



**PROVES D'ACCÉS ALS ENSENYAMENTS
MUSICALS DE GRAU MITJÀ
AL CURS 2007/08:**

Continguts de la prova de llenguatge musical
de 6è curs



CONTINGUTS

1.- HARMONIA I CONTRAPUNT

1.1.- Estudi teòric-pràctic de conceptes harmònics:

- 1.1.1.- Continuació de l'estudi dels acords tríades.
 - 1.1.1.1.- Acords tríades de dominant secundària (dominants aplicades).
 - 1.1.1.2.- Acord perfecte major de 2n grau rebaixat en estat directe i primera inversió (6a napolitana).
 - 1.1.1.3.- Acords tríades que contenen el VII grau rebaixat en el mode major.
- 1.1.2.- Continuació de l'estudi dels acords de sèptima: preparacions i resolucions principals i secundàries segons context tonal. Estat directe i inversions. Xifrats.
 - 1.1.2.1.- Acords de sèptima sobre tots els graus diatònics de les escales major i menor inclòs el 7è natural del mode menor.
 - 1.1.2.2.- Acords de sèptima sobre els graus de VIè i VIIè elevats del mode menor.
 - 1.1.2.3.- Acords de sèptima com a dominants secundàries sobre graus diatònics i alterats del mode menor.
 - 1.1.2.4.- Acords de sèptima que contenen el VIè grau elevat com a 3a, 5a (mode menor).
 - 1.1.2.5.- Acords de sèptima que contenen el VIè grau rebaixat (mode major).
- 1.1.3.- Notes estranyes:
 - 1.1.3.1.- Notes de pas.
 - 1.1.3.2.- Brodadures.
 - 1.1.3.3.- Escapades.
 - 1.1.3.4.- Anticipacions.
- 1.1.4.- Continuació de l'estudi de Ia modulació diatònica i cromàtica.
- 1.1.5.- Progressions unitòniques (secuències).
- 1.1.6.- Ritme harmònic, mètrica i frasseig.
- 1.1.7.- Estudi de les relacions melodiccontrapuntístiques.

1.2.- Estudi teòric-analític de conceptes contrapuntístics:

- 1.2.1.- Notes estranyes:
 - 1.2.1.1.- Notes de pas.
 - 1.2.1.2.- Brodadures.



1.2.1.3.- Escapades.

1.2.1.4.- Anticipades.

1.2.1.5.- Retards.

1.2.1.6.- Apoggiatures.

1.2.1.7.- Notes canviades.

1.2.1.8.- Pedals.

1.2.2.- Progressions modulants (secuències).

1.3.- Estudi historicoestilístic:

1.3.1.- Estudi de l'evolució melòdicocontrapuntística.

1.3.2.- Estudi de les relacions harmònico-tonals del període barroc.

1.4.- Procediments: Harmonització, Realització i Composició

1.4.1.- Estil homofònic.

1.4.1.1.- A quatre veus.

1.4.1.1.1.- Donat un baix modulant a tons veïns, amb ocasionals notes estranyes, realitzar les altres veus.

1.4.1.1.2.- Harmonitzar una melodia donada a la part de soprano, amb modulacions a tons veïns i amb ocasionals notes estranyes.

1.4.2.- Estil polifònic a parts reals.

1.4.2.1.- A dues veus.: Donat un cantus firmus, treball contrapuntístic de la 1a, 2a, 3a, 4a i 5a espècie.

1.4.2.2.- A tres veus.: Donat un C. F. en valors de blanques, treball contrapuntístic en estil florit.

1.4.3.- Estil melodia acompanyada.

1.4.3.1.- Escriure una melodia a partir d'un baix harmònic donat, amb modulacions a tons veïns.

1.4.3.2.- Escriure el baix harmònic i el seu xifrat a partir d'una melodia donada, amb modulacions a tons veïns.

2.- FORMA

2.1.- Estudi teòric-analític i pràctic dels diferents elements formals i llur constitució.

2.2.- Estudi teòric i analític dels següents models formals especialment dins del període barroc:



- 2.2.1.- Coral.
- 2.2.2.- Invenció.
- 2.2.3.- Fuga.
- 2.2.4.- Suite.
- 2.2.5.- Concert.
- 2.2.6.- Obertura.
- 2.2.7.- Variació.
- 2.2.8.- Aria Da Capo.

