

صبح شنبه

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سازمان سنجش آموزش کشور

## آزمون ورودی دوره های کارشناسی ارشد ناپیوسته داخل سال ۱۳۸۵

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ردیف	مواد امتحانی	تعداد سؤال	از شماره	تا شماره
۱	زبان عمومی و تخصصی	۳۰	۱	۳۰
۲	سازشناسی ایران و جهان	۳۰	۳۱	۶۰
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اسفند ماه سال ۱۳۸۴

**Part A: Grammar and Vocabulary**

**Directions:** For questions 1-10, choose the number of the answer (1), (2), (3), or (4) that best completes the sentence. Then mark your choice on your answer sheet.

- 1- You shouldn't have shaken hands with him; you ----- have easily caught the disease.  
1) must                                      2) could                                      3) should                                      4) would
- 2- It is ----- to hear that he was not able to finish the work before he died.  
1) most upsetting                              2) the most upset                              3) what most upsetting                              4) that the most upsets
- 3- "Why don't you drink your tea?" "I'm letting it -----."  
1) cool                                      2) to cool                                      3) to be cool                                      4) to be cooled
- 4- Of course I'll visit her, but out of my own ----- and not because I've been forced.  
1) function                                      2) volition                                      3) suspension                                      4) proportion
- 5- The programme is intended for children, ----- those aged 7-11.  
1) similarly                                      2) sufficiently                                      3) significantly                                      4) specifically
- 6- The book was an attempt to ----- discussion of the problem of global warming.  
1) infer                                      2) render                                      3) collapse                                      4) stimulate
- 7- It is ----- to think that we could solve all those problems in one night.  
1) naive                                      2) instant                                      3) intricate                                      4) wholesale
- 8- No one ----- this situation more than I do, but I'm afraid there's nothing I can do about it.  
1) relates                                      2) refers                                      3) regrets                                      4) refuses
- 9- If I was so -----, how come I was making several thousand pounds a year just in my capacity as the chief engineer?  
1) exempt                                      2) excessive                                      3) mediocre                                      4) unanimous
- 10- All the neighbours and relations who had come to ----- stood around the bed where the body was laid.  
1) scream                                      2) mourn                                      3) suspect                                      4) depress

**Part B: Cloze Test**

**Directions:** Questions 11-15 are related to the following passage. Read the passage and decide which choice (1), (2), (3), or (4) best fits each blank. Then mark your choice on your answer sheet.

One of London Zoo's recent advertisements caused me some (11) -----, so patently (12) ----- reality. Headlined 'Without zoos you might as well tell these animals (13) ----- stuffed', it was bordered with illustrations of several (14) ----- species and went on to (15) ----- the myth that without zoos like London Zoo these animals 'will almost certainly disappear forever'. With the zoo world's rather mediocre record on conservation, one might be forgiven for being slightly sceptical about such an advertisement.

- 11- 1) assumption                                      2) distinction                                      3) irritation                                      4) consumption
- 12- 1) did it distort                                      2) it distorts                                      3) it was distorted                                      4) that it distorts
- 13- 1) got                                      2) get                                      3) to get                                      4) getting
- 14- 1) restricted                                      2) subsequent                                      3) considerable                                      4) endangered
- 15- 1) amend                                      2) extol                                      3) ensure                                      4) consent

**Part C: Reading Comprehension**

**Direction:** Read the following three passages and answer the questions by choosing the best choice among (1), (2), (3), or (4). Then mark the correct choice on your answer on your answer sheet.

**Passage One**

Whether it's the melodic sound of an Eric Clapton solo or the growl of a heavy metal band, the electric guitar has influenced popular music and culture more any other instrument. Rock's greatest musicians have always been identified with their guitars. But the instruments being designed for tomorrow's pop stars may look and sound rather different from today's familiar electric and acoustic guitars.

It is only sixty years since the electric guitar was invented. Since then there have been incredible changes to the technical design of the instrument. From what was once a rounded wooden box with a hole in the front, the guitar has evolved into the smooth solid body of the rock guitarist's axe. The most modern guitars are really computer-controlled synthesizers.

Adolph Rickenbacker's Elector String Company produced the world's first electric guitar. It was made of wood and played on the user's lap. The first real breakthrough in design came in 1950 when Leo Fender, a Californian radio repairman, made the first solid-bodied electric guitar, the Fender Telecaster. Soon after the inventor Les Paul made the famous Gibson Les Paul. Fender launched its stylish Stratocaster two years later. These guitars became standard instruments against which newer guitar designs are measured.

All sorts of different materials have been used to make guitars. Acoustic guitars are made from wood, which gives a soft tone. Wood is also a popular material in electric guitar manufacture, but more modern materials such as glass and carbon fibre are also used. There have also been guitars with metal bodies and necks though these were never popular with players, who claim metal feels cold in the hand.

Plastics, on the other hand, have been more used in guitar bodies. A company that makes parts for the aerospace industry has begun to use a kind of fiberglass that was originally used in helicopter blades to make the bodies for its electric-acoustic instruments.

- 16- Which of the following is TRUE according to the passage?
- 1) Eric Clapton's guitar music sounds more attractive than the guitar played in heavy metal bands.
  - 2) The first electric guitars were not played on the guitarist's shoulders.
  - 3) The electric guitars of tomorrow will sound different from but look the same as today's guitars.
  - 4) Electric guitars were initially modeled on classic guitars and made of the same material.
- 17- Which of the following is NOT true according to the passage?
- 1) Today's guitars are, in a sense, not controlled by the guitarist.
  - 2) Rock guitarists today do not refer to their instrument as the 'guitar'.
  - 3) Popular culture and the electric guitar are closely associated.
  - 4) The guitar designs of today are generally compared to the early guitars of sixty years ago.
- 18- Which of the following is TRUE about guitars with 'metal bodies'?
- 1) Guitar players generally hold a negative attitude towards them.
  - 2) They have been in fashion since the 1950s.
  - 3) They are usually used by heavy metal bands.
  - 4) The majority of modern electric guitars are made of metal.
- 19- The word "breakthrough" in line 11 is most closely linked to -----.
- 1) discovery
  - 2) invention
  - 3) change
  - 4) style

20- The materials guitars are made of today is composed -----.

- 1) generally of a kind of fiberglass used in helicopter blades
- 2) of glass and carbon due to their high durability
- 3) of plastic which is lighter than wood and metal
- 4) mostly of wood for electric guitars

### Passage Two

Line Ragtime, developed primarily by black pianists, is a style of composed piano music that was popular from the 1890s to about 1915. It is a style of jazz characterized by an elaborately syncopated rhythm in the melody and a steadily accented accompaniment. Ragtime quickly gained popularity after its first appearances, reaching millions on a national scale through sheet music, player pianos, ragtime songs, and arrangements for dance and marching bands. The leading ragtime composer was Scott Joplin, known as the "Kind of Ragtime," whose most famous piano piece, "Maple Leaf Rag," was published in 1899.

10 Ragtime piano music has a generally standard form. duple meter (2/4, or two beats per measure) performed at a moderate march tempo. The pianist's right hand plays a highly syncopated melody, while the left hand steadily maintains the beat with an "oom-pah" accompaniment. A ragtime piece usually consists of several similar melodies that take such forms as AA BB A CC DD or Introduction AA BB CC DD EE, where each letter represents a melodic phrase. "Maple Leaf Rag" is a classic example of ragtime. About three minutes long, it has the standard AA BB A CC DD form, and each section is 16 bars in length. The opening melody, in march tempo, features the typical ragtime right-hand syncopations.

20 The forms of ragtime derive from European marches and dances, but the rhythms are rooted in African-American folk music, the same rich body of music that became a vital source of jazz. Early jazz musicians often used ragtime melodies as introductions to their improvisations. With its syncopations, steady beat, and piano style, ragtime played an integral part in the jazz legacy.

