2026

Escuela de Música Vicente Ascone (EMVA)

Prueba de acceso al 3º curso del Programa 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 AVANZADO

3. - ACCESO A 3º CURSO

Estructura de la prueba:

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

B) Prueba de instrumento:

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

  - Tambor

    "Etude in 6/8" (pág. 48 y 49) del libro: Morris Goldenberg: *Modern School for Snare Drum.*

  - Teclados de percusión (vibráfono/pedal)

    "Ritournelle" (pág. 6) del libro: Emmanuel Séjourné: *19 Études Musicales de Vibraphone.*

  - Percusión múltiple

    Estudio "2" (pág. 4 y 5) del libro: Laszlo Zempleni: *Messages - 7 Sms Studies*.

  - Timbal (3 timbales)

    "Variations" (pág. 138) del libro: Raynor Carroll: *Exercises etudes and solos for the timpani*.

    - 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 Paradidles 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.*

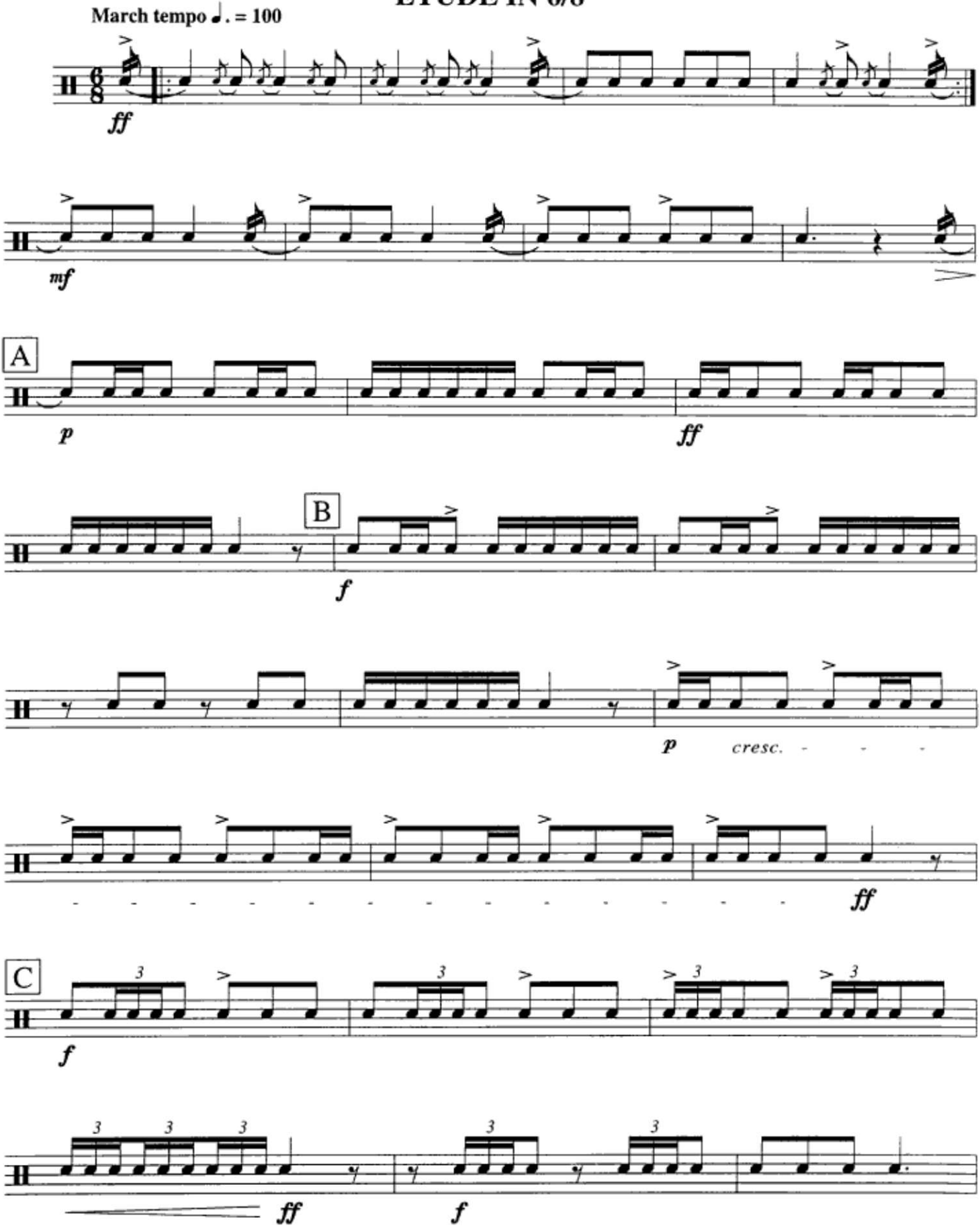
- Ejercicios técnicos de Teclados de Percusión:
  - Escalas mayores (en tresillos de corchea a negra = 60 BPM).
  - Arpegios mayores con sus inversiones (en tresillos de corchea a negra = 60 BPM).

