

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Ocean
Escena 2: Charge

Enderson Isaac Acosta Pazmiño

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, 25 de abril de 2025

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música (COM)

HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

Escena 1: Ocean

Escena 2: Charge

Enderson Isaac Acosta Pazmiño

Nombre del profesor, Título académico

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Quito, 25 de abril de 2025

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RESUMEN

Este proyecto de tesis consiste en la musicalización de dos cortometrajes: Ocean y Charge. Cada uno me permitió explorar diferentes lenguajes musicales, en Ocean trabajé con una mezcla de orquesta y efectos para darle profundidad a las imágenes, mientras que en Charge me enfoqué más en sintetizadores y texturas electrónicas, sumando un poco de orquesta en momentos clave.

El objetivo siempre fue conectar emocionalmente con lo que pasa en escena y lograr que la música potencie el mensaje visual. Este proceso fue también una forma de aplicar todo lo que aprendí en la carrera y de acercarme a un mundo que me apasiona: el de contar historias con sonido.

Palabras clave: composición musical, música para cine, cortometrajes, sintetizadores, orquesta, narrativa sonora, scoring.

ABSTRACT

This thesis project focuses on composing original music for two short films: Ocean and Charge. Each film allowed me to explore different musical approaches. For Ocean, I combined orchestral elements with sound effects to add depth to the visuals, while Charge leans more towards synthesizers and electronic textures, with touches of orchestra during intense moments.

The goal was always to create an emotional connection with the scenes and help the music enhance the visual message. This process was also a way to apply everything I've learned throughout my studies and to step further into a world I'm passionate about—telling stories through sound.

Keywords: music composition, film scoring, short films, synthesizers, orchestra, sound narrative, soundtrack.

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INTRODUCCIÓN

La música y el cine siempre han estado conectados de una manera especial. Desde los inicios del cine, se reconoció el poder de la música para intensificar las emociones y darle profundidad a las historias. En este proyecto, musicalizo dos cortometrajes, *Ocean* y *Charge*, explorando cómo la música puede reflejar lo que las imágenes transmiten y fortalecer la experiencia del espectador.

En *Ocean*, utilicé una combinación de orquesta y efectos sonoros para darle una atmósfera envolvente y emocional. Mientras que en *Charge*, la música se basa principalmente en sintetizadores y texturas electrónicas, con toques orquestales para resaltar los momentos más intensos. Cada uno presentó sus propios retos y permitió experimentar con diferentes enfoques musicales. Esta dualidad entre lo acústico y lo digital responde a una tendencia contemporánea en la composición para cine, donde el compositor debe ser capaz de integrar diferentes recursos técnicos y estéticos para construir narrativas sonoras coherentes (Karlin & Wright, 2004). La tecnología, en este contexto, no solo es una herramienta, sino una extensión de la creatividad musical (Hosken, 2014).

Este trabajo es una forma de aplicar todo lo aprendido durante la carrera, y aunque los cortometrajes no son ecuatorianos, el ejercicio de componer música para ellos me ha permitido profundizar en el campo de la música para cine, que sigue siendo una disciplina en desarrollo en Ecuador. En las siguientes secciones se detallan las decisiones tomadas en cada composición, el proceso de trabajo y los aprendizajes obtenidos.

ORQUESTACIÓN: OCEAN

Vientos Madera:

- Flautas - Spitfire – BBC Symphony Orchestra
- Oboes - Spitfire – BBC Symphony Orchestra
- Clarinetes - Spitfire – BBC Symphony Orchestra
- Fagot - Spitfire – BBC Symphony Orchestra

Vientos Metal:

- Cornos - Spitfire – BBC Symphony Orchestra
- Trompetas - Spitfire – BBC Symphony Orchestra
- Trombones - Spitfire – BBC Symphony Orchestra
- Tuba - Spitfire – BBC Symphony Orchestra

Piano - Native Instruments – Kontakt / NOIRE

Percusión: - Timpani Hits - Spitfire – BBC Symphony Orchestra

Sintetizadores:

- Sintetizador I: Arturia – Jup-8 V3 / Bell Chord
- Sintetizador II: Arturia – Mini V3 / Dusty
- Sintetizador III: Arturia – Mini V3 / JazzBass
- Sintetizador IV: Arturia – Mini V3 / Motion Pad
- Sintetizador V: Arturia – Mini V3 / Shanoi
- Sintetizador VI: Arturia – Jup-8 V3 / Film Sweep
- Sintetizador VII: Arturia – Jup-8 V3 / At Dawn
- Sintetizador VIII: Korg – Minilogue xd / 118 Beauty Volver
- Sintetizador IX: Korg – Minilogue xd / 117 Cloud Level

Cuerdas:

- Violines 1 - Spitfire – BBC Symphony Orchestra
- Violines 2 - Spitfire – BBC Symphony Orchestra
- Violas - Spitfire – BBC Symphony Orchestra
- Chelos - Spitfire – BBC Symphony Orchestra
- Contrabajos - Spitfire – BBC Symphony Orchestra

Isaac Acosta (2025)

This page of the musical score includes the following instruments and parts:

- 2 Flautas** (Flutes)
- 3 Oboes**
- 2 Clarinetes en Bb** (Clarinets in B-flat)
- 3 Fagots** (Bassoons)
- Cornos en F I y II** (Horns in F I and II)
- Cornos en F III y IV** (Horns in F III and IV)
- 3 Trompetas en Bb** (Trumpets in B-flat)
- 2 Trombones**
- Tuba**
- Timpani**
- Piano**
- Sintetizador 1** (Synthesizer 1)
- Sintetizador 2** (Synthesizer 2)
- Sintetizador 3 (Synth bass)**
- Sintetizador 4**
- Sintetizador 5**
- Sintetizador 6**
- Sintetizador 7**
- Sintetizador 8**
- Sintetizador 9**
- Violines 1** (Violins 1)
- Violin 2**
- Viola**
- Violoncello** (Cello)
- Double Bass**

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *mf*, *f*, *cresc.*, *div.*). The key signature is one sharp (F#), and the time signature is 4/4. The page number 57 is indicated at the top right.

[illegible]

30

Fl. a 2 *cresc.*

Ob. a 3

Cl. a 3 *cresc.*

Bsn. a 3

Hn. I. III.

Hn. II. IV.

Tpt. a 3

Tbn. a 2 *I. y II.*

Tba.

Timp.

Pno.

Synth. 1

Synth. 2

S. Bass

Synth. 4

Synth. 5

Synth. 6

Synth. 7

Synth. 8

Synth. 9

Vln. 1

Vln. 2

Vla. *f*

Vc.

Db.

36

Fl. a 2

Ob. a 3

Cl. a 3

Bsn. a 3

Hn. I. III.

Hn. II. IV.

Tpt. a 3

Tbn. a 2

Tba.

Timp.

Pno.

Synth. 1

Synth. 2

S. Bass

Synth. 4

Synth. 5

Synth. 6

Synth. 7

Synth. 8

Synth. 9

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

p

p

p

pp

43

Fl. a 2

Ob. a 3

Cl. a 3

Bsn. a 3

Hn. I. III.

Hn. II. IV.

Tpt. a 3

Tbn. a 2

Tba.

Timp.

Pno.

Synth. 1

Synth. 2

S. Bass

Synth. 4

Synth. 5

Synth. 6

Synth. 7

Synth. 8

Synth. 9

Vln. 1

Vln. 2

Vla.

Vc.

Db.

51

Fl. a 2

Ob. a 3

Cl. a 3

Bsn. a 3

Hn. I. III.

Hn. II. IV.

Tpt. a 3

Tbn. a 2

Tba.

Timp.

Pno.

Synth. 1

Synth. 2

S. Bass

Synth. 4

Synth. 5

Synth. 6

Synth. 7

Synth. 8

Synth. 9

Vln. 1

Vln. 2

Vla.

Vc.

Db.

61

Fl. a 2

Ob. a 3

Cl. a 3

Bsn. a 3

Hn. I. III.

Hn. II. IV.

Tpt. a 3

Tbn. a 2

Tba.

Timp.

Pno.

Synth. 1

Synth. 2

S. Bass

Synth. 4

Synth. 5

Synth. 6

Synth. 7

Synth. 8

Synth. 9

Vln. 1

Vln. 2

Vla.

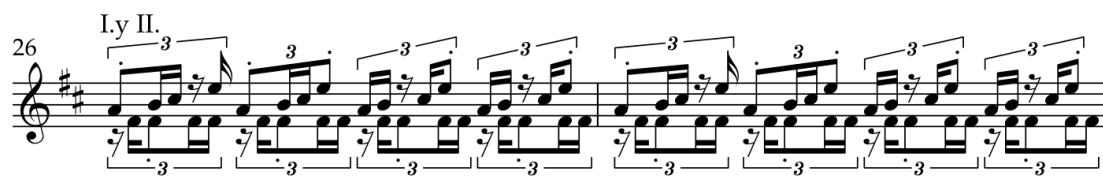
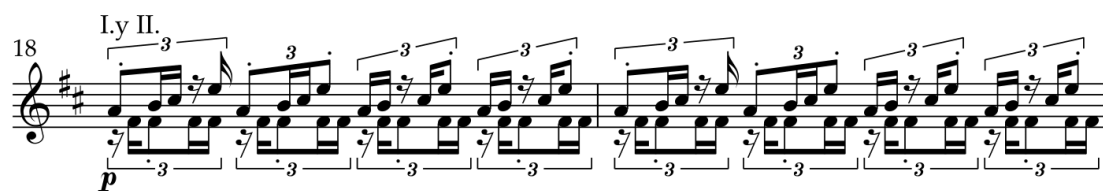
Vc.

Db.

2 Flautas

Score: Ocean

Isaac Acosta (2025)



2

2 Flautas

30

cresc.

32

34

f

36

38

40

21

63

10

3 Oboes

Score: Ocean

Isaac Acosta (2025)

87

12

a 3

f

p

2

18

45

10

2 Clarinetes en Bb

Score: Ocean

Isaac Acosta (2025)

♩=87

17

18 I. y II.

p

20

22

24

26

28

30

32 *cresc.*

34

f

V.S.

