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 Xenaquis, Aaron Copland, Dallapicolla, 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: Nueva Esparta Concert
Composer: Oscar Eduardo Pena
Licence: Peña Oscar Eduardo © All rights reserved
Style: Popular / Dance

Oscar Eduardo Pena on free-scores.com

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COMPUESTA EN ABRIL DE 2013

CONCIERTO A
Nueva Esparta

OBRA DEDICADA A
FUNDAMUSICAL BOLÍVAR
NÚCLEO DE NUEVA ESPARTA

COMPOSITOR VENEZOLANO:
OSCAR EDUARDO PEÑA
nacido en Caracas el 25 de Marzo de 1983

PARTITURA EDITADA POR EL COMPOSITOR

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MOVIMIENTOS: PÁGINAS

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5. PAJARILLO.....52

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ORQUESTA:

Piccolo
2 Flautas
2 Oboes
2 Clarinetes Bb
2 Fagotes

4 Cornos en Fa
3 Trompetas Bb
2 Trombones Tenores
Trombón Bajo
Tuba

Percusiones: 1- Timpani
2- Platillos chocados
3- Marimba
4- Xilófono
5- Gran Cassa

Ensamble Solista: 1- Maracas
2- Mandolina
3- Cuatro

Nota: (procurar el uso de micrófonos y amplificación)

Violines 1ros
Violines 2dos
Violas
Violoncellos
Contrabajos

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CONCEPCIÓN DE LA OBRA:

1. FANFARRIA Y FUGA

La sección de la fanfarria es muy particular. Se usan acordes tonales en disposiciones e inversiones no convencionales para crear juegos armónicos, perdiendo de vista la funcionalidad, pero manteniendo el centro en la nota RE.

Acordes: Bb7b ; F9/A ; F#dim7/A ; CMaj7 ; Gm7 y por último DmAdd4

A continuación, se presenta la exposición de una fuga, cuyo desarrollo se presenta en la mandolina, el cuatro y las maracas, con aires de polo margariteño y luego una reexposición de parte de la orquesta, casi textual, para luego cerrar cambiando de modo menor a modo mayor, con un desenlace cuasi Beethoveniano.

Concepción de la forma: A (Fanfarria) B (Fugatto) C (Polo Margariteño) B (Fugatto)

2. CARITE

Se inicia con la introducción a manera de Expontaneidad Controlada, con notas largas y disonantes para crear cierta tensión antes de presentar el carite. Luego se presenta el tema, de forma inusual, en modo menor con la orquesta; hasta que el Cuatro, la Mandolina y las Maracas asumen el protagonismo tocando las cadencias típicas del Carite en su modo Mayor.

Formalmente se hablaría de una Gran Introducción y el Carite Tradicional.

3. GIROS

Comienza con ritmo amalgamado de 9/8 en subdivisión de: 2+3+2+2, haciendo referencia a los ritmos latinoamericanos heredados por mi maestro Blas Emilio Atehortúa y su maestro Alberto Ginastera.

Armonía: GMaj7/B ; F#m9/A ; F#dim(add4)/A ; Am(Maj7)/C ; Dadd2

A nivel formal, originalmente se concibió como un Rondó; pero luego, al llevarlo a la partitura, se estructuró así:
A (9/8) B (3/4) A (9/8) con Cadenza en la Mandolina C (5/4) con cadenza del Cuatro y A (9/8) es decir, la forma de libre estructuración: A-B-A-C-A, siendo la sección C tan prolongada, que al contener en ella las cadenzas, hace que se pierda la sensación de Rondó.

4. GALERÓN MODERNO

Este movimiento es forma A-B-A.
La sección A es muy simple, ya que contiene el ciclo armónico básico del Galerón tradicional, es decir: Tónica, Subdominante, Dominante (D, G, A7), buscando asemejar la orquesta al concepto popular tradicional del Galerón oriental.

La sección B, contiene un tema a ser sujeto a la improvización del Cuatro, la Mandolina y/o cualquier otro instrumento que pudiera ser interpretado incluso por el director de la orquesta, pero alterando no solo la cadencia sino el ritmo del Galerón, a manera de improvización jazzística, teniendo por armonías los siguientes acordes: D, C, Bb, Ab y repitiéndose todas las veces que sea necesario, según el gusto del director y los solistas que deseen interpretar la obra, de manera que puedan destacarse e improvizar el tiempo que les plazca.

Vale destacar, que este movimiento no estaba en el plan inicial de la obra; fue el último en añadirse, por sugerencia del maestro Manuel Frías, para darle un toque vanguardista e innovador a este tipo de música.

5. PAJARILLO

A pesar de no pertenecer al repertorio folklórico de la zona oriental de Venezuela, decidí agregar un Pajarillo, simplemente por la necesidad de identificar al público, no solo con la música que se hace en la región de Nueva Esparta, sino para resaltar el significado de toda la música venezolana, entendiéndose que precisamente, las canciones y géneros más importantes, a nivel nacional son:
Alma Llanera, Seis por Derecho, El Diablo Suelto, pero sobre todo El Pajarillo.

Por haber concebido la obra alrededor del centro tonal RE, empiezo el pajarillo en Re menor, pero lo termino en Mi menor, porque me parece la tonalidad con la sonoridad más adecuada para este género musical. El final viene de golpe, con la cadencia andaluza, sin resolver en la tónica, para dejar al público con ganas de oir más música.

TODOS LOS MOVIMIENTOS SON IMPORTANTES, NO DEJAR DE TOCAR NINGUNO DE ELLOS.

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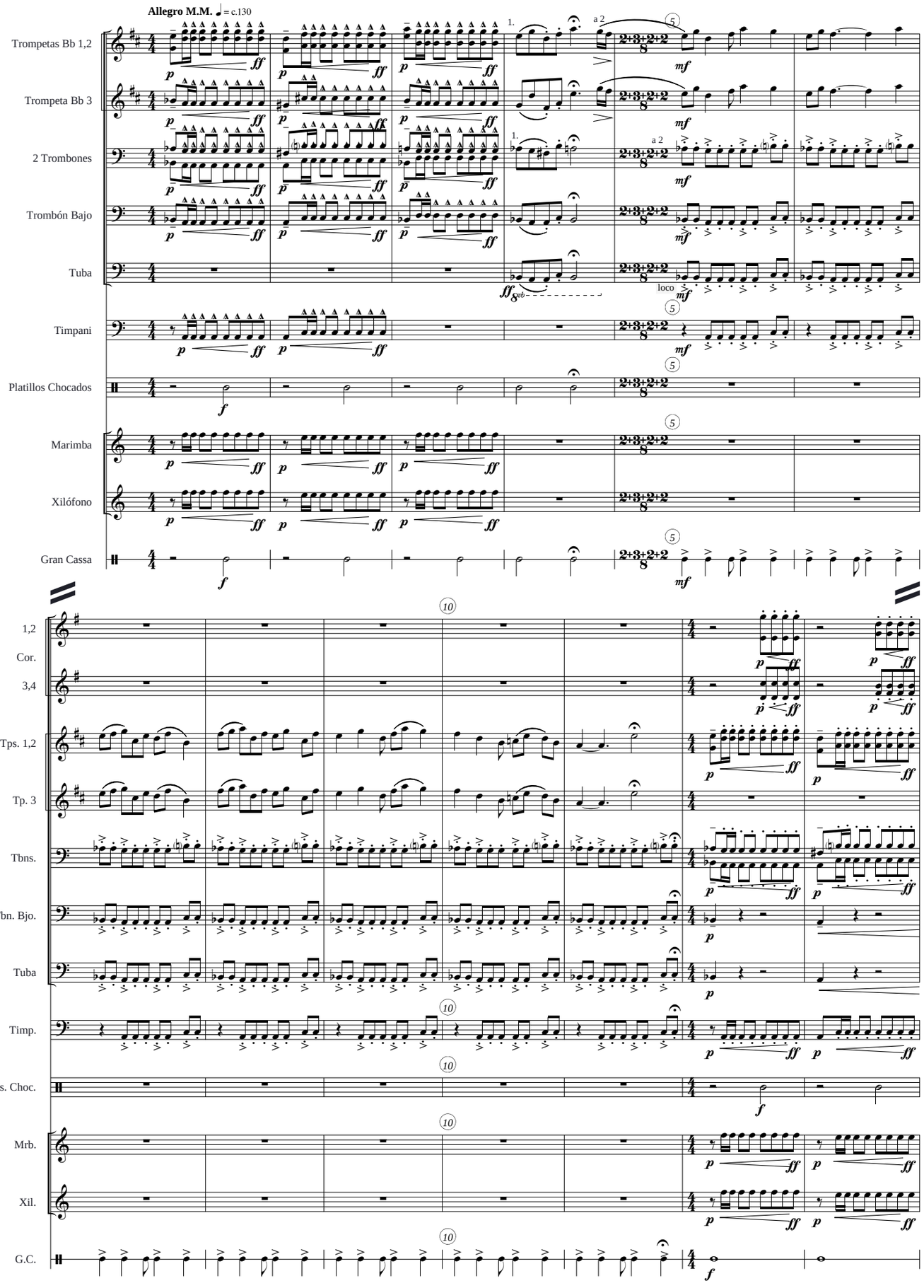
Concierto a Nueva Esparta

Score

Compositor: Oscar Eduardo Peña
Encargada por el Director: Manuel Frías

1. FANFARRIA Y FUGA



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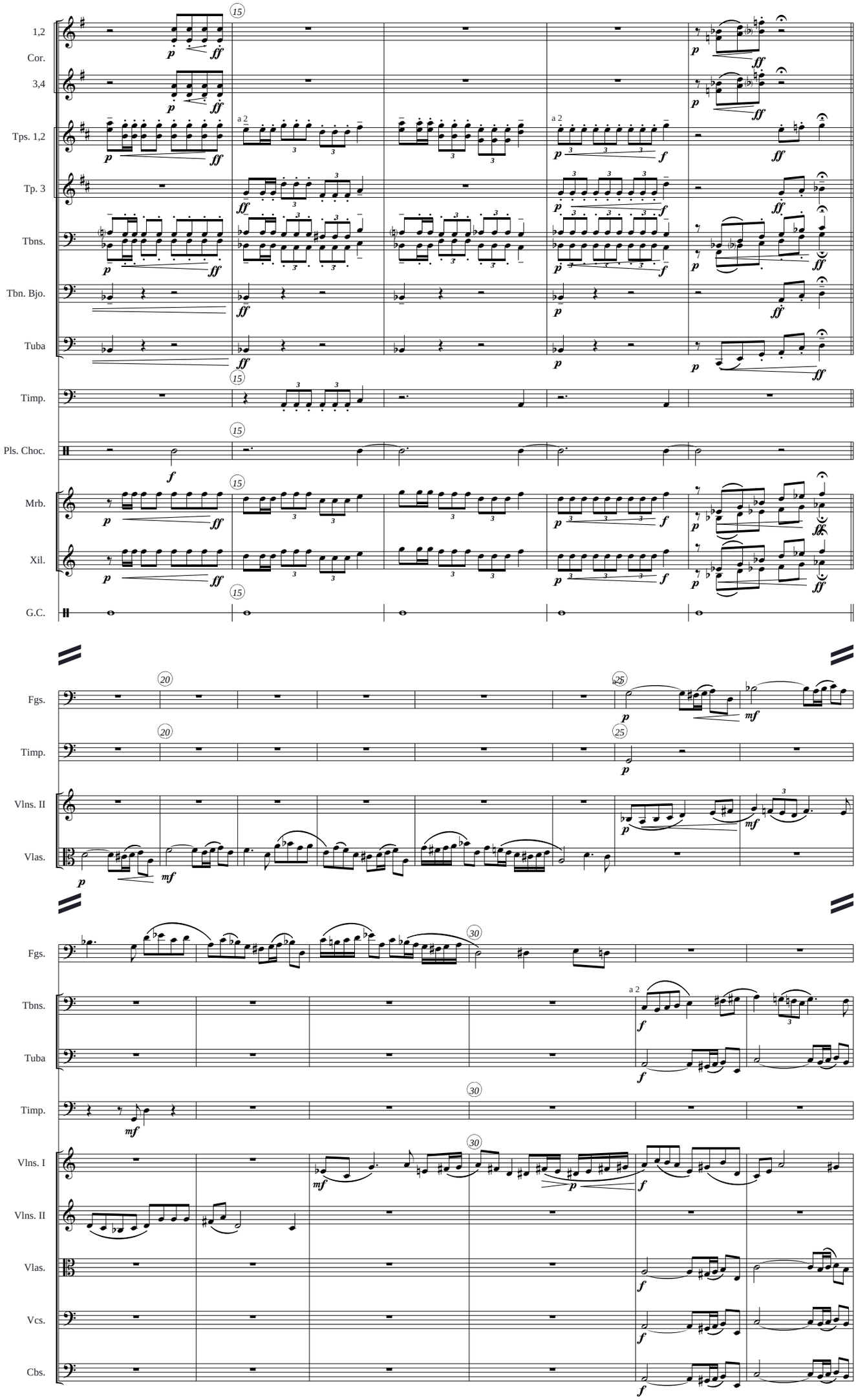
Concierto a Nueva Esparta - Compositor: Oscar E. Peña



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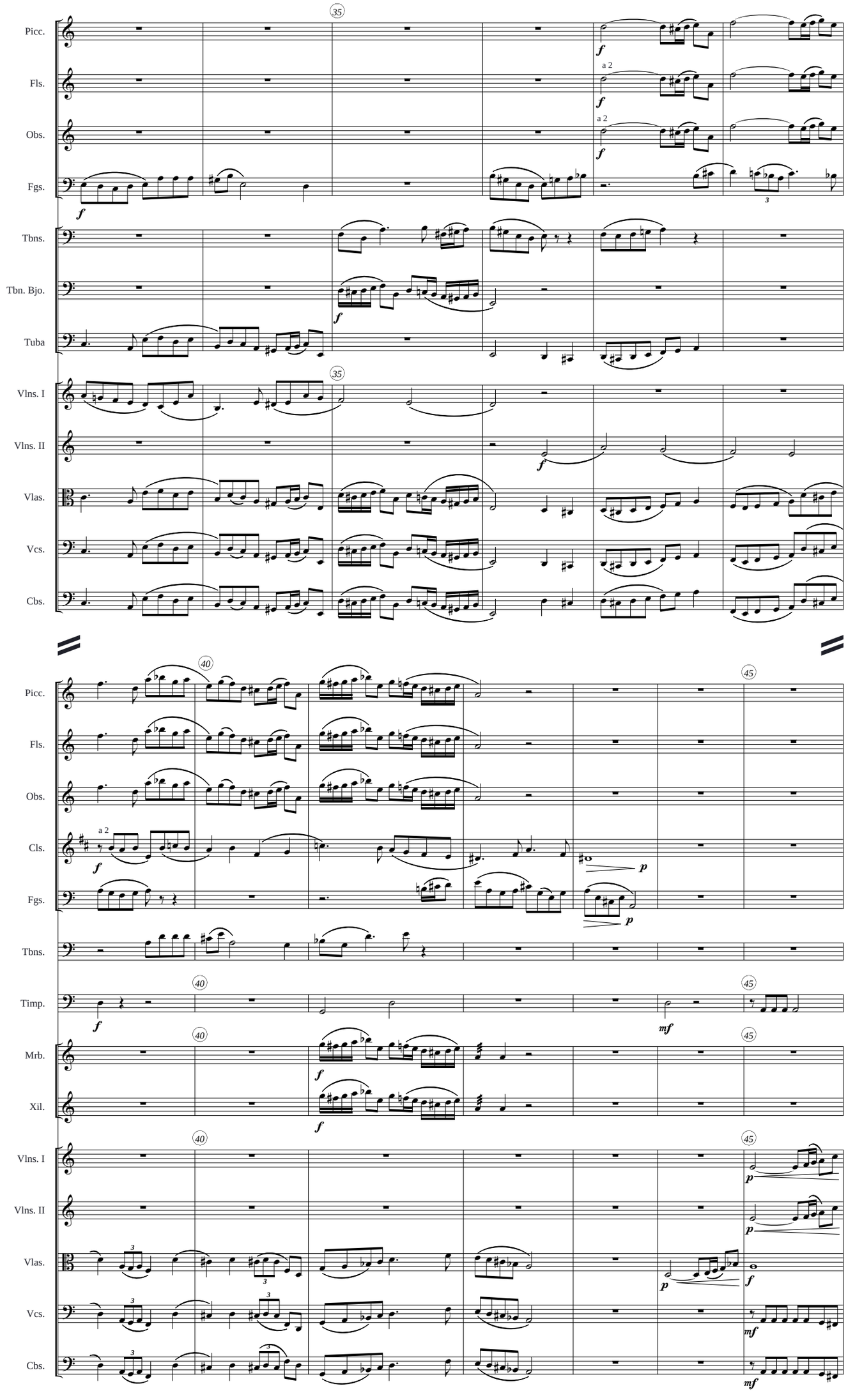

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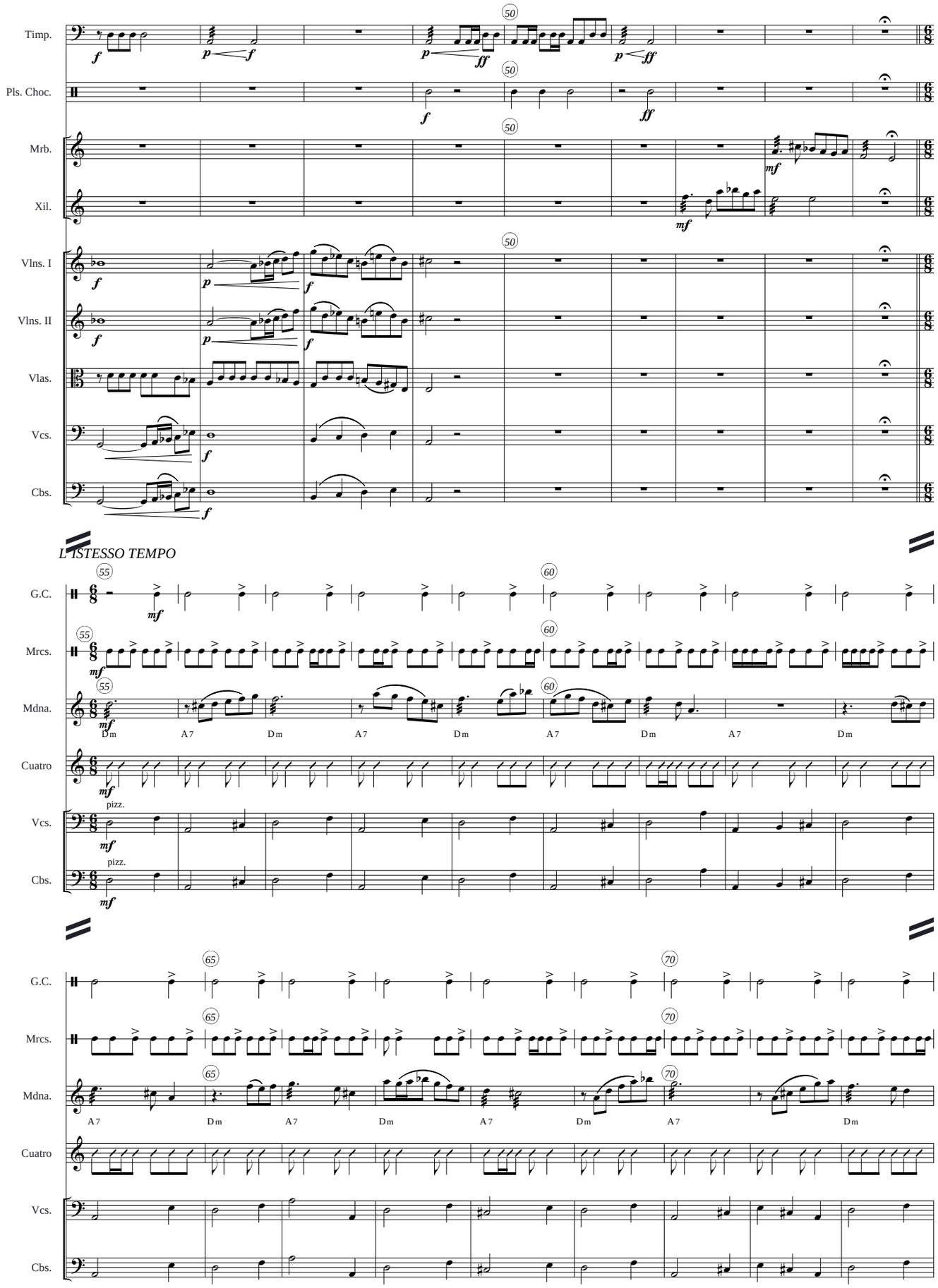

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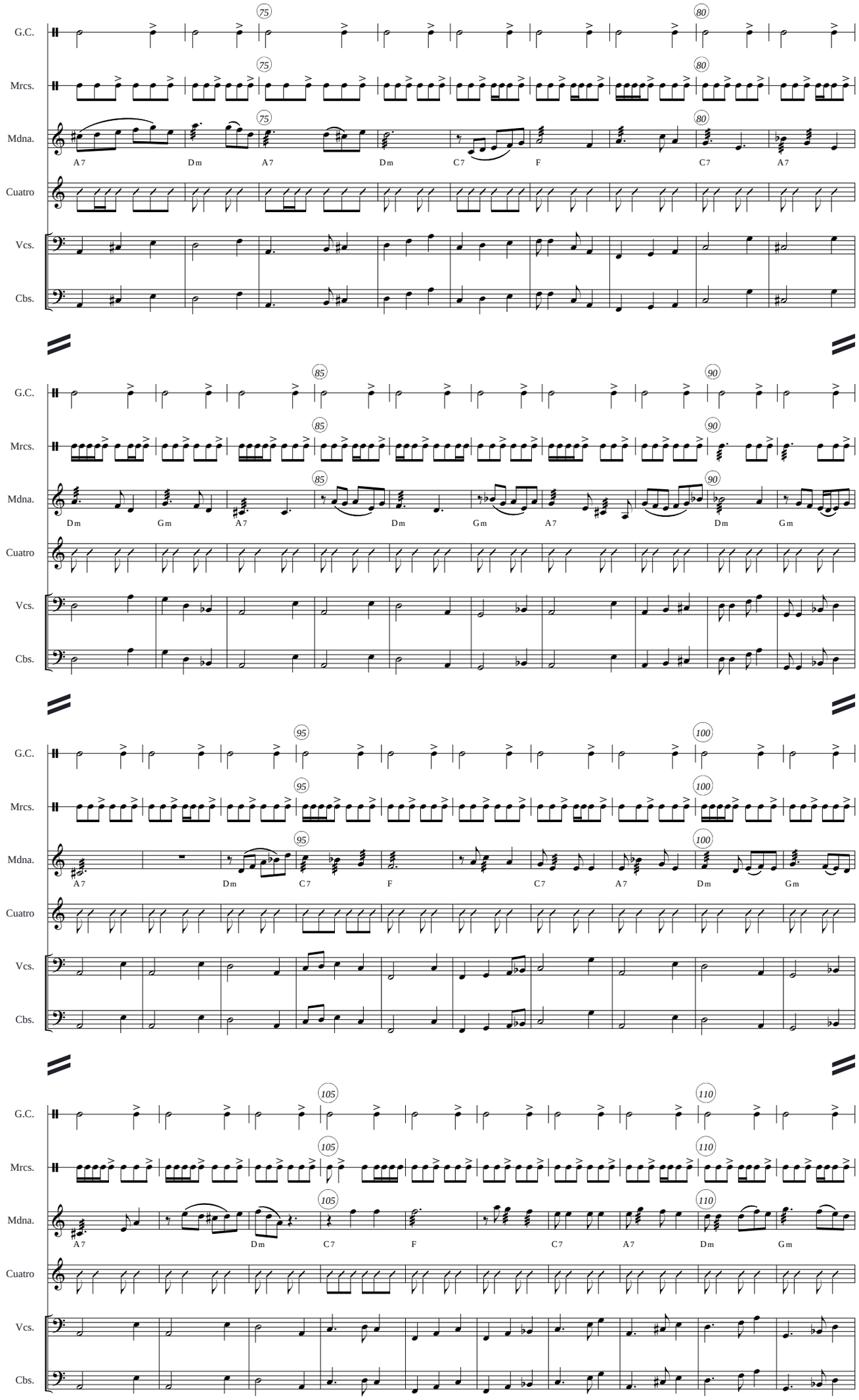

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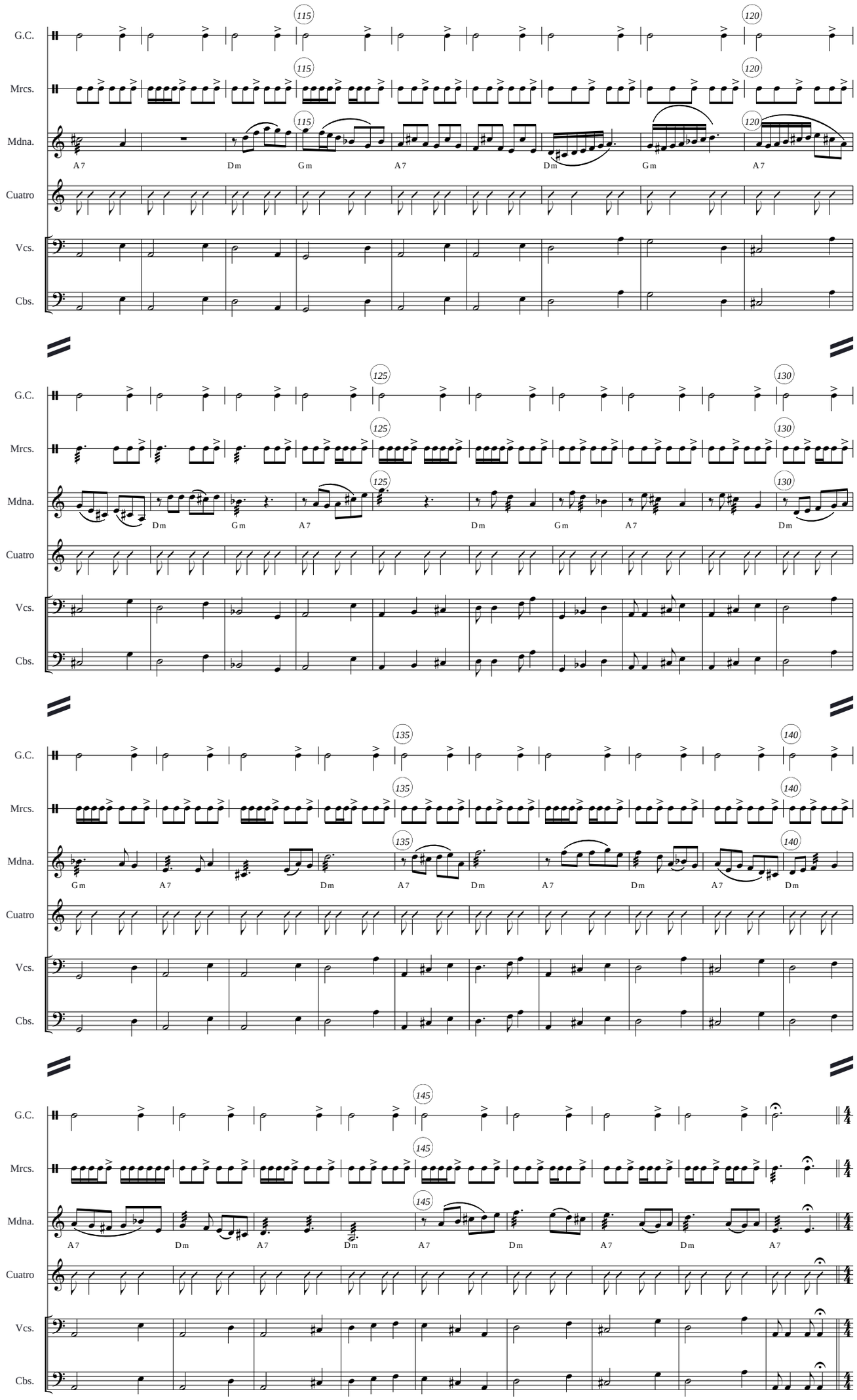

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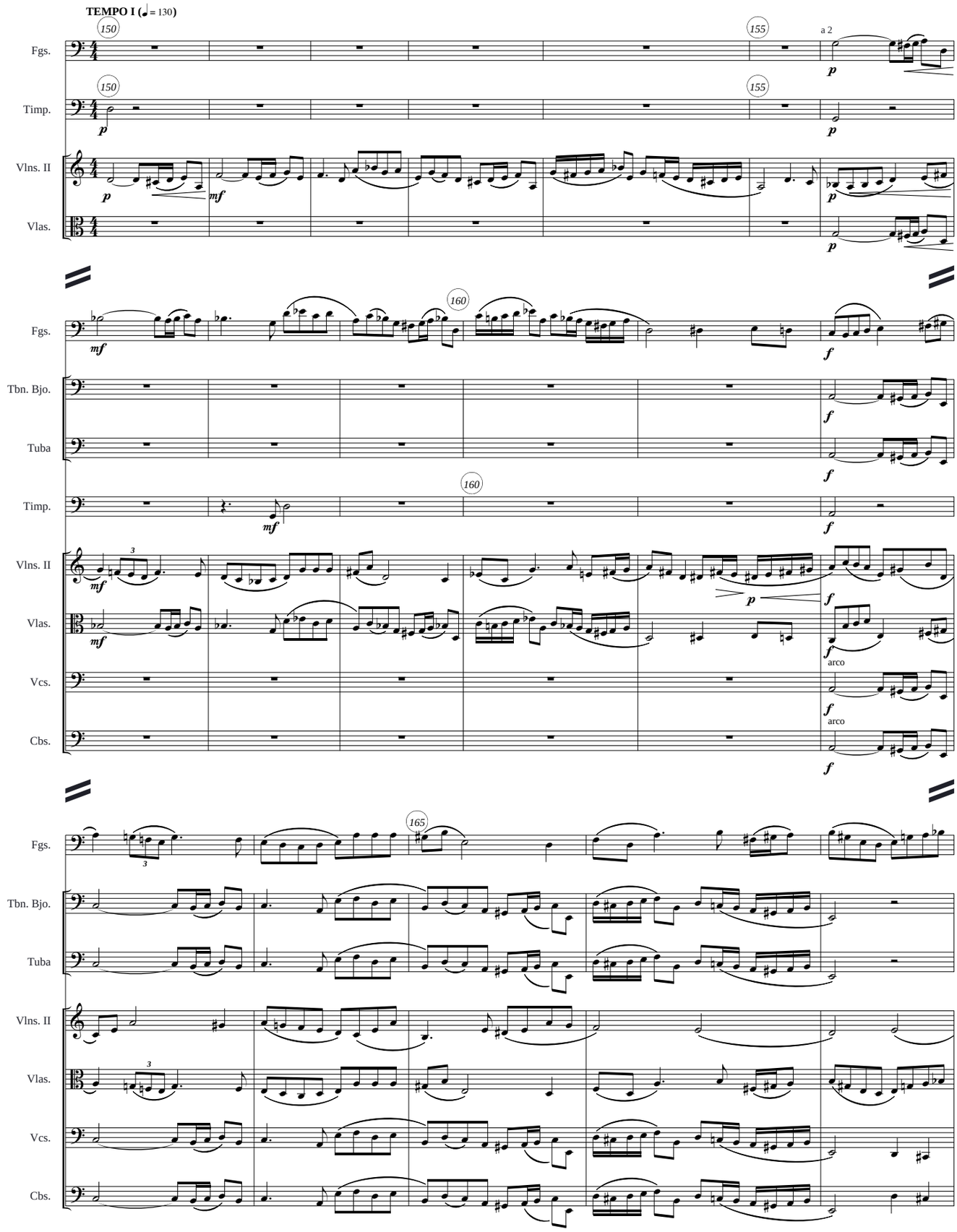

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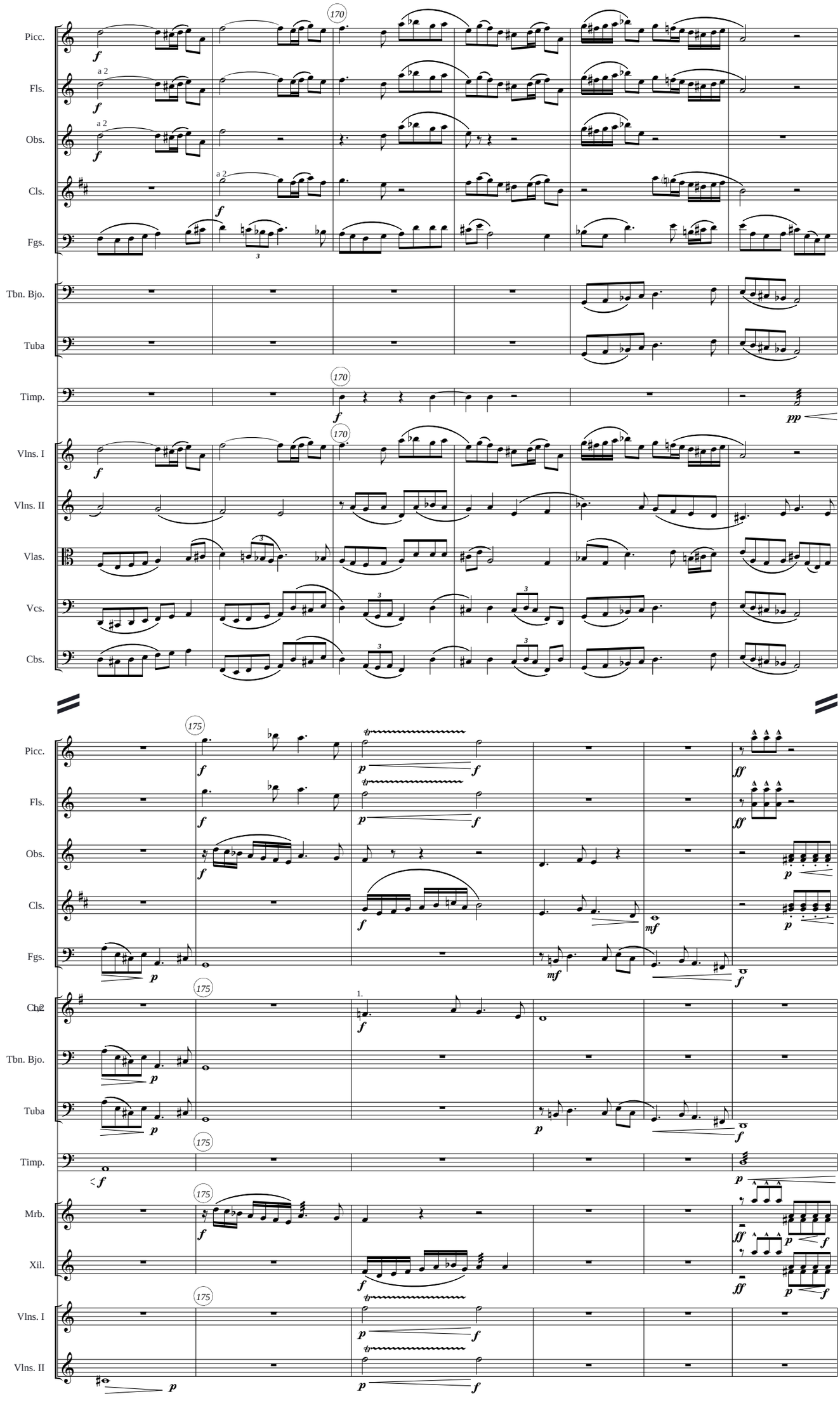

