

EXERCICIS A UNA I DUES VEUS RÍTMIQUES,
EN COMPÀS SIMPLE I COMPOST

Figures

FIGURES

exercicis a una i dues veus rítmiques,
en compàs simple i compost

conxa tral lero flix

INTRODUCCIÓ

Els exercicis de **Figures** estan pensats, sobretot, per als mestres i futurs mestres de música que necessiten fer un treball de sedimentació dels seus coneixements, i adaptar-los a la tasca docent que han de desenvolupar. Per tant, l'objectiu que persegueixen és dotar els alumnes de les eines necessàries per resoldre les qüestions bàsiques del llenguatge musical que es puguin trobar en la seva pràctica professional, sense pretendre assolir un nivell de virtuosisme que difícilment és present en el repertori musical que es fa servir en l'àmbit escolar. El plantejament d'aquest mètode d'aprenentatge es basa en la conveniència d'exercitar els diferents aspectes del llenguatge musical de forma separada, de manera que l'alumne tingui cada vegada una sola dificultat a resoldre, fins que assoleixi la suficient seguretat i destresa per poder-les ajuntar. Segons aquesta premissa, l'afinació, el ritme i la lectura de notes s'han de treballar independentment i, en la mesura en què s'adquireix un mestratge sobre cada un d'aquests aspectes, anar-los ajuntant. Els aspectes de lectura s'aborden a l'obra **Notes**, mentre que els d'afinació es poden practicar amb el mètode **Entonem**.

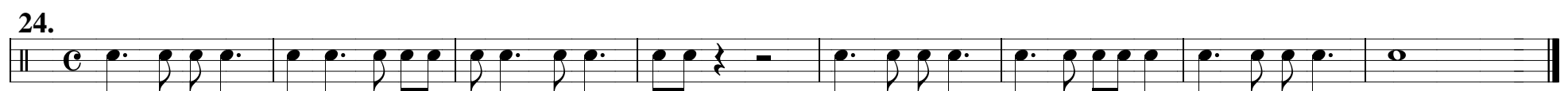
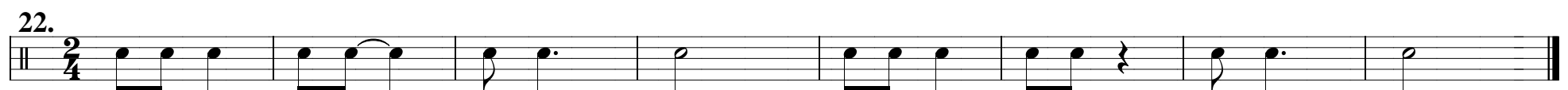
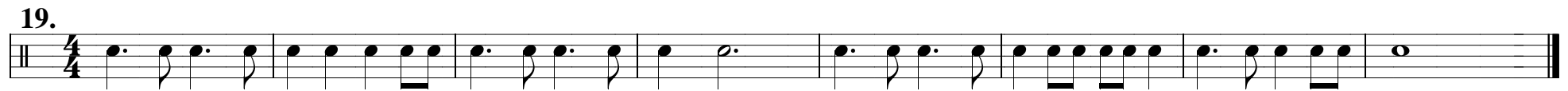
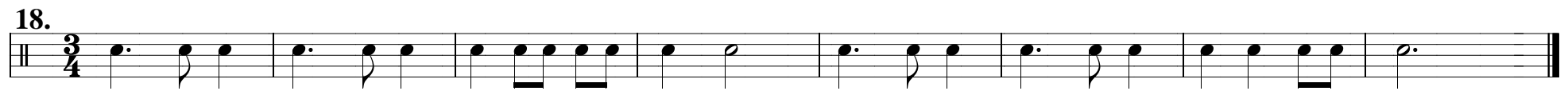
Els exercicis de ritme fan un recorregut ràpid per les fórmules derivades de la divisió del temps (pols) en dues, tres, quatre i sis parts iguals i les seves combinacions més freqüents, tant en compàs simple com en compàs compost. Cada exercici està concebut com una frase musical, és a dir que té una estructura lògica i entenedora, lluny dels exercicis rítmics habituals que són més un catàleg de dificultats que una representació de la música viva: difícilment es troben, en el repertori musical, exemples de totes les dificultats rítmiques reunides en tan pocs compassos. Em sembla important que fins i tot els exercicis tinguin una semblança el més gran possible amb el llenguatge de la música "de veritat" i no siguin un conjunt de notes sense cap sentit, ideades només amb la intenció de practicar. Tots els exercicis de ritme, per tant, tenen una estructura, generalment dividida en dues parts -antecedent i conseqüent- similarment a la música tradicional i clàssica. Es parteix d'un alt grau d'aïllament de les dificultats: les fórmules apareixen de forma gradual i progressiva, un mateix exercici no presenta més d'una fórmula nova alhora, cada exercici està construït sobre fórmules que actuen com a motius o idees rítmiques que es repeteixen i que ajuden a donar cohesió, a estructurar la música i a entrenar la memòria rítmica. En molts casos es poden reconèixer ritmes de cançons populars conegudes. El que es pretén, en resum, és desenvolupar el sentit del ritme i que aquest sigui viscut i experimentat corporalment a més d'intel·lectualment.

Si partim de la base que el mètode està pensat per a alumnes amb coneixements musicals previs, s'entendrà fàcilment que no estem davant un llibre d'evolució lenta; ben al contrari, es comença des de la base però s'avança molt ràpidament. Es tracta, com ja s'ha dit, de reafirmar el que ja se sap, però des d'una òptica diferent, més propera a la música i a la pràctica docent; això el fa útil també per a estudiants amb una sòlida formació acadèmica que vulguin fer un acostament a la música més vivencial.

Tots els exercicis es poden practicar de diverses maneres i és recomanable fer-los usant diferents combinacions, per treballar diversos aspectes motrius: amb percussions corporals, picant sobre la taula o la cadira, recitant amb les síl·labes rítmiques del mètode Kodaly, recitant amb una mateixa síl·laba (pa, ra, ta...), amb moviments associats, etc. En la polirítmia es poden usar simultàniament diferents parts del cos, com ara fer una veu picant amb una mà a la cama i l'altra veu picant amb l'altra mà sobre la taula o la cadira; fer una veu picant amb el peu i l'altra picant de mans, recitar-ne una i picar l'altra, etc. També es pot dividir els alumnes en dos grups, que interpretin cada un una part rítmica. Aquests exercicis ajuden a desenvolupar la psicomotricitat, la independència de mans, la pràctica de la lectura i de l'oïda polifònica, tan útils per a qualsevol instrumentista, director de cor o mestre de música.

