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Vorágine

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**Universidad Veracruzana
Facultad de Música**

**MAESTRÍA EN MÚSICA:
COMPOSICIÓN**

**TESIS:
VORÁGINE
PARA TRÍO DE PERCUSIONISTAS**

**PRESENTA:
DANIEL ALEJANDRO SÁNCHEZ MENDOZA**

DIRECTOR DE TESIS:

DR. EMIL AWAD

XALAPA DE ENRIQUEZ, VERACRUZ, MAYO 2019

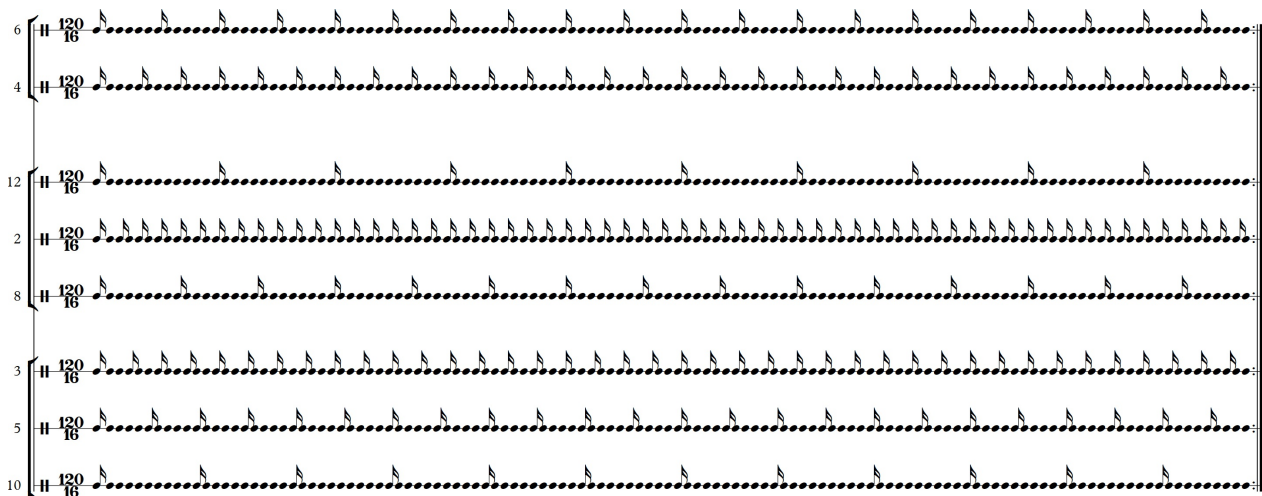
dedicada a Percutam Ensemble

Vorágine

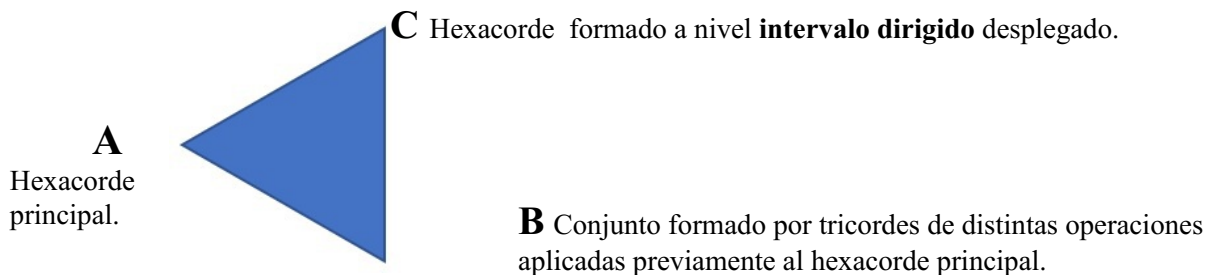
Para trío de percusionistas

Daniel Alejandro Sánchez Mendoza

'Vorágine' (2019) para trío de percussionistas es una obra dodecafónica en la que se busca proveer una identidad a cada línea de doce tonos clase a través de la utilización de un conjunto de duraciones rítmicas diversas cuya convergencia yace en ciclos de 120 pulsos de semicorchea. A continuación presento un ejemplo de las duraciones rítmicas.



La obra está sujeta a la rotación estructural de 3 hexacordes distintos donde el principal conjunto contiene en su estructura subconjuntos tricordales (013) ó (025) a nivel mosaico. Por ejemplo, teniendo como conjunto principalmente al hexacorde A (012345), B (023457) y C (024579) son copartícipes en dos dimensiones (ver imagen siguiente).



