



Conservatorio di Musica Alfredo Casella
Istituto Superiore di Studi Musicali



GUIDA
AGLI ESAMI DI AMMISSIONE AL TRIENNIO ACCADEMICO
DI TEORIA, RITMICA E PERCEZIONE MUSICALE – COTP/06

a cura
dei Docenti di Teoria, Ritmica e Percezione Musicale



Conservatorio di Musica Alfredo Casella

Istituto Superiore di Studi Musicali

AMMISSIONE TRIENNIO ACCADEMICO DI I LIVELLO

PROVA B (D.M.382 11/5/2018) - TEST DI VERIFICA DELLE COMPETENZE

TEORIA, RITMICA E PERCEZIONE MUSICALE – COTP/06

Per l'accesso al Triennio occorre che lo studente dimostri un'adeguata preparazione nel campo della lettura, della percezione e della teoria musicale. È pertanto richiesto che il candidato abbia acquisito, entro la data in cui si svolgeranno gli esami d'ammissione, la licenza di Teoria e Solfeggio prevista dal Vecchio Ordinamento o analoga certificazione prevista dal Nuovo Ordinamento.

Per i candidati non provvisti della suddetta certificazione è previsto un accertamento di verifica delle competenze con le seguenti prove:

1. **Dettato melodico:** Dettato melodico di 8 battute, in tempo semplice o composto, senza cambi di metro, non oltre 3 movimenti e 3 alterazioni in chiave. Il dettato prevederà una modulazione ad una tonalità vicina, ed il ritorno, in conclusione, alla tonalità d'impianto.
2. **Test scritto di Teoria Musicale:** Il test scritto di verifica competenze sulla Teoria musicale prevederà 3 domande a risposta aperta, su argomenti a seguire puntualizzati:
 - Una domanda del test riguarderà tutto l'argomento delle scale maggiori e minori e altri tipi di scale; le tonalità.
 - Una domanda del test riguarderà gli intervalli, e prevederà il riconoscimento di 4 intervalli ascendenti.
 - Una domanda, infine, riguarderà la costruzione delle triadi, e prevederà la loro compilazione scritta (maggiore, minore, aumentata e diminuita) a partire da 4 suoni.
3. **Solfeggio parlato nel pentagramma doppio:** Esecuzione estemporanea di un Solfeggio parlato in doppio pentagramma (chiavi di violino e basso), della lunghezza massima di 16 misure, contenente abbellimenti.
Il solfeggio parlato, proposto dalla Commissione, potrà contenere:
 - Tempi semplici, Tempi composti, Tempi dispari in ottavi (3/8, 5/8, 7/8); verrà richiesta l'equivalenza ritmico/metrica (tactus-tactus, suddivisione-tactus, tactus-suddivisione);
 - Abbellimenti: acciaccature, appoggiature, mordenti, gruppetti;
 - Duine in 3 movimenti e/o in 3 suddivisioni - terzine in 1 movimento e/o in 2 e 4 movimenti - quartine in 3 movimenti e/o in 3 suddivisioni - gruppi irregolari dispari (quintine o settimane, in 1 o 2 movimenti) - doppie terzine e sestine - sincopi e controtempi.
4. **Setticlavio:** Esecuzione estemporanea di un Setticlavio proposto dalla Commissione, della lunghezza massima di 12 misure. La prova non conterrà abbellimenti, né cambiamenti di tempo, né alcuni gruppi irregolari come duine, quartine, quintine, settimane. La prova conterrà terzine, sestine o doppie terzine, sincopi e controtempi.

5. **Solfeggio cantato nella chiave di violino:** Esecuzione estemporanea di un Solfeggio cantato proposto dalla Commissione, della lunghezza di 8 misure, in tempo semplice o composto, con al massimo 3 alterazioni in chiave.
6. **Solfeggio cantato trasportato:** Esecuzione estemporanea del Trasporto, non oltre il tono sopra o sotto la tonalità indicata, di un Solfeggio cantato proposto dalla Commissione; la prova avrà la lunghezza di 8 misure, potrà essere in tempo semplice o composto, con un massimo di 3 alterazioni in chiave.

AVVERTENZE:

I corsi di **Musica Jazz** e **Musiche Tradizionali** non prevedono la verifica della prova numero **4. Setticlavio**.

