paz y Miño (2017), impulsar lo audiovisual como exploración sensorial e identitaria es clave para expandir los límites del cine nacional.

ORQUESTACIÓN: PENGUINS

Voces:

- **Coros:** Spitfire – Labs – Choir – Long

Vientos:

- **Flute 1 y 2:** Spitfire – Bbc Symphony Orchestra
- **Oboe:** Spitfire – Bbc Symphony Orchestra

Piano:

- **Piano 1 y 2:** Spitfire – Labs – Glass Piano – Floe

Sintetizadores:

- **Pad Synthesizer 1:** Spitfire – Labs – Piano Pads – Water Organ

Harp:

- **Harp 1 y 2:** Spitfire – Bbc Symphony Orchestra

Cuerdas:

- **Violin 1, 2, 3 y 4:** Spitfire – Bbc Symphony Orchestra
- **Viola**: Spitfire – Bbc Symphony Orchestra
- **Cello:** Spitfire – Bbc Symphony Orchestra
- **Contrabass:** Spitfire – Bbc Symphony Orchestra

Penguins

Daniela Sanmartín

♩ = 120

Choir

Flute 1

Flute 2

Oboe

Piano 1

Piano 2

Pad Synthesizer 1

Harp 1

Harp 2

Violin 1

Violin 2

Violin 3

Violin 4

Viola

Violoncello 1

Violoncello 2

Violoncello 3

Contrabass 1

Contrabass 2

16

C.

Fl. 1

Fl. 2

Ob.

Pno. 1

Pno. 2

Synth. 1

Hrp. 1

Hrp. 2

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Cb. 2

3

31

C.

Fl. 1

Fl. 2

Ob.

Pno. 1

Pno. 2

Synth. 1

Hrp. 1

Hrp. 2

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Cb. 2

pp

f

4

46

C.

Fl. 1

Fl. 2

Ob.

Pno. 1

Pno. 2

Synth. 1

Hrp. 1

Hrp. 2

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Cb. 2

5

61

C.

Fl. 1

Fl. 2

Ob.

Pno. 1

Pno. 2

mf *f*

Synth. 1

Hrp. 1

mf *f*

Hrp. 2

Vln. 1

mf *f*

Vln. 2

Vln. 3

Vln. 4

p *mf* *f*

Vla.

p *mf* *f*

Vc. 1

p *mf* *f*

Vc. 2

Vc. 3

mf *f*

Cb. 1

p

Cb. 2

mf *f*

6

76

C.

Fl. 1

Fl. 2

Ob.

Pno. 1

Pno. 2

Synth. 1

Hrp. 1

Hrp. 2

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc. 1

Vc. 2

Vc. 3

Cb. 1

Cb. 2

Choir

Penguins

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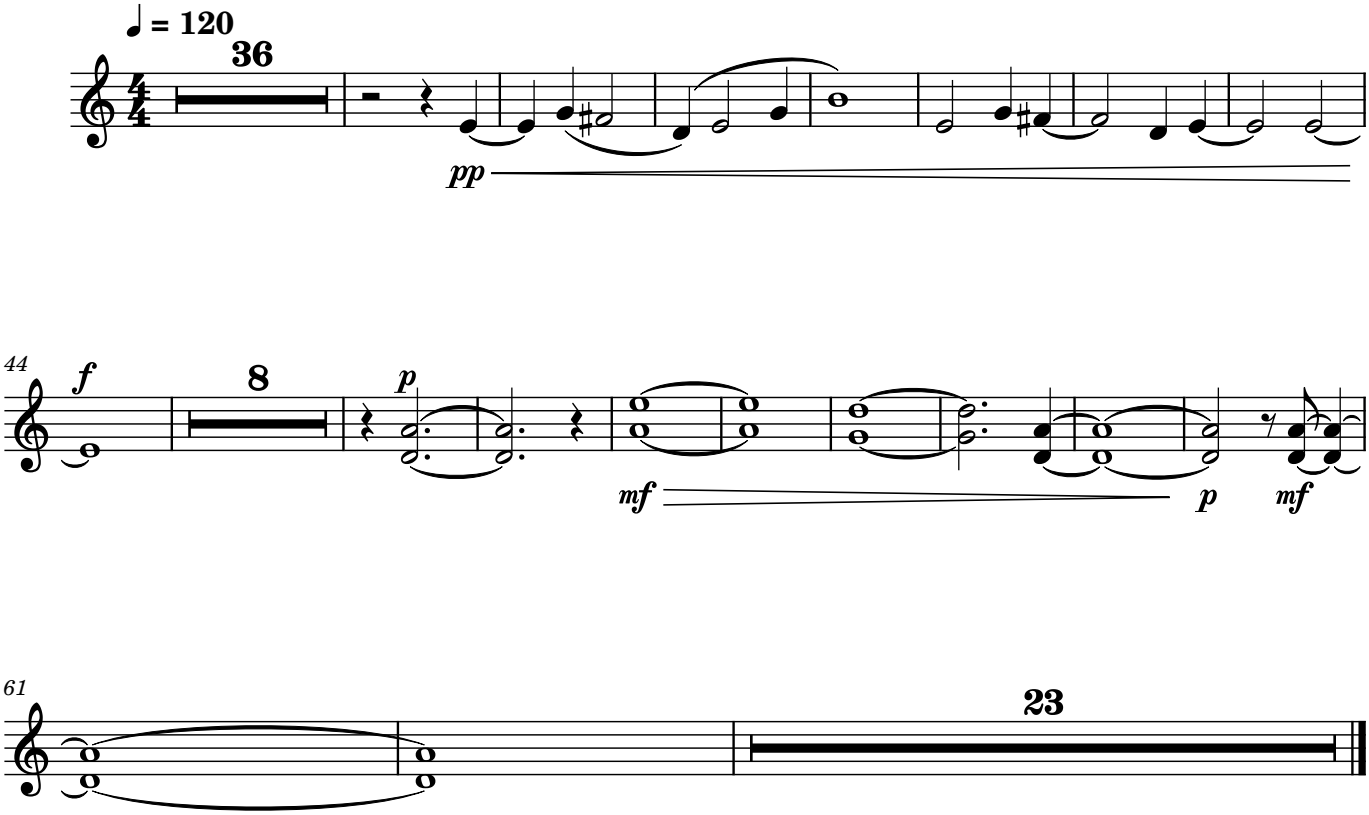

Flute 1

Penguins

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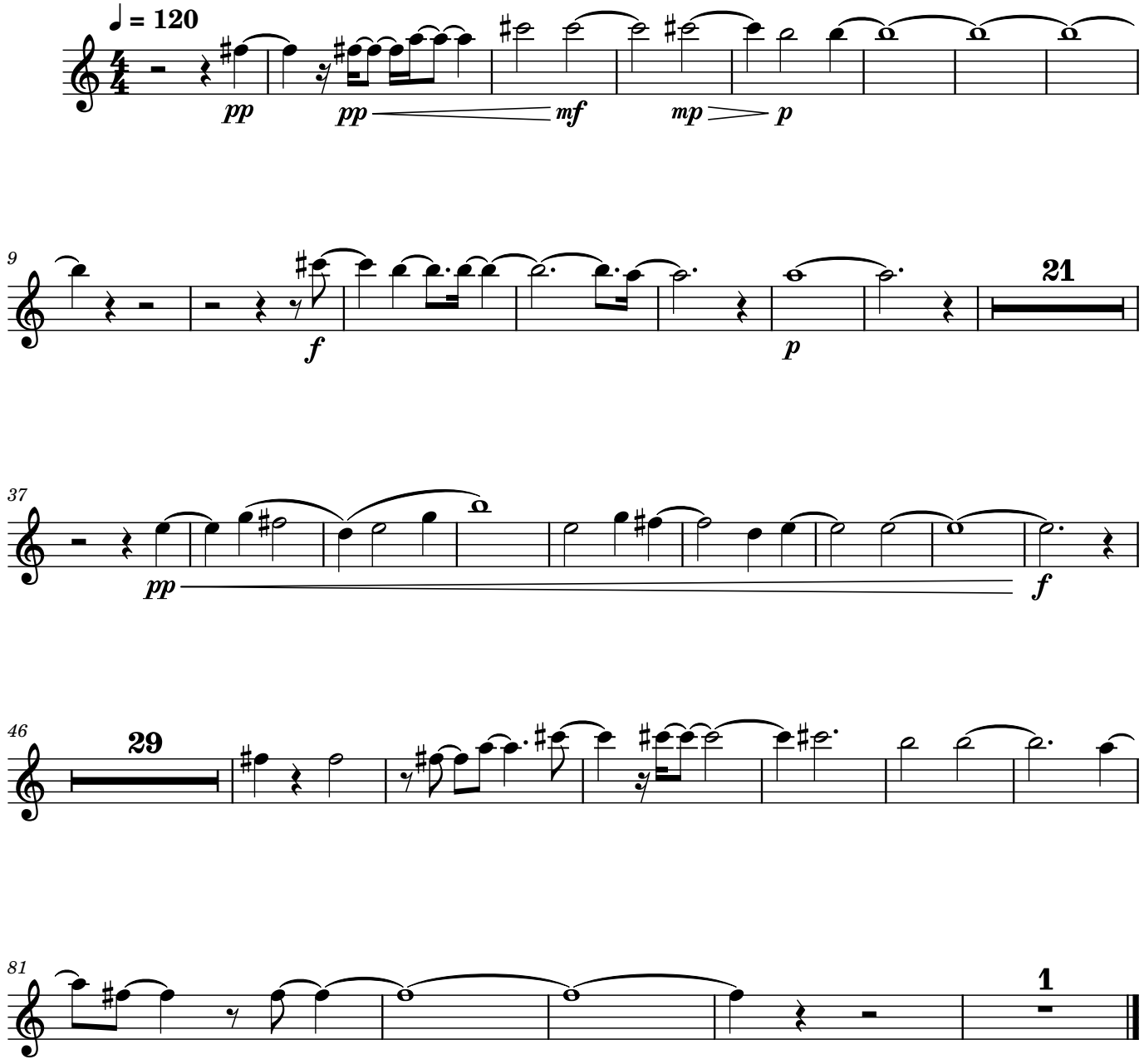

Flute 2

Penguins

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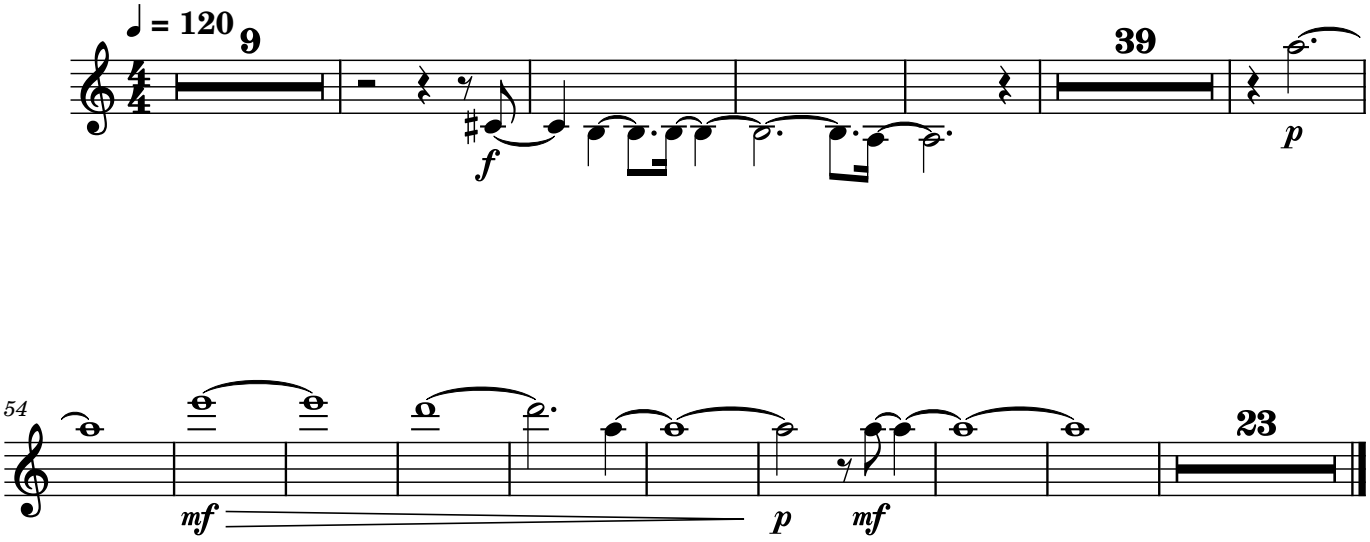
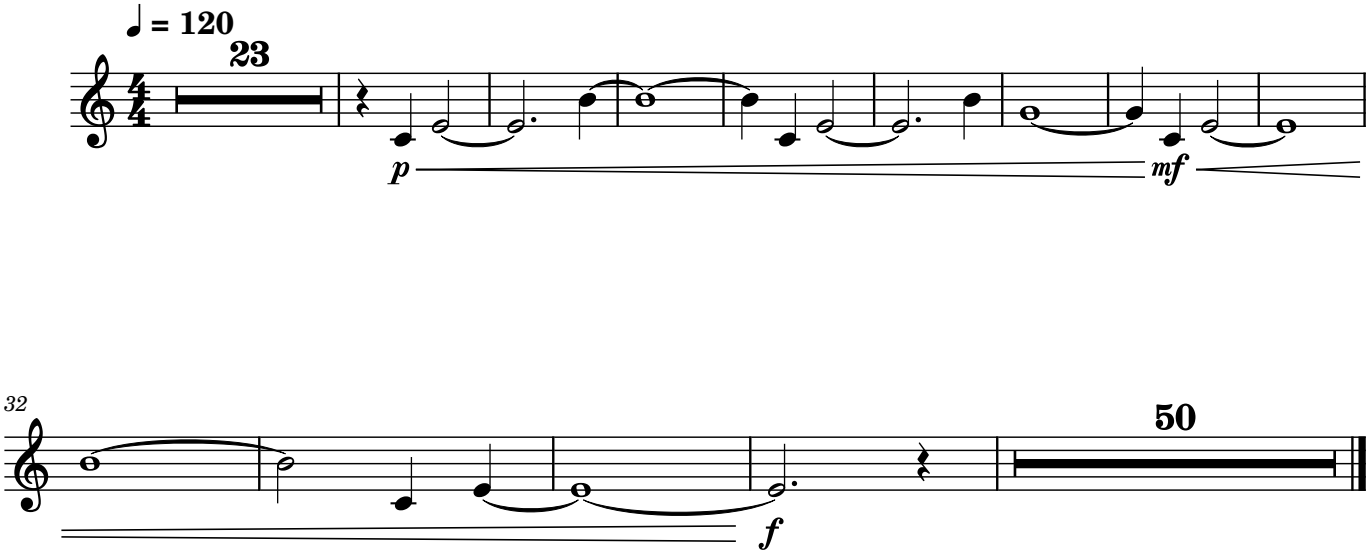


Oboe

Penguins

Daniela Sanmartín



Piano 1

Penguins

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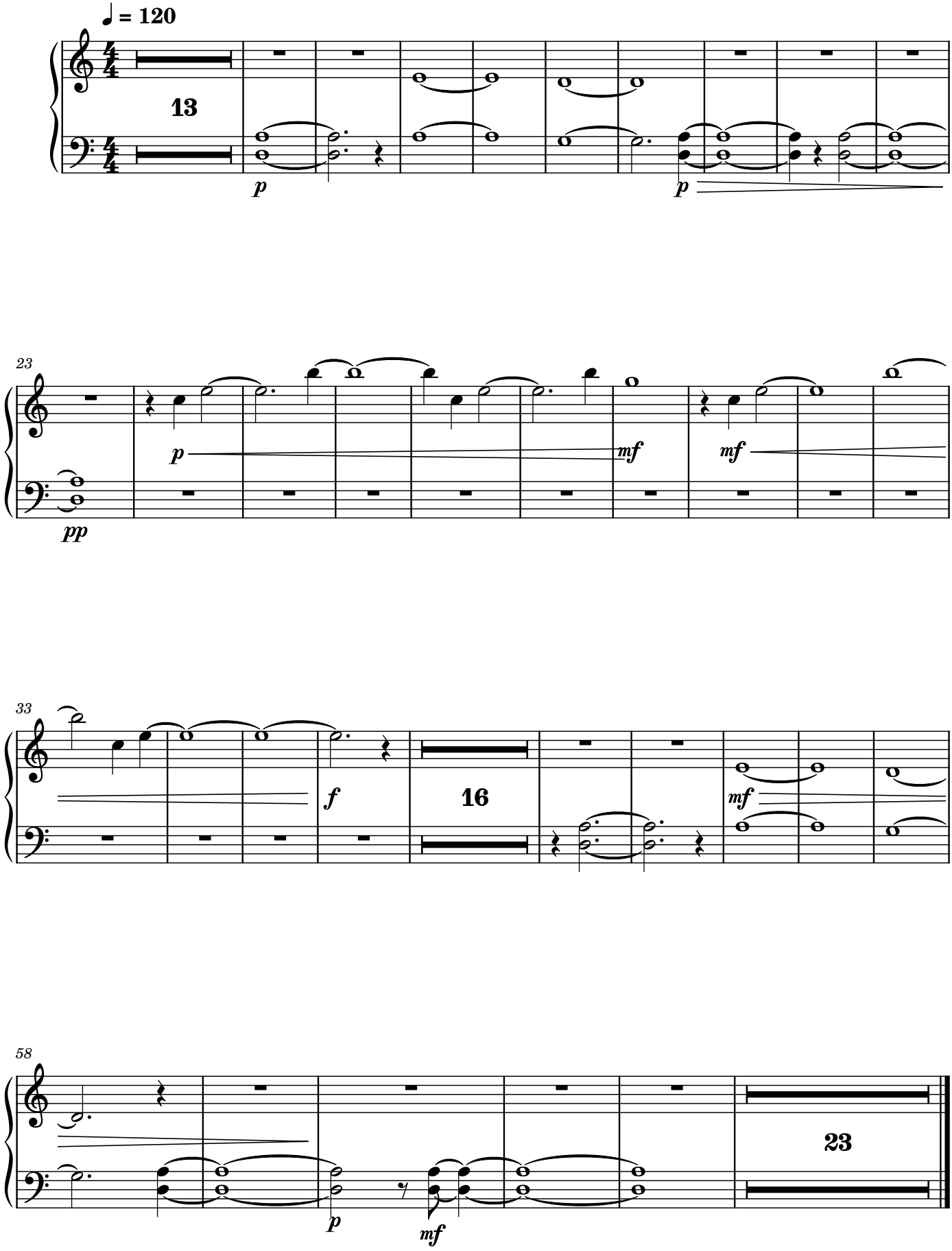

Piano 2

Penguins

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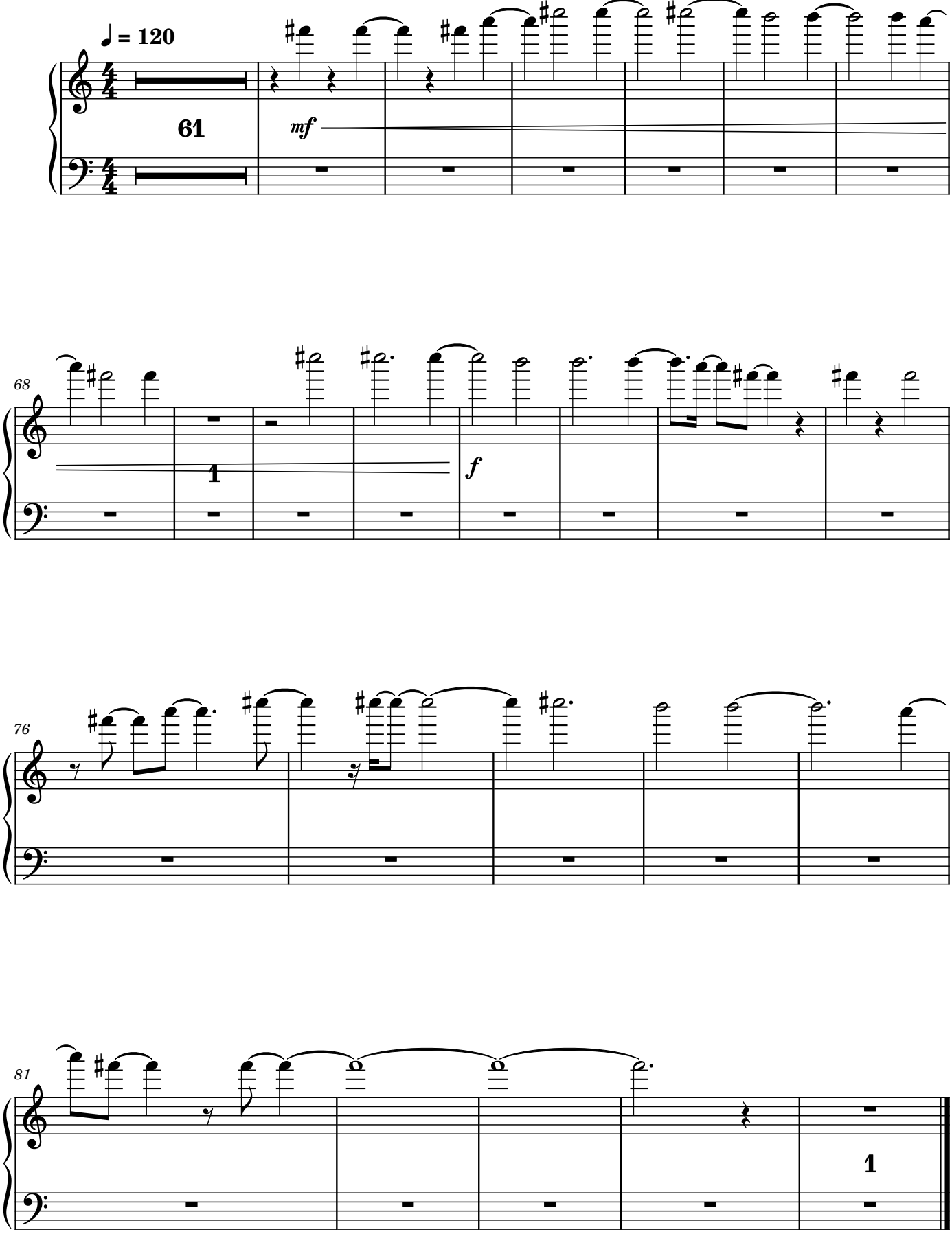

Pad Synthesizer 1

Penguins

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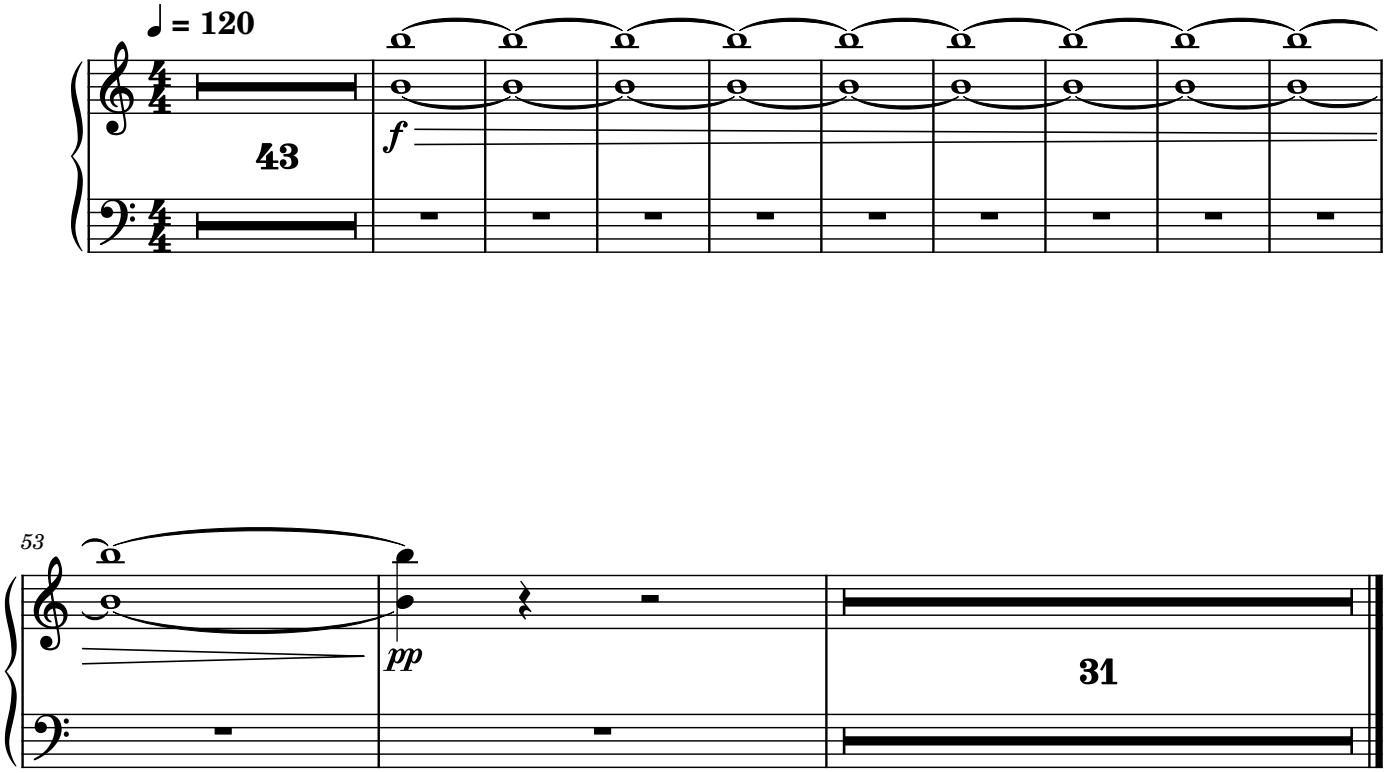

