



Barcelona gigantes terera

Història
d'un moviment
popular
contemporani

Ball dels Gegants del Clot

Des
crip
cions
coreo
grà
fiques

Ball dels Gegants del Clot (Barcelona, Sant Martí, Barcelonès)

Nom de la figura:	Clotus i Melis
Nom del ball:	Clotus i Melis
Col·lectiu responsable:	Colla dels Gegants del Cot
Context festiu:	Festa Major del Clot-Camp de l'Arpa
Àmbit territorial:	Barcelona, Sant Martí
Autor de la coreografia:	Jordi Vallverdú, 2008
Autor de la música:	Bernat-Xavier Muixench i Maspons, 1995
Data de l'estrena de la coreografia:	2008
Durada:	2' 18"
Descripció coreogràfica:	Albert Viñolas i Vilà, 2021
Disseny dels gràfics:	Albert Viñolas i Vilà

Música

CLOTUS I MELIS

1/8

(els gegants del Clot -bcn-)

A

Bernat-Xavier Muixench i Maspons

(1995)

1.,3.

gralla 1

gralla 2

gralla 3

Musical score for Section A, measures 1-8. The score is for three flutes (gralla 1, 2, and 3) in 3/4 time, key of D major. The first two flutes play a melody of quarter notes, while the third flute plays a similar melody starting from the second measure. The first measure of the first two flutes has a first ending bracket labeled '1.,3.'.

2.

4.

B

Musical score for Section B, measures 9-12. The score continues for the three flutes. Measures 9 and 10 are marked with a first ending bracket labeled '2.'. Measures 11 and 12 are marked with a first ending bracket labeled '4.'. The section ends with a double bar line and a repeat sign. The key signature changes to D minor for the final two measures.

Musical score for Section B, measures 13-16. The score continues for the three flutes. The key signature remains D minor. The melody for all three flutes is more active, featuring eighth and sixteenth notes.

Clotus i Melis (els gegants del Clot)

The first system of music consists of three staves. The key signature is one sharp (F#), indicating G major. The first staff features a melody with eighth and quarter notes, including some beamed eighth notes. The second staff provides a harmonic accompaniment with similar rhythmic patterns. The third staff contains a bass line with dotted rhythms and rests.

The second system begins with a 'C' time signature, indicating common time. It consists of three staves. The first staff has a melody with eighth-note runs and quarter notes. The second and third staves provide accompaniment with eighth-note patterns and rests.

The third system begins with a 'D' time signature, indicating cut time. It consists of three staves. The first staff features a melody with eighth-note runs and quarter notes. The second and third staves provide accompaniment with eighth-note patterns and rests.

Clotus i Melis (els gegants del Clot)

3/8

Musical score for three staves, measures 1-6. The key signature is one sharp (F#). The first two staves contain melodic lines with eighth and sixteenth notes, and some slurs. The third staff contains a rhythmic accompaniment with eighth notes and rests.

PERCUSSIÓ

Musical score for three staves, measures 7-9. The key signature is one sharp (F#). The first two staves contain melodic lines. The third staff contains a rhythmic accompaniment. At the end of measure 9, there is a double bar line and a chord symbol consisting of a treble clef, a sharp sign, and a double bar line.

Musical score for three staves, measures 10-12. The key signature is one sharp (F#). The first staff contains a melodic line with a rest in measure 10, followed by a quarter note and an eighth note in measure 11, and a quarter note in measure 12. Above the first staff in measure 11 is the letter 'E'. The second and third staves are empty.

Clotus i Melis (els gegants del Clot)

