# Figures

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

Conxa Trallero Flix

A·3 EDITORIAL

# FIGURES

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## 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'un 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.

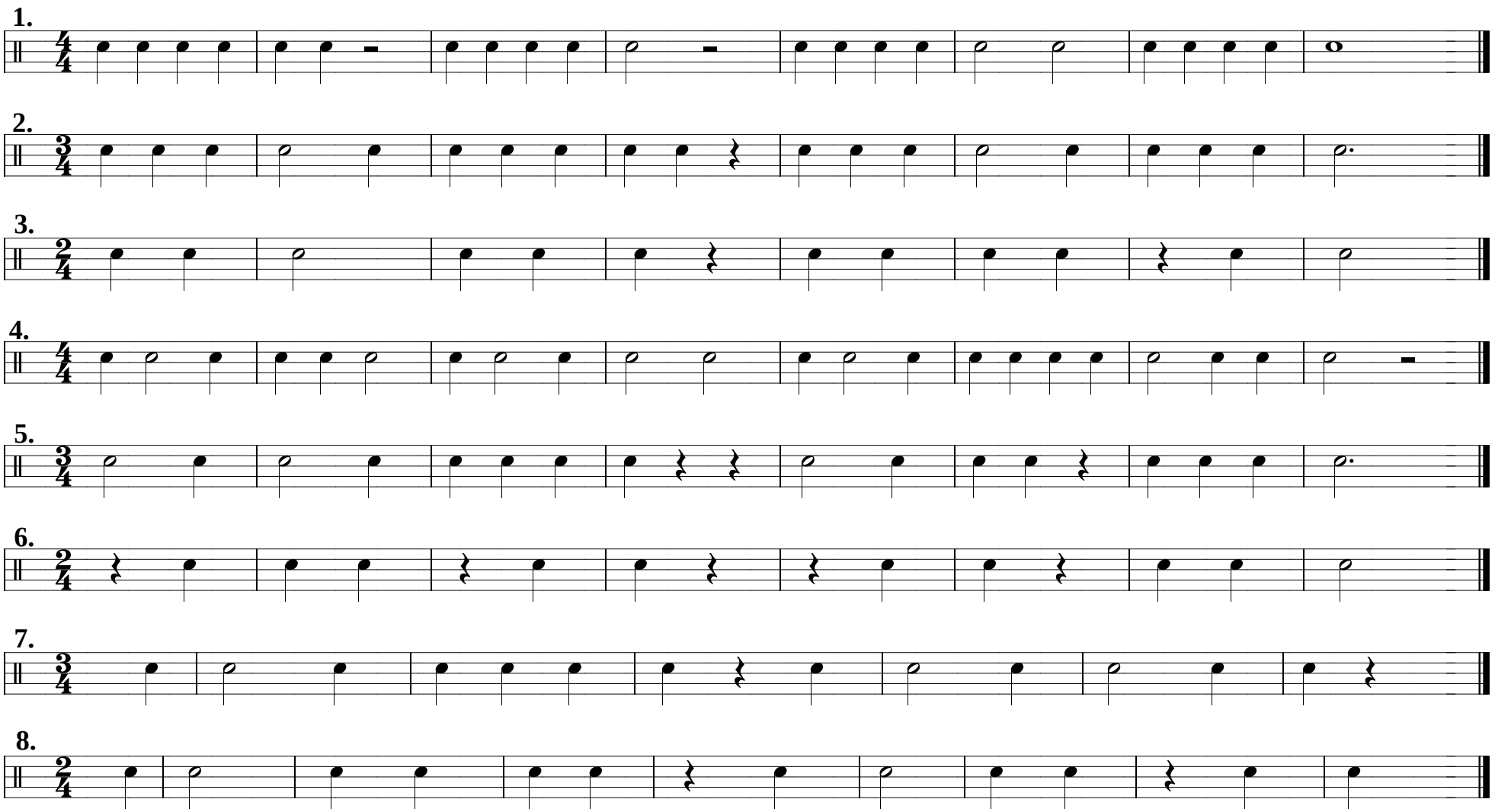
Tots els exercicis es poden practicar de diverses maneres i és recomanable fer-los usant diferents combinacions, per treballar diversos aspectes motrius: amb percussions corporals, picant sobre la taula o la cadira, recitant amb les síl·labes rítmiques del mètode Kodaly, recitant amb una mateixa síl·laba (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

# EXERCICIS RÍTMICS

CONXA TRALLERO

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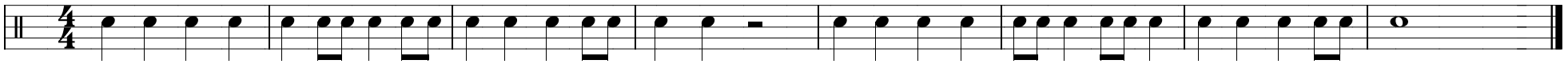

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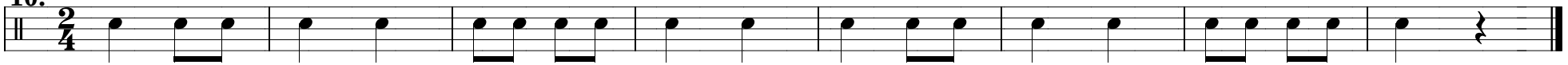

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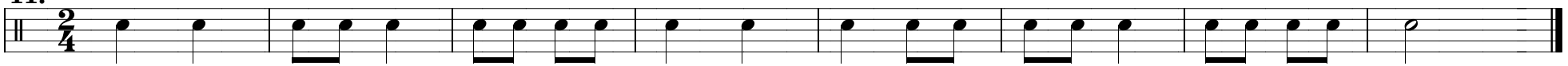

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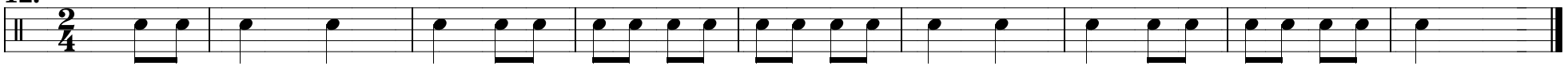

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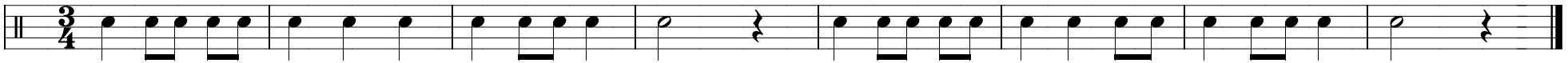

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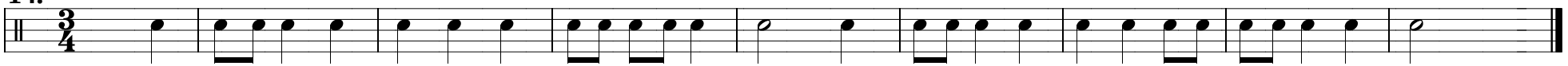

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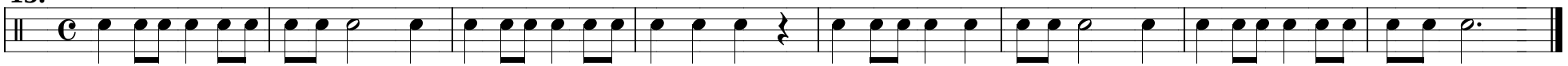

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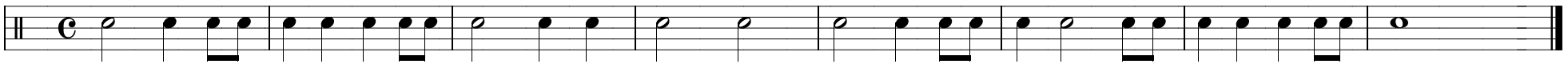

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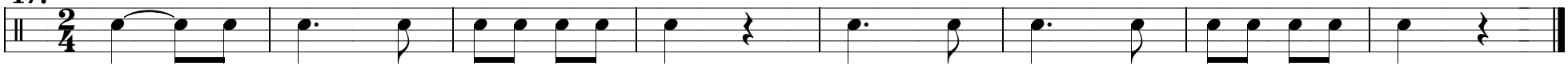

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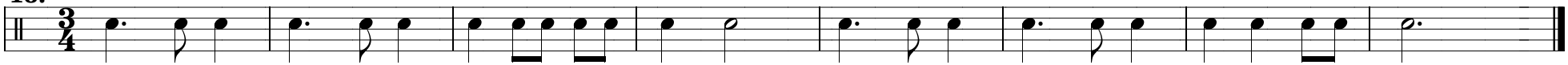

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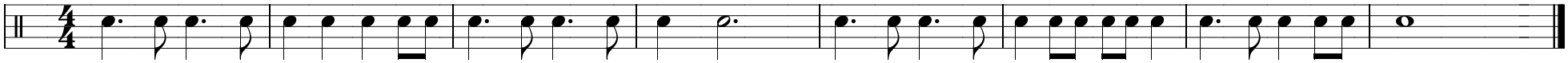

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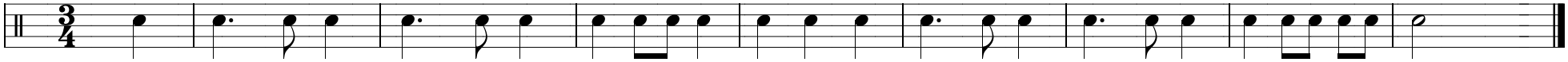

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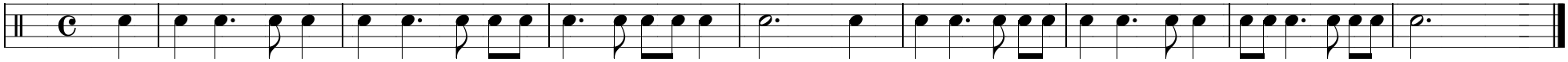

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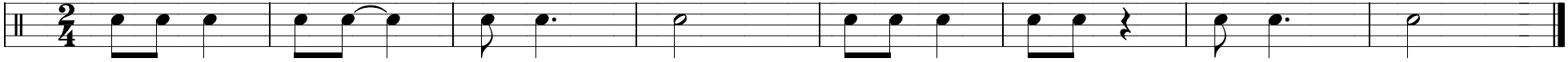

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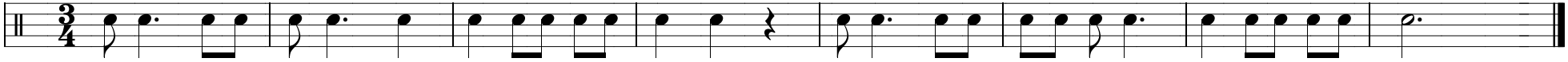

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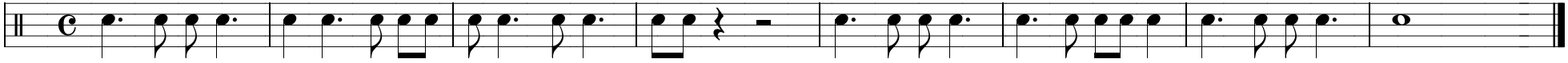

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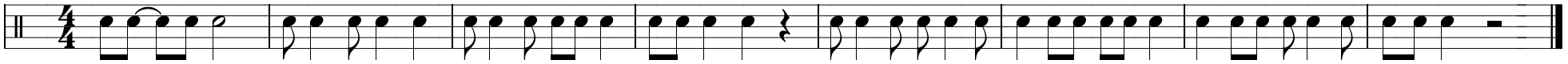

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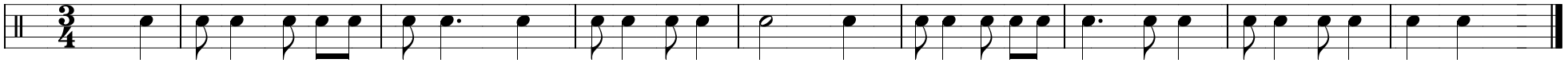

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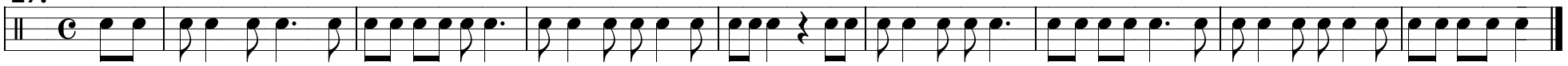

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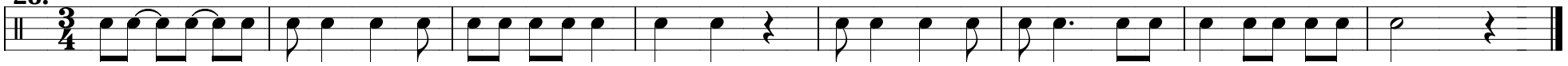

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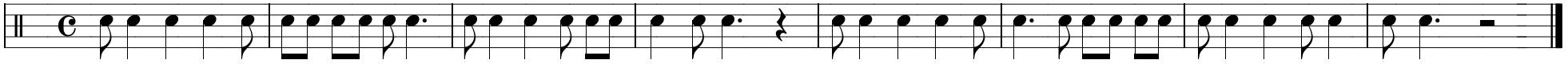

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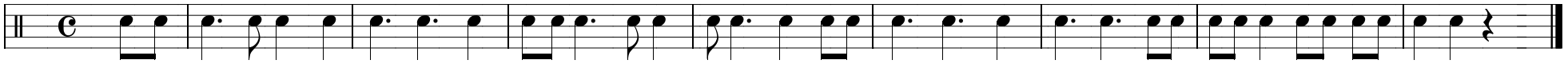

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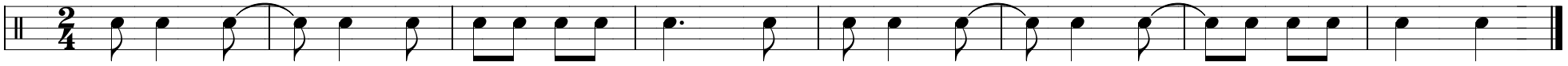

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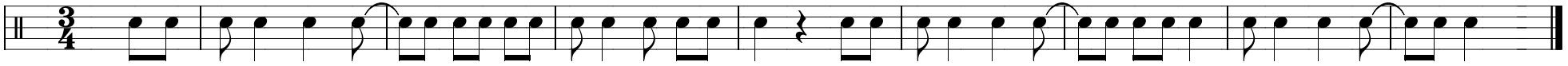

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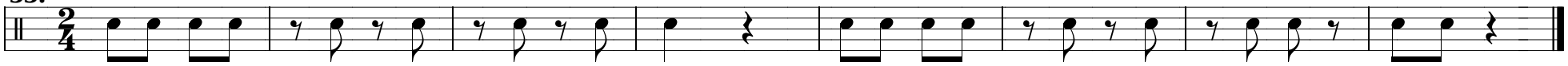

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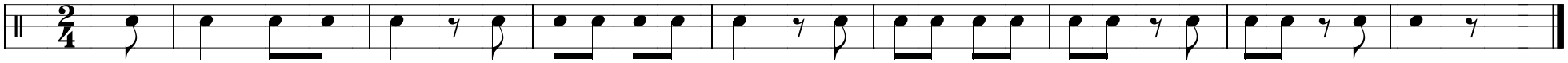

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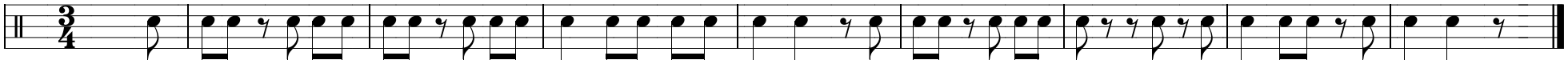

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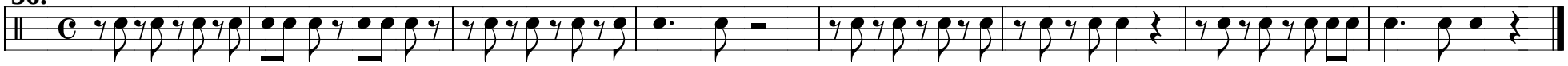

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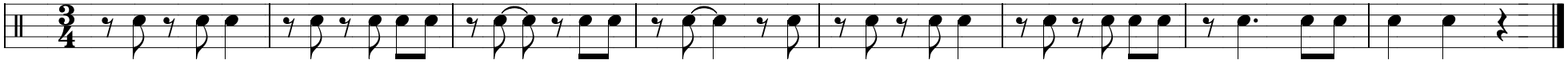

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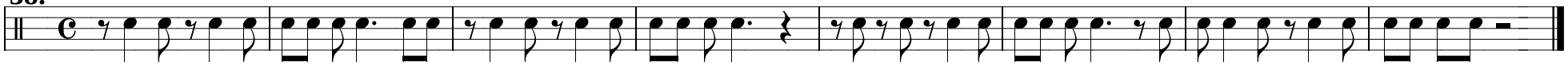

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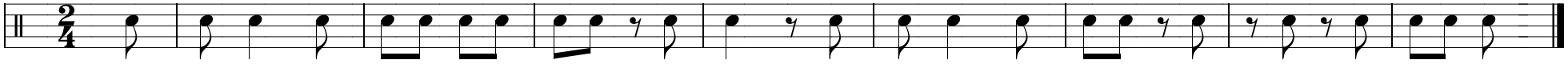

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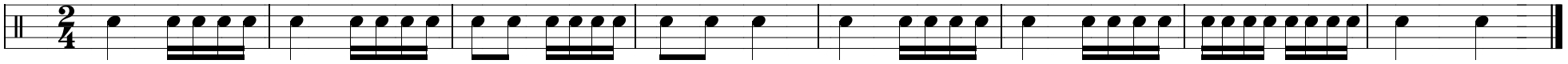

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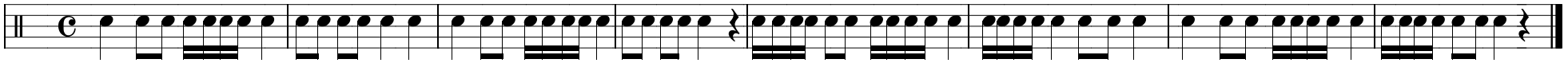

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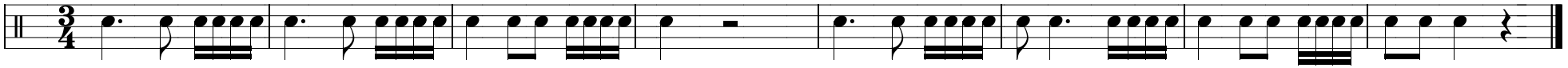

