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Publication Date
2020

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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

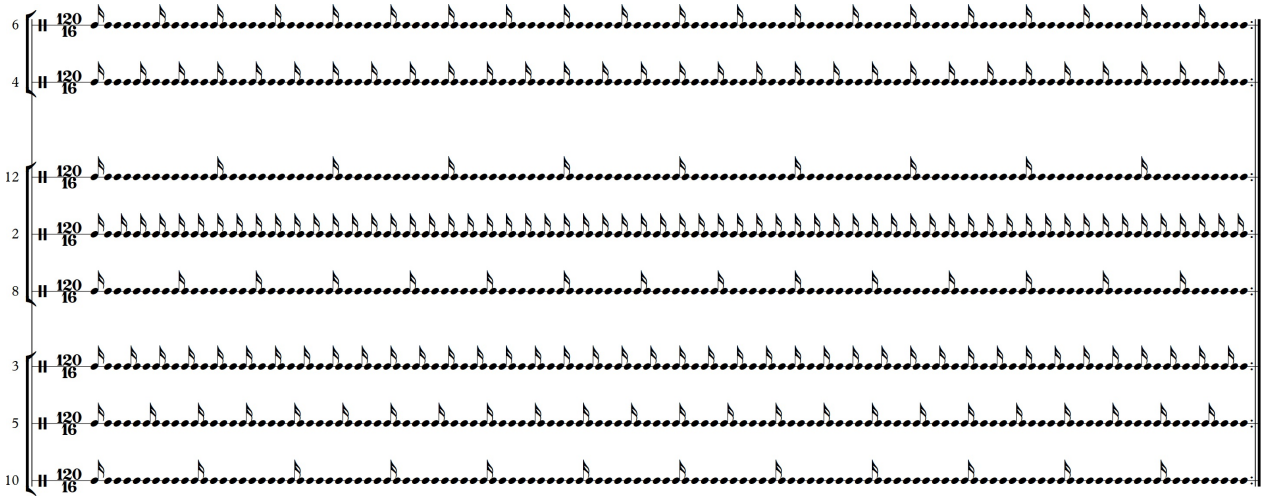
dedicada a Percutam Ensamble

Vorágine

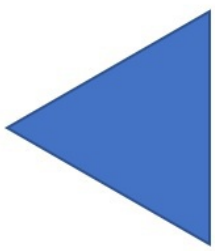
Para trío de percusionistas

Daniel Alejandro Sánchez Mendoza

'Vorágine' (2019) para trío de percusionistas 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).



C Hexacorde formado a nivel **intervalo dirigido** desplegado.

A
Hexacorde principal.

B Conjunto formado por tricordes de distintas operaciones aplicadas previamente al hexacorde principal.

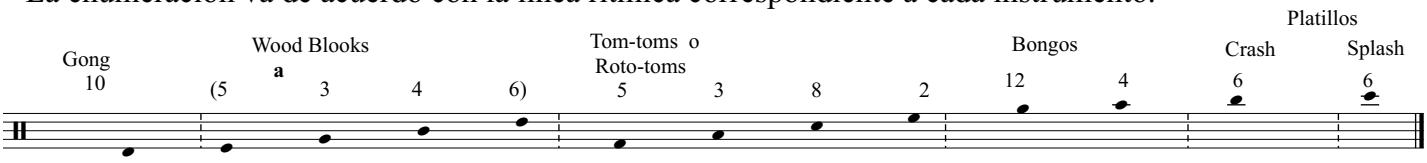
Cada una de las líneas de duraciones rítmicas es independiente en cuanto ataque, sin embargo, hay puntos que coinciden entre ellas con el objetivo de proveer **intervalos clase** que imitan la estructura del hexacorde desplegado partiendo del intervalo dirigido del conjunto **A** (012345) en el siguiente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

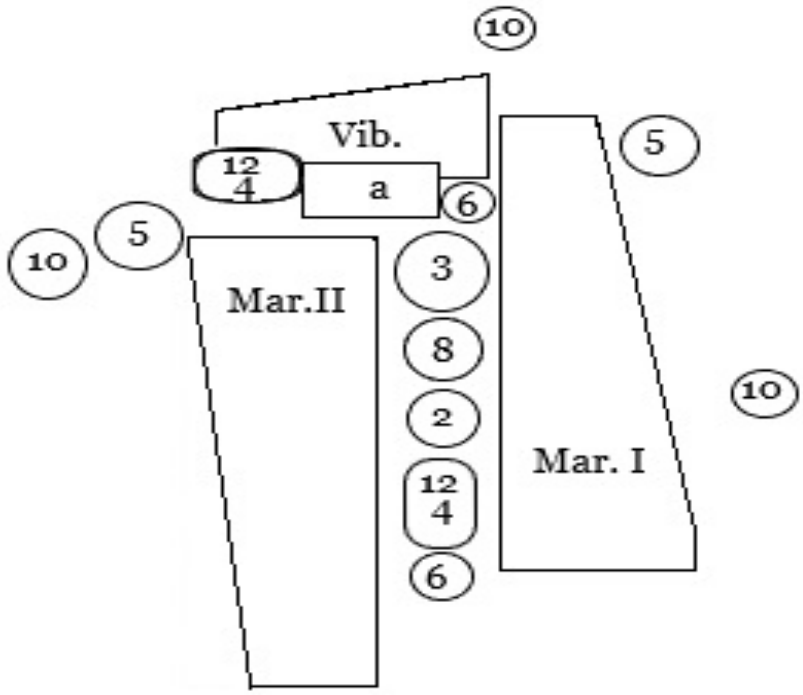
Ordenamiento del hexacorde Principal { 4,5,2, 0,1,3} {9,7,6, 8,11,10, }
x y
< 7 - 3 - 4 - 1 - 2 >
{ 5, 0, 3, 7, 8, 10 }
< 10 - 11 - 8 - 9 - 5 >
{ 4, 2, 1, 9, 6, 11 }

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

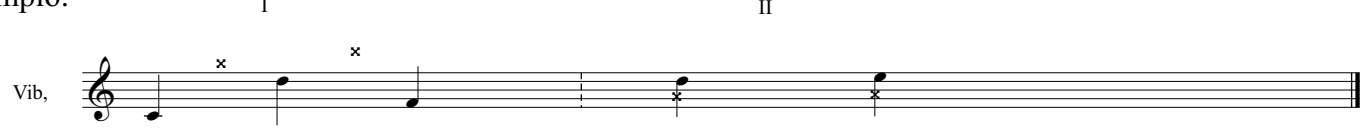


Notación especial.

