

4. El ritmo libre, rítmico y métrico

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4.1 Principios generales

Cuando realizamos motivos rítmicos diferenciamos entre **tres tipos de ritmos** según su nivel de organización:

Ritmo libre: es el ritmo no seriado, **sin un tempo establecido, ni un compás, ni una proporcionalidad** entre los distintos choques. El objetivo de usar este tipo de ritmo a la hora de repetir o inventar motivos rítmicos es explorar la plasticidad corporal de los niños y descubrir todos los movimientos de su cuerpo. Sería algo similar al movimiento sonoro pancromático a la voz. Para los profesores que tienen un sentido del tempo y compás muy bien establecido, realizar este tipo de ritmo puede llegar a resultar muy complejo, al igual que sería cantar de forma no tonal a una persona que tiene la tonalidad muy asentada.

Ritmo rítmico: en este caso, los motivos rítmicos pueden tener un tempo claro pero sobre todo **se distingue del ritmo libre por tener una intencionalidad clara**, lo que en la técnica instrumental se conoce como direccionalidad, ya que a pesar de no tener un compás determinado sí tiene una línea de fraseo clara. Si un motivo de ritmo rítmico lo repetimos automáticamente se convertirá en un ritmo métrico, ya que al repetir el motivo se encaja en un compás.

Realizar este tipo de ritmo **nos sirve para conseguir un impulso adecuado y comenzar a encajar los motivos rítmicos con la respiración**, algo fundamental para conseguir desarrollar el compás. Para realizar el ritmo rítmico es necesario tener sentido del tempo, además es proporcionado, bien de división binaria o bien de división ternaria. A continuación podéis leer una serie de motivos rítmicos rítmicos, proporcionados pero sin compás. Sería comparable con el movimiento del sentido diatónico.

Ritmo métrico: es el tipo de ritmo que nos puede resultar más familiar, pues es el más habitual: este tipo de ritmo tiene un tempo establecido de manera clara y un compás. Se puede plasmar de manera gráfica con facilidad y se puede dividir en dos o en tres. Para que el niño pueda inventar ritmos con una métrica establecida, necesita tener sentido del tempo y sentido de la cuadratura. Cuando el niño es capaz de improvisar motivos métricos, cuadrados y proporcionados, con un impulso impacto y choque adecuado, su nivel de desarrollo rítmico será óptimo. En el apartado melódico su equivalente sería el sentido tonal.

Hemos de cuidar la plasticidad del gesto y la relajación especialmente cuando realizamos motivos con una métrica y un compás establecidos, pues es cuando se tiende a realizar el ritmo de una manera más rígida

4.2 Motivos rítmicos

Al igual que la reproducción de motivos melódicos, la reproducción de motivos rítmicos hace que el niño, gracias a los modelos del profesor, vaya construyendo su imaginación rítmica y obteniendo una plasticidad y motricidad adecuadas. Para ello es aconsejable dedicar un momento en todas las clases a la repetición rítmica.

A continuación os detallamos una **posible progresión motriz** a la hora de realizar la reproducción de motivos rítmicos:

1. Sobre su propio cuerpo:

1. con manos separadas
2. con manos alternas
3. con manos juntas

2 Con los pies:

1. sentados con los pies alternos
2. sentados con los pies juntos
3. de pié con los pies alternos
4. de pie con los pies juntos (saltando)

3 Sobre una mesa:

1. con manos separadas
2. con manos alternas
3. con manos juntas

4 Con instrumentos manipulables con las manos

1. Con baquetas o claves de manera alterna sobre el suelo o un pandero
2. Con baquetas o claves con las manos juntas sobre el suelo o un pandero
3. Con claves chocando entre sí

5 Con las palmas o con instrumentos manipulable con las mano

1. Andando alrededor de la clase (manteniendo el tempo en los pies) y percutiendo el ritmo propuesto por el profesor en las palmas o con las claves.
2. Corriendo alrededor de la mesa (manteniendo el tempo con los pies) y percutiendo el ritmo propuesto por el profesor en las palmas o con las claves.
3. Realizando el saltillo o el galope (manteniendo el tempo con los pies) y percutiendo el ritmo propuesto por el profesor en las palmas o con las claves.
4. Realizando el balanceo (manteniendo el tempo con los pies) y percutiendo el ritmo propuesto por el profesor en las palmas o con las claves.

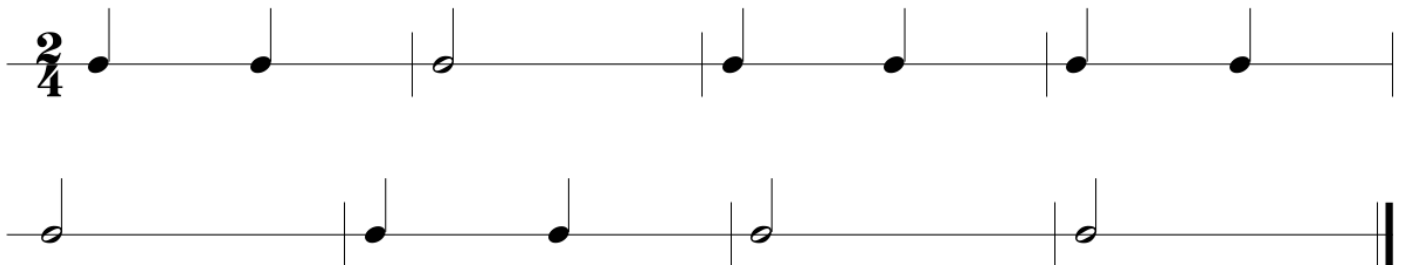
Motivos rítmicos

A continuación dejamos una serie de motivos rítmicos en 4 niveles de dificultad tanto en división binaria como en ternaria. Al igual que con los motivos melódicos, el profesor realizará dos compases y los alumnos repetirán dos compases. Los niveles son aproximados y varían en función del grado de desarrollo del grupo. Puedes descargar los audios correspondientes [aquí](#).