Cada una de las líneas de duraciones rítmicas es independiente en cuanto ataque, sin embargo, hay puntos que coinciden entre ellas con el objetivo de proveer **intervalos clase** que imitan la estructura del hexacorde desplegado partiendo del intervalo dirigido del conjunto A (012345) en el siguiente ordenamiento: <1- 9-10-1- 2- 6 -10-11-2-3 - 11>

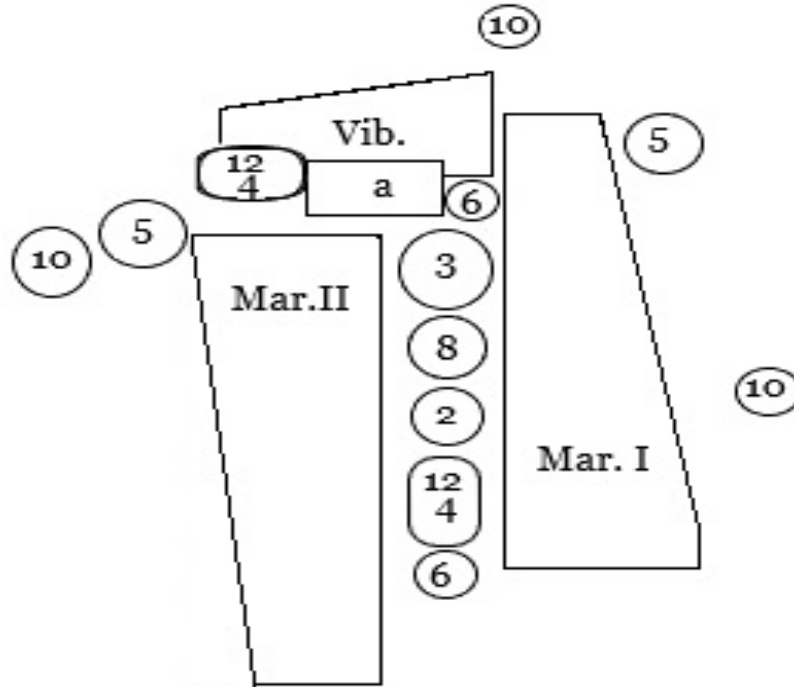
Intervalo dirigido	< 1- 9-10-1- 2- 6 -10-11-2-3 - 11 >
Ordenamiento del hexacorde Principal	{ 4,5,2, 0,1,3 } { 9,7,6, 8,11,10, } x y < 7 - 3 - 4 - 1 - 2 > { 5, 0, 3, 7, 8, 10 } < 10 - 11 - 8 - 9 - 5 > { 4, 2, 1, 9, 6, 11 }

Conjunto de instrumentos de percusión y su disposición en el pentagrama.

La enumeración va de acuerdo con la línea rítmica correspondiente a cada instrumento.



Mar.2 utilizar Gong Tam- Tam.
Vib. y Mar.1. utilizan Opera Gong



Notación especial.

I. (\times) *Dampening*. Utilizando el pedal del vibráfono desvanecer la nota previa al signo, presionando con una baqueta evitando así mezclar los sonidos.

II. (*) Atacar la orilla de una lamina del teclado con la parte del palillo de la baqueta (*with the handle of the mallet*).

Ejemplo:

Tipo de baquetas sugeridas

Vibráfono

L.H.

R.H.

1

2

3

4



Soft Mallet

Hard Mallets

Marimba I

L.H.

R.H.

1

2

3

4



Medium Soft Mallet

Hard Mallets

Marimba II

L.H.

R.H.

1

2

3

4



Soft Mallet

Medium Hard Mallet

dedicada a Percutam Ensemble

Vorágine

para trío de percusionistas

Daniel Alejandro Sánchez Mendoza

A

$\text{♩} = 150$

Vib.

1

mf

f

f

mf

Mar I

mp

mf

f

mf

A

$\text{♩} = 150$

Mar II

mf

f

pp

mf < *f*

5

Vib, *p* *f* *seco* *mf* *f* *Red.*

Mar I

f

Mar II

mf *f* *mf* *f*

9

Vib, *mf* *mp* *f* *mf* *to marimba 1*

Mar I

ff *mf* *mp*

Mar II

f *p* *f* *p* *fp*

B

13

Vib.

f

mf

f

3

Mar. I

mp

mf

f

mf

Mar. II

mf

f

mp

mf

mf

p

18

Vib.

mp

f

ff

mp

Mar. I

mp

mf

mp

ff

mp

Mar. II

f

mp

mf

f

mf

26

Vib.

Mar. I

Mar. II

mp *mf* *f sf sf*

mf *mp* *mf* *f* *mp* *f*

mp *mf*



33

Vib.

