

CNSMDP
Cycle supérieur de Formation Musicale
Concours d'entrée 16 avril 2025
Consignes des épreuves

I. Relevé de thème avec basse chiffrée
Durée : 20 minutes

Vous relèverez le thème de l'extrait entendu ainsi que la basse avec les chiffrages des harmonies.

L'extrait sera entendu 6 fois.

Thème de la Canzone de Peterson Berger – les 18 premières mesures.

II. Relevé de plan tonal d'une œuvre de forme classique
Durée : 24 minutes

Vous relèverez sur le support donné, le plan tonal de l'extrait entendu avec : l'indication des phrases (liaisons correspondantes), les modulations, les cadences, les marches harmoniques, les pédales, ...

L'extrait sera entendu 3 fois.

Canzone de Peterson Berger

III. Relevés de phrases non tonales
Durée : 16 minutes

Vous relèverez chaque extrait entendu en précisant les hauteurs ainsi que les articulations. Chaque extrait sera entendu 4 fois.

1ere phrase : Présages de Elisabeth Lutyens

2^{ème} phrase : Phares de Orri

IV. Analyse de partition avec questionnaire
Durée : 2 heures

Vous répondrez au questionnaire distribué.

Ouverture de Wanda de Dvorak

Relevé de thème avec basse chiffrée

Vous relèverez le thème de l'extrait entendu ainsi que la basse avec les chiffrages des harmonies et les degrés.

Vous préciserez, si nécessaire, les modulations ainsi que les cadences et les notes étrangères.

L'armure est à indiquer.

L'extrait sera entendu 6 fois.

The first system of the musical score is in 2/4 time. The treble clef staff contains a whole rest in the first two measures and a half note in the third measure. The bass clef staff contains a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, 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B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366

Plan tonal

Vous relèverez sur le support donné, le plan tonal de l'extrait entendu avec :

- l'indication des phrases avec liaisons correspondantes et indications par lettres de la structure,
- les modulations,
- les cadences,
- ainsi que tous les éléments que vous jugerez important de relever (du type : pédales, marches harmoniques, ...)

L'extrait sera entendu 3 fois.

Andante cantabile

Tonalité:

Musical staff 1: Measure 1 to 12. Includes a 2/4 time signature and a 'Cadence:' label.

Musical staff 2: Measure 13 to 24.

Musical staff 3: Measure 25 to 37.

Musical staff 4: Measure 38 to 49.

Musical staff 5: Measure 50 to 61.

Musical staff 6: Measure 62 to 69.

Musical staff 7: Measure 70 to 77.

Musical staff 8: Measure 78 to 84.

I CANZONE

(Till Johan Tirén)

W. Peterson-Berger
Oviken aug. 1889

Andante cantabile

Violin

Piano

Musical score for Violin and Piano, measures 1-7. The Violin part begins with a rest, followed by a melodic line starting on measure 2. The Piano part provides a harmonic accompaniment with chords and moving lines in both hands. The dynamic marking *mf* is present in both parts.

8

Musical score for Violin and Piano, measures 8-14. The Violin part continues its melodic development with various rhythmic values and phrasing. The Piano accompaniment remains consistent, supporting the violin's line.

15

Musical score for Violin and Piano, measures 15-20. The Violin part features a prominent melodic line with a crescendo leading to a dynamic marking of *f* in measure 19. The Piano accompaniment provides a steady harmonic foundation.

21

Musical score for Violin and Piano, measures 21-26. The Violin part begins with a dynamic marking of *mf* and includes a *v* (vibrato) marking. The Piano accompaniment continues with its characteristic harmonic texture.