2.3.- Estudi a nivell teòric dels principals models formals compresos entre el naixement de la polifonia i el final del barroc, no esmentats en el punt anterior.

3.- ANÀLISI I AUDICIÓ

3.1.- Anàlisi de textos musicals que il·lustrin qualsevol particularitat de l'apartat de continguts.

3.2.- Anàlisi principalment formal però tenint present els altres paràmetres (temàtic, harmònic, contrapuntístic, històric, estilístic, etc.) dels models formals descrits al punt 2.2. de l'apartat de continguts.

3.3.- Audició interna.

- 3.3.1.- Practicar la lectura interna amb exercicis harmonicohomofònics, per a sentir i comprendre les seves relacions harmonicotonals.
- 3.3.2.- Practicar la lectura interna amb exercicis polifònics a partir de dues veus per a sentir i comprendre les seves relacions harmonicopuntístiques.

3.4.- Audició externa.

- 3.4.1.- Dictat de relacions harmòniques.
 - 3.4.1.1.- Escriure el baix i el seu xifrat després d'escoltar un breu fragment modulant amb encadenaments d'acords placats de notes reals.
- 3.4.2.- Dictat de relacions tonals.
 - 3.4.2.1.- Indicar per quins tons s'ha passat després d'escoltar un fragment modulant.
 - 3.4.2.2.- Dictat polifònic a tres veus..
 - 3.4.2.3.- Dictat d'encadenament d'acords a 4 veus.

EXEMPLES DELS EXERCICIS DE LES PROVES DE NIVELL

1.- HARMONIA

Harmonitzar a 4 veus un baix i/o melodia donats amb modulacions a tons veïns i amb ocasionals notes estranyes.

The first exercise shows a bass line in the lower staff and a melody in the upper staff, both in 3/4 time and D major. The bass line starts on D4 and moves stepwise to G4, with some chromatic alterations. The melody starts on D4 and moves stepwise to G4, also with some chromatic alterations. The second exercise shows a melody in the upper staff and a bass line in the lower staff, both in 3/4 time and D major. The melody starts on D4 and moves stepwise to G4, with some chromatic alterations. The bass line starts on D4 and moves stepwise to G4, also with some chromatic alterations.

2.- CONTRAPUNT

Donat un C.F. amb figuració de blanques, realitzar un treball contrapuntístic a 3 veus en estil florit.

The exercise shows a single staff with a figured bass line in 4/4 time and D major. The bass line consists of a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, 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B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351

4.- DICTAT

Escriure un dictat polifònic a 3 veus. Extensió: 4 compassos. Velocitat d'interpretació

♩ = 50. S'executarà 35 vegades.

The musical notation for Dictat 4 is a polyphonic exercise in 3/4 time, consisting of 4 measures. It is written for three voices (treble, alto, and bass clefs). The key signature has one sharp (F#). The first voice (treble clef) starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and a quarter note A4. The second voice (alto clef) starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and a quarter note A4. The third voice (bass clef) starts with a quarter note G3, followed by eighth notes A3-B3, C4-B3, and a quarter note A3. The piece concludes with a double bar line.

5.- DICTAT

Escriure un dictat d'encadenament d'acords a 4 veus. Extensió aproximada: 16 acords. Velocitat d'interpretació: pulsació a 60. S'executarà 15 vegades.

The musical notation for Dictat 5 is a dictation exercise of chord chain in 4 voices, consisting of 16 chords. It is written for four voices (treble and bass clefs). The key signature has one sharp (F#). The time signature is common time (C). The exercise consists of 16 chords, each held for one measure. The chords are: 1. G4-A4-B4-C4, 2. G4-A4-B4-C4, 3. G4-A4-B4-C4, 4. G4-A4-B4-C4, 5. G4-A4-B4-C4, 6. G4-A4-B4-C4, 7. G4-A4-B4-C4, 8. G4-A4-B4-C4, 9. G4-A4-B4-C4, 10. G4-A4-B4-C4, 11. G4-A4-B4-C4, 12. G4-A4-B4-C4, 13. G4-A4-B4-C4, 14. G4-A4-B4-C4, 15. G4-A4-B4-C4, 16. G4-A4-B4-C4. The piece concludes with a double bar line.