

Con mucho ritmo

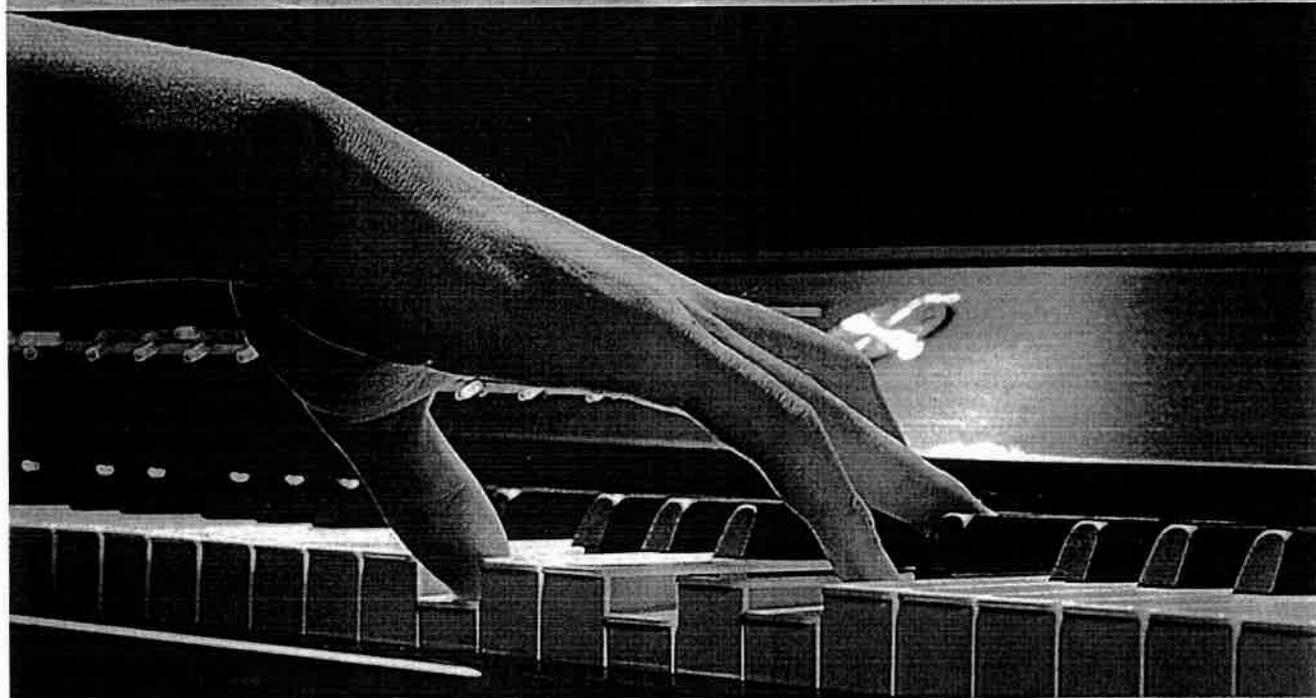
21 obras originales para estudiantes de piano

Ana Isabel Vargas Dengo



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LibroLibre

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Distribución: anaivd@hotmail.com
Composición: Ana Isabel Vargas Dengo
Copista musical: Luis Fernando Murillo

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Índice

Presentación	5
A la marcha	6
Al ritmo del vals.....	8
Carreritas.....	10
Mi ritmo	11
Puntas de pie	12
Valores rítmicos	13
A percudir	15
Manos bailarinas	16
Ecos.....	18
Rondó del verano	19
Percusión corporal III	22
Febrero (pasillo).....	26
Pasos	29
Ritmando dichos	30
Galope y saltillo	31
Estiramientos.....	32
El aguacero.....	33
El compás de 6/8.....	35
2 contra 3.....	36
Danza de las teclas	38
Chispas musicales	40
Acerca de la autora.....	43

Presentación

Las 21 obras reunidas en este libro fueron originalmente compuestas para realizar trabajos de movimiento y percusión en las lecciones de Educación Musical, de ahí la razón de sus títulos. Luego se consideró que podían ser útiles también para estudiantes de piano, a fin de estimular la vivencia del ritmo en sus diversas expresiones: valores, formas, métricas, combinaciones de ritmos en ambas manos del pianista, ecos rítmicos y obras de música descriptiva.

Es así como estas obras musicales se presentan en dos libros con diferente propósito: uno para uso de los educadores musicales en las actividades rítmicas del aula, esta versión se acompaña con un CD con la música grabada, y el otro libro, con las partituras para piano, para uso de los profesores de dicho instrumento y estudiantes.

La dificultad de ejecución de las obras varía, algunas son muy fáciles, como para un nivel inicial, otras de un nivel medio, y otras, un poco más difíciles; por lo que será el profesor de piano el que decida de qué manera y en qué momento las utiliza con sus estudiantes.

El repertorio de obras de este libro ofrece ritmos diversos, entre ellos el de marcha, el de vals, el de pasillo, etc. También hay obras con métricas y valores rítmicos diversos, que permitirán al estudiante explorar y desarrollar su sentido rítmico. La mayoría de las obras son cortas.