La pràctica del ritme ajuda a coordinar els moviments, a perfeccionar les habilitats manuals, a adquirir i millorar les nocions d'espai i temps, a estructurar el pensament lògic i matemàtic; constitueix l'aspecte més primari de la música, aquell que permet connectar-nos amb els ritmes de la naturalesa i diferenciar els del propi cos. El ritme conté elements formatius de gran importància. Cal, però, no quedar-se tan sols en l'estadi de lectura i escriptura, sinó que és necessari experimentar-lo d'una forma activa; els exercicis que es proposen en aquest volum s'hauran de complementar amb la pràctica de creació i improvisació rítmica; identificació auditiva dels elements del ritme (pols, accents...); memòria rítmica; dictats rítmics a partir d'exemples reals, especialment cançons i melodies clàssiques; interiorització del pols; moviment, etc.

Conxa Trallero




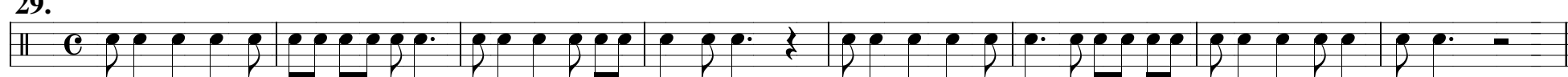
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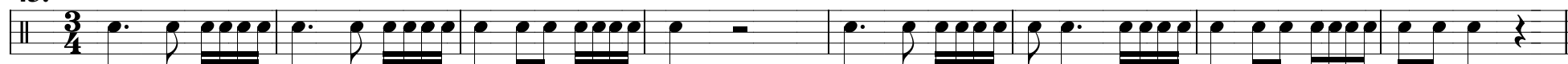
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Figures 11

57. Musical notation for exercise 57, 2/4 time signature. The exercise consists of 8 measures of eighth-note patterns. The first four measures are continuous eighth-note runs. The fifth measure contains a quarter rest followed by a quarter note. The sixth and seventh measures continue the eighth-note runs. The eighth measure ends with a quarter note and a quarter rest.

58. Musical notation for exercise 58, 3/4 time signature. The exercise consists of 8 measures of eighth-note patterns. The first measure has a dotted quarter note followed by an eighth note. The second and third measures are eighth-note runs. The fourth measure has a quarter rest followed by a quarter note. The fifth measure has a dotted quarter note followed by an eighth note. The sixth and seventh measures are eighth-note runs. The eighth measure ends with a quarter note and a quarter rest.

59. Musical notation for exercise 59, 2/4 time signature. The exercise consists of 8 measures of eighth-note patterns. The first measure has a quarter rest followed by a quarter note. The second and third measures are eighth-note runs. The fourth measure has a quarter rest followed by a quarter note. The fifth and sixth measures are eighth-note runs. The seventh measure has a quarter rest followed by a quarter note. The eighth measure ends with a quarter note and a quarter rest.

60. Musical notation for exercise 60, 3/4 time signature. The exercise consists of 8 measures of eighth-note patterns. The first four measures are eighth-note runs. The fifth measure contains a quarter rest followed by a quarter note. The sixth and seventh measures are eighth-note runs. The eighth measure ends with a quarter note and a quarter rest.

61. Musical notation for exercise 61, common time signature. The exercise consists of 8 measures of eighth-note patterns. The first four measures are eighth-note runs. The fifth measure contains a quarter rest followed by a quarter note. The sixth and seventh measures are eighth-note runs. The eighth measure ends with a quarter note and a quarter rest.

62. Musical notation for exercise 62, 3/4 time signature. The exercise consists of 8 measures of eighth-note patterns. The first measure has a dotted quarter note followed by an eighth note. The second and third measures are eighth-note runs. The fourth measure has a quarter rest followed by a quarter note. The fifth measure has a dotted quarter note followed by an eighth note. The sixth and seventh measures are eighth-note runs. The eighth measure ends with a quarter note and a quarter rest.

63. Musical notation for exercise 63, 2/4 time signature. The exercise consists of 8 measures of eighth-note patterns. The first four measures are eighth-note runs. The fifth measure contains a quarter rest followed by a quarter note. The sixth and seventh measures are eighth-note runs. The eighth measure ends with a quarter note and a quarter rest.

64. Musical notation for exercise 64, 3/4 time signature. The exercise consists of 8 measures of eighth-note patterns. The first measure has a dotted quarter note followed by an eighth note. The second and third measures are eighth-note runs. The fourth measure has a quarter rest followed by a quarter note. The fifth measure has a dotted quarter note followed by an eighth note. The sixth and seventh measures are eighth-note runs. The eighth measure ends with a quarter note and a quarter rest.

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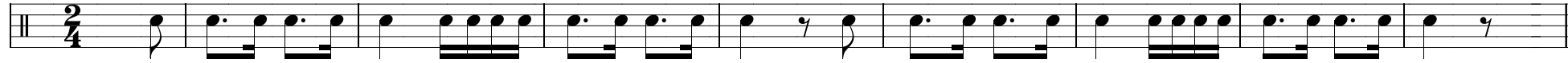
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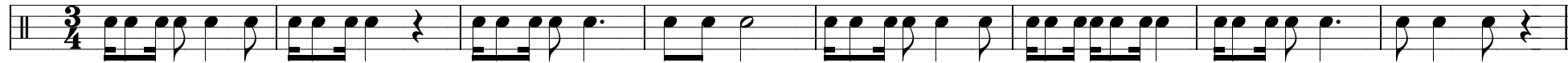
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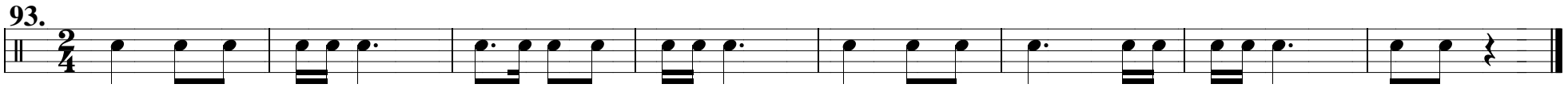


