



NUEVAS COMPOSICIONES DE MÚSICA POPULAR VOLUMEN 1

Solos - Dúos - Cuarteto de Cuerdas - Orquesta

MUPE

Centro de Estudio y Difusión de Músicas Populares y Étnicas del Mundo

Licenciatura en Composición Musical con orientación en Música Popular

Instituto Académico Pedagógico de Ciencias Humanas

Universidad Nacional de Villa María

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NUEVAS COMPOSICIONES DE MÚSICA POPULAR

VOLUMEN 1

Solos - Dúos - Cuartetos de cuerda - Orquesta

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La presente publicación se constituye como la primera de una serie de publicaciones que intentará conformar un registro de composiciones originales creadas por estudiantes de la Licenciatura en Composición Musical con Orientación en Música Popular de la UNVM como parte de la actividad desarrollada en las cátedras del Área de Composición. Los objetivos de esta propuesta tienen que ver con dar visibilidad y poner a disposición de la comunidad académica y artística en general una muestra de la abundante producción musical generada en este marco. Cabe aclarar que si bien las composiciones surgen de consignas determinadas y actividades específicas propias de cada materia, en muchos casos se terminan configurando como obras musicales acabadas, y como tales, con alcances que van mucho más allá del aula en donde se gestaron.

Desde el MUPE consideramos muy valioso no sólo poder generar un registro formal de esta importante actividad artística, sino también poder difundir y compartir estas músicas para que sean aprovechadas, estudiadas e interpretadas en otros ámbitos, instituciones y en la práctica musical viva y cotidiana de quienes quieran abordarlas.

Es importante destacar también que, más allá de primar una fuerte impronta relacionada con algunas estéticas de origen popular (Folklore, Tango, Jazz y Rock), es muy amplia la variedad y apertura que se da en relación a los géneros y estilos. Esto se da porque cada cátedra suele delimitar los aspectos técnicos que le son propios como consigna, dejando el resto de los parámetros bastante abiertos, lo que permite que cada estudiante pueda ir desarrollando un perfil musical propio y una búsqueda estética y creativa particular.

Lic. David Rodríguez

ALGO DIFERENTE

-ZAMBA-

JULIÁN VENEGAS

A

♩=65

VOZ

GUITARRA

CONTRABAJO

Dm⁹ 8 G7(sus4) Dm⁷ 8 E^b° Em⁷ C⁷

PIZZ.

1.

5

VOZ

GUIT.

CB.

Fmaj⁷ Cmaj⁷ A⁷ Dm C F G⁹ G7(sus4)

9 2.

VOZ

GUIT.

CB.

Fmaj⁷ Cmaj⁷ A⁷ Dm⁷ 8 B^b7 Am⁹ E7(b⁹)

13 **B**

VOZ

GUIT.

CB.

Am⁹ E7(b⁹) Am⁹ 8 E7(b⁹) Am⁹ E7(b⁹) D7(9)

17

Voz

GUIT.

CB.

Fmaj7 Am/Gb C/G Dm7(b5)/Ab

21

Voz

GUIT.

CB.

Fmaj7/A Fmaj7 Cmaj7/G A7 Dm C F G⁹ G⁹(sus4)

A¹

25

Voz

GUIT.

CB.

Fmaj7 Em⁷ Fmaj7 Cmaj7/G

29

Voz

GUIT.

CB.

Fmaj7 Em⁷ Eb⁷ C/D G⁷(sus4) Ab^o

33 **B'**

Voz

GUIT.

CB.

Am⁹ E7(b⁹) Am⁹ 8 E7(b⁹) Am⁹ E7(b⁹) D⁷(⁹) Fmaj⁷

38

Voz

GUIT.

CB.

Am/G^b C/G Dm⁷(b⁵)/A^b Dm/A 8 B^b7 Am 8 Am/G

PUENTE

43

Voz

GUIT.

CB.

Am/G^b Fmaj⁷ C/E A⁷ Dm⁷ 8 B^b7 Am⁹ E7(b⁹) Am⁹ E7(b⁹)

CODA

48

Voz

GUIT.

CB.

Am⁹ E7(b⁹) Am⁹ E7(b⁹) Am⁹ E7(b⁹) Am⁹ E7(b⁹) Am⁹

EN EL AIRE

- ZAMBA -

MATIAS DONETTO

INTRO

♩.=55

FLAUTA

GUITARRA

BAJO

A/C# C^{o7} Bm⁷ E⁹ Bb⁷(#11) Amaj⁷ A C^{o7}

6

FL.

GUIT.

BAJO

Bm⁷ E⁷ A E⁷ A E⁷ A

A

11

FL.

GUIT.

BAJO

A A#^{o7} Bm⁷ E⁹ Bb⁷(#11) A

15

FL.

GUIT.

BAJO

G#m⁷(b5) G⁷(#11) F#m⁷(add11) B⁷ E⁷ Dmaj⁷ Dm⁷

20

FL.

GUIT.

BAJO

C#m7 F#(b13) Bm9 E7 A 3 E7 Amaj7(add9)

B

24

FL.

GUIT.