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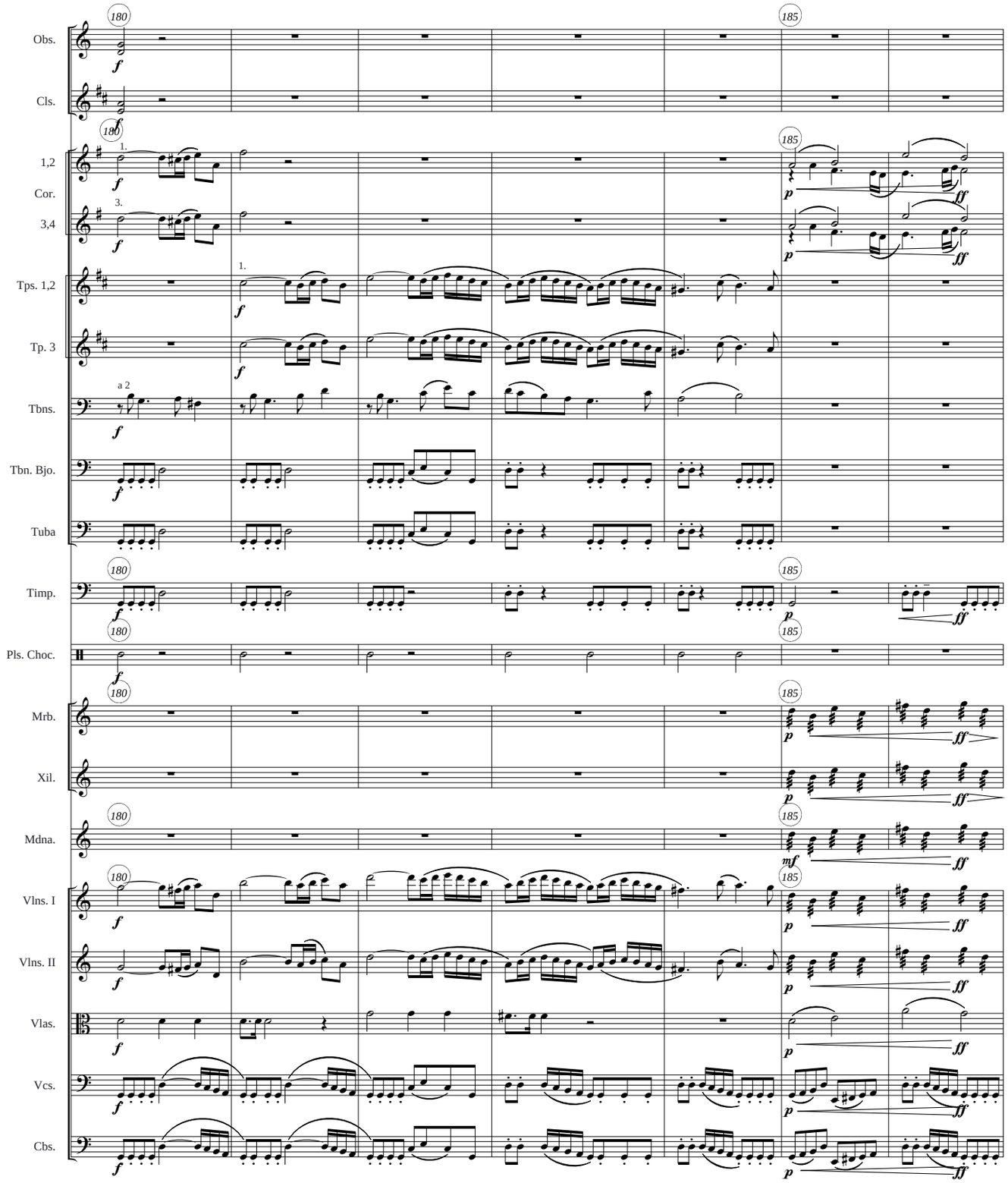

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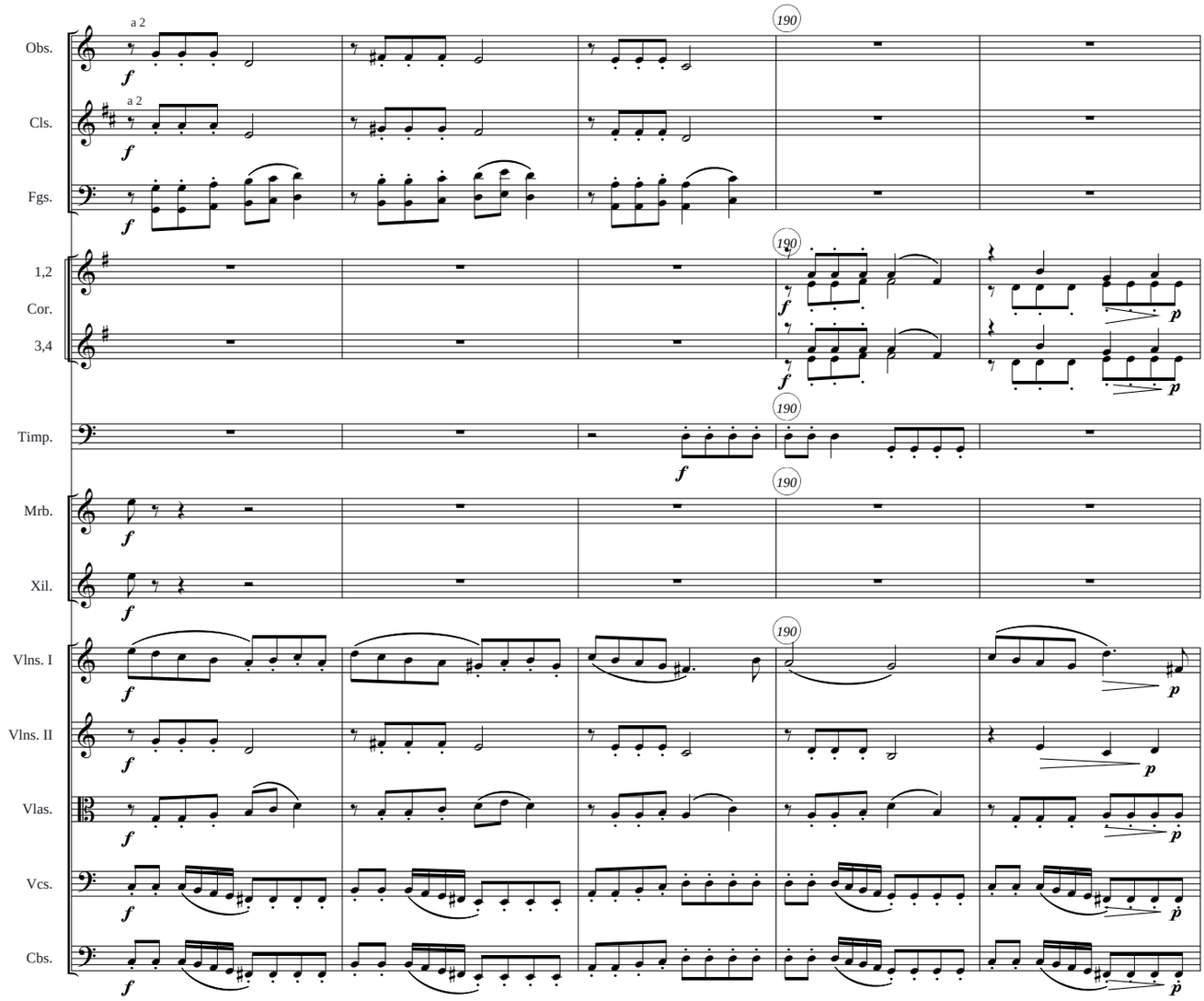

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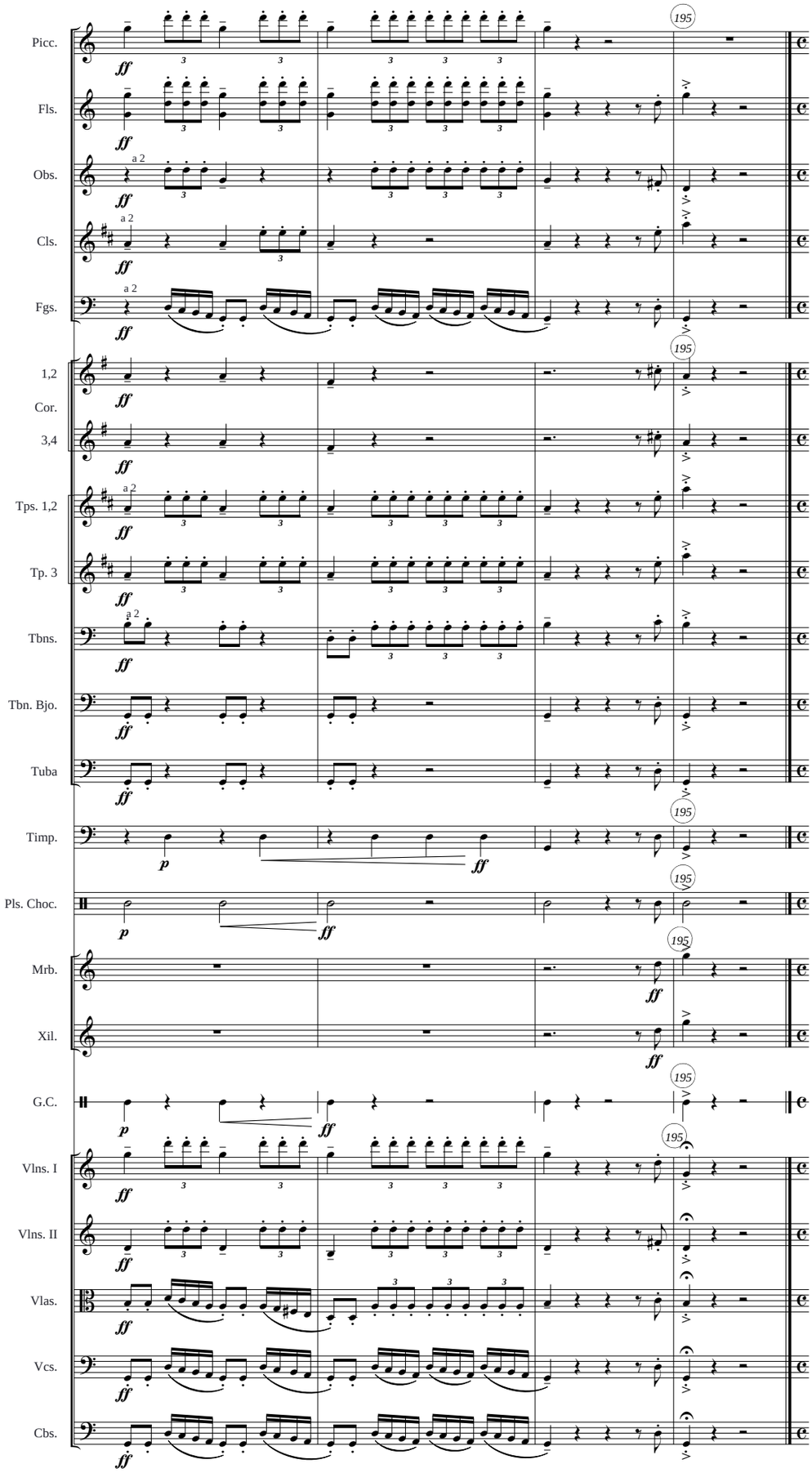

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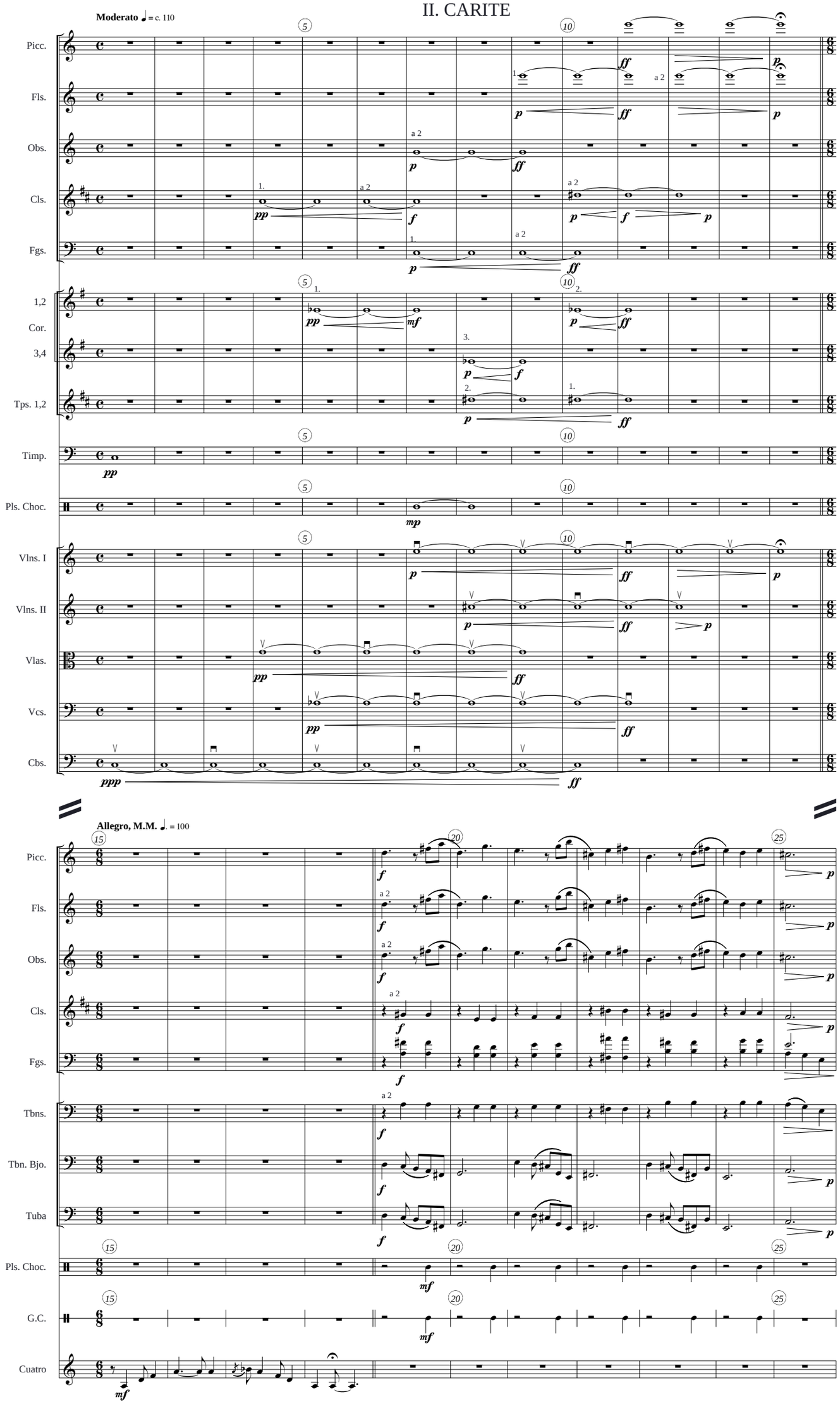
II. CARITE



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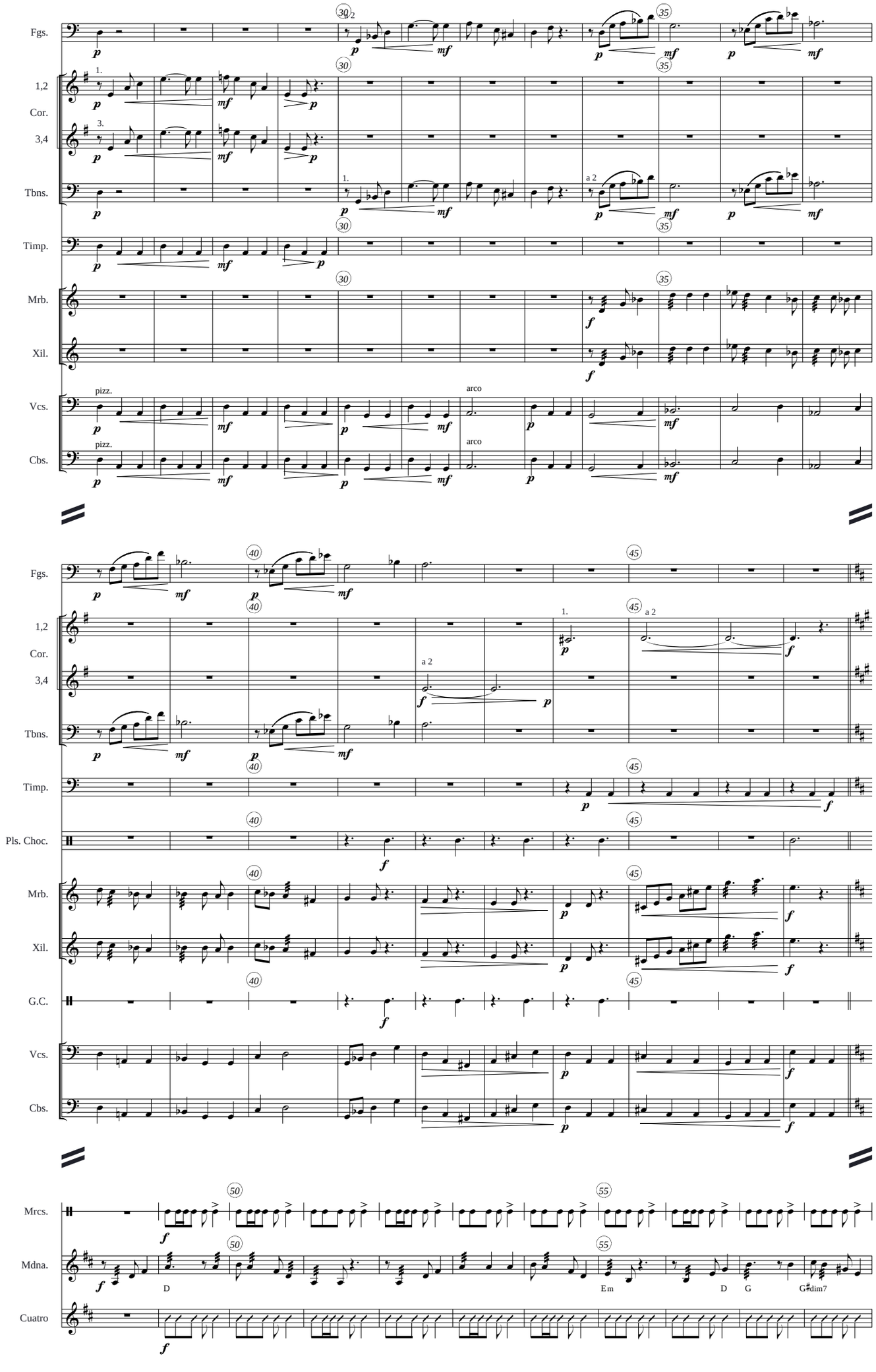

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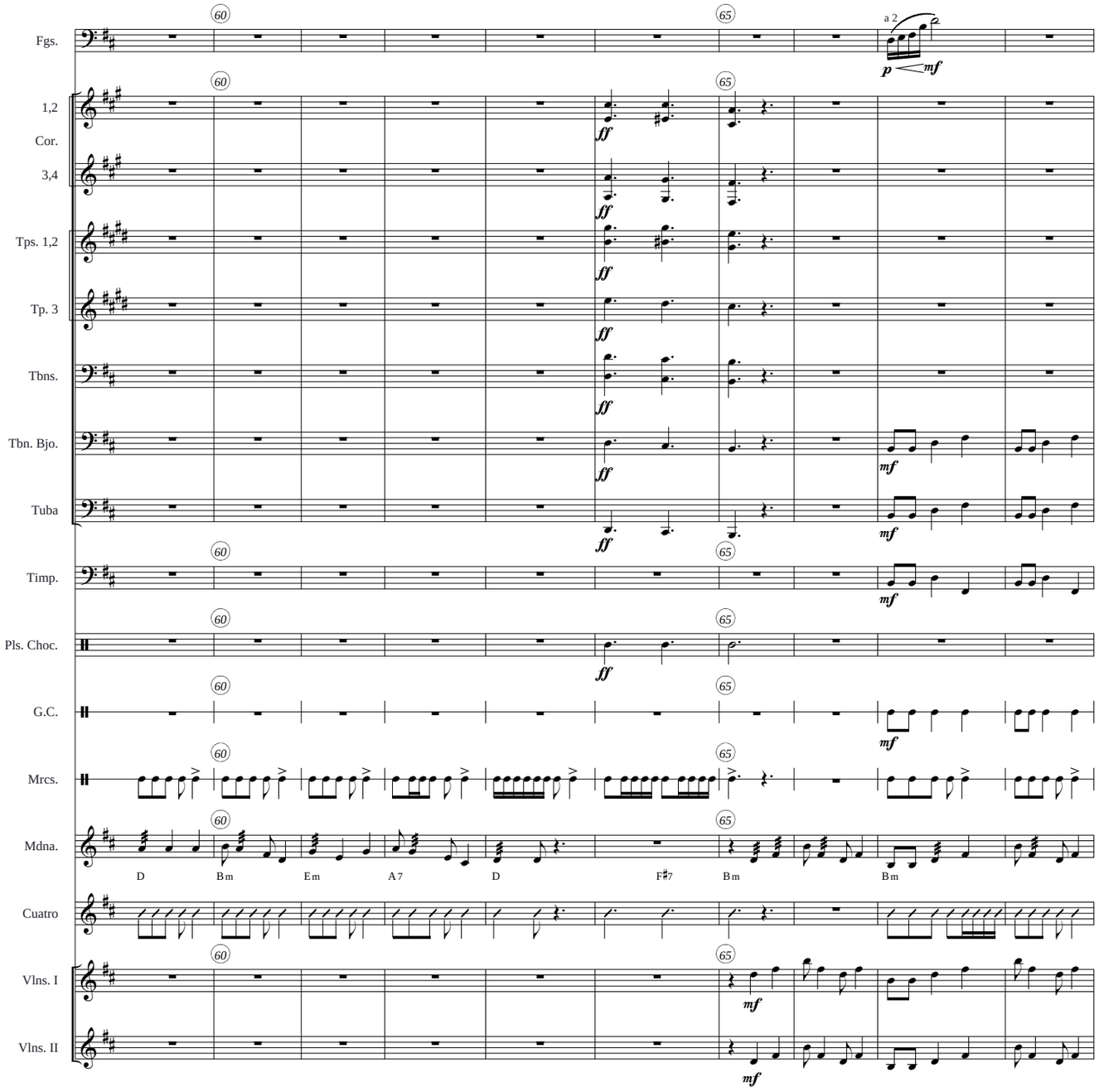

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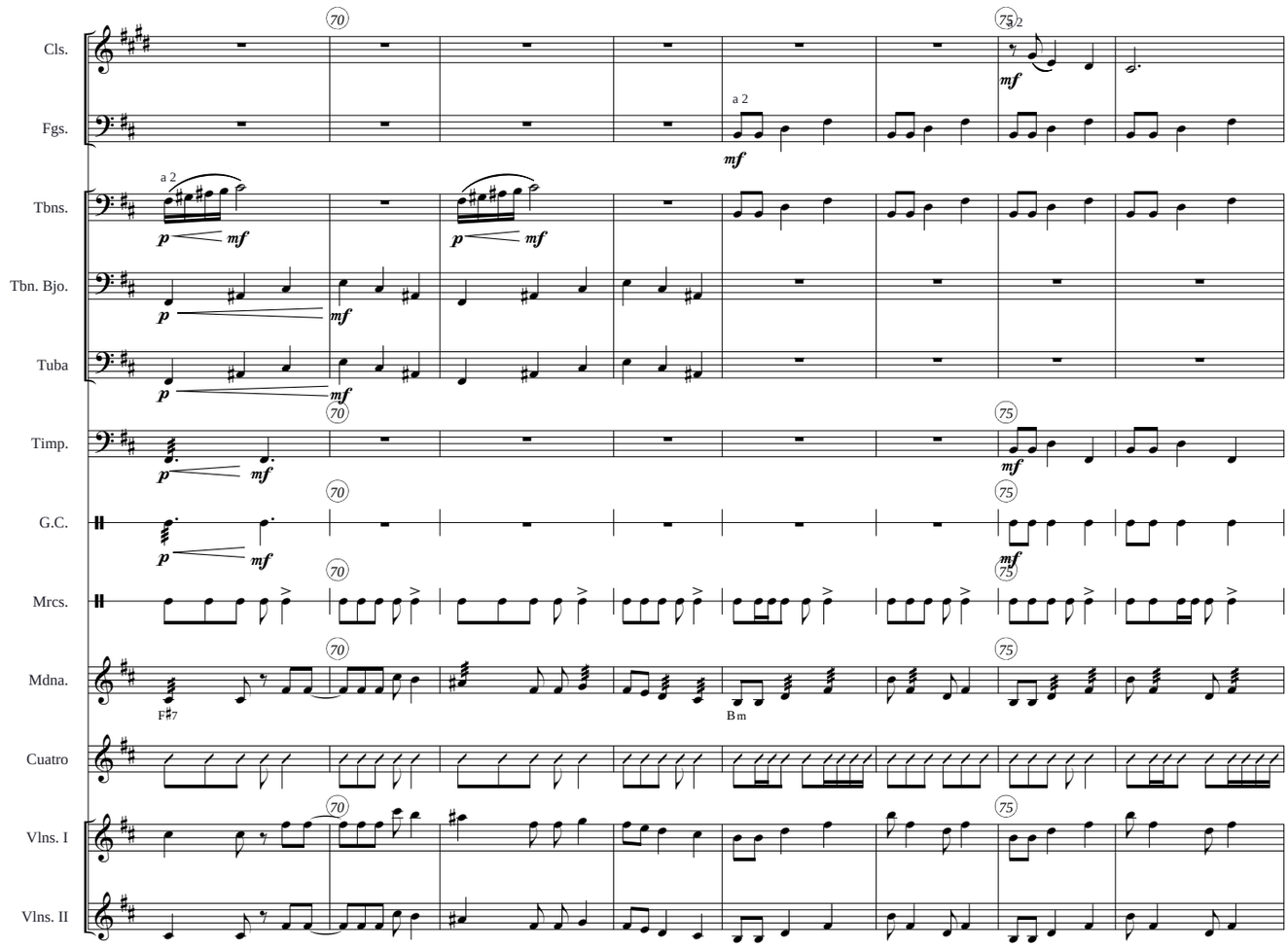

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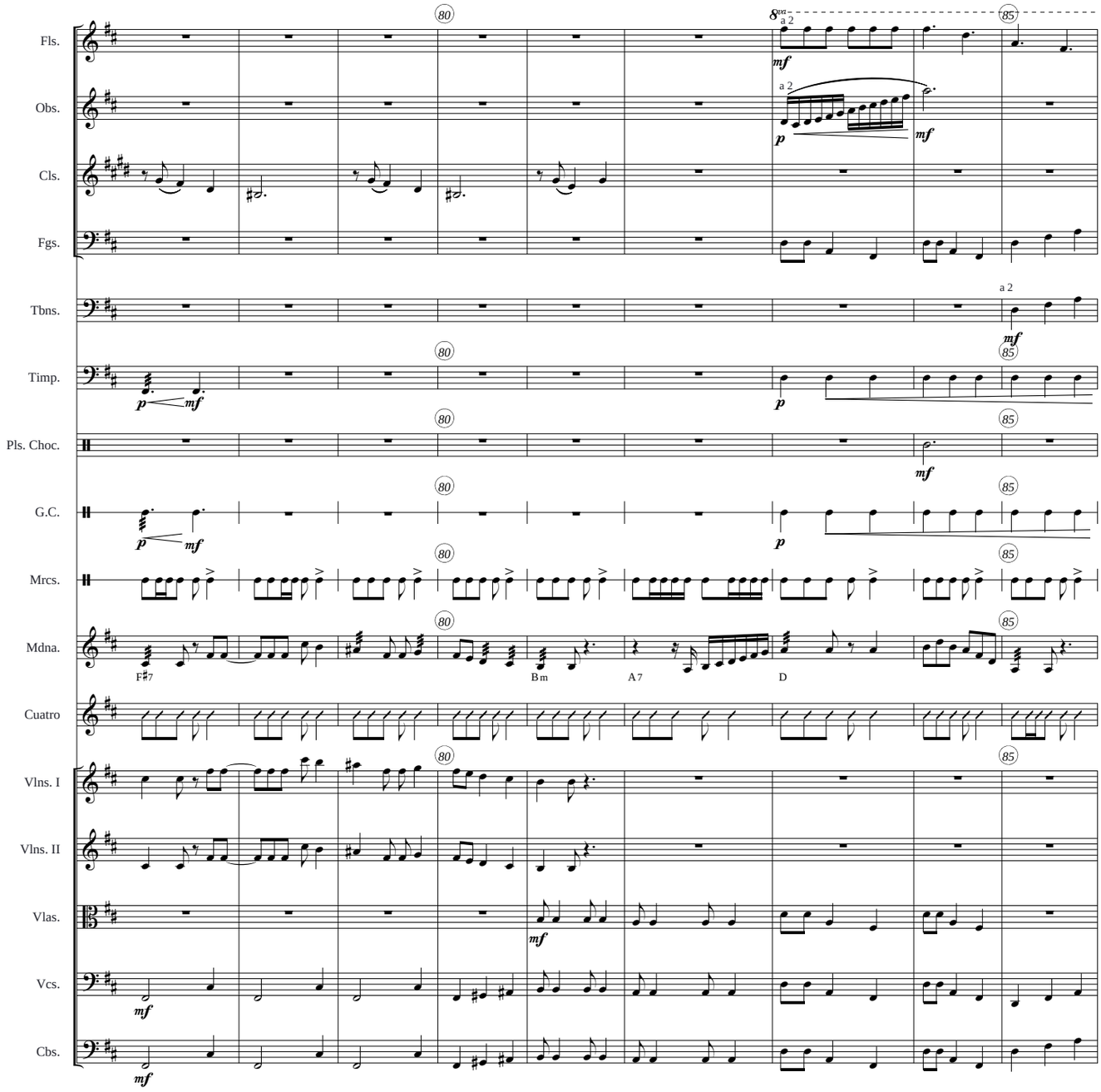

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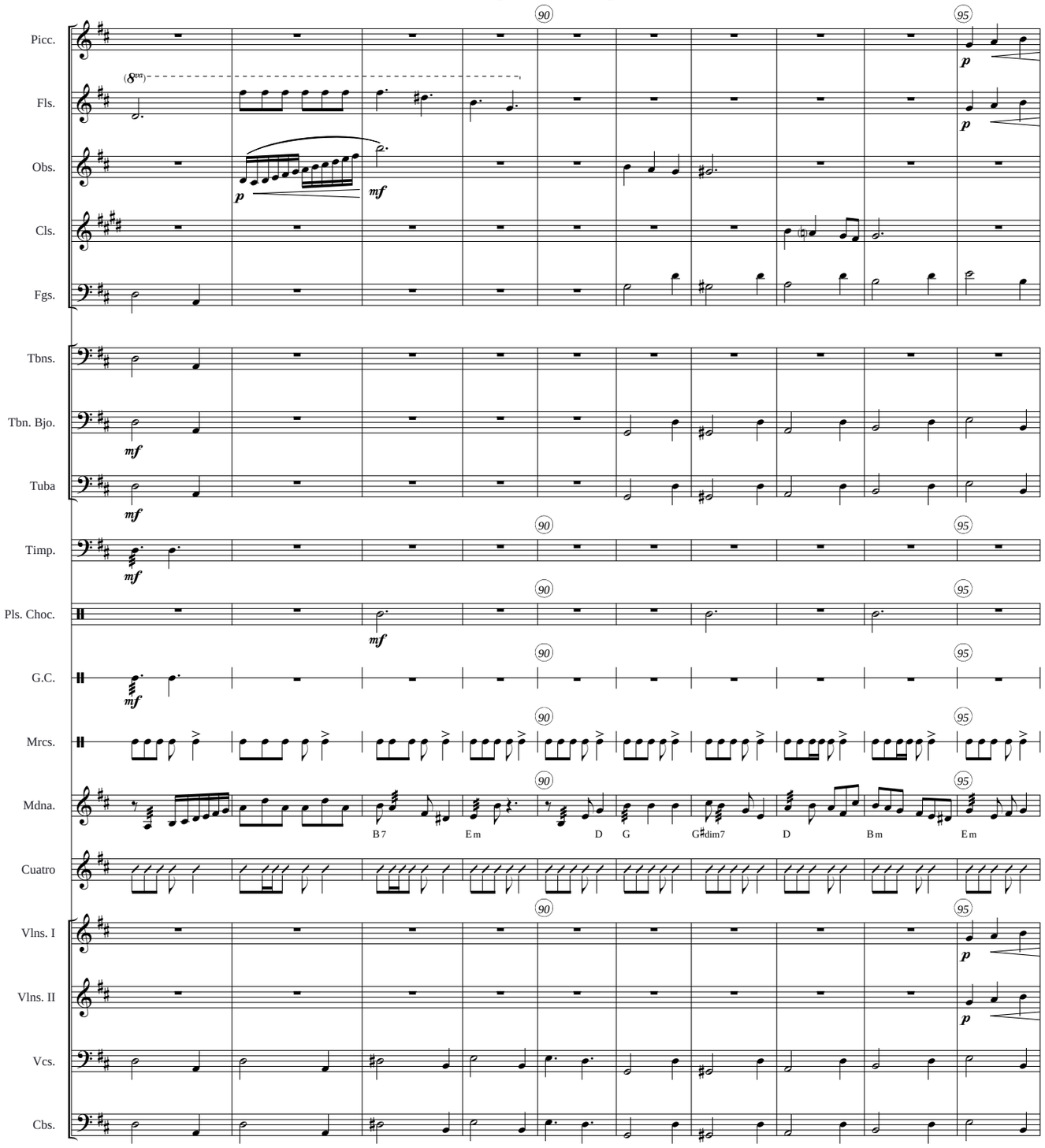

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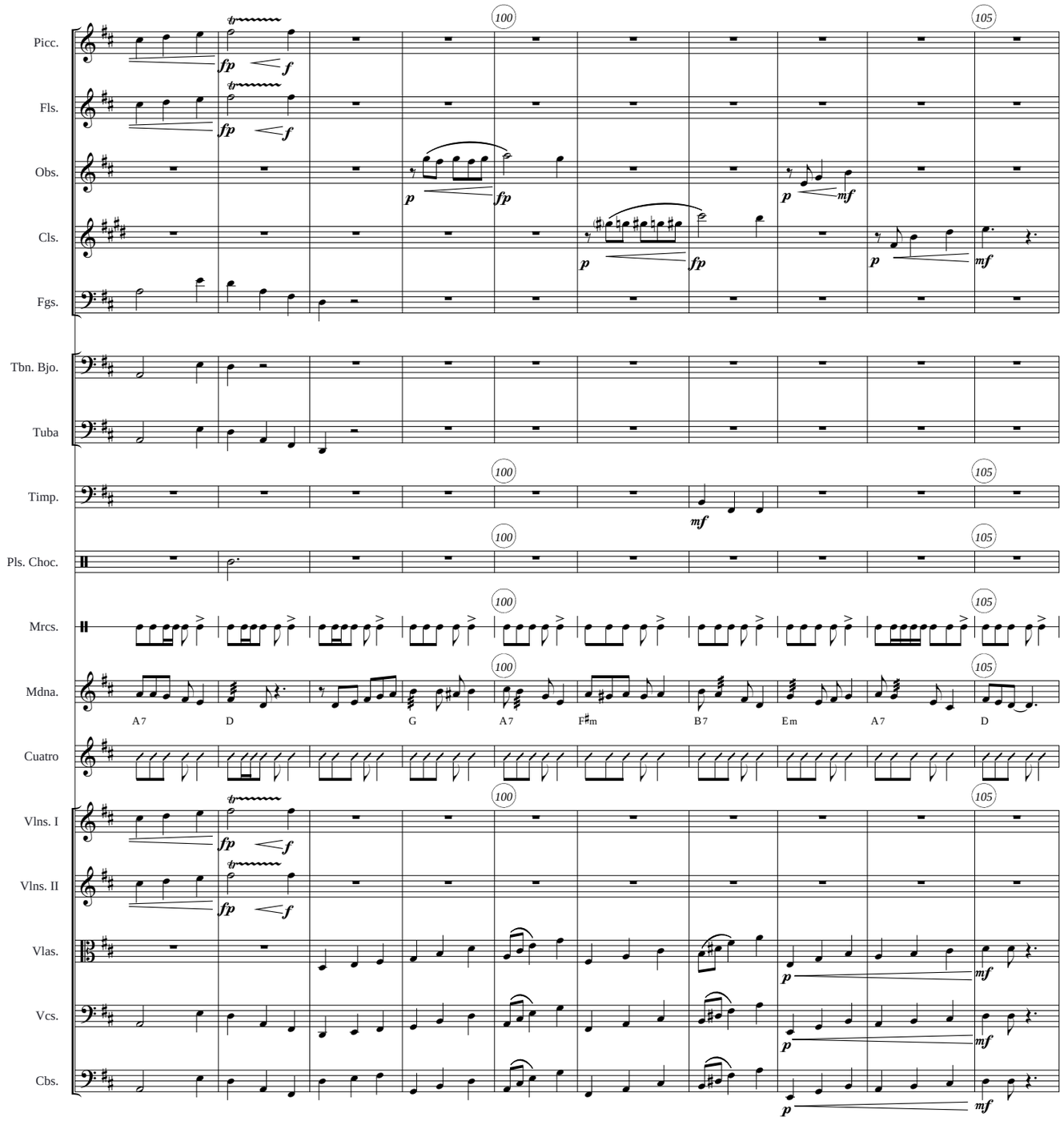