2

2 Clarinetes en Bb

36

38

40

63

21

9

3 Fagots

Score: Ocean

Isaac Acosta (2025)

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '87' in the top left, features a bass clef and a key signature of one sharp (F#). It begins with a 12-measure rest, followed by a 3-measure melodic phrase starting on a dotted quarter note, marked with a forte 'f' dynamic. This phrase is then repeated twice, each time marked with a piano 'p' dynamic. The system concludes with a 2-measure rest. The second system, labeled '18' in the top left, is in 3/8 time and also features a key signature of one sharp. It consists of two 45-measure rests, separated by a double bar line, and ends with a 10-measure rest.

Cornos en F I y II

Score: Ocean

Isaac Acosta (2025)

87 2 a 2

p *mf*

10 *f* 2

18 *p cresc.* *mf*

27 *f*

35 *p* 7 *f*

48

53 *p* 6

63 9

Cornos en F III y IV

Score: Ocean

Isaac Acosta (2025)

87 2 a 2

p *mf*

10 *f* 2

18 *p cresc.* *mf*

27 *f*

35 *p* *f* 7

48

53 *p* 6

63 10

Score: Ocean

3 Trompetas en B \flat

Isaac Acosta (2025)

♩=87 2 a 2

p *mf*

10

f

18

p cresc. *mf*

27

f

35

p *f* 7

48

53

p 6

63

10

2 Trombones

Score: Ocean

Isaac Acosta (2025)

♩=87

17

18

8 a 2 I. y II.

p *f*

34

9 a 2

p *f*

49

55

6 9

p

Tuba

Score: Ocean

Isaac Acosta (2025)

♩=87

17

18

8

a 2

p

32

25

f

p

63

10

Timpani

Score: Ocean

Isaac Acosta (2025)

♩=87

17

18

29

f

51

8

mf

63

10

Piano

Score: Ocean

Isaac Acosta (2025)

♩=87

16

16

18

mf

Red.

*

21

*

Red.

*

24

Red.

*

Red.

27

Red.

*

Red.

V.S.

2

Piano

30

33

36

42

46

50

This musical score is for a piano piece, measures 30 through 50. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is written for two staves, Treble and Bass. Measures 30-35 feature a continuous eighth-note pattern in the bass staff, with the right hand playing a series of eighth notes. Measures 36-41 show a change in the bass staff pattern, with the right hand playing a series of eighth notes. Measures 42-45 feature a series of chords in the right hand, with the bass staff playing a series of eighth notes. Measures 46-50 feature a series of chords in the right hand, with the bass staff playing a series of eighth notes. The score includes various musical notations such as notes, rests, and dynamic markings like 'Red.' and '*'. There are also some markings that look like 'Red.' and '*'.

Piano

3

54

59

63

68

Sintetizador 1

Score: Ocean

Isaac Acosta (2025)

♩=87

p *mf*

8

f 6

18 45 9

Sintetizador 2

Score: Ocean

Isaac Acosta (2025)

♩=87
mf

7 6

18 45 9

Sintetizador 3 (Synth bass)

Score: Ocean

Isaac Acosta (2025)

♩=87

p *mf*

8 5

18 45 9

Sintetizador 4

Score: Ocean

Isaac Acosta (2025)

87

12

p *mf*

2

18

45

10

Sintetizador 5

Score: Ocean

Isaac Acosta (2025)

♩=87

12

2

p *mf* *p*

18

45

9

Sintetizador 6

Score: Ocean

Isaac Acosta (2025)

87

12

p

f

2

18

45

9

Sintetizador 7

Score: Ocean

Isaac Acosta (2025)

87 17

18

mf
Red.

28

Red.

38

*

46

52

7

63

9

Sintetizador 8

Score: Ocean

Isaac Acosta (2025)

87 2 13

mf

18

27

36

pp

8va

43 20 6

mf

Sintetizador 9

Score: Ocean

Isaac Acosta (2025)

The musical score for 'Ocean' by Isaac Acosta (2025) is presented in a single staff with a treble clef and a key signature of two sharps (F# and C#). The score is divided into four systems, each with a measure number at the beginning and a measure number at the end of the system.

- System 1:** Starts at measure 7 and ends at measure 17. It features a single measure with a whole note and a fermata.
- System 2:** Starts at measure 18 and ends at measure 25. It features a single measure with a whole note and a fermata, followed by four measures of rests.
- System 3:** Starts at measure 48 and ends at measure 9. It features a single measure with a whole note and a fermata, followed by four measures of rests.
- System 4:** Starts at measure 63 and ends at measure 10. It features a single measure with a whole note and a fermata.

The score includes various musical notations, including a treble clef, a key signature of two sharps, and a dynamic marking of *mf* (mezzo-forte) at measure 25. The score is written in a standard musical notation style, with a single staff and a single system of measures.

Violines 1

Score: Ocean

Isaac Acosta (2025)

9 *p* 5

18 25 *mf* spiccato

45

48

51

54

58

62 *f* V.S.

2

Violines 1



Violin 2

Score: Ocean

Isaac Acosta (2025)

7

10 *p cresc.*

f

18

45

9

2

Viola

Score: Ocean

Isaac Acosta (2025)

87

p cresc.

