



# UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES  
Département de Musicologie

**LICENCE 1 – semestre 1**

**SESSION 1 – JANVIER 2017**

## HISTOIRE DE LA MUSIQUE CLASSIQUE

Responsable du sujet : Mme Féron

Durée de l'épreuve : 3 heures

Indications : Le sujet comporte 2 pages  
Assurez-vous que cet exemplaire est complet

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Consigne :

Le candidat traitera le sujet suivant sur la copie d'examen.

**RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.**

## SUJET

"L'opéra chez Mozart est bien frontière. Il y a bien l'opéra tel qu'avant Mozart, et l'opéra après Mozart. Mais c'est lui qui marque, de manière indélébile, le terme de l'opéra dans sa forme antérieure. Qui impose une pratique nouvelle, moderne."

Vous discuterez cette affirmation de la musicologue Brigitte Massin (*Guide des opéras de Mozart*, Fayard, 1991, p.7)



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U.F.R. SCIENCES HUMAINES  
Département de Musicologie

**LICENCE 1 – semestre 1**

**SESSION 1 – JANVIER 2017**

## ANGLAIS

Responsable du sujet : Mme MORISSON

Durée de l'épreuve : 2 heures

Indications : Le sujet comporte 5 pages  
Assurez-vous que cet exemplaire est complet

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### Consignes :

Le candidat répondra sur le sujet et indiquera au bas de chaque page son numéro d'étudiant.

Le sujet d'examen sera inséré dans une copie dûment renseignée.

***RAPPEL : L'usage de tout document et tout matériel électronique est strictement interdit.***

N° étudiant :

## SUJET

### 1) Vocabulary exercise : fill in the blanks with one words from the list below : (2.5)

*taste pleasingly sacred recordings listening listeners protestant perform orchestras entertainments*

In the 1620s and '30s in Germany, a custom arose of having musical ..... at the end of a church service. Something similar happened at those new churches built in Italy to fight off the ..... menace, called oratories. In both cases the music had a definite ..... flavour, and it took decades before these fledging concerts took off and lost their flavour of a musical sermon. At the opposite pole were the tavern concerts given in Fleet Street in London in the 1680s. We're told French-style orchestral music was played there. The music was perceived as a ..... fashionable and elegant accompaniment to pipe-smoking and chatter about the Jacobite threat. It was in the 18th and early 19th centuries that the practice of ..... really took off. It was one of the ways the new emerging middle class defined itself, along with coffee houses, monthly journals and learned societies. The tavern concerts moved into more salubrious surroundings, and musical societies were formed, some with a definite ..... for classic "ancient" music, rather than whatever happened to be fashionable at the time. Later in the 19th century many of these societies shook off their amateur status and became professional ....., some of them creating handsome new concert halls to ..... in. All this we know about, in great detail. What we know very little about is what the ..... at these new public events were actually thinking and feeling. In earlier times people often noticed the music at public occasions, and many of them wrote down their impressions. And the rise of the concert didn't wipe out other forms of listening. People still encountered music in weddings and churches and processions and political rallies. And more recently new forms of listening have come on the scene, thanks to the radio and ..... and the iPod.

### COMPREHENSION ECRITE

Music was an important facet of elite 16th-century culture. It played a part in every aspect of court life: processions, coronations, funerals, baptisms, fanfares announcing the monarch's approach, music in the privy chamber, and music for the pageants and masques that entertained the court. It was also an integral part of religious worship. Music was provided both by professional musicians and by the courtiers themselves. Playing, singing and dancing were all essential elements of royal and noble education. Castiglione [an Italian courtier, diplomat and author], in his influential 1528 work *The Book of the Courtier*, laid great emphasis on the courtier's need to have an appreciation of music and to play well as an amateur. Professional court musicians, meanwhile, had their own hierarchy – those who played 'loud' instruments – for example, trumpets and cornets – were less valued than those who played 'soft' instruments, such as stringed instruments and keyboards. These

'soft' players were the private entertainers of the monarch, and would form part of his privy chamber. They were often rewarded with extravagant tips, and even personal praise from the king or queen.

