



# EnArmonia

Solfegiu. Dictat.  
Elemente de Teoria muzicii  
Volumul V

# *EnArmonia*

Solfegiu, dictat, elemente de  
teoria muzicii

**Volumul V**



# *EnArmonia*

Solfegiu, dictat, elemente de teoria  
muzicii

## **Volumul V**

Materiale didactice concepute pentru examene și  
concursuri organizate de Universitatea Națională de  
Muzică din București în anul 2016

Colecție alcătuită și îngrijită de

lect. univ. dr. Tatiana Hilca

și

asist. univ. dr. Mihai Murariu



Culegerea și tehnoredactarea: Tatiana Hilca și Mihai Murariu

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## Introducere

Ajunsă la volumul cu numărul cinci, colecția *EnArmonia* a reușit deja să devină un reper în ceea ce privește pregătirea în vederea admiterii la Universitatea Națională de Muzică din București atât ca standard de pregătire minim necesar – prin capitolele dedicate exercițiilor de la concursurile de admitere - cât și ca nivel considerat optim/competitiv – prin capitolele ce prezintă exercițiile din cadrul *Concursului studențesc de Teoria muzicii* (motiv pentru care câștigătorii probei de *Elaborare solfegiu și dictat armonic* sunt răsplățiți și prin includerea în *EnArmonia*). În introducerea volumului precedent începeam prin a sublinia legătura dintre volumele *EnArmonia* și cele de *Solfegii admitere* ale anilor '70-'90. Iată că această idee de continuitate își dovedește atât validitatea cât și utilitatea prin gradul mare de căutare pe care se pare că îl au volumele din această colecție. Ideea cuprinderii unei palete cât mai largi de exerciții specifice rămâne de bază, volumul de față incluzând și de această dată solfegii cu grade diferite de dificultate, exerciții ritmice, dictate armonice și melodice, teste de Teoria muzicii, chiar și o temă de Armonie, grupate în jurul celor două

„obiective” menționate mai sus: *Admiterea și Concursul studențesc de Teoria Muzicii*. Ca și în anii trecuți, scopul primordial al *EnArmoniei* rămâne stimularea și asistarea pregătirii în domeniu a viitorilor și actualilor studenți (și nu numai).

La capitolul diferențe față de volumul al patrulea notăm în primul rând apariția unui *Test teoretic* la specializarea *Dirijat cor academic*, conceput, desigur, în parametrii materiei cerute la examenul de admitere. Restul diferențelor țin de mici variații (inevitabile) ale gradului de dificultate și de numărul de exerciții per probă/specializare. Variațiile în gradul de dificultate sunt determinate atât de rezultatele concursurilor respective din anul precedent cât și de unele schimbări în ceea ce privește autorii subiectelor în sine. Nu trebuie să uităm că atât totalitatea materialelor incluse în această colecție cât și volumul în sine sunt rezultatul efortului colectiv al membrilor *Departamentului de Muzicologie și Științele Educației Musicale* ce au drept specialitate *Teoria muzicii*, responsabilitatea conceperii, compunerii și formulării diferitelor subiecte fiind împărțită între cei implicați. Aceasta înseamnă, desigur, și o amprentă personală a fiecăruia în materialele create, fapt ce poate fi observat uneori. De altfel această variație este un aspect benefic din punct de vedere al pregătirii elevilor/studenților, făcând cu

atât mai oportună folosirea mai multor volume din *EnArmonia* fără pericolul unui anumit manierism involuntar. În aceeași idee, numărul (în general) crescut al exercițiilor per specializare față de volumul precedent înseamnă mai mult material de lucru, fără a influența în vreun fel dificultatea examenului/concursului în sine, fiind astfel încă un câștig pentru cei ce aleg să se ajute de aceste colecții în pregătirea lor.

Așa cum am menționat mai sus fiecare volum din colecția *EnArmonia* este rezultatul unui efort colectiv, cu atât mai mult cu cât impactul (și, implicit, beneficiul) unui exercițiu specific *Teoriei muzicii* (fie solfegiu, dictat sau chiar test scris) este maxim la prima parcurgere, reluarea unui exercițiu rezolvat (cântat, scris) pierzând mult din eficacitatea (și câștigul) primei „rezolvări” (nu ne referim, desigur, la câștigurile pe termen lung provenite din acumularea de informație/experiență). Prin urmare noi cerințe, formulări și exerciții trebuie imaginate constant, rolul conceperii de material mereu reînnoit nu numai la nivel de detaliu dar și ca abordare în vederea stimulării cât mai eficiente a dezvoltării gândirii muzicale, în paralel cu aptitudinile propriu-zise, revenind cadrelor didactice de specialitate din cadrul Universității Naționale de Muzică din București.

Înceiem astfel prin a mulțumi tuturor celor fără ale căror inspirație și efort nu ar fi fost posibilă apariția volumului de față, menționându-i în ordine alfabetică, doamnele având însă precedență: conf. univ. dr. Diana Dembinski, prof. univ. dr. Olguța Lupu, conf. univ. dr. Rodica Nicolaescu, conf. univ. dr. Grigore Cudalbu, conf. univ. dr. Christian Alexandru Petrescu.

Tatiana Hilca și Mihai Murariu

# **Admitere Licență 2016**

**specializarea**  
**Interpretare muzicală – Canto**

***12 Solfegii***

**conf. univ. dr. Grigore Cudalbu**

Admitere Licență 2016 Interpretare muzicală – Canto

12 Solfegii – Grigore Cudalbu

1.

Musical score for exercise 1, 3/4 time signature, key of D major. The score consists of four staves. The first staff (treble clef) contains measures 1-4. The second staff (treble clef) contains measures 5-8, with a measure rest in measure 7. The third staff (treble clef) contains measures 9-11, with a measure rest in measure 10. The fourth staff (bass clef) contains measures 12-14. The piece concludes with a double bar line.

2.

Musical score for exercise 2, 4/4 time signature, key of D major. The score consists of four staves. The first staff (treble clef) contains measures 1-4. The second staff (treble clef) contains measures 5-8, with a measure rest in measure 6. The third staff (treble clef) contains measures 9-11, with a measure rest in measure 10. The fourth staff (bass clef) contains measures 12-14. The piece concludes with a double bar line.

3.

Musical score for exercise 3, featuring four staves of music in 3/4 time with a key signature of one flat. The score includes a treble clef and a bass clef. The first staff begins with a treble clef and contains measures 1-4. The second staff begins with a treble clef and contains measures 5-8, including a triplet of eighth notes. The third staff begins with a treble clef and contains measures 9-11, including a triplet of eighth notes. The fourth staff begins with a bass clef and contains measures 12-14, ending with a double bar line.

4.

Musical score for exercise 4, featuring four staves of music in 4/4 time with a key signature of one flat. The score includes a treble clef and a bass clef. The first staff begins with a treble clef and contains measures 1-3, including a triplet of eighth notes. The second staff begins with a treble clef and contains measures 4-6, including a triplet of eighth notes. The third staff begins with a treble clef and contains measures 7-9, including a triplet of eighth notes. The fourth staff begins with a bass clef and contains measures 10-12, including a triplet of eighth notes, ending with a double bar line.



# 5.

4

7

10

# 6.

4

8

10

## 7.

Musical score for exercise 7, featuring four staves in 3/4 time with a key signature of two flats (B-flat and E-flat). The score includes a treble clef and a bass clef. The first staff begins with a measure number of 6. The second staff includes a triplet of eighth notes. The third staff begins with a measure number of 10. The fourth staff begins with a measure number of 13 and ends with a double bar line.

## 8.

Musical score for exercise 8, featuring four staves in 4/4 time with a key signature of two sharps (F# and C#). The score includes a treble clef and a bass clef. The first staff begins with a measure number of 4. The second staff includes a triplet of eighth notes. The third staff begins with a measure number of 7. The fourth staff begins with a measure number of 10 and ends with a double bar line.

## 9.

Musical score for exercise 9, featuring four staves in 4/4 time with a key signature of two sharps (F# and C#). The notation includes various rhythmic values and articulations:

- Staff 1: Measures 1-4. Includes a quarter note, eighth notes, and a quarter note with a sharp sign.
- Staff 2: Measures 4-7. Includes a quarter note, a triplet of eighth notes, and a sixteenth-note triplet.
- Staff 3: Measures 7-10. Includes eighth notes with accents, a triplet of eighth notes, and a quarter note.
- Staff 4: Measures 10-13. Includes eighth notes, a sixteenth-note triplet, and a quarter note.

## 10.

Musical score for exercise 10, featuring four staves in 3/4 time with a key signature of two sharps (F# and C#). The notation includes various rhythmic values and articulations:

- Staff 1: Measures 1-5. Includes quarter notes, eighth notes, and a triplet of eighth notes.
- Staff 2: Measures 5-9. Includes quarter notes, eighth notes, and a sixteenth-note triplet.
- Staff 3: Measures 9-12. Includes eighth notes with accents, a sixteenth-note triplet, and quarter notes.
- Staff 4: Measures 12-15. Includes quarter notes, eighth notes, and a quarter note.

