

NOM : _____
 Prénom : _____

- Écoute
- ENTRÉE EN ACH
- Professeur

Écoute l'extrait 1 en entier et coche les cases correspondantes :

Rondo.
Allegretto spiritoso

- L'extrait est Binaire Majeur
 Ternaire mineur

Quelle cadence entends-tu à la fin de chaque phrase ?

1) _____ 2) _____

Écoute l'extrait 2 en entier et coche les cases correspondantes :
Andante con espressione.

- L'extrait est Binaire Majeur
 Ternaire mineur

Quelle cadence entends-tu à la fin ? _____

ENTRÉE EN 144

ÉCOUTE (Suite 1) PROFESSEUR

Ajoute les trois altérations manquantes à la partition :

Coche l'intervalle entendu

- 1) Tierce Majeure 2) Octave juste
 Seconde Majeure Quinte juste

- 3) Seconde mineure 4) Tierce mineure
 Tierce mineure Quarte juste

Deux relevés mélodiques en Fa Majeur

1)

ENTRÉE EN 144

ECOUTE (SULTE 2) PROFESSEUR

2)

Concernant ce dernier extrait : Faire prendre en dictée les trois premières phrases, jouer une seule fois la dernière : les enfants doivent retrouver s'il s'agit de la même que la 1, 2 ou 3

Andante con moto

p dolce

mf

p *poco rit.*

ENTRÉE EN 124

ÉCOUTE (Suite)

Deux relevés mélodiques en Fa Majeur

1)

Musical notation for exercise 1, showing two staves with four phrases labeled A, B, C, and D. The notation is in treble clef, 4/4 time, and F major. Each phrase consists of a sequence of notes with stems pointing downwards, indicating fingerings. Phrases A and B are on the first staff, and C and D are on the second staff. Phrases A and C are marked with a '5' at the beginning, indicating a fifth finger starting point. Phrases B and D are marked with a '4' at the beginning, indicating a fourth finger starting point. Each phrase is followed by a whole rest.

2) Cet extrait comporte quatre phrases.

Prends en dictée les trois premières.

Écoute attentivement la quatrième qui te sera jouée deux fois. Elle est identique à une des trois phrases que tu viens de compléter, laquelle ? _____

Musical notation for phrase 1, starting at measure 1. It consists of a sequence of notes with stems pointing downwards, indicating fingerings. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. It ends with a whole rest.

Musical notation for phrase 2, starting at measure 5. It consists of a sequence of notes with stems pointing downwards, indicating fingerings. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. It ends with a whole rest.

Musical notation for phrase 3, starting at measure 9. It consists of a sequence of notes with stems pointing downwards, indicating fingerings. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. It ends with a whole rest.

Conservatoire de Lille

ENTRÉE EN 1/4

Lecture chantée

Allegretto

The musical score consists of four staves of music in 4/4 time, written in a single treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The first staff begins with a dynamic marking of *f* (forte) and ends with *mp* (mezzo-piano). The second staff starts at measure 5. The third staff starts at measure 9 and ends with a dynamic marking of *f*. The fourth staff starts at measure 13 and concludes with a double bar line. The music features a mix of quarter and eighth notes, often grouped with slurs and accents. There are also some rests and a fermata-like structure in the final measure of the fourth staff.

Conservatoire de Lille

ENTRÉE EN 1C4

LECTURES RYTHMIQUES

1

Allegro

Musical score for exercise 1, marked *Allegro*. The score consists of four staves of music in 4/4 time. The first staff begins with a dynamic marking of *f*. The second staff begins with *mf*. The third staff features a triplet of eighth notes and ends with a dynamic marking of *f*. The fourth staff also features a triplet of eighth notes. The music is written in treble clef.

2

Moderato

Musical score for exercise 2, marked *Moderato*. The score consists of four staves of music in 6/8 time. The first staff begins with a dynamic marking of *mp*. The second staff begins with *p*. The third staff begins with *f*. The fourth staff begins with *mp*. The music is written in treble clef with a key signature of one sharp (F#).

NOM : _____
Prénom : _____

- Écoute
- *ENTRÉE EN 2CA*

→ Travail autour de deux extraits de Mendelssohn

- Écoute l'extrait 1 en entier et coche les cases correspondantes :

- L'extrait est Binaire Majeur
 Ternaire mineur

- Écoute l'extrait 2 en entier et coche les cases correspondantes :

- L'extrait est Binaire Majeur
 Ternaire mineur

Un rythme est entendu régulièrement :    

Quelle cadence entends-tu à la fin de chaque phrase ?

