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...el arte de enseñar con música

Qvixote Edition

Obra para percusión corporal.



Proyectos de Innovación Educativa

- * EL ORIGEN: necesidad de actualización didáctica del claustro. Celebración del día del libro.
- * OBJETIVOS EMOCIONALES: capacidad de consecución, iniciativa, cociente de optimismo.
- * OBJETIVOS SOCIALES: consciencia organizativa, educación como servicio social, influencia, desarrollo de la comunidad educativa.
- * OBJETIVOS COGNITIVOS: habilidades cognitivas.
- * OBJETIVOS para DOCENTES: dar valor al proceso de significado-significante en la asignatura de música y su extrapolación a todas las materias desde una perspectiva didáctica que enfrenta los resultados a las consecuencias.
- * OBJETIVOS para FAMILIAS: participar en el concierto aprendiendo dos de las secciones de la obra, una en casa y otra en directo.
- * OBJETIVOS para AAPP: hacer visible el trabajo del aula de música convirtiéndolo en un APRENDIZAJE SERVICIO para el municipio. Colaboración en el día del libro.
- * OBJETIVOS para la POBLACIÓN: tener acceso a propuestas culturales de calidad realizadas por sus propios ciudadanos.
- * LUGAR: en las clases y en la sala de conciertos.
- * FECHAS: Segundo y tercer trimestre.
- * CADENCIA: una vez cada curso.
- * PROFESORADO QUE PARTICIPA: profesor/a de agrupaciones instrumentales.
- * A QUIEN VA DIRIGIDO: nuestro propio alumnado, familias y alumnos de primaria.
- * TIPO DE ACTIVIDAD: Montaje de una propuesta escénica que permita desarrollar un concierto didáctico con el Quijote como tema transversal y las habilidades cognitivas.
- * EVALUACIÓN: Leen bien? Tocan bien? Actúan bien? Componen bien? RÚBRICA.

Bases Metodológicas

- **Aprendizaje Significativo:** agrandar los ENGRAMAS ya existentes.
- **Atención:** sin ella no hay aprendizaje.
- **Repetición Creativa:** mantener la plena atención.
- **El error como herramienta educativa:** el cerebro aprende cuando se equivoca y no se le castiga.
- **Retos y juegos:** proceso natural del aprendizaje.
- **Lectura Comprensiva:** ¿aprendemos pasajes o aprendemos un lenguaje?
- **Vasos comunicantes:** la transferencia en el aprendizaje.
- **Resultados vs Consecuencias:** evitar el aprendizaje bulímico.

Propuestas sonoras.

A musical staff with a double bar line at the beginning. It contains six notes: a quarter note, a quarter note with an 'x' above it, a quarter note, a quarter note, a quarter note, and a quarter note. Below the staff are the labels: Pitos, Grito, Palmadas, Pecho, Piernas, Pies.

A musical staff with a single note on the second line.

A musical staff with a rhythmic pattern of eighth notes: two eighth notes beamed together, followed by a quarter note, then two eighth notes beamed together, followed by a quarter note.

A musical staff with a rhythmic pattern of eighth notes: two eighth notes beamed together, followed by a quarter note, then two eighth notes beamed together, followed by a quarter note.

f

A musical staff with notes and dynamics. The notes are: a quarter note, a quarter note, a quarter note with a grace note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note. Dynamics are: *D*, *I*, *D*, *I*.

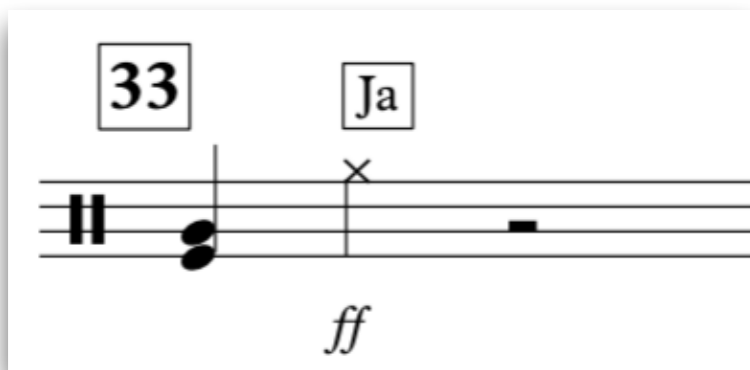
A musical staff with notes and dynamics. The notes are: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note. Dynamics are: *D*, *I*, *I*, *D*, *I*, *I*, *D*, *I*. A box with the number 25 is in the top right corner.

25

A musical staff with notes and dynamics. The notes are: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note. Dynamics are: *D*, *I*, *D*, *I*, *D*, *I*.