Harp 1

Penguins

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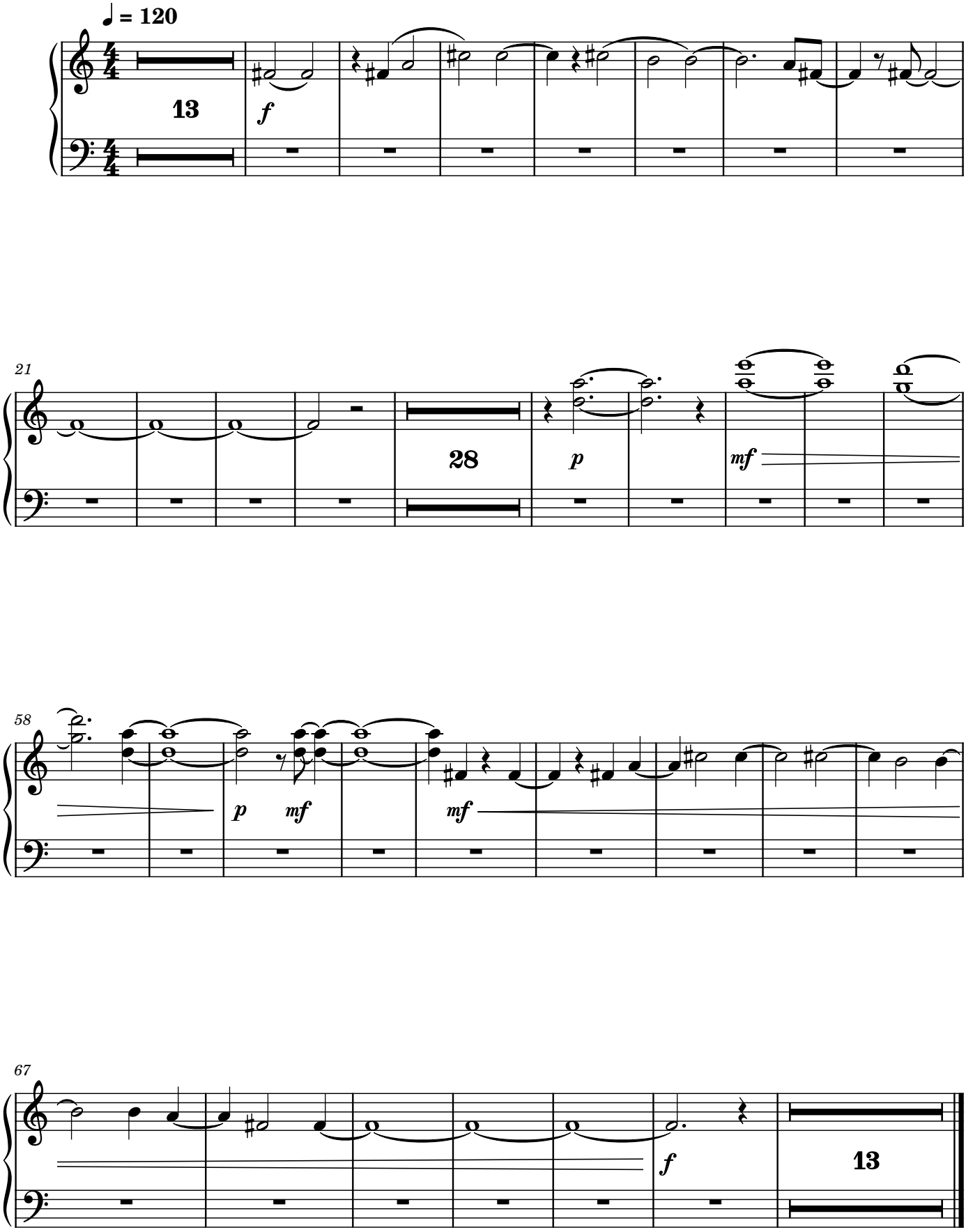

Harp 2

Penguins

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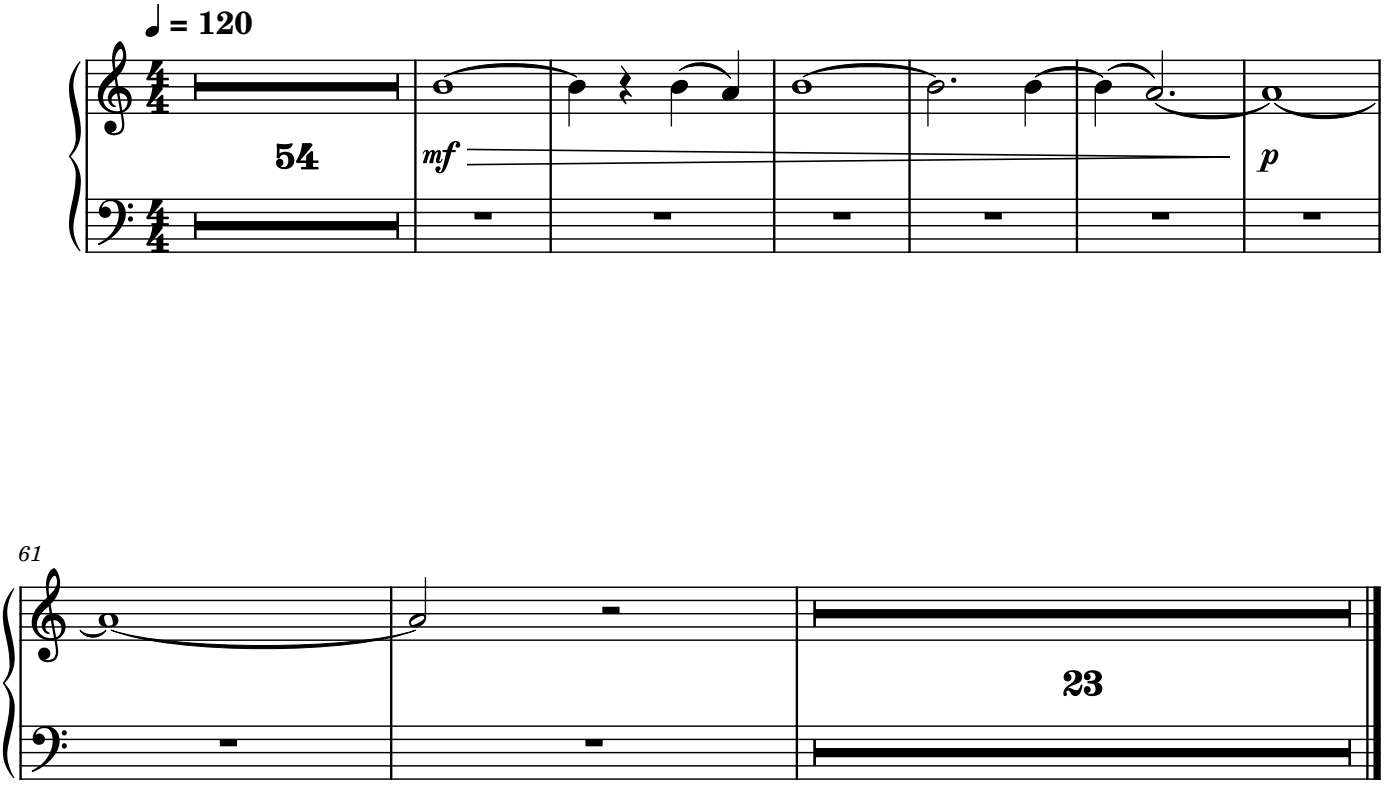

Violin 1

Penguins

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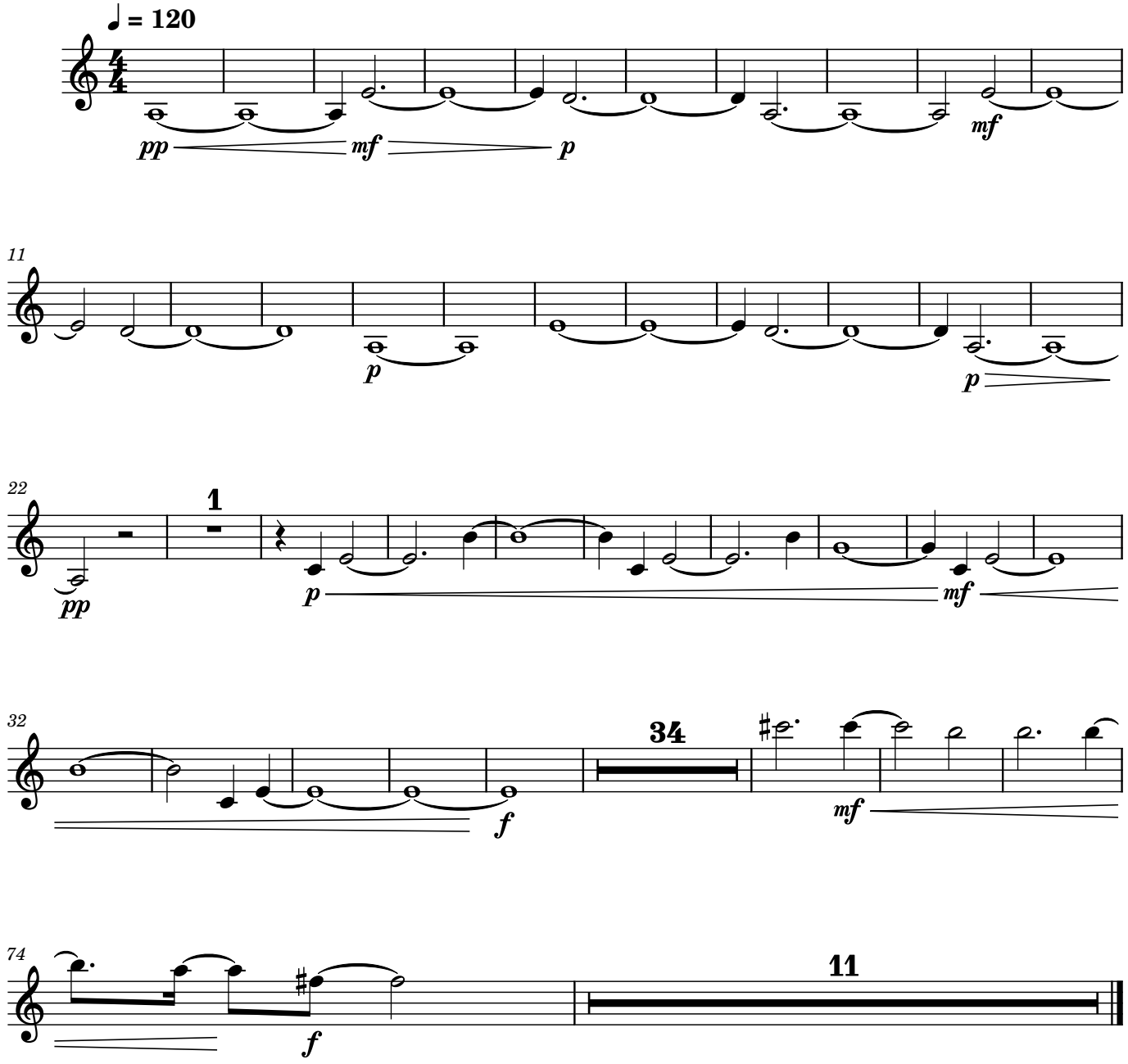

Violin 2

Penguins

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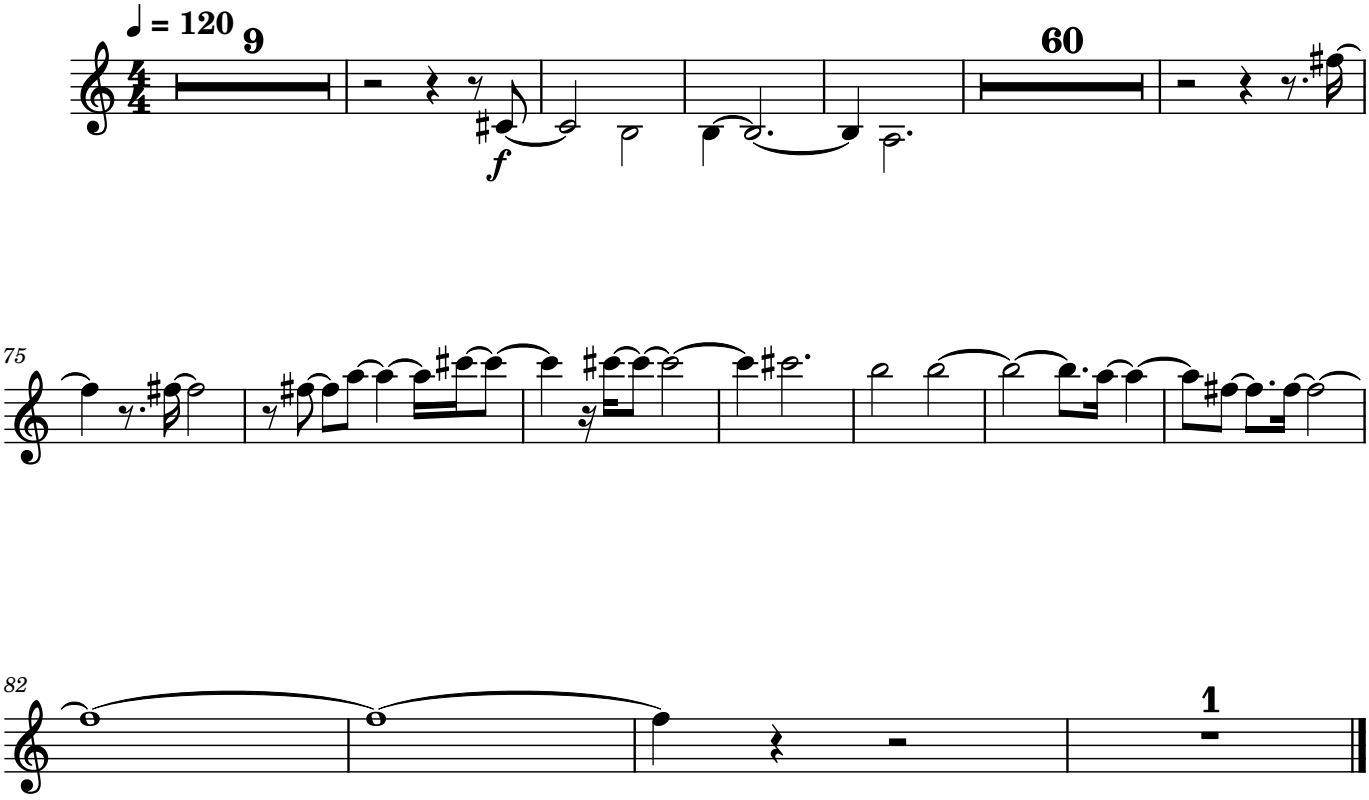

Violin 3

Penguins

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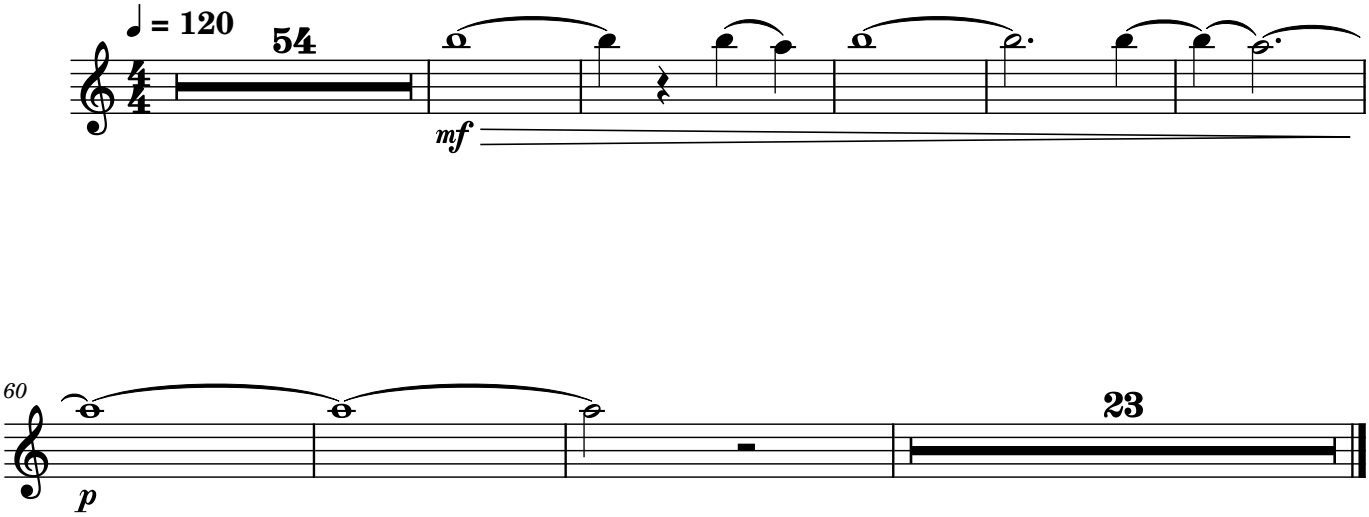
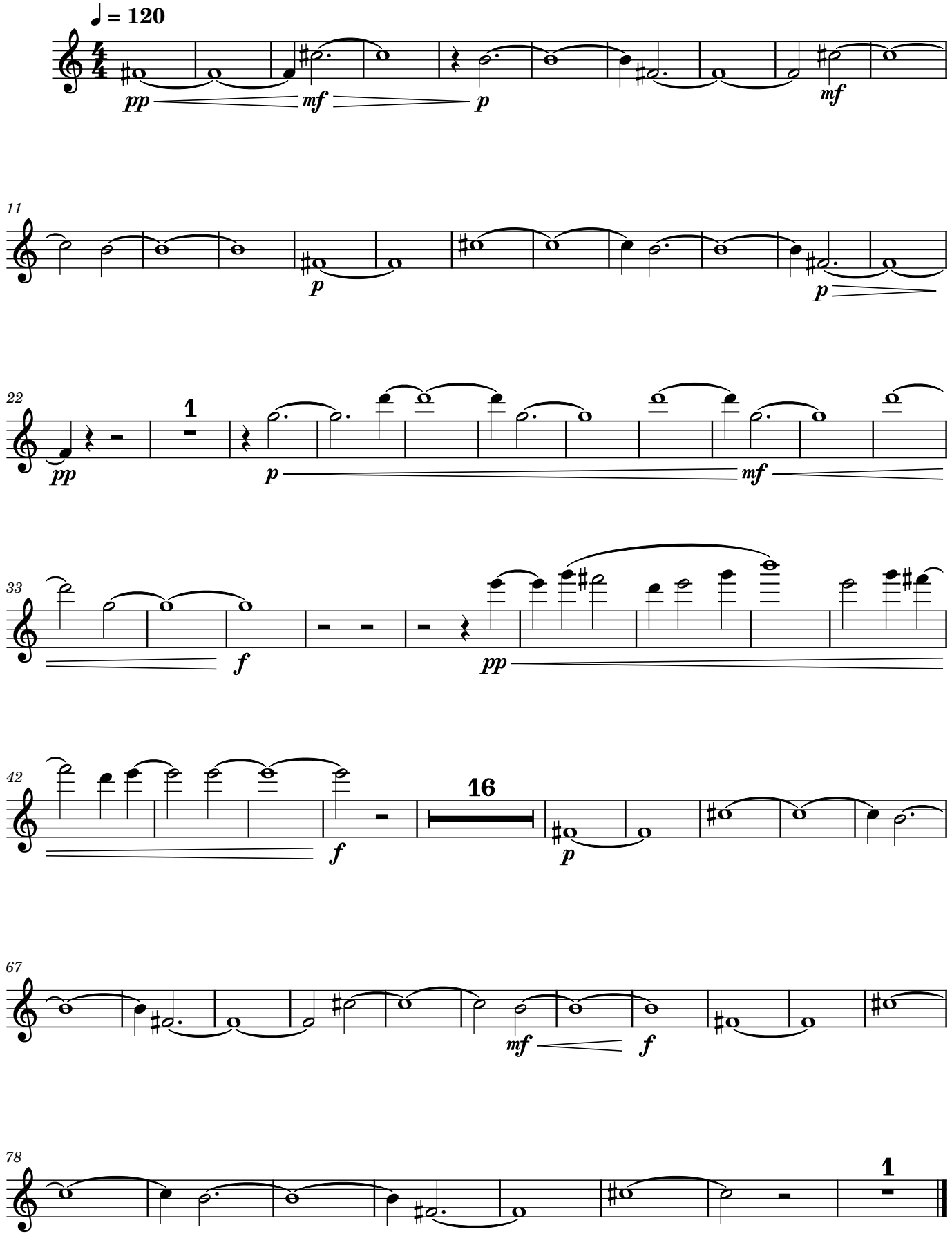


Penguins

Daniela Sanmartín



Viola

Penguins

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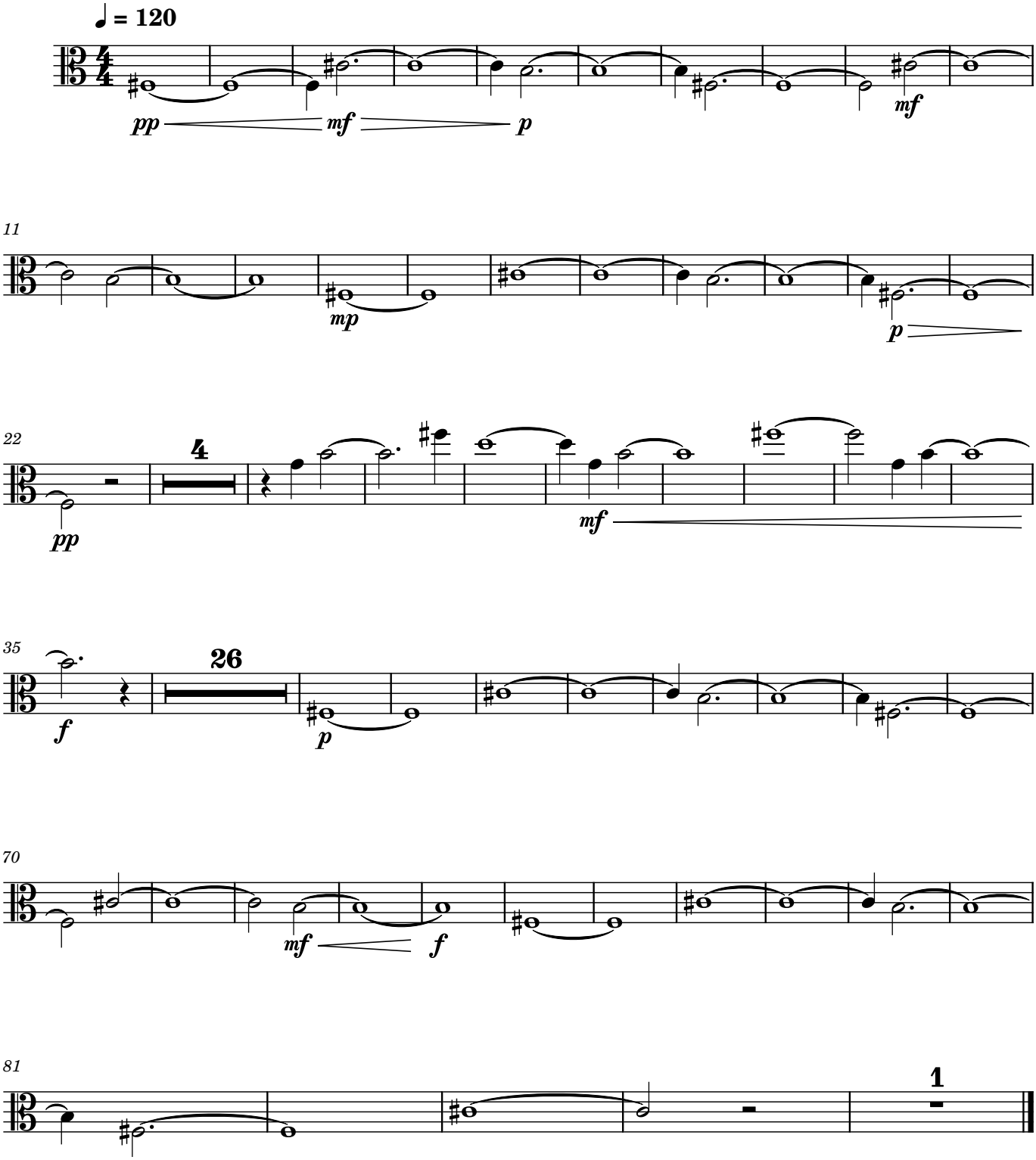

