
EnArmonia

Solfegiu. Dictat.
Elemente de Teoria muzicii
Volumul II



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**Solfegiu, dictat,
elemente de teoria
muzicii**

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Volumul II

**Materiale didactice concepute pentru examene
și concursuri organizate de Universitatea de
Muzică din București în anul 2013**

**Colecție alcătuită și îngrijită
de Lector univ. dr. Tatiana Hilca**



**Editura Universității Naționale de Muzică
2014**

ISBN general 978-606-659-036-5

ISBN volumul II 978-606-659-060-0

CUVÂNT ÎNAINTE

Aflată la al doilea volum, colecția de față își propune să asigure pe de o parte, mai multă transparentă în modul de abordare a examenelor de diferite grade dar și să constituie un stimulent pentru cei ce vor să-și evalueze și chiar să-și cizeleze gradul de pregătire profesională.

Ca și predecesorul său, volumul cuprinde în primul rând subiectele examenului de admitere pentru anul 2013, adresate viitorilor noștri studenți, asigurându-le sub anumite aspecte cadrul necesar abordării pregătirii profesionale pentru examenele de Teoria muzicii.

Volumul cuprinde de asemenea subiectele de examen destinate studenților ce au dorit să își perfecționeze pregătirea profesională în cadrul studiilor de masterat.

Cerințele evaluatorii pot fi surprinse cu ușurință la fiecare dintre nivelele abordate (admitere licență, master, concursuri de teoria muzicii), urmărind cu atenție modul de formulare a subiectelor de examen și a cerințelor examinerilor noștri.

Consider că cei care vor parcurge volumul ar trebui să insiste asupra intonării corecte, cu naturalețe a solfegiilor, unde se recomandă aprofundarea problemelor de înțelegere a fenomenului tonal, a “mecanismului” de funcționare a acestuia, astfel încât intonarea unui solfegiu să nu reprezinte doar rezultatul unei simple reproduceri a unor sunete sau intervale, ci

în primul rând o analiză bazată pe legile funcțional-armonice care guvernează tonalitatea.

Cercetarea temeinică a problemei ridicate anterior constituie un proces îndelungat, în care sunt implicate performanțele unei practici constante, totul prin prisma conștientizării fenomenului tonal.

Nu în ultimul rând, coautorii lucrării (*prof.univ.dr. Dan Buciu, prof. univ. dr. Magda Buciu, prof. univ. dr. Olguța Lupu, conf. univ. dr. Rodica Nicolaescu, conf. univ. dr. Christian Alexandru Petrescu, lector univ. dr. Grigore Cudalbu, lector univ. dr. Tatiana Hilca*) și-au dorit să promoveze ideea de competiție și performanță în practica solfegiului, dicteului muzical și teoriei muzicii, adresându-se studenților cu aptitudini, înclinații și interese deosebite pentru domeniile și specializările studiate.

Lector univ.dr. Tatiana Hilca

Admitere Licență 2013

Specializarea

Interpretare muzicală - canto

13 Solfegii

prof. univ. dr. Dan Buciu

Admitere 2013
Interpretare muzicală, Canto
13 Solfeгии – Dan Buciu

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Musical score for exercise 1, consisting of three staves in G major and 4/4 time. The first staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, 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A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-29

Dan Buciu

3

Musical score for piece 3, featuring three staves in 4/4 time with a key signature of one flat. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The piece includes a triplet in the second staff and a double bar line at the end of the third staff.

4

Musical score for piece 4, featuring three staves in 3/4 time with a key signature of one sharp. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The piece includes a triplet in the third staff and a double bar line at the end of the third staff.

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Interpretare muzicală - canto

5

5

6

6

9

Musical score for exercise 9, consisting of three staves in G major and 4/4 time. The first staff is a treble clef with a melody starting on G4. The second staff is a treble clef with a melody starting on B4. The third staff is a bass clef with a melody starting on G3. The piece concludes with a double bar line.

10

Musical score for exercise 10, consisting of three staves in G major and 3/4 time. The first staff is a bass clef with a melody starting on G3. The second staff is a bass clef with a melody starting on G3, featuring a triplet of eighth notes and a fermata. The third staff is a treble clef with a melody starting on G4. The piece concludes with a double bar line.

Dan Buciu

11

Musical score for piece 11, consisting of three staves. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first staff contains a melodic line with eighth and sixteenth notes. The second staff continues the melody with a triplet of eighth notes. The third staff provides a bass line with eighth and sixteenth notes, ending with a double bar line.

12

Musical score for piece 12, consisting of three staves. The first staff is in treble clef, the second in treble clef, and the third in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first staff begins with a whole rest followed by a melodic line. The second staff continues the melody with eighth and sixteenth notes. The third staff provides a bass line with eighth and sixteenth notes, including a triplet, and ends with a double bar line.

13

The musical score for exercise 13 is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three staves. The first two staves are in bass clef, and the third staff is in treble clef. The first staff contains a sequence of eighth and quarter notes, ending with a triplet of eighth notes. The second staff continues with a triplet of eighth notes, followed by quarter and eighth notes, and ends with a half note. The third staff begins with a quarter note, followed by eighth notes, a triplet of eighth notes, and concludes with a half note and a quarter rest.

Admitere licență 2013

Specializarea
Interpretare muzicală –
instrumente

12 Solfegii

Conf. univ. dr. Christian Alexandru Petrescu

Admitere 2013
Interpretare muzicală – instrumente
12 solfegii – Christian Alexandru Petrescu

1

The image displays a musical score for exercise 1, consisting of six staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The first staff is a single treble clef line. The second and third staves are treble clef lines. The fourth and fifth staves are bass clef lines. The sixth staff is a bass clef line. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are three triplet markings (indicated by a '3' above the notes) in the second, third, and sixth staves. The piece concludes with a double bar line at the end of the sixth staff.

2

The musical score is written in 4/4 time and the key of D major (one sharp). It consists of six staves. The first two staves are in the treble clef, and the last four are in the bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes triplet markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter note D4, followed by a quarter note E4 with a sharp sign, a quarter rest, and an eighth-note pair of F#4 and G4. The second staff continues the melody with a quarter note A4, a quarter note B4, a triplet of eighth notes C#4, D4, and E4, a quarter note F#4, a quarter rest, a quarter note G4, and an eighth-note pair of A4 and B4. The third staff shows a melodic line with a quarter note A4, a quarter rest, an eighth-note pair of G4 and F#4, a quarter note E4, a quarter note D4, an eighth-note pair of C#4 and B4, a quarter note A4, and a quarter note G4. The fourth staff is in the bass clef and features a triplet of eighth notes G3, F#3, and E3, followed by another triplet of eighth notes D3, C#3, and B2, and then a quarter note A2, a quarter note G2, and a quarter note F#2. The fifth staff continues with a quarter note E2, a quarter note D2, a quarter rest, a quarter note C#2, a quarter note B2, a quarter note A2, and a triplet of eighth notes G2, F#2, and E2. The sixth staff concludes the piece with a quarter note D2, a quarter note C#2, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2.