Il corso di **Musica e Nuove Tecnologie** prevede invece il seguente programma di accertamento:

1. **Dettato:** lunghezza 8 misure, in misure binarie/ternarie semplici o composte, con semplici cellule ritmiche, tonalità maggiori o minori fino a due alterazioni in chiave, tutti gli intervalli consonanti nell'ambito di un'ottava, modulazione ai toni vicini.
2. **Test scritto di Teoria Musicale.** Il candidato dovrà rispondere per iscritto a 3 domande di teoria. Gli argomenti saranno a scelta della commissione tra i seguenti: intervalli/rivolti, tonalità/scale, triadi (allo stato fondamentale), modulazioni ai toni vicini.
3. **Solfeggio parlato:** nel pentagramma doppio (di lunghezza 16 misure ca.), in tempi binari, ternari e quaternari a suddivisione semplice e/o composta, con tempi in 5 e in 7, con gruppi irregolari nell'ambito di un movimento, con cambi di tempo e con uguaglianze di qualsiasi tipo.
4. **Solfeggio cantato:** lunghezza 8 misure in chiave di violino, in misure binarie, ternarie o quaternarie a suddivisione semplice o composta, con cellule ritmiche semplici, in tonalità maggiori o minori fino a due alterazioni in chiave, con tutti gli intervalli consonanti nell'ambito di un'ottava, con modulazione ai toni vicini.

**Alcuni esempi facsimili
di prove d'esame complete (prova B)
per l'ammissione al Triennio Accademico**

Solfeggi parlati nel pentagramma doppio

1

$\text{♩} = 42$

Measures 1-3 of the exercise. Measure 1 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains a quarter note G4, a quarter rest, a quarter note A4 with a fermata, and a quarter note B4. Measure 2 contains a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. Measure 3 contains a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4.

4

Measures 4-6. Measure 4 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 5 contains a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. Measure 6 contains a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4.

7

Measures 7-9. Measure 7 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 8 contains a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, and a quarter note C5. Measure 9 contains a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4.

10

Measures 10-12. Measure 10 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 11 contains a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. Measure 12 contains a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4.

13

Measures 13-15. Measure 13 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 14 contains a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. Measure 15 contains a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4.

2 ♩ = 42

Musical notation for measures 2-3. The system consists of a treble clef staff and a bass clef staff. Measure 2 features a treble staff with a sixteenth-note triplet (6) and a bass staff with a sixteenth-note triplet (6). Measure 3 features a treble staff with two eighth-note triplets (3) and a bass staff with a sixteenth-note triplet (3).

Musical notation for measures 4-5. The system consists of a treble clef staff and a bass clef staff. Measure 4 features a treble staff with a quarter note (2) and a bass staff with a sixteenth-note triplet (3). Measure 5 features a treble staff with a quarter note (3) and a bass staff with a sixteenth-note triplet (5).

Musical notation for measures 6-7. The system consists of a treble clef staff and a bass clef staff. Measure 6 features a treble staff with a quarter note (♩ = ♩) and a bass staff with a sixteenth-note triplet (5). Measure 7 features a treble staff with a quarter note (2) and a bass staff with a sixteenth-note triplet (4).

Musical notation for measures 8-9. The system consists of a treble clef staff and a bass clef staff. Measure 8 features a treble staff with a quarter note (♩ = ♩) and a bass staff with a sixteenth-note triplet (4). Measure 9 features a treble staff with a quarter note (7) and a bass staff with a sixteenth-note triplet (5).

Musical notation for measures 10-13. The system consists of a treble clef staff and a bass clef staff. Measure 10 features a treble staff with a quarter note (♩ = ♩) and a bass staff with a sixteenth-note triplet (3). Measure 11 features a treble staff with a quarter note (2) and a bass staff with a sixteenth-note triplet (3). Measure 12 features a treble staff with a quarter note (5) and a bass staff with a sixteenth-note triplet (5). Measure 13 features a treble staff with a quarter note (2) and a bass staff with a sixteenth-note triplet (5).

3

♩ = 42

Musical notation for measures 3-4. Measure 3 (treble clef) contains a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, and an eighth note G5. Measure 4 (treble clef) contains a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, and an eighth note G5. The bass line (bass clef) is empty in both measures.

4

♩ = ♩

Musical notation for measures 5-6. Measure 5 (treble clef) contains a quarter note G4, an eighth note A4, a quarter note B4, and an eighth note C5. Measure 6 (treble clef) contains a quarter note D5, an eighth note E5, a quarter note F5, and an eighth note G5. The bass line (bass clef) contains a quarter note G3, an eighth note A3, a quarter note B3, an eighth note C4, a quarter note D4, an eighth note E4, a quarter note F4, and an eighth note G4.

7

♩ = ♩

Musical notation for measures 7-8. Measure 7 (treble clef) contains a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, and an eighth note G5. Measure 8 (treble clef) contains a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, and an eighth note G5. The bass line (bass clef) contains a quarter note G3, an eighth note A3, a quarter note B3, an eighth note C4, a quarter note D4, an eighth note E4, a quarter note F4, and an eighth note G4.

