Programma esame di ammissione Biennio di Didattica della musica.

Pratica dell’accompagnamento estemporaneo

- Esecuzione di scale maggiori fino a 3 alterazioni in chiave
- Esecuzione di un brano polifonico scelto dal candidato nel gruppo A o altre composizioni di analoga difficoltà;
- Esecuzione di almeno due movimenti di una Sonatina scelta nel gruppo B oppure di una composizione romantica, moderna o contemporanea a scelta del candidato di analoga difficoltà;
- Armonizzazione estemporanea e accompagnamento con un qualsiasi strumento di un frammento melodico assegnato dalla commissione.

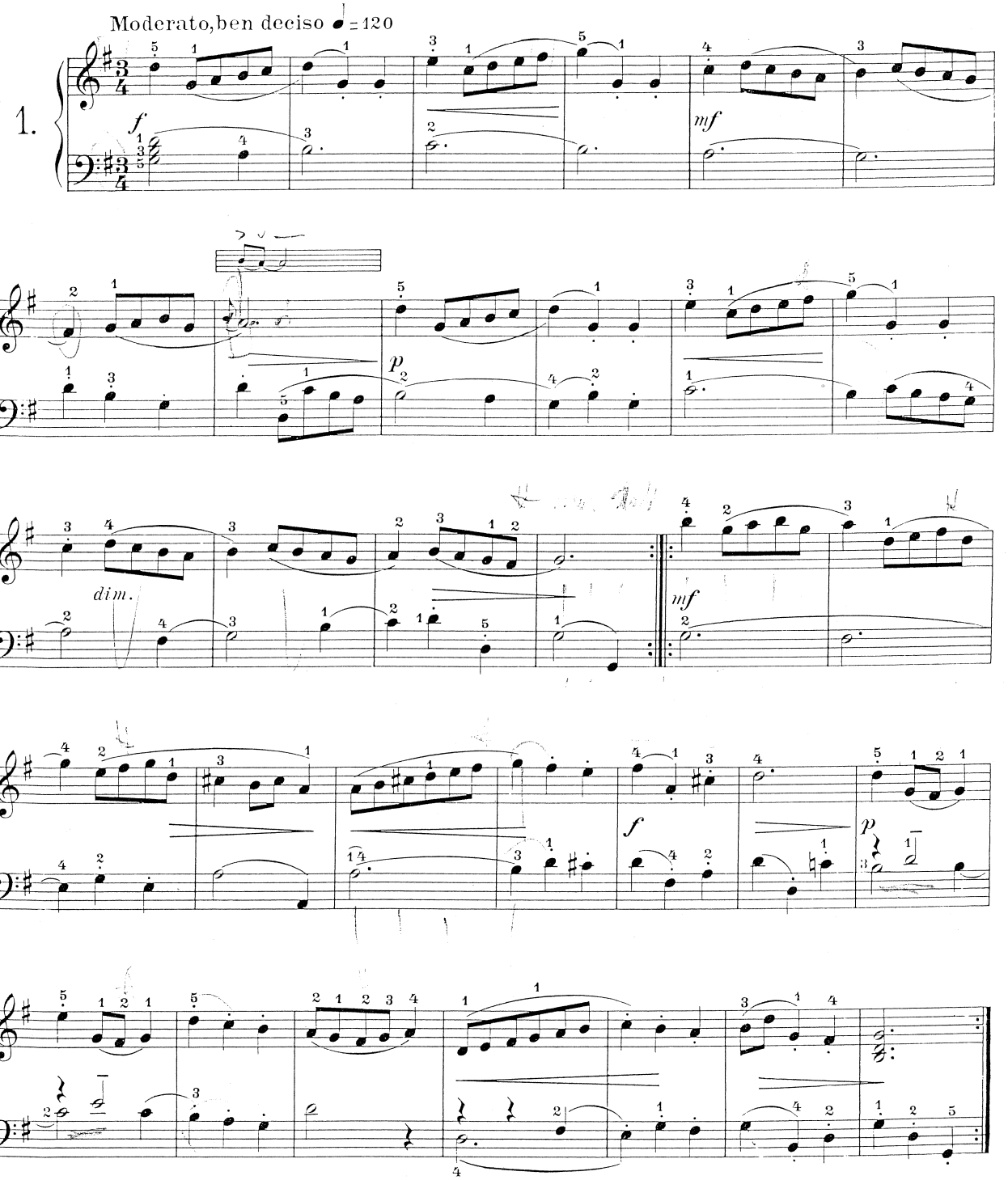
Gruppo A

Johann Sebastian Bach *(1685-1750)*

RACCOLTA DI PEZZI FACILI

PER PIANOFORTE (Ettore Pozzoli)

EASY PIECES LEICHTE STÜCKE

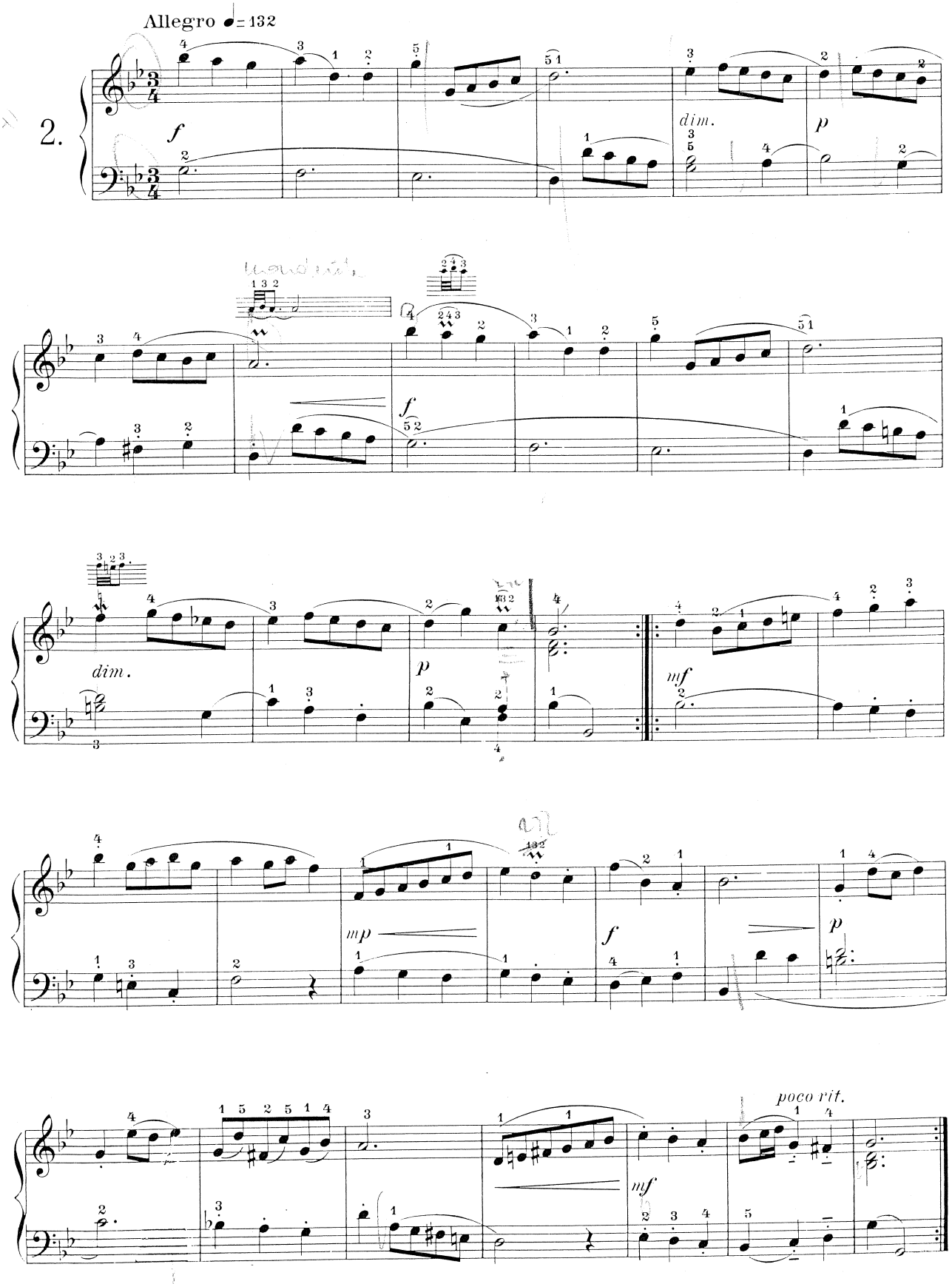


G. RICORDI & C. Editori, MILANO.
Tutti i diritti della presente revisione sono riservati.
Tous droits de la présente revision réservés.

Printed in Italy RISTAMPA 1982

MINUETTO

MINUET MENUETT

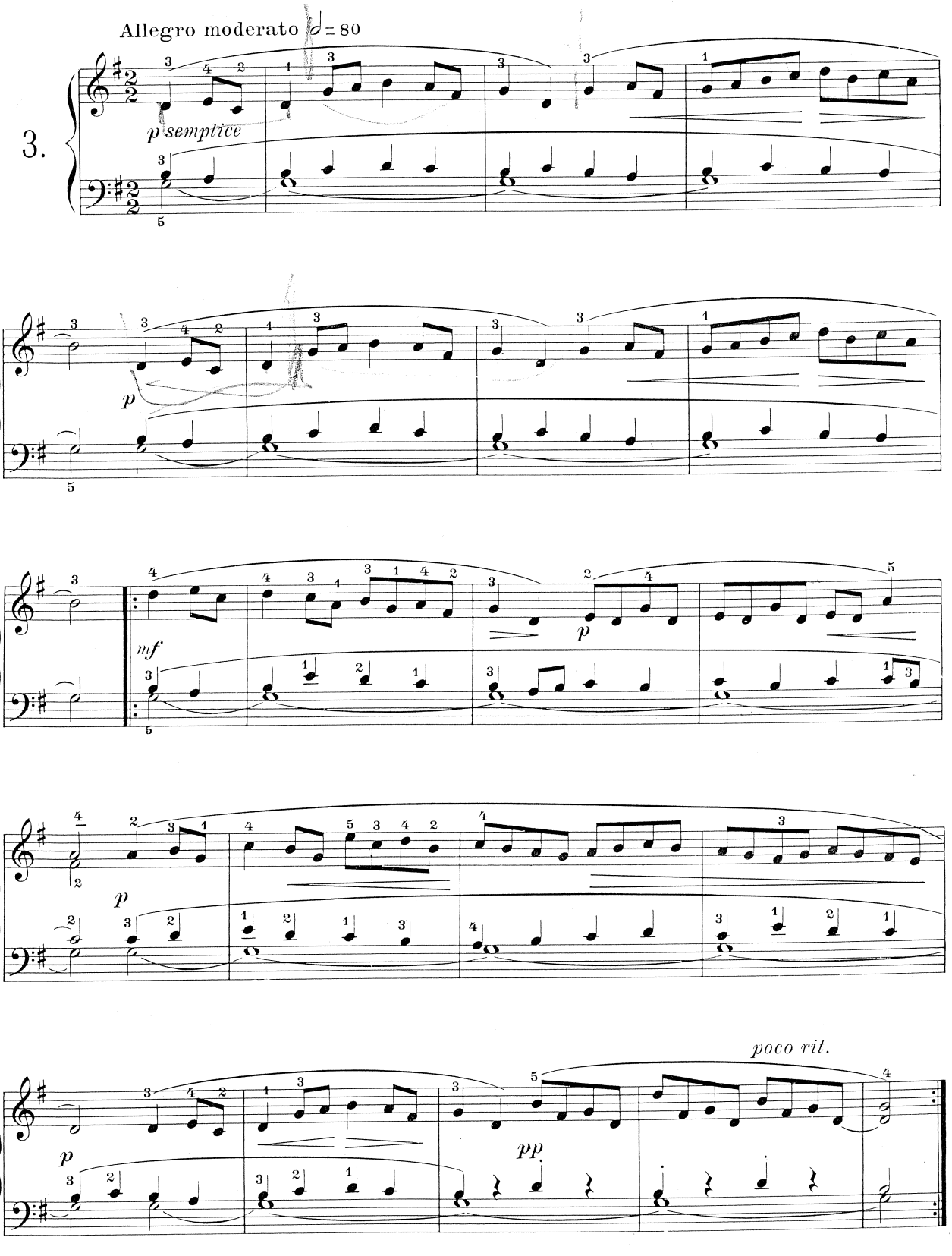


MUSETTA

(dalla Gavotta della Suite inglese in *Sol* min.)

MUSETTE
(from the Gavotta - English Suite in G minor)

MUSETTE
(zu der Gavotte der englischen Suite in G moll)



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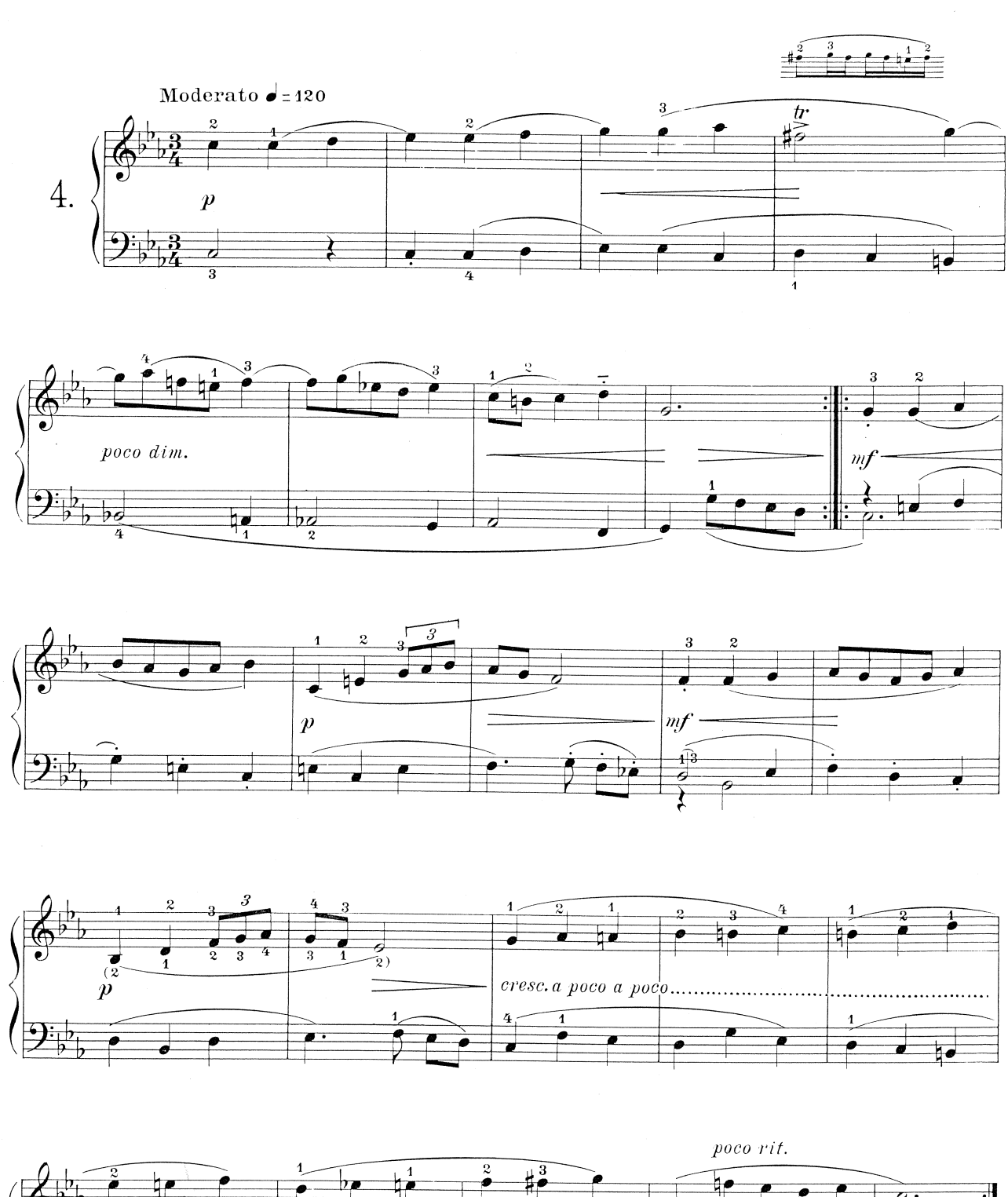

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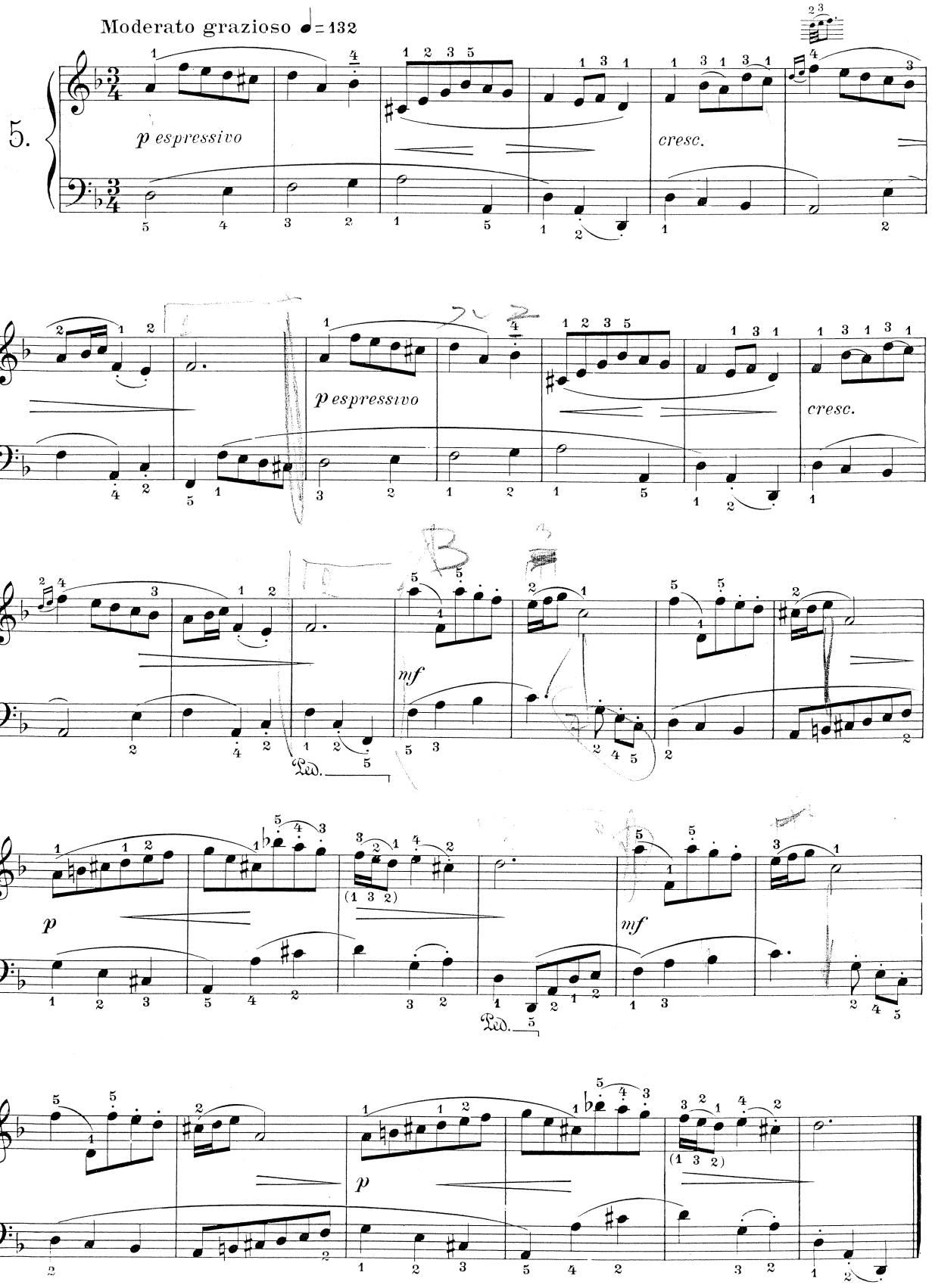

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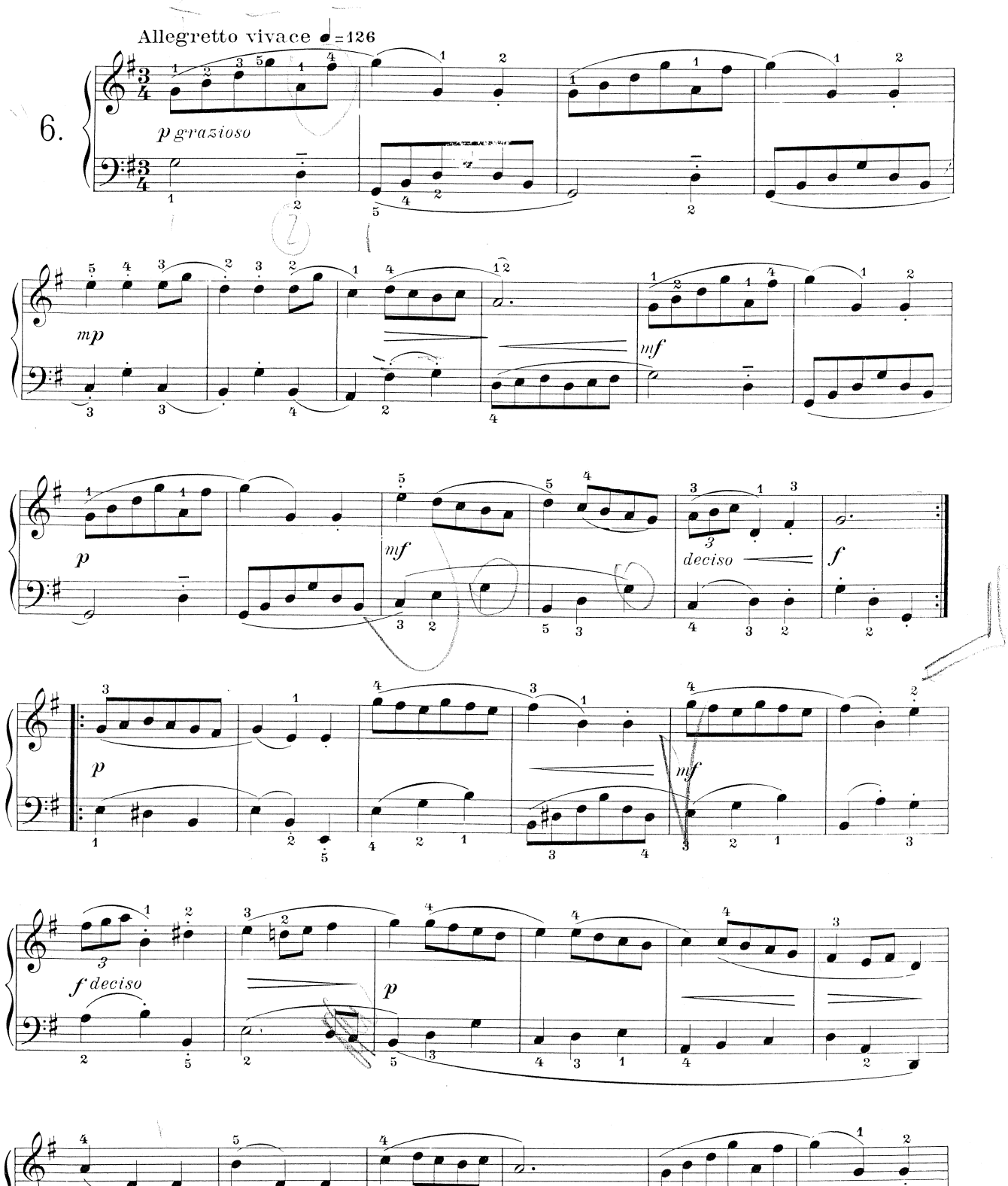

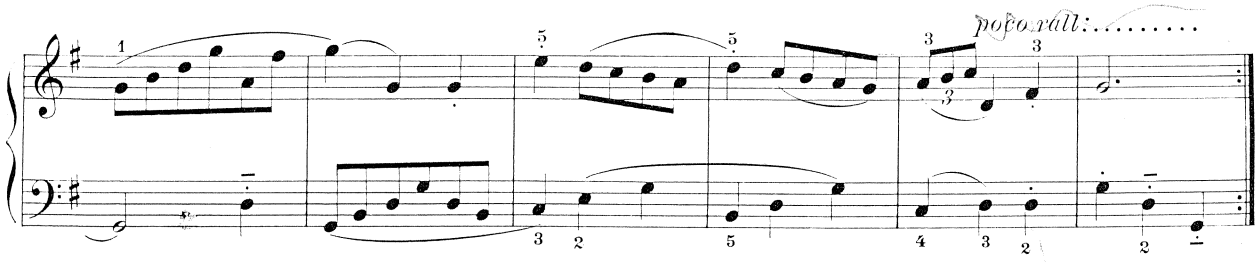

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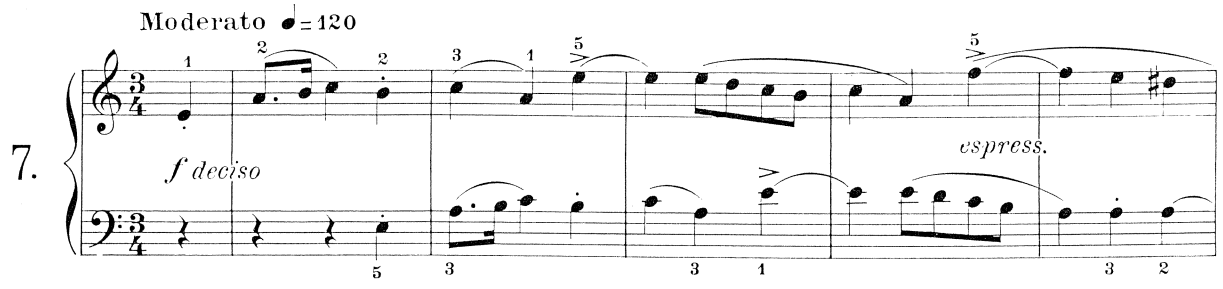
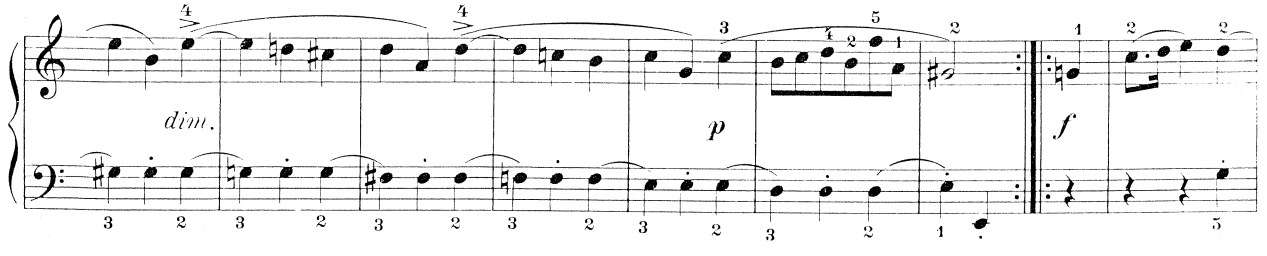
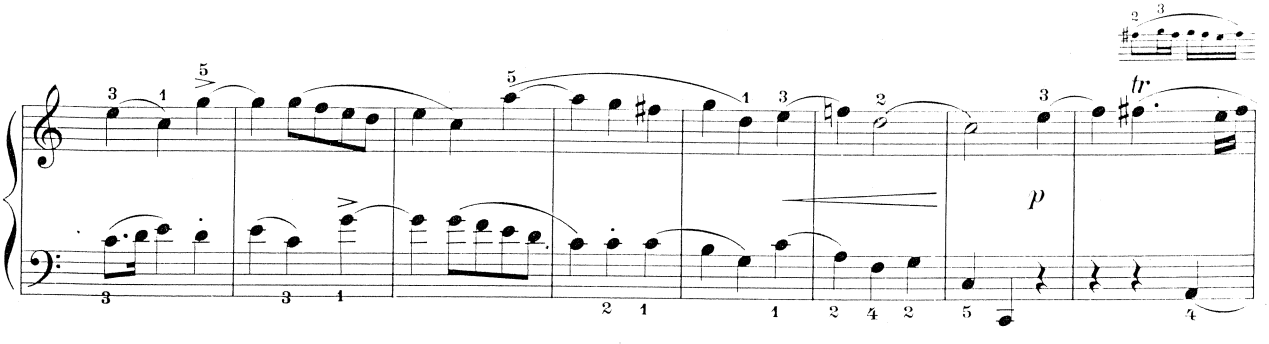
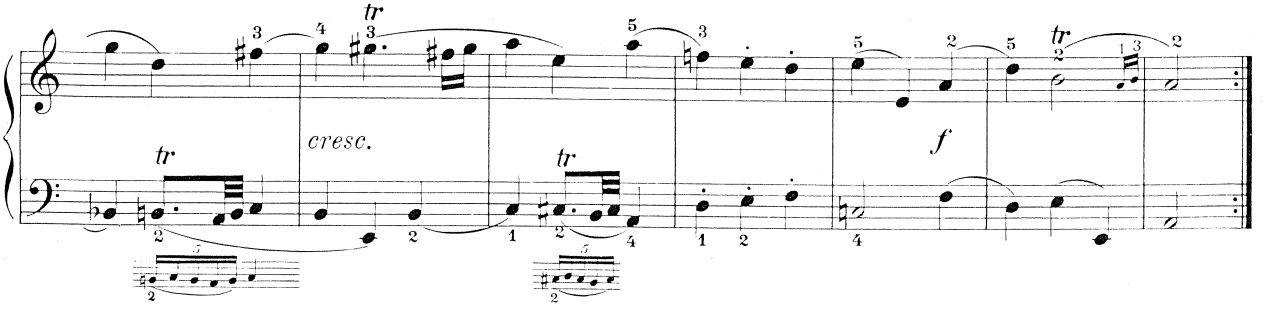