2

27

Musical score for measures 27-33. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of three staves: a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line contains a melodic phrase with a fermata over the final note. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

34

Musical score for measures 34-41. The score is in 3/4 time and features a key signature of two flats. It consists of three staves. The vocal line begins with a *pp* (pianissimo) dynamic marking. The piano accompaniment starts with a *pp* dynamic in the right hand and a *mf* (mezzo-forte) dynamic in the left hand. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

42

Musical score for measures 42-48. The score is in 3/4 time and features a key signature of two flats. It consists of three staves. The vocal line continues the melodic line with some grace notes. The piano accompaniment features a consistent eighth-note accompaniment in the left hand and chords in the right hand.

49

Musical score for measures 49-55. The score is in 3/4 time and features a key signature of two flats. It consists of three staves. The vocal line has a fermata over the final note. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. A *f* (forte) dynamic marking is present in the piano part.

55

Musical score for measures 55-61. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the upper staff with various ornaments and slurs, and a complex accompaniment in the grand staff with many chords and moving lines. A dynamic marking of *pp* is present in measure 61.

62

Musical score for measures 62-69. The score continues with the same three-staff format. The melodic line in the upper staff shows more slurs and ornaments. The accompaniment in the grand staff is dense with chords. Dynamic markings include *pp* in measure 62, *mf* in measure 63, and *f* in measure 69.

70

Musical score for measures 70-76. The score continues with the same three-staff format. The melodic line in the upper staff features a prominent slur and a dynamic marking of *f* in measure 76. The accompaniment in the grand staff consists of many chords, some with slurs.

Musical score for measures 77-84. The score continues with the same three-staff format. The melodic line in the upper staff has a slur and a dynamic marking of *mf* in measure 81. The accompaniment in the grand staff features chords and moving lines. A dynamic marking of *pp* is present in measure 84. The word *morendo* is written above the staff in measure 82, indicating a gradual decrescendo.

Concours d'entrée - Cycle supérieur de FM - 2025
Relevé de deux phrases non tonales

Pour chaque extrait, relever la partie mélodique entendue, en précisant le nom de l'instrument soliste.
Il n'est pas nécessaire de préciser le chiffre de mesure.

Chaque extrait sera entendu 4 fois.

Extrait 1

instrument soliste: _____

Musical notation for Extrait 1, consisting of two staves. The first staff is in treble clef with a key signature of one flat (B-flat). It begins with a five-measure phrase marked with a '5' and a slur, followed by a quarter rest, a four-measure phrase, a dotted quarter note, and another quarter rest. The second staff is also in treble clef with a key signature of one flat. It starts with a quarter rest, followed by a five-measure phrase, two quarter rests, a quarter note, and a three-measure phrase marked with a '3' and a slur. The piece concludes with a B-flat note.

Extrait 2

instrument soliste: _____

Musical notation for Extrait 2, consisting of two staves. The first staff is in bass clef with a key signature of one flat (B-flat). It starts with the tempo marking '(swing)' above the first measure, followed by a six-measure phrase, a quarter rest, a six-measure phrase, and another quarter rest. The second staff is in treble clef with a key signature of one flat. It begins with a half note, followed by a quarter rest, a six-measure phrase, another quarter rest, a three-measure phrase marked with a '3' and a slur, and finally a six-measure phrase.

Relevé de deux phrases non tonales
CORRECTIONS

Extrait 1

Hautbois

Musical score for Extrait 1, Hautbois part. The score consists of two staves. The first staff is in 4/4 time and contains a melodic line starting with a piano (*p*) dynamic, followed by a crescendo to a mezzo-forte (*mf*) dynamic. It features a five-note slur and a triplet. The second staff is in 5/4 time and continues the melodic line, starting with a piano (*p*) dynamic, followed by a piano-piano (*pp*) dynamic, and ending with a triplet. The score includes various dynamics (*p*, *pp*, *mf*) and articulation marks such as slurs and hairpins.