# 11.

Exercise 11 is written in 4/4 time. The first staff contains a sequence of eighth notes: E4, F4, G4, A4, B4, C5, D5, E5, followed by a quarter rest, then another sequence of eighth notes: E4, F4, G4, A4, B4, C5, D5, E5, and finally a triplet of eighth notes: G4, A4, B4. The second staff begins with a quarter rest, followed by eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, then a quarter rest, then eighth notes: D4, E4, F4, G4, A4, B4, C5, D5, and a quarter rest. The third staff starts with eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, then a quarter rest, followed by a quarter note: D4, then a quarter rest, then eighth notes: E4, F4, G4, A4, B4, C5, D5, and a quarter rest. The fourth staff begins with eighth notes: E4, F4, G4, A4, B4, C5, D5, E5, then a quarter rest, followed by eighth notes: E4, F4, G4, A4, B4, C5, D5, E5, and a quarter rest.

# 12.

Exercise 12 is written in 4/4 time. The first staff contains a sequence of eighth notes: E4, F#4, G#4, A4, B4, C5, D5, E5, followed by a quarter rest, then a quarter note: E4, then a quarter rest, then eighth notes: F#4, G#4, A4, B4, C5, D5, E5, and a quarter rest. The second staff begins with eighth notes: E4, F#4, G#4, A4, B4, C5, D5, E5, then a quarter rest, followed by eighth notes: E4, F#4, G#4, A4, B4, C5, D5, E5, then a quarter rest, followed by eighth notes: F#4, G#4, A4, B4, C5, D5, E5, and a quarter rest. The third staff starts with eighth notes: E4, F#4, G#4, A4, B4, C5, D5, E5, then a quarter rest, followed by eighth notes: E4, F#4, G#4, A4, B4, C5, D5, E5, then a quarter rest, followed by eighth notes: F#4, G#4, A4, B4, C5, D5, E5, and a quarter rest. The fourth staff begins with eighth notes: E4, F#4, G#4, A4, B4, C5, D5, E5, then a quarter rest, followed by eighth notes: E4, F#4, G#4, A4, B4, C5, D5, E5, and a quarter rest.

# **Admitere Licență 2016**

**specializarea**

**Interpretare muzicală – Instrumente**

***24 Solfegii***

**conf. univ. dr. Christian Alexandru Petrescu**

Admitere Licență 2016 Interpretare muzicală –

Instrumente

24 Solfegii – Christian Alexandru Petrescu

1.

Musical score for exercise 1, measures 1-10. The score is written in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. The melody is primarily in the treble clef, while the bass clef provides accompaniment. Measure numbers 1, 5, 8, and 10 are indicated. Triplet markings (3) are present in measures 3, 7, 9, and 10.

2.

Musical score for exercise 2, measures 1-10. The score is written in treble and bass clefs, with a key signature of one sharp (F#) and a 6/8 time signature. The melody is primarily in the treble clef, while the bass clef provides accompaniment. Measure numbers 1, 4, 7, and 10 are indicated.

## 3.

Exercise 3 is written in 6/8 time with a key signature of two flats (B-flat and E-flat). The piece consists of four staves. The first staff is in the treble clef and contains measures 1 through 3. The second staff is also in the treble clef and contains measures 4 through 6. The third staff is in the bass clef and contains measures 7 through 9. The fourth staff is in the bass clef and contains measures 10 through 12. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

## 4.

Exercise 4 is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece consists of four staves. The first staff is in the treble clef and contains measures 1 through 3, with a triplet of eighth notes in measure 3. The second staff is in the treble clef and contains measures 4 through 6, with triplets of eighth notes in measures 4 and 6. The third staff is in the bass clef and contains measures 7 through 9, with a triplet of eighth notes in measure 9. The fourth staff is in the bass clef and contains measures 10 through 12, with triplets of eighth notes in measures 10 and 11. The music features a mix of eighth and sixteenth notes, with many triplets and slurs.

5.

Musical score for exercise 5. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first staff (measures 5-7) features a treble clef and includes a triplet of eighth notes. The second staff (measures 8-10) continues the melody in the treble clef. The third staff (measures 11-12) is in the bass clef and includes a triplet of eighth notes. The fourth staff (measures 13-14) continues the bass line. The fifth staff (measures 15-16) concludes the exercise in the bass clef.

6.

Musical score for exercise 6. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The first staff (measures 4-6) is in the treble clef. The second staff (measures 7-9) continues the melody in the treble clef. The third staff (measures 10-12) is in the bass clef. The fourth staff (measures 13-14) continues the bass line. The fifth staff (measures 15-16) concludes the exercise in the bass clef.



## 7.

Exercise 7 is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand begins with a quarter rest, followed by quarter notes G4, A4, and B4. The bass line starts with a quarter rest, followed by quarter notes G3, A3, and B3. The piece includes a triplet of eighth notes in the right hand at measure 5 and a triplet of eighth notes in the bass line at measure 10. The score concludes with a double bar line and repeat dots.

## 8.

Exercise 8 is written in 6/8 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand starts with a quarter note G4, followed by eighth notes A4 and B4. The bass line begins with a quarter note G3, followed by eighth notes A3 and B3. The piece features a triplet of eighth notes in the right hand at measure 5 and a triplet of eighth notes in the bass line at measure 10. The score concludes with a double bar line and repeat dots.

9.

5

8

11

3

3

3

3

3

3

3

10.

4

7

10

3

3

3

3

3

## 11.

Musical score for exercise 11, consisting of five staves. The first two staves are in the treble clef, and the last three are in the bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and triplets. The first staff contains a triplet of eighth notes. The second staff has a measure with a whole note and a measure with a half note. The third staff features a complex rhythmic pattern with slurs and accents. The fourth staff has a measure with a whole note and a measure with a half note. The fifth staff contains a triplet of eighth notes.

## 12.

Musical score for exercise 12, consisting of four staves. The first two staves are in the treble clef, and the last two are in the bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The score includes various musical notations such as slurs, accents, and slurs. The first staff contains a complex rhythmic pattern with slurs and accents. The second staff has a measure with a whole note and a measure with a half note. The third staff features a complex rhythmic pattern with slurs and accents. The fourth staff contains a complex rhythmic pattern with slurs and accents.

# 13.

5  
3

8  
3

10  
3 3 3 3

3 3

# 14.

4

7

10

# 15.

Musical score for exercise 15, consisting of five staves. The first staff is a treble clef melody in 6/8 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note D5. The second staff is a treble clef accompaniment starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note D5. The third staff is a bass clef accompaniment starting with a quarter note G3, followed by eighth notes A3, B3, C4, and a dotted quarter note D4. The fourth and fifth staves continue the bass clef accompaniment with various rhythmic patterns and accidentals.

# 16.

Musical score for exercise 16, consisting of five staves. The first staff is a treble clef melody in 4/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note D5. The second staff is a treble clef accompaniment starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note D5. The third staff is a bass clef accompaniment starting with a quarter note G3, followed by eighth notes A3, B3, C4, and a dotted quarter note D4. The fourth and fifth staves continue the bass clef accompaniment with various rhythmic patterns and accidentals. Triplet markings are present over the eighth notes in the second, third, and fifth staves.

## 17.

Exercise 17 is a five-staff musical piece in 3/4 time with a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs. A triplet of eighth notes is marked with a '3' above it in the first staff. The piece concludes with a double bar line.

## 18.

Exercise 18 is a five-staff musical piece in 6/8 time with a key signature of three sharps (F#, C#, G#). The notation includes eighth notes, sixteenth notes, and quarter notes, with various rests and slurs. The piece concludes with a double bar line.

## 19.

Exercise 19 is a five-staff musical piece in 4/4 time with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and triplet markings. The piece concludes with a double bar line.

## 20.

Exercise 20 is a five-staff musical piece in 6/8 time with a key signature of two sharps (F-sharp and C-sharp). The notation features a mix of eighth and sixteenth notes, often beamed together in groups. The piece ends with a double bar line.

## 21.

5

8

11

## 22.

4

7

10



## 23.

Exercise 23 is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The piece consists of five staves of music. The first staff contains the initial melody. The second staff begins with a measure marked '3', followed by a triplet of eighth notes, a measure with a triplet of eighth notes and a quarter note, and another triplet of eighth notes. The third staff continues the melody with various rhythmic patterns. The fourth staff features a measure marked '8' and includes a triplet of eighth notes. The fifth staff concludes the exercise with a measure marked '10' and contains three triplet markings over eighth notes.

## 24.

Exercise 24 is written in 6/8 time with a key signature of two flats (Bb, Eb). The piece consists of four staves of music. The first staff contains the initial melody. The second staff begins with a measure marked '4' and features a triplet of eighth notes. The third staff continues the melody with various rhythmic patterns. The fourth staff concludes the exercise with a measure marked '10' and contains a triplet marking over eighth notes.

# **Admitere Licență 2016**

**specializările**

**Muzică,**

**Compoziție jazz/muzică ușoară,**

***10 Solfegii***

**lect. univ. dr. Tatiana Hilca**

***10 Exerciții ritmice***

**asist. univ. dr. Mihai Murariu**

***Test teoretic oral***

**lect. univ. dr. Tatiana Hilca**

Admitere Licență 2016 Muzică,  
Compoziție jazz/muzică ușoară  
10 Solfegii – Tatiana Hilca

1.

Musical score for exercise 1, 4/4 time signature. The score consists 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#). The first staff contains measures 1-3. The second staff contains measures 4-5, with a triplet of eighth notes in measure 4. The third staff contains measures 6-8, ending with a double bar line.

2.

Musical score for exercise 2, 3/4 time signature. The score consists 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#). The first staff contains measures 1-4. The second staff contains measures 5-7, with a triplet of eighth notes in measure 7. The third staff contains measures 8-10, ending with a double bar line.

## 3.

Exercise 3 is written in 4/4 time with a key signature of one flat (B-flat). The first staff (measures 1-3) features a melody with a triplet of eighth notes in the third measure. The second staff (measures 4-5) continues the melody with eighth notes and rests. The third staff (measures 6-8) includes a triplet of eighth notes in the first measure and concludes with a whole note chord.

## 4.

Exercise 4 is written in 3/4 time with a key signature of one flat (B-flat). The first staff (measures 1-4) contains a melody with a sharp sign on the second measure. The second staff (measures 5-7) features a triplet of eighth notes in the first measure. The third staff (measures 8-9) continues the melody in the bass clef, ending with a whole note chord.

## 5.

Exercise 5 is written in 4/4 time with a key signature of one sharp (F-sharp). The first staff (measures 1-3) is in the bass clef. The second staff (measures 4-5) is in the treble clef and includes a triplet of eighth notes in the first measure. The third staff (measures 6-8) continues the melody in the treble clef, ending with a whole note chord.

## 6.

Exercise 6 is written in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains the melody: quarter notes G4, A4, B4; quarter note C5, eighth note B4, quarter note A4; eighth notes G4, F#4, eighth note E4, quarter note D4; quarter note C4, quarter note B3, quarter note A3, quarter note G3. The second staff (treble clef) contains accompaniment: eighth notes G4, A4, B4, eighth rest, quarter note C5; eighth notes B4, A4, G4, eighth rest, quarter note F#4; quarter notes E4, D4, C4, B3, A3, G3. The third staff (bass clef) contains accompaniment: quarter note G2, eighth rest, quarter note F#2, eighth notes E2, D2, quarter note C2; quarter notes B1, A1, G1, F#1, E1, D1. The piece ends with a double bar line.

## 7.

Exercise 7 is written in 4/4 time with a key signature of two flats (Bb, Eb). The first staff (treble clef) contains the melody: quarter notes G4, A4, Bb4, C5, quarter note Bb4, eighth note Ab4, quarter note G4; quarter note F4, eighth note Eb4, quarter note D4; quarter notes C4, B3, A3, G3, quarter note F3, eighth notes Eb3, D3, quarter note C3. The second staff (treble clef) contains accompaniment: quarter note G4, eighth rest, quarter note F4, quarter note E4, quarter note D4; quarter note C4, quarter note B3, eighth notes Ab3, G3, quarter note F3; quarter notes E3, D3, C3, B2, A2, G2. The third staff (bass clef) contains accompaniment: quarter notes G2, F2, E2, D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. The piece ends with a double bar line.

## 8.

Exercise 8 is written in 3/4 time with a key signature of two flats (Bb, Eb). The first staff (treble clef) contains the melody: quarter note G4, quarter note F4, eighth note Eb4, quarter note D4; eighth notes C4, B3, eighth note Ab3, quarter note G3; quarter note F3, quarter note E3, quarter note D3, quarter note C3. The second staff (treble clef) contains accompaniment: quarter notes G4, F4, E4, D4, quarter note C4, eighth notes B3, A3, quarter note G3; quarter notes F3, E3, D3, C3, quarter note B2, eighth notes Ab2, G2, quarter note F2; quarter notes E2, D2, C2, B1, A1, G1. The third staff (bass clef) contains accompaniment: eighth notes G2, F2, eighth rest, quarter note E2; eighth notes D2, C2, eighth rest, quarter note B1; quarter notes A1, G1, F1, E1, D1, C1. The piece ends with a double bar line.

9.

4

6

3

3

10.

5


8

3

3

Admitere Licență 2016 Muzică,  
Compoziție jazz/muzică ușoară  
10 Exerciții ritmice – Mihai Murariu

1.



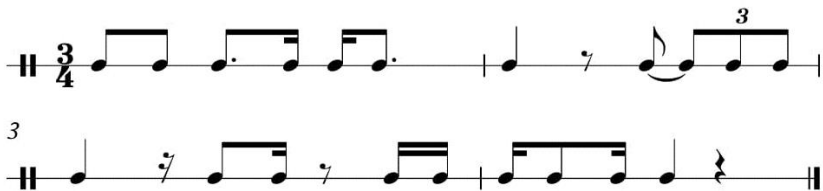
Exercise 1 consists of two staves of music. The first staff is in 3/4 time and contains two measures: the first measure has a quarter note, a dotted quarter note, and a quarter rest; the second measure has a quarter note, a quarter note, and a quarter note. The second staff also has two measures: the first measure has a quarter rest, followed by a triplet of eighth notes, a quarter rest, and another quarter note; the second measure has a quarter note, a quarter note, and a quarter note.

2.



Exercise 2 consists of two staves of music. The first staff is in 4/4 time and contains two measures: the first measure has a quarter note, a quarter note, and a quarter note; the second measure has a quarter note, a quarter note, and a quarter note. The second staff also has two measures: the first measure has a quarter rest, followed by a quarter note, a quarter note, and a quarter note; the second measure has a quarter rest, followed by a quarter note, a quarter note, and a quarter note.

3.



Exercise 3 consists of two staves of music. The first staff is in 3/4 time and contains two measures: the first measure has a quarter note, a quarter note, and a quarter note; the second measure has a quarter note, a quarter rest, and a quarter note. The second staff also has two measures: the first measure has a quarter note, a quarter rest, and a quarter note; the second measure has a quarter note, a quarter note, and a quarter note.

4.

2/4

2

5.

3/4

3

6.

4/4

2



7.

Musical notation for exercise 7, consisting of two staves in 3/4 time. The first staff contains a melody with a triplet of eighth notes. The second staff contains a bass line with a triplet of eighth notes and a final quarter rest.

8.

Musical notation for exercise 8, consisting of two staves in 4/4 time. The first staff contains a melody with a triplet of eighth notes. The second staff contains a bass line with a triplet of eighth notes and a final quarter rest.

9.

Musical notation for exercise 9, consisting of two staves in 3/4 time. The first staff contains a melody with a triplet of eighth notes. The second staff contains a bass line with a triplet of eighth notes and a final quarter rest.

10.

Musical notation for exercise 10, consisting of two staves in 4/4 time. The first staff contains a melody with a triplet of eighth notes. The second staff contains a bass line with a triplet of eighth notes and a final quarter rest.

**Admitere Licență 2016 Muzică,  
Compoziție jazz/muzică ușoară  
Test teoretic oral – Tatiana Hilca**

1. Construiți pe sunetul  $re^1$  în sens ascendent următoarele intervale:  $4+$ ,  $6m$ ,  $7M$ ,  $2m$ . Enarmonizați numai vârful fiecărui interval precizând cantitatea și calitatea intervalelor obținute.
  
2. Construiți pe sunetul  $si^1$  în sens descendent următoarele intervale:  $6m$ ,  $4+$ ,  $7m$ ,  $3m$ . Enarmonizați numai baza fiecărui interval precizând cantitatea și calitatea intervalelor obținute.
  
3. Construiți pe sunetul  $sol^1$  în sens descendent următoarele intervale:  $6m$ ,  $2+$ ,  $5-$ ,  $7M$ . Precizați aspectul consonant sau disonant în funcție de stabilitatea intervalului și construiți intervalele complementare ale acestora specificând cantitatea și calitatea intervalelor obținute.
  
4. Construiți pe sunetul  $la^1$  în sens descendent următoarele intervale:  $4+$ ,  $7m$ ,  $3M$ ,  $4-$ . Precizați aspectul consonant sau disonant în funcție de stabilitatea intervalului și construiți intervalele complementare ale acestora specificând cantitatea și calitatea intervalelor obținute.

5. Construiți pe sunetul  $si^1$  în sens descendent următoarele intervale:  $5+$ ,  $3m$ ,  $5-$ ,  $2M$ . Precizați aspectul consonant sau disonant în funcție de stabilitatea intervalului și construiți intervalele complementare ale acestora specificând cantitatea și calitatea intervalelor obținute.
  
6. Plecând de pe sunetul  $mi^1$  construiți în sens ascendent un tetracord frigid. Al doilea sunet al tetracordului rezultat reprezintă baza unui acord major în răsturnarea I; construiți acordul.
  