All of the Tudor and Stewart monarchs were musical, and took a personal interest in the professional performers at their courts. Some of these court musicians were also well known writers and performers. Henry VII's most important musician was Robert Fayrfax (c1460–1521), organist of St Alban's Abbey and first doctor of music at Cambridge. Fayrfax continued to serve Henry VIII, one of his last commissions being music for the meeting between the monarch and the French king Francois at the Field of Cloth of Gold in 1520. Another well-known composer of Henry VII's reign, who was also commissioned by Henry's wife, Elizabeth of York, was William Cornysh. In Scotland, meanwhile, Robert Carver provided music for the court of James IV and also for the coronation of James V, and in Elizabeth's reign two of the most famous English composers of all time, Thomas Tallis and William Byrd, reached the heights of their genius.

Among the duties of court musicians was the tutoring of royal children, who all learned to play at least one instrument. In 1502, Elizabeth of York paid £4 for a pair of clavichords [a stringed keyboard instrument] for herself, while her husband, Henry VII, bought lutes [a stringed instrument] for their daughters, Margaret and Mary, who also played the clavichord. Mary was sufficiently proficient on it to entertain Philip, Duke of Burgundy, at Windsor when she was just 11 years old, while Margaret's skill with the lute came in handy when she met James IV of Scotland, whom she later married: the 30-year-old king put the 13-year-old princess at ease by playing and singing with her. Their son, James V, was equally fond of the pastime, but although he was a talented sight-reader, his singing voice was described as "rasky and harske" – that is, raucous and harsh-sounding.

Of his musical family, Henry VIII was probably the most gifted. He played numerous instruments: the lute, the organ and other keyboards; recorders, the flute and the harp, and he had a good singing voice. Henry wrote a number of compositions, the most famous probably 'Pastime with Good Company', although, disappointingly, probably not 'Greensleeves' which is later in date. All his life Henry patronised musicians, with at least 60 on his staff at the end of his reign, not including his gentlemen and children of the Chapel Royal. Ambassadors frequently commented on the beautiful music at Henry's court, making unfavourable comparisons with that of King Francois, whose chief singing master was often drunk! Henry didn't just play several instruments, he also owned an enormous collection of them. His throng included cornets, bagpipes (called drones), viols, lutes, flutes, shawms [a double-reed woodwind instrument] and more than 150 recorders. Henry even owned an early type of pianola in the form of a set of virginals that "goeth with a wheel without being played upon." Music was a pleasure that Henry shared with some of his wives.

Van Wilder went on to teach Henry's son, Edward VI, to be "excellent in striking the lute" and led a choir at Edward's coronation. He is said to have been paid a substantial sum of money for taking care of the young king's lute cases. Edward's musicians included 18 trumpeters, seven viol players, four sackbuts players, a harpist, a bagpiper, a drummer, eight minstrels and a rebec player [a type of fiddle, with a bow] and eight minstrels. One of Henry's objections to his fourth wife, Anne of Cleves, was that she had no musical abilities. Apparently in Germany, unlike most of Europe, it was not considered proper for great ladies to have any knowledge of music. With music being so central to Henry's life, for him this was completely unacceptable. Fortunately, it was a taste Henry could share with his sixth wife, Katherine Parr. They jointly patronised a family of Italian musicians, the Bassanos, who continued as court performers into the 17th century.

The virginals seem to have been the instrument of choice for Elizabeth I, who spent regular hours practising. One of Elizabeth's instruments, dated from a tiny inscription to 1594, is now housed in the Victoria & Albert Museum in London. Elizabeth rather piqued herself on her skill. Elizabeth also appreciated the performance of others. Before Lord Darnley went to the Scottish court to woo Mary, he often attended upon Elizabeth. He would play the lute for her "wherein it should seem she taketh pleasure, as indeed, he plays very well."

Music was a vital component of worship before the Reformation. To have an accomplished chapel of singers was an important mark of status, and the finding of suitable men and boys was something that occupied the minds of the highest. The procuring of musicians for each other, and the sending of minstrels to entertain friends and family, was a way of demonstrating affection. Katherine Parr, who kept musicians, including a consort of viols, sent a musician to her stepdaughter, Lady Mary, with the words "[he] will be...most acceptable, from his skill in music, in which you, I am well aware, take as much delight as myself." In 1561, Edward, Earl of Hertford, found a flautist for Elizabeth I in France after her previous player died.