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3

The image displays a musical score for a piece titled "3". The score is written in 3/4 time and features a key signature of one flat (B-flat). It consists of six staves of music. The first staff is in the treble clef and contains a melodic line with a triplet of eighth notes. The second staff is also in the treble clef and includes a measure with a sharp sign (#) on the staff. The third staff is in the treble clef and features a triplet of eighth notes. The fourth staff is in the bass clef and contains a melodic line with a sharp sign (#) on the staff. The fifth staff is in the bass clef and contains a melodic line. The sixth staff is in the bass clef and features a triplet of eighth notes. The score concludes with a double bar line.

4

The image displays a musical score for exercise 4, consisting of six staves of music. The score is written in 4/4 time and features a key signature of one flat (B-flat). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The first staff begins with a treble clef and a key signature change to one flat. The second and third staves continue in the treble clef. The fourth staff introduces a bass clef. The fifth and sixth staves are also in the bass clef. The score concludes with a double bar line. There are three triplet markings (indicated by a '3' below the notes) in the third, fourth, and sixth staves.

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5

The musical score is written for a single instrument, likely a piano, in the key of D major (two sharps) and 3/4 time. It consists of six staves of music. The first staff is in the treble clef and contains the first two measures. The second and third staves are in the treble clef and contain measures 3 and 4, respectively. The fourth and fifth staves are in the bass clef and contain measures 5 and 6, respectively. The sixth staff is in the bass clef and contains the final measure. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. There are three triplet markings (indicated by a '3' above or below the notes) in measures 4, 5, and 6. The piece concludes with a double bar line.

6

The musical score consists of six staves. The first two staves are in the treble clef, and the last four are in the bass clef. The key signature is D major (two sharps) and the time signature is 4/4. The music features several triplet markings (indicated by a '3' below the notes) and various rhythmic patterns including eighth and sixteenth notes. The piece concludes with a double bar line on the sixth staff.

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Interpretare muzicală - instrumente

7

75

8

The musical score consists of six staves. The first five staves are in treble clef, and the sixth is in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are three triplet markings: one in the second staff, one in the third staff, and one in the sixth staff. The piece concludes with a double bar line.

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Interpretare muzicală - instrumente

9

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of six staves of music. The first five staves are in the treble clef, and the sixth staff is in the bass clef. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two triplet markings (indicated by a '3' above the notes) in the second staff. The piece concludes with a double bar line in the sixth staff.

10

The image displays a musical score for exercise 10, consisting of six staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation is as follows:

- Staff 1:** Treble clef. The first measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The second measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The third measure contains a quarter note A3, a quarter note G3, and a quarter note F3.
- Staff 2:** Treble clef. The first measure contains a quarter rest, followed by a quarter note G4. The second measure contains a quarter note F4, a quarter note E4, and a quarter note D4. The third measure contains a triplet of eighth notes: C4, B3, and A3. The fourth measure contains a quarter note G3, a quarter note F3, and a quarter note E3.
- Staff 3:** Treble clef. The first measure contains a quarter rest, followed by a quarter note G4. The second measure contains a quarter note F4, a quarter note E4, and a quarter note D4. The third measure contains a quarter note C4, a quarter note B3, and a quarter note A3. The fourth measure contains a quarter note G3, a quarter note F3, and a quarter note E3.
- Staff 4:** Treble clef. The first measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The second measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The third measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The fourth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The fifth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The sixth measure contains a quarter note F2, a quarter note E2, and a quarter note D2.
- Staff 5:** Bass clef. The first measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The fourth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The sixth measure contains a quarter note F0, a quarter note E0, and a quarter note D0.
- Staff 6:** Bass clef. The first measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The second measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The fourth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The fifth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The sixth measure contains a quarter note F0, a quarter note E0, and a quarter note D0.

11

The image displays a musical score for exercise 11, consisting of six staves of music. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The notation is as follows:

- Staff 1:** Treble clef. Starts with a quarter note A4, followed by quarter notes B4, C5, and D5. A triplet of eighth notes (E5, F#5, G#5) is followed by a quarter note A4 and a quarter note B4.
- Staff 2:** Treble clef. Starts with a quarter note C5, followed by quarter notes B4, A4, and G4. A quarter note F#4 is followed by a quarter note E4, then a quarter note D4 and a quarter note C4.
- Staff 3:** Treble clef. Starts with a quarter note B4, followed by quarter notes A4, G4, and F#4. A triplet of eighth notes (E4, D4, C4) is followed by a quarter note B4, then a quarter note A4 and a quarter note G4.
- Staff 4:** Treble clef. Starts with a quarter note F#4, followed by quarter notes E4, D4, and C4. A quarter note B4 is followed by a quarter note A4, then a quarter note G4 and a quarter note F#4. The staff ends with a bass clef. A triplet of eighth notes (F#4, E4, D4) is followed by a quarter note C4, then a quarter note B4 and a quarter note A4.
- Staff 5:** Bass clef. Starts with a quarter note G4, followed by quarter notes F#4, E4, and D4. A quarter note C4 is followed by a quarter note B4, then a quarter note A4 and a quarter note G4.
- Staff 6:** Bass clef. Starts with a quarter note F#4, followed by quarter notes E4, D4, and C4. A quarter note B4 is followed by a quarter note A4, then a quarter note G4 and a quarter note F#4. The piece ends with a double bar line.

12

The musical score consists of six staves. The first three staves are in the treble clef, and the last three are in the bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody starts with a quarter note F#, followed by quarter notes G# and A, then a quarter rest, and finally a quarter note B. The second staff continues the melody with quarter notes C and D, followed by quarter notes E and F#, then quarter notes G# and A, and finally quarter notes B and C. The third staff continues with quarter notes D and E, followed by quarter notes F# and G#, then quarter notes A and B, and finally quarter notes C and D. The fourth staff is in the bass clef and starts with a quarter rest, followed by quarter notes D and E, then quarter notes F# and G#, and finally quarter notes A and B. The fifth staff continues with quarter notes C and D, followed by quarter notes E and F#, then quarter notes G# and A, and finally quarter notes B and C. The sixth staff continues with quarter notes D and E, followed by quarter notes F# and G#, then quarter notes A and B, and finally quarter notes C and D, ending with a double bar line.