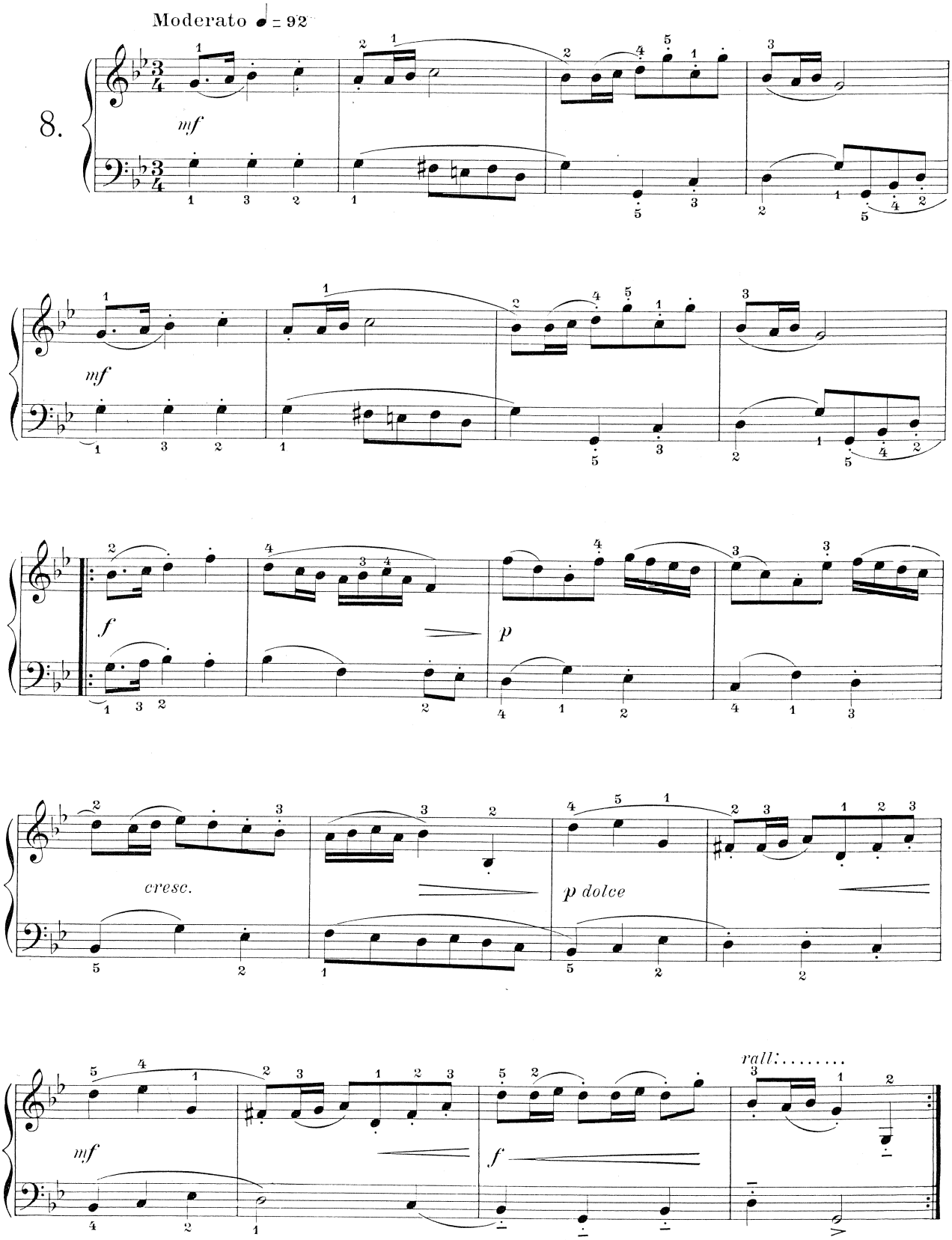






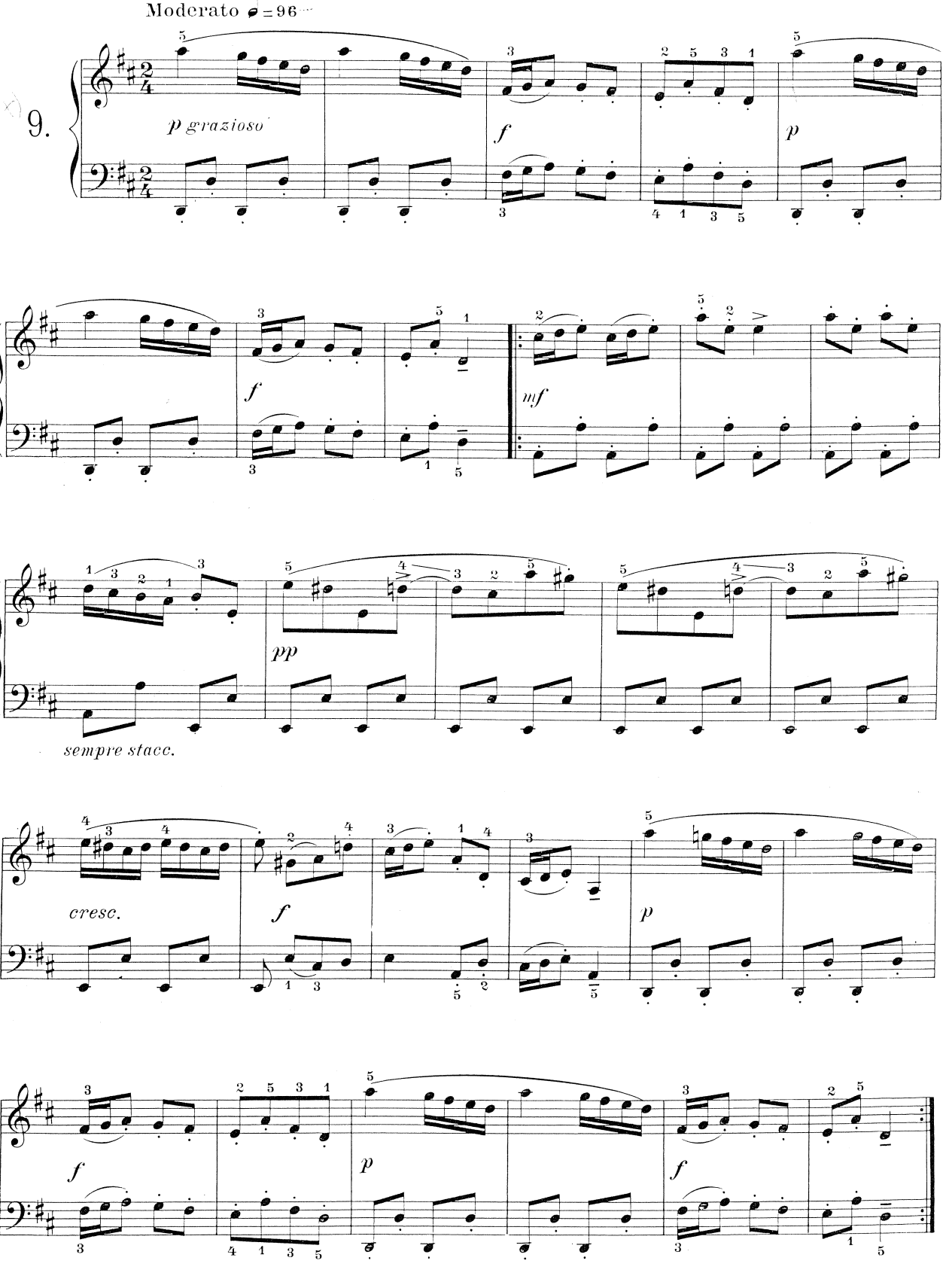
POLACCA

POLONAISE



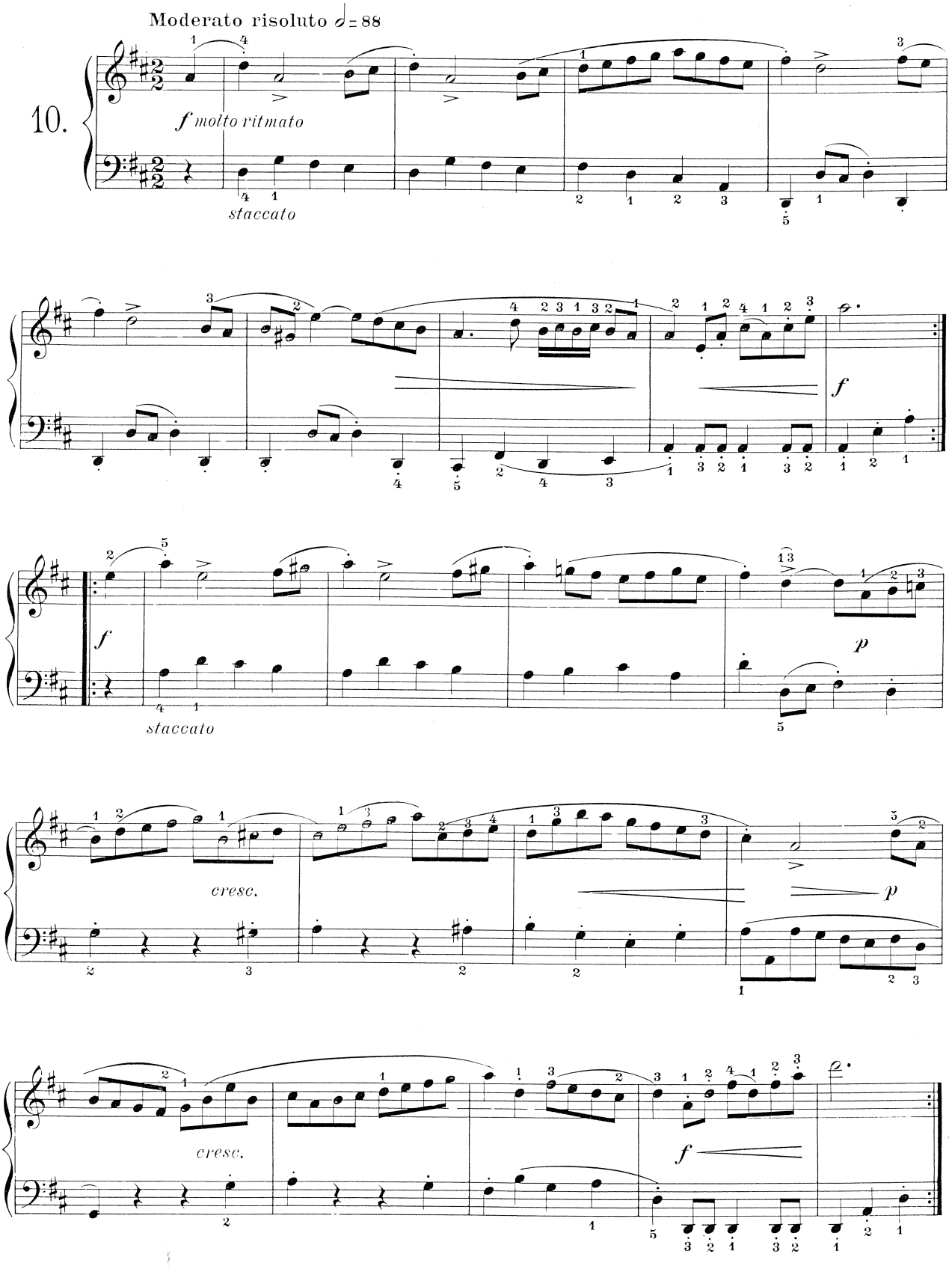
MUSETTA

MUSETTE



MARCIA

MARCH MARSCH

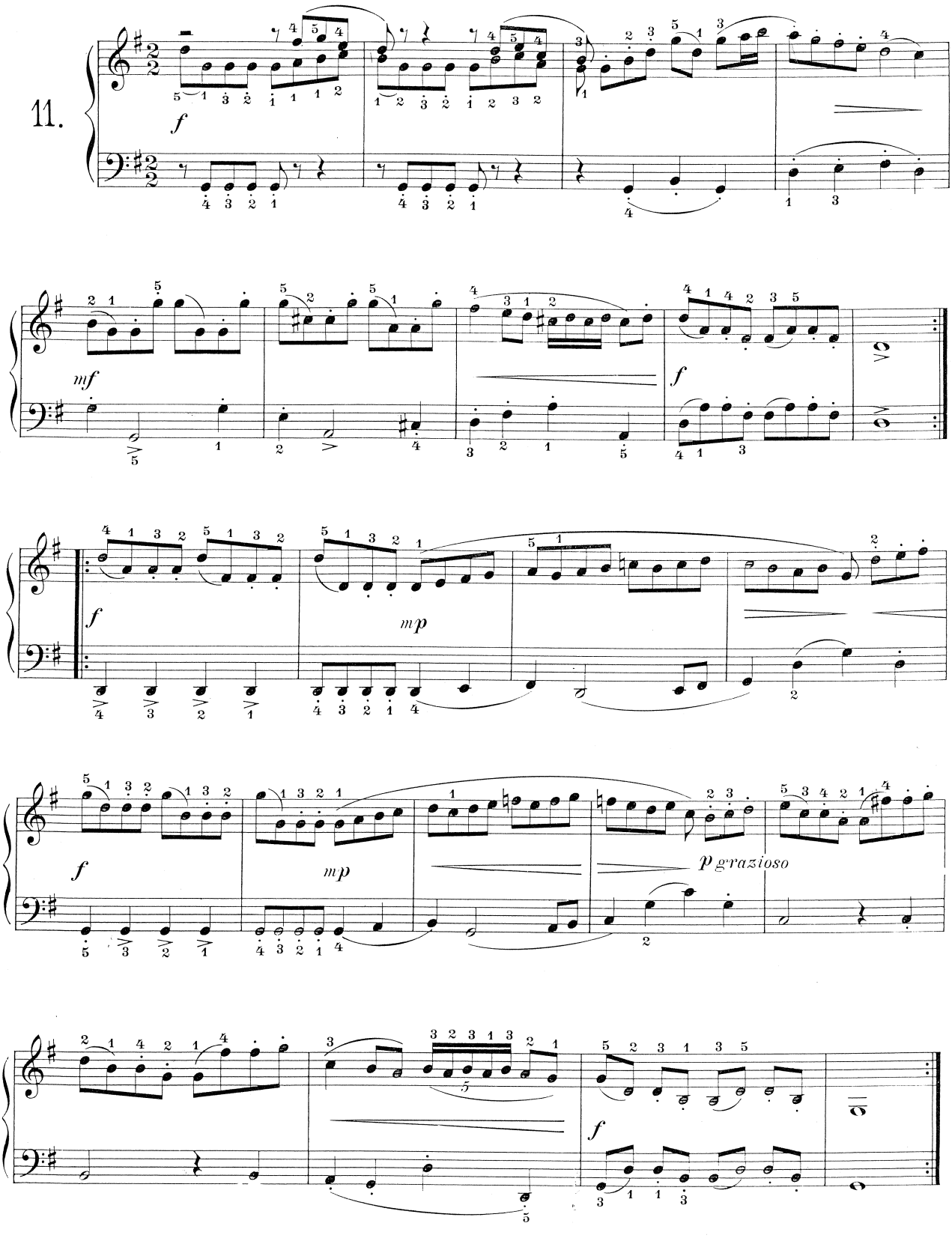


MARCIA

MARCH MARSCH

Moderato 𝅗𝅥=69

11.



E.R. 1951

PRELUDIO

PRELUDE PRÄLUDIUM

12.

Con moto ♩ = 120

p molto tranquillo

Ped. Ped. Ped.

Ped. *simile*

poco cresc.

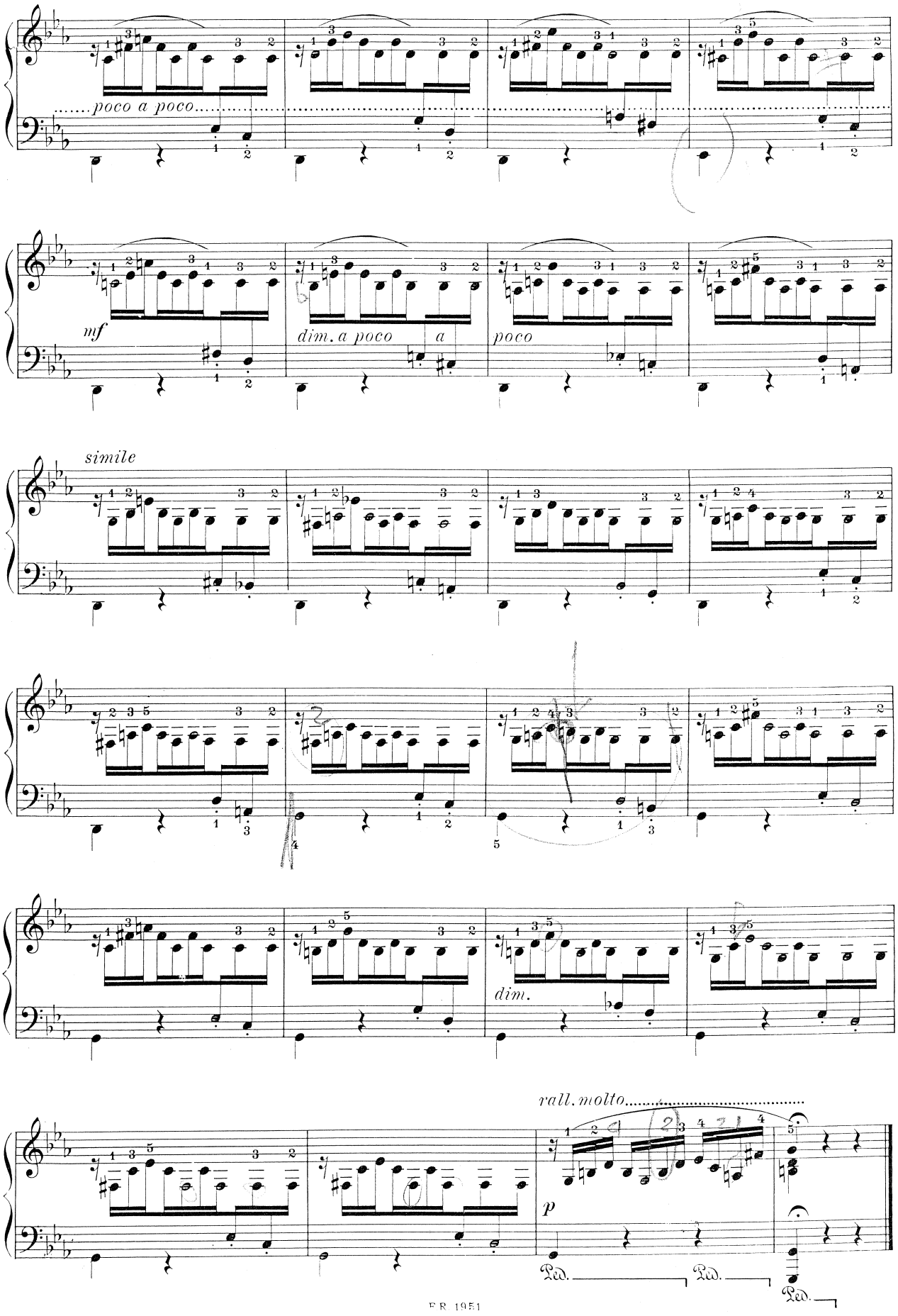
mf

dim.

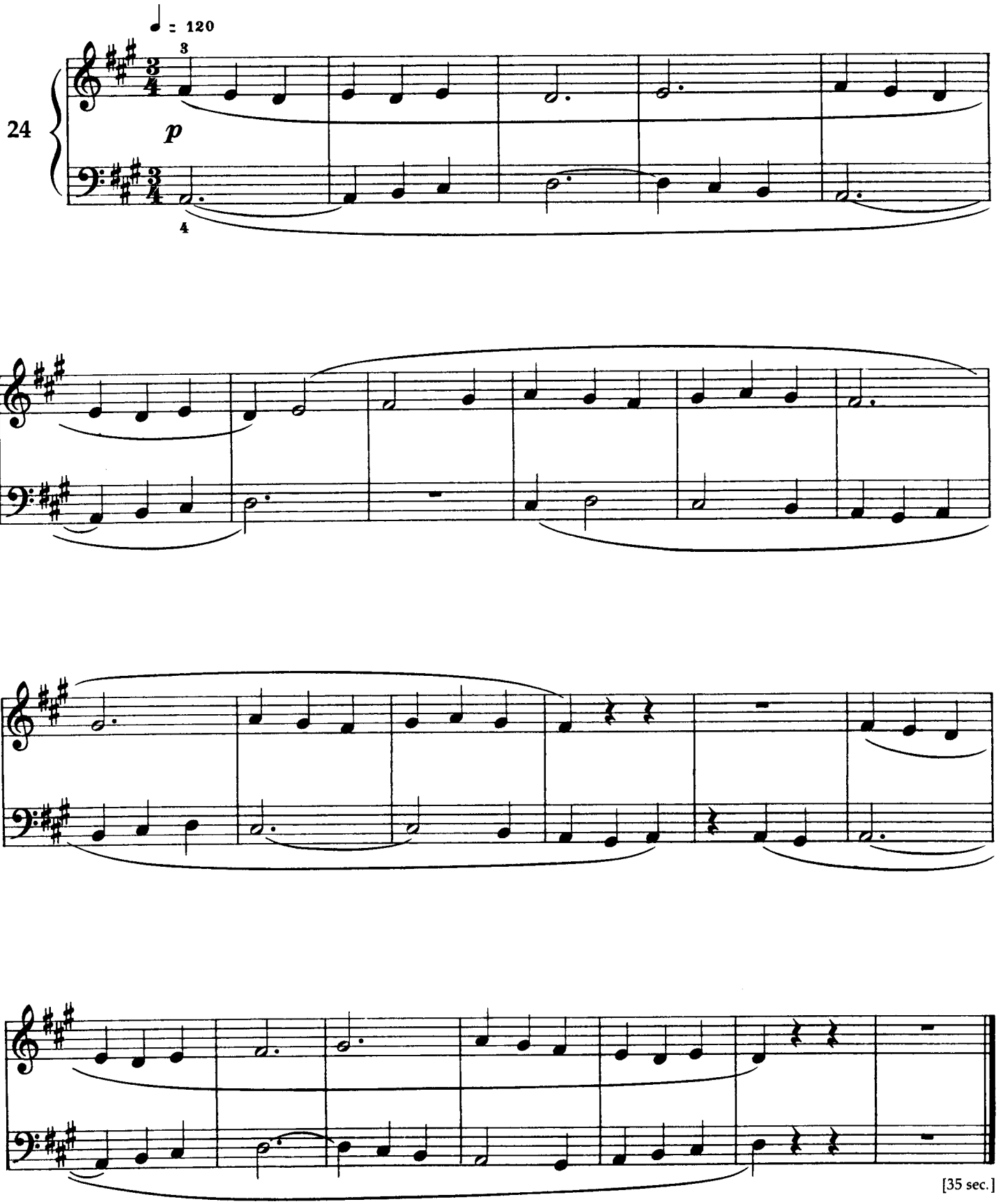
p

p

cresc. a


poco a poco
mf
dim. a poco a poco
simile
dim.
rall. molto
p
Ped.
Ped.
Ped.