1) _____ 2) _____

- Ajoute les trois altérations manquantes à cette partie de clé de fa :



- Coche l'intervalle entendu

- | | |
|---------------------------------------------|--------------------------------------------|
| 1) <input type="checkbox"/> Tierce mineure | 2) <input type="checkbox"/> Quarte juste |
| <input type="checkbox"/> Tierce Majeure | <input type="checkbox"/> Octave juste |
| <input type="checkbox"/> Seconde Majeure | <input type="checkbox"/> Quinte juste |
| 3) <input type="checkbox"/> Seconde mineure | 4) <input type="checkbox"/> Tierce mineure |
| <input type="checkbox"/> Seconde Majeure | <input type="checkbox"/> Tierce Majeure |
| <input type="checkbox"/> Tierce mineure | <input type="checkbox"/> Quarte juste |

ENTRÉE EN 2CA

ÉCOUTE (Suite)

Complète avec les notes manquantes :

A musical exercise consisting of seven staves, labeled A through G, in 4/4 time. Each staff contains a sequence of notes with arrows pointing to the next note, indicating the direction of the melody. Some notes are missing, indicated by 'x' marks. The staves are as follows:

- Staff A:** Starts with a boxed note (G4), followed by a dotted quarter note (A4), a quarter note (B4), and a quarter note (C5). There are 'x' marks above the next two notes. This is followed by a quarter rest, a dotted quarter note (D5), a quarter note (E5), and a quarter note (F5). There are 'x' marks above the next two notes. This is followed by a quarter note (G5), a quarter note (A5), a quarter note (B5), and a quarter note (C6).
- Staff B:** Starts with a boxed note (D5), followed by a dotted quarter note (E5), a quarter note (F5), and a quarter note (G5). There are 'x' marks above the next two notes. This is followed by a quarter note (A5), a quarter note (B5), a quarter note (C6), and a quarter note (D6). There are 'x' marks above the next two notes. This is followed by a quarter note (E6), a quarter note (F6), a quarter note (G6), and a quarter note (A6).
- Staff C:** Starts with a boxed note (B5), followed by a dotted quarter note (C6), a quarter note (D6), and a quarter note (E6). There are 'x' marks above the next two notes. This is followed by a quarter note (F6), a quarter note (G6), a quarter note (A6), and a quarter note (B6). There are 'x' marks above the next two notes. This is followed by a quarter note (C7), a quarter note (D7), a quarter note (E7), and a quarter note (F7).
- Staff D:** Starts with a boxed note (A6), followed by a dotted quarter note (B6), a quarter note (C7), and a quarter note (D7). There are 'x' marks above the next two notes. This is followed by a quarter note (E7), a quarter note (F7), a quarter note (G7), and a quarter note (A7). There are 'x' marks above the next two notes. This is followed by a quarter note (B7), a quarter note (C8), a quarter note (D8), and a quarter note (E8).
- Staff E:** Starts with a boxed note (G6), followed by a dotted quarter note (A6), a quarter note (B6), and a quarter note (C7). There are 'x' marks above the next two notes. This is followed by a quarter note (D7), a quarter note (E7), a quarter note (F7), and a quarter note (G7). There are 'x' marks above the next two notes. This is followed by a quarter note (A7), a quarter note (B7), a quarter note (C8), and a quarter note (D8).
- Staff F:** Starts with a boxed note (F7), followed by a dotted quarter note (G7), a quarter note (A7), and a quarter note (B7). There are 'x' marks above the next two notes. This is followed by a quarter note (C8), a quarter note (D8), a quarter note (E8), and a quarter note (F8). There are 'x' marks above the next two notes. This is followed by a quarter note (G8), a quarter note (A8), a quarter note (B8), and a quarter note (C9).
- Staff G:** Starts with a boxed note (E8), followed by a dotted quarter note (F8), a quarter note (G8), and a quarter note (A8). There are 'x' marks above the next two notes. This is followed by a quarter note (B8), a quarter note (C9), a quarter note (D9), and a quarter note (E9). There are 'x' marks above the next two notes. This is followed by a quarter note (F9), a quarter note (G9), a quarter note (A9), and a quarter note (B9).