Admitere licență 2013

Specializările Pedagogie muzicală,
Compoziție jazz/muzică ușoară,
Dirijat cor academic

10 Solfegii

Prof.univ.dr. Olguța Lupu

3 Solfegii

Lector univ. dr. Grigore Cudalbu

10 Exerciții ritmice

Lector univ. dr. Tatiana Hilca

8 Exerciții ritmice

Lector univ. dr. Grigore Cudalbu

Dictat melodic

Prof. univ. dr. Olguța Lupu

Test Teoria muzicii

Prof. univ. dr. Olguța Lupu

Admitere 2013 Pedagogie muzicală, Compoziție
jazz/muzică ușoară
10 solfegii – Olguța Lupu

1

Musical score for exercise 1, 3/4 time signature. The score consists of three staves: a treble clef staff, a treble clef staff with a bass clef for the final measure, and a bass clef staff. The key signature is one sharp (F#). The first staff contains four measures: G4 quarter, A4 quarter, B4 quarter, and C5 quarter. The second staff contains four measures: D5 quarter, E5 quarter, F#5 quarter, and G5 quarter. The third staff contains four measures: A5 quarter, B5 quarter, C6 quarter, and D6 quarter. The piece ends with a double bar line.

2

Musical score for exercise 2, 4/4 time signature. The score consists of three staves: a treble clef staff, a treble clef staff with a bass clef for the final measure, and a bass clef staff. The key signature is one sharp (F#). The first staff contains four measures: G4 quarter, A4 quarter, B4 quarter, and C5 quarter. The second staff contains four measures: D5 quarter, E5 quarter, F#5 quarter, and G5 quarter. The third staff contains four measures: A5 quarter, B5 quarter, C6 quarter, and D6 quarter. The piece ends with a double bar line.

3

Musical score for exercise 3, 3/4 time signature. The score consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures: the first measure has a quarter note G4, a dotted quarter note A4, and an eighth rest; the second measure has a quarter note B4, a quarter note C5, and a quarter rest; the third measure has a quarter note D5, a quarter note E5, and a quarter rest; the fourth measure has a quarter note F#5, a quarter note G5, and a triplet of eighth notes (A5, B5, C6). The second staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures: the first measure has a quarter note D5, a quarter note E5, and a quarter note F#5; the second measure has a quarter note G5, a quarter note A5, and a quarter note B5; the third measure has a quarter note C6, a quarter note B5, and a quarter note A5; the fourth measure has a quarter note G5, a quarter note F#5, and a quarter note E5. The third staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures: the first measure has a quarter note D4, a quarter note E4, and a quarter note F#4; the second measure has a quarter note G4, a quarter note A4, and a quarter note B4; the third measure has a quarter note C5, a quarter note B4, and a quarter note A4; the fourth measure has a quarter note G4, a quarter note F#4, and a quarter note E4.

4

Musical score for exercise 4, 4/4 time signature. The score consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures: the first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; the second measure has a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5; the third measure has a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6; the fourth measure has a quarter note E6, a quarter note F#6, a quarter note G6, and a quarter note A6. The second staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures: the first measure has a quarter note B5, a quarter note C6, a quarter note D6, and a quarter note E6; the second measure has a quarter note F#6, a quarter note G6, a quarter note A6, and a quarter note B6; the third measure has a quarter note C7, a quarter note B6, a quarter note A6, and a quarter note G6; the fourth measure has a quarter note F#6, a quarter note E6, a quarter note D6, and a quarter note C6. The third staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains four measures: the first measure has a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5; the second measure has a quarter note F#5, a quarter note G5, a quarter note A5, and a quarter note B5; the third measure has a quarter note C6, a quarter note B5, a quarter note A5, and a quarter note G5; the fourth measure has a quarter note F#5, a quarter note E5, a quarter note D5, and a quarter note C5.

5

Exercise 5 is a short piece in 3/4 time with a key signature of one flat (B-flat). It consists of three staves. The first staff is in treble clef and contains three measures: the first has a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4; the second has a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4; the third has a quarter note C5, a quarter note B4, and a triplet of eighth notes A4, G4, and F4. The second staff is in treble clef and contains three measures: the first has a quarter note G4, a quarter note A4, and a quarter note B4; the second has a quarter note G4, a quarter note A4, and a quarter note B4; the third has a quarter note C5, a quarter note B4, and a quarter note A4. The third staff is in bass clef and contains three measures: the first has a quarter note G3, a quarter note A3, and a quarter note B3; the second has a quarter note G3, a quarter note A3, and a quarter note B3; the third has a quarter note C4, a quarter note B3, and a quarter note A3.

6

Exercise 6 is a short piece in 4/4 time with a key signature of one flat (B-flat). It consists of three staves. The first staff is in treble clef and contains two measures: the first has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; the second has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The second staff is in treble clef and contains three measures: the first has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; the second has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; the third has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third staff is in bass clef and contains three measures: the first has a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4; the second has a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4; the third has a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4.

9

Musical score for exercise 9, consisting of three staves in 3/4 time with a key signature of one flat. The first staff contains a single melodic line. The second staff contains a melodic line with a triplet of eighth notes in the final measure. The third staff contains a bass line with a triplet of eighth notes in the second measure.

10

Musical score for exercise 10, consisting of three staves in 4/4 time with a key signature of one sharp. The first staff contains a single melodic line. The second staff contains a melodic line with a triplet of eighth notes in the first measure. The third staff contains a bass line.

Admitere 2013 - Dirijat cor academic
3 solfegii – Grigore Cudalbu

1

Musical score for exercise 1, consisting of three staves in G major and 6/8 time. The first staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplets and rests.

2

Musical score for exercise 2, consisting of three staves in B-flat major and 4/4 time. The first staff is a bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The second staff is a bass clef with a key signature of two flats (Bb, Eb). The third staff is a treble clef with a key signature of two flats (Bb, Eb). The music features a mix of eighth and sixteenth notes, with some triplets and rests.

Admitere 2013
Dirijat cor academic

3

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is D major (two sharps) and the time signature is 3/4. The first staff contains a melody with a triplet of eighth notes in the final measure. The second staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The third staff is a bass line with a triplet of eighth notes in the first measure. The fourth staff continues the bass line with a triplet of eighth notes in the second measure. The piece concludes with a double bar line.

