



MUSIC DEPARTMENT:

www.musicivera.wordpress.com

www.elmusicaldelbarrio.blogspot.com

e-mail: musicivera@iesbc.es

NAME AND SURNAME _____ GROUP: _____

e-mail pupil _____

INDEX

1.	Cover page.....	1
2.	Criterios de calificación/Qualification criteria.....	3
3.	Percussionist technique	5
4.	Theory contents	7
4.1.	Qualities of sound	8
4.2.	Musical language	16
4.3.	Instruments and voice.....	24
4.4.	The orchestra	28
4.5.	The elements of music	31
4.6.	The organization of music	33
5.	Practical content	37
5.1.	Reading notes	38
5.2.	Reading rhythms	47
5.3.	Drumset	59
5.4.	Keyboard	71
6.	Music essay/report.....	92
7.	Brief History of music.....	93
8.	Writing rhythms	94
9.	Staves/Staff	95
10.	Blank sheets	99
11.	Papelófonos & midis	105

DEPARTAMENT DE MÚSICA ESO I BATXILLERAT

<p>A. EN EL TREBALL A CLASSE (30%)</p> <ul style="list-style-type: none"> ● CONCIÈNCIA I EXPRESSIONS CULTURALS (CEC) <ul style="list-style-type: none"> ○ PRÀCTIC (10%) <ul style="list-style-type: none"> ● Treball de teclat ● Treball de bateria ● Treball de percussió ● Moviment i dansa ● Audicions ○ TEÒRIC (10%) <ul style="list-style-type: none"> ● Treball de notes ● Treball de ritmes (CMCT) ● Aprenentatge de llenguatge musical i terminologia necessària: dossier ○ TREBALLS (10%) <ul style="list-style-type: none"> ● Complix amb la data de lliurament (CAA) ● Utiliza un vocabulari clar i adequat (CCL) ● Cuida l'ortografia (CCL) ● S'expressa amb correcció amb la llengua de l'aula (CCL) ● Continguts adequats ● COMPETÈNCIA EN COMUNICACIÓ LINGÜÍSTICA (CCL) <ul style="list-style-type: none"> ○ Fa ús de la llengua a la que es treballa a l'aula de forma oral i escrita ● SENTIT D'INICIATIVA I ESPERIT EMPRENEDOR (SIEE) <ul style="list-style-type: none"> ○ Aportació d'idees i col·laboració en la planificació, organització, desenvolupament i muntatge del concert i musical. 	<p>B. EN LES PROVES A CLASSE (50%)</p> <ul style="list-style-type: none"> ● CONCIÈNCIA I EXPRESSIONS CULTURALS (CEC) <ul style="list-style-type: none"> ○ GRUPALS I INDIVIDUALS (20%) <ul style="list-style-type: none"> ● Treball i aprenentatge individual de les partitures (CAA) ● Interpretació de les partitures en grup diàriament (CSC) ● Interpretació de danses ○ TEÒRICS ORALS (15%) <ul style="list-style-type: none"> ● Notes i ritmes ○ ESCRITS (15%) <ul style="list-style-type: none"> ● Treballs ● Examens ● COMPETÈNCIA DIGITAL (CD) <ul style="list-style-type: none"> ○ Format i forma del treballs ○ Plataforma google ○ Editor partitures ○ Fa els treballs sol·licitats ● COMPETÈNCIA APRENDRE A APRENDRE (CAA) <ul style="list-style-type: none"> ○ Aplicar coneixements i resoldre problemes. 	<p>C. ACTITUD POSSITIVA (20%)</p> <ul style="list-style-type: none"> ● COMPETÈNCIA SOCIAL I CÍVICA (CSC) <ul style="list-style-type: none"> ○ Normes de centre i d'aula ○ Normes d'educació social ○ respecta les interpretacions dels altres ○ Ajuda i col·laboració amb els companys i professors ○ Participar en les activitats extraescolars (CEC) ● COMPETÈNCIA APRENDRE A APRENDRE (CAA) <ul style="list-style-type: none"> ○ Fa les activitats i exercicis encomanats pràctics i teòrics ○ Porta el material (dossier i carrilló) i les partitures a l'aula de música ○ Cuida el material de l'aula ○ Responsable d'aula
<p>D. EN EL CONCERT: EXAM FINAL (20%)</p>		
<ul style="list-style-type: none"> ● CONCIÈNCIA I EXPRESSIONS CULTURALS (CEC) <ul style="list-style-type: none"> ○ Conèixer com ser un bon oient i bon intèrpret ○ Conèixer i participar en la organització i event musical ● COMPETÈNCIA SOCIAL I CÍVICA (CSC) <ul style="list-style-type: none"> ○ Respectar les interpretacions dels companys ○ Aprendre a estar en una sala de concerts tant com a intèrpret com a oient. 	<ul style="list-style-type: none"> ● SENTIT D'INICIATIVA I ESPERIT EMPRENEDOR (SIEE) <ul style="list-style-type: none"> ○ Afrontar problemes que pogueren sorgir, buscar sol·lucions creatives i aprendre dels errors comesos. 	<ul style="list-style-type: none"> ● COMPETÈNCIA APRENDRE A APRENDRE (CAA) <ul style="list-style-type: none"> ○ Adquisició de confiança en sí mateix de cara al concert final i el musical.

DEPARTAMENT DE MÚSICA

CRITERIS DE QUALIFICACIÓ DEPARTAMENT DE MÚSICA

Els criteris de qualificació de Música són els següents:

PERCENTATGES AVALUACIÓ 1a, 2a I 3a:

- **CONTINGUTS: 80 %**
 - EN EL TREBALL A CLASSE (30%): **A**
 - EN LES PROVES A CLASSE (50%): **B**
- **ACTITUD POSSITIVA: 20 %: C**

PERCENTATGES AVALUACIÓ FINAL

- **1ª AVALUACIÓ: 10 %**
- **2a AVALUACIÓ: 20 %**
- **3a AVALUACIÓ: 50 %**
- **CONCERT: 20 %: D**

ANOTACIONS IMPORTANTS

- És OBLIGATORI participar en els concerts musicals i activitats de l'aula.
- Les proves escrites i treballs són obligatòries en el format exigít pel departament.
- Tot l'alumnat ha de traure un 5 en la pràctica de NOTES MUSICALS, RITMES i INTERPRETACIÓ DE PARTITURES per poder fer mitja global.
- En cas de no realitzar el concert final per motius excepcionals i/o qualsevol prova necessària per poder fer l'avaluació el Departament podrà determinar com fer la ponderació adequada per beneficiar al grup sencer.
- Correu electrònic: musicivera@iesbc.es
- Blogs del departament per a més informació:
 - www.musicivera.wordpress.com
 - www.elmusicaldelbarrio.blogspot.com

PERCUSSIONIST TECHNIQUE

1. Put your feet, knees, legs, muscles, neck, head and arms relaxed, but in balance
2. Head to the front but looking on the bars
3. Hold the sticks gently
4. Lift the sticks without exceeding a 90° angle
5. Your palm should be parallel to the ground
6. Your wrist must be flexible to strike
7. Place sticks near the bars
8. Strike at the center of the bars
9. Bounce the sticks off the bar
10. Use two sticks with alternating and moderate volume

PRACTISE GROUP

11. The natural state of the music is silence
12. Relax to concentrate better
13. Pay attention to the instructions of the Director / Professor
14. Practise the phrases and voice: first the rhythm, after the notes and then finally with the instrument
15. Repeat its bar till you have the phrase and then work with everybody
16. Read the score carefully with all expressions of tempo, dynamics and tone
17. Listen to other voices while you play
18. You will do better if you understand the score, analyze it and make your report
19. The rehearsal is a preparation for the concert
20. Put the sticks on their place when you finish
21. Take care of the material as if it were you
22. Enjoy the performance

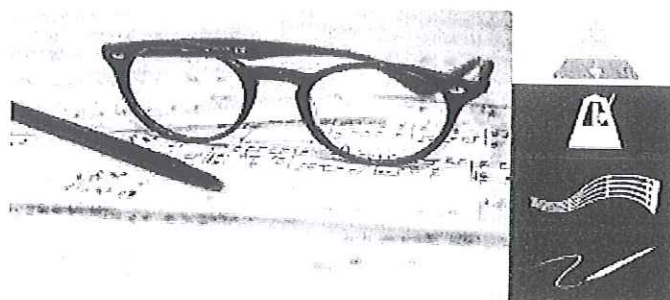
INDIVIDUAL WORKING FORMULAS

23. Work each day before starting the percussionist technique
24. Use the platforms in order to listen the scores and work with de paper of the glockenspiel or/and the glockenspiel at home for study and memorization of the score
25. For remembering phrases: first the rhythm and then the notes
26. Use the correct technique: alternating hands (RL / LR). Do not use two R or two L if you can. Three consecutive notes with the same hand is not right, even if it is the same note
27. Do not cross the sticks

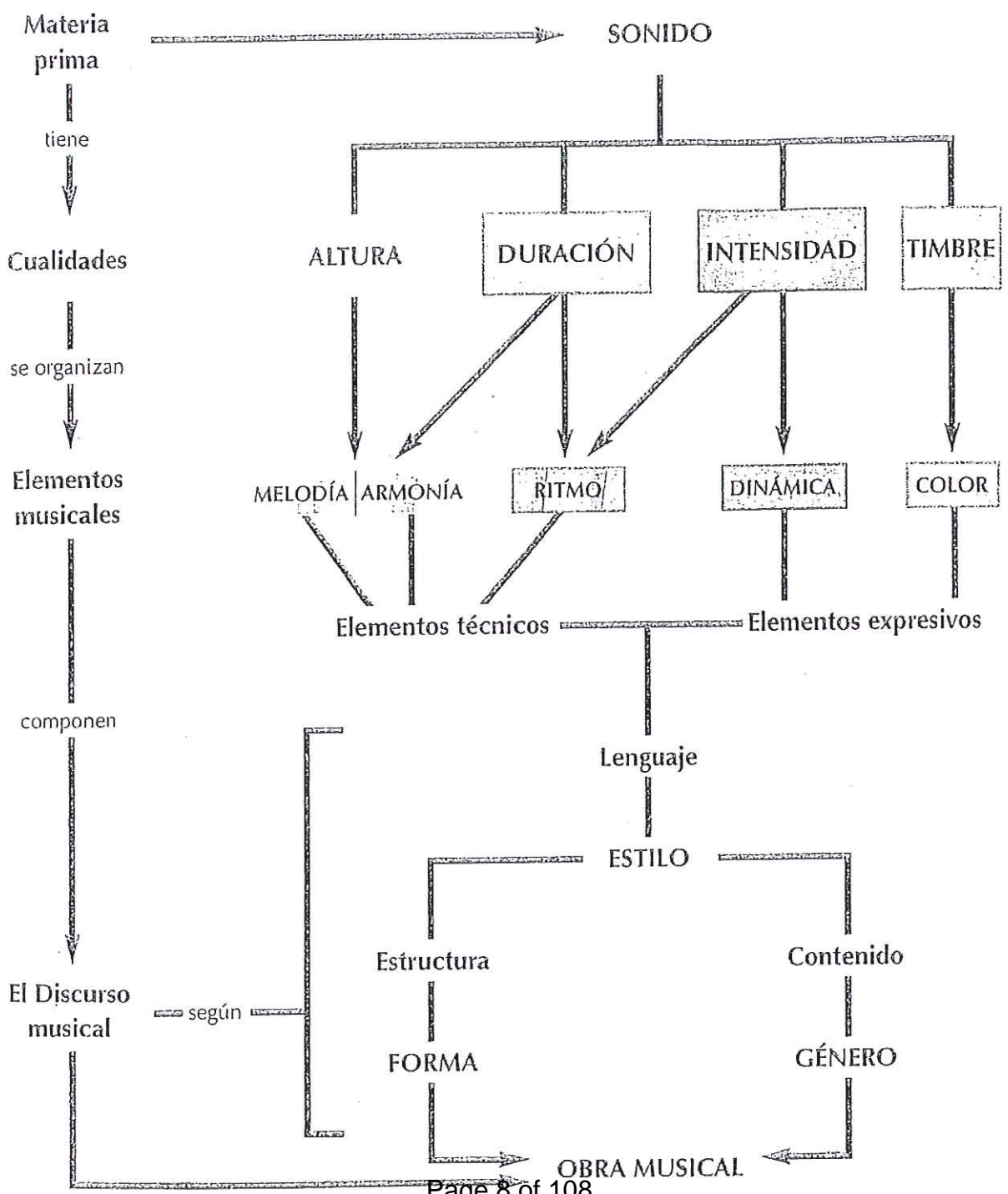
CONTINGUTS TEÒRICS

CONTENIDOS TEÓRICOS

THEORY CONTENTS

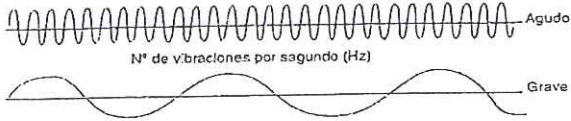


Esquema conceptual



ALTURA

Nos permite distinguir entre sonidos graves y agudos. La altura depende de la frecuencia de la onda:



Diapasón: Υ (440 Hz = La) sirve como referencia de afinación. Pentagrama: 5 líneas y 4 espacios para escribir las notas.



Clave: signo que indica el nombre de las notas en el pentagrama. Utilizamos la clave de Sol en 2ª línea para el registro agudo y la clave de Fa en 4ª línea para el registro grave.

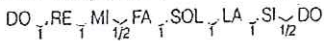
Escala: sucesión correlativa de las notas.

Tono y semitono: unidades de medida de la altura.

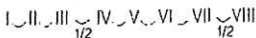


Distribución:

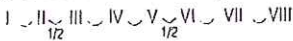
Escala diatónica: compuesta por 5 tonos y 2 semitonos.



a) Mayor: sigue el modelo de la escala de Do (semitonos entre III - IV y VII - VIII)



b) menor: sigue el modelo de la escala de La (semitonos entre II - III y V - VI)



Intervalo: distancia entre dos notas.

Se clasifica según el número de notas que abarca, y los tonos y semitonos que contiene.

Alteraciones: modifican el sonido de la nota un semitono.

— sostenido: (#) sube medio tono.

— bemol: (b) baja medio tono.

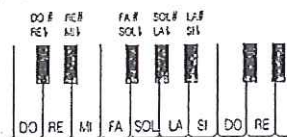
— becuadro: (x) anula el efecto de sostenido y bemol.

Pueden aparecer como:

a) alteraciones accidentales: a lo largo de la obra, afectan a las notas del mismo nombre dentro del mismo compás.

b) alteraciones propias: forman la "armadura de clave" indicando la tonalidad. Afectan a todas las notas del mismo nombre a lo largo de toda la obra.

Notas enarmónicas: con distinto nombre pero igual sonido. Situación de las notas en el teclado:

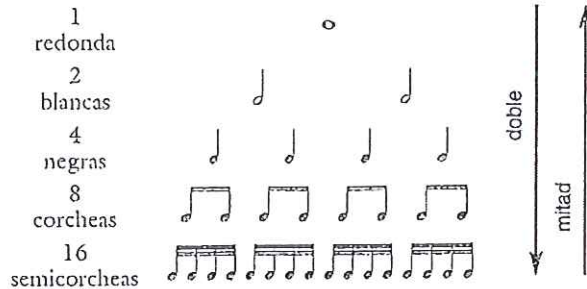


DURACIÓN

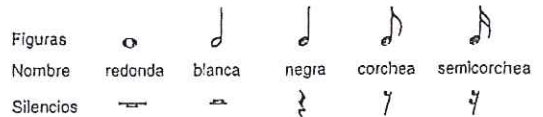
Nos permite distinguir entre sonidos largos y cortos. La duración depende de la persistencia de la onda:



Figuras: signos que representan la duración del sonido. (relación de valor : doble / mitad)



Silencios: representan la duración de la ausencia de sonido. (se corresponden en nombre y duración con las figuras)



Compás: divide el tiempo en partes iguales y concreta el valor de figuras y silencios.

$\frac{\text{numerador}}{\text{denominador}} \rightarrow \frac{\text{número de tiempos}}{\text{figura unidad de tiempo}}$

Valor de las figuras según el denominador		
$\frac{2}{2} \rightarrow \text{redonda} = 2$	$\frac{4}{4} \rightarrow \text{blanca} = 4$	$\frac{8}{8} \rightarrow \text{negra} = 8$
$\frac{2}{4} \rightarrow \text{blanca} = 2$	$\frac{4}{8} \rightarrow \text{negra} = 4$	$\frac{4}{16} \rightarrow \text{corchea} = 4$
$\frac{1}{2} \rightarrow \text{negra} = 2$	$\frac{2}{4} \rightarrow \text{corchea} = 2$	$\frac{2}{8} \rightarrow \text{semicorchea} = 2$
$\frac{1}{4} \rightarrow \text{corchea} = 4$	$\frac{1}{8} \rightarrow \text{semicorchea} = 8$	$\frac{1}{16} \rightarrow \text{semicorchea} = 16$
$\frac{1}{8} \rightarrow \text{semicorchea} = 8$	$\frac{1}{16} \rightarrow \text{semicorchea} = 16$	$\frac{1}{32} \rightarrow \text{semicorchea} = 32$

Signos de prolongación: prolongan o aumentan la duración.

— puntillo: · añade la mitad del valor.

— ligadura: \frown suma duraciones.

— calderón: \frown prolonga interrumpiendo la medida.

Tempo: velocidad de interpretación de una obra musical.

— Largo: muy despacio.

— Adagio: despacio.

— Andante: normal.

— Allegro: deprisa.

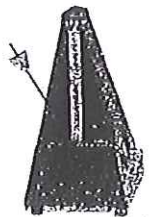
— Presto / Vivace: muy deprisa.

Modificaciones del tempo:

— acelerando: acelerar la velocidad.

— ritardando: retardar la velocidad.

— rubato: medida libre y desigual.

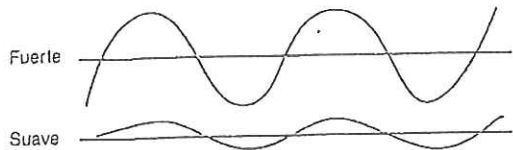


Metrónomo

Metrónomo: concreta las indicaciones del tempo midiendo la velocidad en oscilaciones o tiempos por minuto.

INTENSIDAD

Nos permite distinguir entre sonidos fuertes y suaves.
La intensidad depende de la amplitud de la onda:



La intensidad o volumen de sonido se representa por medio de matices:

Letras:

- *pp*: pianissimo (muy suave)
- *p*: piano (suave)
- *mp*: mezzopiano (medio suave)
- *mf*: mezzoforte (medio fuerte)
- *f*: forte (fuerte)
- *ff*: fortissimo (muy fuerte)

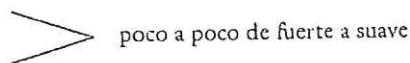
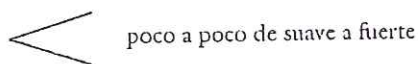
- *sf*: sforzando (acentuando)
- *ffz*: forzando (reforzando)

Términos italianos:

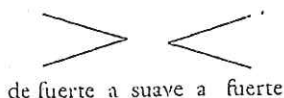
- *crescendo*: aumentando poco a poco la intensidad
- *decrescendo* o *diminuendo*: decreciendo o disminuyendo poco a poco la intensidad.