21- The main purpose of the passage is to -----.

- 1) compare ragtime and jazz
- 2) discuss the origin and elements of ragtime
- 3) criticize the compositions of Scott Joplin
- 4) show how ragtime is arranged

22- The word "it" in line 17 refers to -----.

- 1) 'each letter'
- 2) 'melodic phrase'
- 3) 'Maple Leaf Rag'
- 4) 'ragtime'

23- Which of the following conclusions about ragtime music can be made from this passage?

- 1) It is extremely complex and difficult to play.
- 2) It was popular mainly with African Americans.
- 3) It has an easily recognizable rhythm.
- 4) It owes its early development to Scott Joplin.

24- Which of the following is TRUE according to the passage?

- 1) The melodies in a ragtime piece do not usually differ from each other.
- 2) Ragtime is as popular today as it was at the time when it was first developed.
- 3) Ragtime music was originally used as an arrangement for dance and marching bands.
- 4) The most famous ragtime piano piece, "Maple Leaf Rag", was published in 1899.

25- Which of the following is NOT true according to the passage?

- 1) Ragtime and Jazz music actually derive from the same body of music.
- 2) 'Maple Leaf Rag' is a short piano piece of a standard ragtime form.
- 3) Early Jazz musicians used a combination of ragtime and Jazz in their productions.
- 4) Ragtime music depends on African-American folk music for its form.

### Passage Three

Some say that it was Richard Strauss who put an end to Romantic music, but some believe that it was already disappearing before his time. Strauss wrote nine long compositions that he called tone poems and said they were operas without words. Among them are the famous *Tod und Verklarung* ("Death and Transfiguration") and *Till Eulenspiegel*. His audiences were both dazzled and scandalized because his music was filled with discordant new sounds. Yet no one could hear it without being impressed. Strauss was bitterly criticized, but he nevertheless continued to compose his tone poems. When he turned to opera, he wrote brilliant works with the same discords and startling effects.

Musical change was seen by others also "The age of airplanes demands a new music." The French composer Claude Debussy said. Influenced by both the poetry and the painting of the time, Debussy succeeded in making music unlike any that had been heard before. Impressionistic it reflected Debussy's feelings toward nature. He did not use the conventional scales in his music, and his melody was altogether new. His orchestration was different from any that had gone before. It combined the sounds of muffled horns and trumpets with many percussion instruments and muted strings. His great work, *prelude a l'apres-midi d'un faune* ("Prelude to the Afternoon of a Faun"), is a dreamy, vague orchestral piece that weaves a spell around its listeners.

The composers of the 20<sup>th</sup> century turned their backs on the Romantic music of the 19<sup>th</sup> century and sought to create new harmonies and melodies suited to the new age in which they lived. Two of these composers upset the musical world. The first was Igor Stravinsky, a Russian who lived in Paris. He wrote music for the ballet, and the famed choreographer Sergei Diaghilev produced it. The first of his ballets, the *Firebird*, made a great sensation in Paris, and soon Stravinsky was at work on another ballet, *Petrouchka*. No vague impressionism exists in his music. It is filled with definite but unexpected sounds that are harsh and dissonant. Stravinsky went back to Russia after *Petrouchka* appeared.