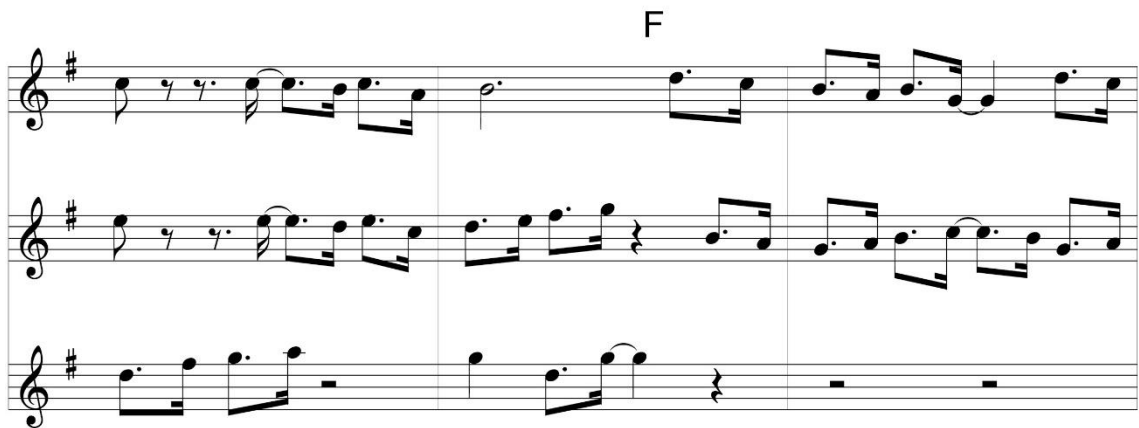
4/8



The first system of musical notation consists of three staves. The top staff features a melody with eighth and sixteenth notes, including slurs and ties. The middle staff provides a harmonic accompaniment with similar rhythmic patterns. The bottom staff contains a bass line with occasional rests and eighth notes.



The second system of musical notation also consists of three staves. The top staff continues the melodic line with more complex rhythmic figures. The middle staff's accompaniment becomes more active with sixteenth-note patterns. The bottom staff shows a bass line with some chromatic movement and rests.



The third system of musical notation consists of three staves. A dynamic marking 'F' (Forte) is placed above the first staff. The top staff continues the melody with a mix of eighth and sixteenth notes. The middle staff has a more rhythmic accompaniment. The bottom staff features a bass line with some rests and eighth notes.

Clotus i Melis (els gegants del Clot)

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 5/8 time signature. The system consists of three staves. The top staff has a melodic line with eighth and sixteenth notes, ending with a half note G. The middle and bottom staves provide accompaniment with eighth and sixteenth notes. A 'G' chord symbol is placed above the final note of the top staff.

Musical notation for the second system, featuring a treble clef, a key signature of two sharps (F# and C#), and a 5/8 time signature. The system consists of three staves. The top and middle staves have melodic lines with eighth and sixteenth notes, while the bottom staff provides a bass line with eighth notes.

Musical notation for the third system, featuring a treble clef, a key signature of two sharps (F# and C#), and a 5/8 time signature. The system consists of three staves. The top staff has a melodic line starting with a half note H, followed by eighth and sixteenth notes. The middle and bottom staves provide accompaniment with eighth and sixteenth notes.

Clotus i Melis (els gegants del Clot)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of three systems, each with three staves. The first system is marked with a '1' above the second staff. The second system is marked with a 'J' above the second staff. The third system concludes with a 3/4 time signature change at the end of each staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes rests and dynamic markings.

Clotus i Melis (els gegants del Clot)

7/8

K

Section K, measures 1-3. The music is in 3/4 time with a key signature of one sharp (F#). The first staff features a melodic line with a half note followed by a quarter note, and a second half note with a quarter note. The second staff has a half note followed by a quarter rest, and a second half note with a quarter note. The third staff has a half note followed by a quarter rest, and a second half note with a quarter note.

Section K, measures 4-6. The music continues in 3/4 time with a key signature of one sharp. The first staff has a half note followed by a quarter note, and a second half note with a quarter note. The second staff has a half note followed by a quarter note, and a second half note with a quarter note. The third staff has a quarter rest followed by a half note, and a second quarter rest followed by a half note.

L

M

Section L, measures 7-9. The music is in 2/4 time with a key signature of one sharp. The first staff has a half note followed by a quarter note. The second staff has a half note followed by a quarter note. The third staff has a half note followed by a quarter rest. Section M, measures 10-12. The music is in 3/4 time with a key signature of one sharp. The first staff has a half note followed by a quarter note. The second staff has a half note followed by a quarter note. The third staff has a half note followed by a quarter rest.