Violoncello 1

Penguins

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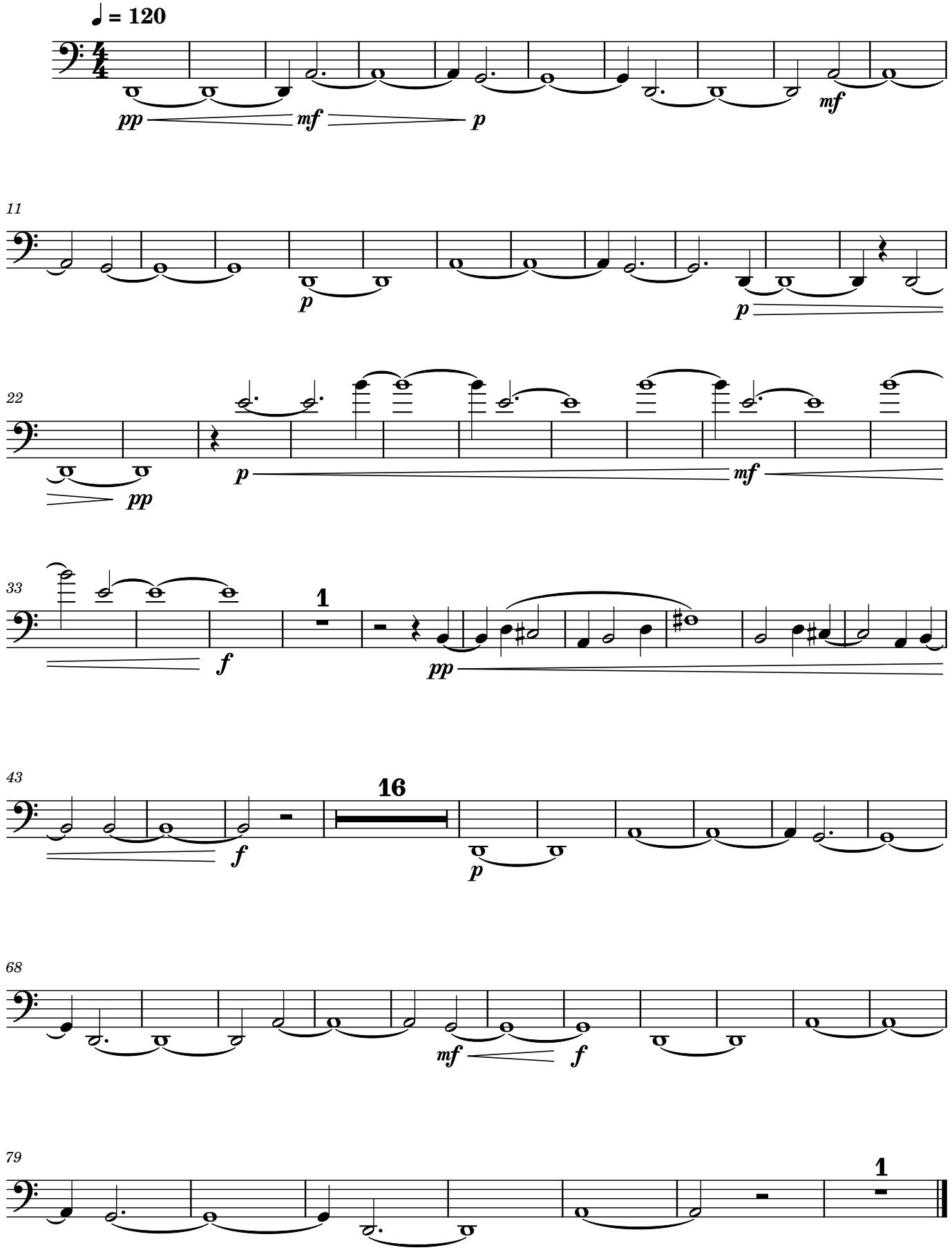

Violoncello 2

Penguins

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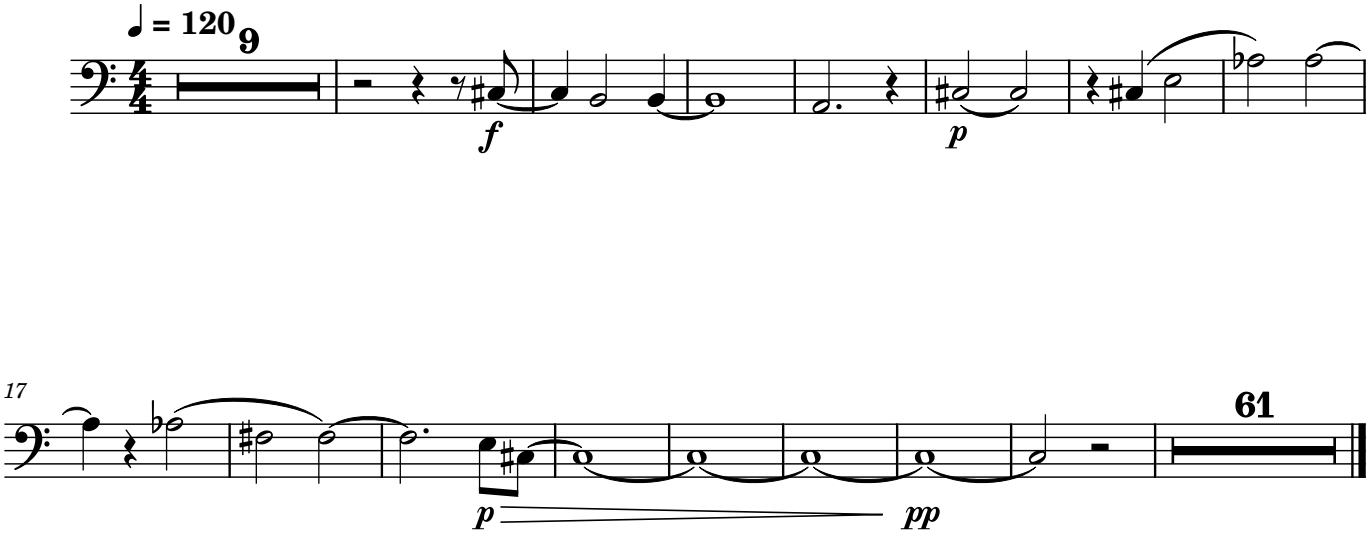

Violoncello 3

Penguins

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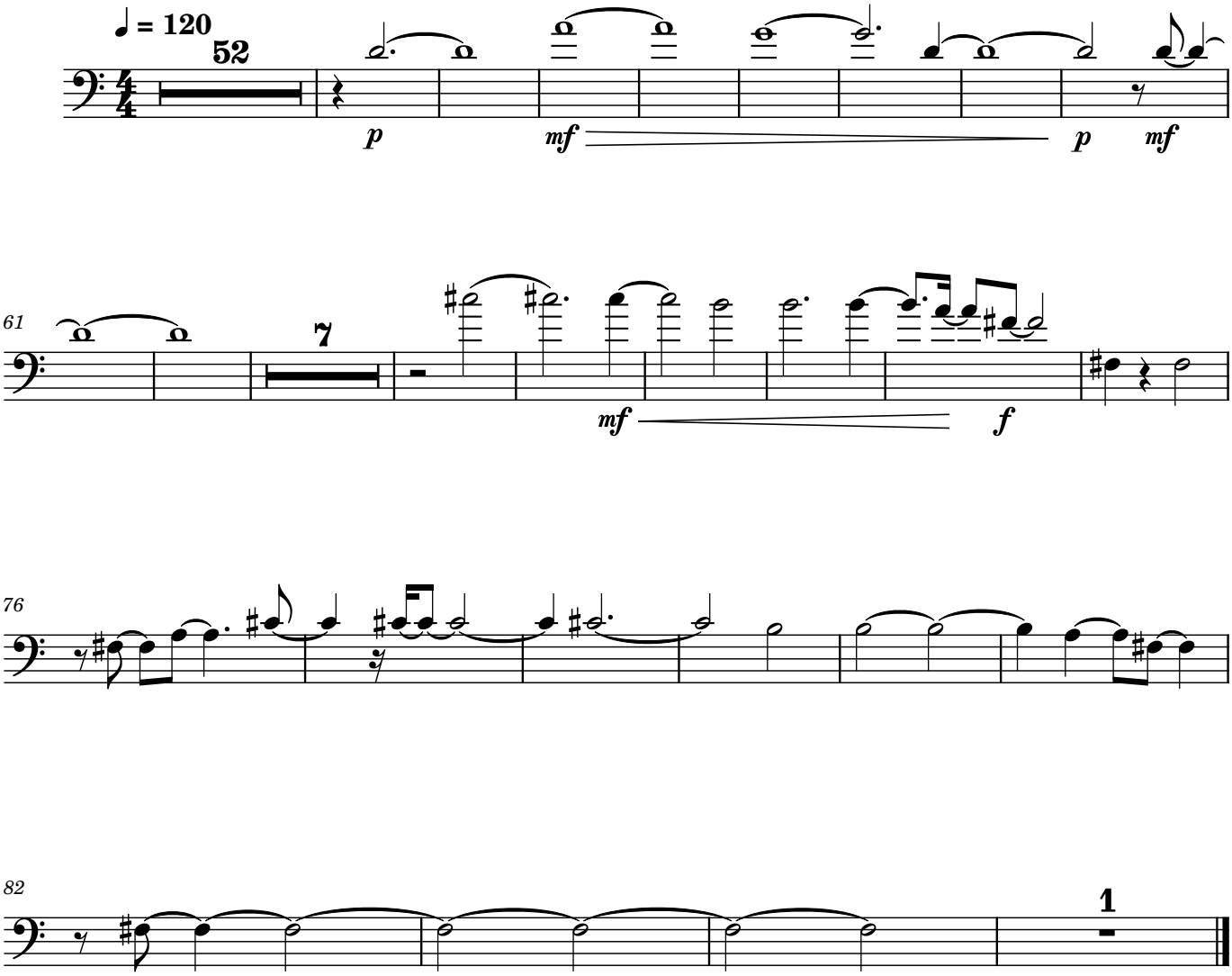

Contrabass 1

Penguins

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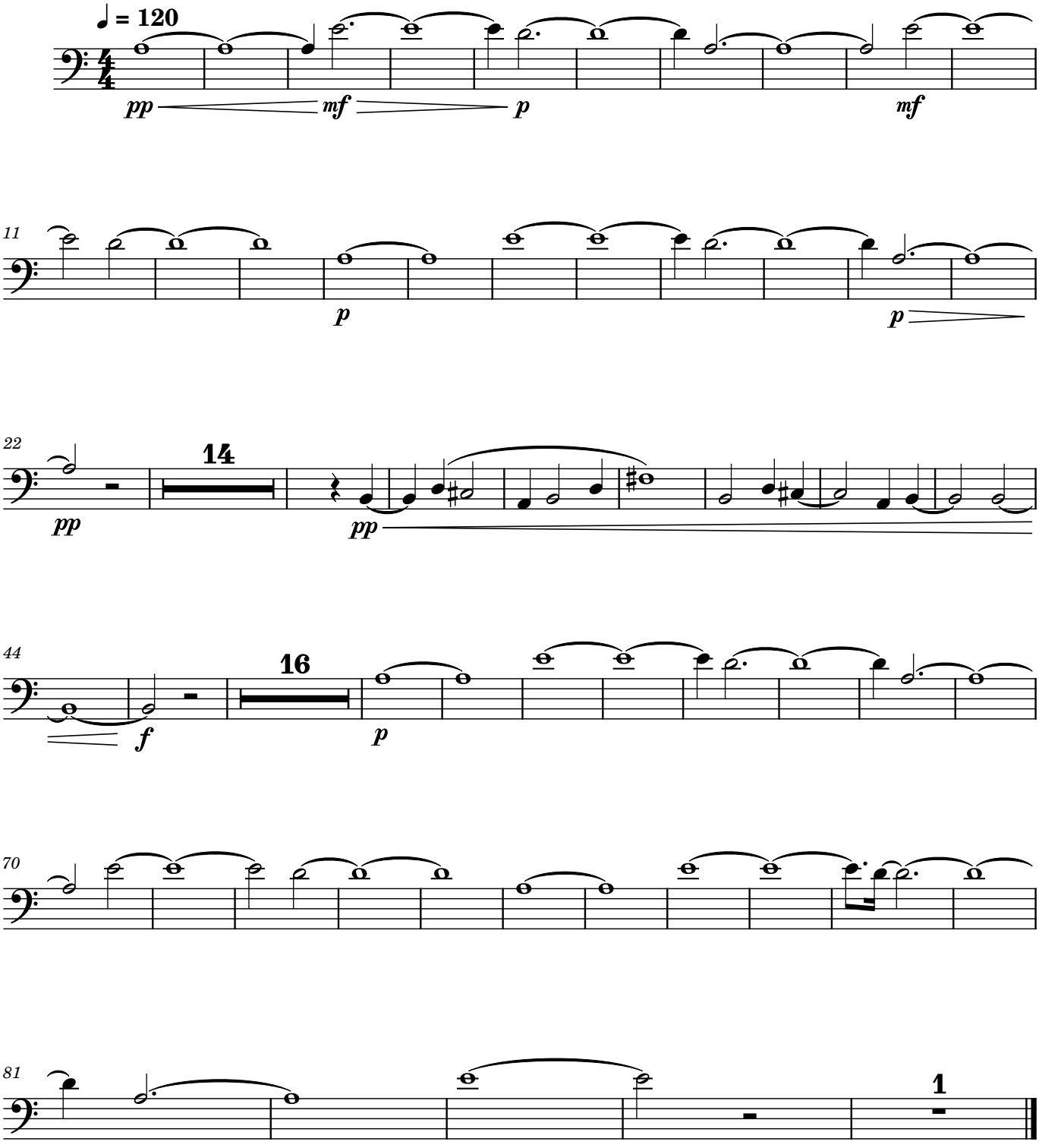

Contrabass 2

Penguins

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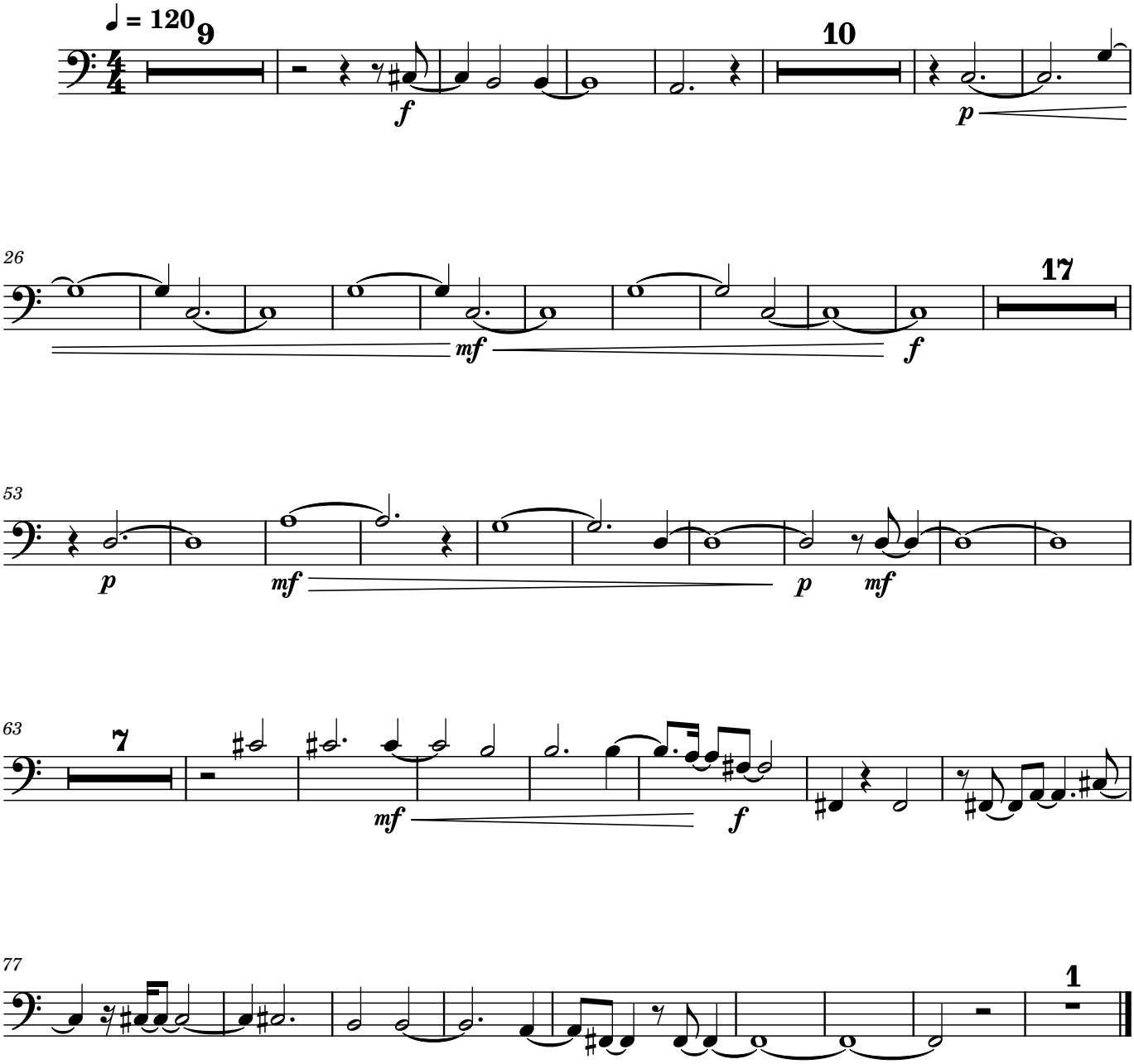


ORQUESTACIÓN: CHARGE

Vientos:

- **Flute 1:** Spitfire – Bbc Symphony Orchestra
- **Horn 1, 2, 3 Y 4:** Spitfire – Bbc Symphony Orchestra
- **Trumpet:** Spitfire – Bbc Symphony Orchestra
- **Tuba:** Spitfire – Bbc Symphony Orchestra

Percusión:

- **Drums 1:** Native Instruments – Kontakt – Action Strikes/Basic Accents A-8th Triplet Feel/C1
- **Drums 2:** Native Instruments – Kontakt – Action Strikes/ Basic Accents A-8th Triplet Feel/D1
- **Drums 3:** Native Instruments – Kontakt – Action Strikes/Basic Accents A-8th Triplet Feel/C1
- **Drums 4:** Native Instruments – Kontakt – Action Strikes/Basic Accents A-8th Triplet Feel/C1
- **Drums 5:** Native Instruments – Kontakt – Action Strikes/Orquestal Percussion
- **Drums 6:** Native Instruments – Kontakt – Action Strikes/Basic Accents A-8th Triplet Feel/D1
- **Tam-Tam:** Spitfire – Bbc Symphony Orchestra

Piano:

- **Piano:** Native Instruments – Kontakt – The Maverick

Sintetizadores:

- **Synthesizer:** Native Instruments – Kontakt- Ethereal Earth
- **Efect Synthesizer 1 Y 2:** Native Instruments – Kontakt- Evolve Mutations
- **Pad Synthesizer 1:** Native Instruments – Kontakt – Retro Machines Mk2/Sound Variations (5)
- **Pad Synthesizer 1:** Spitfire – Labs – Modular Pianos/09 Chiff Pipe & Artefacts
- **Pad Synthesizer 2:** Spitfire – Labs – Glass Piano – Floe
- **Pad Synthesizer 3:** Spitfire – Labs – Modular Piano/02 Granular Wurli
- **Bass Synthesizer:** Native Instruments – Kontakt – Retro Machines Mk2
- **Violin Synth1:** Native Instruments – Kontakt – Action Strings – Haunted
- **Violin Synth 2:** Native Instruments – Kontakt – Action Strings – Thunder Storm
- **Violin Synth 3:** Native Instruments – Kontakt – Action Strings – Rumbling Thunder

Guitar:

- **Electric Guitar:** Native Instruments – Kontakt – Session Guitarist Electric Sunburst Deluxe/Ibiza C1 (Open)

Harp:

- **Harp :** Spitfire – Bbc Symphony Orchestra

Cuerdas:

- **Violin 1, 2 y 3:** Spitfire – Bbc Symphony Orchestra
- **Viola:** Spitfire – Bbc Symphony Orchestra
- **Cello:** Spitfire – Bbc Symphony Orchestra
- **Contrabass:** Spitfire – Bbc Symphony Orchestra

Charge

Daniela Sanmartín

♩ = 120

Flute

Horn in C 1

Horn in C 2

Horn in C 3

Horn in C 4

Trumpet in B♭

Tuba

Drums 1

Drums 2

Drums 3

Drums 4

Drums 5

Drums 6

Tam-tam

Piano

Synthesizer

Effect Synthesizer 1

Effect Synthesizer 2

Pad Synthesizer 1

Pad Synthesizer 2

Pad Synthesizer 3

Bass Synthesizern Earth

Violin synth 1

Violin synth 2

Electric Guitar

Harp

Violin 1

Violin 2

Violin 3

Violin 4

Viola

Cello

Contrabass

2

22

♩ = 190

Fl.

Hn. in C 1

Hn. in C 2

Hn. in C 3

Hn. in C 4

Tpt. in B♭

Tba.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Tam

Pno.

Synth.

Synth. 1

Synth. 2

Synth. 1

Synth. 2

Synth. 3

Synth.

Vln. sth 1

Vln. sth 2

El. Guit.

Hrp.

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla.

Vc.

Cb.

3

43

Fl.

Hn. in C 1

Hn. in C 2

Hn. in C 3

Hn. in C 4

Tpt. in B♭

Tba.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Tam

Pno.

Synth.

Synth. 1

Synth. 2

Synth. 1

Synth. 2

Synth. 3

Synth.

Vln. sth 1

Vln. sth 2

El. Guit.

Hrp.

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla.

Vc.

Cb.

4

64

♩ = 140

Fl.

Hn. in C 1

Hn. in C 2

Hn. in C 3

Hn. in C 4

Tpt. in B♭

Tba.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Tam

Pno.

Synth.

Synth. 1

Synth. 2

Synth. 1

Synth. 2

Synth. 3

Synth.

Vln. sth 1

Vln. sth 2

El. Guit.

Hrp.

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla.

Vc.

Cb.

5

85

Fl.

Hn. in C 1

Hn. in C 2

Hn. in C 3

Hn. in C 4

Tpt. in B♭

Tba.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Tam

Pno.

Synth.

Synth. 1

Synth. 2

Synth. 1

Synth. 2

Synth. 3

Synth.

Vln. sth 1

Vln. sth 2

El. Guit.

Hrp.

D C♯ B♭ E F G A

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vla.

Vc.

Cb.

6

106 ♩ = 150 ♩ = 200 ♩ = 121

Fl.

Hn. in C 1

Hn. in C 2

Hn. in C 3

Hn. in C 4

Tpt. in B♭

Tba.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Perc. Org.

Tam

Pno.

Synth.

Synth. 1

Synth. 2

Synth. 1

Synth. 2

Synth. 3

Synth.

Vln. sth 1

Vln. sth 2

El. Guit.

Hrp.

