



Conservatorio di Musica Alfredo Casella
Istituto Superiore di Studi Musicali



GUIDA
AGLI ESAMI DI AMMISSIONE AL CORSO PROPEDEUTICO
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

CORSO PROPEDEUTICO

DI

TEORIA, RITMICA E PERCEZIONE MUSICALE

ESAME DI AMMISSIONE AL CORSO PROPEDEUTICO

Verifica delle competenze di Teoria ritmica e percezione musicale

Per accedere ai corsi propedeutici lo studente dovrà dimostrare il possesso delle seguenti abilità musicali generali:

- 1)** Esecuzione estemporanea di un solfeggio parlato nel doppio pentagramma (violino e basso) non oltre le 16 misure, che può contenere: tempi semplici e composti, punti e legature di valore, sincopi e controtempi, terzine in 1 movimento (anche con figure differenti) e terzine in due movimenti (solo con figure uguali), sestine e doppie terzine. Queste competenze sono contenute nel 1° corso di Solfeggio di N. Poltronieri, utilizzato come testo di riferimento.
- 2)** Test scritto di Teoria musicale con 3 domande a risposta aperta sui seguenti argomenti: Scale maggiori e relative minori, armature in chiave, classificazione di intervalli, tempi semplici e composti (e definizione delle 3 unità di misura, movimento e suddivisione), punti e legature di valore, sincopi e controtempi, terzine in 1 movimento (anche con figure differenti) e terzine in due movimenti (solo con figure uguali), sestine e doppie terzine.
- 3)** Esecuzione estemporanea di un solfeggio cantato proposto dalla Commissione, non modulante, senza figure irregolari, con al massimo 1 alterazione in chiave, e della lunghezza di 6 misure. La Commissione, inoltre, si riserva la facoltà laddove lo ritenga necessario di integrare la prova con l'intonazione cantata di alcuni intervalli a partire da un suono base proposto.
- 4)** Trascrizione di un breve dettato melodico di 4 misure eseguito dalla Commissione, non modulante, senza figure irregolari, e con al massimo un'alterazione in chiave. La Commissione, inoltre, si riserva la facoltà laddove lo ritenga necessario di integrare la prova con: a) riconoscimento (se in maggiore o nelle varie tipologie minori) di una scala eseguita dalla Commissione; b) classificazione all'ascolto di alcuni intervalli melodici ascendenti.

Questo programma d'esame, oltre che come test TRPM per l'ammissione al Corso Propedeutico, costituisce anche la prova finale del 2° modulo del Corso di Base. Infatti la verifica finale del Corso di Base è certificante (per i soli aspetti di Teoria Ritmica e Percezione Musicale) ai fini dell'ammissione al corso Propedeutico, e può anche coincidere con la data di svolgimento dello stesso Esame d'Ammissione.

**Alcuni esempi facsimili
di prove d'esame complete
per l'ammissione al corso Propedeutico**

Solfeggi parlati nel pentagramma doppio

1 $\text{♩} = 42$

Measures 1-3 of the first system. The music is in 3/4 time. The treble clef part contains eighth and quarter notes. The bass clef part contains eighth and quarter notes, with a repeat sign at the end of measure 3.

4 $\text{♩} = \text{♩}$

Measures 4-6 of the first system. Measure 4 starts with a treble clef and a bass clef. Measure 5 changes to a 6/8 time signature. The bass clef part features a triplet of eighth notes in measure 5 and a triplet of eighth notes in measure 6.

8 $\text{♩} = \text{♩}$

Measures 7-10 of the first system. Measure 7 changes to a 3/4 time signature. The bass clef part features two triplets of eighth notes in measures 8 and 9, and a triplet of eighth notes in measure 10.

Measures 11-13 of the first system. Measure 11 features a sextuplet of eighth notes in the bass clef. Measures 12 and 13 feature triplets of eighth notes in the bass clef. The system ends with a double bar line and repeat signs in both staves.

