



Relación de acordes

-Chords Relationship-

Rocio Baño

PRESS BOOK

TECHNICAL DATA OF THE SHORT

Format: 16:9

Duration : 10min 30 seg

HD recording

Genre: Fiction - experimental

Year 2009

Language: Galician

Produced

Cinemat  **Rebordelos X**
SONIDO CINEMATográfico

Supports

Colaborated

AGADIC  Agencia Galega das
Indústrias Culturais

santiago de compostela film commission 

www.relaciondeacordes.com

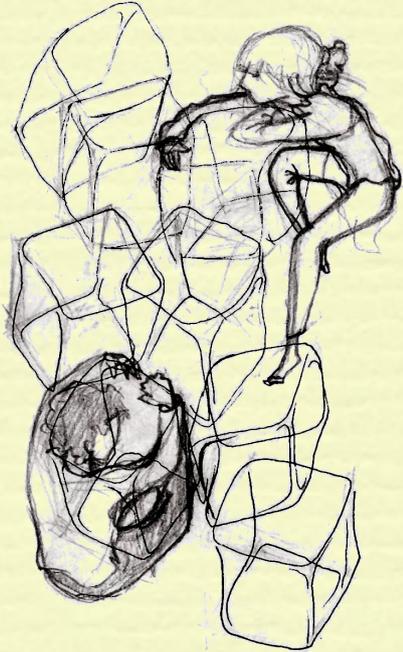
Press book translated by Laura Pérez Prieto



Relación de Acordes

-Chords relationship-

by Xacio Baño



Sometimes words
are not important.

Synopsis

Carlos and Ana meet one night at a pub. They like each other. They feel mutual attraction. They talk, laugh, and get along. **They stare at one another.**

Later, they arrange a first date. They walk along the riverbank while sharing their experiences, opening their hearts to the other: lots of laughter, stares, and personal connection. **They kiss.**

After numberless episodes of laughter, joy, disagreement, passion and love they decide to move in together. They are happy. Months go by. Also years. They are in one another's company. **They love each other.**

But after some time, the feeling of joy wears out. Only routine remains. Now company isn't always as pleasant, gestures aren't always as tender, laughter is muted. They both realize love is over. **They hold each other.**

They stare.
at one other.

They kiss

They love.
each one.

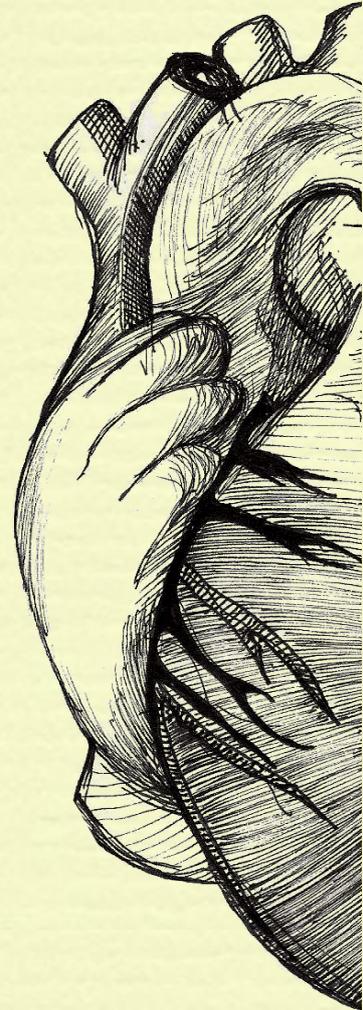
They hold
each other.

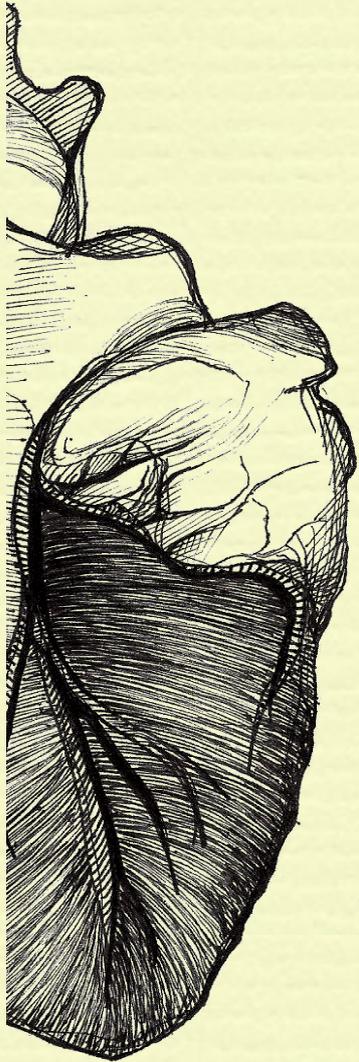
Director's own comments

“Relación de Acordes” (Relationship of Chords) is my first short film as a director. However, and contrary to what one might expect, this short is already the second part of a Pentalogy on the senses. The first part cannot be considered a short film exactly, but rather a small piece that is still unfinished: “Quentefrío” (Hotcold). Each element in the Pentalogy focuses on a specific sense; thus, the first short dealt on the sense of touch, and hearing is the sense explored in this second short.