Entoure et corrige les fautes de notes :

A musical exercise consisting of a single staff in 8/8 time. The melody is written in treble clef and consists of the following notes: 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. The notes are written in a sequence of eighth notes, with some notes being beamed together. The exercise is designed for the student to identify and correct any errors in the notation.

NOM : _____
 Prénom : _____

- Écoute
- ENTRÉE EN 201
- Professeur

→ Travail autour de deux extraits de Mendelssohn

Écoute l'extrait 1 en entier et coche les cases correspondantes :

- L'extrait est Binaire Majeur
 Ternaire mineur

Écoute l'extrait 2 en entier et coche les cases correspondantes :

- L'extrait est Binaire Majeur
 Ternaire mineur

Un rythme est entendu régulièrement :    

Quelle cadence entends-tu à la fin de chaque phrase ?

1) _____ 2) _____

Ajoute les trois altérations manquantes à cette partie de clé de fa :

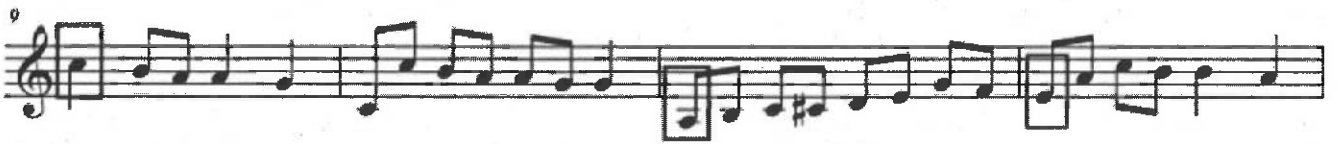
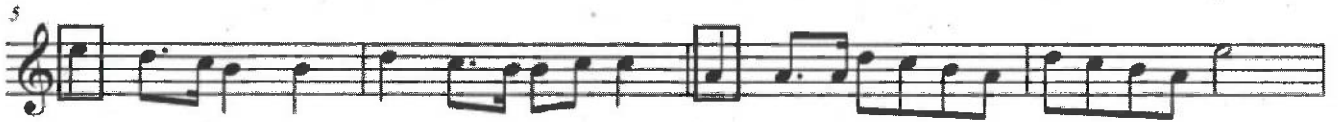
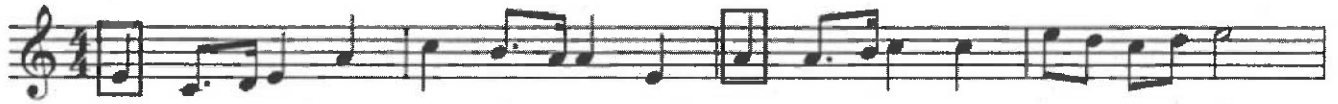


Coche l'intervalle entendu



- | | |
|---------------------------------------------|--------------------------------------------|
| 1) <input type="checkbox"/> Tierce mineure | 2) <input type="checkbox"/> Quarte juste |
| <input type="checkbox"/> Tierce Majeure | <input type="checkbox"/> Octave juste |
| <input type="checkbox"/> Seconde Majeure | <input type="checkbox"/> Quinte juste |
| 3) <input type="checkbox"/> Seconde mineure | 4) <input type="checkbox"/> Tierce mineure |
| <input type="checkbox"/> Seconde Majeure | <input type="checkbox"/> Tierce Majeure |
| <input type="checkbox"/> Tierce mineure | <input type="checkbox"/> Quarte juste |

Complète avec les notes manquantes :



Entoure et corrige les fautes de notes :

Partition à jouer



Partition de l'élève



EXTRAIT 1

14

AUF DEM SEE .

Goethe.

Allegro molto vivace.

Soprano.  Und fri-sche Nahrung, neu-es Blut saug' ich aus frei-er

Alto. 

Tenore. 

Basso. 

 Welch wie ist Na-tur — so hold und gut, — die mich am Bu-sen

 wie ist Na-tur — so gut, —





EXTRAIT 2

ÉCOUTE (Suite 2) PROFESSEUR

ENTRÉE EN 2CA

Fantaisie

Félix MENDELSSOHN
(1809-1847)

1 Andante con moto.

La m

p

1/2 Cad.