Pastorale
Pastorale
Pastorale

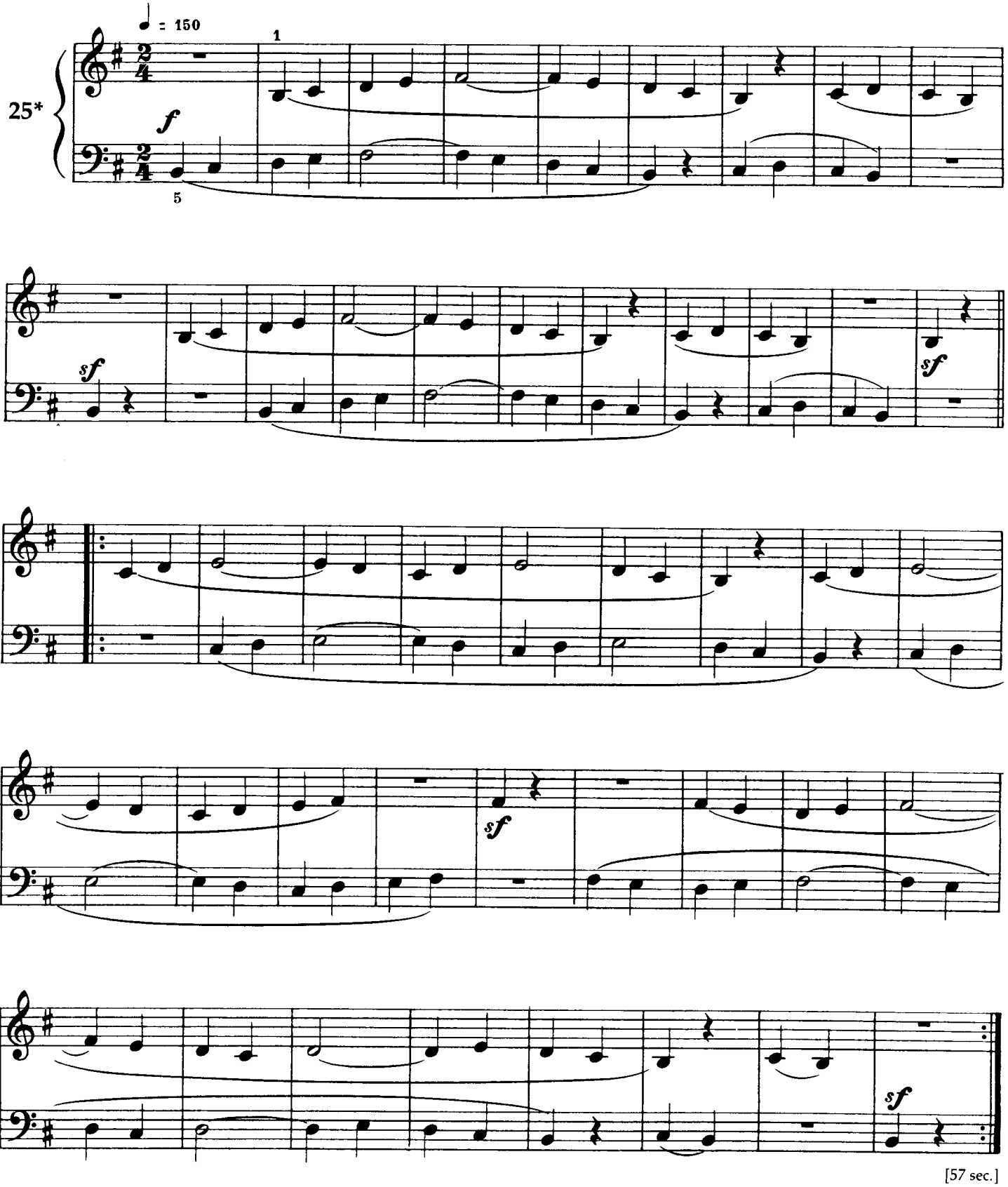


Imitation and Inversion (2)

Imitation et inversion (2)

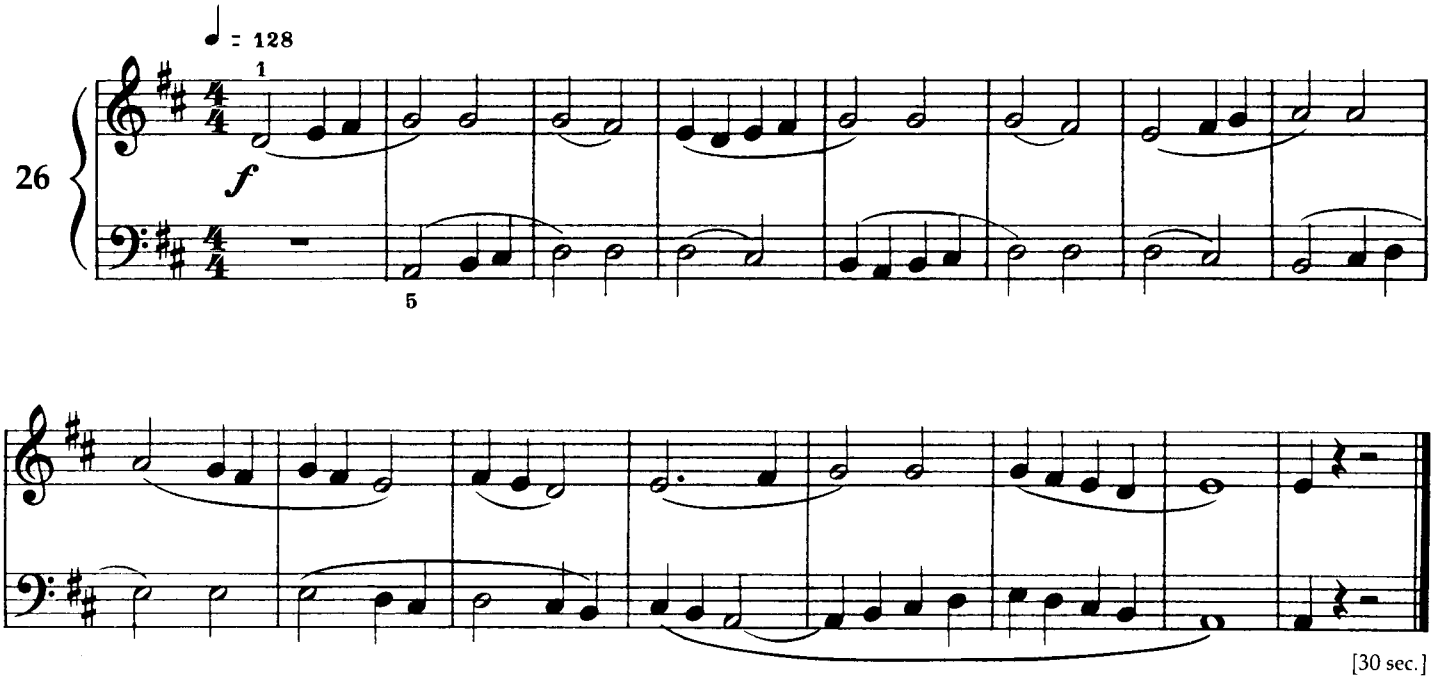
Imitation und Umkehrung (2)

Imitáció és fordítása (2)

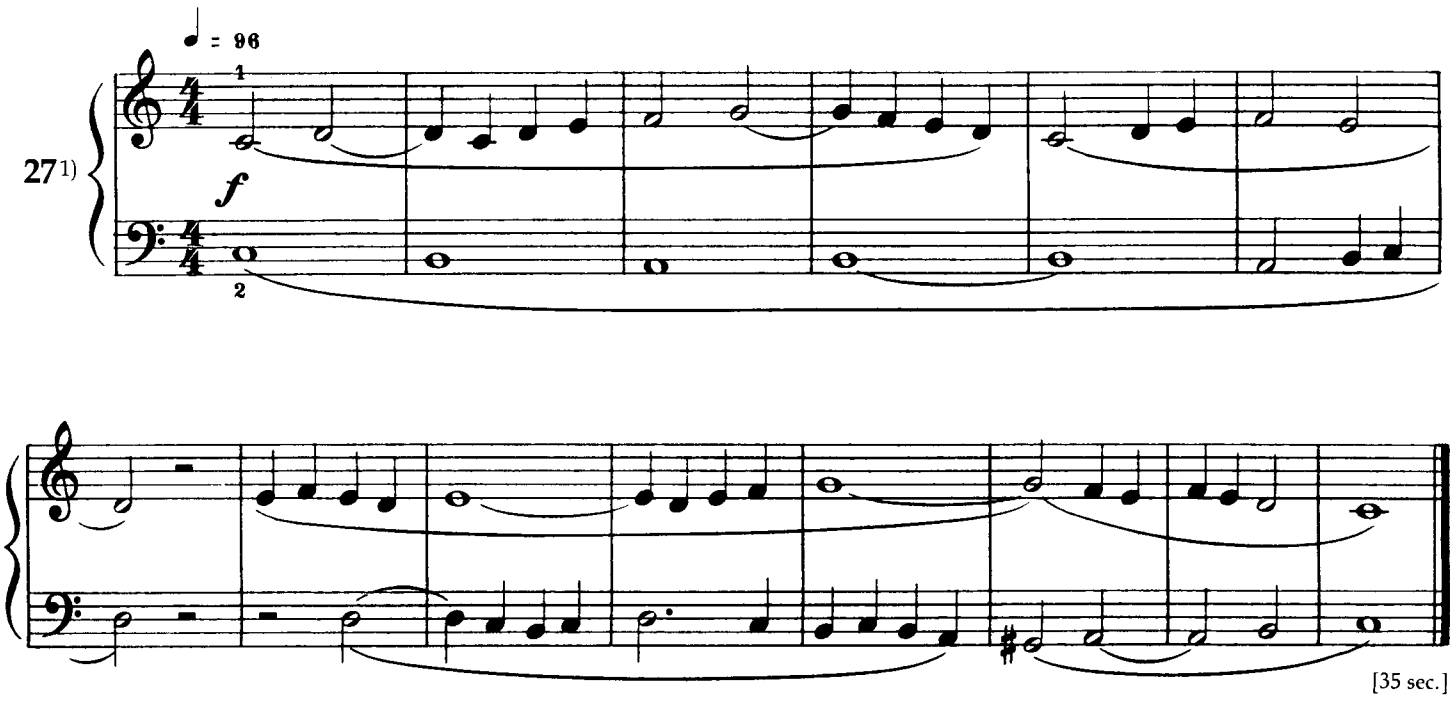


[57 sec.]

Repetition (2)
Répétition (2)
Tonwiederholung (2)
Hangismétlés (2)



Syncopation (2)
Rythme syncopé (2)
Synkopen (2)
Szinkópák (2)



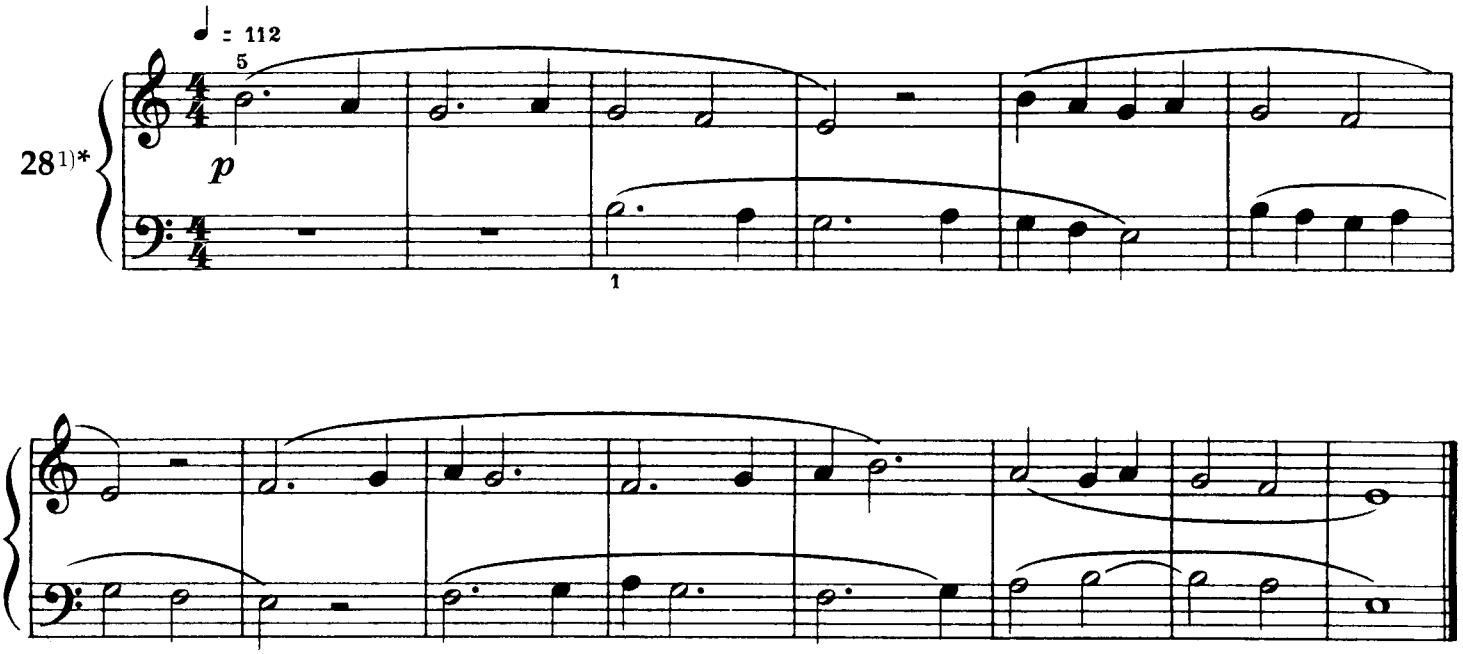
1) cf. No. 9

Canon at the Octave

Canon à l'octave

Oktavkanon

Kánon oktávában



1) cf. No. 7

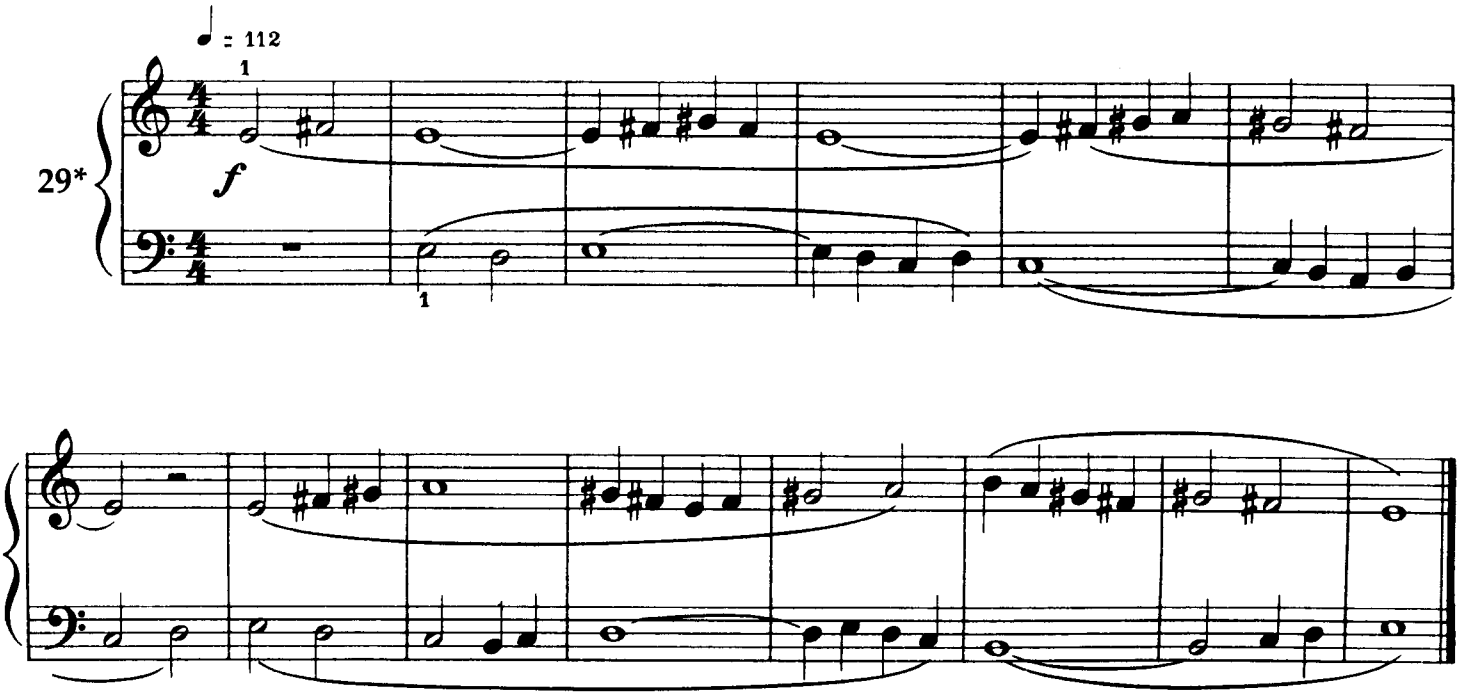
[30 sec.]

Imitation Reflected

Reflet d'imitation

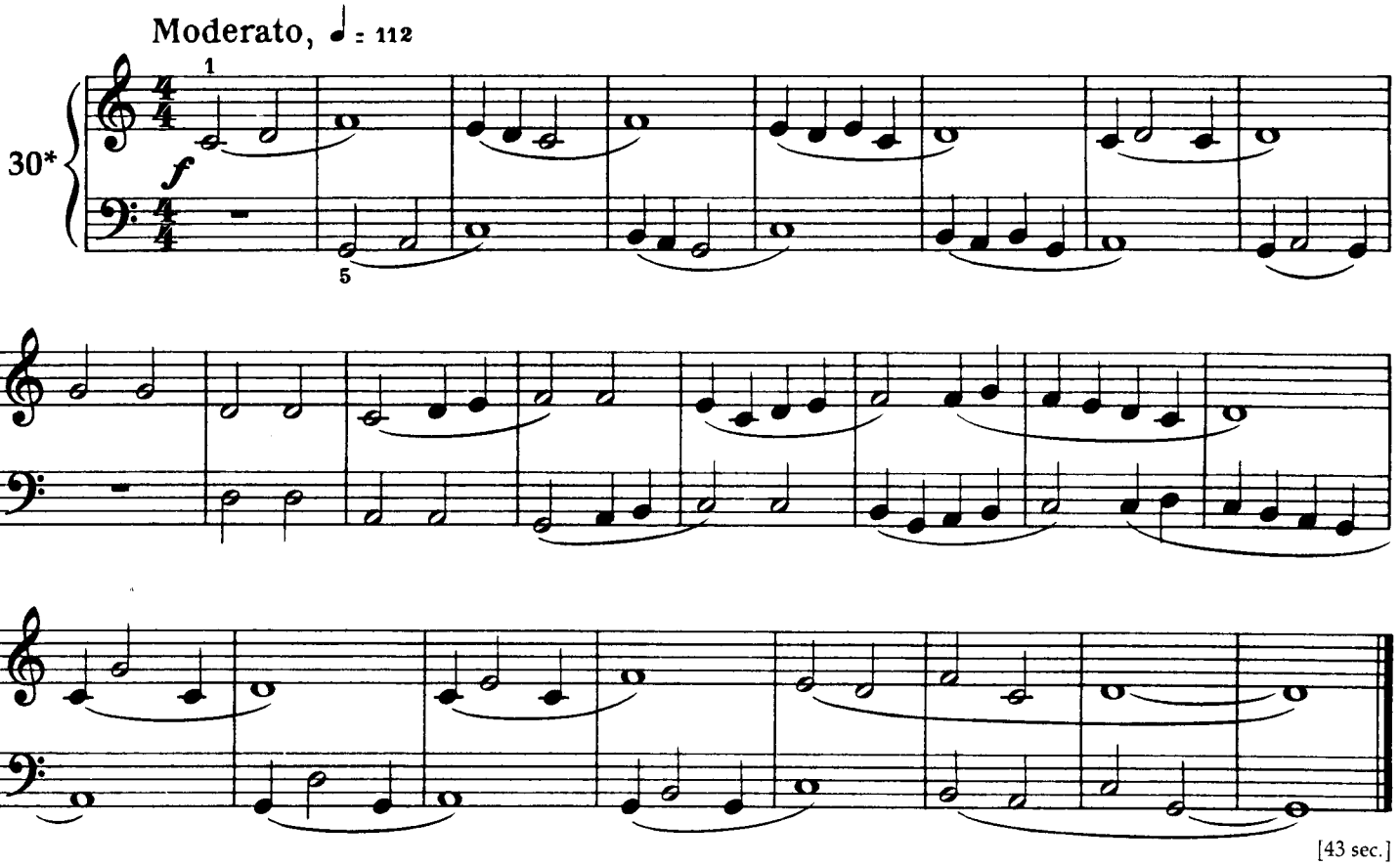
Imitation im Spiegelbild

Imitáció tükörképben

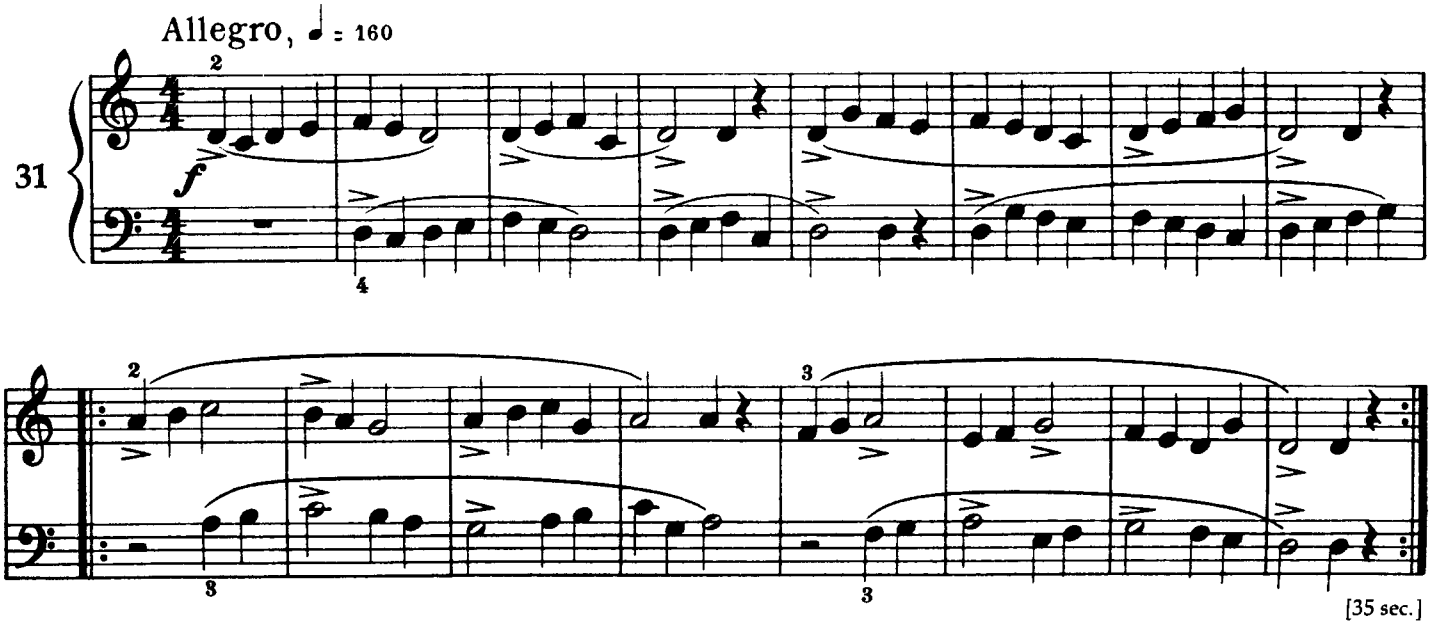


[30 sec.]

Canon at the Lower Fifth
Canon à la quinte inférieure
Kanon in der Unterquinte
Kánon az alsó kvintben



Dance in Canon Form
Danse en forme de canon
Tanz in Kanonform
Tánc kánon-formában

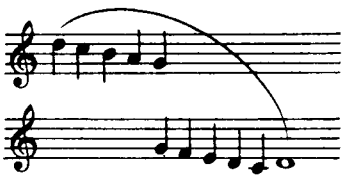


In Dorian Mode

En mode dorien

Dorische Tonart

Dór hangsor



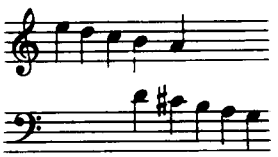
Lento, ♩ = 104

32*

p, legato

[52 sec.]

Slow Dance
Danse lente
Langsamer Tanz
Lassú tánc



Andante, ♩ = 144

33

mf, legato

f

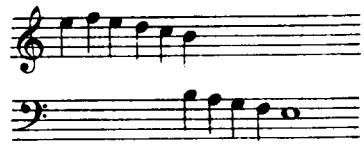
p

mf

p

[45 sec.]

In Phrygian Mode
En mode phrygien
Phrygische Tonart
Fríg hangsor



Calmo, ♩ = 80

34*

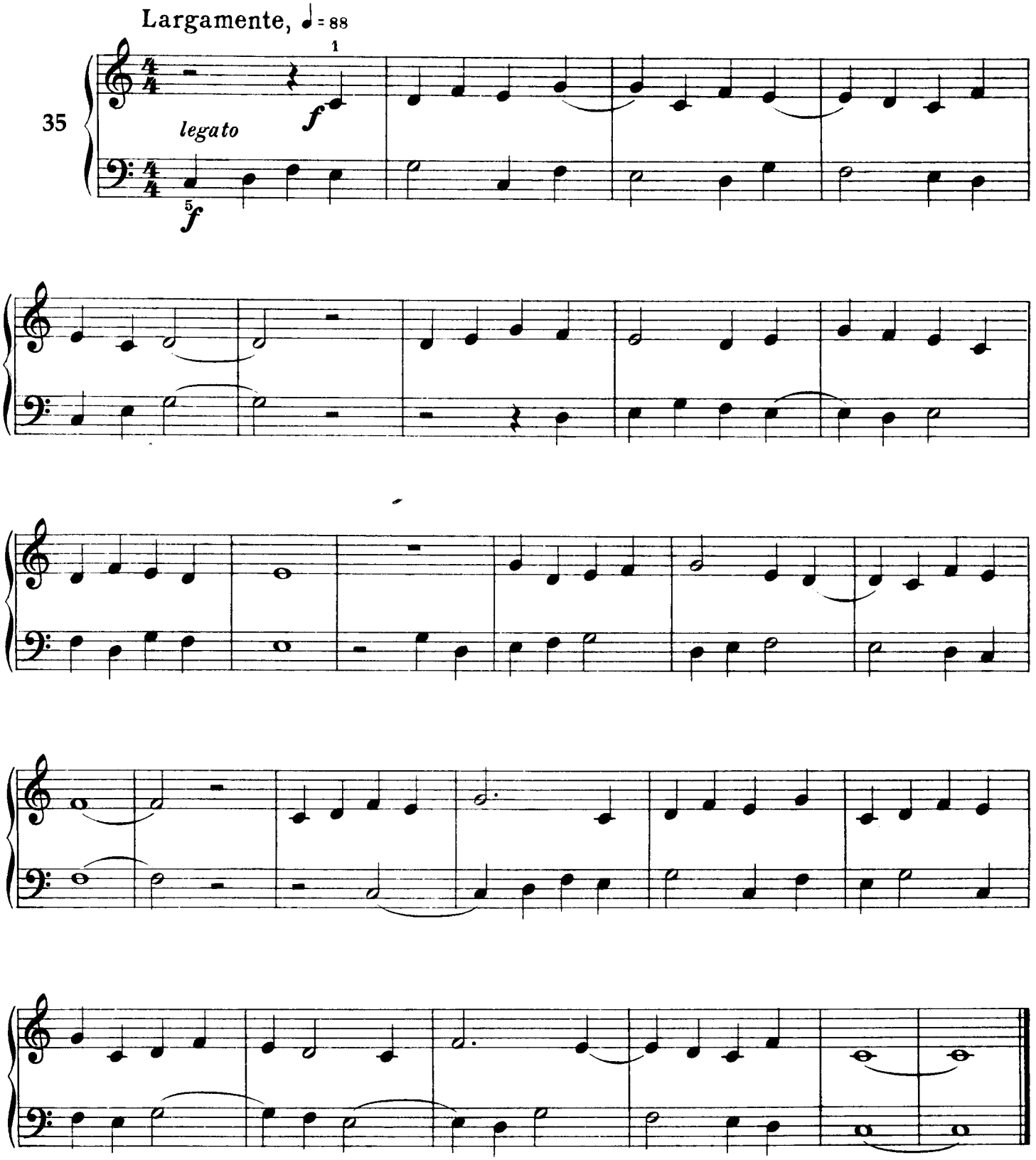
p, legato *mf*

sf

cresc.

f *sf* *sf* *sf* *dim.* *p*

[45 sec.]