La obra titulada Percusión III brinda al estudiante la posibilidad de percutir corporalmente con palmadas, dos dedos sobre la palma de la otra mano, chasquidos, sobre las piernas o muslos y zapateos. Resulta un ejercicio poco usual pero muy bueno para la coordinación motriz. Las percusiones corporales se pueden sustituir por percusión sobre el atril del piano, la banqueta o en la madera de los lados y debajo del teclado.

El deseo de ofrecer estas obras a educadores musicales y a estudiantes de piano condujo a la edición de ambos libros que tienen el mismo título, considerando la escasez de material didáctico de este tipo que hay en el país y en general en Latinoamérica. A la vez es una oportunidad para enriquecer el repertorio de música costarricense compuesta para mujeres.

La autora

N° 1
"A la marcha"

Op. 382

Ana I. Vargas D.
19/06/2016

Tempo di marcia

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (Bb). The first measure starts with a forte (*f*) dynamic. The melody in the right hand features eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 5-8. The melody continues with eighth and quarter notes. The left hand accompaniment includes some chords and rests.

Musical notation for measures 9-14. The melody and accompaniment continue. Measure 14 ends with a double bar line.

Musical notation for measures 15-20. The piece concludes with a mezzo-piano (*mp*) dynamic. The final measure is marked "To Fine".

"A la marcha"

2

21

f

21

Musical notation for measures 21-25, featuring a piano (p) dynamic marking.

26

26

Musical notation for measures 26-30.

31

31

Musical notation for measures 31-35, ending with a double bar line.

Fine

D.C al fine

Nº 2
"Al ritmo del vals"

Op. 380

Ana I. Vargas D.
16/06/2016

Vals lento

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a dynamic marking of *f* (forte) on the first measure, followed by *p* (piano) on the second measure. This pattern of *f* and *p* continues through the first four measures of the system.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The system begins with a measure number '5' above the staff. The dynamic markings are *f* and *p* for the first two measures, and *mf* (mezzo-forte) for the third measure. The system concludes with the text 'To Fine' above the staff.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The system begins with a measure number '9' above the staff. The first measure contains a whole rest in the treble staff and a half note in the bass staff. The second measure has a dynamic marking of *mf* in the treble staff and a half note in the bass staff. The third and fourth measures have *mf* in the treble staff and *p* (piano) in the bass staff.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The system begins with a measure number '13' above the staff. The first measure has a dynamic marking of *mf* in the treble staff and a half note in the bass staff. The second and third measures have *mf* in the treble staff and *p* in the bass staff. The fourth measure has *mf* in the treble staff and a half note in the bass staff.

"Al ritmo del vals"

Musical notation for measures 17-20. The piece is in 3/4 time and G major. The right hand features a melody with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamic markings include *f* and *p*.

Musical notation for measures 21-24. The right hand continues the melodic line with slurs and ties. The left hand maintains the accompaniment. Dynamic markings include *f* and *p*.

Musical notation for measures 25-28. The key signature changes to G minor (three sharps). The right hand has a more active melodic line. Dynamic markings include *p* and *mf*.

Musical notation for measures 29-32. The key signature changes to F major (one sharp). The piece concludes with a final chord. Dynamic markings include *f* and *p*.

To Fine

D.C. al fine

N° 3
"Carreritas"

Op. 381

Ana I. Vargas D.

11/06/2016

Allegretto



Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two flats. The first measure starts with a *mf* dynamic. The notation includes a repeat sign at the beginning of the first system.

Musical notation for measures 7-12. The notation continues with various rhythmic patterns and chordal accompaniment.

Musical notation for measures 13-17. The word "To Fine" is written above the staff. The dynamic *f* is indicated in the final measure of this system.

Musical notation for measures 18-22. The notation continues with various rhythmic patterns and chordal accompaniment.

Musical notation for measures 23-26. The word "Fine" is written above the staff. The dynamic *p* is indicated in the final measure of this system.

D.C. al fine

N° 4
"Mi ritmo"

Op. 385

Ana I. Vargas D.
9/07/2016

Animato

♩

mf

This system contains measures 1 through 6 of the piece. It features a treble and bass clef with a 3/8 time signature. The music is marked *mf* (mezzo-forte). Measure 6 ends with a double bar line and repeat dots.

To Fine

p *f*

This system contains measures 7 through 12. Measure 7 is marked with a *p* (piano) dynamic. Measure 12 is marked with an *f* (forte) dynamic. The system concludes with a double bar line and repeat dots.

f

This system contains measures 13 through 18. Measure 13 is marked with an *f* (forte) dynamic. The system concludes with a double bar line and repeat dots.

p

This system contains measures 19 through 24. Measure 19 is marked with a *p* (piano) dynamic. The system concludes with a double bar line and repeat dots.

Fine

D.C. al fine

f

This system contains measures 25 through 28. Measure 25 is marked with an *f* (forte) dynamic. The system concludes with a double bar line and repeat dots.