- 26- Which of the following is TRUE according to the passage?
- 1) It is not clear whether the era of Romantic music came to an end with Strauss or not.
  - 2) Strauss stopped composing his 'tone poems' as result of severe criticism.
  - 3) Strauss' original audiences generally felt disappointed with his 'operas without words'.
  - 4) The style of Strauss operas is totally different from what he termed 'tone poems'.
- 27- Which of the following about Debussy is NOT true?
- 1) His music was completely new to the ears of his contemporaries.
  - 2) He believed we needed to develop a new kind of music for airplanes.
  - 3) He used wind and string as well as percussion instruments for his orchestrations.
  - 4) His 'prelude to the Afternoon of a Faun' was very mysterious to his listeners.
- 28- Which of the following about Stravinsky is TRUE according to the passage?
- 1) He was an impressionist with a great interest in the ballet.
  - 2) The sounds in his music do not follow a 'set' expected pattern.
  - 3) His ballet sensations were first performed in Russia before they appeared in Paris.
  - 4) He worked with Diaghilev to write music for his ballets.
- 29- The word "muffled" in line 14 is closest in meaning to -----.
- 1) 'sudden'                      2) 'sharp'                      3) 'dull'                      4) 'violent'
- 30- The most likely title for the passage could be -----.
- 1) Twentieth Century Music
  - 2) Richard Strauss and the Romantic Music
  - 3) Igor Stravinsky and His Ballets
  - 4) Nineteenth Century Music and the Romantic Tradition