- Interpretación de la parte 1 de la obra J. Tenney: *Crystal Canon (Three pieces for Drum Quartet).*

Nota: La prueba equivale a dos cursos anuales del Ensamble Académico de Percusión.

----- TAMBOR (redoblante) -----

ETUDE IN 6/8



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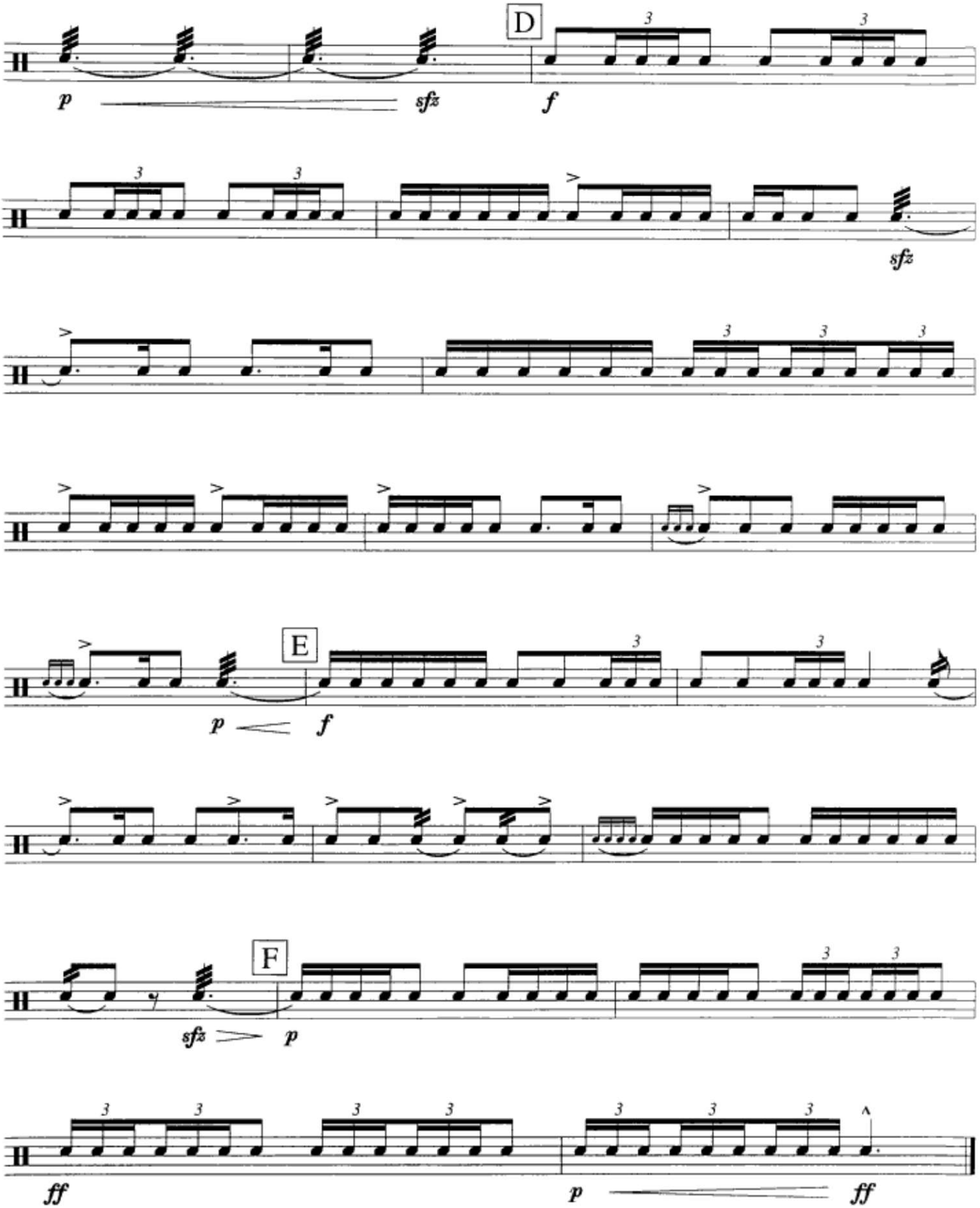