N° 5
"Puntas de pie"

Op. 386

Ana I. Vargas D.
8/07/2016

Allegretto

Musical notation for measures 1-6. The piece is in G major and 2/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *mf*.

Musical notation for measures 7-13. Measure 7 is marked with a '7'. A first ending bracket spans measures 8-10, with a '2da. vez 8va' instruction above it. The right hand continues with eighth-note patterns, and the left hand has chords. The dynamic marking is *f*.

Musical notation for measures 14-19. Measure 14 is marked with a '14'. The right hand has a more active eighth-note melody, and the left hand has chords. The dynamic marking is *p*.

Musical notation for measures 20-25. Measure 20 is marked with a '20'. The right hand continues with eighth-note patterns, and the left hand has chords. The dynamic marking is *f*.

Musical notation for measures 26-31. Measure 26 is marked with a '26'. The right hand has a melodic line with eighth notes, and the left hand has chords. The dynamic marking is *f*.

N° 6
"Valores rítmicos"

Op. 384

Ana I. Vargas D.
9/07/2016

Moderato

The musical score is written for piano in 2/4 time. It consists of five systems of two staves each (treble and bass clef). The first system starts with a mezzo-forte (*mf*) dynamic. The second system begins at measure 8. The third system begins at measure 15 and features a piano (*p*) dynamic. The fourth system begins at measure 22. The fifth system begins at measure 29 and features a forte (*f*) dynamic. The piece concludes with a final chord in the bass clef.

"Valores rítmicos"

36

Musical notation for measures 36-42. The system consists of a treble and bass clef. The treble clef contains chords, and the bass clef contains a rhythmic pattern of eighth notes.

43

Musical notation for measures 43-49. The system consists of a treble and bass clef. The treble clef contains chords, and the bass clef contains a rhythmic pattern of eighth notes.

50

Musical notation for measures 50-56. The system consists of a treble and bass clef. The treble clef contains chords, and the bass clef contains a rhythmic pattern of eighth notes. A *mp* dynamic marking is present in measure 52. A 4/4 time signature change occurs at the start of measure 52.

57

Musical notation for measures 57-63. The system consists of a treble and bass clef. The treble clef contains chords, and the bass clef contains a rhythmic pattern of eighth notes.

64

Musical notation for measures 64-70. The system consists of a treble and bass clef. The treble clef contains chords, and the bass clef contains a rhythmic pattern of eighth notes. A *pp* dynamic marking is present in measure 69.

N° 7
"A percutir"

Op. 389

Ana I. Vargas D.
2/07/2016

Moderato

Musical notation for measures 1-7. The piece is in 2/4 time. The first staff (treble clef) begins with a *mf* dynamic. The second staff (bass clef) provides a harmonic accompaniment with chords and some eighth-note patterns.

Musical notation for measures 8-14. Measure 8 is marked with a first ending bracket. Measure 9 is marked with a second ending bracket. The dynamic *f* is indicated in measure 10. The piece concludes with a double bar line at the end of measure 14.

Musical notation for measures 15-21. The section is labeled "To Fine" above the first staff. Measure 15 is marked with a first ending bracket. Measure 16 is marked with a second ending bracket. The dynamic *p* is indicated in measure 17. The piece concludes with a double bar line at the end of measure 21.

Musical notation for measures 22-30. The first staff (treble clef) features a melodic line with slurs and ties. The second staff (bass clef) provides a steady accompaniment with chords and eighth-note patterns.

Musical notation for measures 31-38. The section is labeled "Fine" above the first staff. Measure 31 is marked with a first ending bracket. The dynamic *f* is indicated in measure 32. The piece concludes with a double bar line at the end of measure 38.

D.C. al fine

N° 8
"Manos bailarinas"

Op. 374

Ana I. Vargas D.
2/07/2016

Allegro

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The first system consists of a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic. The bass clef part features a steady accompaniment of chords.

Musical notation for measures 5-8. The treble clef part continues with a mezzo-forte (*mf*) dynamic. The bass clef part continues with its accompaniment.

Musical notation for measures 9-12. The piece concludes with a "To Fine" instruction. The treble clef part features a forte (*f*) dynamic in the final measure, which then transitions to piano (*p*) for the final chord. The bass clef part continues with its accompaniment.

Musical notation for measures 13-16. The treble clef part continues with a melodic line. The bass clef part continues with its accompaniment.

2

"Manos bailarinas"

17

17

21

21

26

26

31

31

36

Fine

36

D.C. al fine

N° 9
"Ecos"

Op. 387

Ana I. Vargas D.
19/07/2016

Moderato

6

11

16

21

f

p

mp

N° 10
"Rondó del Verano"

