



# 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:** Juego Rítmico No. 1  
**Composer:** Oscar Eduardo Pena  
**Licence:** Peña Oscar Eduardo © Todos los derechos reservados  
**Style:** A cappella

## Oscar Eduardo Pena on [free-scores.com](http://www.free-scores.com)

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# Juego Rítmico No 1

## Pieza para Campanas de Mano

Score

Compositor: Oscar Eduardo Peña

Campanas a usar

Moderato ♩ = 80

*f*

10

15

1. 3/4

2. (♩. = ♩) 3/4

*p* *f* *p* *f*

3

Marzo 2013

Musical notation for measures 25-30. The piece is in 3/4 time. Measure 25 starts with a treble clef and a key signature of one flat (B-flat). It features a triplet of eighth notes in the right hand and a bass clef with a half note in the left hand. Measure 26 has a piano (*p*) dynamic. Measure 27 has a crescendo hairpin leading to a forte (*f*) dynamic. Measures 28-30 continue with rhythmic patterns, including triplets and a key signature change to two flats (B-flat and E-flat) in measure 29.

Musical notation for measures 31-36. Measure 31 has a piano (*p*) dynamic. Measure 32 has a crescendo hairpin leading to a forte (*f*) dynamic. Measure 33 has a 7/8 time signature. Measures 34-36 continue with rhythmic patterns and a key signature change to one flat (B-flat) in measure 35.

Musical notation for measures 37-43. Measure 37 has a piano (*p*) dynamic. Measure 38 has a forte (*f*) dynamic. Measure 39 has a 7/8 time signature. Measure 40 has a piano (*p*) dynamic. Measure 41 has a forte (*f*) dynamic. Measure 42 has a piano (*p*) dynamic. Measure 43 has a forte (*f*) dynamic. The key signature changes to two flats (B-flat and E-flat) in measure 40.

Musical notation for measures 44-49. Measure 44 has a piano (*p*) dynamic. Measure 45 has a forte (*f*) dynamic. Measure 46 has a piano (*p*) dynamic. Measure 47 has a forte (*f*) dynamic. Measure 48 has a piano (*p*) dynamic. Measure 49 has a forte (*f*) dynamic. The key signature changes to one flat (B-flat) in measure 45.