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5. RITOURNELLE

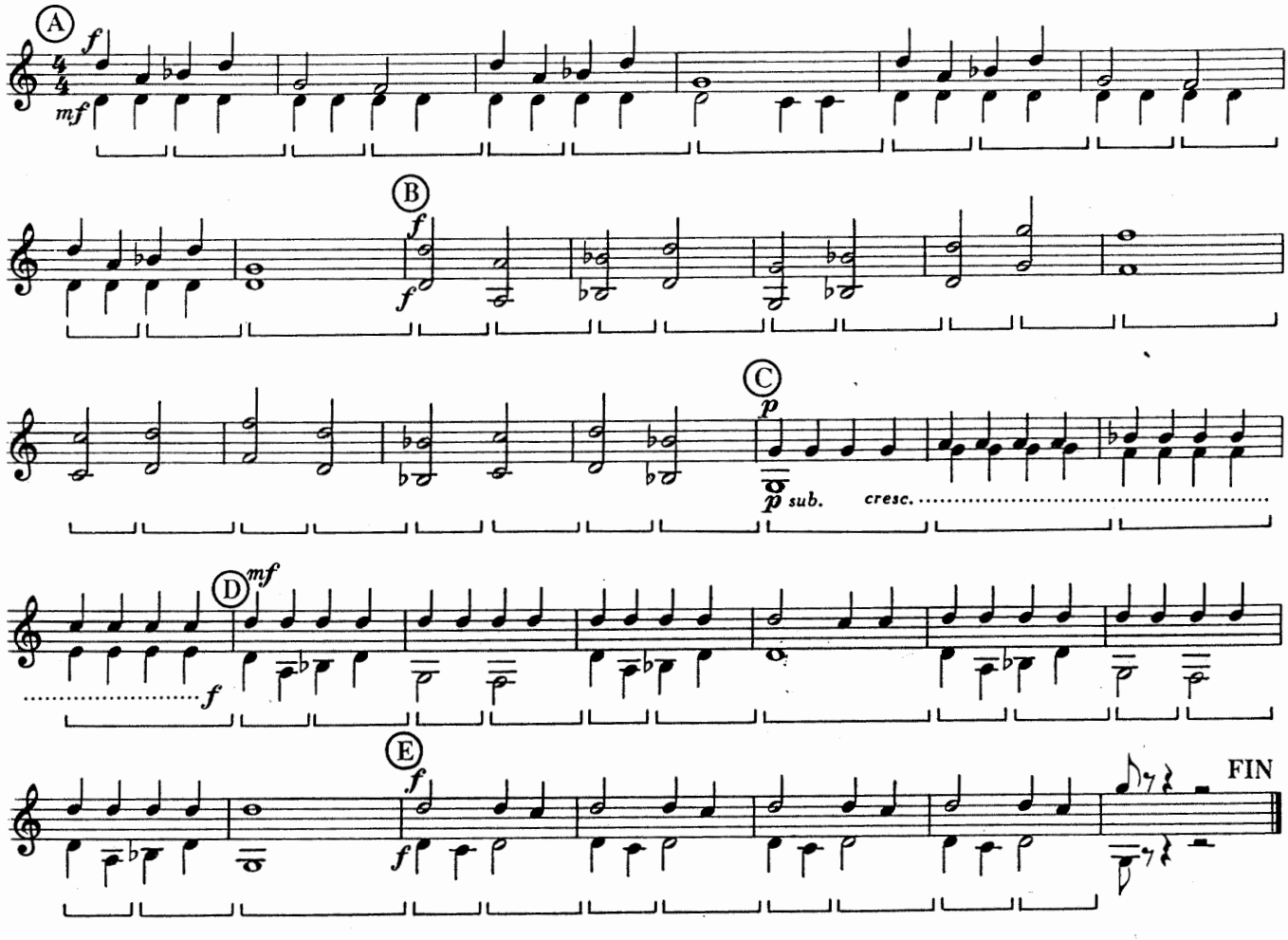
VIBRAPHONE SOLO

Faites attention aux nuances qui peuvent être différentes à la main gauche et à la main droite.

Pay attention to the dynamics which may be different in the left and right hands.

♩ = 132 *sautillant*

Durée : 50 sec.



