

Victor Rennato Nuñez Vasquez GEMS Scholarship Application

Music:

Level Up Short Film Link (Music Sheet in this PDF document)

<https://youtu.be/HYMegQLkolE>

Spotify (original music)

<https://open.spotify.com/artist/4gnUP9TOIInL3MJYq6EWkq?si=HyW1EP8HTVmdDaqY7jDtHw>

Youtube Channel (Orchestra Covers)

https://www.youtube.com/channel/UC2mgfuLu0GUQO6_ynx9GDpw



Personal Statement

It has been almost 7 years since I left my natal town and family to start studying music in one of the best universities in Peru, and I would be lying if I say I had always had my goal and decisions clear. However, these last months have shown me that with my talent and my passion for film, videogames and music, I can do whatever I propose myself to do. Recently, I have been through several experiences as musician and human being that helped me to discover how high is the bar for film composers, how much I still must improve, and how far I can go if proposed myself to. I started my career with an internship in a company called The Audio Hive, where I see by first-hand how pro-composers work but, most importantly, how humans they actually are, which was an experience that helped me to open my mind and horizons. After that, due to the pandemic situation, I had to leave the company just when I was starting to be a formal employee. That was a hard moment in my life, but I took the decision to keep going and make myself a place in this industry. Started working as freelancer, I achieved several goals that I feel proud of, like doing my first feature film or seeing an animation short film I worked on being recognize by different international festivals and press; but I have to admit that this recent part of my life has mostly been marked with rejections and constant searching of my place. Being rejected by the master programs I applied to shown me how much I still have to learn and improve as musician and composer, and instead of taking it as a giving up point in my life, I decided to work harder to become the best composer I can be, and aside the insane amount of time and effort those tasks take, I just cannot imagen myself happier than I am now. This whole exploration and improvement stage is the reason why I am joining the GEMS program, I am fascinating about the experience of the tutors, the program structure and how much I will learn from them. I really hope to bring my best to the program, and I am really excited for this experience.

Rennato Nunez

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Professional Summary

Enthusiastic music composer and audio producer very committed to get the best results in my sound and work. I believe my best qualities are dedication, teamwork, and my best talent is the ability to always understand what sound or music the director or audio director is looking for. Over the last years, my work experience has been in audio post-production for visual and interactive media.

Education

2015-2020 **Universidad Peruana de Ciencias aplicadas (UPC)** Lima, Perú
Bachelor of Music with a Major in Composition (17.51/20).
Member of the Academic Excellence Group (GEA)

Work Experience

May. 2019 – July 2020 **THE AUDIO HIVE** Lima, Peru (based on Los Angeles)

Senior Student – Internship

- Research about world music and ethnic music instruments (Nordic music and instruments)
- Ambient and relaxing music libraries composition.
- Support in coordination of auditions and rehearsals of session musicians for YouTube series and Film. (Little Angel TV)
- Voice over production and audio production for visual media. (Little Angel TV)

July. 2020 – Nov.2020 **THE AUDIO HIVE** Lima, Peru (based on Los Angeles)

Music Composer and Audio Producer

- Videogame music composition.
- Research about world music, ethnic music instruments and players (Peruvian Ancash music and instruments)
- Ambient and relaxing music libraries composition.
- Support in coordination of auditions and rehearsals of session musicians for Youtube series and Film. (Little Angel TV)
- Support in remote orchestra recording for Films and Video games. (Dauntless)
- Voice over production and audio production for visual media. (Little Angel TV)

Oct. 2020 – Nov. 2020 **PEQUEÑA FELICIDAD** Lima, Peru

Lead Music Composer and Audio producer

- Awarded Peruvian animated short film.
- Best animation film winner in the *Kinosaray Ukrainian film festival* and *Parwarimun Muhu Peruvian film festival*.

- Nominated to best animation film in *Fort Smith International Film Festival*, *Animart Animation Greek Festival*, *El Ojo Iluso Venezuelan Film Festival*, *Chilemonos Chilean Film Festival*, *Huelva Iberoamerican Film Festival* and *Baixada Animada Iberoamerican Film Festival*

Jan. 2021 – March. 2021 **PROYECTO TINKU** Peru and California.

Lead Music Composer

- Project not yet released.
- 90 minutes Documentary about four children from the Peruvian Andes who, thanks to their boxing teacher, who also plays the role of mentor and father, travel throughout Peru and meet their idol, Peruvian boxing champion Jonathan Maicelo.
- The project music and postproduction were completed on the quarantine, the music was all made in my home studio. Considering the fact I was in Peru and the director in California, and we achieved completely the goals of the project (music composition, mix and mastering, and 5.1 mix), I believe this project is the best of my works at the moment.