Op. 257

Ana I. Vargas Dengo
10/05/2003

Marcial

The first system of music is in 4/4 time, marked *mf*. It begins with a treble clef and a key signature of one flat. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a repeat sign and a series of eighth and quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass line consists of a whole rest followed by a series of chords: G2-Bb2, A2-Bb2, Bb2-C3, C3-D3, D3-E3, E3-F3, F3-G3, G3-A3, A3-Bb3, Bb3-C4, C4-D4, D4-E4, E4-F4, F4-G4, G4-A4, A4-Bb4, Bb4-C5, C5-Bb4, Bb4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4, C4-Bb3, Bb3-A3, A3-G3, G3-F3, F3-E3, E3-D3, D3-C3, C3-Bb2, Bb2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-Bb1, Bb1-A1, A1-G1, G1-F1, F1-E1, E1-D1, D1-C1, C1-Bb0, Bb0-A0, A0-G0, G0-F0, F0-E0, E0-D0, D0-C0, C0-Bb-1, Bb-1-A-1, A-1-G-1, G-1-F-1, F-1-E-1, E-1-D-1, D-1-C-1, C-1-Bb-2, Bb-2-A-2, A-2-G-2, G-2-F-2, F-2-E-2, E-2-D-2, D-2-C-2, C-2-Bb-3, Bb-3-A-3, A-3-G-3, G-3-F-3, F-3-E-3, E-3-D-3, D-3-C-3, C-3-Bb-4, Bb-4-A-4, A-4-G-4, G-4-F-4, F-4-E-4, E-4-D-4, D-4-C-4, C-4-Bb-5, Bb-5-A-5, A-5-G-5, G-5-F-5, F-5-E-5, E-5-D-5, D-5-C-5, C-5-Bb-6, Bb-6-A-6, A-6-G-6, G-6-F-6, F-6-E-6, E-6-D-6, D-6-C-6, C-6-Bb-7, Bb-7-A-7, A-7-G-7, G-7-F-7, F-7-E-7, E-7-D-7, D-7-C-7, C-7-Bb-8, Bb-8-A-8, A-8-G-8, G-8-F-8, F-8-E-8, E-8-D-8, D-8-C-8, C-8-Bb-9, Bb-9-A-9, A-9-G-9, G-9-F-9, F-9-E-9, E-9-D-9, D-9-C-9, C-9-Bb-10, Bb-10-A-10, A-10-G-10, G-10-F-10, F-10-E-10, E-10-D-10, D-10-C-10, C-10-Bb-11, Bb-11-A-11, A-11-G-11, G-11-F-11, F-11-E-11, E-11-D-11, D-11-C-11, C-11-Bb-12, Bb-12-A-12, A-12-G-12, G-12-F-12, F-12-E-12, E-12-D-12, D-12-C-12, C-12-Bb-13, Bb-13-A-13, A-13-G-13, G-13-F-13, F-13-E-13, E-13-D-13, D-13-C-13, C-13-Bb-14, Bb-14-A-14, A-14-G-14, G-14-F-14, F-14-E-14, E-14-D-14, D-14-C-14, C-14-Bb-15, Bb-15-A-15, A-15-G-15, G-15-F-15, F-15-E-15, E-15-D-15, D-15-C-15, C-15-Bb-16, Bb-16-A-16, A-16-G-16, G-16-F-16, F-16-E-16, E-16-D-16, D-16-C-16, C-16-Bb-17, Bb-17-A-17, A-17-G-17, G-17-F-17, F-17-E-17, E-17-D-17, D-17-C-17, C-17-Bb-18, Bb-18-A-18, A-18-G-18, G-18-F-18, F-18-E-18, E-18-D-18, D-18-C-18, C-18-Bb-19, Bb-19-A-19, A-19-G-19, G-19-F-19, F-19-E-19, E-19-D-19, D-19-C-19, C-19-Bb-20, Bb-20-A-20, A-20-G-20, G-20-F-20, F-20-E-20, E-20-D-20, D-20-C-20, C-20-Bb-21, Bb-21-A-21, A-21-G-21, G-21-F-21, F-21-E-21, E-21-D-21, D-21-C-21, C-21-Bb-22, Bb-22-A-22, A-22-G-22, G-22-F-22, F-22-E-22, E-22-D-22, D-22-C-22, C-22-Bb-23, Bb-23-A-23, A-23-G-23, G-23-F-23, F-23-E-23, E-23-D-23, D-23-C-23, C-23-Bb-24, Bb-24-A-24, A-24-G-24, G-24-F-24, F-24-E-24, E-24-D-24, D-24-C-24, C-24-Bb-25, Bb-25-A-25, A-25-G-25, G-25-F-25, F-25-E-25, E-25-D-25, D-25-C-25, C-25-Bb-26, Bb-26-A-26, A-26-G-26, G-26-F-26, F-26