

Prueba de acceso al 3º 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 3° CURSO****MÓDULO 2****Estructura de la prueba:**

A) Ejercicio de Solfeo y Piano Complementario: El contenido de estos ejercicios será el establecido en las Programaciones Didácticas de las asignaturas correspondientes.

B) Prueba de instrumento:

Constará de dos partes:

- Lectura a primera vista de un fragmento con una extensión aproximada de 8 a 12 compases y con dificultad correspondiente al curso 2º del Programa de Formación Específica.
- Interpretación como mínimo de 4 obras , una de ellas impuesta (**J. Plaza: Danzarín, Arr. Orq. A. Troilo**) incluidas en el curso 2º del Programa de Formación Específica. Las 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 25 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:
 - *Método para Bandoneón. Cap. 8, 9 y 10 (primera parte).*
 - *Estudios para Bandoneón, Segunda parte, Cap. 1 “Estudios preparatorios 13 al 16”.*
- L. Federico y R. Garelo: *Bandola Zurdo.*



MATERIAL IMPUESTO

Danzarín

Tango

Música de Julián Plaza

Arreglo de Julián Plaza

Orquesta de Aníbal Troilo

Bd. I

Gm Cm

6 1

12

17

21 rit. soli 3

2

29

3

ff

34

G B7 Em C Cm

39

4

D7 G B7

44

rall.

E9

5

Gm Cm

6

55

60

65

7

78

83



MATERIAL A ELECCIÓN

M. MADRIGAL: MÉTODO PARA BANDONEÓN CAPÍTULO 8

CAPITULO 8 Escalas Mayores

CHAPTER 8 Major scales

Do Mayor

C Major

The musical score is divided into two main sections: **Do Mayor** (left) and **C Major** (right). Each section contains five systems of music, each with a treble and bass staff. The notation includes notes, rests, and fingerings (numbers 1-5) to guide the player. The first system shows the basic scale patterns. The second system introduces more complex fingering patterns. The third system features a rapid sixteenth-note scale. The fourth system includes chords and more complex rhythmic patterns. The fifth system shows the final scale patterns with various fingering techniques.

Re menor armónica

D harmonic minor

4 3 2 3 4 2 3 4 5 2 5 4 2 5 4 | 4 5 2 4 5 2 5 4 3 2 4 3 2 3 4

2 3 2 4 2 3 4 5 4 2 5 4 2 5 4 | 4 5 2 4 5 2 4 5 4 3 2 4 2 3 2

4 5 2 4 5 3 2 4 5 2 4 5 4 3 2 | 4 5 2 4 5 3 2 4 5 2 4 5 4 3 2

5 4 2 3 5 4 2 4 5 2 4 5 3 2 4 | 5 4 2 3 5 4 2 4 5 2 4 5 3 2 4

2 3 4 2 3 4 5 2 5 4 2 5 4 3 4 | 4 3 4 5 2 4 5 2 5 4 3 2 4 3 2

2 4 2 4 3 5 4 2 5 4 2 5 4 5 3 | 3 5 4 5 2 4 5 2 4 5 3 4 3 4 2

4 5 2 4 5 3 2 4 5 2 4 5 4 3 2 | 4 5 2 4 5 3 2 4 5 2 4 5 4 3 2

5 4 2 3 5 4 2 4 5 2 4 5 3 2 4 | 5 4 2 3 5 4 2 4 5 2 4 5 3 2 4

4 2 3 4 2 4 3 2 4 3 2 4 2 5 4 2 4 5 2 4 5 3 4 | 3 4 2 5 4 2 5 4 3 5 4 2 5 4 2 4 5 2 4 2 3 4 2 3 4 2 3 3

3 2 3 4 2 3 4 5 3 4 3 4 3 (2) 4 2 4 5 2 4 5 3 4 | 3 4 5 4 3 2 5 4 2 5 4 2 5 4 2 4 (2) 3 5 4 3 2 5 4 3 2 4 3 2 3