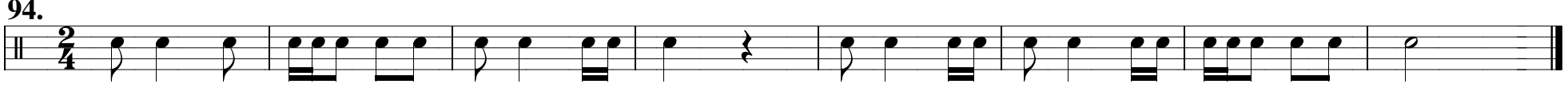
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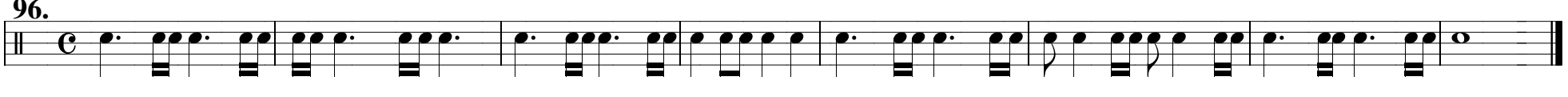
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Figures 20

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Musical notation for exercise 137, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The exercise consists of eight measures of music, primarily using eighth and sixteenth notes.

138.



Musical notation for exercise 138, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The exercise consists of eight measures of music, primarily using eighth and sixteenth notes.

139.



Musical notation for exercise 139, featuring a treble clef, a 4/4 time signature, and a key signature of one flat. The exercise consists of eight measures of music, including a triplet of eighth notes in the third measure.

140.



Musical notation for exercise 140, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The exercise consists of eight measures of music, primarily using eighth and sixteenth notes.

141.




Musical notation for exercise 141, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The exercise consists of eight measures of music, primarily using eighth and sixteenth notes.

142.



Musical notation for exercise 142, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The exercise consists of eight measures of music, primarily using eighth and sixteenth notes.

143.



Musical notation for exercise 143, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The exercise consists of eight measures of music, primarily using eighth and sixteenth notes, with some rests.

144.



Musical notation for exercise 144, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The exercise consists of eight measures of music, primarily using eighth and sixteenth notes.

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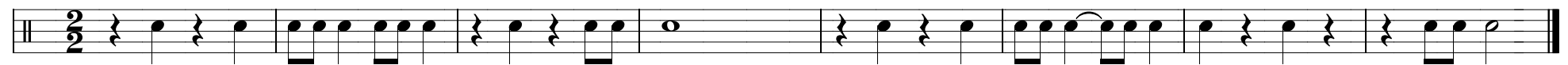
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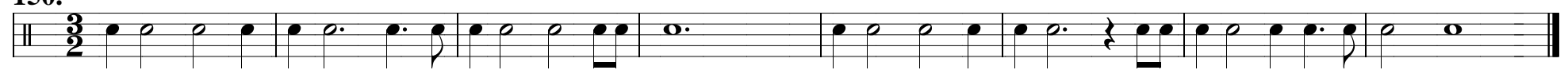
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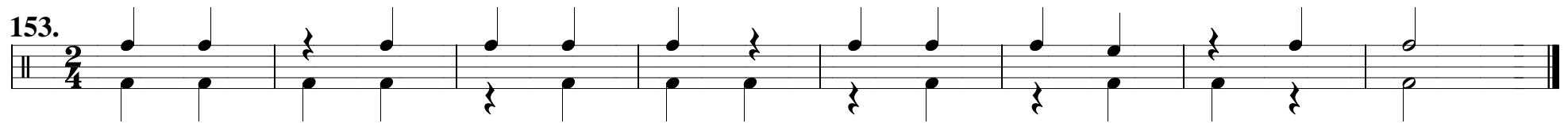


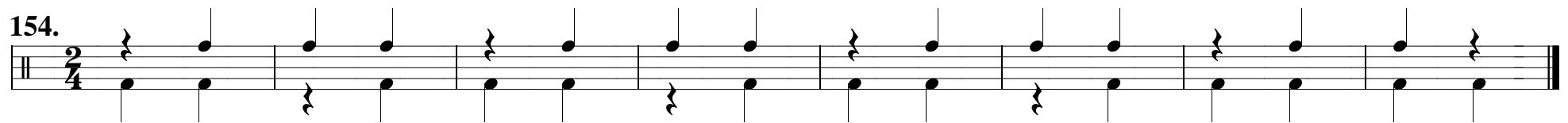
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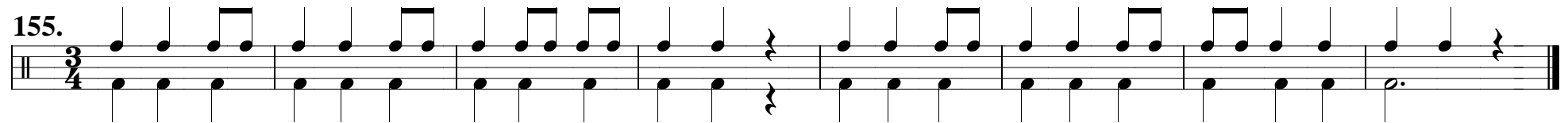


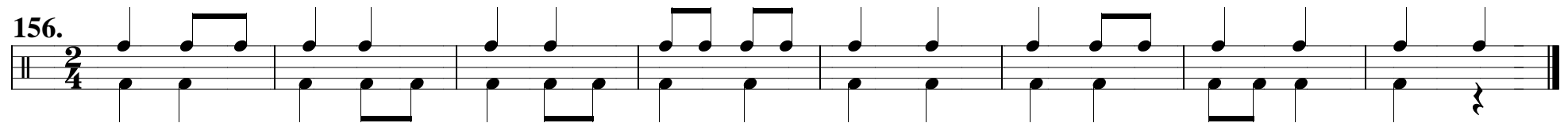
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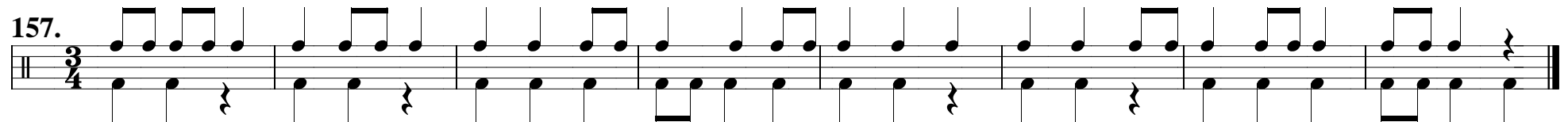