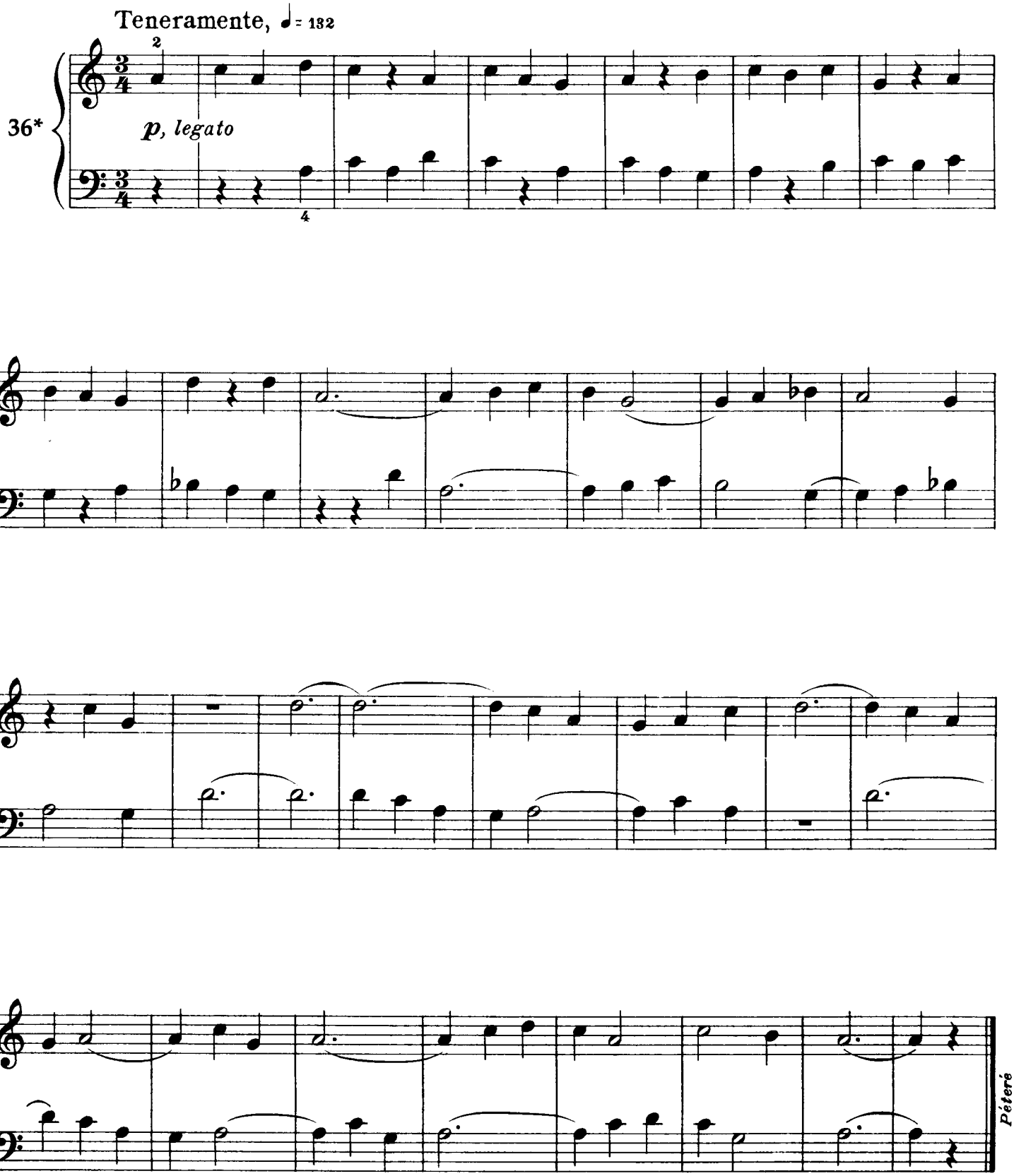
[1 min. 13 sec.]

Free Canon

Canon libre

Freier Kanon

Szabad kánon



Gruppo B

Muzio Clementi *(1752 - 1832)*

Vietata
la fotocopiatura
ai sensi di legge

12 SONATINE Op. 36, 37, 38

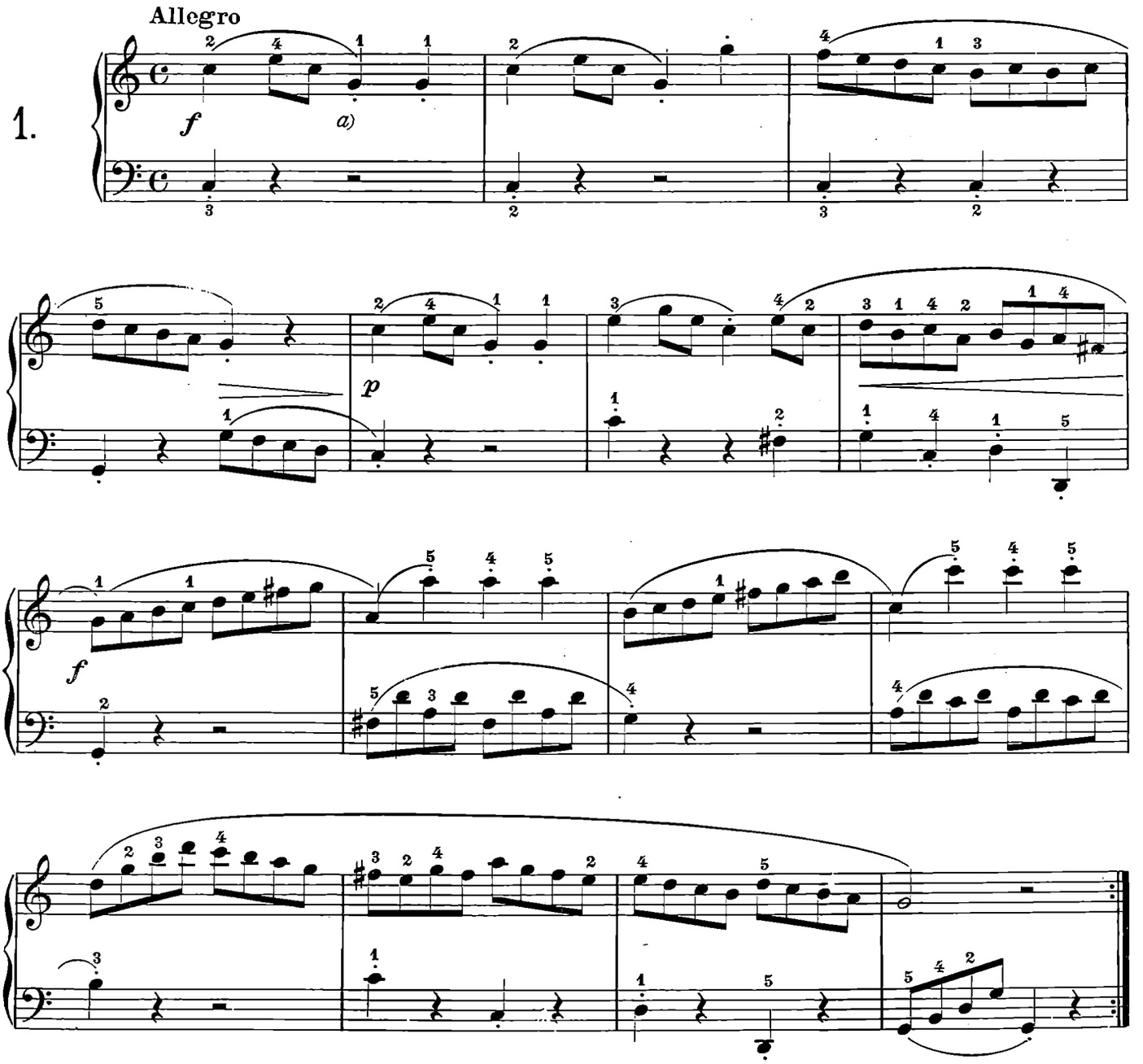
PER PIANOFORTE (Bruno Mugellini)

12 SONATINES
POUR PIANO

12 SONATINAS
PARA PIANO

12 SONATINAS
FOR PIANO

1.



a) Il pollice rimanga rigido. La ripetizione della nota vien fatta per mezzo dell'articolazione del polso.

a) *Que le pouce reste rigide. La note sera frappée en articulant le poignet.*

a) *El pulgar debe permanecer rigido. La repetición de la nota se hace mediante la articulación de la muñeca.*

a) The thumb must remain rigid. The repetition of the note is made by the articulation of the wrist.

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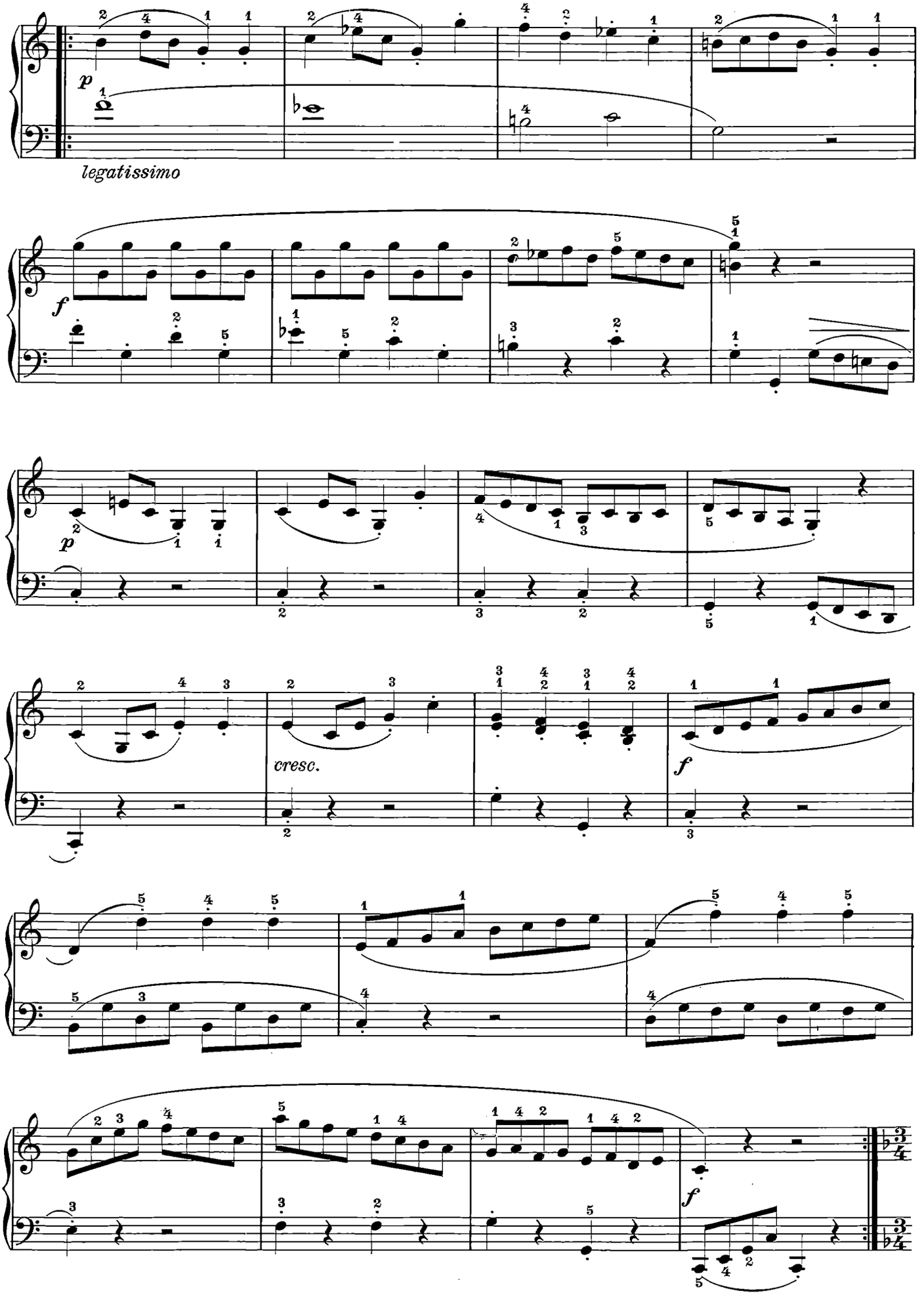
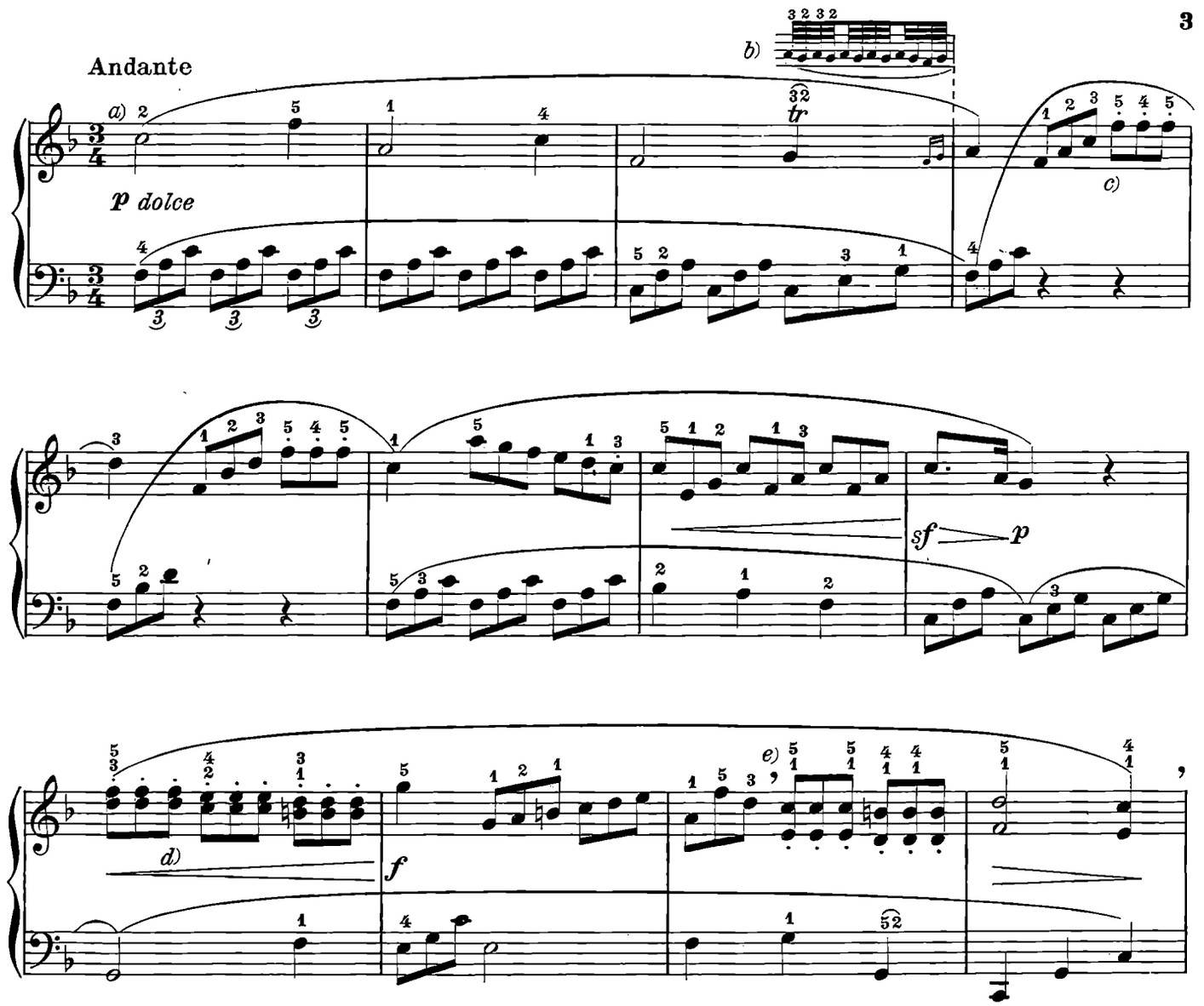
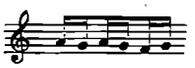

p
legatissimo
f
p
cresc.
f
f



a) La mano destra, quando eseguisce la melodia, deve suonare un poco più forte della sinistra.

a) *La main droite, lorsqu'elle exécute la mélodie, doit jouer un peu plus fort que la gauche.*

b) Oppure, più facile:

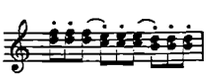


b) *Ou bien, plus facile:*

c) Queste tre note debbono essere pochissimo staccate.

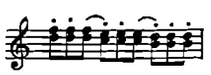
c) *Ces trois notes très peu détachées.*

d) Si eviti d'eseguire in questo modo:



Lo staccato sia lieve ma continuo.

d) *Evitez avec soin de jouer de cette façon:*



Le staccato *doit être léger mais continu.*

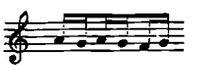
e) L'arco della legatura descrive il periodo musicale, la virgola segna la necessità d'alzare la mano per portarla dal *Re* al $\frac{Do}{Mi}$. Questa alzata sia fatta in modo da non essere quasi avvertita per non troncare la logica continuazione del periodo musicale.

e) *La courbe de la liaison indique la phrase mélodique, la virgule indique le point où il est nécessaire de lever la main pour la porter du* Ré *au* $\frac{Do}{Mi}$. *Il faudra lever la main d'une façon imperceptible afin de ne pas interrompre la continuation logique de la phrase musicale.*

a) *La mano derecha cuando ejecuta la melodia debe tocar un poco más fuerte que la izquierda.*

a) The right hand, when executing the melody, must play a little more loudly than the left.

b) *O bien, más fácil:*

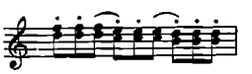


b) Or, more easy:

c) *Estas tres notas deben ejecutarse ligeramente* staccato.

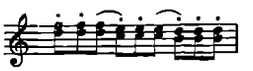
c) These three notes have to be slightly *staccato*.

d) *Evítese ejecutar de este modo:*



El staccato *debe ser ligero pero continuo.*

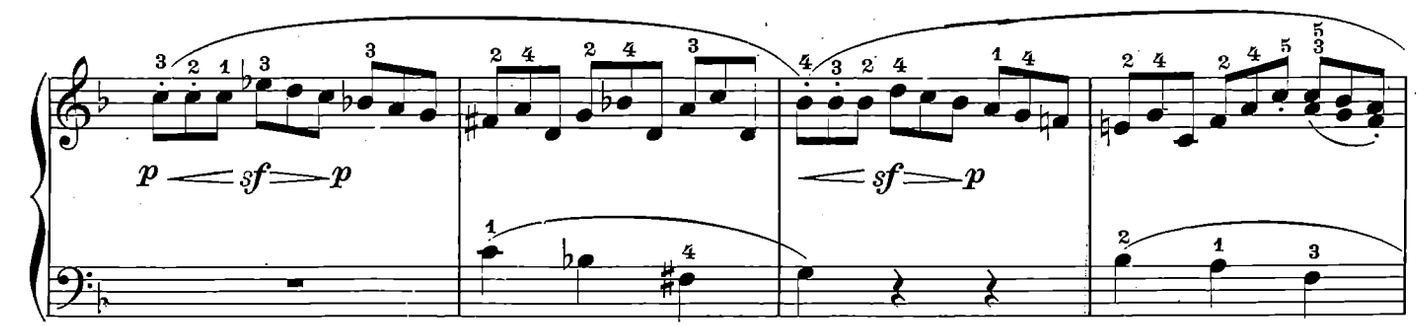
d) Avoid executing in this manner:

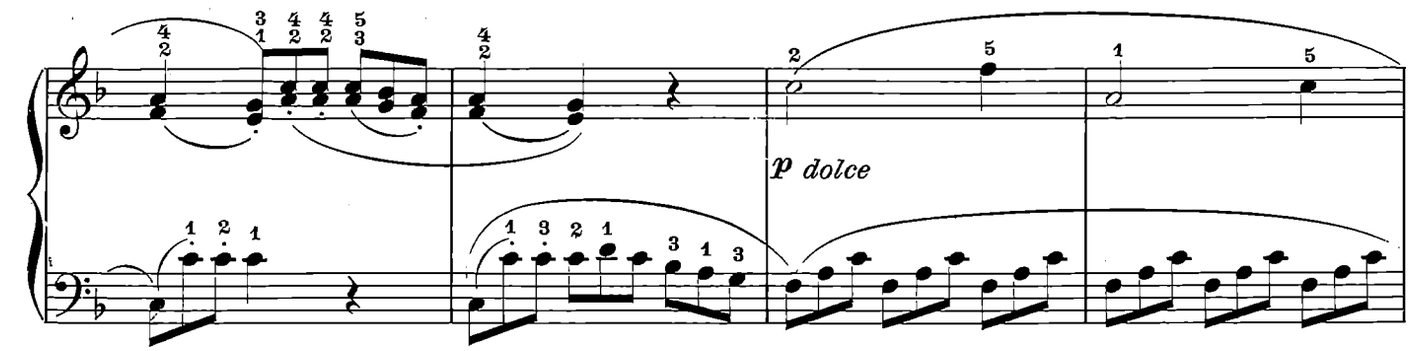


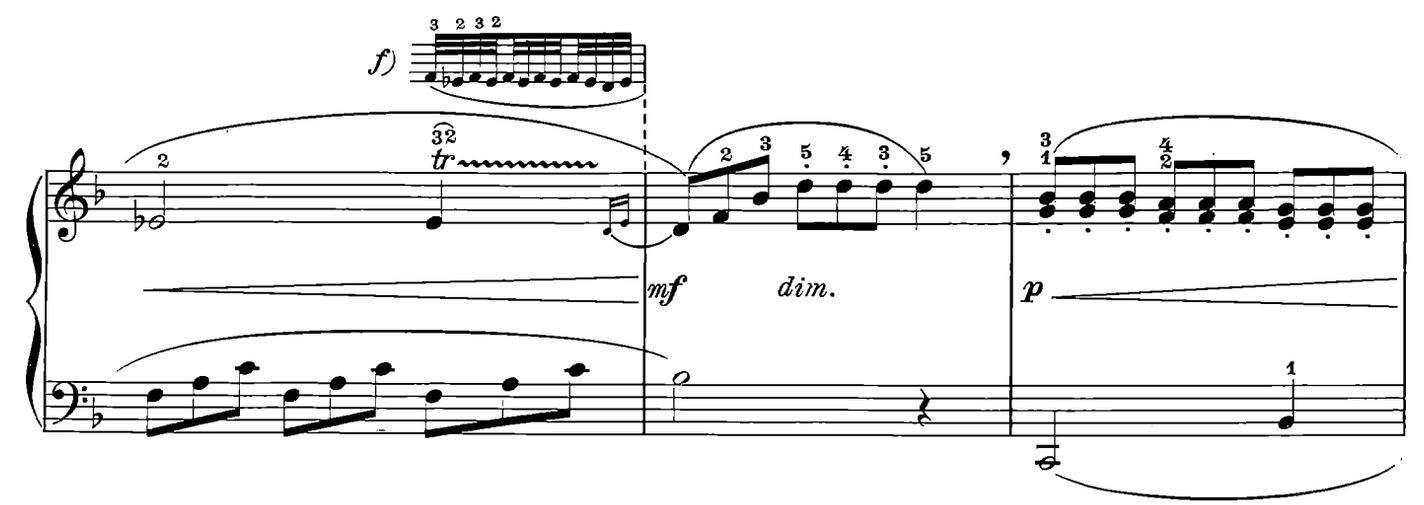
The *staccato* must be light but continuous.

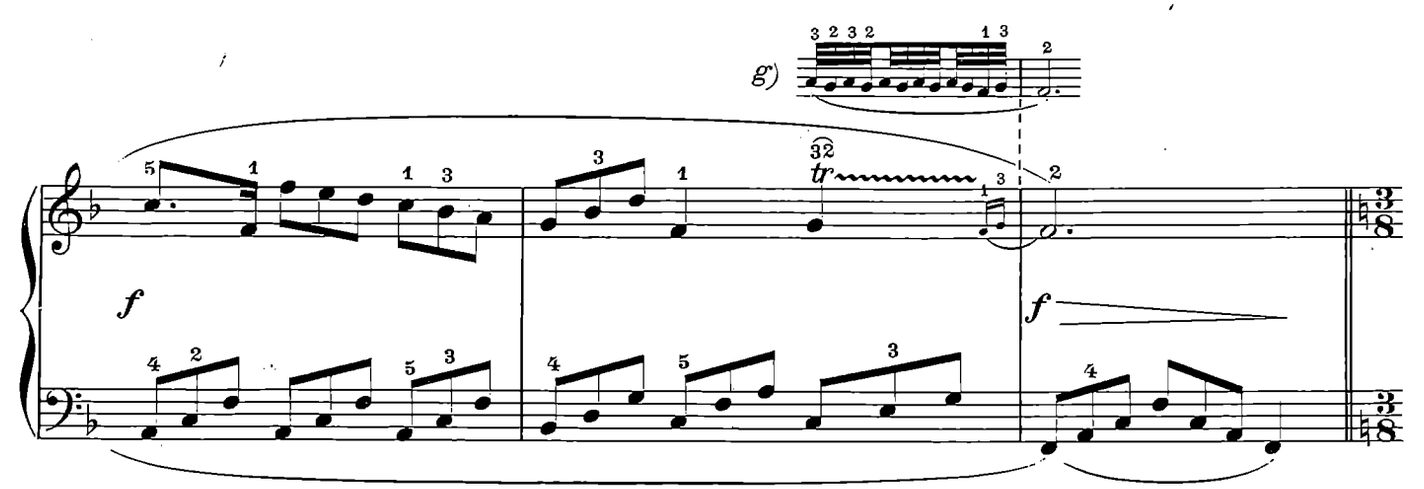
e) *El arco de la ligadura describe el período musical, la coma indica la necesidad de levantar la mano para llevarla del* Re *al* $\frac{Do}{Mi}$. *Pero debe alzársela de modo casi imperceptible para no cortar la lógica continuación de los períodos iguales.*

e) The arch of the tie describes the melodic phrase, the comma marks the necessity to raise the hand to carry it from the *D* to the $\frac{E}{C}$. This raising of the hand must be made in such a way as to be almost unperceived in order not to cut the logic continuation of the musical phrase.