Admitere 2013 – Pedagogie muzicală
10 exerciții ritmice – Tatiana Hilca

1



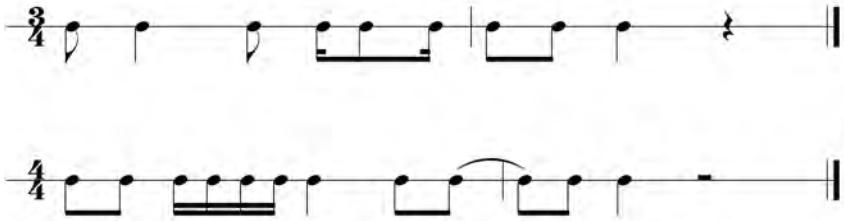
2



3



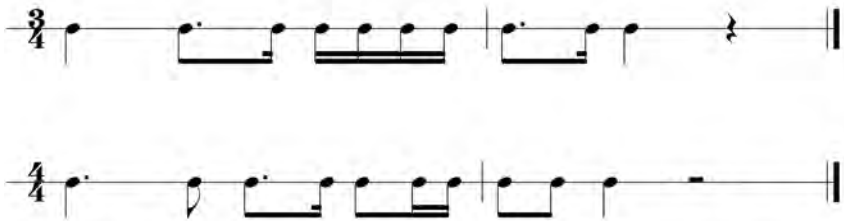
7



8



9



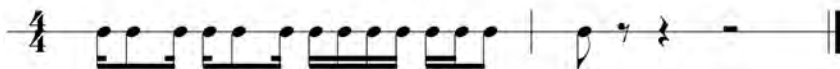
Admitere 2013 – Compoziție jazz/muzică ușoară,
Dirijat cor academic

8 exerciții ritmice – Grigore Cudalbu

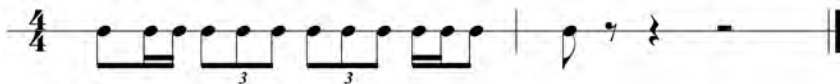
1



2



3



Grigore Cudalbu

7

Exercise 7 consists of two staves of music. The top staff is in 4/4 time and contains two measures. The first measure has a quarter note followed by a triplet of eighth notes. The second measure has a quarter note followed by a triplet of eighth notes. The bottom staff is in 3/4 time and contains two measures. The first measure has a triplet of eighth notes followed by a quarter note. The second measure has a quarter note followed by a triplet of eighth notes. Both staves end with a double bar line.

8

Exercise 8 consists of two staves of music. The top staff is in 4/4 time and contains two measures. The first measure has a quarter note followed by a quarter note. The second measure has a quarter note followed by a triplet of eighth notes. The bottom staff is in 3/4 time and contains two measures. The first measure has a quarter note followed by a quarter note. The second measure has a quarter note followed by a triplet of eighth notes. Both staves end with a double bar line.

Admitere 2013 – Dirijat cor academic
Dictat melodic – Olguța Lupu

The image displays a musical score for a 3/4 time signature in G major, consisting of five staves of notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on G4 and proceeds through a series of eighth and quarter notes. The second staff continues the melody with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note. The third staff features a quarter note, an eighth note, and a quarter note, followed by a quarter rest, an eighth note, and a quarter note. The fourth staff includes a triplet of eighth notes (G4, A4, B4), followed by a quarter note, a quarter note, and a quarter note. The fifth staff concludes the piece with a quarter note, an eighth note, and a quarter note, followed by a quarter note and a final whole note.

Admitere 2013 – Dirijat cor academic Test Teoria muzicii - Olguța Lupu

1. Construiți în sens ascendent și descendent următoarele intervale, plecând de pe sunetul 'do 1' și utilizând, după necesități, cheia de violină (sol) sau cheia de bas (fa). Analizați intervalele după criteriul stabilității (consonanță sau disonanță)

6ta m 4ta+ 7M 10M

Analizați intervalele după criteriul stabilității (consonanță sau disonanță).

2. Având permanent în bază sunetul 'mi', construiți toate tipurile de trisonuri în răsturnarea I.

3. Precizați tonalitățile în care sunetul 'mi' este, pe rând:

- Contradominantă
- Dominantă
- Sensibilă
- Mediantă superioară

4. Precizați tonalitățile înrudite de gradul I cu tonalitatea La Major; notați pe portativ armurile acestora.

5. Notați pe portativ gama 'Si bemol Major', varianta armonică și gama 'si minor', varianta melodică, în urcare și în coborâre. Marcați intervalele caracteristice (mărite și micșorate).

6. Identificați următoarele intervale (sub aspect cantitativ și calitativ) și propuneți pentru fiecare câte o variantă de rezolvare:



Admitere 2013
Dirijat cor academic

7. Precizați tonalitățile și notați-le armura pe portativ:
 - a. Omonima tonalității Sol Major;
 - b. Omonima tonalității do minor;
 - c. Relativa tonalității fa minor;
 - d. Relativa tonalității Mi Major.

8. Clasificați măsurile de 6/8, 4/4, 3/2, 7/16 după criteriile cunoscute (precizând inclusiv unitatea de timp).

9. Construiți răsturnarea intervalelor date, specificând cantitatea și calitatea intervalelor obținute.



Detalierea punctajului:


1. 1,20 puncte (0,15 x 8 intervale).
2. 1 punct (0,25 x 4 trisonuri).
3. 0,8 puncte (0,1 x 8 tonalități).
4. 1 punct (0,15 x 4 tonalități; 0,2 x 2 armuri sau 0,1 x 4 armuri).
5. 1,8 puncte (0,2 x 2 game ascendente; 0,2 x 3 game descendente; 0,1 x 0,8 intervale caracteristice);
N.B. nu se acordă punctaj suplimentar pentru marcarea aceluiași interval (în coborâre).
6. 0,8 puncte (0,1 x interval, respectiv rezolvare).
7. 0,8 puncte (0,2 x clasificare măsură).
8. 0,8 puncte (0,2 interval).
9. 0,8 puncte (0,2 interval).

Rezolvarea subiectelor de examen

Subiectul nr.1

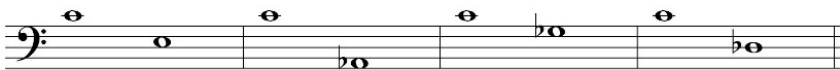
Intervalele ascendente:

6tă m 10mă M 4tă + 7mă M



Intervalele descendente:

6tă m 10mă M 4tă + 7mă M



6ta m, 10ma M – consonanțe (imperfecte);

4ta +, 7ma M – disonanțe (absolute).

Subiectul nr.2

M m - +



Subiectul nr.3

- Contradominantă: Re Major; re minor.
- Dominantă: La Major ; la minor.
- Sensibilă: Fa Major (nat., arm.); fa minor (arm., mel.).
- Mediantă superioară: Do Major; do diez minor.

Subiectul nr.4

Re Major, si minor. Mi major; do diez minor.



Subiectul nr.5

5 - 4 - 5 - 4 -
4 + 2 + - 4 + 2 + -

a. coborâre pe minorul natural

4 + 5 + 5 - 4 +

b. coborâre pe minorul lui Bach

4 + 5 + 4 +

Subiectul nr.6

2dă + Variante de rezolvare:

a. b. c.

5tă - Variante de rezolvare:

a. b. c.

4tă - Variante de rezolvare:

a. b.

