



ANÁLISIS ESTRUCTURAL DE UN FRAGMENTO MUSICAL
PRUEBA ESPECÍFICA DE ACCESO A LA ENSEÑANZAS ARTÍSTICAS SUPERIORES DE MÚSICA
CURSO 2018 -2019

NOMBRE Y APELLIDOS:

ESPECIALIDAD:

1. Indica la forma de esta obra:

- a. Sonatina
- b. Fuguetta
- c. Lied
- d. Rondino

2. ¿En qué estructura seccional clasificarías la obra?

- a. Unitaria
- b. Binaria reexpositiva o ternaria
- c. Cuaternaria
- d. Complicada supina

3. Describe el acorde del segundo tiempo de los compases 1, 2, 3, 5, 6 y 7:

- a. Sexta aumentada francesa
- b. Séptima florentina
- c. Dominante de la dominante
- d. Acorde de sobretónica

4. Señala la opción correcta para el proceso armónico de los compases 25 a 28:

- a. Secuencia de dos elementos
- b. Bajadita cromática
- c. Ómnibus descendente
- d. Secuencia de cuatro elementos

5. ¿Qué tipo de acorde son los de los primeros tiempos de los compases 29 y 30?

- a. Sexta Italiana
- b. Sexta Napolitana
- c. Sexta aumentada Austro-húngara
- d. Sexta aumentada Francesa

6. Indica la opción correcta del análisis tonal del compás 31:
- Acorde de tritono auxiliar y dominante secundaria
 - Dominante de la dominante (2ª inversión) resolviendo en sexta florentina
 - Séptima de dominante de la dominante en 3ª inversión que resuelve en acorde de dominante en 1ª inversión
 - Séptima de segundo grado que va al quinto grado sensibilizado
7. ¿Qué notas de adorno son las semicorcheas de los compases 1, 2 y 3?
- Bordaduras
 - Pasillos
 - Escapadas subyacentes por grados conjuntos
 - Notas de paso
8. ¿Qué notas de adorno son las semicorcheas de los compases 25, 26, 27, 28, 29, 30 y 31?
- Bordaduras
 - Pasillos
 - Escapadas subyacentes por grados conjuntos
 - Notas de paso
9. ¿A qué período estilístico pertenece esta obra?
- Barroco
 - Romanticismo
 - Clasicismo
 - Impresionismo
10. Indica el compositor de la obra:
- Isaac Albéniz
 - W.A. Mozart
 - P.I. Tchaikovsky
 - J.S. Bach

IV

Moderato

Measures 1-4 of the piece. The music is in a minor key and features a complex, flowing melody in the right hand with many beamed notes and slurs. The left hand provides a steady accompaniment with chords and single notes.

5

Measures 5-8. The melodic line continues with similar rhythmic patterns and slurs. The bass line remains consistent with the previous section.

9

Measures 9-12. Measure 10 is marked with the number '10' below the staff. The musical texture is consistent with the previous measures.

13

Measures 13-16. The right hand continues its intricate melodic passage, while the left hand maintains its accompaniment.

17

Measures 17-20. Measure 20 is marked with the number '20' below the staff. The piece concludes with a final chord in the right hand and a sustained bass line.

21

Musical score for measures 21-24. The system consists of two staves. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

25

Musical score for measures 25-28. The system consists of two staves. The upper staff has a melodic line with slurs and accents, and a dynamic marking of *p* (piano) is present. The lower staff continues the harmonic accompaniment.

29

Musical score for measures 29-32. The system consists of two staves. The upper staff has a melodic line with slurs and accents, and dynamic markings of *mf* (mezzo-forte) and *ff* (fortissimo) are present. The lower staff continues the harmonic accompaniment. A measure number '30' is written below the lower staff.

33

Musical score for measures 33-36. The system consists of two staves. The upper staff has a melodic line with slurs and accents, and the lower staff continues the harmonic accompaniment.

37

Musical score for measures 37-40. The system consists of two staves. The upper staff has a melodic line with slurs and accents, and the lower staff continues the harmonic accompaniment.