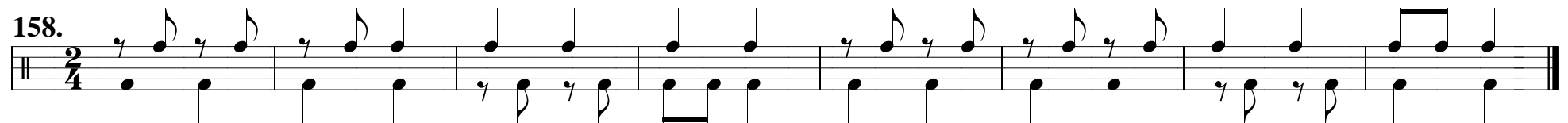
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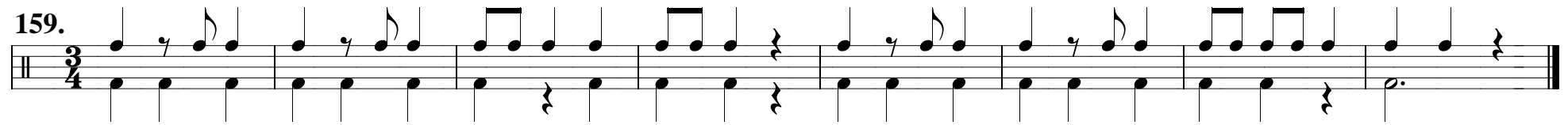
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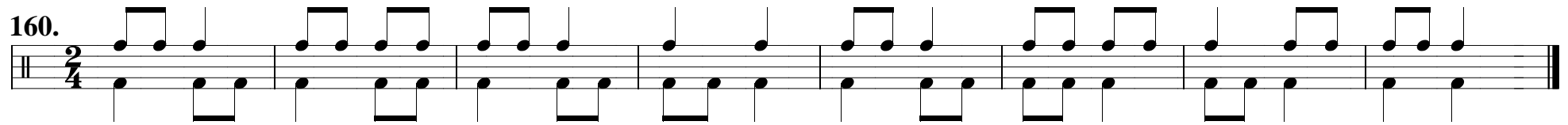
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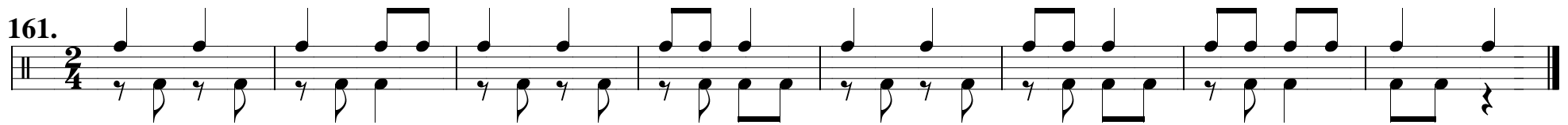
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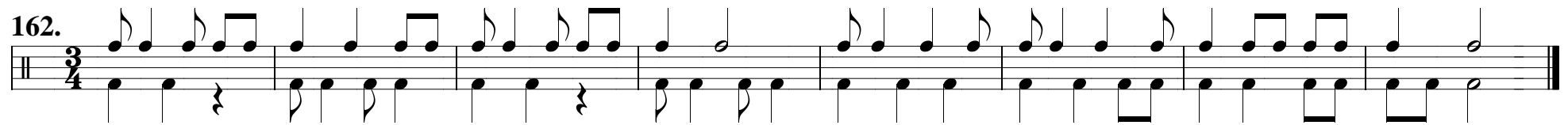
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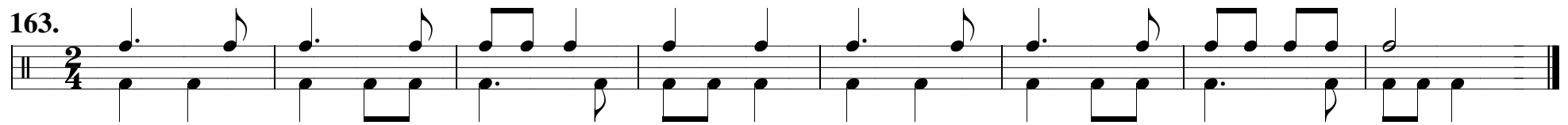
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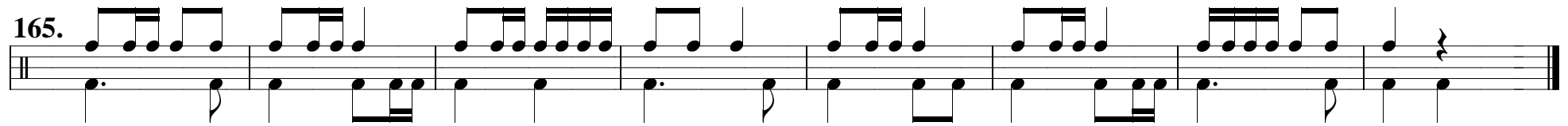
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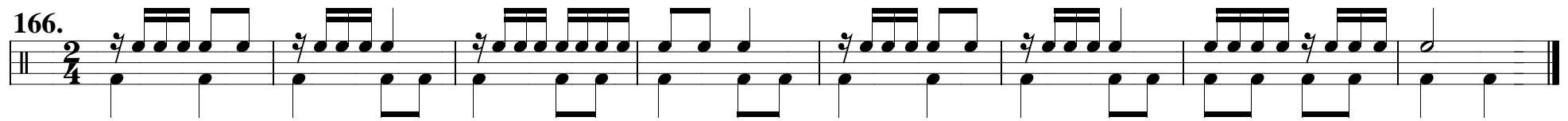
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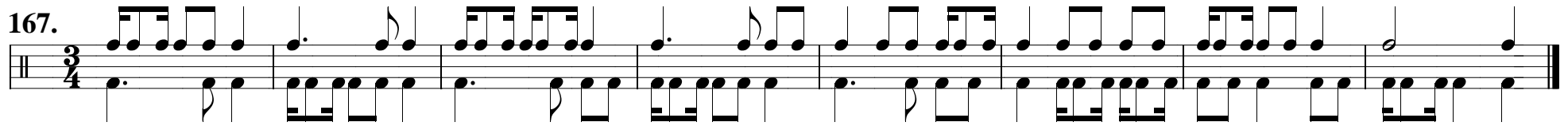
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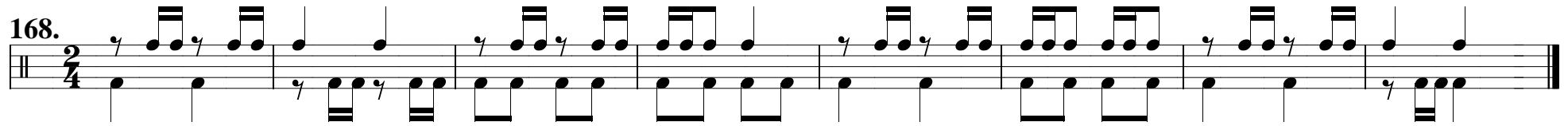
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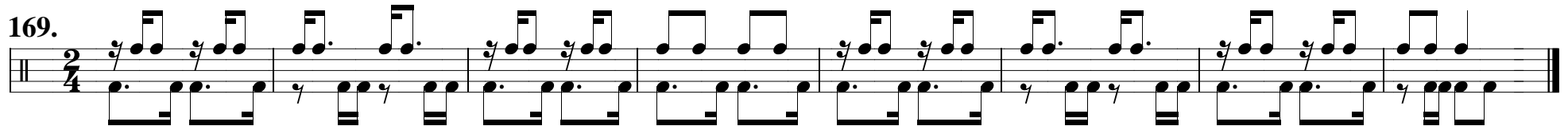
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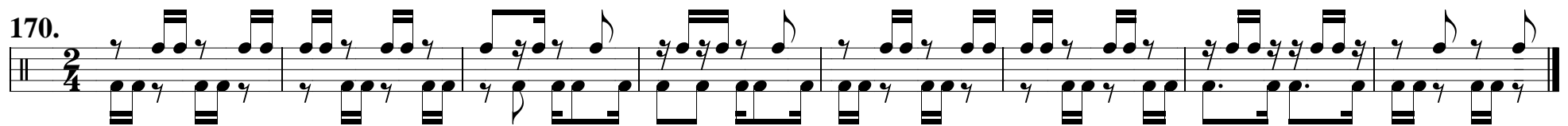
165.  Musical notation for exercise 165, 2/4 time signature. The exercise consists of eight measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody features eighth and sixteenth notes, with some triplets. The bass line consists of quarter and eighth notes.