Clotus i Melis (els gegants del Clot)

8/8

The image displays a musical score for the piece "Clotus i Melis (els gegants del Clot)". The score is written in 8/8 time and consists of three systems of three staves each. The key signature is one sharp (F#). The first system features a melody in the top staff with a slur over the first four notes, followed by a quarter note, and then a slur over the last four notes. The middle staff provides a rhythmic accompaniment with eighth notes and rests. The bottom staff contains a bass line with eighth notes and rests. The second system continues the melody and accompaniment. The third system concludes with a final note in each staff, marked with a fermata.

Acompanyament musical

El ball dels Gegants del Clot, Clotus i Melis, s'acompanyen amb un grup de gralles i percussió.

Enllaç música coreografia

Compàs:

A = 3/4

B = 3/8

C = 3/8

D = 3/8

Percussió = 6/8

E = 4/4

F = 4/4

G = 4/4

H = 4/4

I = 4/4

J = 4/4

K = 3/4

L = 2/4

M = 3/4

Frases musicals:

A = 8 comp.

B = 16 comp

C = 8 comp

D = 16 comp.

Percussió = 8 comp.

E = 8 comp. a 4/4 però per millor descripció contarem 16 comp. a 2/4

F = 4 comp. a 4/4 però per millor descripció contarem 8 comp. a 2/4

G = 4 comp. a 4/4 però per millor descripció contarem 8 comp. a 2/4

H = 4 comp. a 4/4 però per millor descripció contarem 8 comp. a 2/4

I = 4 comp. a 4/4 però per millor descripció contarem 8 comp. a 2/4

J = 4 comp. a 4/4 però per millor descripció contarem 8 comp. a 2/4

K = 7 comp.
L = 1 comp.
M = 9 comp. amb calderó

Punts de dansa:

p.d = pas de dansa: un pas a cada compàs.
p.vals = punt de vals
cam.t. = caminant, un pas a cada temps

Estructura:

A1

A2

A3

A4

B1

C1

D1

Percussió

E1

F1

G1

H1

I1


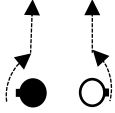
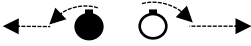


J1


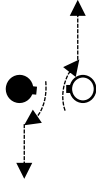
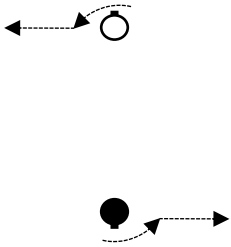
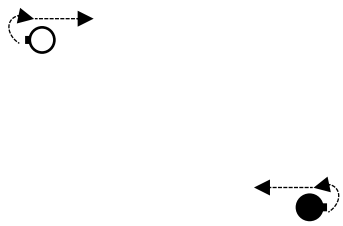

K1


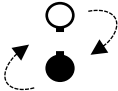

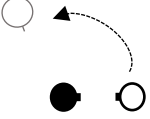
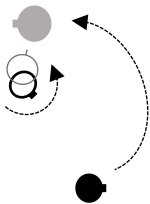
L1

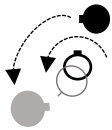
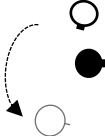
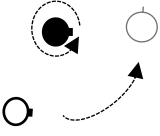

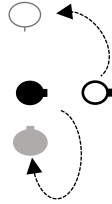
M1


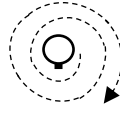

Coreografia

	<p>Es col·loquen al mig de la plaça, aixecats, segons indica el gr. 1</p> <p>Gràfic 1 </p>
<p>A1 p.d 1-8</p>	<p>Al comp. 1, el ● dona $\frac{1}{4}$ v. \rightarrow (d) i la ○ $\frac{1}{4}$ v. \rightarrow (e) per \rightarrow dav., segons gr.2</p> <p>Gràfic 2 </p>
<p>A2 p.d 1-8</p>	<p>Al comp 1, el ● dona $\frac{1}{4}$ v. \rightarrow (e) i la ○ $\frac{1}{4}$ v. \rightarrow (d) per \rightarrow dav, segons gr.3</p> <p>Gràfic 3 </p>
<p>A3 p.d 1-8</p>	<p>Al comp 1, el ● dona $\frac{1}{4}$ v. \rightarrow (e) i la ○ $\frac{1}{4}$ v. \rightarrow (d) per \rightarrow dav, fins al centre de la plaça, segons gr.4</p> <p>Gràfic 4 </p>
<p>A4 p.d 1-8</p>	<p>Al comp. 1, el ● dona $\frac{1}{4}$ v. \rightarrow (e) i la ○ $\frac{1}{4}$ v. \rightarrow (d) per \rightarrow dav., segons gr.5, per quedar encarats al comp. 8, segons gr. 5 bis</p> <p>Gràfic 5 </p>

