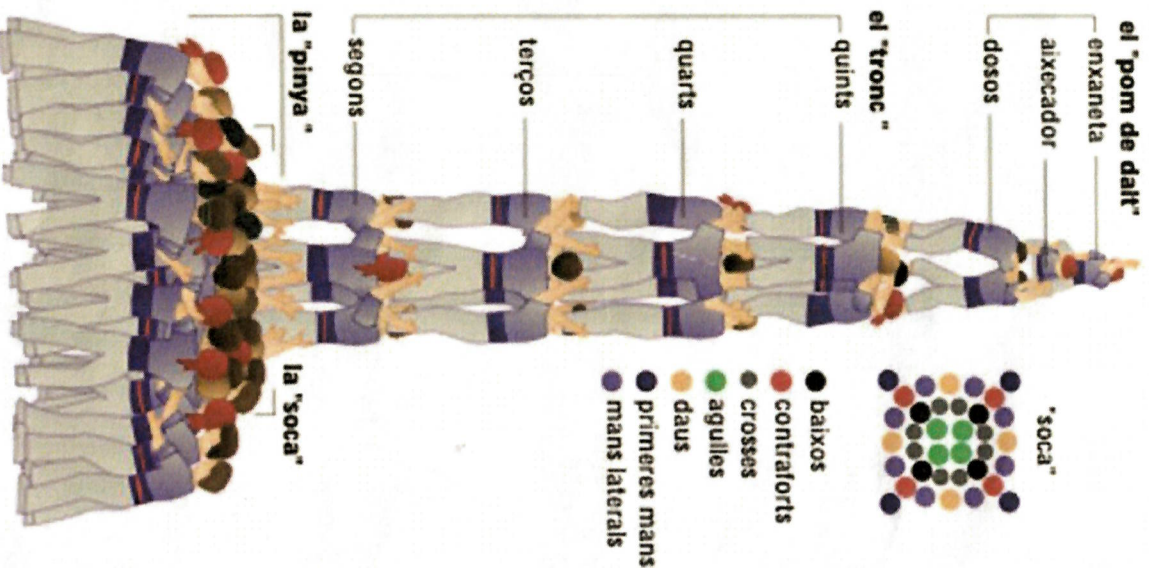


Castell nomenclature



Castells are primarily described by number of people in each level and the total number of levels, and sometimes also by a style of formation. Levels are composed of between one and five individuals standing on the shoulders of the level below.

Common terms indicating the number of people for each level of a tower

- Pilar (Eng. "pillar"): one person per level
- Torre ("tower"): two people per level
- Tres : three people per level
- Quatre : four people per level
- Cinc : five people per level

Numbers of levels most commonly built

- Sis : six levels high
- Set : seven levels
- Vuit : eight levels
- Nou : nine levels
- Deu : ten levels

Very high towers and ones with a small number of people on each level normally need extra support from the base or bottom levels. These base levels are frequently indicated as part of the name of the tower.

- Pinya ("bulk"): the ground-level base.
- Folre ("cover"/"lining"): a second-level base built on top of the pinya.
- Manilles ("handles"/"handcuffs"): a third-level base built on top of the second-level folre.

dos de nou
amb folre
i manilles



pilar de sis



tres de nou
amb folre



vuit amb folre



cinc de vuit



PINYA

Handwritten signature

~The Base of the Castle

General Rules

Enter Punctually and Smoothly

- Enter as and when instructed by the group
- The Cap de Pinya leader - Do not apply full pressure at the start of the Pinya. The maximum pressure in the Pinya must be achieved and held while maintaining the tower. Pressure must be maintained to allow the tower to be dismantled safely.

El Mogaador - the Bandana

is a protective item, that protects you from small scratches and cuts being pulled.

How to Enter the Pinya

Brace your forehead on the back of the neck of the person in front of you

- You must find a position where it rests firmly
- If the head is resting on the back or neck of the person in front it should be slightly bent forward with your chin inclined towards your chest, tilted so that if someone hands on your chin is pushed down towards the centre of the castle, it's better to turn it to one side by the side of the head
- Flat against the teammate in front
- Try to keep your nose free and the mouth closed, gritting your teeth.

Pay attention to the Castle

Chinners must respect the members of the Pinya

- Always climb with care
- During any celebration for completing a castle, consider that the people in the pinya could receive an impact and be hurt.
- Do NOT carry sharp objects in your pockets.
- Remove Glasses, watches, earrings, bracelets or bulky necklaces.
- Place for participants in suitable place for participants in building the pinya or in other sections of a castle
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Take into account your physique

Avoid things that could hurt yourself or others.