7. Plecând de pe sunetul  $re^1$  construiți în sens ascendent un tetracord armonic. Al treilea sunet al tetracordului rezultat reprezintă baza unui acord micșorat în răsturnarea I; construiți acordul.
  
8. Plecând de pe sunetul  $sol^1$  construiți în sens ascendent un tetracord minor. Al doilea sunet al tetracordului rezultat reprezintă vârful unui acord micșorat în răsturnarea a II-a; construiți acordul.
  
9. Construiți pe sunetul  $re^1$  în sens ascendent următoarele intervale:  $5+$ ,  $7-$ ,  $2+$ ,  $5-$ . Precizați conținutul în cvinte perfecte specificând aspectul diatonic sau cromatic al acestora și propuneți pentru fiecare interval câte o variantă de rezolvare.

10. Construiți pe sunetul *mi*<sup>1</sup> în sens ascendent următoarele intervale: 4+, 7-, 4-, 5+. Precizați conținutul în cvinte perfecte specificând aspectul diatonic sau cromatic al acestora și propuneți pentru fiecare interval câte o variantă de rezolvare.

# **Admitere Licență 2016**

**specializarea**  
**Dirijat cor academic**

## ***3 Solfegii***

**conf. univ. dr. Grigore Cudalbu**

## ***Dictat melodic***

**prof. univ. dr. Olguța Lupu**

## ***Test teoretic scris***

**prof. univ. dr. Olguța Lupu**

# Admitere Licență 2016 Dirijat cor academic

## 3 Solfegii – Grigore Cudalbu

### 1.

Musical score for exercise 1, bass clef, 4/4 time, key of D major. The score consists of four staves. The first staff contains measures 1-3. The second staff contains measures 4-6, with a triplet of eighth notes in measure 5. The third staff contains measures 7-9. The fourth staff contains measures 10-12, with a triplet of eighth notes in measure 11. The piece concludes with a double bar line.

### 2.

Musical score for exercise 2, treble clef, 4/4 time, key of B-flat major. The score consists of four staves. The first staff contains measures 1-3, with triplets of eighth notes in measures 2 and 3. The second staff contains measures 4-6. The third staff contains measures 7-9. The fourth staff contains measures 10-12. The piece concludes with a double bar line.

3.

The musical score consists of four staves. The first two staves are in bass clef, and the last two are in treble clef. The key signature has one flat (B-flat) and the time signature is 3/4. The first staff contains measures 1-4. The second staff contains measures 5-8, with measure 5 starting at a higher pitch level. The third staff contains measures 9-11. The fourth staff contains measures 12-14, ending with a double bar line. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are three triplet markings (indicated by a '3' below the notes) in measures 6, 7, and 13. Accidentals include sharps and naturals.

# Admitere Licență 2016 Dirijat cor academic

Dictat melodic – Olguța Lupu

The musical score is written in 4/4 time and consists of four staves. The key signature has one flat (B-flat). The first staff contains the first four measures. The second staff starts at measure 4 and includes a triplet of eighth notes. The third staff starts at measure 7 and includes a quarter rest. The fourth staff starts at measure 9 and includes a triplet of eighth notes. The piece concludes with a double bar line.



## Admitere Licență 2016 Dirijat cor academic

### Test teoretic scris – Olguța Lupu

1. Construiți în sens ascendent și descendent următoarele intervale, plecând de fiecare dată de pe sunetul *do<sup>1</sup>* și utilizând, după necesități, cheia de violină (sol) sau cheia de bas (fa).

7 m

5 -

6 M

12 p

Analizați intervalele ascendente după criteriul stabilității (consonanță sau disonanță).

(1,2 p.)

2. Construiți trisonuri în stare directă, poziție strânsă pe funcțiile date, folosind materialul sonor al tonalității și variantei indicate. Precizați speciile trisonurilor obținute.

- a. contradominanta din Mi bemol major armonic;
- b. medianta inferioară din Fa major melodic;
- c. medianta superioară din do diez minor natural;
- d. subdominantă din mi minor melodic.

(1,2 p.)

3. Construiți ascendent cele patru tipuri de tetracorduri tonale de pe sunetul *re*<sup>1</sup>, indicând tonalitățile în care se găsesc acestea.

(1,5 p.)

4. Identificați tonalitățile și variantele în care intervalul *mi bemol - fa diez* este interval caracteristic.

(0,4 p.)

5. Precizați tonalitățile înrudite de gradul 0 și 1 cu tonalitatea *do minor*; notați pe portativ armurile acestora.

(1 p.)

6. Identificați și notați pe portativ sunetul lipsă pentru a obține trisonurile indicate (în poziție strânsă).

A musical staff in treble clef with a key signature of one flat (Bb). It contains four measures, each with a triad and a label above it:

- Measure 1: Label *M6*. Triad notes: Bb (middle line), Bb (first space), C (second space).
- Measure 2: Label *m<sup>6</sup>/<sub>4</sub>*. Triad notes: C# (first space), C# (second space), D (third space).
- Measure 3: Label *+6*. Triad notes: Bb (middle line), Bb (first space), C (second space).
- Measure 4: Label *-6*. Triad notes: Bb (middle line), Bb (first space), C (second space).

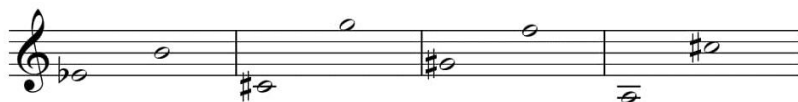
(1,2 p.)

7. Încadrați ritmul dat în măsura de trei pătrimi, începând cu timpul 3 și grupând pe timp în ortografie instrumentală.



(1,4 p.)

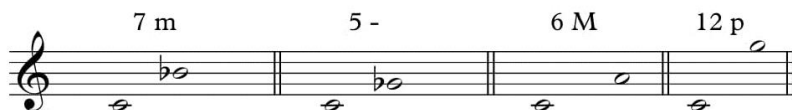
8. Identificați intervalele date. Construiți răsturnarea acestora, specificând cantitatea și calitatea intervalelor obținute. Pentru intervalele mărite sau micșorate construite, propuneți o variantă de rezolvare.



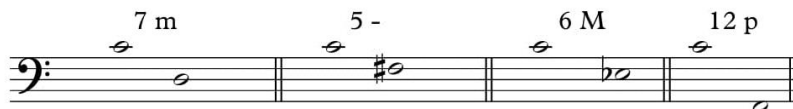
(1,1 p.)

Rezolvare:

1. Intervale ascendente:



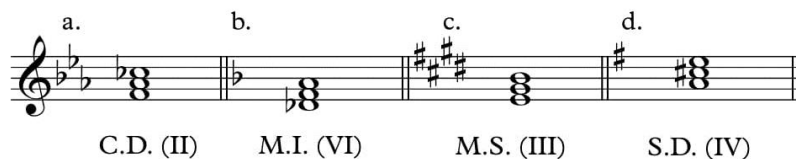
Intervale descendente:



Analiza intervalelor ascendente:

- 7 m este disonant (absolut)
- 5 - este disonant (absolut)
- 6M este consonant (imperfect)
- 12 p este consonant (perfect)

2. Trisonurile:



Speciile trisonurilor: a. -; b. +; c. M; d. M.

3. Tetracord major:



Se găsește ca: - tetracord inferior în: - Re major (nat., arm., mel.)  
- tetracord superior în: - Sol major (nat.)  
- sol minor (mel.)

Tetracord minor:



Se găsește ca tetracord inferior în re minor (nat., arm., mel.)

Tetracord frigid:



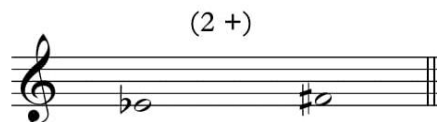
Se găsește ca tetracord superior în: - Sol major (mel.)  
- sol minor (nat.)

Tetracord armonic:



Se găsește ca tetracord superior în: - Sol major (arm.)  
- sol minor (arm.)

4. Intervalul:



Se găsește în: - Sol major armonic  
- sol minor armonic

### 5. Tonalitățile și armurile lor:

|           |                       |                     |
|-----------|-----------------------|---------------------|
| gradul 0: | gradul 1:             |                     |
| Mib major | Sib major, sol minor, | Lab major, fa minor |

Musical notation for exercise 5: A single staff with three measures. The first measure contains notes for Mi b (F4), Si b (G4), and La b (A4). The second measure contains notes for Si b (G4) and La b (A4). The third measure contains notes for La b (A4) and Fa (F4).

### 6. Trisonuriile:

|    |                             |    |                             |
|----|-----------------------------|----|-----------------------------|
| M6 | m <sup>6</sup> <sub>4</sub> | +6 | - <sup>6</sup> <sub>4</sub> |
|----|-----------------------------|----|-----------------------------|

Musical notation for exercise 6: A single staff with four measures, each containing a triad. The first measure is M6 (F4, Ab4, C5). The second measure is m<sup>6</sup><sub>4</sub> (F#4, Ab4, C5). The third measure is +6 (F4, Ab4, Bb4). The fourth measure is -<sup>6</sup><sub>4</sub> (F4, Ab4, C5).