10

f

div.

2

18

unis.

p cresc.

28

f

24

spiccato

mf

56

60

63

66

5

87

p cresc.

10

f

div.

2

18

unis.

p cresc.

28

f

24

spiccato

mf

56

60

63

66

5

Violoncello

Score: Ocean

Isaac Acosta (2025)

♩=87

p cresc. -----

9

----- *f*

div.

18

mf

27

16 unis.

p

49

mf

56

63

5

Double Bass

Score: Ocean

Isaac Acosta (2025)

87

12

f *p*

18

8

mf

34

3

45

52

60

f

65

5

87

12

f *p*

18

8

mf

34

3

45

52

60

f

65

5

ORQUESTACIÓN: CHARGE

Vientos Metal:

- Cornos - Spitfire – BBC Symphony Orchestra
- Trompetas - Spitfire – BBC Symphony Orchestra
- Trombones - Spitfire – BBC Symphony Orchestra
- Tuba - Spitfire – BBC Symphony Orchestra

Sintetizadores:

- Sintetizador I: Spitfire – Labs / Organic Textures: Wind & Thunder
- Sintetizador II: Spitfire – Labs / Artic Swells: Decay
- Sintetizador III: Spitfire – Labs / Tundra Atmos: Lost In The Cavern
- Sintetizador IV: Spitfire – Labs / Tundra Atmos: Digital Drizzle
- Sintetizador V: Native Instruments – Kontakt Action Strikes / Ensemble
- Sintetizador VI: Native Instruments – Massive X / Arc Mini
- Sintetizador VII: Native Instruments – Massive X / Blind Date
- Sintetizador VIII: Korg – Minilogue xd / 029 Creep Lights
- Sintetizador IX: Korg – Minilogue xd / 001 Replicant xd
- Sintetizador X: Korg – Minilogue xd / 001 Replicant xd
- Sintetizador XI: Korg – Minilogue xd / 027 Prolly800mk2
- Sintetizador XII: Korg – Minilogue xd / 058 Nowhere Pad
- Sintetizador XII: Korg – Minilogue xd / 058 Nowhere Pad
- Sintetizador XIII: Korg – Minilogue xd / 001 Replicant xd
- Sintetizador XIV: Korg – Minilogue xd / 037 Mini Moon
- Sintetizador XV: Native Instruments – Kontakt Damage / LPS Epic Organic
- Sintetizador XVI: Native Instruments – Massive X / Anumbra
- Sintetizador XVII: Spitfire – Labs – Textural Pads: Saudade

Cuerdas:

- Violines 1 - Spitfire – BBC Symphony Orchestra
- Violines 2 - Spitfire – BBC Symphony Orchestra
- Violas - Spitfire – BBC Symphony Orchestra
- Chelos - Spitfire – BBC Symphony Orchestra
- Contrabajos - Spitfire – BBC Symphony Orchestra

Full Score

Score: Charge

Isaac Acosta (2025)

Cornos en F I. y II.

Cornos en F III. y IV.

2 Trompetas en B \flat

2 Trombones

Tuba

Sintetizador 1

Sintetizador 2

Sintetizador 3

Sintetizador 4

Sintetizador 5

Sintetizador 6 (bass)

Sintetizador 7

Sintetizador 8

Sintetizador 9

Sintetizador 10

Sintetizador 11

Sintetizador 12

Sintetizador 13

Sintetizador 14

Sintetizador 15

Sintetizador 16

Sintetizador 17

Violines 1

Violines 2

Violas

Violoncellos

Contrabajos

2

14

Hn. I. II.

Hn. I. II.

2 Tpt.

2 Tbn.

2 Tba.

Synth. 1

Synth. 2

Synth. 3

Synth. 4

Synth. 5

Synth. 6 (bass)

Synth. 7

Synth. 8

Synth. 9

Synth. 10

Synth. 11

Synth. 12

Synth. 13

Synth. 14

Synth. 15

Synth. 16

Synth. 17

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

port. *port.* *port.* *p*

8th *8th*

26 $\text{♩}=70$ $\text{♩}=130$ $\text{♩}=160$ $\text{♩}=70$ $\text{♩}=160$

Hn. I. II. $\text{a} 2$ f p f

Hn. I. II. $\text{a} 2$ f p f

2 Tpt. $\text{a} 2$ f p f

2 Tbn. $\text{a} 2$ mf $I. y II.$ f

2 Tba. $I. y II.$

Synth. 1

Synth. 2

Synth. 3

Synth. 4

Synth. 5

Synth. 6 (bass)

Synth. 7

Synth. 8

Synth. 9

Synth. 10

Synth. 11

Synth. 12

Synth. 13

Synth. 14

Synth. 15 f

Synth. 16

Synth. 17

Vln. 1 $\text{♩}=70$ $\text{♩}=130$ mf $\text{♩}=160$ $\text{♩}=70$ $\text{♩}=160$

Vln. 2 mf ff

Vla. $div.$ mf

Vc. $div.$ mf f

Cb. f $spiccato$

This page of a musical score contains the following elements:

- Staves:** The score is organized into systems. The first system includes staves for Horns I & II, 2 Trumpets, 2 Trombones, and 2 Tubas. The second system includes Synthesizers 1 through 17. The third system includes Violins I & II, Viola, Violoncello, and Contrabass.
- Tempo/Beat Markings:** Above the staves, there are markings for 41, 70, 100, 130, 90, and 160, likely indicating different tempo sections or beat counts.
- Dynamic Markings:** Various dynamics are indicated throughout the score, including *p* (piano), *mf* (mezzo-forte), *f* (forte), and *n* (normal).
- Articulation and Performance Instructions:** Specific instructions like "a 2" (accents), "div." (divisi), "spiccato" (spiccato), and "unis." (unison) are present to guide the performers.
- Notation:** The score uses standard musical notation, including treble and bass clefs, notes, rests, and various articulation marks.