6tă + Variante de rezolvare:

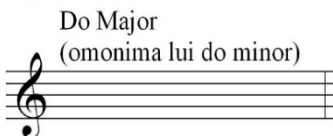
a.

Subiectul nr. 7

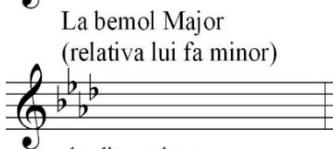
- a. Omonima tonalității Sol Major;



- b. Omonima tonalității do minor;



- c. Relativa tonalității fa minor;



- d. Relativa tonalității Mi Major.



Subiectul nr.8

- a. $6/8$ – măsură compusă omogen, metru ternar, unitatea de timp – optimea;
- b. $4/4$ – măsură compusă omogen, metru binar, unitatea de timp – pătrimea;
- c. $3/2$ – măsură simplă, metru ternar, unitatea de timp – doimea;
- d. $7/16$ – măsură compusă eterogen, unitatea de timp – șaisprezecimea.

Subiectul nr.9

10mă M 6tă m 7mă M 2dă m

5tă - 4tă + 3tă - 6tă +

The image shows two staves of musical notation. The first staff contains four measures of music. The first measure has a treble clef and a key signature of one sharp (F#), with a note on the first line (F#4). The second measure has a note on the second line (G4). The third measure has a note on the second space (A4). The fourth measure has a note on the second space (A4) with a flat sign (A4b). The second staff also contains four measures. The first measure has a note on the second space (A4) with a flat sign (A4b). The second measure has a note on the second space (A4) with a plus sign (+). The third measure has a note on the second space (A4) with a flat sign (A4b). The fourth measure has a note on the second space (A4) with a sharp sign (A4#).

Admitere licență 2013

Specializarea

Muzică religioasă

8 solfegii

Prof.univ.dr. Dan Buciu

Admitere 2013
Muzică religioasă
8 Solfegii – Dan Buciu
1

Musical notation for exercise 1, consisting of three staves in 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then D5, E5, F5, G5, and A5. The second staff continues with quarter notes: B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, and F3. The third staff concludes with quarter notes: E3, D3, C3, B2, A2, G2, F2, and ends with a double bar line.

2

Musical notation for exercise 2, consisting of three staves in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then D5, E5, F5, G5, and A5. The second staff continues with quarter notes: B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, and F3. The third staff concludes with quarter notes: E3, D3, C3, B2, A2, G2, F2, and ends with a double bar line.

5

Musical score for exercise 5, consisting of three staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The first staff begins with a treble clef and a key signature of one sharp. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4. The second staff continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4. The third staff continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4. The piece ends with a double bar line.

6

Musical score for exercise 6, consisting of three staves of music. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of two flats. The melody consists of quarter notes: Bb4, C5, Bb4, A4, G4, F4, E4, followed by a quarter rest. The second staff continues with quarter notes: D4, C4, Bb3, A3, G3, F3, E3, followed by a quarter rest. The third staff continues with quarter notes: D4, C4, Bb3, A3, G3, F3, E3, followed by a quarter rest. The piece ends with a double bar line.

Admitere licență

Specializările Compoziție clasică,
Muzicologie, Dirijat orchestră

4 Solfegii

Lector univ. dr. Grigore Cudalbu

Dictat melodic

Prof. univ. dr. Olguța Lupu

Test Teoria Muzicii

Prof. univ. dr. Olguța Lupu

Admitere 2013 – Compoziție clasică, Muzicologie,
Dirijat orchestră
4 solfegii – Grigore Cudalbu

1

The musical score consists of six staves. The first three staves are in treble clef, and the last three are in bass clef. The key signature is G major (one sharp) and the time signature is 3/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. There are two 'x' marks above notes in the second and third staves, and a '2' with a slur under two notes in the fourth staff. A '4' is written below a group of notes in the third staff. The piece concludes with a double bar line on the sixth staff.

Grigore Cudalbu

2

Musical score for Grigore Cudalbu, page 2. The score consists of six staves of music in 6/8 time, key of D major. The first staff is a single treble clef line. The second and third staves are a grand staff (treble and bass clefs). The fourth and fifth staves are two bass clef lines. The sixth staff is a single bass clef line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some 'x' marks above notes in the third staff, possibly indicating fingerings or specific articulation. A '2' with a slur is above the first two notes of the second staff. A '4' is below a group of notes in the third staff.

3

The musical score consists of six staves. The first two staves are in treble clef, and the last four are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 2 and 4 above notes, and 2 below notes. A measure rest is marked with a '7' in the fifth staff.

Grigore Cudalbu

4

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of six staves of music. The first three staves are in bass clef, and the last three are in treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are three triplet markings in the bass clef staves.

Admitere 2013 – Compoziție clasică, Muzicologie,
Dirijat orchestră
Dictat melodic – Olguța Lupu

The musical score consists of five staves of music, all in treble clef and 4/4 time. The key signature is three sharps (F#, C#, G#). The notation includes various rhythmic values and triplet markings:

- Staff 1: Starts with a quarter note, followed by an eighth-note pair, a quarter note, and another eighth-note pair. The final measure contains a triplet of eighth notes.
- Staff 2: Begins with a quarter note, followed by an eighth-note pair, a quarter note, and another eighth-note pair. The final measure features a triplet of eighth notes.
- Staff 3: Starts with a quarter note, followed by an eighth-note pair, a quarter note, and another eighth-note pair. The final measure contains a triplet of eighth notes.
- Staff 4: Begins with a quarter note, followed by an eighth-note pair, a quarter note, and another eighth-note pair. The final measure features a triplet of eighth notes.
- Staff 5: Starts with a quarter note, followed by an eighth-note pair, a quarter note, and another eighth-note pair. The final measure contains a triplet of eighth notes.

Admitere 2013 – Compoziție clasică, Muzicologie, Dirijat orchestră

Test Teoria Muzicii - Olgața Lupu

1. Notați perechile de intervale caracteristice (mărite și micșorate) din varianta melodică a tonalității omonime cu Fa diez Major.
2. Stabiliți în ce tonalități și variante se găsește acordul “fa-la bemol-do”, precizând și treptele pe care se formează.
3. Precizați tonalitățile și variantele în care sunetul „fa” este mediantă inferioară.
4. Construiți pornind de pe sunetul „re” cele 4 tipuri de tetracorduri, determinând tonalitățile și variantele în care apar.
5. Precizați gamele în a căror cromatizare se găsește următorul pasaj cromatic:
„fa becar-fa diez-sol-sol diez-la-la diez-si”.
6. Precizați tonalitățile înrudite de gradul II cu tonalitatea Mi bemol Major; notați pe portativ armura acestora.
7. Construiți acordul de septimă de dominantă în toate stările, având sunetul ‘g1’ în bază.
8. Scrieți intervalele date cu note pe portativ. Analizați-le din punctul de vedere al conținutului în 5p și precizați dacă sunt diatonice sau cromatice. Pentru cele care necesită rezolvare, propuneți o variantă.
 - ‘mi 1 - la bemol 1’
 - ‘do2 – re diez 2’
 - ‘fa – si’

9. Realizați un fragment ritmic de 4 măsuri, care să conțină următoarele formule metroritmice, respectând ordinea dată. Incercuiți-le și numerotați-le cu cifrele adecvate.
- a. Sincopă pe $\frac{1}{2}$ de timp, asimetrică, diminuată;
 - b. Contratimp pe $\frac{1}{4}$ de timp;
 - c. Anacruză pe $\frac{1}{4}$ de timp;
 - d. Sincopă falsă pe timp, asimetrică, diminuată;
 - e. Sincopă pe $\frac{1}{3}$ de timp, asimetrică, augmentată.