BAJO

D#m7(b5) D7(#11) C#m7(b5) C7(#11) Bm7 E7 Amaj7(add9) A7

28

FL.

GUIT.

BAJO

Dmaj7 Dm7 C#m7 F#(b13) Bm9 E7 Em7 A7

32

FL.

GUIT.

BAJO

D.C. AL FINE

D7 G7 C7 B7 E7 Amaj7(add9)

TARDÍO

-BALADA JAZZ-

JAVIER VIDELA

♩ = 55

The musical score is arranged in three systems, each with three staves: Flugelhorn (FLUGEL), Guitar (GUITARRA), and Bass (BAJO). The key signature is two sharps (F# and C#) and the time signature is 4/4. The tempo is marked as ♩ = 55. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplet eighth notes. Chord symbols are placed above the corresponding measures. The first system (measures 1-3) features chords Bm(maj7) and Em9. The second system (measures 4-7) features chords G7(#11), F#7(b13), Bm(maj7), and Em7. The third system (measures 8-11) features chords C#ø9, Eb, Dm(maj9), and Bm(maj9). The fourth system (measures 12-15) features chords Abm(maj7), Fm(maj7), Bm(maj7), and Em7. The fifth system (measures 16-19) features chords G7(#11), F#7(b13), Bm(maj7), and Em7. The bass line consistently uses a walking bass pattern with triplet eighth notes in measures 3, 7, 11, 15, and 19.

FLUGEL

GUITARRA

BAJO

4

FLUG.

GUIT.

B.

8

FLUG.

GUIT.

B.

12

FLUG.

GUIT.

B.

16

FLUG.

GUIT.

B.

20

FLUG. 

GUIT. 

B. 

22

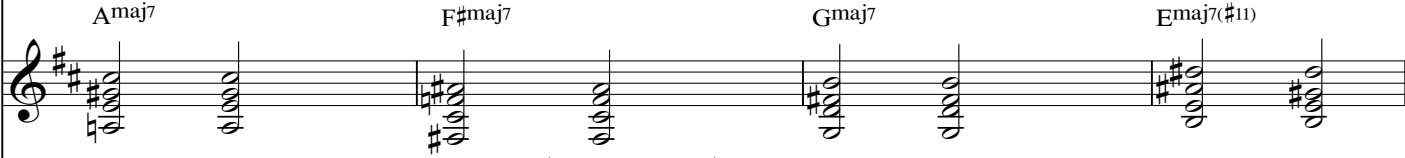
FLUG. 

GUIT. 

B. 

26

FLUG. 

GUIT. 

B. 


30


FLUG. 

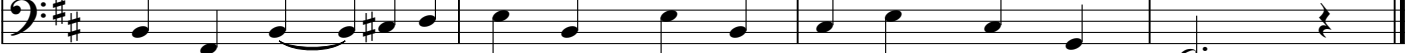
GUIT. 

B. 

34

FLUG. 

GUIT. 

B. 

INCONSCIENTE I

- TANGO -

VALENTÍN GÓMEZ

♩ = 110

F G/F F G/F F G/F F G/F

Musical score for measures 1-4. Instruments: VIOLIN, GUITARRA, BANDONEON, PIANO, CONTRABAJO. Chords: F, G/F, F, G/F, F, G/F, F, G/F. Includes performance markings like PIZZ. and 8va.

5 F G/F PIZZ F G/F F G/F F G/F

Musical score for measures 5-8. Instruments: VLN., GUIT., BAND., PNO., CB. Includes performance markings like CHICHARRA, SIMILE, PERCUTIR BOTONERA, and (8).

9 F G/F F G/F F G/F RALL. ARCO $Em^7(b5)$

VLN. *f*

GUIT. *f*

BAND.

PNO.

CB. (8)

13 $\text{♩} = 60$ $F\#5$ Am Gm⁶ A⁷ ACCEL..

VLN. GLISS.

GUIT. *ff*

BAND. *p*

PNO. *ff*

CB. ARCO. *p*

(8)

15^{ma}

Red. *

18 $\text{C}\sharp 7$ D^7 $\text{D}\sharp 7$ E^7 F^7 $\text{F}\sharp 7$ G^7 $\text{G}\sharp 7$ A^7 F/G

$\text{♩} = 100$ $\text{♩} = 110$ $\text{♩} = 120$

VLN.

GUIT.

BAND.

PNO.

CB.

PIZZ.

22 G/A F/G G/A A/B

VLN.

GUIT.

BAND.

PNO.

CB.

VLN.

GUIT.

BAND.

PNO.

CB.

VLN.

GUIT.

BAND.

PNO.

CB.

♩ = 80

34 E7(sus4) B7(sus4) Dm⁹ SOLO Db7(#9) G#° Am⁶

VLN. *fff*

GUIT. *p*

BAND. *p*

PNO. *p* Ped* Ped.* SIMILE

CB. *p*

39 Gm⁶ G° C/D Bb/C Cm/Bb Cb/A A° Em7(b5)/G A7(#9)

VLN. *f*

GUIT. *f*

BAND. SOLO *f*

PNO. *p*

CB.

44 C/D Bb/C C/D Bb/C C/D Bb/C Am⁷ Ab⁷ Gm⁷ Gb⁷ Fmaj⁷ Gm⁷ Am⁷ Bbmaj⁷

VLN.