Mar. I

Mar. II

C

f *mf* *ff*

mf *to marimba I*

f *mf* *ff*

mf *to marimba I*

f *p* *mp* *f*

mp *mf* *f*

37 *ff* *ff* 5

Vib.

Mar I *mf* *f*

Mar II *f*

39 *ff* *mf* *mf*

Vib.

Mar I *mf*

Mar II *mf*

43 *f* *mp* *f*

Vib.

Mar I *mp*

Mar II *f* *mp* *f*

6

46

Vib,

Mar I

Mar.II

mf

f

p

mf

50

Vib,

Mar I

Mar.II

mf

f

ff

mf

gliss.

53

Vib.

Mar I

Mar II

ff

57

Vib.

Mar I

Mar II

ff

f

pp

mp

f

6

to Marimba I

8

60

Vib,

p

mf

ff

3

3

Mar I

Mar.II

mp

mp

f

65

Vib,

ff

ff

ff

f

mf

molto

mf

3

3

Mar I

Mar.II

mf

Ped.

70 *mf* *mf* *mp* 9

Vib,

Mar I

Mar.II

mf *mp* *p* *p*

74 **D** *f* *mf* *f* *mf* *p* *mf* *f*

Vib,

Mar I

Mar.II

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

79

Vib.

Mar I

Mar II

ff *f*

mp *p*

mp *p*

mf *p*

83

Vib.

Mar I

Mar II

pp *p* *mf* *f*

mp *mf* *f* *p* *ff*

mp *f* *f*

E ← ♩ = ♩ →

87 *pp* *p* *mf* *l.v.*

Vib.

Mar I

Mar II

mf *f* *mf* *mp* *sf* *p* *mf* *p* *sf*

90 *p* *fp* *mp*

to marimba I L.H. →

Musical score for measures 91-93. The score is for Vibraphone (Vib.), Marimba I (Mar I), and Marimba II (Mar II). The key signature is one flat (B-flat), and the time signature is 6/8. Measure 91 starts with a *mf* dynamic and features a triplet of eighth notes in the Vibraphone and Marimba I parts, and a triplet of eighth notes in the Marimba II part. The Vibraphone part has a *mp* dynamic. Measure 92 continues with similar patterns. Measure 93 ends with a *mp* dynamic in the Vibraphone part. The score includes various dynamics such as *mf*, *mp*, and *sub f*.



Musical score for measures 94-96. The score is for Vibraphone (Vib.), Marimba I (Mar I), and Marimba II (Mar II). The key signature is one flat (B-flat), and the time signature is 6/8. Measure 94 starts with a *mf* dynamic in the Vibraphone part and a *p* dynamic in the Marimba I part. Measure 95 features a *mf* dynamic in the Vibraphone part and a *ff* dynamic in the Marimba I part. Measure 96 ends with a *f* dynamic in the Vibraphone part and a *ff sub p* dynamic in the Marimba II part. The score includes various dynamics such as *mf*, *p*, *f*, *ff*, and *sub p*. A bracketed section in measure 96 is labeled "to marimba I".

97 *mf* *p*
Vib, *mp* *f* *mp* *Ped.* *mf* *f*

Mar. I *mf* *f* *sfz* *f* *p*

Mar. II *ff* *f* *ff*

102 *p* *mf* *to Marimba I* *f* *mf* **F** *mf* *f*
Vib, *mp* *Ped.* *f*

Mar. I *sfz* *mf* *f* *mp* *sf* *mf* *sf*

Mar. II *ff* *f* *mf* *mp* **F**

14

104

Vib.

Mar I

Mar II

mf *f* *mp* *f*

mf *sf* *p*



106

Vib.

Mar I

Mar II

ff *mf*

mp *mf*

f *mf* *f*

109 15

Vib, 

Mar I 

Mar II 



112 G

Vib, 

Mar I 

Mar II 

115

Vib,

Mar I

Mar.II

This musical system covers measures 115 to 118. It features three staves: Vibraphone (Vib.), Maracas I (Mar I), and Maracas II (Mar.II).
- **Measure 115:** Vib. has a triplet of eighth notes starting on G4, marked *mp* and *f*. Mar I has a triplet of eighth notes starting on G4, marked *mp*. Mar.II has a triplet of eighth notes starting on G4, marked *p*.
- **Measure 116:** Vib. has a quarter note G4, marked *f*. Mar I has a quarter note G4, marked *mp*. Mar.II has a quarter note G4, marked *p*.
- **Measure 117:** Vib. has a quarter note G4, marked *f*. Mar I has a quarter note G4, marked *mp*. Mar.II has a quarter note G4, marked *p*.
- **Measure 118:** Vib. has a quarter note G4, marked *f*. Mar I has a triplet of eighth notes starting on G4, marked *mp*. Mar.II has a triplet of eighth notes starting on G4, marked *p*.
Dynamics include *mp*, *f*, *p*, and *mf*. There are also accents and slurs throughout the system.



