

## Certificazione di Formazione musicale di base 2

### Prova 1A: memorizzazione del basso



(Haendel)

### Prova 1B: Corale

T T D T3 T S (D3) D D7 T3 D3/7 T D T  
I I VII6 I6 I IV (V6) V V2 I6 V5/6 I V I

J. S. Bach: Dal Corale BWV45  
"O Gott, du frommer Gott"

Prova 2C: Riconoscimenti



2



3.      Ⓐ                                  Ⓑ                                  Ⓒ  
 T   Tg   S   Sp<sub>3</sub>   D   T<sub>3</sub>   |   T   T<sub>3</sub>   S   Tp   D<sub>3</sub><sup>7</sup>   T   |   T   Tp   Sp<sub>3</sub>   D<sup>7</sup>   Tp   S   T  
 I   III   IV   II<sup>6</sup>   V   I<sup>6</sup>   |   I   I<sup>6</sup>   IV   VI   V<sub>5</sub><sup>6</sup>   I   |   I   VI   II<sup>6</sup>   V<sup>7</sup>   VI   IV   I
4.      Ⓐ                                  Ⓑ                                  Ⓒ  
 t   t<sub>3</sub>   s   D   tG   s<sub>5</sub><sup>6</sup>   D   |   D   t<sub>3</sub>   s   D<sub>5</sub><sup>7</sup>   D   Sp   T   |   t   D<sub>5</sub><sup>7</sup>   t   tP   s<sub>5</sub><sup>6</sup>   D<sup>7</sup>   t  
 I   I<sup>6</sup>   IV   V   VI   II<sub>5</sub><sup>6</sup>   V   |   V   I<sup>6</sup>   IV   V<sub>3</sub><sup>4</sup>   V   II   I   |   I   V<sub>5</sub><sup>6</sup>   I   VI   II<sub>5</sub><sup>6</sup>   V<sup>7</sup>   I

Successioni armoniche

5/6   I III IV II6 V VI IV V7 I (in Sol M)

7/8   I V VI IV I6 I II5/6 V7 I (in re min)

Prova 2A: lettura cantata modulante



F. Schubert: da "Rast" (orig. re min)

Prova 2B: lettura cantata nelle chiavi antiche

**Benedictus.**

Cantus. Be . . ne . di . ctus, qui ve . nit,

Altus. Be . . ne . di . ctus, qui

Tenor. Be . ne . di . ctus, qui ve . . nit, be . ne . di .

Bassus. Be . . ne .

be . . ne . di . ctus, qui ve . nit in nomi .

ve . nit, be . . ne . di . ctus, qui ve . .

. . . ctus, qui ve . . nit

. di . ctus, qui ve . . nit in nomi . ne Do . .

(Palestrina)

**Prova 2C: lettura cantata accompagnata**

T S T D D7

I IV I V V7

Tp Sp D7

VI II V7

Tp Sp D T

VI II V I

Detailed description: The score is written in 3/4 time and consists of three staves. The first staff has a treble clef and a key signature of one flat. Above the staff are chord symbols: T, S, T, D, D7. Below the staff are guitar chord diagrams: I, IV, I, V, V7. The second staff has a treble clef and a key signature of one flat. Above the staff are chord symbols: Tp, Sp, D7. Below the staff are guitar chord diagrams: VI, II, V7. The third staff has a treble clef and a key signature of one flat. Above the staff are chord symbols: Tp, Sp, D, T. Below the staff are guitar chord diagrams: VI, II, V, I. The music includes eighth notes, quarter notes, and a triplet of eighth notes.

**Prova 3A - Lettura ritmica a 2 parti**

3/4

3/4

(♩ = ♩)

5 3 3 3 4

7 (♩ = ♩) 2

3 3 3 6

Detailed description: The score is written in 3/4 time and consists of three systems, each with two staves. The first system is in 3/4 time and features eighth notes and triplets. The second system is in 9/8 time and features eighth notes, triplets, and a 4-measure phrase. The third system is in 9/8 time and features eighth notes, triplets, and a 6-measure phrase. Fingerings are indicated by numbers 1-5. A tempo marking '(♩ = ♩)' is present between the first and second systems.

Prova 4A - Test di teoria musicale

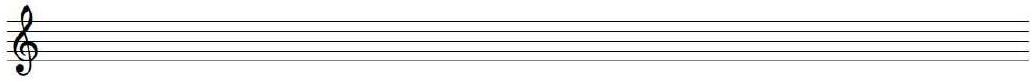
- 1) Qual è la tonalità del frammento sotto riportato? e la sua relativa?
- 2) Classificare in maniera completa gli intervalli nel cerchietto

a \_\_\_\_\_ b \_\_\_\_\_ c \_\_\_\_\_ d \_\_\_\_\_

- 3) Indicare con una sigla internazionale gli accordi contrassegnati dai numeri

1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_

- 4) Scrivere su pentagramma la scala minore melodica che presenta 4 diesis in chiave



- 5) Indica sullo spartito un abbellimento denominandolo



F. Mendelssohn: Romanza senza parole op.19 n°5

# Prova 4B - Lettura estemporanea parlata

The image displays three systems of musical notation for a piano piece. Each system consists of a treble and bass staff joined by a brace on the left. The key signature is three sharps (F#, C#, G#). The first system starts with a treble staff containing a 2-measure rest, followed by a series of eighth and sixteenth notes. The bass staff begins with a 2-measure rest, then plays a sequence of notes with a 2-measure rest at the end. A tempo marking  $(\text{♩} = \text{♩})$  is placed below the first system. The second system begins with a treble staff containing a 7-measure rest, followed by a 2/4 time signature change and a series of notes. The bass staff starts with a 5-measure rest, followed by notes and a 3-measure rest. A tempo marking  $(\text{♩} = \text{♩})$  is placed above the second system. The third system starts with a treble staff containing a 7-measure rest, followed by notes and a 3-measure rest. The bass staff begins with a 2-measure rest, followed by notes and a 4-measure rest. A tempo marking  $(\text{♩} = \text{♩})$  is placed above the third system. Various fingerings (2, 3, 4, 5, 6, 7) and articulation marks (accents, slurs) are present throughout the score.

Prova 4C: trascrizione da strumenti traspositori

The image displays a page of musical notation for Schubert's Symphony No. 4, specifically a transcription for transposing instruments. The score is organized into three main sections, each with two staves (treble and bass clef):

- CL Sib** (Clarinet in B-flat): The top section, featuring a melodic line with various dynamics such as *p*, *f*, and *ff*.
- CORNI IN Sib** (Horns in B-flat): The middle section, showing a similar melodic line with dynamics including *f* and *ff*.
- VIOLE** (Violins): The bottom section, containing a more rhythmic and melodic line with dynamics like *f* and *ff*.

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings, all transcribed from the original orchestral score.

Schubert: Sinfonia n°4