58

Hn. I. II.

Hn. I. II.

2 Tpt.

2 Tbn.

2 Tba.

Synth. 1

Synth. 2

Synth. 3

Synth. 4

Synth. 5

Synth. 6 (bass)

Synth. 7

Synth. 8

Synth. 9

Synth. 10

Synth. 11

Synth. 12

Synth. 13

Synth. 14

Synth. 15

Synth. 16

Synth. 17

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

f

decresc.

pp

[illegible]

80

Hn. I. II.

Hn. I. II.

2 Tpt.

2 Tbn.

2 Tba.

Synth. 1

Synth. 2

Synth. 3

Synth. 4

Synth. 5

Synth. 6 (bass)

Synth. 7

Synth. 8

Synth. 9

Synth. 10

Synth. 11

Synth. 12

Synth. 13

Synth. 14

Synth. 15

Synth. 16

Synth. 17

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cornos en F I. y II.

Score: Charge

Isaac Acosta (2025)

25

26 ♩=70 ♩=130 4 a 2 ♩=160 *f*

33 *p* *f*

38 ♩=70 ♩=160

41 ♩=70 ♩=100 ♩=70 *p* *f* *mf*

47 ♩=130 ♩=90 4 *f*

55 ♩=160 8 *p* *f*

68 ♩=90 3 *p*

76 15

Cornos en F III. y IV.

Score: Charge

Isaac Acosta (2025)

25

26 ♩=70 ♩=130 4 a 2 ♩=160 *f*

33 *p* *f*

38 ♩=70 ♩=160

41 ♩=70 ♩=100 ♩=70 *p* *f* *mf*

47 ♩=130 ♩=90 4 *f*

55 ♩=160 8 *p* *f*

68 ♩=90 3 *p*

76 15

Score: Charge

2 Trompetas en B \flat

Isaac Acosta (2025)

25

26 $\text{♩}=70$ $\text{♩}=130$ $\text{♩}=160$
a 2

33

38 $\text{♩}=70$ $\text{♩}=160$
I. y II.

41 $\text{♩}=70$ $\text{♩}=100$ $\text{♩}=70$
a 2
p *f* *mf*

49 $\text{♩}=130$ $\text{♩}=90$ $\text{♩}=160$
f *p* *f*

66 $\text{♩}=90$
p

76 15

2 Trombones

Score: Charge

Isaac Acosta (2025)

25

26 $\text{♩}=70$
a 2 $\text{♩}=130$
I. y II. *mf*

31 $\text{♩}=160$ 3

38 $\text{♩}=70$ $\text{♩}=160$ *f*

41 $\text{♩}=70$ $\text{♩}=100$
a 2 $\text{♩}=70$ *p* *f* *mf*

49 $\text{♩}=130$ $\text{♩}=90$ 4 8 $\text{♩}=160$ *f* *p* *f*

66 $\text{♩}=90$ 3 *p*

76 15

Tuba

Score: Charge

Isaac Acosta (2025)

25

26 $\text{♩}=70$ $\text{♩}=130$ $\text{♩}=160$ I. y II.

33 3

38 $\text{♩}=70$ $\text{♩}=160$ 2

41 $\text{♩}=70$ a 2 $\text{♩}=100$ $\text{♩}=70$ $\text{♩}=130$

p *f* *mf*

50 $\text{♩}=90$ $\text{♩}=160$ 4 8 *f* *p* *f*

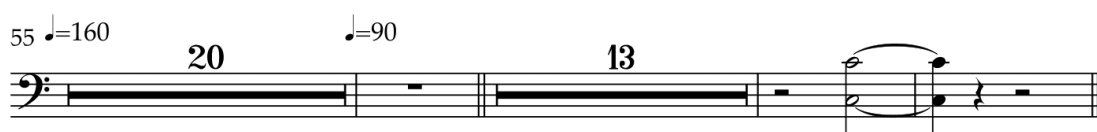
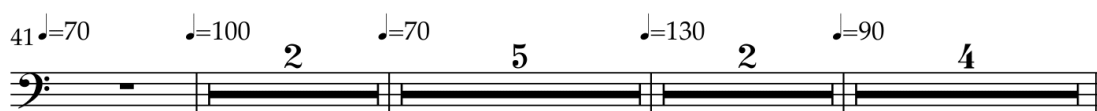
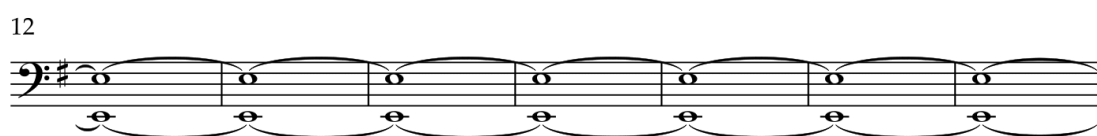
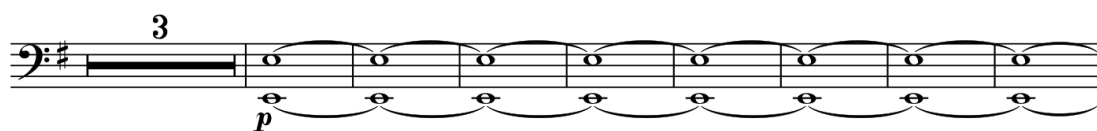
66 3 $\text{♩}=90$ *p*