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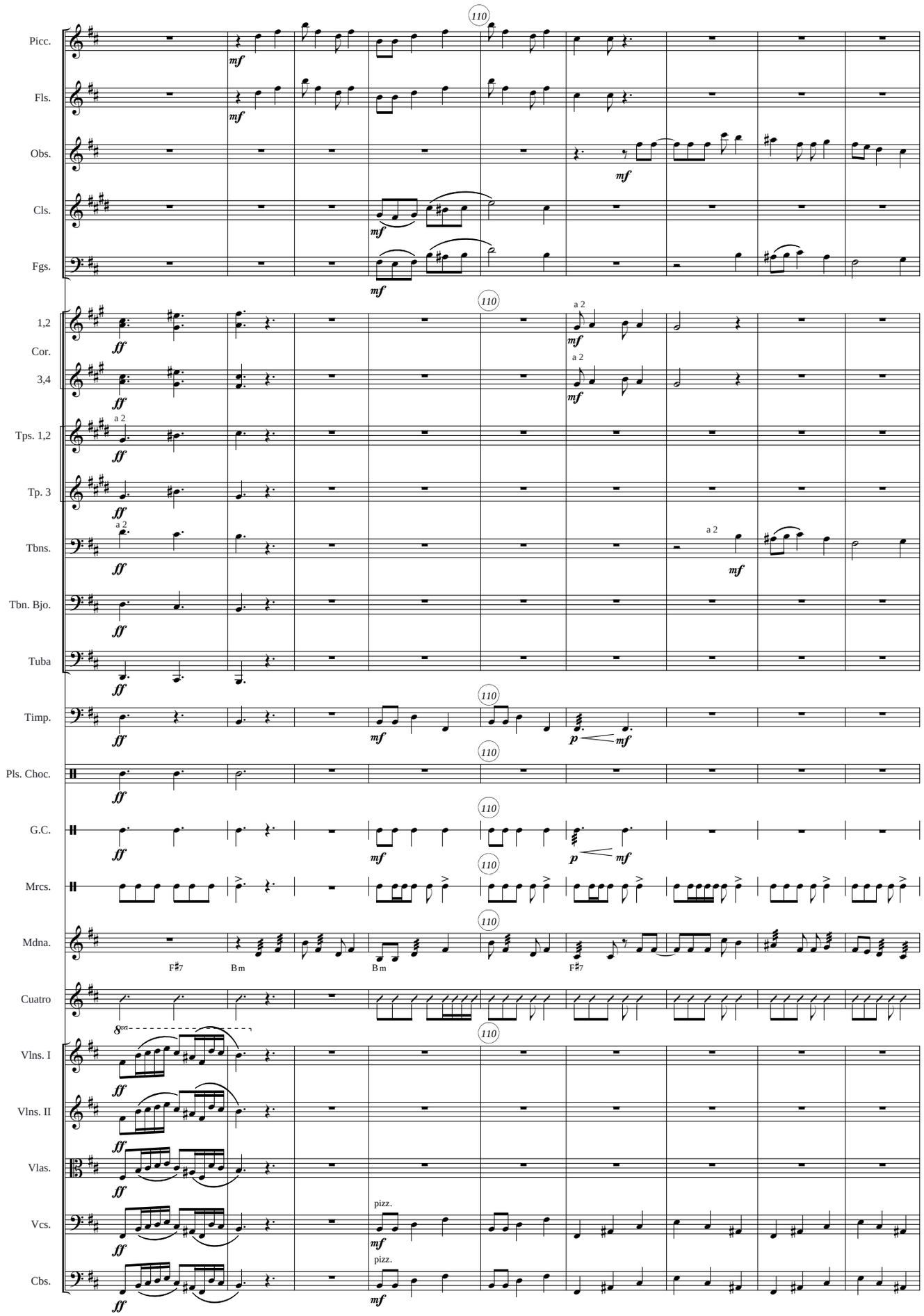

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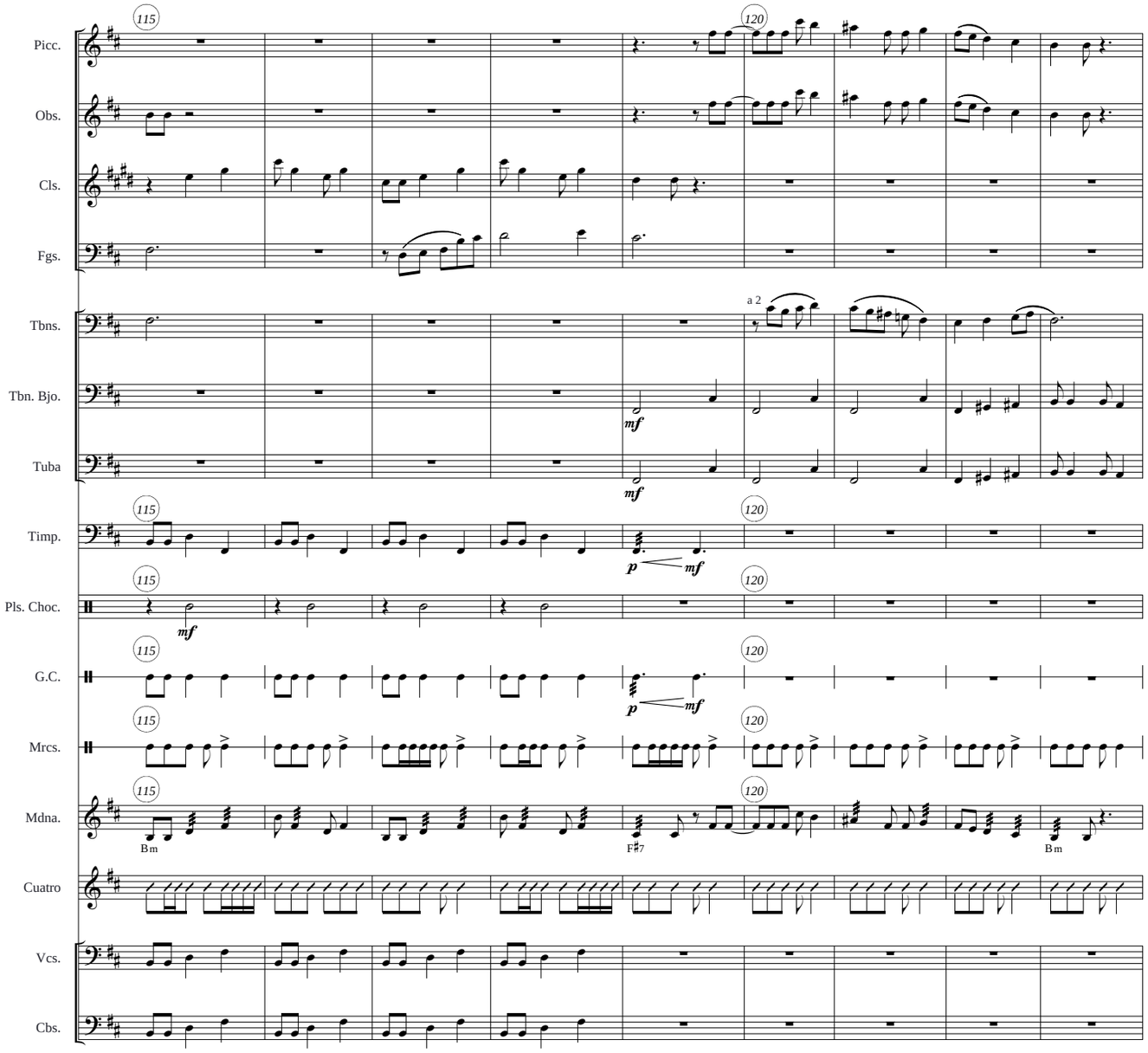

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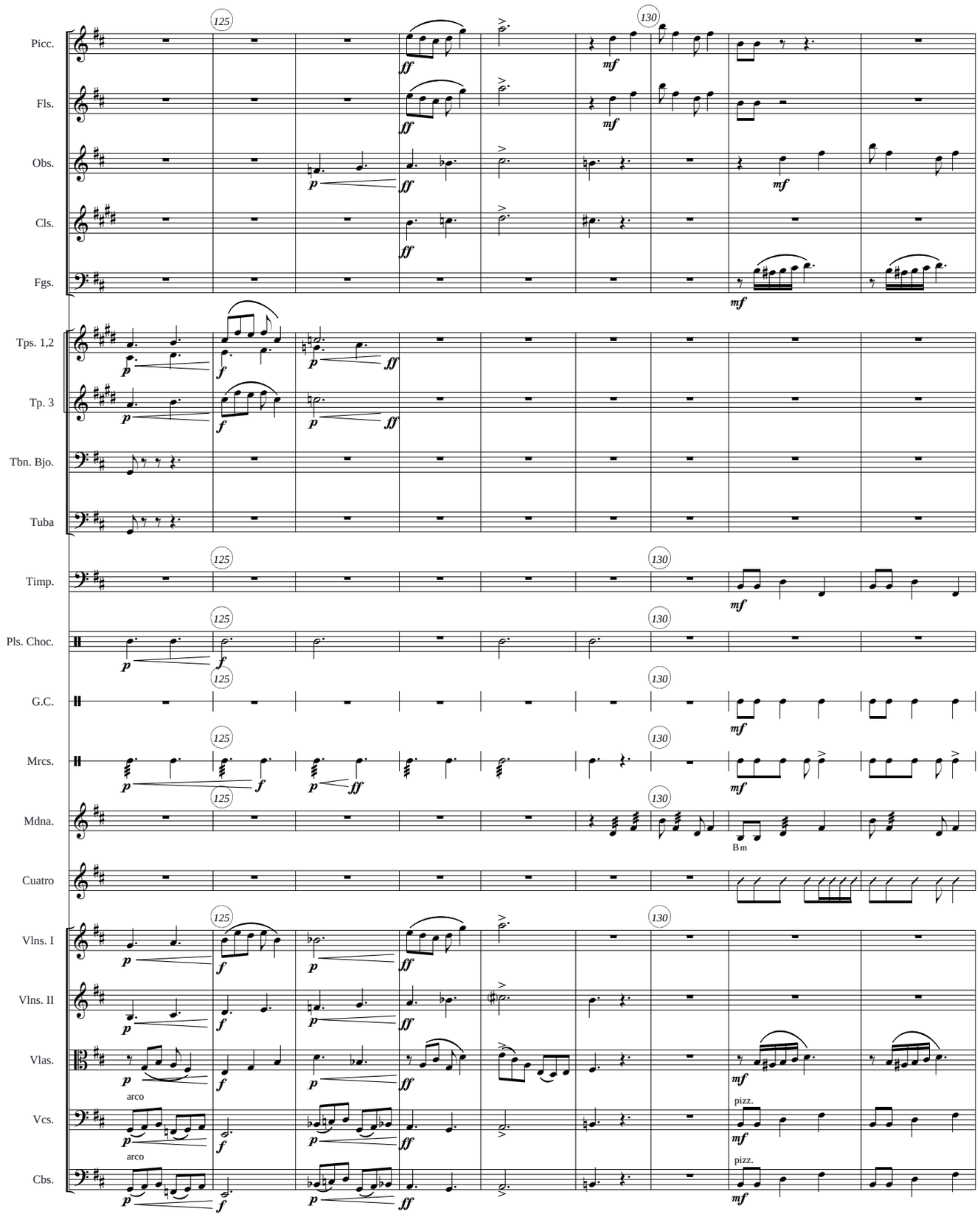

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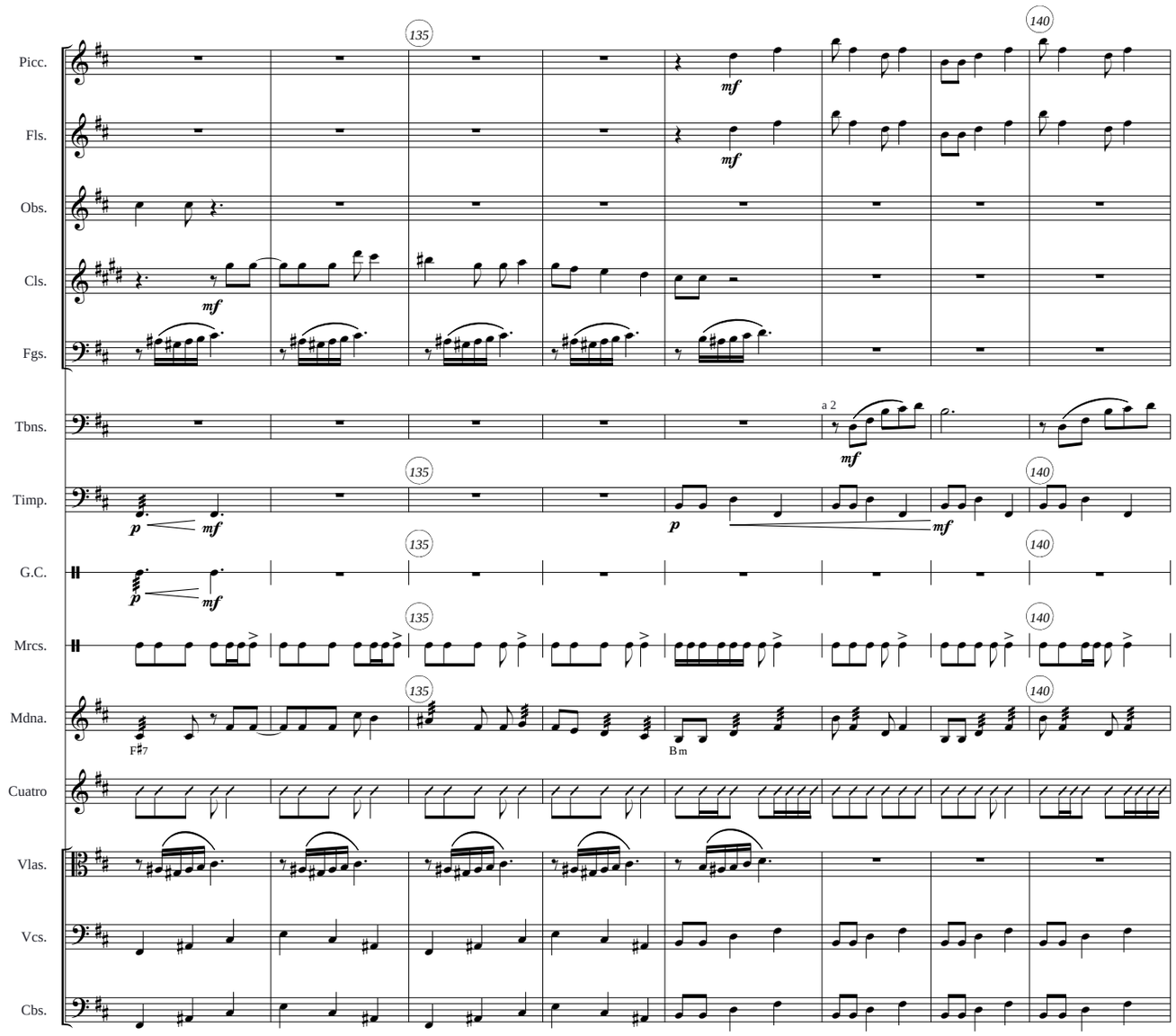

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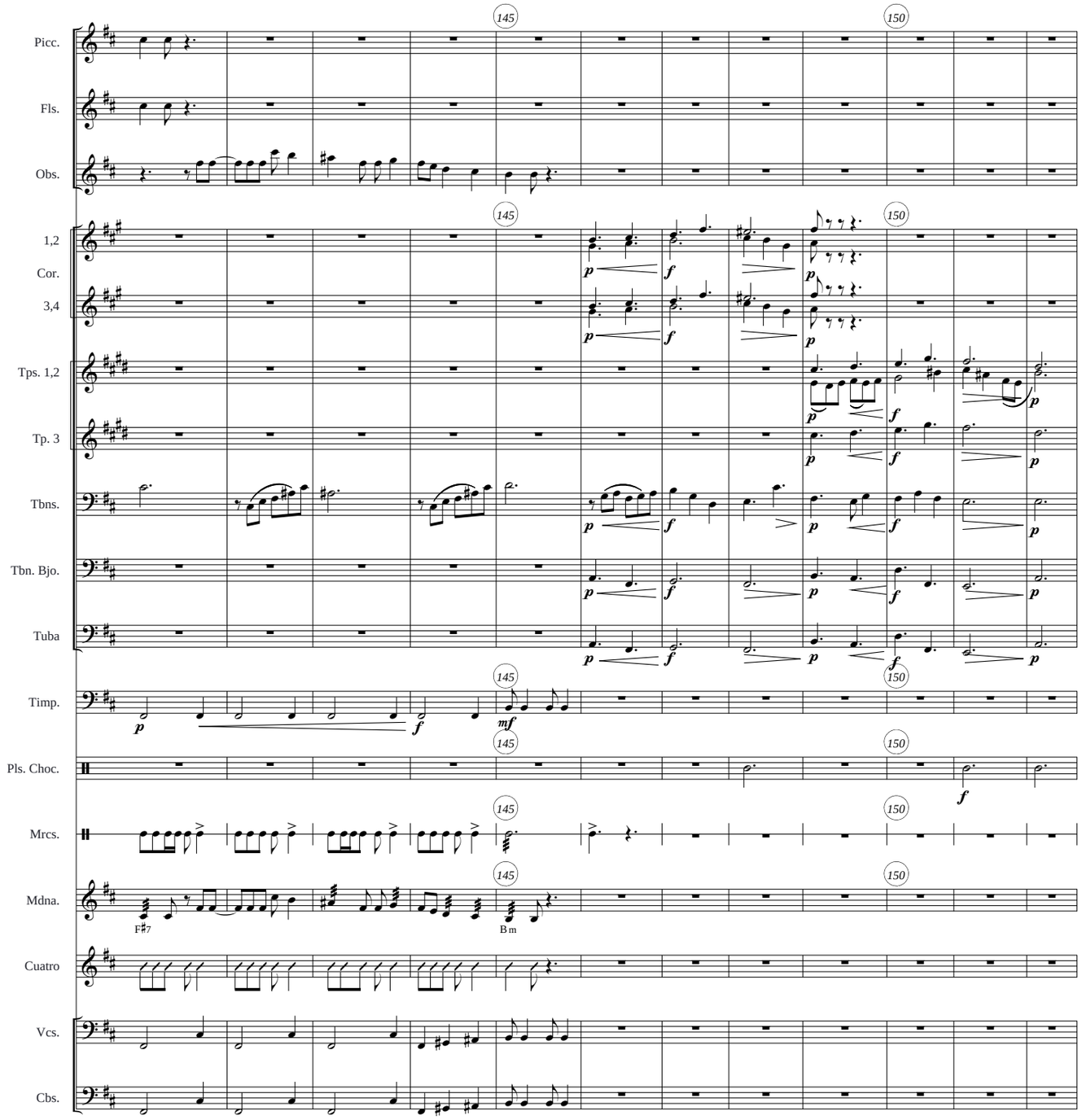

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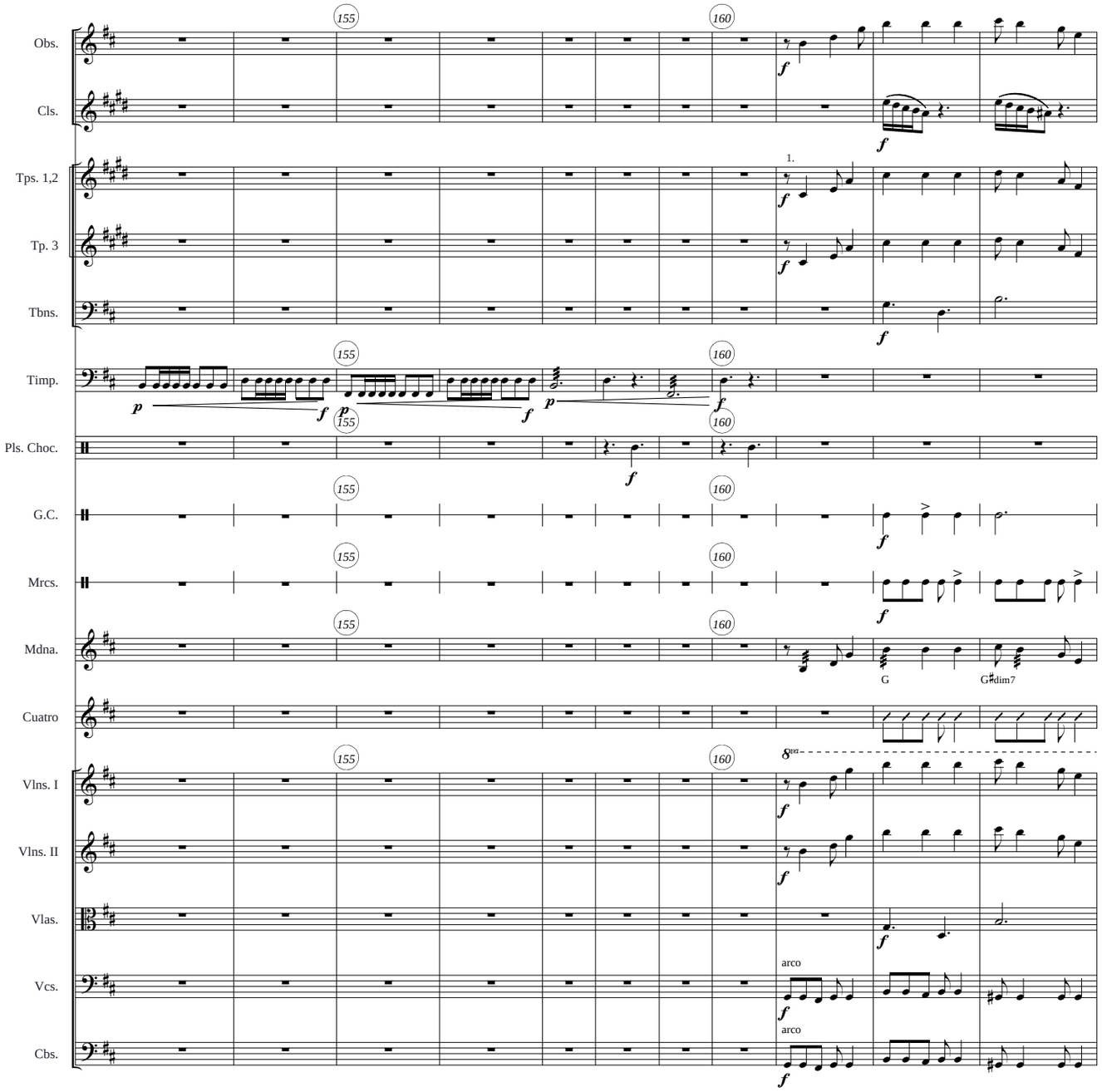

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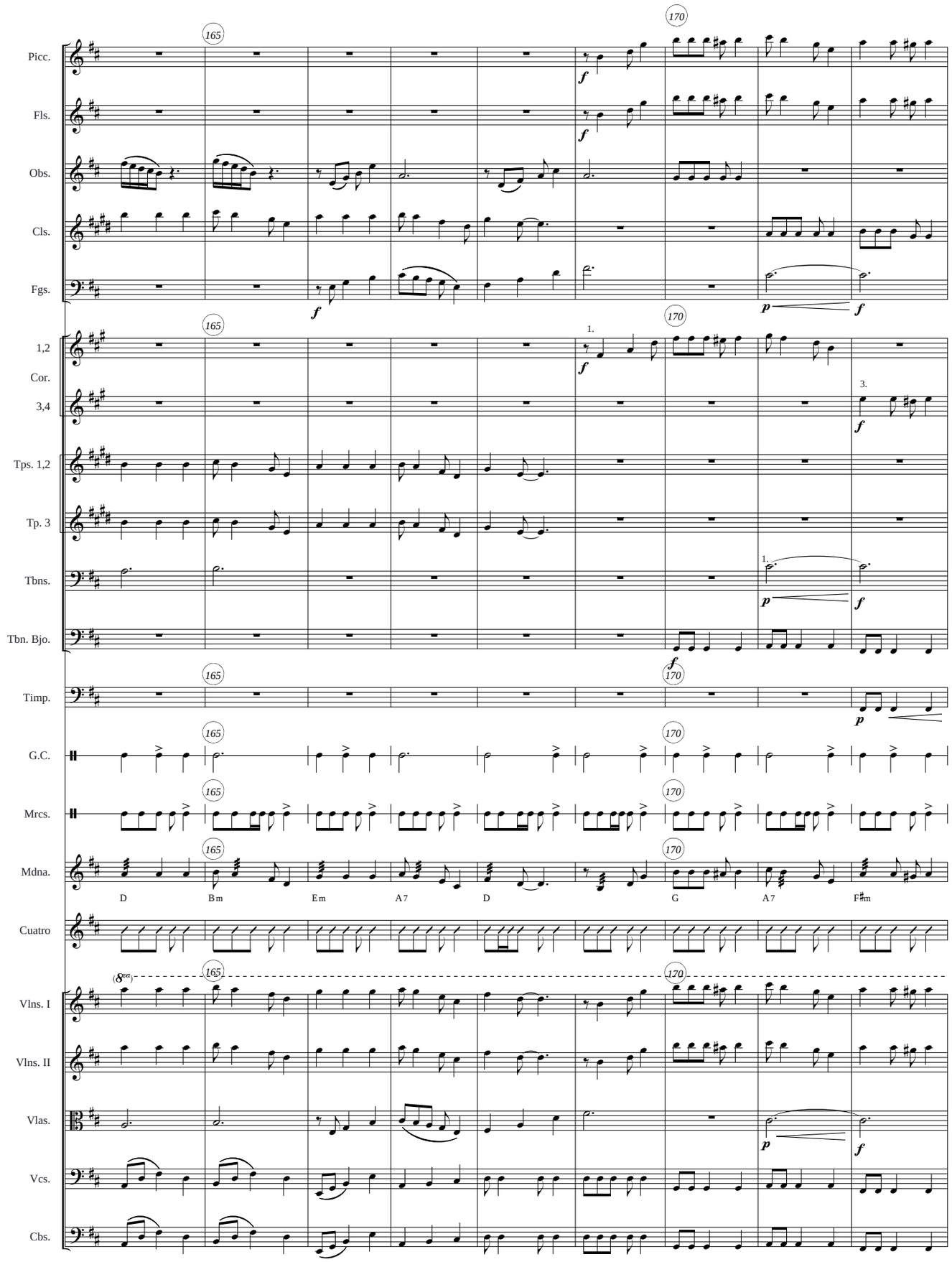

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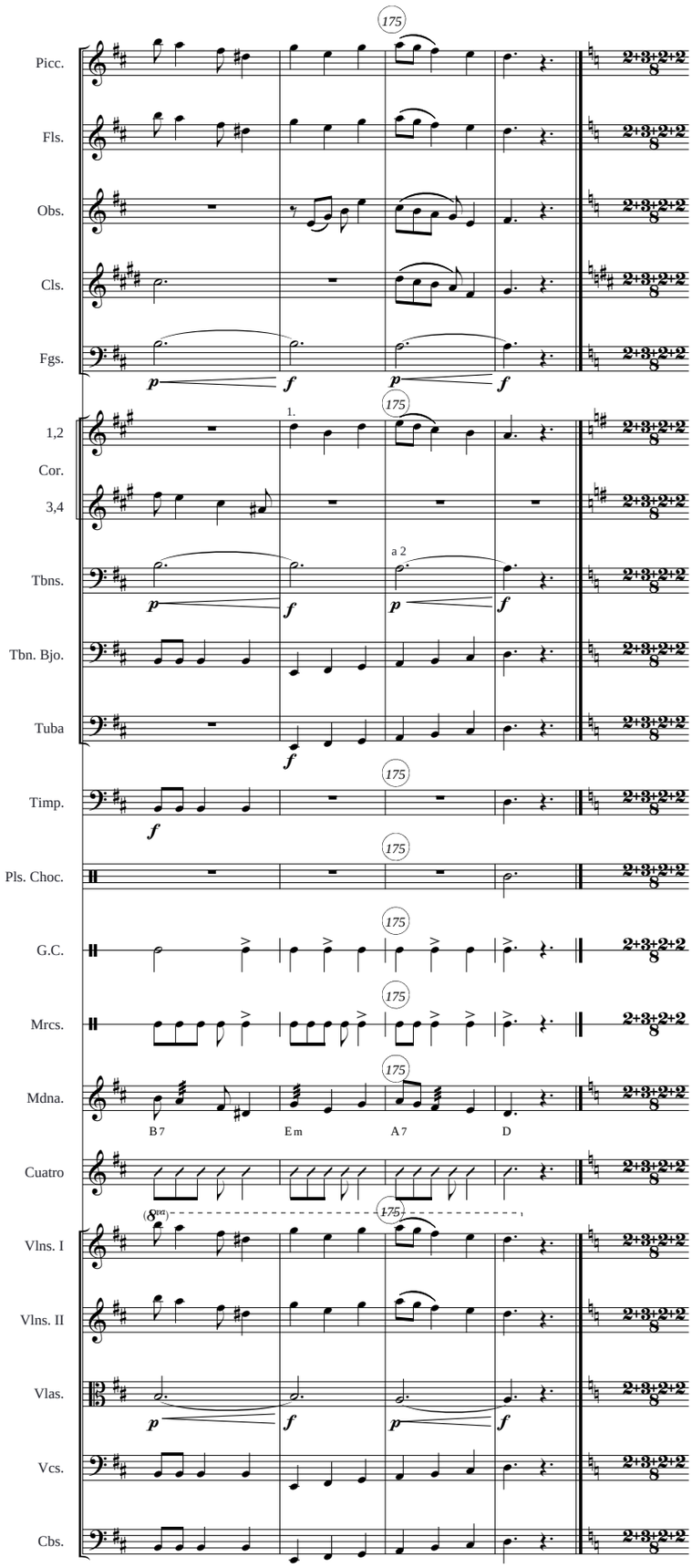

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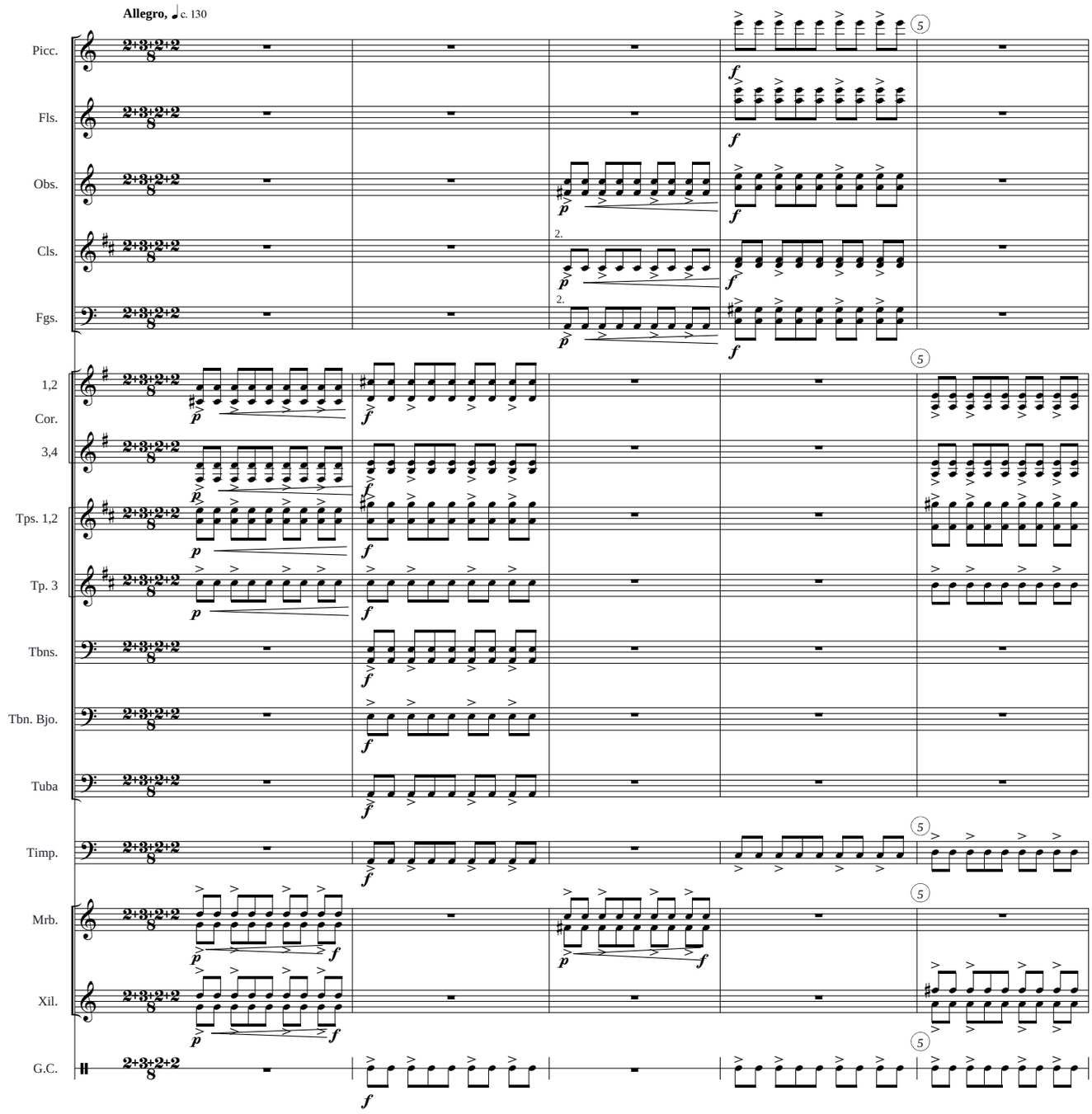
III. GIROS



