**Exam at Musical Forms and Analyses**

**Ist semester of study**

6 p. + 3 p. + 1 p.

**Part I (6 p.)**

o.5 p 1. Form is equivalent to a certain pattern of musical composition consisting of component parts/sections with specific functions, and between these functions there are established ..................................... determined by a specific order of succession.

(unique answer)

a. connections

b. conflicts

c. perspectives

d. exclusions

o.5 p 2. The analysis of small units of form, starting from small groups of sounds to complete musical ideas, constitutes the subject of the branch of study of musical forms named ...................................... :

(unique answer)

a. microbiology

b. morphogenesis

c. mythology

d. morphology

o.5 p 3. ..................................... reffers to the macrostructure of a musical work, following the links that are established between the component parts to achieve the whole.

(unique answer)

a. synapse

b. syntax

c. macrolinguistics

d. ornithology

o.5 p 4. The figure is a sound micro-unit that contributes to the overall meaning of the music because........................................... :

(unique answer)

a. it has autonomous musical meaning

b. it has no independent musical meaning

c. it has development potential

d. it is always repeated identically

o.5 p 5. Unlike the figure, the music cell is distinguished by ............................... :

(unique answer)

a. developmental potential, the ability to generate the "growth" of speech

b. the anatomical structure consisting of membrane, cytoplasm and nucleus

c. much larger sizes, 8-10 measures

d. they do not differ from the figure, they are very similar

o.5 p 6. The motif is the first structural unit in the hierarchical plan of dimensions (after figure and cell) endowed with .......................................... :

(unique answer)

a. synesthetic effects

b. independent musical meaning

c. narrative potential

d. free rhythm

o.5 p 7. The motif that cannot be delimited in cells is named ............................ :

(unique answer)

a. cell-motif or indivisible motif

b. motif-figure or non-divisible motif

c. motif-phrase or extended motif

d. primary motive or concentrated motive

o.5 p 8. The notation of motifs is made by using ............................................. :

(unique answer)

a. capital letters at the beginning of the Latin alphabet (A, B, C, ...)

b. small letters at the beginning of the Latin alphabet (a, b, c, ...)

c. Greek letters at the beginning of the Greek alphabet (α, β, γ, ...)

d. small letters at the end of the modern alphabet (x, y, z)

o.5 p 9. The typology of the period considered a classic model starts from the two-phrase structure, with a number of 4+4 measures, called .............................. :

(unique answer)

a. rectangular period

b. square period

c. octometric period

d. divisible period

o.5 p 10. Exceptions to the square period pattern are called "non-square", referring to the following categories:

(multiple choice answers)

a. tripodic periods

b. round periods

c. extended periods

d. abnormal periods

o.5 p 11. Tonally open periods are characterized by the following types of cadence:

(multiple choice answers)

a. ends with a cadence on the degree V (semicadence)

b. ends with a cadence on other degree than the tonic chord

c. ends with a cadence on Ist degree of the basic tonality

d. have modulating evolution and cadence in a different key than the

initial one

o.5 p 12. The inner widening has the role of expanding a musical phrase in relation to the pattern of the previous phrase, determining a period with an asymmetrical structure of the 4+6 bars or 4+7 type, due to................................. :

(unique answer)

a. the appearance of a Picardian cadence

b. delaying the cadence either by chromatization, or by avoiding the resolution cadence, or by widening the last motive

c. the insertion of a new phrase

d. unjustified increase in the number of bars

**Part II (3 p.) (+ 1 point)**

Analyze the following musical periods, mentioning the typology of each according to the number of phrases, their size and cadence.

Make notes in each fragment to highlight tonality, important degrees, to identify and name motifs, phrases, periods:





