

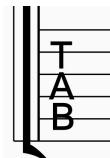
Département Musiques Actuelles
Examen d'admission - Théorie
Questionnaire d'exemple

Nom : _____

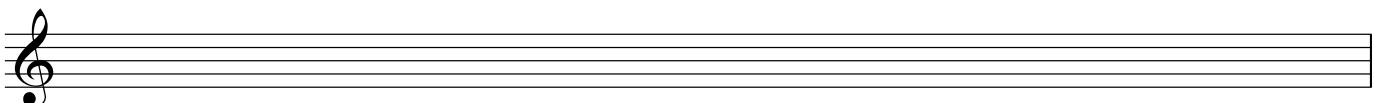
Prénom : _____



Un ensemble de deux portées ou plus, liées s'appelle un _____



A quels instruments peut servir cette clé ? _____



Combien d'interlignes contient une portée ? _____

La 5ème ligne d'une portée est (veuillez choisir une réponse) : en haut en bas

Écrivez ci-dessous les termes des nuances en italien en regard des abréviations :

| Abréviation |
|-------------------|
| <i>ppp</i> |
| <i>pp</i> |
| <i>p</i> |
| <i>mp</i> |
| |
| |
| |
| |
| <i>mf</i> |
| <i>f</i> |
| <i>ff</i> |
| <i>fff</i> |

Parmi ces quatre gammes, laquelle est mineure mélodique ? (cochez la case)

Puis, nommez les trois autres gammes ou modes :

À quelle unité de mesure réfère-t-on quand on parle de vibrations par seconde?

Quel est l'ordre des dièses ?

Quel est le renversement d'une tierce mineure ?

Quelles sont les 2 tonalités qui comportent :

- a) 4#
- b) 7b
- c) 5b
- d) 6#

Combien de demi-tons faut-il pour une quinte augmentée ?

Quelles sont les cordes à vide du violoncelle ?

Si un saxophoniste ténor joue un morceau en Ab majeur, en quelle tonalité vais-je devoir jouer sur mon piano si je souhaite l'accompagner ?

Département Musiques Actuelles
Examen d'admission - avril 2024
Harmonie

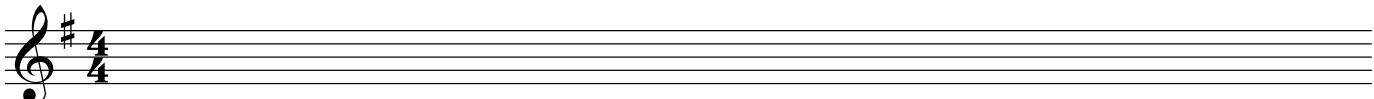
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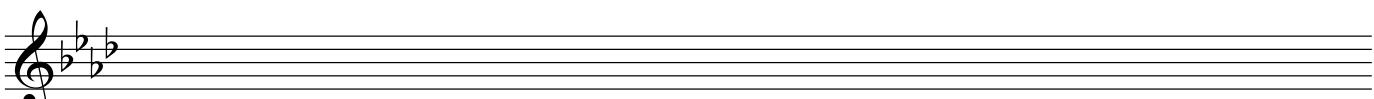
1. Accords diatoniques

Écrire et chiffrer les accords diatoniques à 4 sons ayant la fonction de :

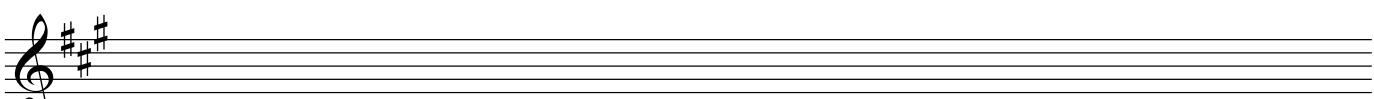
Sous-dominante en G majeur



Dominante en Ab majeur



Tonique en A majeur



2/ Sur l'extrait ci-dessous, chiffrer les accords selon la notation anglo-saxonne :

A musical extract in G major (one sharp) and common time (4/4). The lyrics are:

jumped in the riv - er and what did I see?
All my lov - ers were there with me,

The harmonic analysis above the bass line shows chords changing every two measures, labeled "2, 4." The first measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The second measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The third measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The fourth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The fifth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The sixth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The seventh measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The eighth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The ninth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The tenth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The eleventh measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The twelfth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The thirteenth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The fourteenth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The fifteenth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The sixteenth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The seventeenth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The eighteenth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The nineteenth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The twentieth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The twenty-first measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The twenty-second measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The twenty-third measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The twenty-fourth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The twenty-fifth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The twenty-sixth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The twenty-seventh measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The twenty-eighth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The twenty-ninth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The thirtieth measure starts with a half note, followed by a quarter note, then a half note, and a quarter note. The thirtieth measure ends with a half note, followed by a quarter note, then a half note, and a quarter note.

2 3/ Faire l'analyse harmonique (tonalités, modulations, degrés) de l'extrait suivant, en dessous de la portée et en regard des accords :

Top Staff:

$\text{J} = 92$

$G_{\text{M}\text{i}}7$ | $C7$ | $F_{\text{M}\text{A}}7 \quad B\flat_{\text{M}\text{A}}7$ | $A_{\text{M}\text{i}}7$ | $D7^{\flat 9}$

Second Staff:

$G7_{\text{sus}}3$ | $G7$ | $G_{\text{M}\text{i}}7$ | $C7$ | $C_{\text{M}\text{i}}7$ | $G\flat7^{\#11}$ | $F7$

Third Staff:

$B\flat_{\text{M}\text{A}}7$ | $E7_{\text{alt}}$ | $A7^{\flat 9}$ | $D_{\text{M}\text{i}}7$ | $/C3$ | $B_{\text{M}\text{i}}7^{\flat 5}$ | $E7^{\flat 9}$

Bottom Staff:

$A_{\text{M}\text{A}}7$ | $B\flat_{\text{M}\text{i}}7$ | $E\flat7$ | $A\flat_{\text{M}\text{A}}7$ | $A_{\text{M}\text{i}}7^{\flat 5}$ | $D7^{\flat 9}$

4/ Modes correspondants

Ecrire et nommer le mode le plus diatonique pour les accords suivants, issus de l'ex. 3.