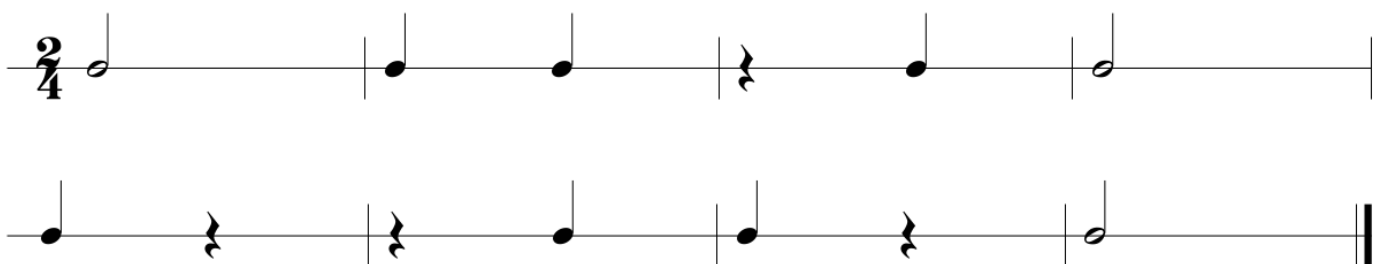
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Nivel 1

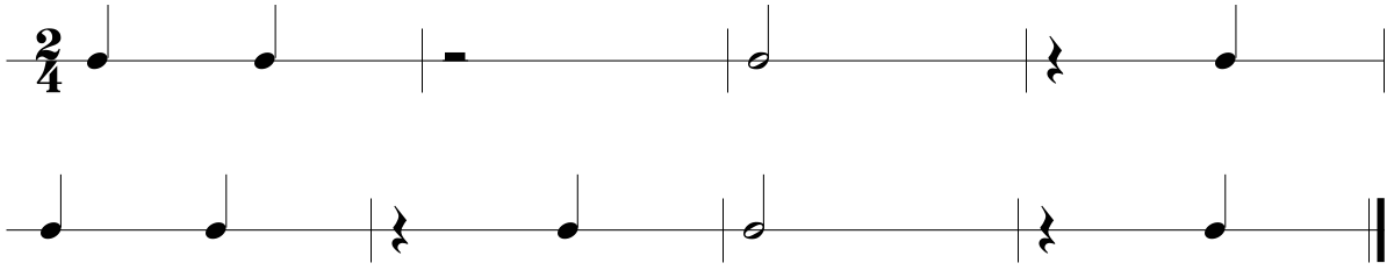
1.1.



1.2.

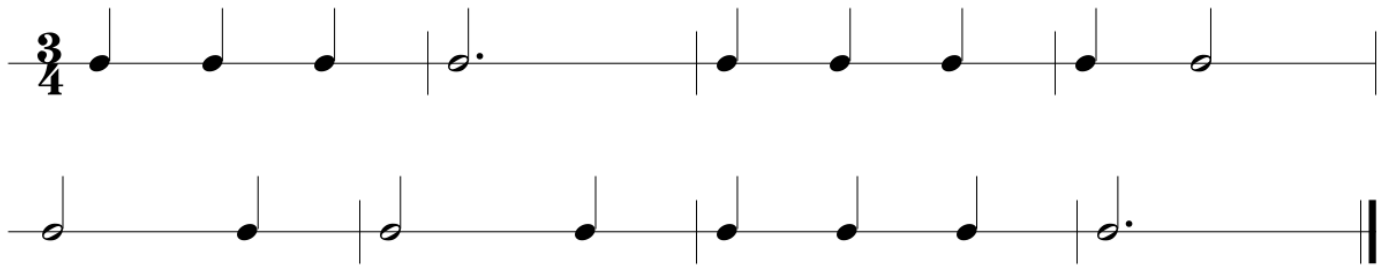


1.3.



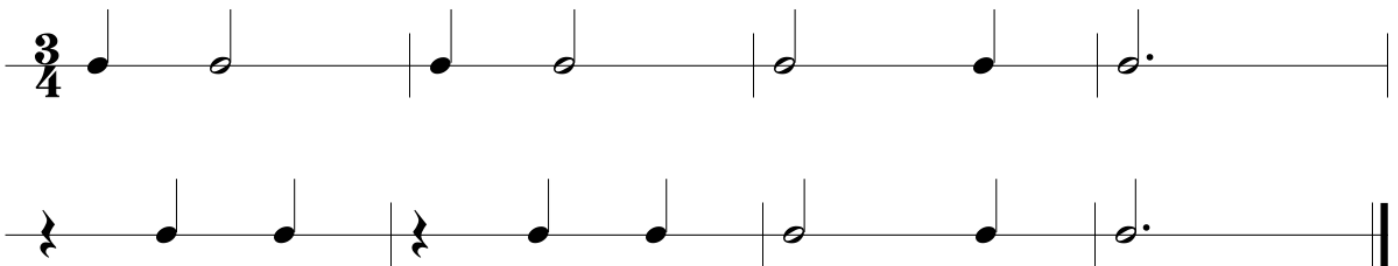
Exercise 1.3 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. It contains four measures: the first measure has two quarter notes; the second measure has a quarter rest followed by a quarter note; the third measure has a quarter note followed by a quarter rest; the fourth measure has a quarter note followed by a quarter rest. The second staff continues with four measures: the first measure has two quarter notes; the second measure has a quarter note followed by a quarter rest; the third measure has a quarter note followed by a quarter rest; the fourth measure has a quarter note followed by a quarter rest. The piece ends with a double bar line.

1.4.



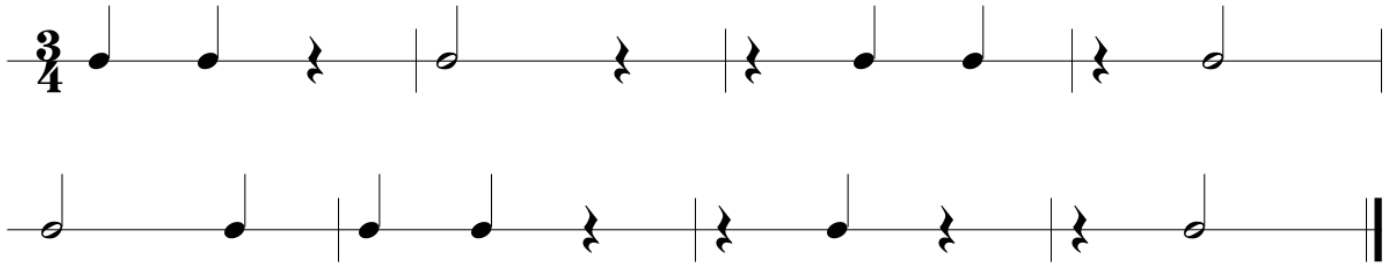
Exercise 1.4 consists of two staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. It contains four measures: the first measure has three quarter notes; the second measure has a dotted half note; the third measure has two quarter notes; the fourth measure has two quarter notes. The second staff continues with four measures: the first measure has a half note followed by a quarter note; the second measure has a half note followed by a quarter note; the third measure has two quarter notes; the fourth measure has a dotted half note. The piece ends with a double bar line.