### 7.

Musical notation for exercise 7: A single staff with a 3/4 time signature. The rhythm consists of six measures: quarter, quarter, quarter, quarter, quarter, quarter. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.

### 8. Intervalele inițiale:

|     |      |     |      |
|-----|------|-----|------|
| 5 + | 12 - | 7 - | 10 M |
|-----|------|-----|------|

Musical notation for exercise 8: A single staff with four measures, each containing an interval. The first measure is 5+ (F4 to C5). The second measure is 12- (F#4 to F4). The third measure is 7- (F#4 to D5). The fourth measure is 10M (F4 to F#5).

### Răsturnările:

|     |     |     |     |
|-----|-----|-----|-----|
| 4 - | 4 + | 2 + | 6 m |
|-----|-----|-----|-----|

Musical notation for exercise 9: A single staff with four measures, each containing an interval. The first measure is 4- (F4 to Bb4). The second measure is 4+ (F4 to B4). The third measure is 2+ (F4 to G4). The fourth measure is 6m (F4 to D5).

Rezolvare posibilă:

4 - → 3m                      4 + → 5p                      2 + → 3 M

The image shows a musical staff with a treble clef, divided into three measures by double bar lines. Above the staff, three annotations describe the resolutions: '4 - → 3m', '4 + → 5p', and '2 + → 3 M'. In the first measure, a half note G4 with a flat sign has a downward-pointing arrow, resolving to a half note F4. In the second measure, a half note G4 with a sharp sign has an upward-pointing arrow, resolving to a half note A4. In the third measure, a half note G4 with a sharp sign has an upward-pointing arrow, resolving to a half note A4.

# **Admitere Licență 2016**

**specializarea**  
**Muzică religioasă**

***5 Solfegii***

**lect. univ. dr. Tatiana Hilca**



# Admitere Licență 2016 Muzică religioasă

## 5 Solfegii – Tatiana Hilca

1.

Musical notation for exercise 1, 3/4 time signature, 12 measures. The notation is written on three staves. The first staff contains measures 1-5, the second staff contains measures 6-10, and the third staff contains measures 11-12. The key signature is one sharp (F#).

2.

Musical notation for exercise 2, 2/4 time signature, 13 measures. The notation is written on three staves. The first staff contains measures 1-7, the second staff contains measures 8-12, and the third staff contains measures 13-13. The key signature is one sharp (F#).

3.

Musical score for exercise 3, 3/4 time signature. The score consists of three staves. The first staff contains measures 1 through 6. The second staff contains measures 7 through 11. The third staff contains measures 12 through 14, ending with a double bar line. The key signature has one sharp (F#).

4.

Musical score for exercise 4, 2/4 time signature. The score consists of three staves. The first staff contains measures 1 through 7. The second staff contains measures 8 through 12. The third staff contains measures 13 through 15, ending with a double bar line.

5.

Musical score for exercise 5, 2/4 time signature. The score consists of three staves. The first staff contains measures 1 through 7. The second staff contains measures 8 through 12. The third staff contains measures 13 through 15, ending with a double bar line.

# **Admitere Licență 2016**

**specializările**

**Compoziție clasică, Muzicologie,**

**Dirijat Orchestră**

***5 Solfegii***

**conf. univ. dr. Grigore Cudalbu**

***Dictat melodic***

**prof. univ. dr. Olgața Lupu**

***Test teoretic scris***

**prof. univ. dr. Olgața Lupu**

***Tema armonie***

**conf. univ. dr. Diana Dembinski**

Admitere Licență 2016 Compoziție clasică, Muzicologie,  
Dirijat Orchestră  
5 Solfegii – Grigore Cudalbu

1.

Musical score for exercise 1, measures 1-10. The score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four staves. The first staff is in treble clef, and the second and fourth staves are also in treble clef. The third staff is in bass clef. The piece begins with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 2 contains quarter notes D5, E5, and F#5. Measure 3 features a quarter rest followed by a triplet of eighth notes G5, A5, and B5. Measure 4 contains a quarter note C6, a quarter rest, and a quarter note B5. Measure 5 has quarter notes A5, G5, and F#5. Measure 6 contains quarter notes E5, D5, and C5. Measure 7 has quarter notes B4, A4, and G4. Measure 8 contains quarter notes F#4, E4, and D4. Measure 9 features a quarter note C4, a quarter rest, and a quarter note B3. Measure 10 concludes with a quarter note A3, a quarter rest, and a quarter note G3. Triplet markings are present in measures 3 and 9.

2.

Musical score for exercise 2, measures 1-10. The score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of four staves. The first and second staves are in bass clef, and the third and fourth staves are in treble clef. The piece begins with a quarter note G2, followed by quarter notes A2, B2, and C3. Measure 2 contains quarter notes D3, E3, and F#3. Measure 3 features a quarter note G3, a quarter rest, and a quarter note F#3. Measure 4 contains quarter notes E3, D3, and C3. Measure 5 has quarter notes B2, A2, and G2. Measure 6 contains quarter notes F#2, E2, and D2. Measure 7 has quarter notes C2, B1, and A1. Measure 8 contains quarter notes G1, F#1, and E1. Measure 9 features a quarter note D1, a quarter rest, and a quarter note C1. Measure 10 concludes with a quarter note B0, a quarter rest, and a quarter note A0. Triplet markings are present in measures 3 and 5.

## 3.

Musical score for exercise 3, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece begins with a whole note B-flat, followed by quarter notes G and A. The second staff starts with a triplet of eighth notes (B-flat, A, G), followed by a quarter rest and a quarter note F. The third staff contains a half note B-flat and a quarter note G. The fourth staff begins with an eighth-note triplet (F, G, A), followed by a quarter note B-flat, a quarter note A, and a quarter note G.

## 4.

Musical score for exercise 4, consisting of four staves. The first two staves are in bass clef, and the last two are in treble clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piece starts with a half note B-flat, followed by quarter notes G and A. The second staff begins with a quarter note B-flat, followed by quarter notes G and A, and a quarter note F. The third staff contains a quarter note G, followed by quarter notes F and E, and a quarter note D. The fourth staff starts with a quarter note C, followed by quarter notes B and A, and a quarter note G.

5.

5

8

11

3

3

3

3

3

Admitere Licență 2016 Compoziție clasică, Muzicologie,

Dirijat Orchestră

Dictat melodic – Olgața Lupu

The image shows a musical score for a melodic dictation exercise. It consists of four staves of music, all in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first staff begins with a quarter note G4, followed by eighth notes A4 and B4, a dotted quarter note C5, and a quarter note B4. The second staff starts at measure 4 with a quarter note G4, followed by eighth notes A4 and B4, a dotted quarter note C5, and a quarter note B4. The third staff starts at measure 7 with a quarter note G4, followed by eighth notes A4 and B4, a dotted quarter note C5, and a quarter note B4. The fourth staff starts at measure 10 with a quarter note G4, followed by eighth notes A4 and B4, a dotted quarter note C5, and a quarter note B4. The score includes various musical notations such as slurs, ties, and triplets.

**Admitere Licență 2016 Compoziție clasică, Muzicologie,  
Dirijat Orchestră  
Test teoretic – Olguța Lupu**

1. Construiți în sens ascendent și descendent intervalele indicate, plecând de pe sunetul **g** și utilizând, după caz, cheia de violină (sol) sau cheia de bas (fa). Analizați intervalele ascendente, precizând:

- a. conținutul în 5te perfecte ;
- b. dacă sunt diatonice sau cromatice.

10 -

12 +

9 m

13 M

(1,6 p.)

2. Construiți toate speciile de trisonuri în răsturnarea a doua, având în vârf sunetul **dis2**. Precizați specia fiecărui acord.

(0,8 p.)

3. Construiți ascendent cele patru tipuri de tetracorduri tonale de pe sunetul **b**, indicând tonalitățile și variantele în care se găsesc.

(1,2 p.)



4. Construiți acorduri cu septimă pe funcțiile date, folosind materialul sonor al tonalității și variantei indicate. Identificați specia fiecărui acord rezultat. Notați pentru fiecare dintre acorduri armura corespunzătoare respectivei tonalități:

- a. medianta inferioară din La bemol major melodic;
- b. medianta superioară din la bemol minor melodic;
- c. subdominantă din Fa diez major armonic.

(0,9 p.)

5. Cromatizați descendent tetracordul superior al gamelor *Si major* și *fa minor*, indicând apartenența elementelor cromatice (doar tonalitățile înrudite de gradul 0 și 1).

(0,8 p.)

6. Identificați tonalitățile în care sunetul *fa* îndeplinește următoarele funcții:

- a. contradominantă într-o tonalitate majoră, a cărei relativă este \_\_\_\_\_;
- b. dominantă într-o tonalitate minoră, a cărei omonimă este \_\_\_\_\_;
- c. mediantă superioară într-o tonalitate majoră, a cărei enarmonică este \_\_\_\_\_.

(0,9 p.)

