

MDDN 314: AUDIO-VISUAL SPACE

"YOU WILL NEVER HEAR CHECKMATE ON THE SAME WAY"

CHECKMATE

COMING SOON MAY 2021

DIRECTED BY
RICARDO AREVALO

CHECKMATE — BRIEF

BY: RICARDO AREVALO

“Checkmate” is an audiovisual project that aims to visualise the tension of a chess game through sounds and music.

Chess is a game of rivalry, intellect and strategy. Somehow, chess is like an argument between two people, where one player talks through moves and the other player has to respond equally or stronger.

The main concept behind “Checkmate” is visualising a musical composition which in turn brings a dialogue and gives meaning to the whole short-film.



CHECKMATE — DETAILS

BY: RICARDO AREVALO

“Checkmate” is not going to have any spoken dialogue. Instead, Checkmate will use music and audio as the main communicative element between the two main characters.

In music, there is a concept called: counterpoint, which is defined as the art of combining different melodic lines in a musical composition. Good counterpoint should have both a harmonious relationship between the musical lines and a certain grade of independence between these lines.

“Checkmate” will use a musical composition based in counterpoint. In this way, the short film can communicate the rivalry between the two main characters only through music. Every move that the players make on the board would be like if they were saying a sentence.

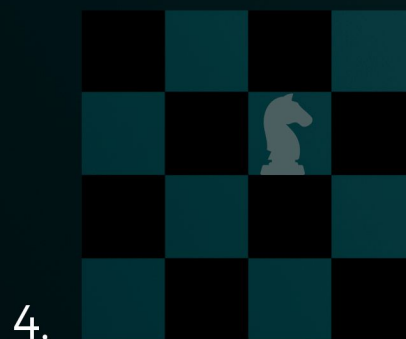
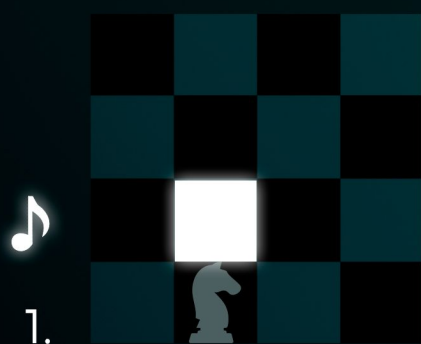
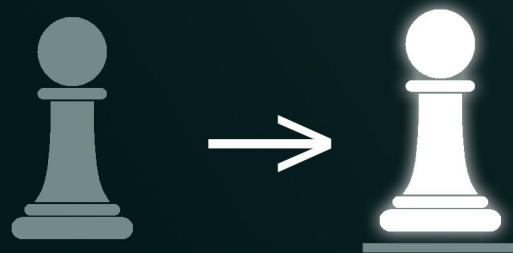


CHECKMATE — DETAILS

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The way that “Checkmate” will visualise the music composition will be through making elements glow up.

Every time that a note plays, depending on the situation, a square on the chess board or a piece of chess will glow up. In this way, there will be a coherent relationship between the imagery and the audio through the whole piece.