For all Edward's personal fondness for music, this increasing puritanism meant that it was no longer considered so appropriate for religious ceremonies, and the 1552 Prayer Book significantly reduced the amount of music in the service. Music returned to the church under Mary, and this was one of the Catholic practices that Elizabeth was happy to retain.

**1) Retrouvez mes mots anglais correspondant aux termes français listé ci-dessous en ordre d'apparition dans le texte : (les verbes sont donnés à l'infinitif) (5)**

- Les parades .....
- Divertir .....
- Le culte .....
- Les courtisans .....
- Accorder de l'importance à .....
- A corde .....
- Clavecin .....
- Pourboire .....
- Louer, chanter les louanges .....
- Fournir .....
- Atteindre des sommets .....
- Les devoirs .....
- Habile .....
- Doué .....
- Flûte à bec .....
- Subventionner .....
- Diriger un chœur .....
- Cornemuse .....
- Un archet .....
- Amour, prédilection pour .....

**2) Using the text but without copying from it, explain how important music was back in the 16th and 17th centuries. (5)**

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**3) Which changes were brought about by the Reformation ? What was its impact on music ? (2.5)**

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**4) Essay : Are today's musicians and composers much freer than their Renaissance counterparts ? (5)**

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# UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES  
Département de Musicologie

**LICENCE 1 – semestre 1**

**SESSION 1 – JANVIER 2017**

## MUSIQUES ACTUELLES

Responsable du sujet : M. Gonin

Durée de l'épreuve : 3 heures

Indications : Le sujet comporte 2 pages  
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## SUJET

« Le rock original n'est pas destiné aux oreilles ; le rock est conçu pour la danse, d'où l'importance du rythme qui doit absolument provoquer le déhanchement et le mouvement »

(Raoul Hoffmann, Jean-Marie Leduc, *Rock Babies*, actuels Le Seuil, 1978)

Vous commenterez cette citation en l'argumentant et en puisant des exemples dans l'histoire et l'évolution du rock des origines au mouvement punk.



# UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES  
Département de Musicologie

## LICENCE 1 – semestre 2

SESSION 1 – MAI 2017

### HISTOIRE DE LA MUSIQUE ROMANTIQUE

Responsable du sujet : Mme Féron

Durée de l'épreuve : 3 heures

Indications : Le sujet comporte 2 pages.  
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## **SUJET**

**En quoi Hector Berlioz est-il l'archétype du compositeur romantique ?**

**Vous répondrez à la question posée en vous appuyant sur des exemples musicaux.**



# UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES  
Département de Musicologie

**LICENCE 1. – semestre 2.**

**SESSION 1 – MAI 2017**

## Histoire du Jazz avant 1945

Responsable du sujet : Philippe Gonin

Durée de l'épreuve : 3 heures

Indications : Le sujet comporte 2 pages  
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## **SUJET**

**Né à la Nouvelle-Orléans, le jazz connaît, dans les premières années du 20<sup>ème</sup> siècle, une importante expansion tant en termes de diffusion que géographiquement.**

**Vous exposerez, en mêlant le cours et vos propres connaissances, les différents éléments (lieux, genres etc.) de cette expansion de 1900 à l'aube des années 1940**



# UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES  
Département de Musicologie

## LICENCE 1 – semestre 2

SESSION 1 – MAI 2017

### ANGLAIS

Responsable du sujet : Mme Morisson

Durée de l'épreuve : 2 heures

Indications : Le sujet comporte 6 pages  
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#### Consignes :

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## SUJET

### 1. MCQ / Multiple Choice Questions

Tick the correct answer (only one for each line)

1 Some instruments, like the double bass or the trombone, are ...

- at risk                       risky                       endangered                       endanger

2 Among youngster some instruments are considered ...

- old-fashioned                       neglected                       coolless                       out of mode

3 A recent ... has shown that Americans do like classical music.

- study                       survey                       advertisements                       polling

4 Few young people ...classical concerts.

- await                       attend                       frequent                       acquaint

5 ...generally include more females than males.