GUIT.

BAND.

PNO.

CB.

p

50 Am⁷ Ab⁷ Gm⁷ Gb⁷ Fmaj⁷ Gm⁷ Am⁷ Bbmaj⁷

VLN.

GUIT.

BAND.

PNO.

CB.

p

ped.

ACCEL.

1.

53

RALL..

♩ = 110

♩ = 60

Fmaj7 Gm7 Am7 Bbmaj7 C7

G7
F

VLN.

GUIT.

BAND.

PNO.

CB.

TEMPLANZA

- COMPOSICIÓN EN BASE AL ESTUDIO DE LA FORMA SONATA -

ANDRÉS RIVAROLA

GUITARRA

♩ = 145

5

9 *f*

13 *c*

17

21 *pp* *f*

25 *pp*

28

32

Musical staff 32-35: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a series of eighth-note chords and single notes, with some notes beamed together. A fermata is placed over the final measure of this system.

36

Musical staff 36-39: Treble clef, key signature of three sharps, 2/4 time signature. Continuation of the eighth-note chordal pattern from the previous system.

40

♩ VII

Musical staff 40-43: Treble clef, key signature of three sharps, 2/4 time signature. The staff features a series of eighth-note chords. A fermata labeled "VII" spans measures 40-43. A dynamic marking of *fp* (fortissimo piano) is placed below the staff at the end of the system.

44

Musical staff 44-47: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains eighth-note chords and single notes. A dynamic marking of *mf* (mezzo-forte) is placed below the staff at the beginning of the system. A repeat sign is present at the end of the system.

48

Musical staff 48-51: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains eighth-note chords and single notes.

52

Musical staff 52-55: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains eighth-note chords and single notes.

56

Musical staff 56-59: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains eighth-note chords and single notes. A dynamic marking of *p* (piano) is placed below the staff at the end of the system.

60

♩ V

Musical staff 60-63: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains eighth-note chords and single notes. A fermata labeled "V" spans measures 60-63.

64

Musical staff 64-67: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains eighth-note chords and single notes.

68 $\text{♩} = \text{V}$

Musical staff 68-71. Treble clef, key signature of three sharps (F#, C#, G#). Measure 68 starts with a treble clef, a key signature change to three sharps, and a common time signature. The melody begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *f* is present below the staff. A fermata is placed over the first measure.

72

Musical staff 72-75. Treble clef, key signature of three sharps. Measure 72 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *f* is present below the staff. A fermata is placed over the first measure.

76

Musical staff 76-79. Treble clef, key signature of three sharps. Measure 76 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *p* is present below the staff. A fermata is placed over the first measure.

80

Musical staff 80-83. Treble clef, key signature of three sharps. Measure 80 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *f* is present below the staff. A fermata is placed over the first measure.

84

Musical staff 84-87. Treble clef, key signature of three sharps. Measure 84 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *f* is present below the staff. A fermata is placed over the first measure.

88

Musical staff 88-91. Treble clef, key signature of three sharps. Measure 88 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *f* is present below the staff. A fermata is placed over the first measure.

92

Musical staff 92-95. Treble clef, key signature of three sharps. Measure 92 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *p* is present below the staff. A fermata is placed over the first measure.

96

Musical staff 96-99. Treble clef, key signature of three sharps. Measure 96 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *f* is present below the staff. A fermata is placed over the first measure.

100

Musical staff 100-103. Treble clef, key signature of three sharps. Measure 100 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *f* is present below the staff. A fermata is placed over the first measure.

104

pp

108

f *pp*

112

116

120

124

f *fp*

128

mf *f* RIT.

132

136

ANA

-COMPOSICIÓN EN BASE AL ESTUDIO DE LA FORMA SONATA-

PAULA FLORENCIA GARCÍA SANCHEZ

♩ = 110

CLARINETE EN Si \flat

PIANO

mp

CL.

PNO.

mf *p*

CL.

PNO.

mf *p*

CL.

PNO.

p

p

p

Ped. * *Ped.* *

17

CL. *mf*

PNO.

21 RIT.

CL. *pp*

PNO. *mf* *pp*

♩ = 80

25

CL. *mp*

PNO. *mp*

29

CL. *pp* *mf*

PNO. *pp* *mf*

30

33

CL. *pp*

PNO. *pp*

37

CL. -

PNO. *f*

f Ped. * Ped. * Ped. * Ped. *

41

CL. -

PNO. *p*

p Ped. *

45

CL. *p*

PNO. *p*

49

CL. *mf*

PNO. *mf*

53

CL. *p*

PNO. *p* *mf*

57

CL. *f*

PNO. *f*

61

CL. *mf* *mp*

PNO. *mf* *mp*

Ped. *

65

CL.

mf *p*

PNO.

Ped. * Ped. * Ped. *

69

CL.

mf *p*

PNO.

Ped. * Ped. * Ped. *

73

CL.

p

PNO.

p

Ped. * Ped. *

77

CL.

PNO.

81

CL.

PNO.

85 $\text{♩} = 80$

CL.