166.  Musical notation for exercise 166, 2/4 time signature. The exercise consists of eight measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody features eighth and sixteenth notes, with some triplets. The bass line consists of quarter and eighth notes.

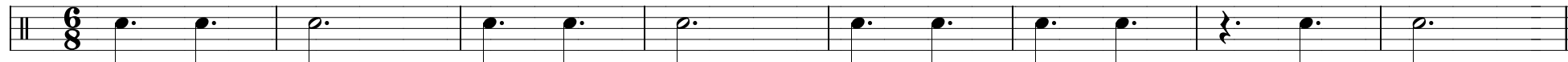
167.  Musical notation for exercise 167, 3/4 time signature. The exercise consists of eight measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody features eighth and sixteenth notes, with some triplets. The bass line consists of quarter and eighth notes.

168.  Musical notation for exercise 168, 2/4 time signature. The exercise consists of eight measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody features eighth and sixteenth notes, with some triplets. The bass line consists of quarter and eighth notes.

169.  Musical notation for exercise 169, 2/4 time signature. The exercise consists of eight measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody features eighth and sixteenth notes, with some triplets. The bass line consists of quarter and eighth notes.

170.  Musical notation for exercise 170, 2/4 time signature. The exercise consists of eight measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody features eighth and sixteenth notes, with some triplets. The bass line consists of quarter and eighth notes.

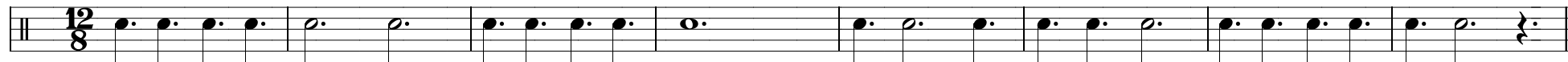
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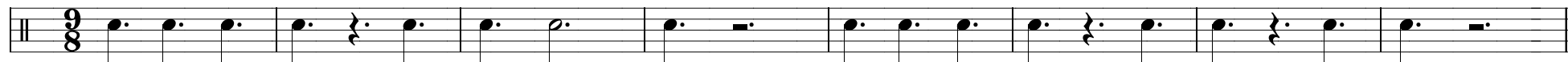
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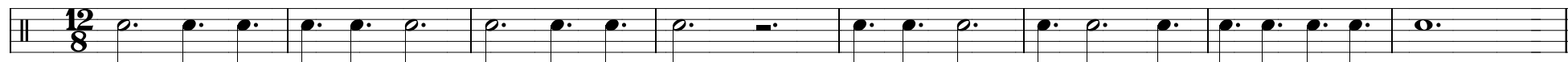
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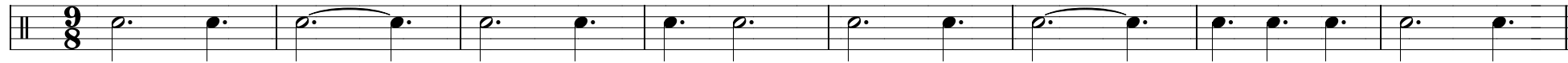
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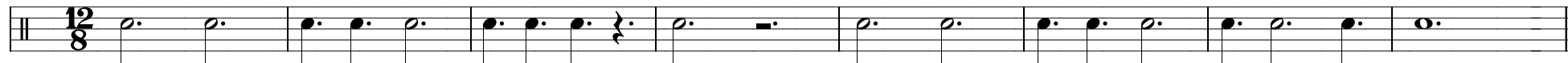
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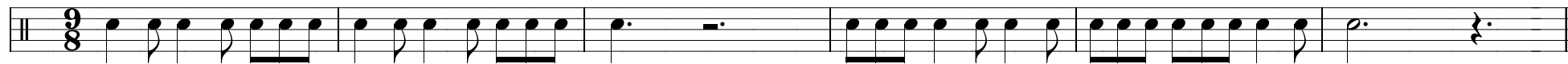
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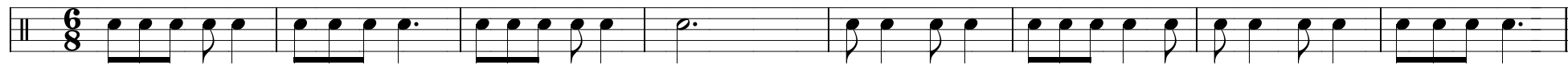
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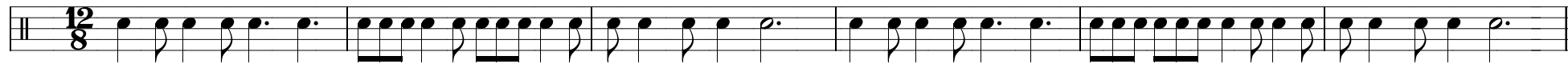
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187.