- public of ballet                       ballet's public                       ballets audience                       ballet audiences

6 The number of music lovers has ...reaching up to 68% of the population.

- gone down                       increased                       boost                       declined

7 There are ...whites as blacks in concert halls.

- twice more                       twice as many                       two times as much                       so much

8 Jazz listeners grow ...

- oldest                       older                       the older                       the oldest

9 Minority people are ...whites to attend music concerts.

- likelier than                       as likely as                       most likely than                       less likely that

10 ...people go to the opera.

- less                       the least                       most of                       fewer

11 Composers find it increasingly difficult to ...wide audiences.

- listen                       reach                       convey                       flatter

12 Critics were terrified of ....themselves on the wrong side of a composer.

- to find                       found                       finding                       having founded

13 Arts groups have an interest ...affluent visitors.

- at attraction                       in attracting                       of attract                       to attract

14 ...music played at the Barbican is classical.

- 0                       the                       most of the                       A

15 ...musical instruments featured in an orchestra are many and varied.

- some                       the                       0                       many

16 ...music may have ...political role.

- a / the                       the / 0                       0 / the                       0 / a

17 The ...of the LSO is named Colin Davis.

- leader                       chieftain                       conductor                       lead

18 The LSO play a standard ...as well as more unknown pieces.

- tunes                       choir                       repertoire                       records

19 Musicians ...to share their emotions with their audience.

- have                       should be allowed                       will be                       should be able to

20 A good and accurate ...of the music is necessary to coach musicians.

- understandability                       understanding                       understand                       understatement

21 Find the odd one (l'intrus) :

- score                       staff                       tie                       bugle

22 Find the odd one (l'intrus) :

- bagpipe                       trumpet                       oboe                       guitar

23 Find the odd one (l'intrus) :

- shrill                       treble                       coarse                       high-pitched

24 They ...for long hours before the concert.

- repeated                       refrained                       rehearsed                       followed

25 The ...was thrilling and astonishing.

- permutation                       partition                       performance                       resumption

26 When he ...his horn the whole concert hall was moved to tears.

- blew                       lulled                       shrieked                       recited

27 I could see the guitarist pluck the ...of his guitar lovingly.

- chords                       strings                       peg                       scores

28 A good musician ...play every day.

- would be able to                       had                       must                       must have

30 If classical music is to become more popular then musicians ...give concerts in public spaces.

- would                       ought to                       had to                       shall

31 Under the protectorate of Cromwell no ...was played in churches.

- music of the faith                       faithful music                       religion music                       sacred music

32 Tenor is the highest of the adult male ...

- throat                       range                       tune                       leaf

33 The banjo and the guitar are both ...

- chords instruments                       chordy instruments                       stringy instruments                       string instruments

34 No all ... are suitable for classical music concerts.

- rooms                       stadium                       venues                       pieces

35 All the ...agreed not to carry on with the show.



- members' chorus     chorister's member     choir members     members of the choral
- 36 Adams, ...opera dealt with terrorism, was highly controversial.
- who                       which                       whom                       whose
- 37 Taruskin, ...Adams had discussed his work, was highly critical of his opera.
- to who                       with whose                       with whom                       to whose
- 38 ...is particularly striking is Adam's conviction that the audience must be challenged.
- which                       that                       what                       how
- 39 Many amateur musicians play music to ...
- rent                       reward                       wind down                       attend
- 40 ...is sometimes difficult but always rewarding.
- to sing                       to singing                       singer                       singing
- 41 Who was a major Elizabethan composer ?
- William Dowland     William Byrd                       Pelham Humphrey     Grail Britten
- 42 Who broke away with Rome ?
- Oliver Cromwell     Henry VIII                       Mary I                       William III
- 43 The ...wanted to do away with all church music.
- catholics                       anglicans                       puritans                       Elizabethans
- 45 The LSO recruited a new ...singer
- opera's                       operal                       operatic                       chorister
- 46 The concert room can ...up to 500 listeners.
- host                       include                       shelter                       seat
- 47 The king was the composers' main ...
- meceen                       patron                       fan                       chief
- 48 When Purcell joined it, the Chapel Royal ...dismantled.
- was a long time ago     has still been                       had long been                       would have been
- 49 When he was organist, Purcell ...musical scores by foreign composers.
- was studying                       would study                       was studied                       had studied
- 50 Religious conflicts ...a negative impact on the development of English music.
- would have had     have had                       will be having                       had been having





Numéro d'étudiant :

Date de Naissance :

Numéro de table :



# UNIVERSITÉ DE BOURGOGNE

U.F.R. SCIENCES HUMAINES  
Département de Musicologie

**LICENCE 1 – semestre 2**

**SESSION 1 – MAI 2017**

## ACOUSTIQUE ET PERCEPTION

Responsable du sujet : Renaud Brochard

Durée de l'épreuve : 2 heures

Indications : Le sujet comporte 5 pages.  
Assurez-vous que cet exemplaire est imprimé recto-verso et est complet.