Reguladores:

signos que indican un cambio gradual de intensidad



Pueden aparecer variadas combinaciones de reguladores:

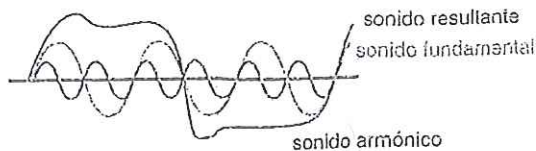


Las letras son indicaciones fijas de intensidad: se mantiene el mismo nivel de volumen hasta nueva indicación.

Los términos y los reguladores son indicaciones graduales o progresivas de intensidad: el nivel de volumen va creciendo de menos a más o disminuyendo de más a menos.

TIMBRE

Nos permite distinguir entre voces e instrumentos.
El timbre depende de la mezcla del sonido fundamental con sus armónicos:



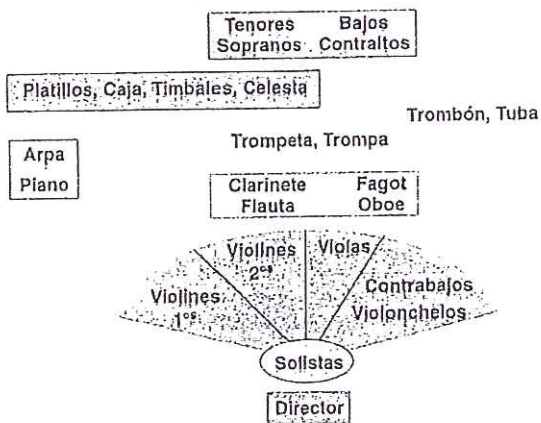
Clasificación de las voces:

MASCULINAS	registro	FEMENINAS
Tenor	agudo	Soprano
Baritono	medio	Mezzosoprano
Bajo	grave	Contralto

Clasificación de los instrumentos:

- a) Cuerda:
 - Frotada: violín, viola, violonchelo, contrabajo.
 - Punteada: arpa, guitarra, laúd.
 - Percutida: piano.
- b) Viento:
 - Madera: flauta, clarinete, oboe, corno inglés, fagot.
 - Metal: trompeta, trompa, trombón, tuba.
- c) Percusión:
 - Afinación determinada: timbales, xilófono, celesta, campanas tubulares, etc.
 - Afinación indeterminada: platillos, caja, bombo, claves, triángulo, pandereta, maracas, etc.

Distribución de la orquesta y coro:

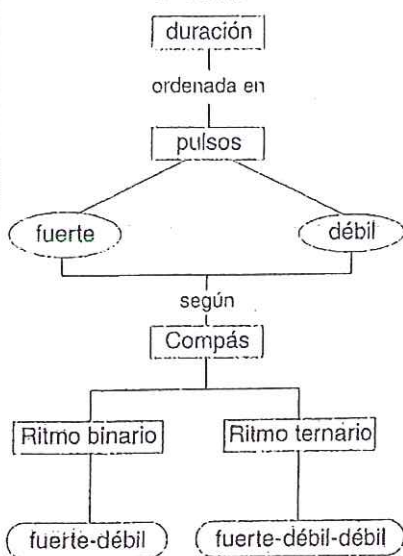


Criterios de distribución de la orquesta:

- agrupar los instrumentos por familias.
- separar y contrastar los agudos (a la izquierda) de los graves (a la derecha).
- alejar del público los instrumentos de mayor intensidad.
- situar al solista cerca del director.

ESTILO: Elementos esenciales del lenguaje musical (RITMO, MELODÍA, TEXTURA)

EL RITMO

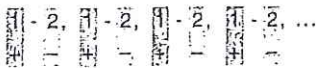


Ritmo es la ordenación de los sonidos y silencios en el tiempo en base a la distribución de pulsos fuertes y débiles marcados por los compases.

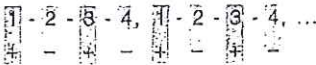
Dos tipos básicos de ritmo:

a) Binario:

sucesión de dos pulsos
1º fuerte - 2º débil

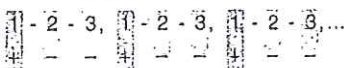


Los compases cuaternarios (cuatro tiempos) responden a un ritmo binario doble:



b) Ternario:

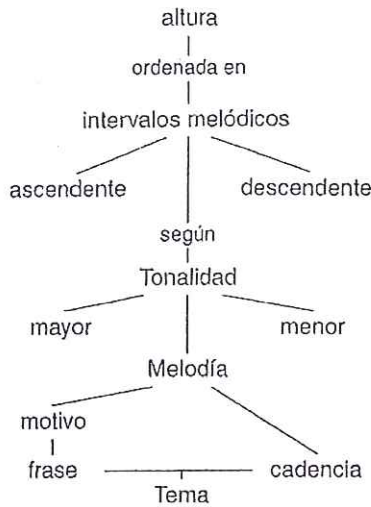
sucesión de tres pulsos
1º fuerte - 2º débil - 3º débil



Sobre estos esquemas básicos, se pueden componer variadas combinaciones utilizando:

- agrupaciones irregulares de figuras (tresillo, cinquillo, etc.)
- compases de amalgama (binario y ternario seguidos)
- compases compuestos de subdivisión ternaria.
- polirritmias mezclando a la vez un ritmo binario y uno ternario.
- signos de acentuación (<) para cambiar el orden de los pulsos.

LA MELODÍA



Melodía es la sucesión lineal de distintas alturas de sonido que expresan una idea musical.

En una melodía distinguimos:

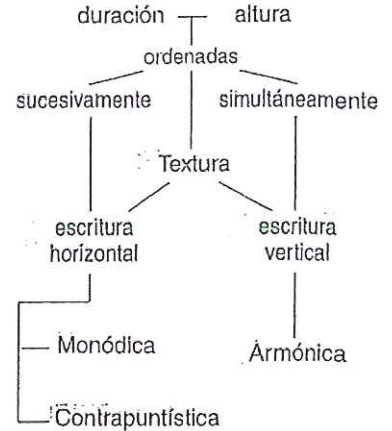
- El sistema sobre el que se construye:
 - Tonalidad: escala mayor o menor sobre la que se ha compuesto.
 - Ámbito: registro de alturas de sonido que abarca, desde la nota más grave a la más aguda.
- La estructura de la melodía, compuesta por:
 - Motivo: célula básica con significado musical, equivalente a la palabra.
 - Frase: melodía con sentido propio que termina en una cadencia, equivale a la frase gramatical.
 - Cadencia: punto de reposo equivalente a las pausas que sirve para diferenciar las distintas ideas y marcar el final de frase.
 - Tema: frase melódica principal compuesta por dos semifrases a modo de pregunta y respuesta.



c) Los diferentes diseños melódicos:

- Horizontal
- Ascendente
- Descendente
- Ondulado
- Quebrado

LA TEXTURA



Textura es la disposición o la manera de entretrejer los elementos musicales de una composición.

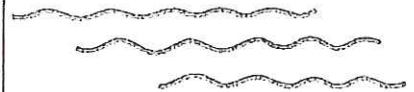
Se refleja en el aspecto visual de la partitura. Distinguimos:

a) Textura de escritura horizontal:

- Monódica: Una sola línea melódica. Textura más sencilla y primitiva. Utilizada hasta fines del s. IX.

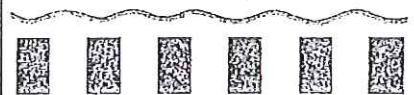


- Polifónica o Contrapuntística: Varias líneas melódicas a la vez. Las voces son independientes y suelen utilizar pasajes de imitación. Se introduce a finales del s. IX y llega a su esplendor en el Renacimiento.



b) Textura de escritura vertical:

- Homofónica o Armónica: Una melodía principal acompañada por acordes. El conjunto se percibe como un bloque sonoro homogéneo. Se introduce en el Barroco. Desde entonces será la textura más utilizada.



FORMA: Estructura o esquema temporal

Principios constructivos: repetición y contraste (no repetición).

a) Repetición:

— Repetición: repetición exacta de una frase o una sección musical.



— Secuencia: repetición de una frase o una sección musical cambiando la tesitura o la tonalidad.



— Variación: repetición modificando algún elemento o su organización



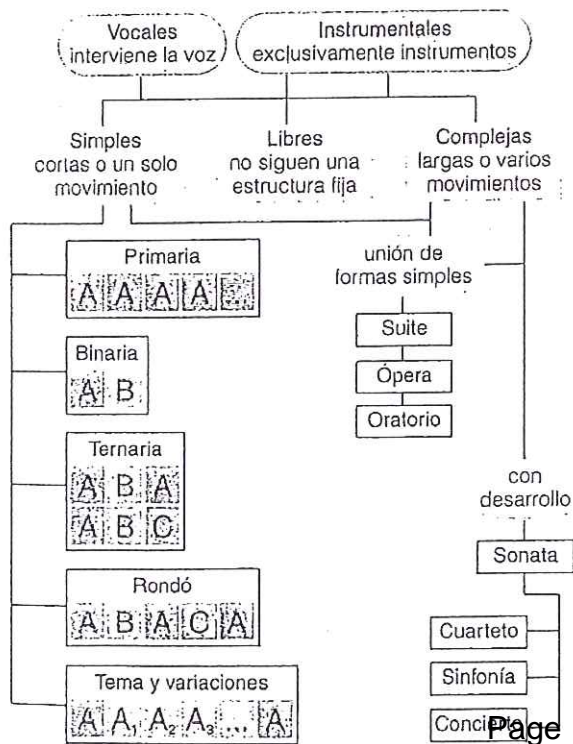
— Desarrollo: reelaboración de una frase o sección introduciendo otros elementos.



b) Contraste: continuación con una frase o una sección musical distinta de la anterior.



Tipos de formas musicales:



GÉNERO: Función/Aplicación/Contenido

Varios grupos de clasificación según:



a) Según la función de la música:

Música Religiosa o Sacra:

- Litúrgica: destinada a los actos del culto.
- No litúrgica: temas religiosos no destinados al culto.

Música Profana: cualquier tema no religioso.

b) Según el contenido y la manera de exponerlo:

Música Descriptiva:

Describe un fenómeno (por ejemplo, una tormenta) o un acontecimiento (por ejemplo, una batalla).

Música Programática:

Describe un programa o argumento, normalmente de carácter literario, en el que se basa (poema sinfónico, ballet).

Música Dramática:

Une la palabra y la música como refuerzo expresivo de ese texto. Es por tanto, toda la música cantada.

- Representada: el cantante actúa representando un personaje (ópera, zarzuela)
- No representada: sin escenificación (canción).

Música Pura o Abstracta:

No hace referencia a nada fuera de la propia música, se basa simplemente en el lenguaje musical y su lógica.

c) Según a quién va dirigida:

Música Culta:

Es lo que entendemos como "música clásica", realizada por los grandes compositores bajo unos presupuestos intelectuales y académicos determinados.

Música Popular:

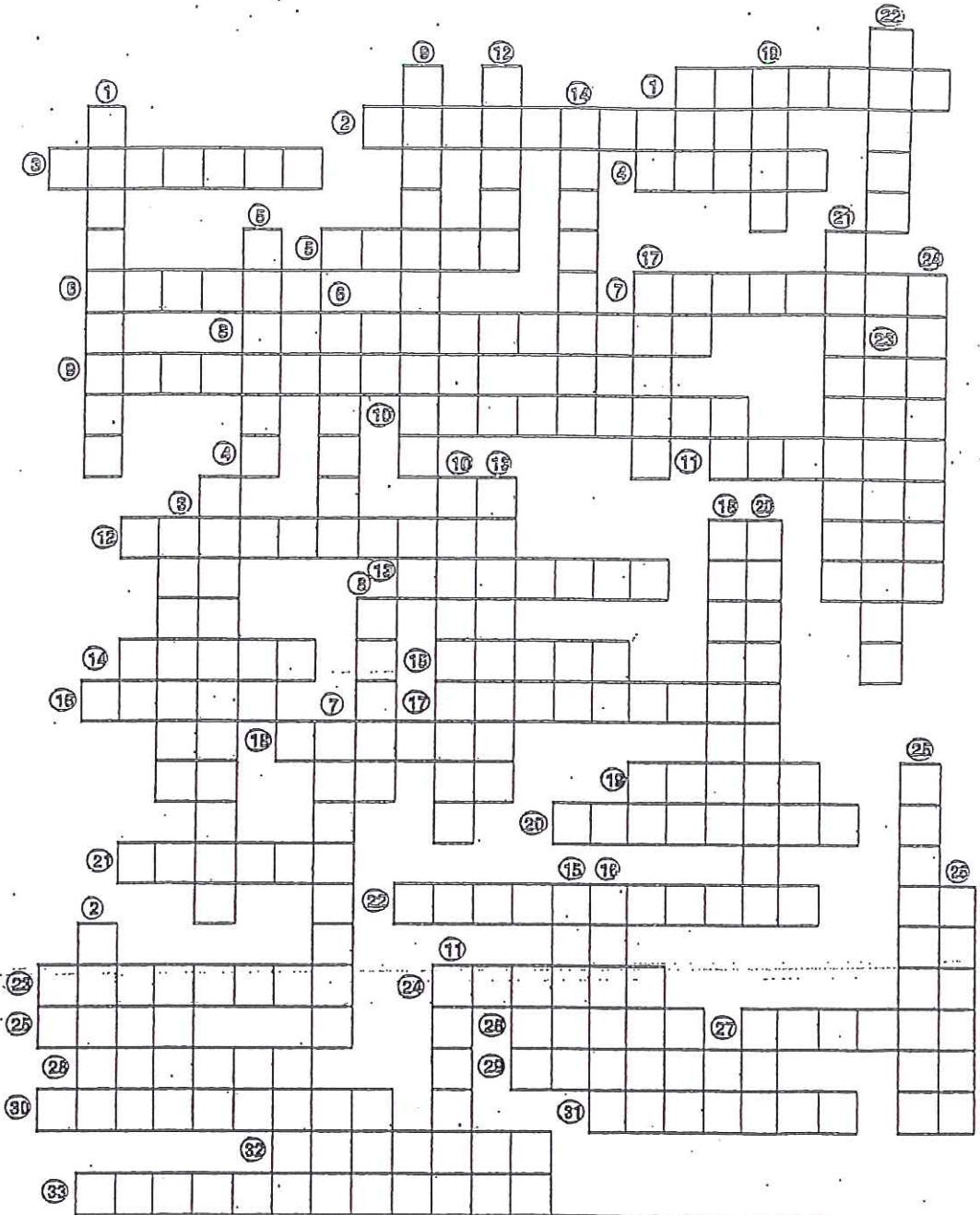
- Tradicional: música de un pueblo que refleja su forma de ser y con la que se siente identificado. El propio pueblo es el creador y receptor de su música.
- Ligeras: música realizada bajo intenciones comerciales. Su valor estético está unido a la moda y al consumo. Va dirigida a un público masivo.

* Esta clasificación de géneros musicales no es excluyente, de manera que una obra musical pertenecerá a varios géneros a

- 1: MOVIMENT: ALLEGRO (apresa i alegre)
- 2: ARMADURA : Cal tocar tots els fa i el do sostenguts a tota la partitura
- 3: MATIS: Mezzo Forte (tocar mig fort)
- 4: MATIS:REGULADOR crescendo (cal pujar el sò en eixe compas)
- 5: MATIS: fort (sols en aquest compas)
- 6: BARRA DE REPETICIÓ: el compàs 3 i 4 hi ha que repetir-los
- 7: REGULADOR: crescendo augment gradual de la intensitat del so del compas 3 al 6
- 8: REDOBLE: batec rapit i regular d'una nota
- 9: PUNTET : augmenta la meitat del valor d'una nota
- 10: MOVIMENT ritardando vol dir que cada vegada cal anar mes espai
- 11: ALTERACIÓ ACCIDENTAL: es tocarà sols en aquest compàs el sol sostengut
- 12: CALDERÓ: aquesta nota es farà mes llarga del normal per donar la sensacio de final
- 13: BARRA FINAL: indica el final de la peça.
- 14: ALTERACIÓ ACCIDENTAL (BECAIRE) anula l'armaura o la nota alterada precedent i repren la seua altura normal, es a dir natural.
- 15: LLIGADURA: aliargament del sò d'una nota (unix la durada de varies notes del mateix nom)
- 16: COMPAS: el compas de 3x4 vol dir que el numerador indica les pulsacions que hi ha en cada compas i el denominador el tipo de figura que ompli cada pulsació (tres negres).

Cruzograma

Copla y resuelve el cruzograma contestando a las definiciones que se indican en la siguiente página:



Horizontales

1. Indicaciones de intensidad.
2. Término equivalente a disminuyendo.
3. Voz aguda de mujer.
4. Instrumento de cuerda percutada.
5. Signo que indica el nombre de las notas en el pentagrama.
6. Sucesión correlativa de las notas.
7. Voz-media de hombre.
8. Signos que modifican la altura de las notas medio tono.
9. Cualidad que nos permite distinguir entre sonidos fuertes y suaves.
10. Aparato para medir el tiempo.
11. Muy deprisa, equivale a presto.
12. Número de vibraciones por segundo.
13. Deprisa.
14. Se clasifican según el género y la textura.
15. El doble de una corchea.
16. Voz aguda de hombre.
17. Término que indica un aumento gradual de intensidad.
18. Despacio.
19. Agrupaciones de voces.
20. Compás de tres tiempos.
21. La familia de instrumentos más numerosa de la orquesta.
22. Signos que indican un cambio gradual de intensidad.
23. Punto pequeño que prolonga la mitad de la duración.
24. Lo contrario de suave.
25. Voz grave de hombre.
26. Lo contrario de grave.
27. Divide el tiempo en partes iguales y concreta el valor de figuras y silencios.
28. Instrumento de cuerda frotada, el más pequeño y agudo.
29. El doble de una semicorchea.
30. La familia de instrumentos más «ruidosa» de la orquesta.
31. Normal, tranquilo.
32. Compás de dos tiempos.
33. Voz media de mujer.
34. Se dividen en tres grandes familias: cuerda, viento y percusión.

Verticales

1. Alteración que sube medio tono a la nota.
2. Lo contrario de fuerte.
3. Figura unidad de compás del 4/4.
4. La mitad de una corchea.
5. Figura unidad de compás del 2/4.
6. Cualidad del sonido que nos permite distinguir voces e instrumentos.
7. Cualidad que nos permite distinguir entre sonidos largos y cortos.
8. Siete nombres para indicar las distintas alturas.
9. Conjunto de cinco líneas y cuatro espacios.
10. Signos que representan la duración de la ausencia de sonido.
11. Signos que representan la duración del sonido.
12. Lo contrario de agudo.
13. Semicírculo con un punto en medio para prolongar la duración.
14. Distancia entre Mi - Fa y Si - Do.
15. Lo contrario de corto.
16. Cualidad que nos permite distinguir entre sonidos graves y agudos.
17. Alteración que baja medio tono a la nota.
18. Línea curva que une dos o más notas del mismo sonido.
19. Unidad de medida de la altura.
20. mf (medio fuerte)
21. Voz grave de mujer.
22. Velocidad de interpretación de una obra.
23. Alteración que anula el efecto del sostenido y el bemol.
24. Agrupación numerosa de instrumentos.
25. Distancia entre dos notas.
26. Muy deprisa, equivale a vivace.

READING AND WRITING MUSIC

Stave

The five lines are called a stave. Notes can go on or between the lines. Lines are counted from bottom to top.



Clef

The symbol at the start tells us how high or low to play the notes. The treble clef is the most common.

