

# 4. La afinación y el sentido tonal

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## 4.1 Principios generales

Conseguir una buena afinación no es un trabajo sencillo ni rápido, hemos de conocer muy bien el desarrollo psicológico de los niños, su estado emocional y la progresión musical necesaria para conseguirla. La afinación nace del canto en el niño, son conceptos indisolubles en la infancia, y los niños cantan para expresar sus ideas y emociones. Por lo tanto, **hemos de generar la emoción necesaria en los niños para cantar, algo tan importante como conocer la progresión vocal o melódica en los primeros cursos.**

La **afinación** se suele confundir en multitud de ocasiones con el sentido tonal aunque, siendo conceptos que están íntimamente relacionados y son complementarios, son independientes. La afinación es la habilidad o capacidad para cantar entonando sonidos, intervalos o melodías, pero no tiene por qué ser consciente, es decir, el niño puede o bien afinar por repetición sin conciencia alguna lo que está cantando o puede afinar con apoyo armónico o melódico de un instrumento. En ambos casos valoraríamos que la capacidad de afinar del niño está en proceso, aún no desarrollada.

Por otro lado el **sentido tonal** es la habilidad o capacidad de cantar de manera independiente, sin apoyo armónico, dentro de una tonalidad, sintiendo en todo momento su tónica y afinando toda la melodía. Por lo tanto conseguir una buena afinación es un proceso previo a la adquisición del sentido tonal. Para ello usaremos como herramientas fundamentales la repetición y comparación de sonidos e intervalos aislados, y la reproducción de motivos y frases melódicas dentro de la tesitura del niño con apoyo melódico y armónico. Igualmente es de gran importancia que el niño descubra los diferentes resonadores naturales que poseemos.

**Evaluar si un niño tiene una buena afinación** es relativamente sencillo, simplemente hemos de hacerle repetir de nuestra propia voz un mismo sonido, intervalo o melodía. No obstante aquí podemos encontrar alguna dificultad en el caso de que el profesor sea un hombre, en cuyo caso el niño tenderá a cantar más grave. En este caso, si es necesario, hemos de octavar el sonido de tal forma que el reciba la misma frecuencia que la que posee su voz. Del mismo modo es más complicado para el alumno imitar sonidos que no sean de la propia voz humana, siendo, en orden de dificultad ascendente, más difíciles los sonidos de instrumentos de viento, cuerda y percusión.

Más complejo resulta **evaluar el desarrollo del sentido tonal en un niño**, no obstante podemos saber si un niño tiene sentido tonal si es capaz de:

1. **Cantar la escala** desde un sonido base dentro de su registro de forma autónoma,
2. **Finalizar una melodía dada** con una última frase conclusiva, sin salir del tono,



3. Cantar el **último sonido** de una melodía (sin estar dado) y cantar la **escala** y el **acorde** de la tonalidad principal de la melodía

<https://www.youtube.com/embed/oQ8ffYfE9dg>

## 4.2. Reproducción de motivos melódicos. Dinámicas de aula; escuchar repetir e inventar, control grupal e individual

**Cuando comenzamos a cantar en grupo es mucho más recomendable hacerlo de manera grupal**, ya que hay muchos niños que no tienen el hábito de cantar y necesitan confianza en sí mismos para ello. La mejor manera de comenzar a reproducir motivos melódicos, es **a partir de la lengua hablada**, reproduciendo pequeñas palabras o frases como antesala a la voz cantada. De esta manera se darán cuenta de que el proceso de fonación es el mismo tanto para la voz cantada como para la voz hablada y les ayudará a tener más confianza cuando empiecen a cantar.

A la hora de **repetir motivos melódicos** o canciones hemos de hacerlo de forma dinámica y enlazar unos motivos con otros **sin espera alguna**, como si fueran dos frases unidas. Es decir si queremos que los niños canten dos compases de dos por cuatro los profesores hemos de pensar en cuatro compases seguidos de dos por cuatro, como si estuvieran compuestos así, simplemente respirando al final del segundo compás. Esta dinámica tardará unos días en integrarse en el aula pero es sumamente efectiva y sencilla. Es de suma importancia no dejar espacio entre los compases que el profesor canta y los que los niños repiten.