I. (×) *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	

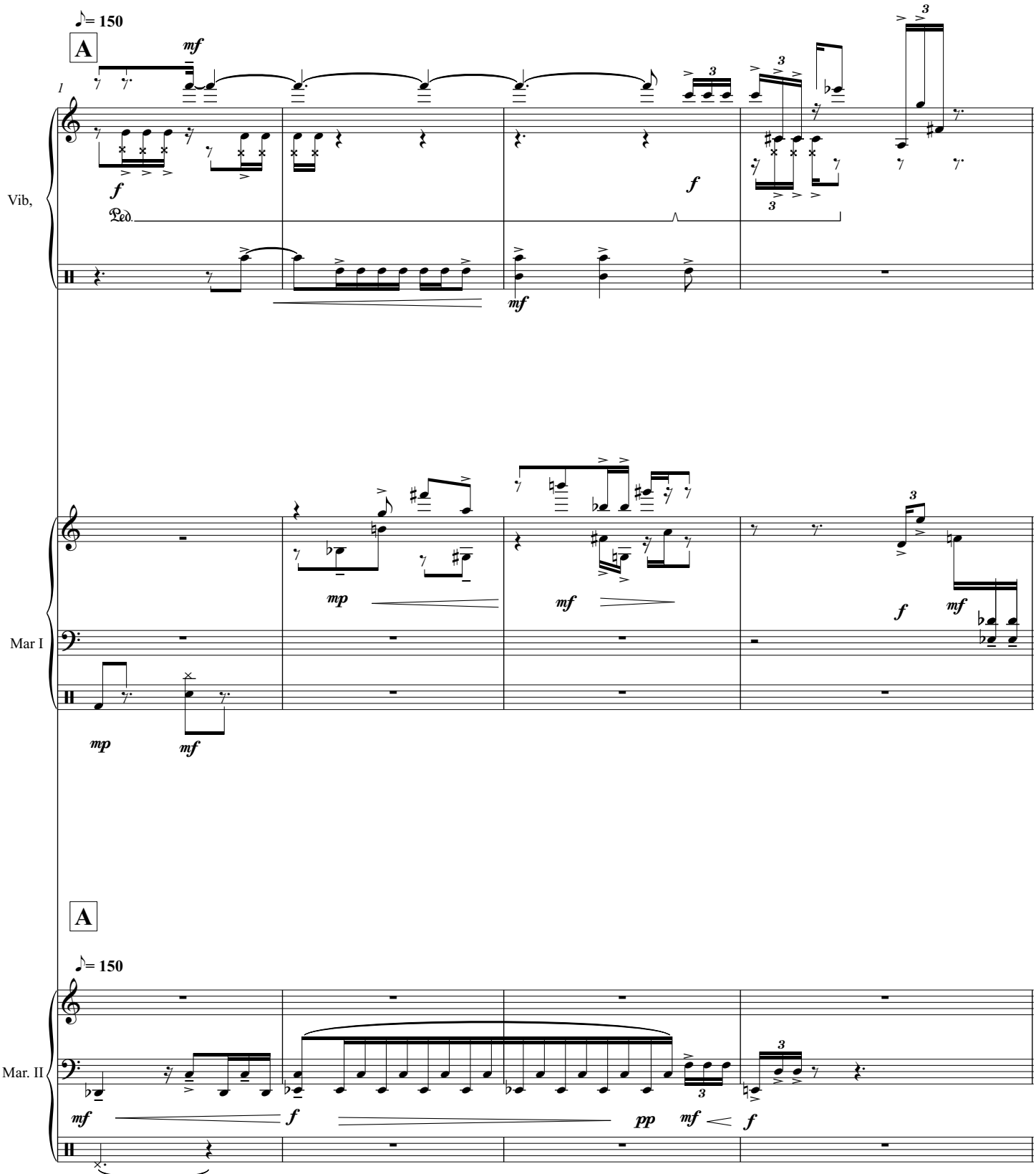
iv

dedicada a Percutam Ensamble

Vorágine

para trío de percusionistas

Daniel Alejandro Sánchez Mendoza



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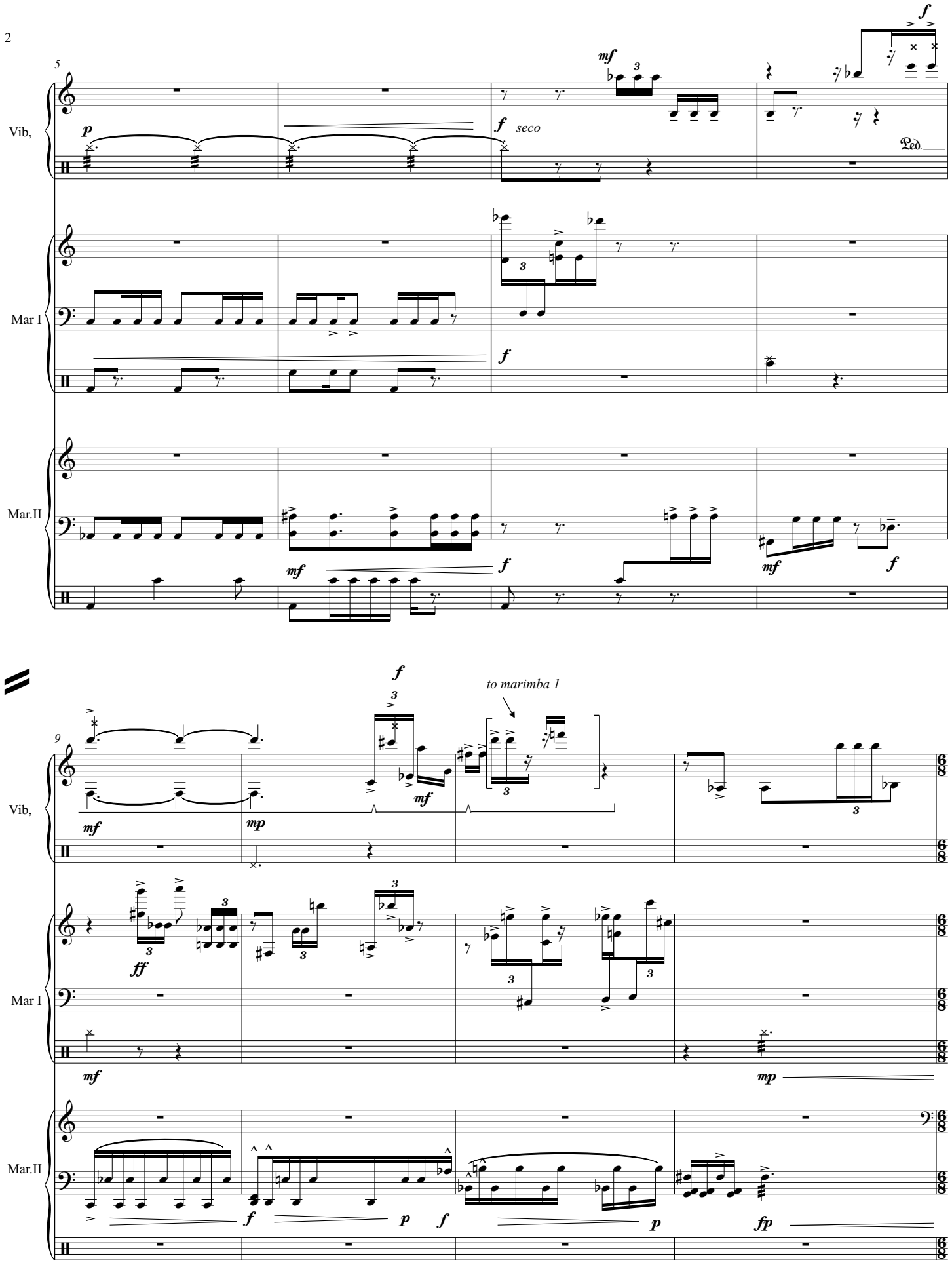
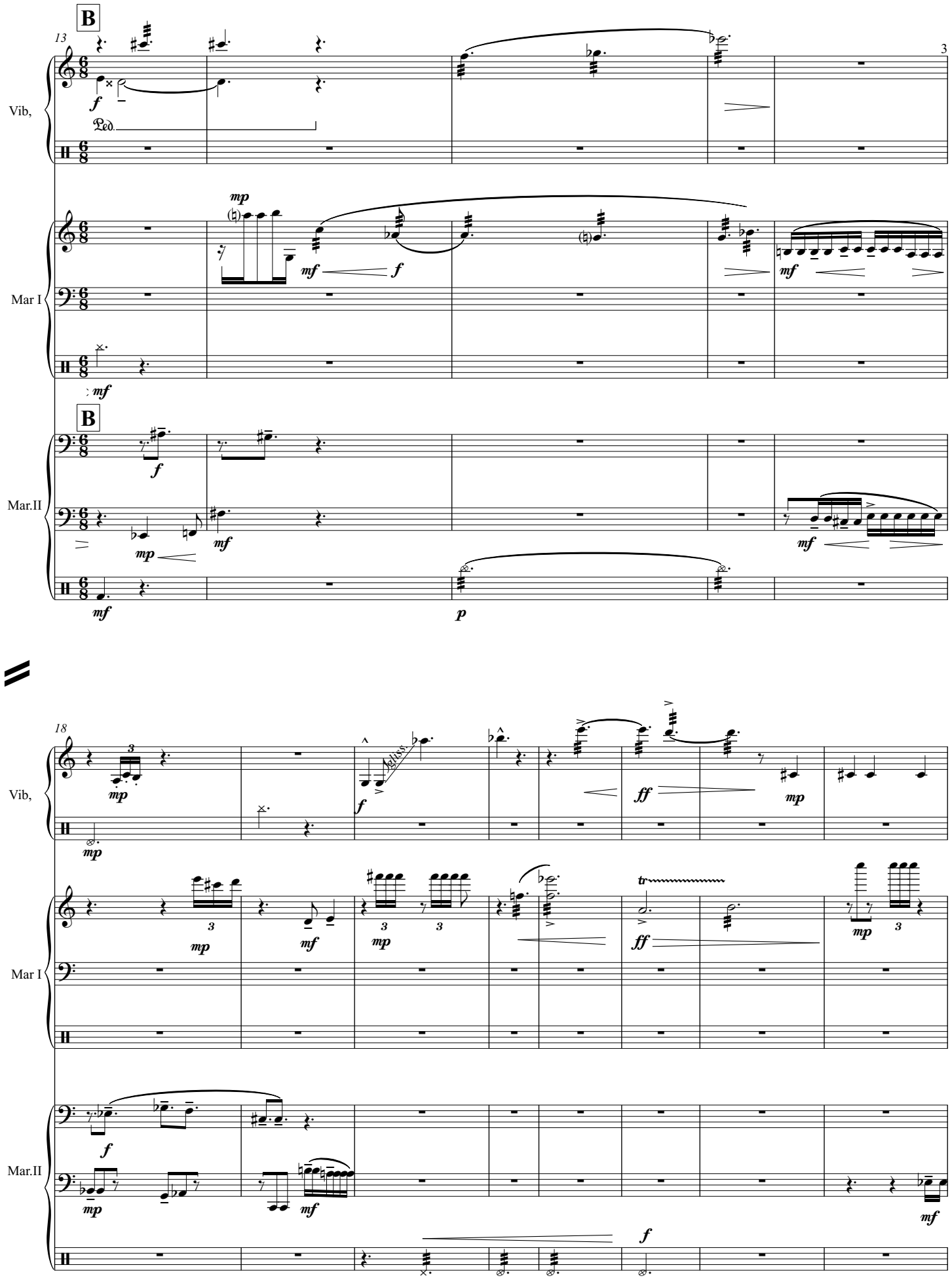
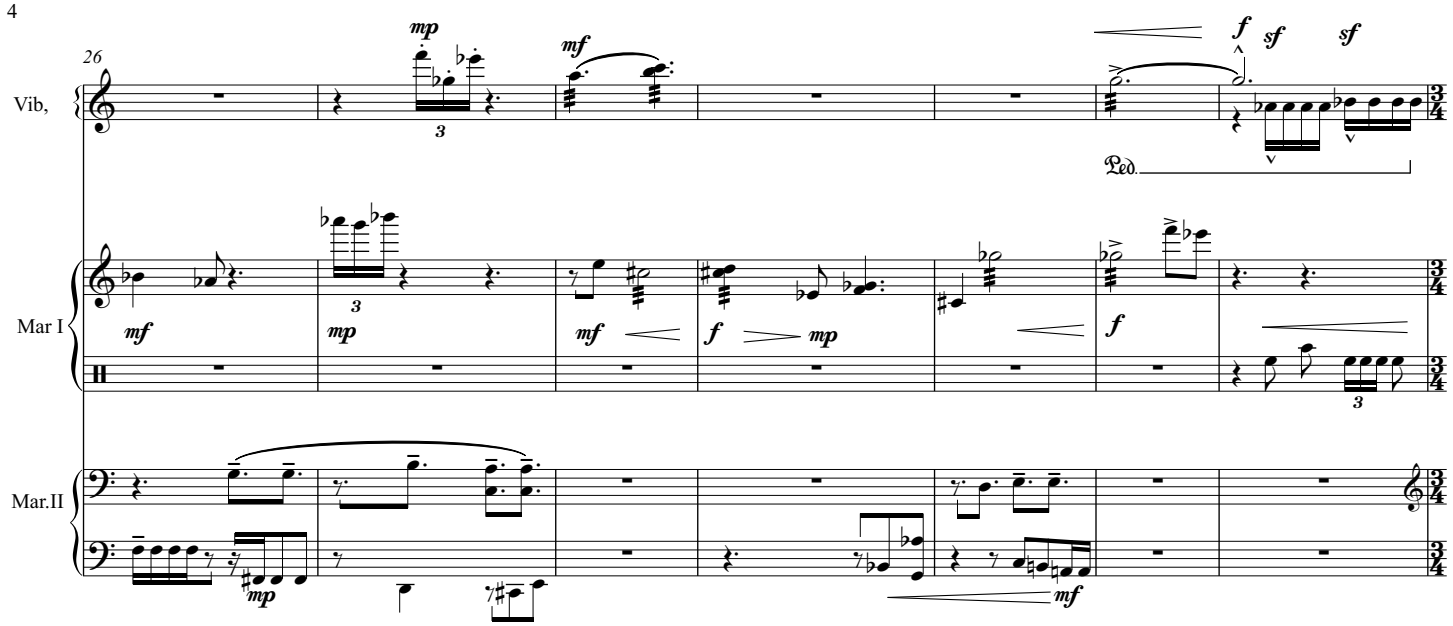
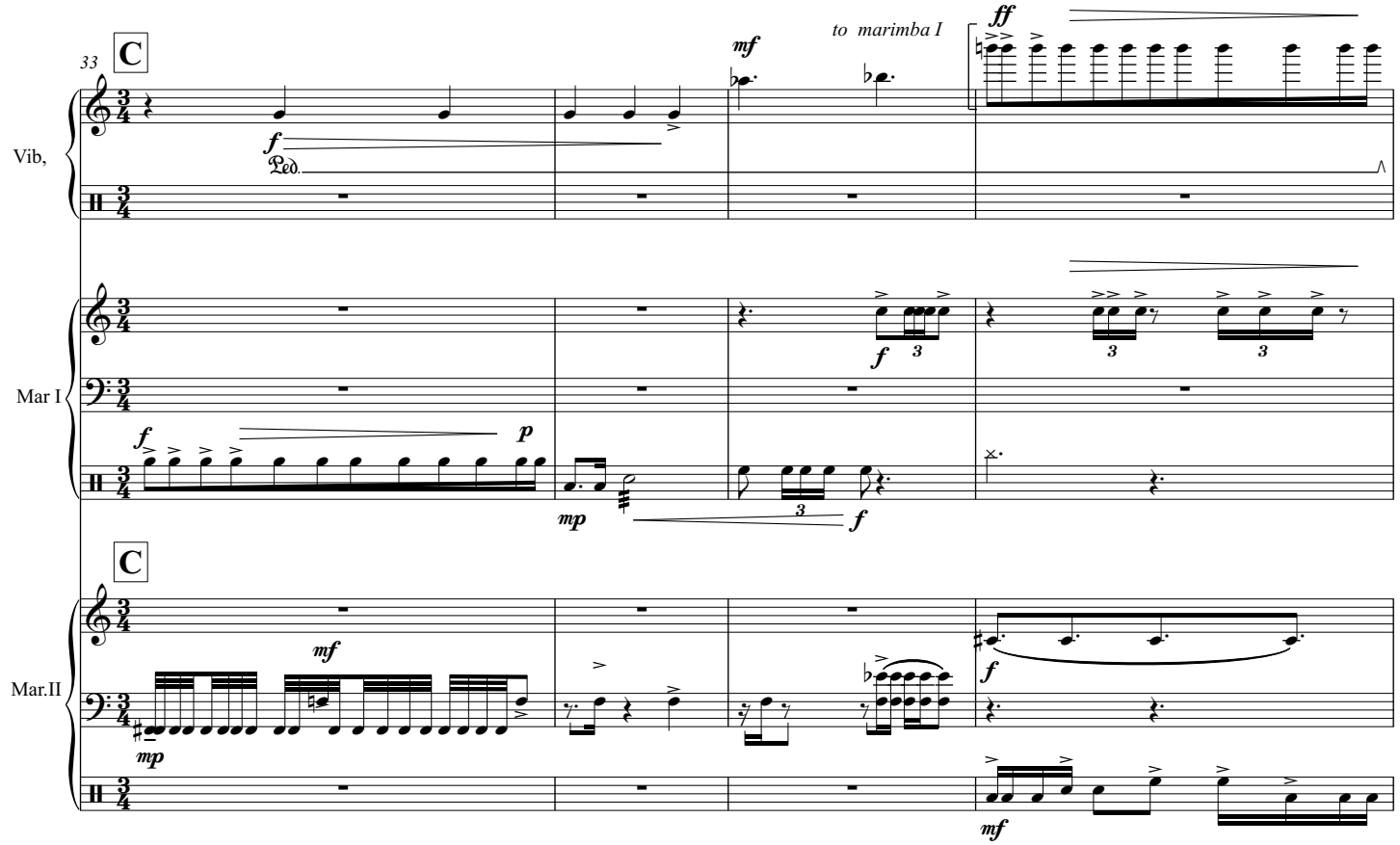
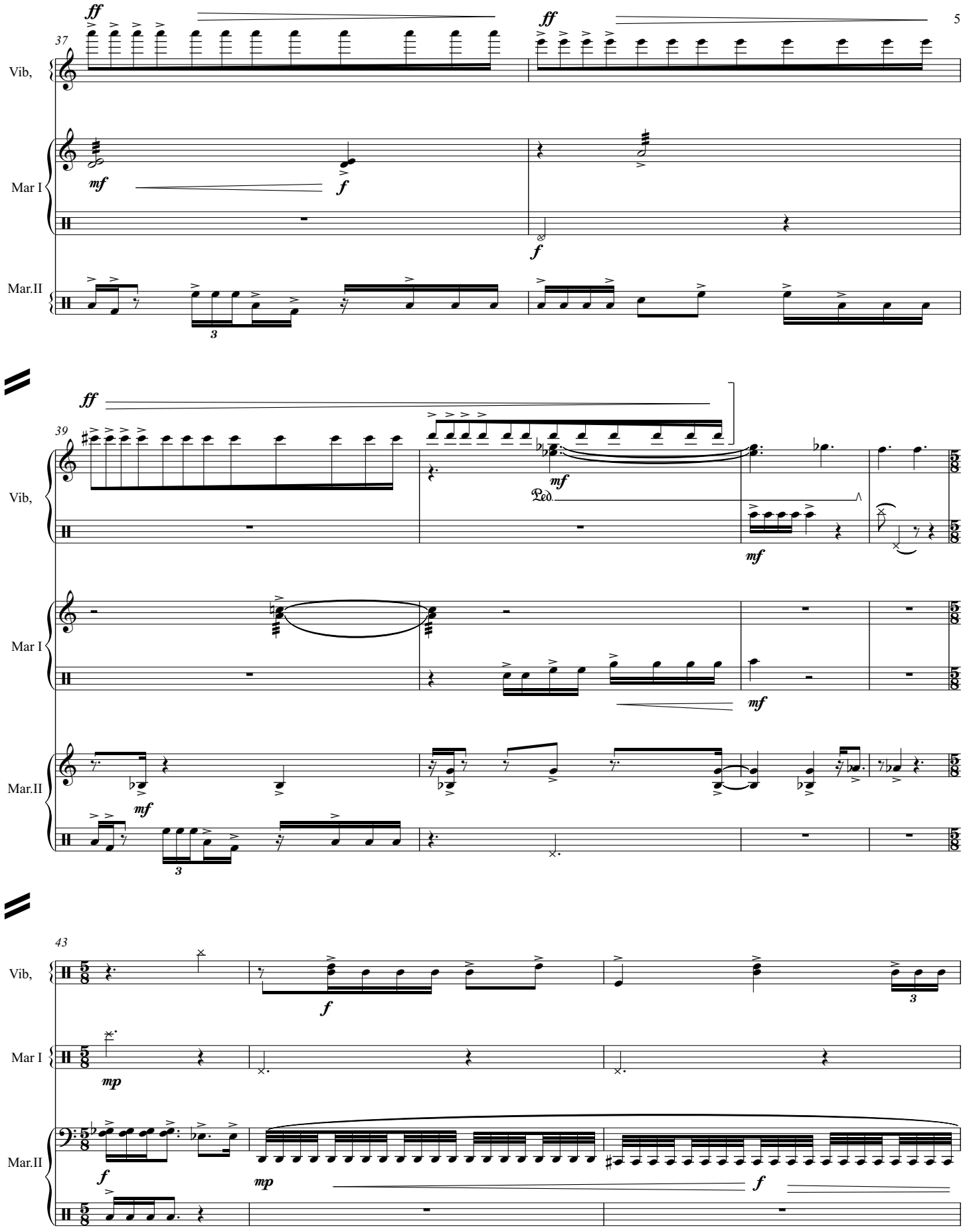