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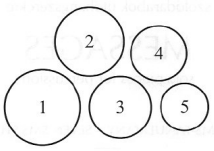
2
(287 – 1030)



♩ = 156 – 180

f (2a volta p)

7

14

f (2a volta p)

20

27

f

33

40

p (2a volta f)

47

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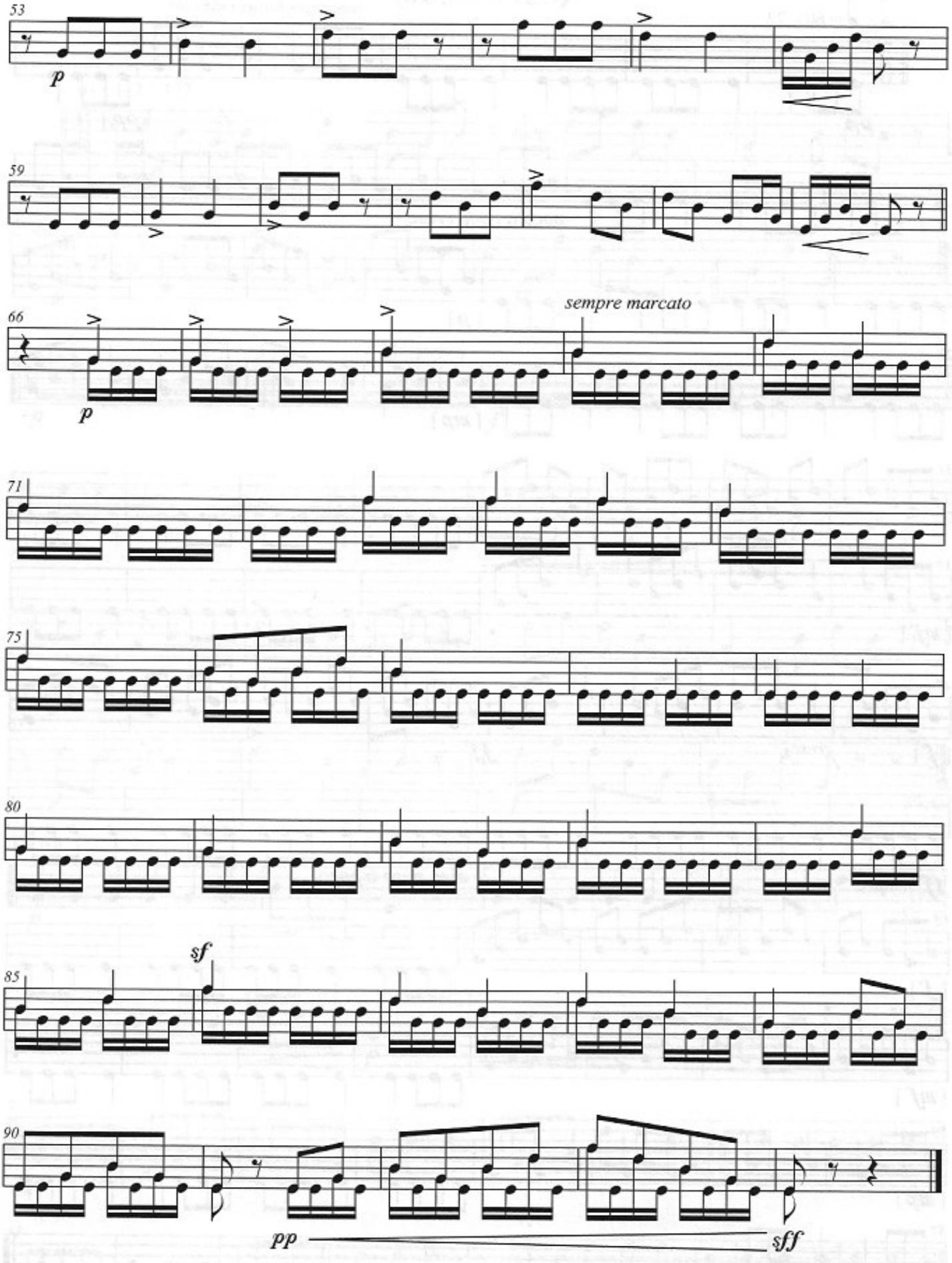
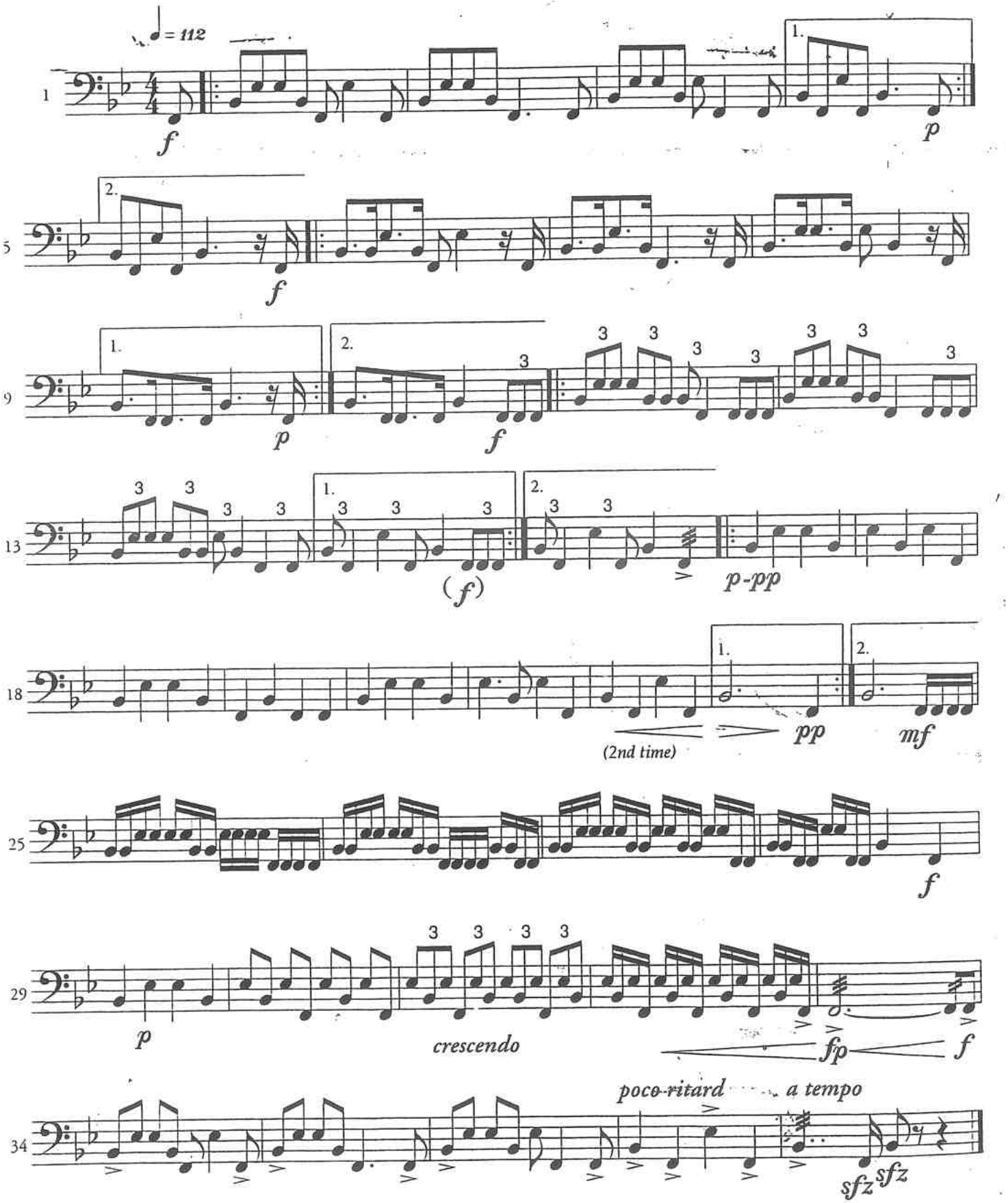