1.5.



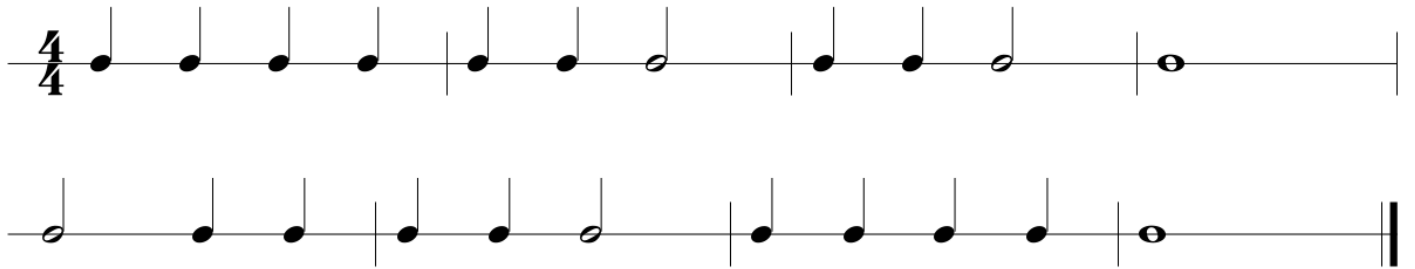
Exercise 1.5 consists of two staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. It contains four measures: the first measure has two quarter notes; the second measure has two quarter notes; the third measure has two quarter notes; the fourth measure has a dotted half note. The second staff continues with four measures: the first measure has a quarter rest followed by two quarter notes; the second measure has a quarter rest followed by two quarter notes; the third measure has a quarter note followed by two quarter notes; the fourth measure has a dotted half note. The piece ends with a double bar line.

1.6.



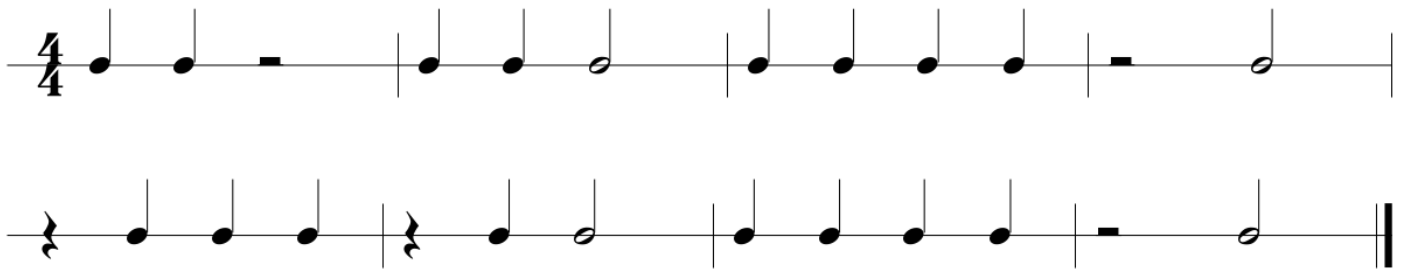
Exercise 1.6 consists of two staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody is: quarter note G4, quarter note A4, quarter rest, quarter note B4, quarter rest, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The second staff continues: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter rest, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.

1.7.



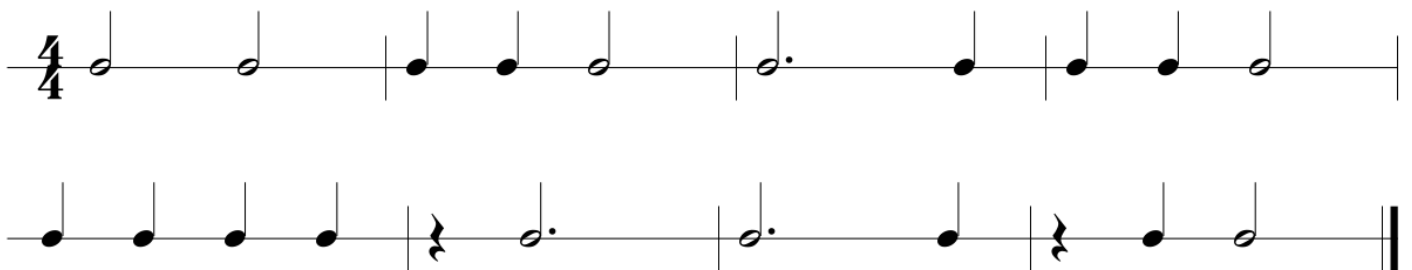
Exercise 1.7 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody is: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The second staff continues: quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

1.8.



Exercise 1.8 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody is: quarter note G4, quarter note A4, quarter rest, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The second staff continues: quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

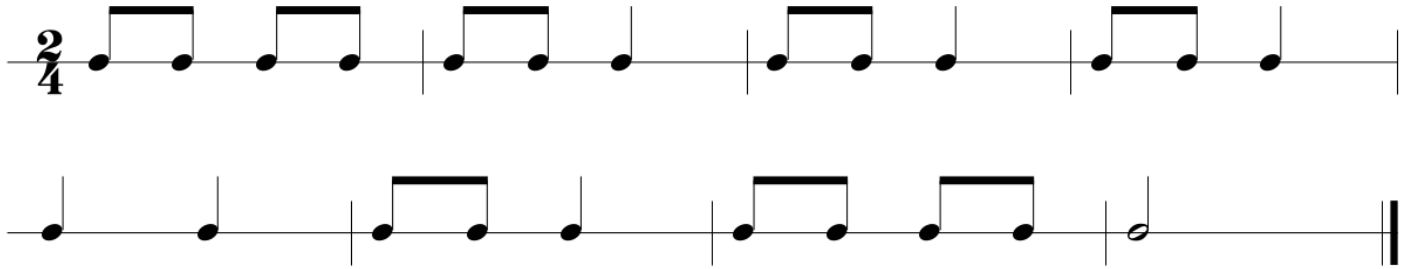
1.9.