119

Vib,

Mar I

Mar.II

This musical system covers measures 119 to 122. It features three staves: Vibraphone (Vib.), Maracas I (Mar I), and Maracas II (Mar.II).
- **Measure 119:** Vib. has a quarter note G4, marked *mp*. Mar I has a triplet of eighth notes starting on G4, marked *mp*. Mar.II has a triplet of eighth notes starting on G4, marked *f*.
- **Measure 120:** Vib. has a quarter note G4, marked *p*. Mar I has a triplet of eighth notes starting on G4, marked *mf*. Mar.II has a triplet of eighth notes starting on G4, marked *ff*.
- **Measure 121:** Vib. has a quarter note G4, marked *mf*. Mar I has a triplet of eighth notes starting on G4, marked *mf*. Mar.II has a triplet of eighth notes starting on G4, marked *f*.
- **Measure 122:** Vib. has a triplet of eighth notes starting on G4, marked *mf*. Mar I has a triplet of eighth notes starting on G4, marked *mf*. Mar.II has a triplet of eighth notes starting on G4, marked *f*.
Dynamics include *mp*, *p*, *mf*, *f*, *ff*, and *mf*. There are also accents and slurs throughout the system.

H
123 *pp* *ff* *p* *mp* *mf*

Vib.

Mar I

H

Mar.II

127 *f* *p* *f* *p* *mf* *mp* *mf*

Vib.

Mar I

Mar.II

131 *ff* *mf* **I**

Vib.

Mar I

Mar.II

18 135

Vib, *f*

Mar I *ff*

Mar.II *f*

138

Vib, *ff* *ff* *mf* *ff* *mf* *f*

Mar I *ff* *mf* *ff* *mf* *f*

Mar.II *ff* *mf* *ff*

strong accents

141

Vib, *p* *f* *mf* *f*

Mar I *sf* *sf* *sf* *mf* *f* *mp* *mf* *f*

Mar.II *sf* *sf* *sf* *sf* *f* *ff* *pp* *mf*

J

147

Vib.

Mar. I

Mar. II

p *f* *mf* *f* *mf* *ff*

seco

152

Vib.

Mar. I

Mar. II

mp *f* *mf* *mp* *f* *sf* *fp*

to marimba I

20

155

K

Vib.

mf mp

sf

f

mf

f

sf

mf

f

mf

mf

f

Red.

Red.

Mar. I

p

mf

mp

f

mp

Mar. II

K

sfz

fp

mf

sfz

f

f

mp

mp

160

Vib.

sf

mf

mp

sf

mf

sf

Red.

3

3

3

mp

Mar. I

mp

3

3

3

mp

Mar. II

sfz

f

mp

f

mf

p f

L

165

Vib, *f* 3 3 *mf* *p*

Mar I *mf* *p* *mf*

Mar.II *mp* *sf* *mp* *sf*



169

Vib, *f* *sf* *mp* *f*

Mar I *pp* *sf* *sf*

Mar.II *sf* *f* *sf* *f*

22

174

Vib.

Mar. I

Mar. II

M

ff

mf

f

ff

p

mf

ff

f

mf

M



to marimba I

179

Vib.

Mar. I

Mar. II

f

f

mf

mf

mf

181 *f* *f* 23

Vib.

Mar I
dim. poco a poco

Mar II
dim. poco a poco *mf* *dim. poco a poco*

183 *mf* *dim. poco a poco* *Ped.* *p*

Vib.

Mar I
mp *p* *p*

Mar II
mp

187

Vib.

Mar I
mp

Mar II
mp *mp*

189

Vib, *p*

Mar I *p*

Mar.II *mp*

mp *mp* *mp*

192

Vib, *mf*

to Marimba I

Mar I *p* *mf*

Mar.II *mf* *mp*

194

Vib,

Mar I

Mar.II *mf* *mp*

197

Vib, *mp*
Ped. *p*

Mar I *mp*

Mar II *p* *p* *p*

200

Vib, *pp* *f* *f*

Mar I *pp* *sfz* *f*

Mar II *mp* *f*

ppp *pp* *p*

to Marimba I

fp *mf* *f*

tr

204

Vib.

mf *ff*

f *sub mf* *f* *ff*

3

Mar. I

Mar. II

mf *ff*

3