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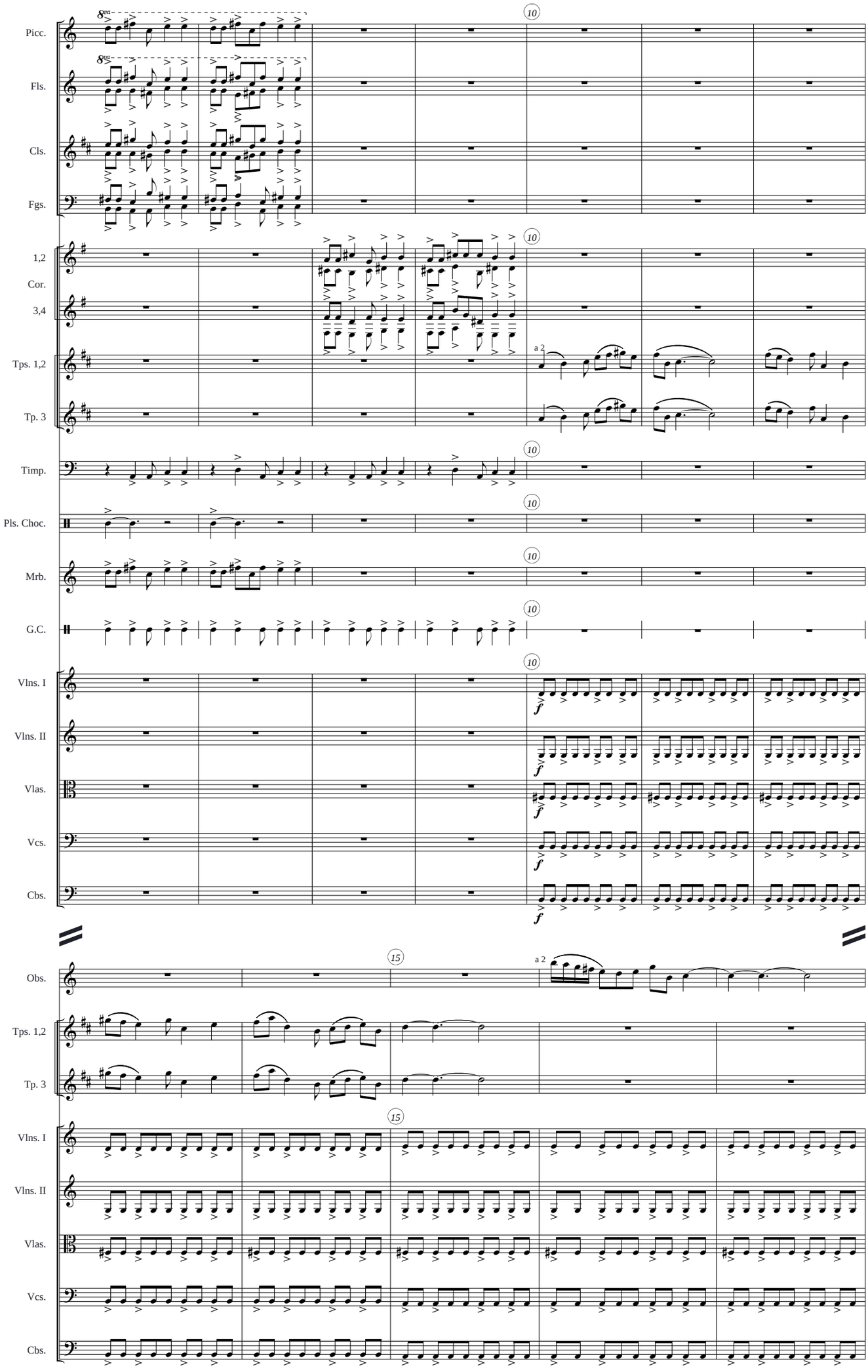

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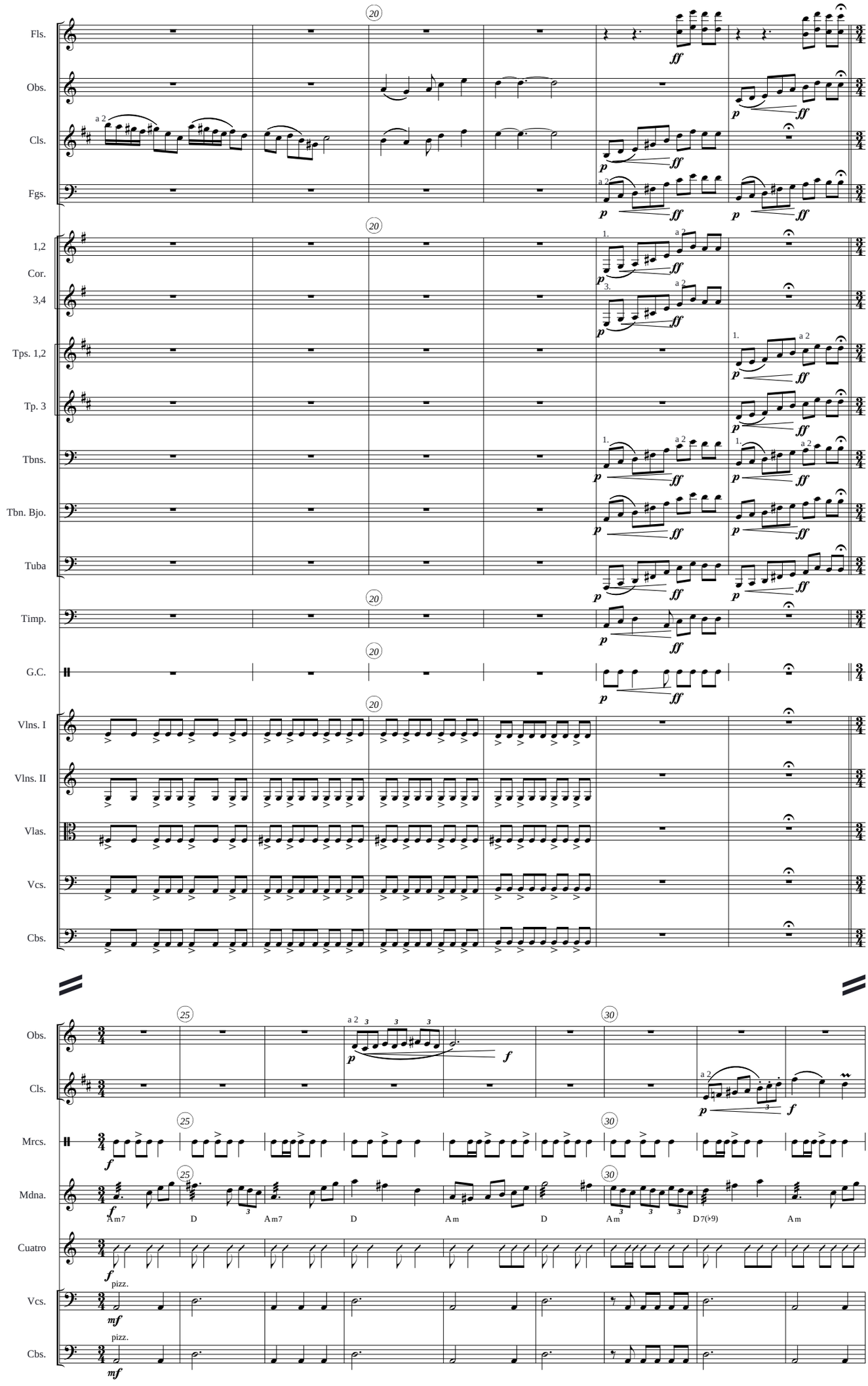

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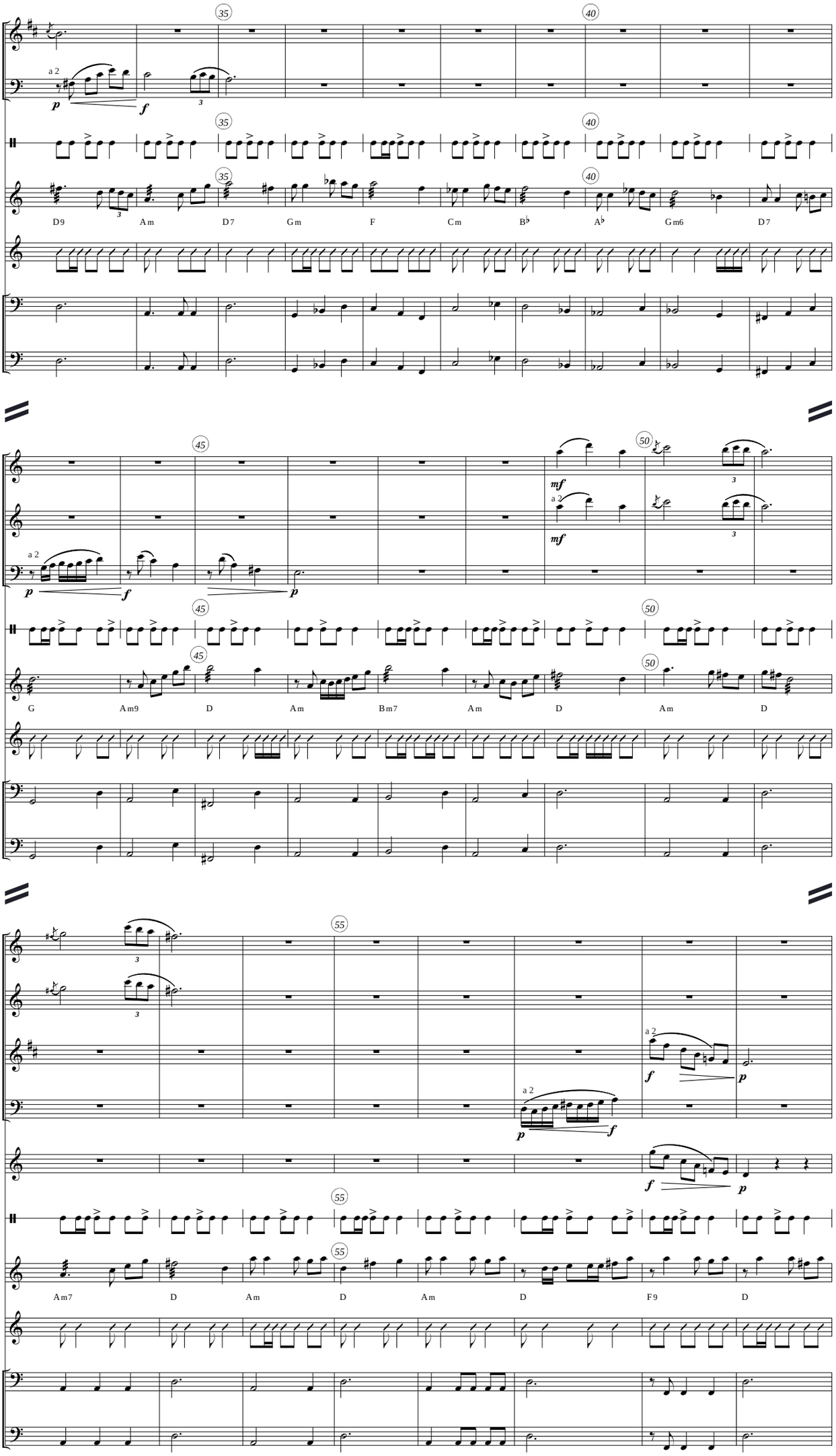

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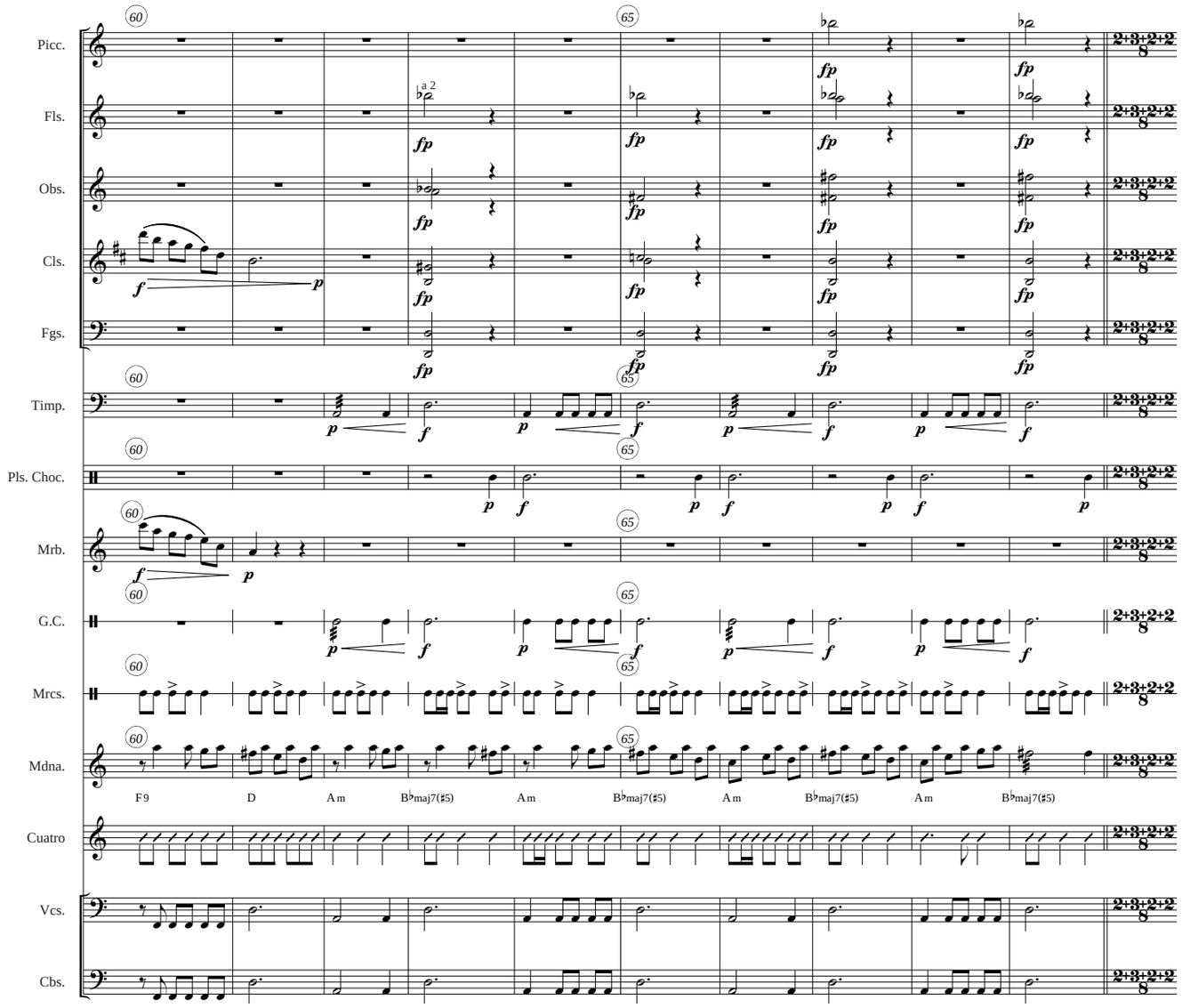

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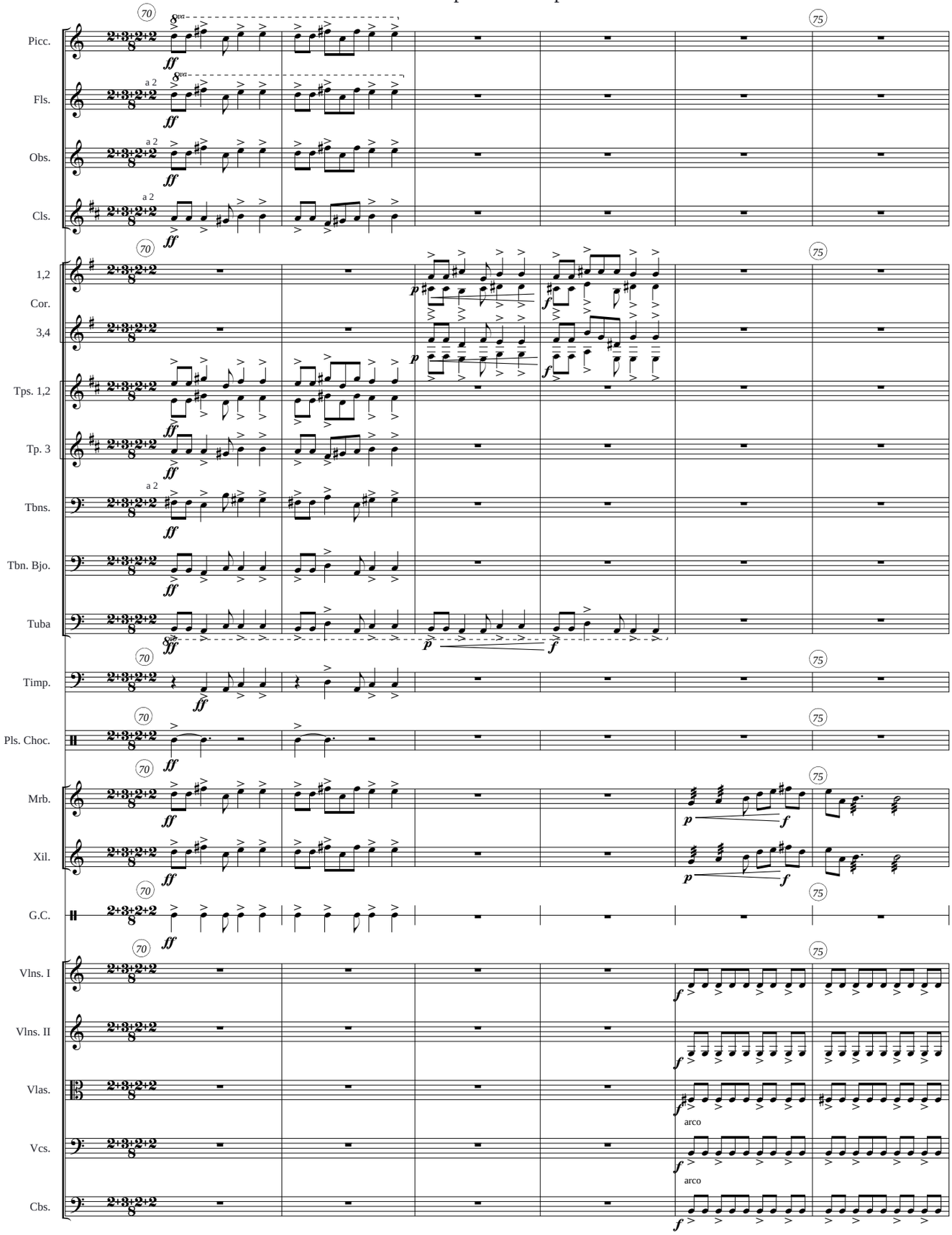

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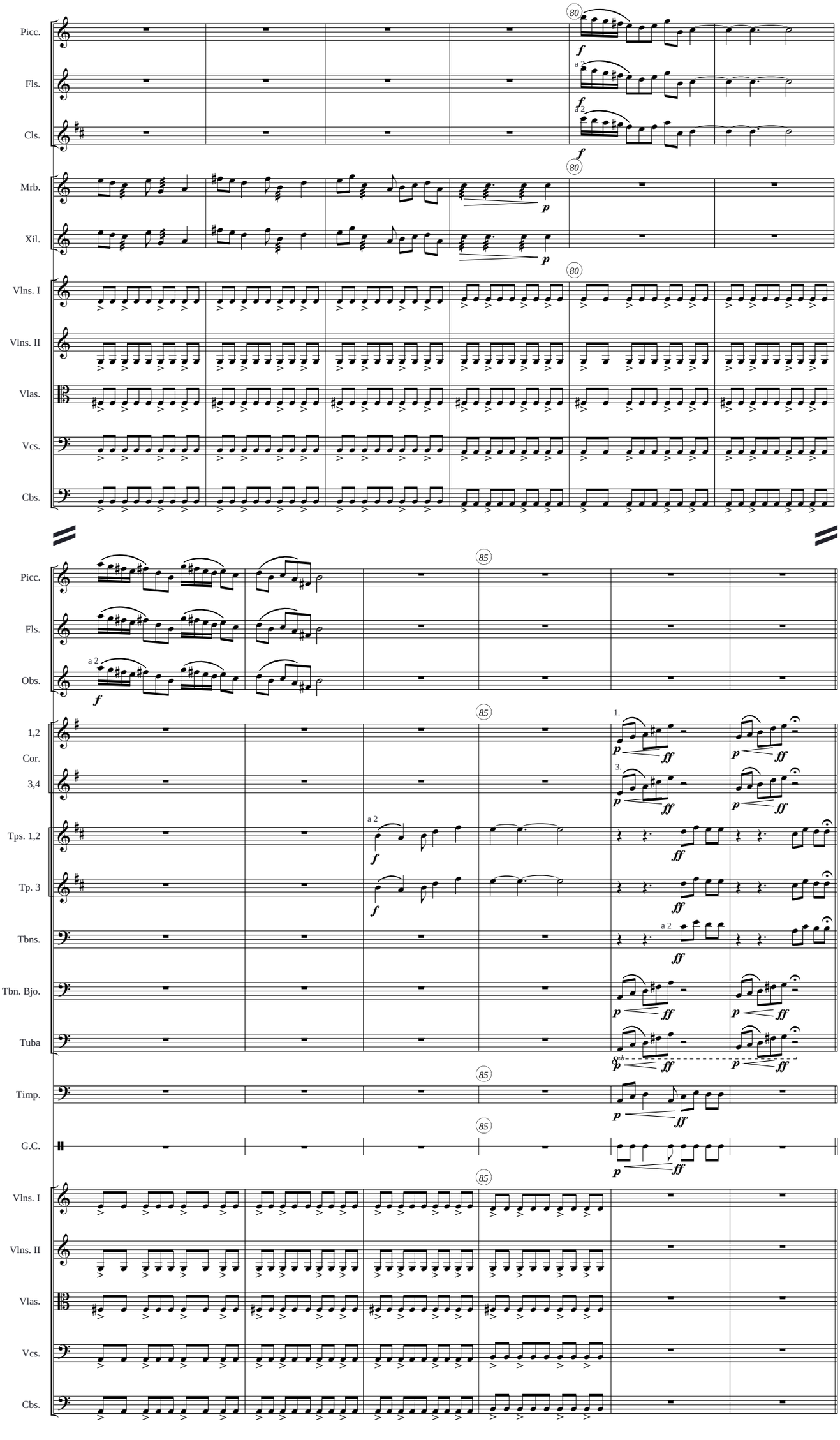

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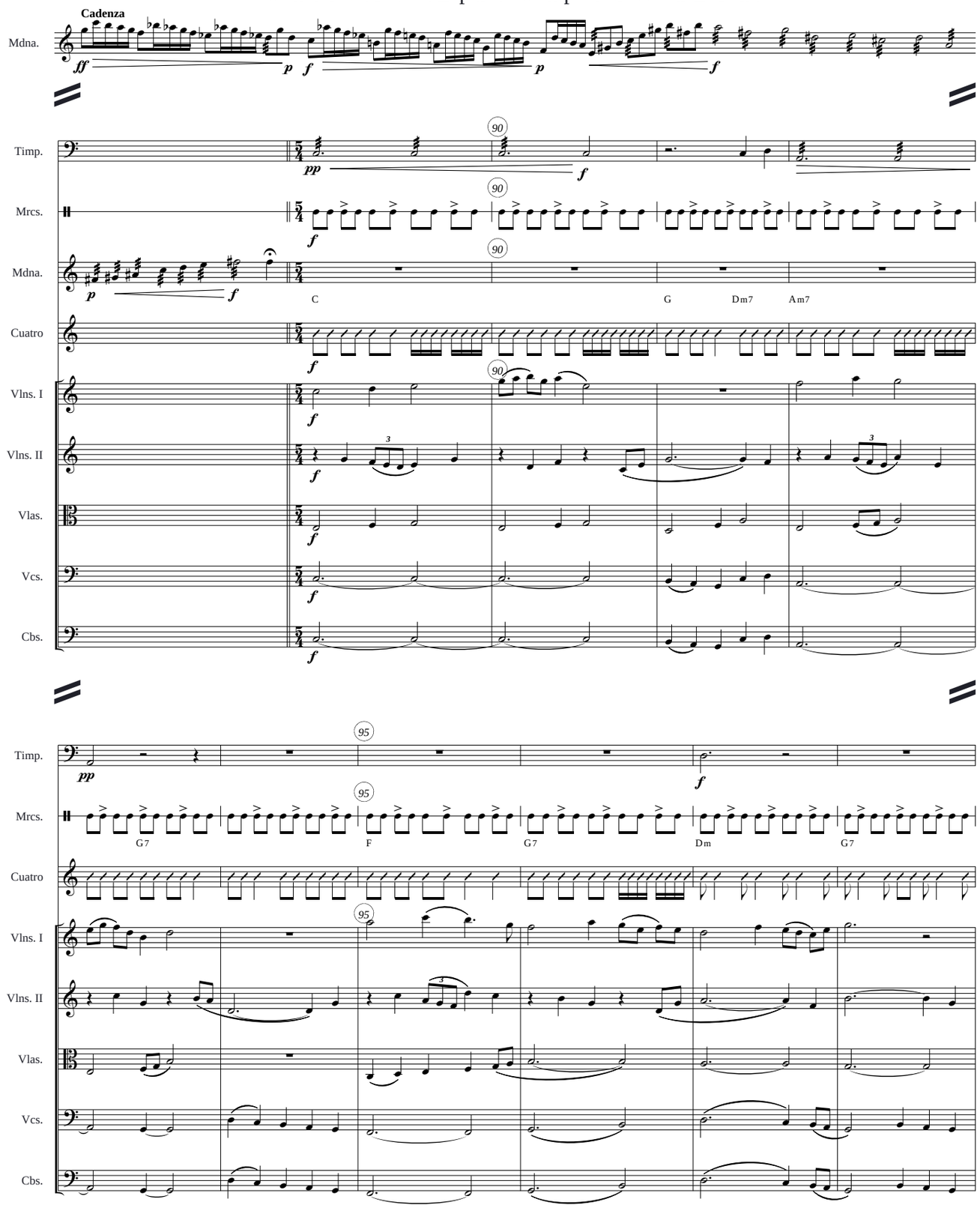

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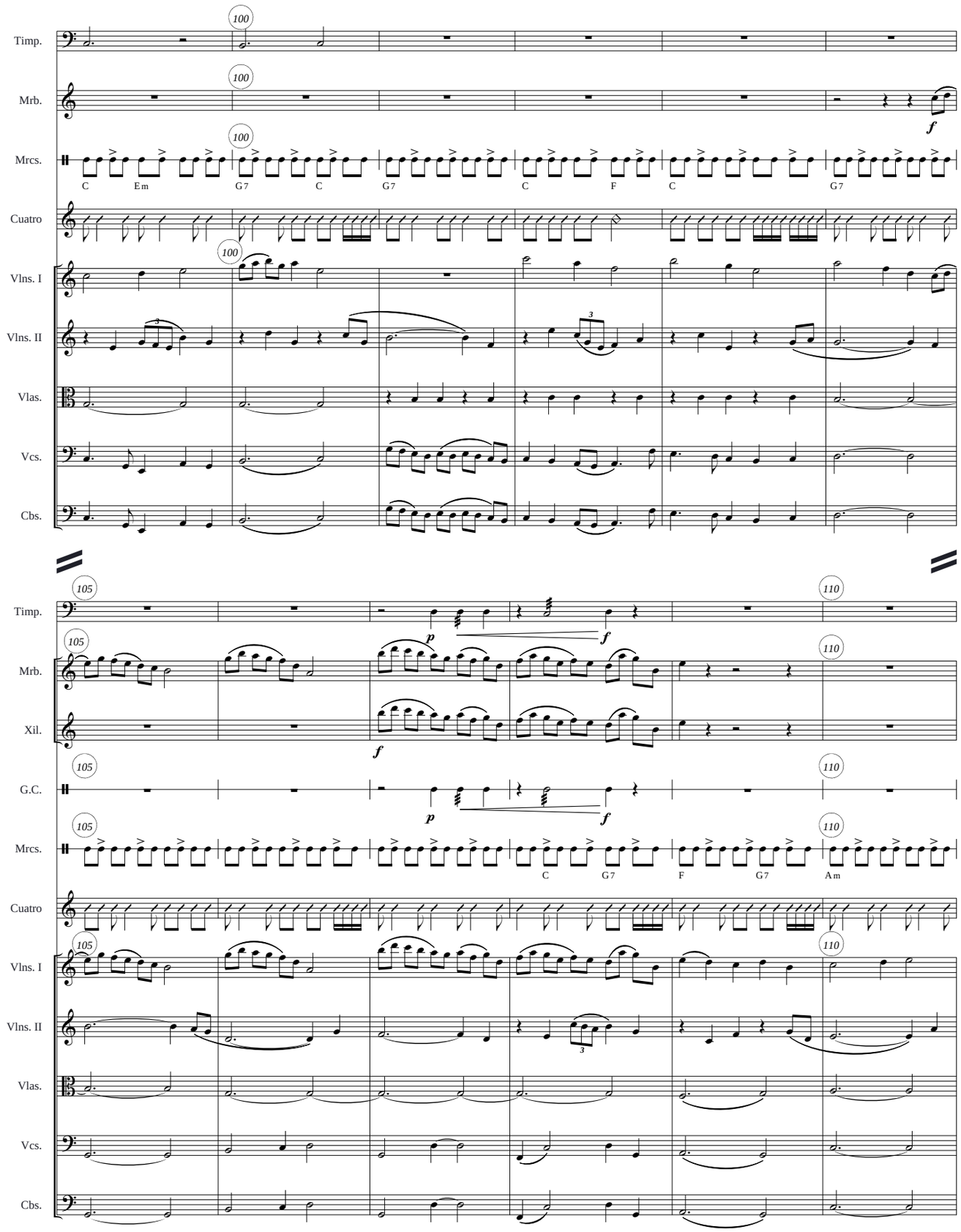

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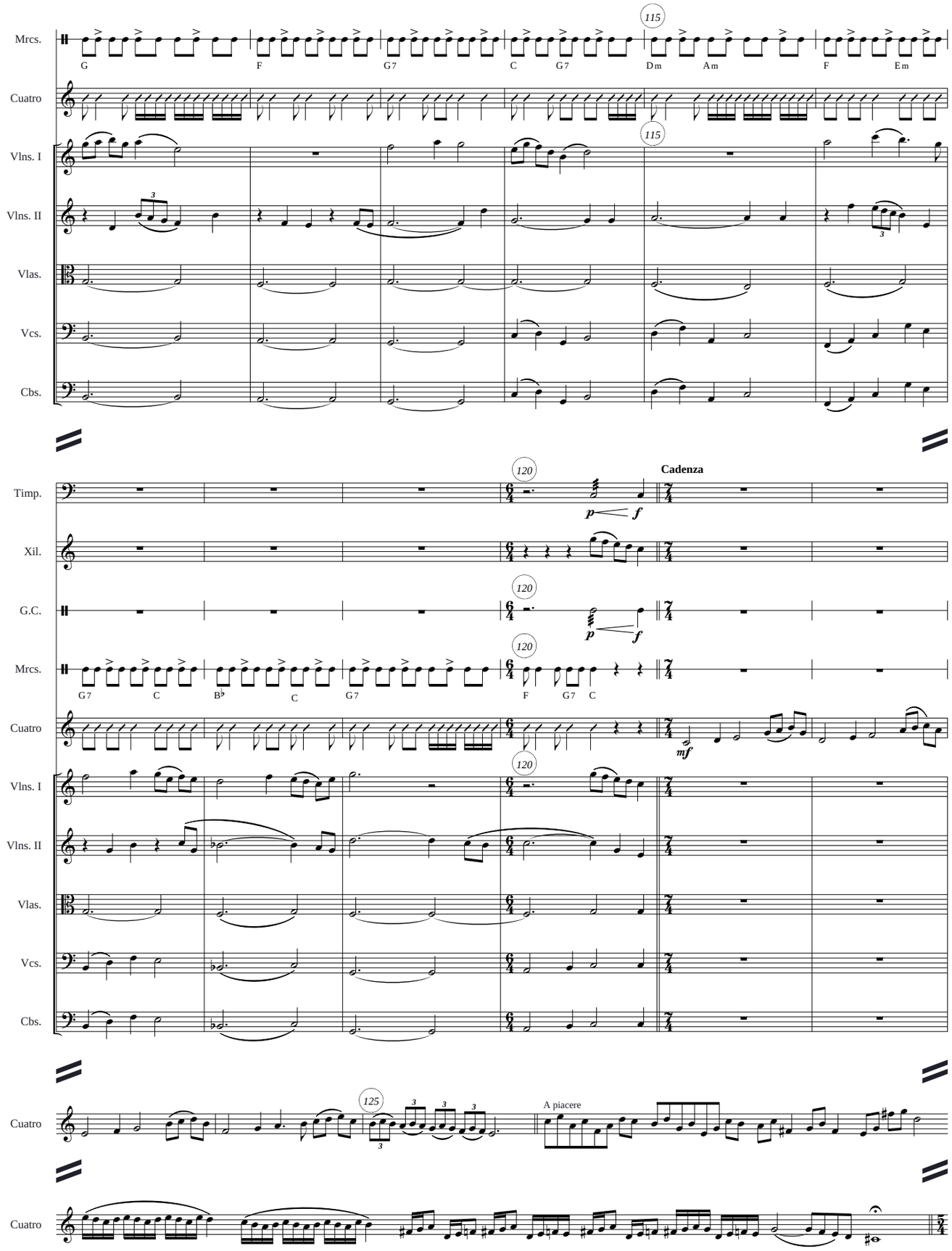

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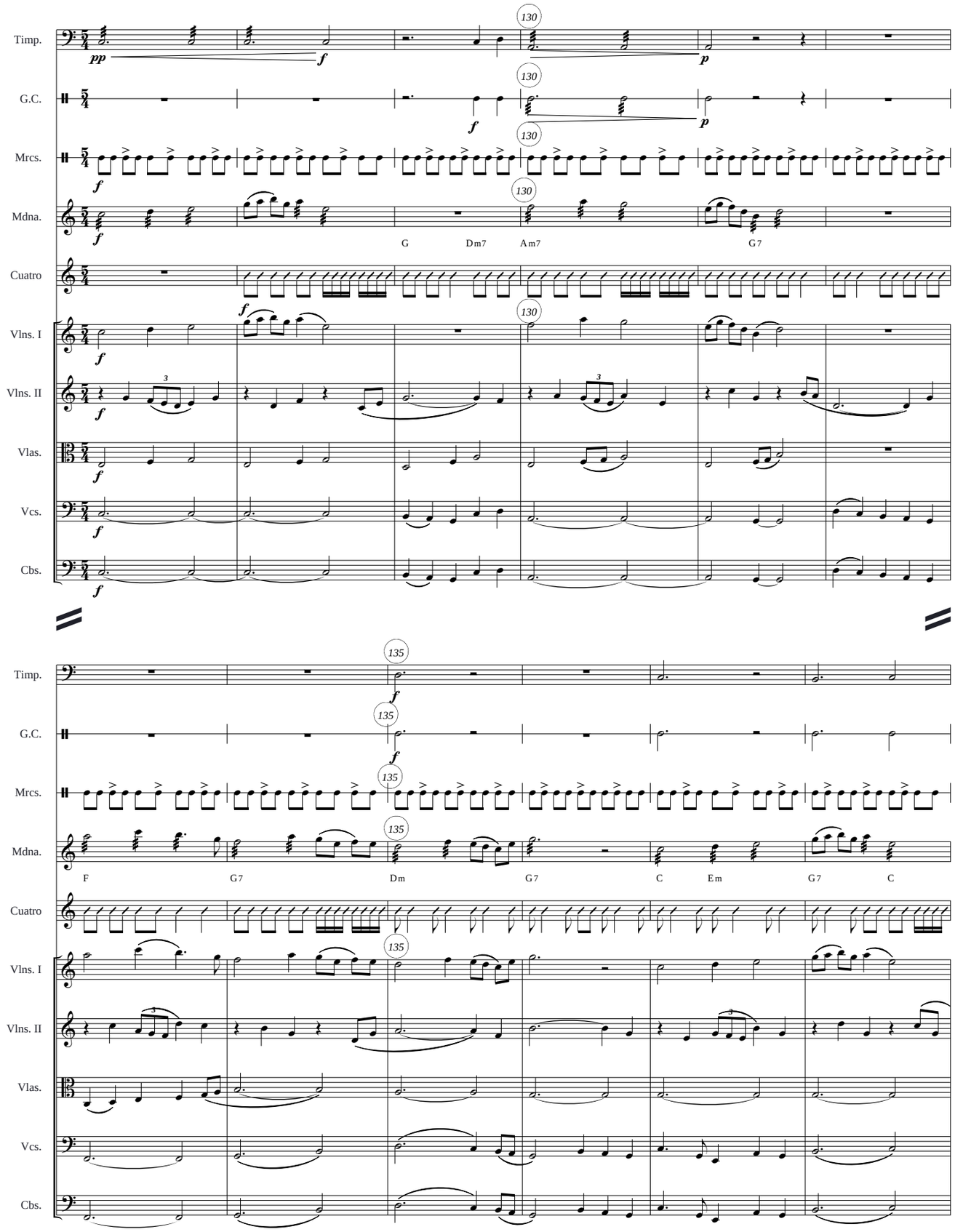