Exercise 1.9 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody is: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. The second staff continues: quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.

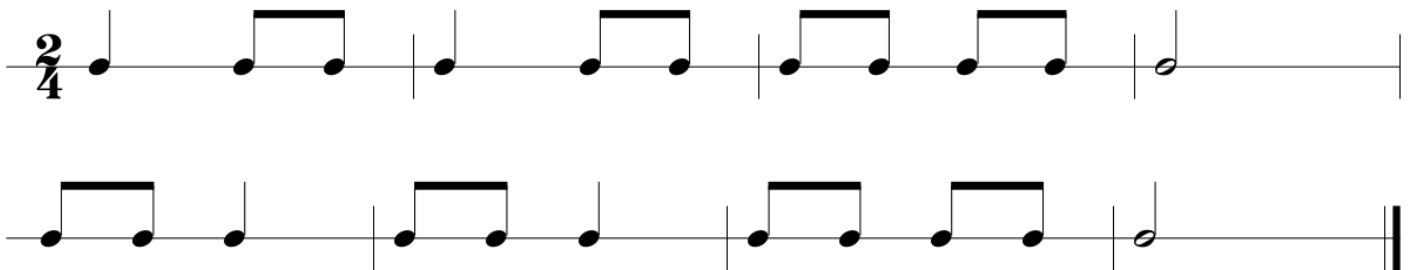
Nivel 2

2.1.



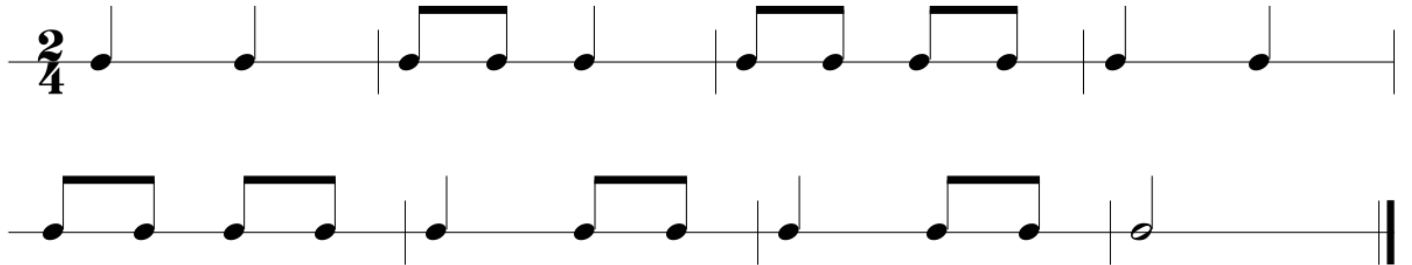
Exercise 2.1 consists of two staves of music in 2/4 time. The first staff contains four measures of eighth-note pairs: (G4, A4), (A4, B4), (B4, C5), and (C5, B4). The second staff contains four measures: a quarter note G4, a quarter note A4, a pair of eighth notes B4-A4, a pair of eighth notes G4-F4, a pair of eighth notes F4-E4, a pair of eighth notes D4-C4, and a half note C4.

2.2.



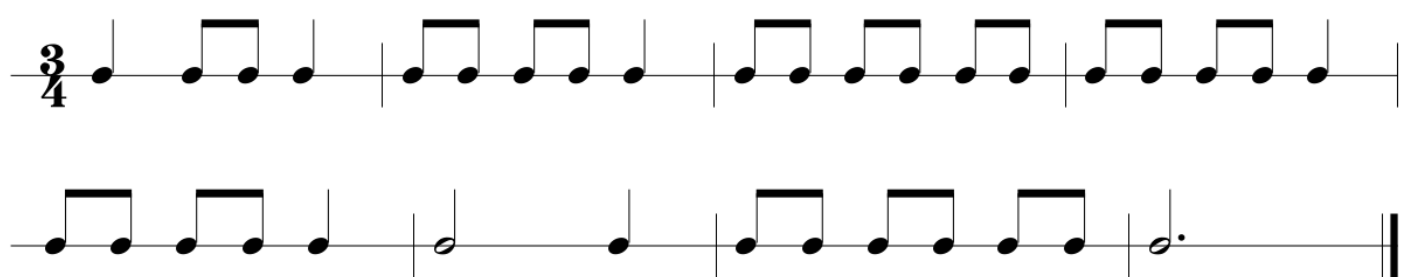
Exercise 2.2 consists of two staves of music in 2/4 time. The first staff contains four measures: a quarter note G4, a pair of eighth notes A4-G4, a quarter note B4, a pair of eighth notes C5-B4, a pair of eighth notes B4-A4, a pair of eighth notes A4-G4, and a half note G4. The second staff contains four measures: a pair of eighth notes G4-F4, a pair of eighth notes F4-E4, a pair of eighth notes D4-C4, a pair of eighth notes C4-B3, a pair of eighth notes B3-A3, a pair of eighth notes G3-F3, and a half note G3.

2.3.