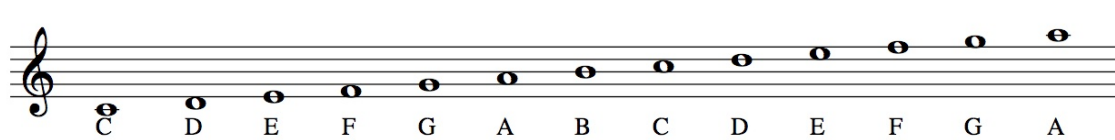


Notes

Notes higher up the staff have a higher pitch. Notes lower down have a lower pitch. When notes are too low or too high they can go on separate short lines above or below: they are called ledger lines.



Here are some notes.



Sharps, flats and naturals

On a piano, natural notes are the white ones. Sharps are the black notes to the right of the white notes. Flats are the notes to the left of the white notes. So each black note is both sharp and flat.

A sharp sign next to a note tells you to play it one semitone higher.



A flat symbol next to a note means you have to play it one semitone lower.



A natural sign cancels a sharp or flat.



Accidentals are written before the note they affect. Sharps and flats that you see by individual notes are called accidentals. Once an accidental has appeared in a bar, it applies to all notes of the same pitch for the rest of the bar, unless it's cancelled out by a natural sign.

Sharps or flats written at the start of a piece, straight after the clef, tell you the key signature.



Note symbols

Note symbols tell you how many beats to hold a sound for. Depending on how long they are, are called:

SEMIBREVE.
4 beats



*Whole note

MINIM.
2 beats



*Half note

CROTCHET.
1 beat



*Quarter note

QUAVER.
1/2 beat



*Eighth note

SEMIQUAVER.
1/4 beat



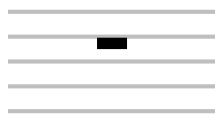
*Sixteenth note

* American English

Rest symbols

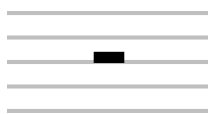
Rests symbols tell you how many beats to hold a silence for. Notes and rests have names, depending on how long they are.

SEMIBREVE REST.
4 beats



*Whole note rest

MINIM REST.
2 beats



*Half note rest

CROTCHET REST.
1 beat



*Quarter note rest

QUAVER REST.
1/2 beat



*Eighth note rest

SEMIQUAVER REST.
1/4 beat



*Sixteenth note rest

*American English

Time signatures

There's always a time signature at the beginning of a piece of music. It goes to the right of the clef and the key signature.



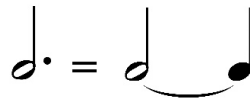
It's written using two numbers. The top number tells you how many beats there are in each bar (e.g. a 2 means two beats in a bar, a 3 means three beats in a bar and so on). The bottom number tells you how long each beat is: a 4 at the bottom means each beat is 1 crotchet long, an 8 at the bottom means each beat is 1 quaver long... and so on.



The time signature usually stays the same all the way through a piece of music. If it does, it's written just once, at the beginning. Sometimes the beat changes during a piece. If it does, the new time signature's written in the bar where it changes.

Dot

A dot after a note or rest makes it longer.



$$2 + 1 = 3$$

Ties

A tie is a curved line joining two notes of the same pitch together. It turns them into one note. Ties are often used to make a long note that goes over the end of a bar.



It sounds like a minim note.

Ties are not the same as slurs:



It sounds two different notes, D and A.

Tempo

Tempo is Italian for "time". The tempo is the speed of the main beats. In a lot of music the instructions for how fast to play are written in Italian too. Here are the words you're most likely to come across:

Italian word	What it means
Largo	broad and slow
Andante	walking pace
Moderato	moderate speed
Allegro	quick and lively
Presto	really fast

The metronome allows us more accuracy: 60 beats a minute means each crotchet lasts one second, 120 beats a minute means each crotchet lasts half a second, and so on.



The tempo and the beats per minute are written over the staff.

Dynamics

Music that was all played at the same volume would be pretty dull. To get a variety of different volumes you can use these symbols:

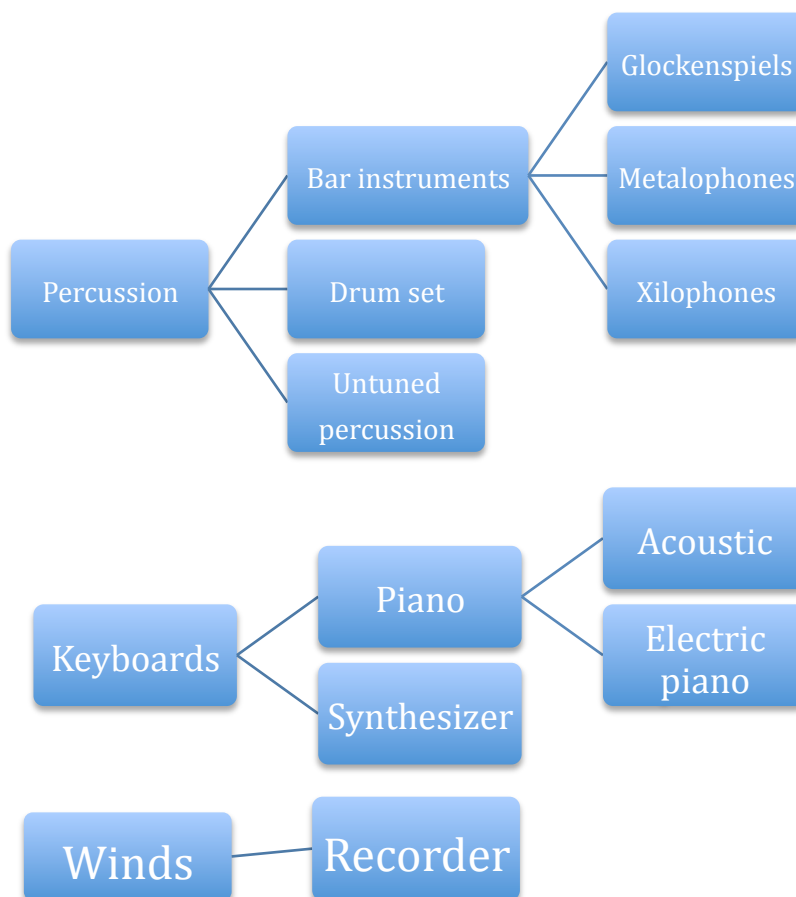
Symbol	...stands for...	...what it means...
<i>pp</i>	pianissimo	very quiet
<i>p</i>	piano	quiet
<i>mp</i>	mezzopiano	fairly quiet
<i>mf</i>	mezzoforte	fairly loud
<i>f</i>	forte	loud
<i>ff</i>	fortissimo	very loud
<i>cresc.</i>	crescendo	getting louder
<i>dim.</i>	diminuendo	getting quieter
	crescendo	getting louder
	diminuendo	getting quieter

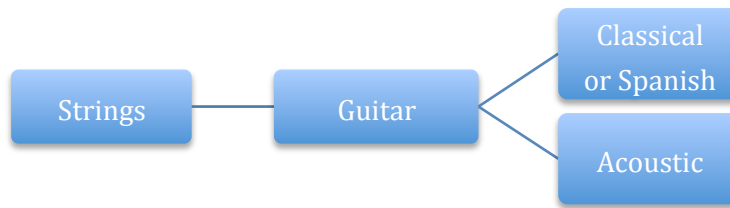
The markings go underneath the staff.

INSTRUMENTS and HUMAN VOICE

Instruments used at school

In our music classroom you can find this instruments:





Most of them are percussion instruments. They can be tuned or untuned. Tuned percussion can play different notes.

The glockenspiel has bars made of metal. There are two sizes: the smallest are soprano glockenspiels, and the biggest are alto glockenspiels. Metalphones have metal bars too, but they are bigger than glockenspiels. Xylophones have wooden bars. Both metalphones and xylophones are three sized: soprano, alto or bass.



glockenspiels

- Soprano
- Alto



metalphones

- Soprano
- Alto
- Bass



xylophones

- Soprano
- Alto
- Bass

Bar instruments are played with drumsticks. They are made of different materials.

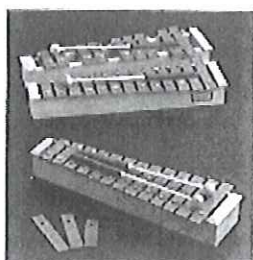


The drum set is a group of many percussion instruments: bass drum, cymbals, snare drums...

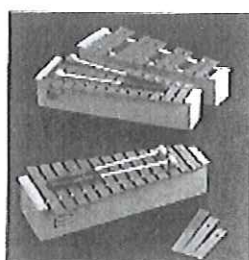
Els més nombrosos són els instruments de **percussió**, que poden tindre sons d'altura determinada o indeterminada.

Els de **PLAQUES** tenen altura determinada: poden fer diferents notes segons la placa que colpegem.

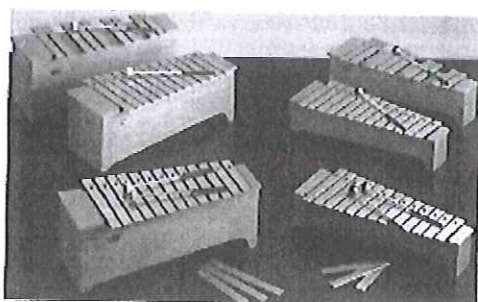
En les nostres aules podràs veure instruments de plaques de tres tipus: **carillons**, **xilòfons** i **metal·lòfons**, i dins de cada un d'estos tipus observaràs que hi ha diferents grandàries: els soprans són els més menuts, i per tant els més aguts. els alts (abreviatura de contralt) són els de grandària mitjana. els baixos són els més grans, però només hi ha metal·lòfons i xilòfons d'este tipus.



Carilló soprà

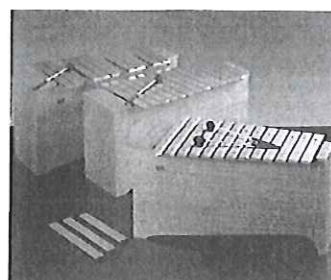


Carilló alt

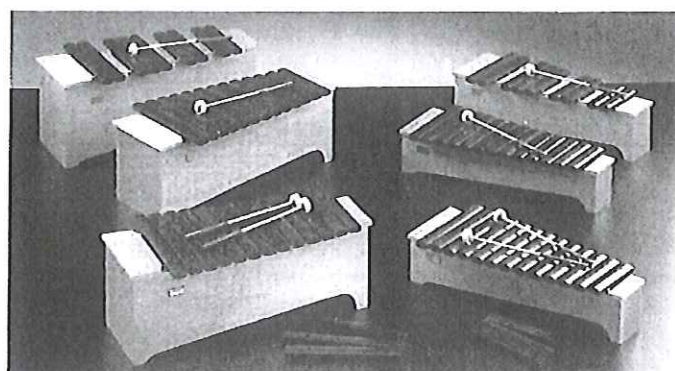


Metal·lòfon alt

Metal·lòfon soprà

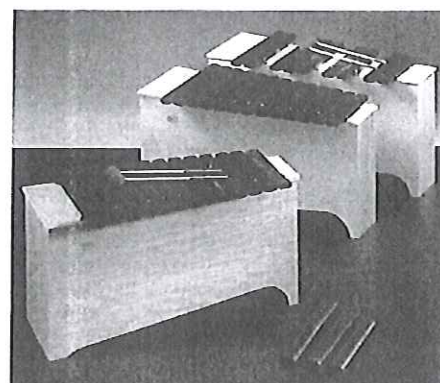


Metal·lòfon baix



Xilòfon alt

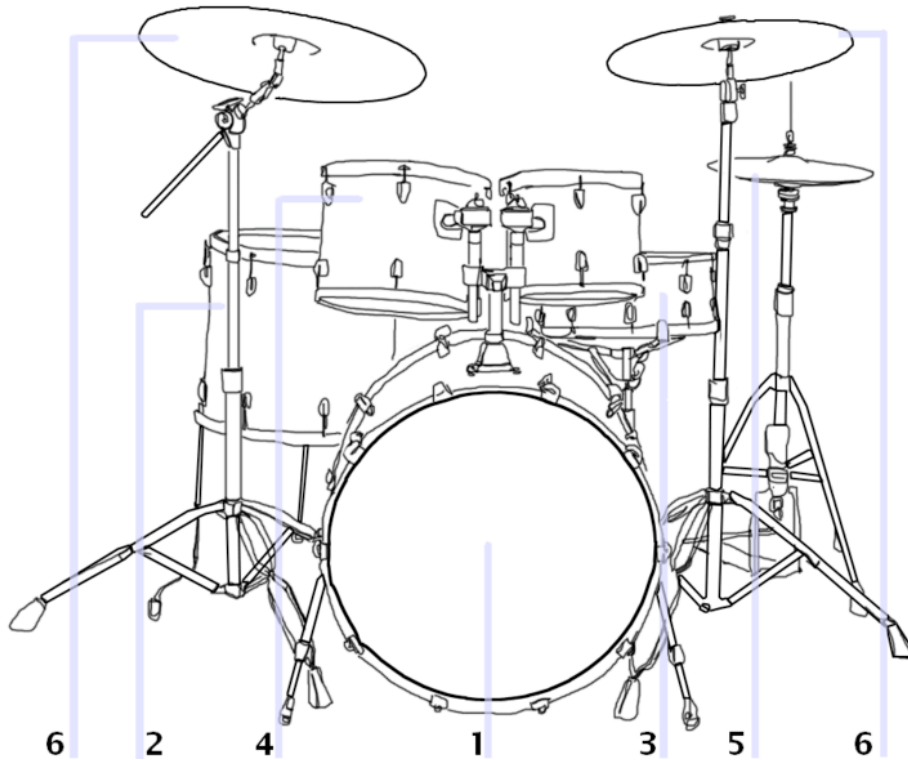
Xilòfon soprà



Xilòfon baix

There are electronic drum sets and acoustic drum sets. Here is a drawing:

1. Bass drum, 2. Tom, 3. Snare drum, 4. Toms, 5. Hi-hat, 6. Cymbals.



The untuned percussion instruments are used for pure rhythm. It's pretty much impossible to learn every untuned percussion instrument, but try and remember the names of these:



Chinese wood block



Tambourine



Guiro



Bongos



Cowbell



Triangle



Maracas



Crotales



Claves



Castanets



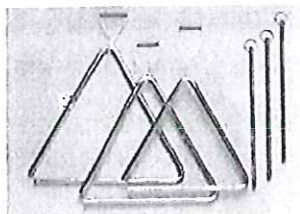
Sleigh bells



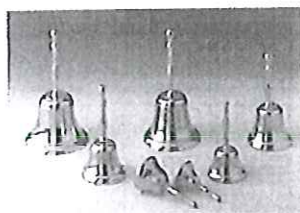
Frame rattle

Els instruments de XICOTETA PERCUSSIÓ són molt nombrosos i variats. Es classifiquen en metall, fusta i pell o membrana.

METALL



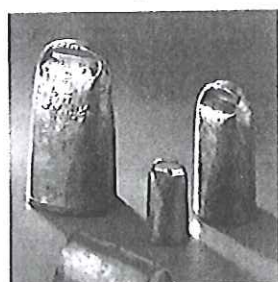
Triangles



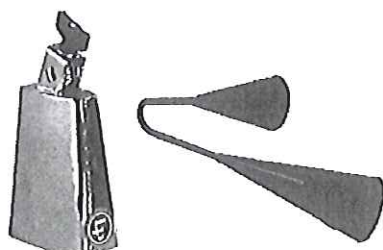
Campanes



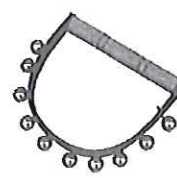
Cròtals



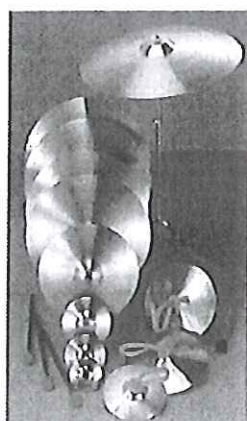
Esquellots



Agogó



Cascavells



Plats



Panderetes

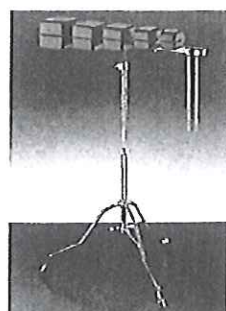


Sistre

FUSTA



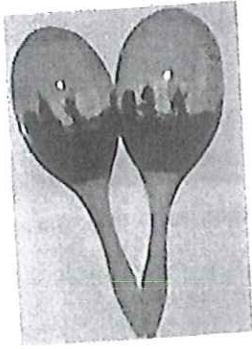
Caixa xinesa



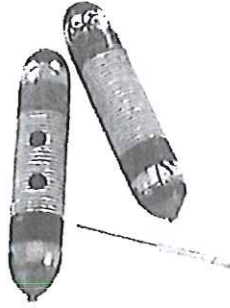
Temple-block



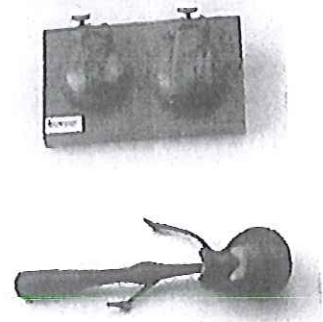
Claus



Maraques

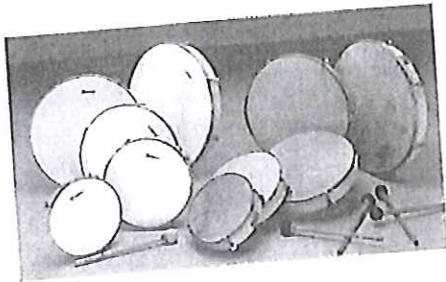


Güiro

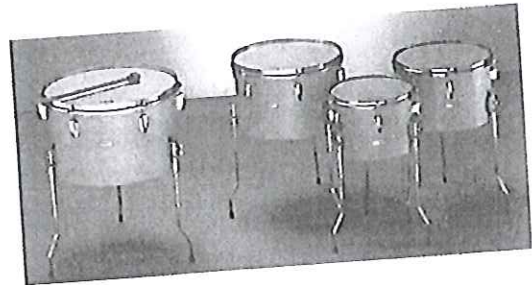


Castanyoles

PELL O MEMBRANA



Panderos



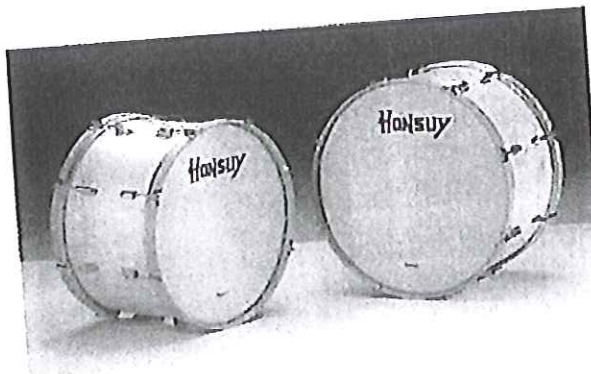
Timbals



Bongoes



Caixa



Bombos

Keyboard instruments can be acoustic and electric. Acoustic pianos have strings and hammers to hit them, and electronic pianos have electronic sound chips and speakers. Both of them have keyboards to play with.