En un primer momento repetiremos los **motivos melódicos con onomatopeyas**, eligiendo la que más se adecue al carácter que queremos transmitir, al tempo de la música o al trabajo vocal que queremos hacer con los alumnos, tomando para ello una u otra vocal o una u otra consonante. En el video de esta sección podréis ver diferentes ejemplos de onomatopeyas con diferentes melodías.

Recordamos los registros recomendados por curso, suponiendo que los niños nunca han cantado

1 primaria	2 primaria	3 primaria	4 primaria
re4 - la4	do4 - do5	la3 - mi5	sol3 - sol5

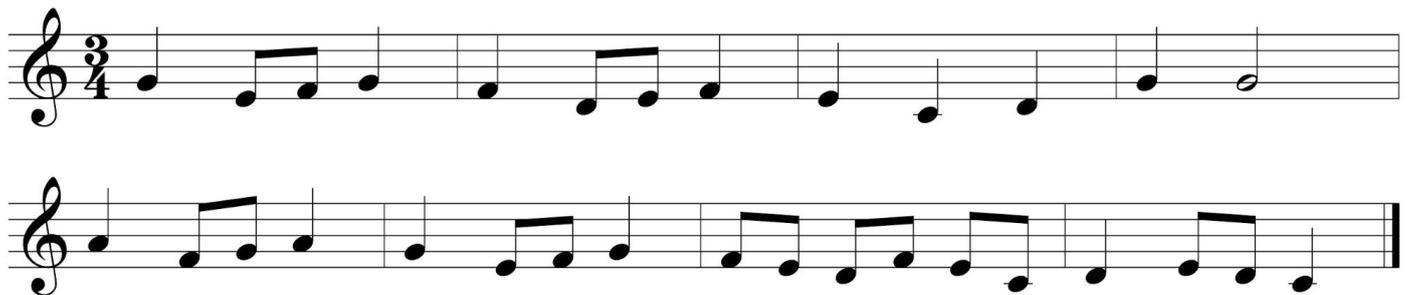
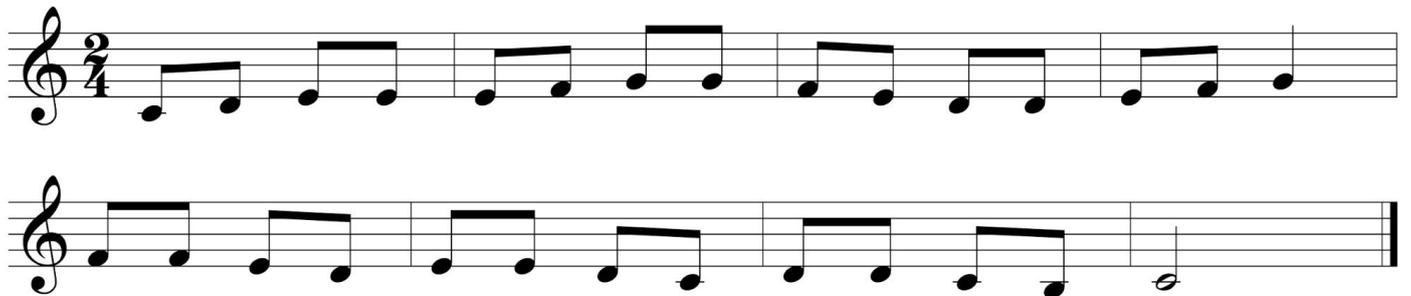
<https://www.youtube.com/embed/rz9zDHZnM6I>