76 15

Sintetizador 1

Score: Charge

Isaac Acosta (2025)



Sintetizador 2

Score: Charge

Isaac Acosta (2025)

The musical score for 'Charge' by Isaac Acosta (2025) is written for a synthesizer. It consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The score is divided into measures by bar lines, with some measures containing rests or specific rhythmic values.

Staff 1: Measure 25, marked with a whole note (♩=70).

Staff 2: Measures 26-37. Measure 26 is marked with a whole note (♩=70). Measures 27-30 are marked with a whole note (♩=130). Measures 31-34 are marked with a whole note (♩=160). Measures 35-37 are marked with a whole note (♩=160). The staff ends with a double bar line and a 2/4 time signature.

Staff 3: Measures 38-40. Measure 38 is marked with a whole note (♩=70). Measures 39-40 are marked with a whole note (♩=160). The staff ends with a double bar line.

Staff 4: Measures 41-52. Measure 41 is marked with a whole note (♩=70). Measures 42-43 are marked with a whole note (♩=100). Measures 44-45 are marked with a whole note (♩=70). Measures 46-47 are marked with a whole note (♩=130). Measures 48-49 are marked with a whole note (♩=90). Measures 50-52 are marked with a whole note (♩=90). The staff ends with a double bar line.

Staff 5: Measures 53-65. Measure 53 is marked with a whole note (♩=160). Measures 54-65 are marked with a whole note (♩=90). The staff ends with a double bar line.

Staff 6: Measures 76-90. Measure 76 is marked with a whole note (♩=150). Measures 77-90 are marked with a whole note (♩=150). The staff ends with a double bar line.

Dynamics: The score includes dynamic markings *f* (forte) and *p* (piano). In measure 50, there is a crescendo from *f* to *p*. In measure 53, there is a decrescendo from *f* to *p*. In measure 56, there is a crescendo from *f* to *p*. In measure 59, there is a decrescendo from *f* to *p*.

Sintetizador 3

Score: Charge

Isaac Acosta (2025)

The musical score for "Charge" by Isaac Acosta (2025) consists of five staves of music. The first staff is in G major (one sharp) and 4/4 time, featuring a single measure with a whole note and a duration of 25. The second staff is in G major and 4/4 time, starting at measure 26 with a quarter note (70), followed by a whole note (130), a measure with a duration of 4, a double bar line, a measure with a duration of 160, a measure with a duration of 7, and ending at measure 32 with a double bar line. The third staff is in G major and 2/4 time, starting at measure 38 with a quarter note (70), followed by a whole note (160), a measure with a duration of 2, and ending at measure 40 with a double bar line. The fourth staff is in G major and 4/4 time, starting at measure 41 with a quarter note (70), followed by a whole note (100), a measure with a duration of 2, a whole note (70), a measure with a duration of 5, a whole note (130), a measure with a duration of 2, a whole note (90), and ending at measure 48 with a double bar line. The fifth staff is in G major and 4/4 time, starting at measure 55 with a quarter note (160), followed by a whole note (20), a whole note (90), a measure with a duration of 13, a measure with a double bar line, a measure with a double bar line, a measure with a double bar line, and ending at measure 61 with a double bar line. The dynamic *f* (forte) is indicated at the end of the fifth staff.

Sintetizador 4

Score: Charge

Isaac Acosta (2025)

25

26 ♩=70 ♩=130 ♩=160 4 7

38 ♩=70 ♩=160 2

41 ♩=70 ♩=100 2 ♩=70 5 ♩=130 2 ♩=90 4

55 ♩=160 20 ♩=90 13

Sintetizador 5

Score: Charge

Isaac Acosta (2025)

3

f

12

19

26 $\text{♩}=70$ $\text{♩}=130$ 4 $\text{♩}=160$ 7

38 $\text{♩}=70$ $\text{♩}=160$ 2

41 $\text{♩}=70$ $\text{♩}=100$ 2 $\text{♩}=70$ 5 $\text{♩}=130$ 2 $\text{♩}=90$ 4

55 $\text{♩}=160$ 16 $\text{♩}=90$

76 15

Sintetizador 6 (bass)

Score: Charge

Isaac Acosta (2025)