Oct. 2021 – Current **TEDx UNMSM** Peru

Audio Director and Music Composer

- Volunteering with TEDx version of the Peruvian Universidad Nacional Mayor de San Marcos.
- TED is a non-profit organization, the goal of this 2021 version of TEDx UNMSM is celebrating the Bicentennial of the Independence of Peru.
- As audio director my duties consisted of realizing and supervising the audio post-production of the different TEDx UNMSM conferences. Some tasks done were voice production, audio clean and mixing.
- As music composer the main task was compose background music for different sections and sections of the TEDx UNMSM 2021. Some examples of music done for this project is Afro-Peruvian music for the introduction video of the conference, animated transition and original music for the credits and acknowledge section.

Relevant Training

- Logic Pro X
- Cubase 11
- Sibelius
- Music theory (Jazz training and Functional harmony)
- Guitar Player (Jazz, Afro-Cuban and Afro-Peruvian music)
- Orchestration
- Big Band Orchestration and Arrangement
- Afro-Peruvian music arrangement and composition
- Afro-Cuban music arrangement and composition
- Jazz arrangement and composition

Additional Information

- Native Spanish Speaker.
- Advanced English speaker. (TOEFL certificated 90)
- Global Game Jam participant. 2016-2021.
- Tenor of the Polyphonic Choir, UPC. 2018-2019

Music Composer Portfolio

Pequeña Felicidad - Suite (2021) - [Beautiful and Disney-like orchestra music sample]

https://www.youtube.com/watch?v=sly8KR5OY4w&ab_channel=RenattoNu%C3%B1ez-Topic

Pequeña Felicidad – Defunción (2021) - [Sad and loneliness feeling orchestra music sample]

https://www.youtube.com/watch?v=YXUwJaApfJk&ab_channel=RenattoNu%C3%B1ez-Topic

Siege in the Snow Fortress (2021) – [Epic and Inspirational music sample]

https://www.youtube.com/watch?v=HrCO2DLjWsM&ab_channel=RenattoNu%C3%B1ez

Drama Video Game Scoring and Sound Design Reel (2019):

<https://www.youtube.com/watch?v=L9g7FOnpIY&>

Action RPG Video Game Scoring and Sound Design Reel (2019):

<https://www.youtube.com/watch?v=FVhaa1h2h04>

Platform RPG Video Game Scoring and Sound Design Reel (2019):

https://www.youtube.com/watch?v=jL1qv1tGk6s&ab_channel=RenattoNu%C3%B1ez

References:

Jose Varon: CEO and Composer. The Audio Hive. E-mail: jvaron@theaudiohive.com

Antonio Gervasoni: Associate Professor. Universidad Peruana de Ciencias aplicadas (UPC). E-mail: agervasoni@gmail.com

Ania Paz: Associate Professor. Pontífice Universidad Católica del Perú (PUCP). Universidad Peruana de Ciencias aplicadas (UPC). E-mail: aniapazg@gmail.com

Rennato Núñez

Level Up

Level Up

Animated Short Film

Rennato Núñez

00:00:00:00

$\text{♩} = 120$

div.

Flute

Oboe

Clarinet in Sib

Bassoon

$\text{♩} = 120$

Horn in F

Trumpet in C

Trombone

Bass Trombone

Tuba

$\text{♩} = 120$ Percussion set: Cymbals, Snare, Bongos, Congas

Percussion 1

Percussion 2

Timpani

Marimba

E3F4G4A3
B3C4D3

8^{va}

$\text{♩} = 120$

Harp

Piano

Celesta

$\text{♩} = 120$

Violin I

Violin II

Viola

Cello

Contrabass

Choir (reduction)

1

2

3

4

5

Musical score for Level Up by Rennato Núñez, page 2. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (C Tpt.), Trombones (Tbn., B. Tbn., Tba.), Percussion (Perc. 1 Snare, Perc. 2, Timp.), Maracas (Mar.), Harp, Piano (Pno.), Cello (Cel.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Chorus (Coro). The score features a 5/4 time signature change and various dynamics like *f*, *mf*, and *p*.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *p*

Hn.

C Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 1

Perc. 2

Timp. *mf*

Mar.

Harp. *f* *gliss.*

Pno.

Cel.

Vln. I *p*

Vln. II *p*

Vla.

Vc. *p*

Cb. *pizz.*

Coro

Fl. $\text{♩} = 170$ $\text{♩} = 154$

Ob.

Cl. a_2 *mf* *f* *mf*

Bsn. *mf* *f*

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Perc. 1 $\text{♩} = 170$ $\text{♩} = 154$

Perc. 2

Timp. *p* *f*

Mar.

Harp

Pno.