7. Încadrați următoarea ritmodie în măsura de trei pătrimi, apoi în măsura de șase optimi, pornind de pe timpul 1 și grupând timpii corespunzător tipologiei fiecărei măsuri (ortografie instrumentală).



(1,8 p.)

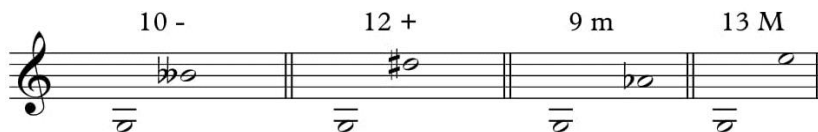
8. Realizați, într-o măsură la alegere, un fragment ritmic de 4 măsuri, care să conțină următoarele formule metro-ritmice, respectând ordinea dată. Încadrați-le și etichetați-le cu literele corespunzătoare.
- sincopă pe  $\frac{1}{4}$  de timp, asimetrică, augmentată;
  - contratimp pe  $\frac{1}{2}$  de timp;
  - anacruză pe  $\frac{1}{2}$  de timp;
  - sincopă falsă pe timp, asimetrică, diminuată;
  - sincopă pe timp, asimetrică, diminuată.

(1 p.)

## Rezolvare:

### 1. Intervale ascendente:

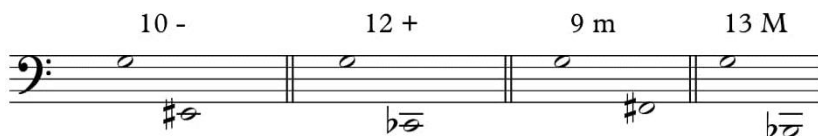
10 -                      12 +                      9 m                      13 M



A musical staff in treble clef showing four ascending intervals. The first interval is labeled '10 -' and consists of a half note G4 and a half note F#4. The second is labeled '12 +' and consists of a half note G4 and a half note A#4. The third is labeled '9 m' and consists of a half note G4 and a half note A4. The fourth is labeled '13 M' and consists of a half note G4 and a half note B4. Each interval is marked with a horizontal line below the notes.

### Intervale descendente:

10 -                      12 +                      9 m                      13 M



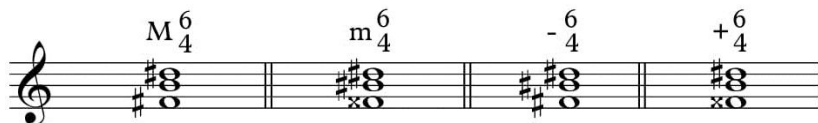
A musical staff in bass clef showing four descending intervals. The first interval is labeled '10 -' and consists of a half note G4 and a half note F#4. The second is labeled '12 +' and consists of a half note G4 and a half note A#4. The third is labeled '9 m' and consists of a half note G4 and a half note A4. The fourth is labeled '13 M' and consists of a half note G4 and a half note B4. Each interval is marked with a horizontal line below the notes.

### Analiza intervalurilor ascendente:

- 10 -: 10 x 5p, interval cromatic
- 12 +: 8 x 5p, interval cromatic
- 9 m: 5 x 5p, interval diatonic
- 13 M: 3 x 5p, interval diatonic

### 2. Trisonurile:

M<sup>6</sup>/<sub>4</sub>                      m<sup>6</sup>/<sub>4</sub>                      -<sup>6</sup>/<sub>4</sub>                      +<sup>6</sup>/<sub>4</sub>



A musical staff in treble clef showing four triads. The first is labeled 'M<sup>6</sup>/<sub>4</sub>' and consists of a half note G4, a half note B4, and a half note D5. The second is labeled 'm<sup>6</sup>/<sub>4</sub>' and consists of a half note G4, a half note B4, and a half note D5. The third is labeled '-<sup>6</sup>/<sub>4</sub>' and consists of a half note G4, a half note B4, and a half note D5. The fourth is labeled '+<sup>6</sup>/<sub>4</sub>' and consists of a half note G4, a half note B4, and a half note D5.

### 3. Tetracord major:



A musical staff in treble clef showing a major tetrachord consisting of four half notes: G4, A4, B4, and C5.

Se găsește ca: - tetracord inferior în: - Si<sup>2</sup> major (nat., arm., mel.)  
- tetracord superior în: - Mi<sup>2</sup> major (nat.)  
- mi<sup>2</sup> minor (mel.)

Tetracord minor:



Se găsește ca tetracord inferior în si<sup>2</sup> minor (nat., arm., mel.)

Tetracord frigid:



Se găsește ca tetracord superior în: - Mi<sup>2</sup> major (mel.)  
- mi<sup>2</sup> minor (nat.)

Tetracord armonic:



Se găsește ca tetracord superior în: - Mi<sup>2</sup> major (arm.)  
- mi<sup>2</sup> minor (arm.)

4. Acordurile cu septimă:

Musical notation showing three chords with a seventh (septimă) in the key of B-flat major (two flats). The chords are labeled as follows:

- a. M.I. (VI): A major seventh chord (F4, A4, C5, Bb5).
- b. M.S. (III): A minor seventh chord (Bb4, D5, F5, Ab5).
- c. S.D. (IV): A dominant seventh chord (F4, Ab4, C5, Bb5).

Speciile acordurilor: a. +7M, b. +7M, c. m7M.

5. Si major:

Musical notation showing the Si major scale (D major) in treble clef: D4, E4, F#4, G4, A4, B4, C5, D5.

Sunetul **la<sup>a</sup>** se găsește în: - do# minor (nat., arm.)  
- Mi major (nat., arm., mel.)  
- Si major (mel.)

Sunetul **sol<sup>a</sup>** se găsește în Si major (arm., mel.)

fa minor:

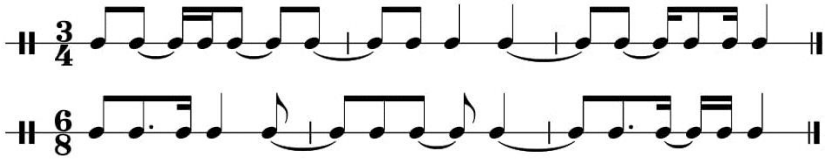
Musical notation showing the fa minor scale (D minor) in treble clef: D4, E4, F4, G4, Ab4, Bb4, C5, D5.

Sunetul **mi<sup>a</sup>** se găsește în fa minor (arm., mel.)

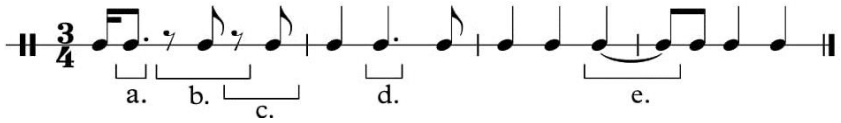
Sunetul **re<sup>a</sup>** se găsește în: - Mi<sup>o</sup> major (nat., arm.)  
- do minor (nat., arm., mel.)  
- fa minor (mel.)

6. a. ...do minor;  
b. ...Si<sup>o</sup> major;  
c. ...Do# major.

7.



8. Exemplu de rezolvare:



Admitere Licență 2016 Compoziție clasică, Muzicologie,  
Dirijat Orchestră  
Tema armonie – Diana Dembinski

Musical notation for measures 1-5. The key signature is one sharp (F#) and the time signature is 3/4. The bass clef staff contains the following notes: measure 1: F#2, G2; measure 2: A2, B2; measure 3: C3, D3; measure 4: E3, F#3; measure 5: G3, A3, B3.

Musical notation for measures 6-10. The key signature is one sharp (F#) and the time signature is 3/4. The bass clef staff contains the following notes: measure 6: C3, D3, E3; measure 7: F#3, G3, A3; measure 8: B3, C4, D4; measure 9: E4, F#4, G4; measure 10: A4, B4, C5.

Musical notation for measures 11-13. The key signature is one sharp (F#) and the time signature is 3/4. The treble clef staff contains the following notes: measure 11: D4, E4, F#4; measure 12: G4, A4, B4; measure 13: C5, B4, A4.

Musical notation for measures 14-16. The key signature is one sharp (F#) and the time signature is 3/4. The treble clef staff contains the following notes: measure 14: G4, A4, B4; measure 15: C5, B4, A4; measure 16: G4, F#4, E4.

Tema va fi rezolvată folosind:

- trepte principale
- septima și nona de dominantă
- note melodice aparent disonante



# **Admitere Master 2016**

**specializarea**

**Educație muzicală contemporană**

***10 Solfegii***

**prof. univ. dr. Olguța Lupu**

**asist. univ. dr. Mihai Murariu**

# Admitere Master 2016 Educație muzicală contemporană

## 10 Solfegii – Olguța Lupu, Mihai Murariu

### 1.

Mihai Murariu



# 2.

Mihai Murariu

3

3

3 5

3 3

3

3 3

## 3.

Mihai Murariu

Musical score for piece 3 by Mihai Murariu, featuring seven staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The score includes various rhythmic patterns, triplets, and a quintuplet.

