

# Prueba de acceso al 1º curso del Programa de **FORMACIÓN ESPECÍFICA**

## IMPORTANTE:

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### II. PRUEBAS

Este documento detalla la lista de ejercicios, estudios u obras impuestas o de elección. Dentro de esta selección, se pueden incluir partituras para el instrumento solo o acompañado. **Será obligatorio para los aspirantes presentarse con un pianista acompañante en caso de que las obras requeridas o seleccionadas lo soliciten.**

Las partituras incluidas en el PDF son solo ejemplos ilustrativos. Es responsabilidad de los postulantes obtener los materiales y/o acompañamientos de piano necesarios en caso de que no se encuentren en este documento.

**PRUEBA DE ACCESO AL PROGRAMA DE FORMACIÓN ESPECÍFICA****ACCESO A 1º CURSO****MÓDULO 1****Estructura de la prueba:**

A) Ejercicio de solfeo: El contenido de estos ejercicios será el establecido en la Programación Didáctica de la asignatura de Solfeo.

B) Prueba de instrumento:

Constará de dos partes:

- Lectura a primera vista de un fragmento con una extensión aproximada de 8 a 12 compases con dificultad correspondiente al curso 4º del Programa de Formación General Elemental.
- Interpretación como mínimo de 3 obras, una de ellas impuesta (**A. Piazzolla: Libertango.**) incluidas en el curso 4º del Programa de Formación General Elemental. Las tres obras se exigirán completas o de forma parcial, siempre y cuando el o los movimientos seleccionados tengan por sí solos una envergadura relevante. Se valorará la ejecución de memoria de las obras presentadas. El aspirante tocará como mínimo un lapso de 20 minutos pudiendo el tribunal finalizar la prueba a partir de ese momento.

Las obras y piezas que seleccione el estudiante para la prueba estarán incluidas en el siguiente listado:

**Libros de Estudio y obras:**

- M. Madrigal:
  - *Primera Parte, Cap. 7, Ejercicios de pedal N° 3, 4 y 5.*
  - *Segunda parte, Cap. 1 "Estudios preparatorios" N° 6, 7 y 8.*
- C. Marcucci: *Estudios de arpeggios. Ejercicios N° 2 al 10. – N° 76 y/o 77.*
- B. Bartók: *Mikrokosmos Vol. II. Piezas 37 a 49.*



# MATERIAL IMPUESTO

# A. PIAZZOLLA: LIBERTANGO

## Libertango

Adaptación del original: Martín Pugin

Bandoneón

Am > > B7/A

*f* > > *simile*

B $\flat$ /A > > Am > Am/G

5 5

F $\sharp$  $^\circ$  F $^\circ$  *dim.*

10 10

E7

14 14

*p*

19 19

27 27

Libertango

33

33

This system contains measures 33 through 42. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes.

43

43

This system contains measures 43 through 50. The right hand continues the melodic development with more complex rhythmic patterns, and the left hand maintains the bass accompaniment.

51

51

5

5

This system contains measures 51 through 55. The right hand has a more active melodic line, and the left hand includes some chords with the number '5' written below them.

56

56

#8

This system contains measures 56 through 60. The right hand features a melodic line with some grace notes, and the left hand has chords with a '#8' marking.

61

61

This system contains measures 61 through 64. The right hand has a rhythmic melodic line, and the left hand features a steady bass accompaniment with chords.

Am > > > B7/A B $\phi$ /A

65

f

65

p>

This system contains measures 65 through 74. It includes dynamic markings such as 'f' and 'p>', and chord symbols 'Am', 'B7/A', and 'B $\phi$ /A'. The right hand has a rhythmic melodic line, and the left hand has a steady bass accompaniment.