Musical notation for exercise 187, 6/8 time signature, 8 measures. The melody consists of eighth and sixteenth notes with various rests and accents.

188.

Musical notation for exercise 188, 9/8 time signature, 8 measures. The melody features a mix of eighth and sixteenth notes, including a dotted quarter note and a half note.

189.

Musical notation for exercise 189, 12/8 time signature, 8 measures. The melody is composed of eighth and sixteenth notes with some slurs and accents.

190.

Musical notation for exercise 190, 6/8 time signature, 8 measures. The melody includes eighth and sixteenth notes, with a dotted quarter note and a half note.

191.

Musical notation for exercise 191, 9/8 time signature, 8 measures. The melody features eighth and sixteenth notes, with several rests and accents.

192.

Musical notation for exercise 192, 6/8 time signature, 8 measures. The melody consists of eighth and sixteenth notes with various rests and accents.

193.

Musical notation for exercise 193, 6/8 time signature, 8 measures. The melody is composed of eighth and sixteenth notes with various rests and accents.

194.

Musical notation for exercise 194, 9/8 time signature, 8 measures. The melody features eighth and sixteenth notes, including a dotted quarter note and a half note.

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243.

Musical notation for exercise 243, 6/8 time signature, 8 measures. The exercise consists of eighth-note patterns: four eighth notes, followed by a dotted quarter note, then eighth-note pairs, and finally quarter notes.

244.

Musical notation for exercise 244, 6/8 time signature, 8 measures. The exercise consists of eighth-note patterns: quarter notes, eighth-note pairs, eighth-note groups of three, eighth-note groups of four, eighth-note groups of five, eighth-note groups of six, eighth-note groups of seven, and a dotted quarter note.

245.

Musical notation for exercise 245, 6/8 time signature, 8 measures. The exercise consists of eighth-note patterns: quarter notes, eighth-note pairs, eighth-note groups of three, eighth-note groups of four, eighth-note groups of five, eighth-note groups of six, eighth-note groups of seven, and a dotted quarter note.

246.

Musical notation for exercise 246, 9/8 time signature, 8 measures. The exercise consists of eighth-note patterns: quarter notes, eighth-note pairs, eighth-note groups of three, eighth-note groups of four, eighth-note groups of five, eighth-note groups of six, eighth-note groups of seven, and a dotted quarter note.

247.

Musical notation for exercise 247, 6/8 time signature, 8 measures. The exercise consists of eighth-note patterns: quarter notes, eighth-note pairs, eighth-note groups of three, eighth-note groups of four, eighth-note groups of five, eighth-note groups of six, eighth-note groups of seven, and a dotted quarter note.

248.

Musical notation for exercise 248, 12/8 time signature, 8 measures. The exercise consists of eighth-note patterns: quarter notes, eighth-note pairs, eighth-note groups of three, eighth-note groups of four, eighth-note groups of five, eighth-note groups of six, eighth-note groups of seven, and a dotted quarter note.

249.

Musical notation for exercise 249, 6/8 time signature, 8 measures. The exercise consists of eighth-note patterns: quarter notes, eighth-note pairs, eighth-note groups of three, eighth-note groups of four, eighth-note groups of five, eighth-note groups of six, eighth-note groups of seven, and a dotted quarter note.

250.

Musical notation for exercise 250, 6/8 time signature, 8 measures. The exercise consists of eighth-note patterns: quarter notes, eighth-note pairs, eighth-note groups of three, eighth-note groups of four, eighth-note groups of five, eighth-note groups of six, eighth-note groups of seven, and a dotted quarter note.

251.



252.



253.



254.



255.




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257.



258.



259.



Musical notation for exercise 259, featuring a treble clef, a 6/8 time signature, and a series of eighth-note patterns across eight measures.

260.



Musical notation for exercise 260, featuring a treble clef, a 6/8 time signature, and eighth-note patterns with occasional rests across eight measures.

261.



Musical notation for exercise 261, featuring a treble clef, a 9/8 time signature, and eighth-note patterns across eight measures.

262.



Musical notation for exercise 262, featuring a treble clef, a 6/8 time signature, and eighth-note patterns across eight measures.

263.



Musical notation for exercise 263, featuring a treble clef, a 6/8 time signature, and eighth-note patterns across eight measures.

264.




Musical notation for exercise 264, featuring a treble clef, a 6/8 time signature, and eighth-note patterns with rests across eight measures.

265.



Musical notation for exercise 265, featuring a treble clef, a 9/8 time signature, and eighth-note patterns across eight measures.

266.



Musical notation for exercise 266, featuring a treble clef, a 6/8 time signature, and eighth-note patterns across eight measures.

267.



Musical notation for exercise 267, featuring a treble clef, a 6/8 time signature, and a key signature of one flat. The piece consists of eight measures of music, primarily using eighth and sixteenth notes with various rests and accents.

268.



Musical notation for exercise 268, featuring a treble clef, a 6/8 time signature, and a key signature of one flat. The piece consists of eight measures of music, primarily using eighth and sixteenth notes with various rests and accents.

269.



Musical notation for exercise 269, featuring a treble clef, a 6/8 time signature, and a key signature of one flat. The piece consists of eight measures of music, primarily using eighth and sixteenth notes with various rests and accents.

270.



Musical notation for exercise 270, featuring a treble clef, a 9/8 time signature, and a key signature of one flat. The piece consists of six measures of music, primarily using eighth and sixteenth notes with various rests and accents.

271.



Musical notation for exercise 271, featuring a treble clef, a 6/8 time signature, and a key signature of one flat. The piece consists of eight measures of music, primarily using eighth and sixteenth notes with various rests and accents.

272.



Musical notation for exercise 272, featuring a treble clef, a 6/8 time signature, and a key signature of one flat. The piece consists of eight measures of music, primarily using eighth and sixteenth notes with various rests and accents.