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### Consigne :

Le candidat répondra directement sur le sujet en notant son numéro d'étudiant, sa date de naissance et son numéro de table en haut de la page 2.

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# SUJET

## INSTRUCTIONS A LIRE ABSOLUMENT

Répondez SVP sur ce sujet aux questions suivantes en **ENTOURANT** la (ou les) bonne(s) réponse(s). Quand, dans une phrase, plusieurs mots sont proposés (séparés par des /), veuillez **ENTOURER** la ou les réponses correctes. Il peut donc parfois y avoir plusieurs bonnes réponses à une même question. Lorsqu'il s'agit de phrases incomplètes, remplissez les blancs par un ou plusieurs mot(s) approprié(s). **ATTENTION** : des points négatifs sont susceptibles d'être décomptés si vous entourez une mauvaise réponse.

- 1) Citez deux personnalités importantes dans le domaine de l'audition ayant vécu lors des siècles différents. Indiquez pour chacun d'eux la raison de votre choix :
  - a. \_\_\_\_\_
  - b. \_\_\_\_\_
- 2) La propagation d'une onde sonore dans un rail de chemin de fer
  - a. est plus rapide que dans l'air
  - b. est plus rapide que dans l'eau
  - c. ne dépend pas du matériau dont le rail est fait
  - d. a une vitesse inférieure à 340 m/s
- 3) Soit une corde émettant un son de fréquence fondamentale (F) égale à 170 Hz. Quelle est la longueur L de la corde (en mètre) ? (on prendra  $c=340$  m/s) :  $L =$  \_\_\_\_\_
- 4) Soit un tuyau d'orgue fermé à une seule extrémité de la même taille que la corde de la question précédente. Par rapport à la fréquence fondamentale de la corde précédente, celle du tuyau sera :
  - a. identique
  - b. double
  - c. divisée par 2
  - d. décuplée
- 5) L'intensité perçue d'un son se nomme la
  - a. sonie
  - b. phonie
  - c. tonie
  - d. aucune de ces réponses.
- 6) Citez 2 facteurs influençant l'intensité sonore perçue autres que l'intensité physique
  - a. \_\_\_\_\_
  - b. \_\_\_\_\_