Material compilado con fines académicos

----- TIMBALES (*) -----

Variations



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

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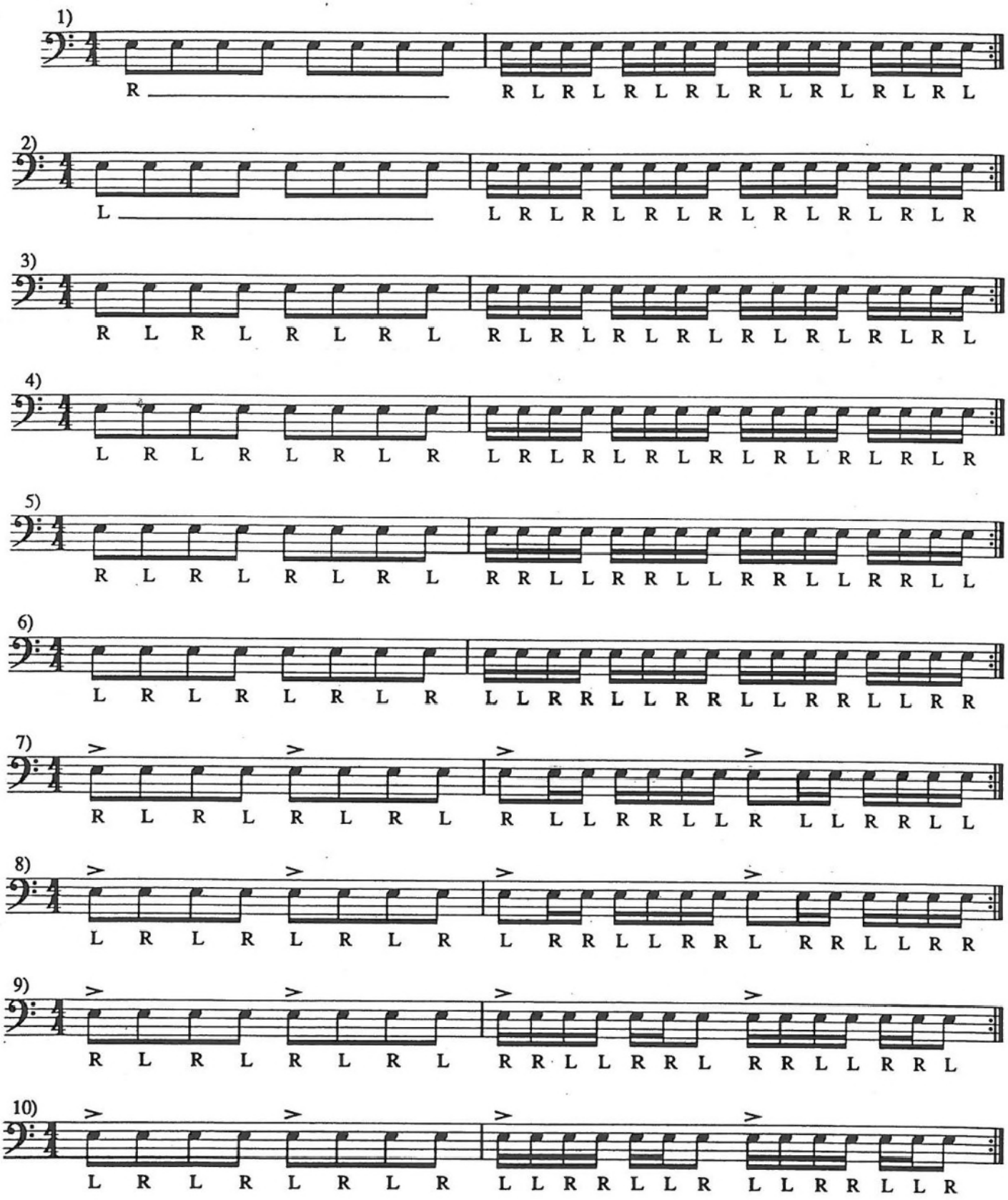
----- TAMBOR (redoblante) -----

Stick Control



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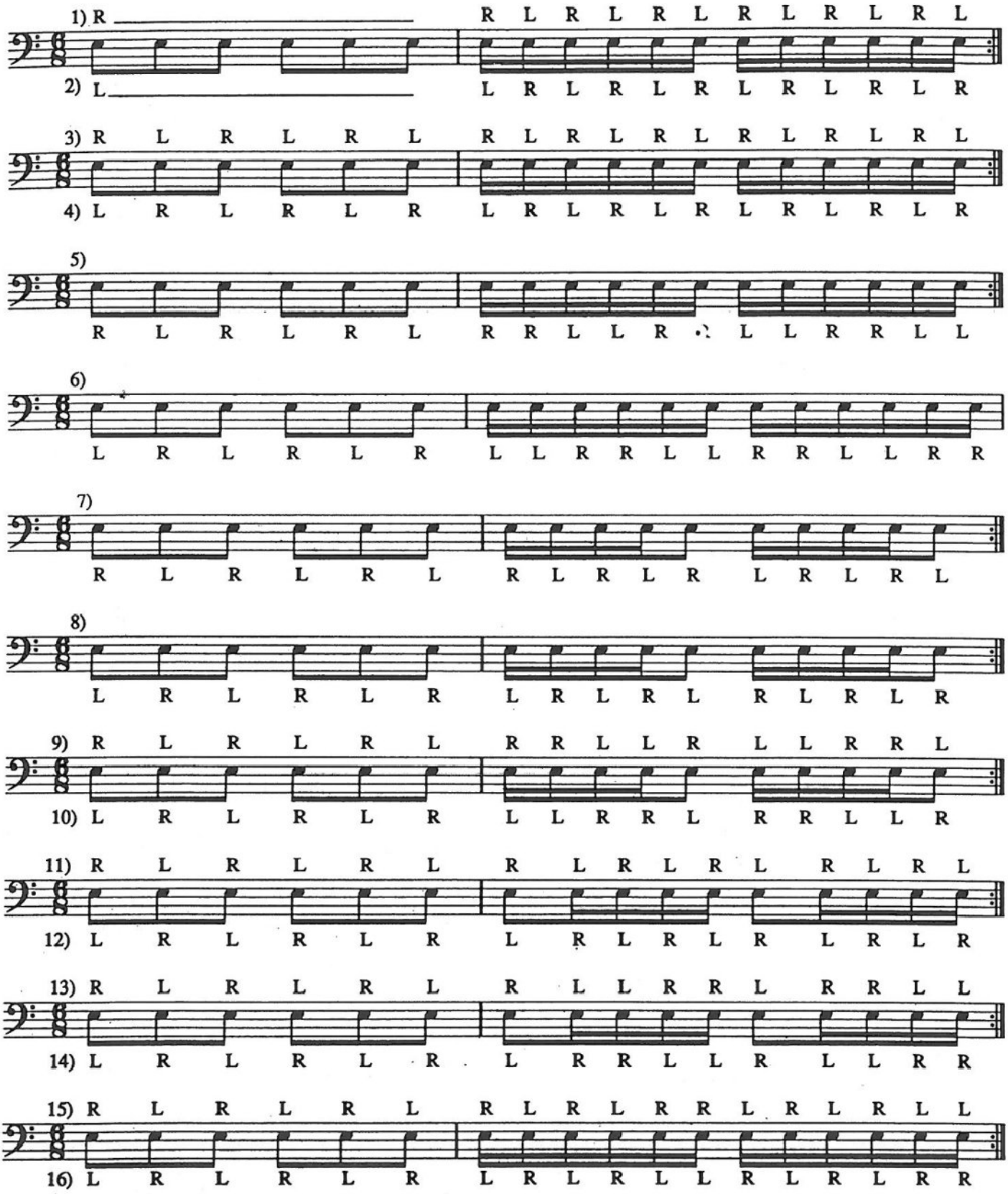
Stick Control