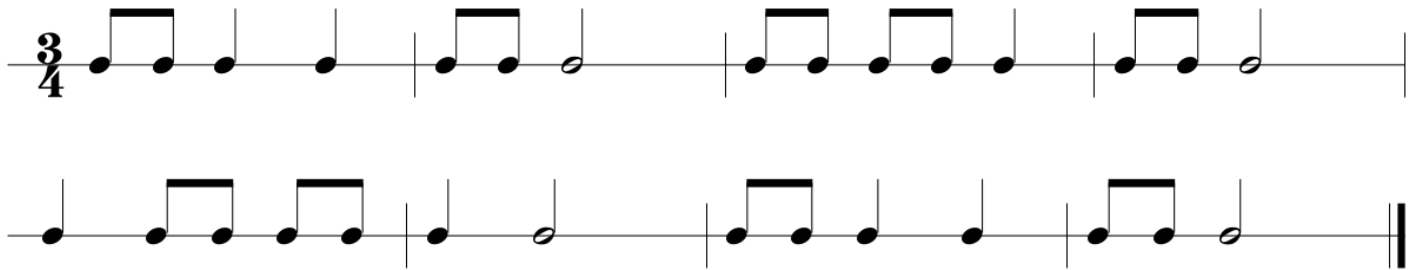
Exercise 2.3 consists of two staves of music in 2/4 time. The first staff contains four measures: a quarter note G4, a quarter note A4, a pair of eighth notes B4-A4, a pair of eighth notes C5-B4, a pair of eighth notes B4-A4, a pair of eighth notes A4-G4, and a half note G4. The second staff contains four measures: a pair of eighth notes G4-F4, a pair of eighth notes F4-E4, a pair of eighth notes D4-C4, a pair of eighth notes C4-B3, a pair of eighth notes B3-A3, a pair of eighth notes G3-F3, and a half note G3.

2.4.



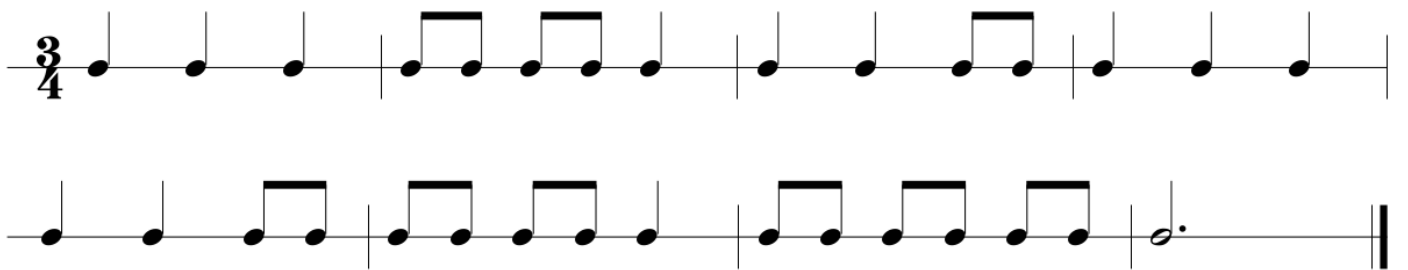
Exercise 2.4 consists of two staves of music in 3/4 time. The first staff contains four measures: a quarter note G4, a pair of eighth notes A4-G4, a pair of eighth notes B4-A4, a pair of eighth notes C5-B4, a pair of eighth notes B4-A4, a pair of eighth notes A4-G4, a pair of eighth notes G4-F4, a pair of eighth notes F4-E4, a pair of eighth notes D4-C4, a pair of eighth notes C4-B3, a pair of eighth notes B3-A3, and a half note G3. The second staff contains four measures: a pair of eighth notes G4-F4, a pair of eighth notes F4-E4, a pair of eighth notes D4-C4, a pair of eighth notes C4-B3, a pair of eighth notes B3-A3, a pair of eighth notes G3-F3, a pair of eighth notes F3-E3, a pair of eighth notes D3-C3, a pair of eighth notes C3-B2, a pair of eighth notes B2-A2, a pair of eighth notes G2-F2, and a half note G2.

2.5.



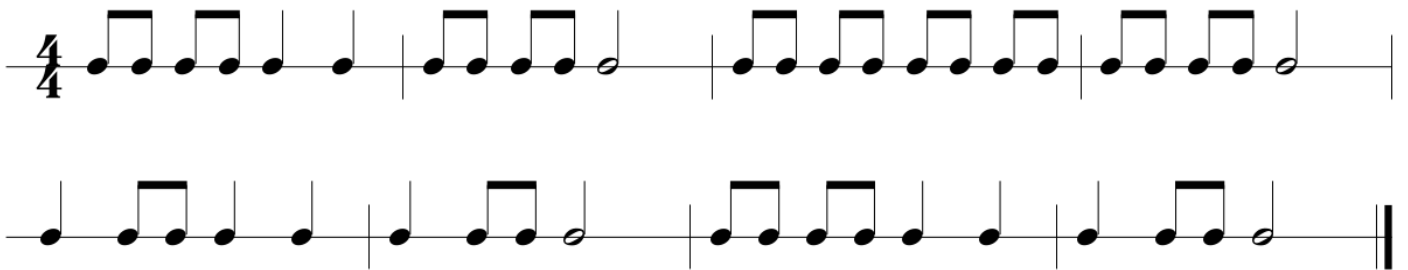
Musical notation for exercise 2.5, consisting of two staves in 3/4 time. The first staff contains four measures: the first has a quarter note followed by two eighth notes; the second has a quarter note followed by a half note; the third has a quarter note followed by two eighth notes; the fourth has a quarter note followed by a half note. The second staff contains four measures: the first has a quarter note followed by two eighth notes; the second has a quarter note followed by a half note; the third has a quarter note followed by two eighth notes; the fourth has a quarter note followed by a half note. The piece ends with a double bar line.

2.6.



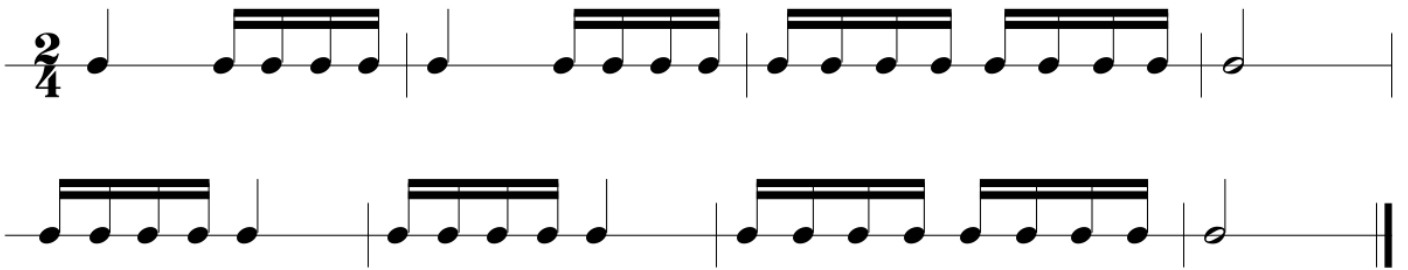
Musical notation for exercise 2.6, consisting of two staves in 3/4 time. The first staff contains four measures: the first has a quarter note followed by two eighth notes; the second has a quarter note followed by two eighth notes; the third has a quarter note followed by two eighth notes; the fourth has a quarter note followed by two eighth notes. The second staff contains four measures: the first has a quarter note followed by two eighth notes; the second has a quarter note followed by two eighth notes; the third has a quarter note followed by two eighth notes; the fourth has a quarter note followed by a half note. The piece ends with a double bar line.