-E-26, E-26-D-26, D-26-C-26, C-26-Bb-27, Bb-27-A-27, A-27-G-27, G-27-F-27, F-27-E-27, E-27-D-27, D-27-C-27, C-27-Bb-28, Bb-28-A-28, A-28-G-28, G-28-F-28, F-28-E-28, E-28-D-28, D-28-C-28, C-28-Bb-29, Bb-29-A-29, A-29-G-29, G-29-F-29, F-29-E-29, E-29-D-29, D-29-C-29, C-29-Bb-30, Bb-30-A-30, A-30-G-30, G-30-F-30, F-30-E-30, E-30-D-30, D-30-C-30, C-30-Bb-31, Bb-31-A-31, A-31-G-31, G-31-F-31, F-31-E-31, E-31-D-31, D-31-C-31, C-31-Bb-32, Bb-32-A-32, A-32-G-32, G-32-F-32, F-32-E-32, E-32-D-32, D-32-C-32, C-32-Bb-33, Bb-33-A-33, A-33-G-33, G-33-F-33, F-33-E-33, E-33-D-33, D-33-C-33, C-33-Bb-34, Bb-34-A-34, A-34-G-34, G-34-F-34, F-34-E-34, E-34-D-34, D-34-C-34, C-34-Bb-35, Bb-35-A-35, A-35-G-35, G-35-F-35, F-35-E-35, E-35-D-35, D-35-C-35, C-35-Bb-36, Bb-36-A-36, A-36-G-36, G-36-F-36, F-36-E-36, E-36-D-36, D-36-C-36, C-36-Bb-37, Bb-37-A-37, A-37-G-37, G-37-F-37, F-37-E-37, E-37-D-37, D-37-C-37, C-37-Bb-38, Bb-38-A-38, A-38-G-38, G-38-F-38, F-38-E-38, E-38-D-38, D-38-C-38, C-38-Bb-39, Bb-39-A-39, A-39-G-39, G-39-F-39, F-39-E-39, E-39-D-39, D-39-C-39, C-39-Bb-40, Bb-40-A-40, A-40-G-40, G-40-F-40, F-40-E-40, E-40-D-40, D-40-C-40, C-40-Bb-41, Bb-41-A-41, A-41-G-41, G-41-F-41, F-41-E-41, E-41-D-41, D-41-C-41, C-41-Bb-42, Bb-42-A-42, A-42-G-42, G-42-F-42, F-42-E-42, E-42-D-42, D-42-C-42, C-42-Bb-43, Bb-43-A-43, A-43-G-43, G-43-F-43, F-43-E-43, E-43-D-43, D-43-C-43, C-43-Bb-44, Bb-44-A-44, A-44-G-44, G-44-F-44, F-44-E-44, E-44-D-44, D-44-C-44, C-44-Bb-45, Bb-45-A-45, A-45-G-45, G-45-F-45, F-45-E-45, E-45-D-45, D-45-C-45, C-45-Bb-46, Bb-46-A-46, A-46-G-46, G-46-F-46, F-46-E-46, E-46-D-46, D-46-C-46, C-46-Bb-47, Bb-47-A-47, A-47-G-47, G-47-F-47, F-47-E-47, E-47-D-47, D-47-C-47, C-47-Bb-48, Bb-48-A-48, A-48-G-48, G-48-F-48, F-48-E-48, E-48-D-48, D-48-C-48, C-48-Bb-49, Bb-49-A-49, A-49-G-49, G-49-F-49, F-49-E-49, E-49-D-49, D-49-C-49, C-49-Bb-50, Bb-50-A-50, A-50-G-50, G-50-F-50, F-50-E-50, E-50-D-50, D-50-C-50, C-50-Bb-51, Bb-51-A-51, A-51-G-51, G-51-F-51, F-51-E-51, E-51-D-51, D-51-C-51, C-51-Bb-52, Bb-52-A-52, A-52-G-52, G-52-F-52, F-52-E-52, E-52-D-52, D-52-C-52, C-52-Bb-53, Bb-53-A-53, A-53-G-53, G-53-F-53, F-53-E-53, E-53-D-53, D-53-C-53, C-53-Bb-54, Bb-54-A-54, A-54-G-54, G-54-F-54, F-54-E-54, E-54-D-54, D-54-C-54, C-54-Bb-55, Bb-55-A-55, A-55-G-55, G-55-F-55, F-55-E-55, E-55-D-55, D-55-C-55, C-55-Bb-56, Bb-56-A-56, A-56-G-56, G-56-F-56, F-56-E-56, E-56-D-56, D-56-C-56, C-56-Bb-57, Bb-57-A-57, A-57-G-57, G-57-F-57, F-57-E-57, E-57-D-57, D-57-C-57, C-57-Bb-58, Bb-58-A-58, A-58-G-58, G-58-F-58, F-58-E-58, E-58-D-58, D-58-C-58, C-58-Bb-59, Bb-59-A-59, A-59-G-59, G-59-F-59, F-59-E-59, E-59-D-59, 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Andante