CHECKMATE — PLANNING

BY: RICARDO AREVALO

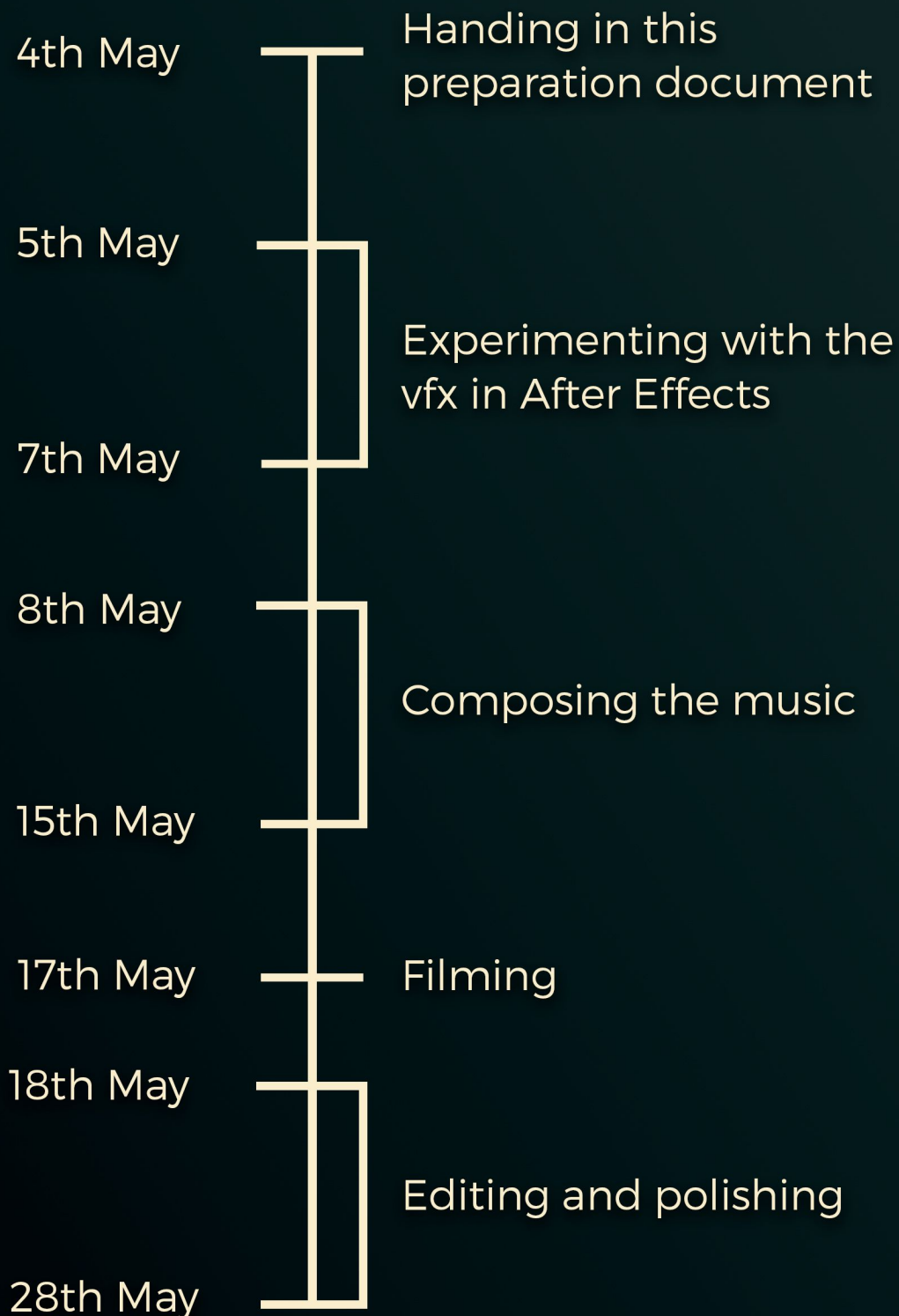


*Storyboard
Draft*

- All the glow up effects are expected to be achieved using After Effects.
- The lenght of the short film is going to be determined by the lenght of the musical composition.

CHECKMATE — TIMELINE

BY: RICARDO AREVALO



CHECKMATE — REFERENCES

BY: RICARDO AREVALO

“Checkmate” grabs inspiration from interesting ways that several movies have used to associate visual elements with either emotions or music.



Baby Driver - Edgar Wright

In this movie, Wright uses the auditive condition of the main character as an excuse to have music playing on every scene possible. For example, when the protagonist gets nervous, there would be a nervous song playing either on his Ipod or on his car.

There is a specific moment in this movie where Remy is explaining how ingredients make you feel different things. This scene shows a beautiful music visualisation that makes the viewer associated flavours with music and colours.



Ratatouille - Brad Bird



**Scott Pilgrim vs. The World
- Edgar Wright**

This movie is full of visuals and special effects that synchronise feelings with video-game concepts. For example, when Scott wins any battle against one of Ramona’s ex-boyfriends, a little icon will appear on the screen saying something like: “level up”. This is a clever way to portray the feelings of the main character on a visual way.