

GUIDE FOR TEACHING AND REHEARSING IN SPANISH-SPEAKING CULTURES

Listed below are musical terms and expressions as used in most Spanish-speaking cultures outside of North America. The standard *Italian* musical terms are used in both English and Spanish for tempo (*allegro*, *lento*), dynamics (*forte*, *crescendo*), expression (*rubato*, *dolce*) and articulation (*staccato*, *legato*). There are two principal differences when teaching and rehearsing music using Spanish outside of North America:

1. **Solfege syllables** (*do-re-mi-fa-sol-la-si-do*) are used to name notes, rather than using the musical alphabet (A-B-C-D-E-F-G). The notes are named in solfege, in what is known as **fixed do**, where any C is always called *do*, any D is *re*, any E is *mi*, and so forth. The seventh step of the scale that we might know as *ti*, is usually called *si*. *Bemoles* (flats), *sostenidos* (sharps) and *naturales* (naturals) are applied to the solfege names. So, for example, the note B \flat is called *si bemol*, F \sharp is *fa sostenido*, and E \natural natural is *mi natural*.

2. **Note and rest durations** for values of an eighth note or smaller, are translations into Spanish of the English names. The American term eighth note in England is known as *a quaver*, and is thus translated as *una corchea*. What we call a sixteenth in the US, is known in the UK as *a semiquaver*, and thus in Spanish is known as *una semicorchea*. The quarter note in Spanish is called *una negra*, roughly translated as “a black note,” while the open half note is called a *una blanca*, or “a white note.” The whole note also gets its name from its physical appearance, in Spanish it’s called *una redonda*, derived from “all around.” Rests are known as *silencios*, so *el silencio de negra* means a quarter rest.

In order to successfully navigate a rehearsal in Spanish, it is highly recommended to practice at least the numbers from 1 to 10 in Spanish, as well as learning to pronounce the Spanish alphabet in order to call out rehearsal numbers/letters, or count off without a translator.

The STAFF and NOTE NAMES

the staff	<i>el pentagrama</i>	<i>cinco (5) líneas y cuatro (4) espacios</i>
G clef	<i>clave de sol</i>	
F clef	<i>clave de fa</i>	
notes in solfège (letter names are not used)	<i>notas en solfeggio</i> (using fixed do/do = C)	<i>do-re-mi-fa-sol-la-si-do</i> (<i>si</i> used in place of <i>ti</i>)
flat(s)	<i>bemol(bemoles)</i>	<i>Bb = si bemol</i>
sharp(s)	<i>sostenido(s)</i>	<i>F# = fa sostenido</i>
natural(s)	<i>natural(es)</i>	<i>E(natural sign) = mi naturale</i>
the major scale	<i>la escala mayor</i>	<i>Tono-tono-semitono-tono-tono-tono-semitono</i>
ascending	<i>ascendente</i>	
descending	<i>descendente</i>	
ledger line	<i>línea carta</i>	<i>líneas adicionales</i> (additional lines)

FIXED "DO" SOLFEGGIO SYLLABLES with instrumentalists

Letter names of the musical alphabet are *not* used, rather fixed "do" solfeggio syllables, where C is always do, D is called re, etc.

C is called *do* D = *re* E = *mi* F = *fa* G = *so* A = *la* B = *si** C = *do*

fixed "do":
pronounced:

do sostenido (C#) *re sostenido* (D#) *fa sostenido* (F#) *so sostenido* (G#) *la sostenido* (A#) *often *si* (see) is used in place of *ti*

Similarly, the chromatic notes, shown in grey, use the root solfège name (like *do*), rather than the letter name (C), but adding *sostenido* (for sharp), *bemol* (flat) or *natural* (natural).

ti bemol (Bb) *la bemol* (Ab) *so bemol* (Gb) *mi bemol* (Eb) *re bemol* (Db)