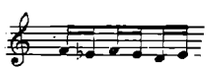




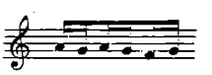


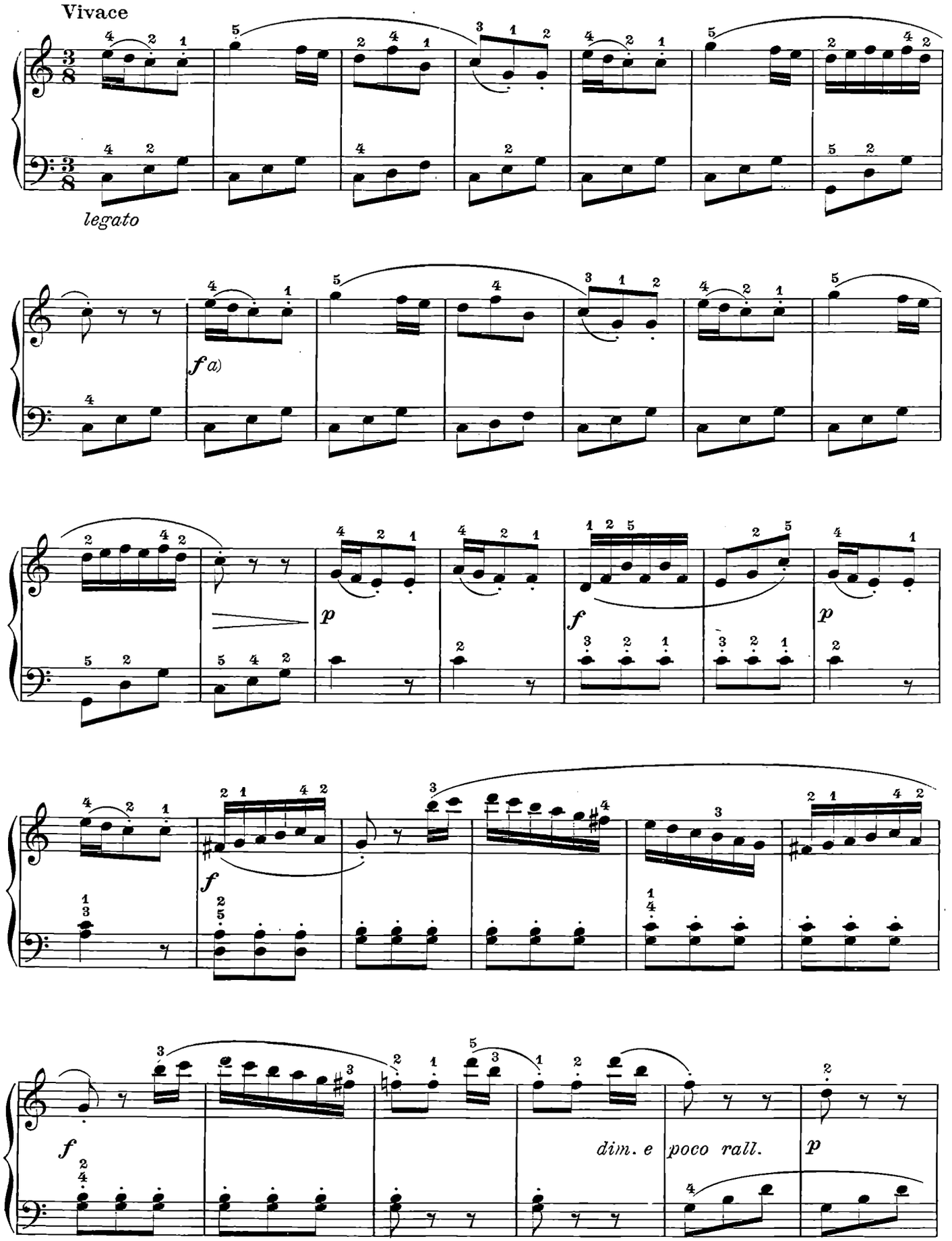


f) Oppure / Ou bien / Or



g) Oppure / Ou bien / Or



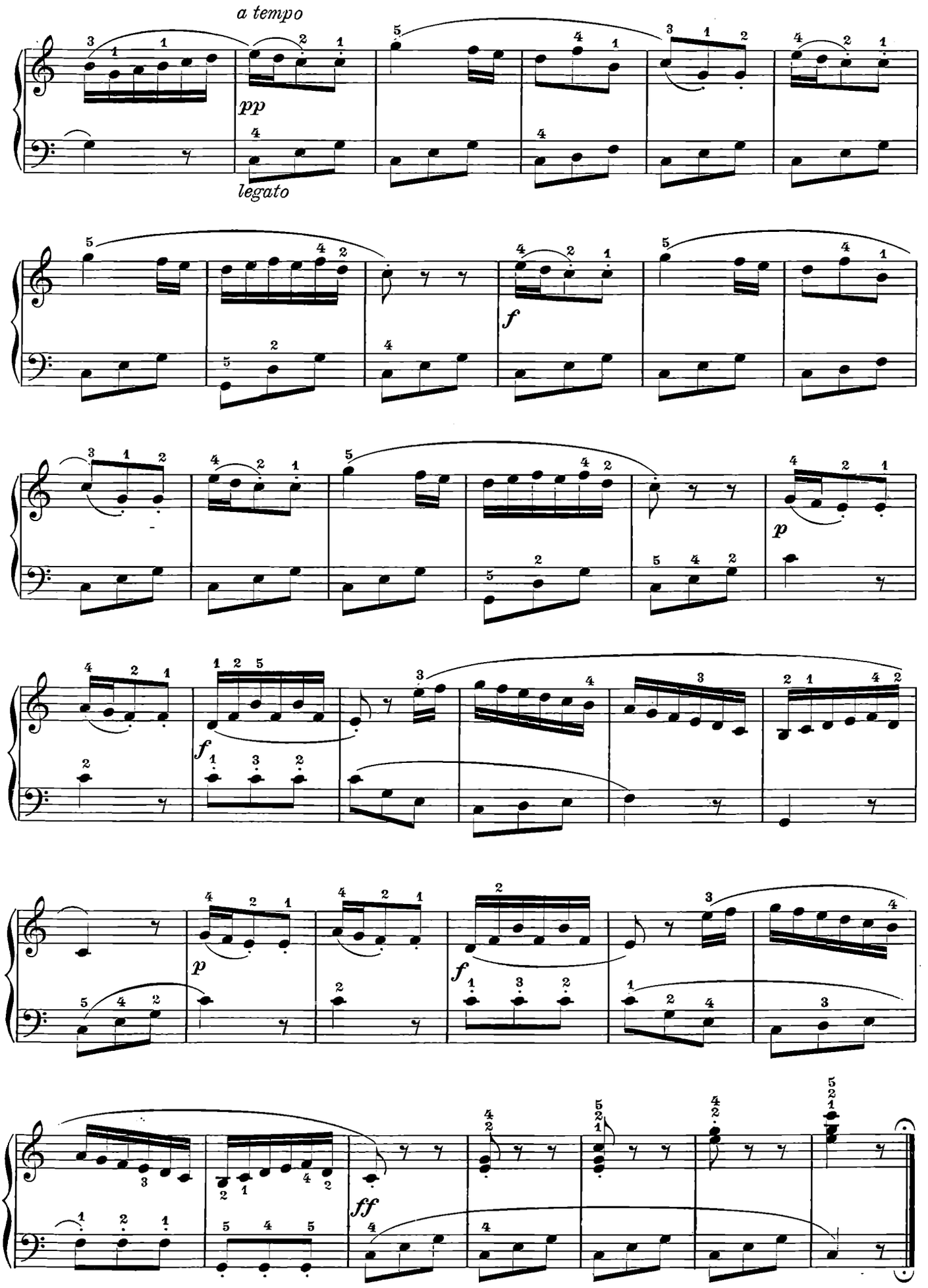


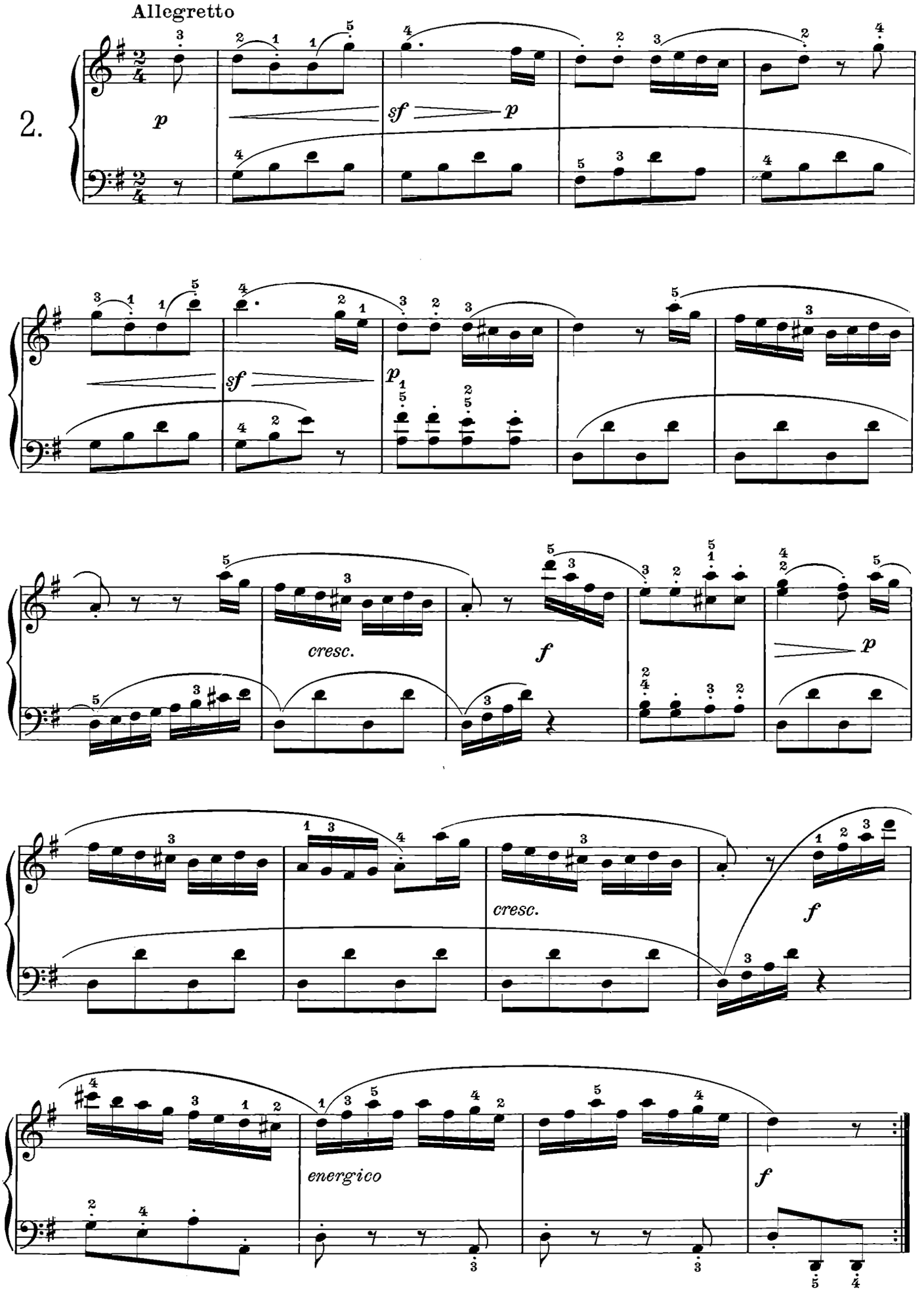
a) Si osservino le differenze di *colorito* nella ripetizione di periodi uguali.

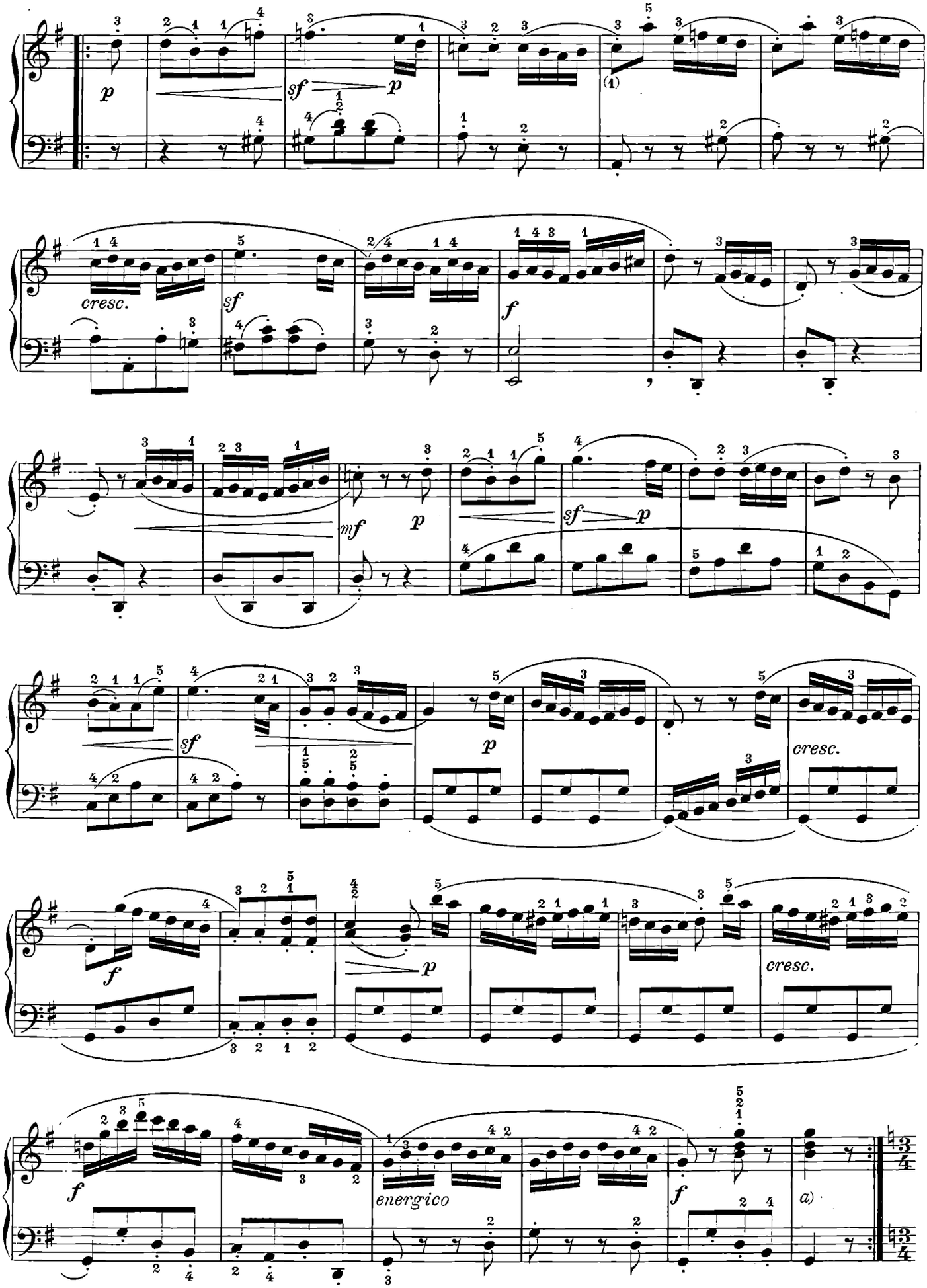
a) *Observez les différences de* nuances *dans la répétition des passages semblables.*

a) *Obsérvense las diferencias de* colorido *en la repetición de los periodos iguales.*

a) Observe the differences of *colouring* in the repetition of the same passages.


a tempo
pp
legato
f
p
f
p
f
ff


Allegretto
2.
p
sf
p
sf
p
cresc.
f
p
cresc.
f
energico
f



a) Questo accordo sia tenuto giustamente.

a) *Donner à cet accord sa juste valeur.*

a) *Sosténgase exactamente este acorde.*

a) Hold this chord its exact value.

Allegretto

dolce

legato

sf p

sf p

b)

cresc.

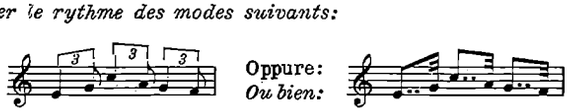
f

c)

p

a) Si osservi di sfuggire giustamente la semicroma senza alterare il ritmo nei modi seguenti:

a) *Ayez soin de donner sa juste valeur à la double croche sans altérer le rythme des modes suivants:*



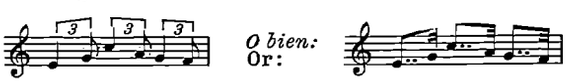
b) Bisogna tenere questi accordi ma alzare la mano per mezzo dell'articolazione del polso, prima di suonarli.

b) *Il faut tenir ces accords, mais lever la main au moyen de l'articulation du poignet avant de les frapper.*

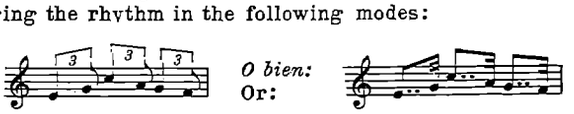
c) Si leghi perfettamente il *Sol* alla terza seguente.

c) *Liez parfaitement le* Sol *à la tierce suivante.*

a) *Escápese con exactitud la semicorchea sin alterar el ritmo de los modos siguientes:*



a) Be careful to give correct value to the semiquaver without altering the rhythm in the following modes:

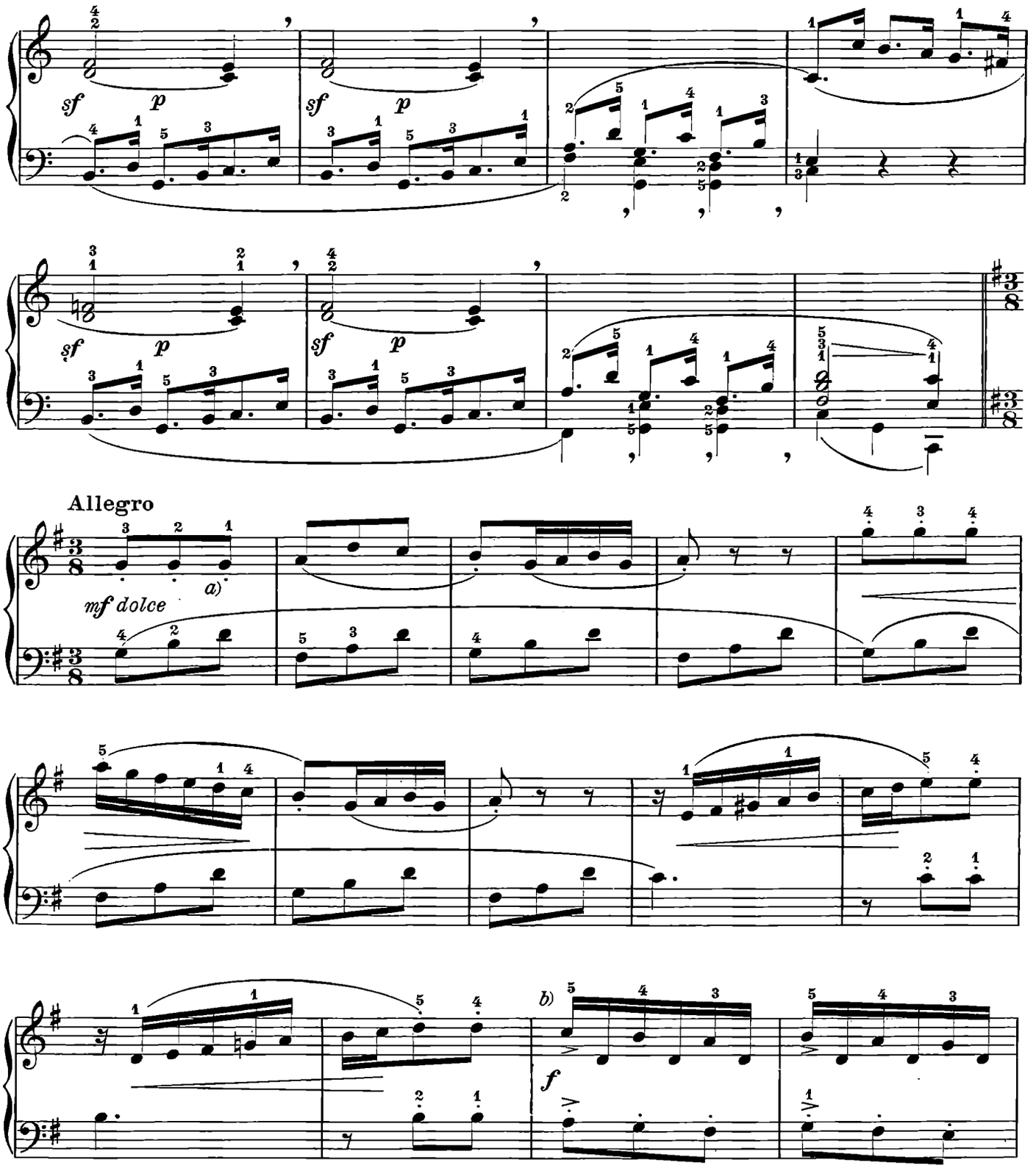


b) *Es preciso sostener estos acordes, pero levantando la mano mediante la articulación de la muñeca, antes de ejecutarlos.*

b) It is necessary to hold these chords but to raise the hand by the articulation of the wrist, before playing them.

c) *Liguese perfectamente el* Sol *a la tercera siguiente.*

c) The *G* must be perfectly tied with the following third.



a) Si faccia attenzione a non eseguire così:

a) *Evitez avec soin d'exécuter de la sorte:*

b) Agli allievi che possiedono già un'adeguata educazione tecnica si consiglia di eseguire queste due battute così:

non legato e brillante

I punti più che staccati equivalgono ad accenti secchi.

b) *Aux élèves qui ont déjà une éducation technique suffisante, nous conseillons d'exécuter ces deux mesures ainsi:*

non legato e brillante

Les points indiquent des accents secs plutôt que des staccati.

a) *Debe evitarse ejecutar así:*

a) Be careful not to execute so:

b) *A los alumnos que posean ya adecuada técnica, se aconseja que ejecuten estos dos compases así:*

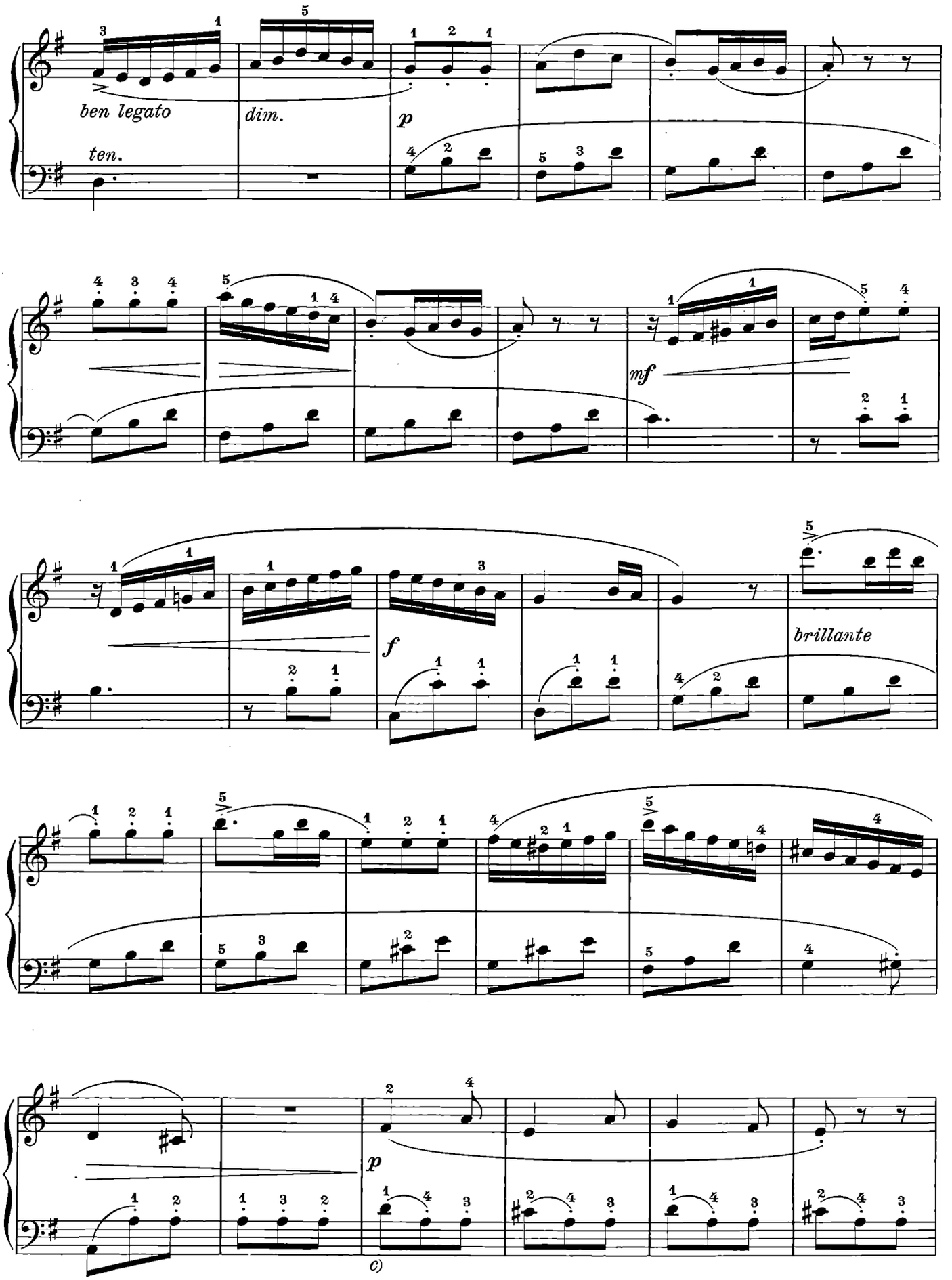
non legato e brillante

Los puntos más que el staccato *equivalen a acentos secos.*

b) For the pupils who already possess an adequate technique it is advisable to execute these two bars so:

non legato e brillante

The points are equivalent to decided accents rather than *staccati.*

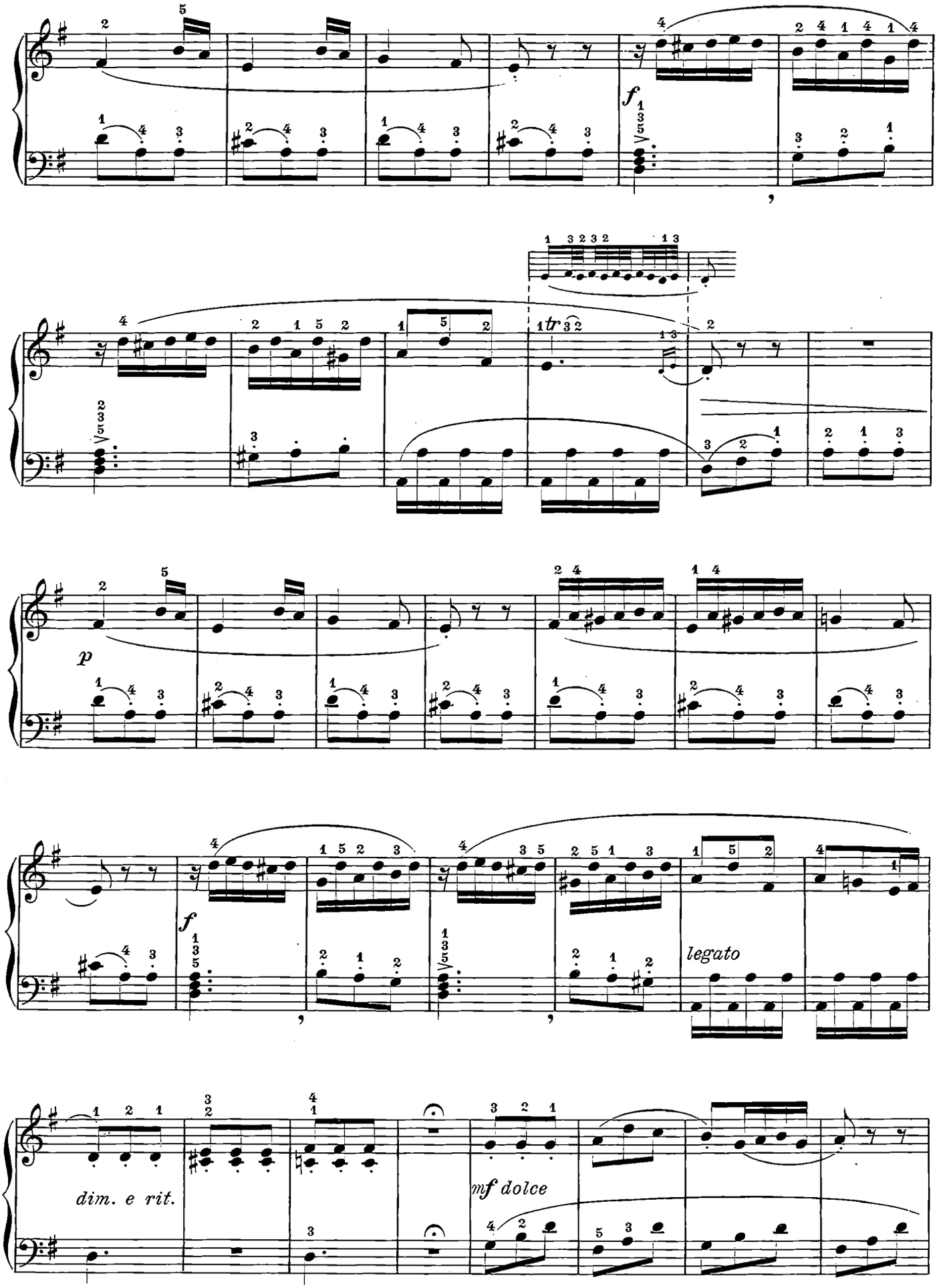


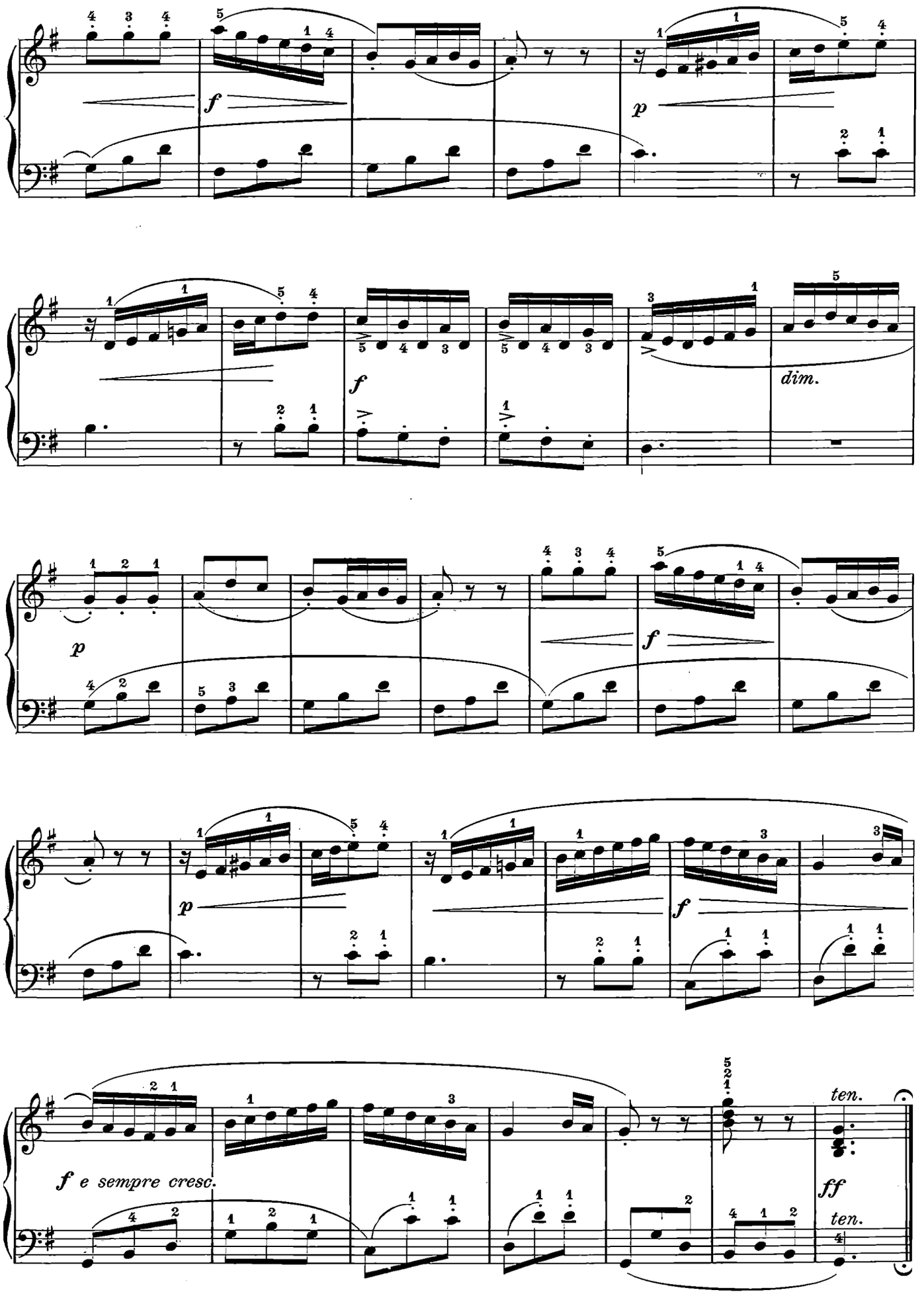
C) Questo passo esige uno studio diligente della mano sinistra.

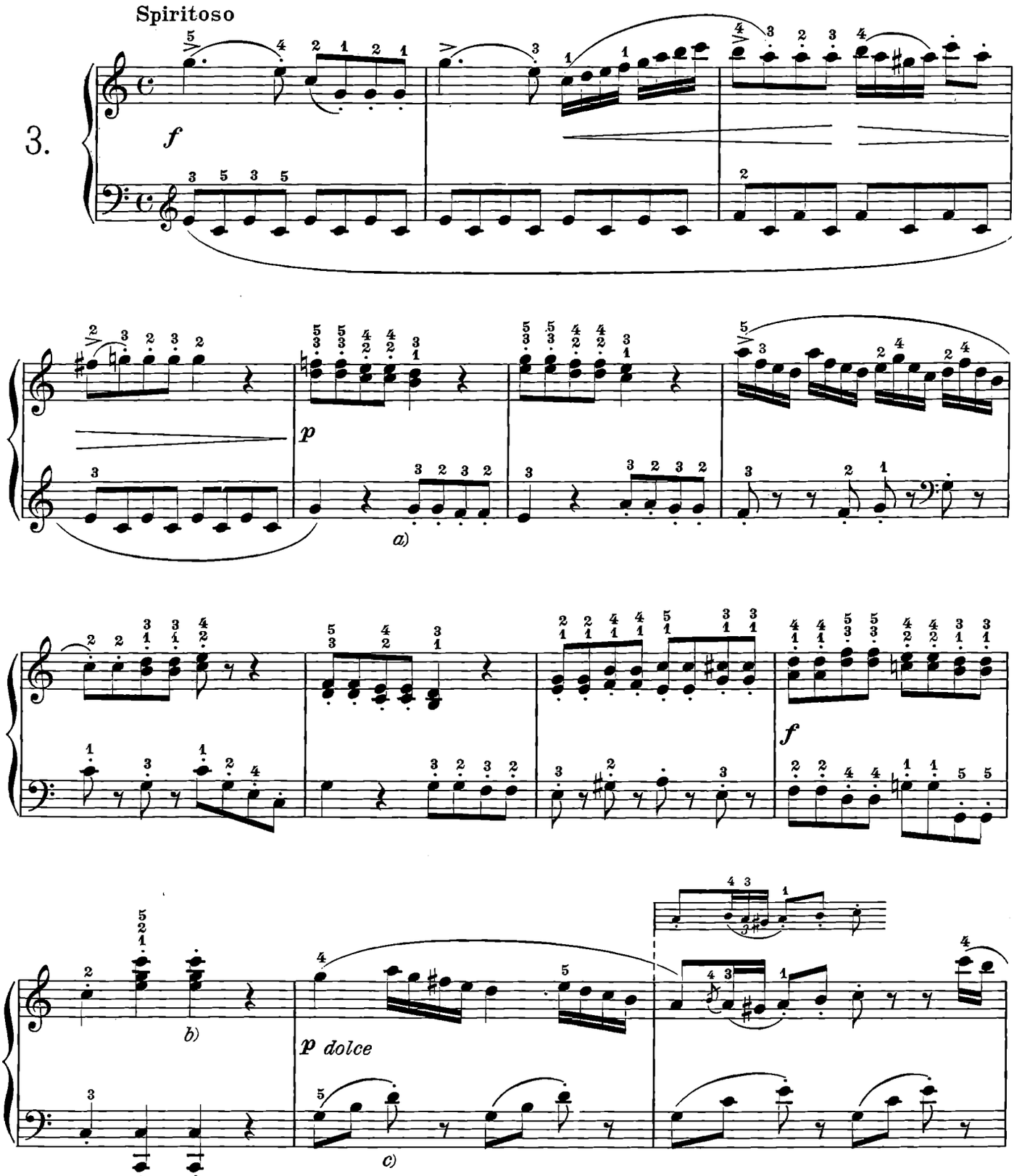
C) *Ce passage exige une étude appliquée de la main gauche.*

C) *Este pasaje exige un estudio diligente de la mano izquierda.*

C) This passage needs a diligent study of the left hand.


f
tr
p
f
legato
dim. e rit.
mf dolce


f
p
f
dim.
p
f
p
f
f e sempre cresc.
ten.
ff
ten.



a) Muovere il meno possibile il dito servendosi, per staccare, dell'articolazione del polso.

a) Faire mouvoir le moins possible le doigt en se servant pour le staccato, *de l'articulation du poignet.*

b) Il secondo accordo sia staccato come il primo.

b) Le second accord staccato *comme le premier.*

c) Si eviti di accentare la terza nota del gruppo, che va solo alzata ma leggermente.

c) Evitez d'accentuer la troisième note du groupe qui doit être seulement légèrement levée.

a) Muévase el dedo lo menos posible, sirviendose para el staccato *de la articulación de la muñeca.*

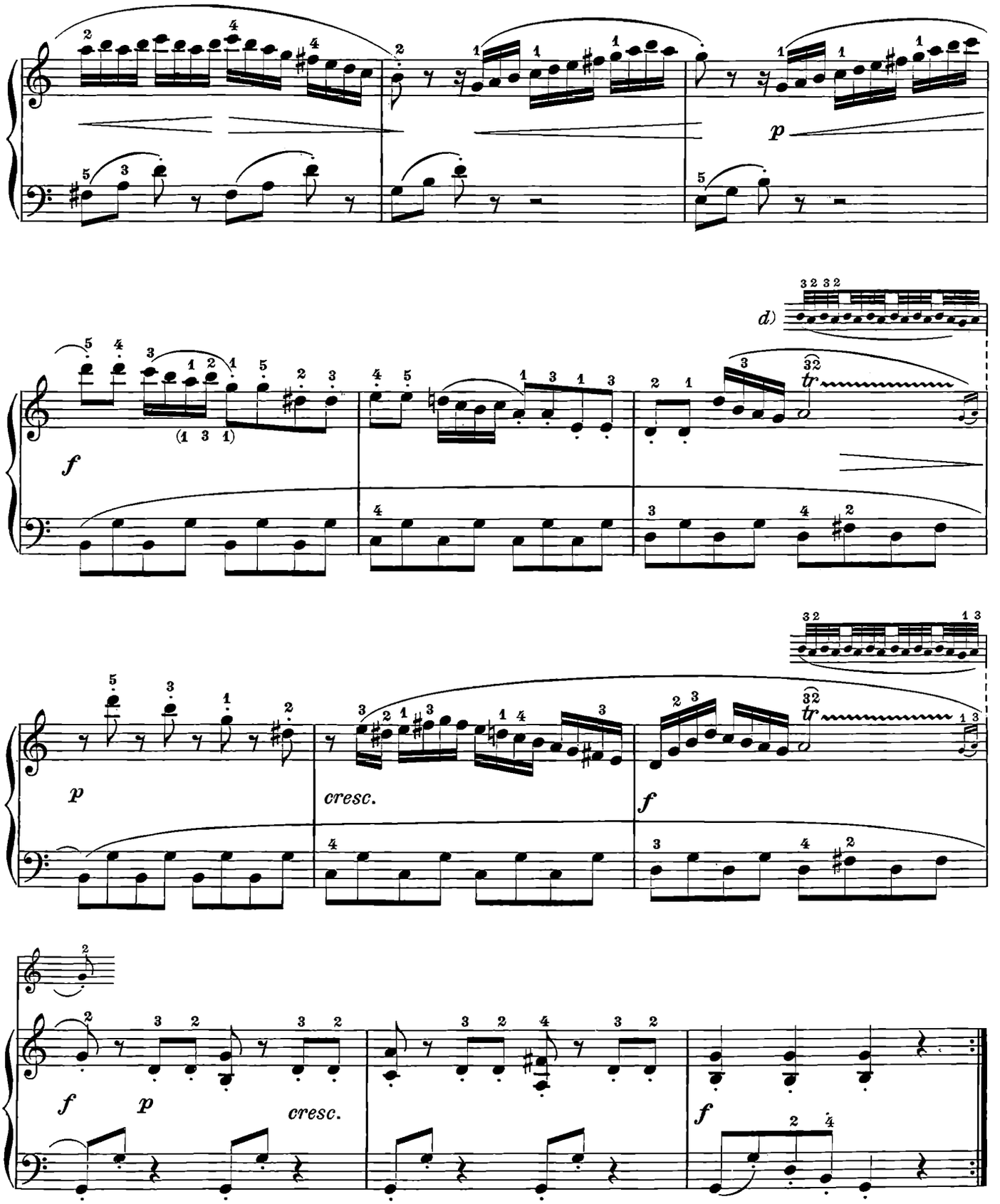
a) Move the finger as little as possible, obtaining *staccato* by the articulation of the wrist.

b) El segundo acorde debe ser staccato *como el primero.*

b) The second chord must be *staccato* as the first.

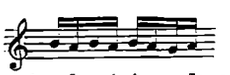
c) Evítese acentuar la tercera nota del grupo, que solo se levanta ligeramente.

c) Avoid accenting the third note of the group, which must only be raised slightly.

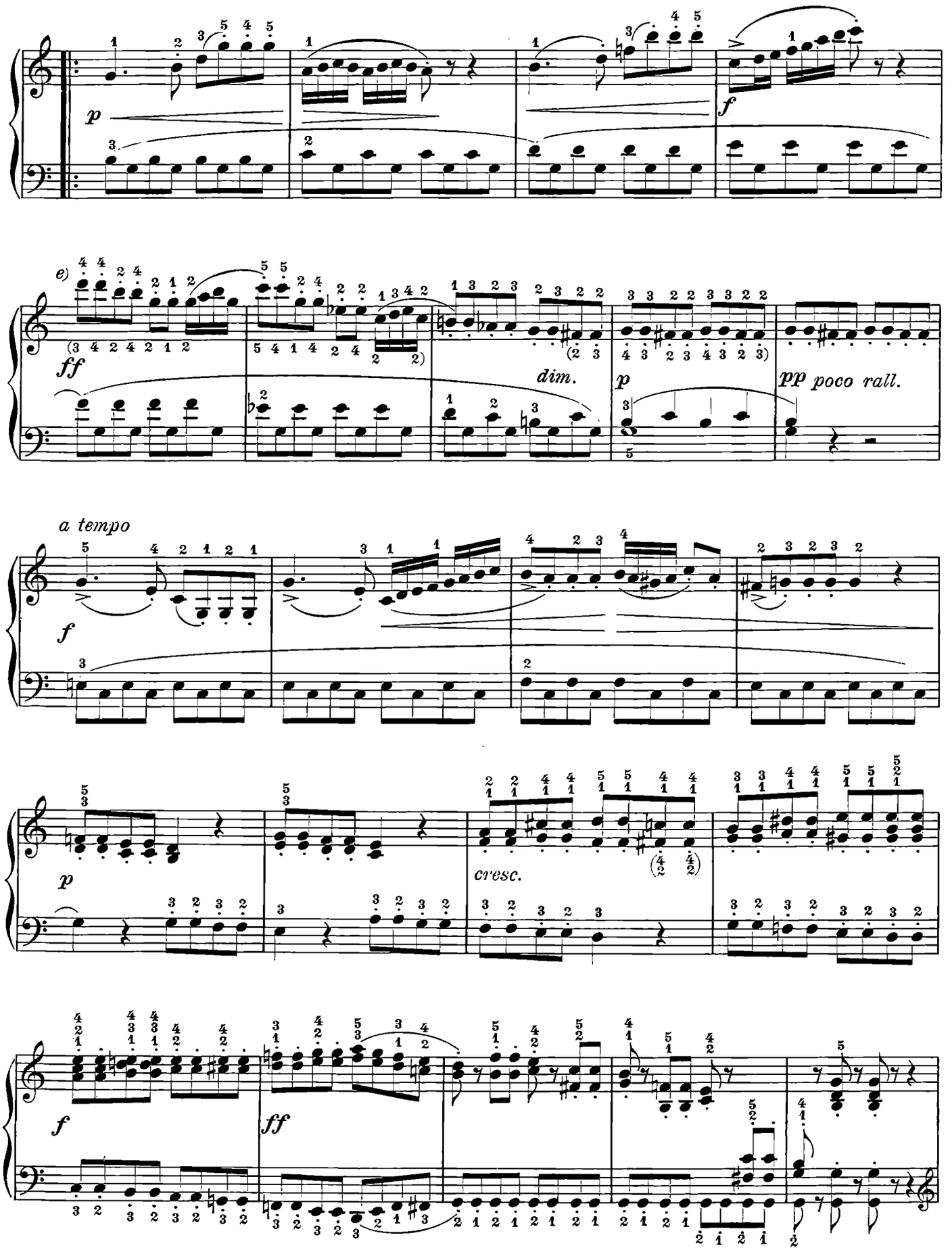


d) Oppure, più facile: Se l'allievo non ha la capacità d'eseguire i trilli di biscrome senza rallentare il movimento, deve assolutamente eseguirli nel modo più facile.

d) Ou bien, plus facile: *Si l'élève est incapable d'exécuter les trilles de triples croches sans ralentir le temps, il devra alors absolument les exécuter de la façon la plus facile.*

d) O bien, más fácil:  *Si el alumno no tiene capacidad para ejecutar los trinos de semicorcheas sin retardar el movimiento, debe absolutamente ejecutarlos del modo más fácil.*

d) Or, more easy: If the pupil has not the ability to execute the trills of demisemiquavers without slackening the movement, he must absolutely execute them in the simpler way.

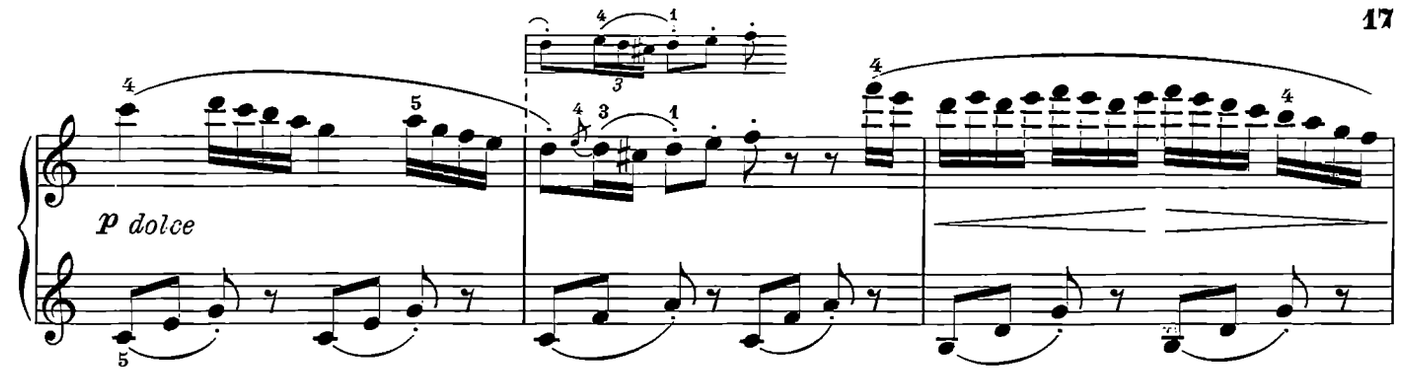


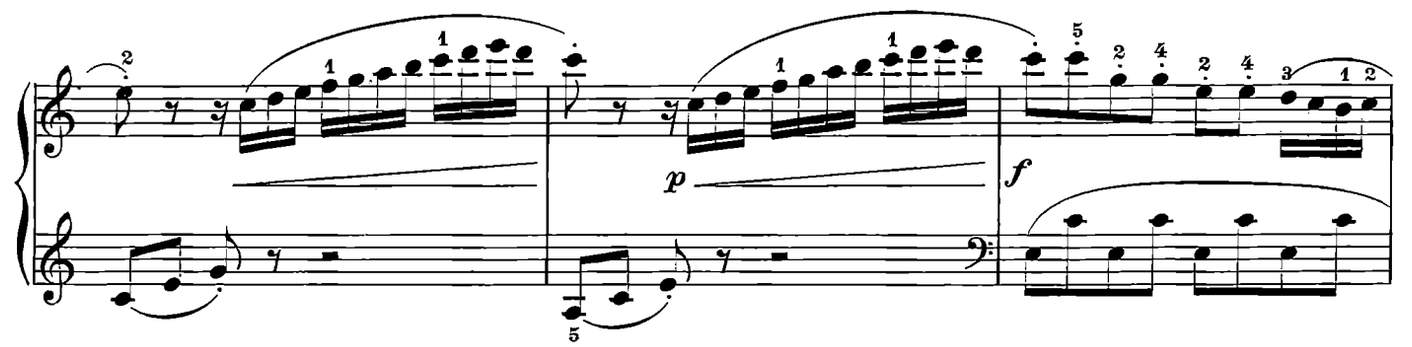
e) Il revisore preferisce la diteggiatura scritta sopra alle note. In tutti i casi dove sono scritte due diteggiature il revisore preferisce quella che non è posta fra parentesi.

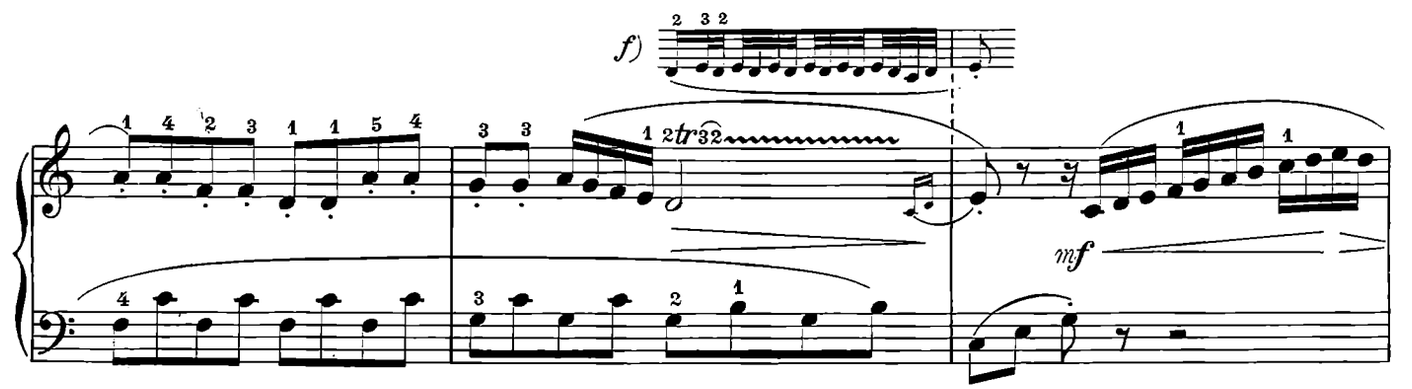
e) *Le réviseur préfère le doigté indiqué au-dessus des notes. Dans tous les cas où deux doigtés sont indiqués, le réviseur préfère le doigté qui n'est pas mis entre parenthèses.*

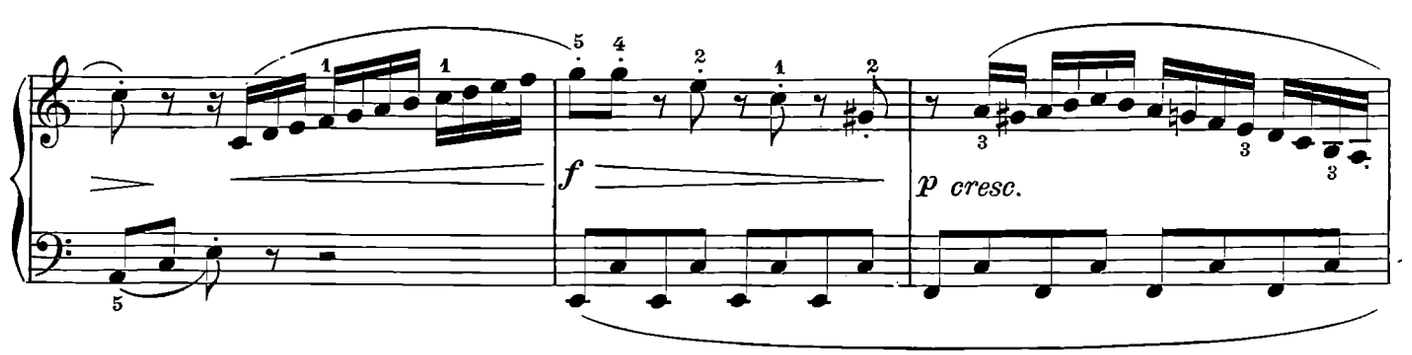
e) *El revisor prefiere la digitación escrita sobre las notas. En todo caso donde hay escritas dos digitaciones el revisor prefiere aquella no colocada entre paréntesis.*

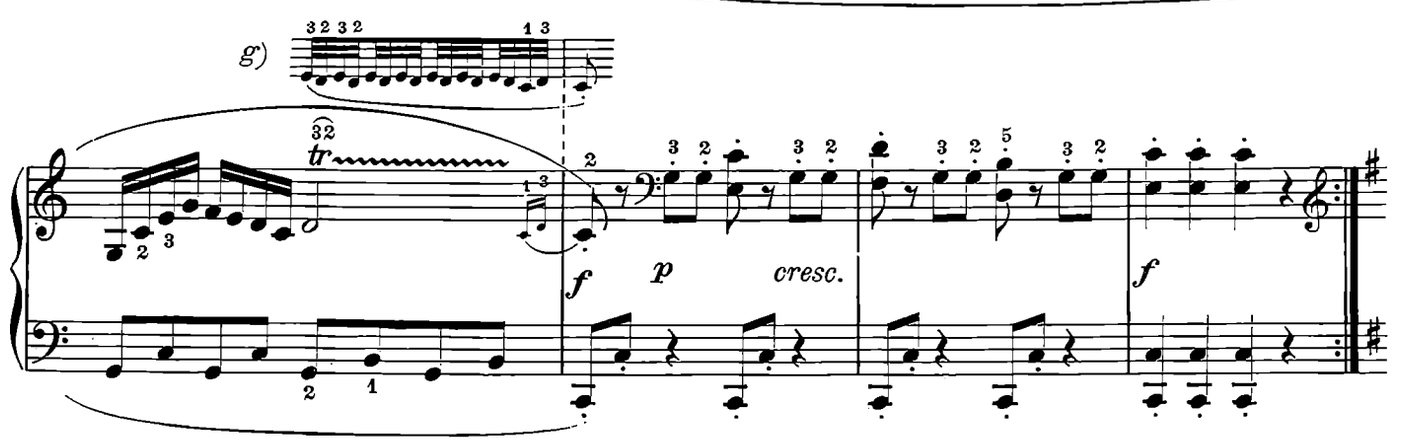
e) The reviser prefers the fingering written above the notes. In all cases where there are two fingerings the reviser prefers the one not placed between parenthesis.