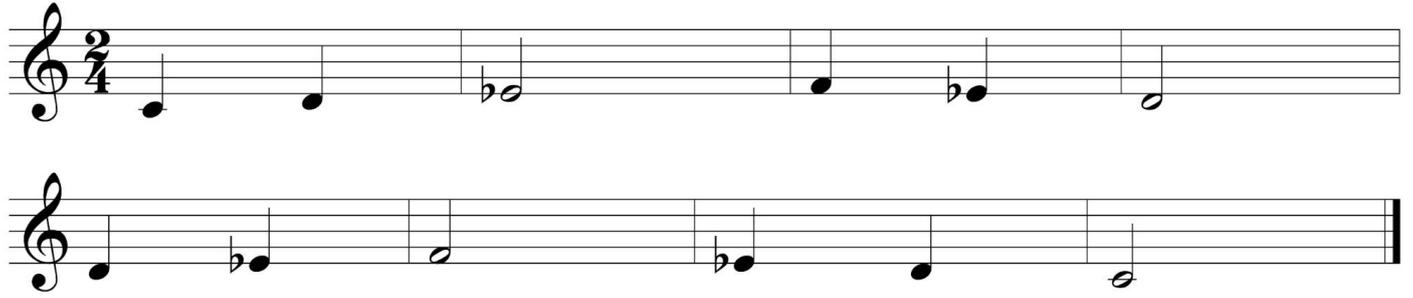


## 4.3. Reproducción de motivos melódicos. Ejemplos.

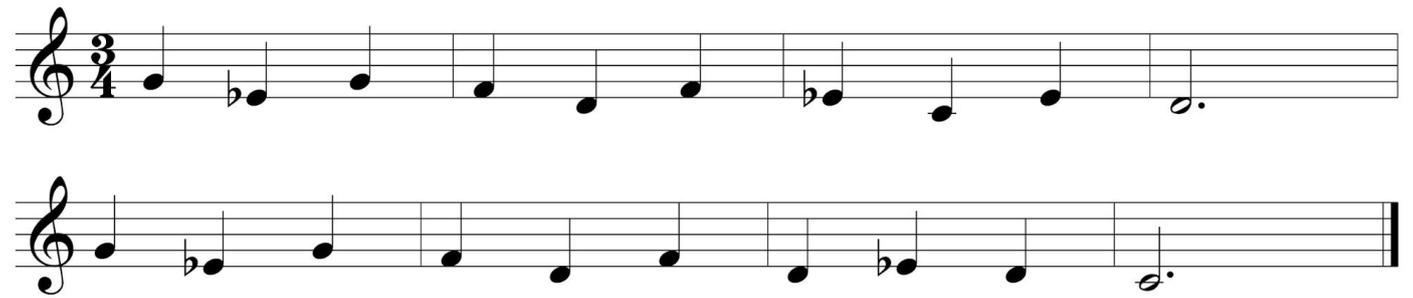
A continuación podéis ver una serie de motivos melódicos de ejemplo que podéis utilizar. Os los presento ordenados según dificultad creciente. Puedes bajarte los audios [aquí](#).

### Nivel 1: melodías a transportar y armonizar



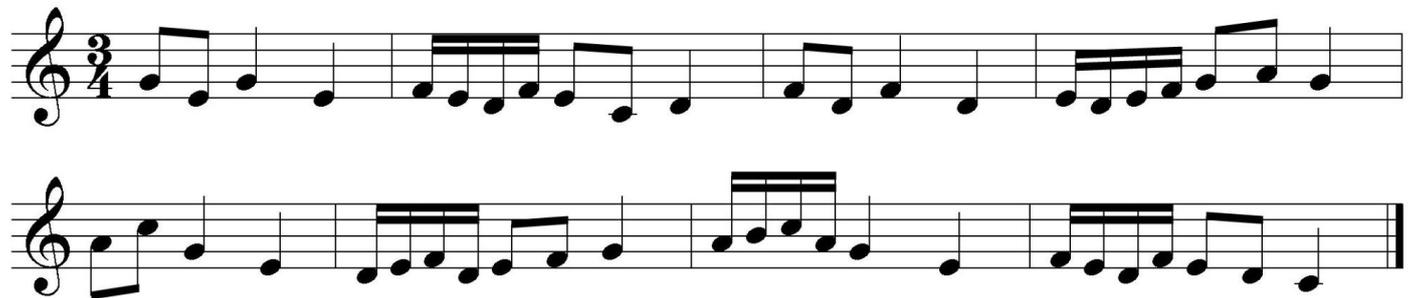


Two staves of musical notation in 2/4 time. The first staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4.