3
mf

9

15

20

26 ♩=70 ♩=130 4 ♩=160 7

38 ♩=70 ♩=160 2

41 ♩=70 ♩=100 2 ♩=70 5 ♩=130 2 ♩=90 4

55 ♩=160

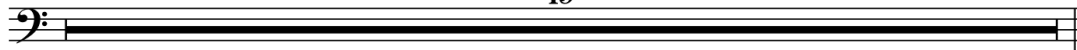
59 15 ♩=90

2

Sintetizador 6 (bass)

76

15



Sintetizador 7

Score: Charge

Isaac Acosta (2025)

3
mf

11

17

21

26 ♩=70 ♩=130 2 ♩=160

33 3 ♩=70

39 ♩=160

41 ♩=70 ♩=100 2 ♩=70 5 ♩=130 2 ♩=90 4

55 ♩=160 20 ♩=90 13

Sintetizador 8

Score: Charge

Isaac Acosta (2025)

2

mf

9

14

20

23

(8)

26 $\text{♩}=70$ $\text{♩}=130$ 4 $\text{♩}=160$ 7

38 $\text{♩}=70$ $\text{♩}=160$ 2

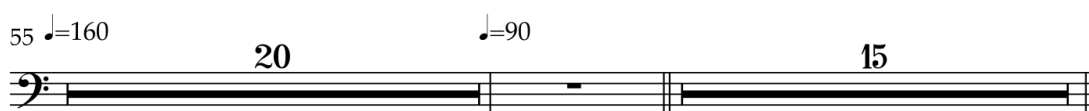
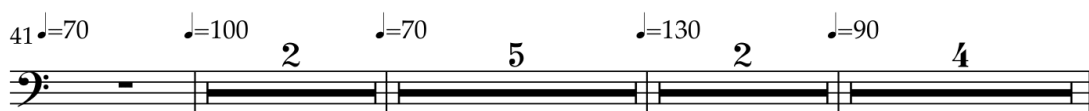
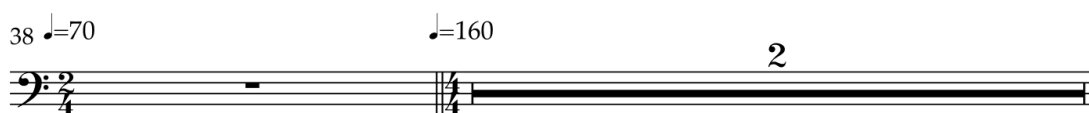
41 $\text{♩}=70$ $\text{♩}=100$ 2 $\text{♩}=70$ 5 $\text{♩}=130$ 2 $\text{♩}=90$ 4

55 $\text{♩}=160$ 20 $\text{♩}=90$ 15

Sintetizador 9

Score: Charge

Isaac Acosta (2025)



Sintetizador 10

Score: Charge

Isaac Acosta (2025)

3
mf

10

15

21

24

26 $\text{♩}=70$ $\text{♩}=130$ $\text{♩}=160$

38 $\text{♩}=70$ $\text{♩}=160$

41 $\text{♩}=70$ $\text{♩}=100$ $\text{♩}=70$ $\text{♩}=130$ $\text{♩}=90$

55 $\text{♩}=160$ $\text{♩}=90$

8^{vb}

(8)

4 7 2 2 5 2 4 20 15

Sintetizador 11

Score: Charge

Isaac Acosta (2025)

25

26 $\text{♩}=70$ $\text{♩}=130$ $\text{♩}=160$ 4 7

38 $\text{♩}=70$ $\text{♩}=160$ 2

41 $\text{♩}=70$ $\text{♩}=100$ 2 $\text{♩}=70$ 5 $\text{♩}=130$ 2 $\text{♩}=90$ 4

55 $\text{♩}=160$ *f* *decresc.*

64 *p*

73 $\text{♩}=90$ 11

Sintetizador 12

Score: Charge

Isaac Acosta (2025)

25

26 ♩=70 ♩=130 4 ♩=160 7

38 ♩=70 ♩=160 2

41 ♩=70 ♩=100 2 ♩=70 5 ♩=130 2 ♩=90 4

55 ♩=160 20 ♩=90

pp < *f* *red.*

81

86 *p* 2

Sintetizador 13

Score: Charge

Isaac Acosta (2025)

25

26 ♩=70 ♩=130 4 ♩=160 7

38 ♩=70 ♩=160 2

41 ♩=70 ♩=100 2 ♩=70 5 ♩=130 2 ♩=90 4

55 ♩=160 20 ♩=90 8va

82 (8) f n n f n pp

Sintetizador 14

Score: Charge

Isaac Acosta (2025)

25

26 $\text{♩}=70$ $\text{♩}=130$ $\text{♩}=160$ 4 7

38 $\text{♩}=70$ $\text{♩}=160$ 2

41 $\text{♩}=70$ $\text{♩}=100$ $\text{♩}=70$ $\text{♩}=130$ $\text{♩}=90$ 2 5 2 4

55 $\text{♩}=160$ $\text{♩}=90$ 20 *f*

81 3

87 *p*

Sintetizador 15

Score: Charge

Isaac Acosta (2025)