NOTE DURATIONS and RESTS

quarter note	<i>una negra</i>	<i>recibe un tiempo</i> (receives one beat)
quarter rest	<i>el silencio de negra</i>	<i>recibe un tiempo</i> (receives one beat)
half note	<i>una blanca</i>	<i>recibe dos tiempos</i> (receives two beats)
half rest	<i>el silencio de blanca</i>	<i>recibe dos tiempos</i> (receives two beats)
whole note	<i>una redonda</i>	<i>recibe cuatro tiempos</i> (receives four beats)
whole rest	<i>el silencio de redonda</i>	<i>recibe cuatro tiempos</i> (receives four beats)
eighth note	<i>una corchea</i> (a quaver)	<i>dos corcheas igual una negra</i> (two eighths equal one quarter note)
eighth rest	<i>el silencio de corchea</i> (quaver rest)	
eighth notes	<i>dos corcheas</i> (two quavers)	<i>es igual a una negra</i> (equals one quarter beat)
sixteenth note	<i>semicorchea</i> (semiquaver)	<i>cuatro semicorcheas igual una negra</i> (four sixteenths equal one quarter note)
sixteenth rest	<i>el silencio de semicorchea</i> (semiquaver rest)	
dotted half note	<i>una blanca con puntillo</i> (a white note with point)	<i>es igual a tres tiempos</i> (equals three beats)
dotted quarter note	<i>una negra con puntillo</i> (a black note with point)	<i>es igual a tres corcheas</i> (equals three eighth notes)
dotted eighth note	<i>una conchea con puntillo</i> (a quaver with point)	<i>es igual a tres semicorcheas</i> (equals three sixteenth notes)
prep beat	<i>un tiempo preliminary</i>	
the beat	<i>la batuta</i>	
syncopation	<i>sincopa</i>	

REHEARSAL INSTRUCTIONS

at the beginning	<i>a principio</i>	<i>Empezamos al principio.</i> (Let's begin at the beginning.)
measure(s) or bar(s)	<i>compás(compás)</i>	<i>primer compás/ segundo compás</i> (first bar/ second bar)
at measure (or bar)	<i>a compás</i>	<i>Listo, toca? Listo, canta?</i> (Ready, play?) (Ready, sing?)
at letter	<i>a letra</i>	<i>dos compases antes de letra B</i> (two bars before letter B)
at number	<i>a numero</i>	<i>tres compás despues letra C</i> (three measures after letter C)
stop	<i>paré</i>	<i>paré junta</i> (stop together)
repeat	<i>repita</i>	<i>solamente tenores repita</i> (only horns repeat)
one more time	<i>otra vez</i>	<i>una vez por todos</i> (one time for everyone)
the last time	<i>la última vez</i>	
slower	<i>mas lento</i>	use Italian musical terms for tempo (<i>allegro, lento</i>) and dynamics (<i>crescendo, forte</i>)
faster	<i>mas rápido</i>	
softer	<i>mas suave</i>	<i>dajar de tomo/ moderar la voz</i> (tone down/tone down one's voice)
louder	<i>mas fuerte</i>	<i>mas aire</i> (more air)

LESSON TERMS and INSTRUCTIONS

practice	<i>practica</i>	<i>la tarea</i> (assignment/homework) <i>practica este ejercicio</i> (practice this exercise)
breath	<i>respire</i>	<i>toma aliento</i> (take a breath)
posture	<i>la postura corporal</i> (the body posture)	use Italian musical terms for articulations and expression (<i>staccato, marcato, legato</i>)
articulation	<i>articulación</i>	<i>ataque</i> (<i>attack</i>) <i>lengua</i> (<i>tongue</i>) <i>ligadura</i> (<i>slur</i>) <i>ligado</i> (<i>tie</i>) <i>digitación</i> (<i>fingering</i>)
positive reinforcement	<i>sí</i> (yes)/ <i>no</i> (no) <i>está bien</i> (it is correct) <i>casi</i> (almost) <i>optimo/a</i> (better) <i>mejor</i> (best) <i>izquierda</i> (left) <i>derecho</i> (right)	<i>bastante</i> (<i>enough</i>) <i>facil</i> (<i>easy</i>) <i>muy bien</i> (very good) <i>no está mal</i> (not bad) <i>excelente</i> (<i>excellent</i>) <i>mano</i> (<i>hand</i>) <i>dedo</i> (<i>finger</i>)