18 *f*

23

28

33

38

1. 2.

D.A. al Allegro

Rondó del verano

3

Allegro

Musical notation for measures 41-47. The piece is in 4/4 time with a key signature of one flat (B-flat). The melody in the right hand consists of eighth and quarter notes. The bass line in the left hand features a strong rhythmic accompaniment of chords, marked with a forte (*f*) dynamic.

Musical notation for measures 48-52. This section includes a first ending (1.) and a second ending (2.). The first ending leads back to the beginning of the piece, while the second ending concludes the section. The dynamics and instrumentation remain consistent with the previous section.

D.S. al Coda

Musical notation for the Coda section, measures 53-56. The section begins with a Coda symbol (⊕) and the tempo marking 'Allegro'. The melody in the right hand is simple and rhythmic, while the left hand provides harmonic support with chords. The piece concludes with a final chord marked with a forte (*f*) dynamic.

N° 11
"Percusión corporal III"

Op. 307

Ana I. Vargas D.

2/10/2008

Allegretto

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a bass clef on the left and a treble clef on the right. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first system starts with a dynamic marking of *f* (forte) in the bass staff. The notation includes various chords, single notes, and rests. Above the notes, there are several instances of the word "pal" with a small 'x' symbol, indicating percussive effects. The second system begins with a measure number of 6. The third system begins with a measure number of 11. The fourth system begins with a measure number of 16. The score concludes with a final chord in the bass staff.

"Percusión corporal III"

21 *pal*

21 *rit.* *p*

26 *chas* *chas*

26 *chas* *chas*

31 *chas* *chas*

31 *chas* *chas*

36 *chas* *chas*

36 *chas* *chas*

41 *chas chas chas chas* *chas chas*

41 *chas chas chas chas* *chas chas* *mf*

"Percusión corporal III"

46 ded ded ded ded ded ded ded ded

46 ded ded ded ded ded ded ded

52 ded ded ded ded ded ded ded ded

1. 2. mus

52 ded ded ded ded ded ded *pp* mus

58 mus mus mus mus mus mus

58 mus mus mus mus mus

64 ambos mus mus ambos

64 mus ambos mus mus ambos

70 mus mus ambos zD

70 mus mus ambos *f* zI

"Percusión corporal III"

The musical score consists of three systems of piano accompaniment. Each system has a treble and bass staff. The first system starts at measure 76. The second system starts at measure 82. The third system starts at measure 88. Percussion notation is indicated by 'x' marks above notes, with labels 'zD' (right foot) and 'zI' (left foot) above the treble staff, and 'zI' above the bass staff. The final measure of the third system includes a fortissimo (*ff*) dynamic marking and the notation 'pal pal pal' above the treble staff.

Indicaciones:

palmadas = pal

chasquidos = chas

dedos = ded

muslos = mus (ambos)

zapateos = (zD = pie derecho, zI = pie izquierdo)

Nota: la percusión corporal puede sustituirse por percusión sobre el atril del piano, en la banqueta y en la madera debajo del teclado.

Nº 12
"Febrero"

Op. 369

Pasillo

Ana I. Vargas D.

8/02/2014

Allegretto

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (Bb). It consists of four systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking. The second system includes a first ending bracket labeled "2da vez 8va" and a "To Fine" instruction. The third system includes a "To Fine" instruction and a "LH" (Left Hand) marking. The fourth system concludes the piece.

21

21

f

This system contains measures 21 through 25. The music is in a minor key with a key signature of one flat. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and eighth notes. A dynamic marking of *f* (forte) is present in measure 25.

26

26

This system contains measures 26 through 30. The key signature changes to two sharps (D major). The right hand continues with a melodic line, and the left hand maintains a rhythmic accompaniment. The dynamics are consistent with the previous system.

31

31

This system contains measures 31 through 35. The key signature changes to one sharp (F# major). The right hand has a more active melodic line with many sixteenth notes, and the left hand continues with a steady accompaniment.

36

36

p

This system contains measures 36 through 40. The key signature changes to one flat (Bb major). The right hand features a melodic line with some rests, and the left hand has a steady accompaniment. A dynamic marking of *p* (piano) is present in measure 37.

41

41

This system contains measures 41 through 45. The key signature changes to two flats (Bb major). The right hand has a melodic line with some rests, and the left hand has a steady accompaniment.

"Febrero"

46

46

f

51

56

61

61

rall...

a tempo RH

66

66

RH

RH

RH LH

f

D.C. al fine

Fine

N° 13
"Pasos"

Op. 392

Ana I. Vargas D.
20/07/2016

Andante

The musical score is written for piano in G major and 2/4 time. It consists of five systems of two staves each. The first system starts with a mezzo-forte (*mf*) dynamic. The second system is marked with a '7' above the first measure. The third system is marked with a '13' above the first measure and includes the instruction 'To Fine'. The fourth system is marked with a '20' above the first measure. The fifth system is marked with a '27' above the first measure and includes the instruction 'Fine' and a piano (*p*) dynamic. The score concludes with the instruction 'D.C. al fine'.

D.C. al fine

Nº 14
"Ritmando dichos"

Op. 397

Ana Isabel Vargas Dengo
20/10/16

Alegre



f Sea vi sagl pú - bli - co de la Re - pú - bli - ca

5 queel a - gua pú - bli - ca se vag - ca - bar

9 Pa - ra queel pú - bli - co de la Re - pú - bli - ca

13 co - ja - gua pú - bli - ca pa - ra to - mar *p* El quea buen

To Fine

18 ár - bol sea - ri - ma, bue - na som - bra lo co - bi - ja bi - ja No por mu - cho ma - dru - ga - a - ar,

23 a - ma - ne - ce más tem - pra - no. No por pra - no. Sea - vi - sagl

Fine

D.C. al fine

Nº 15
"Galope y saltillo"

Op. 391

Ana I. Vargas D.
22/07/2016

Allegretto

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of two staves each (treble and bass clef). The first system (measures 1-6) begins with a mezzo-forte (*mf*) dynamic and contains several triplet markings. The second system (measures 7-12) starts with a piano (*p*) dynamic and includes a double bar line with the word "Fine" above it. The third system (measures 13-18) returns to a mezzo-forte (*mf*) dynamic. The fourth system (measures 19-24) is marked piano (*p*). The fifth system (measures 25-30) concludes the piece. The score is heavily ornamented with triplet markings throughout.