2.7.



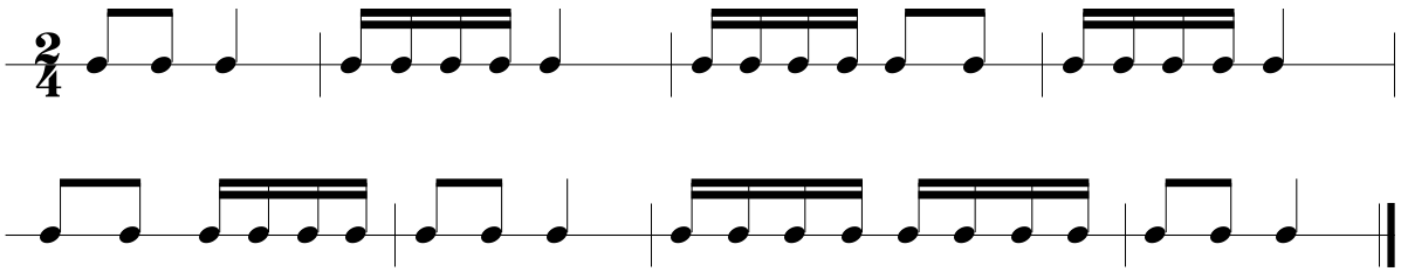
Musical notation for exercise 2.7, consisting of two staves in 4/4 time. The first staff contains four measures: the first has a quarter note followed by two eighth notes; the second has a quarter note followed by two eighth notes; the third has a quarter note followed by two eighth notes; the fourth has a quarter note followed by two eighth notes. The second staff contains four measures: the first has a quarter note followed by two eighth notes; the second has a quarter note followed by two eighth notes; the third has a quarter note followed by two eighth notes; the fourth has a quarter note followed by two eighth notes. The piece ends with a double bar line.

3.1.



Musical notation for exercise 3.1, consisting of two staves in 2/4 time. The first staff contains four measures: the first has a quarter note followed by a quarter note; the second has a quarter note followed by a quarter note; the third has a quarter note followed by a quarter note; the fourth has a quarter note followed by a quarter note. The second staff contains four measures: the first has a quarter note followed by a quarter note; the second has a quarter note followed by a quarter note; the third has a quarter note followed by a quarter note; the fourth has a quarter note followed by a quarter note. The piece ends with a double bar line.

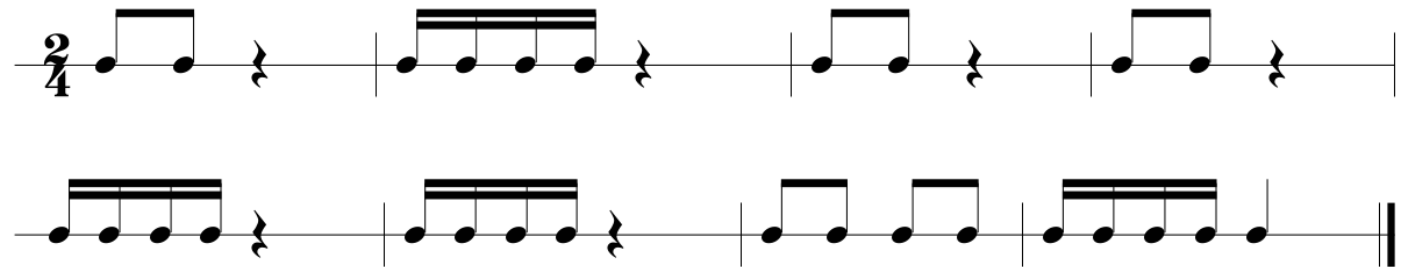
3.2.



Musical notation for exercise 3.2, consisting of two staves in 2/4 time. The first staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a beamed eighth-note triplet, a quarter note, and a quarter note; a beamed eighth-note triplet, a quarter note, and a quarter note; and a beamed eighth-note triplet, a quarter note, and a quarter note. The second staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a beamed eighth-note triplet, a quarter note, and a quarter note; a beamed eighth-note triplet, a quarter note, and a quarter note; and a quarter note, a quarter note, a quarter note, and a quarter note.

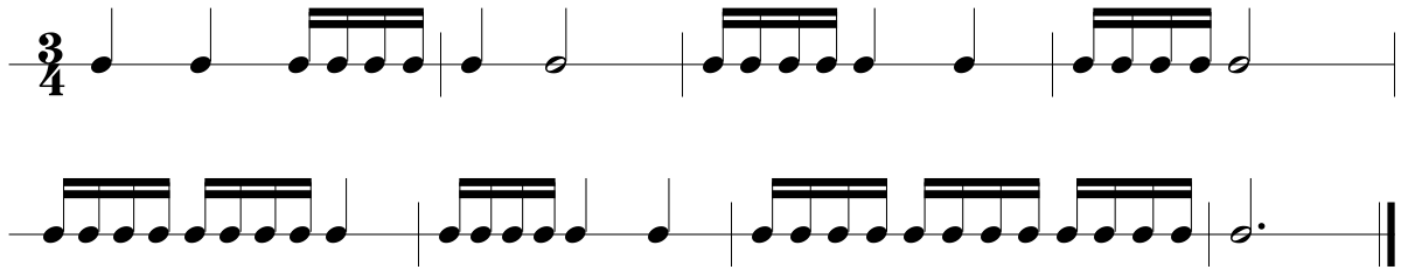
Nivel 3

3.3.