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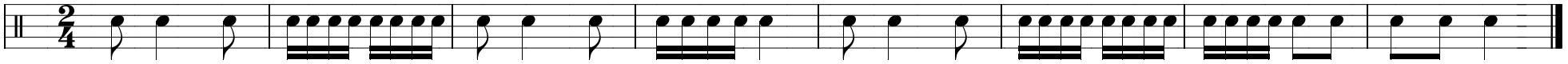

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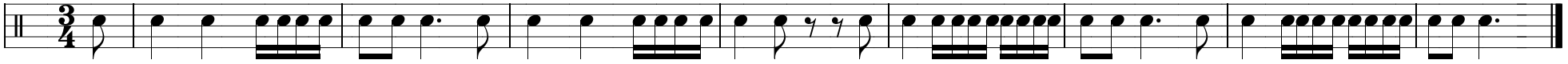

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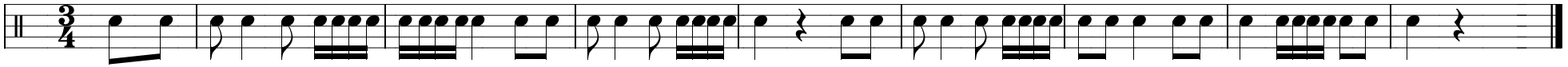

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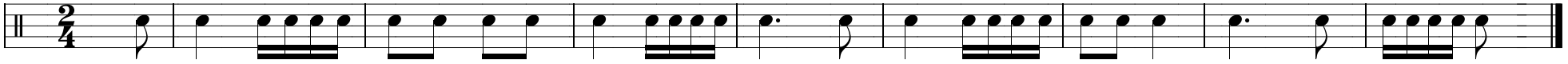

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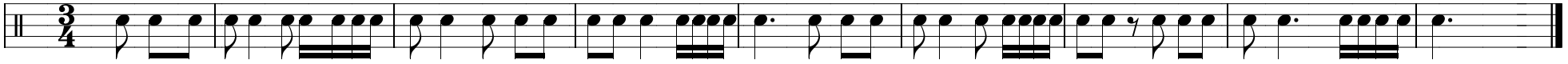

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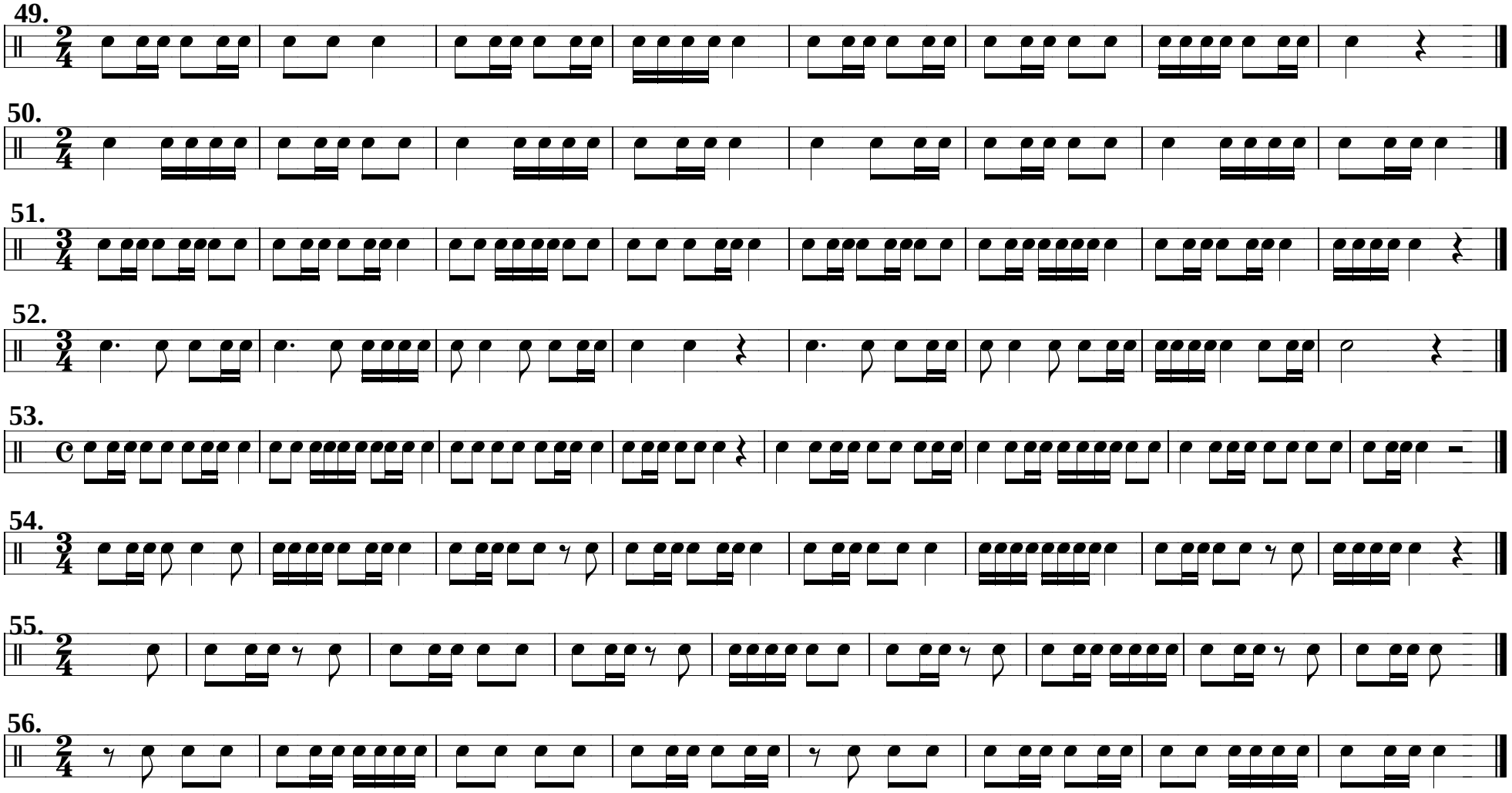


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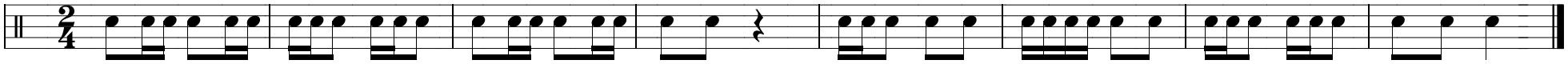

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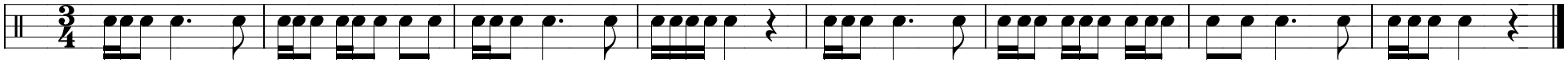

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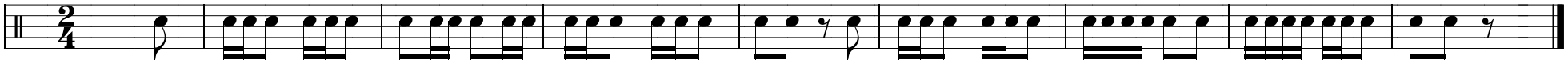

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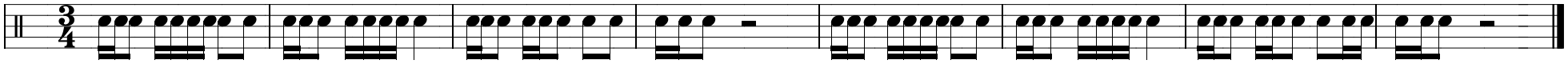

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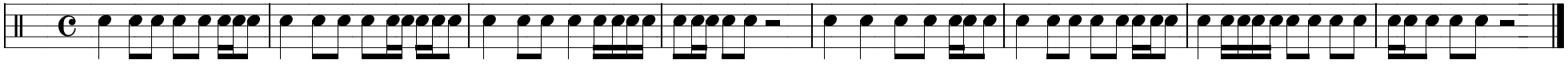

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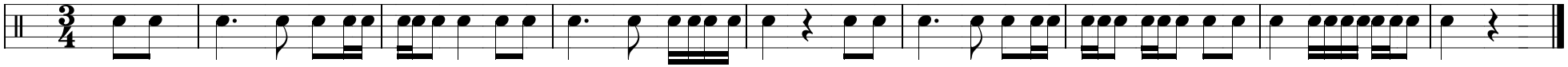

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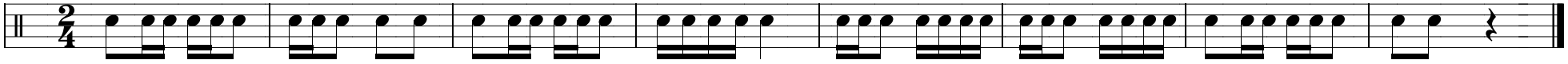

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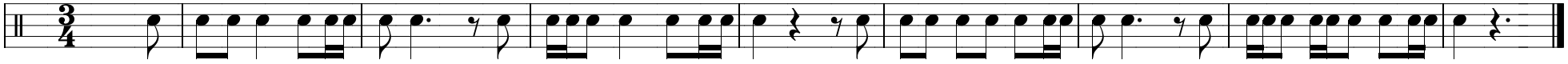

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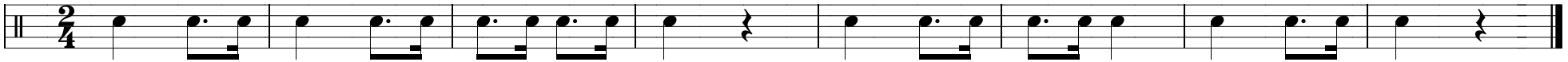

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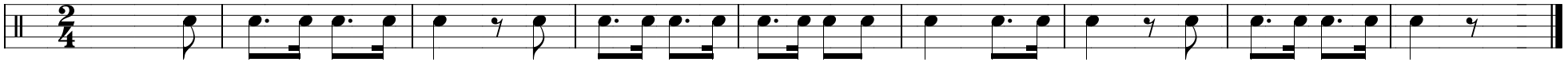

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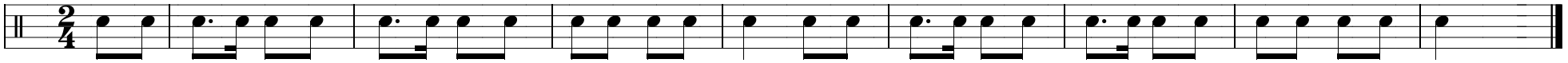

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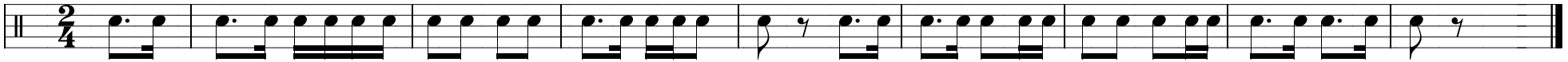

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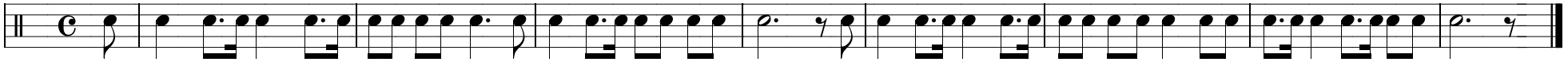

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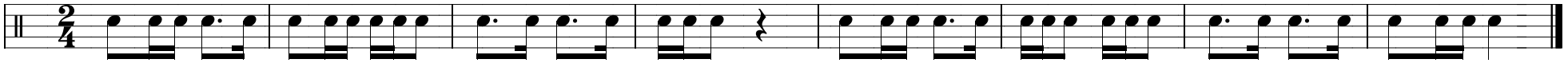

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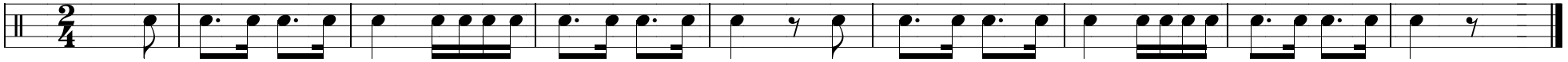

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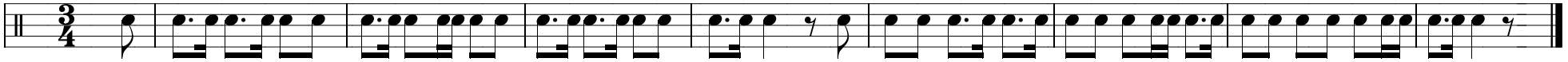

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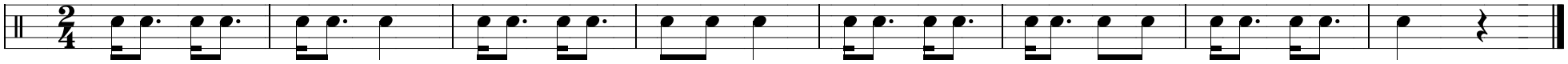

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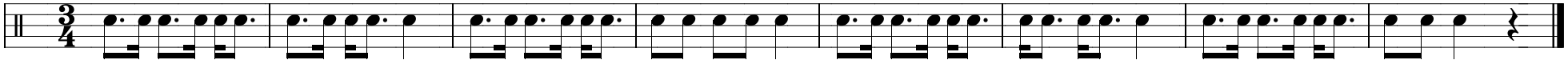

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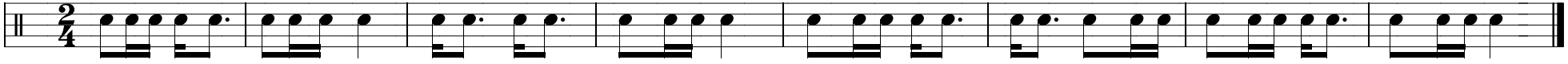

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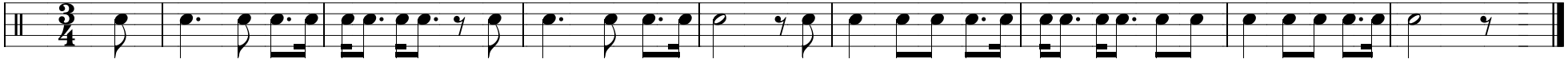

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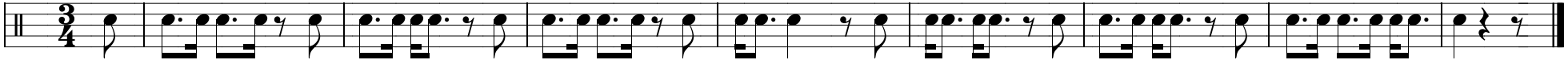

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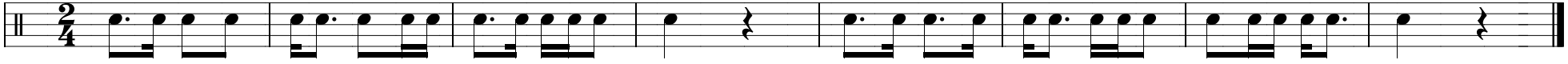

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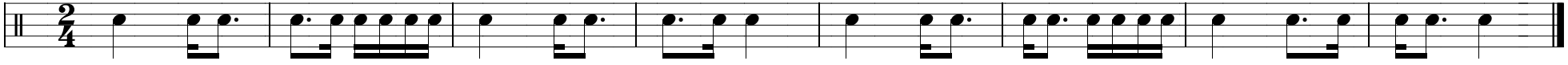

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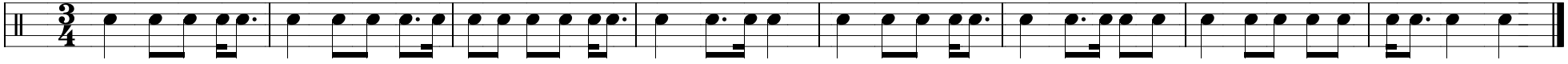

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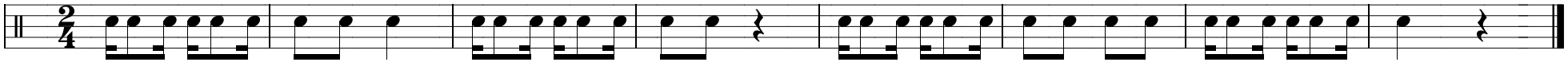

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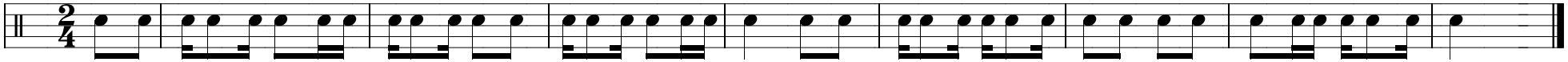

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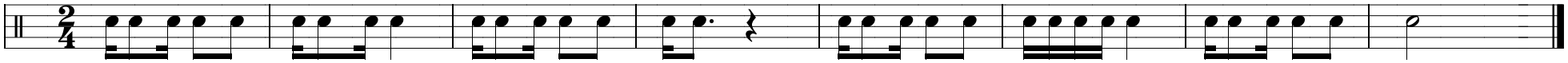

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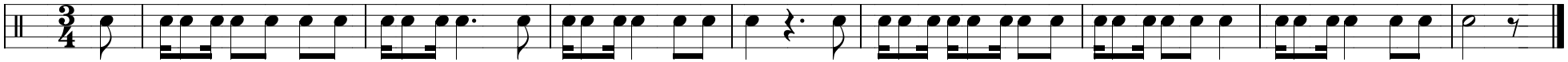

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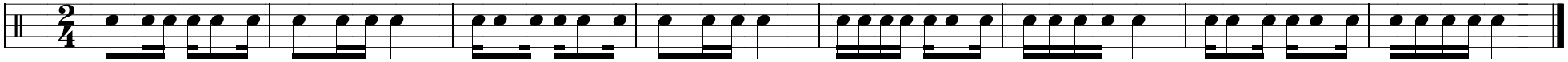