Extrait 2

Saxophone Ténor

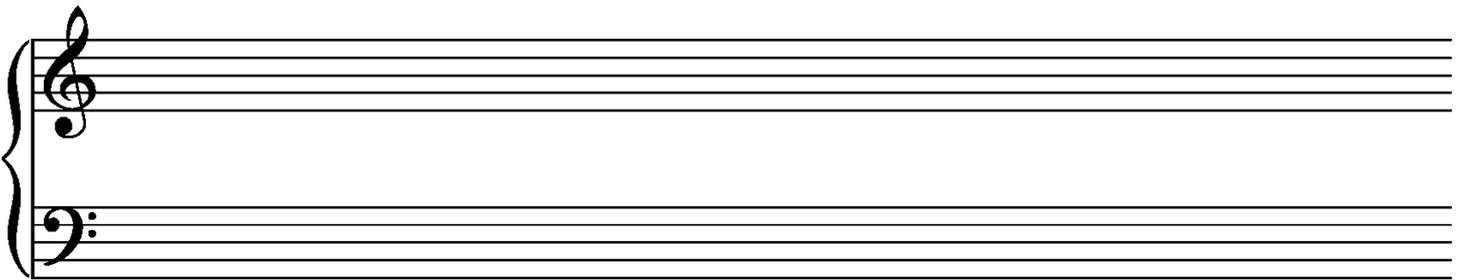
(swing)

Musical score for Extrait 2, Saxophone Ténor part. The score consists of two staves. The first staff is in 4/4 time and contains a melodic line starting with a bass clef, followed by a treble clef. The second staff is in 4/4 time and continues the melodic line, featuring a triplet. The score includes various dynamics and articulation marks such as slurs and hairpins.

Concours d'entrée 2025
Cycle Supérieur de Formation Musicale

Analyse tonale

1. Sur la partition, écrivez en français le nom complet de chaque instrument. Vous préciserez la transposition de chaque instrument transpositeur .
2. Sur les portées ci-dessous, écrivez, en sons réels et en respectant les hauteurs, les parties d'instruments à vent, des mesures 56 (avec la levée) à 58 (premier temps).



3. Sur la partition, chiffrez les accords des mesures 6 à 17, en précisant les degrés et en entourant les notes étrangères éventuelles (vous préciserez leur nature).
4. Comment analyser la présence du *la b* aux mesures 7 à 12 :
5. Traduisez/ décrivez les expressions suivantes :
 - a. **Allegro con fuoco:** _____
 - b. **fz, mes.2:** _____
 - c. **Rinforzando mes.68:** _____

6. Indiquez sur la partition :

- Les parties (sous-parties), phrases (indiquez-les avec des liaisons et utilisez des lettres, numéros, primes, ... selon votre hiérarchie)
- Les tonalités et cadences essentielles (avec le cas échéant le détail des degrés sous la basse)
- Ainsi que tout élément musical qui vous semble remarquable

Vous reporterez ci-dessous le schéma structurel :

7. Cet extrait est tiré d'une **ouverture** d'opéra.

Après avoir détaillé les **caractéristiques de ce genre musical**, vous mettrez en évidence les éléments qui permettent de rattacher cette partition **au genre de l'ouverture**.

8. En vous appuyant sur des éléments musicaux précis, vous situerez cette œuvre dans l'histoire de la musique ; vous la rapprocherez d'autres œuvres et/ou compositeurs de votre connaissance.

Allegro con fuoco (M. M. ♩ = 144)

Flauti *a 2*
ff *fz* *fz* *fz*

Oboi
ff *fz* *fz* *fz*

Clarinetti in B
ff *fz* *fz* *fz*

Fagotti
ff *fz* *fz* *fz*

Corni in F
I II
ff *fz* *fz* *fz*

III IV

Trombe in F
ff *fz* *fz* *fz*

Tromboni
alto tenore
basso
ff *fz* *fz* *fz*

Timpani in G D
ff *fz* *fz* *fz*

Allegro con fuoco (M. M. ♩ = 144)

Violini
ff *fz* *fz* *fz*

Viola
ff *fz* *fz* *fz*

Violoncello e Basso
ff *fz* *fz* *fz*

13

Fl. *pp*

Ob. *p*

Cl. *pp* *p*

Fg. *pp* *f*

Cr. III/IV. *p*

Violin *pp* arco

Viola *pp* arco

Vcello. *pp* arco

21

Andante
Solo.