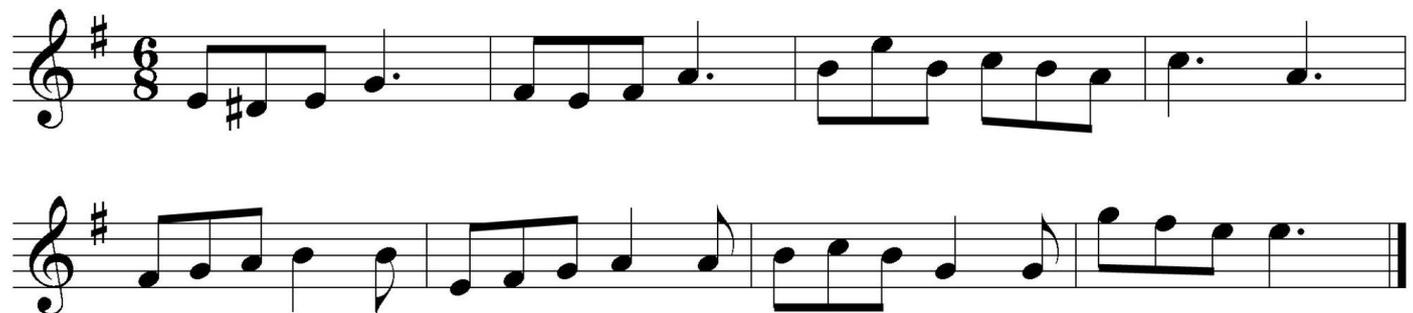


Two staves of musical notation in 3/4 time. The first staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4.

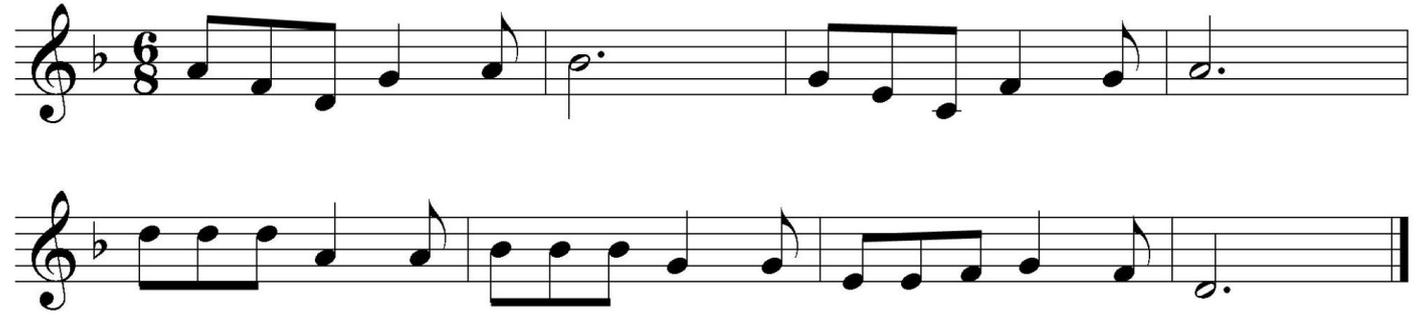
## Nivel 2: melodías a transportar y armonizar



Two staves of musical notation in 3/4 time. The first staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4.