VOICE and INSTRUMENT PARTS

the chorus	<i>el coro</i> <i>lider de coro</i> (chorus leader) <i>cantar</i> (to sing)	<i>partes</i> (parts) <i>soprano</i> (soprano) <i>contralto</i> (alto) <i>tenore</i> (tenor) <i>bajo</i> (bass)
the band	<i>la banda</i> <i>maestro de banda</i> (bandmaster) <i>tocar</i> (to play)	<i>músicos</i> (musicians) <i>soprano</i> (soprano) <i>cornettas</i> (cornets) <i>trompeta</i> (trumpet) <i>tenores</i> (horns) <i>baritono</i> (baritones) <i>tombón</i> (trombone) <i>euphonio</i> (euphonium) <i>bajos</i> (basses)
percussion	<i>bateria</i> <i>toca los platillos</i> (play the cymbals)	<i>cimbaló</i> (cymbal) <i>platillo</i> (clash cymbals) <i>triángulo</i> (triangle) <i>tambor</i> (drum) <i>bolillo de tambor</i> (drum stick) <i>timpano</i> (timpani) <i>tambura bombo</i> (bass drum) <i>bombo</i> (bass drum player)
timbrels	<i>panderetas</i> <i>lider de panderatas</i> (<i>timbrel leader</i>)	

FIXED "DO" SOLFEGGIO SYLLABLES with vocalists

Letter names of the musical alphabet are *not* used, rather fixed "do" solfeggio syllables, where C is always do, D is called re, etc. When singing or analyzing harmonies, the chromatic solfege tones are used, so *di* for C#, or *te* for Bb.

fixed "do":
pronounced:

C = do D = re E = mi F = fa G = so A = la B = si* C = do

C# = di D# = ri F# = fi G# = si A# = li

*often si (see) is used in place of ti

Bb = te Ab = le Gb = se Eb = me Db = ra

DANCE INSTRUCTIONS

From the beginning	<i>Desde el principio</i>
Formation 1, 2, 3...	<i>Formacion</i>
Lines and Spaces	<i>Lineas y espacios</i>
Triangle Shape	<i>En forma de triangulo</i>
Find your window	<i>Encuetra tu ventana</i>
Right/Left	<i>Derecho/izquierda</i>
Leg	<i>Pierna</i>
Arm	<i>Brazo</i>
Look (Right/Left)	<i>Mira a la derecho/izquierda</i>
Turn	<i>Girar (shown in infinitive form)</i>
Jump	<i>Saltar</i>
Hop	<i>Salto</i>
Slide	<i>Deslizar</i>
Twist	<i>Girar</i>
Step	<i>Paso</i>
Chorus	<i>Coro</i>
Verse	<i>Verso</i>
More Energy	<i>Mas energia</i>
Slow	<i>Despacio/lento</i>
Quick	<i>Rapido</i>
Start	<i>Empieza</i>
Stop	<i>Para/detener/alto</i>
Counting from 1-8	<i>Cuenta del uno al ocho? Un(o), dos, tres, cuatro, cinco, sies, siete, ocho, nueve, diez</i>

THE ALPHABET		NUMBERS	
Letter	pronunciation		pronunciation
	<i>Letra</i>	0	cero
a	ah	1	un(o)
b	be (bay)	2	dos
c	ce (say)	3	tres
d	de (day)	4	cuatro
e	e (eh)	5	cinco
f	efe (F-A)	6	seis
g	ge (hey)	7	siete
h	hache (ah-j)	8	ocho
i	i (ee)	9	nueve
j	jota (hoh-ta)	10	diez
k	ka (kah)	11	once
l	ele (L-A)	12	doce
m	eme (M-A)	13	trece
n	ene (N-A)	14	catorce
ñ	eñe (ny-eh)	15	quince
o	oh	16	diesiséis
p	pe (pay)	17	diesisiete
q	cu (coo)	18	diesiocho
r	ere (air-eh)	19	diesinueve
rr	erre (air-rreh, trilled r)	20	viente
s	ese (S-A)	30	treinta
t	te (tay)	40	cuarenta
u	u (oo)	50	cincuenta
v	ve (vay)	60	sesenta
w	doble ve	70	setenta
x	Equis (a-kees)	80	ochenta
y	i griega (ee-greega)	90	noventa
z	zeta	100*	cien(to)

*Numbers over 100 can be broken up.
For instance, for rehearsal number 246, use dos-cuatro-sies.