But the overall aim and purpose of the Pentalogy is to dive into some problems and issues that I feel are in need of solution, or that I don't like, about today's society without trying to judge them. “Relación de Acordes” deals with the fact that current couples do not last as much as they did before.

People don't hold on 'forever' to their personal relationships, they run away instead. “Relación de Acordes” deals on loves that





begin and end, on relationships' coming one after another, on the number of relationships we have throughout our lives. It shows the common scenes and patterns in love relationships.

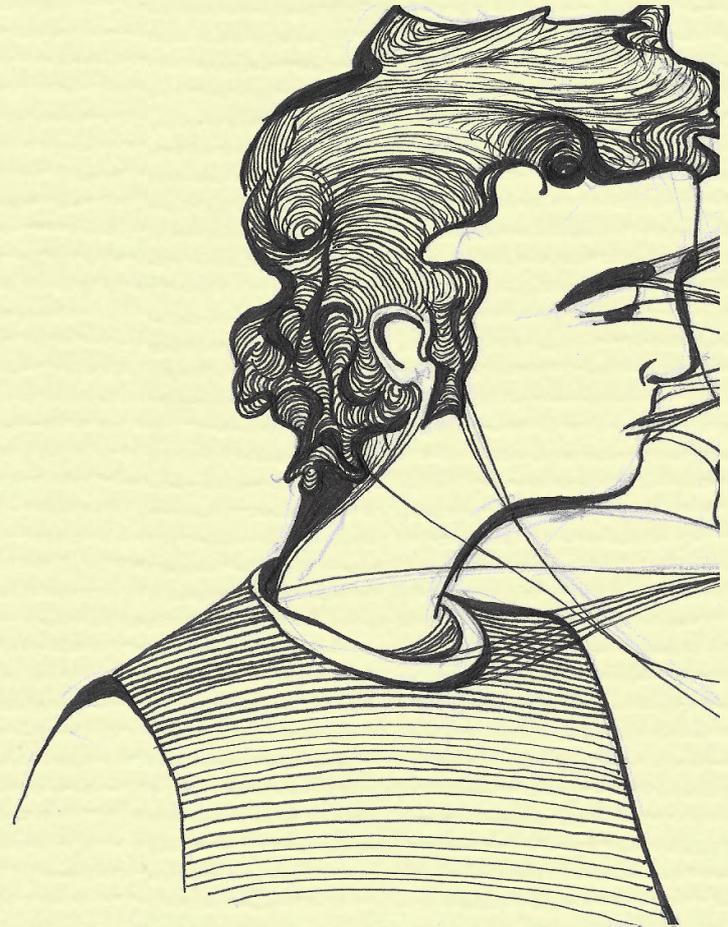
It deals on how to analyze couples. It is about how brief love is. Love /passion is something cyclical and ephemeral that resurfaces throughout time though for a different someone. This idea shows throughout the film in several different ways. Perhaps the 'water cycle' remains the subtler: the short film begins with an ice cube falling down, then comes a river, a pot boiling, and finally a shot about rain starting to pour.

I recount a universal story such as love, by means of a universal language: music. The decision to delete all the lines uttered by the actors and actresses and transform them into music was taken under the belief that words are unnecessary in love relationships. The problem does only arise when words are scant.

The music

The decision to shoot a short film in which so much attention is paid to music derives from my passion for it as well as from the fact that I am convinced that music can narrate and convey feelings and information about the character's interiority.

I just thought that debuting with a subject matter that I mastered would make things easier to me as a director. I consciously used the musical structure of a symphony in order to divide the short film into four movements or parts.





At the beginning of each part, I include some sort of metaphor for the state the couple is in at that moment. This metaphor is formed by the quavers that are united and separated. In composing the music, I focused very much on my first impressions, I wanted to create really simple pieces, not very orchestrated, that would transmit what the images reflected onscreen, as much as the characters' interior world.