5
Vib,
Mar I
Mar.II
p
f
seco
mf
Ped.
9
to marimba 1
ff
mp
fp


B
13
Vib,
Ped.
Mar I
Mar.II
B
18
Vib,
gliss.
Mar I
Mar.II


26
Vib,
Mar I
Mar.II
Ped.


33
C
to marimba I
Vib,
Mar I
Mar.II
Ped.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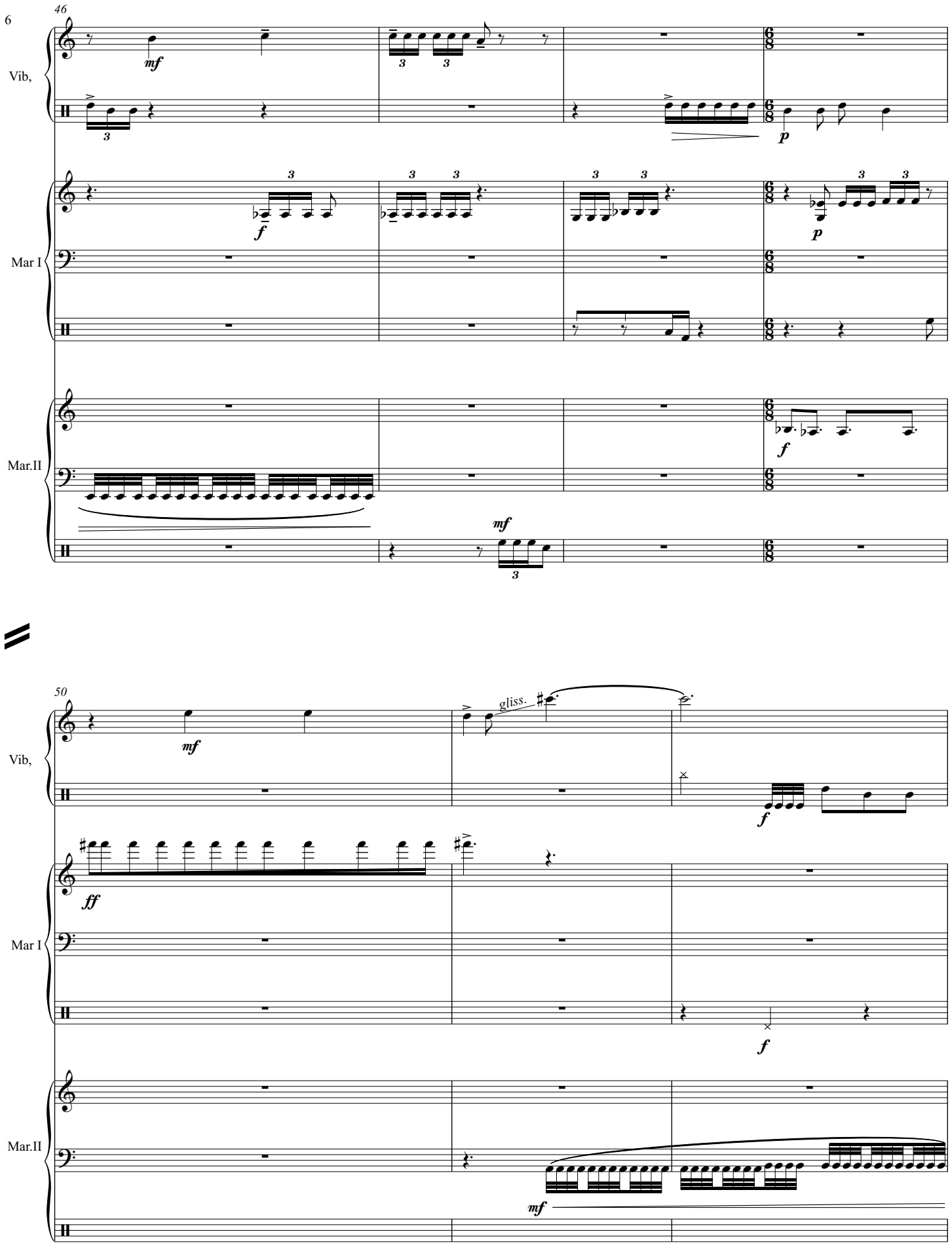
Vib,
Mar I
Mar.II
39
43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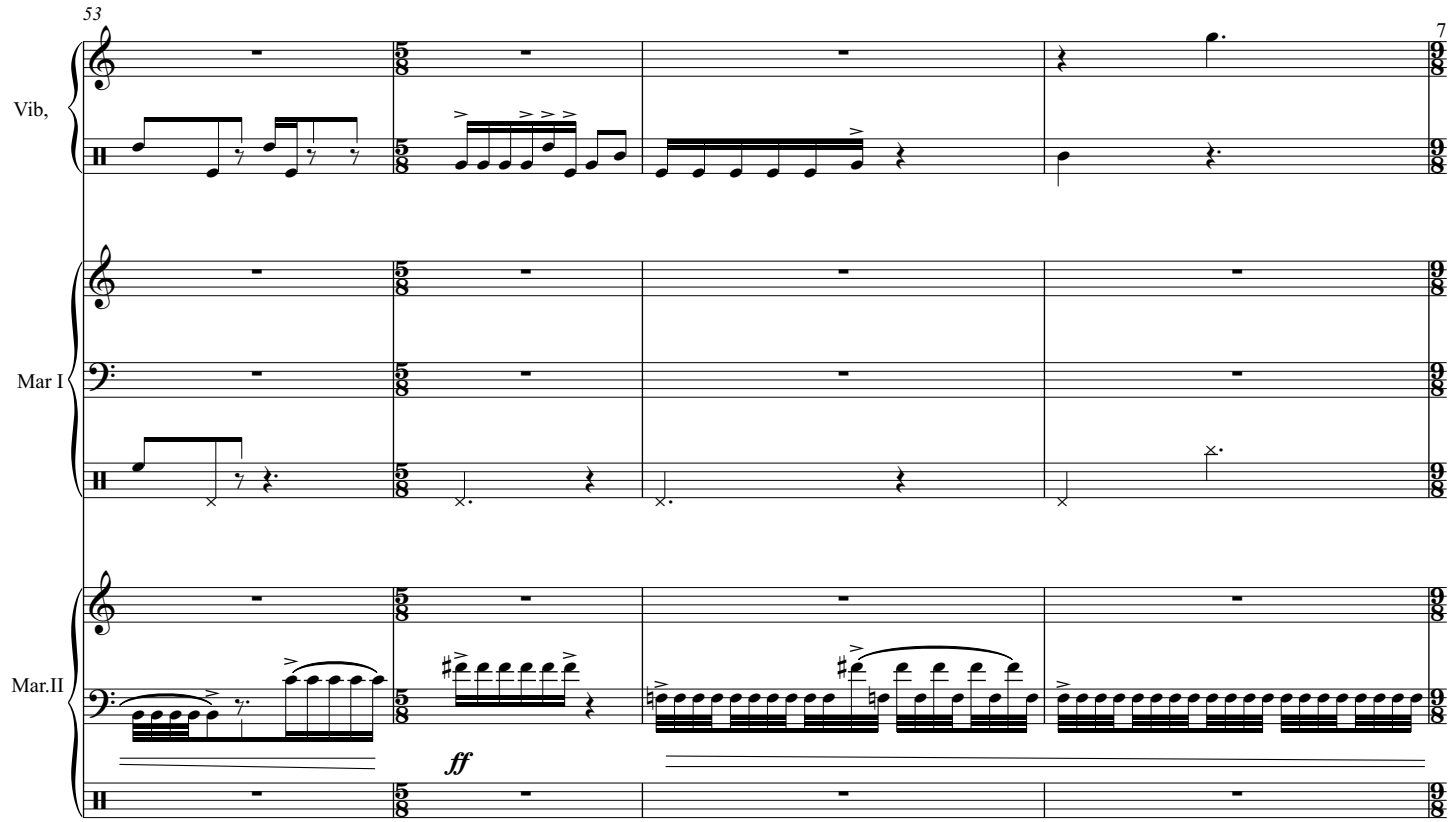
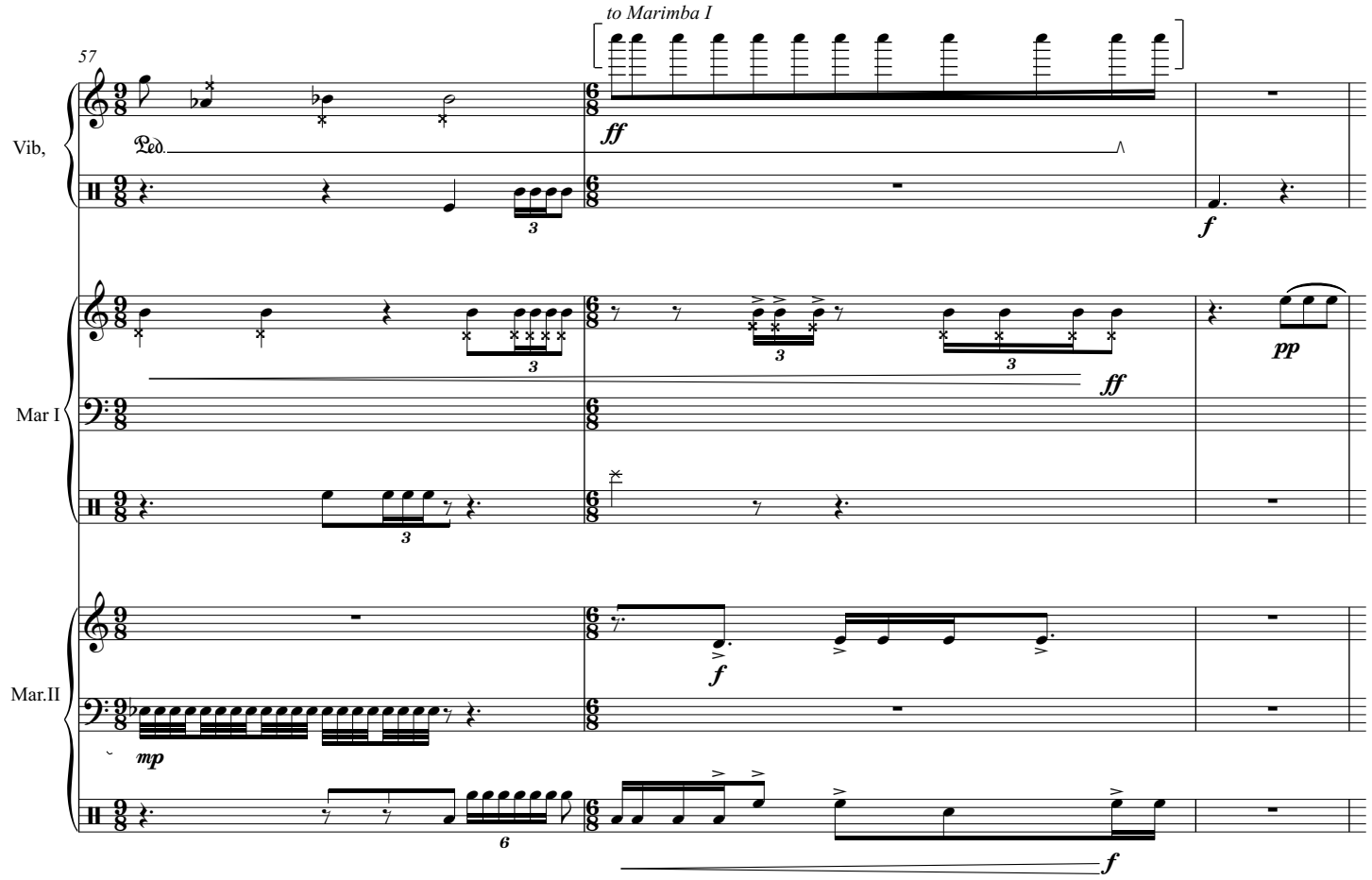
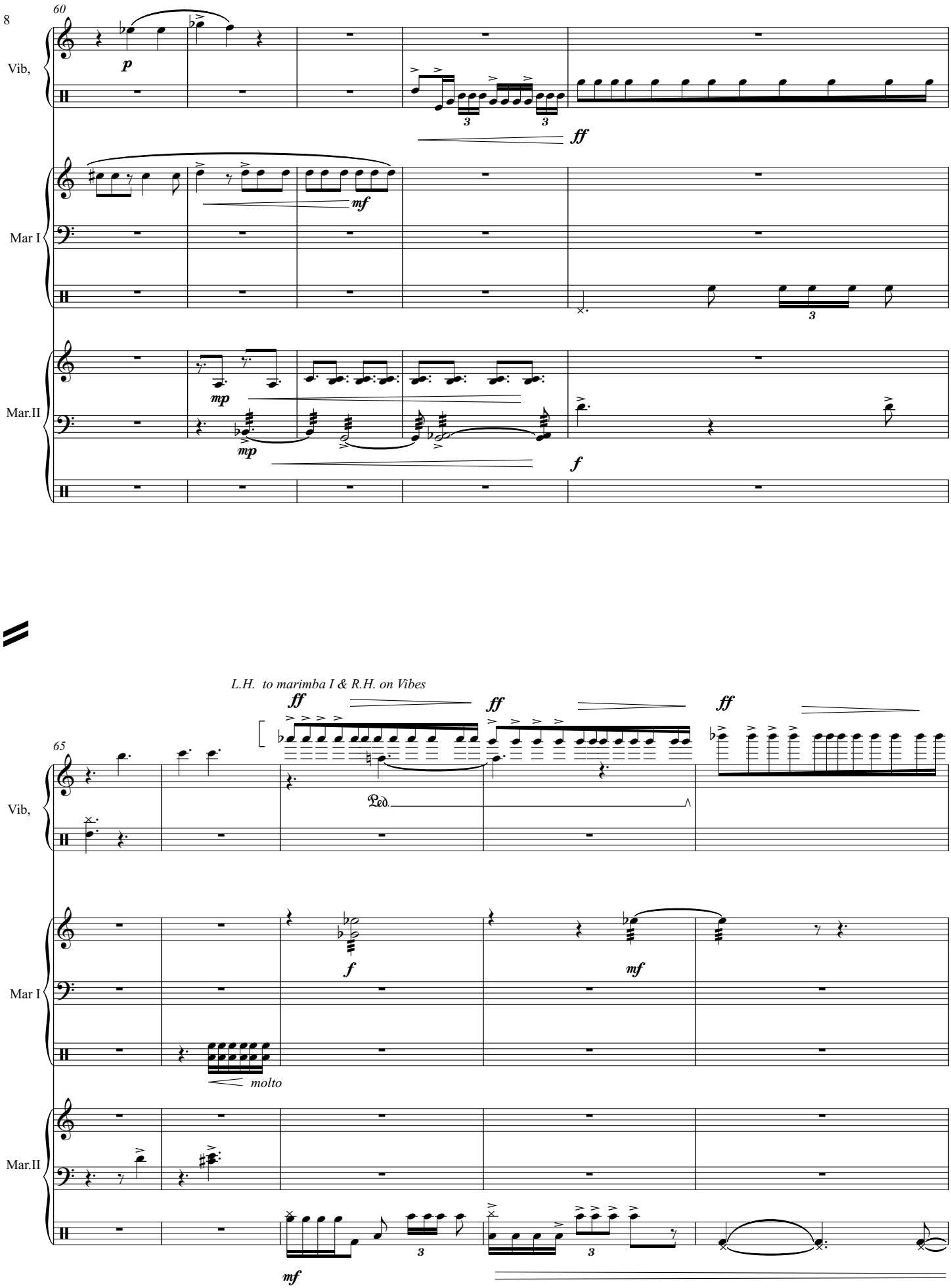
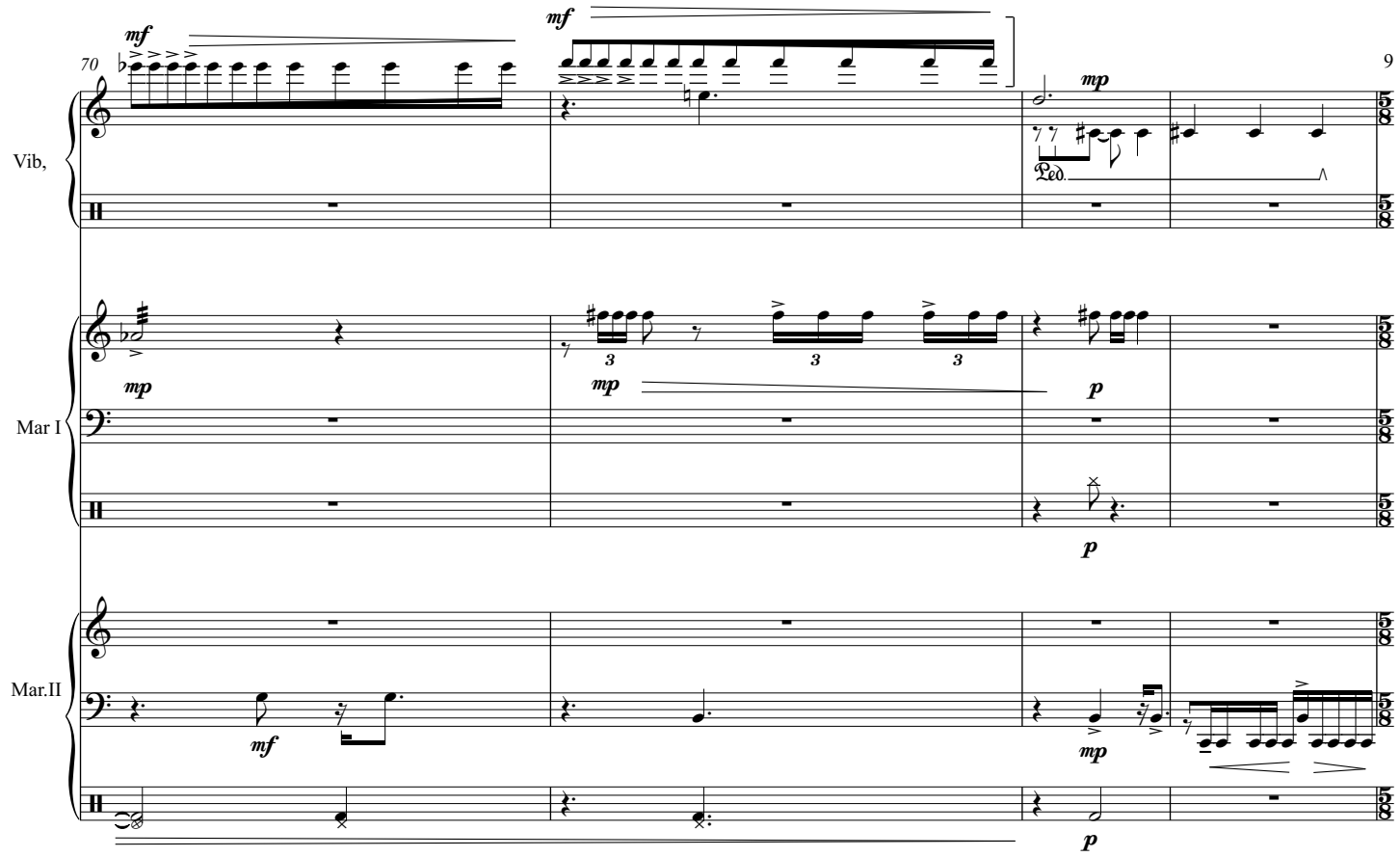
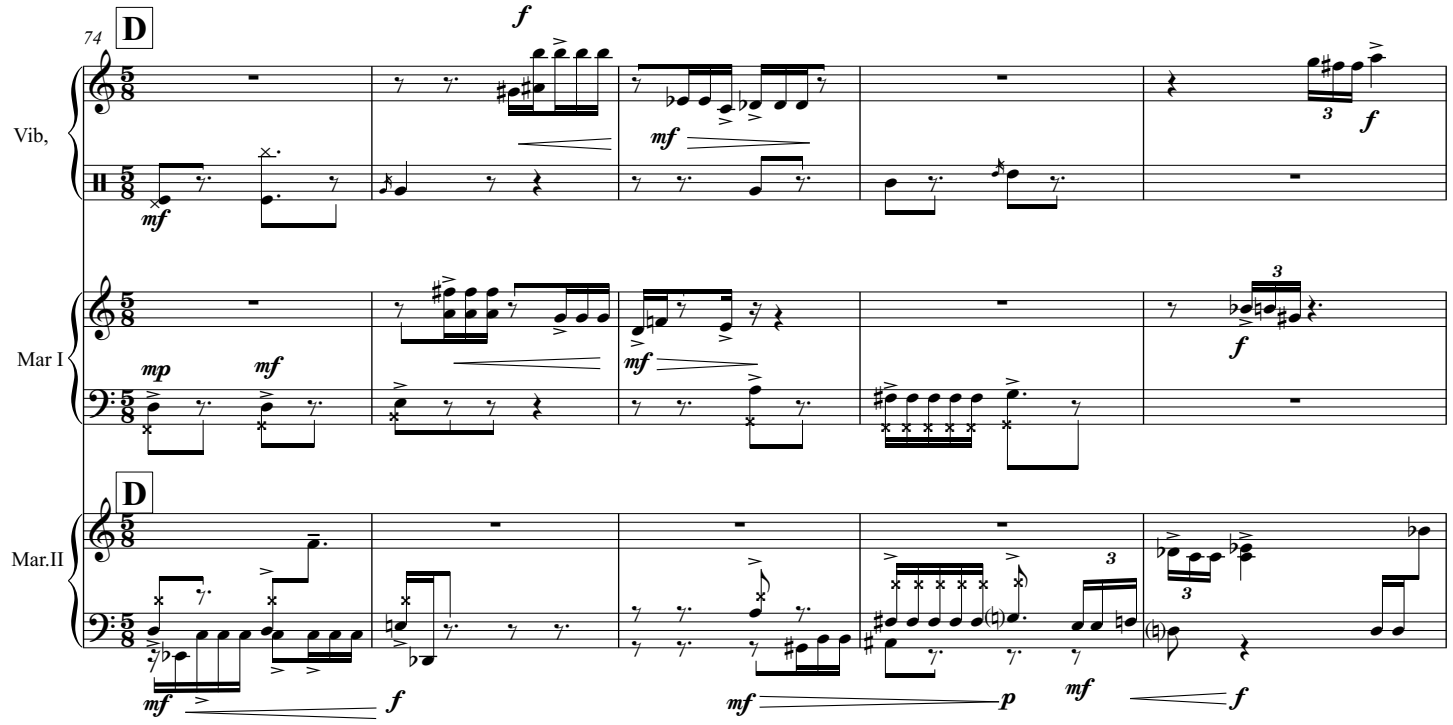
Vib,
Mar I
Mar.II
mf
f
p
50
gliss.
ff