Ob. *p*

Cl. *pp*

Fg. *pp*

Cr. I/II. *pp*

Andante

Violin *pp*

Viola *pp*

Vcello *pp*

Basso *pp*

arco *pp*

Allegro con fuoco quasi tempo I

Musical score for woodwinds and strings. The score is in 3/4 time and features a key signature of two flats. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns I and II (I. II. Cr.), Horns III and IV (III. IV. Cr.), Trumpet (Te.), Alto Saxophone (alt. ten.), Trombone (Ti.), Bassoon (basso), and Trombone (Tp.). The woodwinds and strings play a rhythmic pattern of eighth notes, while the strings provide a steady bass line. The score includes dynamic markings such as *f* and *ff*, and articulation marks like accents and slurs.

Allegro con fuoco quasi tempo I

Musical score for piano and strings. The piano part is in 3/4 time and features a key signature of two flats. The piano part is written for the right and left hands, with dynamic markings such as *ff* and *f*. The strings play a rhythmic pattern of eighth notes, with dynamic markings such as *f* and *ff*. The score includes articulation marks like accents and slurs.

Vc. e B.

The musical score is divided into two systems. The first system (measures 43-47) features a grand staff with piano (p) and celesta (c) parts. The piano part begins with a forte (*f*) dynamic and includes a first ending marked *a 2*. The celesta part is marked *legato* and includes a *dim.* (diminuendo) marking. A second grand staff (measures 43-47) shows a piano part with a forte (*f*) dynamic and a celesta part with a forte (*fz*) dynamic. The second system (measures 48-52) features a grand staff with piano (p) and celesta (c) parts, all marked with a forte (*f*) dynamic. The piano part includes a first ending marked *a 2*. The celesta part includes a *dim.* marking.

A

This system contains the first set of musical staves. It includes a grand staff with piano (right hand) and bass (left hand) parts. The piano part features a melodic line with slurs and accents, while the bass part has a rhythmic accompaniment. Dynamics include *f* and *ff*. A trill is marked in the bass line. The system concludes with a section marked *ff* and an *A* section marker.

This system continues the musical score and includes vocal parts. The piano accompaniment continues with *cresc.* markings. The vocal parts are labeled "Vello" and "Basso". The Vello part has a melodic line with accents. The Basso part has a rhythmic accompaniment. Dynamics include *cresc.* and *ff*. The system concludes with a section marked *ff* and an *A* section marker.

Musical score for measures 53-58. The score is written for a string ensemble, including Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes dynamic markings such as *f*, *fp*, and *p*. A *Solo.* instruction is present for the Violin I part in measure 55. The score is divided into two systems, with measures 53-54 in the first system and measures 55-58 in the second system.

7 *fp* *fp* *fp* *a 2*

fp *f* *ff* *f* *ff*

f *f* *f* *f* *ff*

f p *fp* *fp* *f* *ff*

f p *fp* *fp* *f* *ff*

p *f* *p* *f* *ff*

Vc. *fp* *fp* *fp* *f* *ff*

B. *fp* *fp* *fp* *f* *ff*

unis.

Musical score for measures 64-68. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate bass line. The key signature has two flats (B-flat and E-flat). The music features a variety of textures, including chords, arpeggios, and melodic lines. Dynamic markings include *f* (forte) and *ff* (fortissimo). There are also accents (^) and hairpins (>) used for phrasing. The piano part consists of several staves, with the grand staff being the primary focus.

Musical score for measures 69-73. This section features a more active piano part with rapid sixteenth-note passages in both hands. The grand staff is the primary focus. Dynamic markings include *fz* (forzando) and *ff rinforzando* (fortissimo rinforzando). There are also accents (^) and hairpins (>) used for phrasing. The bass line continues with a steady accompaniment.