## سازشناسی ایران و جهان

- ۳۱- اجرای پیتزیکاتو (Pizz.) به وسیله انگشت دست چپ روی ویلن چگونه مشخص می‌شود؟  
 (۱) با علامت + (۲) با علامت P (۳) با علامت D (۴) با علامت L
- ۳۲- هنگامی که روی سیم « دو » ویلن آلتو انگشت اول را روی نت « ر » محکم بگیریم و انگشت چهارم نت « سل » را لمس کند نت فلاژوله حاصله چیست؟  
 (۱) « دو » (۲) « ر » (۳) « سل » (۴) « لا »
- ۳۳- هارپسیکورد (Harpichord) جزو کدام گروه از سازها می‌باشد؟  
 (۱) آرشه‌ای (۲) زخمه‌ای (۳) مضرابی (۴) کوبه‌ای
- ۳۴- کوک کدام ساز با گرفتن « پدال » تغییر می‌کند؟  
 (۱) پیانو (۲) توبافون (۳) هارپ (۴) ویبرافون
- ۳۵- وسعت صدای هارپ (Harp) در حال حاضر چیست؟  
 (۱) از « دو بمل » یک اکتاو پایین‌تر با کلید فا خط چهارم، تا « سل بمل » دو اکتاو بالاتر با کلید سل  
 (۲) از « دو بمل » دو اکتاو پایین‌تر با کلید فا خط چهارم، تا « سل بمل » دو اکتاو بالاتر با کلید سل  
 (۳) از « دو بمل » سه اکتاو پایین‌تر با کلید فا خط چهارم، تا « سل بمل » یک اکتاو بالاتر با کلید سل  
 (۴) از « لا » سه اکتاو پایین‌تر با کلید فا خط چهارم، تا « می » سه اکتاو بالاتر با کلید سل
- ۳۶- چه کسی برای نخستین بار « چلستا » (Celesta) را به ارکستر سمفونیک معرفی کرد؟  
 (۱) اشتراوس (۲) برامس (۳) چایکوفسکی (۴) واگنر
- ۳۷- وسعت صوتی کدام ساز بیشتر است؟  
 (۱) رباب (۲) تار (۳) نی (۴) سنتور
- ۳۸- ساز عود چند سیم دارد؟  
 (۱) ۶ سیم جفتی (۲) ۸ سیم جفتی (۳) ۱۰ سیم تکی (۴) ۱۰ سیم جفتی
- ۳۹- علامت  $\hat{T}$  در ساز تار چه نوع مضرابی است؟  
 (۱) تک ریز (۲) ریز (۳) دُرَاب (۴) شَلال
- ۴۰- نسبت صداهندگی سنتور باس به سنتور معمولی (سنتور سل) چیست؟  
 (۱) یک اکتاو و بم‌تر است. (۲) یک پنجم درست بم‌تر است. (۳) دو اکتاو بم‌تر است. (۴) تفاوتی ندارد.
- ۴۱- کدام یک از سازهای زیر را در صورت نیاز با دو حامل همزمان می‌نویسند؟  
 (۱) رباب (۲) سنتور (۳) قانون (۴) قیچک
- ۴۲- در ساز تار برای اجرای شور « ر » کدام یک از کوک‌های زیر مناسب است؟  
 (۱) دو - دو - سل - سل - لا - دو (۲) دو - دو - سل - سل - دو - فا - فا - ر - ر (۳) دو - دو - سل - سل - ر - ر (۴) دو - دو - سل - سل - ر - ر
- ۴۳- پوزیسیون اول روی سیم « ر » ویلن کدام است؟  
 (۱) ر - می - فا - سل (۲) لا - سی - دو - ر (۳) سی - دو - ر - می (۴) می - فا - سل - لا
- ۴۴- بم‌ترین نت کنترباس پنج سیمه، چیست؟  
 (۱) « می » (۲) « دو » (۳) « سی » (۴) « لا »
- ۴۵- نت پوزیسیون سوم ترمبون تنور چیست؟  
 (۱) سی بمل روی خط دوم با کلید فا خط چهارم (۲) سل روی خط اول با کلید فا خط چهارم  
 (۳) لا بمل بین خط اول و دوم با کلید فا خط چهارم (۴) « لا » بین خط اول و دوم با کلید فا خط چهارم
- ۴۶- صدای کدام ساز نسبت به نت نوشته شده‌ی آن به فاصله‌ی پنجم درست پایین‌تر انتقال می‌یابد؟  
 (۱) ساکسوفون تنور (۲) فلوت آلتو (۳) کرآنگله (۴) کلارینت
- ۴۷- کدام یک از آلات ضربی و یا کوبه‌ای (Percussion) دارای کوک معین می‌باشد؟  
 (۱) قاشقک (Castanets) (۲) گانگ (Gong) (۳) مثلث (Triangle) (۴) ویبرافون (Vibraphone)
- ۴۸- کدام یک از سازهای زیر اجرای گلیساندو (Glissando) را بطور دقیق در ترکیب ساز خود دارند؟  
 (۱) ترمپت سی بمل (۲) ترمبون آکولیس (۳) کلارینت سی بمل (۴) هورن فا
- ۴۹- وسعت صدای ترمبون تنور چیست؟  
 (۱) از « می » زیر پنج خط حامل با کلید « فا » خط چهارم تا « ر » روی خط اول با کلید سل  
 (۲) از سی بمل زیر پنج خط حامل با کلید « فا » خط چهارم تا « ر » روی خط چهارم با کلید سل  
 (۳) از سی بمل زیر پنج خط حامل با کلید « فا » خط چهارم تا سی بمل روی خط سوم با کلید سل  
 (۴) از می بمل زیر پنج خط حامل با کلید « فا » خط چهارم تا سی بمل روی خط سوم با کلید سل
- ۵۰- اگر تنالیتیه‌ی نوشته شده برای ویلن در یک پارتیتور ارکستری می‌بمل ماژور باشد، برای کلارینت لا چه تنالیتیه‌ی نوشته خواهد شد؟  
 (۱) سل بمل ماژور (۲) سل ماژور (۳) دو ماژور (۴) فا ماژور
- ۵۱- با کدام انگشت و یا کدام کلید صدای ترمپت یک پرده پایین آورده می‌شود؟  
 (۱) انگشت و یا کلید دوم (۲) انگشت و یا کلید اول (۳) انگشت و یا کلید سوم (۴) انگشت و یا کلید اول و دوم
- ۵۲- صداهندگی ساکسفون تنور نسبت به نت‌های نوشته شده چیست؟  
 (۱) یک دوم بزرگ پائین (۲) یک ششم بزرگ پائین‌تر (۳) یک نهم کوچک پائین‌تر (۴) یک نهم بزرگ پائین‌تر
- ۵۳- در صورتی که نوازنده ترمپت سی بمل بخواهد نت نوشته شده برای ترمپت « ر » را انتقال دهد چگونه عمل می‌کند؟  
 (۱) نهم بزرگ بالاتر اجرا می‌کند. (۲) سوم بزرگ بالاتر اجرا می‌کند.  
 (۳) دوم بزرگ بالاتر اجرا می‌کند. (۴) سوم کوچک بالاتر اجرا می‌کند.