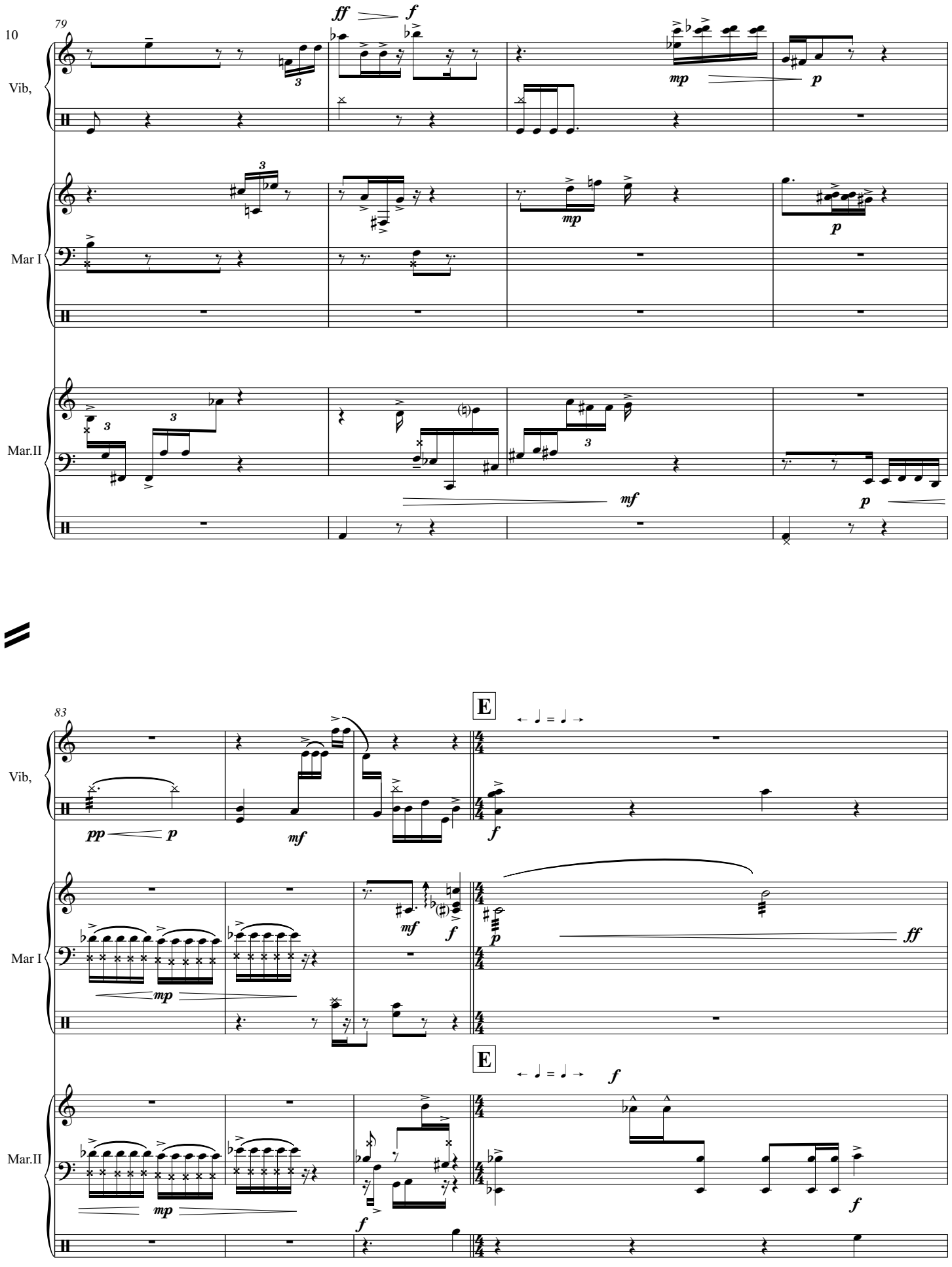

53
7
Vib,
Mar I
Mar.II
ff

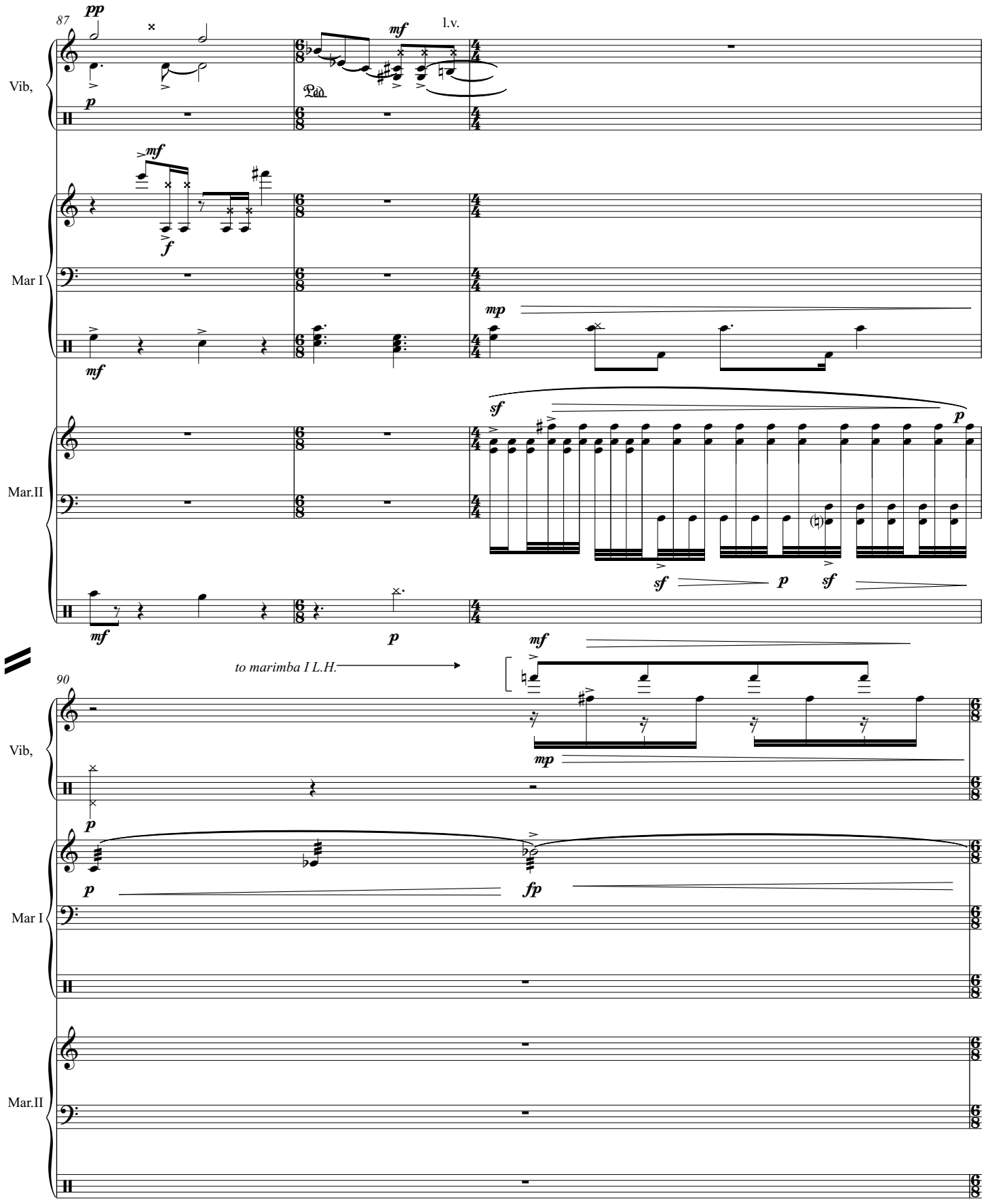

to Marimba I
57
Vib,
Ped.
ff
f
Mar I
3
ff
pp
Mar.II
f
mp
6
f

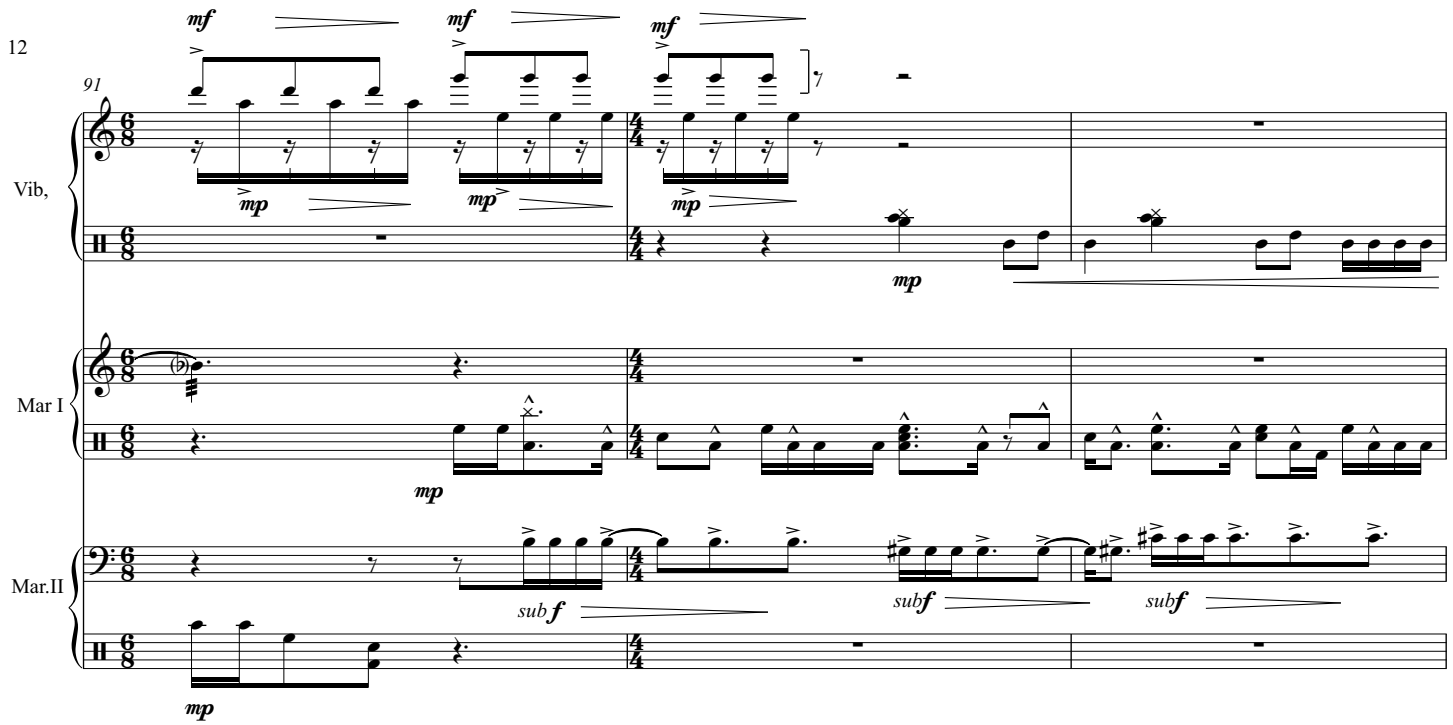

60
Vib,
Mar I
Mar.II
p
ff
mf
mp
f
L.H. to marimba I & R.H. on Vibes
65
Ped.
molto

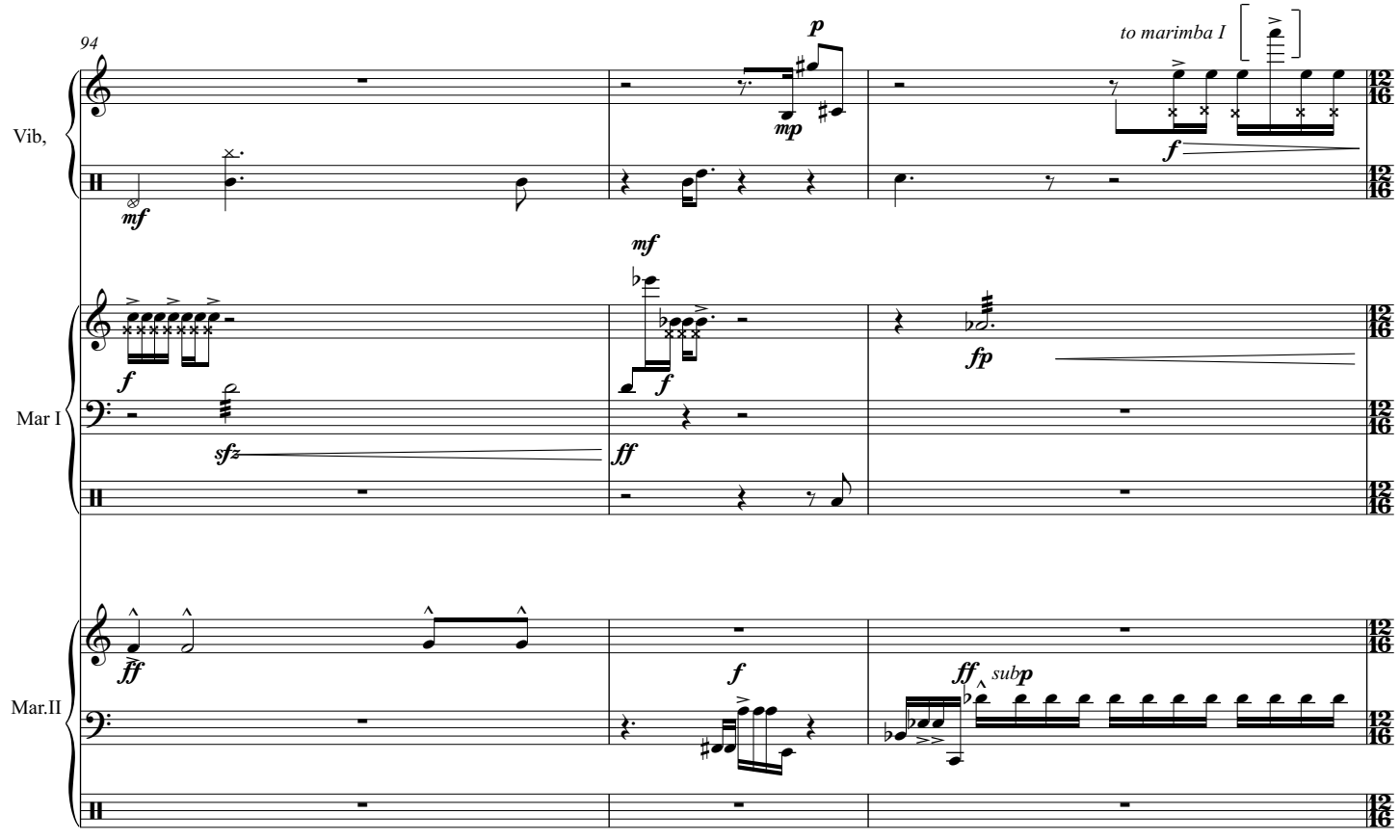

70
Vib,
Mar I
Mar.II
mf
mp
p
Ped.


74
D
Vib,
Mar I
Mar.II
mf
f
mp
p
3


79
Vib,
Mar I
Mar.II
83
E
Vib,
Mar I
Mar.II


87
pp
mf
l.v.
Vib,
p
Ped.
mf
f
Mar I
mf
mp
sf
p
Mar.II
sf
p
sf
mf
p
to marimba I L.H.
90
mf
mp
Vib,
p
p
fp
Mar I
Mar.II