10

♩ = ♩

Musical notation for measures 9-10. Measure 9 (treble clef) contains a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, and an eighth note G5. Measure 10 (treble clef) contains a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, and an eighth note G5. The bass line (bass clef) contains a quarter note G3, an eighth note A3, a quarter note B3, an eighth note C4, a quarter note D4, an eighth note E4, a quarter note F4, and an eighth note G4.

13

♩ = ♩

Musical notation for measures 11-12. Measure 11 (treble clef) contains a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, and an eighth note G5. Measure 12 (treble clef) contains a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, and an eighth note G5. The bass line (bass clef) contains a quarter note G3, an eighth note A3, a quarter note B3, an eighth note C4, a quarter note D4, an eighth note E4, a quarter note F4, and an eighth note G4.

Setticlavio

1 ♩ = 42

Exercise 1 consists of 12 measures. The first measure is in 2/4 time with a treble clef. The second measure is in 3/4 time with a bass clef. The third measure is in 3/4 time with a bass clef and a triplet of eighth notes. The fourth measure is in 3/4 time with a bass clef. The fifth measure is in 3/4 time with a bass clef and a triplet of eighth notes. The sixth measure is in 3/4 time with a bass clef and a sextuplet of eighth notes. The seventh measure is in 3/4 time with a bass clef and a triplet of eighth notes. The eighth measure is in 3/4 time with a bass clef and a triplet of eighth notes. The ninth measure is in 3/4 time with a bass clef. The tenth measure is in 3/4 time with a bass clef. The eleventh measure is in 3/4 time with a bass clef. The twelfth measure is in 3/4 time with a bass clef.

2 ♩ = 42

Exercise 2 consists of 12 measures. The first measure is in 3/4 time with a bass clef. The second measure is in 3/4 time with a bass clef and a triplet of eighth notes. The third measure is in 3/4 time with a bass clef and a triplet of eighth notes. The fourth measure is in 3/4 time with a bass clef and a triplet of eighth notes. The fifth measure is in 3/4 time with a bass clef and a sextuplet of eighth notes. The sixth measure is in 3/4 time with a bass clef and a triplet of eighth notes. The seventh measure is in 3/4 time with a bass clef and a triplet of eighth notes. The eighth measure is in 3/4 time with a bass clef and a triplet of eighth notes. The ninth measure is in 3/4 time with a bass clef and a triplet of eighth notes. The tenth measure is in 3/4 time with a bass clef and a triplet of eighth notes. The eleventh measure is in 3/4 time with a bass clef and a triplet of eighth notes. The twelfth measure is in 3/4 time with a bass clef and a triplet of eighth notes.

3 ♩ = 42

Exercise 3 consists of 12 measures. The first measure is in 6/8 time with a treble clef. The second measure is in 6/8 time with a treble clef. The third measure is in 6/8 time with a treble clef. The fourth measure is in 6/8 time with a treble clef. The fifth measure is in 6/8 time with a treble clef. The sixth measure is in 6/8 time with a treble clef. The seventh measure is in 6/8 time with a treble clef. The eighth measure is in 6/8 time with a treble clef. The ninth measure is in 6/8 time with a treble clef. The tenth measure is in 6/8 time with a treble clef. The eleventh measure is in 6/8 time with a treble clef. The twelfth measure is in 6/8 time with a treble clef.

Solfeggi cantati

1 Moderato

Exercise 1 is in 2/4 time and B-flat major. It consists of two staves. The first staff contains two measures of music, each with a slur over a quarter note followed by an eighth-note triplet. The second staff contains two measures, with the first measure having a slur over a quarter note followed by an eighth-note triplet, and the second measure having a slur over a quarter note followed by an eighth-note triplet with a '3' above it.

2 Andante

Exercise 2 is in 6/8 time and D major. It consists of two staves. The first staff contains two measures, each with a slur over a dotted quarter note followed by an eighth-note triplet. The second staff contains two measures, with the first measure having a slur over a dotted quarter note followed by an eighth-note triplet, and the second measure having a slur over a dotted quarter note followed by an eighth-note triplet.

3 Moderato

Exercise 3 is in 3/4 time and B-flat major. It consists of two staves. The first staff contains two measures, each with a slur over a quarter note followed by an eighth-note triplet. The second staff contains two measures, with the first measure having a slur over a quarter note followed by an eighth-note triplet, and the second measure having a slur over a quarter note followed by an eighth-note triplet with a '3' above it.

Solfeggi cantati da trasportare entro un tono sopra o sotto la tonalità indicata

1 Moderato

Exercise 1 is in G major (one sharp) and 2/4 time. It consists of two staves of music. The first staff contains a melodic line starting on G4, moving up stepwise to D5, then down to G4, with a fermata on the final G. The second staff contains a bass line starting on G3, moving up stepwise to D4, then down to G3, with a fermata on the final G. Both lines are connected by a slur.

