

2026

Escuela de Música Vicente Ascone (EMVA)

Prueba de acceso al 1º curso del Programa de FORMACIÓN AVANZADO

ATENCIÓN:

Los primeros días del mes de febrero 2026 recibirá al email con el cual se inscribió información sobre un encuentro informativo, a realizarse por ZOOM, abierto a los/las interesados/as con el fin de evacuar dudas sobre la modalidad y los contenidos de las admisiones de percusión.

II. IX - PRUEBA DE ACCESO AL PROGRAMA DE FORMACIÓN AVANZADO

1. - ACCESO A 1º CURSO

Estructura de la prueba:

A) Ejercicio de lenguaje Musical: El contenido de estos ejercicios será el establecido en la Programación Didáctica de la asignatura de Lenguaje Musical.

B) Prueba de instrumento.

- Los aspirantes interpretarán al menos un estudio o movimiento de cada uno de los siguientes ítems:

- Tambor

“Study #74” (pág. 69) del libro: M. Peters: *Elementary Snare Drum Studies*.

- Teclados de percusión

“Sonatina” de Heinrich Lichner (pág. 32) del libro G. Whaley: *Fundamental Studies for Mallets*.

- Percusión múltiple (set de instrumentos)

“Pow-wow” del libro: M. Goldenberg: *Studies in solo Percussion*.

- Batería:

“El Gato” del libro: B. Hans: *Workin’ Drums 50 solos for Drumset o Play Along* de dificultad similar.

- Timbal:

“Fanfare” (pag. 8) del libro: Ian Wright: *Graded Music for Timpani - Book 1*.

- Lectura a primera vista en Tambor y Teclados de Percusión (en un nivel de dificultad inferior al de la lectura propuesta en los materiales sugeridos de esta prueba).

- Ejercicios técnicos de Tambor:

- “Stick Control” (pág. 19 y 27) del libro M. Peters: *Elementary Snare Drum Studies*.
- “Study #34” (pág. 33) del libro M. Peters: *Elementary Snare Drum Studies*.

- “Single Paradiddles y Variations” (pág. 50) del libro M. Peters: *Elementary Snare Drum Studies*.
- “Roll Control Exercises” (pág. 66) del libro M. Peters: *Elementary Snare Drum Studies*.
- Ejercicios técnicos de Teclados de Percusión:
 - Escalas mayores (en tresillos de corchea a negra = 60 BPM).
 - Arpeggios mayores con sus inversiones (en tresillos de corchea a negra = 60 BPM).
- Interpretación de una parte individual (a elección) de la obra W. Kraft: *Trio for Percussion*.

Nota: La prueba equivale a un curso anual del Ensamble Académico de Percusión.

Study #74

The musical score for Study #74 consists of eight staves of music, all in bass clef. The key signature has one sharp (F#). The dynamics and articulations are as follows:

- Staff 1: Starts with a forte (*f*) dynamic. The music features eighth and sixteenth notes, with a final measure containing a long, low, sustained note.
- Staff 2: Starts with a piano (*p*) dynamic. It includes a triplet of eighth notes and a final measure with an accent (>) over a note.
- Staff 3: Starts with a piano (*p*) dynamic. The music is characterized by a series of eighth notes and rests, with a final measure containing a long, low, sustained note.
- Staff 4: Starts with a mezzo-forte (*mf*) dynamic. It features a series of eighth notes and rests, with a final measure containing a piano (*p*) dynamic and a long, low, sustained note.
- Staff 5: Starts with a forte (*f*) dynamic. The music is composed of eighth and sixteenth notes, with a final measure containing a long, low, sustained note.
- Staff 6: Starts with a mezzo-piano (*mp*) dynamic. It includes a triplet of eighth notes and a final measure containing a long, low, sustained note.
- Staff 7: Starts with a forte (*f*) dynamic. It features a series of eighth notes and rests, with a final measure containing a piano (*p*) dynamic and a long, low, sustained note.
- Staff 8: Starts with a forte (*f*) dynamic. The music is composed of eighth and sixteenth notes, with a final measure containing a long, low, sustained note.