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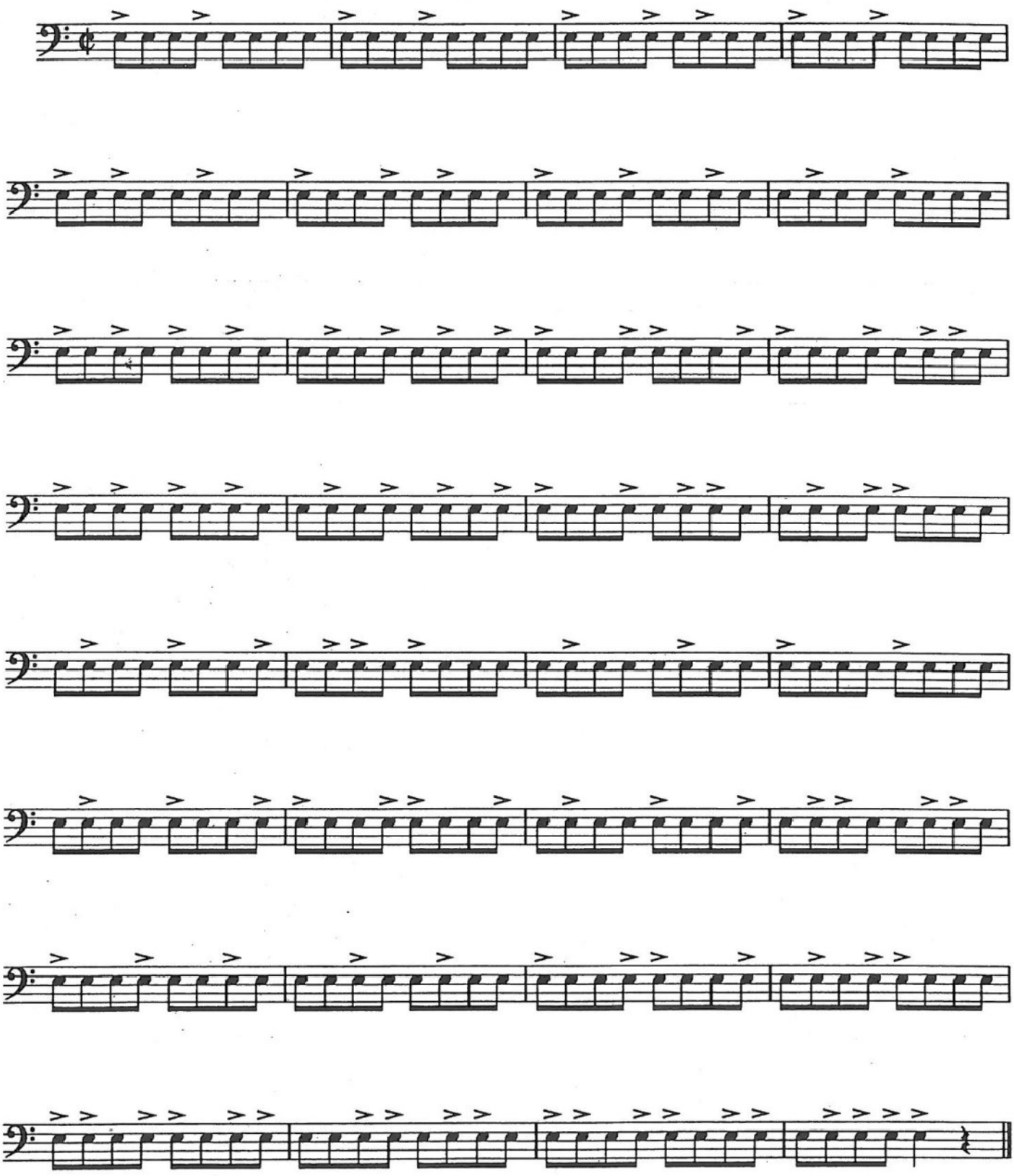
Study #34 - Accent Exercise

