Title
Film Composition, Creation, and Realization of Three Original Shorts

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Peer reviewed|Thesis/dissertation
Film Composition, Creation, and Realization of Three Original Shorts

A thesis submitted in partial satisfaction of the requirements for the degree Master of Arts in Music

by

Stephanie Celeste Economou

2014
ABSTRACT OF THE THESIS

Film Composition, Creation, and Realization of Three Original Shorts

by

Stephanie Celeste Economou

Master of Arts in Music
University of California, Los Angeles, 2014
Professor Michael Dean, Co-Chair
Professor Peter Golub, Co-Chair

Film Composition, Creation, and Realization of Three Original Shorts is comprised of three musical compositions accompanying original short films created by UCLA filmmakers of the School of Theater, Film, and Television.

The score to “Futurebook” employs an instrumentation of woodwinds, strings, harp, and percussion. The mystical and comedic spirit of the film demands an imbalanced, yet intriguing mystery which envelopes the score with various orchestral colors.

The sound-design-driven underscore of “Heart-Ache” mimics the bare, monochromatic style of the animation. The lack of leading thematic material pushes the boundaries of other musical elements, with a directed focus on carving out sonic space and sculpting an illusory environment in which the viewer can experience the picture.

“Te Quiero Un Chingo” requires a deep sense of emotional and cultural connection to the on-screen characters, which is reflected stylistically through repeating melodic and motivic figures. This musical score explores character themes, while simultaneously balancing the intimate and delicate relationships with a hybrid electronic-acoustic score.
The thesis of Stephanie Celeste Economou is approved.

Ian Krouse
David Lefkowitz
Michael Dean, Committee Co-Chair
Peter Golub, Committee Co-Chair

University of California, Los Angeles
2014
### FUTUREBOOK Directed by Annie Pace

<table>
<thead>
<tr>
<th>CUE #</th>
<th>CUE TITLE</th>
<th>TIMECODE</th>
<th>LENGTH</th>
<th>INSTRUMENTATION</th>
<th>WRITTEN</th>
<th>BUSSED</th>
<th>RECORDED</th>
<th>MASTERED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1m1</td>
<td>Futurebook Discovery</td>
<td>01:07-02:01</td>
<td>00:54</td>
<td>Bass Clarinet, Oboe, English Horn, Clarinet, Strings, Percussion</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
<tr>
<td>1m2</td>
<td>School of Mime/End Credits</td>
<td>02:26-03:14</td>
<td>1:09</td>
<td>Bass Clarinet, Oboe, English Horn, Clarinet, Strings, Horns, Trombones, Tuba, Percussion</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
</tbody>
</table>

**TOTAL MUSIC TO BE RECORDED:** ~2:03

### HEART-ACHE Animated by Sam Grinberg

<table>
<thead>
<tr>
<th>CUE #</th>
<th>CUE TITLE</th>
<th>TIMECODE</th>
<th>LENGTH</th>
<th>INSTRUMENTATION</th>
<th>WRITTEN</th>
<th>BUSSED</th>
<th>RECORDED</th>
<th>MASTERED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1m1</td>
<td>Bedroom Isolation</td>
<td>00:19-00:42</td>
<td>00:23</td>
<td>Electronics, Cello</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
<tr>
<td>1m2</td>
<td>Dog Emerges</td>
<td>00:47-1:37</td>
<td>00:50</td>
<td>Electronics, Cello</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
<tr>
<td>1m3</td>
<td>City Construction</td>
<td>01:38-1:51</td>
<td>00:13</td>
<td>Electronics, Cello</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
<tr>
<td>1m4</td>
<td>Surreal Falling</td>
<td>02:02-2:33</td>
<td>00:31</td>
<td>Electronics, Cello</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
</tr>
<tr>
<td>1m5</td>
<td>A Helping Hand to Crossroads</td>
<td>02:35-3:45</td>
<td>01:10</td>
<td>Electronics, Cello</td>
<td>√</td>
<td>√</td>
<td>√</td>
<td>√</td>
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</tbody>
</table>