2

p

cresc.

pp

Cad.

3

p

cresc.

f

dim.

Cad. rompue

4

f

dim.

p

Cad. Parf.

Conservatoire de Lille

ENTRÉE EN 2^{CL} 1

LECTURES RYTHMIQUES

1

Allegretto

Musical score for exercise 1, marked *Allegretto* in 6/8 time. The score consists of four staves of music. The first staff begins with a dynamic marking of *mf*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *f*. The music features various rhythmic patterns, including eighth and sixteenth notes, and is marked with slurs and accents.

2

Andante

Musical score for exercise 2, marked *Andante* in 4/4 time. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf* and ends with a dynamic marking of *f*. The second staff has a dynamic marking of *mp*. The third staff has a dynamic marking of *f* and includes a triplet of eighth notes. The music features various rhythmic patterns, including quarter and eighth notes, and is marked with slurs and accents.

Conservatoire de Lille

ENTRÉE EN 2C1

Lecture chantée déchiffrée

Allant

The musical score is written on a single treble clef staff in 4/4 time, with a key signature of one flat (Bb). It consists of six lines of music, each starting with a measure number (1, 5, 9, 13, 17, 21). The first line begins with a dynamic marking of *mp*. The second line ends with a fermata. The third line has a dynamic marking of *f*. The fourth line has a dynamic marking of *mp*. The fifth line has a dynamic marking of *f*. The sixth line ends with a double bar line. There are horizontal lines under the notes in measures 9-10, 13-14, 17-18, and 21-22.

Lecture chantée déchiffrée

Alla marcia.

1. O Pol - ly dear, O Pol - ly, the

rout has now be - gun And we must march a - way at the beat - ing of the

marcato

drum: Go dress your-self all in your best and come a-long with me, I'll

cresc.

cresc.

take you to the cru - el wars in High - Ger - ma - ny.

14621

Reprise des huit dernières mesures.

DICTEE MELODIQUE

Tonalité ?

1

Tonalité ?

2

Tonalité ?

3

4/ Coche la formule entendue :

A

B

C

D

ENTRÉE EN 2C2 (suite)

5/ DICTEE MELODIQUE A 2 VOIX

The musical score is written for two voices (Soprano and Bass) in common time (C). It consists of three systems of staves. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line. The score includes various musical notations such as notes, rests, and bar lines.

1

2

3

4

5

CRR de LILLE
ENTRÉE EN 2C2

FEUILLE DU PROFESSEUR
DICTÉE MÉLODIQUE
⚠ LES ÉLÈVES DOIVENT TROUVER LA TONALITÉ ET L'ÉCRIRE

La min

1

Sol Maj

2

Fa Maj

3

4/ Coche la formule entendue :

A

B

C

D

CONSERVATOIRE DE LILLE
ENTRÉE EN 202 (Suite)

DICTÉE MELODIQUE A 2 VOIX

5/ ¹ ²

³ ⁴

⁹

TESTS D'ENTREE EN 202

LECTURE RYTHMIQUE

1

Exercise 1 consists of two staves of music in 2/4 time. The first staff begins with a dynamic marking of *f* and contains a melodic line with a slur over the first four notes, followed by a triplet of eighth notes. The dynamic then changes to *p*. The second staff continues the melodic line with a slur over the first four notes and a triplet of eighth notes at the end. There are also some rhythmic markings like accents and slurs.

2

Exercise 2 consists of three staves of music in 3/4 time. The first staff begins with a dynamic marking of *f* and contains a melodic line with a slur over the first four notes, followed by a triplet of eighth notes. The dynamic then changes to *p*. The second staff continues the melodic line with a slur over the first four notes and a triplet of eighth notes at the end. The third staff continues the melodic line with a slur over the first four notes and a triplet of eighth notes at the end. There are also some rhythmic markings like accents and slurs.

3

Exercise 3 consists of three staves of music in 6/8 time. The first staff begins with a dynamic marking of *mf* and contains a melodic line with a slur over the first four notes, followed by a triplet of eighth notes. The dynamic then changes to *p*. The second staff continues the melodic line with a slur over the first four notes and a triplet of eighth notes at the end. The third staff continues the melodic line with a slur over the first four notes and a triplet of eighth notes at the end. There are also some rhythmic markings like accents and slurs.

ENTRÉE EN 2C2

LECTURE CHANTEE

Larghetto $\text{♩} = 58$

Dans le style de W.A.Mozart

The musical score is written on a single staff in treble clef, with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Larghetto' with a quarter note equal to 58 beats per minute. The score consists of seven lines of music, each starting with a measure number. The first line begins with a piano (*p*) dynamic. The second line starts with mezzo-forte (*mf*) and ends with piano (*p*). The third line continues the melodic line. The fourth line is marked 'animato' and includes a crescendo (*cresc.*). The fifth line starts with forte (*f*), includes a crescendo (*cresc.*), a decrescendo (*dim.*), and ends with piano (*p*). The sixth line ends with pianissimo (*pp*). The seventh line is marked 'rall.' and concludes with a double bar line.



LECTURE RYTHMIQUE

1

Exercise 1, first system. Treble clef, key signature of one sharp (F#), 3/8 time signature. The first staff starts with a dynamic marking of *mf* and ends with *p*. The second staff features a triplet of eighth notes marked *mf*. Slurs and phrasing lines are present throughout.

2

Exercise 2, first system. Treble clef, key signature of one sharp (F#), 3/8 time signature. The first staff starts with a dynamic marking of *p*. The second staff starts with a dynamic marking of *mf* and ends with *f*. Slurs and phrasing lines are present throughout.

3

Exercise 3, first system. Treble clef, key signature of one flat (Bb), 3/4 time signature. The first staff starts with a dynamic marking of *f* and ends with *p*. The second staff starts with a dynamic marking of *f*. A triplet of eighth notes is marked with a '3' above it. Slurs and phrasing lines are present throughout.

4

Exercise 4, first system. Treble clef, key signature of one flat (Bb), common time signature. The first staff starts with a dynamic marking of *mf* and ends with *p*. The second staff starts with a dynamic marking of *mf*. A triplet of eighth notes is marked with a '3' below it. Slurs and phrasing lines are present throughout.

LECTURE CHANTÉE DÉCHIFFRÉE

V. BELLINI

Air

Andante

The musical score is written for voice and piano. It consists of four systems of staves. The first system includes a vocal line and a piano accompaniment. The tempo is marked 'Andante' and the dynamic is 'mf'. The key signature has one sharp (F#) and the time signature is 3/4. The score features long melodic lines with slurs and various dynamics including 'mf' and 'p'. The piano accompaniment consists of chords and moving lines in both hands. The second system starts at measure 4 and includes a 'mf' dynamic marking. The third system starts at measure 8 and includes a 'p' dynamic marking. The fourth system starts at measure 12 and includes a 'mf' dynamic marking. The score concludes with a double bar line.

Écoute

1- Majeur / mineur / autre 4 x 0,5 = 2
 Mi^b Maj Do min Sol 7 Do Maj

1b- 1/2 C. / C.P. / autre? 4 x 0,5 = 2
 1/2 C Mi^bM C.R 1/2 C. C.P.

2- Écoute : 6 x 0,5 = 3
 Trio pour ...clarinette, ...violoncelle..... et ...piano..... de L. van BEETHOVEN
 Majeur mineur / Binaire Ternaire / Adagio Andante Allegro

3- Dans chaque mesure, entoure l'intervalle que tu as entendu puis donne son nom et sa qualification. 6 x 0,5 = 3

2 ^{de} min	3 ^{ce} Maj	4 ^{te} J.	5 ^{te} J.	6 ^{te} min.	6 ^{te} Maj
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4- Dictées à la volée. 20 x 0,2 = 4

5- Dictée à compléter + 2 cadences à trouver. 60 x 0,1 = 6

Nom :
Prénom :

Écoute

1- Majeur / mineur / autre 4 x 0,5 = 2

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1b- ½ C. / C. P. / autre ? 4 x 0,5 = 2

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2- Écoute : 6 x 0,5 = 3

Trio pour, et de L. van BEETHOVEN

Majeur mineur / Binaire Ternaire / Adagio Andante Allegro

3- Dans chaque mesure, entoure l'intervalle que tu as entendu puis donne son nom et sa qualification. 6 x 0,5 = 3

4- Dictées à la volée. 20 x 0,2 = 4

5- Dictée à compléter + 2 cadences à trouver. 60 x 0,1 = 6