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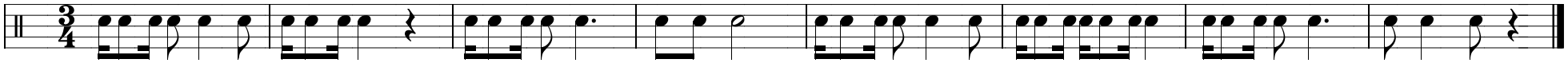

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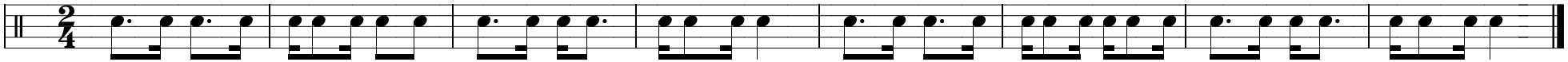

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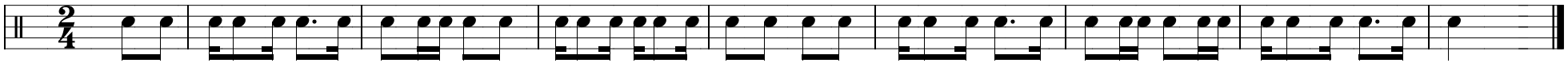

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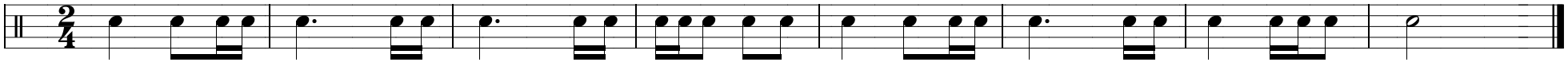

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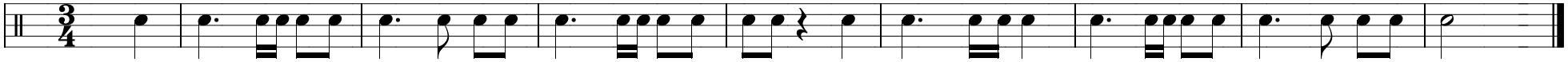

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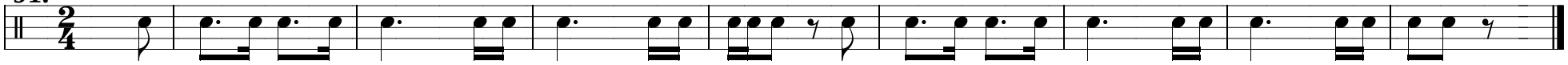

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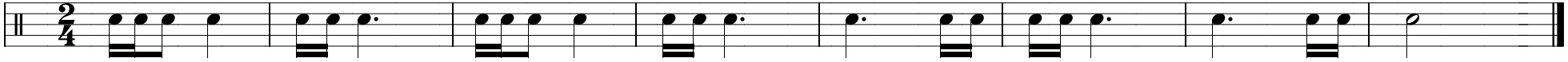

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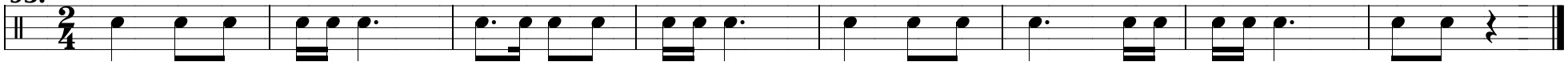

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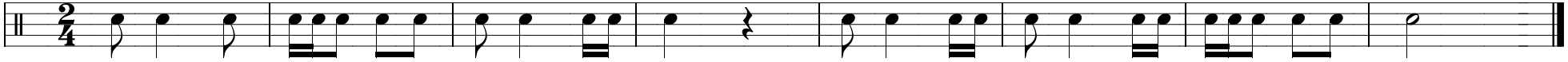

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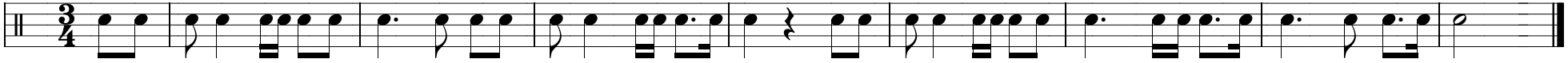

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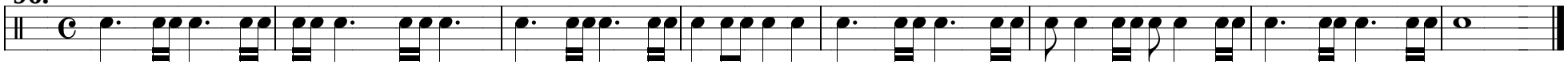

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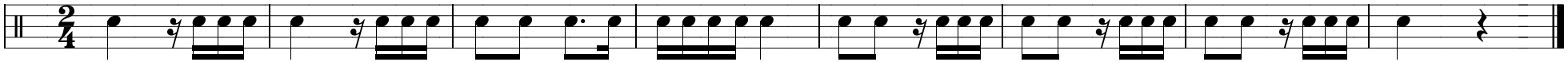

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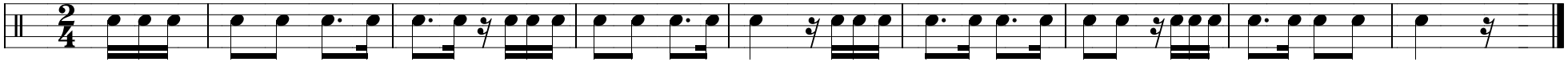

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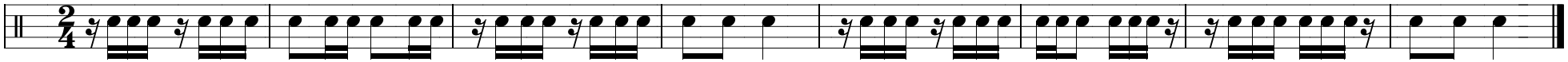

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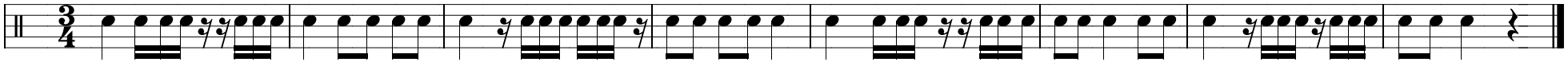

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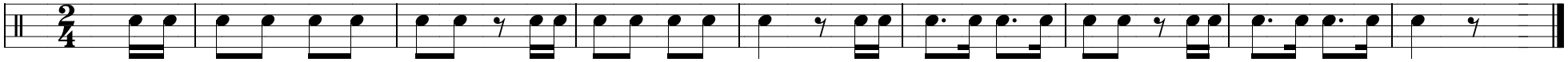

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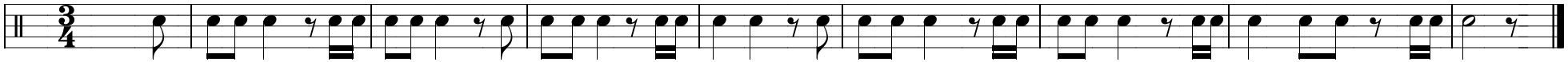

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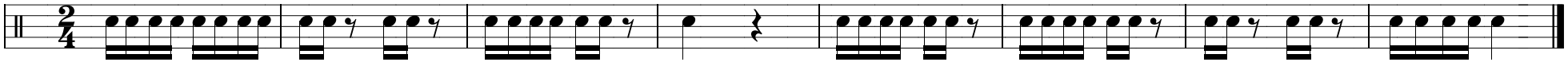

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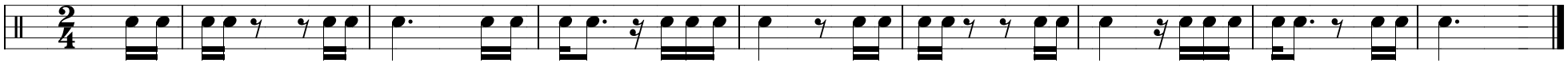

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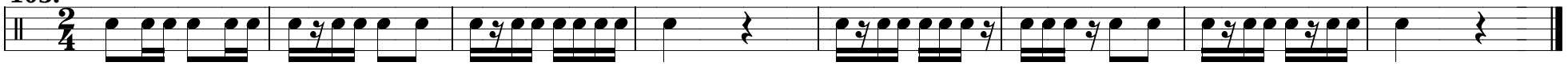

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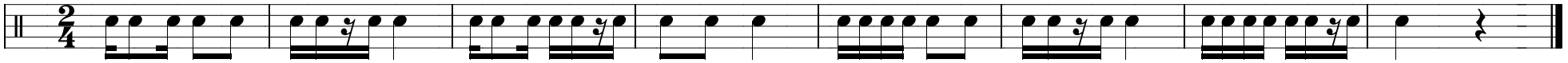

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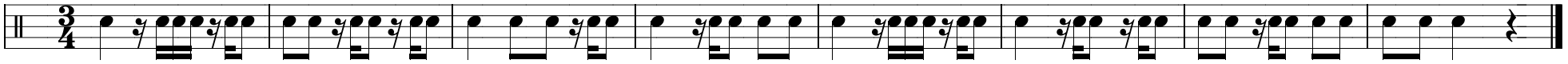

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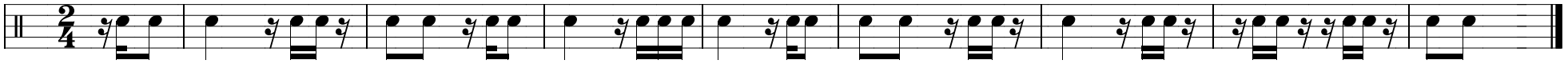

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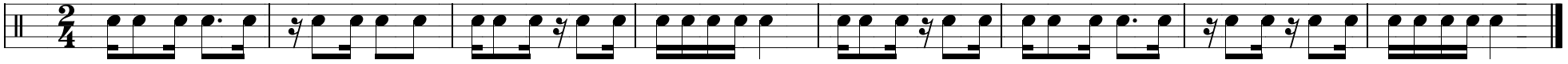

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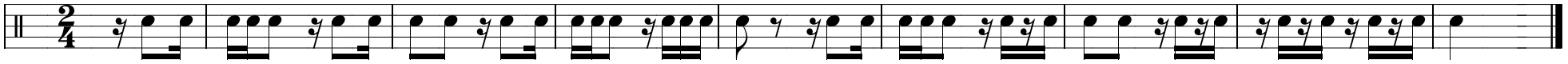

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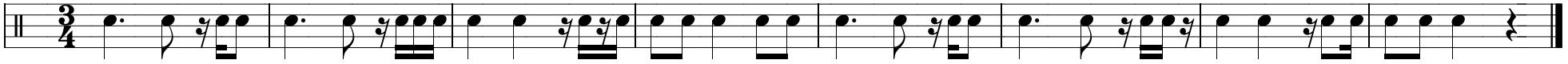

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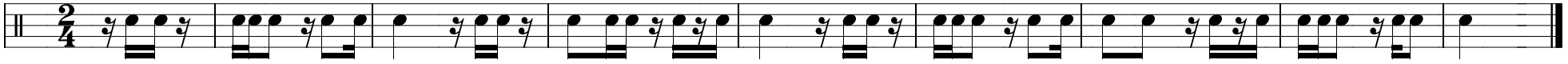

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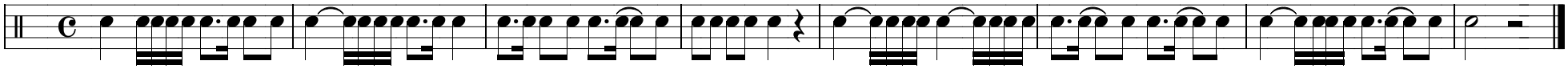

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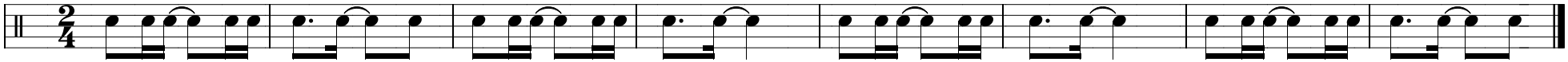

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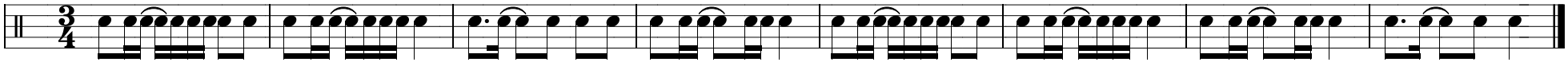

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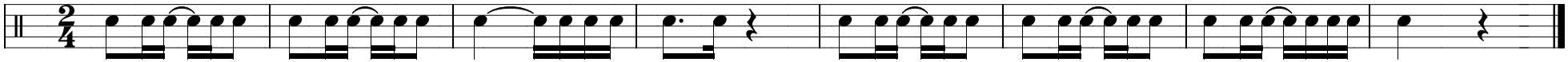

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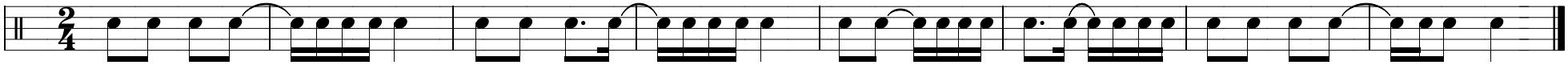

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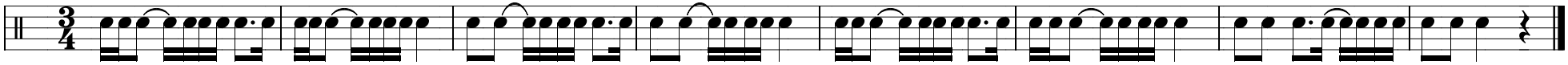

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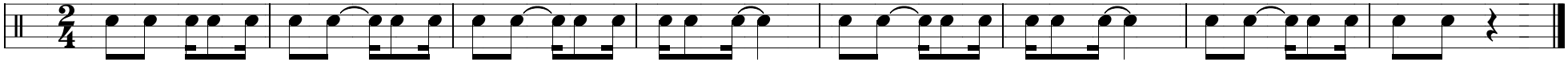

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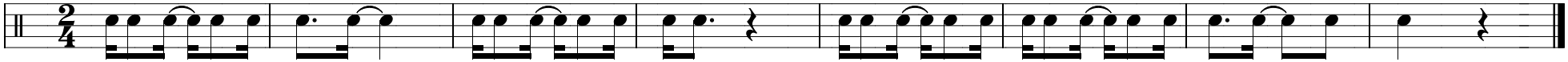

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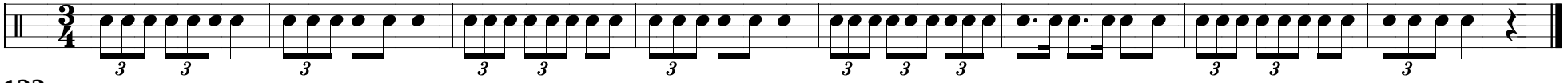

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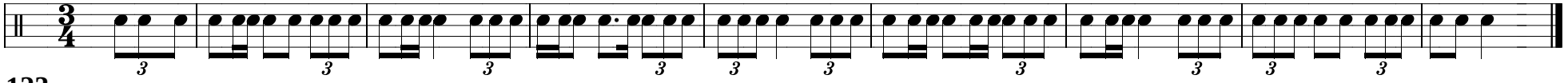

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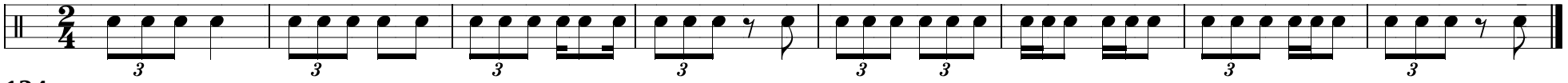

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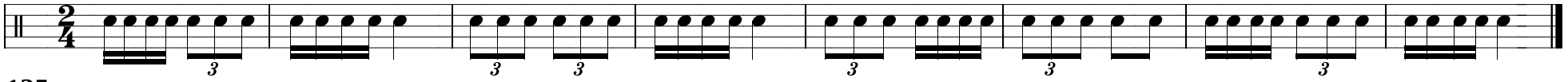

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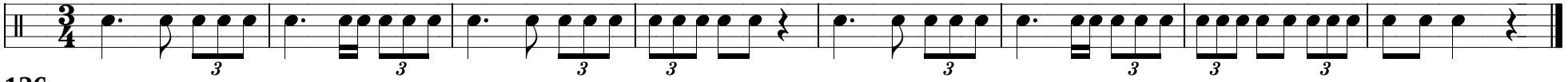

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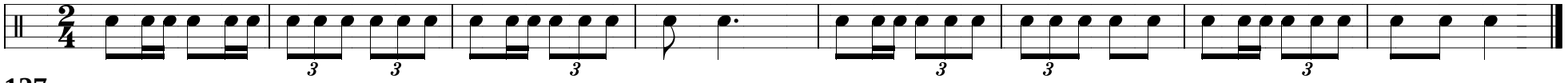

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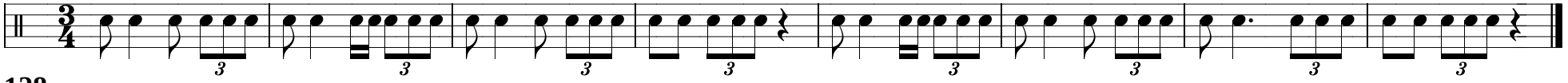

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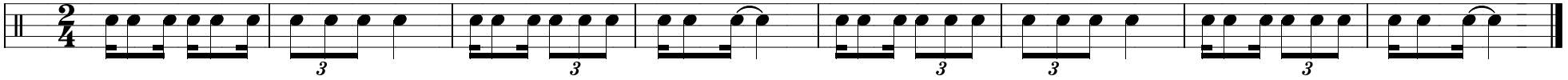

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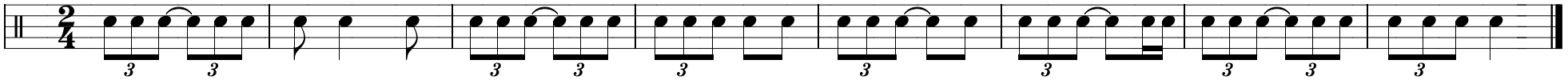