273.



Musical notation for exercise 273, featuring a treble clef, a 9/8 time signature, and a key signature of one flat. The piece consists of eight measures of music, primarily using eighth and sixteenth notes with various rests and accents.

274.



Musical notation for exercise 274, featuring a treble clef, a 6/8 time signature, and a key signature of one flat. The piece consists of eight measures of music, primarily using eighth and sixteenth notes with various rests and accents.

275. 

276. 

277. 

278. 

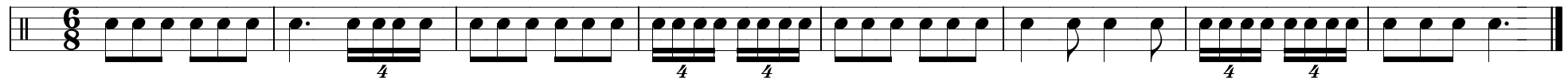
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280. 


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283. 


284. 


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288. 

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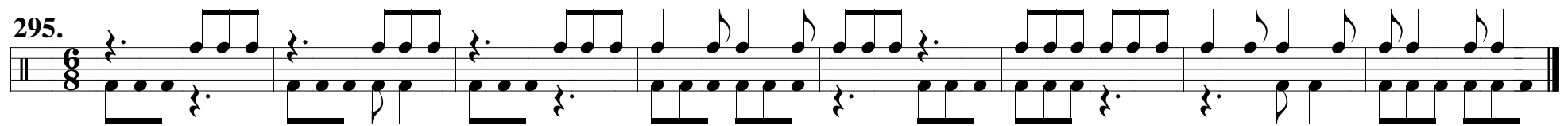
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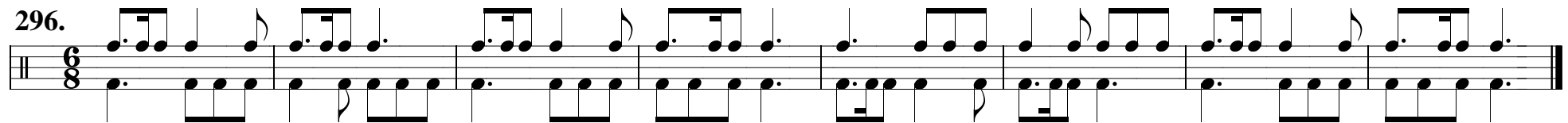
291.  Musical notation for exercise 291, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The exercise consists of eight measures. The upper staff contains a melody of eighth and quarter notes, while the lower staff provides a harmonic accompaniment of eighth and quarter notes.


292.  Musical notation for exercise 292, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The exercise consists of eight measures. The upper staff contains a melody of eighth and quarter notes, while the lower staff provides a harmonic accompaniment of eighth and quarter notes.

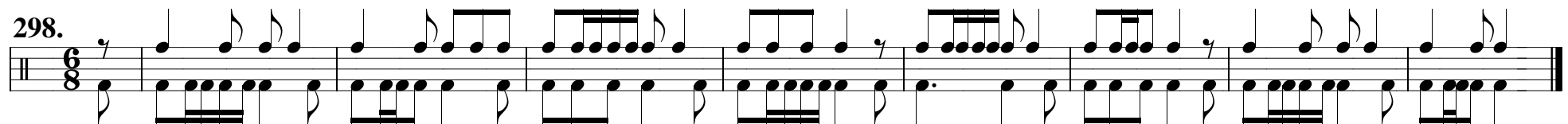
293.  Musical notation for exercise 293, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The exercise consists of eight measures. The upper staff contains a melody of eighth and quarter notes, while the lower staff provides a harmonic accompaniment of eighth and quarter notes.

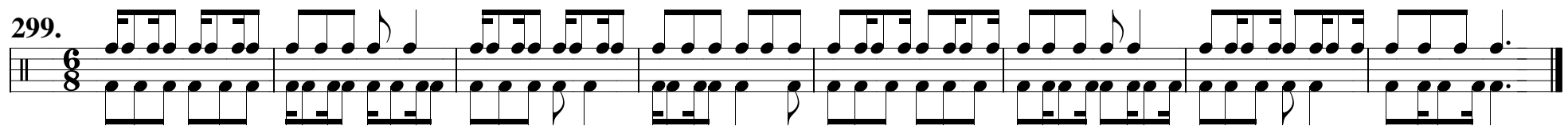
294.  Musical notation for exercise 294, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The exercise consists of eight measures. The upper staff contains a melody of eighth and quarter notes with frequent rests, while the lower staff provides a harmonic accompaniment of eighth and quarter notes.

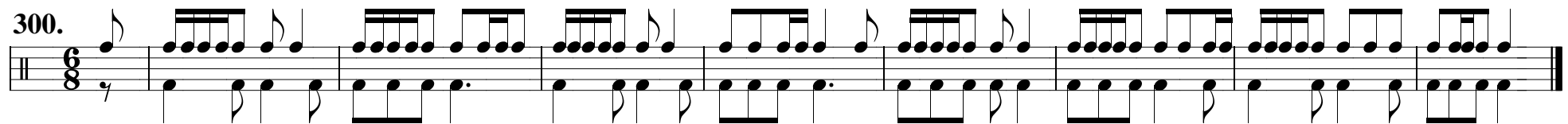
295.  Musical notation for exercise 295, featuring a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The exercise consists of eight measures. The upper staff contains a melody of eighth and quarter notes with frequent rests, while the lower staff provides a harmonic accompaniment of eighth and quarter notes.

296.  Musical notation for exercise 296, featuring a treble clef and a 6/8 time signature. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

297.  Musical notation for exercise 297, featuring a treble clef and a 9/8 time signature. The melody is composed of eighth and quarter notes, with a bass line of eighth notes.

298.  Musical notation for exercise 298, featuring a treble clef and a 6/8 time signature. The melody includes eighth notes, quarter notes, and rests, with a bass line of eighth notes.

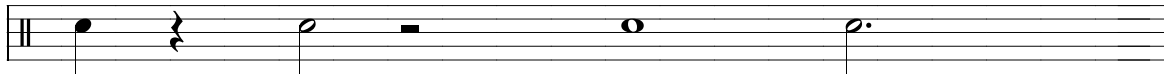
299.  Musical notation for exercise 299, featuring a treble clef and a 6/8 time signature. The melody is a continuous eighth-note pattern, with a bass line of eighth notes.