D.C. al fine

N° 16
"Estiramientos"

Op. 393

Ana I. Vargas D.
1/08/2016

Allegretto

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (Bb). The first measure is marked *p*. The notation consists of a treble and bass clef with a grand staff brace. The melody in the treble clef is a sequence of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef accompaniment consists of a steady eighth-note pattern: Bb3, A3, G3, F3, E3, D3, C3, Bb2.

Musical notation for measures 5-8. The melody continues with eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The bass clef accompaniment continues with the same eighth-note pattern. Measure 8 ends with a double bar line and a key signature change to two sharps (D major).

Musical notation for measures 9-12. The key signature is now two sharps (D major). The melody in the treble clef is: D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5. The bass clef accompaniment continues with the eighth-note pattern. Measure 12 is marked *mf*.

Musical notation for measures 13-16. The melody in the treble clef is: D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5. The bass clef accompaniment continues with the eighth-note pattern. Measure 14 is marked *p*. The piece concludes with a double bar line and a key signature change to one flat (Bb major).

N° 17
"El aguacero"

Op. 365

Ana I. Vargas D.
10/07/2013

Allegretto

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of two staves each (treble and bass clef). The first system begins with a mezzo-forte (*mf*) dynamic. The second system starts at measure 5. The third system starts at measure 9 and includes a forte (*f*) dynamic marking. The fourth system starts at measure 13 and includes piano (*p*) and mezzo-forte (*mf*) dynamic markings. The piece concludes with a fermata over the final chord in the right hand.

17

17

f *p*

21

21

mf *f*

25

25

mf

29

29

33

33

p *pp*

N° 18
"El compás de 6/8"

Op. 394

Ana I. Vargas D.
4/08/2016

Moderato

Musical notation for measures 1-6. The piece is in G major and 6/8 time. The first staff (treble clef) begins with a *mf* dynamic. The second staff (bass clef) provides a steady accompaniment.

Musical notation for measures 7-12. The first staff (treble clef) features a melodic line with a *To Fine* instruction above measure 12. The second staff (bass clef) continues the accompaniment.

Musical notation for measures 13-18. The first staff (treble clef) has a *p* dynamic marking. The second staff (bass clef) continues the accompaniment.

Musical notation for measures 19-24. The first staff (treble clef) has a *f* dynamic marking. The second staff (bass clef) continues the accompaniment.

Musical notation for measures 25-30. The first staff (treble clef) has a *Fine* instruction above measure 28. The second staff (bass clef) continues the accompaniment.

D.C. al fine

N° 19
"2 contra 3"

Op. 388

Ana I. Vargas D.
20/07/2016

Moderato

The musical score is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The second system starts at measure 5. The third system starts at measure 9 and features a forte (*f*) dynamic. The fourth system starts at measure 13 and features a piano (*p*) dynamic. The score includes various musical notations such as triplets, slurs, and repeat signs.

2

"2 contra 3"

17

f

21

p

25

f

29

2.

Nº 20

"Danza de las teclas"

Op. 303

Ana I. Vargas D

10/04/08

Allegretto

Piano

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one flat (Bb). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and accents.

Musical notation for measures 6-10. The right hand continues with chords and eighth notes, showing some chromatic movement. The left hand maintains the eighth-note accompaniment. Dynamics include *p* (piano) and accents.

Musical notation for measures 11-16. The right hand features more complex chordal textures and eighth-note patterns. The left hand continues with the eighth-note accompaniment. Dynamics include *p* (piano) and accents.

Musical notation for measures 17-21. The right hand has a more active melodic line with eighth notes and chords. The left hand continues with the eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and accents.

23

23

f

This system contains measures 23 through 27. The music is in a minor key with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. A dynamic marking of *f* (forte) is present in measure 25.

28

28

This system contains measures 28 through 33. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. The music concludes with a double bar line and repeat dots.

34

34

This system contains measures 34 through 36. The right hand has a melodic line with some chromaticism, and the left hand has a rhythmic accompaniment. The system ends with a double bar line and repeat dots.

37

37

This system contains measures 37 through 41. The right hand features a melodic line with some chromaticism, and the left hand has a rhythmic accompaniment. The system ends with a double bar line and repeat dots.

42

42

f

This system contains measures 42 through 46. The right hand has a melodic line with some chromaticism, and the left hand has a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in measure 45. The system ends with a double bar line and repeat dots.