- 7) Un guitariste joue à 70 dB, un autre guitariste le rejoint et joue au même niveau acoustique,
- quelle est l'intensité physique totale, en dB, des sons émis par ces deux guitaristes ? \_\_\_\_\_
  - 8 autres guitaristes arrivent ensuite. Quelle est maintenant l'intensité sonore, en dB, de ces 10 musiciens ? \_\_\_\_\_
  - Quand le guitariste était tout seul, son voisin avait estimé l'intensité subjective des sons perçus à 8 sones. Quand les 10 guitaristes se sont mis à jouer, à combien va-t-il probablement estimer l'intensité perçue : \_\_\_\_\_ sones.
  - Les 9 amis du guitariste étant repartis, il reste donc seul à jouer à 70 dB, est-ce qu'on entend le tic-tac de sa montre à 60 dB ? **Oui/Non**. Justifiez votre réponse en quelques mots :  
\_\_\_\_\_
- 8) Définition du seuil absolu : c'est la \_\_\_\_\_ d'une grandeur physique qui entraîne une \_\_\_\_\_. C'est une variable \_\_\_\_\_ ; c'est la valeur d'intensité du stimulus qui sera détectée dans **100%/75%/50%/25%/1%** des cas.
- 9) \_\_\_\_\_ correspond à la dimension de hauteur qui permet de placer des sons sur un axe allant de grave à aigu. C'est une dimension \_\_\_\_\_.
- 10) \_\_\_\_\_ correspond au fait que deux notes qui sont dans un rapport \_\_\_\_\_ de fréquence fondamentale se ressemblent plus que deux notes qui ne sont pas dans ce rapport. C'est une dimension \_\_\_\_\_.
- 11) Les cellules réceptrices au son sont situés dans **l'oreille interne/la cochlée/l'organe de Corti/le tympan**. Ce sont des cellules **rondes/imaginaires/ciliées/effilées/ovales** qui réalisent la \_\_\_\_\_, c'est-à-dire la transformation de l'énergie physique du stimulus en \_\_\_\_\_ interprété par \_\_\_\_\_.
- 12) \_\_\_\_\_ correspond à la présence de cartes de représentation neurale de la fréquence des sons à tous les étages du système auditif.  
On parle de codage : **spatial/analytique/global/temporel/temporaire**.
- 13) Laquelle (ou lesquelles) de ces affirmations sont exactes ?
- Les sons de voyelles sont généralement plus longs que les sons de consonnes
  - Il y a toujours moins de 10 phonèmes dans les langues orientales
  - Le temps de voisement du son [b] est plus long que celui du son [p]
  - Les sons [g] et [d] sont des sons voisés
  - Les sons [k] et [t] sont des sons voisés
- 14) L'effet McGurck :
- est une illusion audio-visuelle
  - est un phénomène strictement auditif
  - conduit à percevoir le son [za] chez les francophones et [tha] chez les anglophones
  - conduit à percevoir le phonème [da], intermédiaire entre [ba] et [ga]
  - conduit à percevoir le son [da] dans le bruit, quelle que soit la consonne prononcée.

15) Citez deux principes d'organisation perceptive des scènes musicales en flux. Pour chacun, spécifier s'il s'agit d'un principe d'organisation simultanée ou séquentielle en entourant le terme approprié.

a. Principe 1 : \_\_\_\_\_ **simultanée/séquentielle**

b. Principe 2 : \_\_\_\_\_ **simultanée/séquentielle**

16) Questions concernant la figure ci-dessous :

a. Comment s'appelle la courbe 1 ? \_\_\_\_\_

b. Les autres courbes s'appellent des courbes \_\_\_\_\_

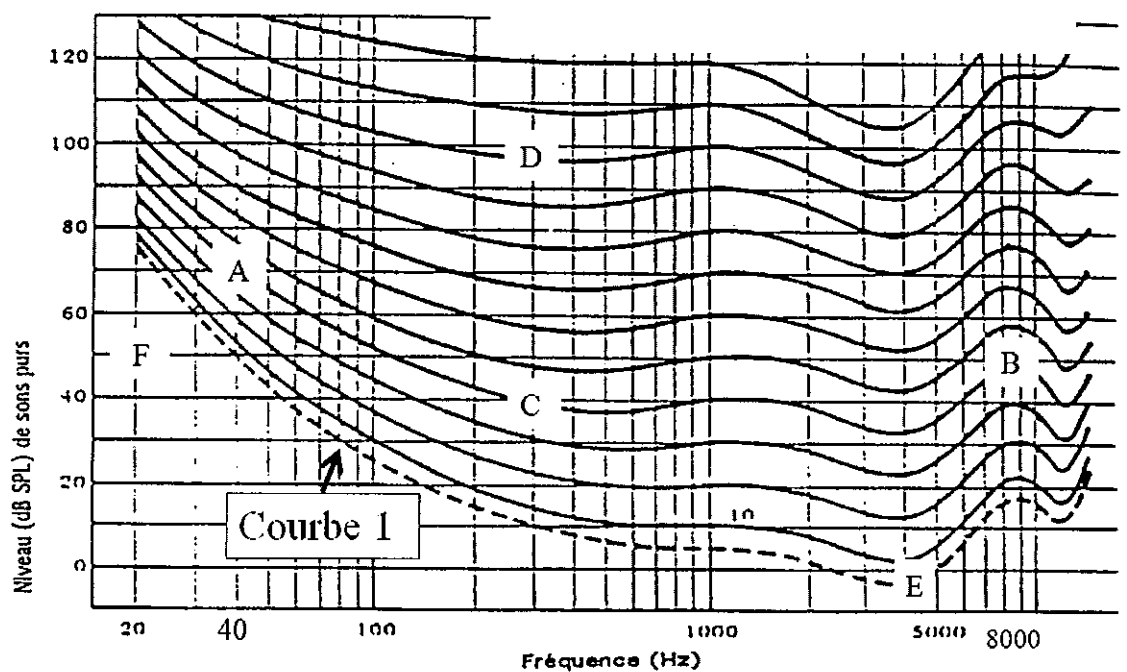
c. Quelle est la particularité des sons A, B et C ?  
\_\_\_\_\_