91
Vib,
Mar I
Mar.II
mf
mp
sub f
sub f
sub f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Vib,
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Mar.II
to marimba I
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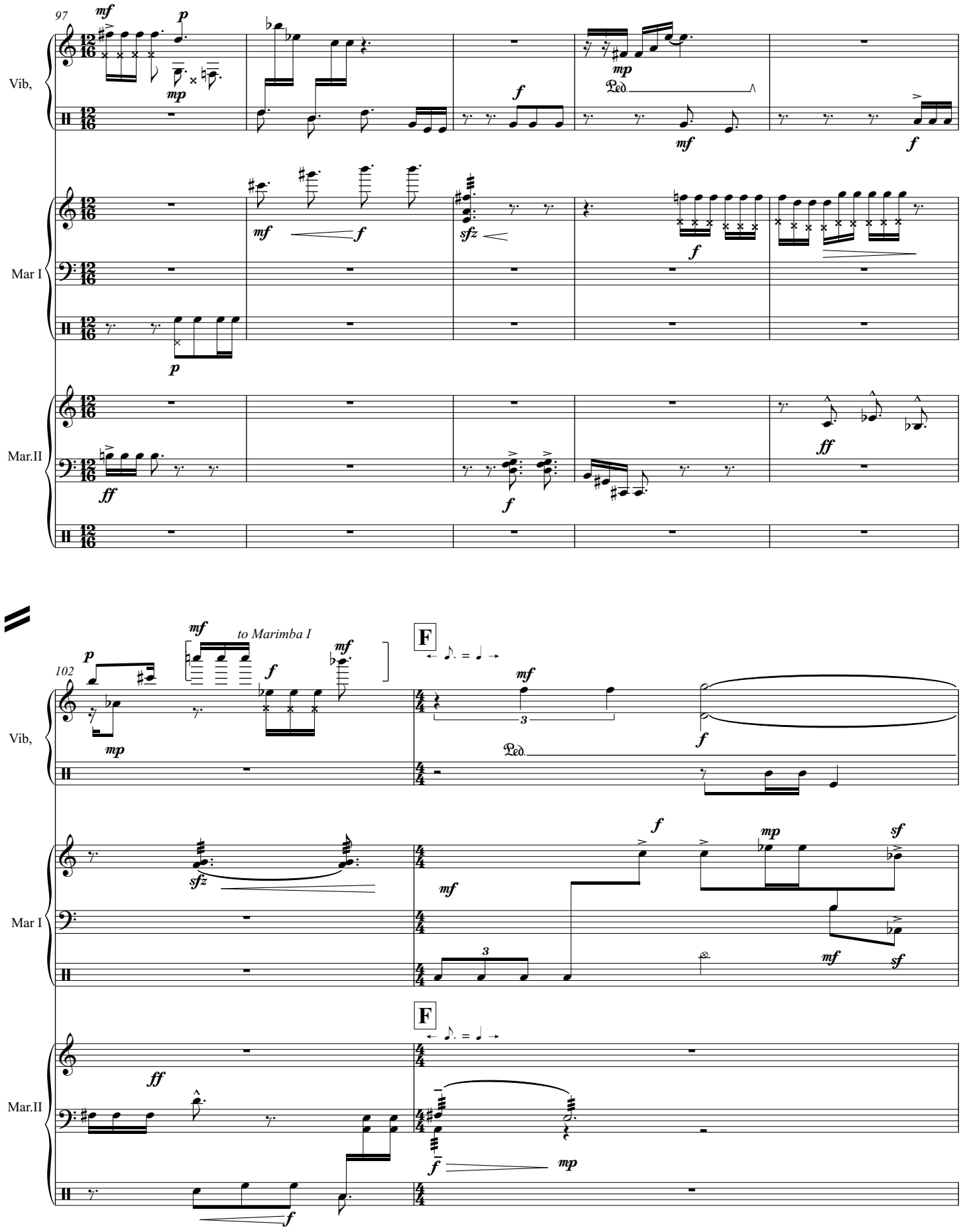
mp
mf
f
fp
sfz
ff
sub p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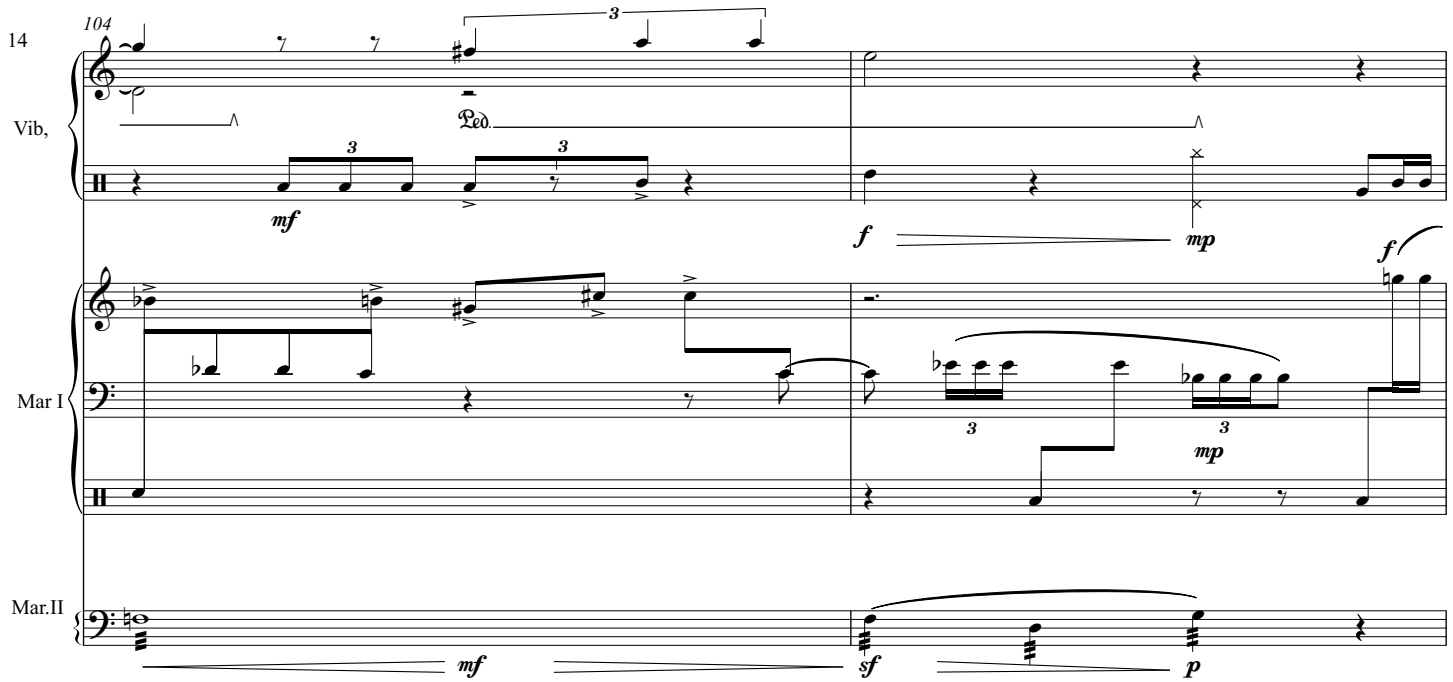
Vib,
Mar I
Mar.II
102
to Marimba I
F
Ped.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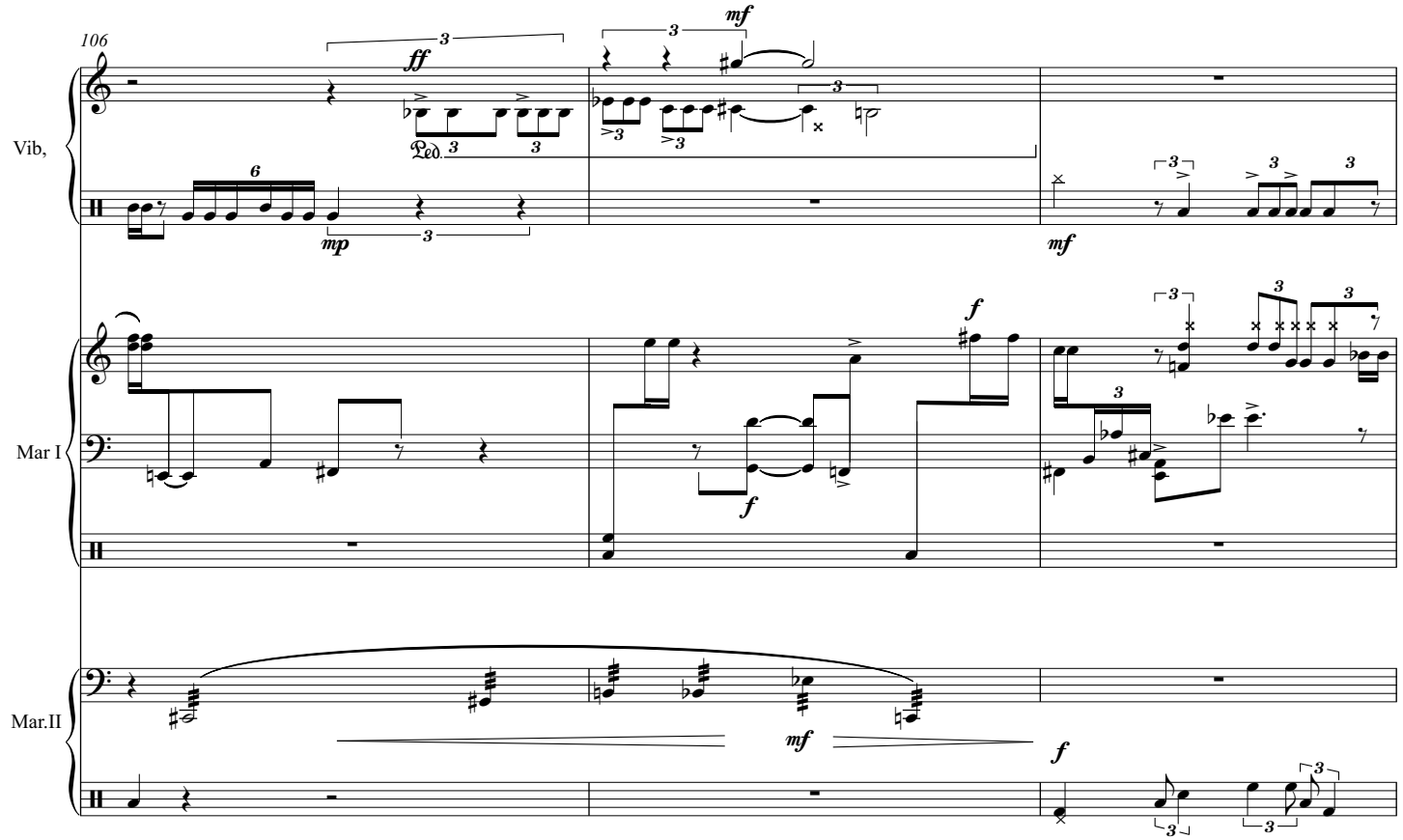
Vib,
Mar I
Mar.II
mf
f
mp
sf
p
Ped.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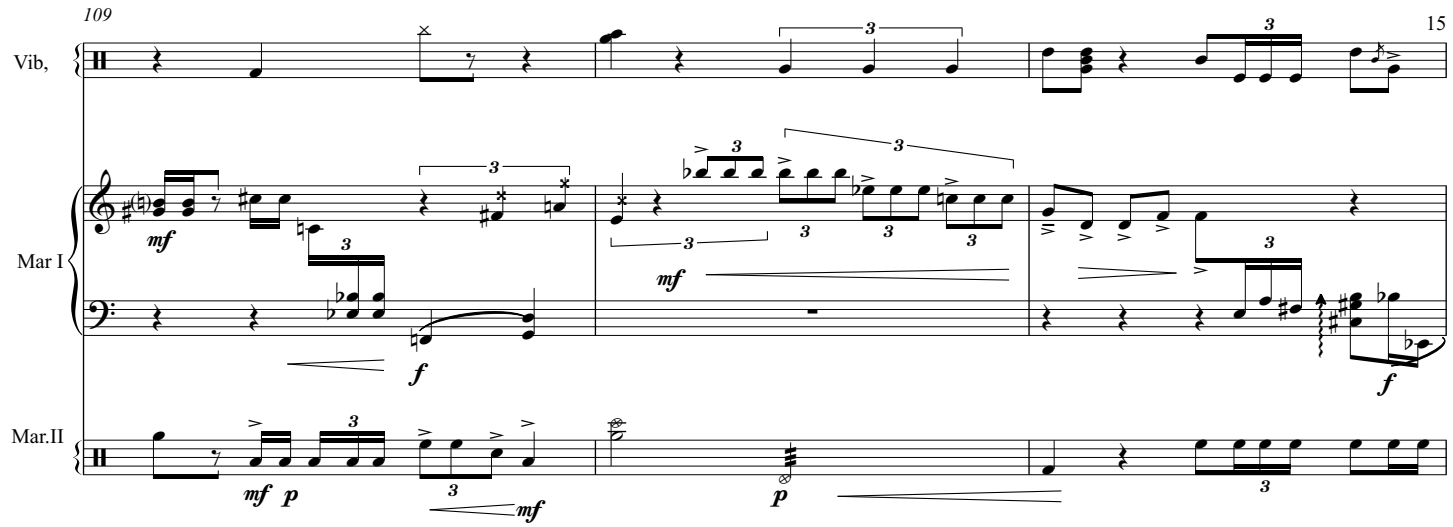
Vib,
Mar I
Mar.II
ff
mf
mp
f
Ped.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Vib,
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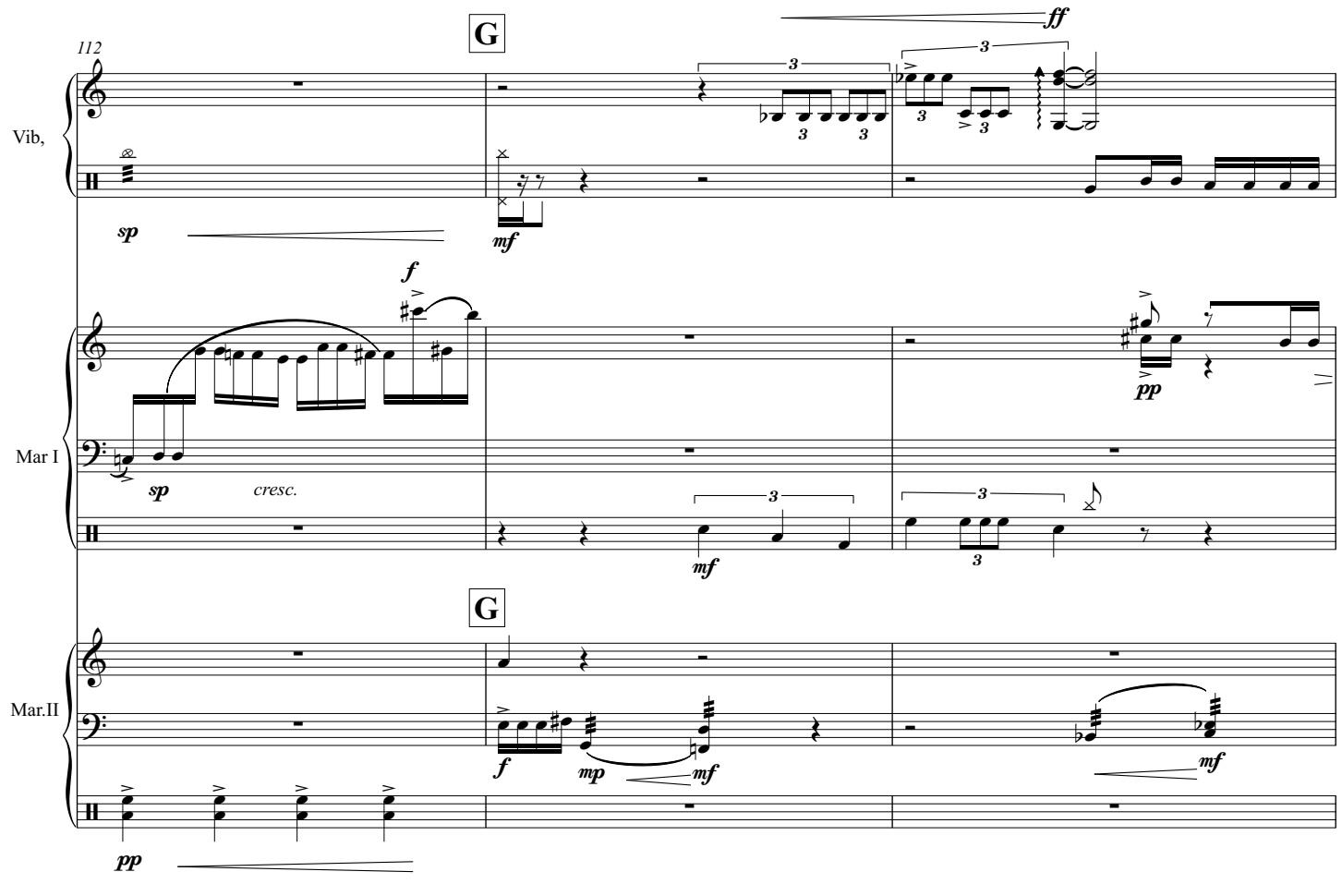
f
mf
p
mf