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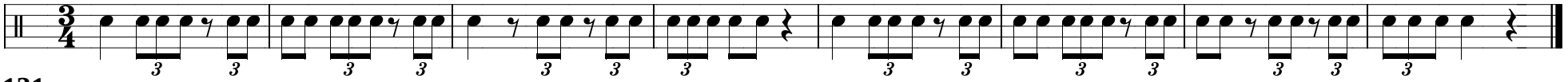

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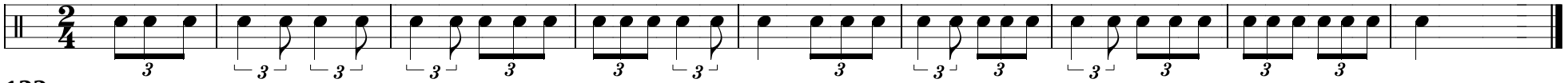

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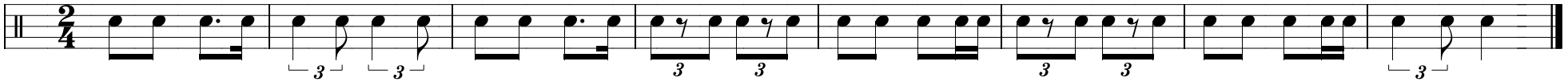

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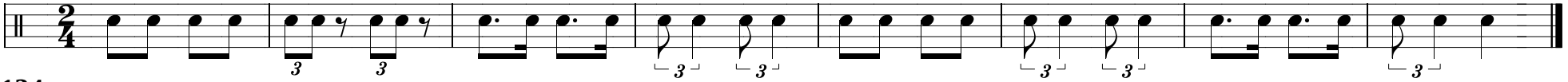

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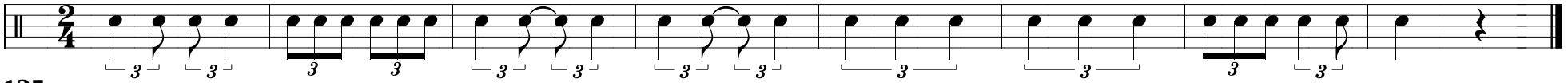

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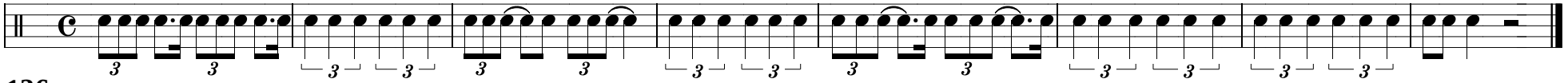

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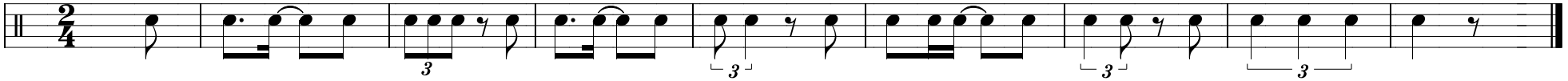

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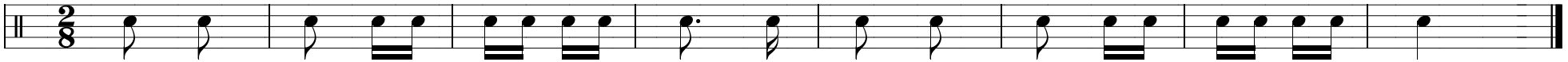

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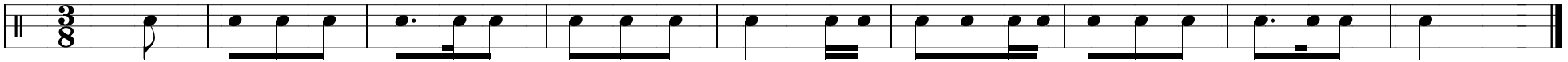

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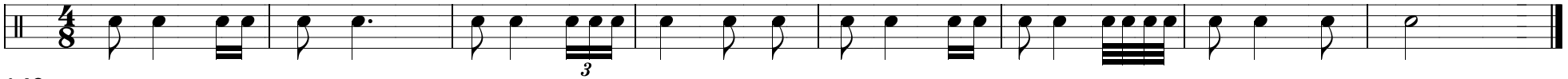


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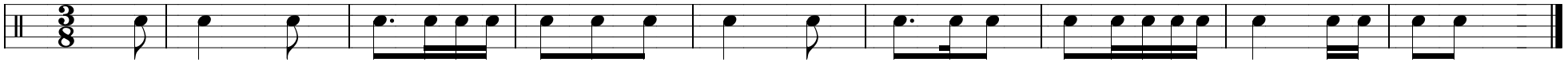

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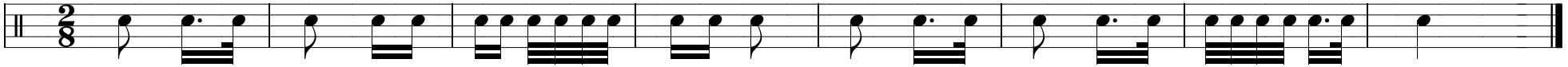

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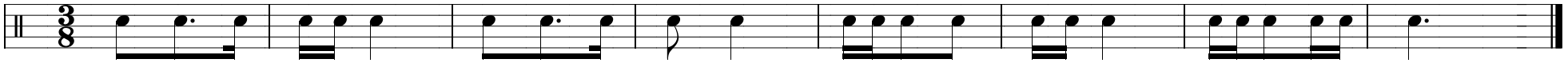

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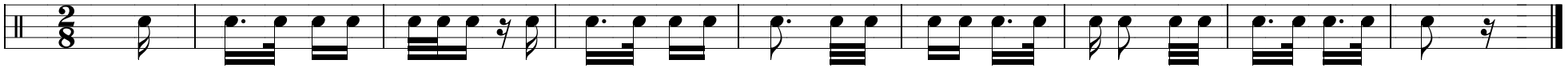

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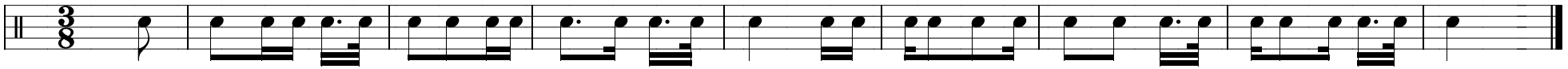

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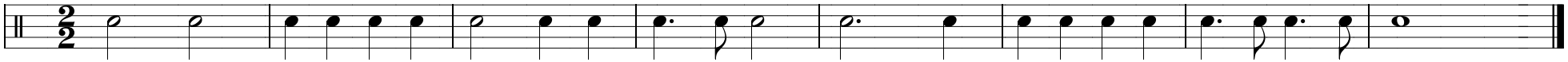

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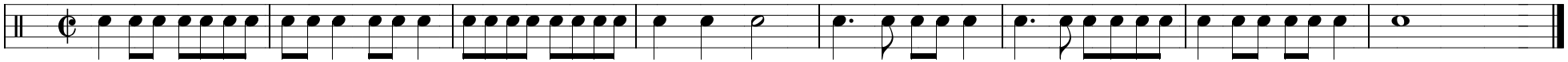

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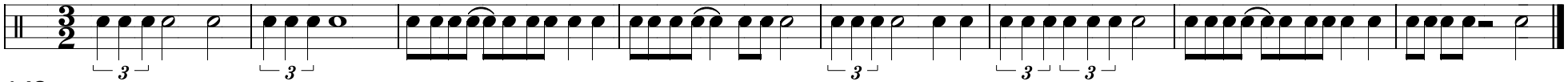


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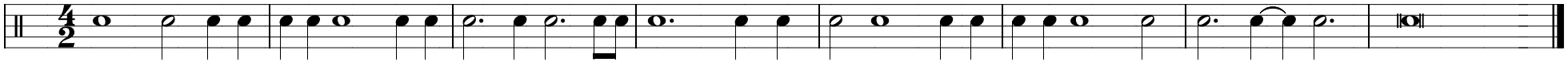

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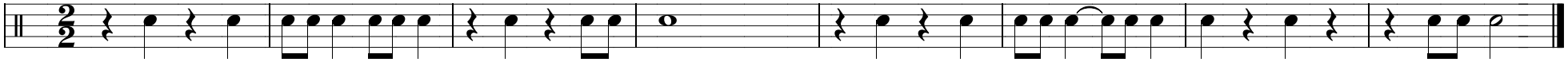

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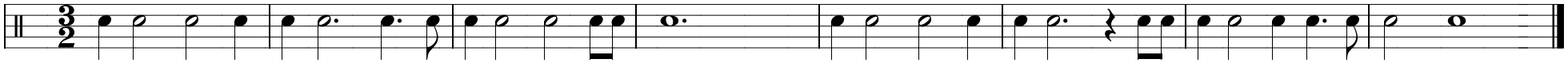

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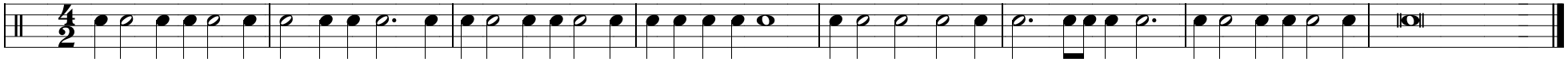

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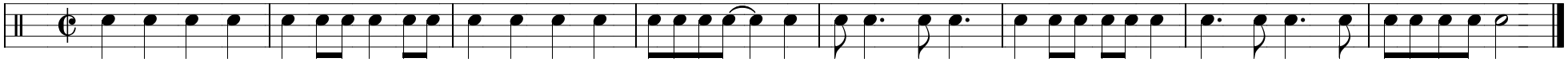
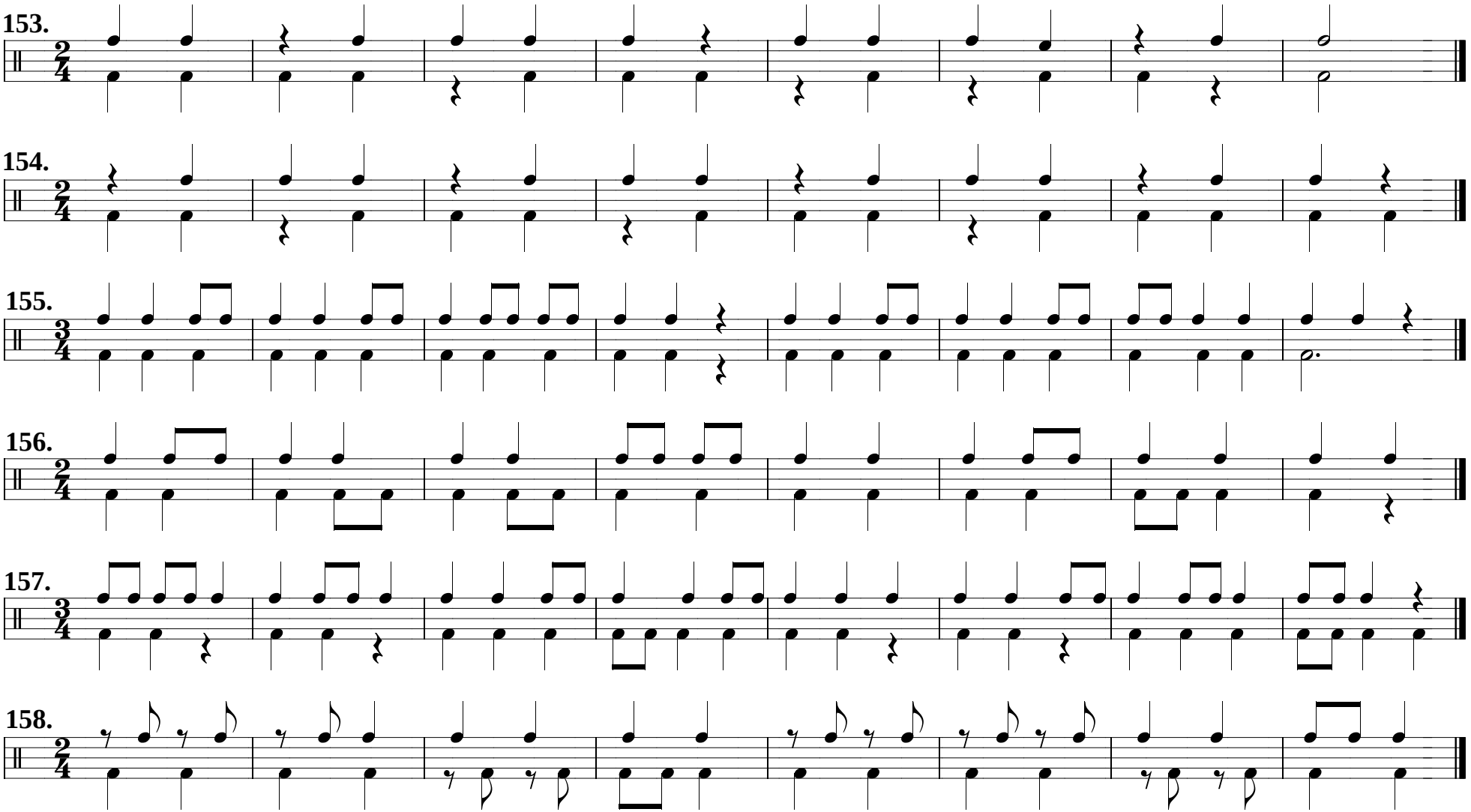
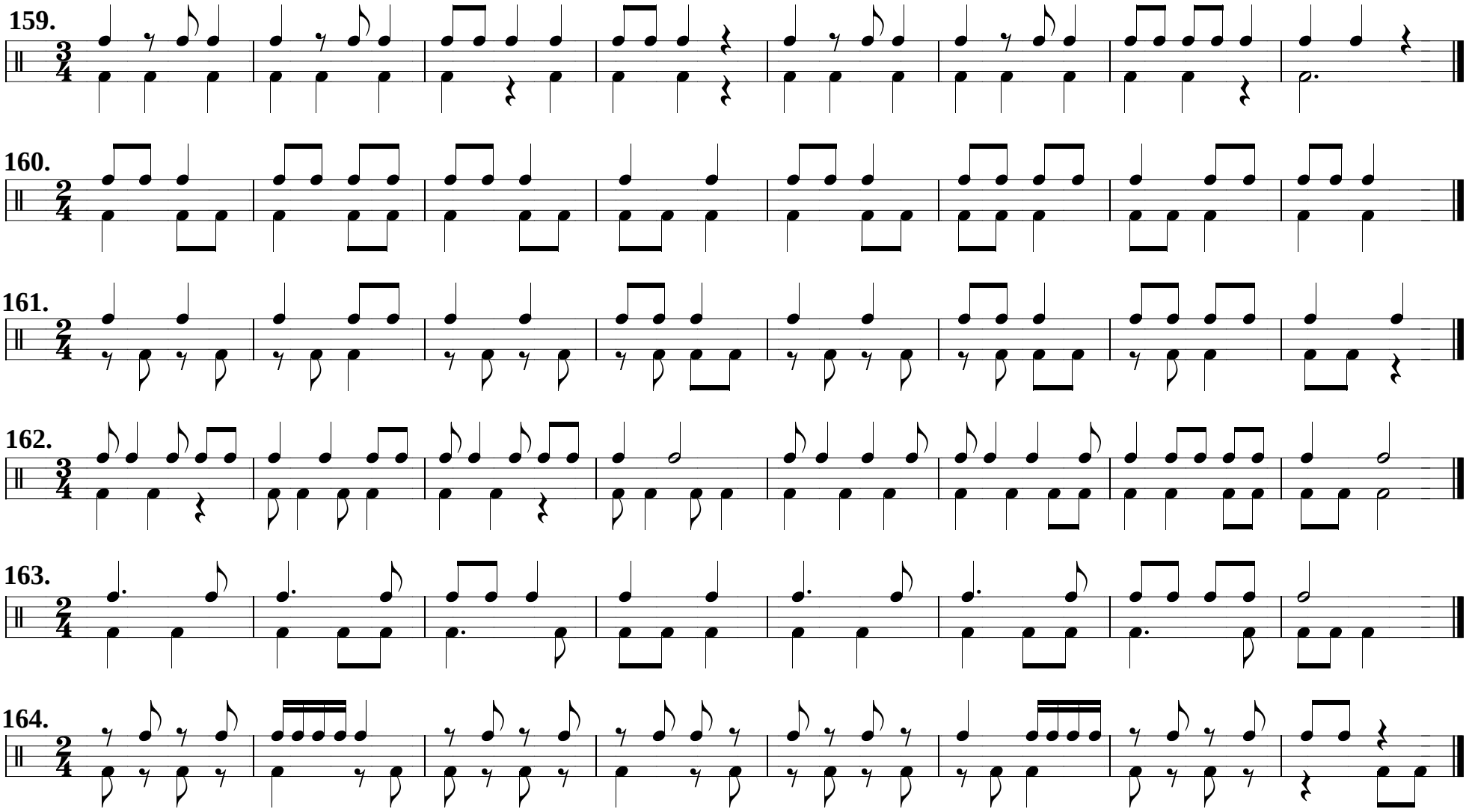
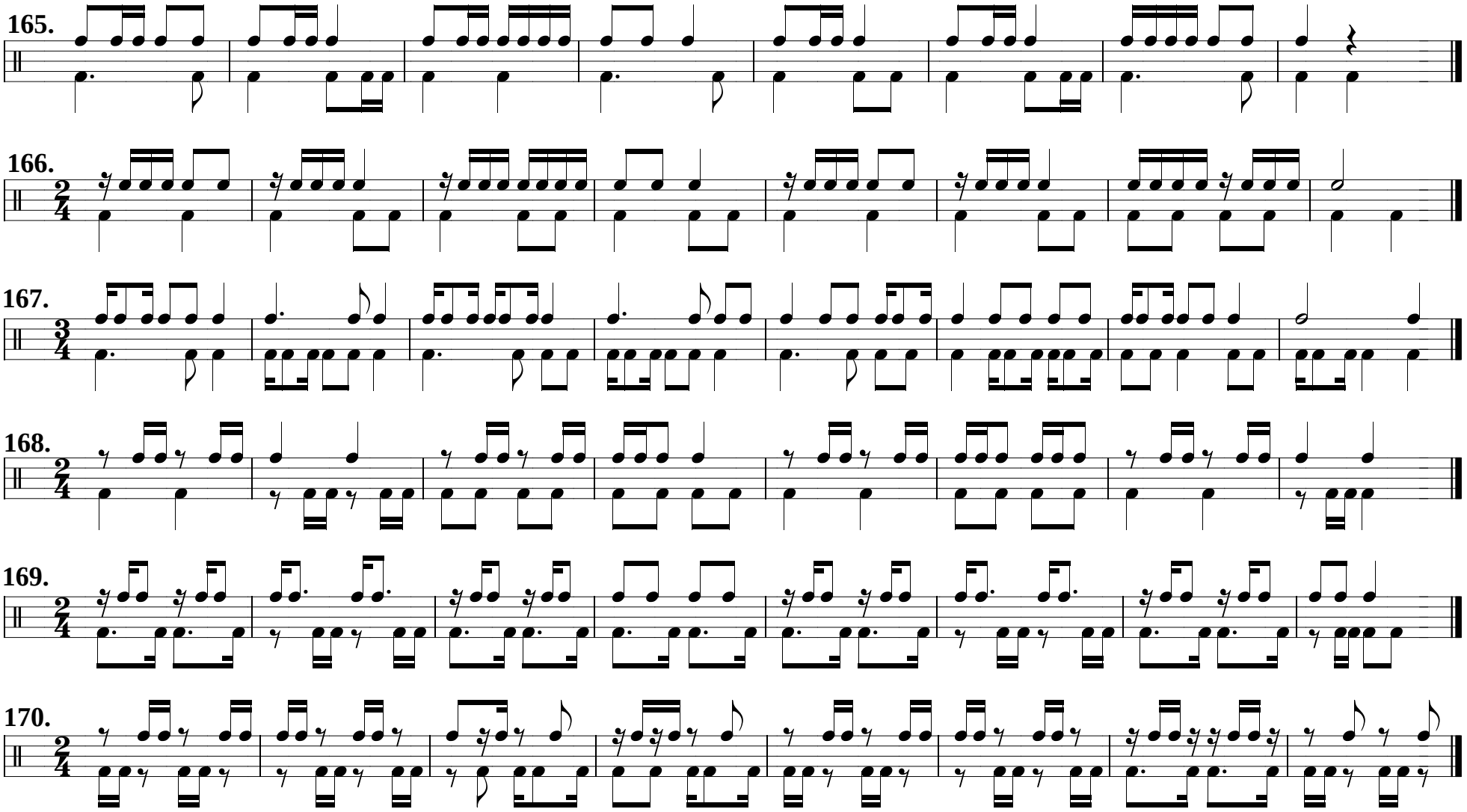