PNO.

mp

89

CL.

PNO.

pp *mf*

93

CL.

PNO.

pp

pp

34

97

CL.

f

3

PNO.

f

3

101

CL.

Ped.

3

* Ped.

3

* Ped.

3

* Ped.

* Ped.

* Ped.

PNO.

Ped.

* Ped.

* Ped.

* Ped.

SCHÜRHOLZ

-COMPOSICIÓN EN BASE AL ESTUDIO DE LA FORMA SONATA-

GASTÓN FONTENLA

♩.=54 INTRO

CLARINETE BAJO
IN B \flat

GUIARRA
ELÉCTRICA

5

CL. B

GUI. EL.

8

CL. B

GUI. EL.

11

RALL.

CL. B

GUI. EL.

14

♩.=54

CL. B

GUI. EL.

17

TEMA I

CL. B

GUIT. EL.

21

CL. B

GUIT. EL.

25

CL. B

GUIT. EL.

p

29

CL. B

GUIT. EL.

33

TEMA II

CL. B

GUIT. EL.

mp

37

CL. B

GUIT. EL.

mf

41

CL. B

GUIT. EL.

45

CL. B

GUIT. EL.

DESARROLLO

mp

49

CL. B

GUIT. EL.

53

CL. B

GUIT. EL.

f

56

CL. B

GUIT. EL.

59

CL. B

GUIT. EL.

RE-EXPOSICIÓN

p

49

Musical staff 49: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth notes and quarter notes, and a bass line with a whole note chord. There are fermatas over the first and second measures of the bass line.

53

Musical staff 53: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes, and a bass line with a whole note chord. There are fermatas over the first and second measures of the bass line.

57

Musical staff 57: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes, and a bass line with a whole note chord. There are fermatas over the first and second measures of the bass line.

61

Musical staff 61: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes, and a bass line with a whole note chord. There are fermatas over the first and second measures of the bass line. The staff ends with four groups of eighth notes, each with a "4" underneath.

65

HARM.-----|

Musical staff 65: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes, and a bass line with a whole note chord. There are fermatas over the first and second measures of the bass line. A dashed line labeled "HARM." is above the first measure.

69

Musical staff 69: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes, and a bass line with a whole note chord. There are fermatas over the first and second measures of the bass line.

73

Musical staff 73: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes, and a bass line with a whole note chord. There are fermatas over the first and second measures of the bass line.

77

Musical staff 77: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes, and a bass line with a whole note chord. There are fermatas over the first and second measures of the bass line.

81

Musical staff 81: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes, and a bass line with a whole note chord. There are fermatas over the first and second measures of the bass line. The staff ends with a first ending bracket labeled "1." and a second ending bracket labeled "2."

85

RALL.-----

Musical staff 85: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes, and a bass line with a whole note chord. There are fermatas over the first and second measures of the bass line. A dashed line labeled "RALL." is above the first measure.

89

A TEMPO

Musical staff 89: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes, and a bass line with a whole note chord. There are fermatas over the first and second measures of the bass line. The text "A TEMPO" is above the staff.

93

RALL.-----

Musical staff 93: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth notes and quarter notes, and a bass line with a whole note chord. There are fermatas over the first and second measures of the bass line. A dashed line labeled "RALL." is above the first measure.

SUITE FOLKLORICA ARGENTINA

- ZAMBA -

FRANCO VITTORE

GUITARRA

$\text{♩} = 60$

7

13

19 1. 2.

25 3 1.

31

SUITE FOLKLORICA ARGENTINA

- CUECA -

FRANCO VITTORE

GUITARRA

$\text{♩} = 110$

5

9

14

18

22

27

31

37

41

45

49

53

57

61

64

69

73

78

84

88

SUITE FOLKLORICA ARGENTINA

- HUAYNO -

FRANCO VITTORE

♩=65

6TA EN RE

GUITARRA

8

15

23

29

36

43

51

RIT.

EL COSMÓLOGO

NICOLÁS DEMARCHI

$\text{♩} = 80$

CLARINETE EN B \flat

VIOLIN I

VIOLIN II

VIOLA

VIOLONCHELLO

CONTRABAJO

8

CL.

VLN. I

VLN. II

VLA.

VC.

CB.

ARCO

ARCO

15 RIT. $\text{♩} = 80$

CL. *f*

VLN. I *f*

VLN. II *f* ARCO

VLA. *f* ARCO

VC. *f* ARCO

CB. *f* ARCO

21

CL. *ff*

VLN. I *ff* *mp* DIVISI

VLN. II *ff* *mp*

VLA. *ff* *mp*

VC. *ff* *mp*

CB. *ff* *mp*

38

CL.

VLN. I

VLN. II

VLA.

VC.

CB.

ARCO

ARCO

42

CL.

VLN. I

VLN. II

VLA.

VC.

CB.

mf

p

mf

p

mf

p

SOLO

TUTTI

48

CL.

VLN. I

VLN. II

VLA.

VC.

CB.

PIZZ

PIZZ

PIZZ

PIZZ

PIZZ

ARCO

p

f

f

p

f

p

55

CL.

VLN. I

VLN. II

VLA.

VC.

