



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: Estudio No. 1
Composer: Oscar Eduardo Pena
Licence: Peña Oscar Eduardo © Todos los derechos reservados
Style: Contemporary

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Estudio N° 1

Compositor: Oscar Eduardo Peña

Año 2010

Marimba

para piano, marimba, vibráfono y timpani

1.

Lento, $\text{♩} = 54$

The musical score is written for a single melodic line in treble clef, 6/4 time. It consists of eight staves of music. The first staff begins with a tempo marking of 'Lento, ♩ = 54' and a dynamic of *p*. It features a triplet of eighth notes followed by a series of eighth notes, with a dynamic shift to *f* at measure 5. A dashed line labeled '8va' indicates an octave transposition. The second staff starts with 'Piú Mosso, ♩ = 100' and a dynamic of *p*. It contains a half note followed by a quarter note, then a measure with a dynamic of *f*. The third staff begins with a dynamic of *f*, followed by a measure with *mf*, and then a measure with *p* containing three triplets of eighth notes. The fourth staff starts with a dynamic of *f*, followed by a measure with *f* and a triplet of eighth notes, then a measure with *p* and a triplet of eighth notes, and finally a measure with *p* and a dynamic shift to *f*. The fifth staff begins with a dynamic of *p* and a triplet of eighth notes, followed by a measure with *f* and a dynamic shift to *p*. The sixth staff contains a continuous eighth-note pattern with a dynamic of *f* and a dynamic shift to *p*. The seventh staff continues the eighth-note pattern with a dynamic of *ff*. The eighth staff starts with a tempo marking of 'Tempo I, ♩ = 54' and a dynamic of *p*. It features a series of eighth notes with a dynamic shift to *f* at measure 40, followed by a series of eighth notes and a final measure with a dynamic of *f*.

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Andante ♩ = 60

2.

4 5 5 10

mf

Piú Mosso ♩ = 110

15

p f p f

20

p f p f

25

p f p f

♩ = 100

30

p f p f

35 40 45 50 55

f

Piú Mosso ♩ = 110

55 60 65 70

f

75

p f p f

80

p f p f

Andante ♩ = 60

85 90

f

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95 *mf* *p* *f* *p*

100 *p* *f*

3.

Moderato, ♩ = 90 *mf*

5

Allegro, ♩ = 120 *f*

10 2

15 3 20

Meno Mosso, ♩ = 90

25 30 3

35 2

40 5 45 2 50 3

p *f* *p* *f*

55 60 5 65

p *f* *p*

Moderato, ♩ = 90

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8^{va}-----70

4.

Allegro, ♩ = 100

4 5 5 10

15

20

25 5 30 5 35

40 3 45

50 5 55 5 60 2

65

Estudio N° 1 - Oscar E. Peña

Musical score for Estudio N° 1 by Oscar E. Peña, measures 70-90. The score is written in treble clef with a key signature of one flat (Bb). It consists of three staves of music. The first staff contains measures 70-80, with a 5-measure rest at the beginning and a 2-measure rest at measure 75. Dynamics include *p* and *f*. The second staff contains measures 81-85, with dynamics *p* and *ff*. The third staff contains measures 86-90, with accents (>) and a fermata over the final note. The piece concludes with a double bar line.