25

26 ♩=70 ♩=130 4 ♩=160 3 2

38 ♩=70 ♩=160 *f*

41 ♩=70 ♩=100 2 ♩=70 5 ♩=130 ♩=90 4

55 ♩=160 20 ♩=90 15

Sintetizador 16

Score: Charge

Isaac Acosta (2025)

25

26 $\text{♩}=70$ $\text{♩}=130$ 4 $\text{♩}=160$ 7 $\frac{2}{4}$

38 $\text{♩}=70$ $\text{♩}=160$ 2

41 $\text{♩}=70$ $\text{♩}=100$ 2 $\text{♩}=70$ 5 $\text{♩}=130$ 2 $\text{♩}=90$ 4

55 $\text{♩}=160$
p *f*

64 $\text{♩}=90$ 6 *pp*

76 15

Sintetizador 17

Score: Charge

Isaac Acosta (2025)

25

26 ♩=70 ♩=130 4 ♩=160 7

38 ♩=70 ♩=160 2

41 ♩=70 ♩=100 2 ♩=70 5 ♩=130 2 ♩=90

55 ♩=160 20 ♩=90 15

n *f*

Violines 1

Score: Charge

Isaac Acosta (2025)

25

26 $\text{♩}=70$ $\text{♩}=130$ *mf*

31 $\text{♩}=160$ 7 $\text{♩}=70$ $\text{♩}=160$ 2

41 $\text{♩}=70$ $\text{♩}=100$ $\text{♩}=70$ $\text{♩}=130$ $\text{♩}=90$ *f*

55 $\text{♩}=160$ *spiccato* *f*

60 *decresc.*

65

69 $\text{♩}=90$ 2 *p*

76 15

Violines 2

Score: Charge

Isaac Acosta (2025)

25

26 $\text{♩}=70$ $\text{♩}=130$ $\text{♩}=160$ 4 4

38 $\text{♩}=70$ $\text{♩}=160$ 2

41 $\text{♩}=70$ $\text{♩}=100$ $\text{♩}=70$ $\text{♩}=130$

50 $\text{♩}=90$ 4 $\text{♩}=160$ div. spiccato f

58 $\text{♩}=160$ $\text{♩}=130$ f p f p f p f

63 $\text{♩}=160$ $\text{♩}=130$ f p f p f p f

68 $\text{♩}=160$ $\text{♩}=130$ f p f p f p f

72 2 $\text{♩}=90$ 15

decresc.

Violas

Score: Charge

Isaac Acosta (2025)

25

26 $\text{♩}=70$ $\text{♩}=130$ 4 $\text{div. } \text{♩}=160$ *mf*

38 $\text{♩}=70$ $\text{♩}=160$

41 $\text{♩}=70$ $\text{♩}=100$ 2 $\text{♩}=70$ 5 $\text{♩}=130$ 2 $\text{♩}=90$ 4 $\text{♩}=160$

55 *spiccato* *f*

60 *decresc.* -----

65 -----

69 2 $\text{♩}=90$ *p*

76 15

Violoncellos

Score: Charge

Isaac Acosta (2025)

25

26 $\text{♩}=70$ $\text{♩}=130$
div.

mf

31 $\text{♩}=160$ 3

38 $\text{♩}=70$ $\text{♩}=160$
f

41 $\text{♩}=70$ $\text{♩}=100$ $\text{♩}=70$ $\text{♩}=130$
f *p* *f* *p* *f* *p* *f*

50 $\text{♩}=90$ 4 $\text{♩}=160$
unis.
f

58

decresc. -----

63

68

72 $\text{♩}=90$ 2 15
p

Contrabajos

Score: Charge

Isaac Acosta (2025)

25

26 $\text{♩}=70$ $\text{♩}=130$ 4 $\text{♩}=160$ 7

38 $\text{♩}=70$ $\text{♩}=160$ spiccato *f*

41 $\text{♩}=70$ $\text{♩}=100$ $\text{♩}=70$ $\text{♩}=130$
f *p* *f* *p* *f* *p* *f*

50 $\text{♩}=90$ 4 $\text{♩}=160$ spiccato *f*

59

decresc.

65

70 $\text{♩}=90$ 4 15 *p*

CONCLUSIONES

Componer para estos dos cortos fue una experiencia que marcó un antes y un después en mi proceso como artista. Me permitió aplicar lo que he aprendido durante la carrera, pero también experimentar, equivocarme, volver a empezar y encontrar soluciones musicales que no siempre estaban en los libros.

Ocean me llevó por una dirección más emocional, donde la orquesta y los efectos sutiles ayudaron a construir una atmósfera íntima. Charge, en cambio, me empujó hacia lo electrónico, los sintetizadores y las texturas más frías, pero con momentos orquestales que ayudaban a intensificar lo que ocurría en pantalla. Cada uno me exigió un lenguaje distinto, y eso me enseñó a escuchar mejor lo que la escena necesita.

Durante este proceso confirmé algo que ya intuía: la música para cine no es solo acompañamiento, es parte del mensaje, es una voz más. Hubo momentos difíciles, sobre todo al organizarme con el tiempo y equilibrar este trabajo con otros proyectos. Pero lo terminé con la sensación de haber crecido, de haber hecho algo honesto y real.

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