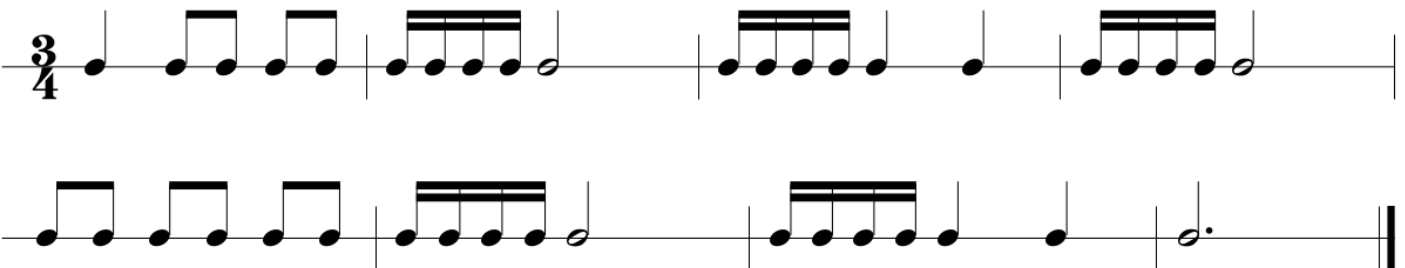
Musical notation for exercise 3.3, consisting of two staves in 2/4 time. The first staff contains four measures: a quarter note, a quarter note, a quarter rest, and a quarter rest; a beamed eighth-note triplet, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter rest, and a quarter rest; and a quarter note, a quarter note, a quarter rest, and a quarter rest. The second staff contains four measures: a beamed eighth-note triplet, a quarter note, and a quarter note; a beamed eighth-note triplet, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; and a beamed eighth-note triplet, a quarter note, and a quarter note.

3.4.



Musical notation for exercise 3.4, consisting of two staves in 3/4 time. The first staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a beamed eighth-note triplet, a quarter note, and a quarter note; a quarter note, a quarter note, and a quarter note; and a beamed eighth-note triplet, a quarter note, and a quarter note. The second staff contains four measures: a beamed eighth-note triplet, a quarter note, and a quarter note; a beamed eighth-note triplet, a quarter note, and a quarter note; a beamed eighth-note triplet, a quarter note, and a quarter note; and a beamed eighth-note triplet, a quarter note, and a quarter note.

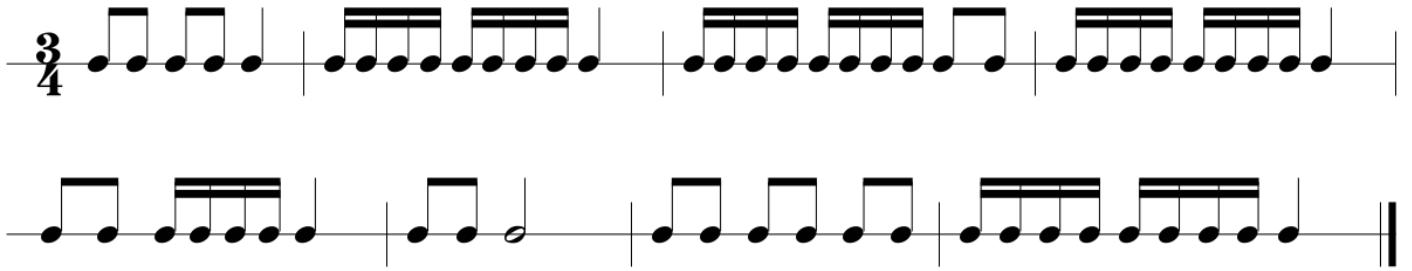
3.5.



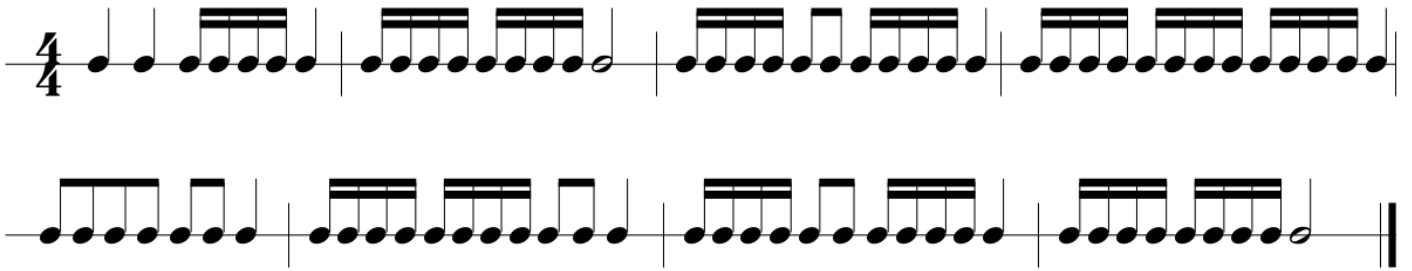
Musical notation for exercise 3.5, consisting of two staves in 3/4 time. The first staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a beamed eighth-note triplet, a quarter note, and a quarter note; a beamed eighth-note triplet, a quarter note, and a quarter note; and a beamed eighth-note triplet, a quarter note, and a quarter note. The second staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a beamed eighth-note triplet, a quarter note, and a quarter note; a beamed eighth-note triplet, a quarter note, and a quarter note; and a quarter note, a quarter note, a quarter note, and a quarter note.



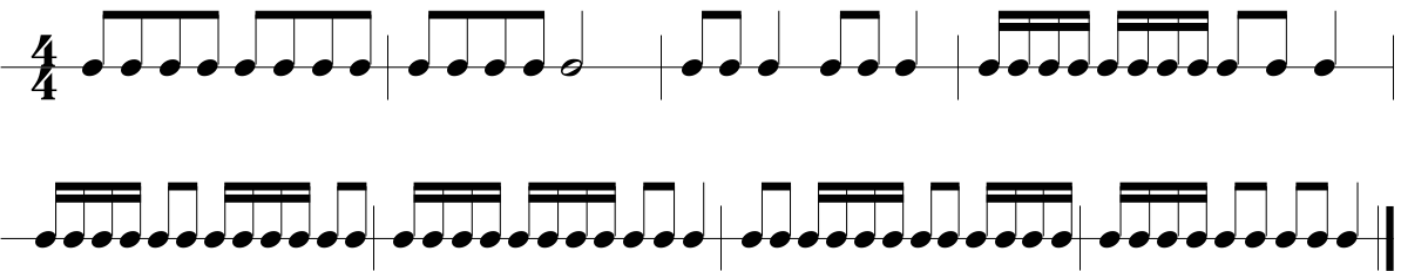
3.6.