Punctaj:

1. **0,7 p** (0,1 x 6 intervale + tonalit omonima). La-re#; la-mi#; si-mi# + complementarele
2. **1,4 p** (socotind si variantele): fa n, a, m (I); do n, a; Do a, m (IV); sib n; Sib m (V); La b n (VI); Mib n; mib m (II); Reb n, a (III).
3. **1,2 p** (0,2 x 6 – cu variante): la n, a; La a, m; Lab n; lab m
4. **1,2 p** (0,1 x 4 tetrac; 0,1 x 8 tonalit, incluzand toate variantele fiecareia):
 - a. Majorul: Sol n; sol m; Re n, a, m
 - b. Minorul: re n, a, m
 - c. Frigicul: sol n; Sol m
 - d. Armonicul/cromaticul – Sol a; sol a
5. **0,8 p** (0,4 x 2) mi minor; Sol Major
6. **0,8 p** (4 tonalit + 4 armuri x 0,1)
7. **0,7 p**; 4 stari x ,015 = 0,6; scrierea corecta a lui g1 – 0,1
8. **1,2 p** (0,1 x 3 scrieri pe port in 8va coresp; 3 cont in 5te; 3 diat/crom; 3 rezolv.)
9. **1 pct** (0,2 x 5 formule)

REZOLVAREA SUBIECTELOR

Subiectul nr. 1.

Tonalitatea omonimă cu Fa diez Major este fa diez minor.
Intervalele caracteristice din fa diez minor melodic sunt:

The image displays three musical staves, each showing two intervals characteristic of the Fa diez minor melodic scale. Each interval is represented by two notes on a treble clef staff, with Roman numerals indicating their positions.

- Staff 1:** Shows the interval 4^{tă} + (major 4th) between notes III and VI, and the interval 5^{tă} - (minor 5th) between notes VI and III.
- Staff 2:** Shows the interval 5^{tă} + (major 5th) between notes III and VII, and the interval 4^{tă} - (minor 4th) between notes VII and III.
- Staff 3:** Shows the interval 4^{tă} + (major 4th) between notes IV and VII, and the interval 5^{tă} - (minor 5th) between notes VII and IV.

Subiectul nr. 2.

Acordul “fa - la bemol - do” se găsește în următoarele tonalități:

- fa minor (natural, armonic și melodic) – pe treapta I;
- Mi bemol Major (natural) – pe treapta a II-a;
- mi bemol minor (melodic) - pe treapta a II-a;
- Re bemol Major (natural, armonic) – pe treapta a III-a;
- Do Major (armonic, melodic) – pe treapta a IV-a;
- do minor (natural, armonic) – pe treapta a IV-a;
- Si bemol Major (melodic) – pe treapta a V-a;
- si bemol minor (natural) – pe treapta a V-a;
- La bemol Major (natural) – pe treapta a VI-a.

Subiectul nr. 3

Sunetul “fa” este mediantă inferioară în următoarele tonalități:

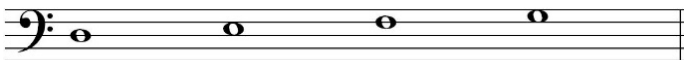
- La major (armonic, melodic);
- la minor (natural, armonic);
- La bemol Major (natural);
- la bemol minor (melodic).

Subiectul nr.4.

- a. tetracord Major;
tetracord inferior în Re major (nat., arm., mel.);
tetracord superior în Sol Major (nat.) și sol minor (mel.).



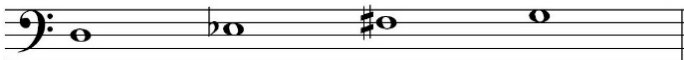
- b. tetracord minor;
tetracord inferior în re minor (nat., arm., mel.).



- c. tetracord frigid;
tetracord superior în Sol Major (mel.) și sol minor (nat.).



- d. tetracord armonic;
tetracord superior în Sol Major (arm.) și sol minor (arm.).



Subiectul nr. 5.

Pasajul cromatic se găsește în Sol Major (între treptele a VII-a – coborâtă – și a III-a) și în mi minor (între treptele a II-a – coborâtă – și a V-a).

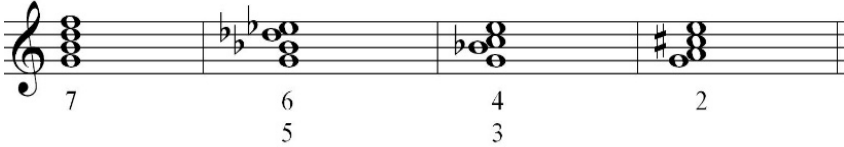
Subiectul nr.6.

Fa Major, re minor;

Re bemol Major, si bemol minor.

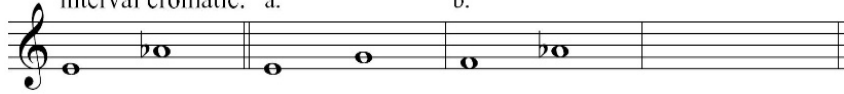


Subiectul nr.7.



Subiectul nr.8.

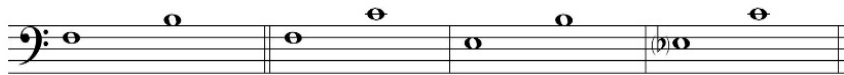
4tă - ; 8 x 5te p; Variante de rezolvare:
interval cromatic. a. b.



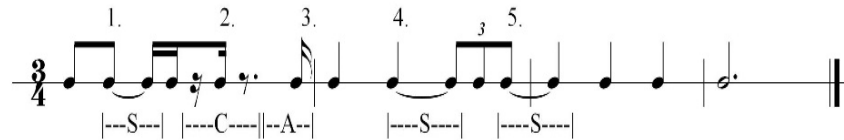
2dă + ; 9 x 5te p; Variante de rezolvare:
interval cromatic. a. b. c.