Vln. 3

Vln. 4

Vln. 5

Vln. 6

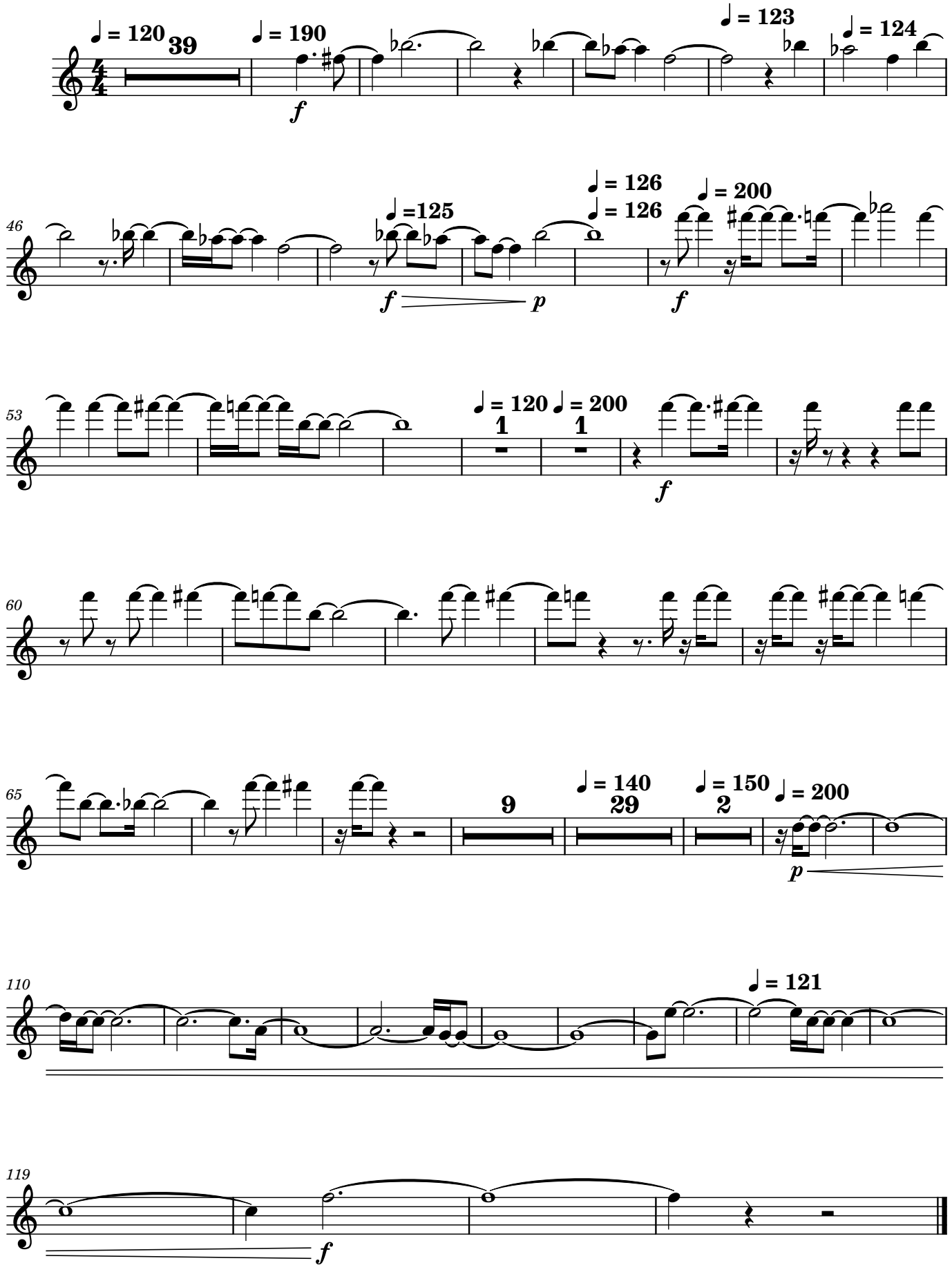
Vla.

Vc.

Cb.

Charge

Daniela Sanmartín



Charge

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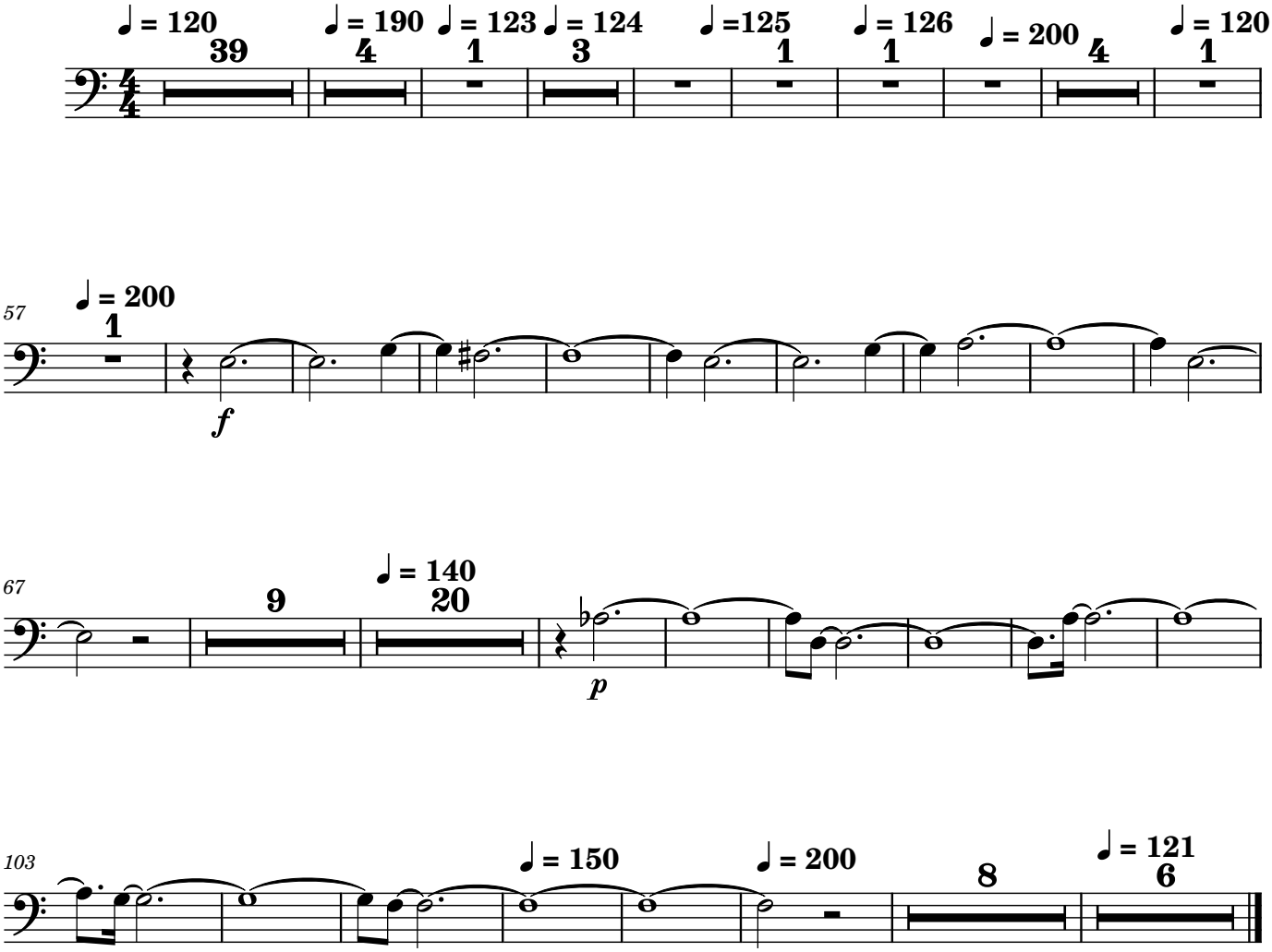

Horn in C 2

Charge

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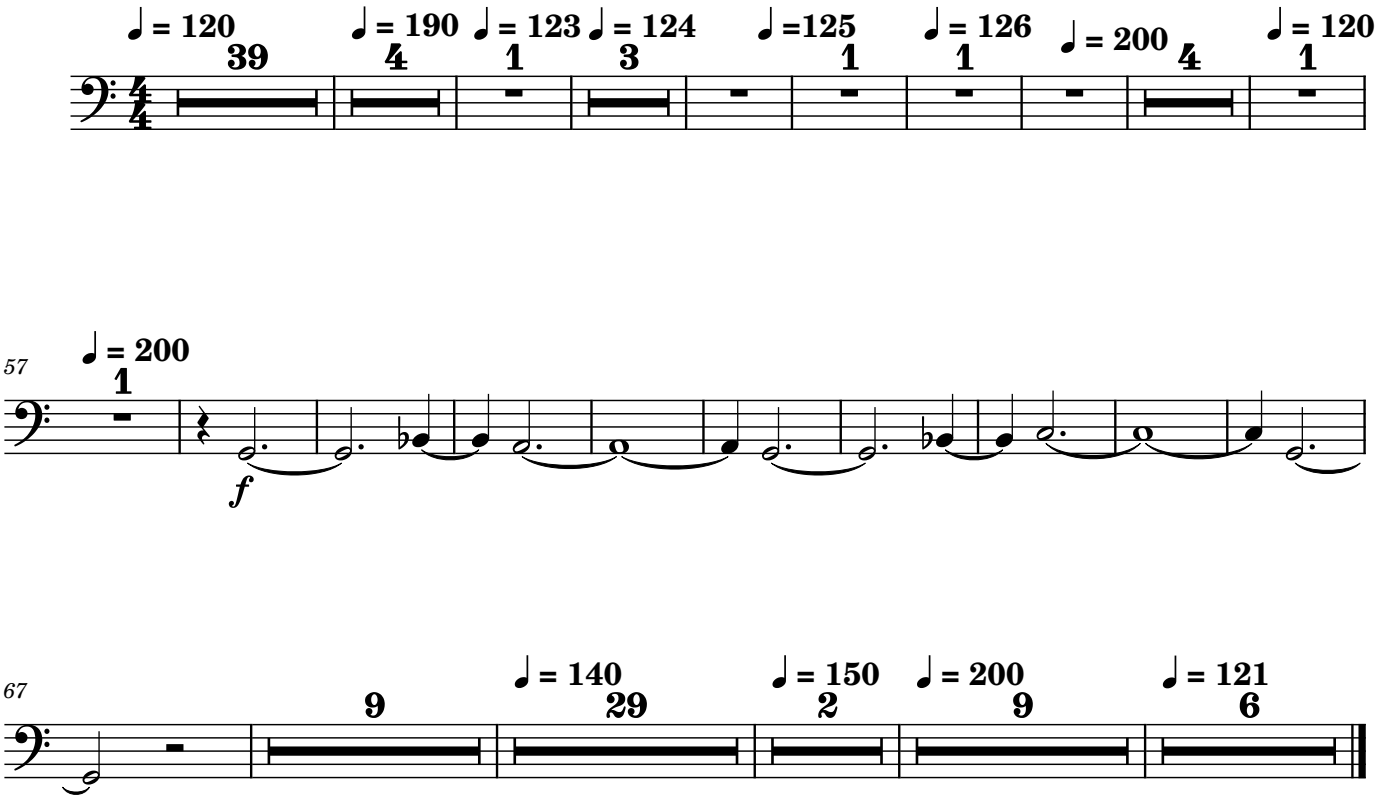
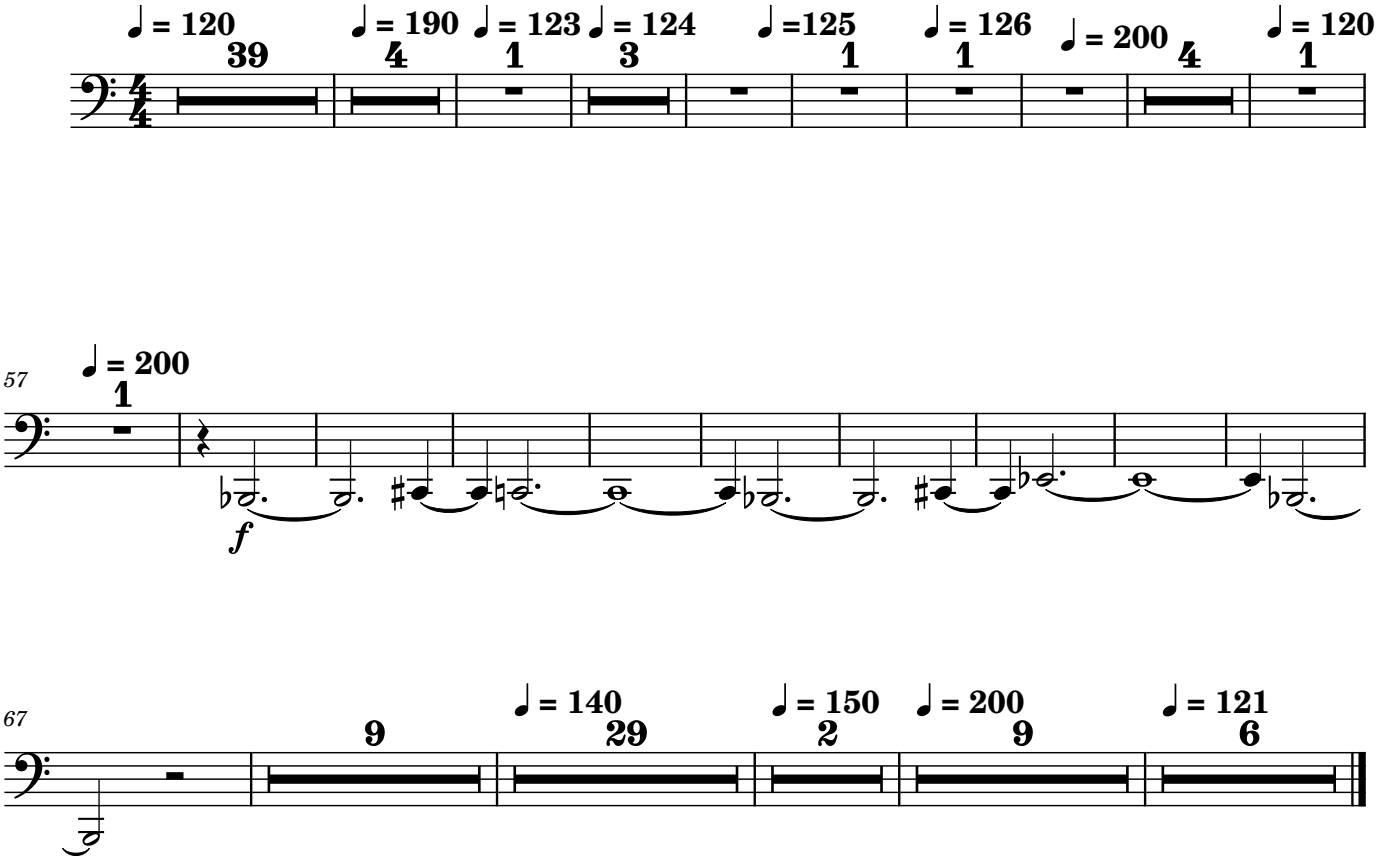