112
G
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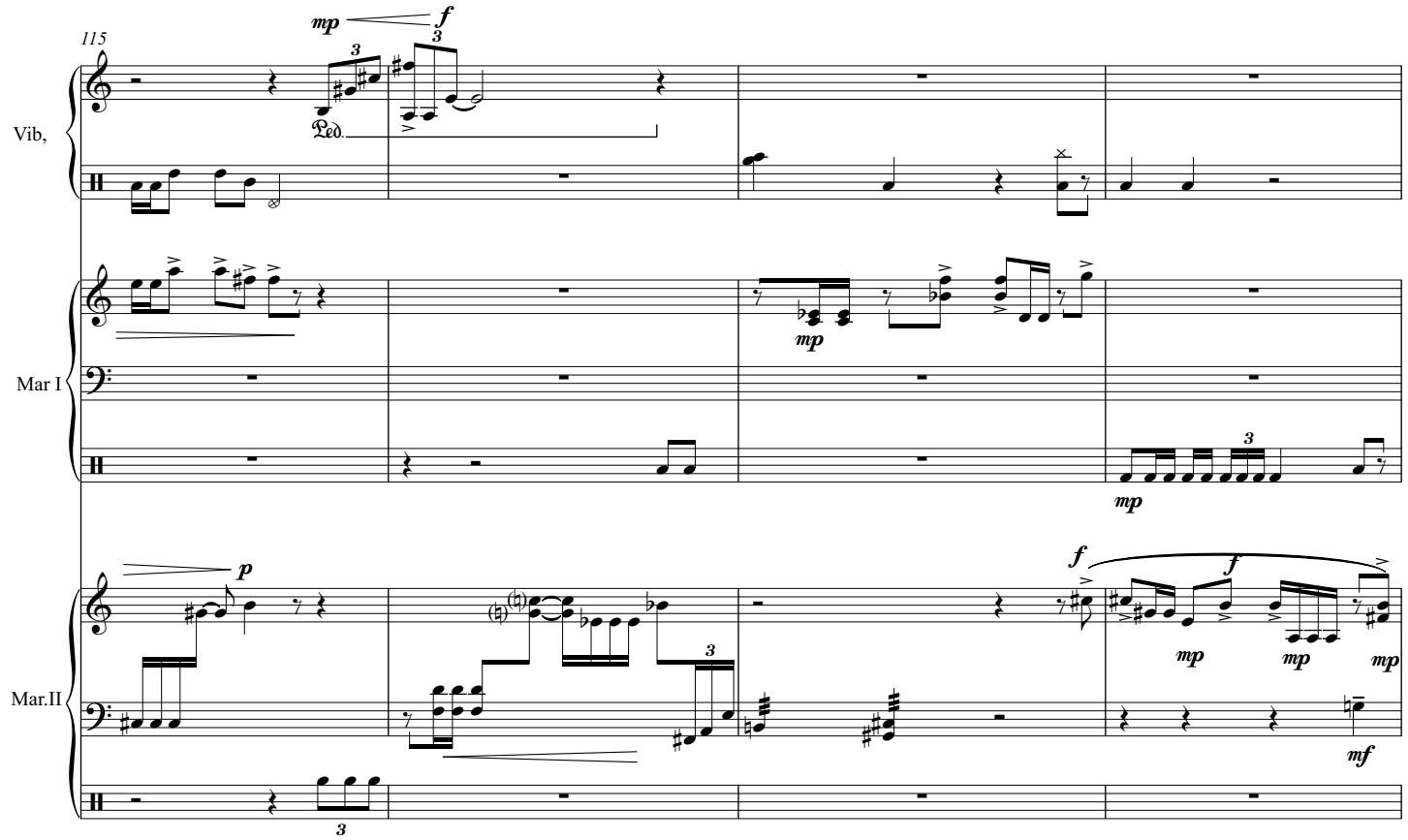
mf
pp


115
Vib,
Mar I
Mar.II
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f
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p
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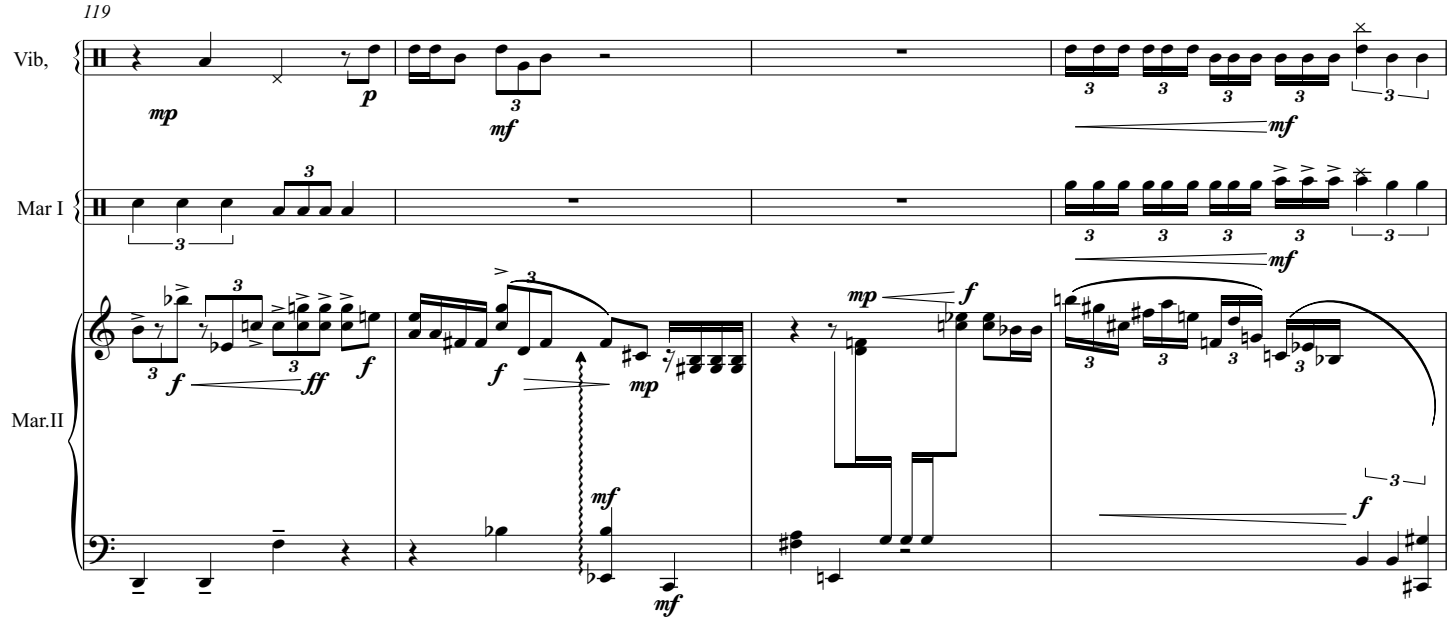
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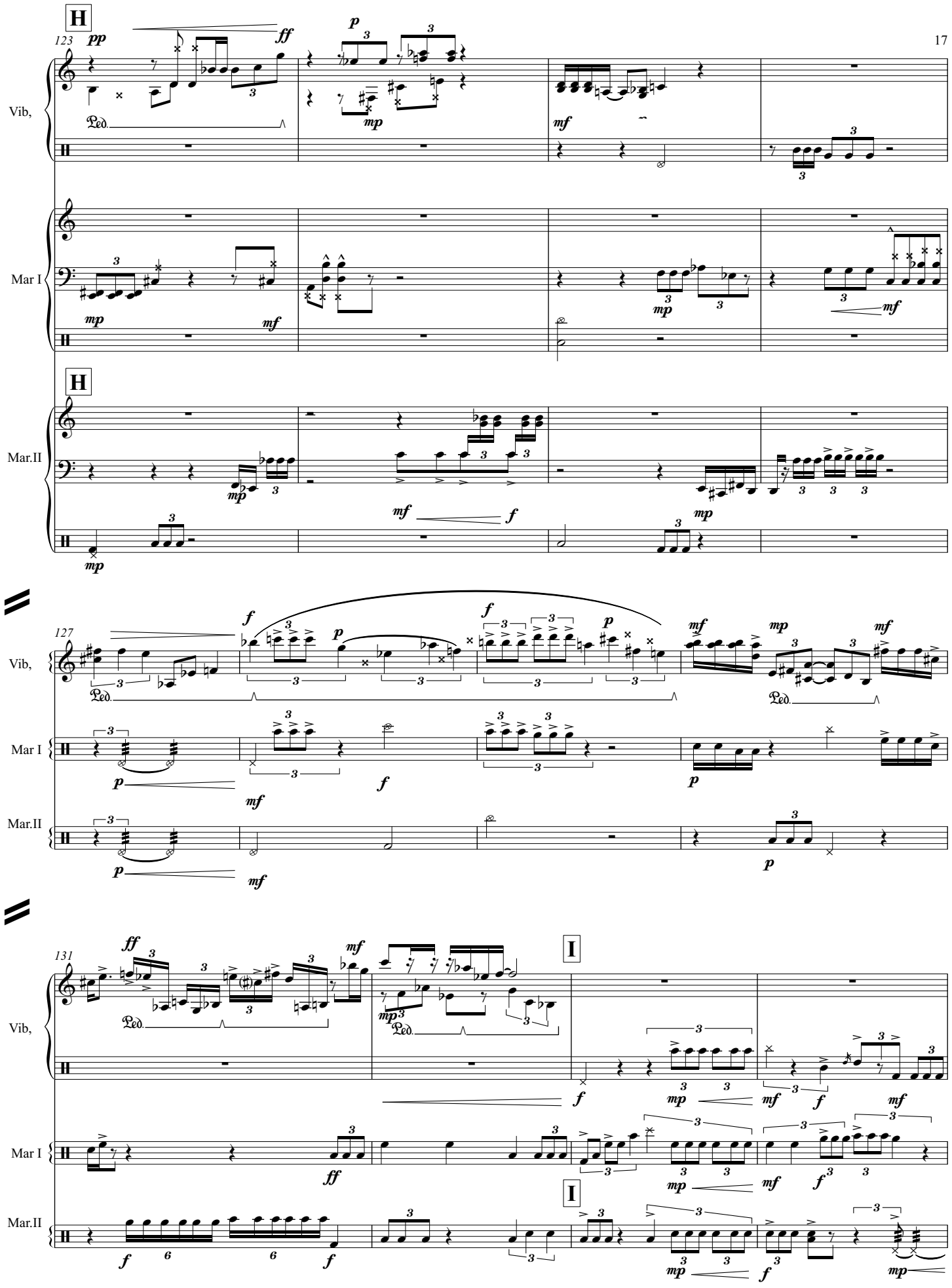
p
mf
f
ff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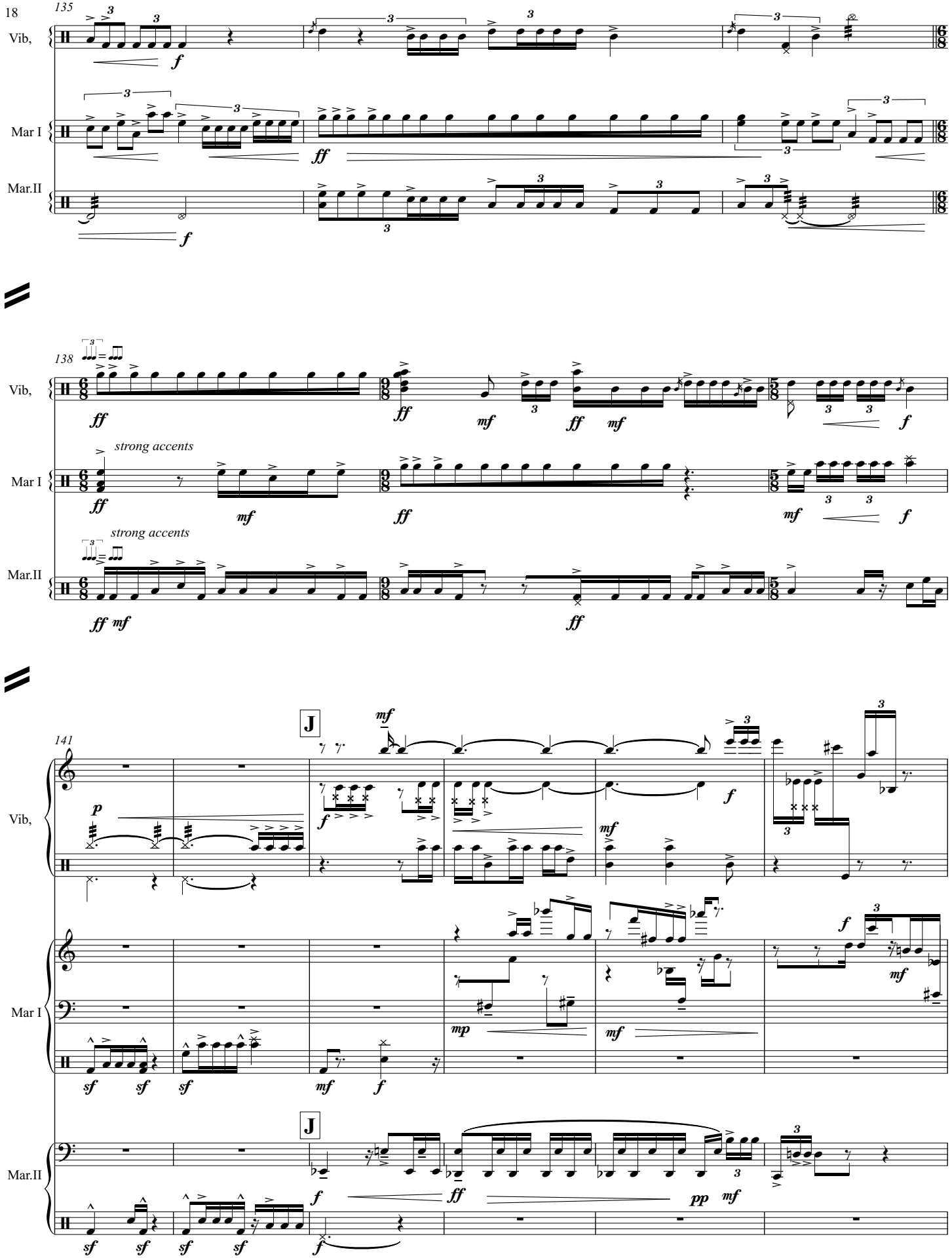
mp
mf
Vib,
Mar I
Mar.II
Ped.
127
131
I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Mar I
Mar.II
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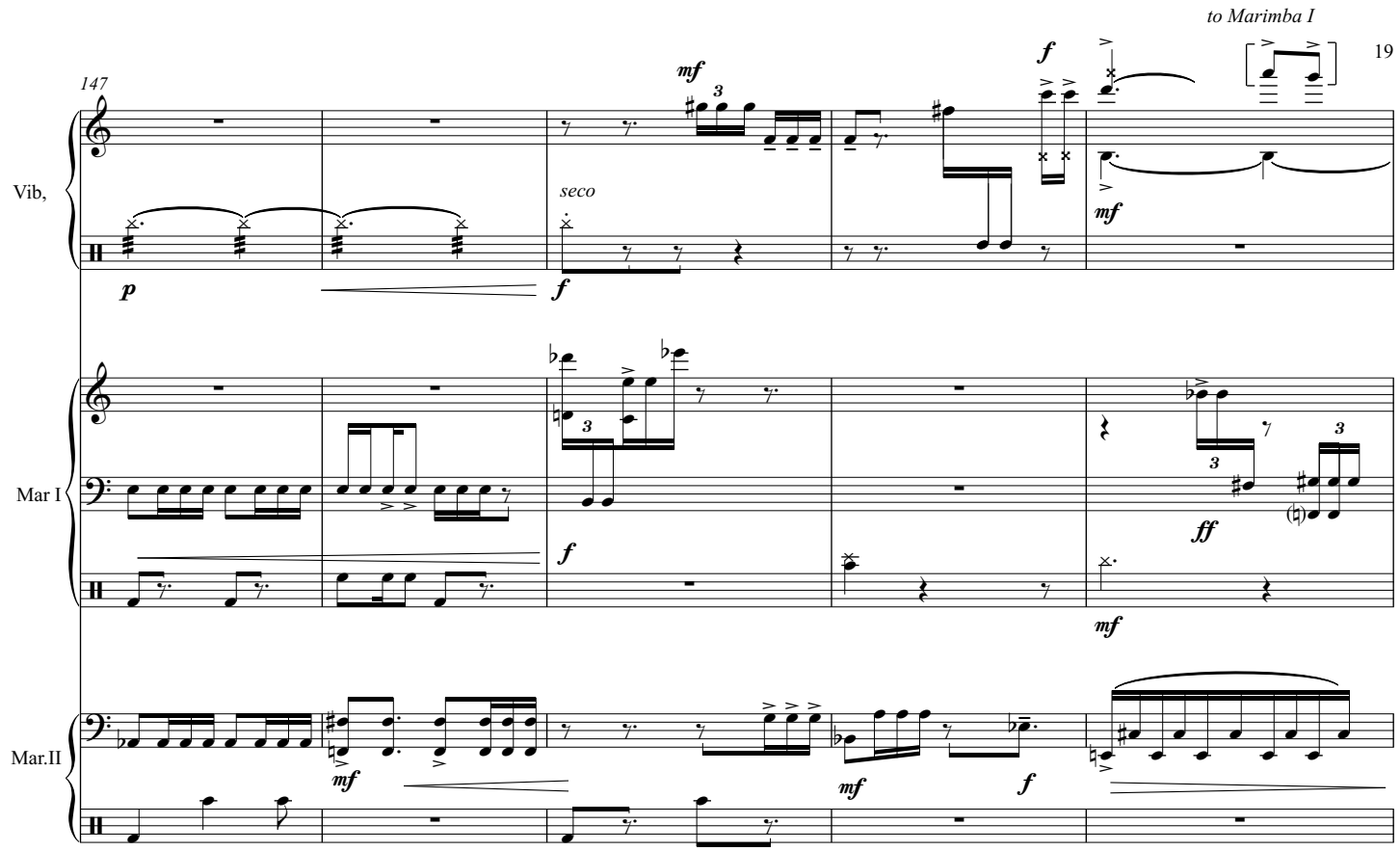
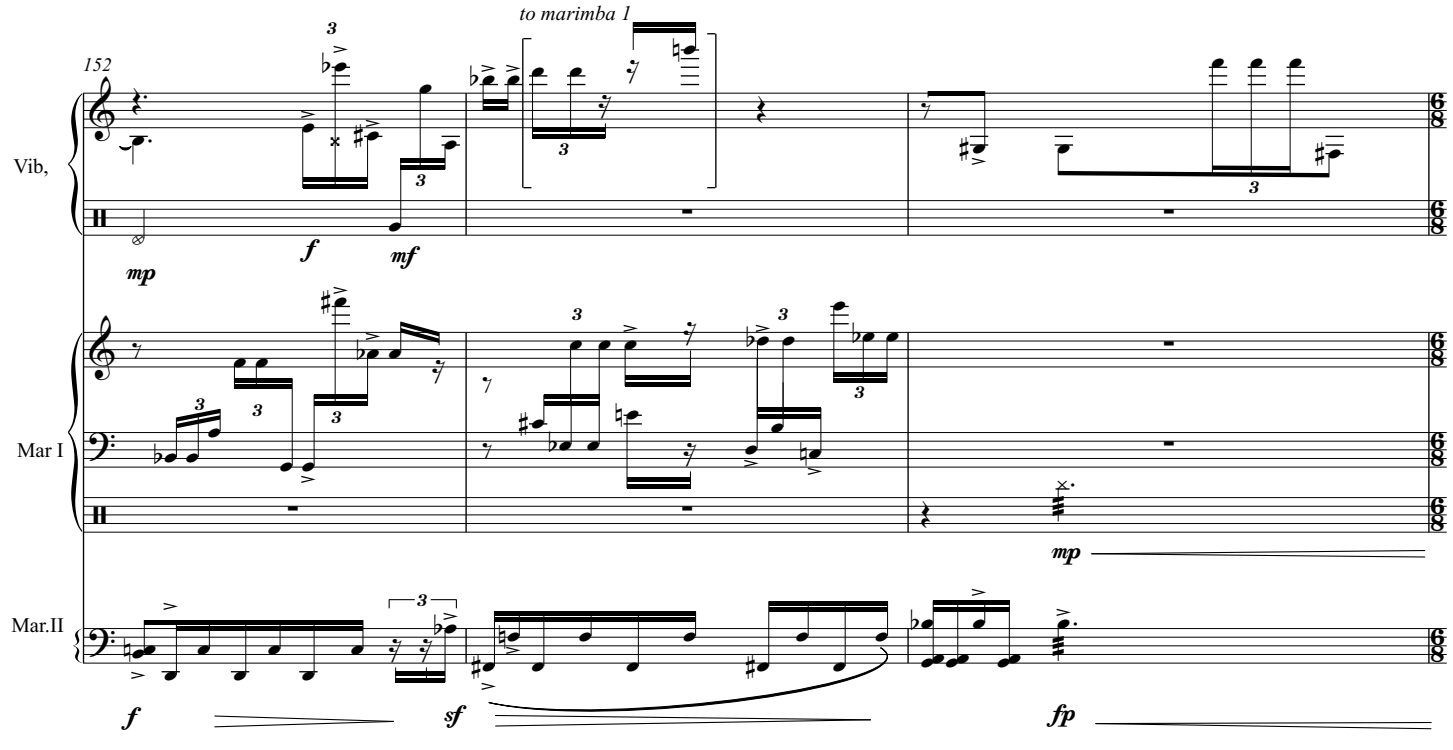
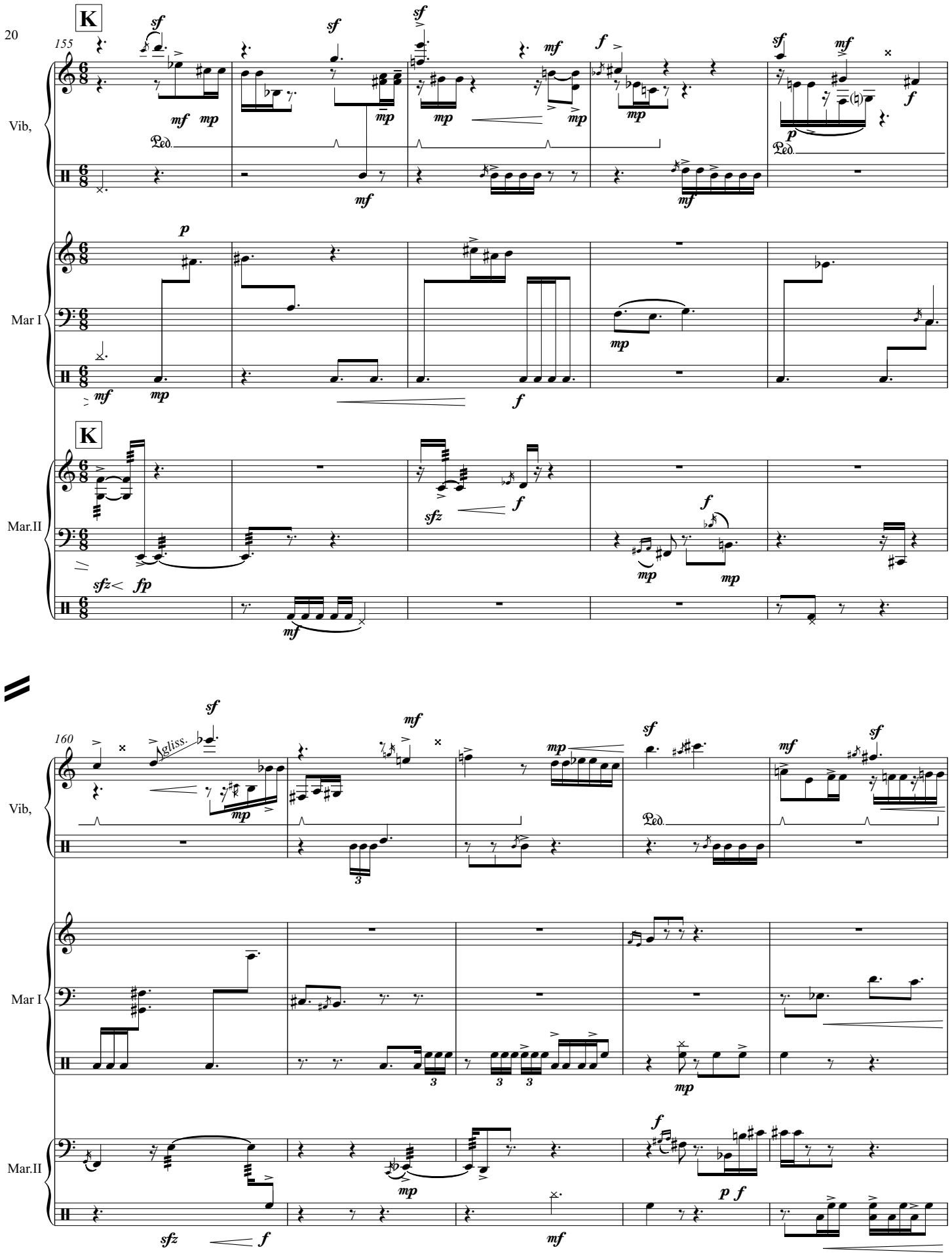
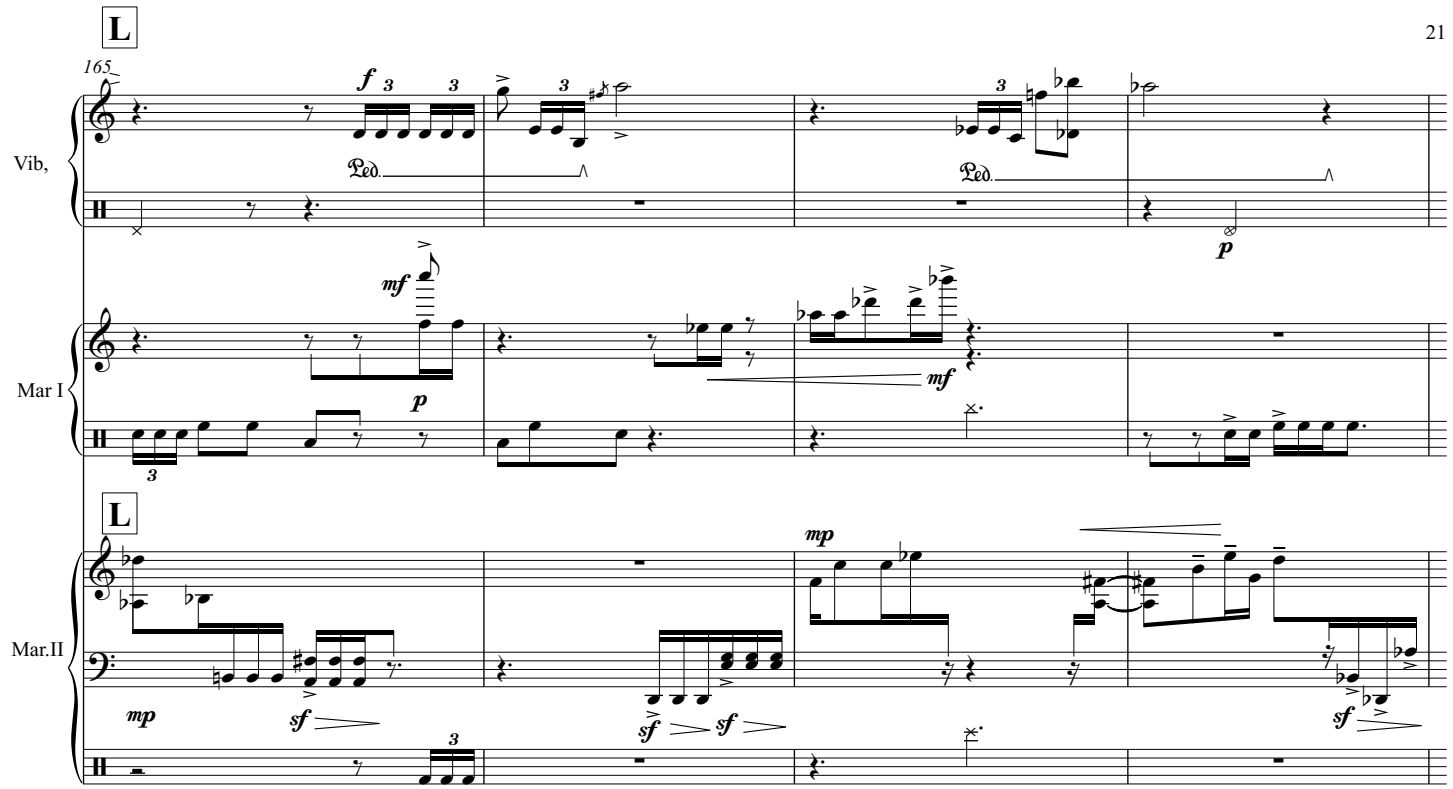
strong accents
141
J
J