Figures 24

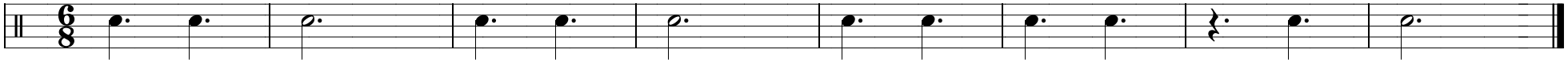



Figures 25




Figures 26

**171.**



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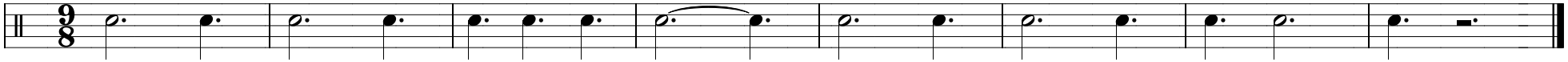

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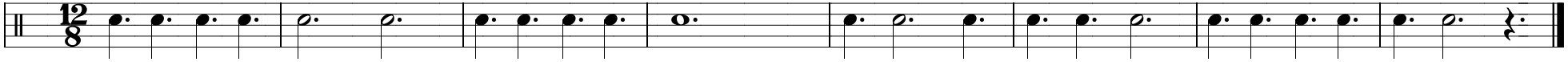

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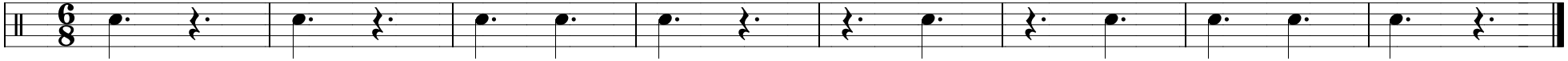

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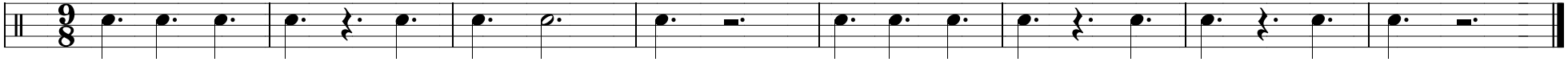

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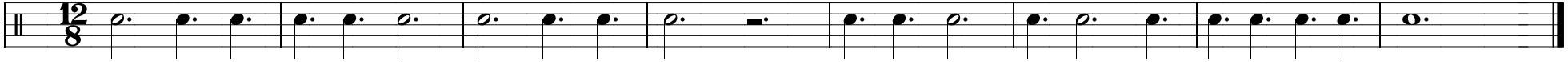

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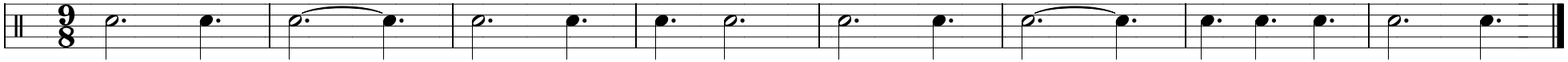

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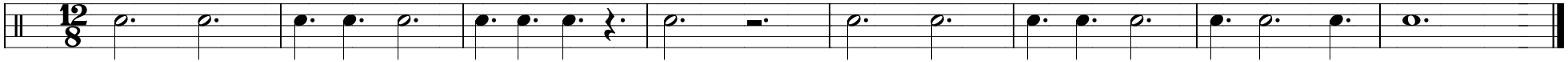

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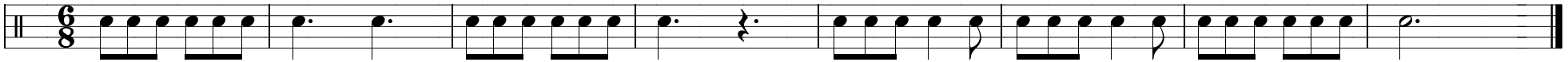

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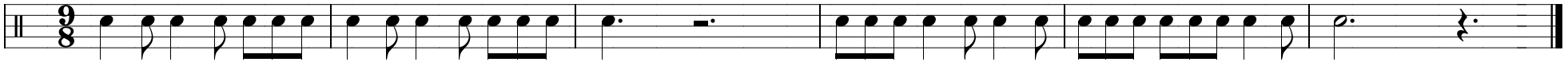

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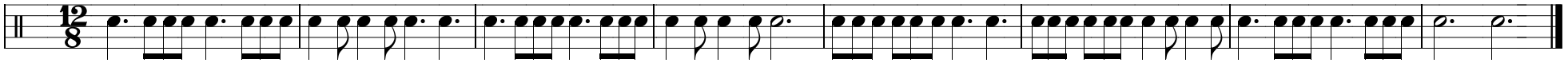

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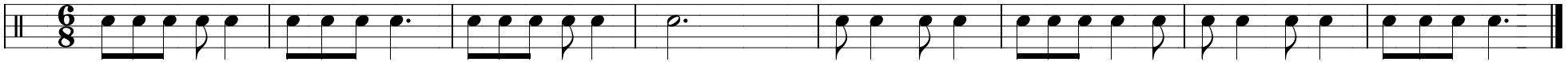

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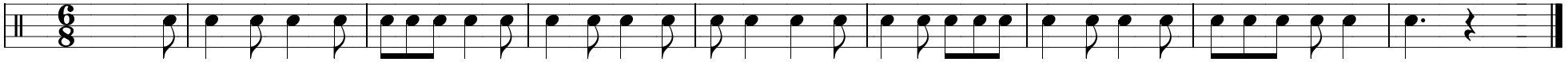

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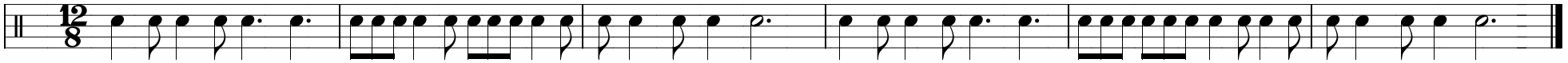

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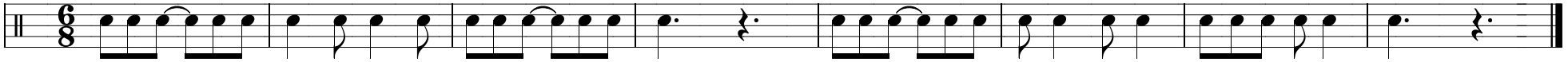

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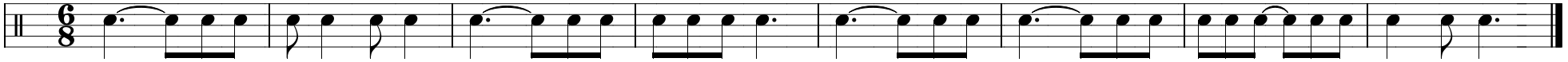

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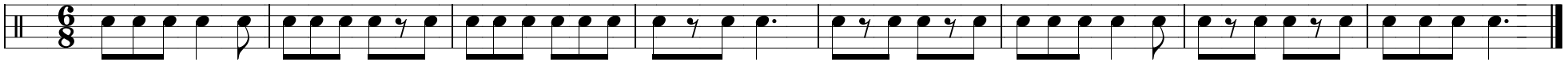

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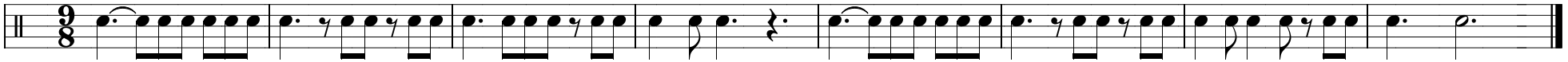

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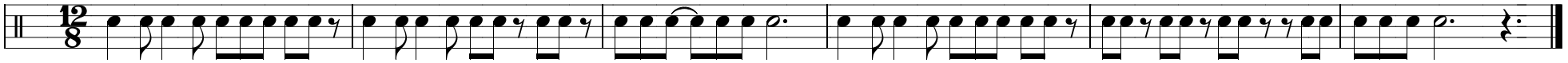

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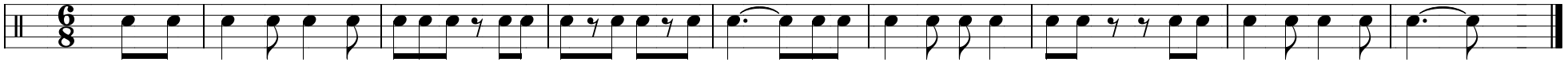

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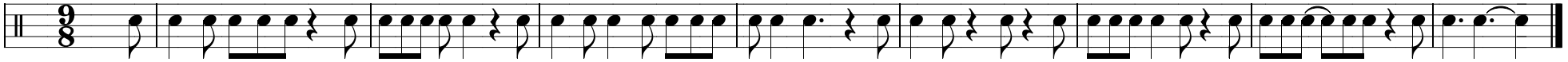

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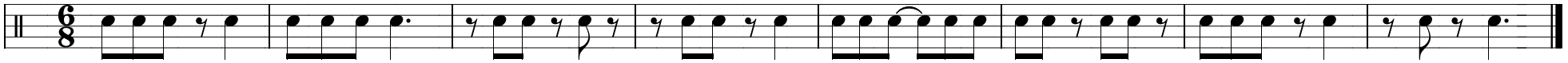

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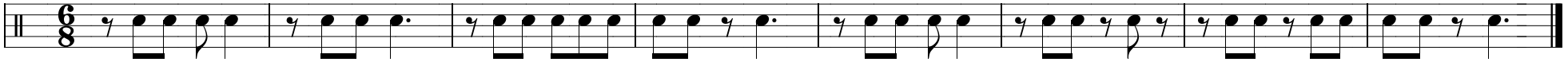

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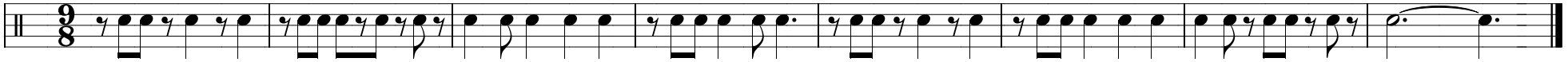

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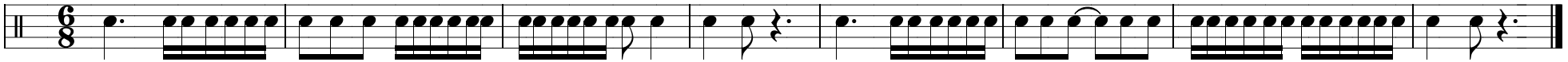

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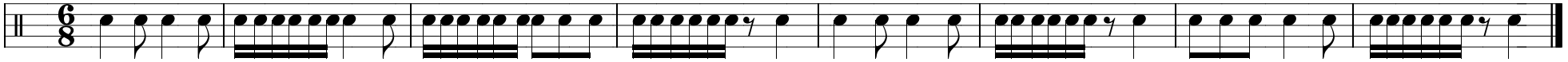

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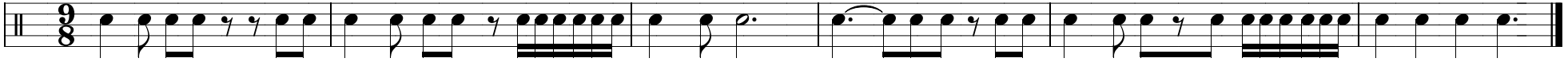

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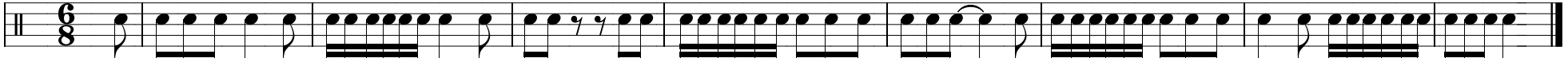

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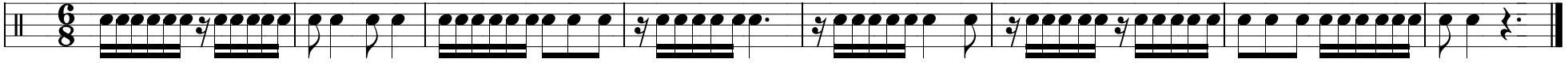

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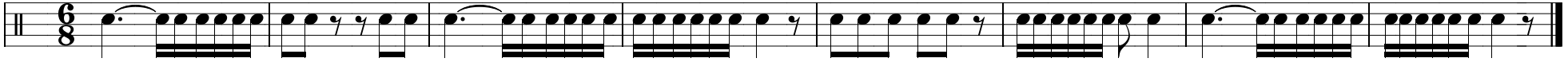

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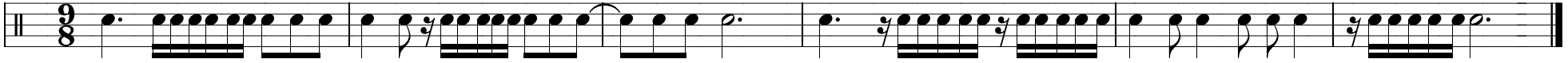

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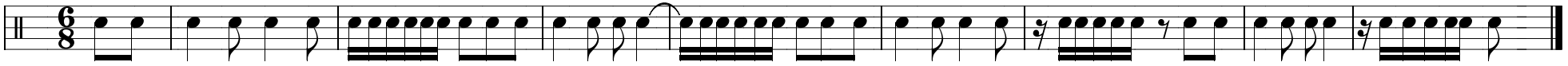

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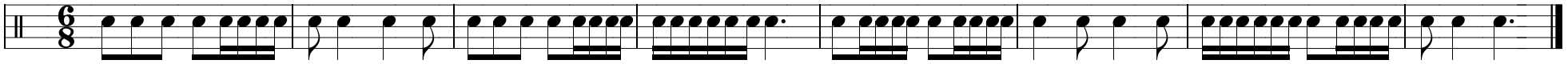

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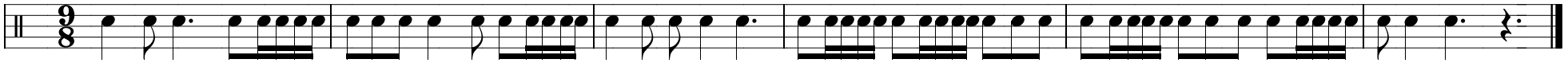

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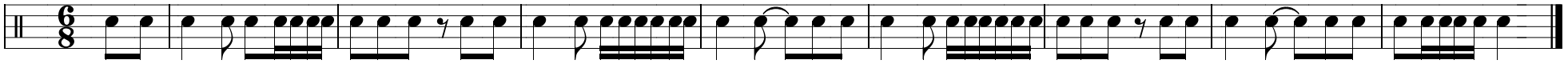

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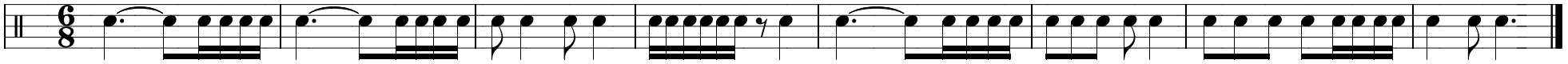

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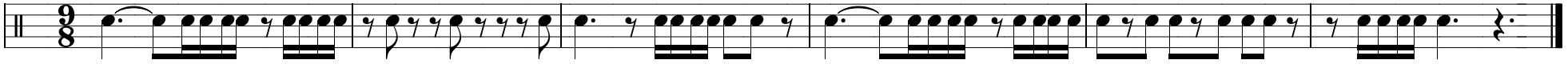

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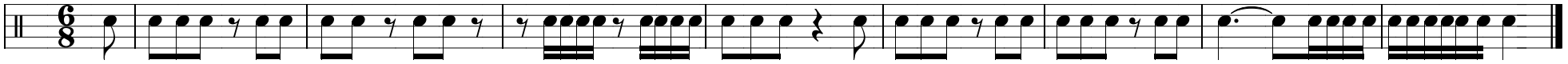