Gm⁷ (mes. 1)

A blank musical staff consisting of five horizontal lines. A treble clef symbol is positioned at the far left end of the staff.

D⁷⁽⁹⁾ (mes. 4)

A blank musical staff consisting of a treble clef at the top left and five horizontal black lines below it, representing the G-clef staff.

G♭⁷(#11) (mes. 7)

A blank musical staff consisting of five horizontal lines. A treble clef is positioned at the top left corner. The staff is empty of any musical notes or markings.

B♭maj⁷ (mes. 9)

A blank musical staff consisting of a treble clef at the top left and five horizontal lines below it, spanning across the page.

5/ Réaliser la suite de cet enchaînement harmonique afin que chaque voix soit la plus conjointe possible

3

A♭ D♭ D° E♭ E° Fm A+ B♭m E♭(sus4) A♭

6/ Triades - La note indiquée ainsi que sa fonction est la **note supérieure** d'une triade.
Construisez les triades demandées et chiffrez-les en notation anglo-saxonne

Triade : mineure diminuée majeure augmentée sus2 sus4

3ce min. 5te dim. fonda. 3ce maj. sec. maj. fonda.

7/ Tétrade - Construisez les tétrade en respectant le renversement demandé

| | | | | | |
|-----------------------------------|------------------------|---------------------------------|---------------------|------------------|--------------------------|
| B♭maj7($\sharp 5$) 1er renv. | Bm(maj7) 2ème renv. | A♭m7($\flat 5$) 3ème renv. | F♯mi7 2ème renv. | C♯7 1er renv. | E ⁶ fonda. |
|-----------------------------------|------------------------|---------------------------------|---------------------|------------------|--------------------------|

Transcription

Strangelove

From *Music For the Masses* (1987)
Single Version

Martin Gore; Depeche Mode

1:43

Instrumental

Baritone (Treble Clef) [Lead]

Tenor (Backing)

Marimba/Synthesiser

Choir Synthesiser

Effect Synthesiser

Electric Guitar

Bass Synthesiser 1

Synth Slap Bass 1

Electronic Drums 1

Tambourine

Electronic Drums 2

Electric Pulse

Verse 2

you re-turn it?
There'll be days...

distortion
clean — add chorus & delay

Pan right

9

Pre-Chorus

Bar. (L.V.)

Ten. (B.V.)

Mrm/Synth

Choir

F.X.

E. Gtr.

Bass 1

Slap. B. 1

Drums 1

Tamb.

Drums 2

Pulse

This musical score page displays a pre-chorus section with ten tracks. The tracks are: Bar. (L.V.), Ten. (B.V.), Mrm/Synth, Choir, F.X., E. Gtr., Bass 1, Slap. B. 1, Drums 1, Tamb., Drums 2, and Pulse. The score is organized into six measures. The first measure contains mostly rests. The second measure features a single eighth note from the Tenor (B.V.) track. The third measure includes eighth notes from the Mrm/Synth and Choir tracks. The fourth measure has eighth notes from the F.X. and E. Gtr. tracks. The fifth measure contains eighth notes from the Bass 1 and Slap. B. 1 tracks. The sixth measure concludes with eighth notes from the Drums 1, Tamb., Drums 2, and Pulse tracks. Measure numbers are indicated at the top left, and a section title 'Pre-Chorus' is centered above the staff lines.

17

Bridge

Bar. (L.V.)

Ten. (B.V.)

Mrm/Synth

Choir

F.X. *overdrive sound synth*
mf

E. Gtr.

Bass 1

Slap. B. 1

Drums 1

Tamb.

Drums 2

Pulse

This musical score page represents the 'Bridge' section of a piece, starting at bar 17. The score is composed of ten staves, each representing a different instrument or vocal part. The instruments include Bar. (L.V.), Ten. (B.V.), Mrm/Synth, Choir, F.X. (with dynamic marking *mf*), E. Gtr., Bass 1, Slap. B. 1, Drums 1, Tamb., Drums 2, and Pulse. The F.X. staff uses a specific note head shape consisting of a vertical line with a diagonal stroke. The Drums 2 staff contains a 'X.' symbol. The Pulse staff features eighth-note patterns. The page is set against a background of vertical bar lines and measures, with a central title box labeled 'Bridge'.

4

25

Bar. (L.V.)

Ten. (B.V.)

Mrm/Synth

Choir

FX.

E. Gtr.

Bass 1

Slap. B. 1

Drums 1

Tamb.

Drums 2

Pulse

This musical score page contains 12 staves, each representing a different instrument or vocal part. The instruments listed from top to bottom are: Bassoon (Low Voice), Tenor (Bass Voice), Mallets/Synth, Choir, FX., Electric Guitar, Bass 1, Slap Bass 1, Drums 1, Tambourine, Drums 2, and Pulse. The key signature is one sharp (F#). Measure 25 begins with a rest in most staves, except for Pulse which starts with a sixteenth note. The Pulse staff shows rhythmic patterns of eighth and sixteenth notes with rests.