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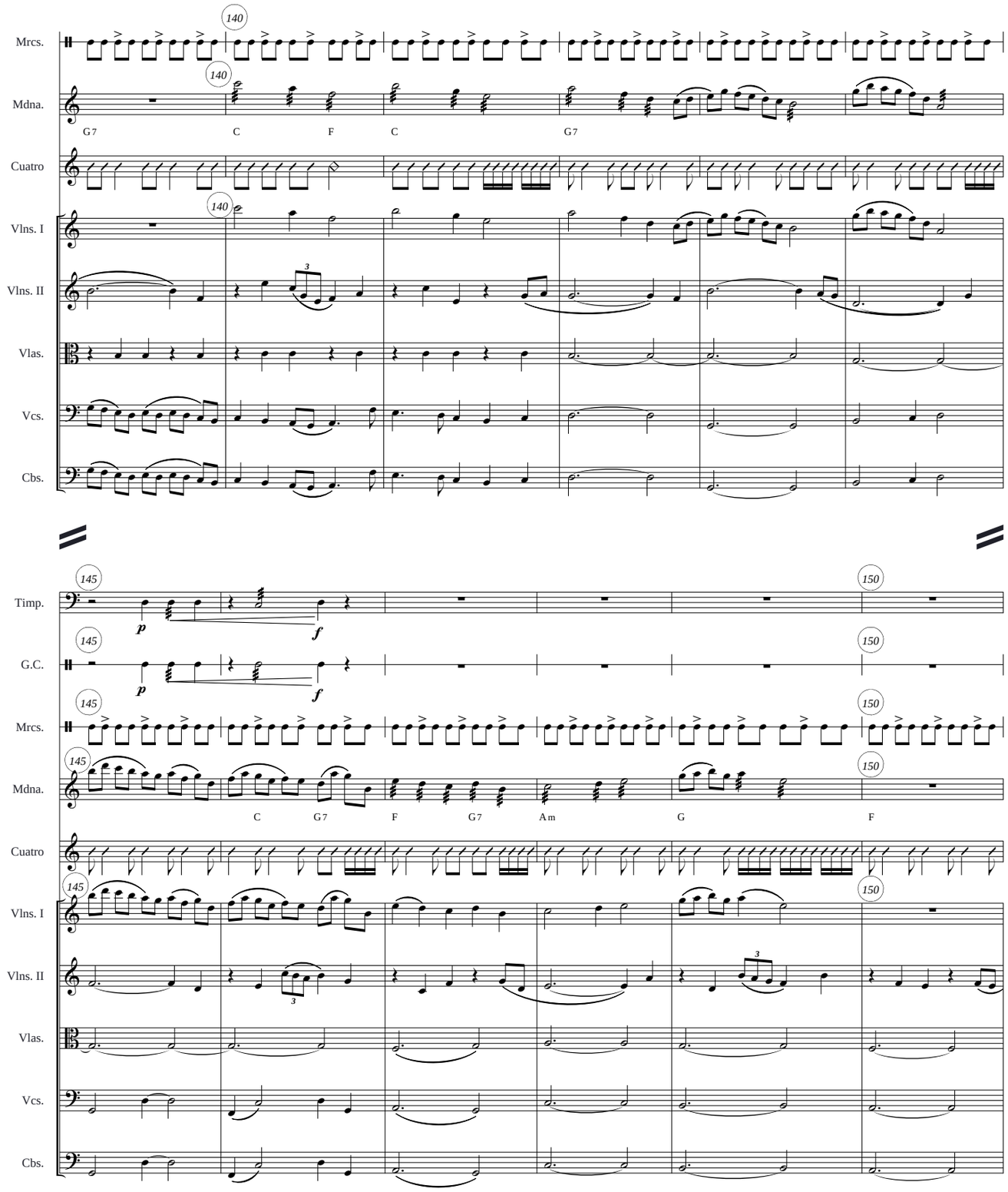

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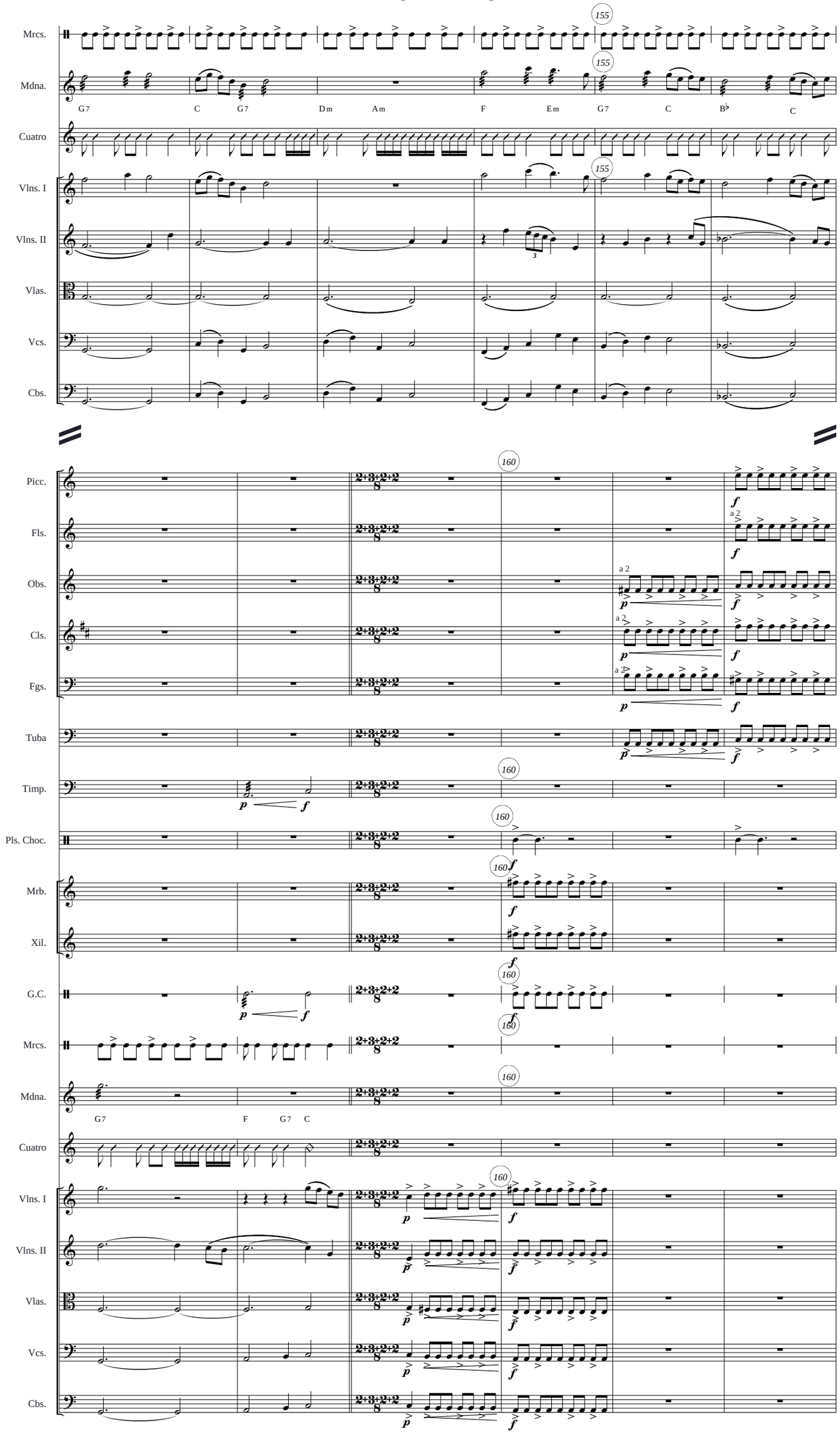

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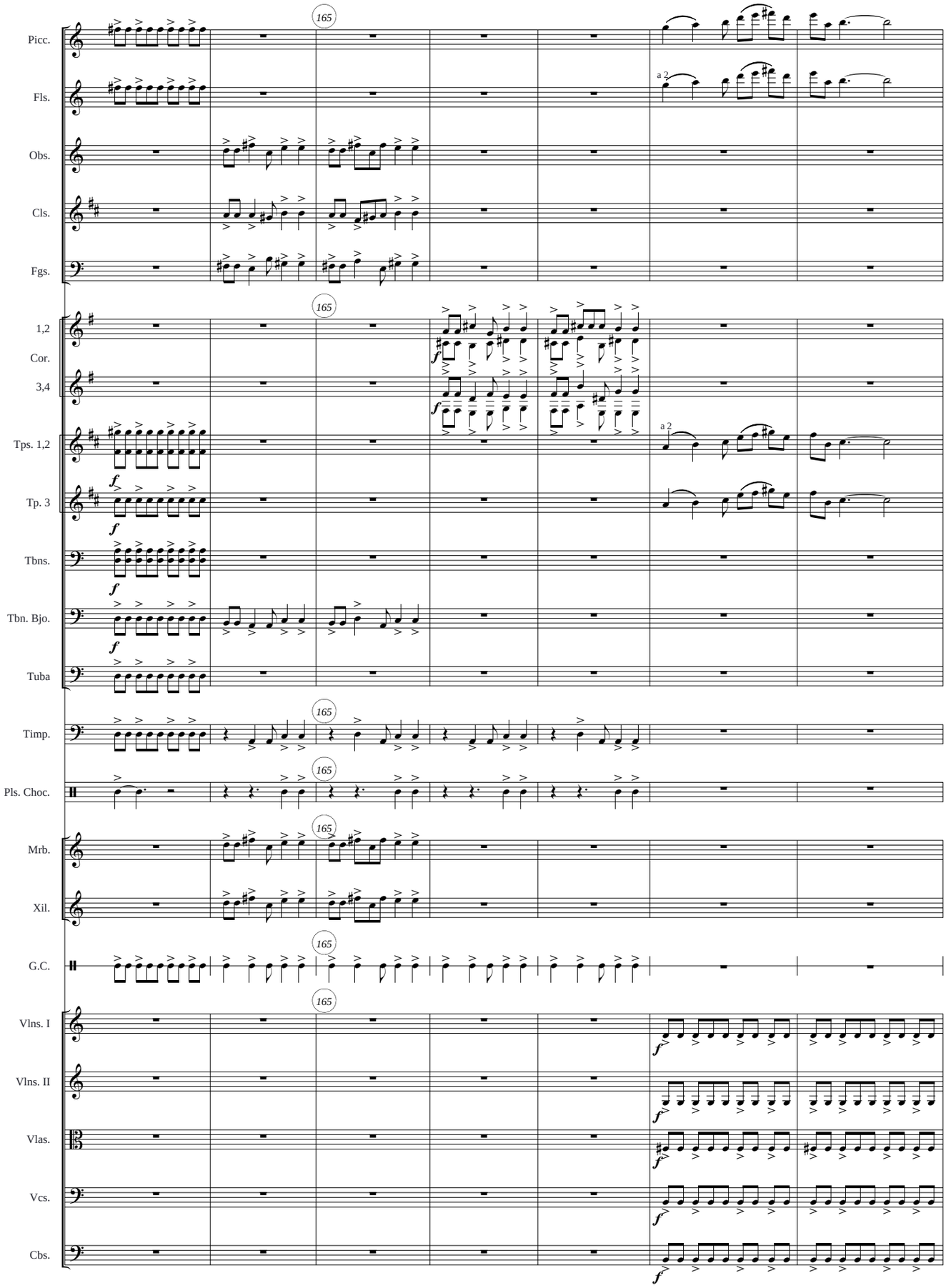

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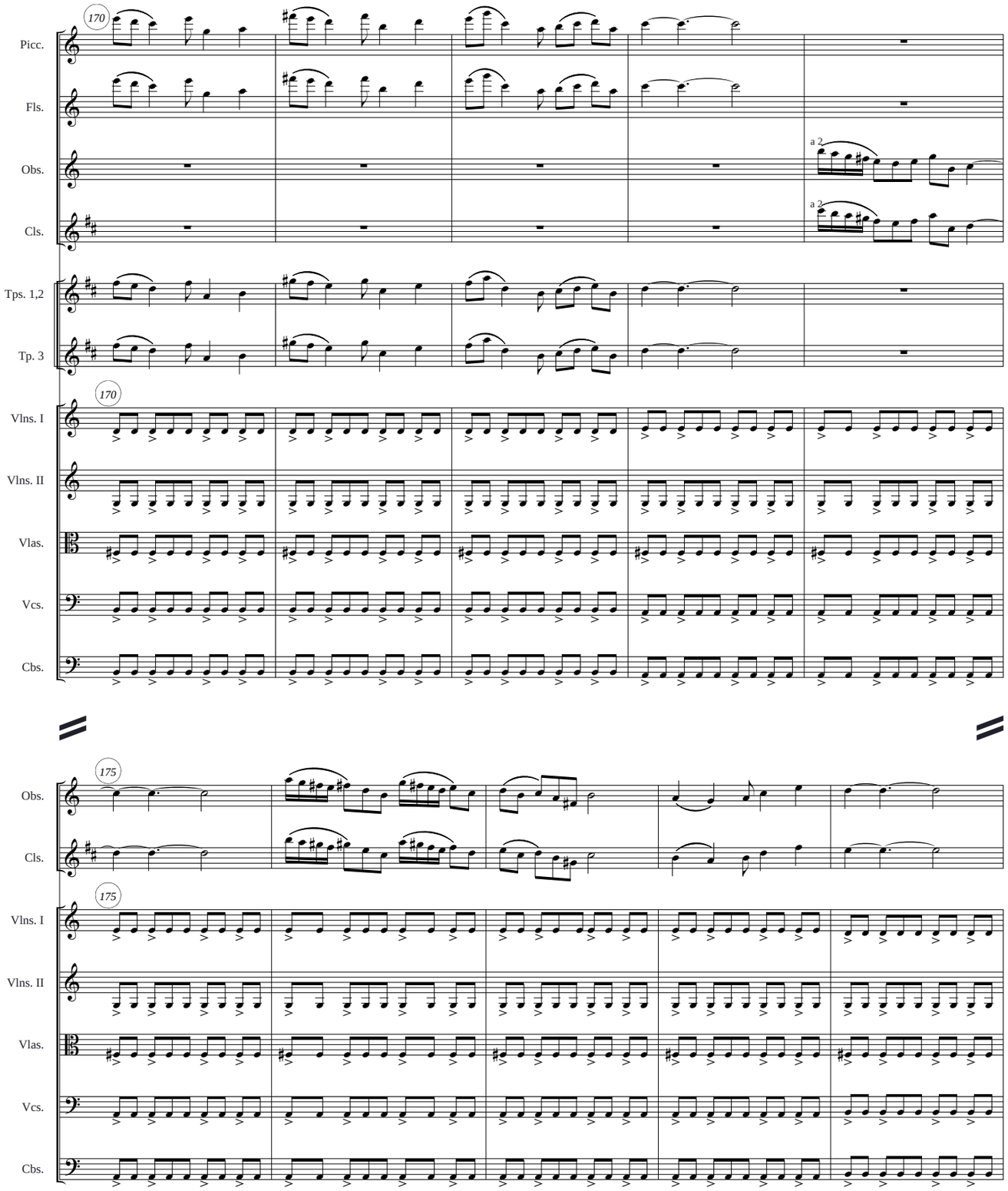

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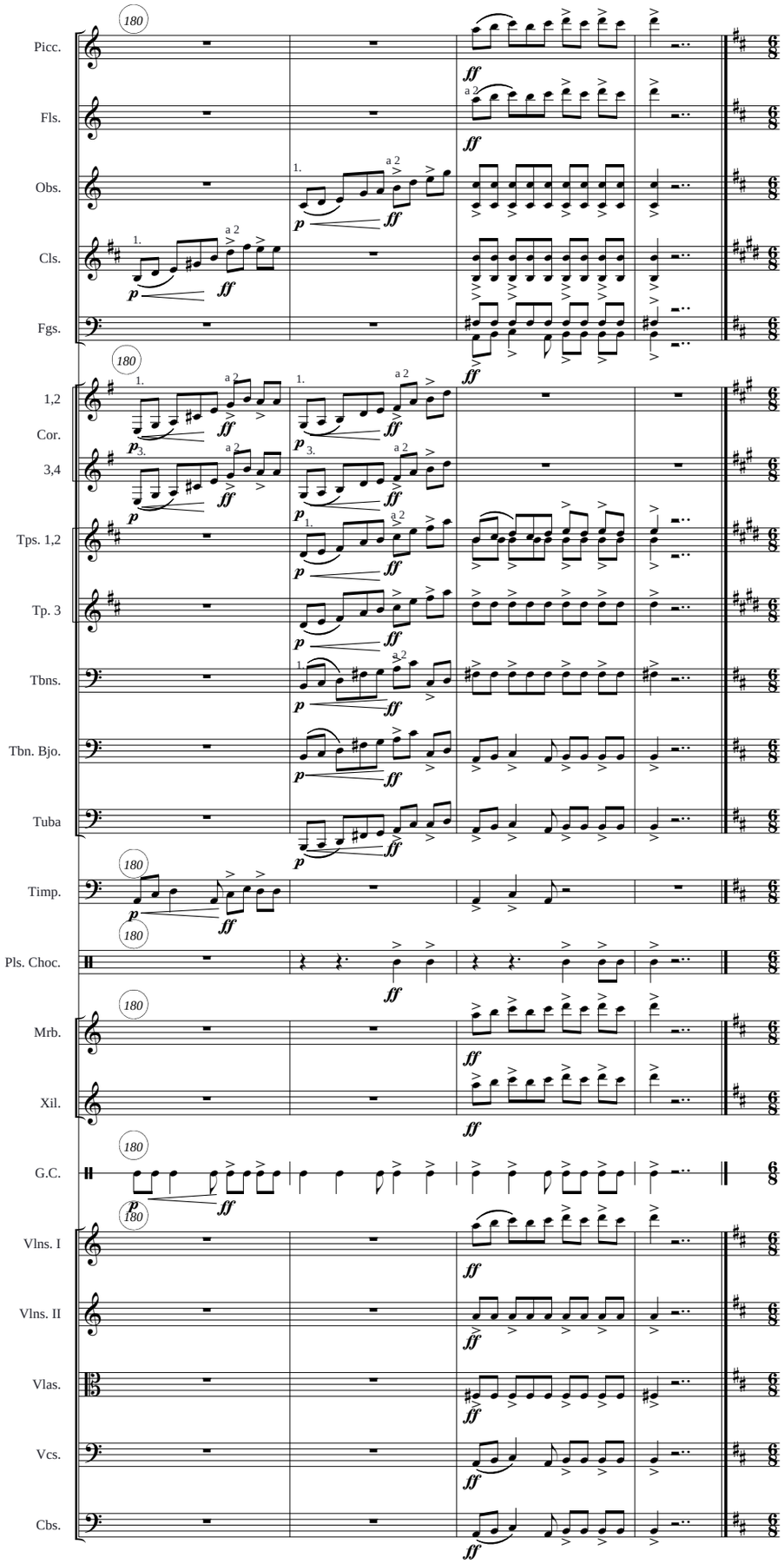

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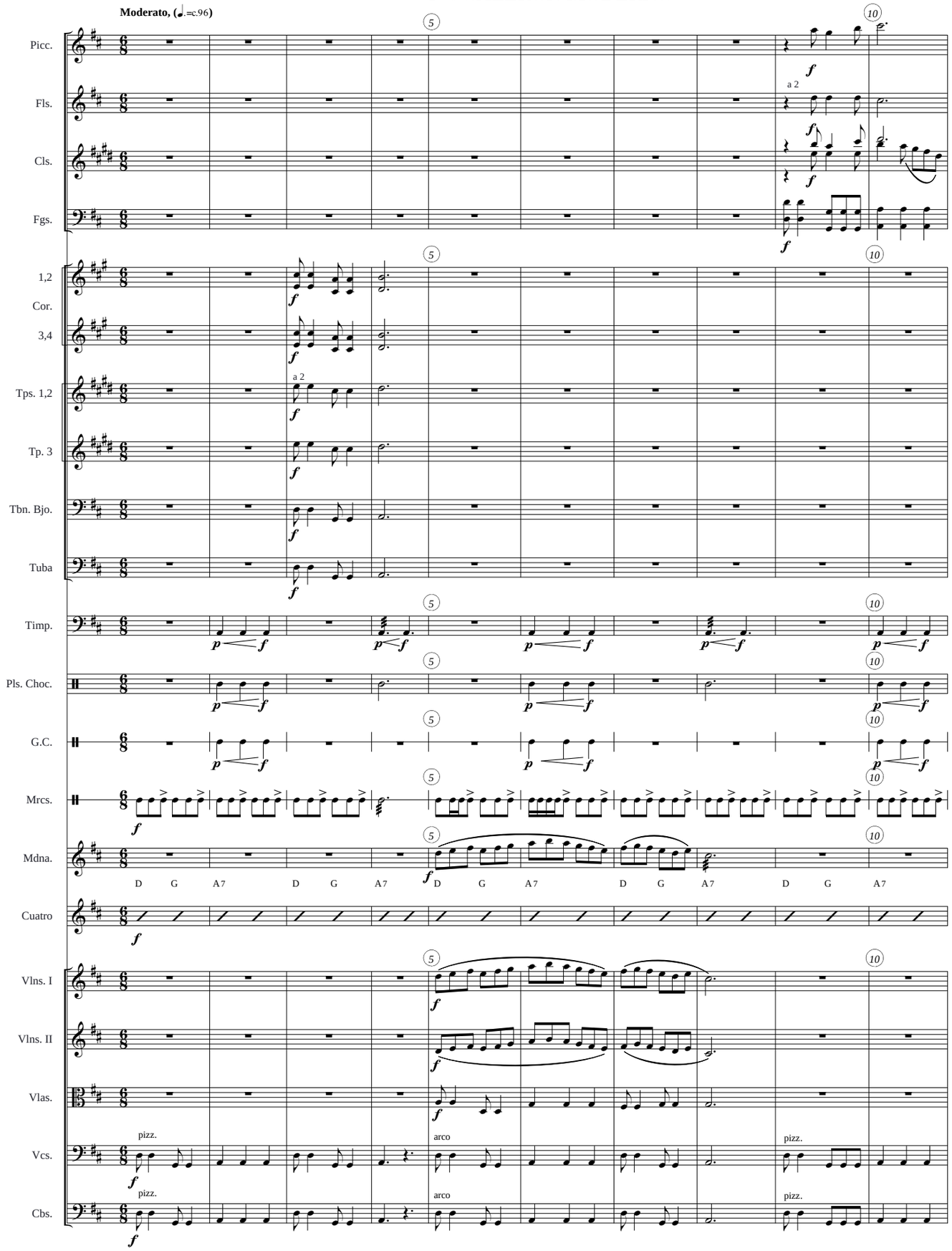
IV. GALERÓN MODERNO



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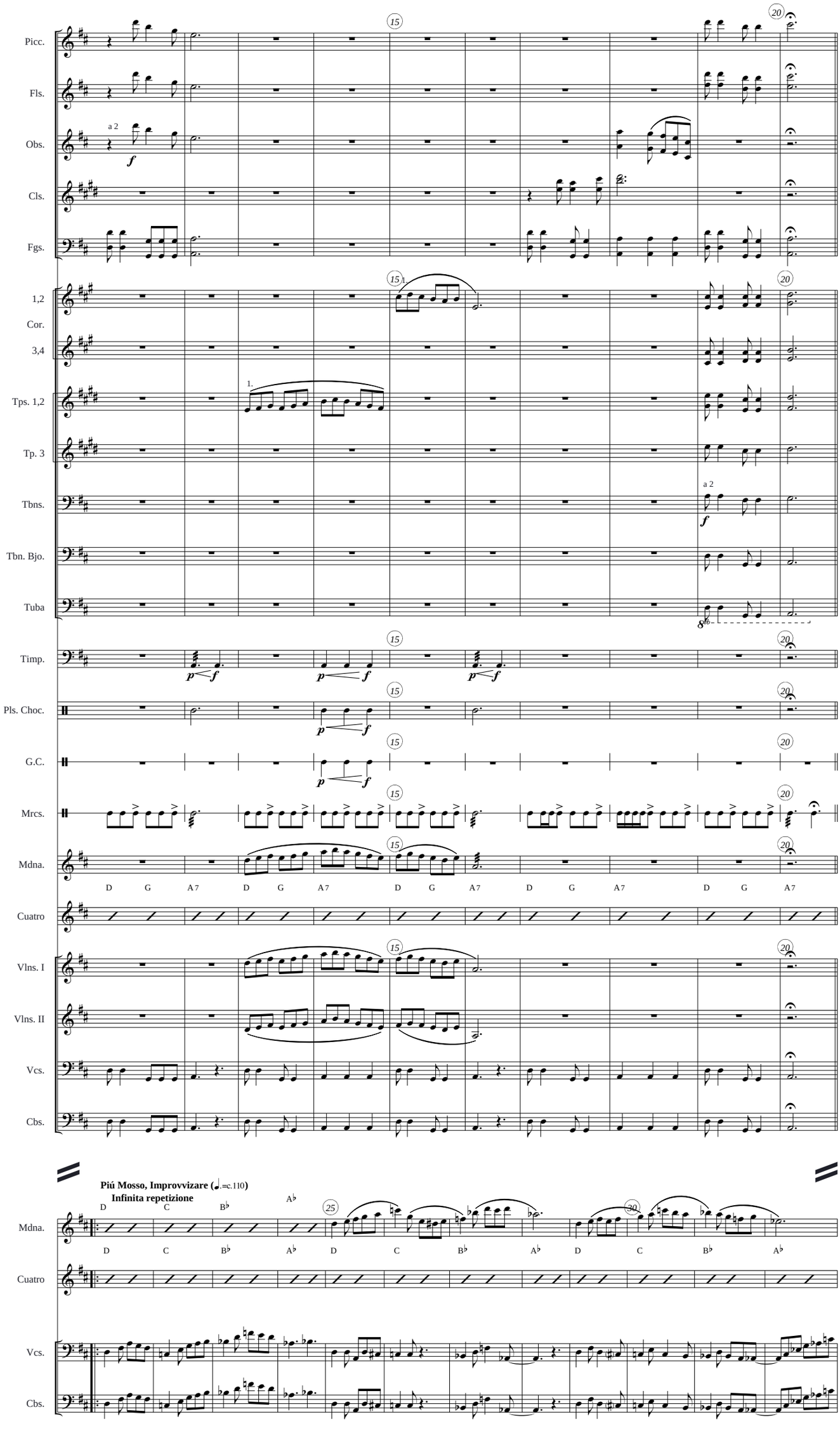

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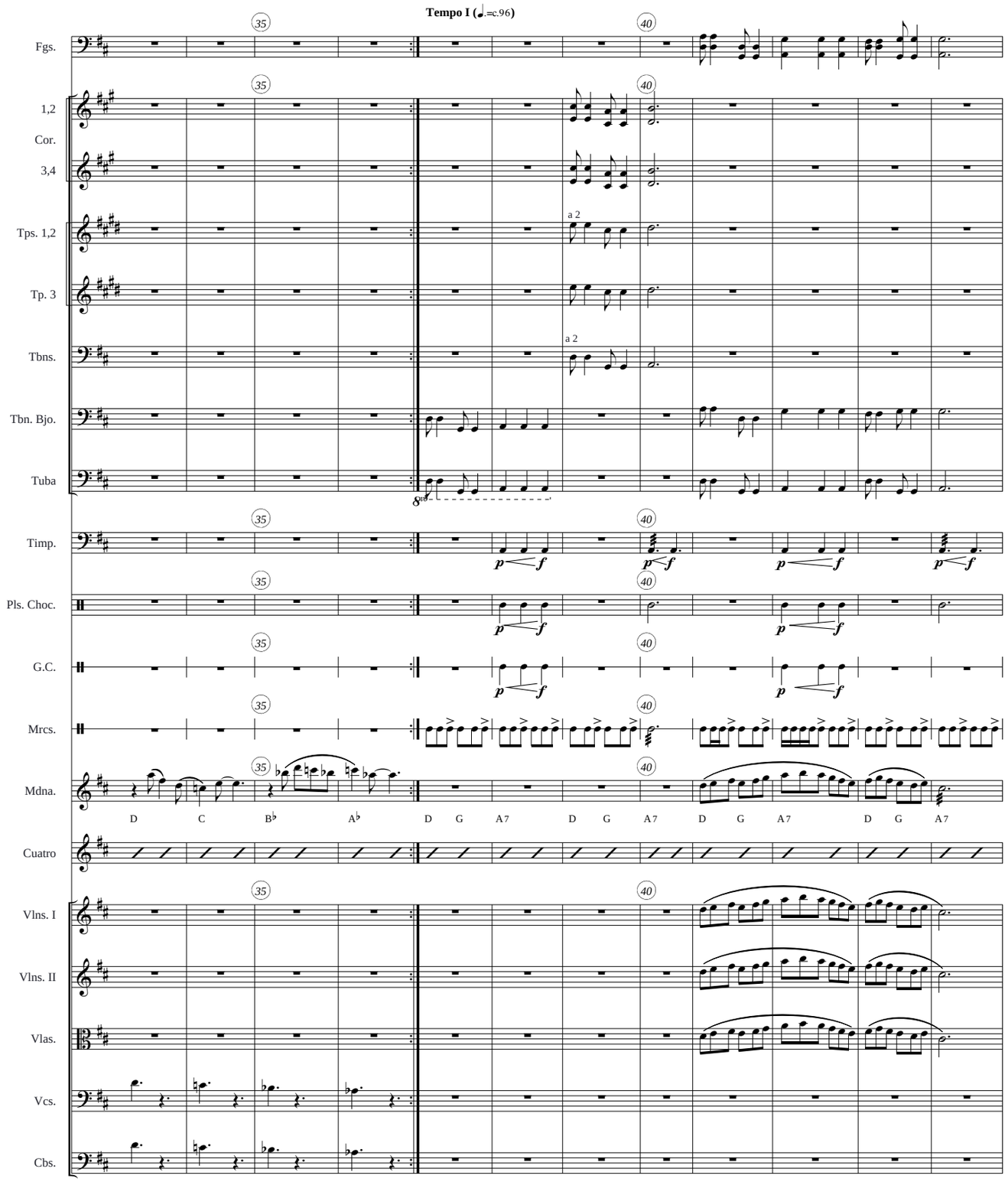

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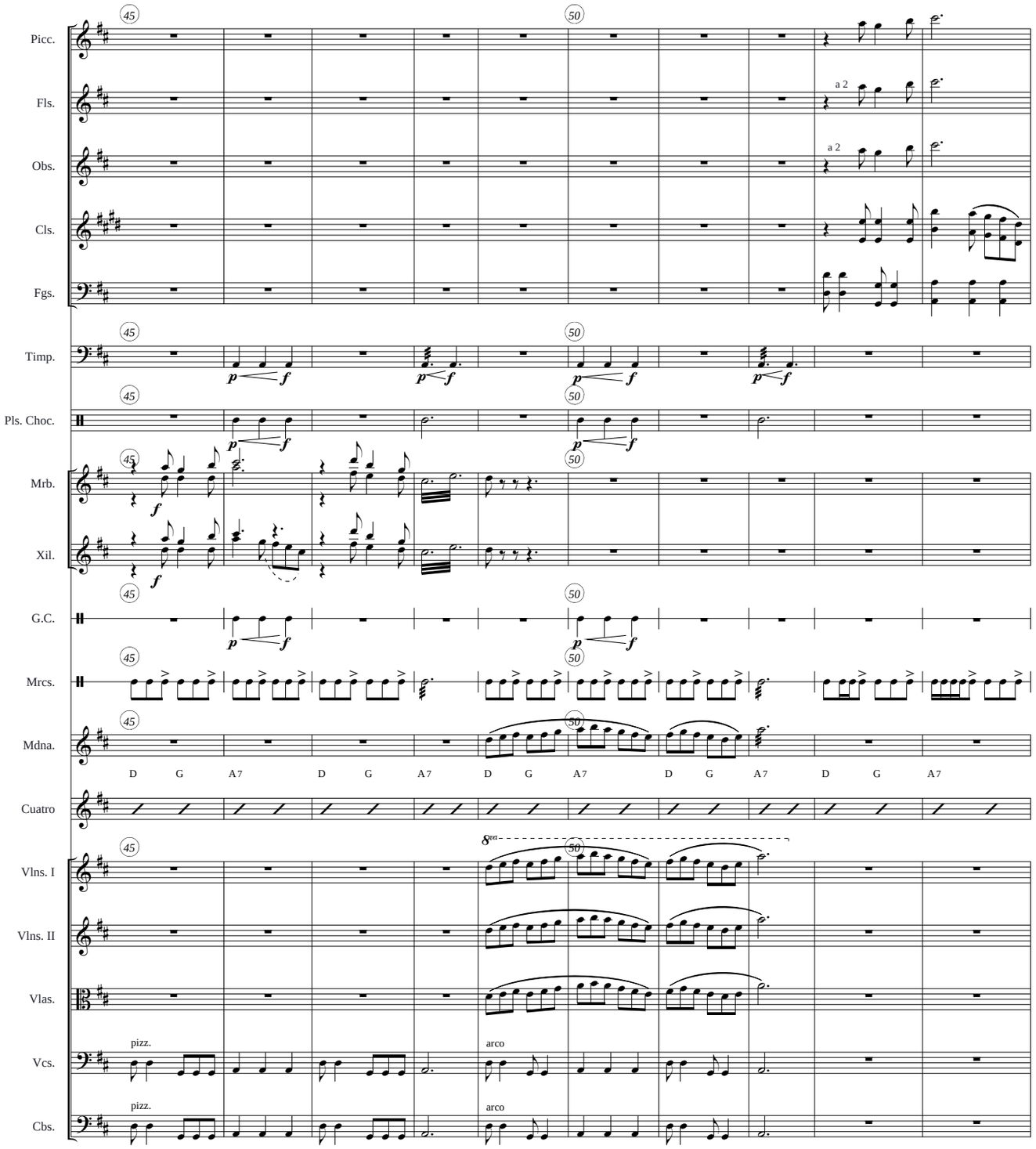