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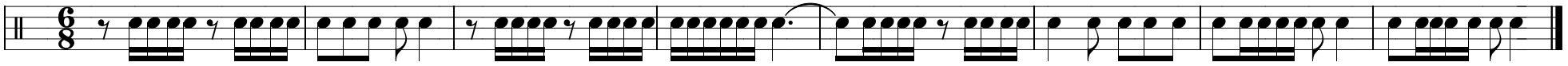

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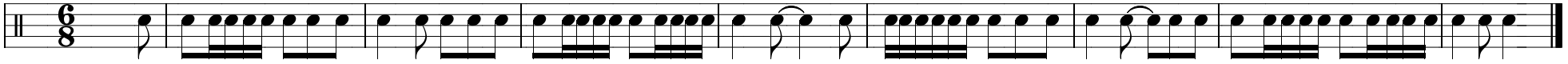

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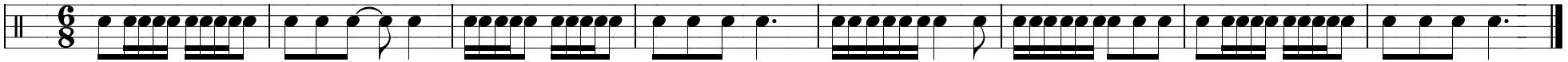

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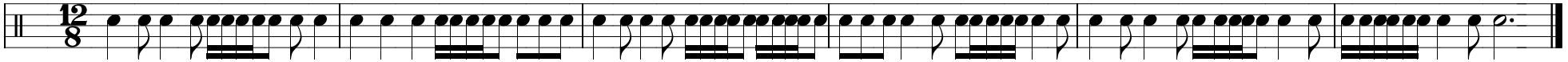

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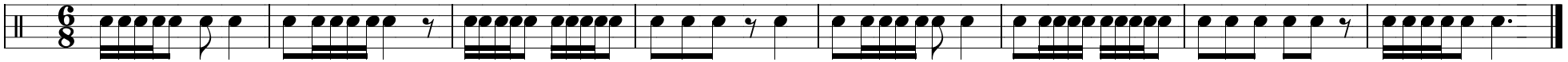

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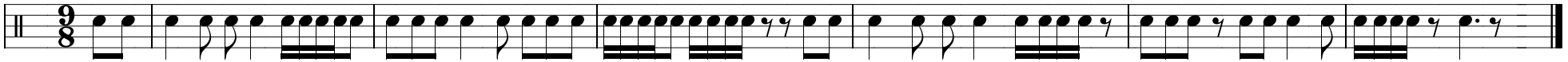

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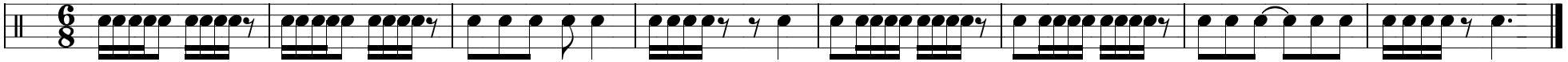

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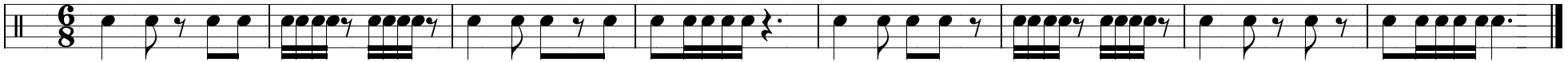

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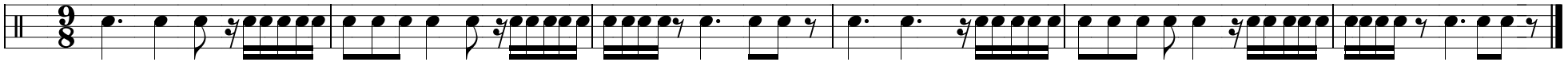

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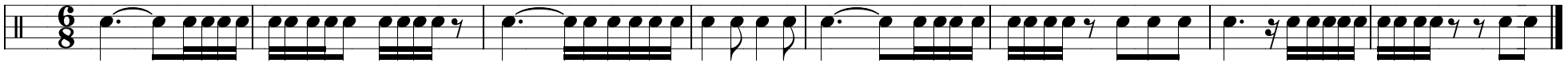

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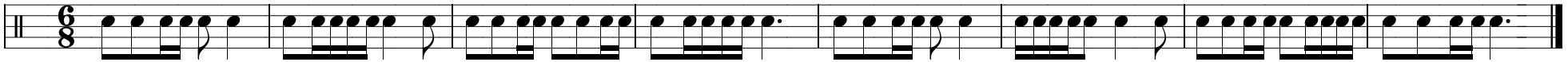

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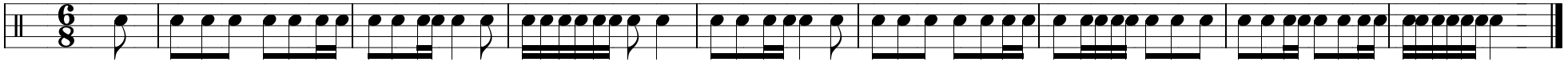

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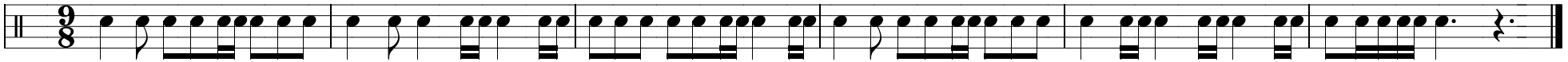

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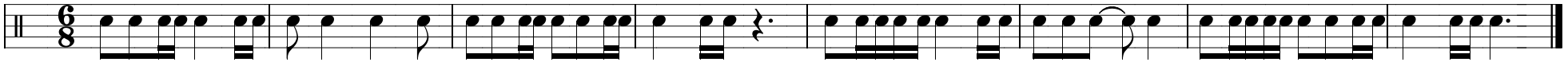

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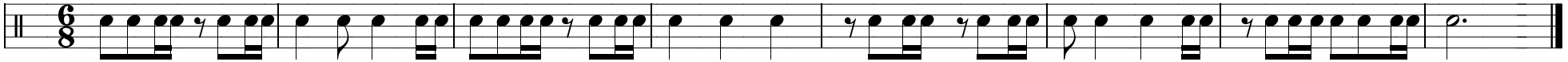

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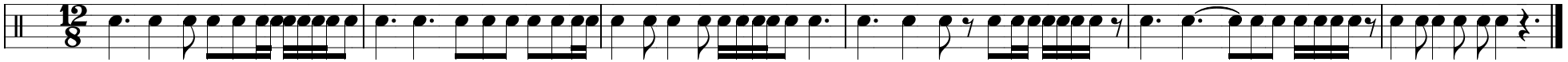

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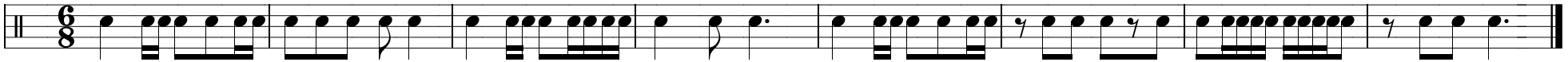

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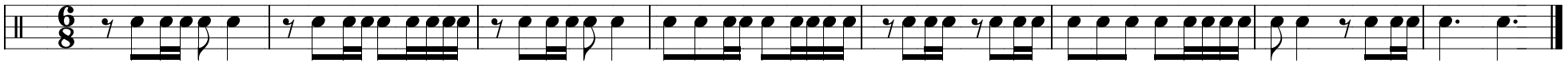

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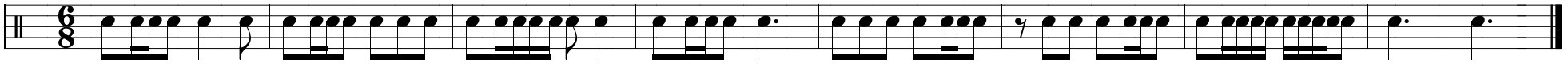

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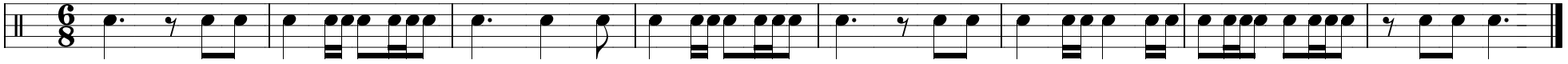

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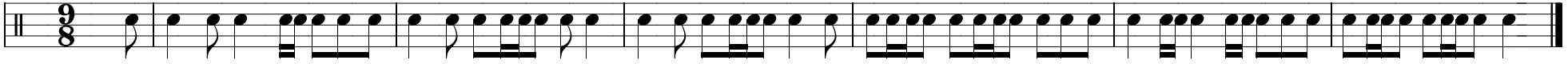

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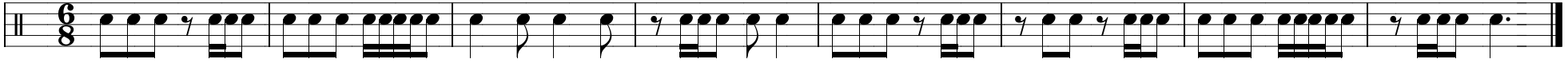

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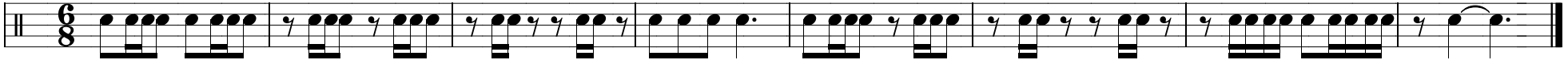

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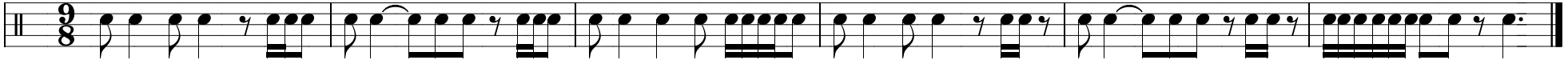

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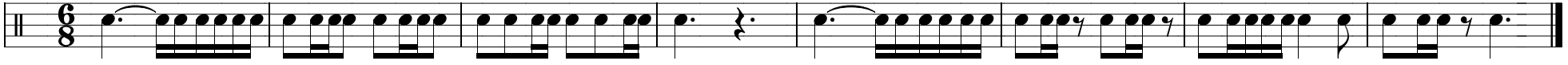

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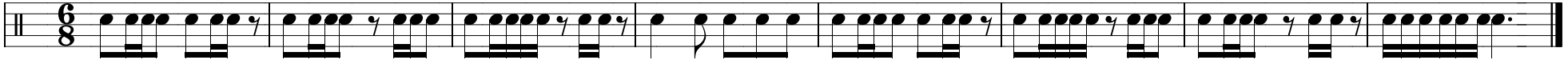

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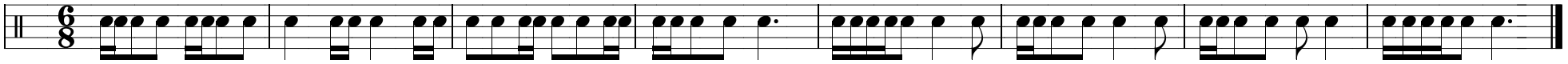

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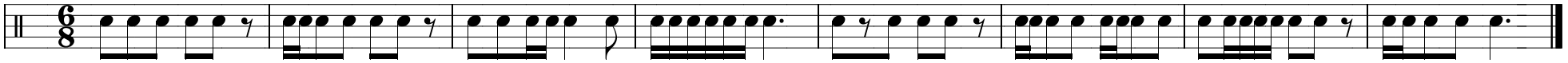

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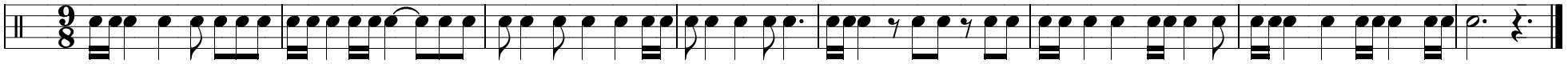

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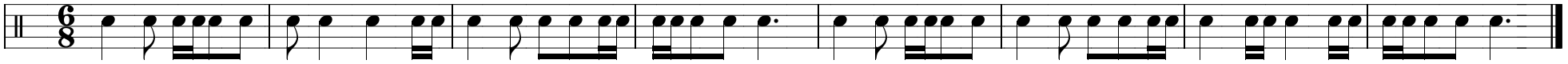

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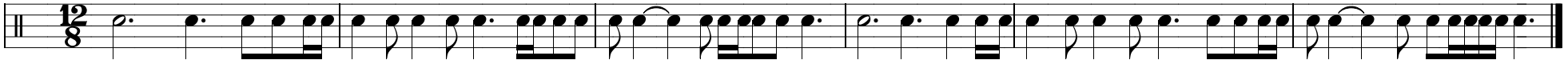

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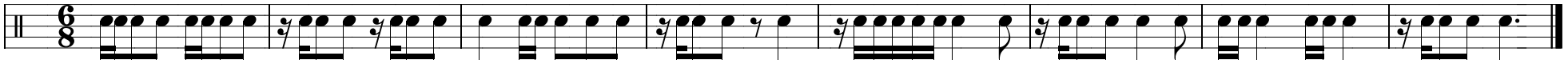

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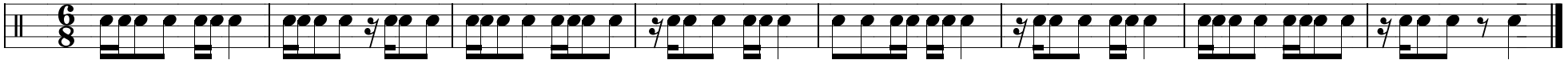

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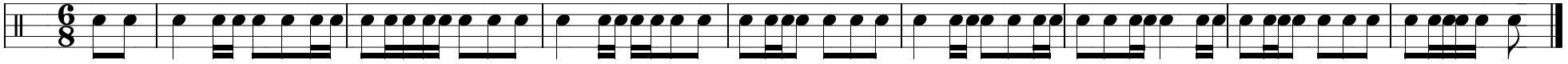

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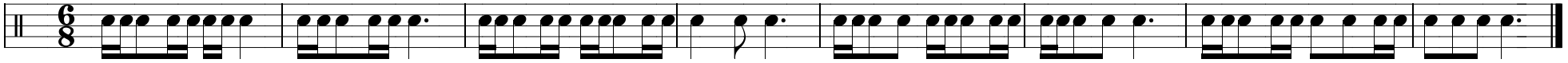

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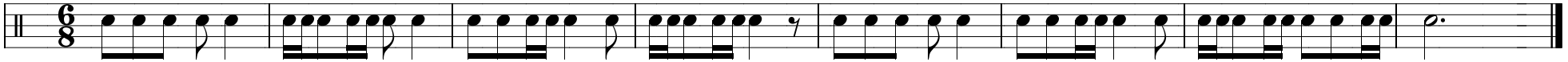

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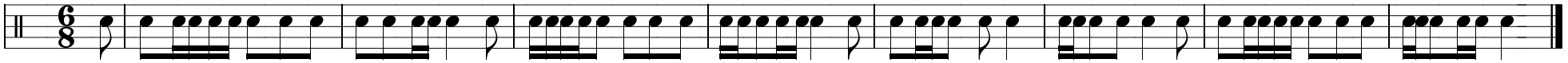

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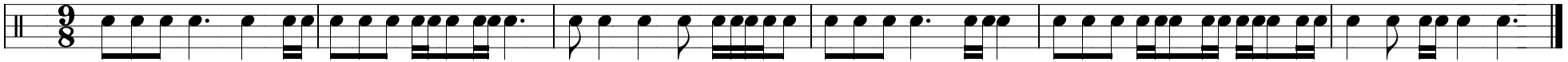

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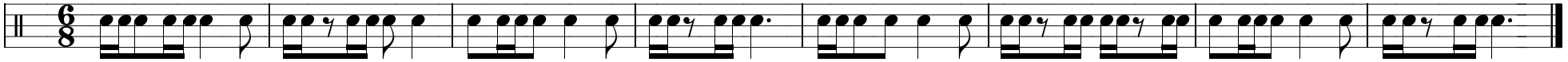

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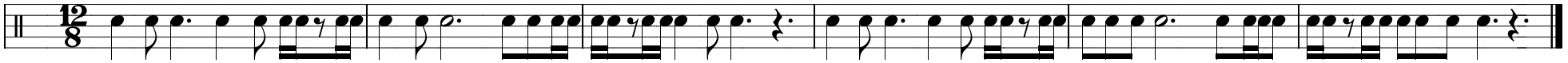

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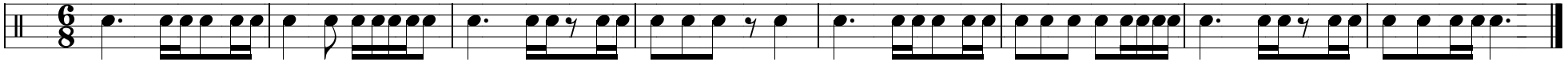

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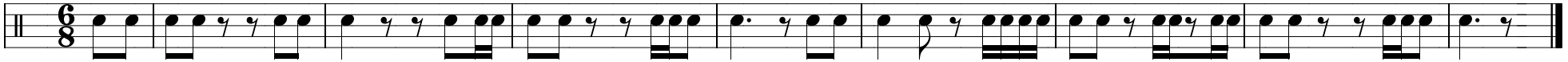

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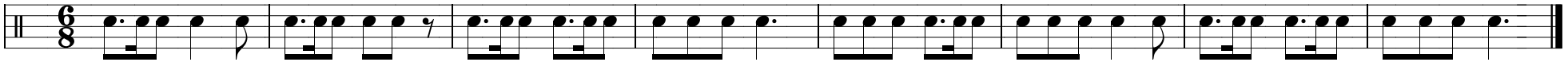

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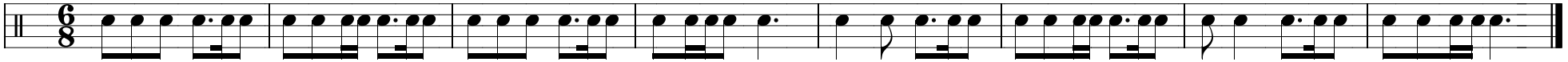