d. Quelle est l'intensité physique du son A (donnez sa valeur et son unité) ? \_\_\_\_\_

e. Quelle est l'intensité perçue du son D (donnez sa valeur et son unité) ?  
\_\_\_\_\_

f. Comment nomme-t-on le phénomène représenté par le son E ? \_\_\_\_\_

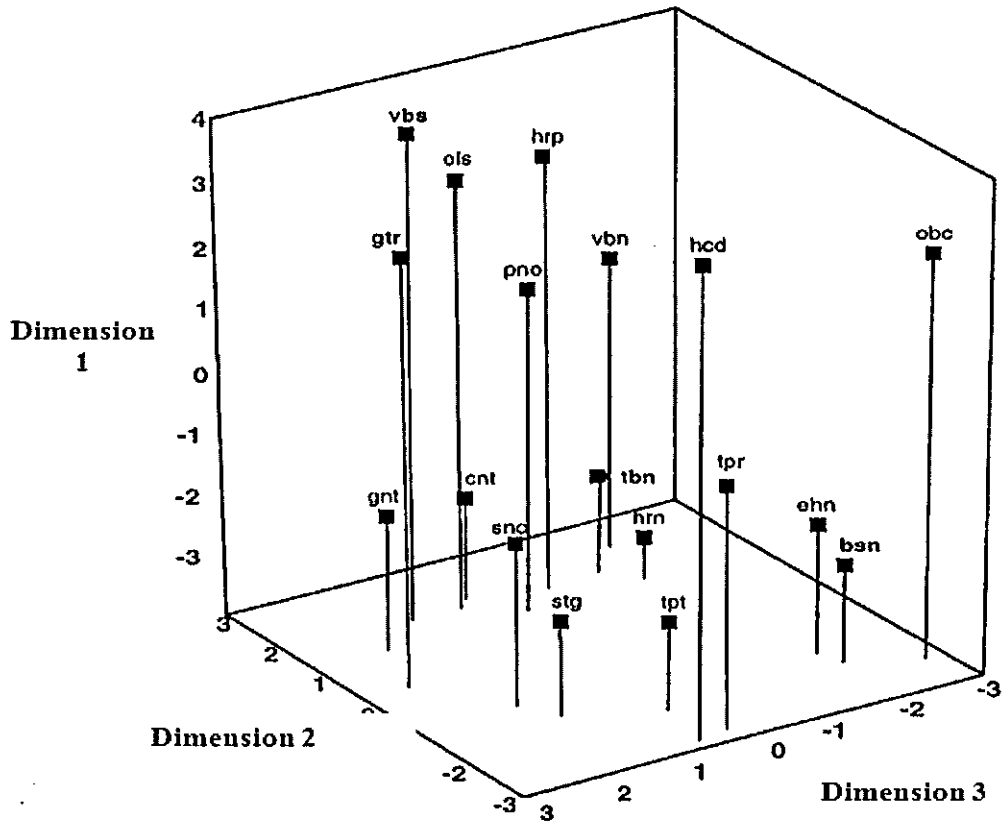
g. La lettre F correspond à : **un son inaudible / un son audible de très faible intensité / un son audible seulement par les enfants / un ultra-son audible par les rats.**



17) Comment s'appelle la figure ci-dessous : \_\_\_\_\_ du \_\_\_\_\_

Pour chaque dimension, remplissez les cases du tableau :

	Attribut perceptif	Propriété Physique
Dimension 1		
Dimension 2		
Dimension 3		



18) A partir d'un ou plusieurs exemples ou figures, argumentez en faveur de l'affirmation suivante : « Les auditeurs ne perçoivent pas toujours ce que le compositeur a écrit ».