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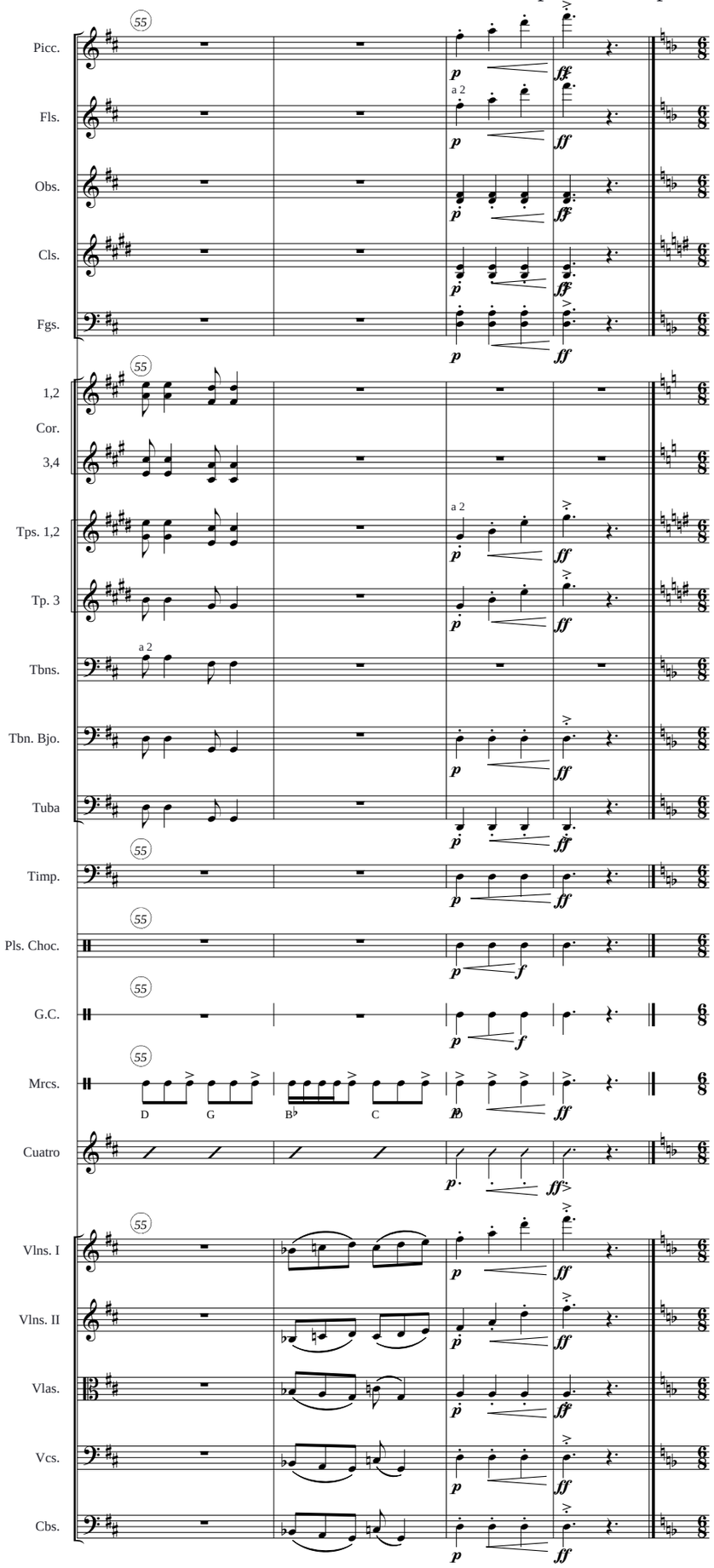

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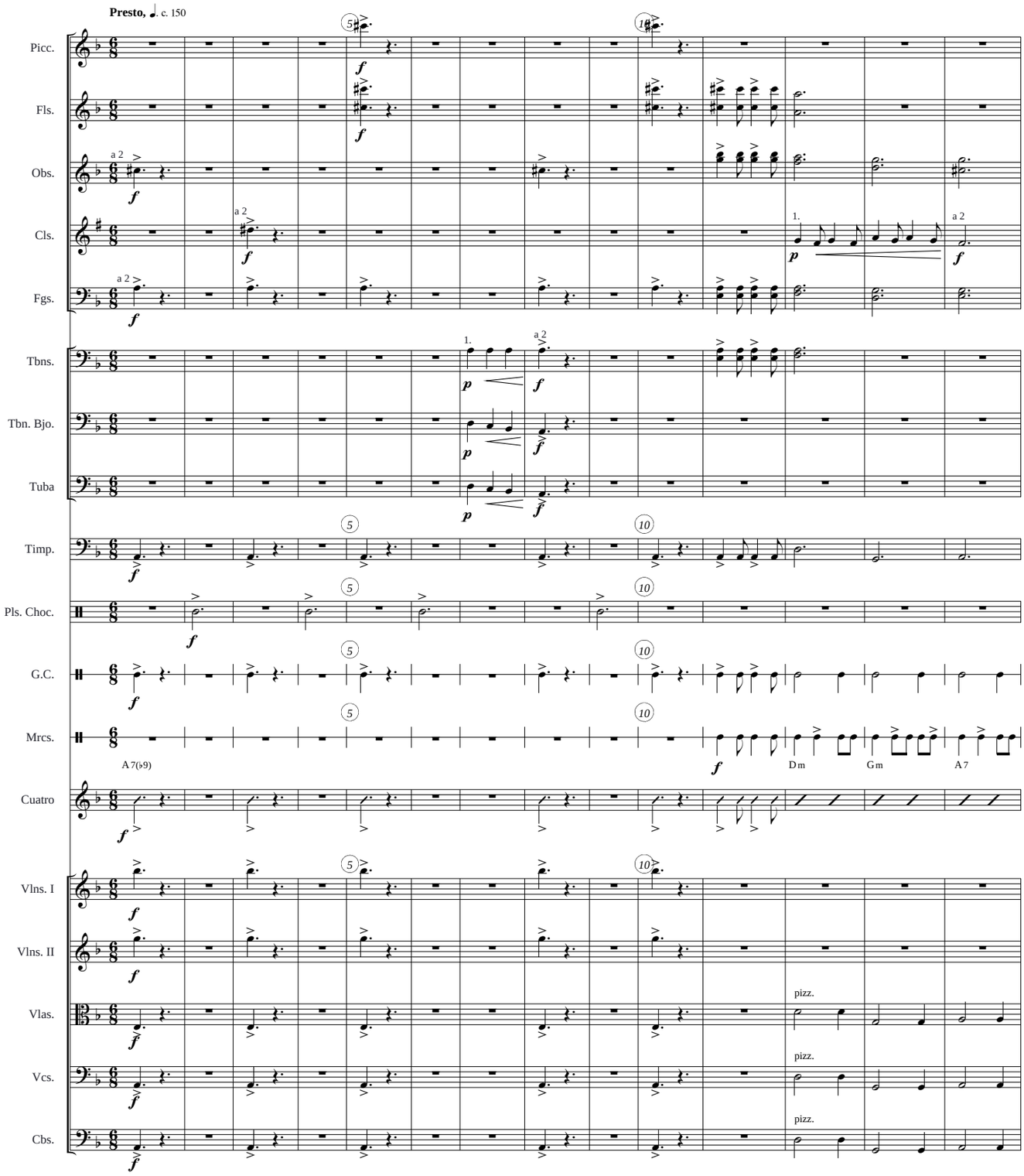
V. PAJARILLO



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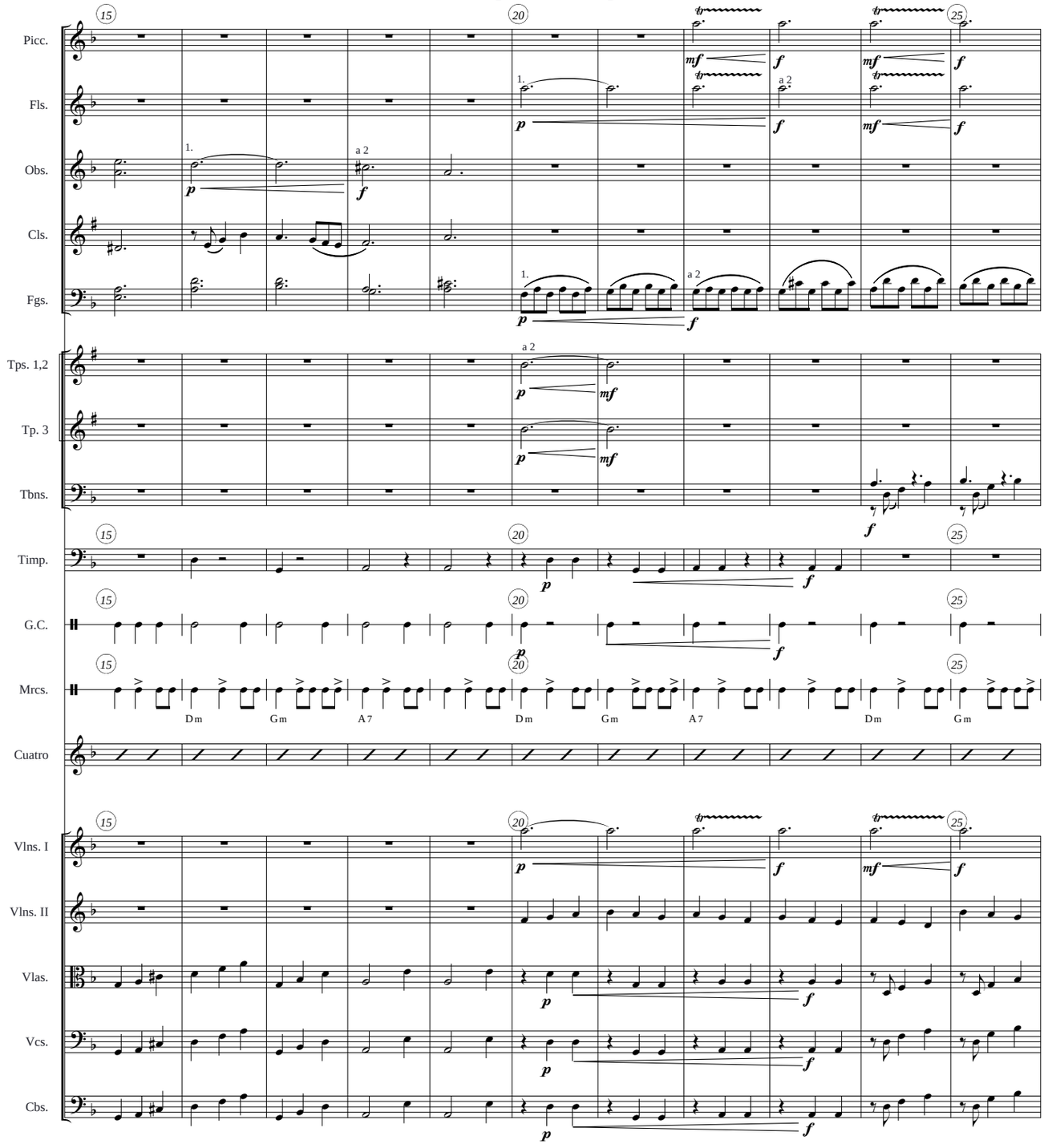

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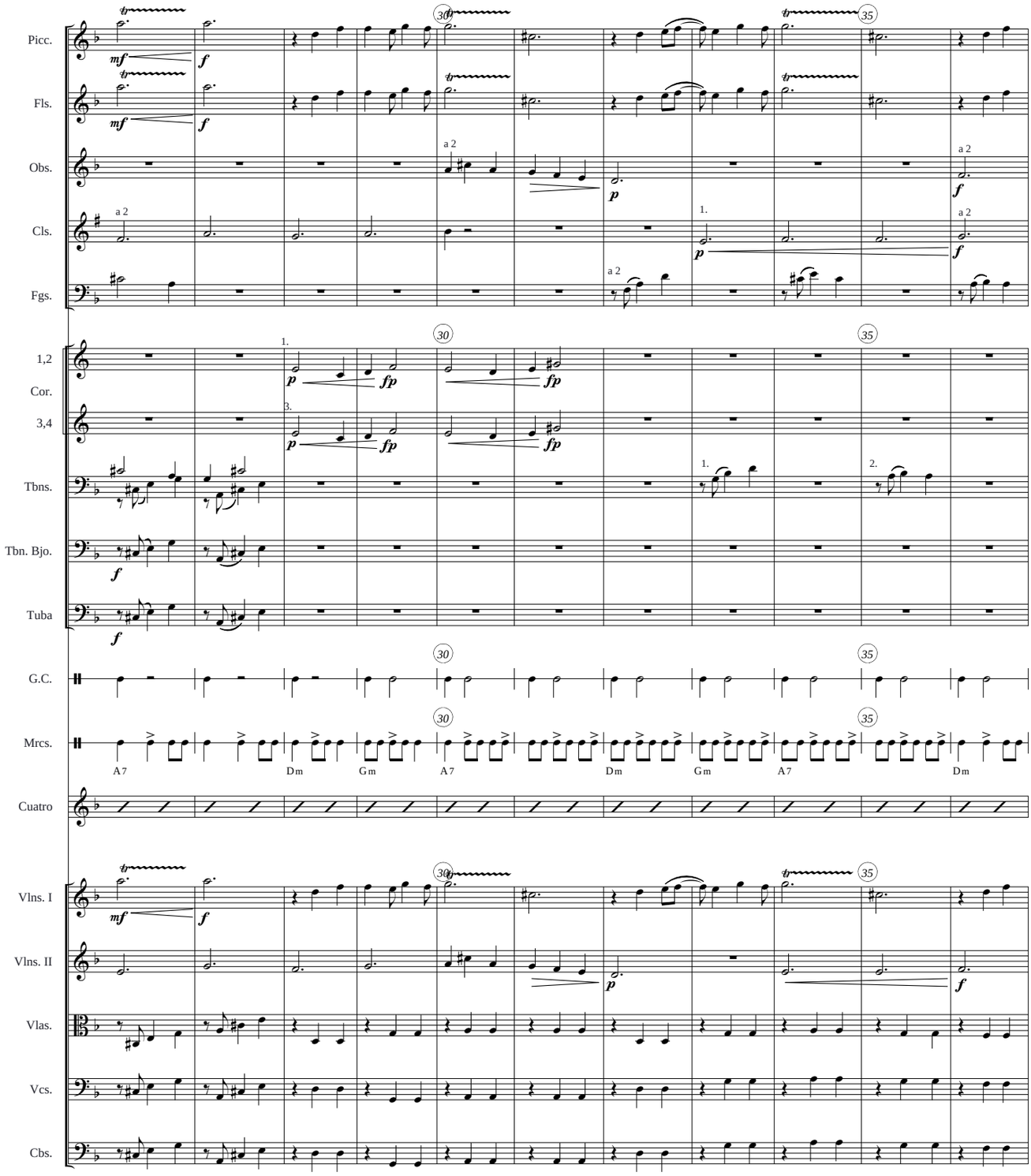

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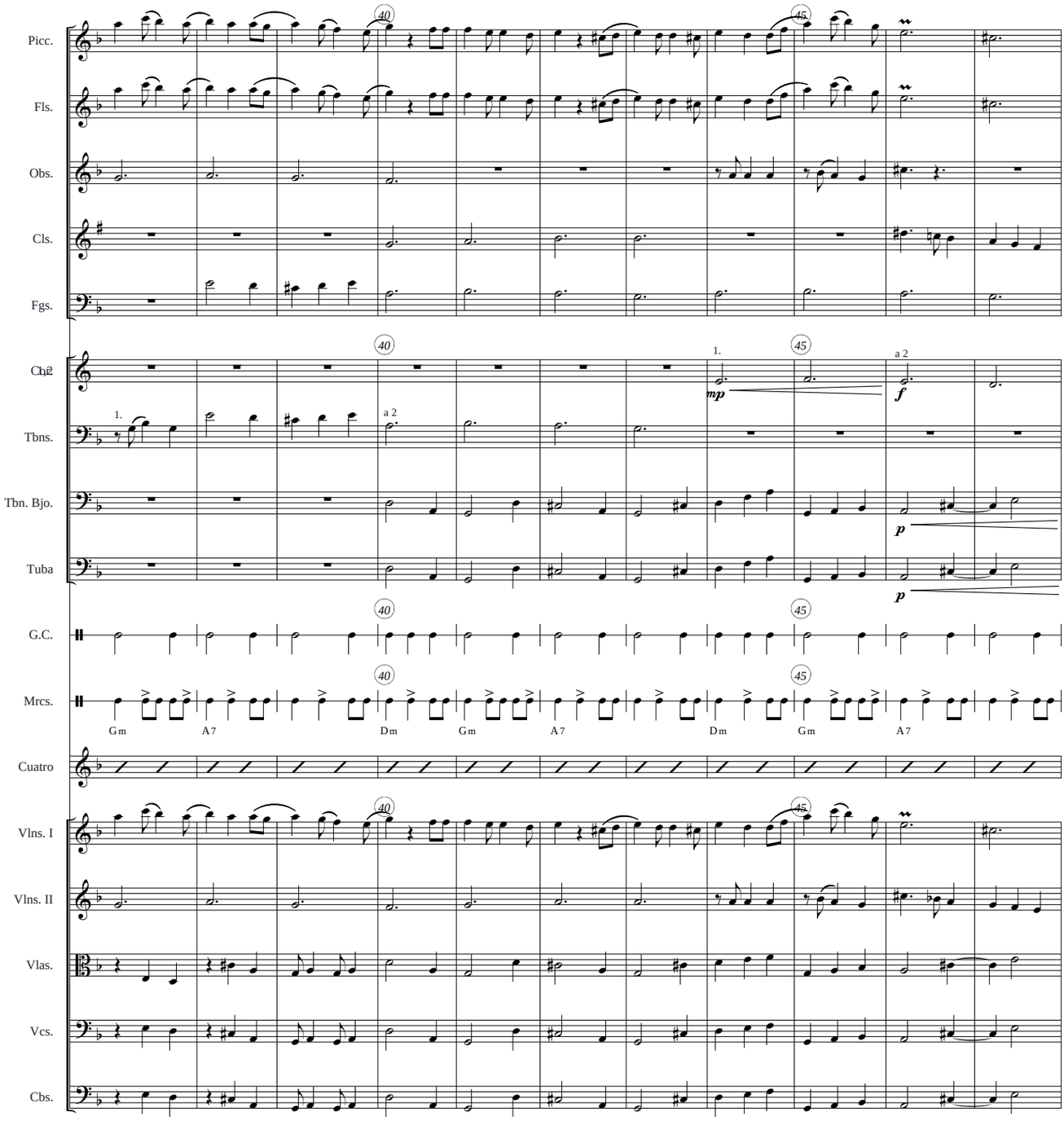

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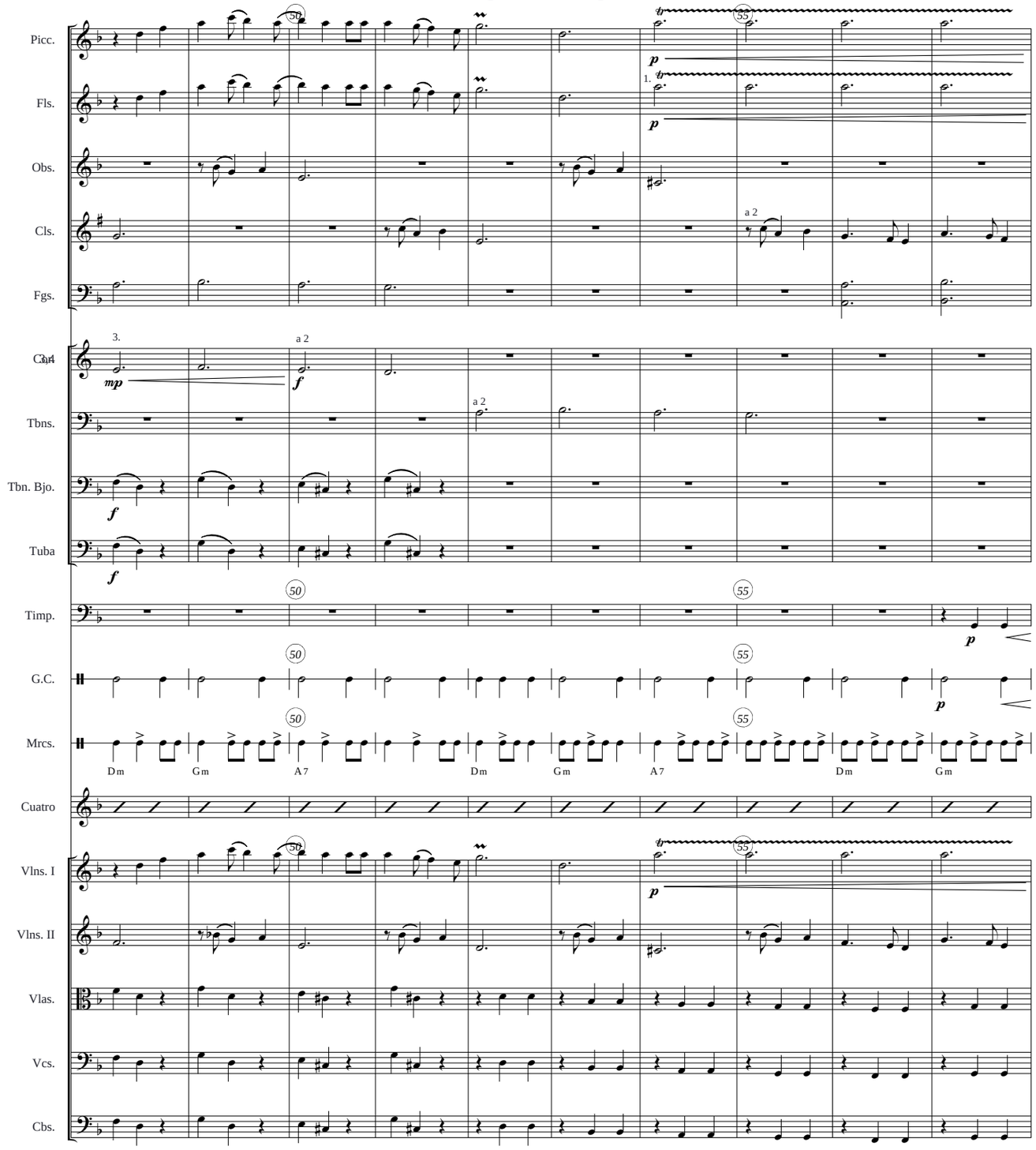

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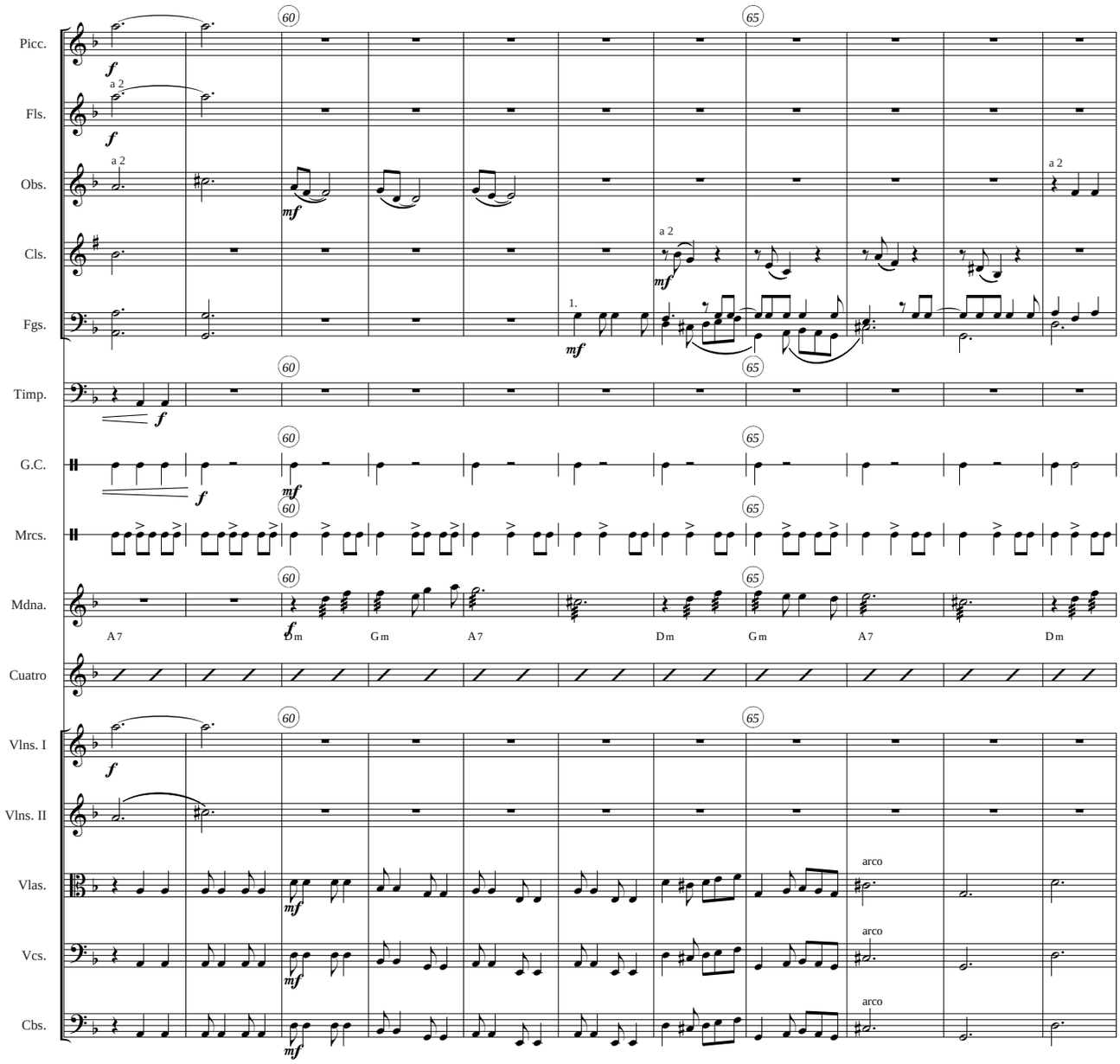

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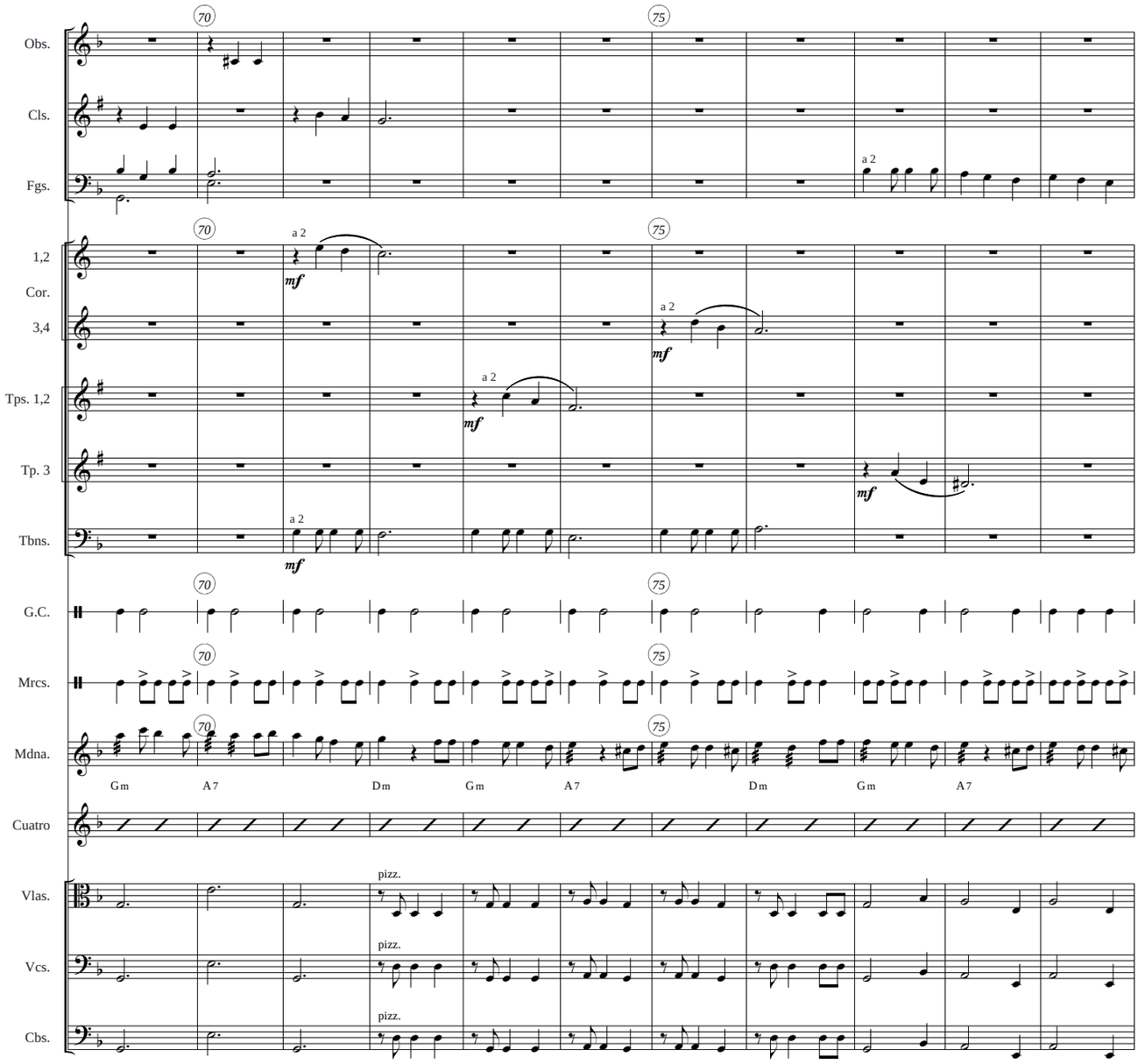

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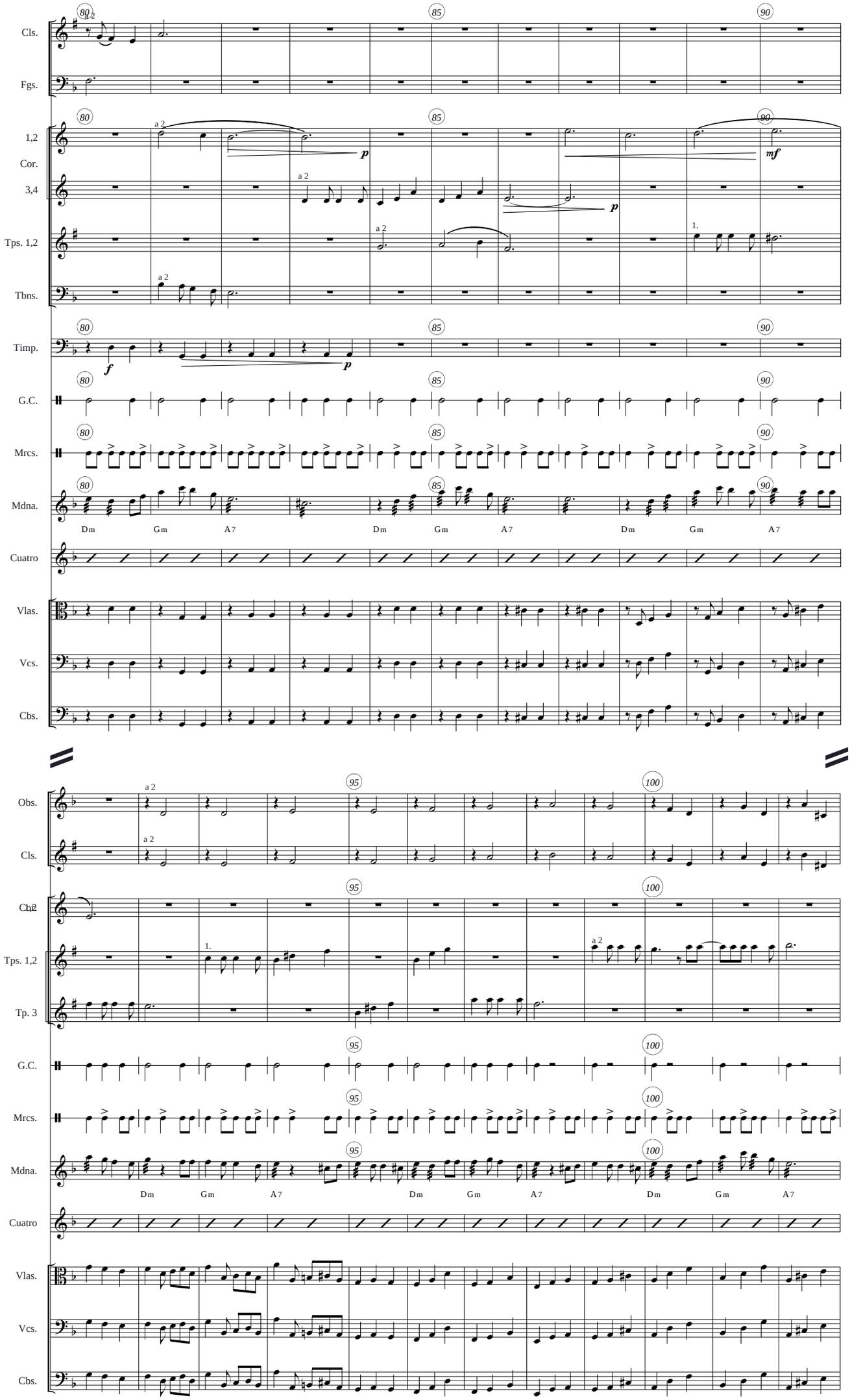

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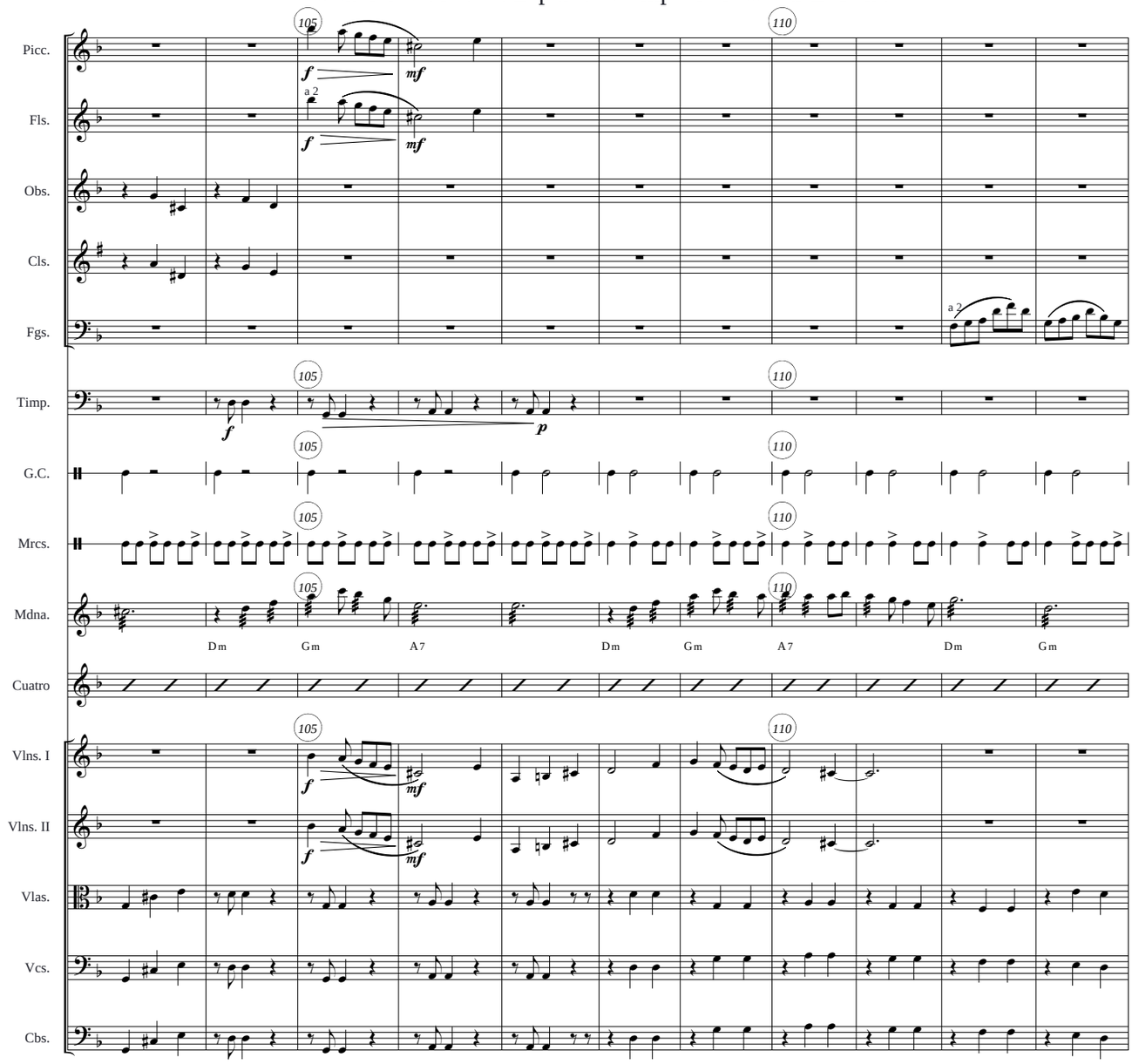