Am Am Libertango > > > B7/A 3

71 71

B7/A Am >

76 76

81

81

85

85

89

89

92

92 4



# MATERIAL A ELECCIÓN

## M. MADRIGAL: PRIMERA PARTE, CAP 7

### EJERCICIOS DE PEDAL N° 3, 4 y 5

N° 3

A 4 2 3 4 2 3

N° 4

A 2 3 4 5 4 5 4 3 5 4 5 3 4 3 4

N° 5

C 2 4 3 2 3 4 3 2 3 5 4 5 3 4 5

N° 5: Teniendo presionada la nota FA# grave con la falangeta del 2° dedo y haciendo las notas siguientes de la escala con la correspondiente digitación, al llegar a la nota SI en 2° línea sin levantar la falangeta de la nota pedal, con la falangina del mismo dedo, presionar la nota SI dando una ligera inclinación del 2° dedo hacia abajo, una vez emitido el sonido levantar el dedo de la nota SI sin soltar la nota pedal, continuar la escala hasta llegar a la nota FA# en 4° línea, en que se efectúa el mismo procedimiento anterior, hasta el final del ejercicio.

*N° 5: Sustain the low F# with the second finger's phalangette and play the following notes of the scale with the corresponding fingering. As you arrive to the B note on the second line, and without lifting the phalangette of the pedal note, press with the phalange of the same finger the B note by giving that second finger a slight angle downwards. Once the sound has been emitted, lift the finger from that B note while holding the pedal note, continuing with the scale until the F# in the fourth line, where the same procedure must be applied until the end of the exercise.*



N° 6: En Fa Mayor

N° 6: In F

Lento

A C A C

N° 7: En Mi menor

N° 7: In E minor

C A C

MEL 7104

Nº 8: En Re Mayor

Nº 8: In D

Andante

A

C A C


4 4 4 4 4 3 5 4

# Arpeggios

El arpeggio es una forma de ejecutar un acorde, produciendo sucesivamente, las notas que lo componen, del grave al agudo o viceversa.

DO mayor 1

Musical notation for exercise 1 in C major. It consists of two staves (treble and bass clef) with arpeggiated chords. Fingerings are indicated by numbers 1-5. A circled 'C' is present in both staves. The exercise is marked with a '1'.

La nota (MI) cuarto espacio  se hará con la tecla 10, cerrando pues resulta más cómodo en la ejecución.

2

Musical notation for exercise 2 in C major. It consists of two staves with arpeggiated chords. Fingerings are indicated by numbers 1-5. Circled 'A' and 'C' are present in both staves. The exercise is marked with a '2'.

3

Musical notation for exercise 3 in C major. It consists of two staves with arpeggiated chords. Fingerings are indicated by numbers 1-5. Circled 'A' and 'C' are present in both staves. The exercise is marked with a '3'.

4

Musical notation for exercise 4 in C major. It consists of two staves with arpeggiated chords. Fingerings are indicated by numbers 1-5. Circled 'A' and 'C' are present in both staves. The exercise is marked with a '4'.

5

Musical notation for exercise 5 in C major. It consists of two staves with arpeggiated chords. Fingerings are indicated by numbers 1-5. Circled 'A' and 'C' are present in both staves. The exercise is marked with a '5'.

Reptase cada ejercicio diez veces.

Igual que en el arpeggio de Do Mayor la nota (MI) cuarto espacio, cerrando, se hará con la tecla 10

LA menor (A)

6

7

8

*Handwritten note:* para el arpeggio

9

10

RE menor

76

Exercise 76 consists of two systems of music. The first system has two measures. The first measure contains a treble staff with a sequence of arpeggiated chords (A, C, E, G, B, A) and a bass staff with a sequence of notes (F, C, G, C, F, C, G, C, F, C, G, C). The second measure continues the arpeggiated chords in the treble and has a bass staff with notes (F, C, G, C, F, C, G, C). The second system has two measures. The first measure contains a treble staff with a sequence of arpeggiated chords (A, C, E, G, B, A) and a bass staff with a sequence of notes (F, C, G, C, F, C, G, C). The second measure continues the arpeggiated chords in the treble and has a bass staff with notes (F, C, G, C, F, C, G, C). Fingerings are indicated by numbers 1-5.