Acoustic piano



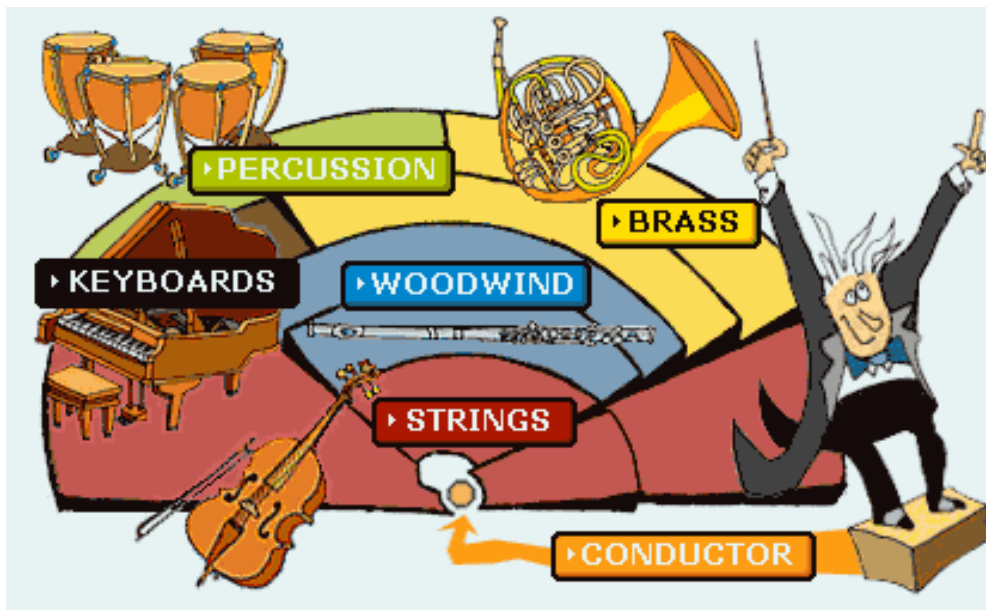
Electronic piano

A synthesizer is an electronic instrument capable of producing a variety of sounds by generating and combining signals of different frequencies. Synthesizers can produce a wide range of sounds, which can either imitate other instruments or generate unusual new timbres.



Instruments of the orchestra

Symphony orchestras are the biggest type of orchestra. They have four sections of instruments: strings, woodwind, brass and percussion. They always sit in the same place.



Strings

Bowed

- Violin I & II
- Viola
- Cello
- Double bass

Plucked

- Harp

Woodwind

Flute

Oboe

Clarinet

Bassoon

Brass

French horn

Trumpet

Trombone

Tuba

Percussion

Skin

- Timpani
- Bass drum
- Snare drum

Bar

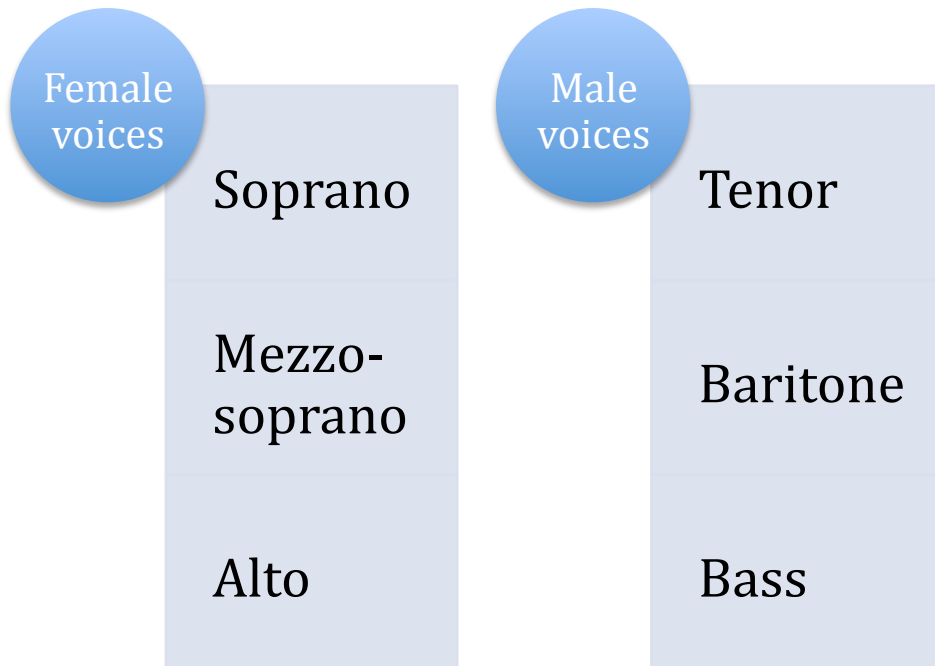
- Glockenspiel
- Marimba
- Vibraphone

Other instruments

The voice

Female singers are soprano, mezzo-soprano or alto. A high female voice is called a soprano. Mezzo-sopranos sing in the top part of the alto range and the bottom part of the soprano range. A lower female voice is called an alto (short of contralto).

Male voices are tenor, baritone or bass. Higher male voices are called tenors. Baritones sing the top part of the bass range and the bottom part of the tenor range. Low male voices are called basses.



The elements of music

The elements of music are: **melody, rhythm and harmony.**

Melody

Melody, also called tune, is a series of single tones which add up to a recognizable whole. After hearing a piece of music, we usually remember its melody best.

Melody usually goes on top voices and instruments, and in pop music, the singer usually sings it.

Rhythm

Rhythm is the flow of music through time. Rhythm has several interrelated aspects: beat, meter, accent and syncopation, and tempo. Beat is a regular, recurrent pulsation that divides music into equal units of time. When you clap your hands or tap your foot to music, you are responding to its beat. The organization of beats into regular groups is called meter.

Although rhythm is present in each instrument, the most suitable for rhythm accompaniment are percussion. In pop music, the drum set usually plays the rhythm.

Harmony

Harmony refers to the way chords are constructed and how they follow each other. A chord is a combination of three or more tones played at once.

Essentially, a chord is a group of simultaneous tones, and a melody is a series of individual tones heard one after another.

Many instruments can't play chords by themselves. They are called melodic instruments.

Harmonic accompaniments are usually played by guitars and keyboards on pop music.



HOW MUSIC IS ORGANISED

Music form

Music needs form and structure. Music's got to be organised, the most basic bit of organisation is the beats of a bar. The structure could be the verses and chorus in a pop song.

Composers usually plan the structure of a piece of music before they get into the detail.

Most musical plans use repetition (using a musical idea more than once) and contrast (because the constant repetition is boring).

Binary form

Binary form has two sections. To make it easier to talk about the two bits you usually call the first one A and the second one B. Each section is repeated. You play A twice, and then B twice, so you end up with AABB. Section B contrasts with section A: the two parts sound different.



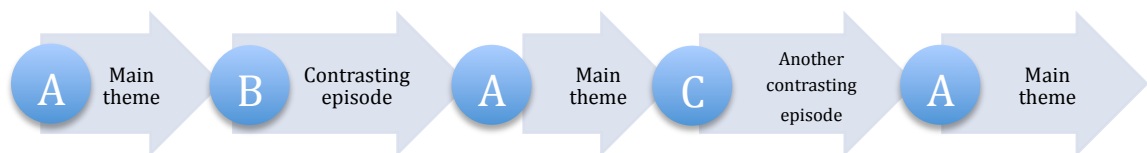
Ternary form

Ternary means in three parts. There are three sections in music with ternary form. Sections can be equal or different. When music goes back to A for the last section it can be exactly the same or varied a bit. If it is varied you call it A1 instead of A.



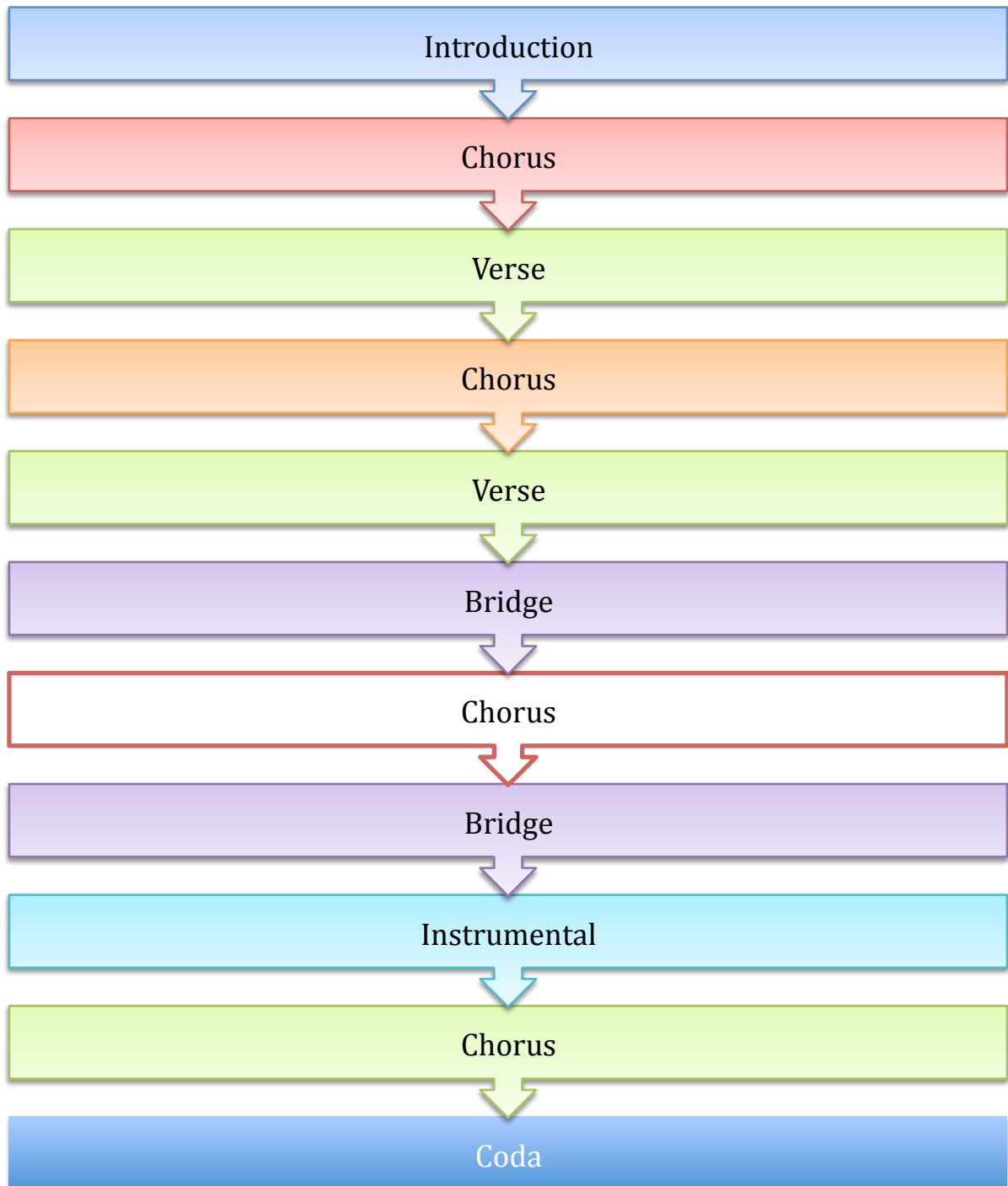
Rondo form

Rondo means going round. A rondo starts with a main idea in section A, moves into a new section, goes round again to A, moves into another new section, goes round again to A... as many times as you like. The new section after each Section A always contrasts with A. Section A is known as the main theme. The contrasting sections are called episodes. The most important thing to remember is that after every new section, section A always comes back. It literally does keep going round.



Pop song

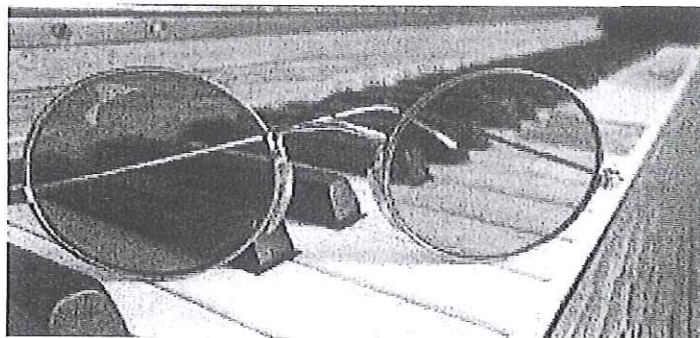
The main sections are the verse and chorus. The verse always has the same tune, but the lyrics change in each verse. The chorus has a different tune from the verse, usually quite a catchy one. The lyrics and tune of the chorus don't change. Most songs go verse, chorus, verse, chorus, etc. But there's no rules about this.



CONTINGUTS PRÀCTICS

CONTENIDOS PRÁCTICOS

PRACTICAL ACTIVITIES



APPENDIX I. READING NOTES

1ST PART. C-F

The image displays ten staves of musical notation, numbered 1 through 10 on the left. Each staff begins with a treble clef. The notes are as follows:

- Staff 1: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
- Staff 2: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2
- Staff 3: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
- Staff 4: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
- Staff 5: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
- Staff 6: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2
- Staff 7: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
- Staff 8: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2
- Staff 9: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
- Staff 10: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4

2nd PART. G-B

11

12

13

14

15

16

17

18

19

20

21

22

3rd PART. C'-E'

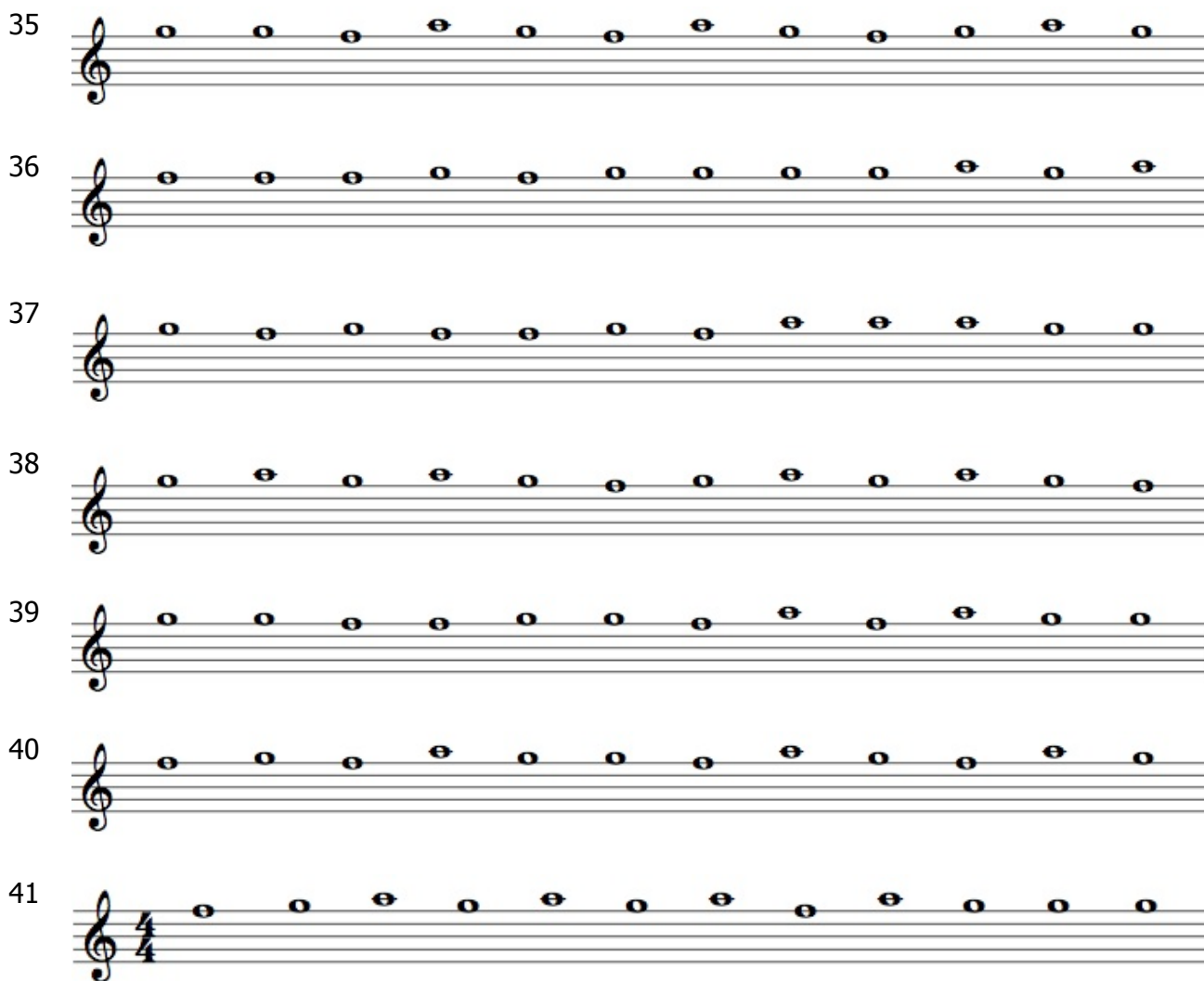
Musical notation for the 3rd part, measures 23-31. The notation consists of ten staves, each starting with a treble clef. The notes are as follows:

Measure	Notes (from left to right)
23	C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4
24	C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4
25	C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4
26	C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4
27	C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4
28	C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4
29	C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4
30	C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4
31	C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4

4th PART: F'-A'

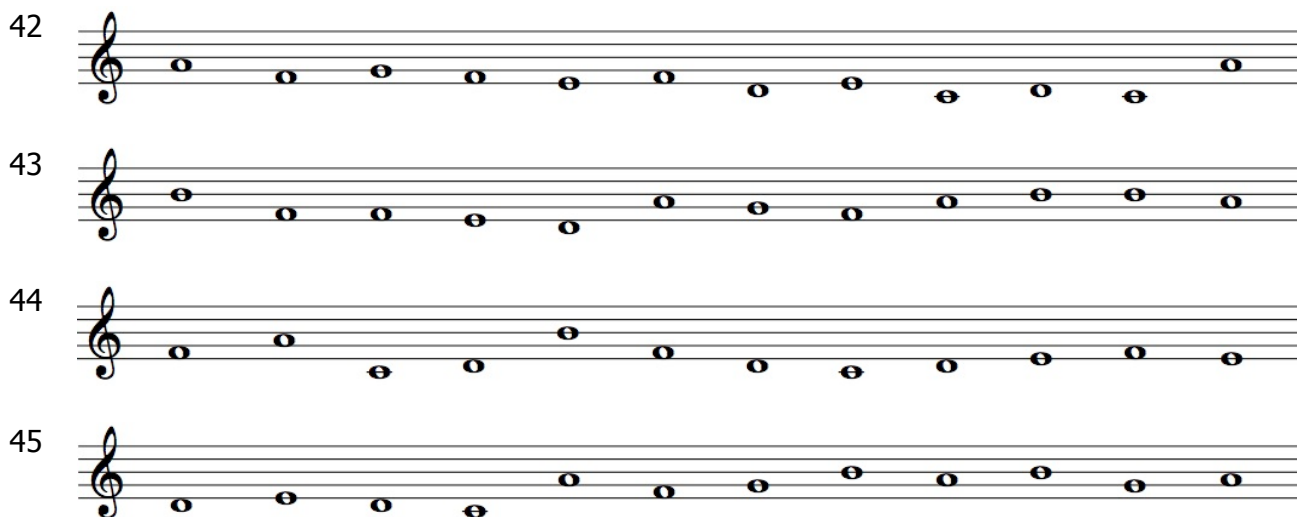
Musical notation for the 4th part, measures 32-34. The notation consists of three staves, each starting with a treble clef. The notes are as follows:

Measure	Notes (from left to right)
32	F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
33	F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
34	F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4

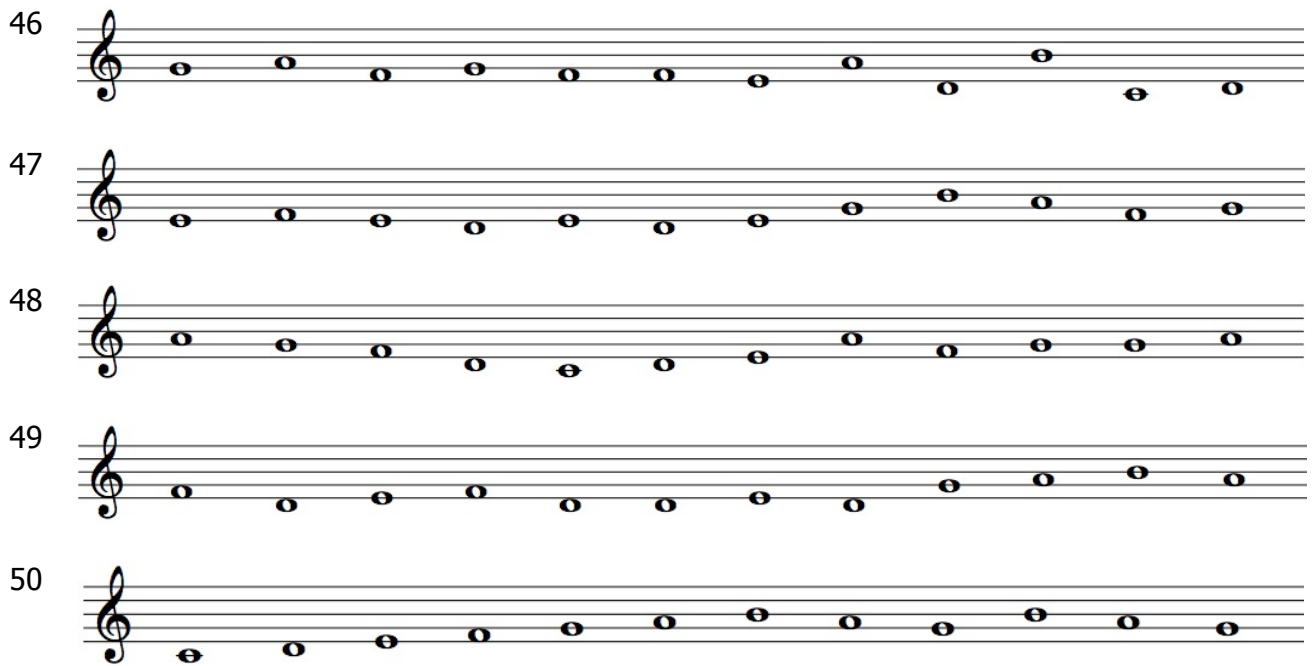


Musical notation for measures 35 through 41. Each measure is on a single treble clef staff. Measure 35: C4, D4, E4, F4, G4, A4, B4, C5. Measure 36: C4, D4, E4, F4, G4, A4, B4, C5. Measure 37: C4, D4, E4, F4, G4, A4, B4, C5. Measure 38: C4, D4, E4, F4, G4, A4, B4, C5. Measure 39: C4, D4, E4, F4, G4, A4, B4, C5. Measure 40: C4, D4, E4, F4, G4, A4, B4, C5. Measure 41: 4/4 time signature, C4, D4, E4, F4, G4, A4, B4, C5.

REVIEW PART 1st & 2nd. C-B

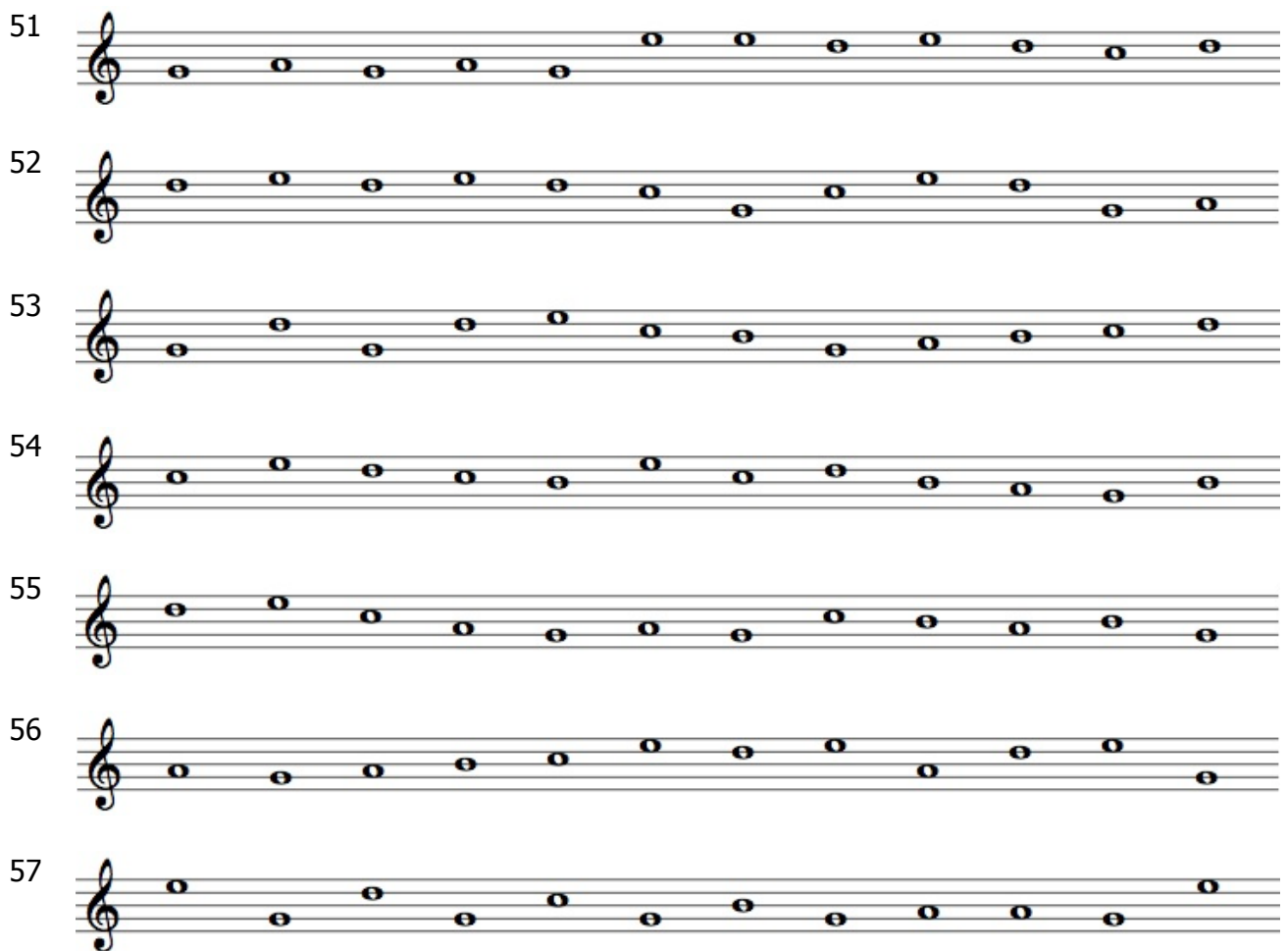


Musical notation for measures 42 through 45. Each measure is on a single treble clef staff. Measure 42: C4, D4, E4, F4, G4, A4, B4, C5. Measure 43: C4, D4, E4, F4, G4, A4, B4, C5. Measure 44: C4, D4, E4, F4, G4, A4, B4, C5. Measure 45: C4, D4, E4, F4, G4, A4, B4, C5.



Musical notation for measures 46 through 50. Each measure is on a single staff with a treble clef. The notes are: 46: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4; 47: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4; 48: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4; 49: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4; 50: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

REVIEW PART 2nd & 3rd: G-E'



Musical notation for measures 51 through 57. Each measure is on a single staff with a treble clef. The notes are: 51: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4; 52: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4; 53: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4; 54: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4; 55: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4; 56: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4; 57: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

58

59

60

REVIEW PART 1st, 2nd & 3rd: C-E'

61

62

63

64

65

66

67

68

REVIEW PART 1st, 2nd, 3rd & 4th: C-A'

Musical score for Review Part 1st, 2nd, 3rd & 4th: C-A'. The score consists of nine staves, numbered 69 to 77. Each staff contains a sequence of notes, primarily half notes, with some quarter notes and rests. The notes are arranged in a pattern that suggests a scale or a specific melodic line. The staves are connected by a vertical line on the left side.

69

70

71

72

73

74

75

76

77

REPASO PARTES 1ª, 2ª, 3ª Y 4ª: DO-LA'

56

57

58

59

60

61

62

63

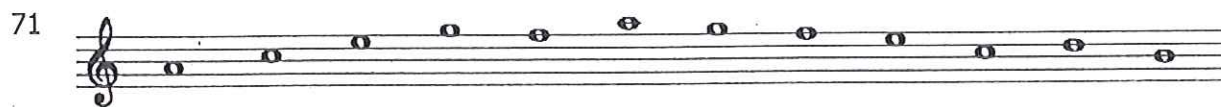
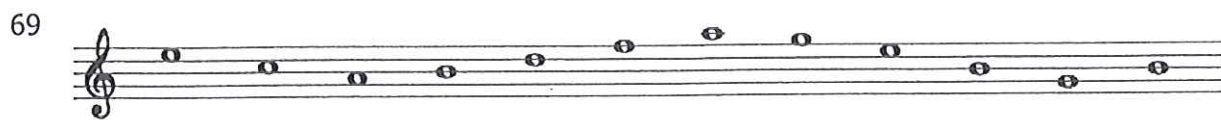
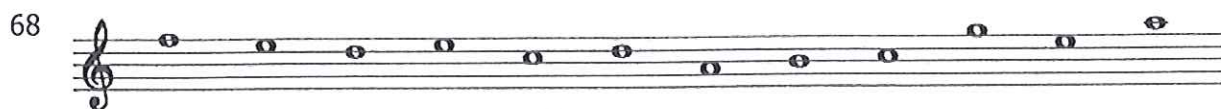
64

65

66

67

MÚSICA 2º CICLO DE E.S.O.



APPENDIX II. READING RHYTHMS

The image displays 53 rhythmic exercises, numbered 1 through 53, arranged in nine horizontal staves. Each exercise is written in 4/4 time and consists of a single measure. The exercises are designed to be read and performed as a continuous sequence. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, often with repeat signs at the end of each measure to indicate they are part of a larger sequence.

Exercise 1: A whole note.

Exercise 2: A quarter note.

Exercise 3: A quarter rest.

Exercise 4: A quarter note.

Exercise 5: A quarter rest.

Exercise 6: A quarter note.

Exercise 7: A quarter note.

Exercise 8: A quarter rest.

Exercise 9: A quarter note.

Exercise 10: A quarter rest.

Exercise 11: A quarter note.

Exercise 12: A quarter note.

Exercise 13: A quarter note.

Exercise 14: A quarter rest.

Exercise 15: A quarter note.

Exercise 16: A quarter note.

Exercise 17: A quarter note.

Exercise 18: A quarter note.

Exercise 19: A quarter note.

Exercise 20: A quarter rest.

Exercise 21: A quarter note.

Exercise 22: A quarter note.

Exercise 23: A quarter note.

Exercise 24: A quarter note.

Exercise 25: A quarter note.

Exercise 26: A quarter note.

Exercise 27: A quarter note.

Exercise 28: A quarter rest.

Exercise 29: A quarter note.

Exercise 30: A quarter note.

Exercise 31: A quarter note.

Exercise 32: A quarter rest.

Exercise 33: A quarter note.

Exercise 34: A quarter note.

Exercise 35: A quarter note.

Exercise 36: A quarter note.

Exercise 37: A quarter note.

Exercise 38: A quarter note.

Exercise 39: A quarter note.

Exercise 40: A quarter note.

Exercise 41: A quarter note.

Exercise 42: A quarter note.

Exercise 43: A quarter note.

Exercise 44: A quarter note.

Exercise 45: A quarter note.

Exercise 46: A quarter note.

Exercise 47: A quarter note.

Exercise 48: A quarter note.

Exercise 49: A quarter note.

Exercise 50: A quarter note.

Exercise 51: A quarter note.

Exercise 52: A quarter note.

Exercise 53: A quarter note.

Musical score for IES BEATRIU CIVERA (ALDAIA), measures 54 to 91. The score is written in treble clef and consists of ten staves of music. Each staff contains four measures, with measure numbers 54 through 91 indicated above the notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes repeat signs and bar lines.

Measures 54-58: Treble clef, quarter notes, eighth notes, and rests.

Measures 59-62: Treble clef, quarter notes, eighth notes, and rests.

Measures 63-66: Treble clef, quarter notes, eighth notes, and rests.

Measures 67-70: Treble clef, quarter notes, eighth notes, and rests.

Measures 71-74: Treble clef, quarter notes, eighth notes, and rests.

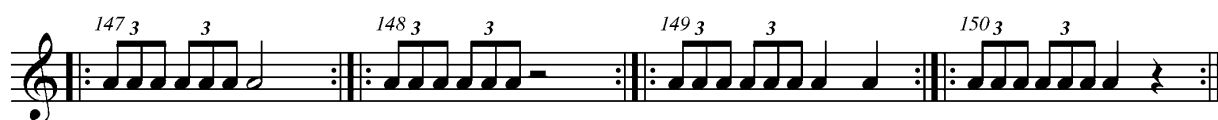
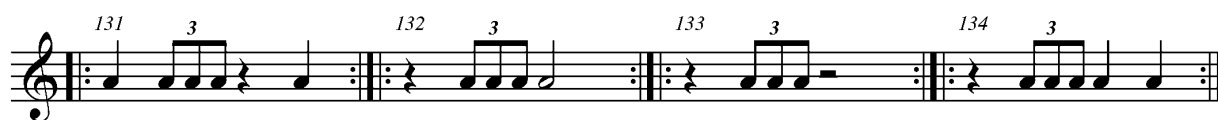
Measures 75-78: Treble clef, quarter notes, eighth notes, and rests.

Measures 79-82: Treble clef, quarter notes, eighth notes, and rests.

Measures 83-86: Treble clef, quarter notes, eighth notes, and rests.

Measures 87-91: Treble clef, quarter notes, eighth notes, and rests.

Musical score for IES BEATRIU CIVERA (ALDAIA), measures 92 to 130. The score is written in treble clef with a 7/8 time signature. It consists of ten staves of music, each containing four measures. The measures are numbered 92 through 130. The notation includes various rhythmic values, rests, and triplets. The first staff (measures 92-96) features quarter notes and eighth notes. The second staff (measures 97-100) introduces eighth notes. The third staff (measures 101-104) continues with eighth notes. The fourth staff (measures 105-108) features eighth notes and quarter notes. The fifth staff (measures 109-113) introduces triplets of eighth notes. The sixth staff (measures 114-118) continues with triplets of eighth notes. The seventh staff (measures 119-122) features triplets of eighth notes. The eighth staff (measures 123-126) continues with triplets of eighth notes. The ninth staff (measures 127-130) features triplets of eighth notes and quarter notes.



APÉNDICE II. LECTURA RÍTMICA

The image displays 36 rhythmic reading exercises, numbered 1 through 36, arranged in eight rows of four exercises each. Each exercise is written on a single staff in treble clef with a 4/4 time signature. The exercises consist of various rhythmic patterns of eighth and sixteenth notes, often with rests, and are separated by double bar lines with repeat dots. The exercises are as follows:

- 1: Four groups of eighth notes.
- 2: Four groups of eighth notes.
- 3: Four groups of eighth notes.
- 4: Four groups of eighth notes.
- 5: Four groups of eighth notes.
- 6: Four groups of eighth notes.
- 7: Four groups of eighth notes.
- 8: Four groups of eighth notes.
- 9: Four groups of eighth notes.
- 10: Four groups of eighth notes.
- 11: Four groups of eighth notes.
- 12: Four groups of eighth notes.
- 13: Four groups of eighth notes.
- 14: Four groups of eighth notes.
- 15: Four groups of eighth notes.
- 16: Four groups of eighth notes.
- 17: Four groups of eighth notes.
- 18: Four groups of eighth notes.
- 19: Four groups of eighth notes.
- 20: Four groups of eighth notes.
- 21: Four groups of eighth notes.
- 22: Four groups of eighth notes.
- 23: Four groups of eighth notes.
- 24: Four groups of eighth notes.
- 25: Four groups of eighth notes.
- 26: Four groups of eighth notes.
- 27: Four groups of eighth notes.
- 28: Four groups of eighth notes.
- 29: Four groups of eighth notes.
- 30: Four groups of eighth notes.
- 31: Four groups of eighth notes.
- 32: Four groups of eighth notes.
- 33: Four groups of eighth notes.
- 34: Four groups of eighth notes.
- 35: Four groups of eighth notes.
- 36: Four groups of eighth notes.

Musical score for IES BEATRIU CIVERA (ALDAIA), measures 37 to 71. The score is written in treble clef and consists of 35 measures, grouped into eight lines of four measures each. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The measures are numbered 37 through 71.

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51

52 53 54

55 56 57 58

59 60 61 62 63

64 65 66 67

68 69 70 71

Musical score for IES BEATRIU CIVERA (ALDAIA), measures 72 to 103. The score is written in treble clef and consists of ten staves of music. Each staff contains four measures of music, with measure numbers 72 through 103 indicated above the notes. The music features a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours, with frequent rests. The notation includes repeat signs (double bar lines with dots) and fermatas. The score is framed by orange horizontal bars at the top and bottom of the page.

Musical score for IES BEATRIU CIVERA (ALDAIA), measures 104 to 135. The score is written in treble clef and consists of 10 staves of music. Each staff contains four measures of music, with measure numbers 104-107, 108-111, 112-114, 115-117, 118-121, 122-124, 125-127, 128-131, and 132-135 indicated above the staves. The music features a consistent rhythmic pattern of eighth and sixteenth notes, often with rests, and is divided into measures by double bar lines with repeat dots.

Musical score for IES BEATRIU CIVERA (ALDAIA), measures 136 to 171. The score is written in treble clef and consists of ten staves of music. Each staff contains four measures, with the measure numbers 136 through 171 indicated above the notes. The music features a rhythmic pattern of eighth and sixteenth notes, often with rests, and is divided into measures by double bar lines with repeat dots. The notation includes various note values, rests, and repeat signs.

Musical score for IES BEATRIU CIVERA (ALDAIA), measures 172 to 202. The score is written in treble clef and consists of ten staves of music. Each staff contains four measures, with measure numbers 172-175, 176-179, 180-183, 184-187, 188-191, 192-195, 196-199, and 200-202 indicated above the notes. The music features a rhythmic pattern of eighth and sixteenth notes, often with rests, and is marked with repeat signs (double bar lines with dots) at the beginning and end of each measure.

Musical score for IES BEATRIU CIVERA (ALDAIA), measures 203 to 233. The score is written in treble clef and consists of ten staves of music. Each staff contains four measures of music, with measure numbers 203 through 233 indicated above the notes. The music features a consistent rhythmic pattern of eighth notes, often grouped in pairs or fours, with occasional rests and dynamic markings. The notation includes repeat signs and fermatas at the end of each measure.