CB.

mp

p

f

p

f

61

CL. *p*

VLN. I *p* ARCO

VLN. II

VLA.

VC. *p* ARCO

CB.

Detailed description: This system of musical notation covers measures 61 to 66. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Clarinet (CL.) part begins with a melodic line, featuring a triplet of eighth notes in measure 64. The Violin I (VLN. I) and Violin II (VLN. II) parts play a rhythmic accompaniment of eighth notes. The Viola (VLA.) part consists of a steady eighth-note accompaniment. The Violoncello (VC.) and Contrabass (CB.) parts provide a harmonic foundation with dotted half notes and quarter notes. Dynamic markings include *p* (piano) and *ARCO* (arco) for the strings.

67

CL. *mf*

VLN. I *mf*

VLN. II *mf*

VLA. *mf*

VC. *mf*

CB. *mf* ARCO

Detailed description: This system of musical notation covers measures 67 to 72. The key signature remains two flats. The Clarinet (CL.) part continues its melodic line with a triplet of eighth notes in measure 70. The Violin I (VLN. I) and Violin II (VLN. II) parts play a rhythmic accompaniment of eighth notes. The Viola (VLA.) part consists of a steady eighth-note accompaniment. The Violoncello (VC.) and Contrabass (CB.) parts provide a harmonic foundation with dotted half notes and quarter notes. Dynamic markings include *mf* (mezzo-forte) and *ARCO* (arco) for the strings.

90 RIT. ♩.=70

CL. *mf*

VLN. I *mf*

VLN. II *mf*

VLA. *mf*

VC. *mf*

CB.

Detailed description: This system contains measures 90 through 93. The music is in 6/8 time with a key signature of two flats. The tempo is marked as 70 quarter notes per minute. A 'RIT.' (ritardando) marking is present above the first measure. The Clarinet (CL.) part features a melodic line with slurs and ties. The Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), and Violoncello (VC.) parts all play triplets of eighth notes. The Double Bass (CB.) part provides a harmonic accompaniment with chords and a triplet in the first measure.

94

CL. *f*

VLN. I *f*

VLN. II *f*

VLA. *f*

VC. *f*

CB. *f* PIZZ

Detailed description: This system contains measures 94 through 97. The music continues in 6/8 time with two flats. The tempo remains 70. The 'RIT.' marking ends. The Clarinet (CL.) part has a melodic line with slurs and ties, reaching a dynamic of *f* (forte). The Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), and Violoncello (VC.) parts continue with their respective parts, also reaching a dynamic of *f*. The Double Bass (CB.) part continues with its accompaniment, including a 'PIZZ' (pizzicato) marking in the final measure.

99

CL.

VLN. I

VLN. II

VLA.

VC.

CB.

103

CL.

VLN. I

VLN. II

VLA.

VC.

CB.

ff mf

ff

ff

ff

ff

ff

108

CL.

3

3

VLN. I

VLN. II

VLA.

VC.

CB.

112

CL.

3

3

RALL.

♩.=53

3

3

VLN. I

VLN. II

VLA.

VC.

CB.

pp

118

CL. *pp* DIVISI

VLN. I *pp* DIVISI

VLN. II *pp* DIVISI

VLA. PIZZ *p*

VC.

CB.

123

CL. *f*

VLN. I *f* TUTTI

VLN. II *f*

VLA. ARCO *f*

VC. *f*

CB. ARCO *pp* *f*

127

CL.

VLN. I

VLN. II

VLA.

Vc.

CB.

DIVISI

DIVISI

131

CL.

VLN. I

VLN. II

VLA.

Vc.

CB.

DIVISI

DIVISI

134

CL.

VLN. I

VLN. II

VLA.

VC.

CB.

f

139

CL.

VLN. I

VLN. II

VLA.

VC.

CB.

ff

143

Musical score for measures 143-145. The score is for a string quartet and a clarinet. The instruments are labeled on the left: CL. (Clarinet), VLN. I (Violin I), VLN. II (Violin II), VLA. (Viola), VC. (Violoncello), and CB. (Contrabasso). The music is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first three measures show a complex melodic line in the upper strings and clarinet, with the lower strings providing a steady harmonic accompaniment.

RALL.

146

Musical score for measures 146-148. The score is for a string quartet and a clarinet. The instruments are labeled on the left: CL. (Clarinet), VLN. I (Violin I), VLN. II (Violin II), VLA. (Viola), VC. (Violoncello), and CB. (Contrabasso). The music is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo marking "RALL." (Ritardando) is indicated above the first measure of this section. The music features a more active and rhythmic texture in the upper strings and clarinet, with the lower strings continuing their accompaniment.

Musical score for measures 149-153. The score includes parts for Clarinet (CL.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabasso (CB.). The key signature is B-flat major. The music features a dynamic range from *ff* (fortissimo) to *pp* (pianissimo). The strings play a rhythmic pattern of eighth notes, while the woodwinds play a melodic line. The score is marked with *ff* at the beginning of each measure and *pp* at the end of each measure. A double bar line is present at the end of measure 153.