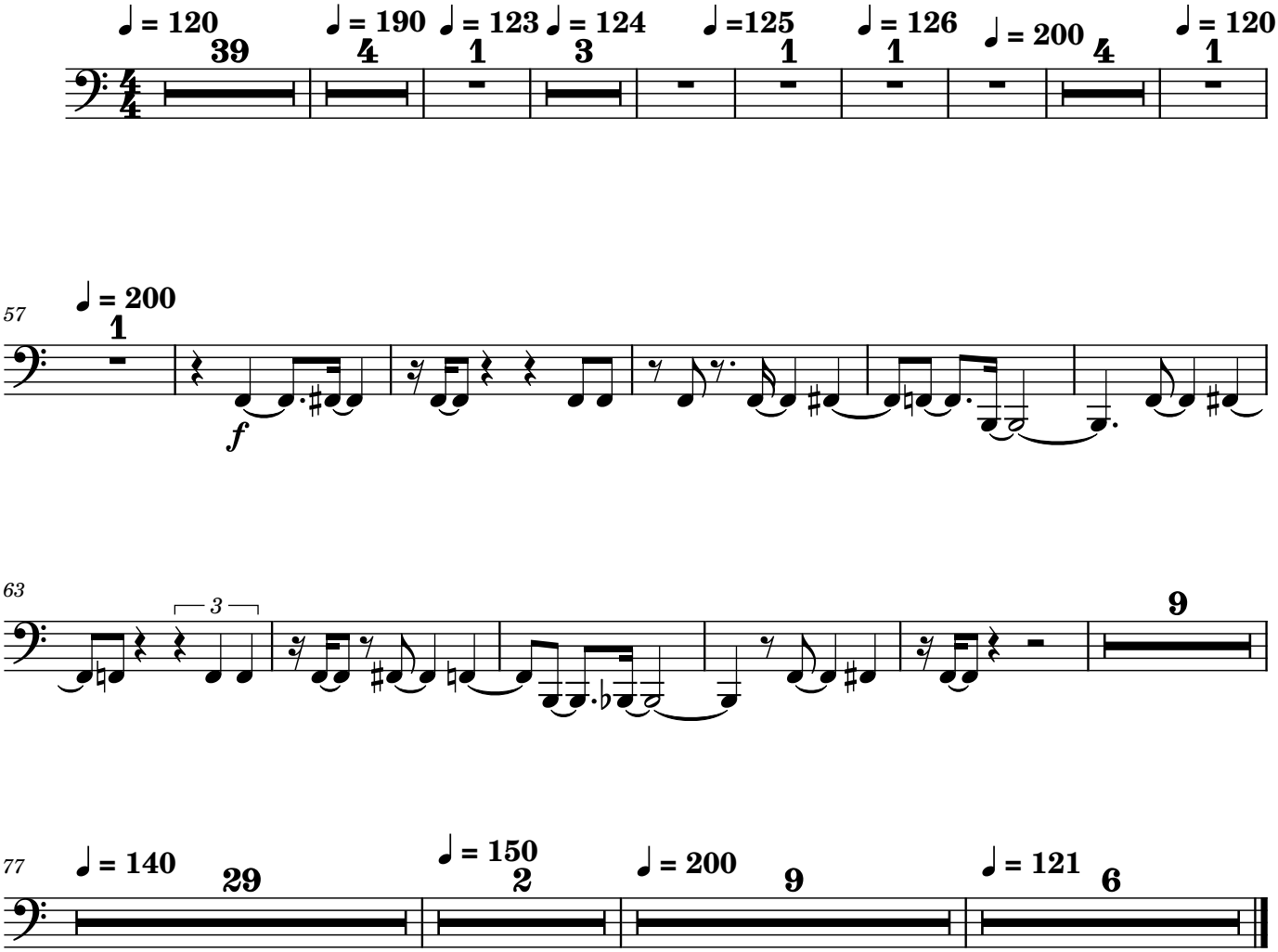
Charge

Daniela Sanmartín



Charge

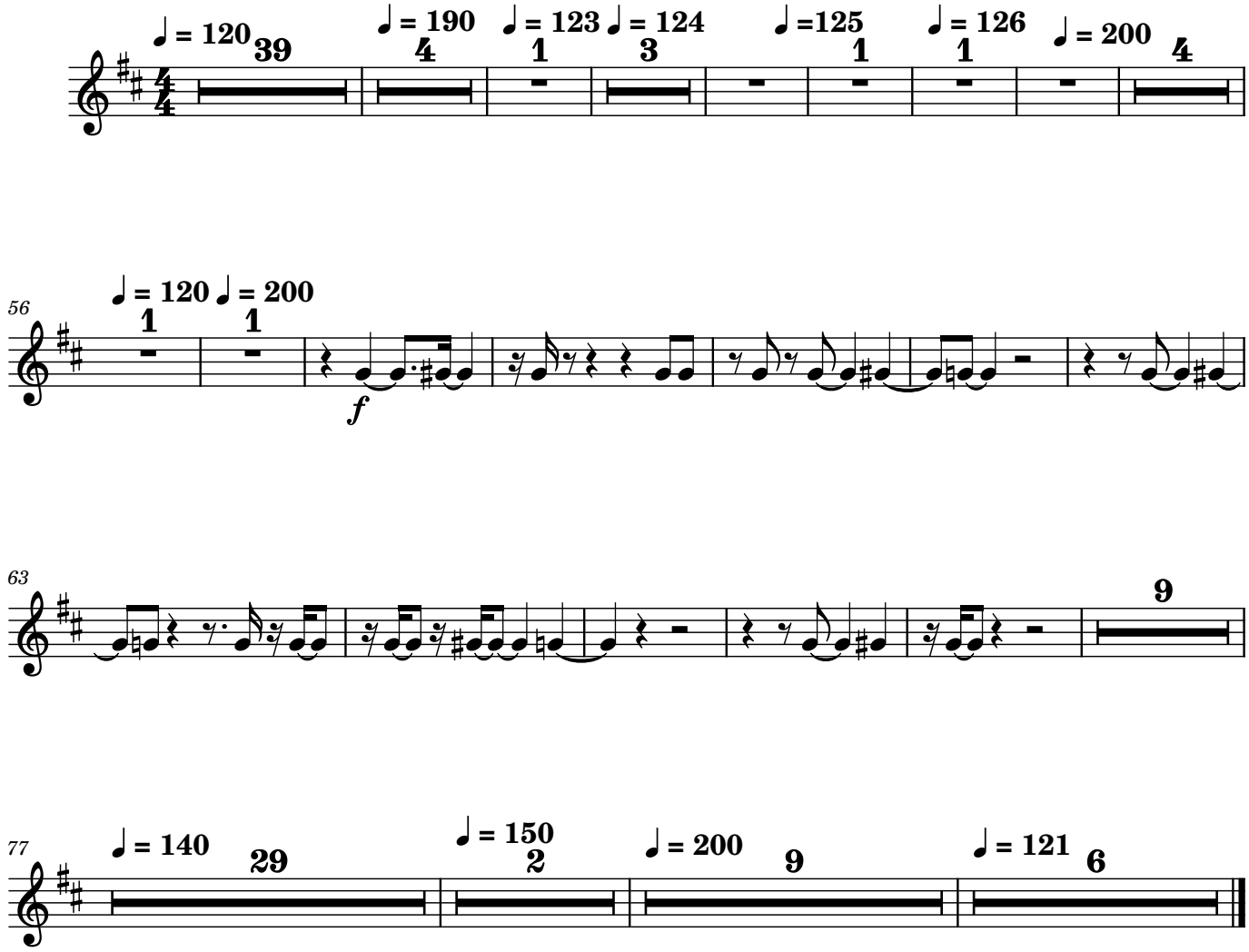
Daniela Sanmartín



Trumpet in B♭

Charge

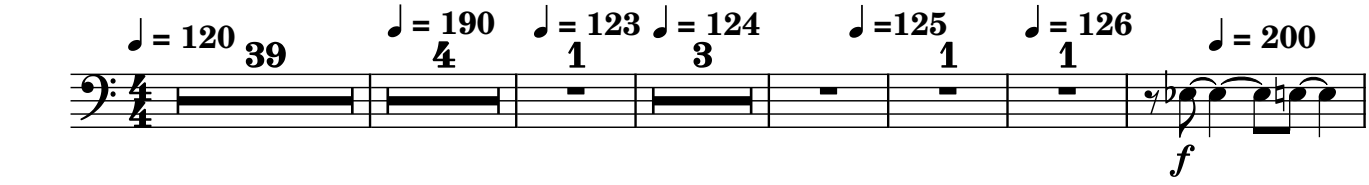
Daniela Sanmartín

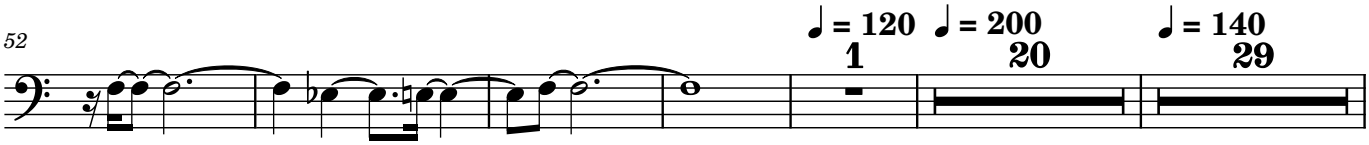


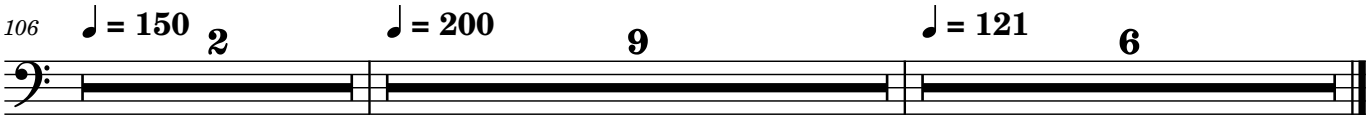
Tuba

Charge

Daniela Sanmartín



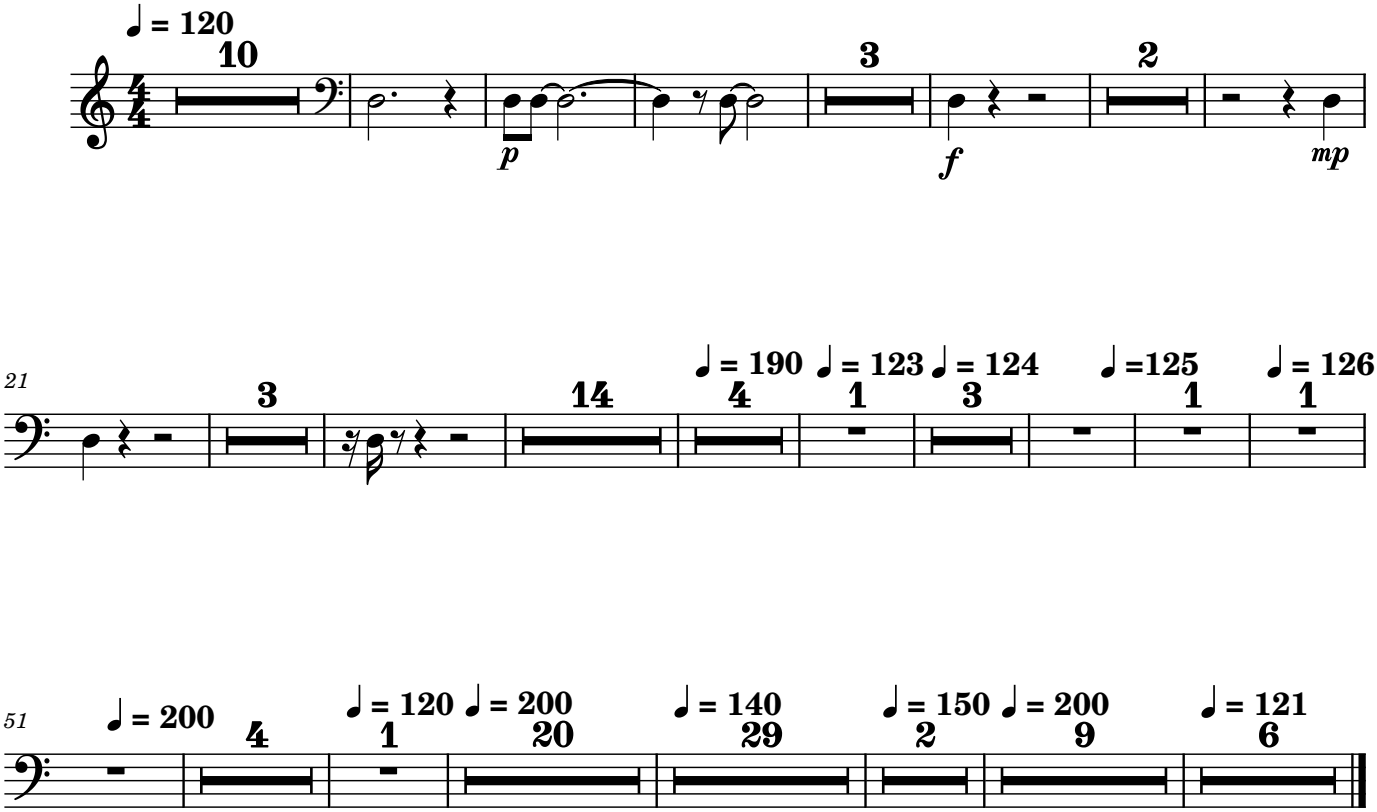




Drum 1

Charge

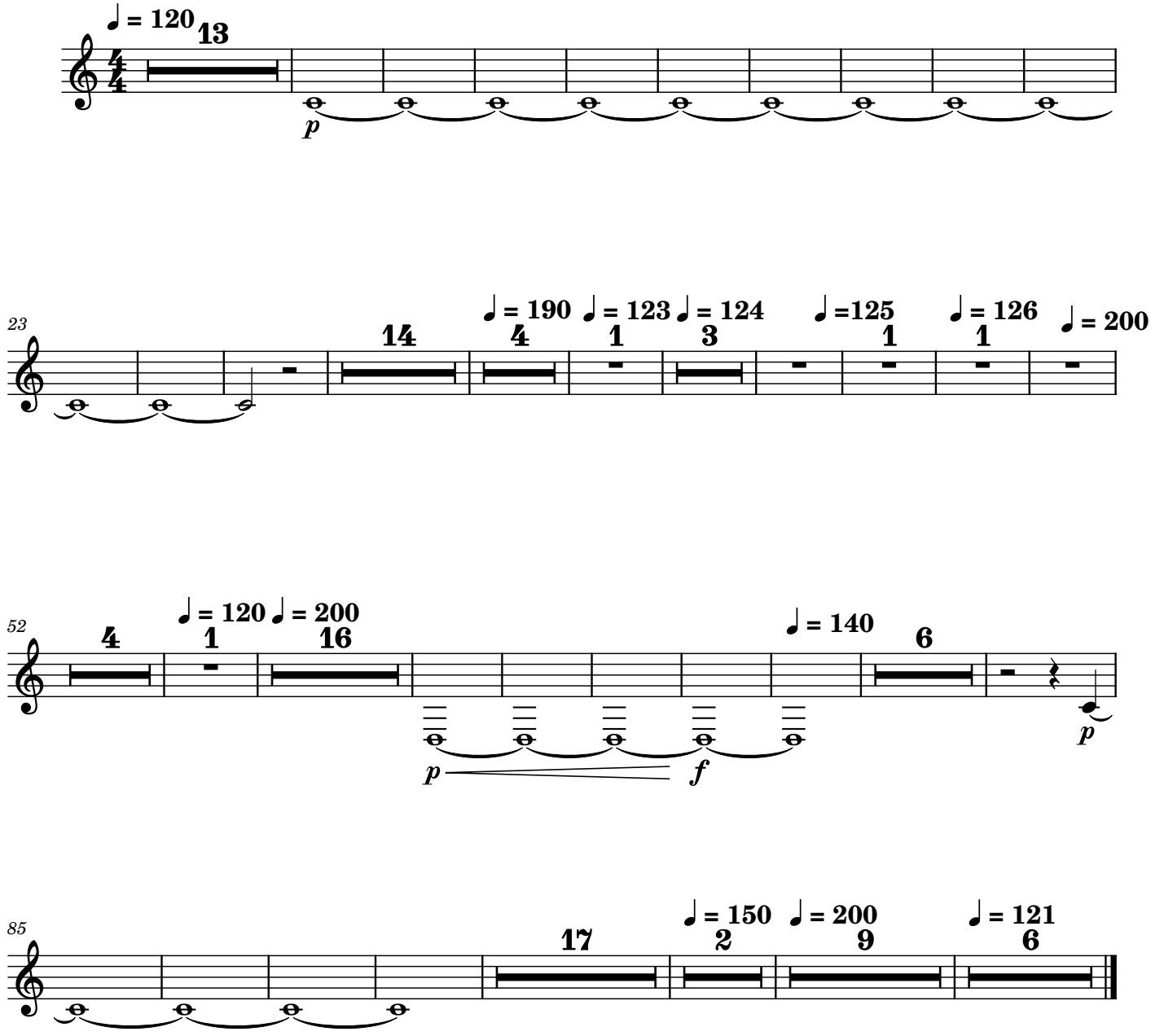
Daniela Sanmartín



Drum 2

Charge

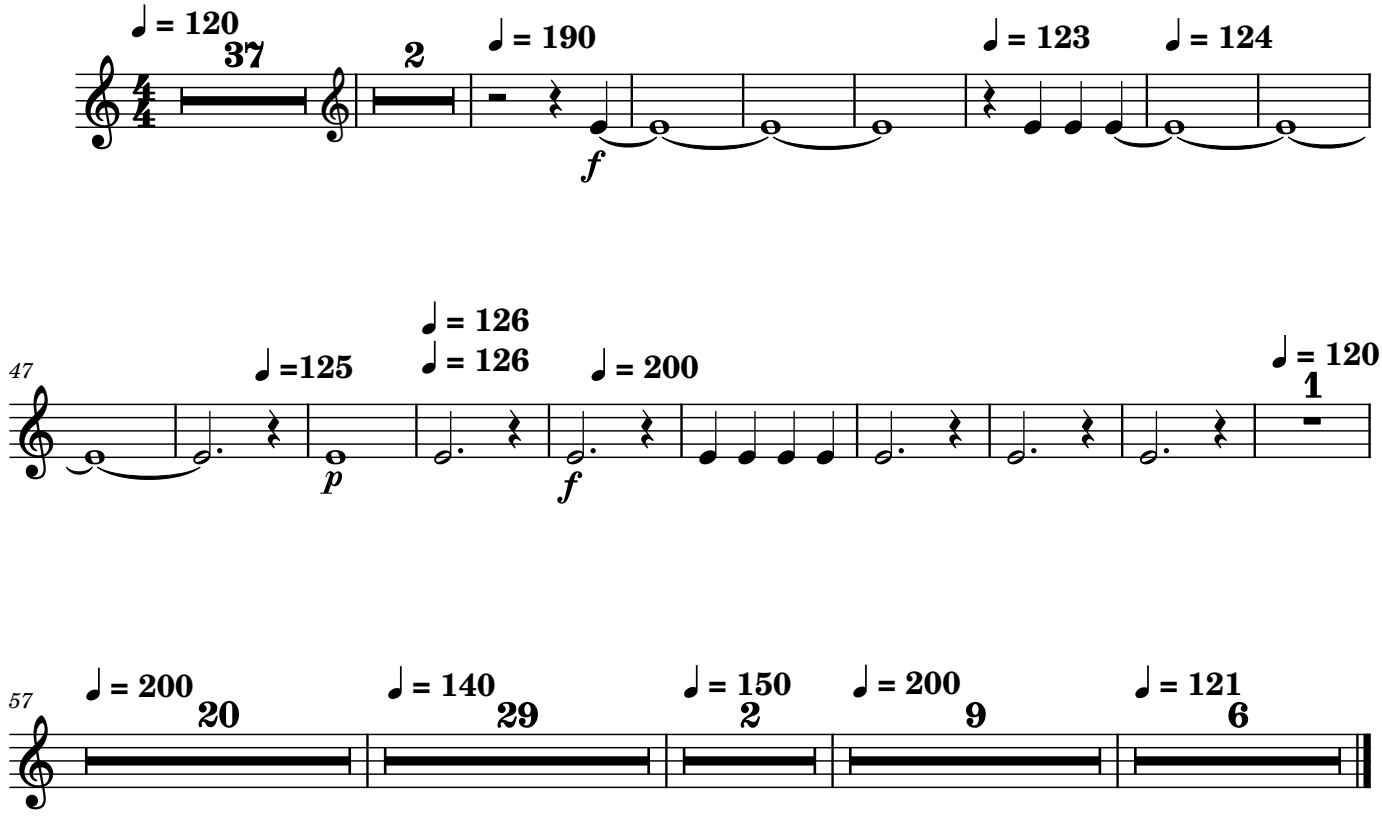
Daniela Sanmartín



Drum 3

Charge

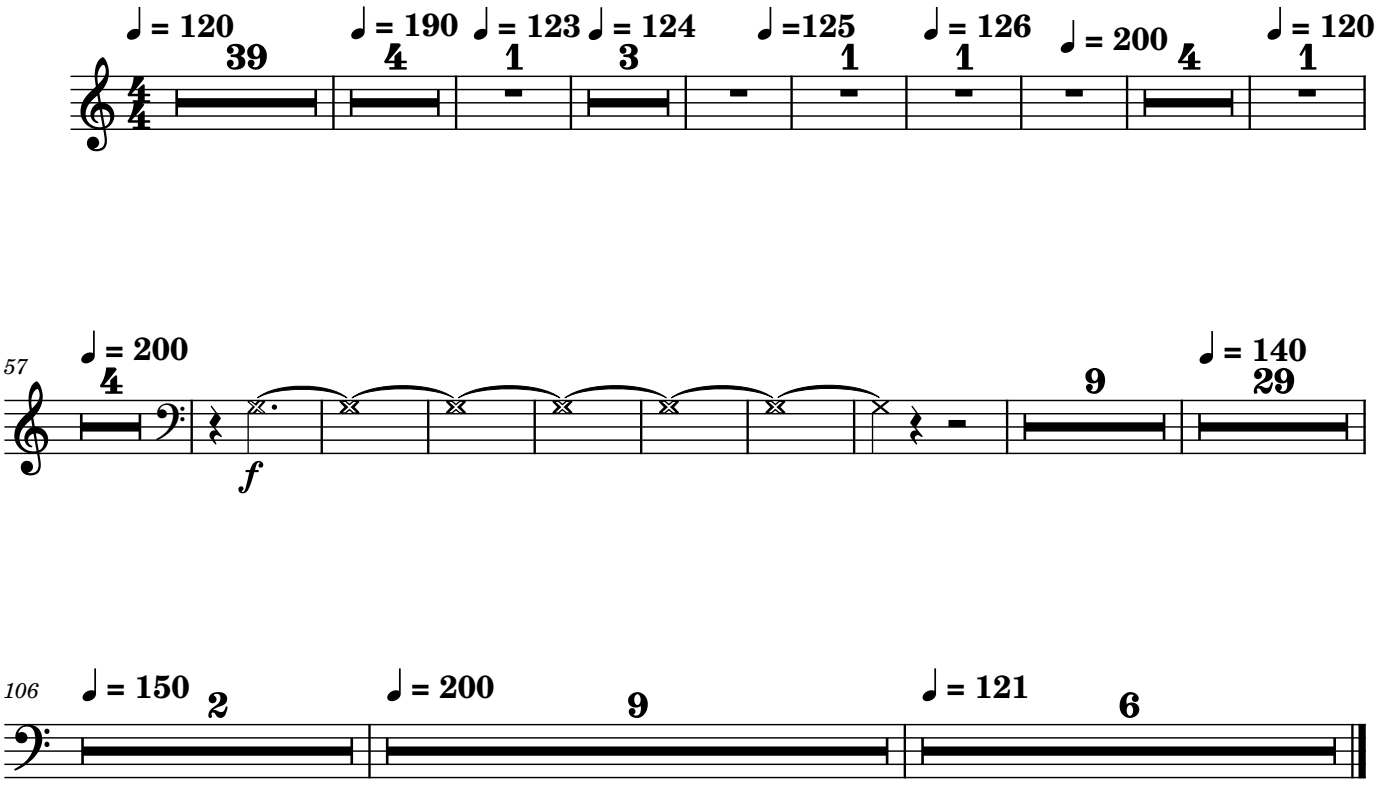
Daniela Sanmartín



Drum 4

Charge

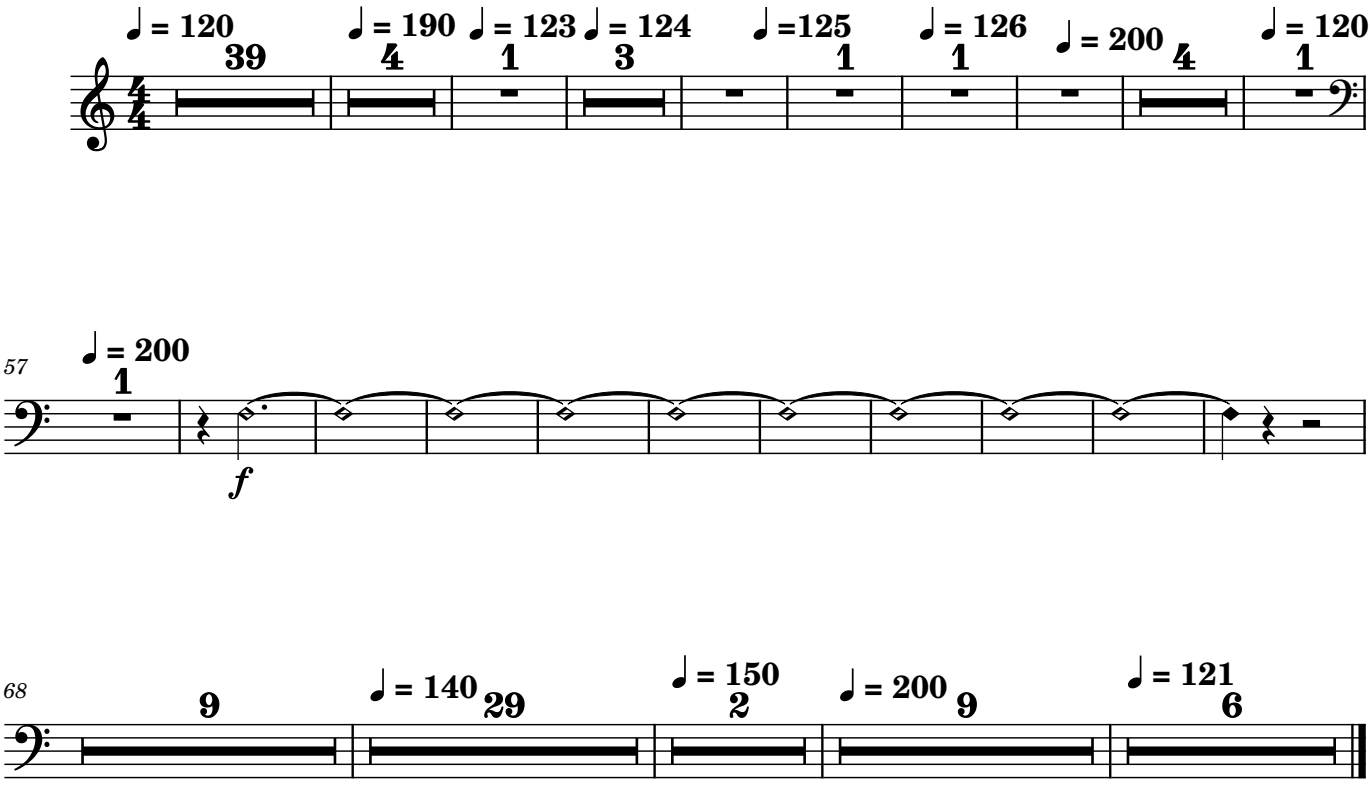
Daniela Sanmartín



Drum 5

Charge

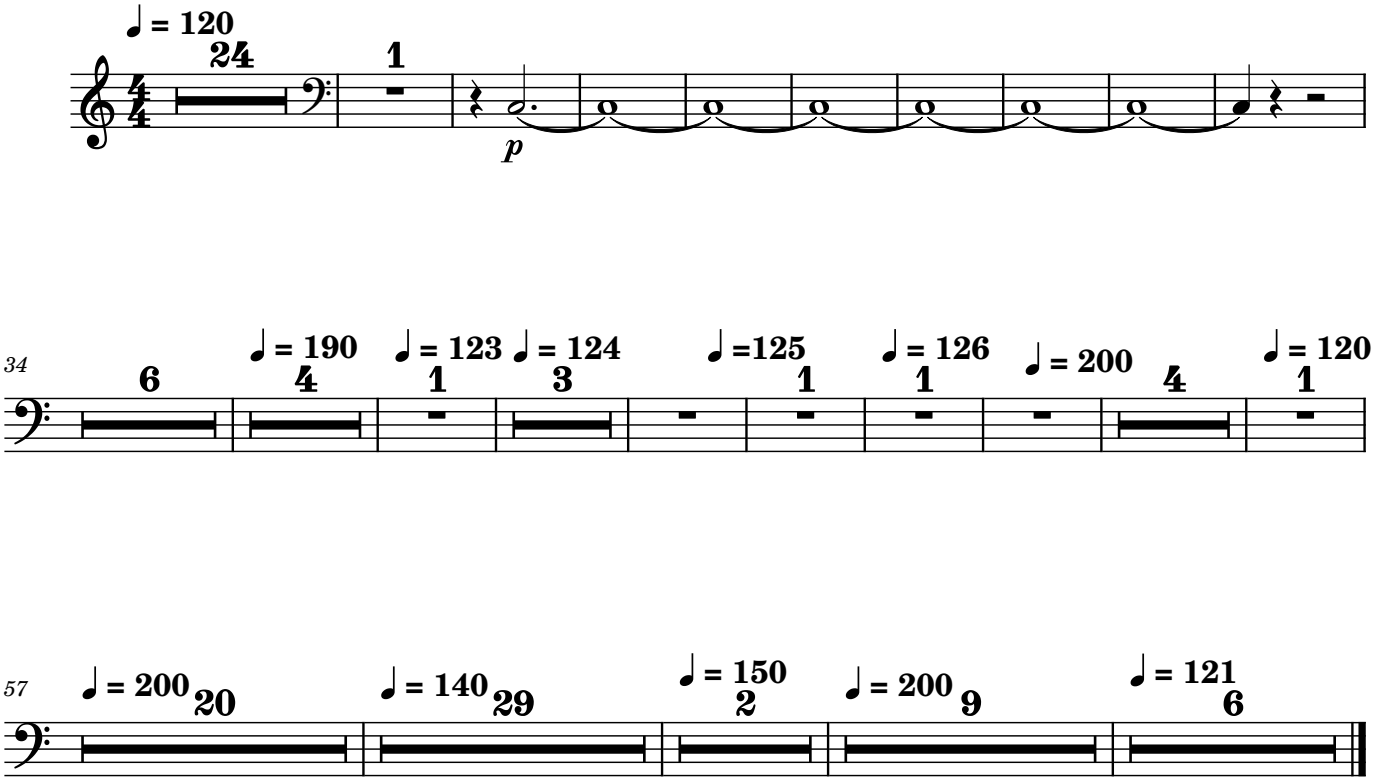