Staff 1: Treble clef, 4/4 time. Measures 1-4. Measure 1: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 3: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 4: quarter note A3, quarter note G3, quarter note F#3, quarter note E3. Triplet markings are present under measures 2 and 4.

Staff 2: Treble clef, 4/4 time. Measures 5-8. Measure 5: quarter note D4, quarter note E4, quarter note F#4, quarter note G4. Measure 6: quarter note A4, quarter note B4, quarter note C5, quarter note B4. Measure 7: quarter note A4, quarter note G4, quarter note F#4, quarter note E4. Measure 8: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Triplet markings are present under measures 5 and 8.

Staff 3: Treble clef, 4/4 time. Measures 9-12. Measure 9: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 10: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 11: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 12: quarter note A3, quarter note G3, quarter note F#3, quarter note E3. Triplet markings are present under measures 11 and 12. A quintuplet marking is present under measure 11.

Staff 4: Treble clef, 4/4 time. Measures 13-16. Measure 13: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 14: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 15: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 16: quarter note A3, quarter note G3, quarter note F#3, quarter note E3. Triplet markings are present under measures 14 and 16.

Staff 5: Bass clef, 4/4 time. Measures 17-20. Measure 17: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 18: quarter note D4, quarter note E4, quarter note F#4, quarter note G4. Measure 19: quarter note A4, quarter note B4, quarter note C5, quarter note B4. Measure 20: quarter note A4, quarter note G4, quarter note F#4, quarter note E4. Triplet markings are present under measures 18 and 20.

Staff 6: Bass clef, 4/4 time. Measures 21-24. Measure 21: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 22: quarter note D4, quarter note E4, quarter note F#4, quarter note G4. Measure 23: quarter note A4, quarter note B4, quarter note C5, quarter note B4. Measure 24: quarter note A4, quarter note G4, quarter note F#4, quarter note E4. Triplet marking is present under measure 24.

Staff 7: Treble clef, 4/4 time. Measures 25-28. Measure 25: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 26: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 27: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 28: quarter note A3, quarter note G3, quarter note F#3, quarter note E3. Triplet marking is present under measure 28.

4.

Mihai Murariu



## 5.

Mihai Murariu



## 6.

Olguța Lupu

3

5

7

9

11

13

## 7.

Olguța Lupu





8.

Olguța Lupu

Musical score for Olguța Lupu, piece 8. The score is written in treble clef, 3/4 time, and B-flat major. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' above the notes) and a quintuplet (indicated by a '5' above the notes). The piece concludes with a double bar line at the end of the seventh staff.

## 9.

Olguța Lupu

3

5

7

9

11

13

15

## 10.

Olguța Lupu



**Concurs studențesc de  
Teoria muzicii**

**ediția a V-a, 2016**

**secțiunea Solfegiu**

***6 Solfegii***

**prof. univ. dr. Olguța Lupu  
conf. univ. dr. Grigore Cudalbu  
asist. univ. dr. Mihai Murariu**

Concurs studentesc de Teoria Muzicii - ediția a V-a, 2016  
6 Solfegii – Olgața Lupu, Grigore Cudalbu, Mihai Murariu

1.

Grigore Cudalbu



## 2.

Grigore Cudalbu



# 3.

Olguța Lupu



## 4.

Olguța Lupu





5.

Mihai Murariu



## 6.

Mihai Murariu



**Concurs studențesc de  
Teoria muzicii**

**ediția a V-a, 2016**

**secțiunea Dictat**

***Dictat melodic***

**conf. univ. dr. Grigore Cudalbu**

***Dictat armonic***

**prof. univ. dr. Olguța Lupu**

Concurs studențesc de Teoria muzicii - ediția a V-a, 2016

Dictat melodic – Grigore Cudalbu



Concurs studențesc de Teoria muzicii - ediția a V-a, 2016

Dictat armonic – Olgața Lupu

The first system of music consists of two measures. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The right hand (treble clef) plays a melody starting on G4, moving to A4, B4, C5, then descending to B4, A4, G4, F#4, E4, D4. The left hand (bass clef) plays a bass line starting on G2, moving to A2, B2, C3, then descending to B2, A2, G2, F#2, E2, D2.

The second system of music consists of three measures. The right hand (treble clef) features a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a quarter note (C5) and a dotted quarter note (B4). The left hand (bass clef) features a triplet of eighth notes (G2, A2, B2) in the first measure, followed by a quarter note (C3) and a dotted quarter note (B2).

The third system of music consists of three measures. The right hand (treble clef) starts with a quarter note (G4), followed by a quarter note (A4), a quarter note (B4), and a quarter note (C5). The left hand (bass clef) starts with a quarter note (G2), followed by a quarter note (A2), a triplet of eighth notes (B2, C3, D3), and a quarter note (E3).

**Concurs studențesc de  
Teoria muzicii**

**ediția a V-a, 2016**

**secțiunea Teoria muzicii**

***Test Teoria muzicii***

**conf. univ. dr. Rodica Nicolaescu**

**lect. univ. dr. Tatiana Hilca**

## Concurs studențesc de Teoria muzicii - ediția a V-a, 2016

### Test Teoria Muzicii – Rodica Nicolaescu, Tatiana Hilca

1. Scrieți pe portativ acordul rezultat din armonicile 6-7-9 ale sunetului fundamental *Fis1*. Precizați apartenența tonală (tonalități și variante) a acestui acord.

(1,1 p.)

2. Notați pe portative intervalul *des* – *b1*. Stabiliți tonalitățile și variantele în care se găsește acest interval. Menționați denumirea treptelor pe care se formează și felul acestora (principală sau secundară).

(1,3 p.)

3. Să se identifice intervalele de 4+ și 4- din tonalitatea majoră (variante melodică) a cărei contradominantă este subtonică în tonalitatea minoră (variante naturală) aflată la 7 cvinte perfecte ascendente față de tonalitatea majoră (variante melodică) al cărei trison mărit în 6/4 are ca mijloc medianta superioară a tonalității *la bemol minor* (variante armonică)

NB: Se punctează fiecare etapă a rezolvării exercițiului.

(1,8 p.)

4. Numiți următoarele intervale melodice:

(1 p.)

5. a. Încadrați în măsură următoarea ritmodie, grupând ritmul pe timpi în ortografie instrumentală, știind că atât cvartoletul pe 5 timpi, cât și cvintoletul pe 2 timpi încep pe timpul 1.

b. Analizați formele conflictului metro-ritmic rezultate din rezolvarea punctului 5.a., în care le veți marca mai întâi cu acoladă și cifră.

(2,4 p.)



6. Stabiliți tonalitățile, treptele și direcția de modificare a acestora, astfel încât nota *re diez* să reprezinte o treaptă cromatizată.

(1,4 p.)

Rezolvare:

1. Armonicele:

1 2 3 4 5 6 7 8 9

Acordul rezultat:

(m  $\frac{5}{3}$ )

Se formează pe treapta:

- I în do# minor (nat., arm., mel.)
- II în Si major (nat.) și si minor (mel.)
- III în La major (nat., arm.)
- IV în Sol# major (arm., mel.) și sol# minor (nat., arm.)
- V în Fa# major (mel.) și fa# minor (nat.)
- VI în Mi major (nat.)

2. Intervalul:

*Trepte principale:*

- Tonică (I) în: - Re<sup>♯</sup> major (nat.)  
- re<sup>♮</sup> minor (mel.)
- Subdominantă (IV) în : - La<sup>♯</sup> major (nat., arm., mel.)  
- la<sup>♮</sup> minor (nat., arm., mel.)
- Dominantă (V) în Sol<sup>♯</sup> major (nat., arm., mel.)

*Trepte secundare:*

- Contradominantă (II) în: - Do<sup>♯</sup> major (nat., arm.)  
- do<sup>♮</sup> minor (arm., mel.)
- Mediantă superioară (III) în si<sup>♯</sup> minor (nat., arm., mel.)
- Mediantă inferioară (VI) în: - Fa major (arm., mel.)  
- fa minor (nat., arm.)
- Subtonică (VII) în: - Mi<sup>♯</sup> major (mel.)  
- mi<sup>♮</sup> minor (nat.)

3. Raționamentul:

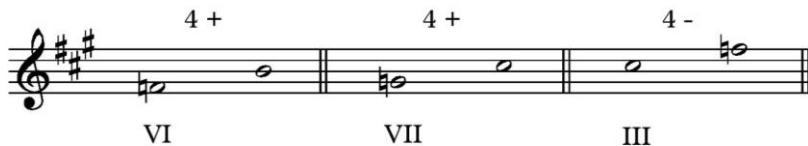
Tonalitatea inițială: la<sup>♮</sup> minor arm.  $\xrightarrow[\text{superioară}]{\text{medianta}}$  do<sup>♯</sup> minor

$\xrightarrow[\text{în } 6/4]{\text{trison } +}$  sol, do<sup>♮</sup>, mi<sup>♯</sup>  $\xrightarrow[\text{în varianta melodică}]{\text{tonalitatea majoră}}$  Mi<sup>♯</sup> major mel.