For a sensitive, musical performance of this work, carefully observe dynamic shading, tempo changes, and articulations.

SONATINA

Allegro moderato

HEINRICH LICHNER

p

L R L

p dolce

p dolce

a tempo

rit.

mf *p* *mf*

a tempo

rit. *p*

p

pp

18

POW-WOW

for Three Tuned Tom-Toms
(or Two Timbales and Snare Drum without Snares)



MORRIS GOLDENBERG

Allegro ♩ = 160





El Gato

♩=108-120

The musical score for 'El Gato' is written for guitar and battery (BATERÍA). The tempo is marked as ♩=108-120. The score consists of 21 measures, divided into systems of five measures each. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The battery part is written on a single staff with a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and rests. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The score concludes with a *ritardando* marking and a final cadence.

mf

5

f mp

9

f

13

mf

21

f

ritardando

Notation Legend

Five Piece Drumset

Drums

High Tom Middle Tom Snare Drum Low Tom Bass Drum

Cymbals

Crash Cymbal Hi-hat Cymbal w/Hand Ride Cymbal Hi-hat Cymbal w/Foot

Articulations

Cross Stick On Rim Cymbal Roll Cymbal Choke Open Hi-hat Half Open Hi-hat Closed Hi-hat

Flam Drag Flam between two drums Drum Roll Buzz (press) Roll Doublestop Ghost Stroke

Author's Note: This notation legend is modeled after the standards set forth in the work: *Guide to Standardized Drumset Notation*, by Norman Weinberg, published by the Percussive Arts Society, 1998. It is the author's opinion that this is the most comprehensive work of its kind available to this date, and if future publications also conformed to this notation system, reading drumset notation would be much easier.

8

Fanfare

Allegro moderato $\text{♩} = 88$

The musical score is written for Timbales in 4/4 time, marked 'Allegro moderato' with a tempo of 88 beats per minute. The score consists of six staves of music, each starting with a measure number (4, 8, 12, 16, 19) and a dynamic marking. The notation includes eighth and sixteenth notes, rests, and various dynamic markings (*f*, *p*, *(f)*). The piece concludes with a double bar line at the end of the sixth staff.

4 *f*

8 *(f)* *p* *f*

12 *p* *f*

16 *p*

19 *f*

----- (*) ----- Se solicitará afinar los dos timbales a partir de una nota "LA" dada de referencia.

Stick Control

1) 

2) 

3) 

4) 

5) 

6) 

7) 

8) 

9) 

10) 

Stick Control

1) R _____ R L R L R L R L R L R L

2) L _____ L R L R L R L R L R L R

3) R L R L R L R L R L R L R L R L

4) L R L R L R L R L R L R L R L R

5) R L R L R L R R L L R L L R R L L

6) L R L R L R L L R R L L R R L L R R

7) R L R L R L R L R L R L R L R L

8) L R L R L R L R L R L R L R L R

9) R L R L R L R R L L R L L R R L

10) L R L R L R L L R R L R R L L R

11) R L R L R L R L R L R L R L R L

12) L R L R L R L R L R L R L R L R

13) R L R L R L R L L R R L R R L L

14) L R L R L R L R R L L R L L R R

15) R L R L R L R L R L R R L R L L

16) L R L R L R L R L R L L R L R R

Study #34 - Accent Exercise

1) Alternate starting RH 2) Alternate starting LH

The musical score consists of ten staves of music, all in bass clef. The first staff begins with a C-clef and a common time signature. The exercises are as follows:

