



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 IV para percusion
Composer: Oscar Eduardo Pena
Licence: Peña Oscar Eduardo © Todos los derechos reservados
Style: Classical

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Canon No 4 para Percusión

Score

Compositor: Oscar Eduardo Peña
Venezuela, 2013

Moderato (♩ = c. 108)

5

The score is written for five percussion instruments: Xilófono, Vibráfono, Marimba, Xil., and Mrb. The music is in 4/4 time and features dynamic markings such as *p*, *f*, *pp*, *mf*, and *f*. The score is divided into three systems, with measure numbers 5, 10, and 15 indicated at the beginning of each system. The Xilófono part starts with a *p* dynamic and a *f* dynamic, while the Vibráfono and Marimba parts also show *p* and *f* dynamics. The Xil. and Mrb. parts have *p*, *f*, and *mf* markings. The score concludes with a double bar line and repeat signs.

Canon No 4 para Percusión - Compositor: Oscar Peña

20

Xil. *p* *f* *p* *f*

Vib. *p* *mf*

Mrb. *p* *f*

25

Xil. *p* *f*

Vib. *p* *f* *p* *f*

Mrb. *p* *f*

Xil. *p* *f* *p* *mf*

Vib. *p* *f*

Mrb. *p* *mf* *f*

30

Xil. *f* *p*

Vib. *p* *f* *p* *mf*

Mrb. *p* *mf*

Canon No 4 para Percusión - Compositor: Oscar Peña

This musical score is for a percussion ensemble, featuring Xilofón (Xil.), Vibrafón (Vib.), and Maracas (Mrb.). The score is divided into four systems, each containing three staves. Measure numbers 35, 40, and 45 are indicated at the beginning of their respective systems. The music is written in treble clef with a key signature of one sharp (F#). The first system (measures 35-39) shows the Xil. part with dynamics *mf*, *p*, and *f*; the Vib. part with *f* and *p*; and the Mrb. part with *p* and *f*. The second system (measures 40-44) features the Xil. part with *p* and *f*; the Vib. part with *mf*, *p*, and *f*; and the Mrb. part with *p* and *f*. The third system (measures 45-49) has the Vib. part with *p* and *f*; the Mrb. part with *p*, *f*, and *mf*; and the Xil. part with *p* and *f*. The fourth system (measures 50-54) shows the Xil. part with *p* and *f*; the Vib. part with *p*; and the Mrb. part with *f* and *p*. The score includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Canon No 4 para Percusión - Compositor: Oscar Peña

Musical score for Canon No 4 for Percussion, measures 50-65. The score is arranged for three percussion instruments: Xilofón (Xil.), Vibra (Vib.), and Maraca (Mrb.).

Measures 50-54:

- Xil.:** Starts with *mf*, then *f*, and ends with *p*.
- Vib.:** Starts with *f*, then *p*, and ends with *mf*.
- Mrb.:** Starts with *mf*, then *p*, and ends with *f*.

Measures 55-59:

- Xil.:** Starts with *mf*, then *p*, and ends with *f*.
- Vib.:** Starts with *f*, then *p*, and ends with *f*.
- Mrb.:** Starts with *p*, then *f*, and ends with *p*.

Measures 60-64:

- Xil.:** Starts with *p*, then *f*, and ends with *p*.
- Vib.:** Starts with *mf*, then *p*, and ends with *f*.
- Mrb.:** Starts with *f*, then *p*, and ends with *f*.

Measures 65-69:

- Xil.:** Starts with *f*, then *f*, and ends with *f*.
- Vib.:** Starts with *p*, then *f*, and ends with *f*.
- Mrb.:** Starts with *mf*, then *f*, and ends with *f*.

The score includes dynamic markings (*mf*, *f*, *p*) and accents (>) in the final measures.