to Marimba I
147
Vib,
Mar I
Mar.II
seco


to marimba 1
152
Vib,
Mar I
Mar.II


K
155
Vib,
Mar I
Mar.II
K
160
gliss.
Vib,
Mar I
Mar.II


L
165
Vib,
Mar I
Mar.II
Ped.
Ped.
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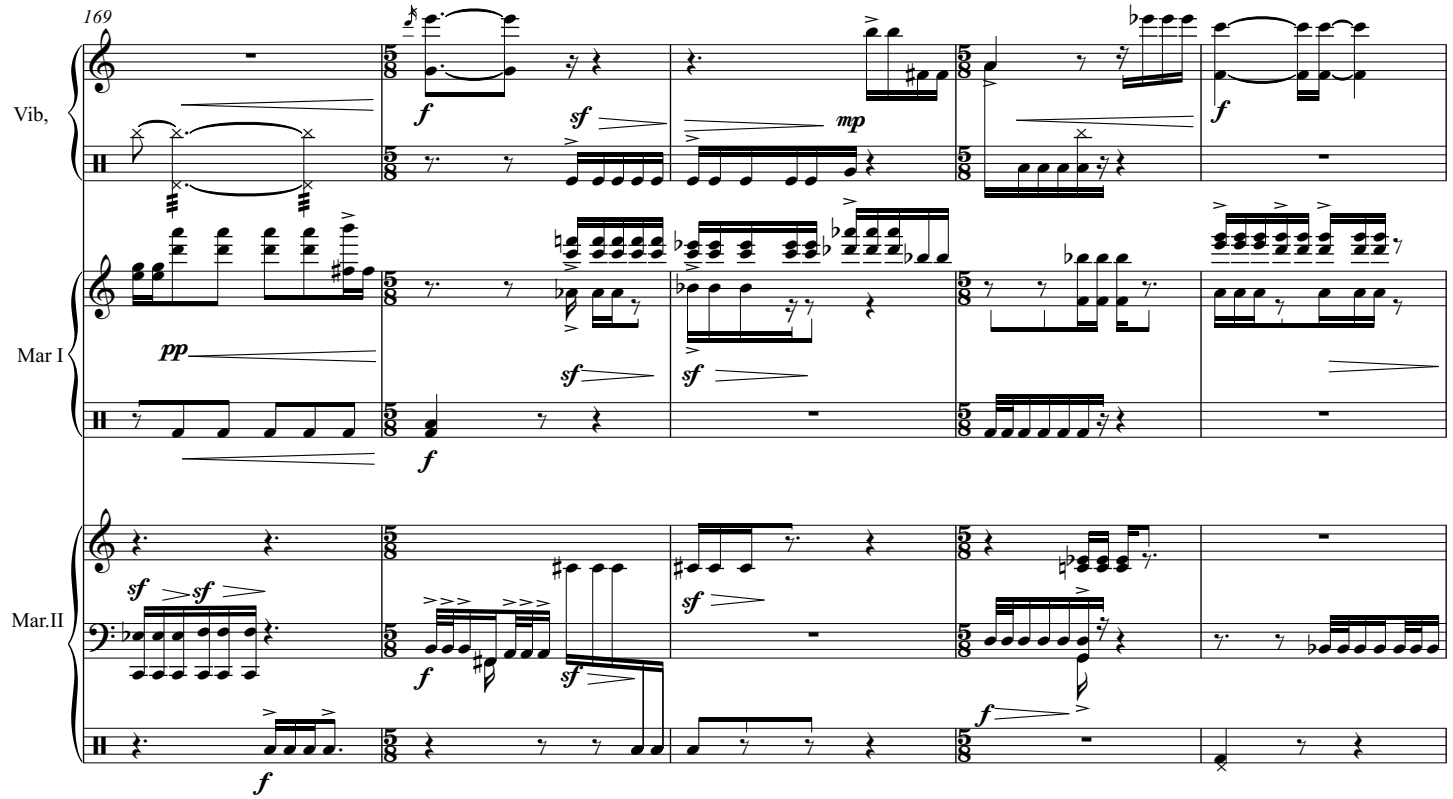
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Vib,
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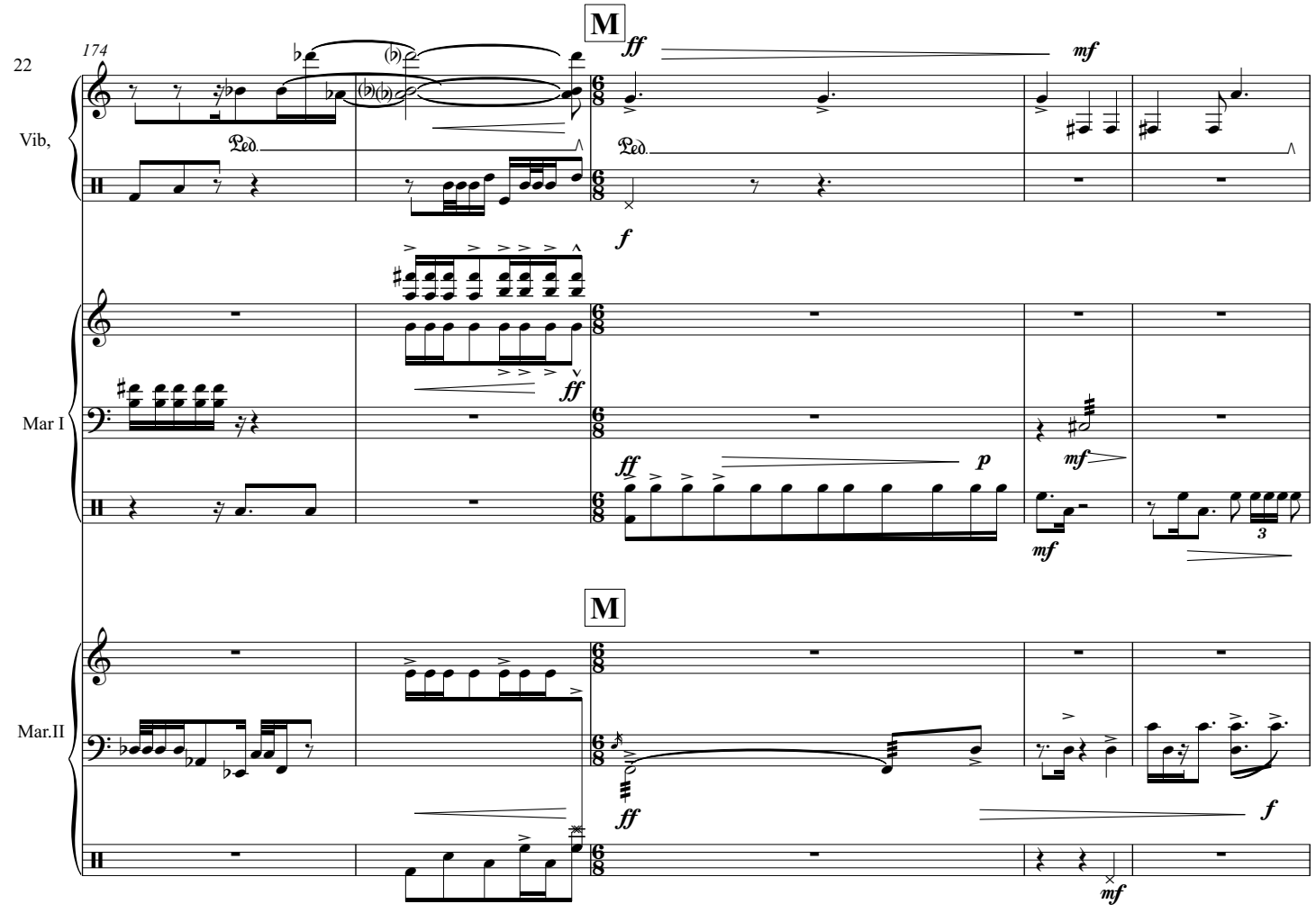
Mar.II