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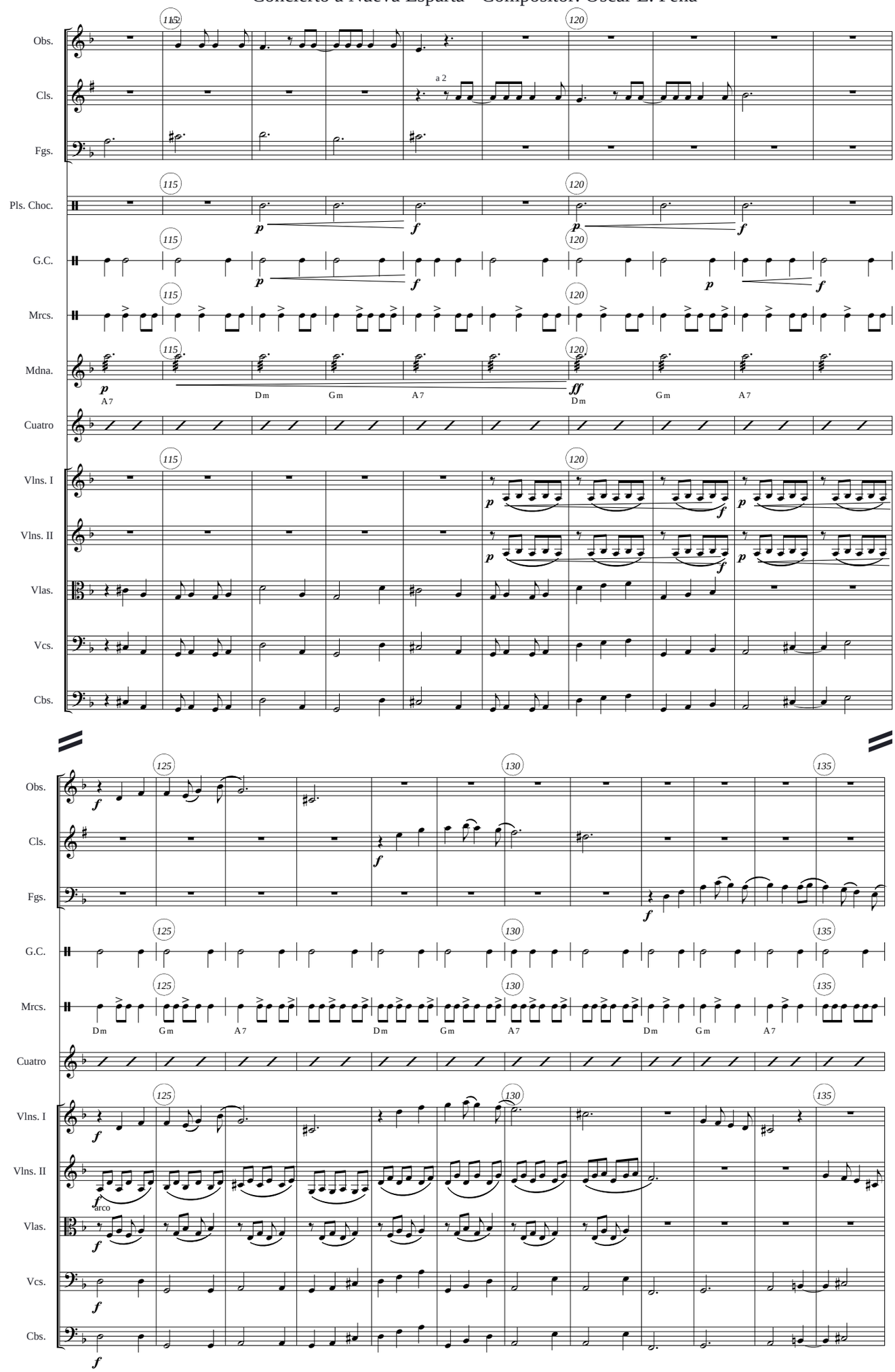

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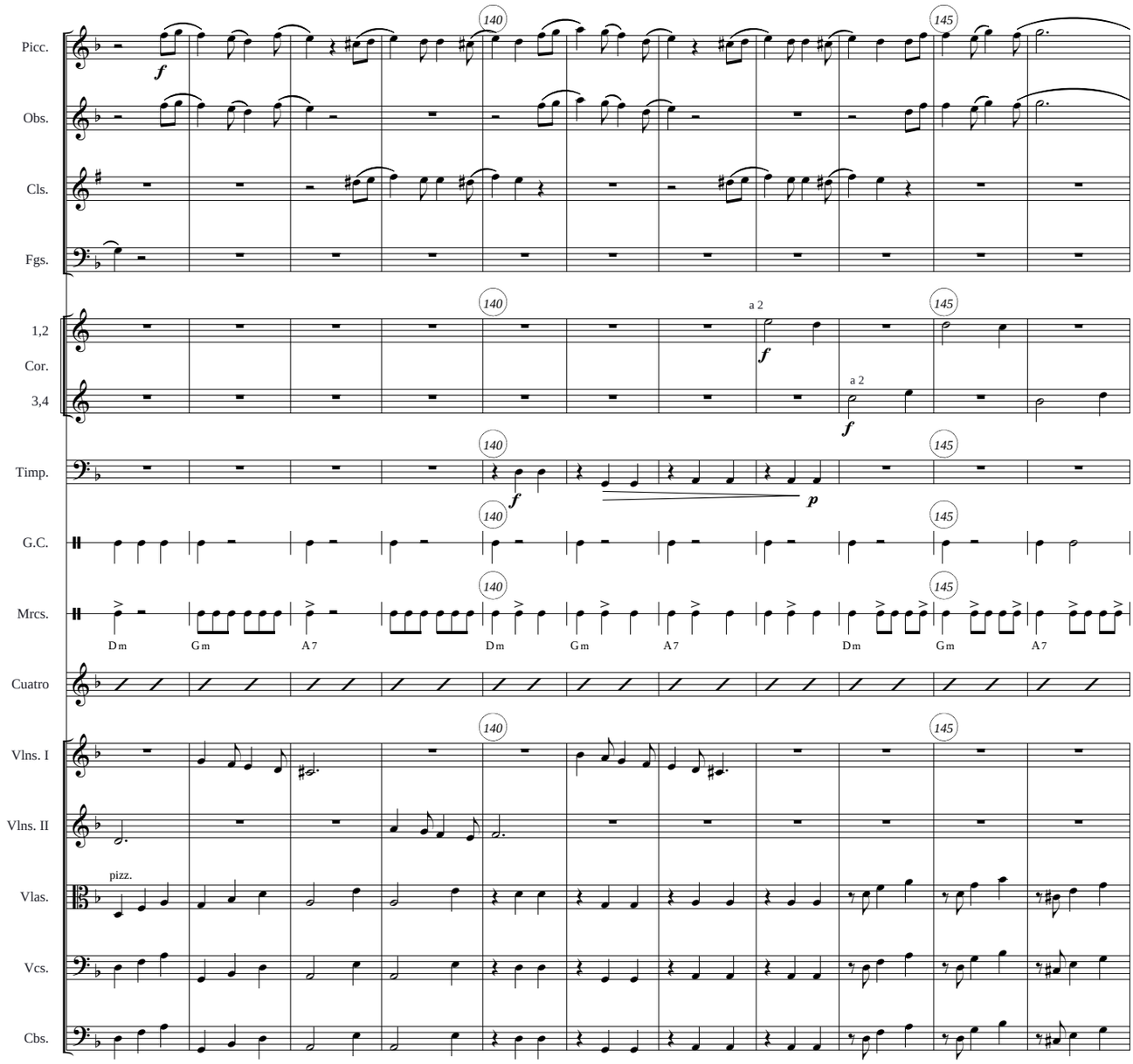

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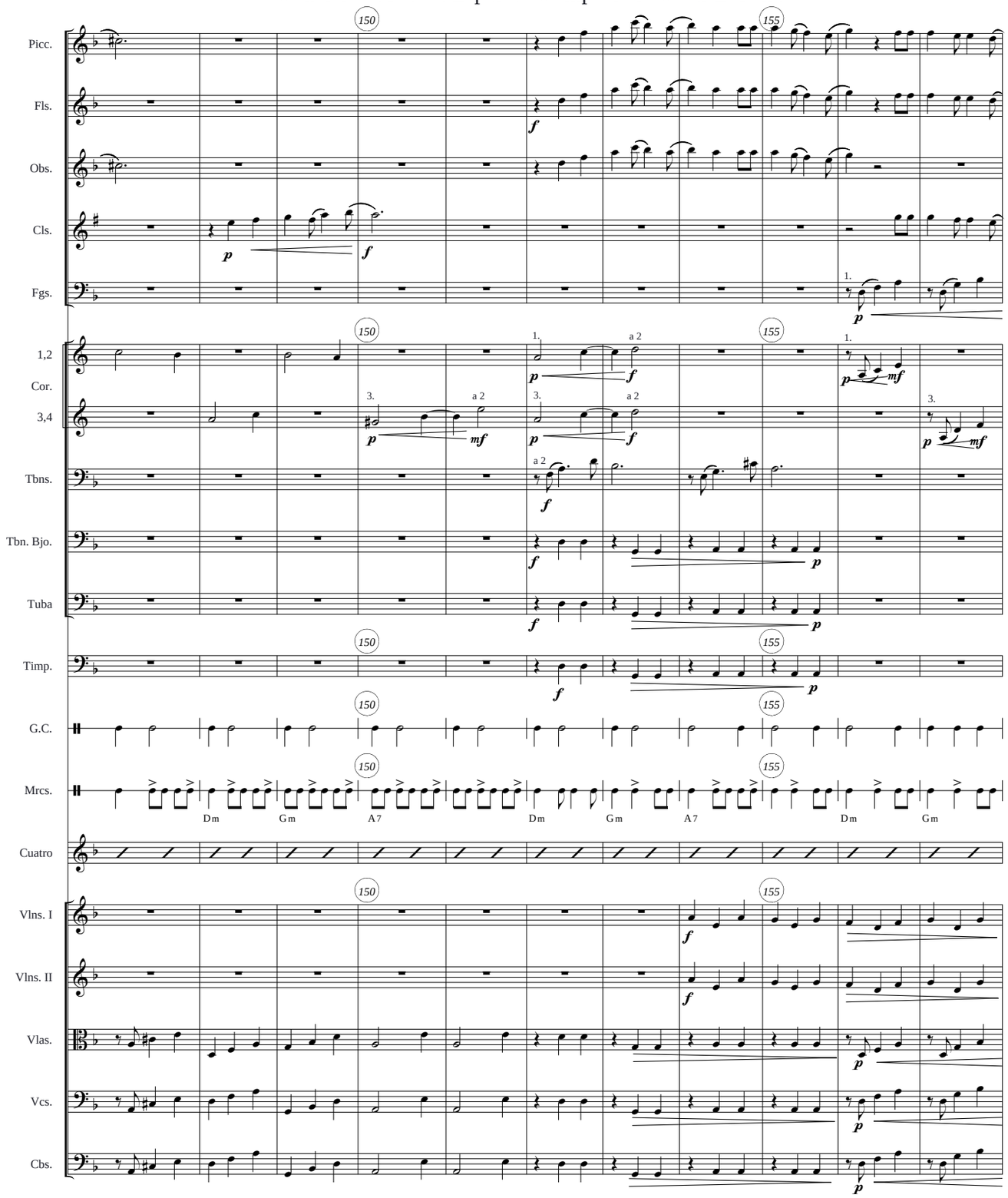

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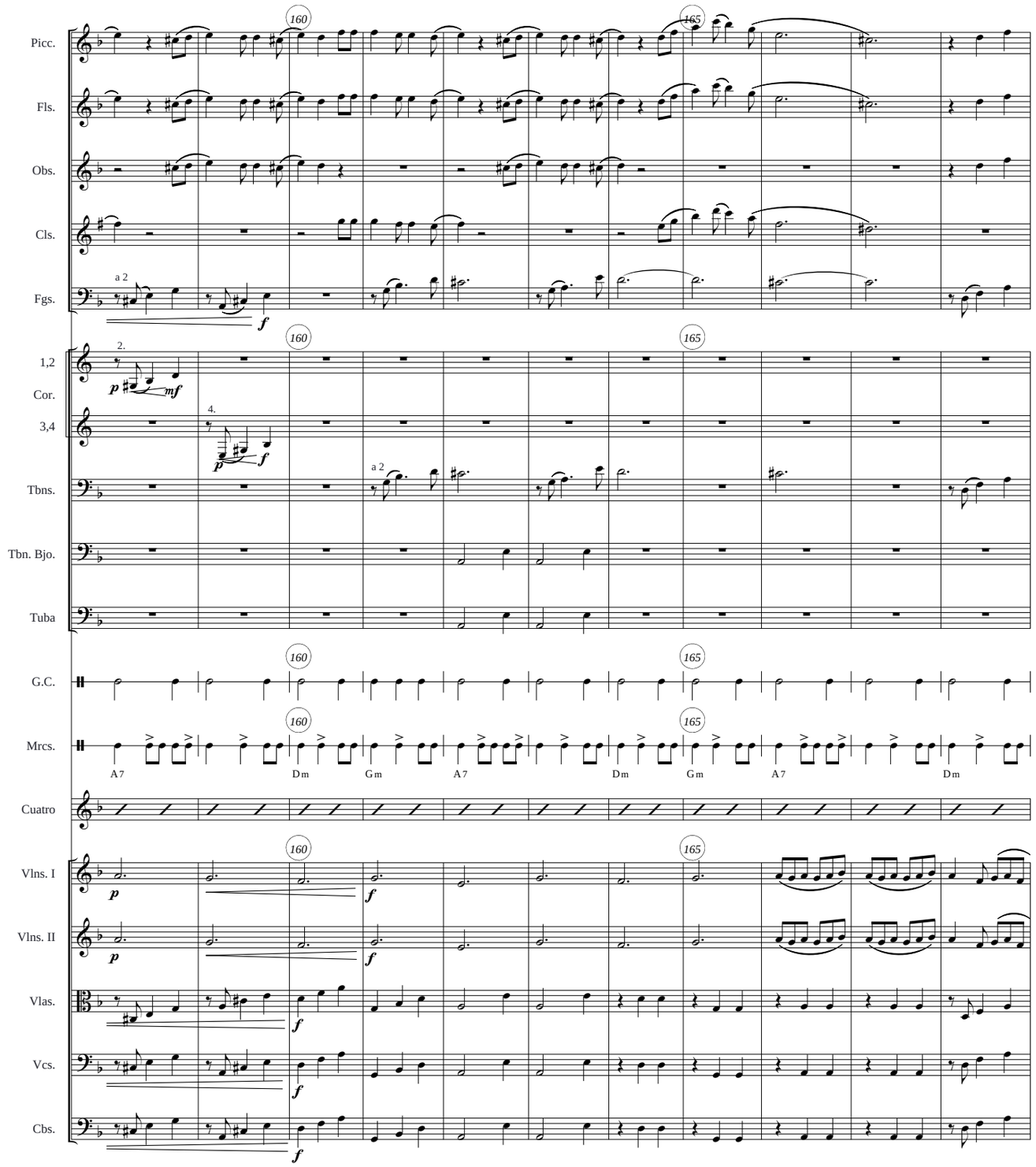

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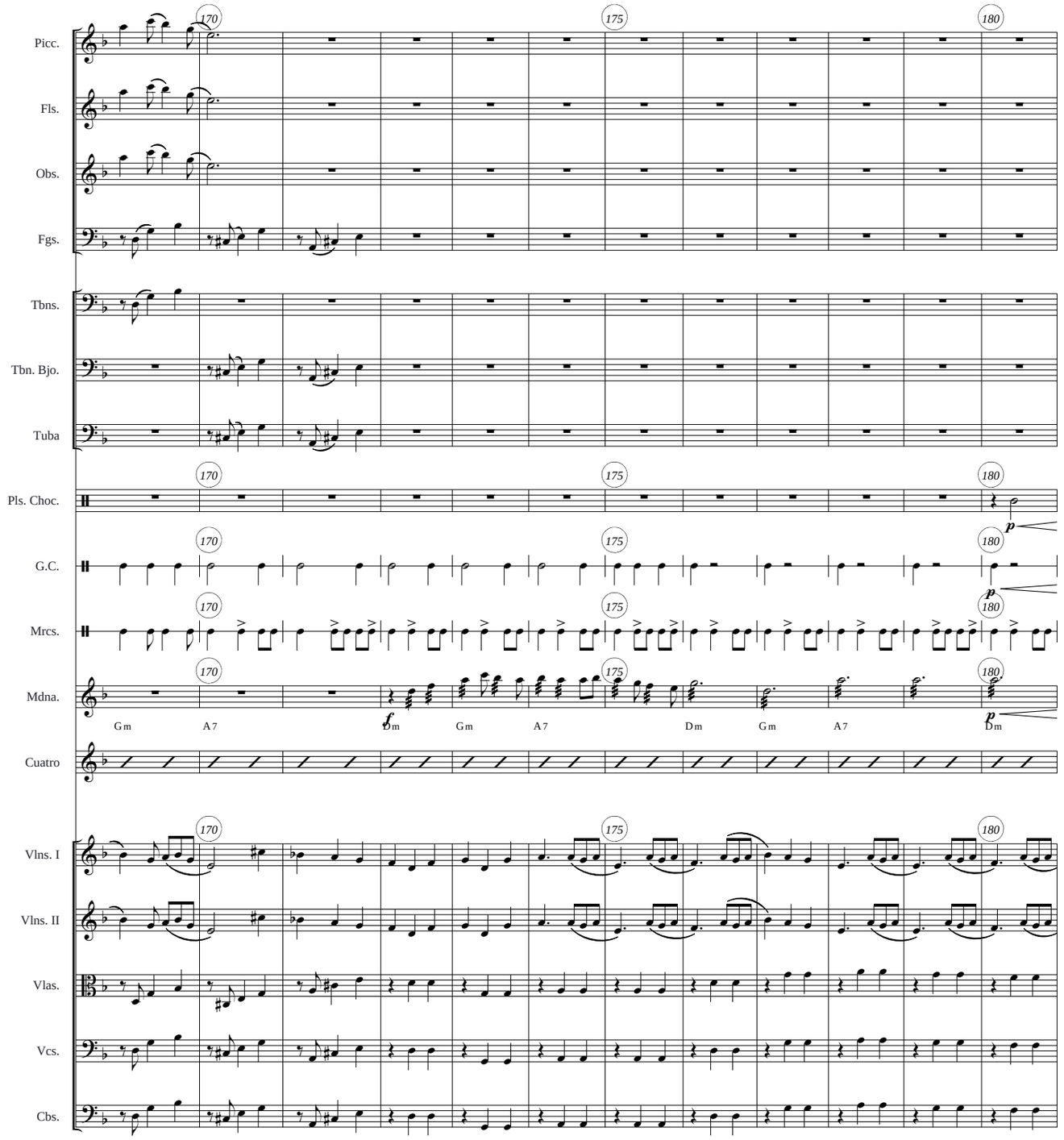

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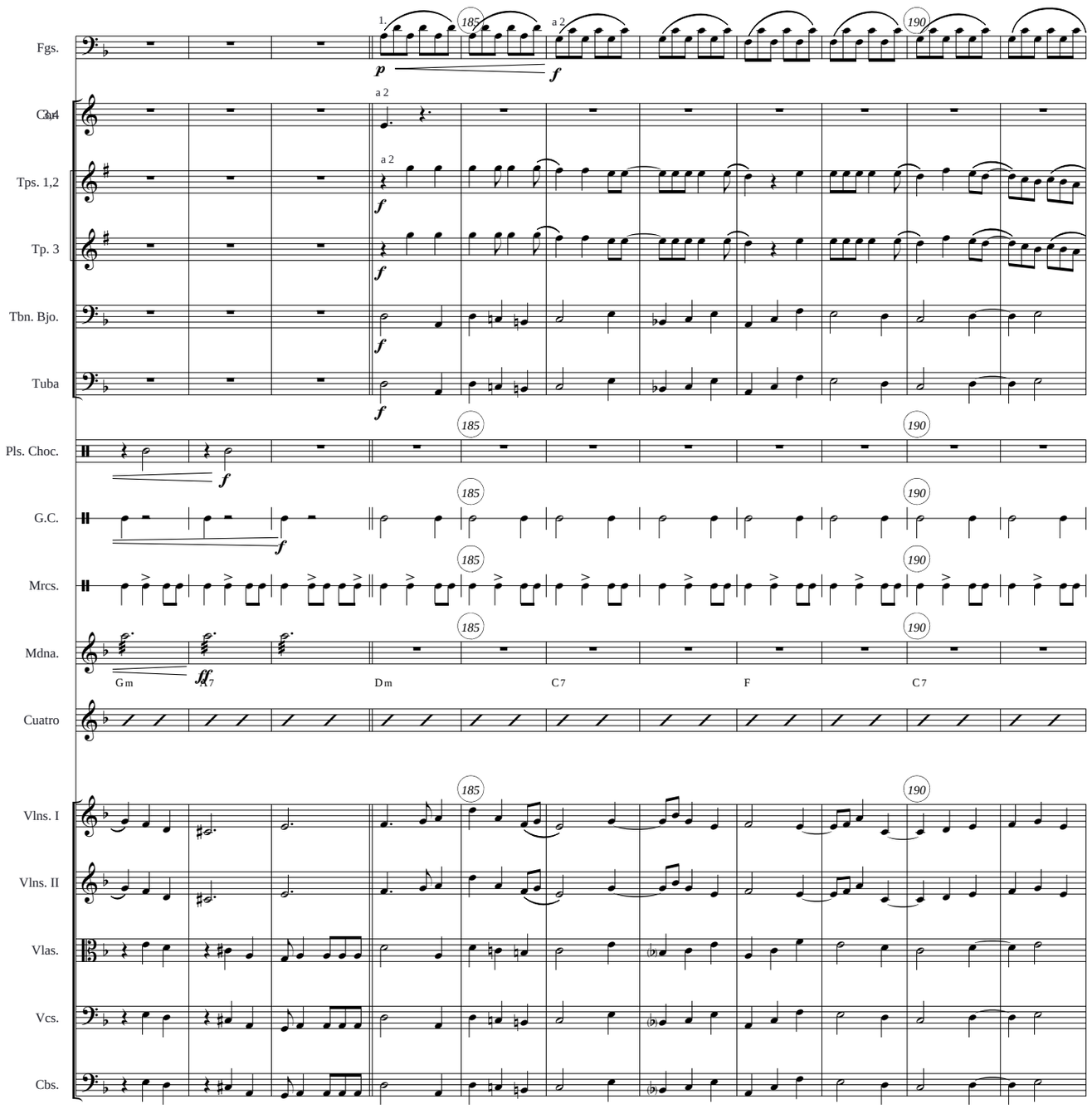

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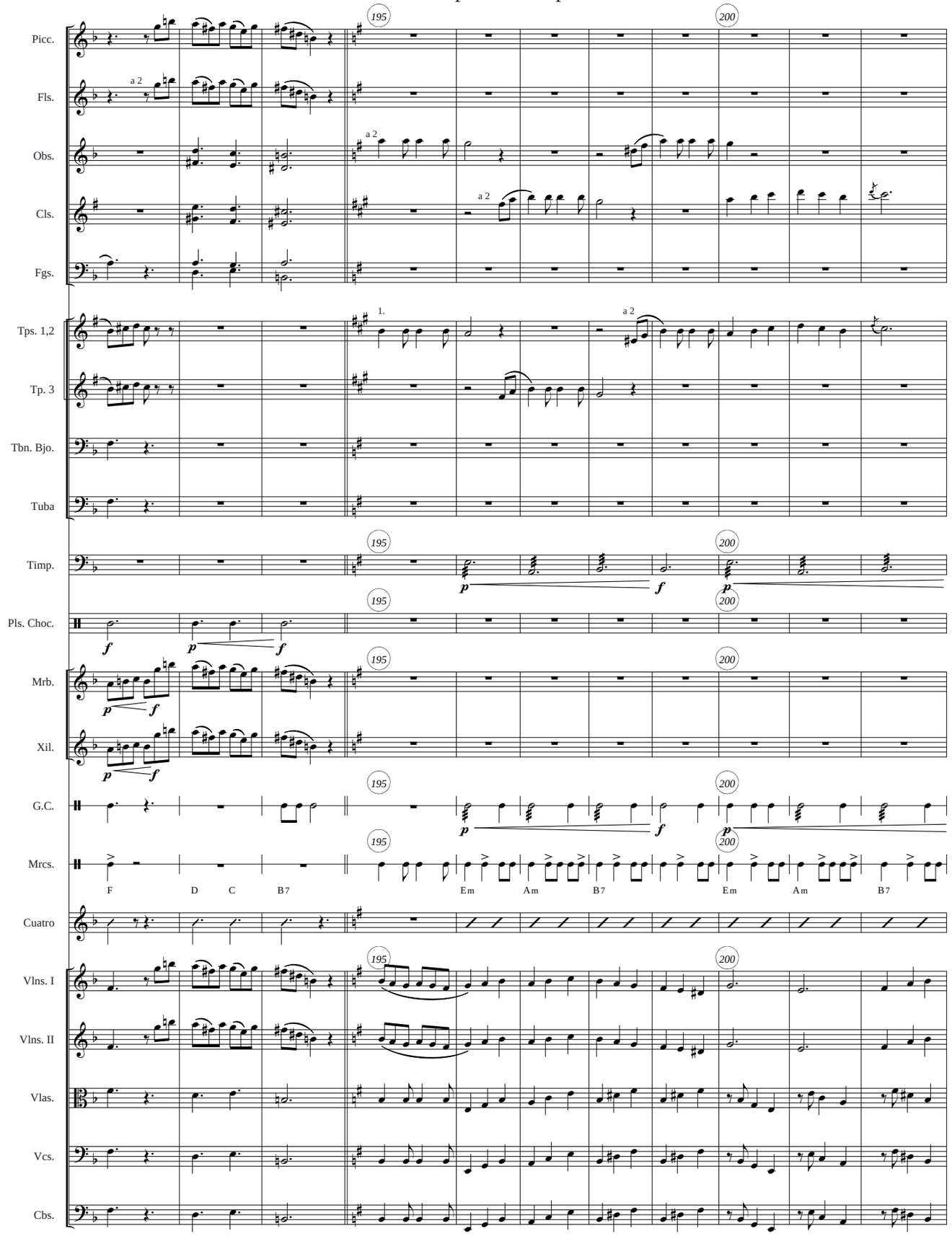

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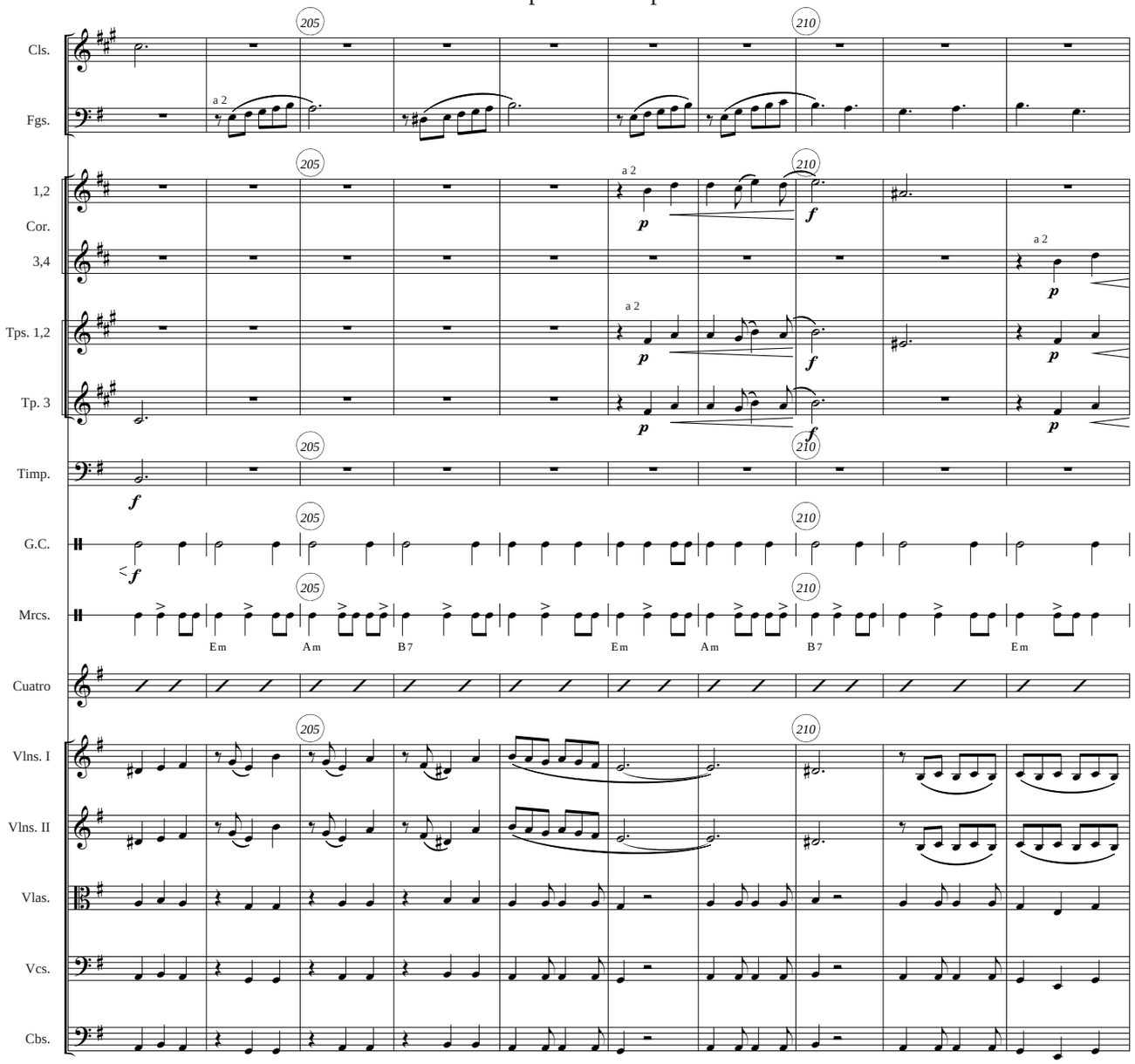

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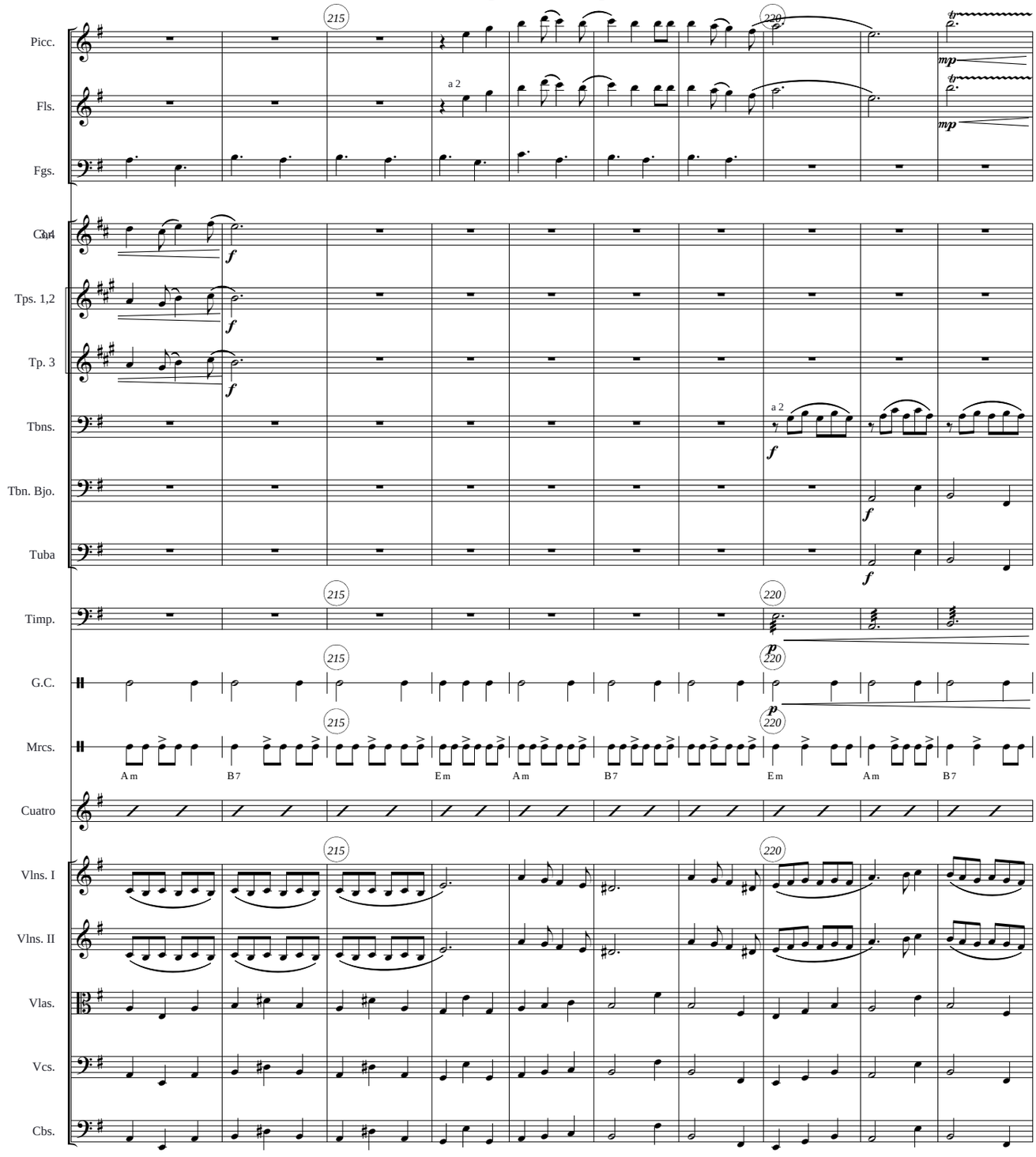