14 $\text{♩} = \text{♩}$

Measures 14-16 of the first system. The music is in 6/8 time. The treble clef part contains quarter and eighth notes. The bass clef part contains quarter and eighth notes. The system ends with a double bar line.

2

♩ = 42

Musical notation for measures 2-3. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. Measure 2 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 3 contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A triplet of eighth notes (G5, A5, B5) is written above the staff in measure 3.

Musical notation for measures 4-6. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 4 contains a triplet of eighth notes (G5, A5, B5) and a quarter note C5. Measure 5 contains a sixteenth note D5, a sixteenth note E5, a sixteenth note F5, a sixteenth note G5, a quarter note A5, and a quarter note B5. Measure 6 contains a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6. A triplet of eighth notes (G5, A5, B5) is written above the staff in measure 6.

Musical notation for measures 7-10. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 7 contains a whole note chord (G4, Bb4, D5). Measure 8 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 9 contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 10 contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6.

Musical notation for measures 11-13. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 11 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 12 contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. Measure 13 contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. A tempo marking ♩ = ♩ is present above the staff in measure 13.

Musical notation for measures 14-16. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 14 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 15 contains a triplet of eighth notes (G5, A5, B5) and a quarter note C6. Measure 16 contains a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. A tempo marking ♩ = ♩ is present above the staff in measure 15. The time signature changes to 2/4 in measure 15.

3

$\text{♩} = 42$

Musical notation for measures 3-5. The piece is in 3/4 time. Measure 3 features a treble clef staff with a quarter note, followed by eighth notes, and a triplet of eighth notes. Measure 4 continues with eighth notes and a triplet of eighth notes. Measure 5 features a treble clef staff with a triplet of eighth notes, eighth notes, and a quarter note. The bass clef staff is empty in all three measures.

4

Musical notation for measures 6-8. Measure 6 features a treble clef staff with a sixteenth-note sextuplet, followed by eighth notes. Measure 7 features a treble clef staff with eighth notes and a quarter note, and a bass clef staff with a triplet of eighth notes. Measure 8 features a treble clef staff with eighth notes and a quarter note, and a bass clef staff with a triplet of eighth notes.

7

Musical notation for measures 9-12. Measure 9 features a treble clef staff with a quarter note and eighth notes, and a bass clef staff with a triplet of eighth notes. Measure 10 features a treble clef staff with a quarter note and eighth notes, and a bass clef staff with eighth notes. Measure 11 features a treble clef staff with a quarter note and eighth notes, and a bass clef staff with eighth notes. Measure 12 features a treble clef staff with a quarter note and eighth notes, and a bass clef staff with a triplet of eighth notes. The system ends with a double bar line.

10

$\text{♩} = \text{♩}$

Musical notation for measures 13-15. The piece changes to 6/8 time. Measure 13 features a treble clef staff with a quarter note and eighth notes, and a bass clef staff with eighth notes. Measure 14 features a treble clef staff with a quarter note and eighth notes, and a bass clef staff with eighth notes. Measure 15 features a treble clef staff with a quarter note and eighth notes, and a bass clef staff with eighth notes.

13

Musical notation for measures 16-18. Measure 16 features a treble clef staff with eighth notes and a quarter note. Measure 17 features a treble clef staff with eighth notes and a quarter note. Measure 18 features a treble clef staff with eighth notes and a quarter note. The system ends with a double bar line.

Solfeggi cantati

1 Moderato

Exercise 1 is in 3/4 time and B-flat major. The melody consists of two staves. The first staff contains the first four measures, and the second staff contains the last four measures. The melody is characterized by a steady eighth-note rhythm with a melodic contour that rises and then falls. A slur covers the entire piece. The first staff ends with a double bar line.