77

Exercise 77 consists of two systems of music. The first system has two measures. The first measure contains a treble staff with a sequence of arpeggiated chords (A, C, E, G, B, A) and a bass staff with a sequence of notes (F, C, G, C, F, C, G, C). The second measure continues the arpeggiated chords in the treble and has a bass staff with notes (F, C, G, C, F, C, G, C). The second system has two measures. The first measure contains a treble staff with a sequence of arpeggiated chords (A, C, E, G, B, A) and a bass staff with a sequence of notes (F, C, G, C, F, C, G, C). The second measure continues the arpeggiated chords in the treble and has a bass staff with notes (F, C, G, C, F, C, G, C). Fingerings are indicated by numbers 1-5.

78

Exercise 78 consists of two systems of music. The first system has two measures. The first measure contains a treble staff with a sequence of arpeggiated chords (A, C, E, G, B, A) and a bass staff with a sequence of notes (F, C, G, C, F, C, G, C). The second measure continues the arpeggiated chords in the treble and has a bass staff with notes (F, C, G, C, F, C, G, C). The second system has two measures. The first measure contains a treble staff with a sequence of arpeggiated chords (A, C, E, G, B, A) and a bass staff with a sequence of notes (F, C, G, C, F, C, G, C). The second measure continues the arpeggiated chords in the treble and has a bass staff with notes (F, C, G, C, F, C, G, C). Fingerings are indicated by numbers 1-5.

79

Exercise 79 consists of two systems of music. The first system has two measures. The first measure contains a treble staff with a sequence of arpeggiated chords (A, C, E, G, B, A) and a bass staff with a sequence of notes (F, C, G, C, F, C, G, C). The second measure continues the arpeggiated chords in the treble and has a bass staff with notes (F, C, G, C, F, C, G, C). The second system has two measures. The first measure contains a treble staff with a sequence of arpeggiated chords (A, C, E, G, B, A) and a bass staff with a sequence of notes (F, C, G, C, F, C, G, C). The second measure continues the arpeggiated chords in the treble and has a bass staff with notes (F, C, G, C, F, C, G, C). Fingerings are indicated by numbers 1-5.

80

Exercise 80 consists of two systems of music. The first system has two measures. The first measure contains a treble staff with a sequence of arpeggiated chords (A, C, E, G, B, A) and a bass staff with a sequence of notes (F, C, G, C, F, C, G, C). The second measure continues the arpeggiated chords in the treble and has a bass staff with notes (F, C, G, C, F, C, G, C). The second system has two measures. The first measure contains a treble staff with a sequence of arpeggiated chords (A, C, E, G, B, A) and a bass staff with a sequence of notes (F, C, G, C, F, C, G, C). The second measure continues the arpeggiated chords in the treble and has a bass staff with notes (F, C, G, C, F, C, G, C). Fingerings are indicated by numbers 1-5.

B. BARTOK: MIKROKOSMOS VOL. II, PIEZAS 37 a 49

12

In Lydian Mode

En mode lydien

In lydischer Tonart

Líd hangsor



37\* Allegretto, ♩ = 116

*mf, legato*

Musical notation for the first system of piece 37, measures 1-4. The piece is in 2/4 time. The right hand starts with a whole rest, then a quarter note G4, followed by eighth notes A4, B4, C5. The left hand starts with a whole rest, then a quarter note F3, followed by eighth notes G3, A3, B3, C4. A fingering '5 1' is shown under the first two notes of the left hand. A first ending bracket is above the final two notes of the right hand.

Musical notation for the second system of piece 37, measures 5-8. The right hand continues with eighth notes G4, A4, B4, C5, then a quarter rest, followed by quarter notes G4, A4, B4, C5. The left hand continues with eighth notes G3, A3, B3, C4, then a quarter note G3, followed by quarter notes F3, E3, D3, C3.

