

NOM :

N° :

Prénom :

1. Intervalles mélodiques et harmoniques. Compléter et indiquer la qualification de chaque intervalle.

A musical exercise on a grand staff (treble and bass clefs) with a 2/4 time signature. The exercise consists of eight measures. Above the staff, the letters 'M', 'H', and 'x' are placed above specific measures to indicate the type of interval to be identified. The notes are as follows:

Measure	Treble Clef	Bass Clef	Interval Label
1	C4		M
2	D4	B3	
3	E4	A3	
4	F4	G3	
5	G4	F3	H x
6	A4	E3	
7	B4	D3	x
8	C5	C3	x

2. Dictée mélodique. Compléter et indiquer les tonalités aux endroits marqués d'une croix.

Two lines of musical notation for melodic dictation. The first line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a sequence of notes with two 'X' marks above the staff indicating where the student should identify the key signature. The second line is also in treble clef with a key signature of one sharp (F#) and starts with a measure number '5'. It contains a sequence of notes with one 'X' mark above the staff indicating where the student should identify the key signature.

3. Dictée de rythme. Compléter.

Two lines of musical notation for rhythm dictation. The first line is in bass clef with a 6/8 time signature and contains a sequence of rhythmic patterns. The second line is also in bass clef and starts with a measure number '5', containing a sequence of rhythmic patterns to be completed.

NOM :

4. Reconstitution.

Quatuor op. 33 n° 3

I

J. Haydn (1732-1809)

Allegro moderato

Musical score for Violon I, Violon II, Alto, and Violoncelle. The score is in common time (C) and begins with a rest for the first two measures. The Violon I part starts in the third measure with a half note G4, marked *p*. The Violon II and Alto parts play a rhythmic pattern of eighth notes, also marked *p*. The Violoncelle part has a whole rest. A *cresc.* marking appears in the third measure for all active parts.

Musical score for Violon 1 (VI. 1), Violon 2 (VI. 2), Alto, and Violoncelle (Vlc.). The Violon 1 part starts with a four-measure rest, then plays a melodic line marked *f*. The Violon 2 and Alto parts play a rhythmic pattern of eighth notes, marked *f sf*. The Violoncelle part has a whole rest.

Musical score for Violon 1 (VI. 1), Violon 2 (VI. 2), Alto, and Violoncelle (Vlc.). The Violon 1 part starts with a seven-measure rest, then plays a half note G4, marked *p*. The Violon 2 and Alto parts play a rhythmic pattern of eighth notes, also marked *p*. The Violoncelle part has a whole rest. A *cresc.* marking appears in the eighth measure for all active parts.

NOM :

Quatuor op. 33 n° 3

2
10

VI. 1
f

VI. 2
f sf

Alt.
f sf

Vlc.
f

Detailed description: This system contains measures 10, 11, and 12. The first violin (VI. 1) has a melodic line starting with a half note G4, followed by eighth notes. The second violin (VI. 2) and alto (Alt.) play chords and single notes. The viola (Vlc.) has a bass line starting with a half note G2. Dynamics include forte (f) and sforzando (sf).

13

VI. 1
p

VI. 2
p

Alt.
p

Vlc.

Detailed description: This system contains measures 13, 14, 15, and 16. The first violin (VI. 1) has a melodic line with a trill (tr) at the end of measure 16. The second violin (VI. 2) and alto (Alt.) play sixteenth-note patterns. The viola (Vlc.) is silent. Dynamics include piano (p).

18

VI. 1
f

VI. 2
f

Alt.
f

Vlc.
f

Detailed description: This system contains measures 18, 19, 20, and 21. The first violin (VI. 1) has a melodic line with a trill (tr) at the end of measure 21. The second violin (VI. 2), alto (Alt.), and viola (Vlc.) all play sixteenth-note patterns. Dynamics include forte (f).

5. Commentaire d'écoute. Éléments de correction.

Extrait du *Trio n° 2 op. 67* de D. Chostakovitch (1944)

Le quatrième mouvement émerge dans un climat inquiétant : seize notes répétées au piano, sans appui, introduisent le thème du violon, en pizzicato, à deux temps, construit dans un registre condensé en trois notes très proches, puis écartelé dans un intervalle brusquement plus large. Le violon énonce cette idée une seconde fois, accompagné en plus par le violoncelle.

Ce personnage à l'insistance exaspérante est chassé par le piano : de larges accords au violon et au violoncelle, en contretemps, soutiennent le nouveau thème, plus large au début, puis condensé et très répétitif à la fin, en cellules descendantes.

Le violon reprend l'archet pour développer sa première idée, cette fois avec des contrastes cocasses de nuances.

Le mélange des trois cède la place à la plainte bancale et désespérée du violoncelle qui s'étourdit dans une sorte de valse grotesque à cinq temps. Le piano l'accompagne par vagues d'arpèges ascendants. Le violon lui coupe la parole deux fois à la fin de l'extrait.

Inspiré par la musique traditionnelle juive, Chostakovitch réutilisera le second thème dans son *Huitième Quatuor* (1960) dédié « aux victimes de la guerre et du fascisme ».

Thème	1	2	1	Fin thème 2 et mélange	3
Caractéristiques	Serré puis large, strict, insistant	Large puis serré, nuances (approche et éloignement)	Plus affirmé que la première fois	Chaos	Bancal, ivre
Instrument principal	Violon	Piano	Violon		Violoncelle
Mode de jeu	<i>Pizzicato</i>	A l'octave	<i>Arco</i>		<i>Arco</i>