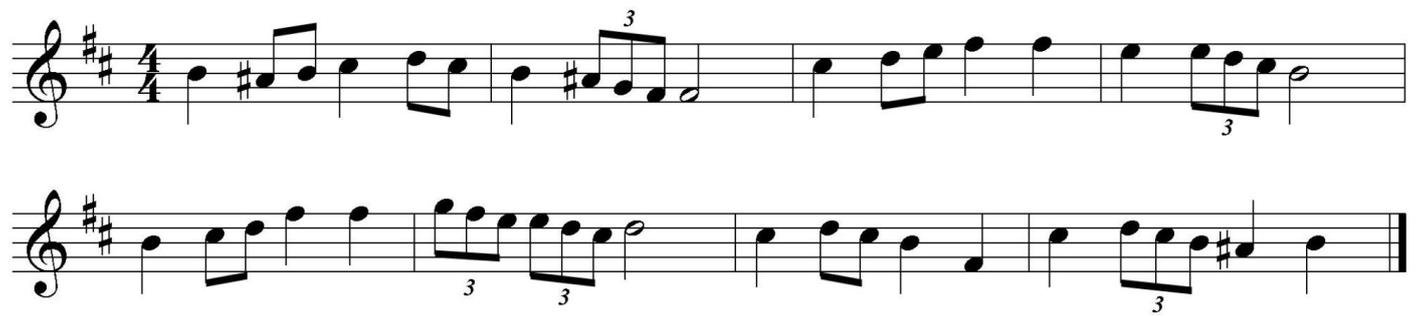


Two staves of musical notation in 3/4 time with a key signature of one sharp (F#). The first staff contains a melody of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5. The second staff contains a bass line of quarter notes: C3, D3, E3, F#3, G3, A3, B3, C4.

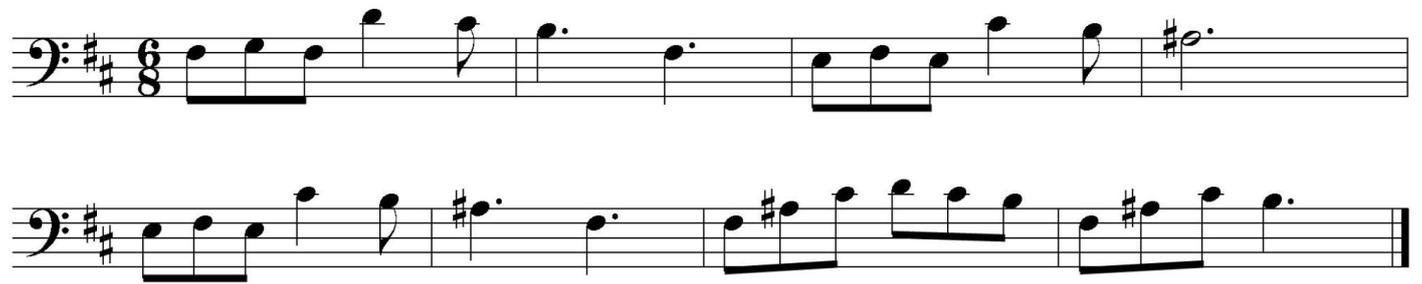


Two staves of musical notation in 6/8 time, key of B-flat major. The first staff contains a melody with a dotted half note, and the second staff contains a bass line with eighth notes.

### Nivel 3: melodías a transportar y armonizar



Two staves of musical notation in 4/4 time, key of D major. The first staff contains a melody with a triplet of eighth notes. The second staff contains a bass line with eighth notes and triplets.



Two staves of musical notation in 6/8 time, key of D major. The first staff contains a melody with eighth notes and a dotted half note. The second staff contains a bass line with eighth notes.



Two staves of musical notation in 12/8 time, key of D major. The first staff contains a melody with eighth notes. The second staff contains a bass line with eighth notes.



## Nivel 4: melodías a transportar y armonizar



The image displays four staves of musical notation in bass clef. The key signature consists of three sharps (F#, C#, G#). The notation includes various note values, rests, and slurs, representing a musical piece. The first staff begins with a quarter note G2, followed by quarter notes A2, B2, and C3, then a quarter rest, and a series of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, 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## 4.4. Actividades recomendadas para los profesores.

Las actividades descritas en estos apartados son recomendaciones. **No** son tareas obligatorias para superar el curso.

En este apartado, os animo a **crear vuestras propias melodías**. Para ello, pensad en el primer lugar en el carácter que queréis darle, ello os llevará a elegir un tempo, una tonalidad y modalidad y un compás. No es necesario ser compositor ni tener unos grandes conocimientos musicales para inventar pequeñas melodías adaptadas a nuestros alumnos. Aunque en un principio pueda resultar arduo, es una labor sumamente enriquecedora tanto para nuestros alumnos como para nosotros mismos. Según os sea más sencillo, se puede realizar con el acompañamiento de un instrumento o sin acompañamiento, sin nombre de notas (con onomatopeyas) o con nombre de notas.