- Staff 1: Four measures of eighth-note patterns. Measures 1 and 3 start with an accent on the first eighth note. Measures 2 and 4 start with an accent on the second eighth note.
- Staff 2: Four measures of eighth-note patterns. Measures 1 and 3 start with an accent on the first eighth note. Measures 2 and 4 start with an accent on the second eighth note.
- Staff 3: Four measures of eighth-note patterns. Measures 1 and 3 start with an accent on the first eighth note. Measures 2 and 4 start with an accent on the second eighth note.
- Staff 4: Four measures of eighth-note patterns. Measures 1 and 3 start with an accent on the first eighth note. Measures 2 and 4 start with an accent on the second eighth note.
- Staff 5: Four measures of eighth-note patterns. Measures 1 and 3 start with an accent on the first eighth note. Measures 2 and 4 start with an accent on the second eighth note.
- Staff 6: Four measures of eighth-note patterns. Measures 1 and 3 start with an accent on the first eighth note. Measures 2 and 4 start with an accent on the second eighth note.
- Staff 7: Four measures of eighth-note patterns. Measures 1 and 3 start with an accent on the first eighth note. Measures 2 and 4 start with an accent on the second eighth note.
- Staff 8: Four measures of eighth-note patterns. Measures 1 and 3 start with an accent on the first eighth note. Measures 2 and 4 start with an accent on the second eighth note.
- Staff 9: Four measures of eighth-note patterns. Measures 1 and 3 start with an accent on the first eighth note. Measures 2 and 4 start with an accent on the second eighth note.
- Staff 10: Four measures of eighth-note patterns. Measures 1 and 3 start with an accent on the first eighth note. Measures 2 and 4 start with an accent on the second eighth note.

Single Paradiddle and Variations

Practice individually and in sequence.

1) > > > > 2) > > > >

a) R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L
b) L etc.

3) > > > > 4) > > > >

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

5) > > > > 6) > > > >

R L L R L R R L R L L R L R R L R R L R L L R L R R L R L L R L

7) > > > > 8) > > > >

R L R L L R L R R L R L L R L R L R L R R L R L L R L R R L R L L

9) > > > > 10) > > > >

R L R R L R L L R L R R L R L L R R L R L L R L R R L R L L R L

Roll Control Exercises

1) *p* *f* *p* *f*

2) *p* *f* *p* *f*

3) *p* *f* *p* *f*

4) *p* *f* *p* *f*

5) *f* *p* *f* *p*

6) *f* *p* *f* *p*

7) *f* *p* *f* *p*

8) *f* *p* *f* *p*

Do the above patterns with different rolling backgrounds.

To Alan Abel, Michael Bookspan and Charles Owen

Trio for Percussion

WILLIAM KRAFT

$\text{♩} = 84$

Tambourine (or Bongos*) 3/8 *Fingers on shell of inverted Tamb.** [5] *pp*

Snare Drum (Double-headed sticks) 3/8 *Snares off, felt tip* *pp*

Bass Drum 3/8 *Soft mallet* *pp*

[11] *pp*

[15]

[20] *f* *Knuckles on head**

[24]

ff

f

3

* If Tambourine is used.

** If Bongos are used, the player may use Snare Drum sticks or hands.

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29 33

fz 2 *p* *Snare off* *Thumb**

fz 2 *p* 2 mallets**

fz 2 *p*

38

2 *f* *Shake** *f* *p*

2 *f* *p*

2 *f* *p*

45 49

p *dim.* *pp ma marcato* (Snare off) *up*

p 2 hard mallets *up*

p *up*

57

e secco

*If Tambourine is used.

**Mallets should be chosen carefully so as to accomplish both smooth rolls and well articulated figures.

62 66

dim. *pp* *Solo Well articulated* *mp*

70 74

*Thumb** *pp* *Snare on* *pp*

78 81

p *p* *p*

85 88 92

mf *fz* *fz* *p* *fz* *mf* *fz* *-p* *mf* *p* *fz* *mf* *fz*

*If Tambourine is used.

26 100

f *ff* *pp* *cresc.*

109 113

f *p cresc.* *ff* *mf* *Solo*

117

f *dim. poco a poco* *mf* *Solo*

124 128

mp *dim. al fine* *p* *dim. al fine* *Solo (Fingers on shell)**

* If Tambourine is used.