203 204 205 206

207 208 209 210

211 212 213

214 215 216

217 218 219

220 221 222 223

224 225 226

227 228 229

230 231 232 233

Musical score for IES BEATRIU CIVERA (ALDAIA), measures 234 to 265. The score is written on a single treble clef staff. The music consists of a series of measures, each marked with a measure number above it. The notation includes eighth and sixteenth notes, rests, and repeat signs. The measures are grouped into four-measure phrases, with some measures containing rests. The score is presented on a white background with black notation. There are orange horizontal bars at the top and bottom of the page.

234 235 236

237 238 239 240

241 242 243 244

245 246 247 248 249

250 251 252 253

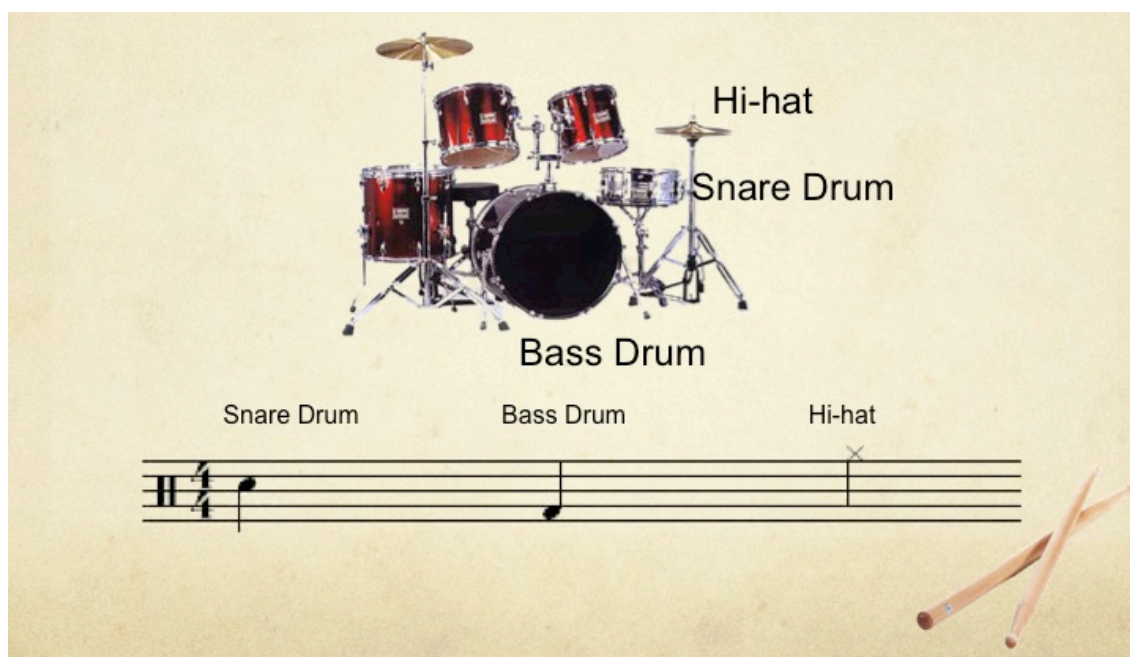
254 255 256 257

258 259 260 261

262 263 264 265

APPENDIX III. DRUM SET

A **drum set** (also **drum kit**) is a collection of drums, cymbals and sometimes other percussion instruments arranged for convenient playing by a single person. It emerged at the end of the 19th Century in the south of the U.S.A. It is made up of membranophones (snare drum, bass drum and toms) and cymbals of different sizes. Each instrument is written on different places on the staff. Instead of treble or bass clef you will see a percussion clef.



HOW TO STUDY

Practice is very important in order to learn how to play the drums and it must be done step by step. If you follow these steps, not skipping any of them you will obtain good results in a very short time.

We propose several exercises to begin.

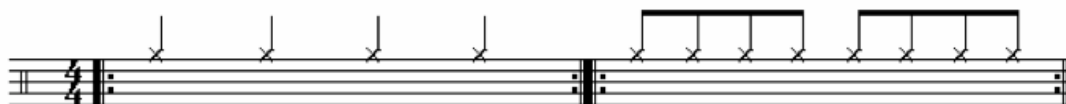
1. Sit down properly: a good body position (natural, balanced and relaxed) will help you to play the instrument in an easier way and it will improve the sound quality. The snare drum should be located between your legs and your right foot must be on the bass drum pedal and your left foot on the hi-hat pedal.

2. Practice this rhythm on the ride cymbal with your right hand. First the first measure with crotchets and when you've got a regular beat, try to play quavers.



It is very important to get used counting the beats (one-two-three-four on the first measure or one-and-two-and-three-and-four-and on the second). This will help you to understand rhythm better and move to more complex rhythms.

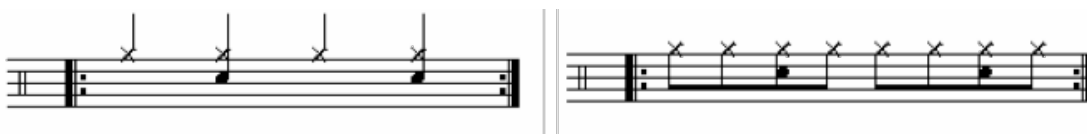
3. Practice the same rhythm with the hi-hat with your right hand too. Don't forget to count.



4. Did you get it? Then you are ready for the next exercise. The snare drum usually hits on beats 2 and 4. Try to play this rhythm on the snare drum using your left hand. Do not forget to count aloud.



5. Did you finish the exercise? Try now with both hands, this is a little more difficult, but do not give up if you do not get it well the first time. You will get it with a little practice.

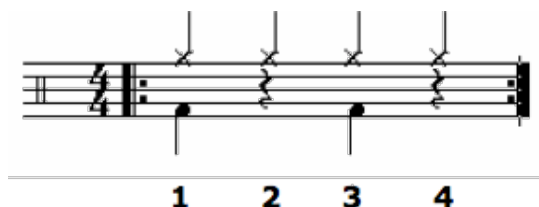


6. Leave the sticks and concentrate on your right foot. The easier way to play it is to have your foot on the pedal and you only have to move your foot up and down.



Do not forget counting: ONE-two-THREE-four

7. Now you can bring the bass drum and the hi-hat together.



8. Did you get it? Now try to bring the bass drum and the snare drum together too.

9. Are you ready? Now try everything again. Do not give up if you don't get it the first time. Relax, do something else, and try again later. It is not too complicated and this basic rhythm can be played with a lot of songs. Below you will find a selection of different rhythms, try to play them step by step; though it may seem a little slow you will see how you will improve faster every day.

Hi-hat
Snare Drum
Bass Drum

		1	2	3	4
Hi-hat	Right hand	○	○	○	○
Snare drum	Left hand		○		○
Bass drum	Right Foot	○		○	
		One	Two	Three	Four

them better and to study them, but try to learn by heart.

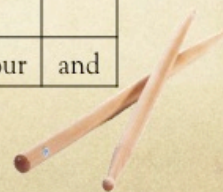
Rhythm 1

		1	and	2	and	3	and	4	and
Hi-hat	R.H.	○	○	○	○	○	○	○	○
Snare drum	L.H.			○				○	
Bass drum	R.F.	○				○			
		one	and	two	and	three	and	four	and

Rhythm 2



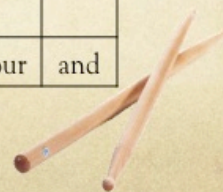
		1	and	2	and	3	and	4	and
Hi-hat	R.H.	○	○	○	○	○	○	○	○
Snare drum	L.H.			○				○	
Bass drum	R.F.	○			○	○			
		one	and	two	and	three	and	four	and



Rhythm 3



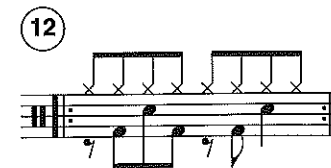
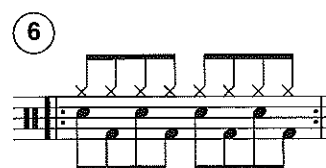
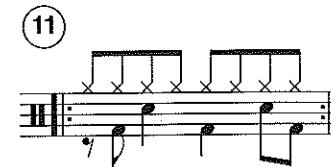
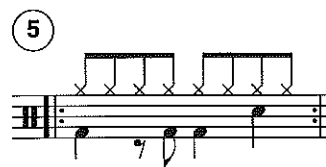
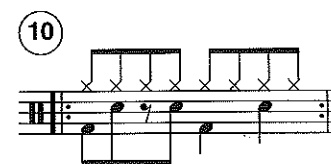
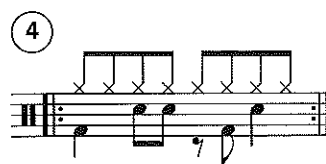
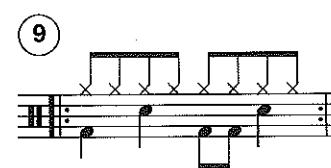
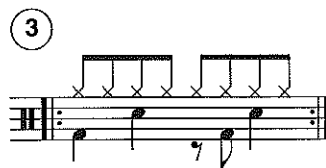
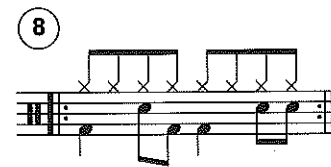
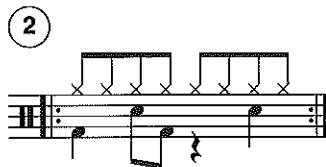
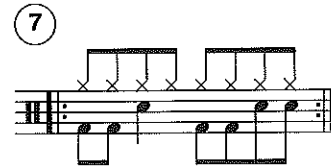
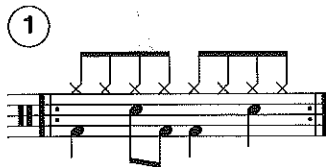
		1	and	2	and	3	and	4	and
Hi-hat	R.H.	○		○		○		○	
Snare drum	L.H.			○				○	
Bass drum	R.F.	○			○				
		one	and	two	and	three	and	four	and



PRÁCTICA: DOCE RITMOS BÁSICOS

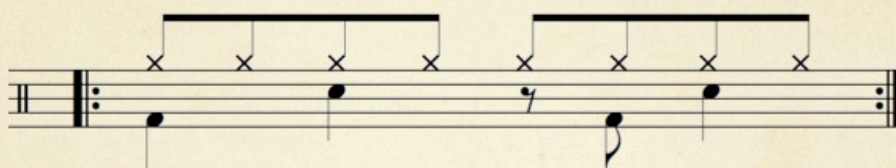
Aquí tienes 12 ritmos reales de un compás para que puedas repetirlo una y otra vez. No están pensados para que puedas ejecutarlos uno detrás de otro, pero deberías poder tocarlos, al menos, dos/tres veces seguidas. Normalmente, en cada canción, le corresponde un patrón diferente por frase, por lo tanto 8 compases al menos.

Deberías comenzar a tocar instrumento por instrumento, después junta dos y finalmente toca los tres instrumentos simultáneamente. Cuando lo consigas para de tocar y comienza de nuevo con todo a la vez.

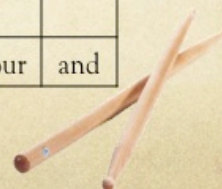


Si has conseguido tocarlos sin dificultad, con el ritmo y sonido igualado, ya puedes decir: "puedo ser batería".

Rhythm 4



		1	and	2	and	3	and	4	and
Hi-hat	R.H.	○	○	○	○	○	○	○	○
Snare drum	L.H.			○				○	
Bass drum	R.F.	○					○		
		one	and	two	and	three	and	four	and



FILLS

Toms can be used on strong beats as with the bass drum and the snare drum, but we usually use it for fills. A fill is a rhythmical filling instant or a way to go from a section to another in the same song. We can also use the other instruments for fills. Fills can last one or more beats in crotchet, quaver or semiquaver rhythm.

Here you find a selection of fills to practise.

Fill 1

	1	y	2	y	3	y	4	y	1
Plato	○	○	○	○	○				
Caja			○						
Bombo	○			○	○				○
Tom 1						○			
Tom 2							○		
Tom 3								○	
Ride									○
	un	y	dos	y	tres	y	cua	y	un

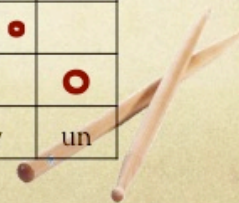
Fill 2

	1	y	2	y	3	y	4	y	1
Plato	○	○	○	○	○				
Caja			○						
Bombo	○			○	○				○
Tom 1						○			
Tom 2							○	○	
Tom 3								○	
Ride									○
	un	y	dos	y	tres	y	cua	y	un

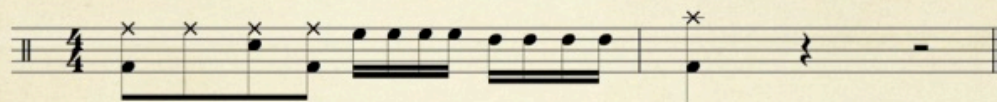
Fill 3



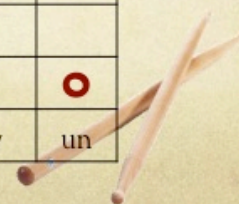
	1	y	2	y	3	y	4	y	1
Plato	○	○	○	○	○				
Caja			○						
Bombo	○			○	○				○
Tom 1						●	●		
Tom 2							●	●	
Tom 3								●	●
Ride									○
	un	y	dos	y	tres	y	cua	y	un



Fill 4



	1	y	2	y	3	y	4	y	1
Plato	○	○	○	○					
Caja			○						
Bombo	○			○					○
Tom 1					●	●	●	●	
Tom 2							●	●	●
Tom 3								●	●
Ride									○
	un	y	dos	y	tres	y	cua	y	un



3.2.12 UN *FILL* PARA CADA OCASIÓN

Los toms se pueden utilizar en los tiempos fuertes como el bombo y la caja, pero habitualmente se utilizan para los *fills*. Un *fill* es un momento de relleno rítmico o para pasar de una sección a otra de la canción. También se utilizan para los *fills* todos los demás instrumentos, la caja y los platos. Los *fills* pueden durar uno o más tiempos en ritmos de negra, corchea o semicorchea.

Veámos unos ejemplos típicos:

The image displays six musical staves, each illustrating a different drum fill pattern. Each staff begins with a series of 'x' marks on the top line of the staff, representing cymbal hits. The patterns are numbered 1 through 6:

- Staff 1:** Shows a series of cymbal hits followed by a fill pattern consisting of eighth notes on the snare and bass drum.
- Staff 2:** Shows a series of cymbal hits followed by a fill pattern consisting of eighth notes on the snare and bass drum, with a different rhythmic arrangement than staff 1.
- Staff 3:** Shows a series of cymbal hits followed by a fill pattern consisting of eighth notes on the snare and bass drum, with a different rhythmic arrangement than staff 1.
- Staff 4:** Shows a series of cymbal hits followed by a fill pattern consisting of eighth notes on the snare and bass drum, with a different rhythmic arrangement than staff 1.
- Staff 5:** Shows a series of cymbal hits followed by a fill pattern consisting of eighth notes on the snare and bass drum, with a different rhythmic arrangement than staff 1.
- Staff 6:** Shows a series of cymbal hits followed by a fill pattern consisting of eighth notes on the snare and bass drum, with a different rhythmic arrangement than staff 1.

Podemos cambiar el ritmo base e intercalar dentro de cada canción diferentes *fills* para cada ocasión.

3.3 LAS ESTRUCTURAS DE LAS CANCIONES

Si ya tocas todo tipo de ritmos y *fills* y te atreves a usar cualquier golpe donde quieras, es momento para que sepas cómo se estructuran las canciones.

La mayor parte de las canciones tienen distintas partes o secciones, entre las cuales se encuentran las siguientes:

1. **LA INTRODUCCIÓN** (o "intro"): es una sección corta al comienzo que introduce la canción a los oyentes.
2. **LAS ESTROFAS**: Una de las principales secciones de la canción. Generalmente hay varias estrofas, todas ellas con la misma música pero con texto diferente para cada estrofa.
3. **EL ESTRIBILLO**: suele haber distintos estribillos entre estrofas, pero ahora con el mismo texto.
4. **EL PUENTE**: sirve de transición entre estrofas y estribillos.
5. **LOS SOLOS**: se tocan sobre la base de la estructura de la estrofa o estribillo, pero a veces cuentan con su propia estructura. Los solos suelen tocarlos las guitarras pero también el piano o la batería.
6. **LA CODA**: suele ser similar a la introducción pero para concluir la canción de manera abrupta o desvaneciéndose poco a poco. Cualquier manera de llegar al final estará bien si se realiza de manera convincente o se interpreta con seguridad.

Para el batería, es básico diferenciar cada sección con pequeñas variaciones rítmicas y tímbricas. Por ejemplo, el plato *crash* se puede utilizar para marcar el comienzo o la mitad de cada sección; los *fills* son mejores cuando se tocan al final de una sección y sirven para alertar de que la canción está a punto de pasar de una sección a otra con mayor o menor intensidad.

También es muy interesante que realices diferencias entre secciones con el sonido y el impacto, adornándola con *fills* y golpes de platillo.

1. Podrías llevar la pulsación en los platillos *hi-hat* durante las estrofas y cambiar al platillo *ride* para los estribillos, sin variar la caja ni el bombo.
2. Podrías cambiar de una pulsación de corcheas para las estrofas y de negra para los estribillos o al revés.
3. Podrías cambiar de matices para las estrofas y los estribillos: en general, las estrofas más suaves que los estribillos.
4. Para los solos utiliza la campana del platillo (si crees que le va bien).
5. Los ritmos de cada sección deben ser parecidos pero hay canciones a las que les va bien un cambio radical.
6. Un buen consejo: ¡no des todo lo que sabes al principio! Es muy eficaz comenzar con ritmos sencillos e ir poco a poco haciendo la parte de batería más y más interesante a medida que avanza la canción. La emoción va a aumentar a medida que toques lo que corresponde a cada momento.

3.4 PRÁCTICA DE ALGUNOS ESTILOS RÍTMICOS

Viene la hora de tocar: esto no es un ejercicio. Aquí tienes un pequeño rock con algunas partes en las que encontrarás diferentes ritmos tipo y *fills*.

PEQUEÑO ROCK

Introducción

1

Estrofa

5

9

Estribillo

13

17

Estrofa

21

25

Puente

29

33

Coda

37

APPENDIX IV. THE KEYBOARD

A keyboard is an instrument that imitates all the other instruments in a very efficient way. It can also produce natural sounds, voices, special sound effects and completely new sounds never heard before. Keyboards can modify the timbre of sounds.

Control commands select a specific sound just by pressing a little button. This sound comes from a bank of sounds stored electronically in the memory of the synthesizer. Each brand has its own instruments and combinations. Some keyboards can create, store (record) and reproduce new sounds. The finger technique is equal to piano and you use a proper body technique adequate to each instrument.

The keyboard is a polyphonic instrument par excellence. It also offers a great possibility to play any instrument no matter how high or low it is.

We need with keyboard, as well as with piano, a minimum preparation that we call digitalisation so we can allocate a finger to one or several keys. They come with a number from 1 to 5 (from thumb to pinkie) and this number is located above or below the note and its letrada and you have to memorize it at the same time.