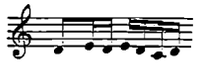




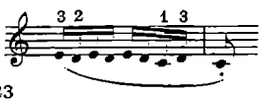


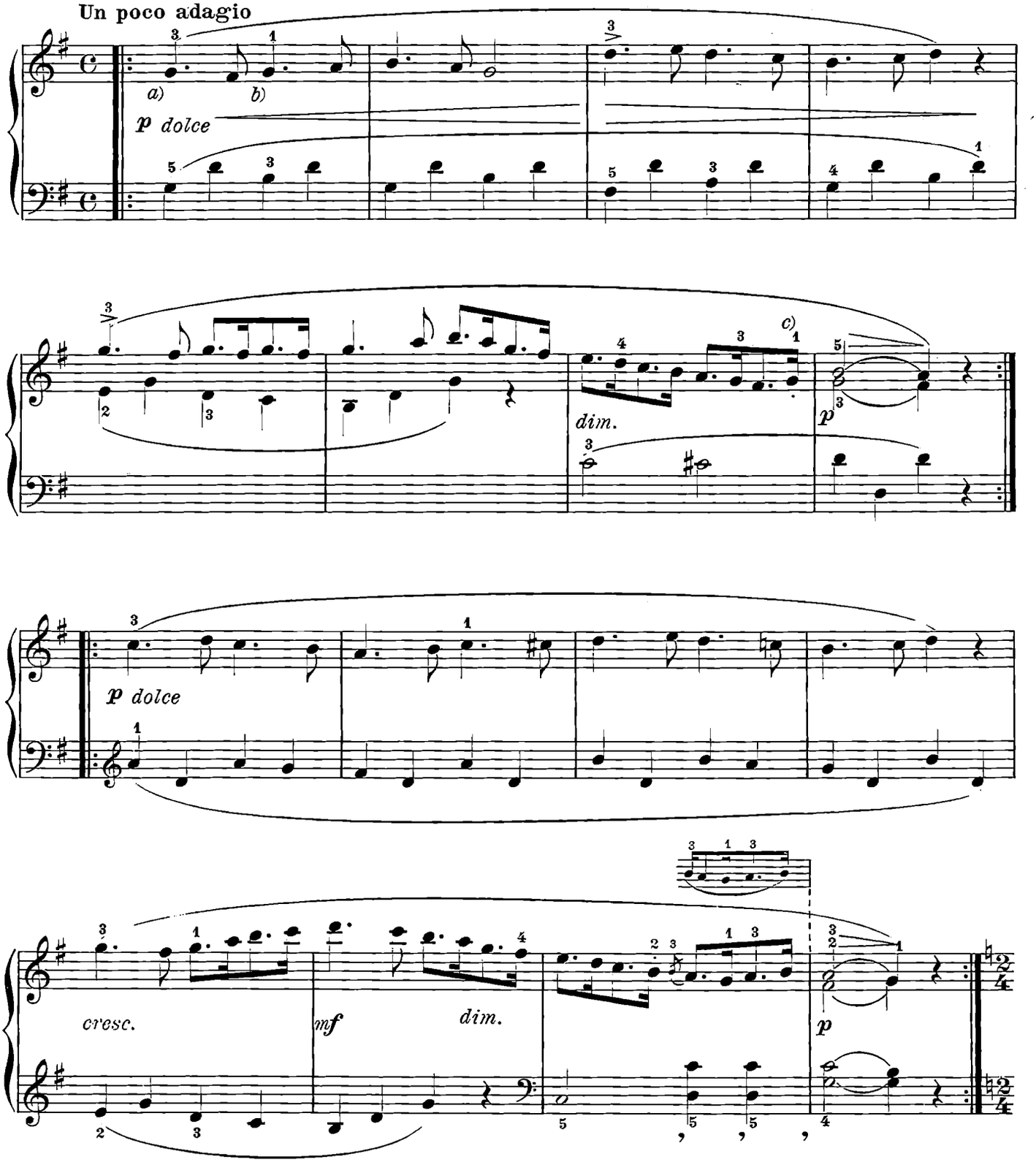


f) Oppure | *Ou bien* | *O bien* | Or



g) Oppure | *Ou bien* | *O bien* | Or





a) Rileggi la nota *a)* a pag. 5.

a) Relisez la note a) *à page 5.*

b) Si faccia attenzione a non sfuggire la croma.

b) Ayez soin de donner à la croche sa juste valeur.

c) Mentre il pollice tocca questo *Sol*, il terzo dito deve essere situato vicinissimo al medesimo tasto e immediatamente al di sopra di esso.

c) Tandis que le pouce frappe ce Sol, *le troisième doigt devra être placé tout près de cette même touche et immédiatement au-dessus de celle-ci.*

a) Véase la nota a) *pag. 5.*

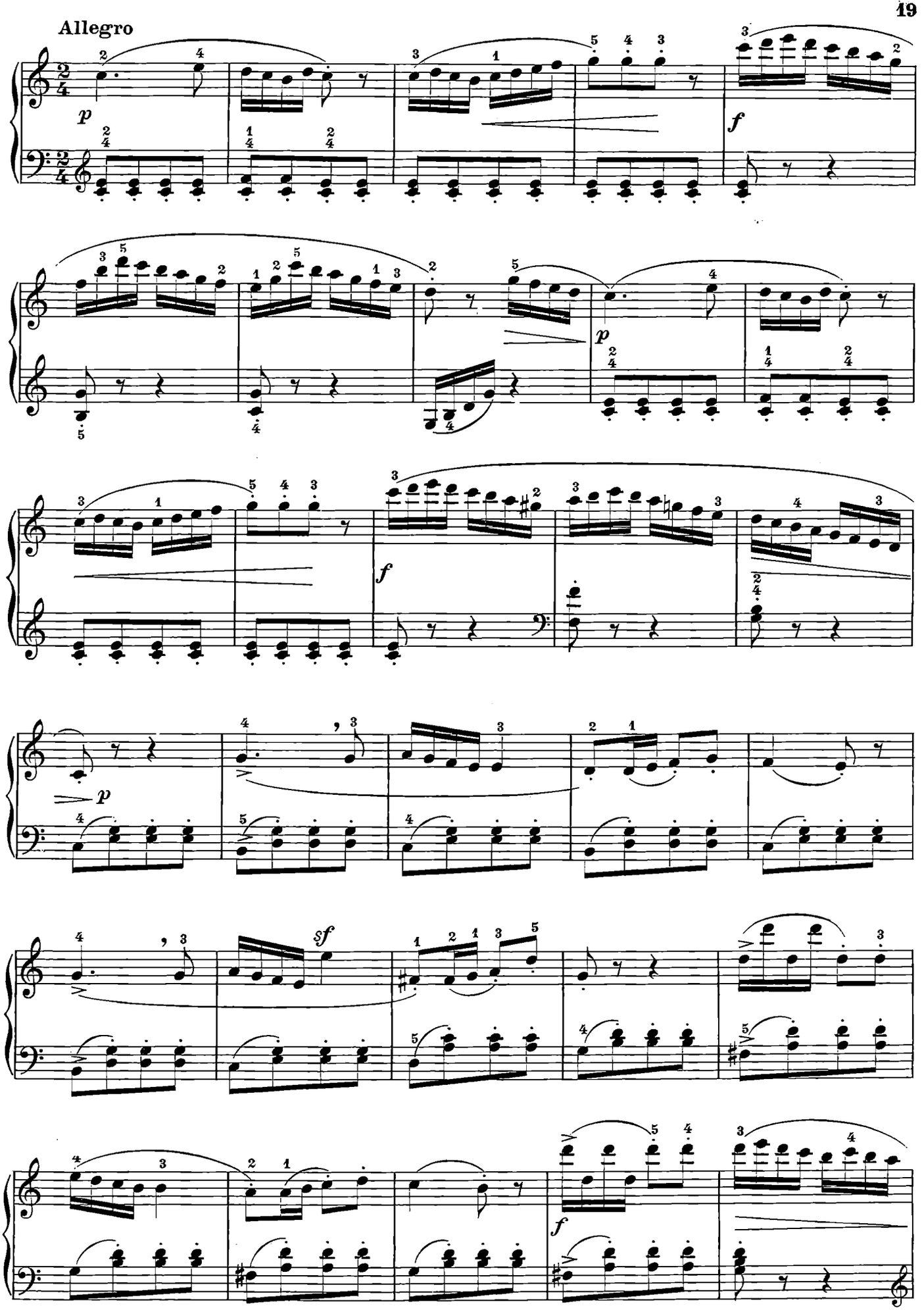
a) Re-read note *a)* at page 5.

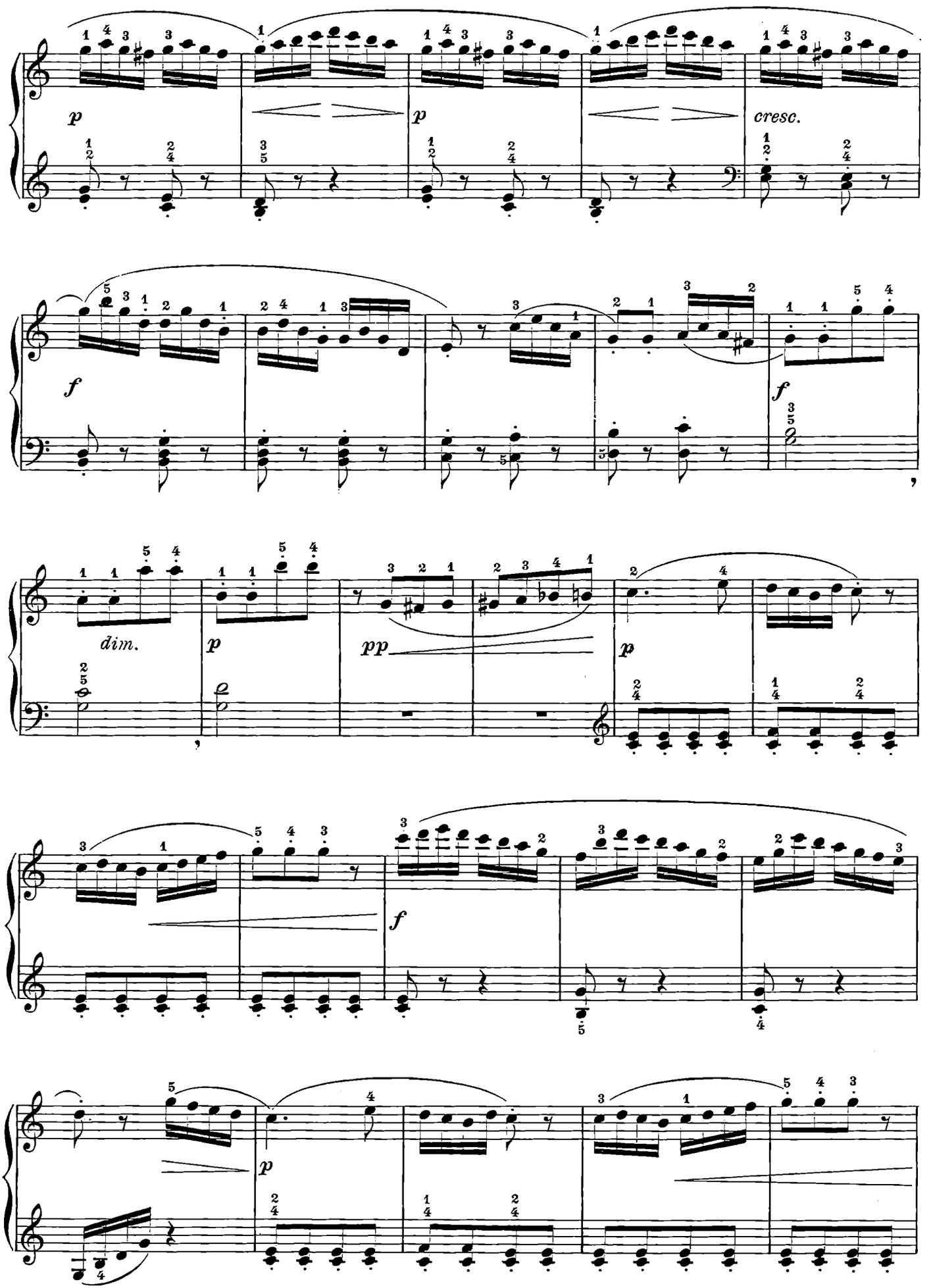
b) Cuidese de no hacer escapar la corchea.

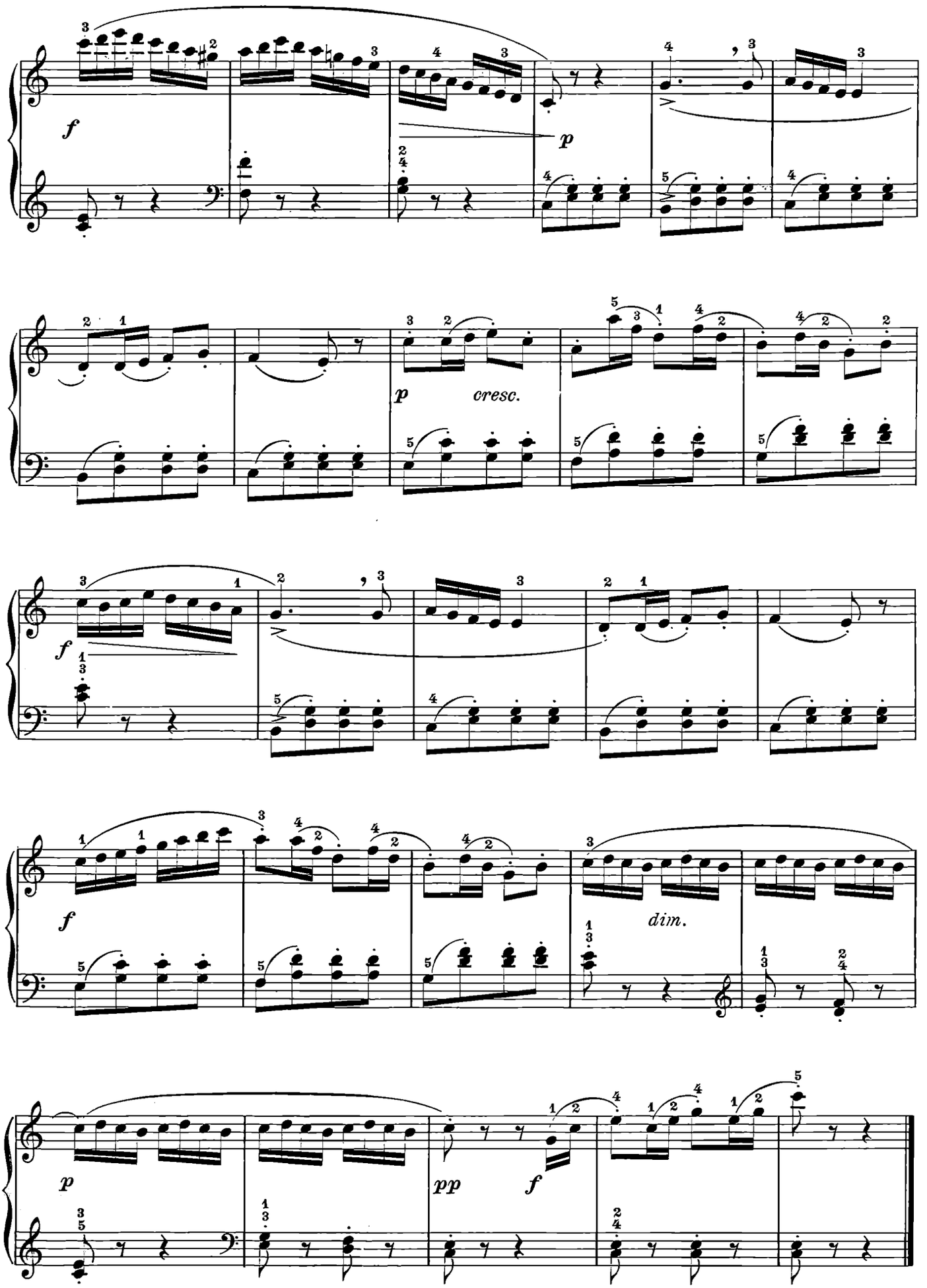
b) Be careful not to execute too quickly the quaver.

c) Mientras el pulgar toca este Sol, *el tercer dedo debe estar muy proximo a la misma tecla e inmediato a la superior.*

c) While the thumb touches this *G* the third finger must be placed very near to the same key and immediately over it.


Allegro
p
f
p
f
p
sf
f


p
p
cresc.
f
f
dim.
p
pp
p
f
p


f
p
p
cresc.
f
f
dim.
p
pp
f

Allegro con spirito

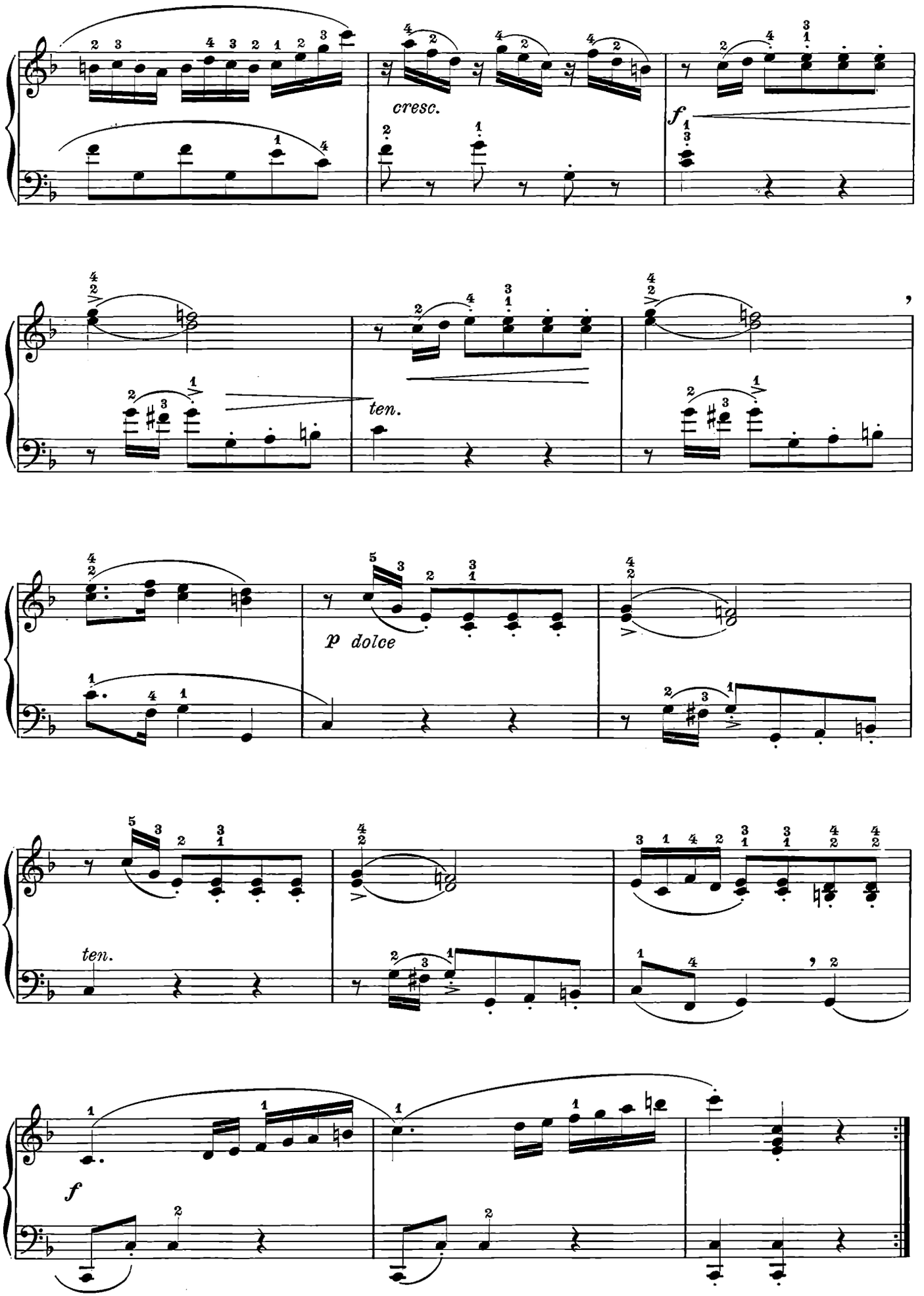
4.