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Brace your forehead on the back of the neck of the person in front of you

Do not leave any gaps

- The pinya must be built so that no spaces are left between people. Otherwise, these gaps could weaken the structure and can cause injuries in the event of the tower falling
- When holding the position of Tap - wedge in the pinya, you must have other members behind you and they must cover your head with their arms.

The pinya must be made gradually and kept aligned

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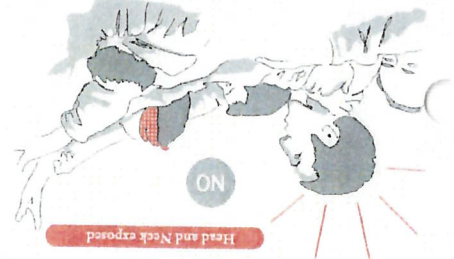


Put one foot slightly in front of the other arms of the team male in front of you

- You must extend your arms over their shoulders. This is one of the most effective and important ways to limit potentially dangerous movements of the head if a tower falls.
- Grab the wrists of the person directly in front of you if possible.
- Ask the teammate directly behind you to do the same to protect your neck.

Never look up!

- Keeping the head braced against something is the best way to avoid injuries. You may think that in the event of a fall you would have time to position your head correctly but experience shows that it is not always the case.
- Place your head in the right position from the beginning



Head and Neck Protected

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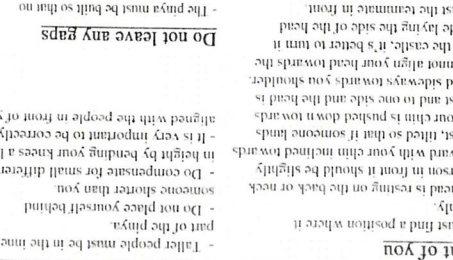
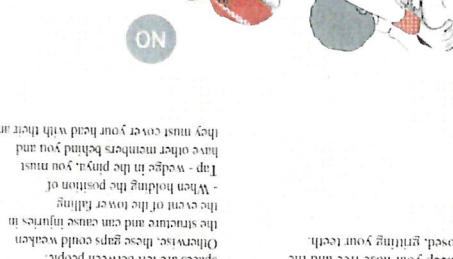
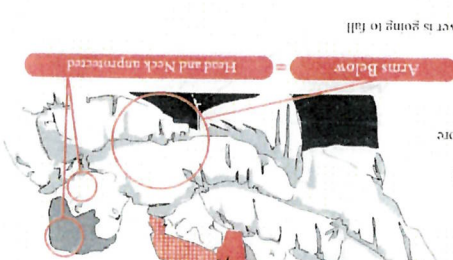
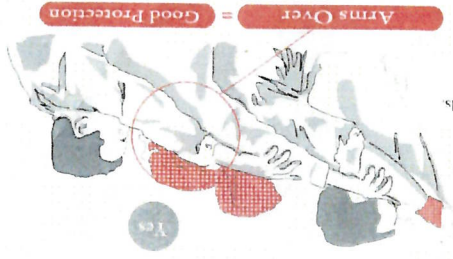
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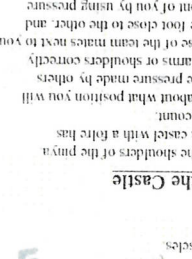
Don't crouch to avoid the weight on your head

- Only crouch if you find yourself in a bad position and your neck is really hurting
- Since our body's main protection is the muscular system, increasing the tension in your muscles is the best way to minimise the consequences of impacts
- It is therefore necessary to keep the base strong and stable
- This is particularly important in towers with a lot of people that may end up lying on the pinya is much higher

In The Event Of A Fall

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Toc de castells

Tradicional Castellera | Arranjament: Grallers i Tabalers del Poble Sec

Gralla 2

Gralla 1

A

Gr. 2

Gr. 1

5

Gr. 2

Gr. 1

A la A i es
repeteix
fins l'alleta

10

Gr. 2

Gr. 1

L'alleta

17

TOC DE CASTELLS

23

Gr. 2

Gr. 1

fa sol' fa mi re do si re sol' re si do si do si do si do
 do si do re si si re a tempo
 ritardando