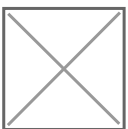
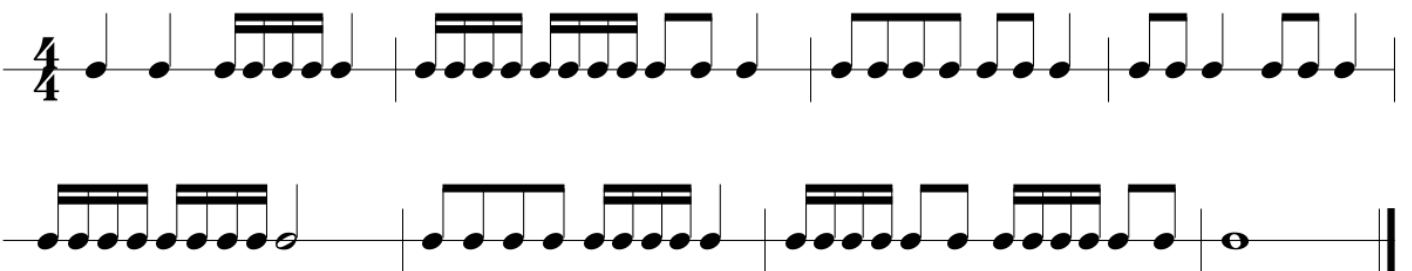
3.7.



3.8.



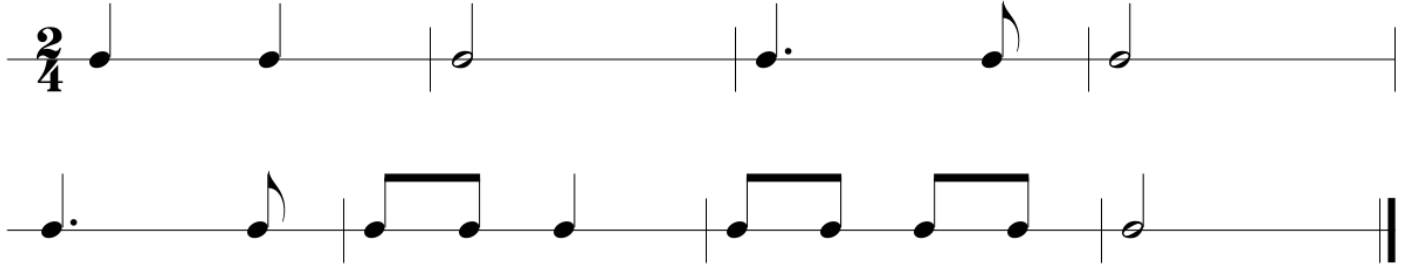
3.9.



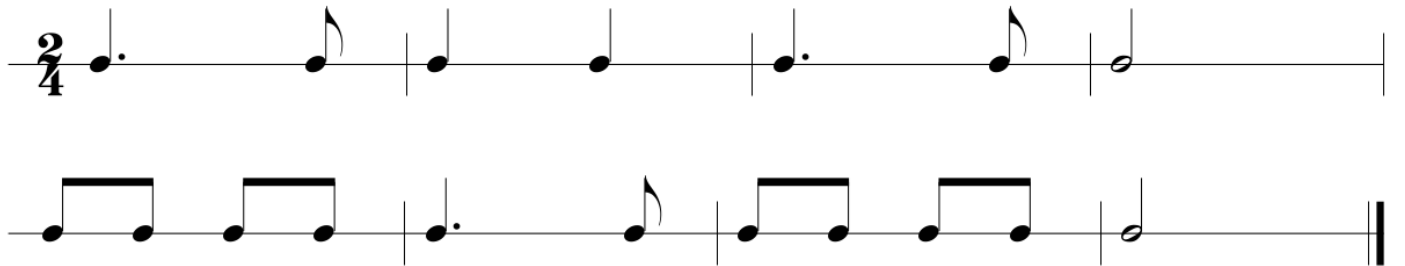


Nivel 4

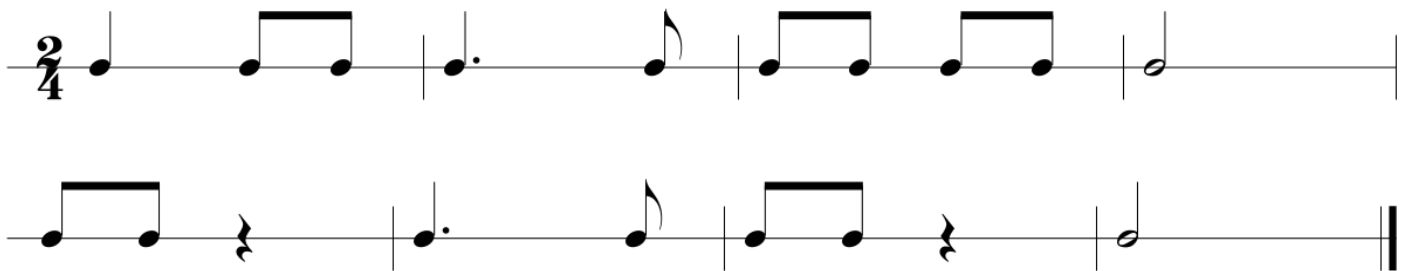
4.1.



4.2.



4.3.





4.4.

Musical notation for exercise 4.4 in 3/4 time. The first staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note. The second staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note. The third staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note. The fourth staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note.

4.5.

Musical notation for exercise 4.5 in 3/4 time. The first staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note. The second staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note. The third staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note. The fourth staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note.

4.6.

Musical notation for exercise 4.6 in 3/4 time. The first staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note. The second staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note. The third staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note. The fourth staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note.

4.7.

Musical notation for exercise 4.7 in 4/4 time. The first staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note. The second staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note. The third staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note. The fourth staff contains four measures: a quarter note, a dotted quarter note, an eighth note, and a half note.



5.7.

5.8.

5.9.