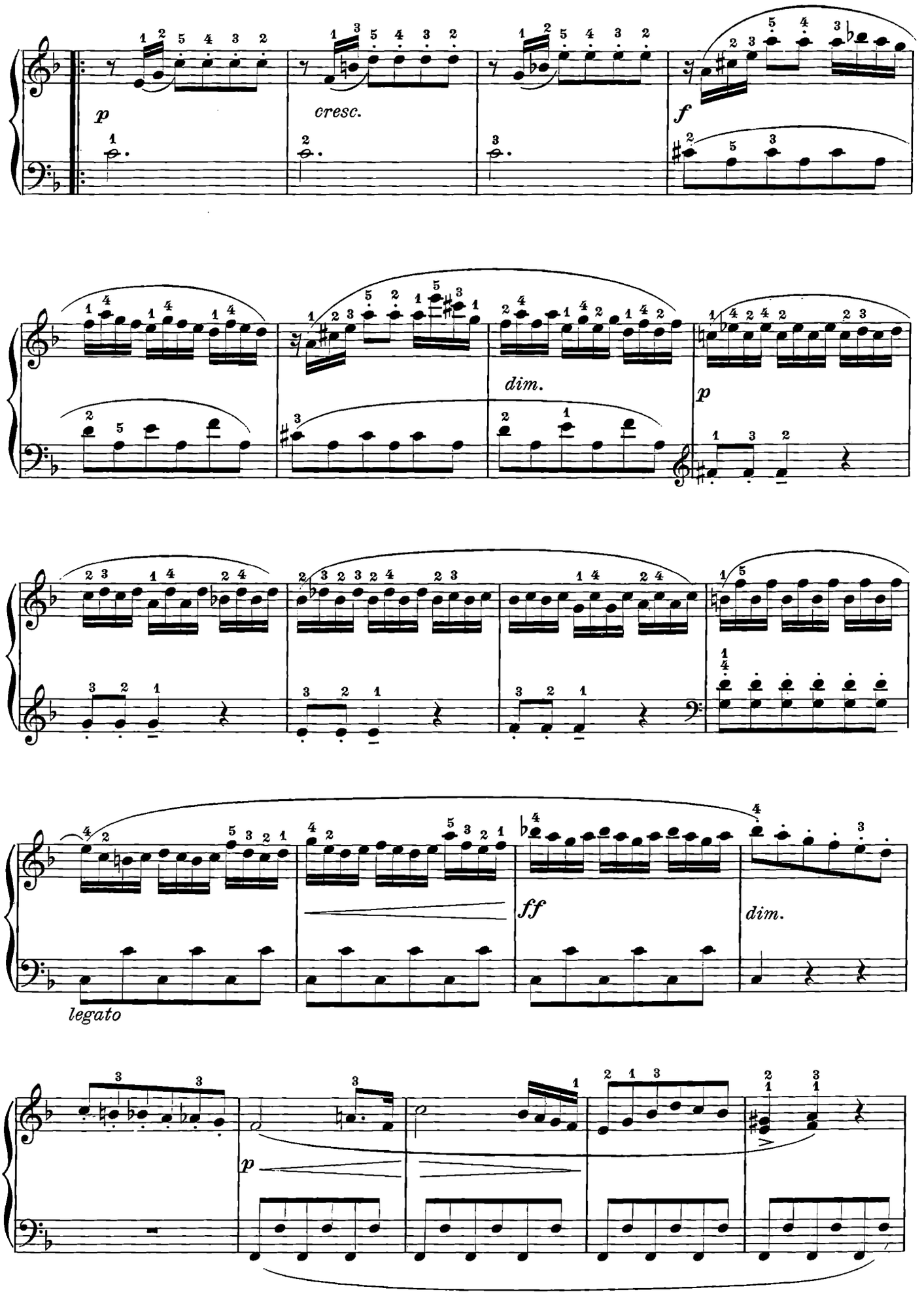
f

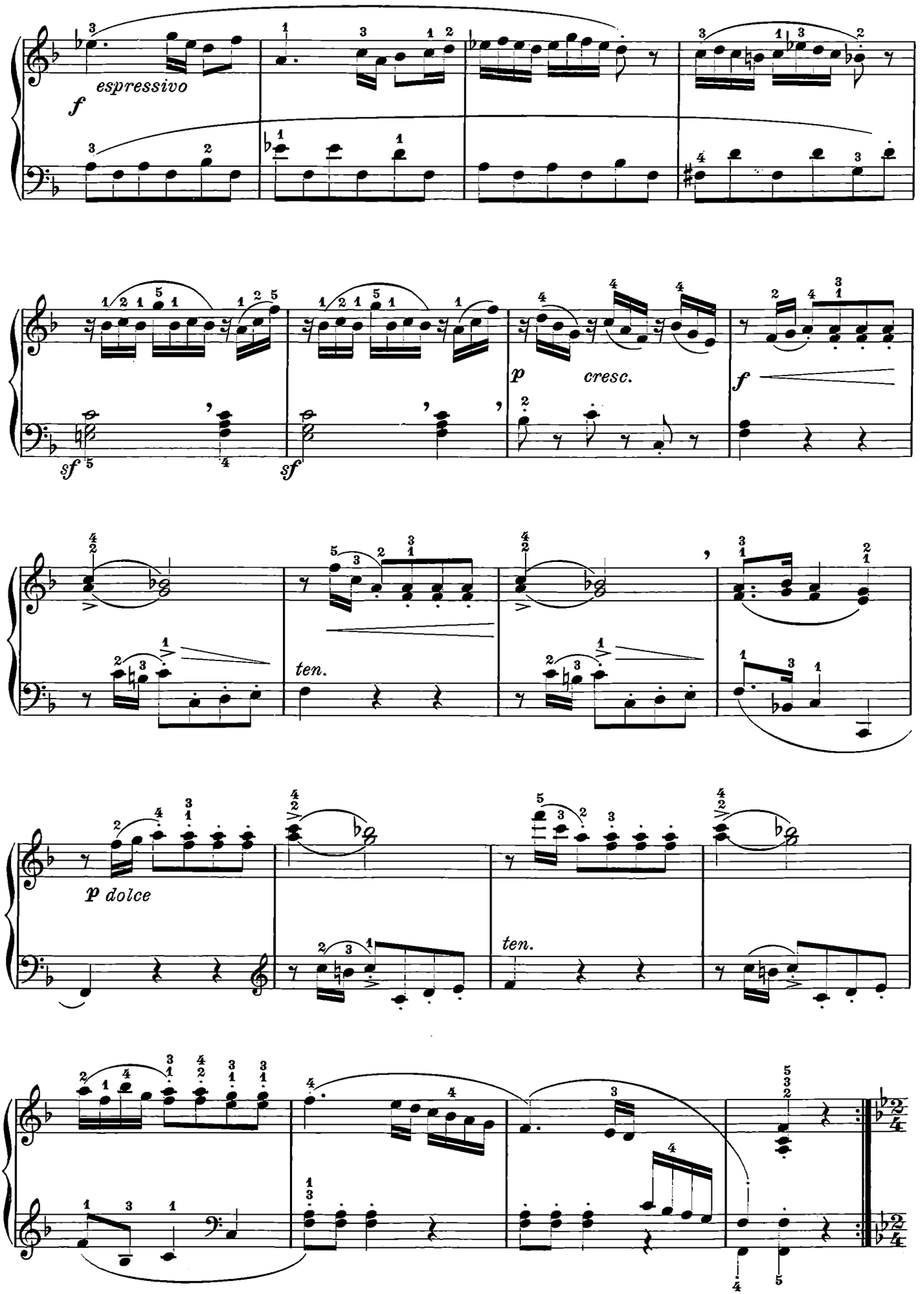
f

p *espressivo*

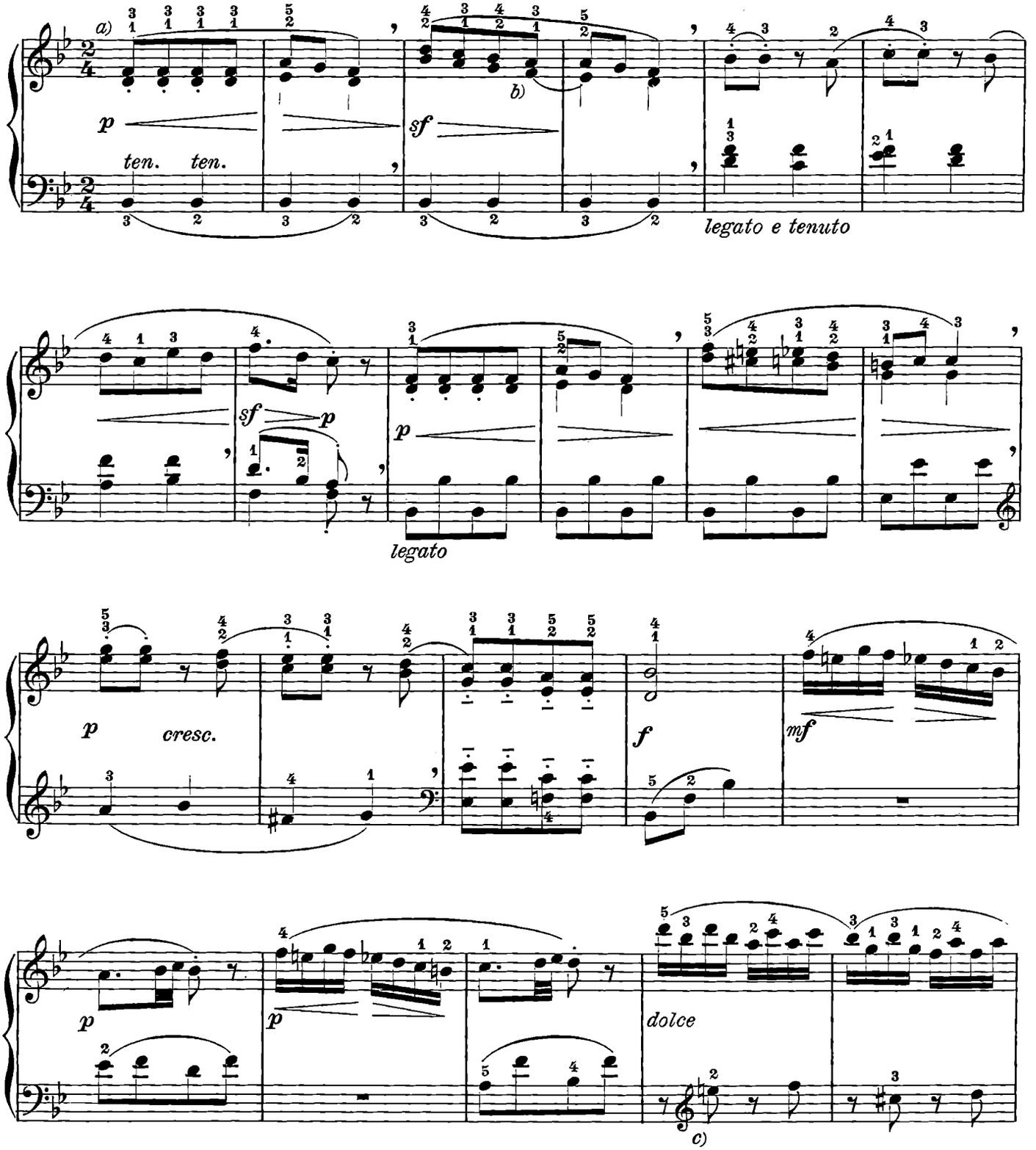
a) Oppure | *Ou bien* | *O bien* | Or


cresc.
f
ten.
p dolce
ten.
f


p
cresc.
f
dim.
p
ff
dim.
legato
p


espressivo
f
sf
sf
p
cresc.
f
ten.
p dolce
ten.

Andante con espressione



a) Si alzino queste terze il meno possibile. La quarta croma della prima battuta si leghi perfettamente a ciò che segue. La sinistra deve tenere il *Si*♭ quanto più è possibile.

a) Levez ces tierces le moins possible. La quatrième croche de la première mesure doit être parfaitement liée à ce qui suit. La main gauche doit tenir le Si♭ *autant que possible.*

b) Si leghi scrupolosamente *Fa* a *Mi*♭.

b) Liez scrupuleusement Fa *à* Mi♭.

c) Queste note si tengano esattamente per un ottavo.

c) Donnez à ces notes exactement la valeur d'un huitième.

a) Levántese lo menos posible estas terceras. La cuarta corchea del primer compás debe ligarse perfectamente a lo que sigue. La mano izquierda debe sostener el Si♭ *cuanto sea posible.*

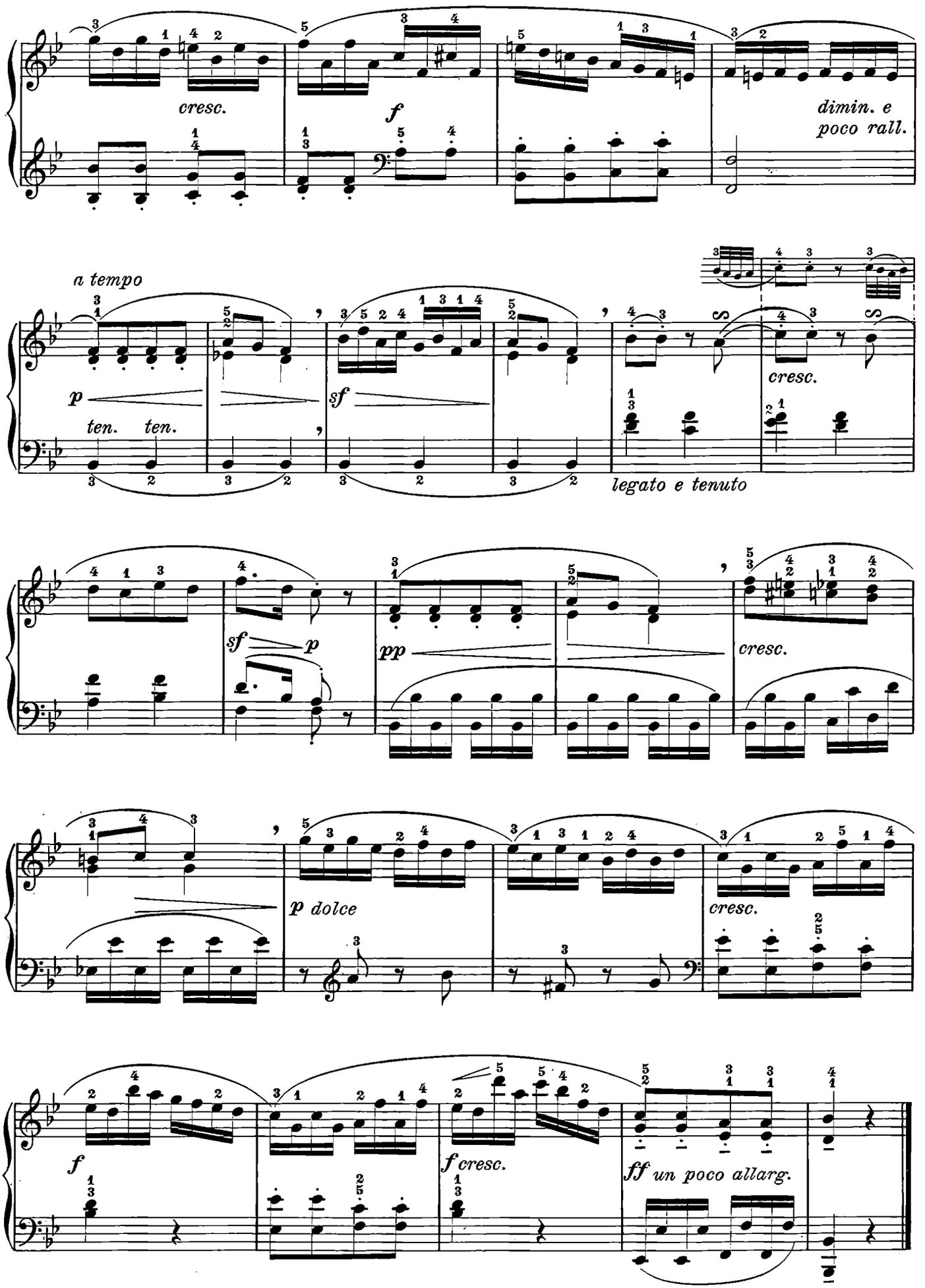
a) Raise these three as little as possible. The fourth quaver of the first bar must be tied perfectly to that which follows. The left hand must hold the *B*♭ as long as possible.

b) Líguese escrupulosamente el Fa *al* Mi♭.

b) Tie scrupulously *F* to *E*♭.

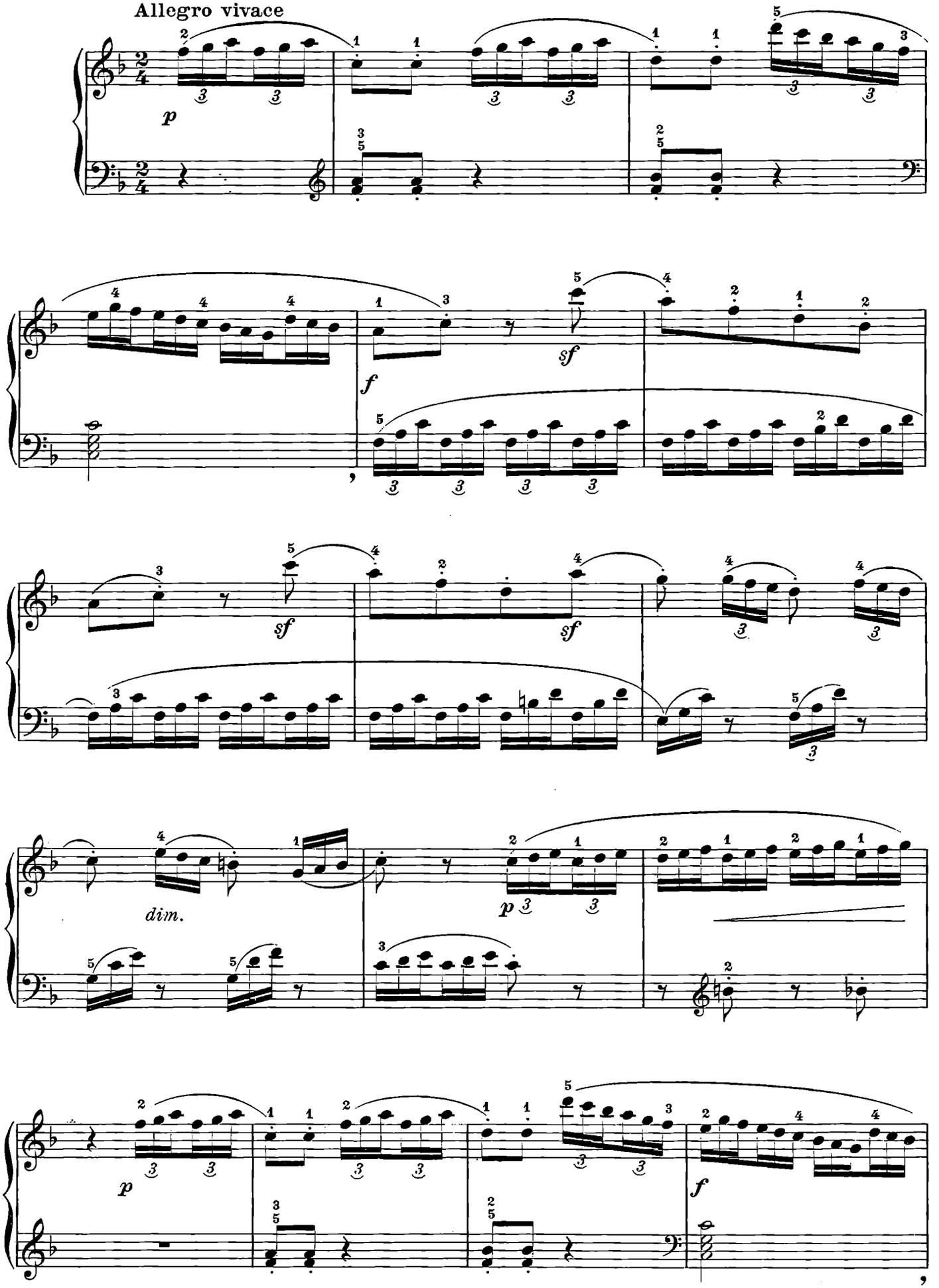
c) Sosténgase exactamente éstas notas durante un octavo.

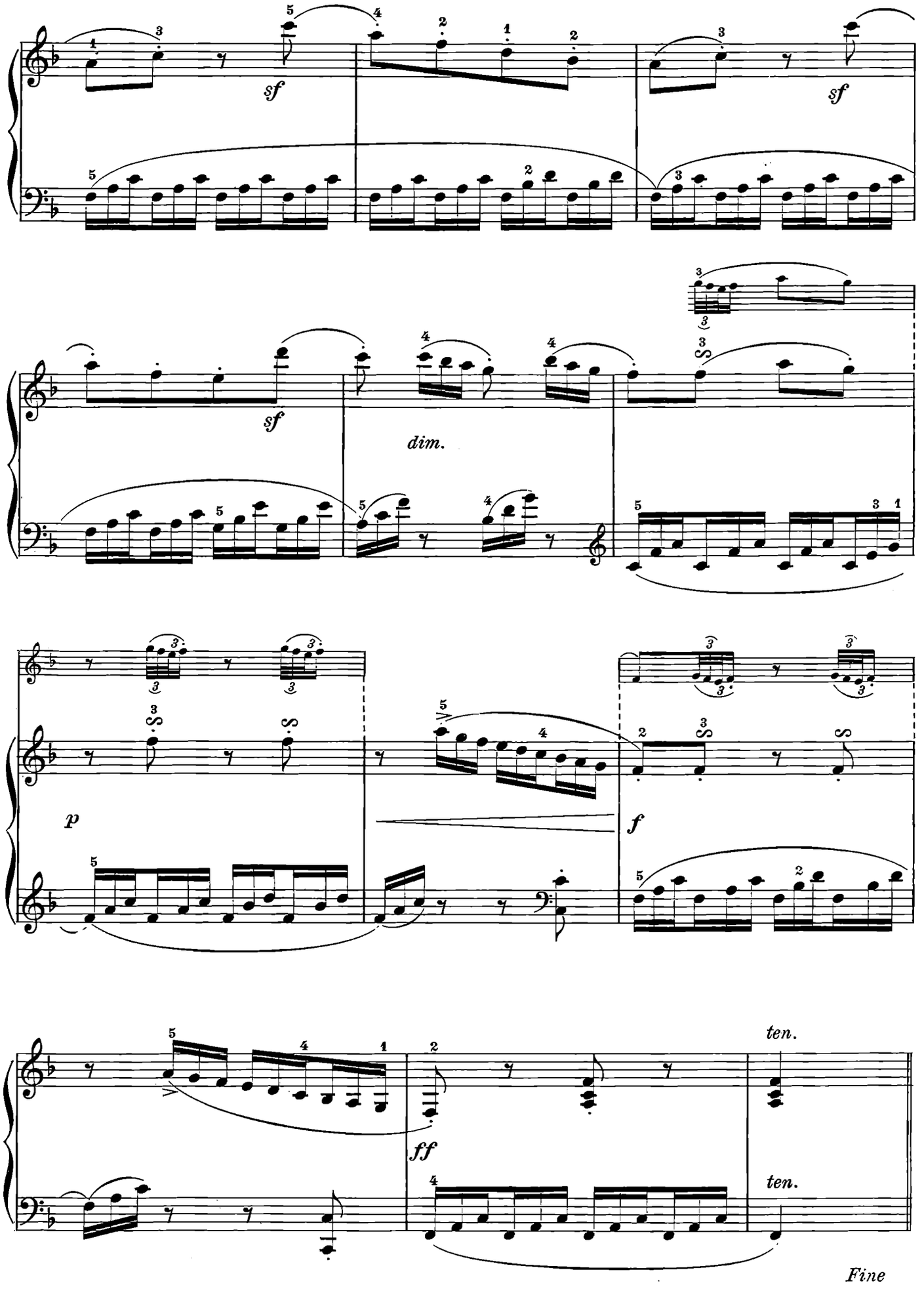
c) Give to these notes the exact value of an eighth.


cresc.
f
dimin. e
poco rall.
a tempo
p
ten. ten.
sf
cresc.
legato e tenuto
sf p
pp
cresc.
p dolce
cresc.
f
f cresc.
ff un poco allarg.

RONDÒ

Allegro vivace

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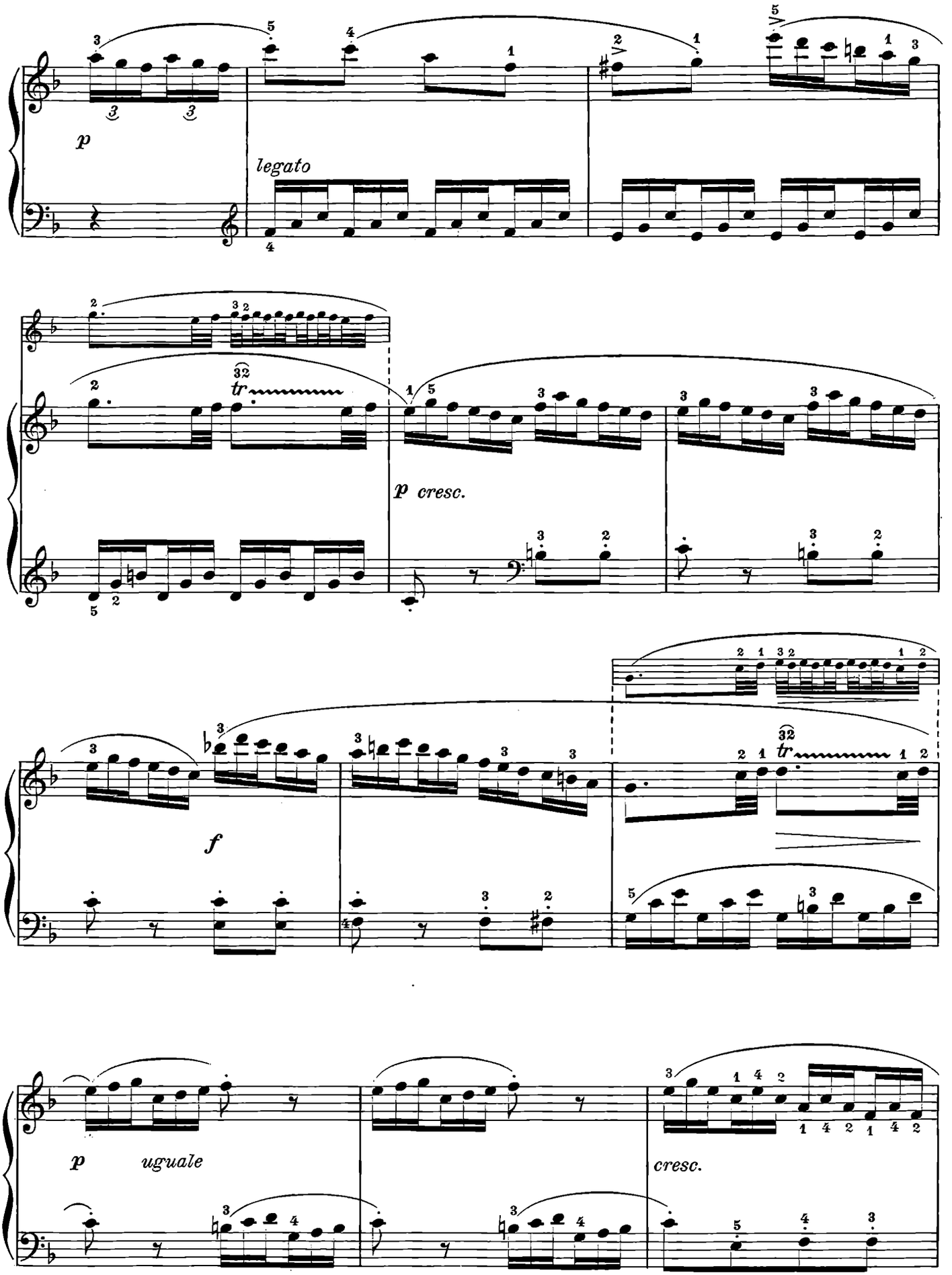
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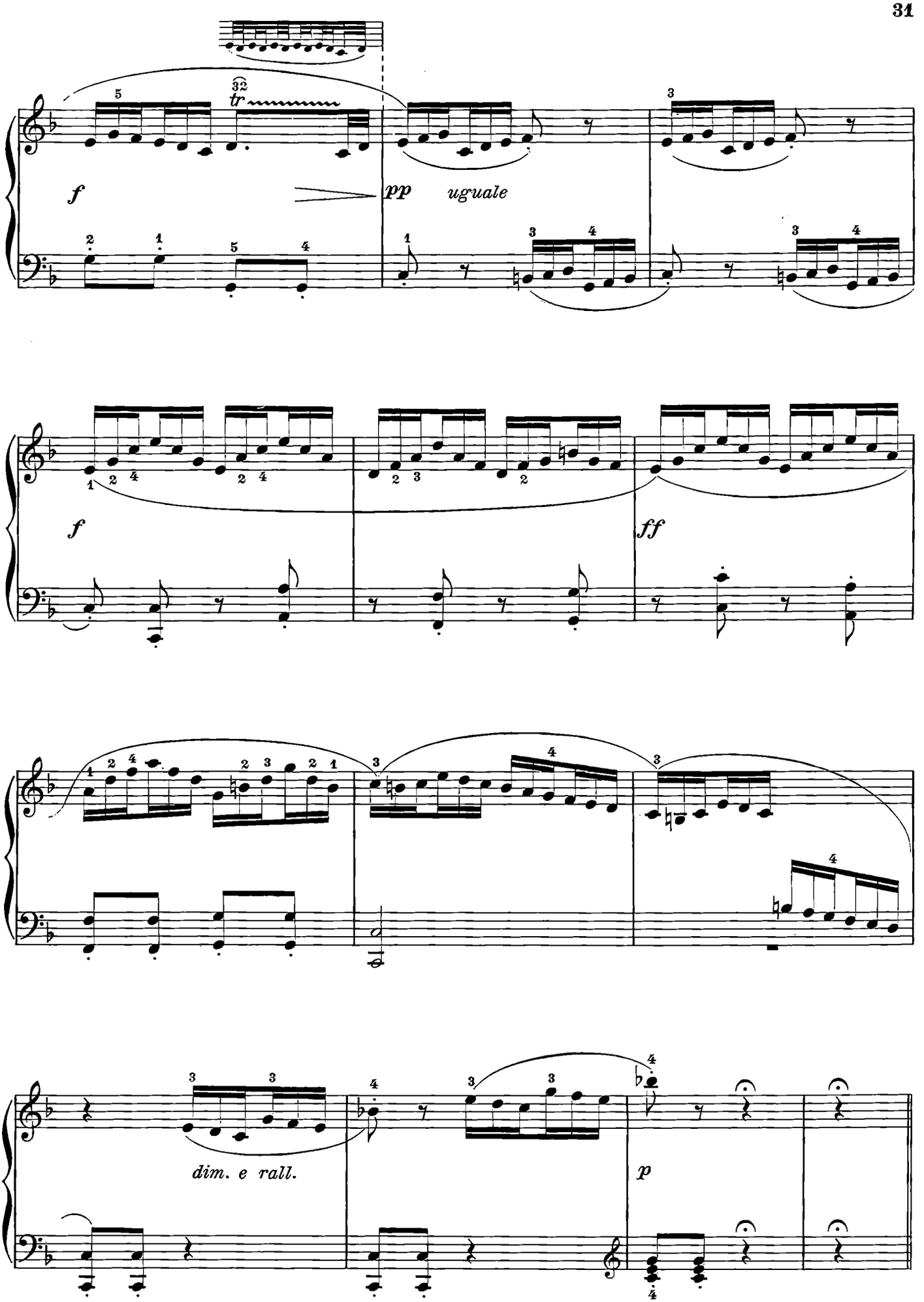
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