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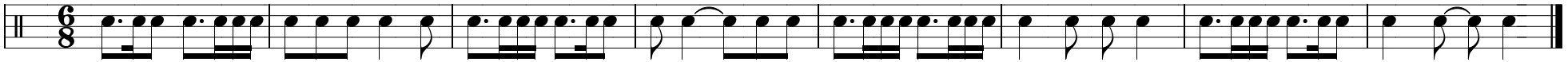

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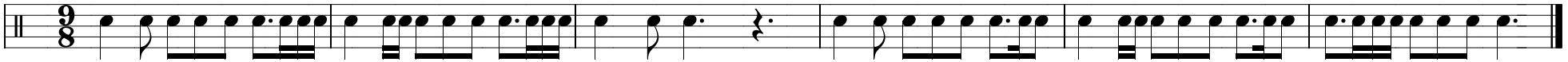

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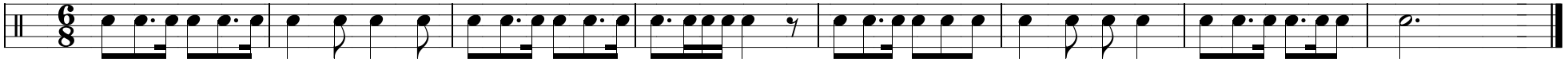

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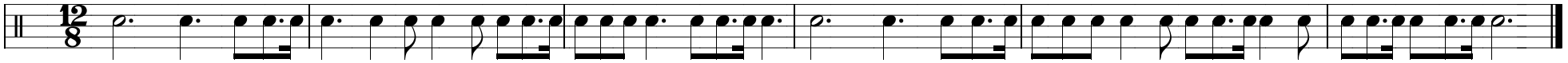

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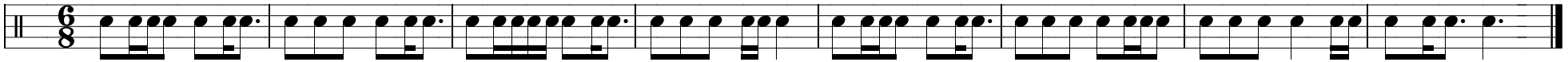

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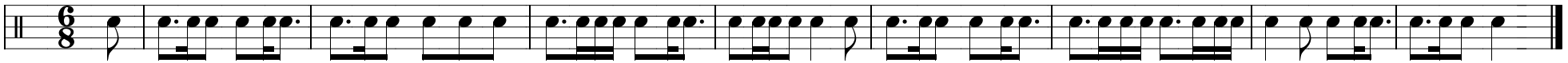

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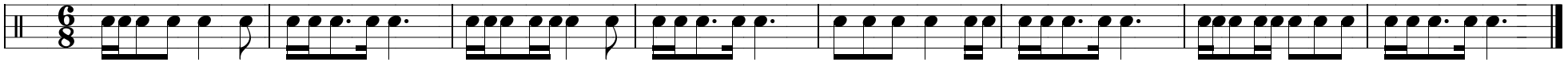

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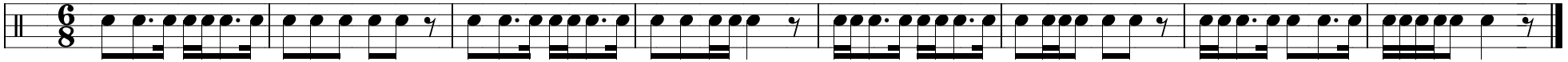

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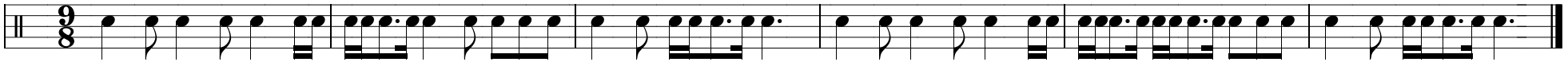

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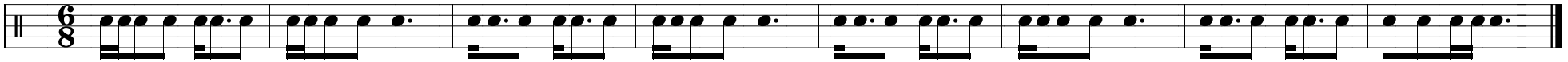

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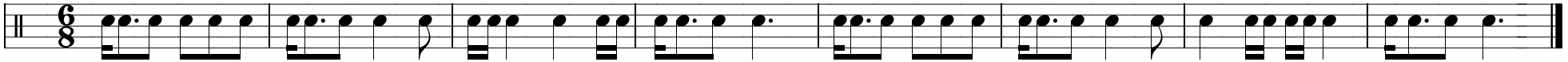

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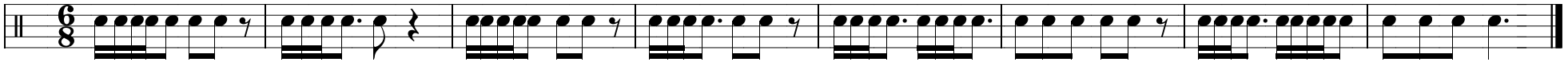

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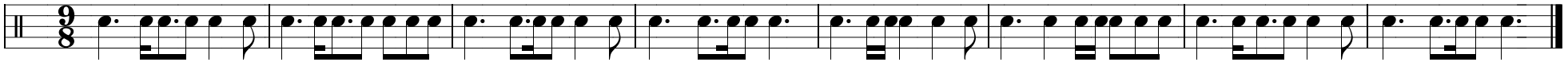

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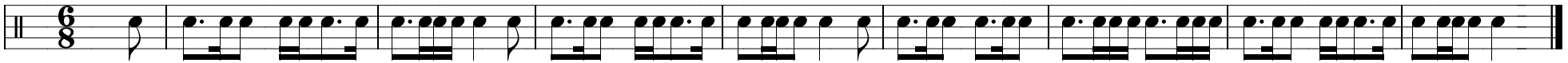

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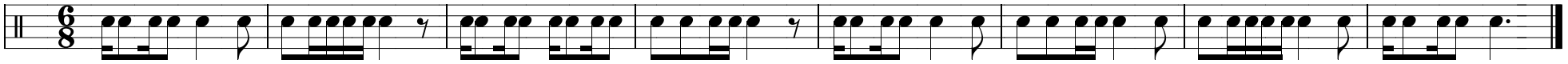

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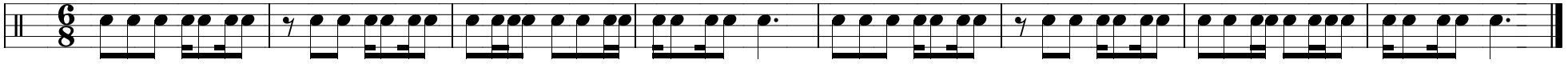

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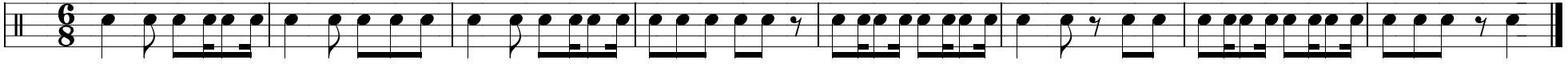

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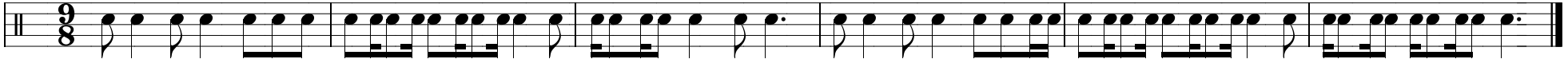

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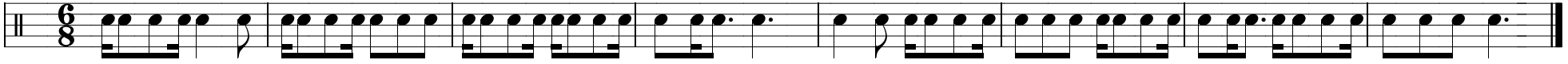

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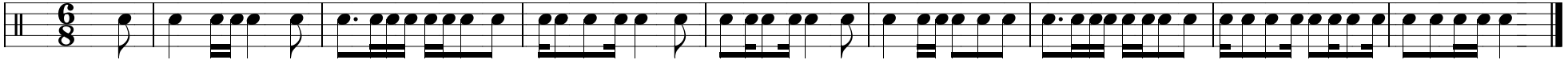

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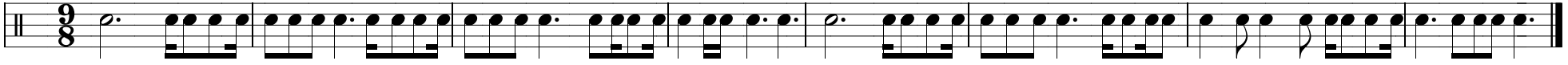

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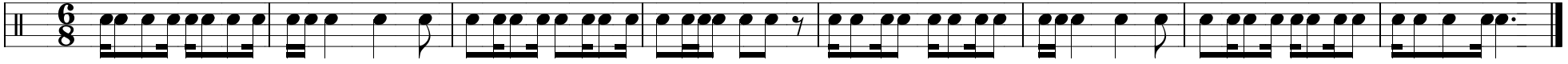

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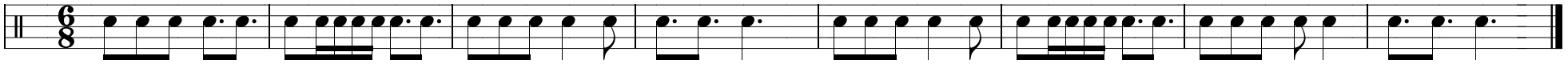

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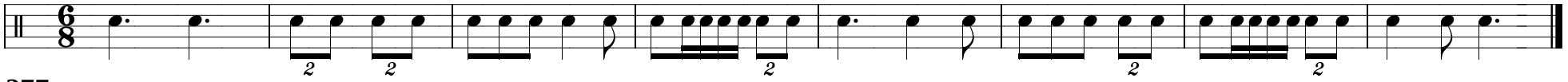

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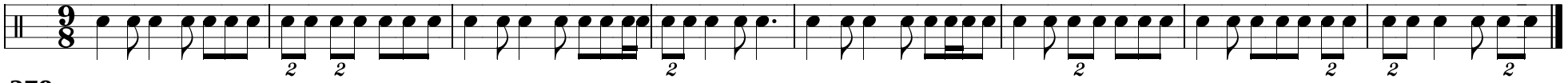

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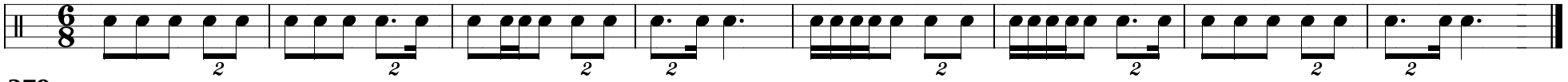

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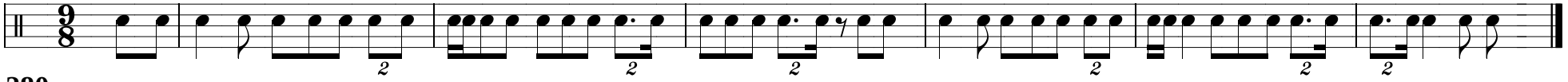

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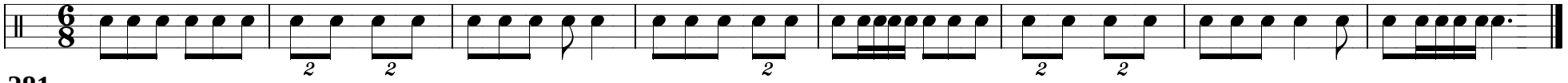

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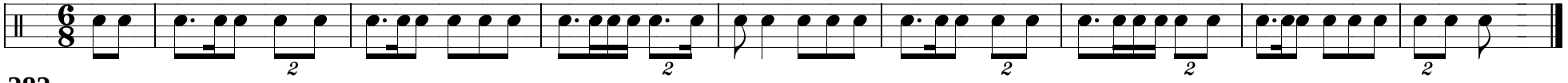

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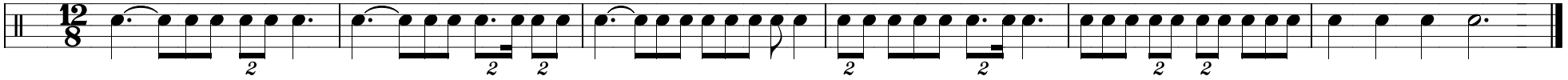

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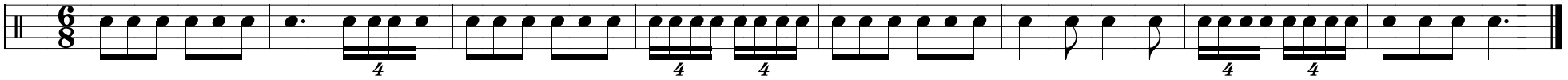

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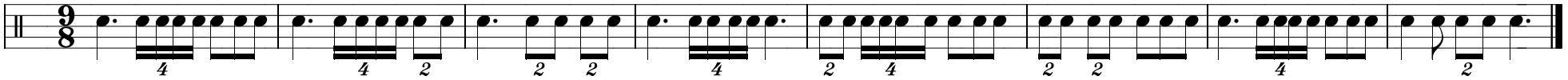

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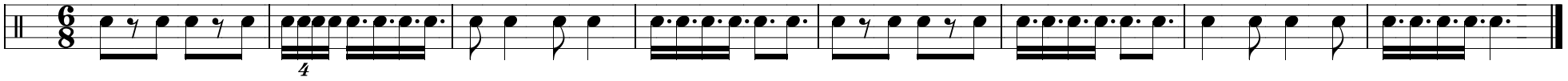

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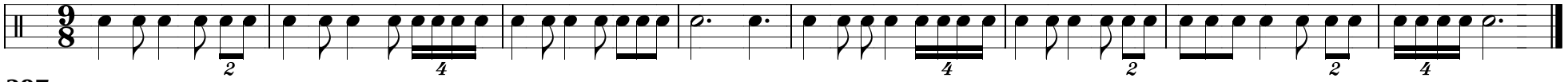

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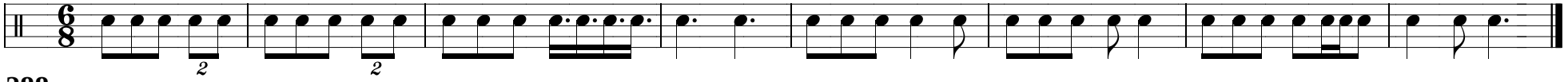

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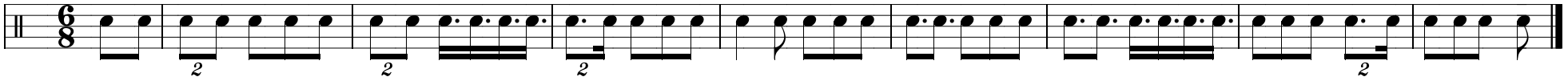

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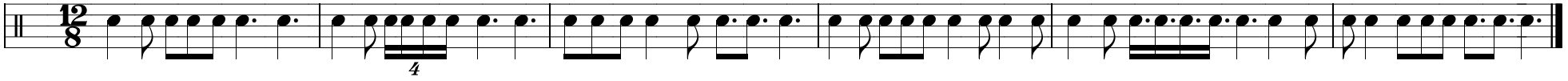

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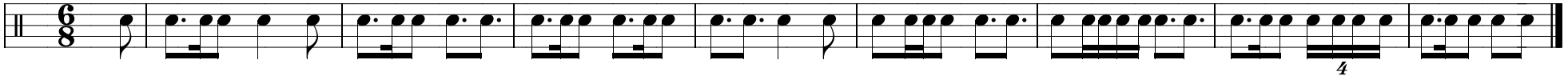