Daniela Sanmartín



Drum 6

Charge

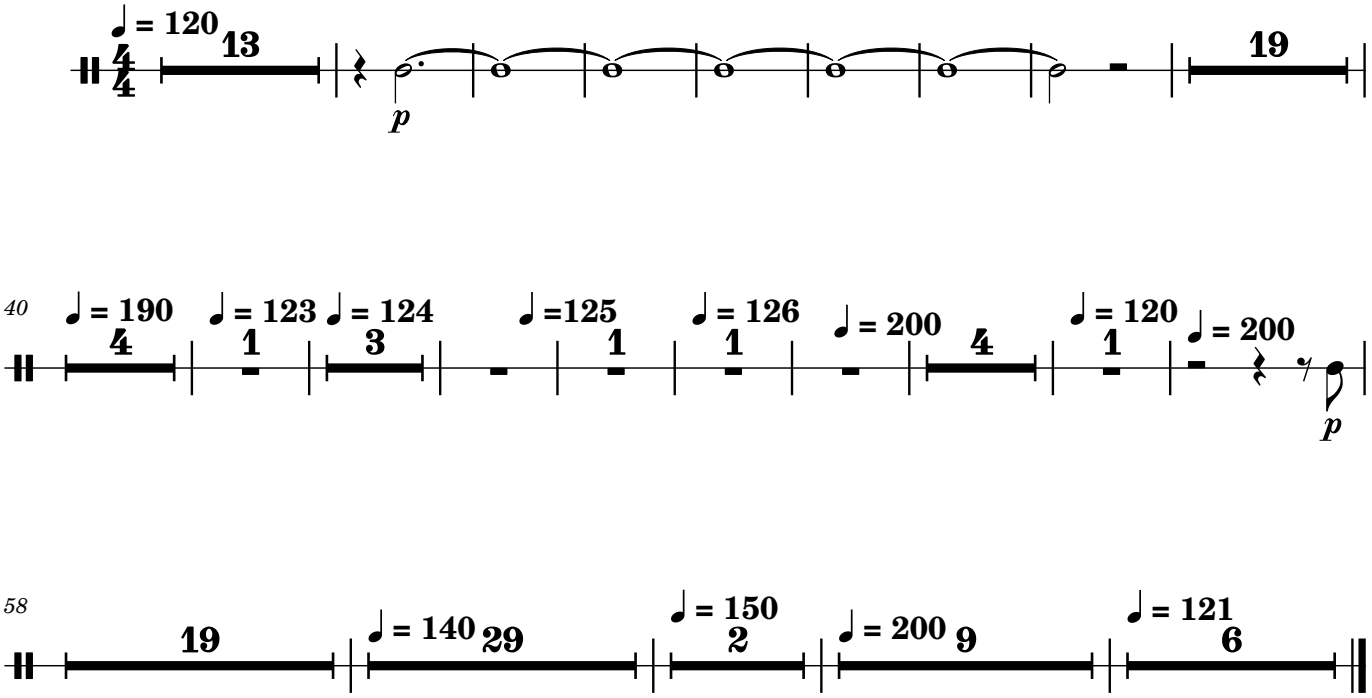
Daniela Sanmartín



Tam-tam

Charge

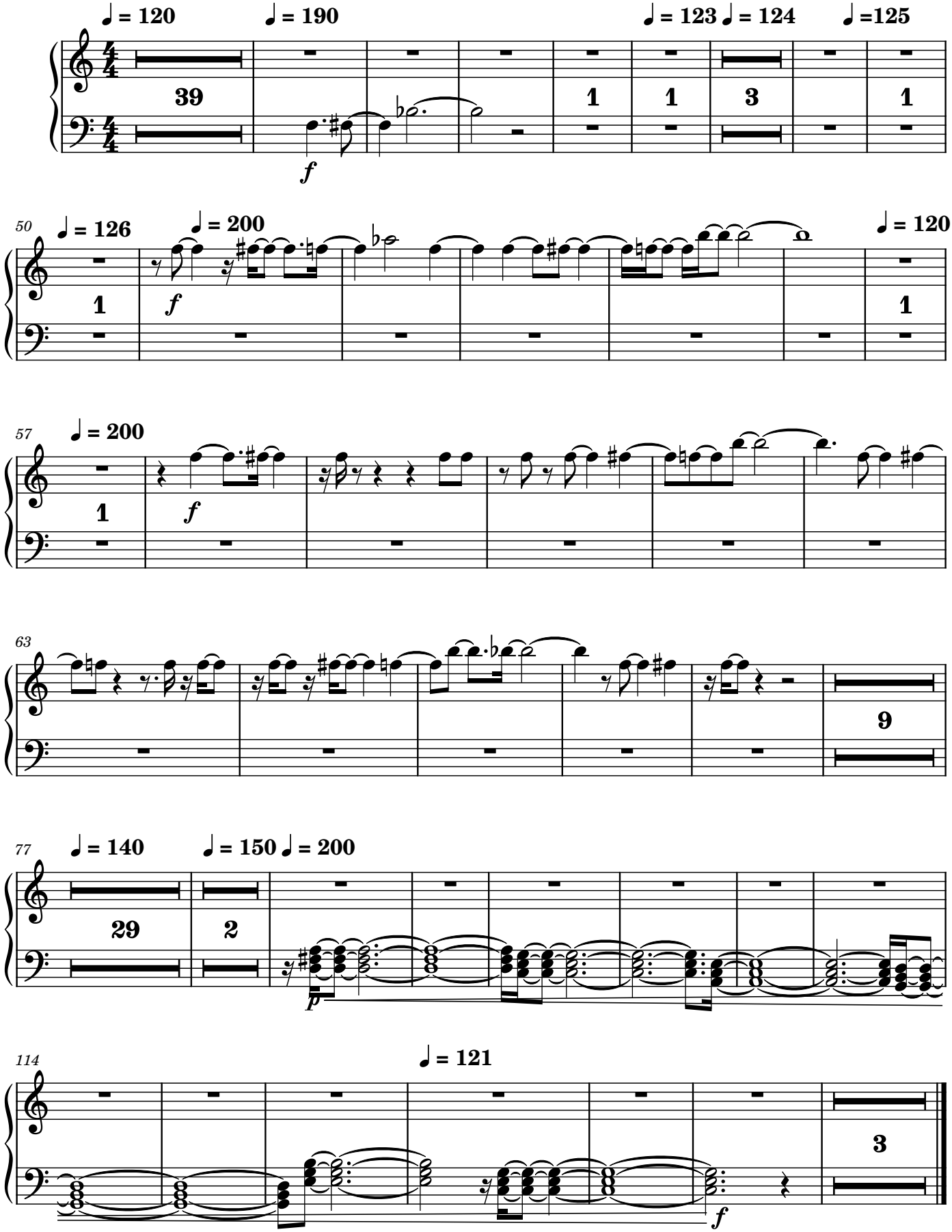
Daniela Sanmartín



Piano

Charge

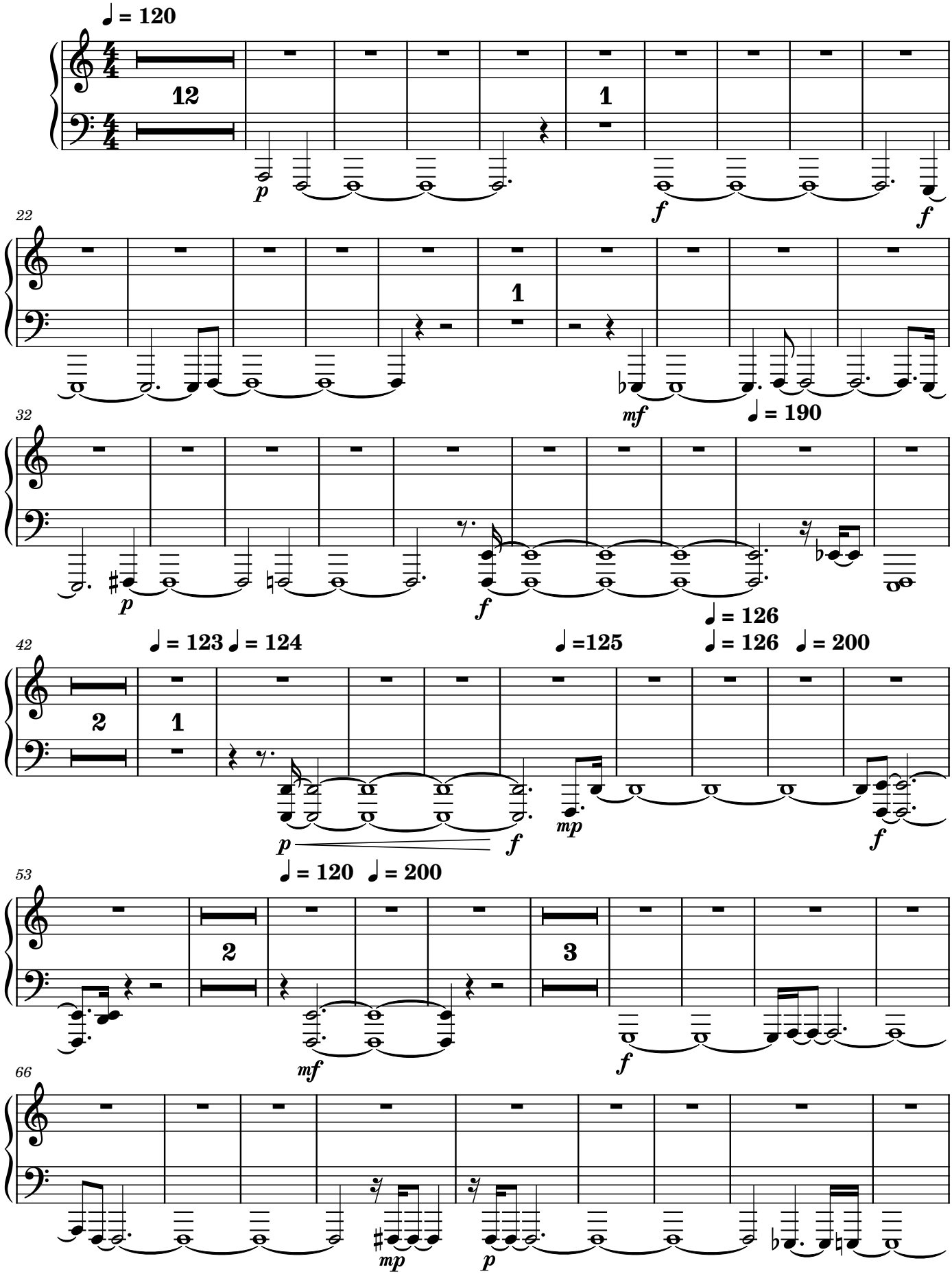
Daniela Sanmartín



Synthesizer

Charge

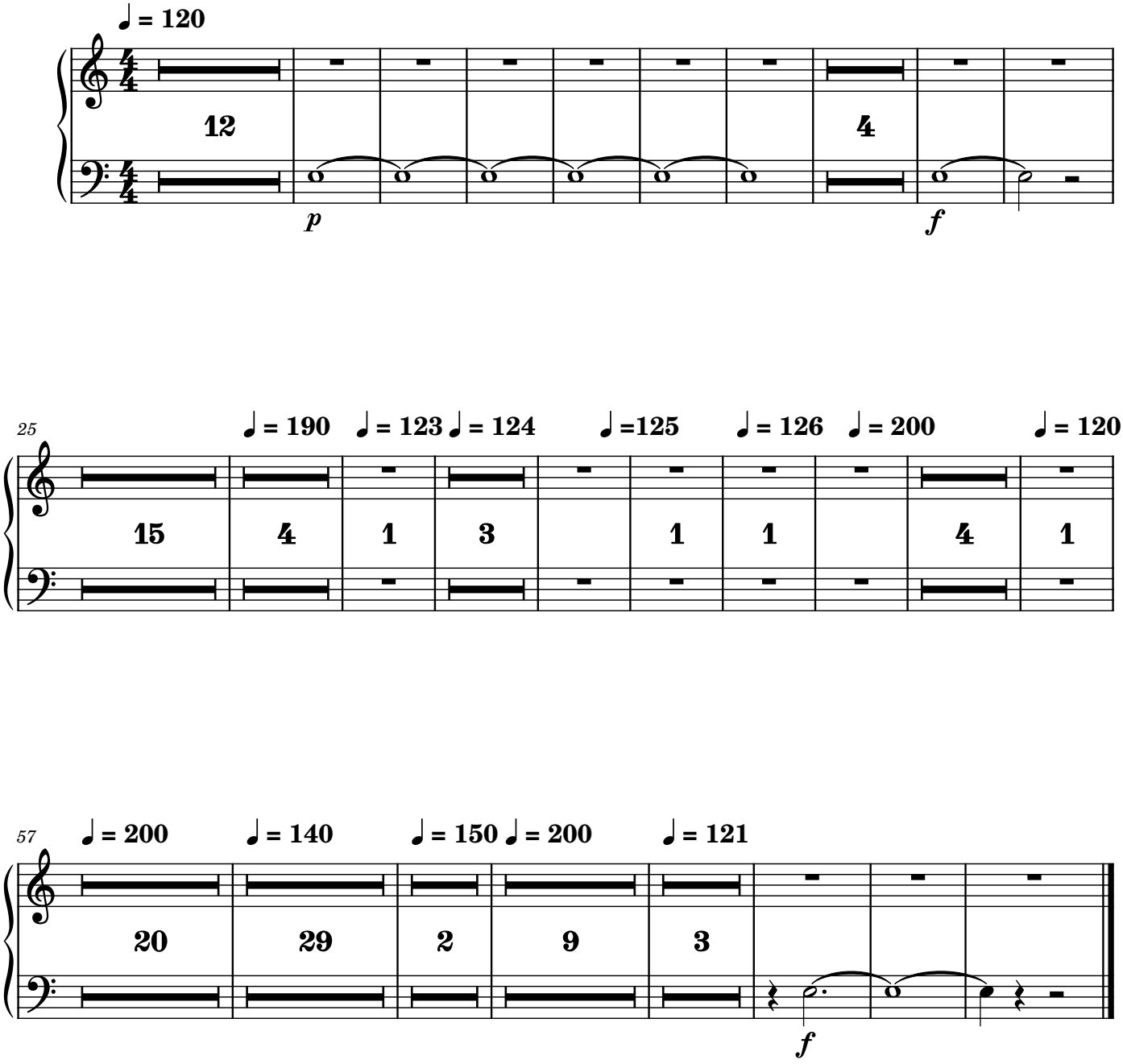
Daniela Sanmartín



Effect Synthesizer 1

Charge

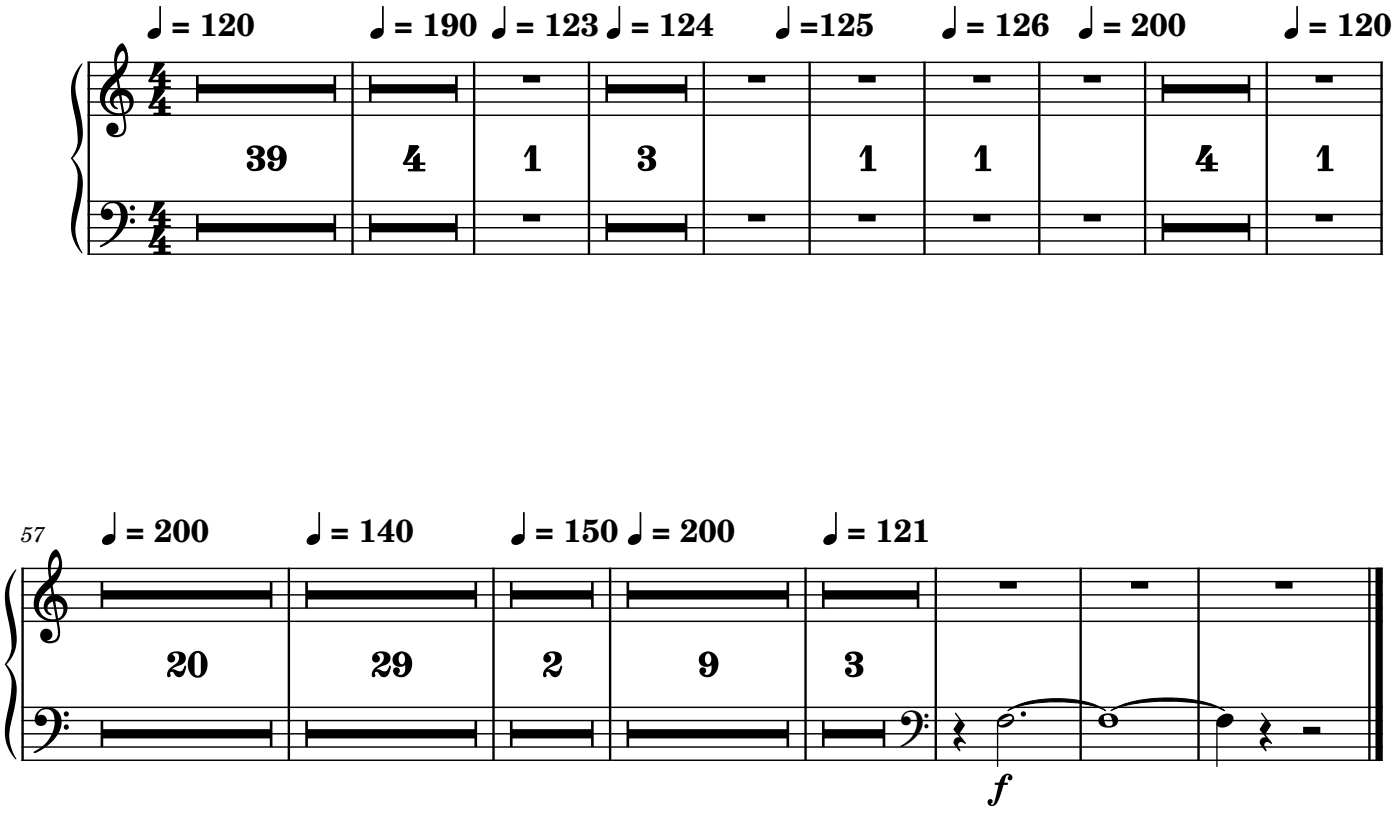
Daniela Sanmartín



Effect Synthesizer 2

Charge

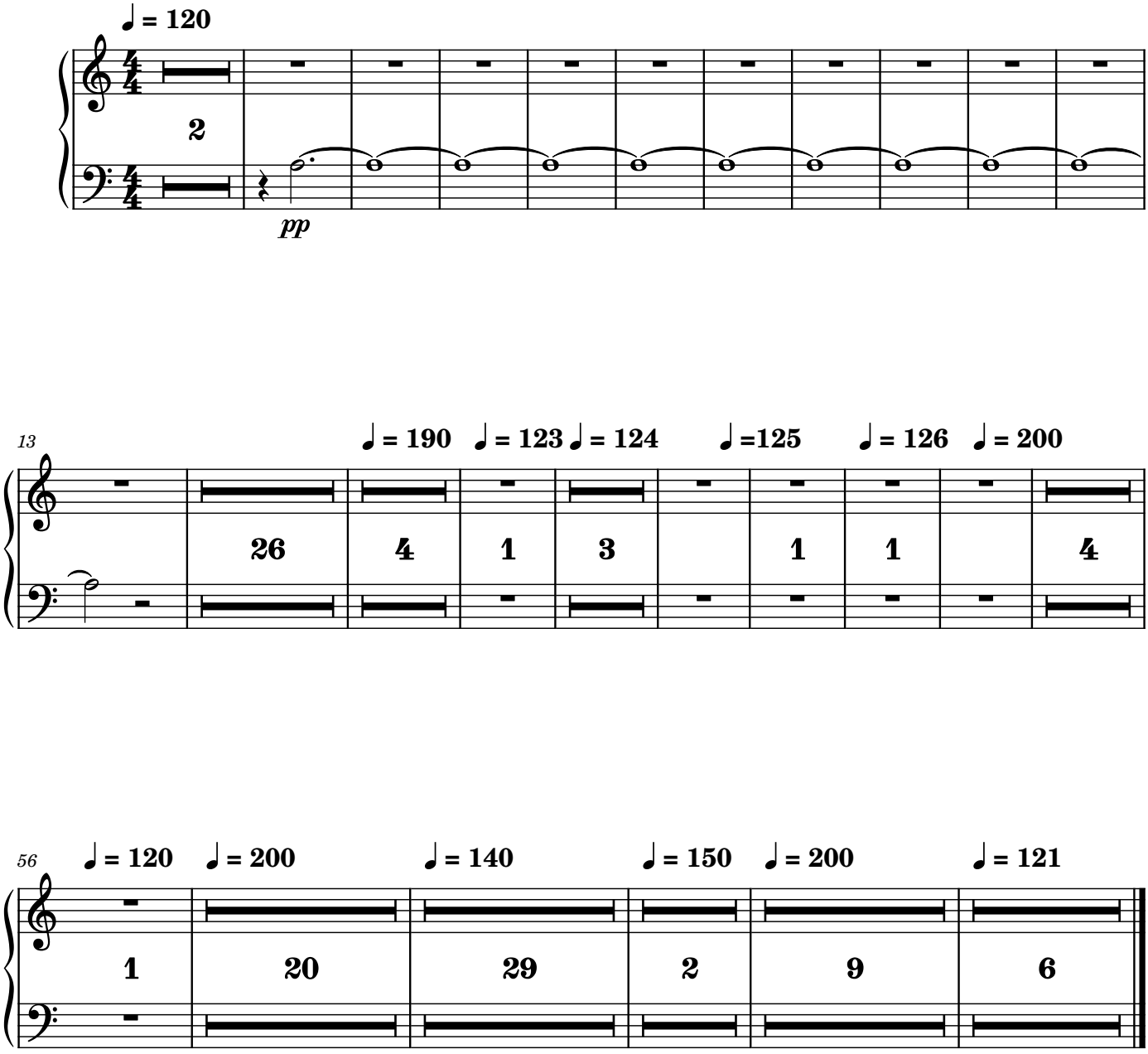
Daniela Sanmartín



Pad Synthesizer 1

Charge

Daniela Sanmartín



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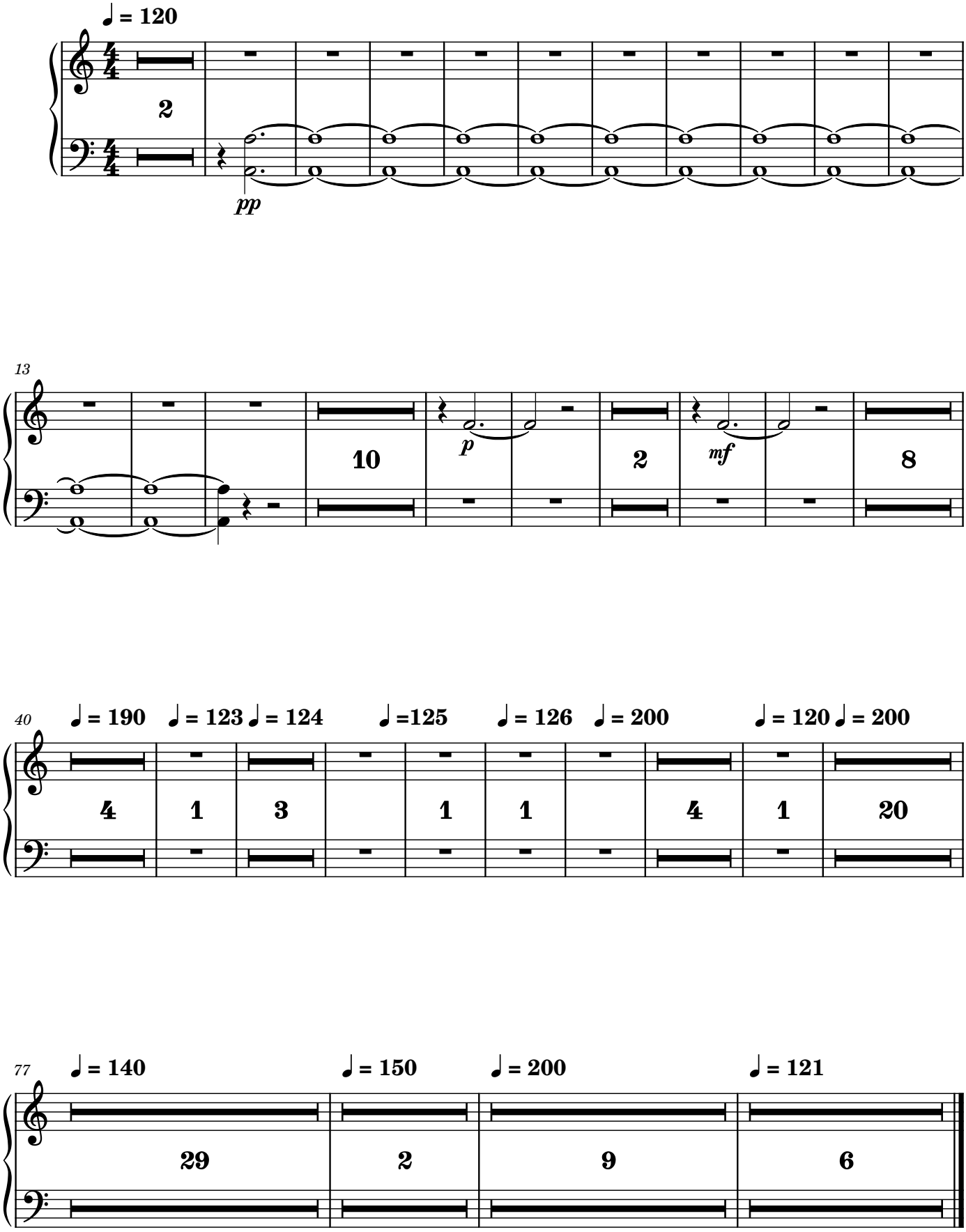

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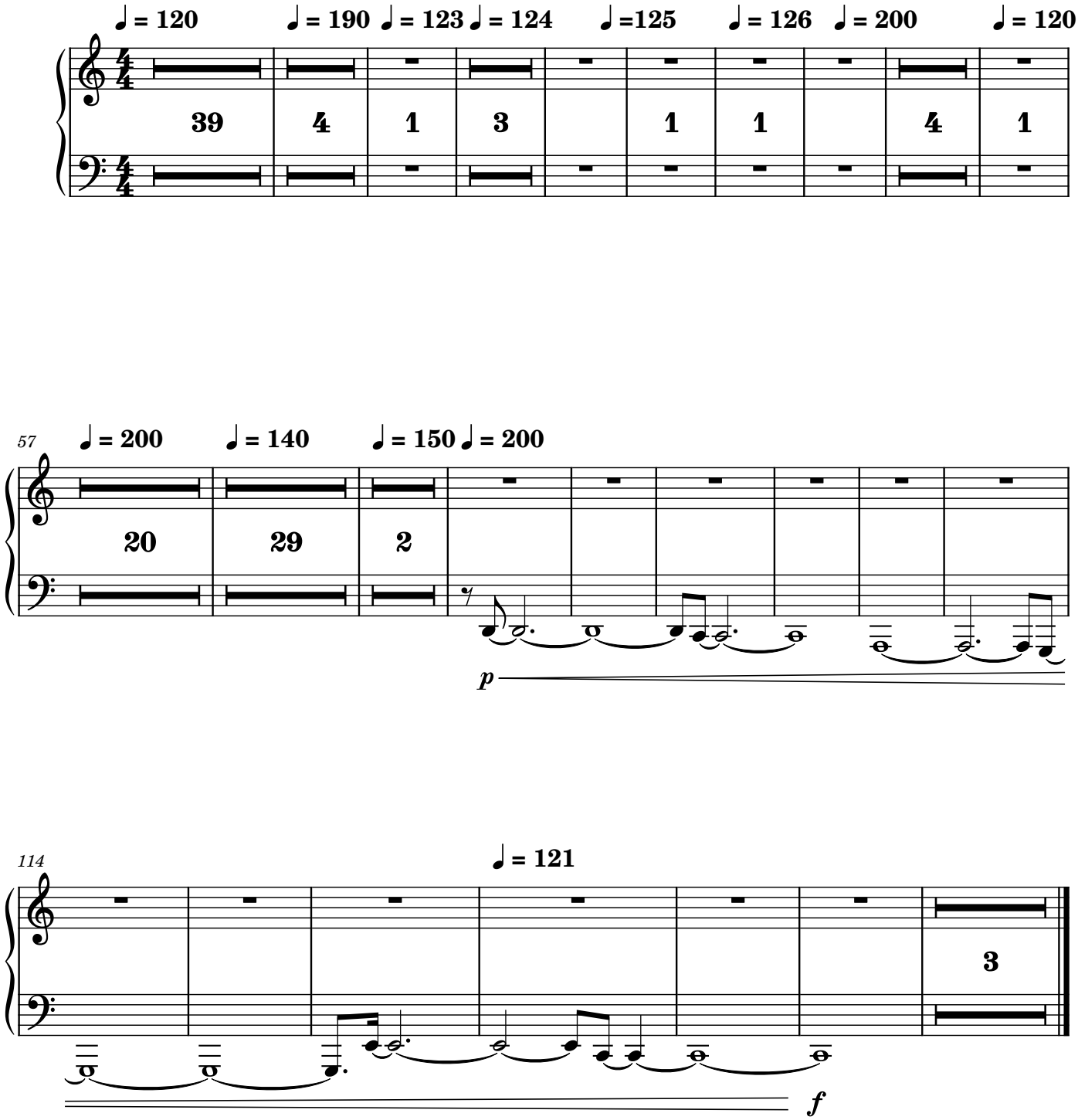