A musical staff with notes and dynamics. The notes are: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note. Dynamics are: *D*, *I*, *I*, *D*, *I*, *I*, *D*, *I*.

Propuestas sonoras.



Propuestas sonoras.

A musical staff with a double bar line at the beginning and end. It contains six notes on a five-line staff, each with a vertical line extending downwards. Below each note is a label: Pitos, Grito, Palmadas, Pecho, Piernas, and Pies. The 'Grito' note has a small 'x' above it.

33 Vocalización

A musical staff in treble clef with a key signature of one sharp (F#). The melody consists of a sequence of notes: a quarter note, followed by eighth notes, quarter notes, and a half note. Below the staff, the word 'Ah' is written under each note. There are 18 'Ah' words in total, corresponding to the 18 notes on the staff.

A musical staff showing four notes on a five-line staff, each with a vertical line extending downwards. The notes are on the second, third, fourth, and fifth lines, representing an ascending scale.

A musical staff showing four notes on a five-line staff, each with a vertical line extending downwards. The notes are on the second, third, fourth, and fifth lines. The last two notes have accents (>) above them.

Quietos

A musical staff with a double bar line at the beginning. It contains a sequence of notes: a quarter note, followed by eighth notes, quarter notes, and a half note. Below the staff, the letters 'D' and 'I' are written under each note. There are 18 'D' and 'I' words in total, corresponding to the 18 notes on the staff. The exercise starts with a 'Quietos' instruction in a box. The last note has a dynamic marking 'f' below it.

Propuestas sonoras.

A musical staff with a double bar line at the beginning. It contains six notes, each with a label below it: Pitos, Grito, Palmadas, Pecho, Piernas, and Pies. The notes are: Pitos (quarter note), Grito (quarter note with an 'x' above it), Palmadas (quarter note), Pecho (quarter note), Piernas (quarter note), and Pies (quarter note). The staff ends with a double bar line.

A musical staff with a double bar line at the beginning. It features a complex rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. The pattern is divided into four measures by vertical bar lines.

A musical staff with a simple rhythmic pattern of quarter notes. It contains four measures, each with a single quarter note, separated by vertical bar lines.

A musical staff with a complex rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. The pattern is divided into four measures by vertical bar lines. The first measure has a '>' accent above it. The second measure has a '>' accent above it. The third measure has a '>' accent above it. The fourth measure has a '>' accent above it. The staff ends with a double bar line. Below the staff, there is a dynamic marking 'ff' and a label 'Ja' in a box above a note.

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Versión 2.0

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PRIMER TUTTI

- 4 compases de espera.

A CREAR.

- Primera Propuesta: 8 compases.
- Segunda propuesta: 8 compases.

A CREAR.

- Tercera Propuesta: 4 compases.

Musical notation for a guitar exercise. The notation is on a single staff with a treble clef. It begins with a double bar line and a key signature of one sharp (F#). The first measure contains a quarter note on the second line (D4). The second measure contains a quarter note on the second line (D4) with an 'x' above it, indicating a natural harmonium. The third measure contains a quarter rest. The fourth measure contains a quarter rest. The dynamic marking *ff* is placed below the second measure. Above the first measure is a box containing the number 33, and above the second measure is a box containing the text Ja.

TERCER TUTTI

- 3 compases de espera.

A CREAR.

- Cuarta Propuesta: 4 compases.

A CREAR.

- Sexta Propuesta.
 - 8 compases.
 - 8 compases evolucionados.
 - 8 compases evolucionados.
 - 8 compases evolucionados.

QUINTO Y SEXTO TUTTI

Quietos

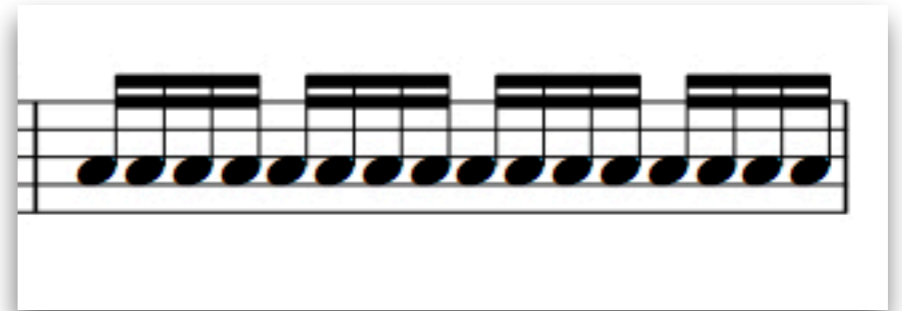
D I D I I D I I D I *f*

The first staff of music is written on a single treble clef staff. It begins with a box labeled 'Quietos'. The notation consists of a sequence of notes: a dotted quarter note, followed by two eighth notes, then a quarter note, and another quarter note. This sequence is repeated. Below the notes are dynamic markings: 'D I', 'D I I', 'D I I D I', and 'f'. The 'f' marking is placed under the first note of the final measure. The music concludes with a fermata over the final note.