	<p>Gràfic 5 bis </p>
<p>B1 p.vals 1-8</p> <p>9-16</p>	<p>Al comp. 1, el ● dona $\frac{1}{4}$ v. \rightarrow (d) i la ○ també $\frac{1}{4}$ v. \rightarrow (d) per \rightarrow dav., segons indica el gr. 6,</p> <p>Gràfic 6 </p> <p>i al comp. 9, el ● dona $\frac{1}{4}$ v. \rightarrow (e) i la ○ també $\frac{1}{4}$ v. \rightarrow (e) per \rightarrow dav., segons gr. 7</p> <p>Gràfic 7 </p>
<p>C1 p.vals 1-8</p>	<p>Al comp. 1 el ● dona $\frac{1}{2}$ v. \rightarrow (e) i la ○ $\frac{1}{2}$ v. \rightarrow (d) per \rightarrow dav. fins al centre, segons indica el gr. 8</p> <p>Gràfic 8 </p>
<p>D1 p.vals 1-8</p>	<p>Al comp. 1 el ● dona $\frac{1}{4}$ v. \rightarrow (d) i la ○ també $\frac{1}{4}$ v. \rightarrow (d) per \rightarrow dav. fins al centre, segons gr. 9,</p> <p>Gràfic 9 </p>

<p>9-12</p>	<p>per seguir avançant, segons gr. 10,</p> <p>Gràfic 10</p> 
<p>13-14</p>	<p>i encarats, donen $\frac{1}{4}$ v. \rightarrow (e), segons gr. 11,</p> <p>Gràfic 11</p> 
<p>15-16</p>	<p>quedant a lloc, marcant el pas, segons gr. 12</p> <p>Gràfic 12</p> 
<p>Percussió 1-8</p>	<p>A lloc, van movent els peus al compàs de la percussió.</p>
<p>E1 cam.t. 1-8</p>	<p>El ● es queda a lloc, movent -se a cada temps de compàs, i la ○ \rightarrow de cara al ● situant-se al cantó (e) de l'espectador, segons gr. 13,</p> <p>Gràfic 13</p> 
<p>9-16</p>	<p>i el ● inicia una volta \rightarrow (e) a la ○, i aquesta, a lloc, el va seguint girant-se de cara a ell, segons gr. 14</p> <p>Gràfic 14</p> 

<p>F1 cam.t. 1-8</p>	<p>El ● acaba la volta a la ○, segons indica el gr. 15</p> <p>Gràfic 15</p> 
<p>G1 cam.t. 1-8</p>	<p>La ○ → dav. fent una volta al voltant del ●, restant aquest a lloc movent-se al compàs, segons gr. 16</p> <p>Gràfic 16</p> 
<p>H1 cam.t. 1-8</p>	<p>La ○ → dav. al voltant del ● fins a la meitat del cantó dret i el ● va donant una volta → (e) sobre si mateix en aquests 8 comp., segons indica el gr. 17</p> <p>Gràfic 17</p> 
<p>I1 cam.t. 1-8</p>	<p>La ○ dona ¼ v. → (d) al primer comp. i es posa davant del ●, seguint a continuació tots dos → dav., segons indica el gr. 18</p> <p>Gràfic 18</p> 
<p>J1 cam.t. 1-8</p>	<p>La ○ es gira ¼ v. → (e) i el ● ¼ v. → (d) i → descrivint una mitja circumferència per quedar al comp. 8 encarats, al centre i separats, segons indica el gr. 19</p> <p>Gràfic 19</p> 

<p>K1 1-7 + L1 1 M1 + 1-9 p.vals</p>	<p>●○ → dav., acostant-se molt lentament, segons gr. 20 per donar voltes cada ú sobre si mateix → (d) durant el comp. 9 de M1 i calderó, segons gr. 21, acabant segons el gr. 21 bis i planten.</p> <p>Gràfic 20</p>  <p>Gràfic 21</p>  <p>Gràfic 21 bis</p> 
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