Musical score for measures 154-158. The score includes parts for Clarinet (CL.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabasso (CB.). The key signature is B-flat major. The Clarinet part features a triplet of eighth notes in measure 154, marked *pp*. The strings play a rhythmic pattern of eighth notes, marked *pp*. The score is marked with *pp* at the beginning of each measure. A double bar line is present at the end of measure 158.

ALUSIONES

00:7'40"

BARBARA LOPEZ

♩ = 60

5

PICCOLO

FLAUTA 1 Y 2

OBOE 1 Y 2

CLARINETE EN B \flat 1 Y 2

CLARINETE EN B \flat 3

2 FAGOT

CORNOS EN F 1 Y 2

CORNOS EN F 3 Y 4

TROMPETAS EN B \flat 1 Y 2

TROMBÓN 1 Y 2

TUBA

TIMBAL (A/B/F/C)

PLATILLOS

GRAN CAJA

VIOLIN SOLISTA

VIOLIN I

VIOLIN II

VIOLA

VIOLONCHELO

CONTRABAJO

10

POCO ACCEL. **A** ♩ = 75

15

Picc.

FL. 1,2

OB.

CL. 1,2

CL. 3

FG.

CR. 1,2

CR. 3,4

TPT. 1,2

TBN. 1,2

TBA.

TIMB.

POCO ACCEL. **A** ♩ = 75

PLT.

G.C.

VLN. S.

VLN. I.

VLN. II.

VLA.

VC.

CB.

Picc.

FL. 1,2

OB.

CL. 1,2

CL. 3

FG.

CR. 1,2

CR. 3,4

TPT. 1,2

TBN. 1,2

TBA.

TIMB.

PLT.

G.C.

VLN. S.

VLN. I

VLN. II

VLA.

VC.

CB.

POCO RALL.

♩ = 60 C

30

Picc. FL.1,2 OB. CL.1,2 CL.3 FG. CR.1,2 CR.3,4 TPT.1,2 TBN.1,2 TBA. TIMB.

♩ = 60 C

PLT. G.C. VLN. S. VLN. I. VLN. II. VLA. VC. CB.

pp

Picc.

FL. 1,2

OB.

CL. 1,2

CL. 3

FG.

CR. 1,2

CR. 3,4

TPT. 1,2

TBN. 1,2

TBA.

TIMB.

PLT.

G.C.

VLN. S.

VLN. I.

VLN. II.

VLA.

VC.

CB.

p

72

Detailed description: This page of a musical score, numbered 72, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flutes 1 and 2 (FL. 1,2), Oboe (OB.), Clarinets 1 and 2 (CL. 1,2), Clarinet 3 (CL. 3), and Bassoon (FG.). The brass section includes Cor Anglais 1 and 2 (CR. 1,2), Cor Anglais 3 and 4 (CR. 3,4), Trumpets 1 and 2 (TPT. 1,2), Trombones 1 and 2 (TBN. 1,2), Trombone 3 (TBA.), and Timpani (TIMB.). Percussion includes Plaque (PLT.) and Gong/Cymbal (G.C.). The string section includes Violin Solo (VLN. S.), Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The score is in a key with four sharps (F#, C#, G#, D#) and a common time signature. The woodwinds and strings have active parts, while brass and percussion are mostly silent. A dynamic marking of *p* (piano) is present in the Clarinet 2 part.

PICC. *p* *CRESC. POCO A POCO*

FL. 1,2 *p* *CRESC. POCO A POCO*

OB. *p* *CRESC. POCO A POCO*

CL. 1,2 *p* *A1* *CRESC. POCO A POCO*

CL. 3 *p* *CRESC. POCO A POCO*

FG. *p* *CRESC. POCO A POCO*

CR. 1,2

CR. 3,4

TPT. 1,2 *p* *A1* *CRESC. POCO A POCO*

TBN. 1,2 *p* *A1* *CRESC. POCO A POCO*

TBA. *p* *CRESC. POCO A POCO*

TIMB.

PLT.

G.C.

VLN. S.

VLN. I *p* *CRESC. POCO A POCO*

VLN. II *p* *CRESC. POCO A POCO*

VLA. *UNIS* *p* *CRESC. POCO A POCO*

VC. *p* *CRESC. POCO A POCO*

CB. *p* *CRESC. POCO A POCO*

45

PICC. *mp*

FL. 1,2 *mp*

OB. *mp*

CL. 1,2 *mp* A2

CL. 3 *mp*

FG. *mp*

CR. 1,2 *f* A1 BRASSY *mp*

CR. 3,4 *f* A1 BRASSY *mp*

TPT. 1,2

TBN. 1,2 *mp*

TBA. *pp*

TIMB.

PLT.

G.C.

VLN. S.

VLN. I *mp*

VLN. II *mp*

VLA. UNIS *mp*

VC. *mp*

CB. DIV. *mp*

ACCEL. 50 MOLTO RIT. $\text{E} = 60$

PICC. *mf* *f* *ff*

FL. 1,2 *mf* *f* *ff*

OB. *mf* *f* *ff*

CL. 1,2 *mf* *f* *ff*

CL. 3 *mf* *f* *ff*

FG. *mf* *f* *ff* A1.