In order to do the editing, I focused not on the technical quality of the shot, but on whether the image and the performance of the characters transmitted force and veracity (since all these elements helped me while composing the music). Songs don't have a fixed time, they are driven by impulses.





Aesthetic Image.

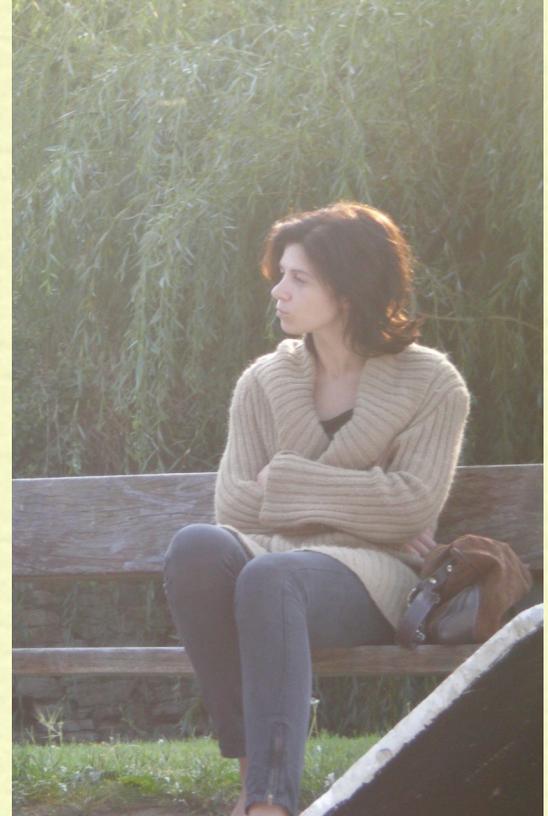
“Relación de Acordes” is a melody with a spirit of improvisation stemmed from a very thorough preparation. We understood the development of the image linked to the story, keeping the naturalness of the real scenes in which it takes place.

We created an evolution divided into four movements. It begins with large and lonely shots, tinged with cold and contrasting colours, which are opposed to the full detailed, intimate and warm shots that appear in the third scene. The ending of “Relación de Acordes” is a break-up. Un-saturated colours, almost white and black, and large and empty shots announce an inevitable denouement.

The simple strength of this shot arises from the bursting in of a scene that is out of context. It is full of colours, with a different subtle texture that alters the senses.

The image in “Relación de Acordes” comes along with the evolution of the characters. It takes personality and acquires a proper language between light symbolism and framings. It was essential the readjustment, the constant improvisation of cameras and lights and the natural evolution of the story by means of its characters. “Relación de Acordes” is told through images and sounds. The short film is not a narration, but the record of what happened and will happen.

Lucía C. Pan



ACTORS



Xúlio Abonjo

One of his latest work belongs to the world of the theater (as an actor and director) entitled *Hendaya mon amour*, though the public will not forget for his role as Gabi on *Cuestión de sexo*, *Cuatro* four television series.

His career in the TVG is continuous and goes from *A vida por diante* to *Nordés*. Participated in such films as *El año de la garrapata*, *O lapis do carpinteiro*, and shorts like *Premio*, *Bechos raros* y *Sen chumbo*.

ACTORS

Isabel Naveira

Isabel Naveira's face became more familiar to the public of the TVG for successful series *Mareas Vivas* and *Rías Baixas*, as well as other series such as *Terra de Miranda* or *Valderrei*.

This work in television was parallel with the cinema in such films as *O lapis do carpinteiro*, *Abrígate*, and *O regalo de Silvia*. He also participated in numerous short films, like *¿Qué me quieres, amor?*, *Sen chumbo*, y *Te quiero mal*.



Cast

Carlos
Ana

Xúlio Abonjo
Isabel Naveira

Waiter
Buble girl

Fabián Ben
Andrea López

Extras

María Rodríguez
Antón Gato
Raquel García



Credits

Production, script and direction

Xacio Baño

Assistan director and production director

Adolfo Ponte

Head production

Verónica Pan

Assistan production

Fabián Ben

Executive producer Cinemar

Dolores Ben

Producer Cinemar

Cristina Martins

Director of photography

Lucía C. Pan

Camera 1

Catalina Cadoncia

Camera 2

Eloy Couceiro

Art direction

María Lolo

Props

Noelia Vilaboa

Costumes

María Zaragoza





Direct sound

Roberto Morlán

Sound studio



Folley

Miguel Barbosa

Sound design

Carlos García

Sound mixing

Diego S. Staub

Music and editon

Xacio Baño

Drawing headers

Lucía C. Pan

Documentation

María Zaragoza

contact

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