2 Andante

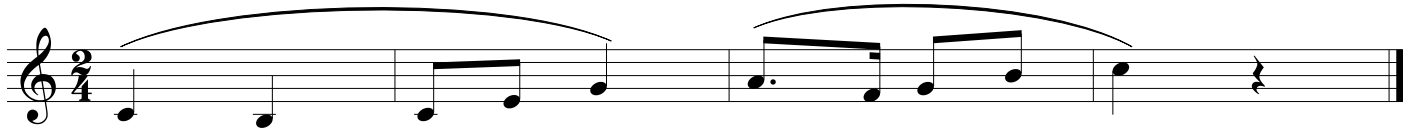
Exercise 2 is in 6/8 time and D major. The melody consists of two staves. The first staff contains the first four measures, and the second staff contains the last four measures. The melody features a slower eighth-note rhythm with a melodic contour that rises and then falls. A slur covers the entire piece. The first staff ends with a double bar line.

3 Moderato

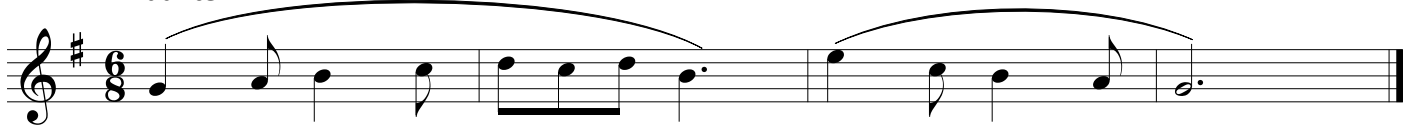
Exercise 3 is in 2/4 time and D major. The melody consists of two staves. The first staff contains the first four measures, and the second staff contains the last four measures. The melody features a steady eighth-note rhythm with a melodic contour that rises and then falls. A slur covers the entire piece. The first staff ends with a double bar line.

Dettati

1 Moderato



2 Andante



3 Moderato



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

Verifica di competenze
per Ammissione al corso Propedeutico

Data:

Candidato:.....

(nome e cognome in stampatello)

Test scritto di Teoria Musicale N. 1

1. Qual è l'unità di misura in 6/8?

.....

2. Quale tonalità minore ha 2 bemolli in chiave?

.....

3. Riconosci i seguenti intervalli ascendenti:



.....

.....

firma:

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Candidato:.....

(nome e cognome in stampatello)

Test scritto di Teoria Musicale N. 2

1. Che cos'è il Controttempo?

.....

2. Quali sono le tonalità relative di:

LA Magg./

SOL min./

3. Riconosci i seguenti intervalli ascendenti:



.....

firma:

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Verifica di competenze
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Data:

Candidato:.....

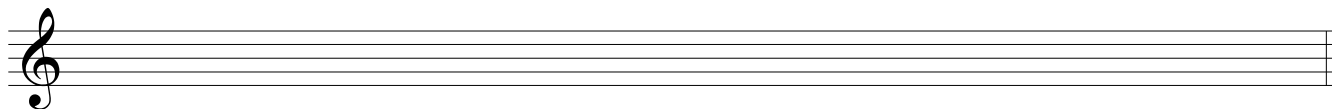
(nome e cognome in stampatello)

Test scritto di Teoria Musicale N. 3

1. Qual è l'unità di suddivisione del tempo 3/8?

.....

2. Costruisci la scala minore melodica di SOL min. in senso ascendente e discendente inserendo le alterazioni durante la costruzione della scala.



3. Riconosci i seguenti intervalli ascendenti:



.....

firma:

Legenda - risposte corrette

Verifica competenze Ammissione al corso Propedeutico

Test Teoria N. 1

1. La minima puntata
2. SOL min.
3. 3[^] min.; 2[^] aum.

Test Teoria N. 2

1. Per controtempo si intende l'alternanza della pausa sul tempo forte ed il suono sul tempo debole.
2. Le tonalità relative sono: FA# min; Sib Magg.
3. 7[^] min.; 4[^] aum.

Test Teoria N. 3

1. La semicroma



3. 6[^] Magg.; 5[^] dim.



CONSERVATORIO
STATALE di MUSICA
ALFREDO CASELLA - L'AQUILA