4 5 2 4 5 3 2 4 5 2 4 5 4 3 2 | 4 5 2 4 5 3 2 4 5 2 4 5 4 3 2

5 4 2 3 5 4 2 4 5 2 4 5 3 2 4 | 5 4 2 3 5 4 2 4 5 2 4 5 3 2 4

2 4 5 2 3 4 5 2 5 4 3 3 5 3 3 | 3 2 4 3 2 3 5 2 5 4 3 2 5 4 2

3 3 2 3 5 2 3 4 4 2 5 4 2 5 4 | 4 5 2 4 5 2 4 3 2 5 4 3 2 3 3

2 4 3 4 4 5 4 2 5 4 3 5 3 4 2 | 2 4 3 5 3 4 5 2 4 5 4 5 4 5 2 4

3 2 2 3 2 3 3 4 3 2 5 4 2 5 3 | 3 5 2 4 5 2 3 5 3 3 2 3 2 3 4

4 5 2 4 5 3 2 4 5 2 4 5 4 3 2 | 4 5 2 4 5 4 2 4 5 2 4 5 4 3 2

5 4 2 3 5 4 2 4 5 2 4 5 3 2 4 | 5 4 2 3 4 3 2 4 5 2 4 5 3 2 4

3 5 3 2 5 3 2 3 2 3 5 3 4 | 4 5 4 2 3 2 3 5 2 3 4 3

2 5 2 3 5 3 2 3 2 3 5 3 2 | 2 5 2 3 2 3 2 5 2 4 5 4

4 3 4 5 4 5 2 3 2 5 3 4 | 4 5 3 5 3 4 3 2 3 2 5 3

5 4 5 4 5 4 2 3 2 3 5 2 4 | 3 4 3 4 3 2 4 3 2 3 5 3 5

Sol menor armónica

G harmonic minor

The sheet music is organized into six systems, each consisting of a treble staff and a bass staff. Fingerings are indicated by numbers 1-5. The music is in G minor, with a key signature of two flats (Bb and Eb). The first system shows a melodic line in the treble and a bass line in the bass. The second system continues the melodic and bass lines. The third system introduces a more complex melodic line in the treble. The fourth system features a very fast melodic line in the treble. The fifth system shows a more complex melodic line in the treble. The sixth system concludes the piece with a final melodic line in the treble and a bass line in the bass.

M. MADRIGAL: MÉTODO PARA BANDONEÓN

CAPITULO 10

CAPÍTULO 10

CHAPTER 10

Arpeggios con nota repetida, sobre la tónica y en terceras sucesivas

Arpeggios with a repeated note, on the tonic and in successive thirds

Do Mayor

C Major

Sol Mayor

G Major

La menor

A minor

(5) (4) (5)
(4) (3) (4) 2 5 4 3 2 3 2

2 3 2 3 4 5 2 (4) (3) (4) 2 5 4 3 2 3 2

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

4 2 5 4 (34) 3 2 4 3 4 2 3 (43) 4 5 2 4

+ Practicar las dos digitaciones

***** En este caso se trata de sustituir un dedo por otro

+ Practice both fingerings

***** In this case, we attempt a finger substitution

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

2 3 4 3 4 3 2 4 2 3 5 4 3 5 4 3 2 4 5 3 4 3 4 3 4 (2) 3 4 5 2 3 4 2 3 4 3 4 2

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

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

Re menor

D minor

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

3 2 3 4 (2) 5 3 4 3 4 3 5 (2) 4 3 2 3

5 2 5 2 5 3 4 3 4 (54) 5 2 5 2 5

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

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

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

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

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

Sol menor

G minor

First system of musical notation for Sol menor (G minor). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line containing several triplets and slurs, with fingerings 3, 2, 4, 3, 4, 3, 4, 3, 4, 2, 3, 4, 2, 3. The bass staff begins with a similar melodic line, with fingerings 5, 4, 5, 2, 5, 4, 3, 2, 5, 2, 5, 3, 4, 5, 2, 5, 4, 3. A vertical bar line is present after the first measure of each staff.

Second system of musical notation for Sol menor (G minor). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with fingerings 3, 4, 2, 2, 5, 3, 3, 2, 5, 5, 4, 2, 2, 3, 4, 4, 2, 3, 3, 2, 4, 4, 3, 2, 2, 3, 4, 4, 2, 3, 2, 3, 4, 5, 3, 4, 4, 5, 3, 3, 4, 3, 4, 2. The bass staff continues with fingerings 5, 4, 3, 3, 4, 5, 4, 3, 4, 4, 2, 4, 4, 2, 3, 3, 4, 2, 2, 4, 3, 3, 2, 4, 4, 3, 5, 4, 3, 4, 4, 3, 2, 2, 4, 3, 4, 5. A vertical bar line is present after the first measure of each staff.