CR. 1,2 *mf* *f* *ff* NAT

CR. 3,4 *mf* *f* *ff* A2

TPT. 1,2 *mf* *f* *ff* A2

TBN. 1,2 *mf* *f* *ff*

TBA. *mf* *f* *ff*

TIMB. *mf* *f* *ff* *mf*

ACCEL. MOLTO RIT. $\text{E} = 60$

PLT. *ff*

G.C. *ff* *f*

VLN. S.

VLN. I *mf* *f* *ff* UNIS

VLN. II *mf* *f* *ff* UNIS

VLA. *mf* *f* *ff* NAT. UNIS DIV.

VC. *mf* *f* *ff* NAT. UNIS

CB. *mf* *f* *ff*

$\text{♩} = 75$
F

60

55

Picc. -

FL. 1.2 -

OB. -

CL. 1.2 -

CL. 3 -

FG. *ppp mp*

CR. 1.2 *mf* *f* *ppp*

CR. 3.4 *f* *ppp*

TPT. 1.2 -

TBN. 1.2 -

TBA. -

$\text{♩} = 75$
F

PLT. -

G.C. -

VLN. S. -

VLN. I. *ppp*

VLN. II. *ppp*

VLA. *ppp*

VC. *ppp*

CB. *ppp*

DIV.

p *ESPRESS.*
MOLTO
UNIS

Musical score for page 65, featuring woodwinds, strings, and percussion. The score is in 3/4 time and B-flat major. The woodwind section includes Piccolo (PICC.), Flutes 1 and 2 (FL. 1,2), Oboe (OB.), Clarinets 1 and 2 (CL. 1,2), Clarinet 3 (CL. 3), and Bassoon (FG.). The string section includes Violins 1 and 2 (VLN. I, II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The percussion section includes Cymbals 1 and 2 (CR. 1,2), Cymbals 3 and 4 (CR. 3,4), Tom-toms 1 and 2 (TPT. 1,2), Trombones 1 and 2 (TBN. 1,2), Trombone 3 (TBA.), and Timpani (TIMB.). The score includes dynamic markings such as *mp*, *f*, *mf*, and *pp*, and articulation markings like accents and slurs. The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The percussion provides a steady accompaniment.

PICC.

FL. 1,2

OB.

CL. 1,2

CL. 3

FG.

CR. 1,2

CR. 3,4

TPT. 1,2

TBN. 1,2

TBA.

TIMB.

PLT.

G.C.

VLN. S.

VLN. I

VLN. II

VLA.

VC.

CB.

MOLTO RIT.

G. P $\text{♩} = 60$
90

PICC. *ff*

FL. 1,2 *ff*

OB. *ff*

CL. 1,2 *ff*

CL. 3 *ff*

FG. *ff*

CR. 1,2 *ff*

CR. 3,4 *ff*

TPT. 1,2 *ff*

TBN. 1,2 *ff*

TBA. *f* *ff*

TIMB. *ff*

MOLTO RIT.

$\text{♩} = 60$

PLT. *ff*

G.C.

VLN. S.

VLN. I *ff*

VLN. II *ff*

VLA. *ff*

VC. *ff*

CB. *ff*

Musical score for page 95, featuring woodwinds, brass, and strings. The score is marked with *ACCEL.* and includes dynamic markings such as *mf* and *p*. The woodwind section includes Piccolo (Picc.), Flutes 1 & 2 (FL. 1,2), Oboe (OB.), Clarinets 1 & 2 (CL. 1,2), Clarinet 3 (CL. 3), Bassoon (FG.), Cor Anglais 1 & 2 (CR. 1,2), and Cor Anglais 3 & 4 (CR. 3,4). The brass section includes Trumpets 1 & 2 (TPT. 1,2), Trombones 1 & 2 (TBN. 1,2), Trombone A (TBA.), and Timpani (TIMB.). The string section includes Violins I (VLN. I), Violins II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The score includes various performance instructions such as *UNIS* (unison) and *DIV* (divisi). The woodwinds and strings play complex rhythmic patterns, while the brass section provides harmonic support with sustained notes and rhythmic figures. The woodwinds and strings play complex rhythmic patterns, while the brass section provides harmonic support with sustained notes and rhythmic figures.

Picc. *p_v* K $\text{♩} = 60$
 FL. 1.2 *p_v*
 OB. *p_v* *p* *mf* *A2* *mf* *3* *3* *3*
 CL. 1.2 *p_v* *p* *mf* *A2* *mf* *3* *3* *3*
 CL. 3 *p_v* *fp* *mf* *A2*
 FG. *mf* *A2*
 CR. 1.2 *mf* *A1* *mf*
 CR. 3.4 *mf* *A1*
 TPT. 1.2 *mf* *A1*
 TBN. 1.2 *mf* *3* *3* *3*
 TBA.
 TIMB. *vc*
 PLT. $\text{♩} = 60$ K
 G.C.
 VLN. S.
 VLN. I *sfz* *NAT.* *mf*
 VLN. II *sfz* *p* *NAT.* *mf*
 VLA. *sfz* *p* *DIV.* *mf*
 VC. *sfz* *fp* *mf*
 CB. *sfz* *mf*



PICC.

FL. 1,2

OB.

CL. 1,2

CL. 3

FG.