4tă + ; 6 x 5te p; Variante de rezolvare:
interval diatonic. a. b. c.



Subiectul nr.9.



(Cu mențiunea că erau posibile mai multe variante de rezolvare.)

Admitere Master 2013

Specializarea
Educație muzicală contemporană
8 solfegii
Prof. univ. dr. Olgața Lupu

Admitere Master 2013
Educație muzicală contemporană
8 solfegii – Olguța Lupu

1

The image displays a musical score for exercise 1, consisting of six staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are three triplet markings (indicated by a '3' above the notes) on the first, second, and sixth staves. Some notes are marked with an 'x' to indicate specific fingerings or techniques. The piece concludes with a double bar line on the sixth staff.

2

The musical score is written on six staves in a single system. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes eighth and sixteenth notes, rests, and triplets. Some notes are marked with an 'x'. The piece concludes with a double bar line.

4

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It consists of six staves of music:

- Staff 1: A quarter note, an eighth note, a quarter note, a quarter note, a quarter note, and a quarter note.
- Staff 2: A quarter rest, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.
- Staff 3: A quarter rest, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.
- Staff 4: A quarter rest, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. This staff contains two triplets, each marked with a '3' and a bracket.
- Staff 5: A quarter rest, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.
- Staff 6: A quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

5

Musical score for a piece in 4/4 time, key of B-flat major. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues with quarter notes D5, E5, and F5, followed by a quarter rest. The third staff begins with a quarter rest, followed by quarter notes G5, A5, and B5, then eighth notes C5 and D5. The fourth staff starts with a quarter rest, followed by quarter notes E5, F5, and G5, then eighth notes A5 and B5. The fifth staff begins with a quarter rest, followed by quarter notes C5, D5, and E5, then quarter notes F5 and G5. The piece concludes with a double bar line.

6

The musical score consists of six staves of music, all in a key with three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and a triplet marked with a '4'. The piece concludes with a double bar line.

7

The musical score consists of five staves of music, all in a 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and triplet markings. The first staff begins with a quarter note G4, followed by quarter notes A4 and B-flat4, a quarter rest, and then quarter notes C5, D5, and E5. The second staff features a triplet of quarter notes G4, A4, and B-flat4, followed by quarter notes C5, D5, and E5, and then a quarter note G4. The third staff starts with a quarter rest, followed by a triplet of eighth notes G4, A4, and B-flat4, and then quarter notes C5, D5, and E5. The fourth staff begins with a quarter rest, followed by a triplet of eighth notes G4, A4, and B-flat4, and then quarter notes C5, D5, and E5. The fifth staff starts with a quarter note G4, followed by quarter notes A4 and B-flat4, eighth notes C5 and D5, eighth notes E5 and F5, a quarter rest, and then quarter notes G4 and A4.

8

The musical score is written on six staves in treble clef. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/8. The notation includes eighth and sixteenth notes, rests, and slurs. The fourth staff features fingerings '2' and '4' over a pair of notes. The piece concludes with a double bar line at the end of the sixth staff.

Concurs studentesc de Teoria Muzicii

Ediția II, 2013

Secțiunea Solfegiu

6 solfegii – Prof. univ. dr. Magda Buciu

Concurs studentesc de Teoria muzicii

Ed. II 2013 – secțiunea Solfegiu

6 solfegii – Magda Buciu

1

The musical score for exercise 1 consists of seven staves of music. The first six staves are in bass clef, and the seventh staff is in treble clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' and a slur). The exercise concludes with a double bar line on the final staff.

2

The musical score consists of seven staves. The first five staves are in bass clef, and the last two are in treble clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 3/4 based on the note values. The score includes several triplets (marked with a '3' and a bracket) and a quintuplet (marked with a '5' and a bracket). The piece concludes with a double bar line.

Concurs Teoria muzicii 2013
Secțiunea Solfegiu

3

The musical score consists of seven staves. The first two staves are in bass clef, and the remaining five are in treble clef. The time signature is 9/8. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic values, slurs, ties, and fingerings (e.g., 2-1, 5, 4, 4). The piece concludes with a double bar line.

4

The musical score for piece 4 is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of seven staves. The first three staves are in bass clef, and the last four are in treble clef. The notation includes various rhythmic values, slurs, and triplets. The first staff begins with a quarter note G2, followed by quarter notes A2 and B2. The second staff features a half note G2, a quarter note A2, and a quarter note B2, with a triplet of eighth notes (C3, D3, E3) starting on the second measure. The third staff contains a triplet of eighth notes (F3, G3, A3) and a triplet of eighth notes (B2, A2, G2). The fourth staff includes a triplet of eighth notes (F3, G3, A3) and a triplet of eighth notes (B2, A2, G2). The fifth staff features a triplet of eighth notes (F3, G3, A3) and a triplet of eighth notes (B2, A2, G2). The sixth staff contains a triplet of eighth notes (F3, G3, A3) and a triplet of eighth notes (B2, A2, G2). The seventh staff concludes with a half note G2 and a quarter note A2.

6

The musical score is written in 4/4 time and consists of seven staves. The first four staves are in treble clef, and the last three are in bass clef. The key signature has three sharps (F#, C#, G#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' at the bottom of the final staff.

Concurs studentesc de

Teoria Muzicii

Ediția II, 2013

Secțiunea Dictat

Dictat melodic

Lector univ. dr. Grigore Cudalbu

Dictat armonic

Prof. univ. dr. Olgața Lupu

Concurs studentesc de Teoria Muzicii
Ed.II, 2013 – secțiunea Dictat
Dictat armonic – Olguța Lupu

The image displays four systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. The piece concludes with a double bar line at the end of the fourth system.

Concurs studentesc de Teoria Muzicii

Ediția II, 2013

Secțiunea Teoria muzicii - Test

Conf. univ. dr. Rodica Nicolaescu

Subiectele 1-3

Lector univ. dr. Tatiana Hilca

Subiectele 4-6

1.5 puncte.

4. Precizați tonalitatea următorului fragment, notând armura și alterațiile de intervenție corespunzătoare:



- a) notați sub textul muzical unde este necesar traseul tonal
- b) extrageți acordurile din locurile marcate, precizând specia, starea și funcția în context.

2,5 puncte.

5. Să se stabilească tonalitățile minore în care se formează acordul micșorat răsturnarea a II-a, poziție largă, al cărui vârf este mediantă inferioară a tonalității minore melodice situate la 6 cvinte perfecte ↓ față de omonima enarmonice tonalității *Reb major*.

2 puncte.

6. Transcrieți în măsură corespondentă fragmentul următor, pe baza echivalenței $\bullet = \bullet \cdot$, notând diviziunile excepționale în ortografie germană.