The second staff of music is written on a single treble clef staff. It features a sequence of notes with dynamic markings 'f'. The notation consists of a sequence of notes: a quarter note, followed by two eighth notes, then a quarter note, and another quarter note. This sequence is repeated. The 'f' marking is placed under the first note of each measure. The music concludes with a fermata over the final note.

A CREAR.

- Séptima Propuesta: 7 compases.



A CREAR.

109 Moviéndonos Quietos

Ahahahah ahahahah ahahahah ah ahahahah ahahahah ahahahah ah_____

- Octava Propuesta: 10 compases + la voz.

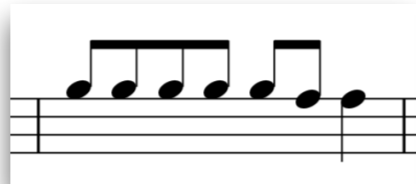
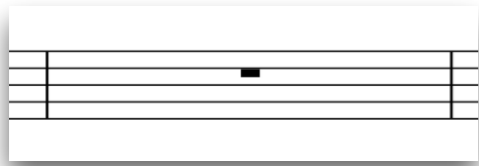
A CREAR.

- Novena Propuesta: 7 compases.

TUTTI FINAL

A musical score for a piano piece titled "TUTTI FINAL". The score is written on a single staff. It begins with a series of six groups of four eighth notes, each group marked with an accent (>). This is followed by a double bar line, then a half note chord. Above the staff, a box containing the word "Ja" is positioned above a measure that contains a whole rest. Below the staff, the dynamic marking *ff* (fortissimo) is written. The piece concludes with a final group of four eighth notes, each marked with an accent (>), followed by a double bar line.

Propuestas sonoras.



f
D I D I



f
D I I D I I D D I

25



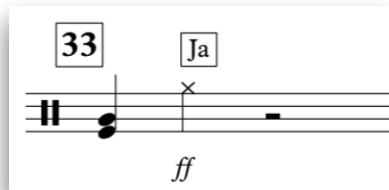
f
D I D I D I



f
D I I D I I D D I



33

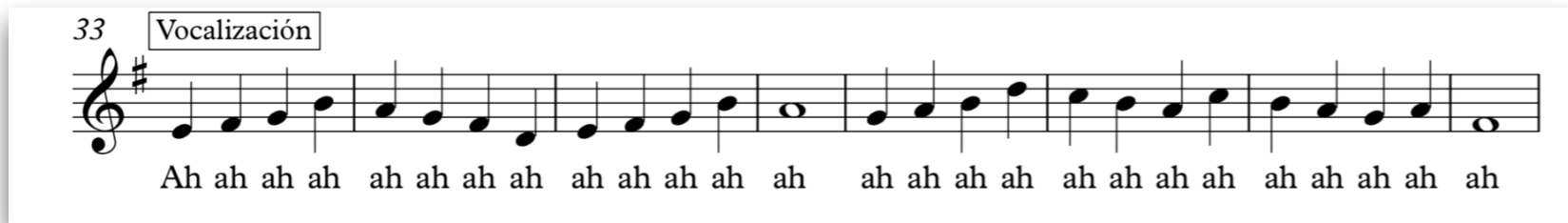


ff
Ja



33

Vocalización



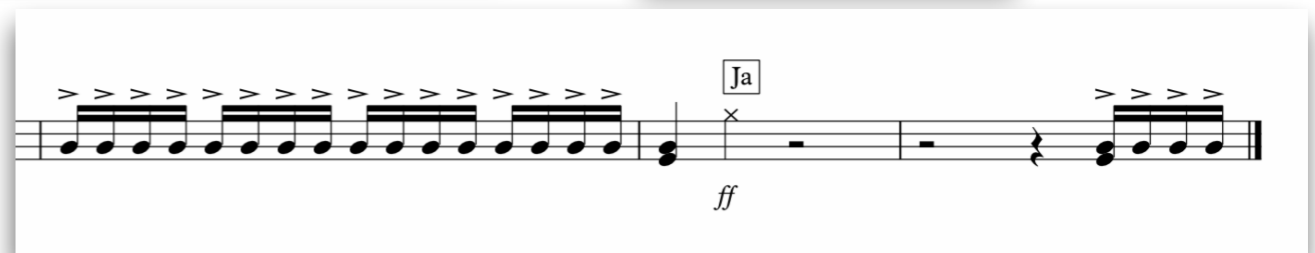
Ah ah



Quietos



f
D I D I I D I I D I



ff
Ja