Musical notation for the third system of piece 37, measures 9-12. The right hand starts with a quarter rest, followed by quarter notes G4, A4, B4, C5, then a quarter note G4, followed by eighth notes A4, B4, C5. The left hand starts with quarter notes F3, E3, D3, C3, then a quarter note G3, followed by quarter notes F3, E3, D3, C3.

Musical notation for the fourth system of piece 37, measures 13-16. The right hand starts with a quarter note G4, followed by eighth notes A4, B4, C5, then a quarter note G4, followed by eighth notes A4, B4, C5. The left hand starts with a quarter note G3, followed by eighth notes A3, B3, C4, then a quarter note G3, followed by quarter notes F3, E3, D3, C3. A dynamic marking 'f' is present in measure 14.

[40 sec.]

Staccato and Legato (1)

Staccato et legato (1)

Staccato und Legato (1)

Staccato és legato (1)

Moderato, ♩ = 96

38

[15 sec.]

Staccato and Legato (Canon)

Staccato et legato (canon)

Staccato und Legato (Kanon)

Staccato és legato (Kánon)

Comodo, ♩ = 88

39

8

[30 sec.]

## In Yugoslav Style

A la yougoslave

Jugoslawisch

Délszlávós

Allegretto, ♩ = 120

40

*f*

(La seconda volta *p*)

*mf*

*p*

*mf* *f*

[ 40 sec.]



Melody with Accompaniment

Mélodie avec accompagnement

Melodie mit Begleitung

Dallam kísérettel



41

Adagio, ♩. = 44

*p*

*sempre legato*

[40 sec.]

Accompaniment in Broken Triads

Accompagnement en accords brisés

Begleitung mit gebrochenen Dreiklängen

Kíséret tört hármassokkal

Andante tranquillo, ♩ = 112

42

*mf*

*p, legato*

*p, legato*

*p, legato*

*mf*

*mf*

*mf*

In Hungarian Style

A la hongroise

Ungarisch

Magyaros

a) Allegro, ♩ = 96

PIANO I

43\*

PIANO II

*più f*

*mf*

*più f*

*mf*

[30 sec.]

b)

*mf*

*f*

*più f*

*f*

[30 sec.]

Contrary Motion (2)

Mouvement contraire (2)

Gegenbewegung (2)

Ellenmozgás (2)

Vivace,  $\text{♩} = 112$

PIANO I

44\*

PIANO II

[17 sec.]

Méditation

Méditation

Méditation

Méditation

45

Andante, ♩ = 86

*mf* *p* *mf*

*mf* *p*<sup>3</sup>

*p* *mf*

*p* *mp (subito)*

[37 sec.]

Increasing - Diminishing

En augmentant - en diminuant

Zunehmen - verringern

Növekedés - fogyás



Moderato, ♩ = 120

46

*legato*

*pp* *p* *mf*

*pp* *p* *mf*

*f* *f*

*mf* *mf*

*p* *pp*

*p* *pp*

County Fair

Kermesse

Jahrmarkt

Nagyvásár

Vivace, con brio,  $\text{♩} = 132$

47 *f, strepitoso* *sf*

*Ped.* . . . . \* *sempre simile*

*sf* *senza Ped.*

*sf* *meno f* *f* *Ped.*

*più f* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*ff* *Ped.* \* *Ped.* \* *Ped.* . . . . \* *Ped.* . . .

In Mixolydian Mode

En mode mixolydien

In mixolydischer Tonart

Mixolíd hangsor



48\* Allegro non troppo, ♩ = 184

*legato*

*f*

*mf*

*mf*

*f*

*f*

*mf*

*p*

*mf*

*p*



Crescendo - Diminuendo

Crescendo - Diminuendo

Crescendo - Diminuendo

Crescendo - Diminuendo

Moderato,  $\text{♩} = 50$

49

*p* *cresc.*

5

*f* *dim.* *p* *cresc.* *f*

[24 sec.]

Minuetto

Minuetto

Minuetto

Minuetto

Tempo di Menuetto,  $\text{♩} = 100$

50

*p*

5

*mf*

*f* *mf* *p*

[27 sec.]