300.  Musical notation for exercise 300, featuring a treble clef and a 6/8 time signature. The melody is a continuous eighth-note pattern, with a bass line of eighth notes.

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COMPASSOS SIMPLES

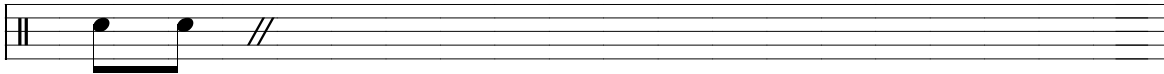
FIGURES D'UN, DOS, TRES I QUATRE TEMPS



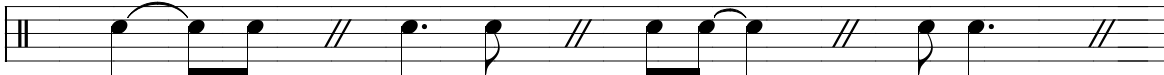
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DIVISIÓ DEL TEMPS EN 2 PARTS IGUALS

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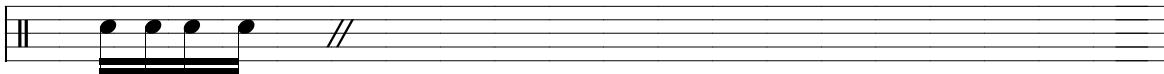
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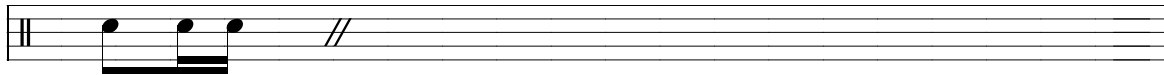
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DIVISIÓ DEL TEMPS EN 4 PARTS IGUALS

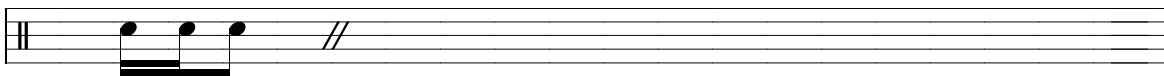
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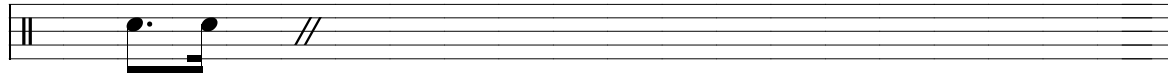
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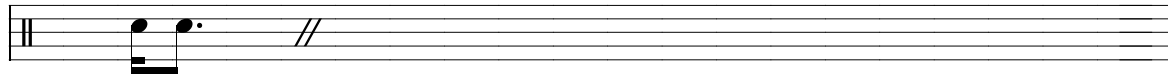
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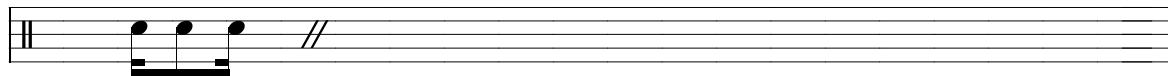
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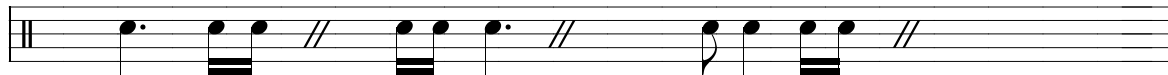
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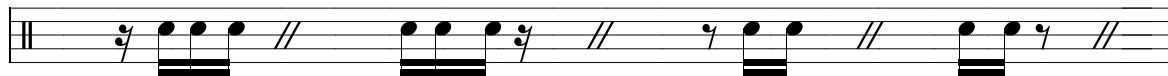
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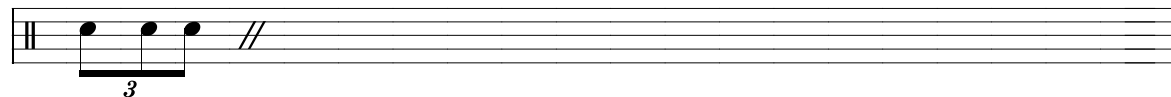


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DIVISIÓ DELS TEMPS EN 3 PARTS IGUALS

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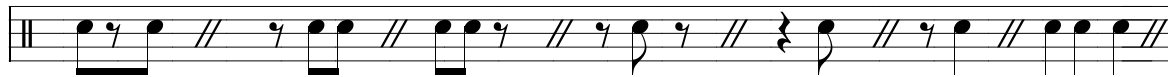
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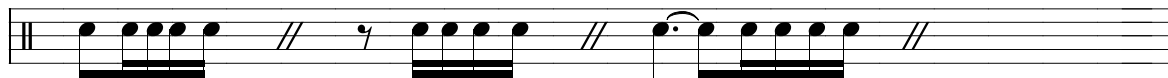
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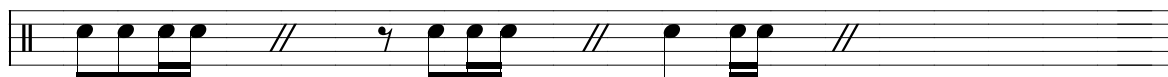
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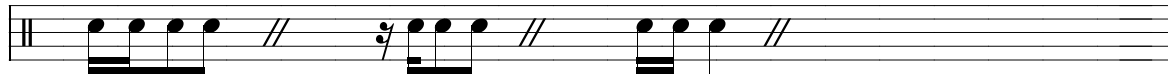
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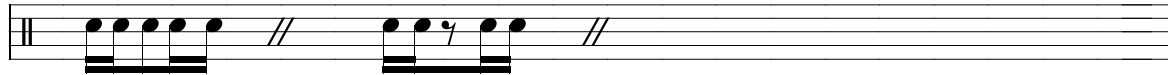
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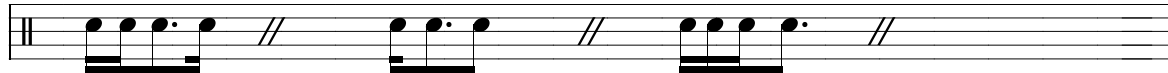
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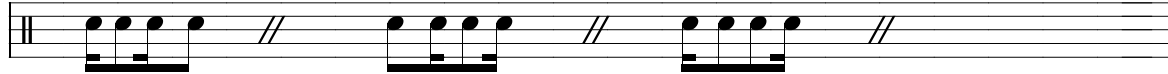
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