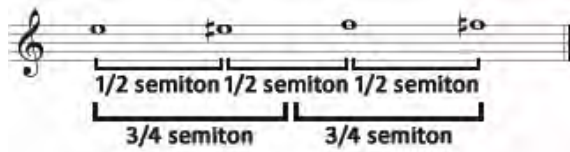
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Secțiunea Teoria muzicii - Test



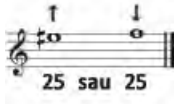
1 punct.

Se acordă un punct din oficiu.

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 Secțiunea Teoria muzicii - Test



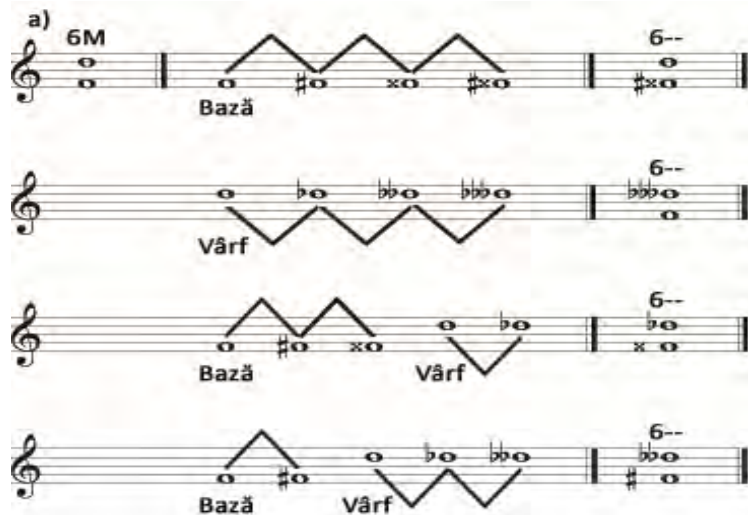
Armonicul 25 se află între mi semidiez² și fa^2 și poate fi notat astfel:



Semnul ↑ urcă, iar semnul ↓ respectiv coboară înălțimea cu un sfert de semiton. Deci, armonicul 50 poate fi notat astfel:



Subiectul nr.2.



b) 1p

The exercise consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff is labeled '1p' and contains two notes: 'Bază' (G4) and 'Vârf' (A4). The second staff shows a pitch contour with three peaks, labeled 'Bază' (G4), 'Vârf' (A4), and 'Bază' (G4). The third staff shows a pitch contour with two peaks, labeled 'Bază' (G4) and 'Vârf' (A4). The fourth staff shows a pitch contour with two peaks, labeled 'Bază' (G4) and 'Vârf' (A4). Each staff ends with a double bar line and the notation '1+++'. The notes are represented by circles with stems, and the pitch contours are represented by zigzag lines connecting the notes.

Din punctul de vedere al relației de înălțime dintre bază și vârf, în fiecare situație se obține un interval aberant în sensul că, ceea ce **am stabilit** că este bază sună (se aude) mai sus decât ceea ce **am stabilit** că este vârful intervalului. Făcând abstracție de relația bază-vârf se obține de fiecare dată o primă triplu mărită. (1+++)

c) 2M

The exercise consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff is labeled '2M' and contains two notes: 'Bază' (G4) and 'Vârf' (A4). The second staff shows a pitch contour with three peaks, labeled 'Bază' (G4), 'Vârf' (A4), and 'Bază' (G4). The third staff shows a pitch contour with two peaks, labeled 'Bază' (G4) and 'Vârf' (A4). The fourth staff shows a pitch contour with two peaks, labeled 'Bază' (G4) and 'Vârf' (A4). Each staff ends with a double bar line and the notation '2-'. The notes are represented by circles with stems, and the pitch contours are represented by zigzag lines connecting the notes.

Prin tripla micșorare a unei 2M se obține teoretic o 2 - - (secundă dublu micșorată).

În toate situațiile rezolvate mai sus, acest interval poate fi numit secundă aberantă, deoarece baza intervalului obținut prin micșorare este mai sus cu un semiton decât vârful intervalului, și întotdeauna enarmonic cu o 2m sau cu orice interval care conține un semiton.

Intervalul aberant se obține atunci când un interval dat este micșorat de mai multe ori decât numărul de semitonuri pe care-l conține în forma sa "perfectă" sau în forma sa "mică".

N.B.: au fost apreciate ca fiind corecte răspunsurile care au oferit direct soluția finală cât și cele care au detaliat explicit etapele.

Subiectul nr. 3.

The image shows a musical score for 'Subiectul nr. 3' in 3/4 time. It consists of four staves. The first staff is a treble clef melody with a key signature of one flat (B-flat). The second staff is a bass clef accompaniment with a key signature of one flat. The third staff is a treble clef melody with a key signature of one flat. The fourth staff is a bass clef accompaniment with a key signature of one flat. The music is a complex rhythmic exercise involving eighth and sixteenth notes.

Subiectul nr. 4.

a)

- acord major, răsturnarea I (6), funcția de dominantă a tonalității *sol minor*.

b)

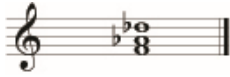
- acord major cu 7m9M, stare directă (9), funcția de dominantă a tonalității *Mib major*.

N.B.: s-a luat în considerare și soluția următoare

- acord major cu 7m, stare directă (7), funcția de dominantă a tonalității *Mib major*. (sunetul do fiind considerat notă melodică - întârziere)

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c)



- acord major, răsturnarea I (6), funcția de sextă napolitană a tonalității *do minor*.

d)



- acord major, răsturnarea a II-a (6/4), funcția de tonică a tonalității *do minor*.

Subiectul nr. 5.

Tonalitatea Tonalitatea Tonalitatea

Reb -----> **Do#** -----> **do#** ----->

Enarmonică Omonimă 6 cvinte perfecte ↓

Medianta acord -

solmel. -----> **mi** -----> **sib, sol, mi**

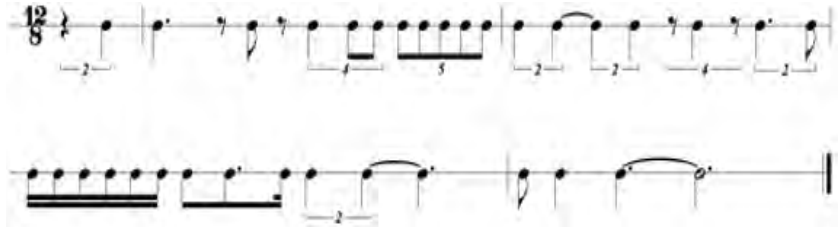
Inferioară RII poz.largă

Tonalitățile

-----> **re nat. arm., fa arm. mel.; sol mel.**

minore

Subiectul nr. 6.



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ISBN general 978-606-859-036-5
ISBN vol. II 978-606-659-060-0



9 786066 659060

Editura Universității Naționale de Muzică
București