Nº 21
"Chispas Musicales"

Op. 357

Ana I. Vargas D.
18/02/2013

Allegretto

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 starts with a treble clef and a 2/4 time signature. A repeat sign is present at the beginning of measure 2. The dynamic marking *mp* is indicated in measure 2. The notation includes chords in the right hand and a melodic line in the left hand.

Musical notation for measures 7-12. Measure 7 is marked with a '7' above the staff. The dynamic marking *f* appears in measure 8, *ff* in measure 10, and *p* in measure 11. The phrase "To Fine" is written above the staff in measure 10. The notation continues with chords and a melodic line.

Musical notation for measures 13-18. Measure 13 is marked with a '13' above the staff. The notation consists of chords in the right hand and a melodic line in the left hand.

Musical notation for measures 19-24. Measure 19 is marked with a '19' above the staff. The notation continues with chords and a melodic line.

"Chispas Musicales"

25 1. 2.

25 *ff* *p* *ff* *p*

31

31 *mf* *f*

37

37 *ff* *p*

43

43 *f*

49

D.C. al Fine

Fine

49 *ff*

Acerca de la autora

Ana Isabel Vargas Dengo



Nació en San José, Costa Rica, en 1949.

Hija del pianista y compositor Mtro. Carlos Enrique Vargas M. y de la educadora Dra. María Eugenia Dengo O.

Casada y madre de cuatro hijos.

A los seis años inició sus estudios de piano con su padre. Estudió en la Escuela Vitalia Madrigal y en el Liceo de Señoritas Anastasio Alfaro. Se graduó de la Universidad de Costa Rica como Maestra de Educación Primaria, Bachiller en Educación Preescolar y Licenciada en Administración Educativa. Realizó estudios especializados en el Instituto Interamericano de Educación Musical Universidad de Chile, becada por la OEA.

Su **experiencia docente** de 43 años la realizó en los niveles de Preescolar y Primaria (Colegio Metodista, Escuela Anglo Americana, Colegio Británico) y Educación Superior (Universidad de Costa Rica, Universidad Latina de Costa Rica, ULACIT, Universidad Hispanoamericana), así como en capacitación docente en Costa Rica y en varios países de Latinoamérica.

Como **compositora** cuenta con 400 obras, entre canciones para niños, dramas musicales, piezas para piano solo, para piano a cuatro manos y música de cámara. Algunas de sus obras han sido premiadas en Italia y otras ejecutadas en Boston, Massachussets. Ha realizado tres recitales con sus composiciones: Rallentando (Teatro Mozart, 2002), Scherzando (Academia de Música Bach, 2006) y Music-habitat (Universidad Estatal a Distancia, 2009). También ha participado con sus obras en conciertos de la Asociación Mujeres Costarricenses en la Música en varios auditorios del país (Sala María Clara Cullel UCR, Clorito Picado UNA, Paraninfo Daniel Oduber UNED, Inst. Cultural de México, Teatro Eugene O'Neil, Academia Bach, Centro Cultural de España, Sede de Occidente de la UCR, Biblioteca Nacional, etc.)

Es **autora** de 33 libros y CDs para la Educación Musical, entre ellos: "Descubro el maravilloso mundo de la música, Tomos I y II", Ed. Susaeta; "Música para niños", EUNED; "Las aventuras de Barbulín", EUNED; "Tres módulos de Expresión creadora", UNESCO; "Música en la Educación Primaria", CECC; "A la ronda", "Canciones para crecer", "Aprendamos cantando" y "Música en la Educación Inicial". También varios dramas musicales para niños, varios CDs de Educación Musical, libros de música de piano: "21 Danzas libres", "Suite Fauna Tropical", "Costa Rica en 20 dedos", "Música en el tiempo", "Método de flauta dulce", "Con mucho ritmo" para el docente y para estudiantes de piano.

Cargos ocupados. Varias veces presidenta del Foro Costarricense de Educación Musical, FOCODEM. Miembro de la Junta Directiva de la Asociación de Compositores y Autores Musicales y del Foro Latinoamericano de Educación Musical, FLADEM. Fundadora y presidenta de la Asociación Mujeres Costarricenses en la Música.

Distinciones. Premio Música en Democracia, del Gobierno de Costa Rica; Lámpara Dorada del Colegio Canadiense; Premio Jorge Volio, del Colegio de Licenciados y Profesores COLYPRO; y Galería al Mérito, de la Asociación de Compositores y Autores Musicales de Costa Rica, ACAM.

Las 21 obras reunidas en este libro fueron originalmente compuestas para realizar trabajos de movimiento y percusión en las lecciones de Educación Musical, de ahí la razón de sus títulos. Luego se consideró que podrían ser útiles también para estudiantes de piano, a fin de estimular la vivencia del ritmo en sus diversas expresiones: valores, formas, métricas, combinaciones de ritmos en ambas manos del pianista, ecos rítmicos y obras de música descriptiva.

El repertorio de obras ofrece ritmos diversos, entre ellos el de marcha, el de vals, el de pasillo, etc. También hay obras con métricas y valores rítmicos diversos que permitirán al estudiante explorar y desarrollar su sentido rítmico.

