



Oscar Eduardo Pena

Arranger, Composer, Publisher, Teacher

Venezuela, San Antonio de los Altos

About the artist

Neoclassical current music with Poliestilístico thought, in search of identity between the two musical movements.

Venezuelan composer born March 25, 1983 in Caracas. Childhood living in Edo. Vargas, received their first lessons in four guitar with Professor Jesus Manzanilla (1990). Harmony received keyboard classes (based on the chords of Jazz) with Blaider Castillo (tutor) in 1998. He began his formal music studies at the University Institute of Musical Studies (IUDEM) in 2000, under the guidance of teachers recognized as: Ines Feo, Violet Lares, Parmana Armoogan, Belén Ojeda, Juan Andres Sanz, Juan de Dios Lopez among others. In 2003 he joined the Latin American Chair of Composition, getting the instruction of the Master and Composer of International trajectory Atehortúa Blas Emilio (who was himself a disciple of composers like Alberto Ginastera, Ianni Xenakis, Aaron Copland, Dallapiccola, Oliver Messiaen, Bruno Maderna, among others), until 2007. Following in the footsteps of his Master Atehortúa, is a school of thought ecléptico, looking for the combination of contemporary elements, Latin American rhythms, while maintaining the presence of the melody, contrapuntal textures and above all, the use of classical forms, trying so,... (more online)

Qualification: Bachelor of Music, Composition mention

About the piece



Title: Canon I para percusion
Composer: Oscar Eduardo Pena
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Style: Classical

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Canon No 1 para Percusión

Score

Compositor: Oscar Eduardo Peña
Venezuela, 2013

Allegro (M.M. ♩ = c. 120)

The score is for a percussion ensemble and is written in 3/4 time. It consists of five systems of staves, each containing three parts: Vibrafone (Vib.), Marimba (Mrb.), and Xilofone (Xil.).

- System 1 (Measures 1-5):** Vibrafone and Marimba play a melodic line starting with a piano (*p*) dynamic, followed by a crescendo to forte (*f*). The Marimba part begins at measure 5. Vibrafone has triplets at measures 3 and 4, and a quintuplet at measure 5.
- System 2 (Measures 6-10):** Xilofone and Vibra enter. Vibrafone continues with triplets and a quintuplet. Dynamics range from *p* to *f*.
- System 3 (Measures 11-15):** Mrb. and Vibra continue. Vibrafone has triplets and a quintuplet. Dynamics range from *p* to *f*.
- System 4 (Measures 16-20):** Xilofone and Vibra continue. Vibrafone has triplets and a quintuplet. Dynamics range from *p* to *f*.
- System 5 (Measures 21-25):** Mrb. and Vibra continue. Vibrafone has triplets and a quintuplet. Dynamics range from *p* to *f*.

Canon No 1 para Percusión - Compositor: Oscar Peña

This musical score is for 'Canon No 1 para Percusión' by Oscar Peña. It is arranged for three percussion instruments: Xilofono (Xil.), Vibra (Vib.), and Maracas (Mrb.). The score is divided into four systems, each containing three staves. The first system covers measures 1 to 25, the second system measures 26 to 34, the third system measures 35 to 39, and the fourth system measures 40 to 44. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings (p, f, mf). The Xilofono part features melodic lines with triplets and slurs. The Vibra part provides a rhythmic accompaniment with chords and single notes. The Maracas part consists of a steady, rhythmic pattern. The dynamics range from piano (p) to forte (f), with mezzo-forte (mf) also used. The score is presented on a white background with black ink.

Musical score for Canon No 1 para Percusión, measures 45-60. The score is arranged for three percussion instruments: Xilofono (Xil.), Vibra (Vib.), and Maraca (Mrb.).

Measures 45-49:

- Xil.:** Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *f* (measures 45-46), *p* (measure 47), *mf* (measures 48-49).
- Vib.:** Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *f* (measures 45-46), *p* (measure 47), *mf* (measures 48-49).
- Mrb.:** Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *p* (measures 45-46), *mf* (measures 47-48), *f* (measure 49).

Measures 50-54:

- Xil.:** Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *p* (measures 50-51), *f* (measures 52-54).
- Vib.:** Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *p* (measures 50-51), *f* (measures 52-54).
- Mrb.:** Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *p* (measures 50-51), *f* (measures 52-54).

Measures 55-59:

- Xil.:** Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *p* (measures 55-56), *f* (measures 57-59).
- Vib.:** Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *p* (measures 55-56), *mf* (measures 57-58), *f* (measure 59).
- Mrb.:** Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *p* (measures 55-56), *f* (measures 57-58), *mf* (measure 59).

Measures 60-64:

- Xil.:** Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *p* (measures 60-61), *mf* (measures 62-63), *f* (measure 64).
- Vib.:** Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *f* (measures 60-61), *f* (measures 62-63), *f* (measure 64).
- Mrb.:** Starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Dynamics: *f* (measures 60-61), *f* (measures 62-63), *f* (measure 64).