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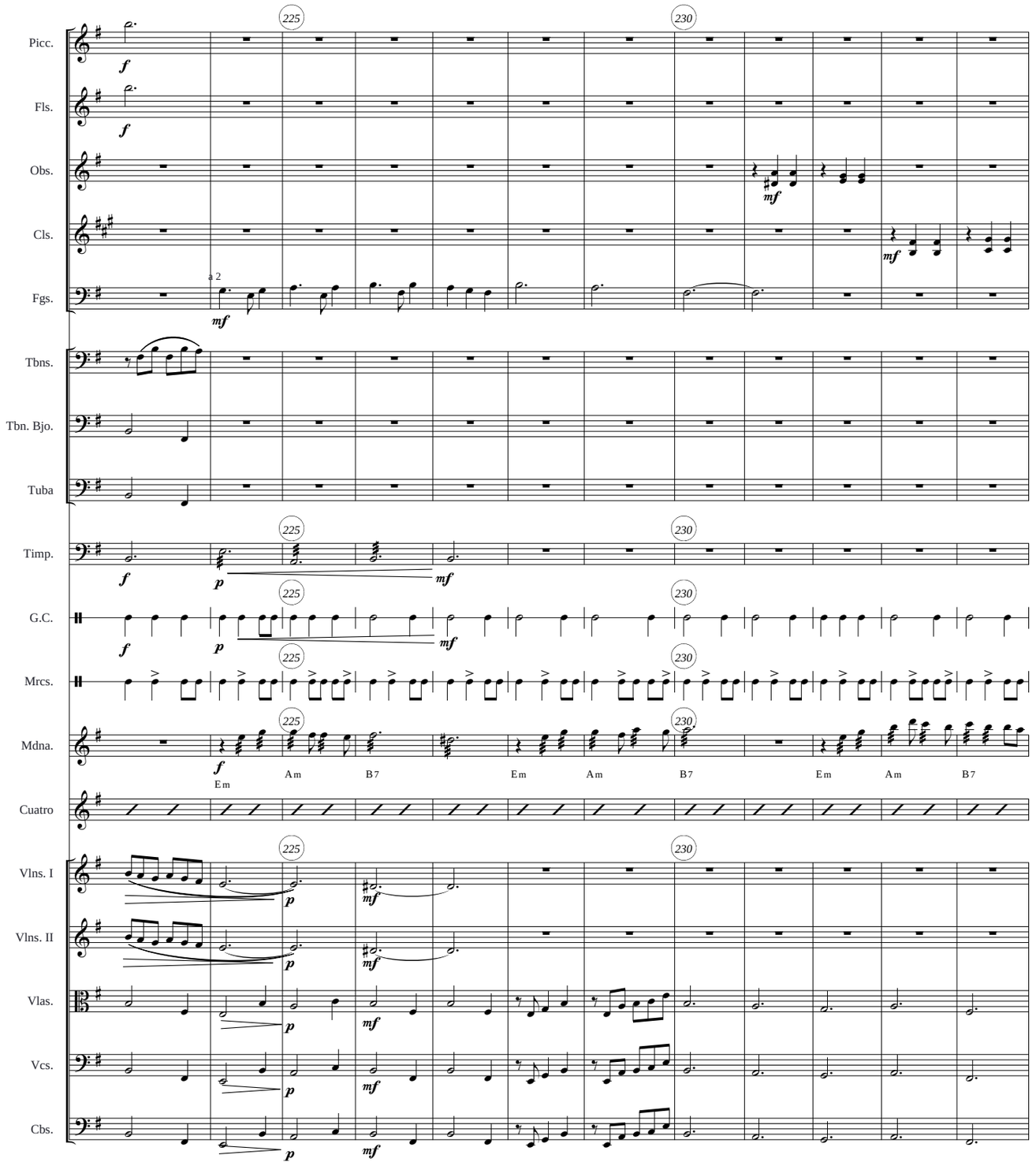

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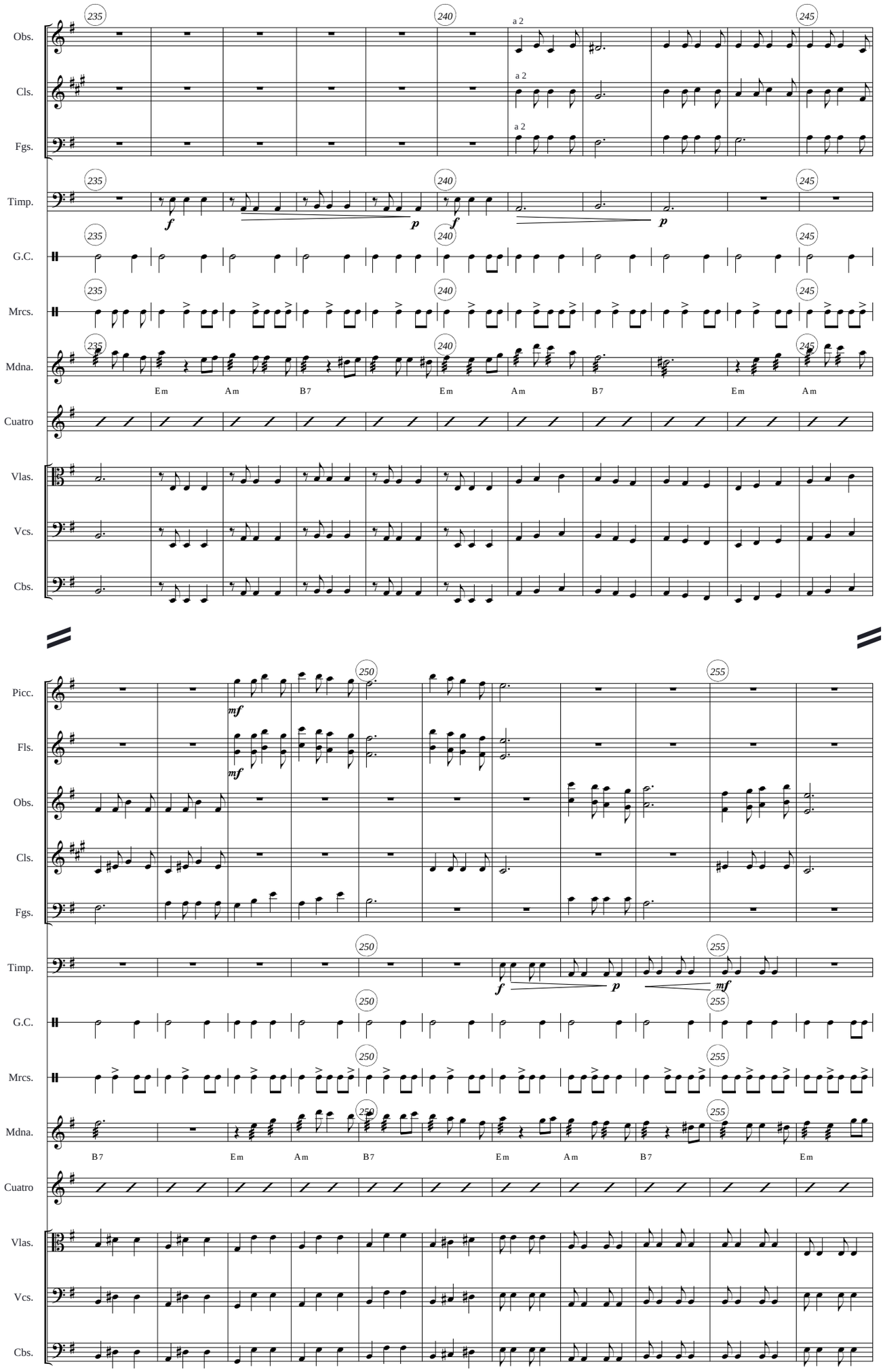

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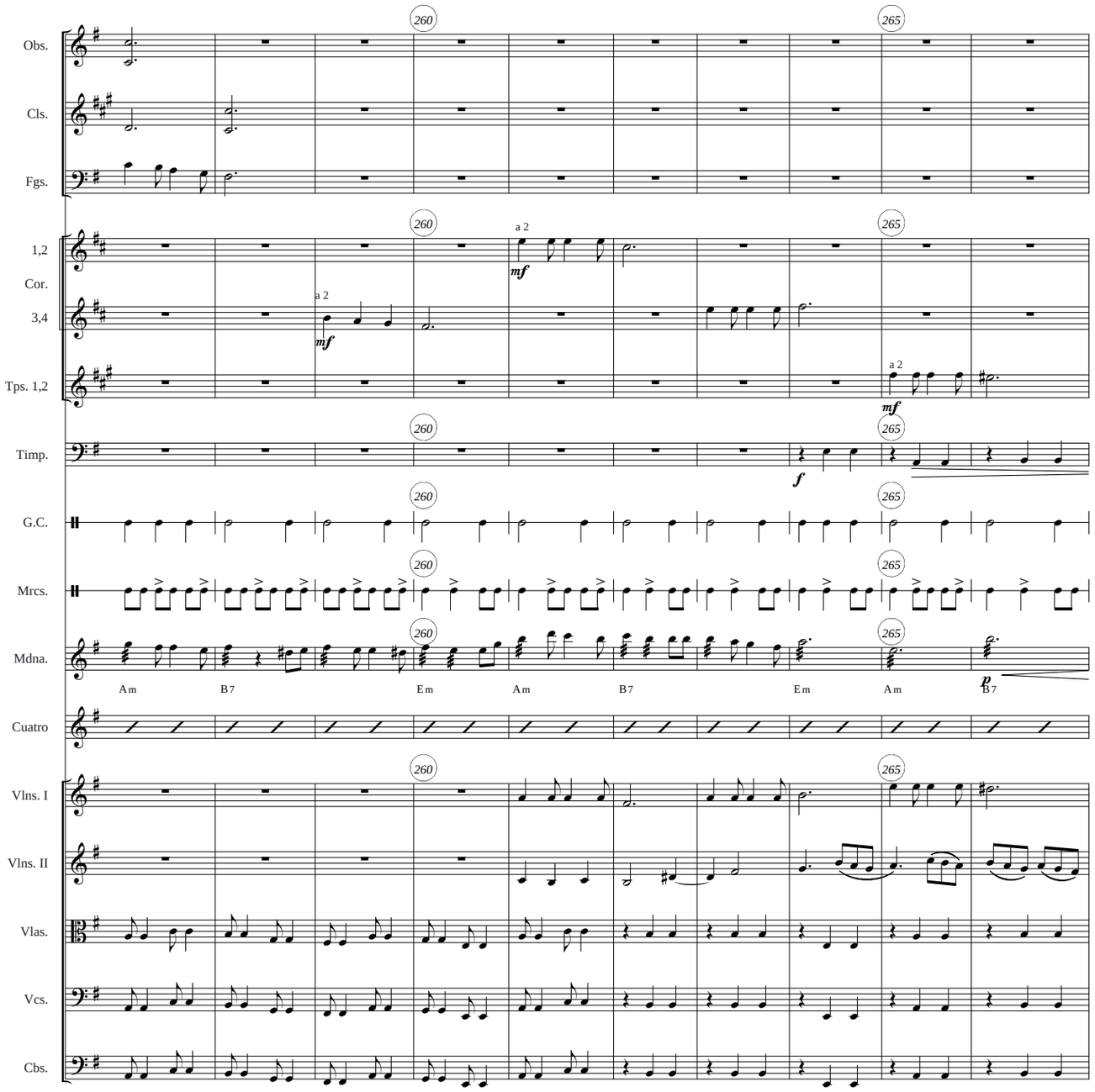

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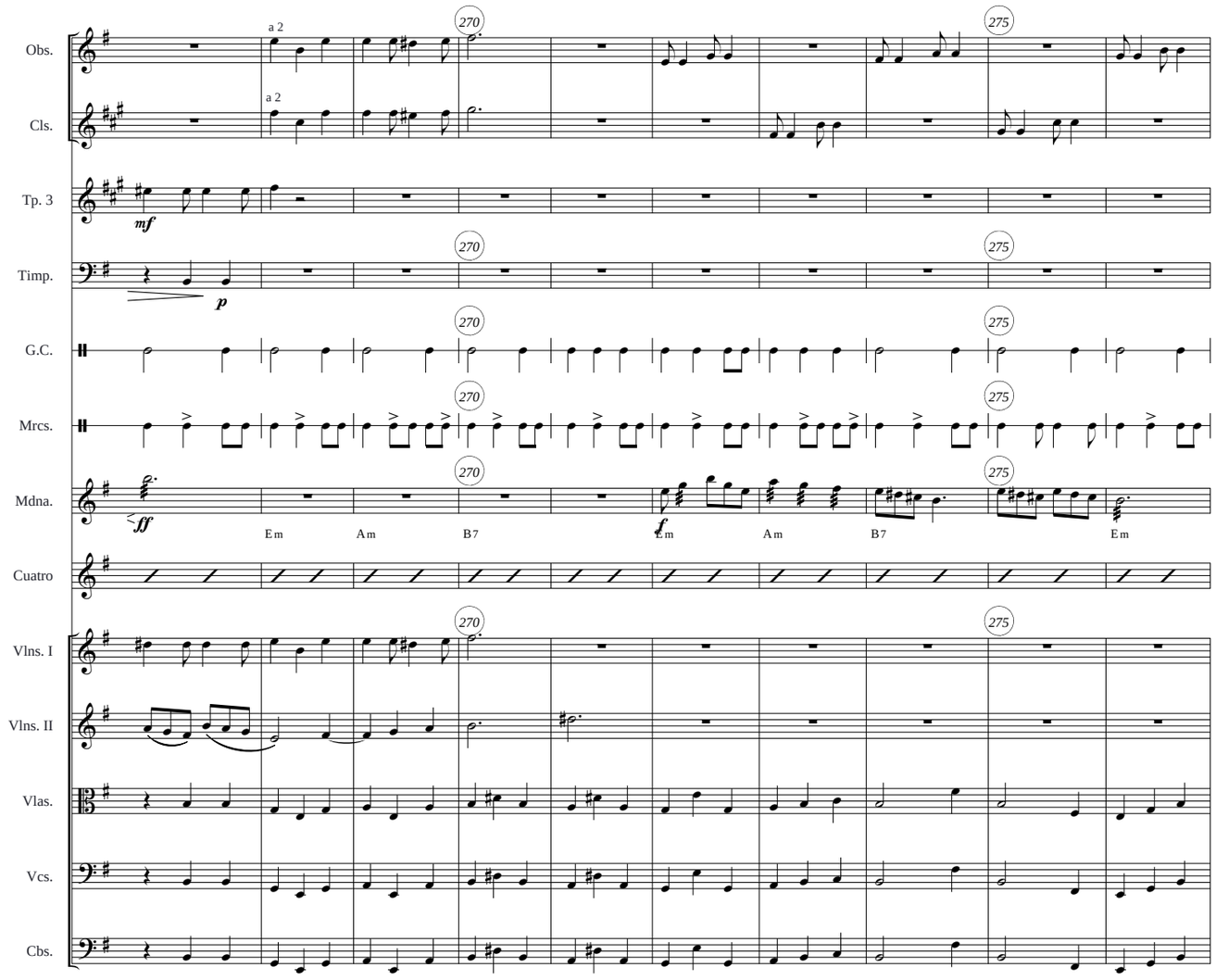

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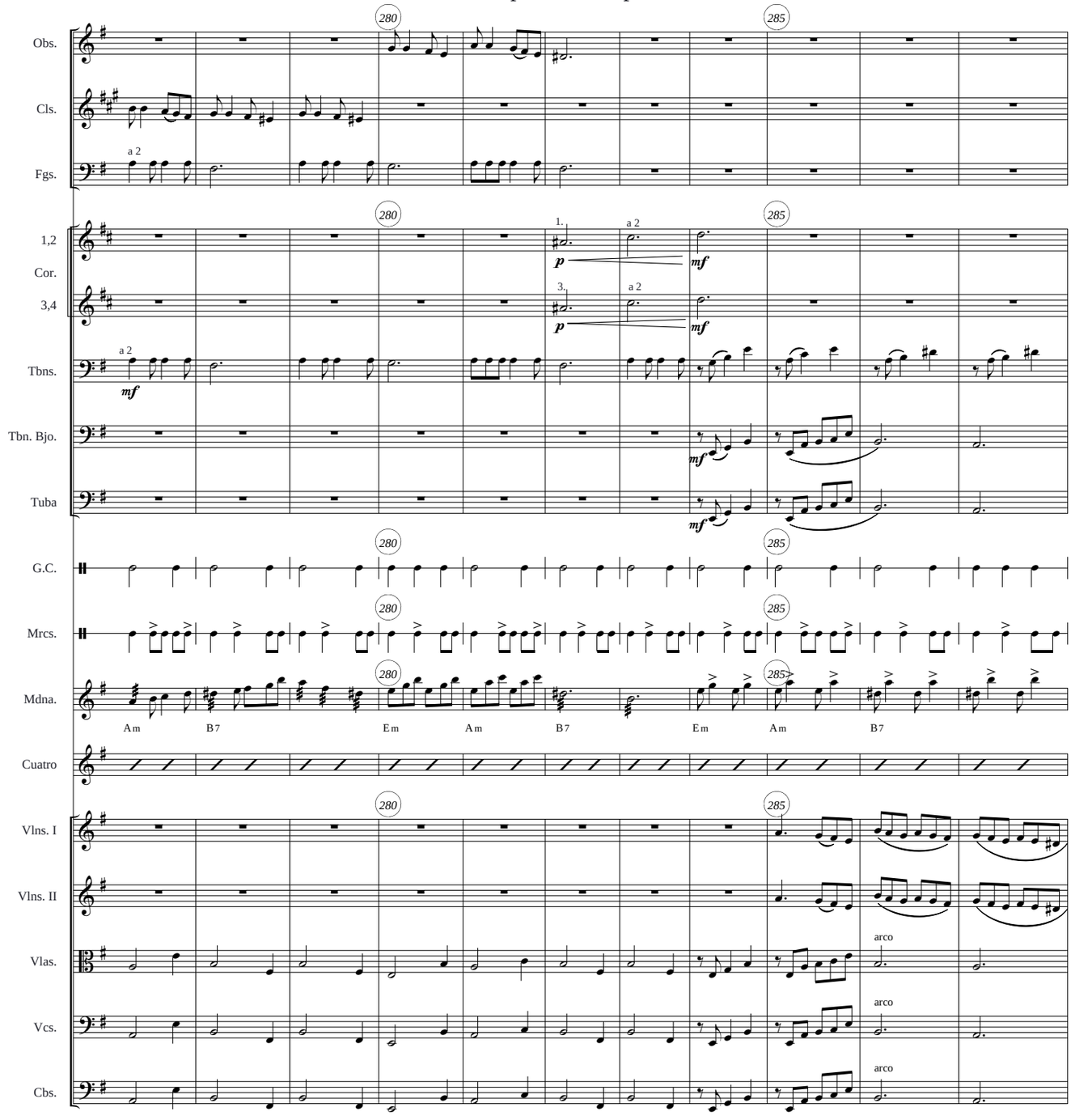

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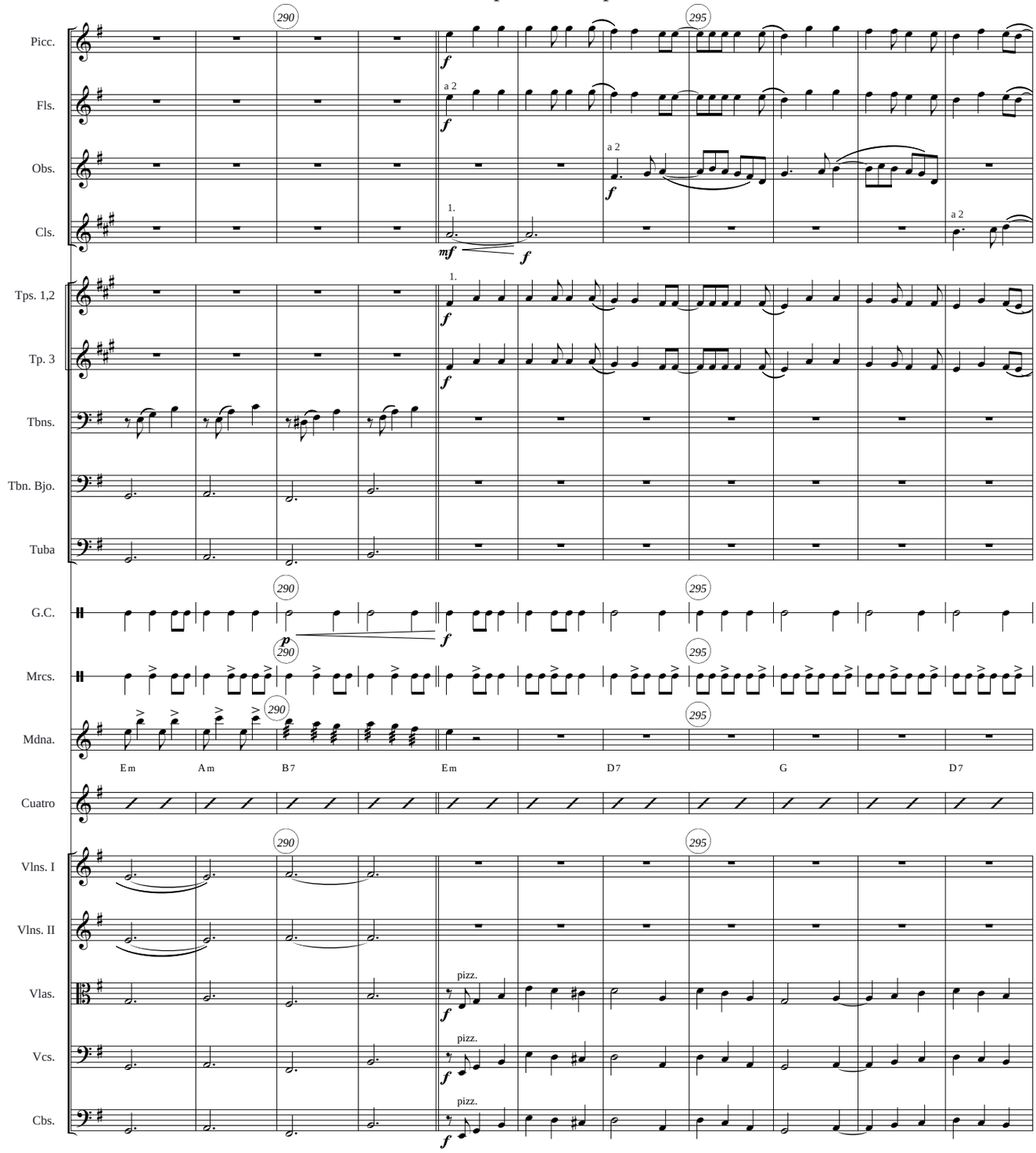

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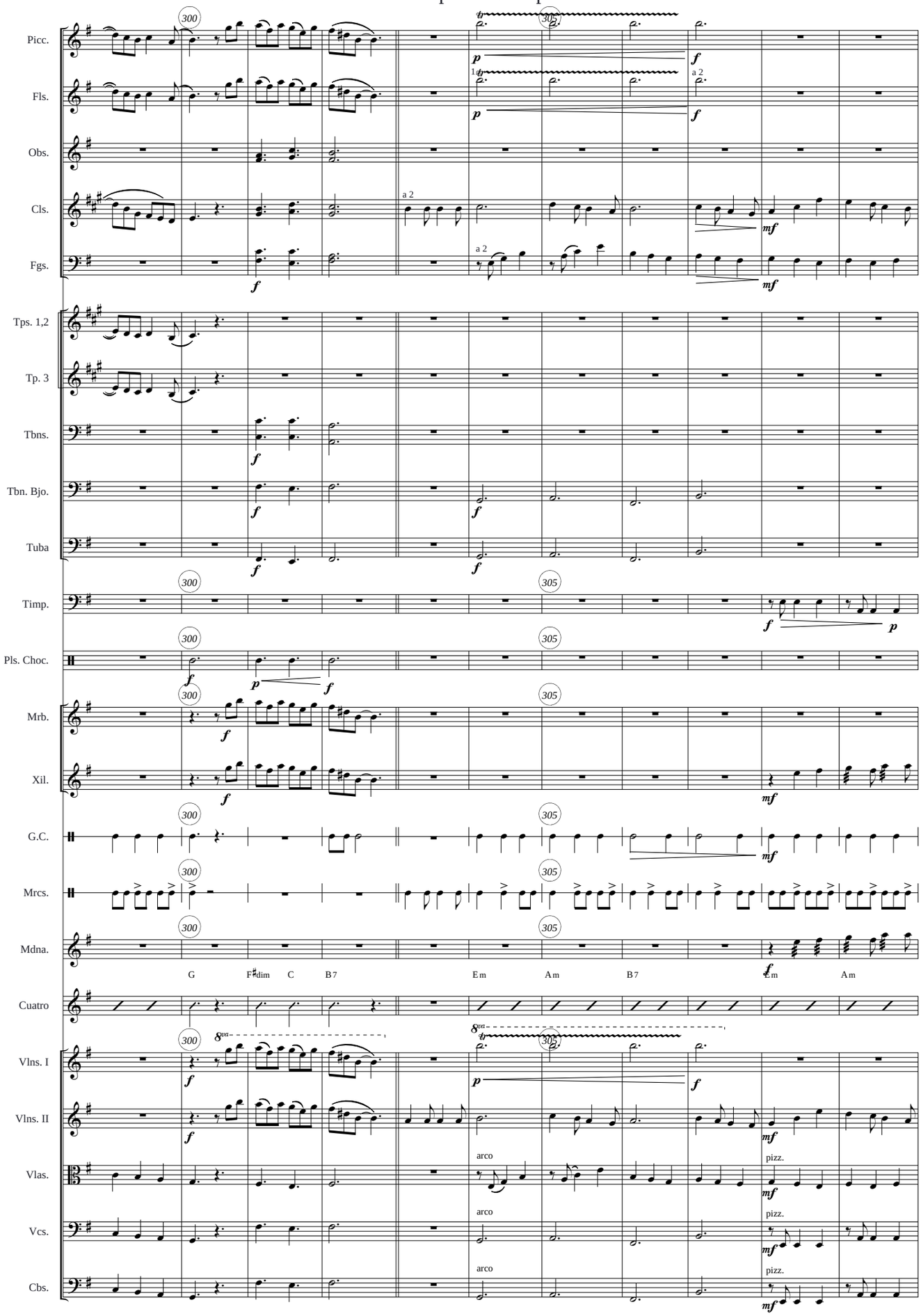

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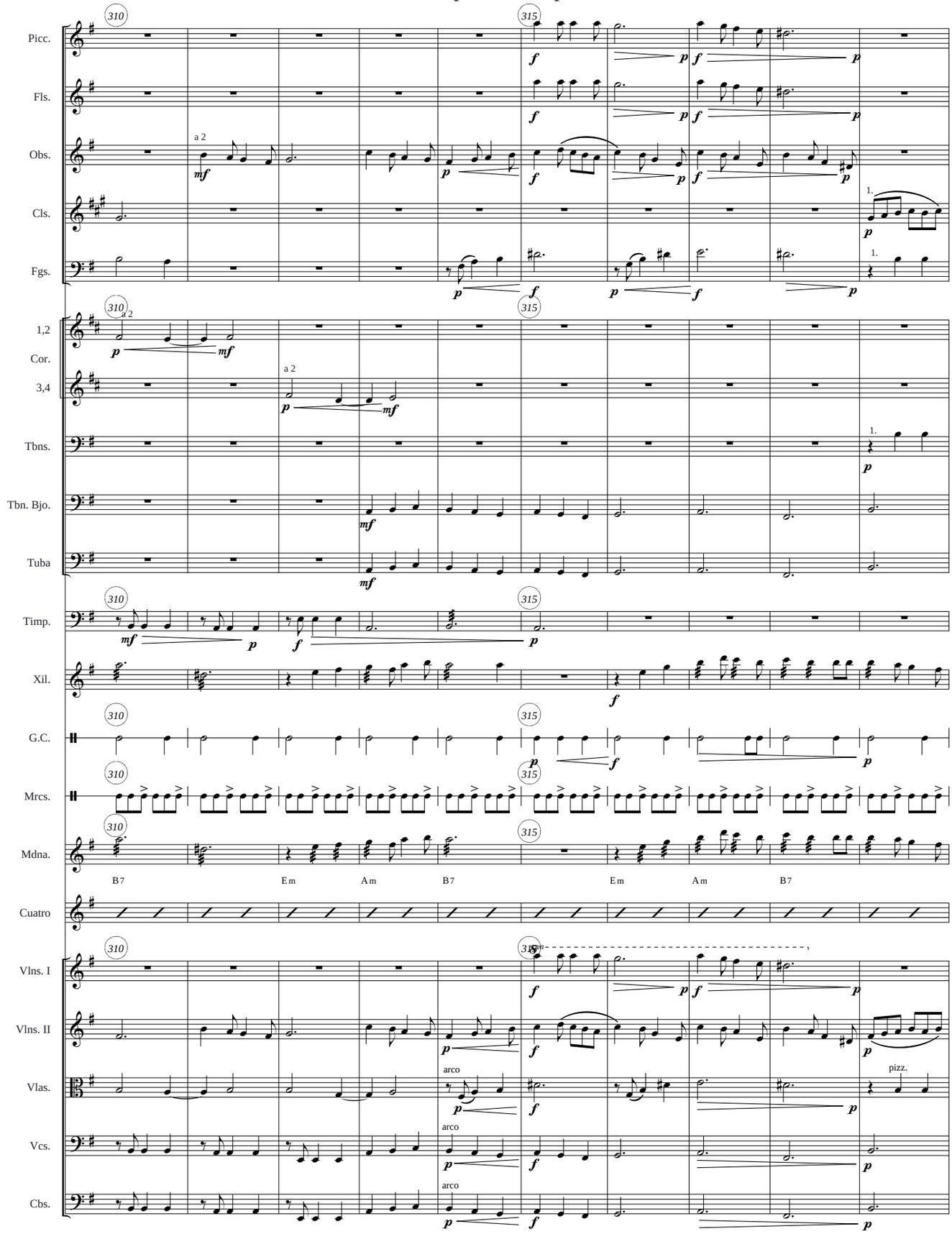

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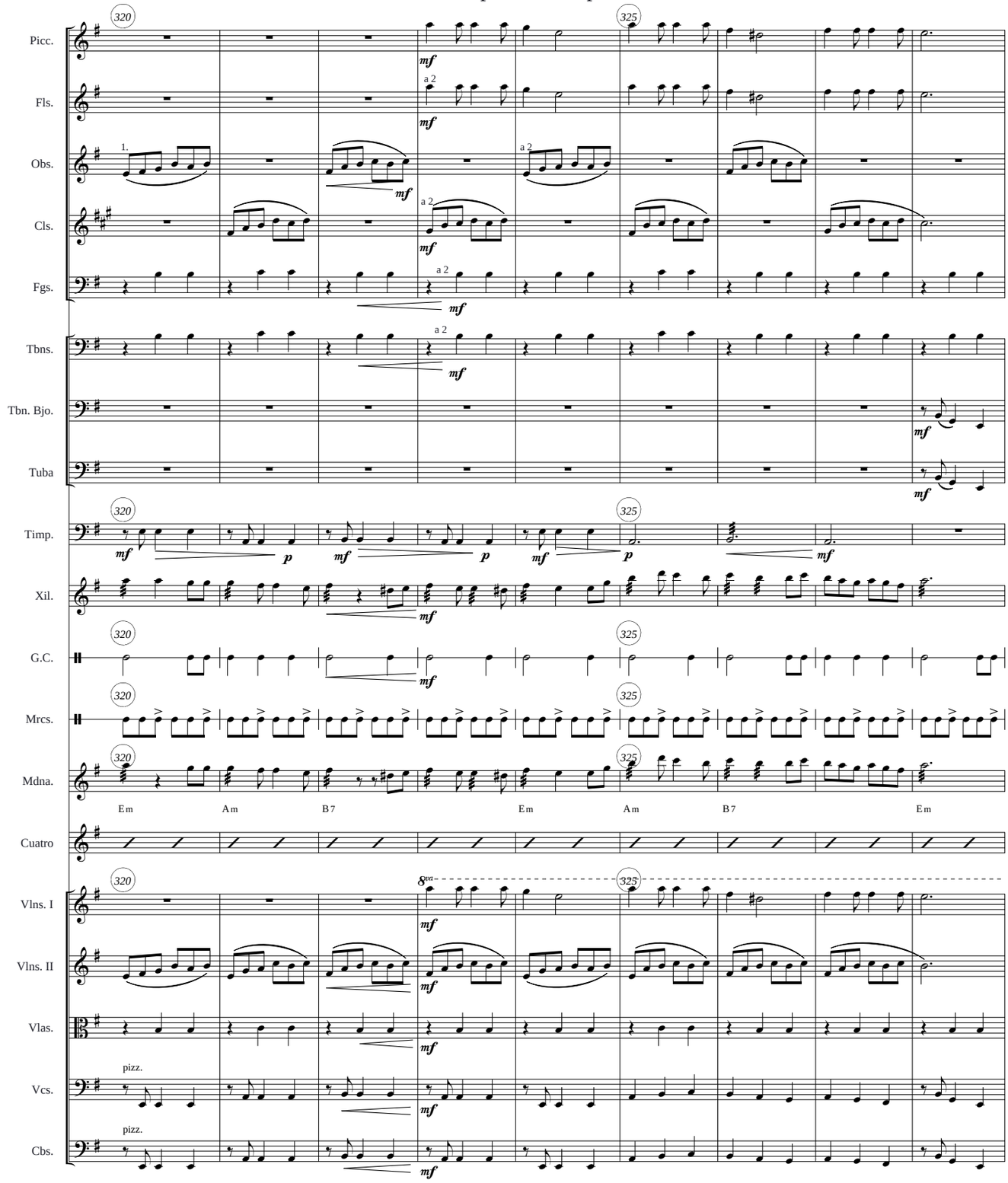

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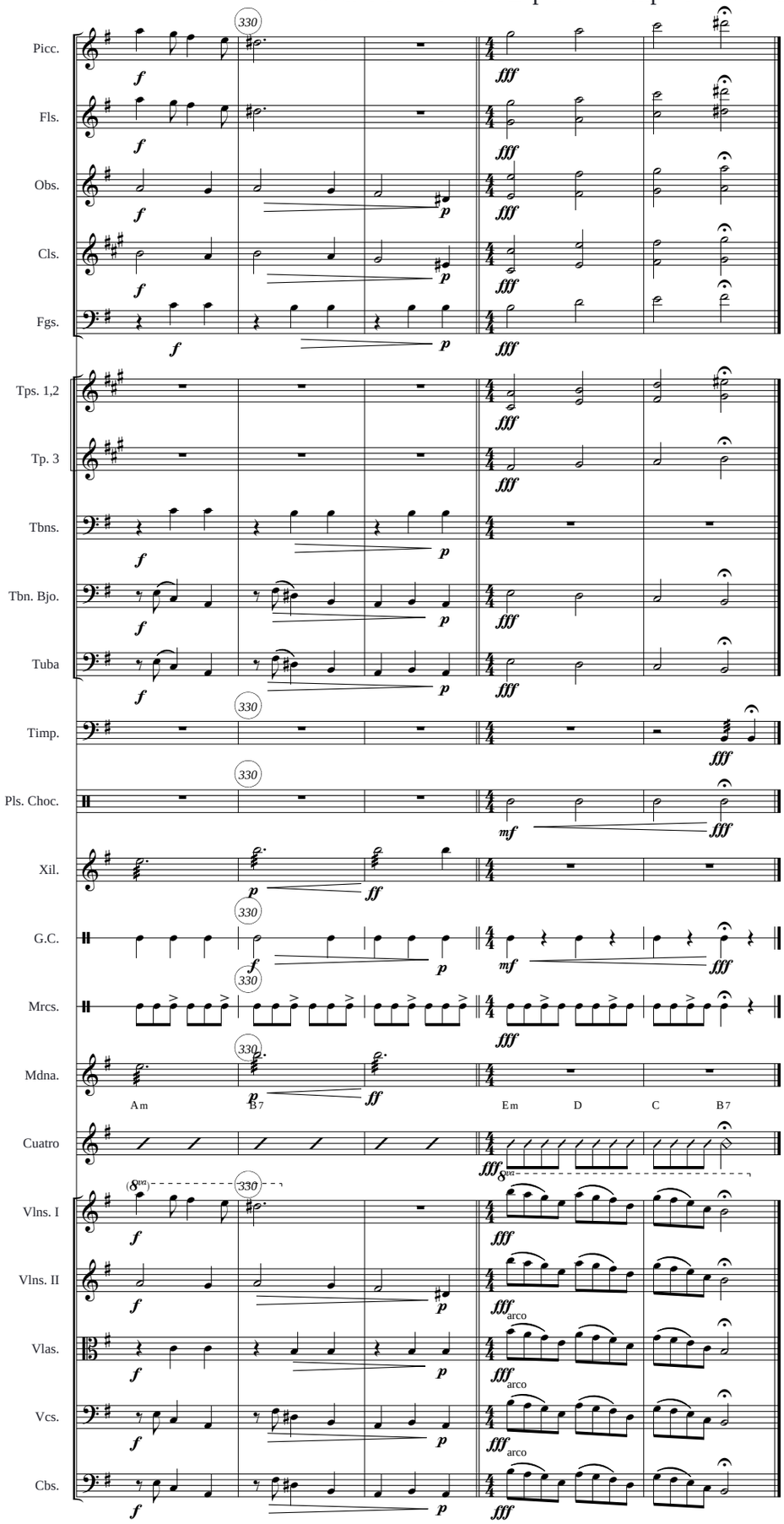

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