28

Gr. 2

Gr. 1

re si mi re mi do re si do re si do re mi re re re sol' re sol' re sol' re

34

Gr. 2

Gr. 1

sol' mi re mi re do si re sol' re do si re sol' re do si do mi
 sol' fa# mi re do si re sol' re do si do mi

40

Gr. 2

Gr. 1

A la B i es repeteix La sortida curta La sortida llarga
 fins la sortida

re mi do re si si re sol la si do re mi fa sol' ad libitum
 sol la si do re sol' fa mi re fa mi ad libitum

48

Gr. 2

Gr. 1

re fa mi re mi si do re mi mi mi mi mi mi mi mi mi mi mi mi mi mi mi
 sol' do re mi fa la si do re mi fa

El Toc de castells es toca en el moment d'aixecar un castell.

Es comença a tocar quan terços d'un castell de 6 o 7 comencen a pujar, o quan ho fan quarts d'un castell de 8 o quints d'un de nou. En aquest moment comença l'intent d'aixecar el castell.

Simultàniament a l'aleta de l'enxaneta, es toca l'aleta del toc. En aquest moment el castell ha estat carregat i comença la baixada.

Quan el castell es descarrega, es toca la sortida, que serà curta en castells inferiors a la Torre de 7 o llarga en castells superiors.

The image displays a musical score for a piece titled "7.-TOC DE VERMUT (Vilafranca del Penedès)". The score is written on six systems of two staves each, using a treble clef and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. The first system features first and second endings, indicated by "1" and "2" below the staff. The second, third, and fourth systems contain several measures circled in blue ink, highlighting specific musical phrases. The fifth system shows a change in the lower staff's rhythm to 6/8. The sixth system concludes with a double bar line and repeat signs.

7.-TOC DE VERMUT (Vilafranca del Penedès)

Pasoble

Dolors de Munt

Enric Montsant i Damià

24 1 2 1

18

13

7

Gralla 1

$\text{quarter} = 120$

System 1: Measures 48-54. This system contains six measures of music. The top staff features a melodic line with a key signature of one sharp (F#) and a common time signature. The middle and bottom staves provide harmonic accompaniment. Measure numbers 48, 49, 50, 51, 52, and 53 are indicated at the end of each measure.

System 2: Measures 42-47. This system contains five measures of music. The top staff continues the melodic line, while the middle and bottom staves provide accompaniment. Measure numbers 42, 43, 44, 45, and 46 are indicated at the end of each measure.

System 3: Measures 37-41. This system contains five measures of music. The top staff features a melodic line, and the middle and bottom staves provide accompaniment. Measure numbers 37, 38, 39, 40, and 41 are indicated at the end of each measure.

System 4: Measures 31-36. This system contains six measures of music. The top staff features a melodic line, and the middle and bottom staves provide accompaniment. Measure numbers 31, 32, 33, 34, 35, and 36 are indicated at the end of each measure.

La manta al coll

<http://gralla.skamot.com>

Pasoble

Gralla 2
Gralla 1
Pais València

This system contains the first four measures of the piece. It features two staves: Gralla 1 (bottom) and Gralla 2 (top). The music is in 3/4 time. A double bar line is present after the second measure. A decorative flourish is located below the Gralla 1 staff at the end of the fourth measure.

This system contains measures 5 through 8. It consists of two staves with musical notation. A box with the number '6' is located at the bottom right of the system.

This system contains measures 9 through 12. It consists of two staves with musical notation. A box with the number '12' is located at the bottom right of the system. The word "Final" is written below the second staff at the end of the twelfth measure.

This system contains measures 13 through 16. It consists of two staves with musical notation. A box with the number '16' is located at the bottom right of the system.

This system contains measures 17 through 24. It consists of two staves with musical notation. A box with the number '24' is located at the bottom right of the system.

D.S. al Final

This system contains measures 25 through 30. It consists of two staves with musical notation. A box with the number '30' is located at the bottom right of the system. The instruction "D.S. al Final" is written below the first staff.

The musical score is arranged in six systems. The first system (measures 1-4) features vocal lines with a melodic line and a supporting line. The second system (measures 5-8) continues the vocal lines. The third system (measures 9-12) includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fourth system (measures 13-16) continues the vocal lines. The fifth system (measures 17-20) continues the vocal lines. The sixth system (measures 21-24) includes instrumental parts for Galla 1, Galla 2, and Timbal, with a double bar line at the end of the system.

Febrer

Manel Rius

Pasoble

<http://galla.skamot.com>