$\xrightarrow[\text{7 cvinte perfecte } \uparrow]{\text{tonalitatea aflată la}}$  do<sup>♯</sup> minor nat.  $\xrightarrow{\text{subtonică}}$  si

$\xrightarrow[\text{în varianta melodică}]{\text{tonalitatea majoră}}$  La major (mel.)

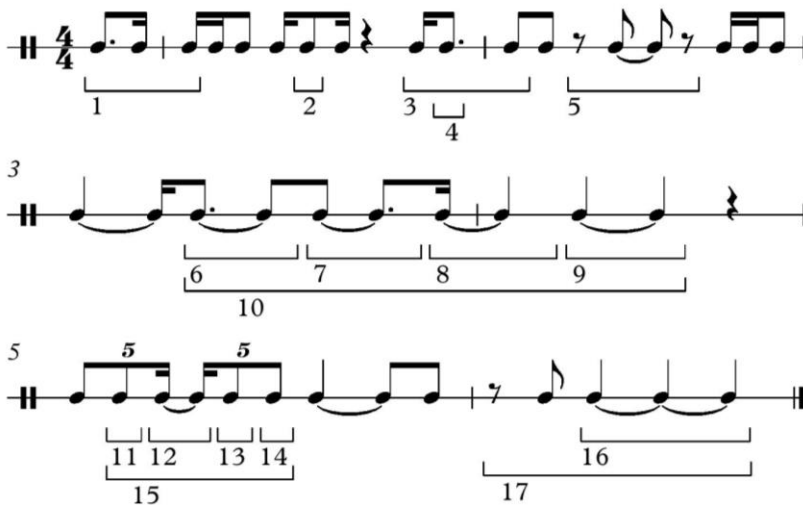
Intervalele:



4. Intervalele:

- a. 7 M descendentă
- b. 3 + ascendentă
- c. 12 – ascendentă
- d. 5 p – descendentă

5. a. Încadrarea:



b. Analiza:

1. formulă anacruzică inițială metrică
2. sincopă pe sfert de timp, simetrică
3. formulă anacruzică metrică
4. sincopă pe sfert de timp, asimetrică augmentată
5. sincopă pe jumătate de timp, simetrică, contratimpată
6. sincopă pe sfert de timp, asimetrică augmentată (sincopă complexă)
7. sincopă pe jumătate de timp, asimetrică augmentată
8. sincopă pe sfert de timp, asimetrică augmentată
9. sincopă pe timp, simetrică
10. lanț eterogen de sincope
11. sincopă pe cincime de timp, simetrică
12. sincopă pe cincime de timp, simetrică
13. sincopă pe cincime de timp, simetrică
14. sincopă pe cincime de timp, simetrică
15. lanț omogen de sincope
16. sincopă pe timp, asimetrică augmentată
17. anacruză ritmică

În cazul anacruzei, ultimul sunet reprezintă cruza (n. ed.)

6.

*Re diez* este treaptă cromatizată ascendent în:

- Re major (tr. I)
- Do major (tr. a II-a)
- si minor (tr. a III-a)
- La major (tr. a IV-a)
- Sol major (tr. a V-a)
- fa# minor (tr. a VI-a)
- mi minor (tr. a VII-a)

*Re diez* este treaptă cromatizată descendent în:

- Do« major (tr. a II-a)
- do« minor (tr. a II-a)
- Si# major (tr. a III-a)
- la« minor (tr. a IV-a)
- sol« minor (tr. a V-a)
- Fa« major (tr. a VI-a)
- Mi# major (tr. a VII-a)

**Concurs studențesc de  
Teoria muzicii**

**ediția a V-a, 2016**

**secțiunea Elaborare solfegii și dictate**

*Cerințe*

**prof. univ. dr. Olguța Lupu**

**conf. univ. dr. Grigore Cudalbu**

*Premiul I – ex aequo*

**Megumi Okuda**

(anul III, Compoziție clasică)

**Tiberiu Keri**

(anul II master, Educație muzicală contemporană)

## Concurs studentesc de Teoria Muzicii - ediția a V-a, 2016

### Elaborare solfegii și dictate

Cerințe – Olguța Lupu, Grigore Cudalbu

1. Să se elaboreze un **soflegiu tonal** de 16 măsuri, în tonalitatea La major, în măsura de trei pătrimi (3/4), având minimum două inflexiuni modulatorii sau modulații – do diez minor și Re major - și conținând cel puțin următoarele note/formule melodice:

a) două întârzieri/apogiaturi (1 diatonică, 1 cromatică)

b) 2 broderii (1 diatonică, 1 cromatică)

c) 2 pasaje (1 diatonic, 1 cromatic)

d) un échappée (diatonic)

e) o anticipație (diatonică)

Ritmul va conține maximum patru diviziuni pe timp, cu triolet pe timp (egal și inegal).

2. Să se elaboreze un **dictat armonic tonal** de 8 măsuri, la 4 voci, cu scriitură corală, în tonalitatea Mi bemol major, în măsura de patru pătrimi (4/4), nemodulatoriu, utilizând doar acordurile treptelor principale, inclusiv acordurile de septimă și nonă pe dominantă (V7, V9) și note melodice aparent disonante (6 și 6/4).



# Concurs studentesc de Teoria Muzicii - ediția a V-a, 2016

## Elaborare solfegii și dictate – Megumi Okuda

### a. Solfegiu tonal



## b. Dictat armonic tonal

The first system of the dictation exercise is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dotted quarter note G4, followed by an eighth note A4, a quarter note B-flat4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' and a bracket. The bass staff starts with a dotted quarter note G3, followed by an eighth note A3, a quarter note B-flat3, and a quarter note C4. A triplet of eighth notes (D4, E4, F4) is marked with a '3' and a bracket. The second measure of the treble staff has a dotted quarter note G4, an eighth note A4, a quarter note B-flat4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' and a bracket. The bass staff has a dotted quarter note G3, an eighth note A3, a quarter note B-flat3, and a quarter note C4. A triplet of eighth notes (D4, E4, F4) is marked with a '3' and a bracket. The third measure of the treble staff has a dotted quarter note G4, an eighth note A4, a quarter note B-flat4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' and a bracket. The bass staff has a dotted quarter note G3, an eighth note A3, a quarter note B-flat3, and a quarter note C4. A triplet of eighth notes (D4, E4, F4) is marked with a '3' and a bracket.

The second system of the dictation exercise begins with a measure number '4' at the start of the treble staff. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dotted quarter note G4, followed by an eighth note A4, a quarter note B-flat4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' and a bracket. The bass staff starts with a dotted quarter note G3, followed by an eighth note A3, a quarter note B-flat3, and a quarter note C4. A triplet of eighth notes (D4, E4, F4) is marked with a '3' and a bracket. The second measure of the treble staff has a dotted quarter note G4, an eighth note A4, a quarter note B-flat4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' and a bracket. The bass staff has a dotted quarter note G3, an eighth note A3, a quarter note B-flat3, and a quarter note C4. A triplet of eighth notes (D4, E4, F4) is marked with a '3' and a bracket. The third measure of the treble staff has a dotted quarter note G4, an eighth note A4, a quarter note B-flat4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' and a bracket. The bass staff has a dotted quarter note G3, an eighth note A3, a quarter note B-flat3, and a quarter note C4. A triplet of eighth notes (D4, E4, F4) is marked with a '3' and a bracket.

The third system of the dictation exercise begins with a measure number '6' at the start of the treble staff. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dotted quarter note G4, followed by an eighth note A4, a quarter note B-flat4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' and a bracket. The bass staff starts with a dotted quarter note G3, followed by an eighth note A3, a quarter note B-flat3, and a quarter note C4. A triplet of eighth notes (D4, E4, F4) is marked with a '3' and a bracket. The second measure of the treble staff has a dotted quarter note G4, an eighth note A4, a quarter note B-flat4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' and a bracket. The bass staff has a dotted quarter note G3, an eighth note A3, a quarter note B-flat3, and a quarter note C4. A triplet of eighth notes (D4, E4, F4) is marked with a '3' and a bracket. The third measure of the treble staff has a dotted quarter note G4, an eighth note A4, a quarter note B-flat4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' and a bracket. The bass staff has a dotted quarter note G3, an eighth note A3, a quarter note B-flat3, and a quarter note C4. A triplet of eighth notes (D4, E4, F4) is marked with a '3' and a bracket.

# Concurs studentesc de Teoria Muzicii - ediția a V-a, 2016

## Elaborare solfegii și dictate – Tiberiu Keri

### a. Solfegiu tonal



b. Dictat armonico tonal

The musical score consists of three systems of piano music, each with a treble and bass clef staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system (measures 1-3) features a melody in the treble clef starting with a dotted quarter note, followed by eighth notes, and a bass line with quarter notes. The second system (measures 4-6) continues the melody with quarter notes and eighth notes, and the bass line with quarter notes and eighth notes. The third system (measures 7-8) concludes the piece with a final cadence, featuring a whole note in the treble and a half note in the bass.

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