- ۵۴- متالوفون جزو کدام دسته از سازهای زیر می‌باشد؟  
 (۱) ایدیوفون یا خود صدا (۲) آتروفون یا هوا صدا (۳) کوردوفون یا سیم صدا (۴) ممبرانوفون یا پوست صدا
- ۵۵- اجرای یک نت نوشته شده به وسیله‌ی کلارینت سی بمل و کلارینت می بمل سوپرانو چه فاصله‌ای را ایجاد می‌کند؟  
 (۱) دوم بزرگ (۲) چهارم درست (۳) پنجم درست (۴) ششم کوچک
- ۵۶- کدام ساز از بیشترین تعداد کلیدها استفاده می‌کند؟  
 (۱) ارگ (۲) پیانو (۳) کنترباس (۴) ویلنسل
- ۵۷- وسعت صدای تیمپانی‌ها (Timpani) در حال حاضر چیست؟  
 (۱) از «می» زیر پنج خط حامل با کلید فا خط چهارم تا «می» بین خط سوم و چهارم با همان کلید  
 (۲) از «فا» زیر پنج خط حامل با کلید فا خط چهارم تا «فا» بین خط چهارم با همان کلید  
 (۳) از «ر بمل» زیر پنج خط حامل با کلید فا خط چهارم تا «ر بمل» بالای حامل با همان کلید  
 (۴) از «سل» روی خط اول با کلید فا خط چهارم تا «ر بمل» بالای حامل با همان کلید
- ۵۸- کدام ساز با نت نوشته شده‌ی دو دیز صدای می را تولید خواهد کرد؟  
 (۱) ترومبون (۲) فلوت آلتو (۳) کلارینت پیکولو (می بمل) (۴) هورن فرانسوی
- ۵۹- باست‌هورن با کدام ساز هم‌خانواده است؟  
 (۱) کلارینت (۲) هورن (۳) ترومپت (۴) ابوا
- ۶۰- کدام ساز جزو بادی‌های برنجی نیست؟  
 (۱) ترومبون (۲) کُرنت (۳) سوزافون (۴) ساکسوفون

## آزمون هارمونی

## کارشناسی ارشد آهنگسازی و نوازندگی موسیقی ایرانی و جهانی

۱. باس زیر را به طور چهاربخشی تکمیل کنید:

6 5# 7<sup>b</sup> 4# 2 6 7

2 6 5 # 7

۲. باس زیر را با تعیین هارمونی‌ها و شماره‌گذاری آنها به طور چهاربخشی تکمیل کنید:

۳. ملودی زیر را با تعیین هارمونی‌ها و شماره‌گذاری آنها به طور چهاربخشی تکمیل کنید:



This image shows a page of 14 blank musical staves, each with a treble clef. The staves are arranged vertically and are completely empty, with no musical notation or notes present. The page is otherwise blank, with only the header information at the top.

آزمون کنترپوان  
کارشناسی ارشد آهنگسازی

۱. برای ملودی زیر یک کنترپوان با ریتم داده شده بنویسید:

۲. برای ملودی زیر یک کنترپوان آزاد بنویسید:

۳. قطعه زیر را به شکل یک کائن ادامه دهید:

برای چرک نویس

This image shows a page of 15 blank musical staves. Each staff is a five-line system with a treble clef (G-clef) positioned at the beginning. The staves are arranged vertically and are completely empty, with no musical notes or markings. The page is otherwise blank, with no text or other graphical elements.

This image shows a page of 15 blank musical staves, each with a treble clef. The staves are arranged vertically and are completely empty, with no musical notation or notes present. The page is otherwise blank, with no other content.