We need a proper body position to play:

- Head must be a little leaned over the piano.
- Back must be comfortably straight with a natural position
- Elbows must be a little forward than the body.
- Hands do not have to be leaned on the piano, only fingers are in contact with the keyboard.
- The stool must be located to allow forearm to be at level with keys from keyboard.
- Feet must be rested on the floor.

Right position for hands

- Fingers must form a little arch when touching the keys. This position allows a good mobility and influence on joints to have strength enough to make the necessary pressure to play the key. This position allows the little finger to have a good position and prevents stress on the forearm.



The piano is one of the most difficult instruments and you need many years of studying, practice and patience to play it correctly.

Nevertheless we can start playing it properly with patience and if we follow these steps.

- Sit down correctly properly balanced.
- Lay your hands correctly.
- Relax: you do not press the keys strongly; keyboards are soft and with just a little touch of your finger and the weight of you forehead there is strength enough to produce the right sound on the keyboard.
- Learn the notes of the song time by time.
- Learn the notes of the song and the rhythm by heart.
- Locate the notes on the keyboard. If you pay attention you will see that black keys are grouped by two or three. This way you see that note C is the first white key that comes before a group of two black keys.



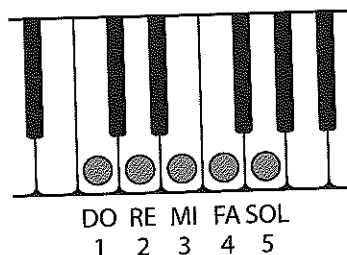
Encontrarás algunas canciones sencillas, a modo de prácticas, para que puedas ir empezando a tocar el teclado y para que lo disfrutes en compañía de tus compañeros. Al principio es difícil realizar acciones en las dos manos, pero cuando lo consigas querrás otra y otra más. Espero que este cuaderno te ayude a que el proceso sea lo más fácil y ameno posible. Y ahora, paciencia. Y ... ¡Música maestro!

4.4 7 PRÁCTICAS PARA TECLADO

PRÁCTICA I

Para empezar podemos ejemplificar lo anterior con la melodía del *Himno de la Alegría* de L. v. **Beethoven**, practicando todos los alumnos de la clase en el "teclado de papel" cada una de las voces por separado. El resultado final es que los alumnos, agrupados en cuartetos, puedan tocar las cuatro partes de esta partitura. Utilizaremos, por ejemplo, el sonido *string* (49) del GM para todas las voces y conseguiremos que suene como una gran orquesta de cuerdas.

PASO 1: Tocar la melodía 1 en mano derecha (m.d.) con posición fija de Do en el registro agudo (4ª octava):

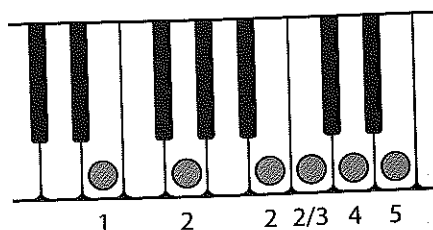


Moderato ♩ = 120

3 4 5 5 4 3 2 1 1 2 3 3 2 2 3 4 5 5 4 3 2 1 1 2 3 2 1 1

I

PASO 2: Tocar la melodía 2 en la Mano Derecha (M.D.) con posición fija de do con saltos en los dedos, pero sin cambios de posición. En el registro agudo (4ª octava).

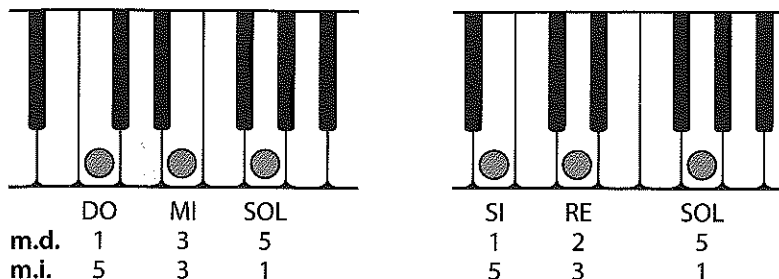


Moderato ♩ = 120

3 4 5 5 4 3 2 1 1 2 5 5 4 4 3 4 5 5 4 3 2 1 1 2 5 2 1 1

II

PASO 3: Tocar los **acordes** con Mano Derecha (M.D.) y/o Mano Izquierda (M.I.) con posición fija de 1-3-5. Otra posición alternativa, al gusto del intérprete, podemos ofrecer para el acorde de SOL: con 1-2-5. Las notas del acorde de DO son do-mi-sol y las del acorde de SOL, si-re-sol. Tocado en el registro medio-grave (2ª-3ª octava: DO2 o DO3).



Moderato ♩ = 120

Ac.

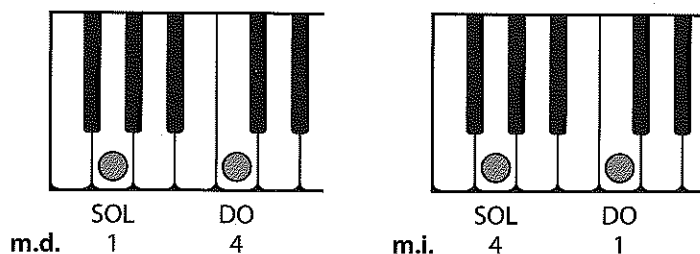
1 DO 2 SOL 3 DO 4 SOL 5 DO 6 SOL 7 DO 8 SOL DO

PASO 4: Tocar el Bajo con mano derecha (m. d.) y/o mano izquierda (m. i.) con posición fija de 1-4 y tocado en el registro grave o muy grave (1ª-2ª octava: DO1 o DO2)

Moderato ♩ = 120

Bajo

1 2 3 4 5 6 7 8



PASO 5: Tocar todas las voces a la vez en cuarteto. El resultado es buenísimo.

Moderato ♩ = 120

PRÁCTICA II

Memoriza la mano izquierda hasta que puedas tocar SIN MIRARTE las manos. Los acordes están situados en Do2

1. Acordes de I, IV y V7 de DO Mayor

2. Acordes de I, IV y V7 de SOL Mayor



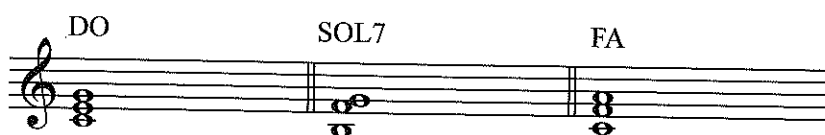
3. Acordes de I, IV y V7 de FA Mayor



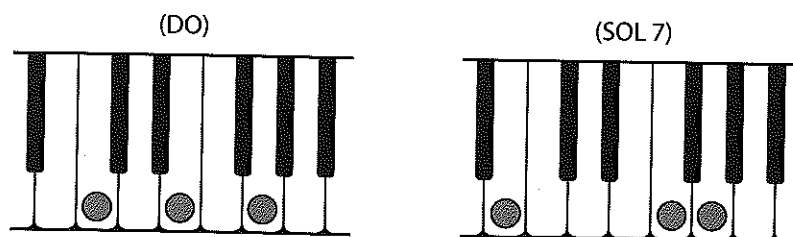
PRÁCTICA III

AHORA, A DOS MANOS.

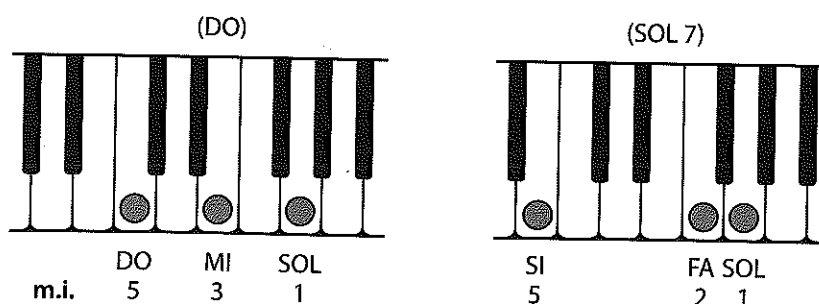
1º) Aprende y memoriza las notas de los acordes DO y SOL7:



2º) Sitúa las notas en el teclado:



3º) Coloca los dedos de la mano izquierda para tocarlos a la vez:



- 4º) Toca los acordes de la canción con su ritmo:
- 5º) Ahora, coloca la mano derecha en posición fija de DO y practica la melodía.
- 6º) Cuando tengas las dos manos bien seguras por separado, practica para unir las.

A REMAR

Allegretto

popular

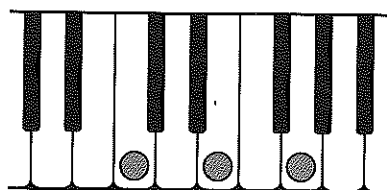
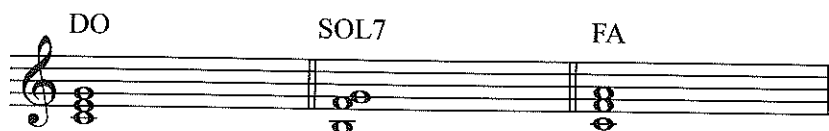
Piano

The musical score for 'A REMAR' is presented in four systems, each containing four measures. The piano accompaniment is shown in the left hand, and the melody is in the right hand. The chords for the piano part are as follows:

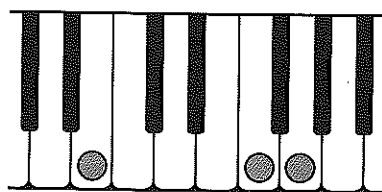
- System 1 (Measures 1-4): DO, SOL7, DO, DO
- System 2 (Measures 5-8): DO, SOL7, DO, SOL7, DO
- System 3 (Measures 9-12): SOL7, SOL7, DO, DO
- System 4 (Measures 13-16): DO, SOL7, DO, SOL7, DO

PRÁCTICA IV

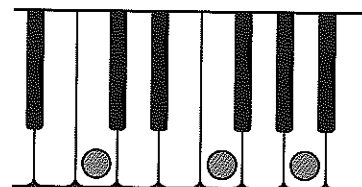
Ahora, trabaja con los acordes de DO, SOL7 y FA de **DO MAYOR** en posición fija de DO y practica, siguiendo los pasos anteriores, la siguiente canción:



m.i. DO MI SOL
5 3 1



SI FA SOL
5 2 1.



DO FA LA
5 3 1

LA MARCHA DE LOS SANTOS

Tradicional USA

Allegro

Piano

2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17

DO

SOL7

DO

FA

DO

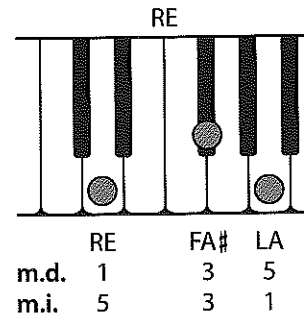
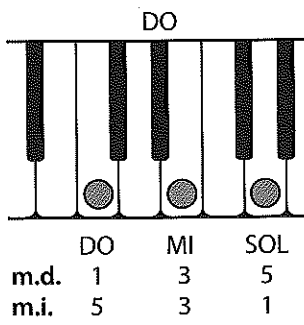
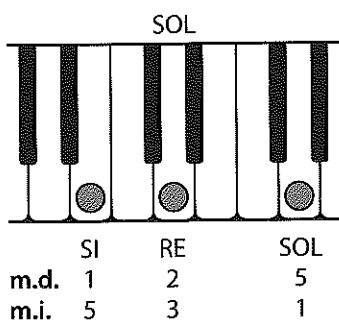
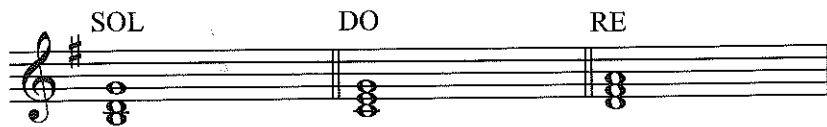
SOL7

DO

PRÁCTICA V

Trabaja los acordes de SOL, DO y RE en **SOL MAYOR** manteniendo la posición fija de sol y practícalos en la canción **IL ES NÈ** popular de Suiza.

ACORDES de I(SOL), IV(DO) y V(RE) de SOL Mayor. (Recuerda que el fa es sostenido).



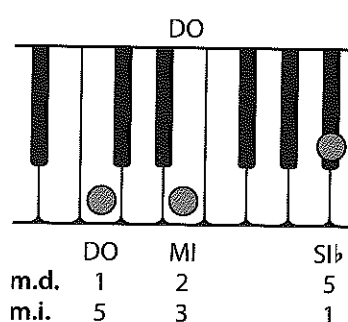
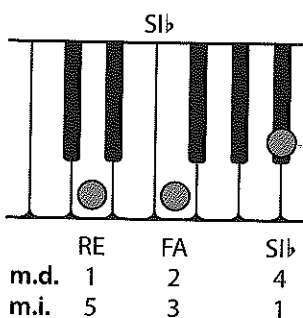
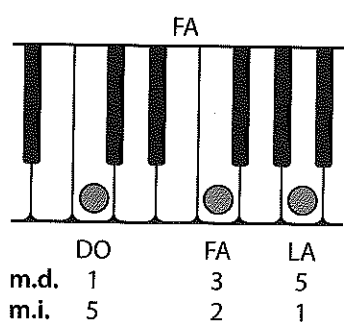
IL ES NÈ

Tradicional Suiza

Piano

PRÁCTICA VI

ACORDES DE I(FA), IV(SI \flat) y V7(DO7) de FA Mayor. Recuerda, el si es bemol.



YANKEE DOODLE

Tradicional USA

Piano

The score for 'Yankee Doodle' on piano. It consists of two systems of music. The first system (measures 1-4) is marked with a box 'A' and the second system (measures 5-8) is marked with a box 'B'. The melody is in the right hand and the accompaniment is in the left hand. Chord markings are provided for the left hand.

Measure 1: FA
Measure 2: DO7
Measure 3: FA, SI \flat , DO7
Measure 4: FA, SI \flat
Measure 5: SI \flat
Measure 6: FA
Measure 7: SI \flat
Measure 8: DO, DO7, FA

PRÁCTICA VII

Trabajo de los acordes **DO, SOL/7, la, FA, RE/7** y **mi** de **DO MAJOR**. Y la melodía con cambios de posición.

POMPA Y CIRCUNSTANCIA

E. Elgar

A

2 3 4 5 6 7 8

Piano

DO SOL7 lam DO FA DO RE SOL

B

9 10 11 12 13 14 15 16

DO RE SOL mim lam RE7 SOL SOL7

A

17 18 19 20 21 22 23 24

DO SOL7 lam DO FA DO RE SOL

B'

25 26 27 28 29 30 31 32

DO RE SOL mim FA SOL7 DO DO

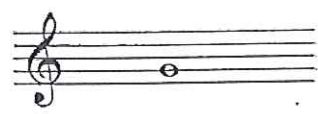
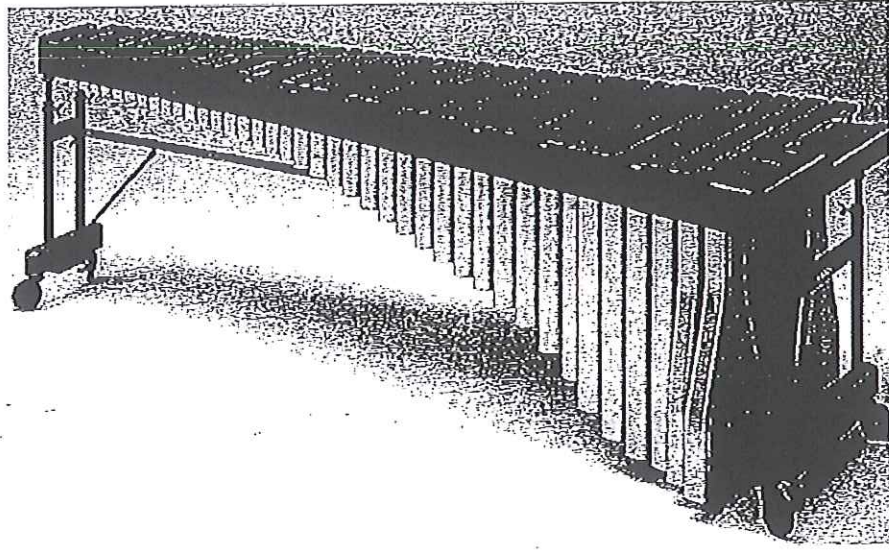
C

33 34 35 36 37 38 39 40

FA SOL DO lam FA SOL7 DO DO

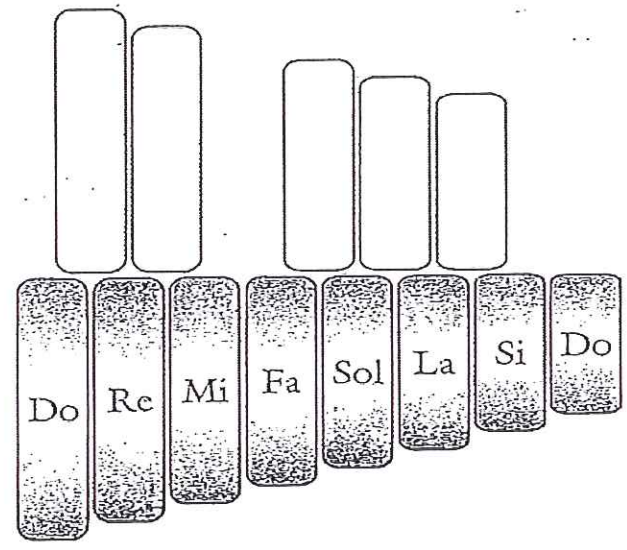
10

LÁMINAS

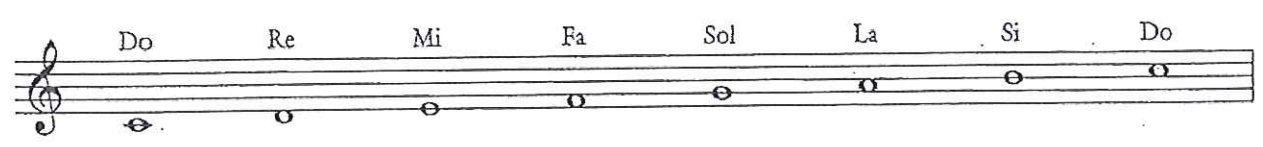


La Clave de Sol (el Sol se encuentra en la 2ª línea)

Localización de las notas:



La Escala de Do Mayor (en clave de Sol)



Técnica

Do Mayor

La Escala

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

El Arpeggio

Do Mi Sol Do Do Sol Mi Do

1 I D I D I D

2 I D I D I D

3 D I D I D I D I

4 I D I D I D

5 I D I D I D

6 I D I D I D

7 I D I D I D I D I D I D I D I D I D I

8 D I D I D I D I D I D I D I D I D

Ejercicios

51 Cucu Canción popular

1 I D I D D I D D I I D D I

52 Muchas Naranjitas Canción popular

2 I I D D I D I I D D I I D D I D I D D I

53 Mary had a little Lamb Canción popular

3

Musical notation for the first staff of 'Mary had a little Lamb' in 3/4 time, starting with a treble clef and a key signature of one flat.

Musical notation for the second staff of 'Mary had a little Lamb'.

54 Claro de Luna Canción popular francesa

4

Musical notation for the first staff of 'Claro de Luna' in 4/4 time, starting with a treble clef and a key signature of one flat.

55 London Bridge (El puente de Londres) Canción popular inglesa

5

Musical notation for the first staff of 'London Bridge (El puente de Londres)' in 4/4 time, starting with a treble clef and a key signature of one flat.

56 Donkey Round Canción popular americana

6

Musical notation for the first staff of 'Donkey Round' in 4/4 time, starting with a treble clef and a key signature of one flat.

Musical notation for the second staff of 'Donkey Round'.

57 Himno de la alegría Ludwig von Beethoven

7

Musical notation for the first staff of 'Himno de la alegría' in 4/4 time, starting with a treble clef and a key signature of one flat.

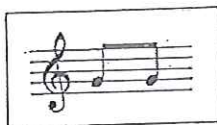
Musical notation for the second staff of 'Himno de la alegría'.

58 Dreydl, Dreydl Canción popular

8

Musical notation for the first staff of 'Dreydl, Dreydl' in 4/4 time, starting with a treble clef and a key signature of one flat.

Técnica



①

I D I D I D I D I D I ...

②

I D I D I D I D I D I ...

③

I D I D I D I D I D I ...

④

D I D I D I D I D ...

⑤

I D I D I D I D I D I ...

⑥

D I D I D I D I D ...

Ejercicios

59 El Zoológico Canción popular

I I D I I D I D I I I D I I D I D I

60 Frère Jacques Canción popular francesa

61 Con mi Martillo Canción popular

11

I D I D I D I D I D I D I D I D I D

Detailed description: This block contains the first piece of music, 'Con mi Martillo', numbered 61. It is a 2/4 time signature piece. The notation is on a single staff with a treble clef. The melody consists of eighth and quarter notes. Below the staff, the fingerings are indicated as 'I D I D I D I D I D I D I D I D I D'.

62 Skip to my Lou Canción popular americana

12

Detailed description: This block contains the second piece of music, 'Skip to my Lou', numbered 62. It is a 4/4 time signature piece. The notation is on a single staff with a treble clef. The melody consists of quarter and eighth notes.

63 El Burrito Canción popular

13

D I D I D I D I D I D I D I D I D I

Detailed description: This block contains the third piece of music, 'El Burrito', numbered 63. It is a 2/4 time signature piece. The notation is on a single staff with a treble clef. The melody consists of quarter and eighth notes. Below the staff, the fingerings are indicated as 'D I D I D I D I D I D I D I D I D I'.

64 La Mañana (de "Peer Gynt") Edvard Grieg

14

D I D I D I D I D I D I D I

Detailed description: This block contains the fourth piece of music, 'La Mañana (de Peer Gynt)', numbered 64. It is a 3/4 time signature piece. The notation is on a single staff with a treble clef. The melody consists of quarter and eighth notes. Below the staff, the fingerings are indicated as 'D I D I D I D I D I D I D I'.

65 Arre Borriquito Canción popular

15

Detailed description: This block contains the fifth piece of music, 'Arre Borriquito', numbered 65. It is a 2/4 time signature piece. The notation is on a single staff with a treble clef. The melody consists of quarter and eighth notes.

66 Alouette Canción popular francesa

16

Detailed description: This block contains the sixth piece of music, 'Alouette', numbered 66. It is a 2/4 time signature piece. The notation is on a single staff with a treble clef. The melody consists of quarter and eighth notes.

67 Can Can (finale de "Orpheus") Jacques Offenbach

17

Detailed description: This block contains the seventh piece of music, 'Can Can (finale de Orpheus)', numbered 67. It is a 2/4 time signature piece. The notation is on a single staff with a treble clef. The melody consists of quarter and eighth notes.

Detailed description: This block contains the eighth piece of music, which is a continuation of the previous piece. It is on a single staff with a treble clef. The melody consists of quarter and eighth notes.

Dúos

(1ª Voz = Vibrafono y 2ª Voz = Marimba)

Canción popular

74

1ª Voz Chopsticks

24

Musical notation for the first system of 'Chopsticks'. It consists of two staves: the upper staff is labeled '1ª Voz' and the lower staff is labeled '2ª Voz'. The music is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes with accents.

Musical notation for the second system of 'Chopsticks', continuing the two-staff arrangement from the first system.

Musical notation for the third system of 'Chopsticks', continuing the two-staff arrangement from the first system.

75

1ª Voz Campanita del lugar

Canción popular francesa

25

Musical notation for the first system of 'Campanita del lugar'. It consists of two staves: the upper staff is labeled '1ª Voz' and the lower staff is labeled '2ª Voz'. The music is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Musical notation for the second system of 'Campanita del lugar', continuing the two-staff arrangement from the first system.

Musical notation for the third system of 'Campanita del lugar', continuing the two-staff arrangement from the first system.

76 1ª Voz Rakes of Mallow

Canción popular

26

2ª Voz 8^{va}

Detailed description: This block contains the first system of music for 'Rakes of Mallow'. It features a grand staff with two treble clefs. The first staff is for the first voice (1ª Voz) and the second for the second voice (2ª Voz) with an 8va transposition. The music is in 4/4 time and consists of a single melodic line with eighth and sixteenth notes.

1

2

Detailed description: This block shows the piano accompaniment for 'Rakes of Mallow'. It consists of two staves, numbered 1 and 2, with treble and bass clefs respectively. The accompaniment is in 4/4 time and features a simple harmonic accompaniment with eighth and sixteenth notes.

77 1ª Voz Camptown Races

Stephen Foster

27

2ª Voz *f* *p* *f*

Detailed description: This block contains the first system of music for 'Camptown Races'. It features a grand staff with two treble clefs. The first staff is for the first voice (1ª Voz) and the second for the second voice (2ª Voz). The music is in 4/4 time and includes dynamic markings of *f* (forte), *p* (piano), and *f* (forte).

78 1ª Voz El Canto del Cuco

Canción popular

28

2ª Voz 8^{va}

Detailed description: This block contains the first system of music for 'El Canto del Cuco'. It features a grand staff with two treble clefs. The first staff is for the first voice (1ª Voz) and the second for the second voice (2ª Voz) with an 8va transposition. The music is in 3/4 time and consists of a single melodic line with quarter and eighth notes.

1

2

Detailed description: This block shows the piano accompaniment for 'El Canto del Cuco'. It consists of two staves, numbered 1 and 2, with treble and bass clefs respectively. The accompaniment is in 3/4 time and features a simple harmonic accompaniment with quarter and eighth notes.

1

2

Detailed description: This block shows the piano accompaniment for 'El Canto del Cuco'. It consists of two staves, numbered 1 and 2, with treble and bass clefs respectively. The accompaniment is in 3/4 time and features a simple harmonic accompaniment with quarter and eighth notes.

29 Trío

79

Frère Jacques (Canon)

Canción popular francesa

1ª Voz

2ª Voz

3ª Voz

1

2

3

1

2

3

1

2

3

CHACONNE

George Wylac

The first system of musical notation consists of four staves. The top staff is in treble clef with a 2/4 time signature and contains a melodic line with quarter and eighth notes. The second and third staves are in treble clef and contain a steady accompaniment of quarter notes. The bottom staff is in bass clef and also contains a steady accompaniment of quarter notes.

The second system of musical notation continues the piece with four staves. The top staff features a melodic line with quarter and eighth notes. The second and third staves provide a consistent accompaniment of quarter notes. The bottom staff continues the bass accompaniment with quarter notes.

The third system of musical notation concludes the piece with four staves. The top staff has a melodic line with quarter and eighth notes. The second and third staves maintain the quarter-note accompaniment. The bottom staff continues the bass accompaniment with quarter notes.

First system of musical notation, consisting of four staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is written in a simple, rhythmic style with quarter and eighth notes.

Second system of musical notation, consisting of four staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music continues from the first system.

Third system of musical notation, consisting of four staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music concludes with a double bar line. Above the final measure, there are two options: "1.-3." and "4.", indicating a first ending and a second ending.

T WUÓÄÜÒÚUÜVÉT WUÓÄÜÜÖË

Escribir una redacción siguiendo estos puntos sobre la canción que estás actualmente interpretando en clase:

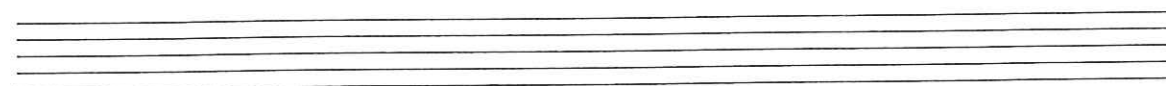
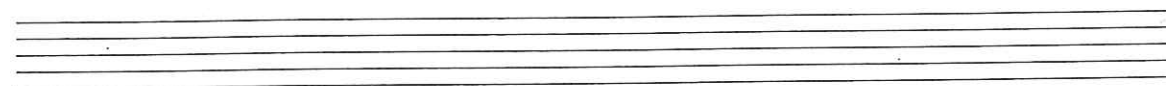
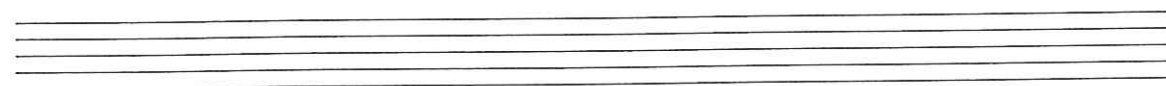
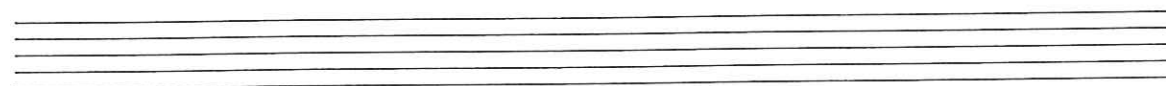
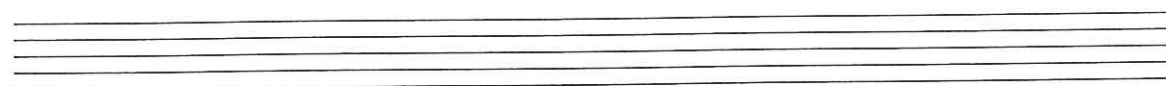
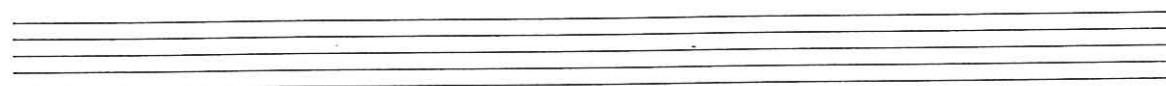
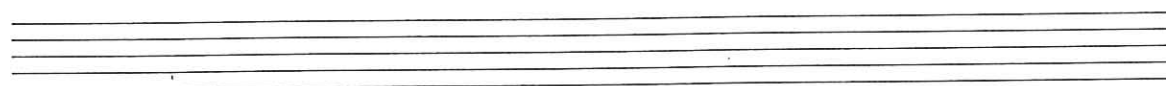
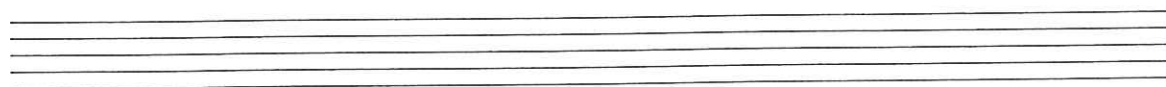
1. Título y autor
2. Intérprete/s
3. Género: vocal/instrumental/funcional/audiovisual
4. Estilo: pop, rock, jazz, salsa,....
5. Formación del grupo: bajo, batería, guitarra, teclados, voz,...
6. Movimiento: rápido/medio/lento
7. Carácter: sensación que te desprende al escuchar la canción
8. Forma y Estructura: los temas musicales que aparecen y la forma musical completa
9. Texto: letra de la canción traducida y comentario de qué es lo que nos quiere decir.
10. Información sobre la canción y el grupo.



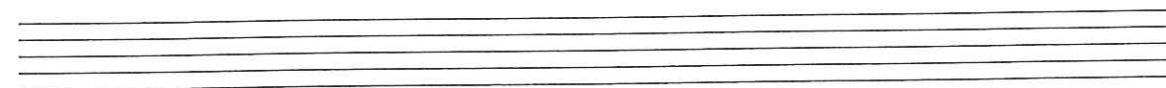
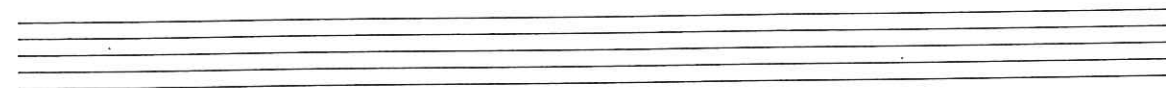
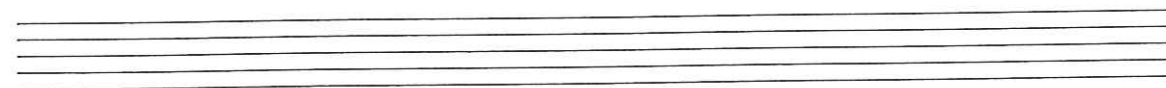
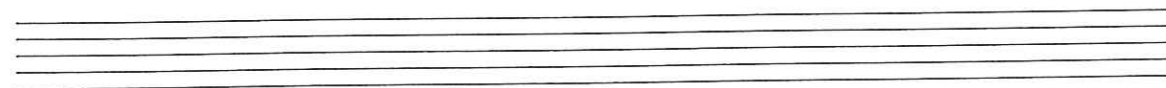
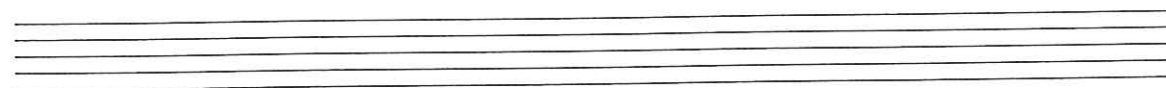
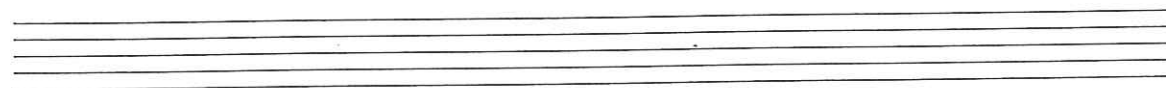
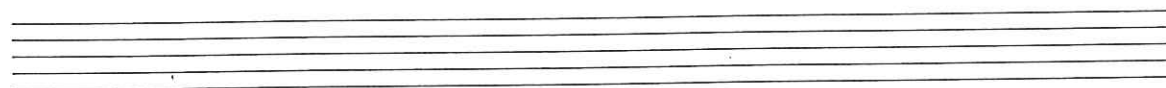
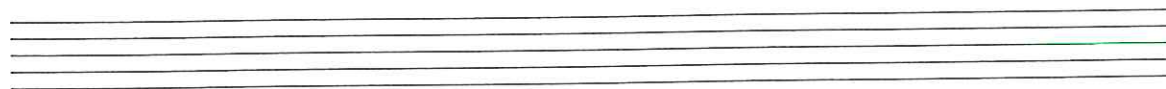
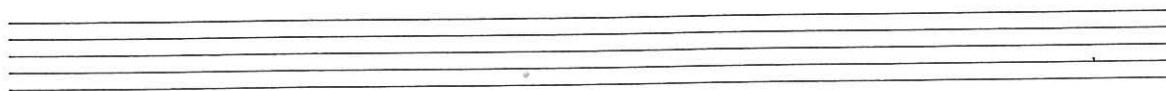
RHYTHMS

A series of 18 horizontal lines, evenly spaced, intended for writing musical notation or lyrics. The lines are black and extend across most of the page width.

STAVES/STAFF



STAVES/STAFF



STAVES/STAFF



RE♭	DO♯	MI♭	RE♯	SOL♭	FA♯	LA♭	SOL♯	RE♭	DO♯	MI♭	RE♯	SOL♭	FA♯	LA♭	SOL♯
DO	RE	MI	FA	SOL	LA	SI	DO'	RE'	MI'	FA'	SOL'	LA'			

FA #	SOL #	LA #	FA #	SOL #	LA #	DO #	RE #	FA #	SOL #	LA #	SI
SOL _b	LAB	SIB	SOL _b	LAB	SIB	RE _b	MIB	FA	SOL	LA	SI

Pero antes elige el instrumento que desees; aquí tienes el listado **GM** (GENERAL MIDI) que se utiliza en todos los teclados. No obstante, cada teclado tiene muchos sonidos más, que poco a poco irás conociendo.

PROG	PIANO	PROG	BAJO	PROG	MADERAS	PROG	EFFECTOS
1	Acoustic Grand	33	Acoustic	65	Soprano Sax	97	Rain
2	Bright Acoustic	34	Electric (Finger)	66	Alto Sax	98	Soundtrack
3	Electric Grand	35	Electric (Pick)	67	Tenor Sax	99	Crystal
4	Honky Tonk	36	Fretless	68	Baritone Sax	100	Atmosphere
5	Electric Piano 1	37	Slap Bass 1	69	Oboe	101	Brightness
6	Electric Piano 2	38	Slap Bass 2	70	English Horn	102	Goblins
7	Harpsichord	39	Synth Bass 1	71	Bassoon	103	Echoes
8	Clav	40	Synth Bass 2	72	Clarinet	104	Sci-Fi
	PERC. CROMATICA		CUERDAS		TUBOS		ETNICO
9	Celesta	41	Violin	73	Piccolo	105	Sitar
10	Glockenspiel	42	Viola	74	Flute	106	Banjo
11	Music Box	43	Cello	75	Recorder	107	Shamisen
12	Vibraphone	44	Contrabass	76	Pan Flute	108	Koto
13	Marimba	45	Tremolo Strings	77	Blown Bottle	109	Kalimba
14	Xylophone	46	Pizzicato Strings	78	Shakuhachi	110	Bagpipe
15	Tubular Bells	47	Orchestral Strings	79	Whistle	111	Fiddle
16	Dulcimer	48	Timpani	80	Ocarina	112	Shanai
	ORGANO		ENSAMBLE		SYNTH LIDER		PERCUSIÓN
17	Drawbar	49	Strings 1	81	Square	113	Tinkle Bell
18	Percussive	50	Strings 2	82	Sawtooth	114	Agogo
19	Rock	51	Synth Strings 1	83	Calliope	115	Steel Drums
20	Church	52	Synth Strings 2	84	Chiff	116	Wood Block
21	Reed	53	Choir Aahs	85	Charang	117	Taiko Drum
22	Accordion	54	Voice Oohs	86	Voice	118	Melodic Tom
23	Harmonica	55	Synth Voice	87	Fifths	119	Synth Drum
24	Tango Accordion	56	Orchestra Hit	88	Bass plus Lead	120	Reverse Cymbal
	GUITARRA		METALES		PADS		EFFECTOS DE SONIDO
25	Acoustic (Nylon)	57	Trumpet	89	New Age	121	Guitar Fret Noise
26	Acoustic (Steel)	58	Trombone	90	Warm	122	Breath Noise
27	Electric (Jazz)	59	Tuba	91	Polysynth	123	Seashore
28	Electric (Clean)	60	Muted Trumpet	92	Choir	124	Bird Tweet
29	Electric (Muted)	61	French Horn	93	Bowed	125	Telephone Ring
30	Overdriven	62	Brass Section	94	Metallic	126	Helicopter
31	Distortion	63	Synth Brass 1	95	Halo	127	Applause
32	Guitar Harmonica	64	Synth Brass 2	96	Sweep	128	Gunshot