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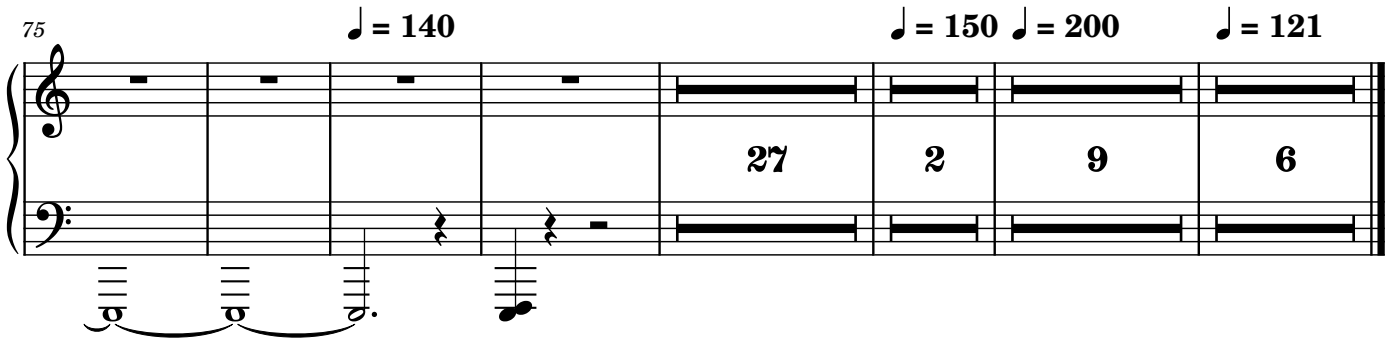
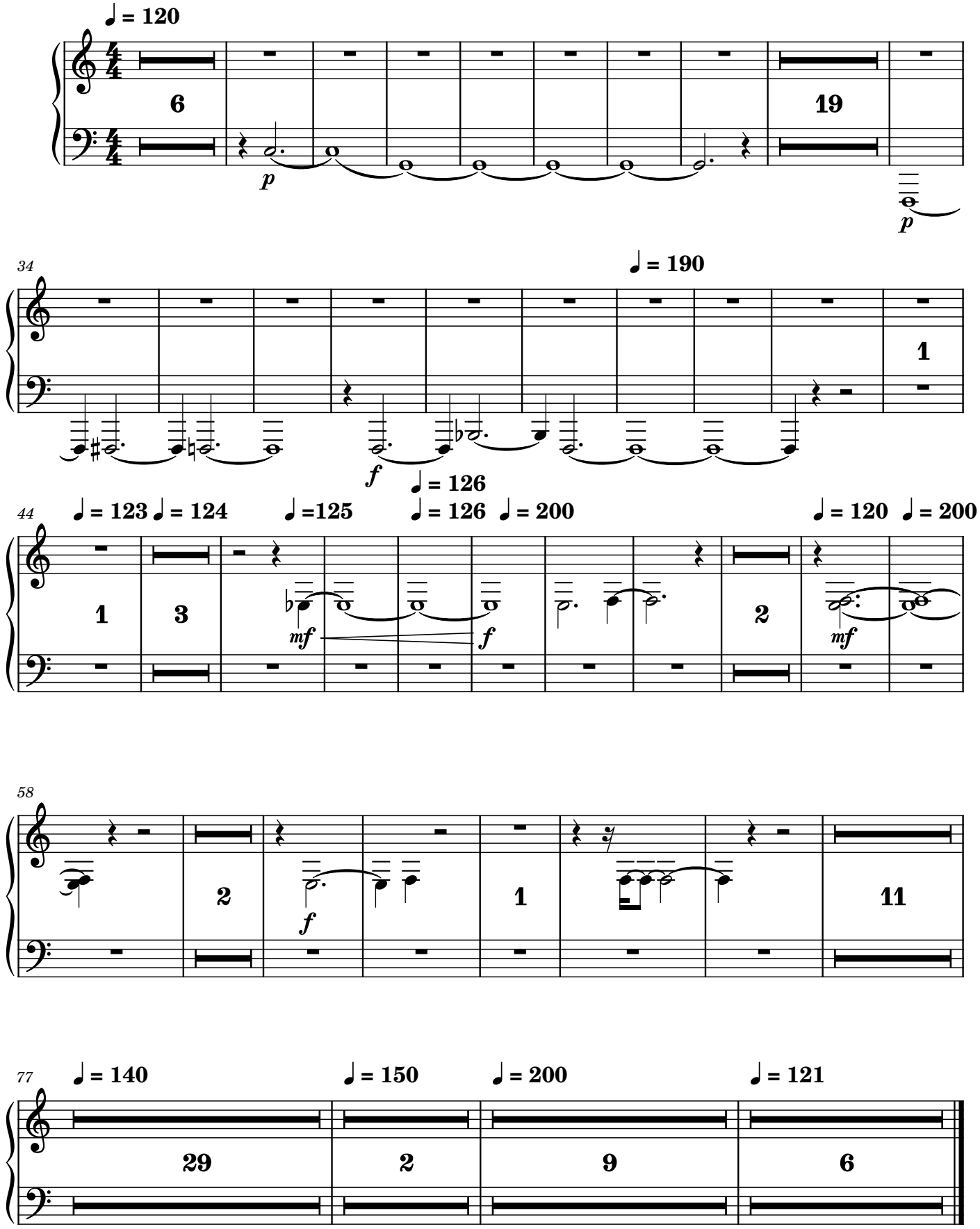


Bass Synthesizer

Charge

Daniela Sanmartín



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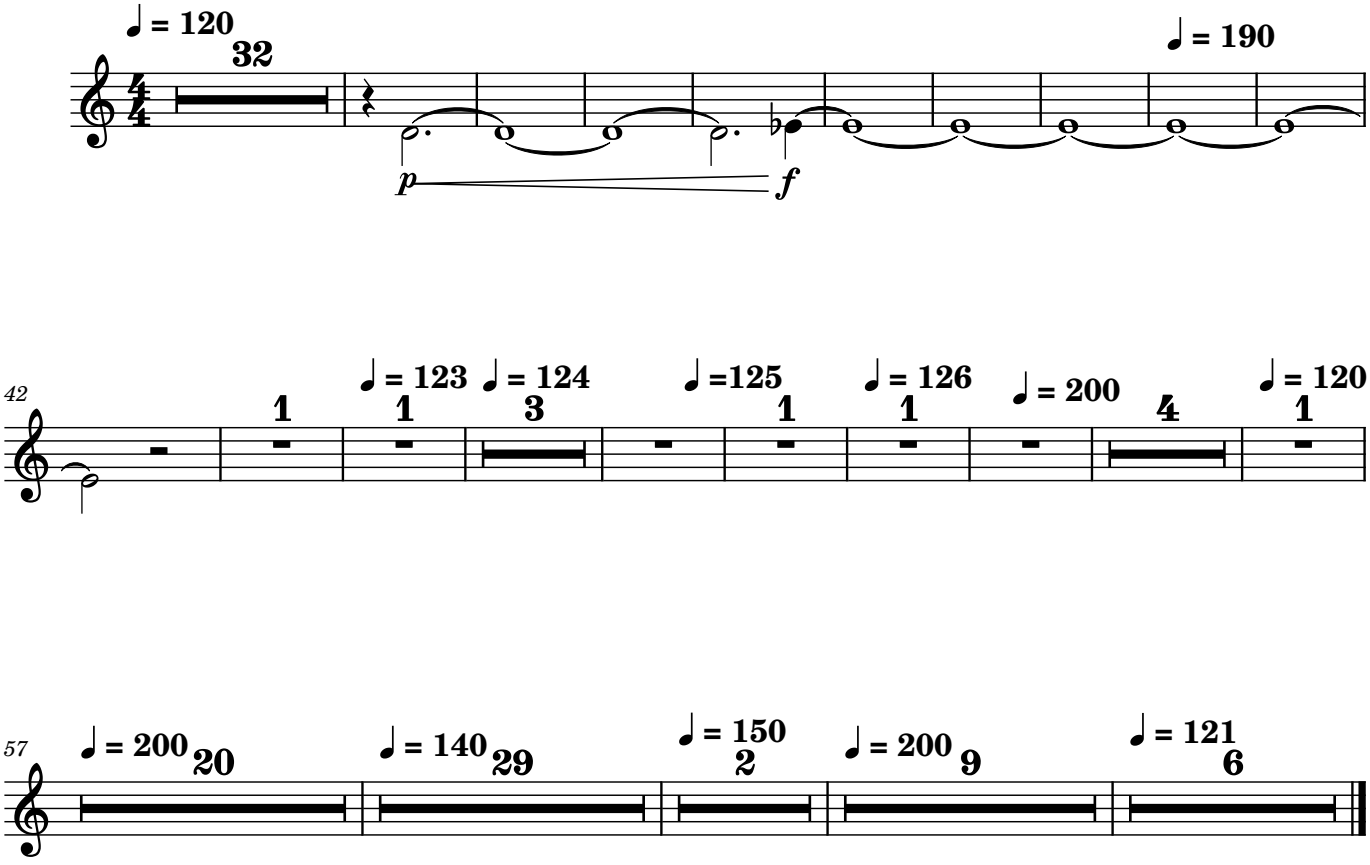
Daniela Sanmartín



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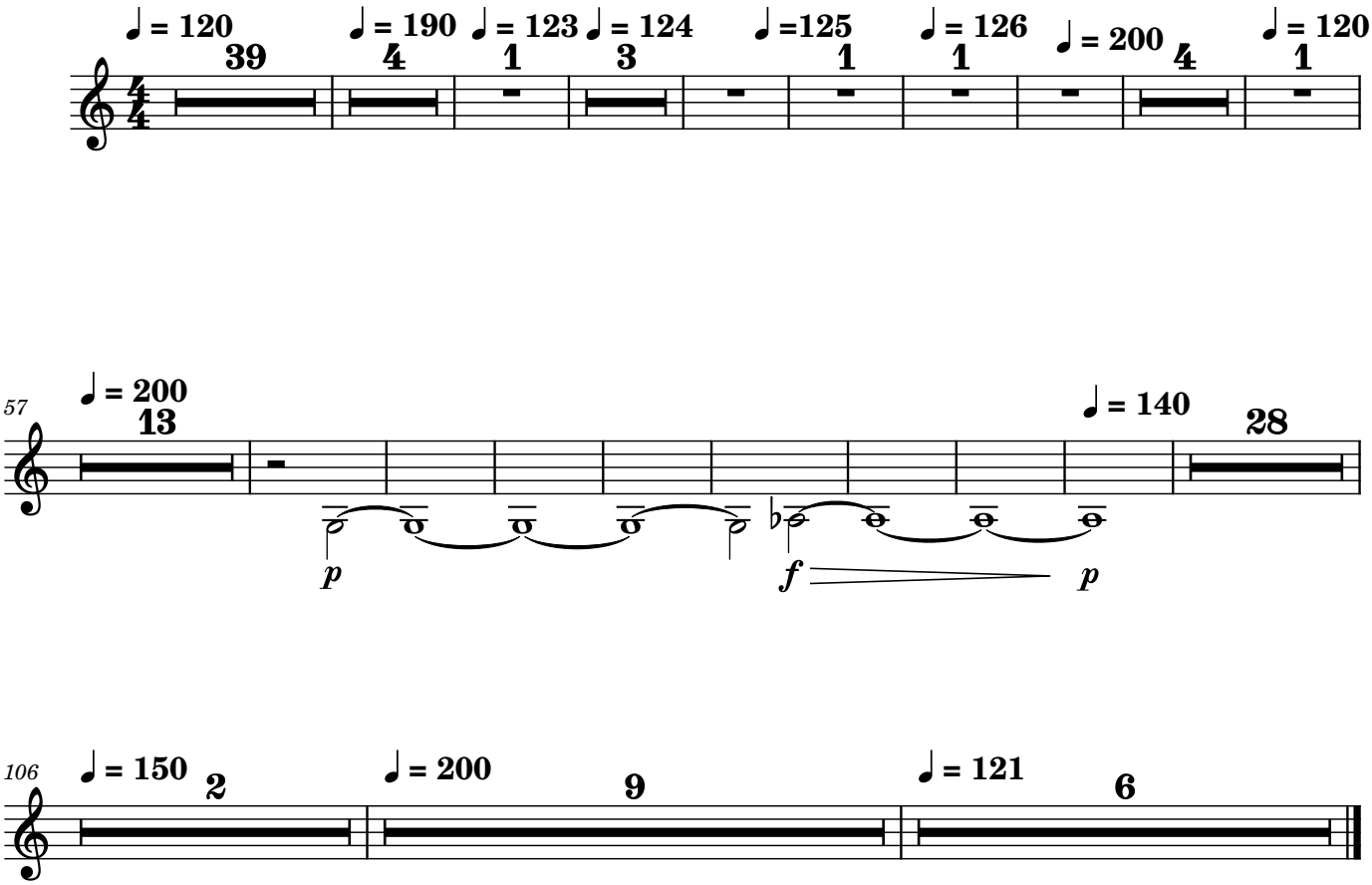
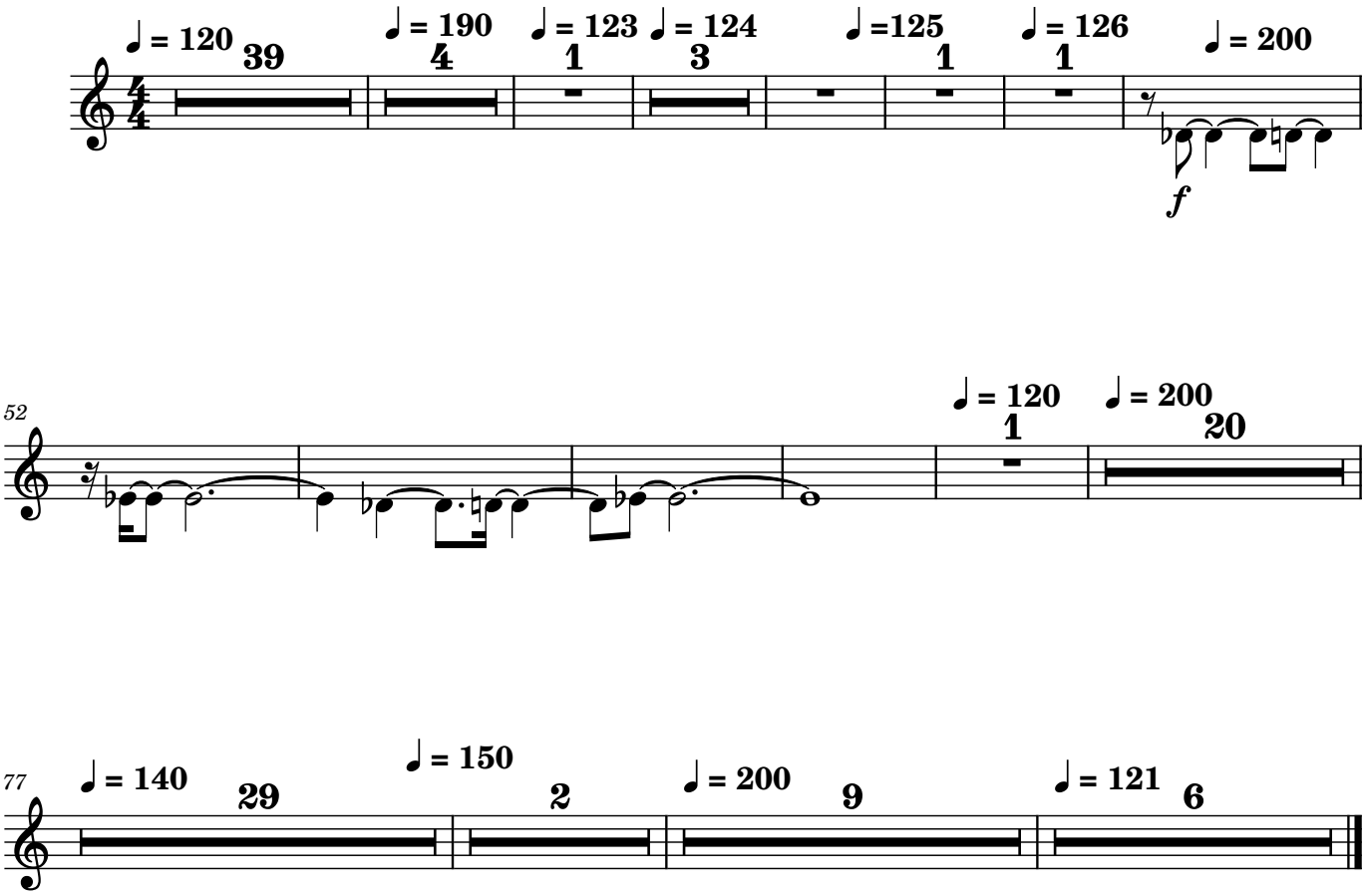
Daniela Sanmartín