**TOTAL MUSIC TO BE RECORDED:** ~3:00
### TE QUIERO UN CHINGO Directed by Annie Pace

<table>
<thead>
<tr>
<th>CUE #</th>
<th>CUE TITLE</th>
<th>TIMECODE</th>
<th>LENGTH</th>
<th>INSTRUMENTATION</th>
<th>WRITTEN</th>
<th>BUSSED</th>
<th>RECORDED</th>
<th>MASTERED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1m1</td>
<td>Main Title</td>
<td>00:12;00-00:44;18 00:32;18</td>
<td>Acoustic Gtr, Upright Bass, Shakers, Congas, Bongos, Claps, Castanets</td>
<td>√</td>
<td></td>
<td>√</td>
<td>√</td>
<td></td>
</tr>
<tr>
<td>1m2</td>
<td>Anticipation</td>
<td>01:50;05-02:19;00 00:29;05</td>
<td>Synths</td>
<td>√</td>
<td></td>
<td>√</td>
<td>√</td>
<td></td>
</tr>
<tr>
<td>1m3</td>
<td>Abuelita</td>
<td>02:33;07-02:56;12 00:23;05</td>
<td>Acoustic Gtr, Upright Bass, Shakers, Congas, Bongos, Claps, Castanets</td>
<td>√</td>
<td></td>
<td>√</td>
<td>√</td>
<td></td>
</tr>
<tr>
<td>1m4</td>
<td>Go Back to Mexico</td>
<td>06:15;16-06:48;05 00:32;19</td>
<td>Acoustic Gtr, Strings, Synths</td>
<td>√</td>
<td></td>
<td>√</td>
<td>√</td>
<td></td>
</tr>
<tr>
<td>1m5</td>
<td>Never Skip a Turn</td>
<td>07:05;28-08:40;08 01:35;10</td>
<td>Piano, Strings, Synths</td>
<td>√</td>
<td></td>
<td>√</td>
<td>√</td>
<td></td>
</tr>
<tr>
<td>1m6</td>
<td>She Knew Too</td>
<td>09:01;13-09:41;19 00:40;06</td>
<td>Acoustic Gtr, Strings</td>
<td>√</td>
<td></td>
<td>√</td>
<td>√</td>
<td></td>
</tr>
<tr>
<td>1m7</td>
<td>Te Quiero Un Chingo</td>
<td>09:23;09-09:39;29 00:16;20</td>
<td>Acoustic Gtr, Piano, Upright Bass, Shakers, Congas, Bongos, Claps, Castanets</td>
<td>√</td>
<td></td>
<td>√</td>
<td>√</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL MUSIC TO BE RECORDED:** ~2:58

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**Scoring Session 1:** Saturday, May 24th: 5:30PM-7:30PM  
**Instrument:** Cello  
**Film Title:** “Heart-Ache”

<table>
<thead>
<tr>
<th>Time Slot</th>
<th>Instruments to Record</th>
<th>Number of Minutes to Record</th>
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</thead>
<tbody>
<tr>
<td>5:30PM-7:30PM</td>
<td>Cello</td>
<td>~3:00 plus textural overdubs</td>
</tr>
</tbody>
</table>

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**Scoring Session 2:** Tuesday, May 27th: 3:15PM-7:45PM  
**UCLA School of Theater Film and Television Scoring Stage**  
**Instruments:** Acoustic Guitar, Piano, Clarinet, Bass Clarinet, Oboe, English Horn  
**Film Titles:** “Te Quiero Un Chingo”, “Futurebook”

<table>
<thead>
<tr>
<th>Time Slot</th>
<th>Instruments to Record</th>
<th>Number of Minutes to Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:15PM-6:15PM</td>
<td>Acoustic Guitar</td>
<td>2:58</td>
</tr>
<tr>
<td>6:15PM-7:45PM</td>
<td>Bass Clarinet, Clarinet, Oboe, English Horn</td>
<td>1:59</td>
</tr>
</tbody>
</table>

**TOTAL MUSIC TO BE RECORDED:** ~5:01
Bizarre, yet engrossing $\dot{q} = 81$

Futurebook Discovery
58 Quirky, unhinged $\frac{1}{4} = 81$

School of Mime/End Credits

Ob.

E Hn.

Bb Cl.

B. Cl.

F Hn. I

F Hn. II

Tbn.

B. Tbn.

B. D.

Cym.

Shk.

Tr.

Vib.

Gk.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc. I

Vc. II

D.B. I

D.B. II

 pianissimo

sim.

pizz.

pizz.
Te Quiero Un Chingo
Directed by Annie Pace

imi
Main Title

Energetic, with bounce \( \frac{\text{m}}{q} = 76 \)

- Acoustic Guitar 1
- Acoustic Guitar 2
- Acoustic Guitar 3
- Acoustic Guitar 4
- Shakers
- Congas & Bongos
- Guiro
- Castanets
- Claps
- Piano
- Synth Pad
- Violin I
- Violin II
- Cello
- Double Bass

Concert Score

Stephanie Economou
Guitar chords should be quickly strummed
Excitedly, with spunk $\mathbf{q} = 96$
Never Skip a Turn

Free, poignant
(dimmetered, without pulse)
Free, slightly improvised
Upbeat, hopeful $\frac{236}{3}$

$\frac{mf}{\text{up}}$ $\text{p}$ $\text{pp}$

Shk.

Cng. & Bng.

Gro.

Cts.

Clps.

Snt.

Vln. 1

Vc.

D.B.
Te Quiero Un Chingo

Energetic \( \downarrow = 83 \)

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Ac. Gtr. 4

Shk.

Cng. & Bng.

Gro.

Csts.

Clps.

Snth.

Vln. 1

Vl. 2

Vc.

D.B.