Cel. *mp* *f*

Vln. I $\text{♩} = 170$ $\text{♩} = 154$

Vln. II *mf* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mf* *ff*

Coro

The musical score for page 5 of "Level Up" by Rennato Núñez features the following instruments and parts:

- Flute (Fl.):** Rested throughout the page.
- Oboe (Ob.):** Rested throughout the page.
- Clarinet (Cl.):** Plays a sustained note in the first two measures, marked *p*.
- Bassoon (Bsn.):** Rested throughout the page.
- Horn (Hn.):** Horns I and II enter in measure 27 with a melodic line, marked *mp*.
- Trumpet (C Tpt.):** Rested throughout the page.
- Trombone (Tbn.):** Rested throughout the page.
- Tuba (Tba.):** Rested throughout the page.
- Percussion (Perc. 1, Perc. 2, Timp.):** Rested throughout the page.
- Maracas (Mar.):** Rested throughout the page.
- Harp:** Provides harmonic support with chords and arpeggios. A box in measure 24 lists the notes: $E^{\flat}FG^{\flat}A^{\flat}$ / BCD^{\flat} . Chords include $B^{\flat}D^{\flat}$ and $B^{\flat}E^{\flat}$.
- Piano (Pno.):** Rested throughout the page.
- Cello (Cel.):** Plays a sustained note in the first two measures, marked *p*.
- Violin I (Vln. I):** Rested throughout the page.
- Violin II (Vln. II):** Rested throughout the page.
- Viola (Vla.):** Rested throughout the page.
- Violoncello (Vc.):** Rested throughout the page.
- Contrabass (Cb.):** Rested throughout the page.
- Chorus (Coro.):** Rested throughout the page.

accel.

♩ = 120

Fl. *f*

Ob.

Cl. *mf* *f* *mp* *mf*

Bsn. *mf* *f* *mf*

♩ = 120

accel.

♩ = 250

Hn. *p*

C Tpt.

Tbn.

B. Tbn.

Tba.

♩ = 120

accel.

♩ = 250

Perc. 1

Perc. 2 Cymbals *mp*

Timp.

Mar.

Harp *mp* *D#* *f* *p*

Pno.

Cel. *p* *p*

♩ = 120

accel.

♩ = 250

Vln. I *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vc.

Cb.

Solo. *p* *mf*

uh

ah

Coro

Fl. *♩ = 160*

Ob.

Cl.

Bsn.

Hn. *mf* *a2* *f*

C Tpt.

Tbn. *mf* *f*

B. Tbn. *mf* *f*

Tba.

Perc. 1

Perc. 2

Timp. *p* *mf*

Mar.

Harp

Pno.

Cel. *mp* *f*

Vln. I

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb.

Coro

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Timp.

Mar.

Harp

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo.

uh.

p

mf

Fl. *mf*

Ob.

Cl.

Bsn. *mf*

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Perc. 1 *mf*
Bongos

Perc. 2 *mf*
Congas

Timp.

Mar. *mf*

Harp

Pno.

Cel.

Vln. I

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *mf*

Cb. *arco* *mf*

Coro

mf *p* *p* *p*

Fl. $\text{♩} = 175$ *mf* a2

Ob.

Cl. *mf* a2 *f*

Bsn. *mf* a2 *f*

Hn. *mf* a2

C Tpt.

Tbn. *mf* a2

B. Tbn. *mf*

Tba.

Perc. 1 Snare *mf*

Perc. 2 Cymbals

Timp. *mf* *f*

Mar. *mf*

Harp. *mf* CAMBIO DE PEDALES E3F4G5A3 B3C#D3 gliss.

Pno.

Cel. *mf*

Vln. I arco

Vln. II arco

Vla. arco *mf*

Vc. *mf*

Cb. div. *mf*

Coro. *p*

57 58 59 60 61 62 63 64

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Perc. 1

Perc. 2

Timp.

Mar.

Harp

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Coro

65

66

67

68

69

70

71

Fl. $\text{♩} = 77$

Ob.

Cl. 2. *p*

Bsn.

Hn. $\text{♩} = 77$

C Tpt.

Tbn.

B. Tbn.

Tba.

Perc. 1 $\text{♩} = 77$

Perc. 2

Timp.

Mar.

Harp.

Pno. *p*

Cel.

Vln. I $\text{♩} = 77$

Vln. II

Vla.

Vc.

Cb.

Coro

Fl. *a2*
p *f* *p*

Ob. *a2*
p *f* *p*

Cl. *1.*
mf *mf*

Bsn. *2.* *1.*
p *mf* *p* *mf*

Hn. *p* *f* *p* *mf*

C Tpt. *p* *f* *p* *mf*

Tbn. *p* *f* *p*

B. Tbn. *p* *f* *p*

Tba. *p* *f* *p*

Perc. 1

Perc. 2

Timp. *p* *mf*

Mar.

Harp *E-F-G-A-B*
B-C-D-E
p *f*

Pno. *f* *mp*

Cel. *p* *f* *p*

Vln. I *p* *f* *pp*

Vln. II *p* *f* *pp*

Vla. *p* *f* *pp*

Vc. *p* *f* *pp*

Cb. *p* *f* *pp*

Coro