Violin Synth 3

Charge

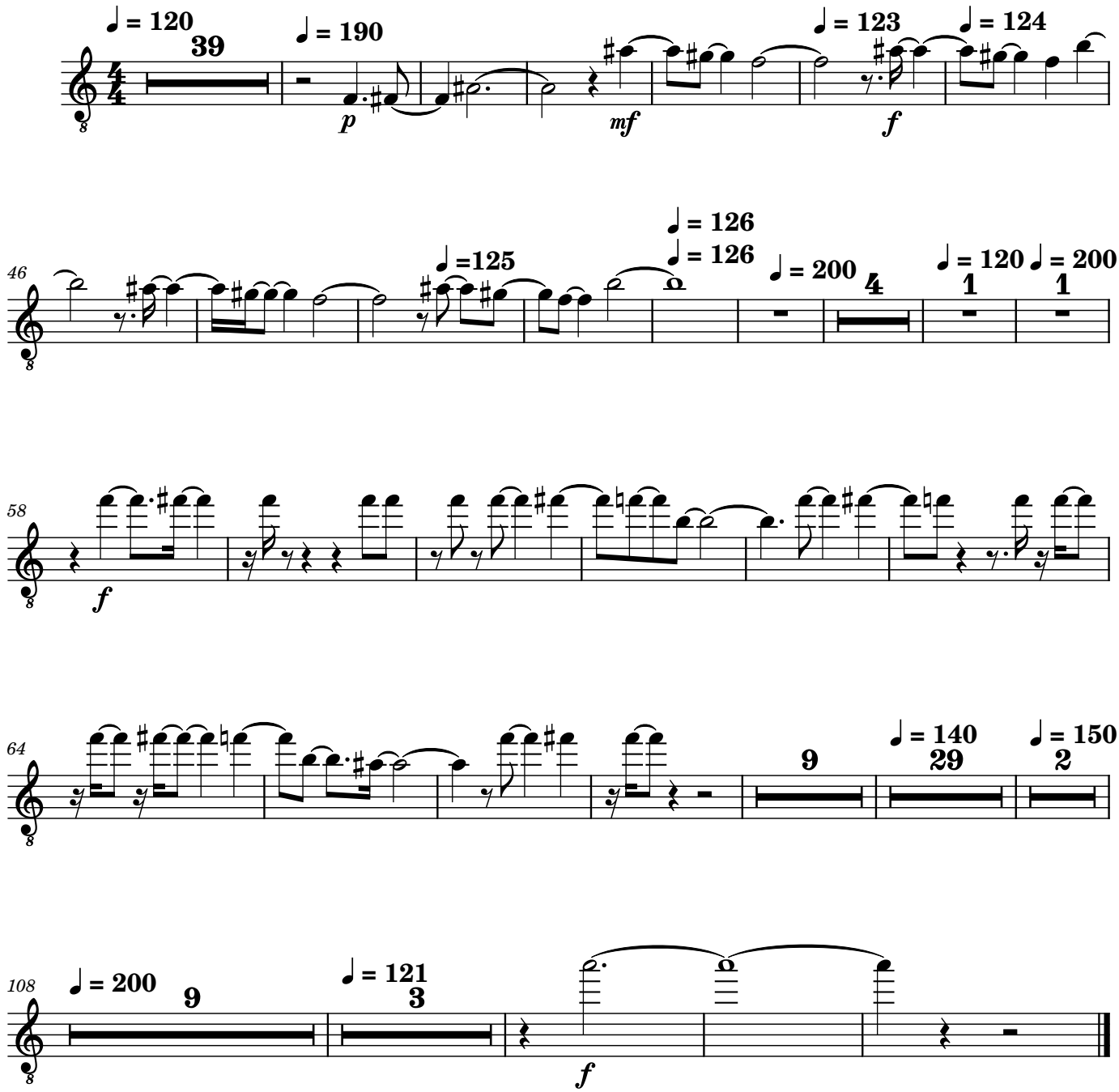
Daniela Sanmartín



Electric Guitar

Charge

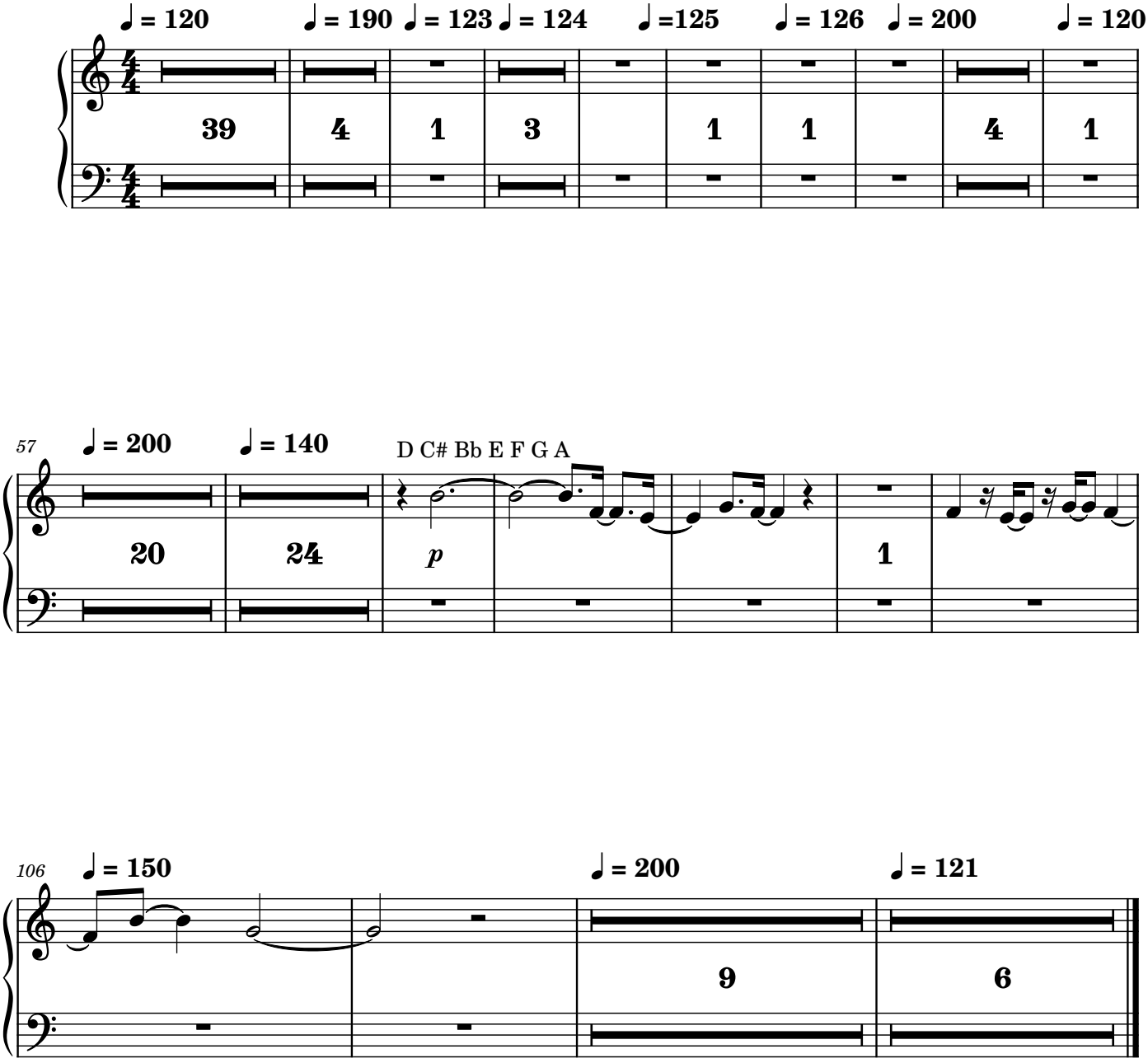
Daniela Sanmartín



Harp

Charge

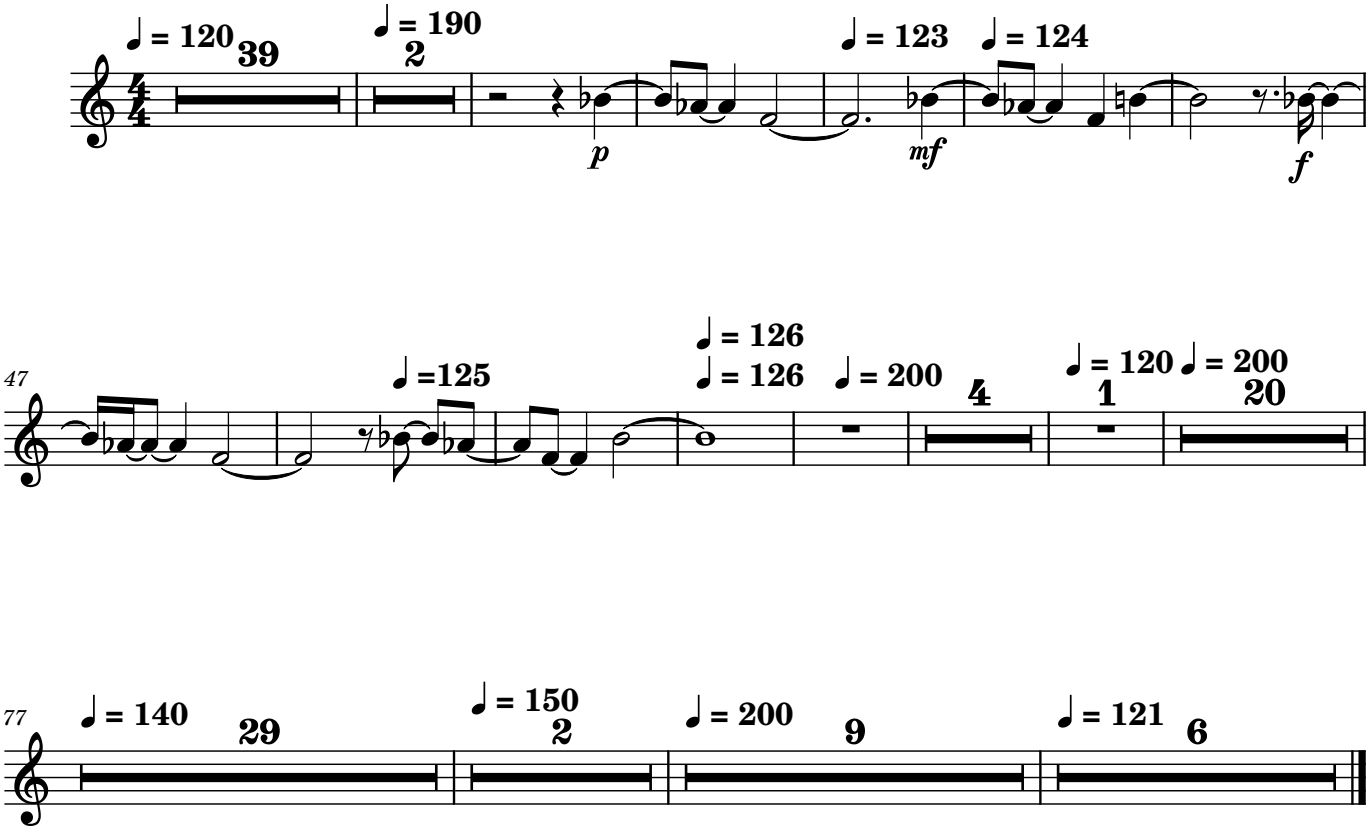
Daniela Sanmartín



Violin 1

Charge

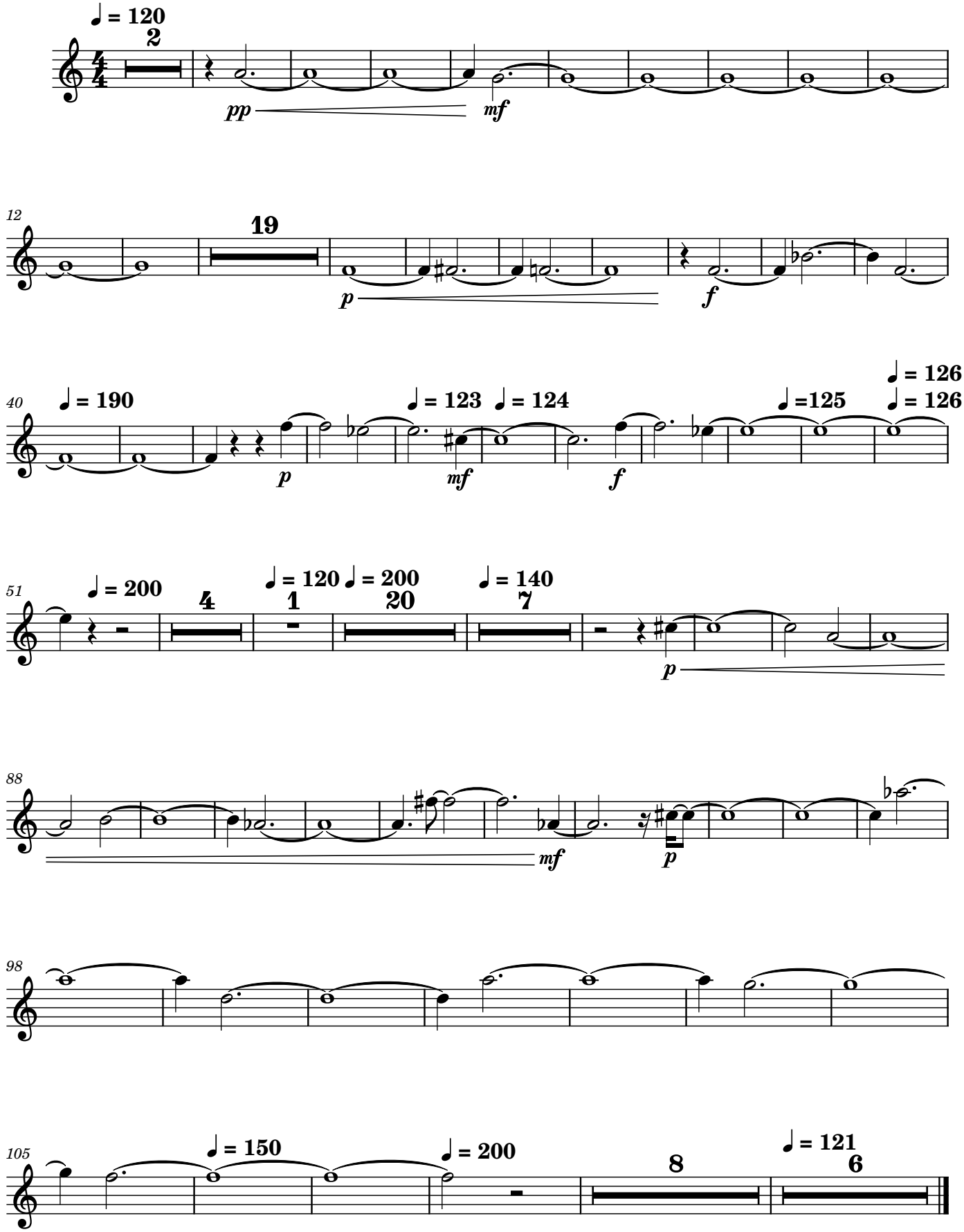
Daniela Sanmartín



Violin 2

Charge

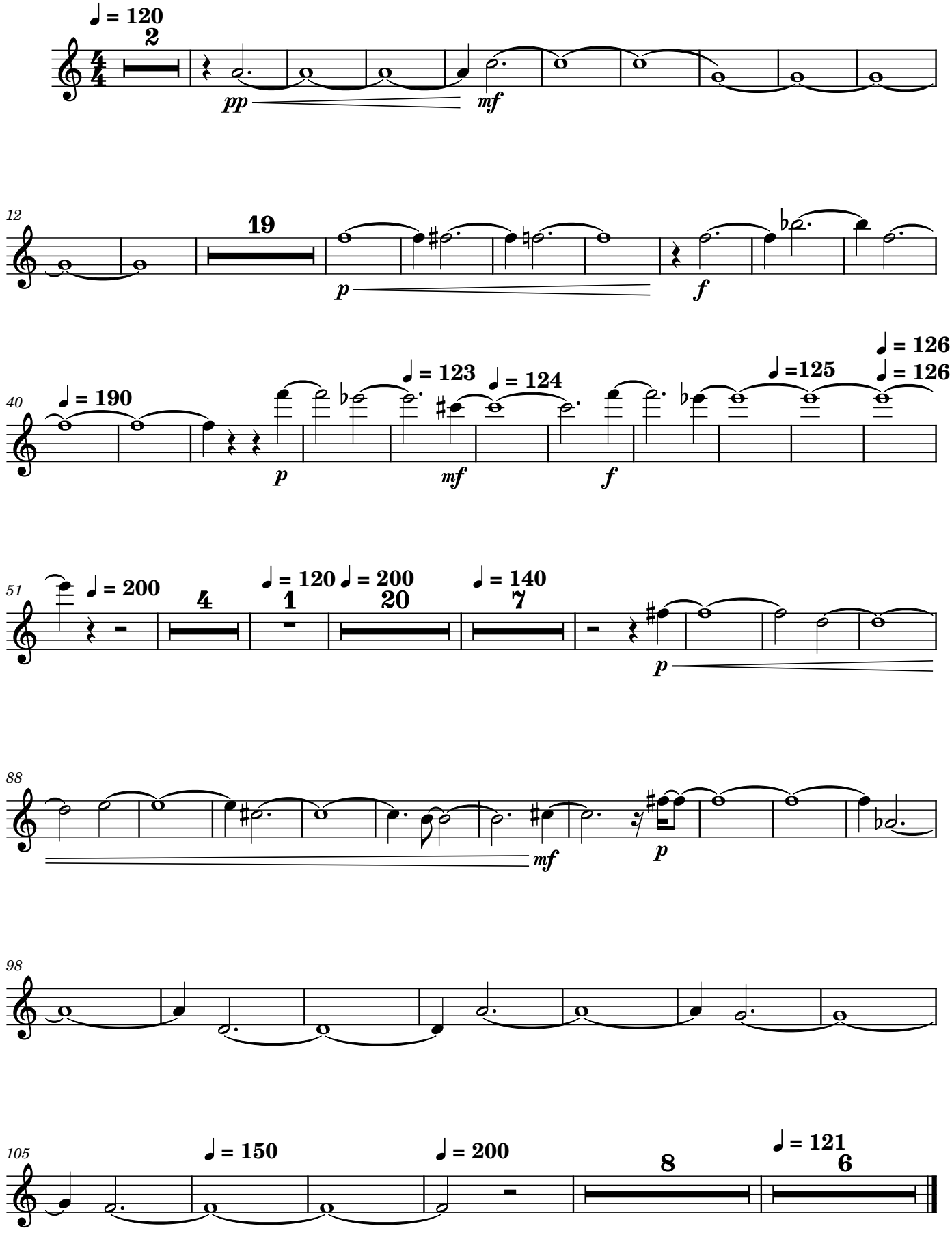
Daniela Sanmartín



Violin 3

Charge

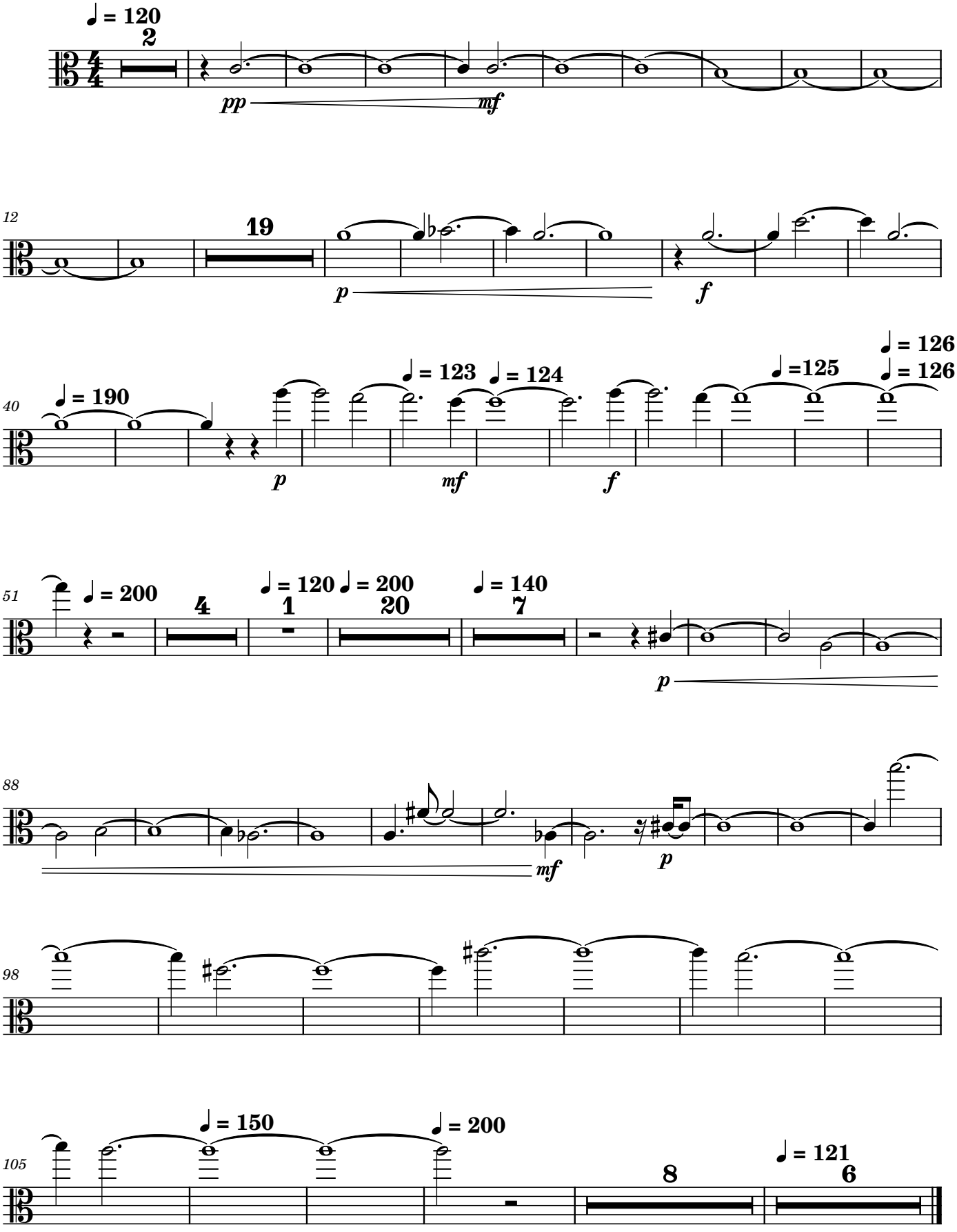
Daniela Sanmartín



Viola

Charge

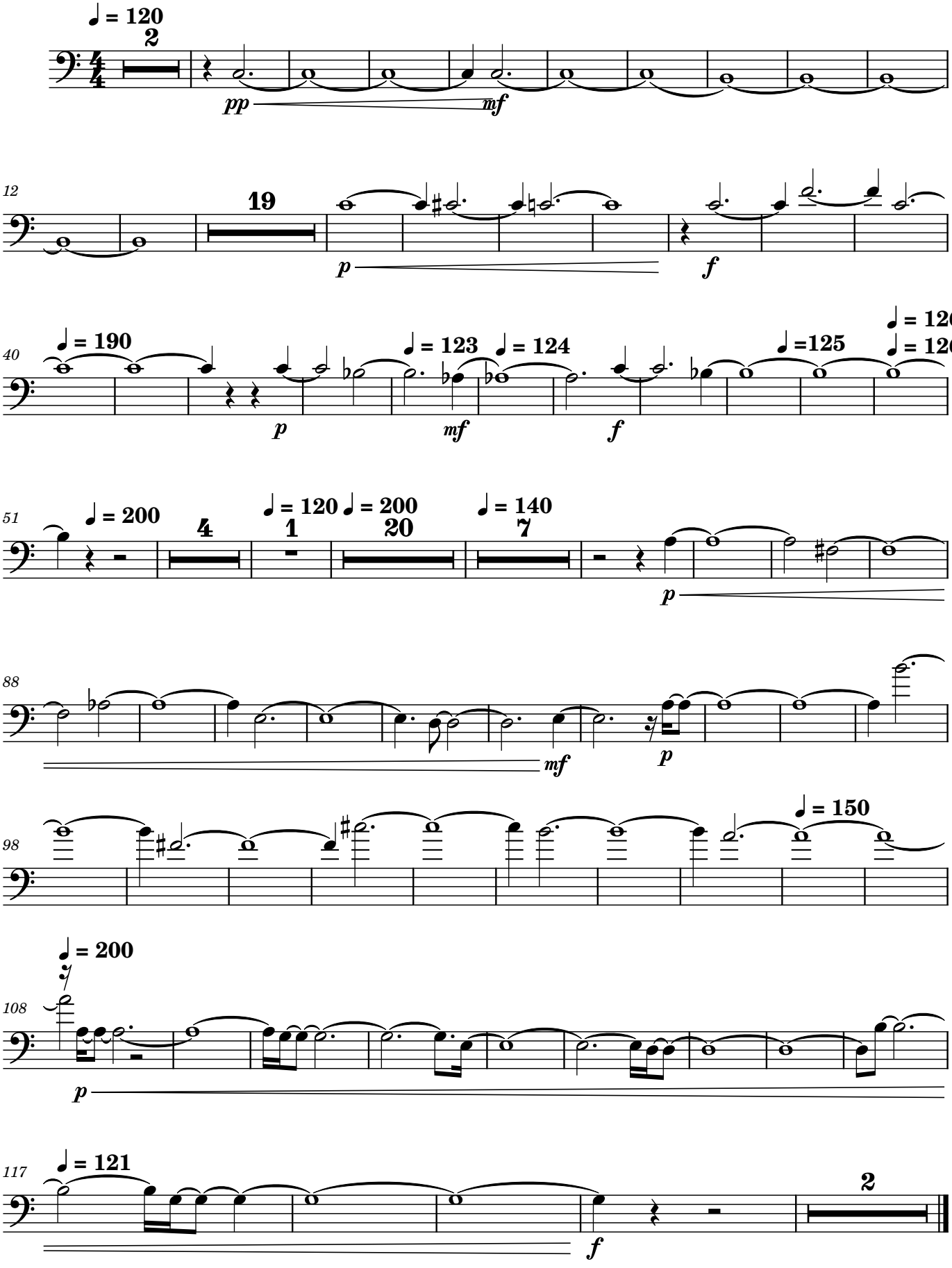
Daniela Sanmartín



Violoncello (1)

Charge

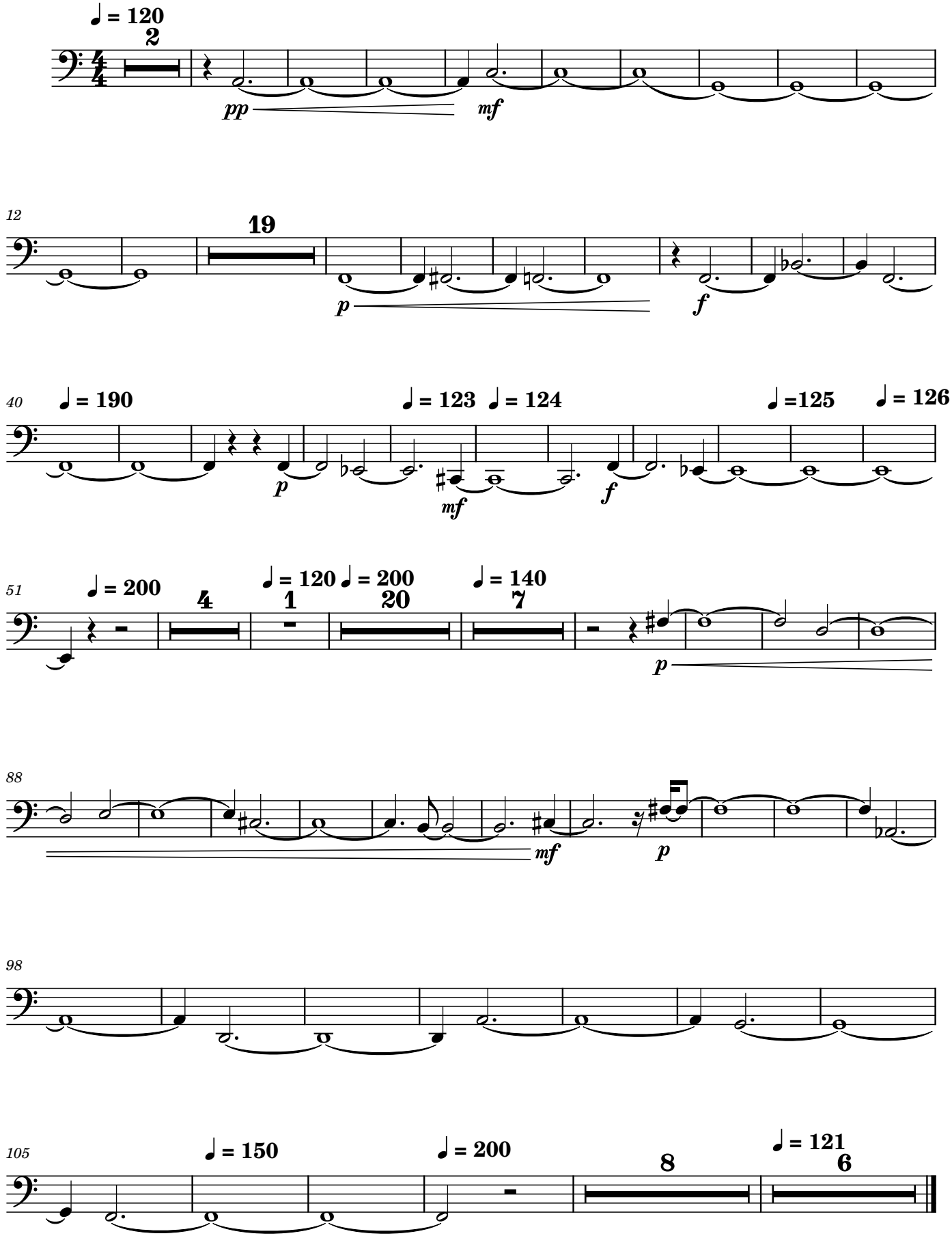
Daniela Sanmartín



Contrabass

Charge

Daniela Sanmartín



CONCLUSIONES

Al componer, uno de los aprendizajes más valiosos fue entender que menos es más. No es necesario recurrir a numerosos instrumentos ni a una percusión constante para transmitir emociones profundas. Descubrí que los momentos más minimalistas una melodía única o un tono discreto fueron los que generaron mayor impacto. Esto refuerza la idea de que la música no debe competir con la imagen, sino acompañarla; y que, en ocasiones, el silencio comunican mucho más.

Como señala Kulezic-Wilson (2015), la musicalidad en el cine "no siempre proviene de la complejidad del sonido, sino de su capacidad para unirse de manera orgánica y significativa con la imagen". Este hallazgo fortaleció mi interés por seguir explorando la economía de recursos como base creativa en futuros proyectos audiovisuales.

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Paz y Miño, C. (2017). *Cine ecuatoriano contemporáneo: discursos y estéticas*. Universidad San Francisco de Quito.

Kulezic-Wilson, D. (2015). *The Musicality of Narrative Film*. Palgrave Macmillan.