Do menor

C minor

First system of musical notation for Do menor (C minor). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line containing several triplets and slurs, with fingerings 3, 2, 3, 4, 5, 2, 5, 3, 4, 3, 4, 2, 5, 4, 3, 2, 3. The bass staff begins with a similar melodic line, with fingerings 4, 2, 3, 4, 5, 2, 4, 3, 4, 3, 4, 2, 5, 4, 3, 2, 4. A vertical bar line is present after the first measure of each staff.

Second system of musical notation for Do menor (C minor). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with fingerings 3, 4, 2, 2, 5, 3, 3, 2, 4, 4, 5, 2, 2, 3, 5, 5, 3, 2, 2, 3, 4, 4, 3, 5, 5, 3, 2, 2, 5, 4, 4, 2, 3, 3, 5, 2, 2, 4, 3, 4, 2. The bass staff continues with fingerings 2, 5, 3, 3, 2, 5, 5, 3, 2, 2, 5, 3, 3, 4, 5, 5, 3, 4, 3, 2, 4, 5, 3, 2, 2, 5, 2, 2, 3, 5, 5, 2, 3, 3, 5, 4, 5, 2. A vertical bar line is present after the first measure of each staff.

M. MADRIGAL: ESTUDIOS PARA BANDONEÓN

ESTUDIOS Nº 13 al 16

Nº 13: En Fa Mayor

Nº 13: In F

Moderato

A C

A C *rallentando*

a tempo A

Nº 14: En Sol Mayor

Nº 14: In G

A C A C A C

A C A C

Nº 15: En Do Mayor

Nº 15: In C

A C A C A C

Nº 16: En Do Mayor

| Nº 16: In C

Lento

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system is for the piece 'En Do Mayor' and the second and third systems are for 'In C'. The tempo is marked 'Lento'. The key signature for 'En Do Mayor' is one sharp (F#), and for 'In C' it is C major. The time signature is 2/4. The score includes various musical notations such as chords, arpeggios, and slurs. Chord labels 'A' and 'C' are placed above or below the notes to indicate the harmonic structure. The first system for 'En Do Mayor' has a key signature of one sharp. The second system for 'In C' has a key signature of one sharp. The third system for 'In C' has a key signature of one sharp. The piece 'In C' is in C major, so the one sharp is likely a typo for a natural sign.

Bandola Zurdo

Leopoldo Federico

bando

5

9

13

17

21

Dm C Dm C

B \flat A \flat B \flat C B \flat A B \flat F

A7(b9)

Dm B \flat 13 A7(#5) Dm B \flat 13 A7(#5)

D7(b9) Gm E7(b9) A7

Gm/B \flat Dm/A E7(#9)/G#

2
25

Title

Musical notation for measures 25-27. Treble clef has a melodic line with a sforzando (*sf*) dynamic marking. Bass clef has a bass line with chords Dm, B \flat 13, and A7(#5).

28

Musical notation for measures 28-31. Treble clef has a melodic line. Bass clef has a bass line with chords Dm, B \flat 13, and A7(#5).

mas lento

32

Musical notation for measures 32-35. Treble clef has a melodic line. Bass clef has a bass line with chords Am, F7, B \emptyset , and E7.

36

Musical notation for measures 36-40. Treble clef has a melodic line. Bass clef has a bass line with chords Am, F7, B \emptyset , E7, Am, and A \flat Δ .

41

Musical notation for measures 41-45. Treble clef has a melodic line. Bass clef has a bass line with chords C, G7/B, Gm, C7, and F/A.

46

Musical notation for measures 46-49. Treble clef has a melodic line. Bass clef has a bass line with chords Fm/A \flat , C/G, D9, and G7.

50 C G7/B Gm C7 F/A

54 Fm/Ab B7

58 Am E7(b9) Gm6 D/F#

63 Dm G7 C Fmaj7 B7 Bø E7 Am/C E7/B

69 Gm/Bb Am 3 3

75 6 6