174
M
ff
mf
Ped.
Ped.
f
Vib,
Mar I
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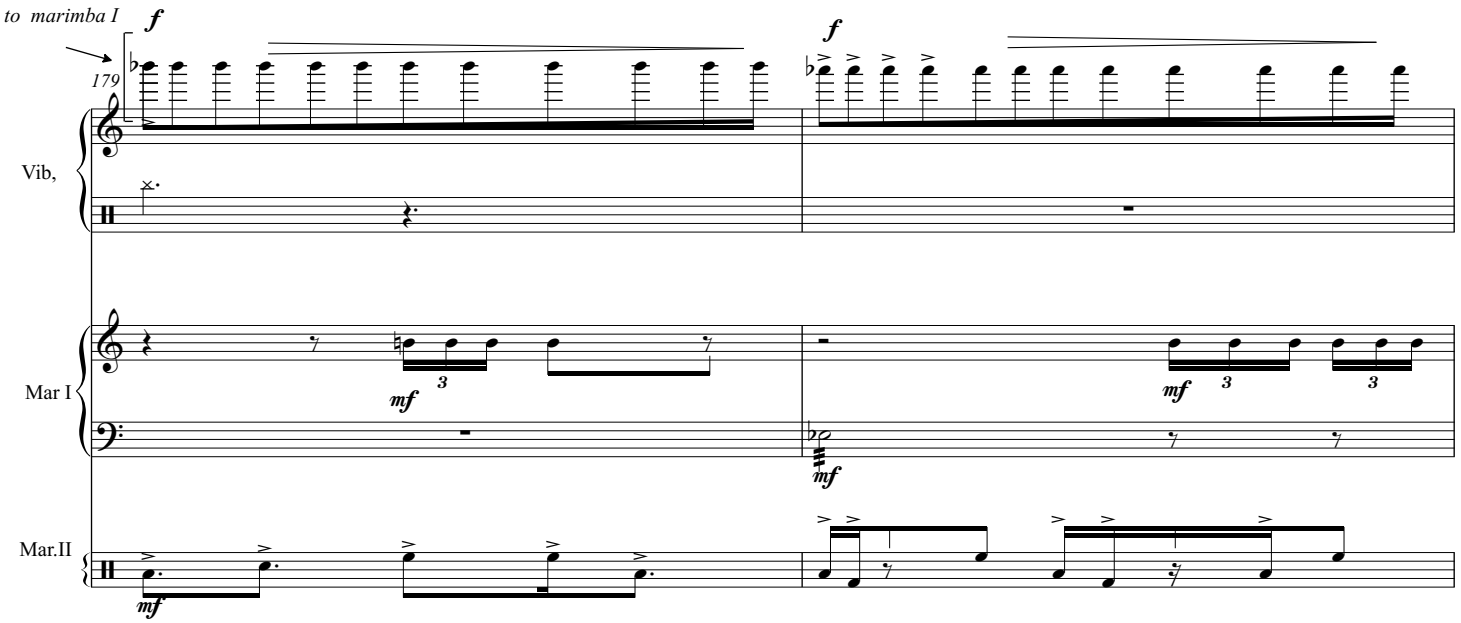
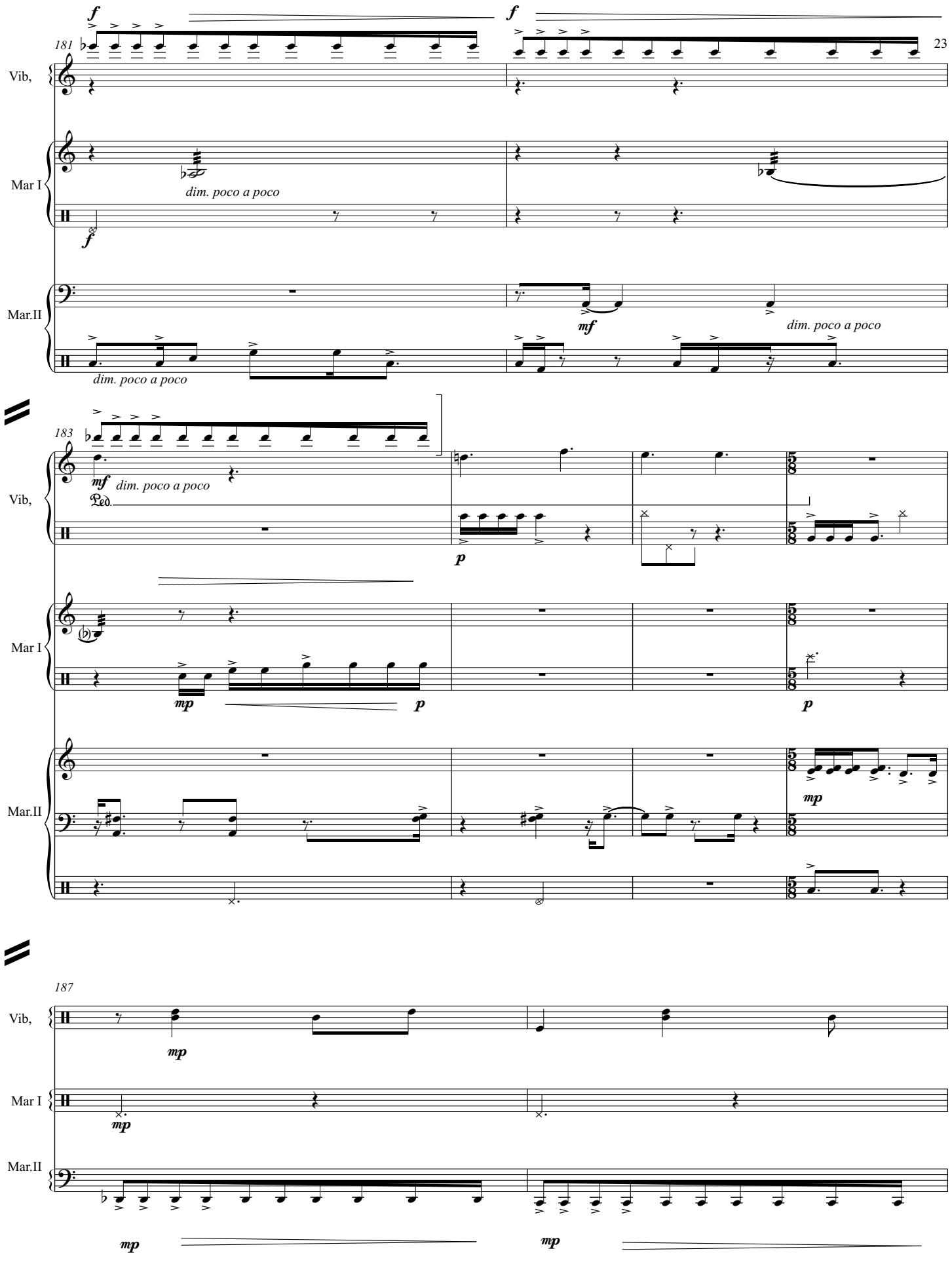
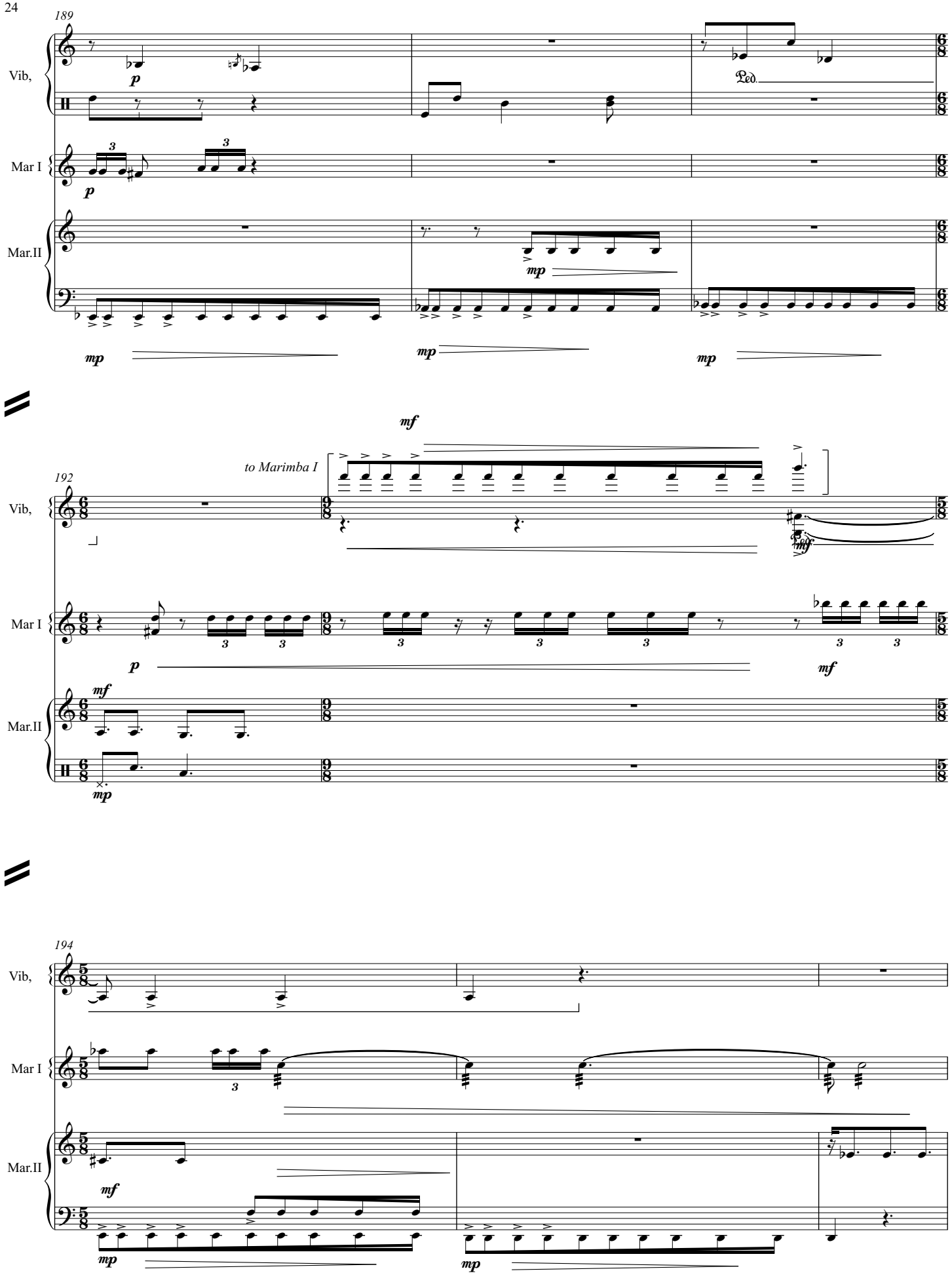
ff
p
mf
mf
3
M
Mar.II
ff
f
mf


to marimba I
f
179
f
Vib,
Mar I
mf
3
mf
3
3
mf
Mar.II
mf


181
Vib,
Mar I
Mar.II
f
dim. poco a poco
mf
183
Ped.
p
mp
187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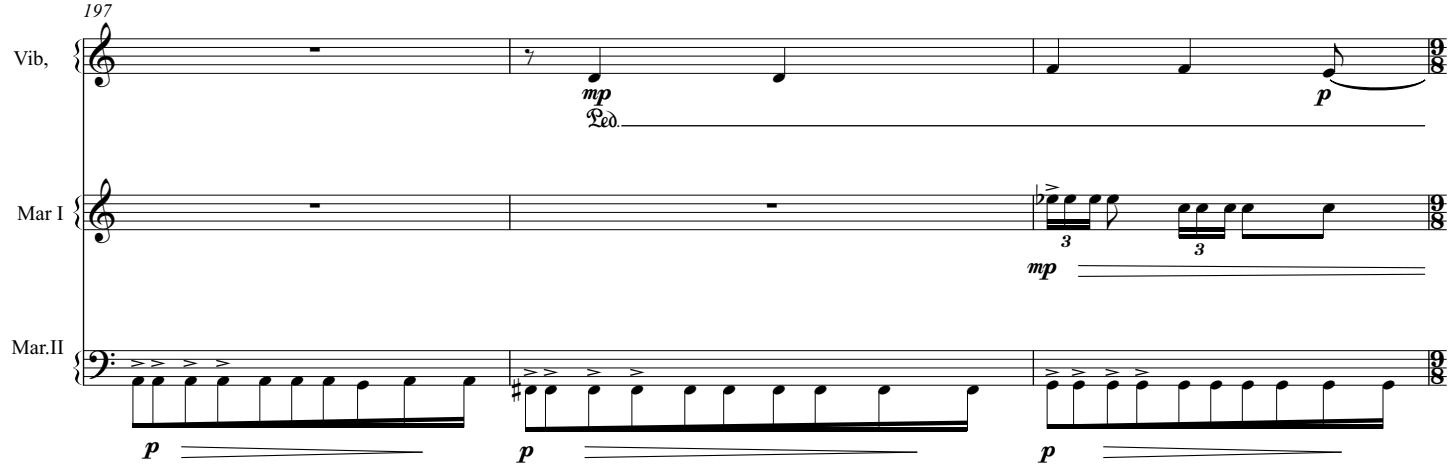
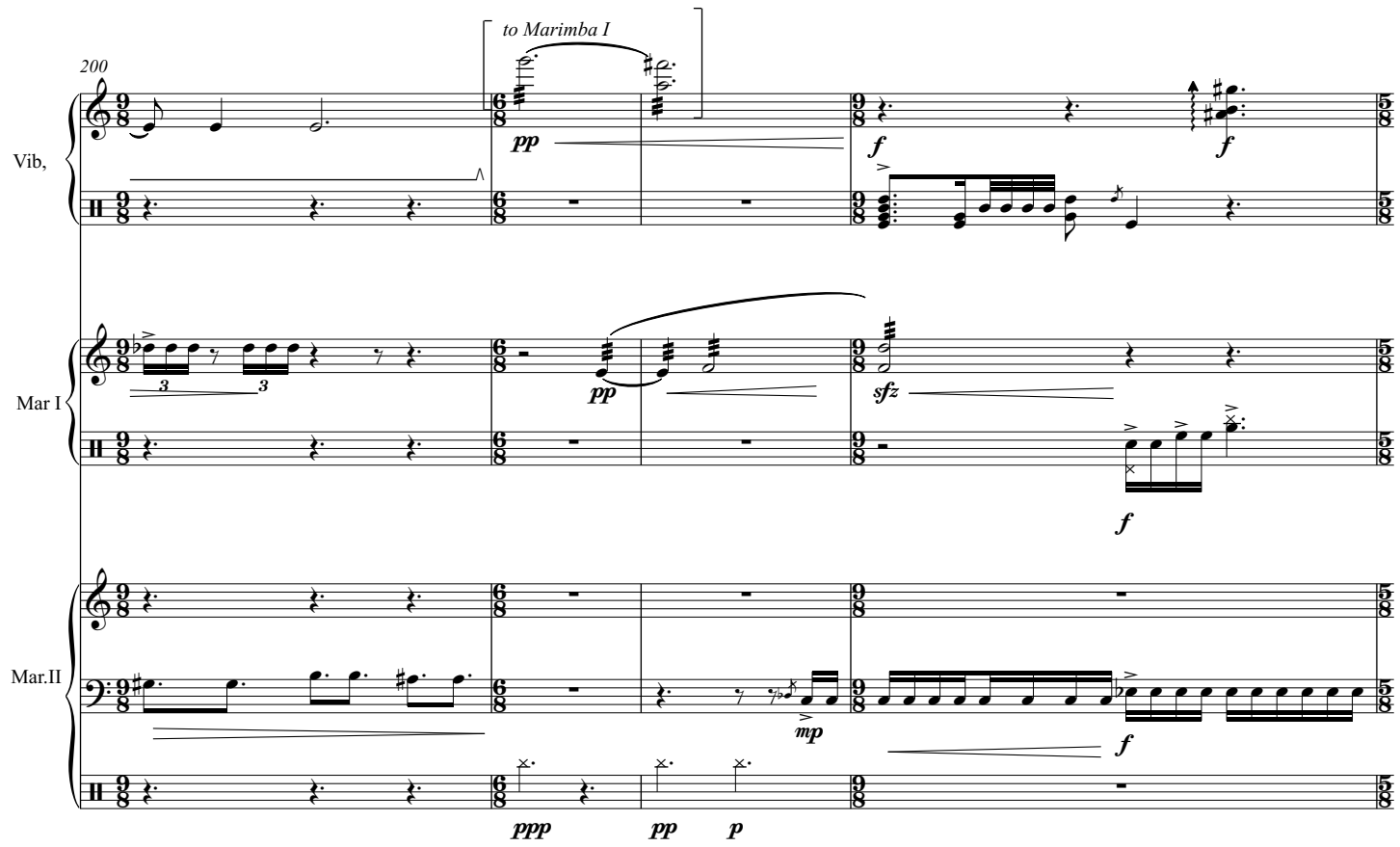
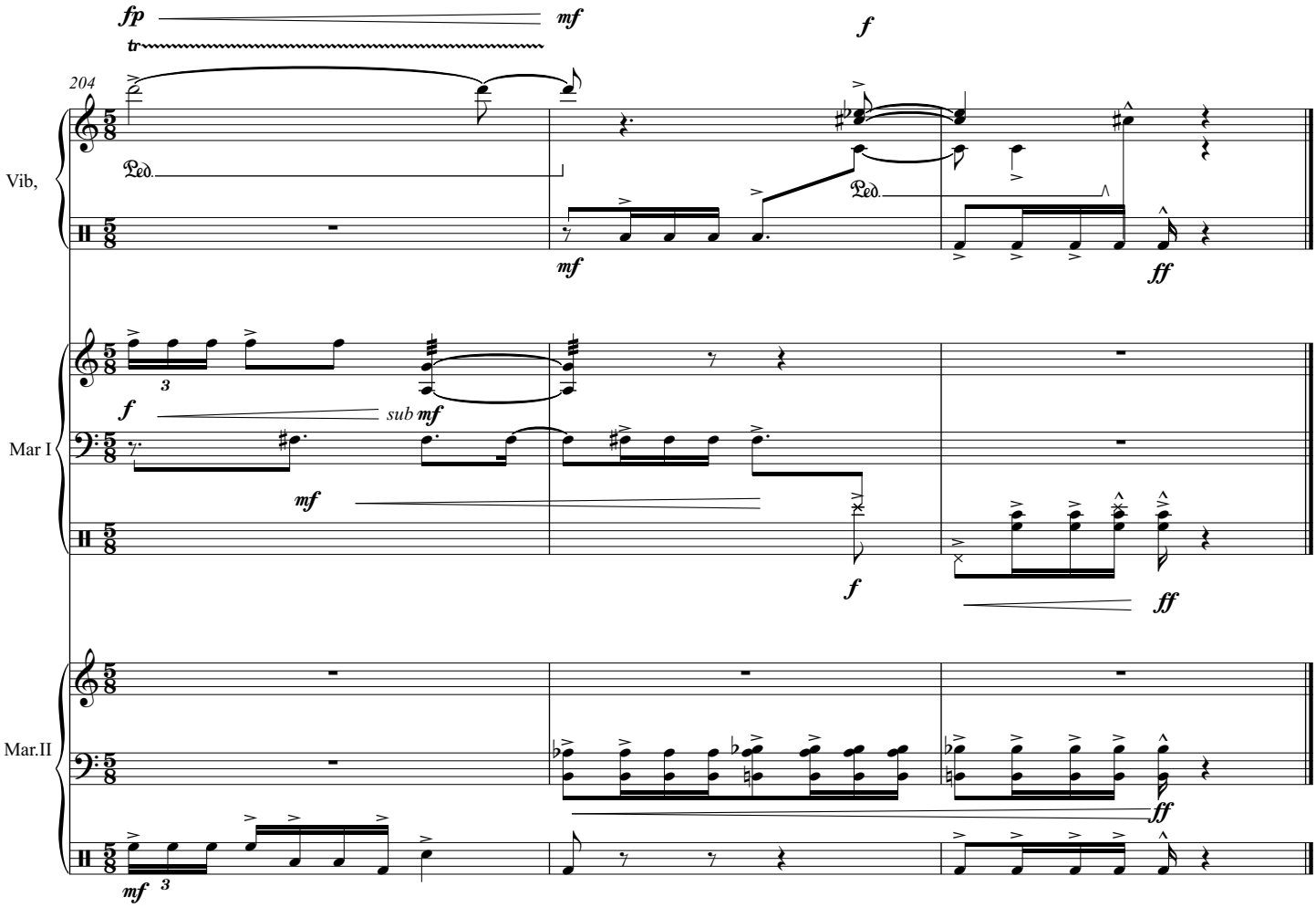
Vib,
Mar I
Mar.II
Ped.
192
to Marimba I
194


197
Vib,
Mar I
Mar.II
mp
Ped.
p
3
mp
p
p
p


200
to Marimba I
Vib,
Mar I
Mar.II
pp
f
f
3
3
pp
sfz
f
mp
f
ppp
pp
p


fp
tr
mf
f
204
Vib,
Ped.
Ped.
mf
ff
Mar I
3
f
sub mf
mf
f
ff
Mar.II
ff
mf
3