CR. 1,2

CR. 3,4

TPT. 1,2

TBN. 1,2

TBA.

TIMB.



PLT.

G.C.

VLN. S.

VLN. I

VLN. II

VLA.

VC.

CB.

115

Picc. *f* [3]

FL. 1,2 *f* [3]

OB. *f* [3]

CL. 1,2 *f* [3]

CL. 3 *f* [3]

FG. *f* [3]

CR. 1,2 *f* A2 [3]

CR. 3,4 *f* A2 [3]

TPT. 1,2 *f* [3]

TBN. 1,2 *f* [3]

TBA.

TIMB.

PLT.

G.C.

VLN. S. *ff* UNIS

VLN. I *f* UNIS [3]

VLN. II *f* UNIS [3]

VLA. *f* UNIS [3]

VC. *f* [3]

CB. *f* [3]

M ACCEL.

120

Picc. *f*

FL. 1,2 *f*

OB. *A2*

CL. 1,2 *f*

CL. 3 *f*

FG. *A2*

CR. 1,2

CR. 3,4

TPT. 1,2 *A2*

TBN. 1,2 *A2*

TBA. *f*

TIMB. *f*

M ACCEL.

PLT. *f*

G.C. *f*

VLN. S. *f*

VLN. I *f*

VLN. II *DIV* *f*

VLA. *DIV* *SUL PONT.* *f*

VC. *SUL PONT.*

CB. *f*

♩ = 120

135

Picc. *ff*

FL. 1.2 *ff*

OB. *ff*

CL. 1.2 *ff*

CL. 3 *ff*

FG. *ff*

CR. 1.2 *ff*

CR. 3.4 *ff*

TPT. 1.2 *ff*

TBN. 1.2 *ff*

TBA. *ff*

TIMB. *ff*

PLT. *ff*

G.C. *ff*

VLN. S. *ff*

VLN. I *ff*

VLN. II *ff*

VLA. DIV. *ff*

VC. *ff*

CB. *ff*

♩ = 120

La selección de las obras estuvo a cargo de los respectivos profesores de los espacios curriculares.

Armonía II y III - Prof. Eduardo Elia

En la cátedra Armonía II se aborda la armonía modal como tópico principal y en los prácticos se aplican los conceptos teóricos correspondientes mediante la combinación de lo modal y lo tonal en composiciones propias.

Las obras de esta publicación que surgieron en la cátedra de Armonía II son: Julián Venegas (*Algo diferente*) y Matías Donetto (*En el aire*).

En armonía III el núcleo de la cátedra es la rearmonización. Para desarrollar este tópico la propuesta es aplicar las técnicas estudiadas en clase en temas de referentes de la música popular.

Las composiciones de esta publicación que surgieron en la cátedra de Armonía III son: Javier Videla (*Tardío*) y Valentín Gómez (*Inconsciente I*)

Composición III y Composición y Arreglos IV - Prof. Claudio Vittore

En el caso del espacio curricular Composición III, la consigna fue que las composiciones debían ser para un instrumento armónico o para un instrumento solista o vocal y acompañamiento armónico. En este nivel de composición tomamos prestadas formas de la tradición clásica como la Suite, tema con variaciones o formas politemáticas, pero tratadas desde lo rítmico, lo armónico y lo textural a partir de géneros folclóricos, jazz, tango y rock. En las obras de Composición y Arreglos IV se continúa con esta apertura pero desarrollada con orgánicos grandes como: orquesta típica, big band, o diversas formaciones de orquestas modernas de cámara y sinfónicas.

Forman parte de la selección realizada para la presente edición las composiciones de Andrés Rivarola (*Templanza*), Ana Florencia García Sánchez (*Ana*), Gastón Fontenla (*Schurholz*), Franco Vittore (*Suite Folklórica Argentina*) y Nicolás Demarchi (*El cosmólogo*).

Instrumentación y Orquestación I y II – Prof. Luis Nani

La cátedra de Instrumentación y Orquestación I y II se caracterizan por proponer una tarea compositiva constante con vistas a poner en práctica los conceptos teóricos abordados en la clase y analizados en las obras de referencia. El desarrollo es lineal desde el estudio detallado de los instrumentos solistas, luego de los grupos de cámara, culminando con Orquesta Sinfónica Clásica el primer año de la misma (tercer año de cursado en la carrera). En el segundo año (cuarto año de la carrera) se continúa en orden cronológico con el desarrollo de la Orquesta Sinfónica desde el período pre-romántico hasta la actualidad. Es importante destacar que gracias a un trabajo ininterrumpido por parte de

la cátedra de más de 16 años en torno a la conformación de un orgánico sinfónico (actualmente la Orquesta Sinfónica Villa María), los estudiantes tienen la posibilidad de cotejar, experimentar, corregir y estrenar con instrumentistas y conjuntos reales (de cámara u orquestales) sus trabajos compositivos.

Las obras que surgieron en las cátedras de Instrumentación y Orquestación I y II que fueron seleccionadas para esta publicación pertenecen a: David Rodríguez (*Blues? Para cuarteto de cuerdas*) y Bárbara López (*Alusiones*) respectivamente.

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