2 Andante

Exercise 2 is in F major (no sharps or flats) and 2/4 time. It consists of two staves of music. The first staff contains a melodic line starting on F4, moving up stepwise to C5, then down to F4, with a fermata on the final F. The second staff contains a bass line starting on F3, moving up stepwise to C4, then down to F3, with a fermata on the final F. Both lines are connected by a slur.

3 Moderato

Exercise 3 is in D major (two sharps) and 2/4 time. It consists of two staves of music. The first staff contains a melodic line starting on D4, moving up stepwise to A4, then down to D4, with a fermata on the final D. The second staff contains a bass line starting on D3, moving up stepwise to A3, then down to D3, with a fermata on the final D. Both lines are connected by a slur.

CONSERVATORIO DI MUSICA "A. CASELLA" - L'AQUILA

Verifica di competenze
per Ammissione al Triennio accademico

Data:

Candidato:.....

(nome e cognome in stampatello)

Test scritto di Teoria Musicale N. 1

1. Quali sono le Tonalità vicine di Sol maggiore?

.....

2. Riconosci i seguenti Intervalli ascendenti:



.....

3. Costruisci sulla nota data le Triadi indicate:



Magg.

Min.

Aum.

Dim.

firma:

CONSERVATORIO DI MUSICA "A. CASELLA" - L'AQUILA

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Data:

Candidato:.....

(nome e cognome in stampatello)

Test scritto di Teoria Musicale N. 2

1. Definisci la Scala minore Bachiana:

.....
.....

2. Definisci i seguenti intervalli ascendenti:



.....

3. Costruisci sulla nota data le Triadi indicate:



Magg.

Min.

Aum.

Dim.

firma:

CONSERVATORIO DI MUSICA "A. CASELLA" - L'AQUILA

Verifica di competenze
per Ammissione al Triennio accademico

Data:

Candidato:.....

(nome e cognome in stampatello)

Test scritto di Teoria Musicale N. 3

1. Quali sono le Tonalità vicine di FA# minore?

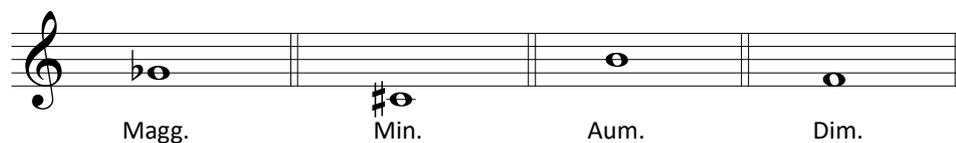
.....

2. Definisci i seguenti intervalli ascendenti:



.....

3. Costruisci sulla nota data le Triadi indicate:



firma:

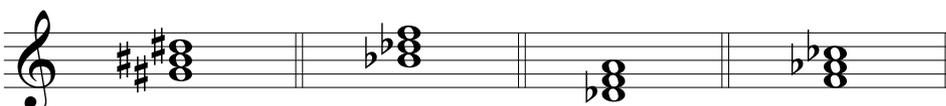
Legenda - risposte corrette Test Teoria

Verifica competenze Ammissione Triennio Accademico

Test Teoria N. 1

1. Sib Magg./SOLmin.; FA Magg./REmin.; Mib Magg./DOmin.

2. 4[^] dim.; 6[^] min.; 7[^] Magg.; 2[^] aum.

3. 
Magg. Min. Aum. Dim.

Test Teoria N. 2

1. La scala minore Bachiana è una scala minore melodica sia in senso ascendente che discendente, mantenendo le alterazioni al VI e VII grado.

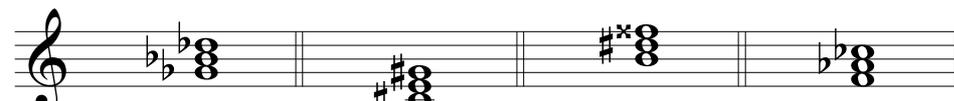
2. 3[^] aum.; 6[^] min.; 4[^] aum.; 7[^] min.

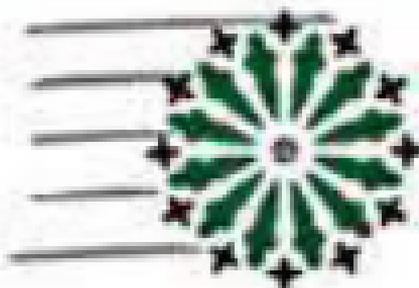
3. 
Magg. Min. Aum. Dim.

Test Teoria N. 3

1. FA#min./LA Magg.; DO#min./MI Magg.; Slmin./RE Magg.

2. 6[^] Magg.; 3[^] min.; 4[^] aum.; 7[^] dim.

3. 
Magg. Min. Aum. Dim.



CONSERVATORIO
STATALE di MUSICA
ALFREDO CASELLA - L'AQUILA