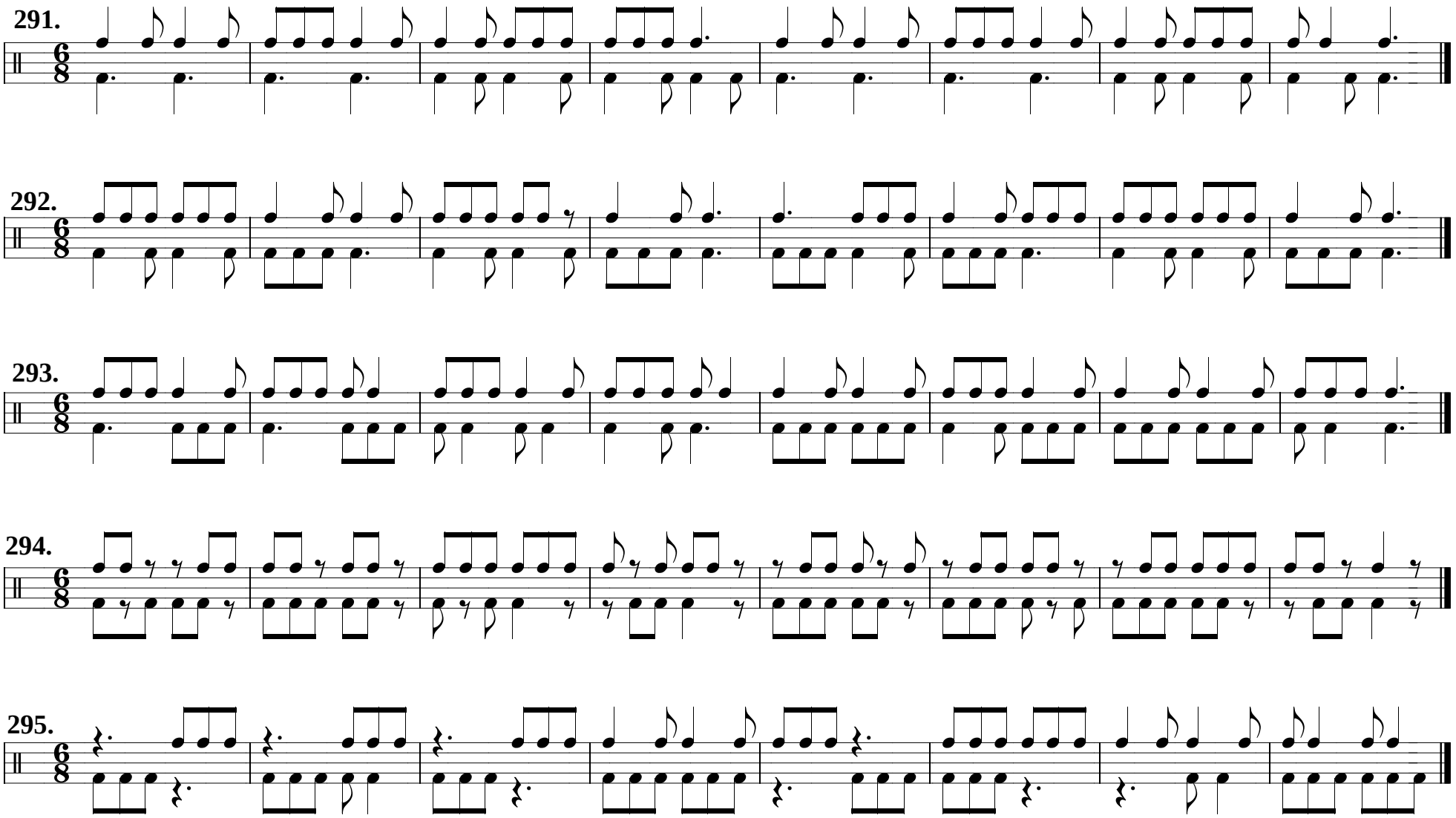


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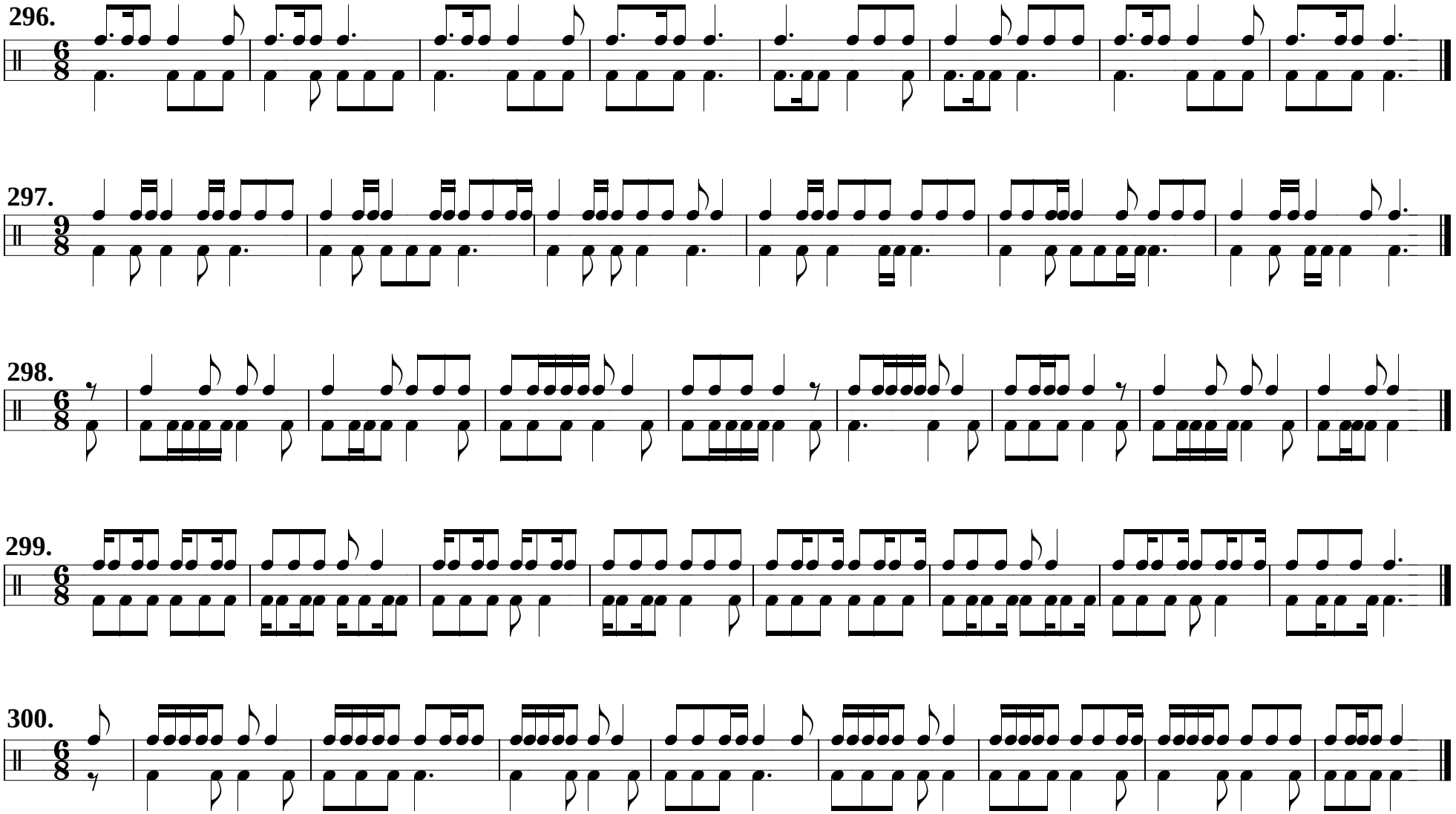


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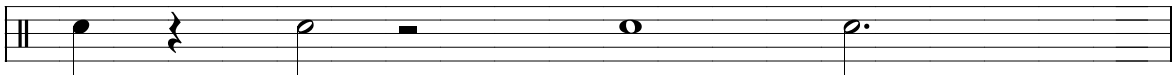
**COMPASSOS SIMPLES**

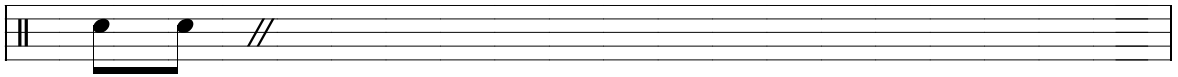

FIGURES D'UN, DOS, TRES I QUATRE TEMPS



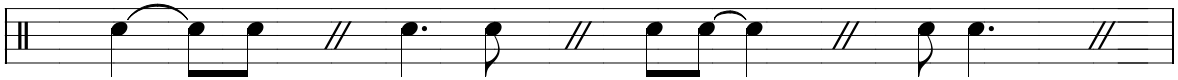
Pàgina 5

DIVISIÓ DEL TEMPS EN 2 PARTS IGUALS

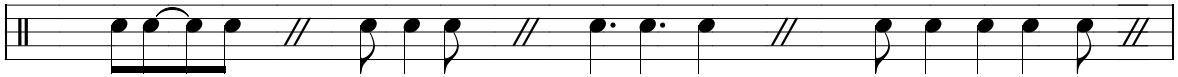
Fórmules



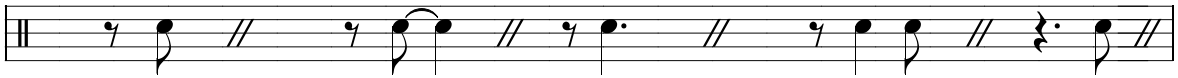
Pàgina 6



Pàgina 7



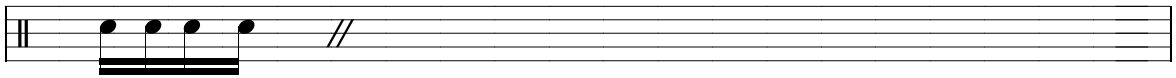
Pàgina 8



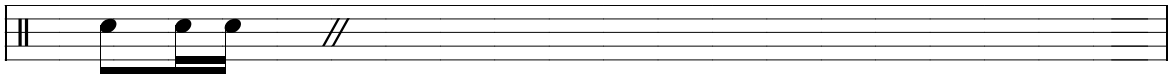
Pàgina 9

DIVISIÓ DEL TEMPS EN 4 PARTS IGUALS

Fórmules



Pàgina 10



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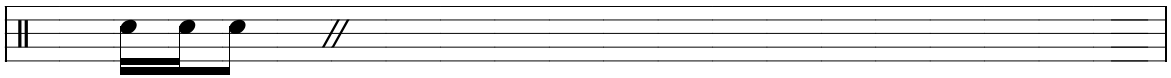
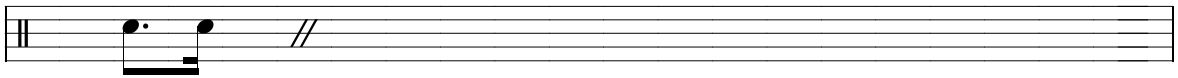


Pàgina 12



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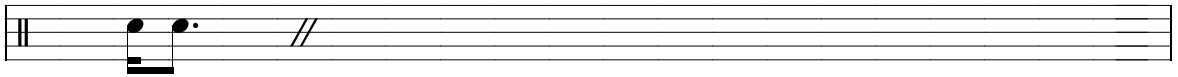

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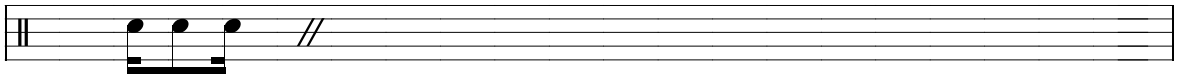

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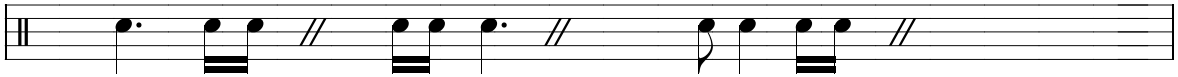

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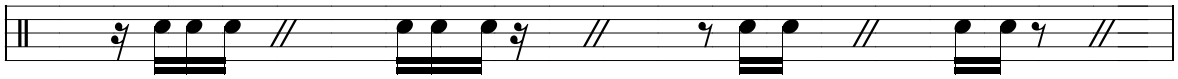

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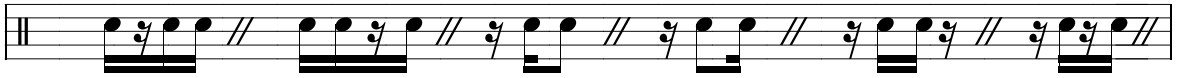

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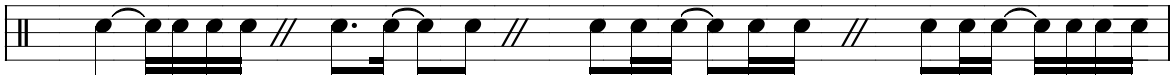

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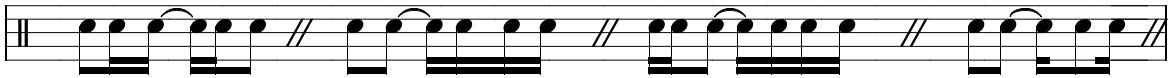
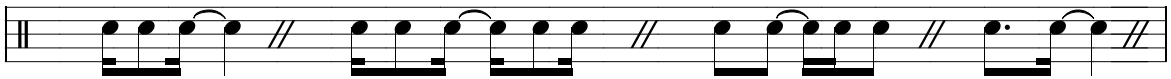
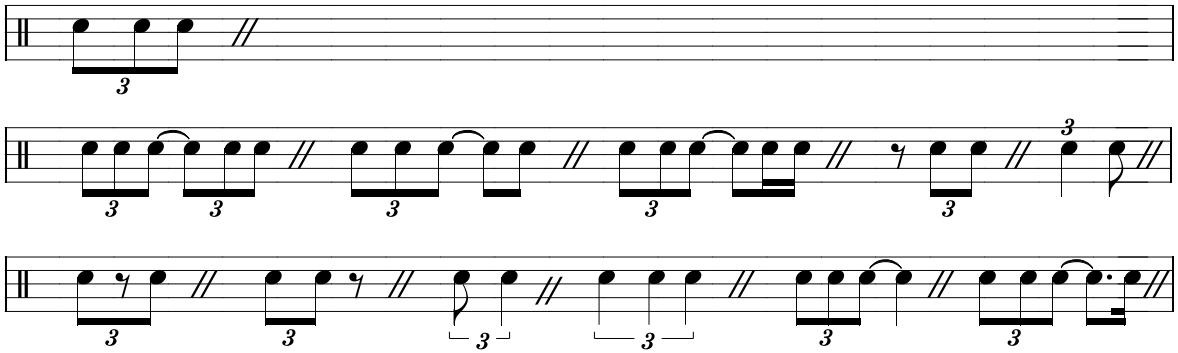




Figures 46

DIVISIÓ DELS TEMPS EN 3 PARTS IGUALS

Fórmules



Pàgina 20

Pàgina 21

COMPASSOS AMB DENOMINADOR 8 Pàgina 22

COMPASSOS AMB DENOMINADOR 2 Pàgina 23

POLIRÍTMIA Pàgina 24

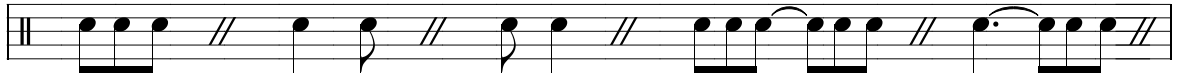
**COMPASSOS COMPOSTOS**

FIGURES D'UN, DOS, TRES I QUATRE TEMPS

Pàgina 27

DIVISIÓ DEL TEMPS EN 3 PARTS IGUALS

Fórmules



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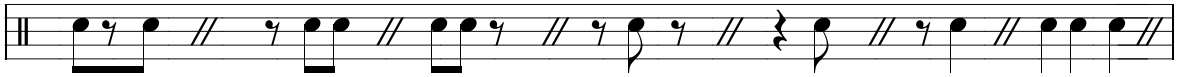
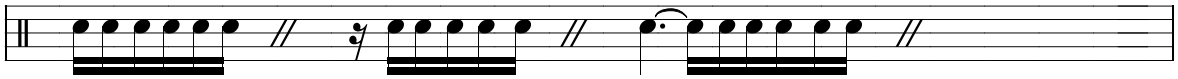


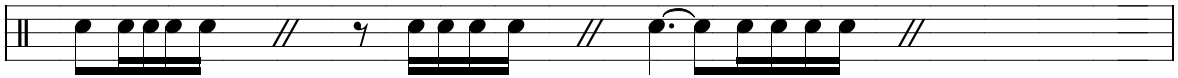
Pàgina 29

DIVISIÓ DEL TEMPS EN 6 PARTS IGUALS

Fórmules



Pàgina 30



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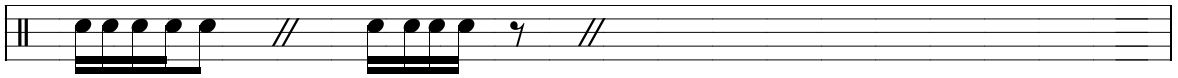

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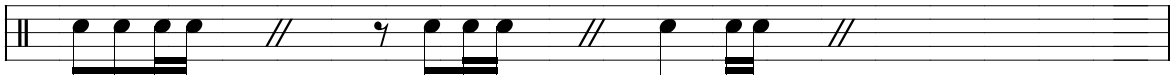
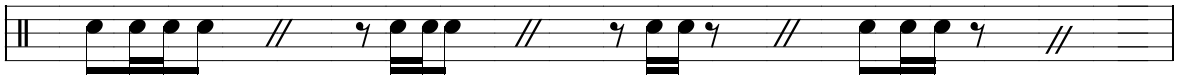
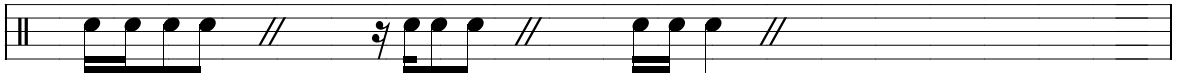


Pàgina 33

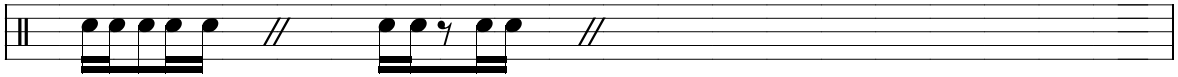
Figures 48



Pàgina 34



Pàgina 35



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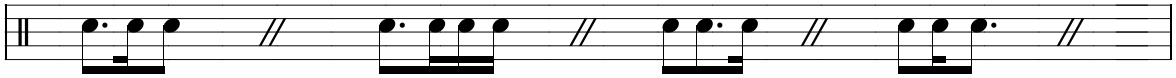
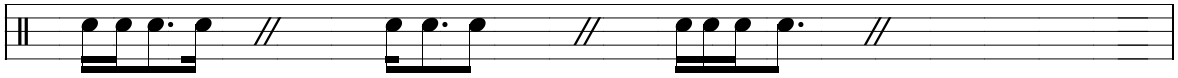
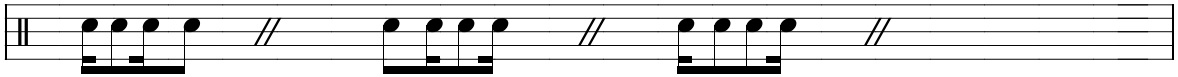


Pàgina 37



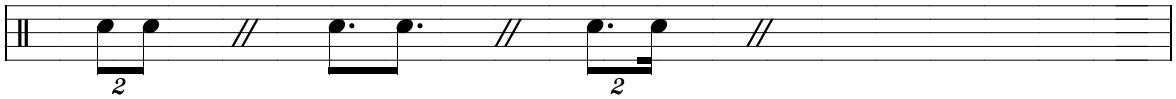
Pàgina 38



Pàgina 39

DIVISIÓ DEL TEMPS EN 2 PARTS IGUALS

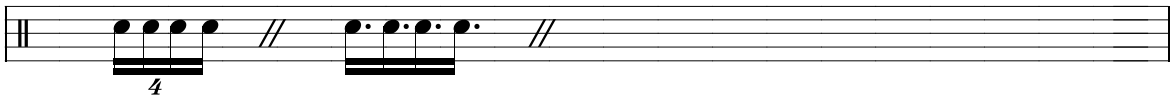
Fórmules




Pàgina 40

DIVISIÓ DEL TEMPS EN 4 PARTS IGUALS

Fórmules




Pàgina 41

POLIRÍTMIA

Pàgina 42