1) Alternate starting RH 2) Alternate starting LH



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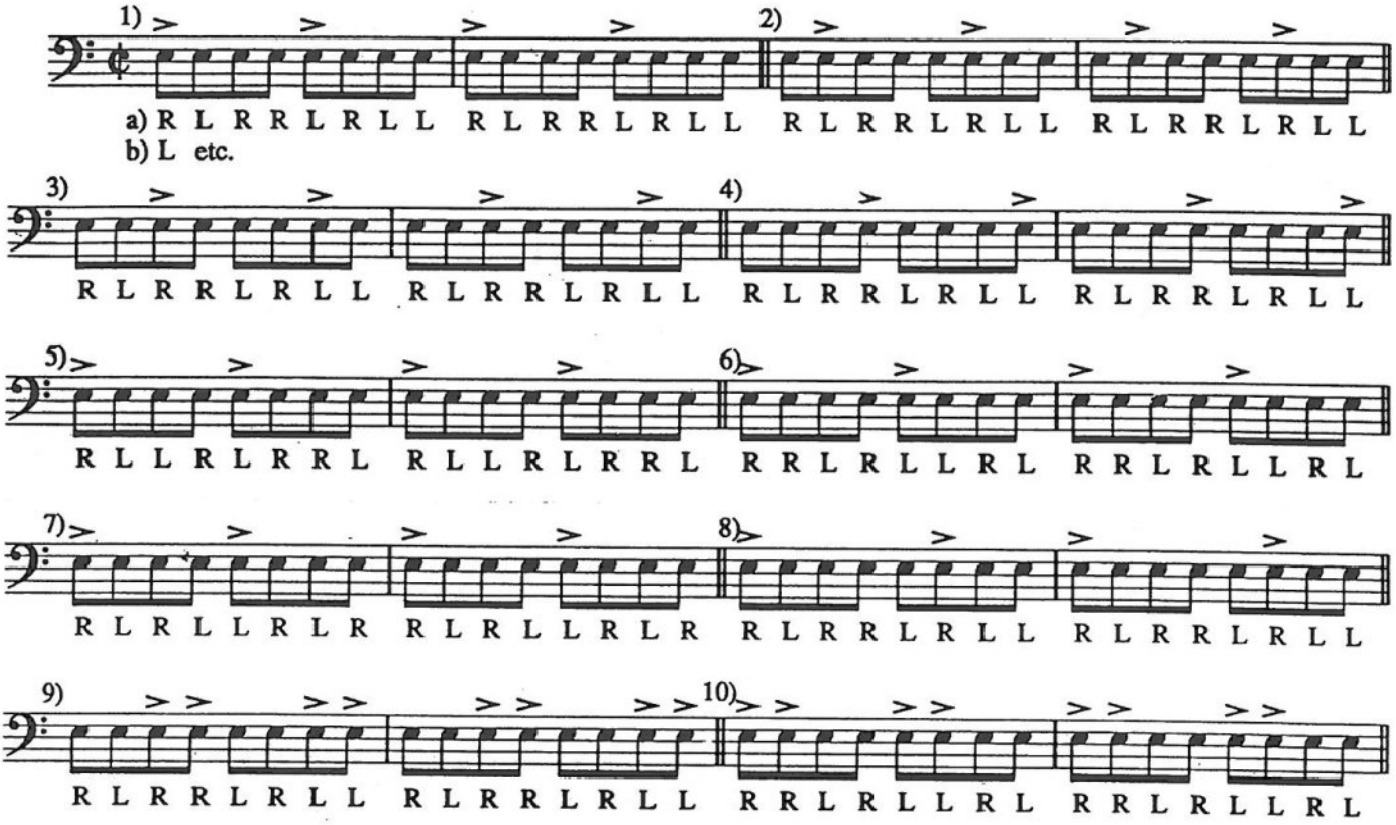
Single Paradiddle and Variations

Practice individually and in sequence.



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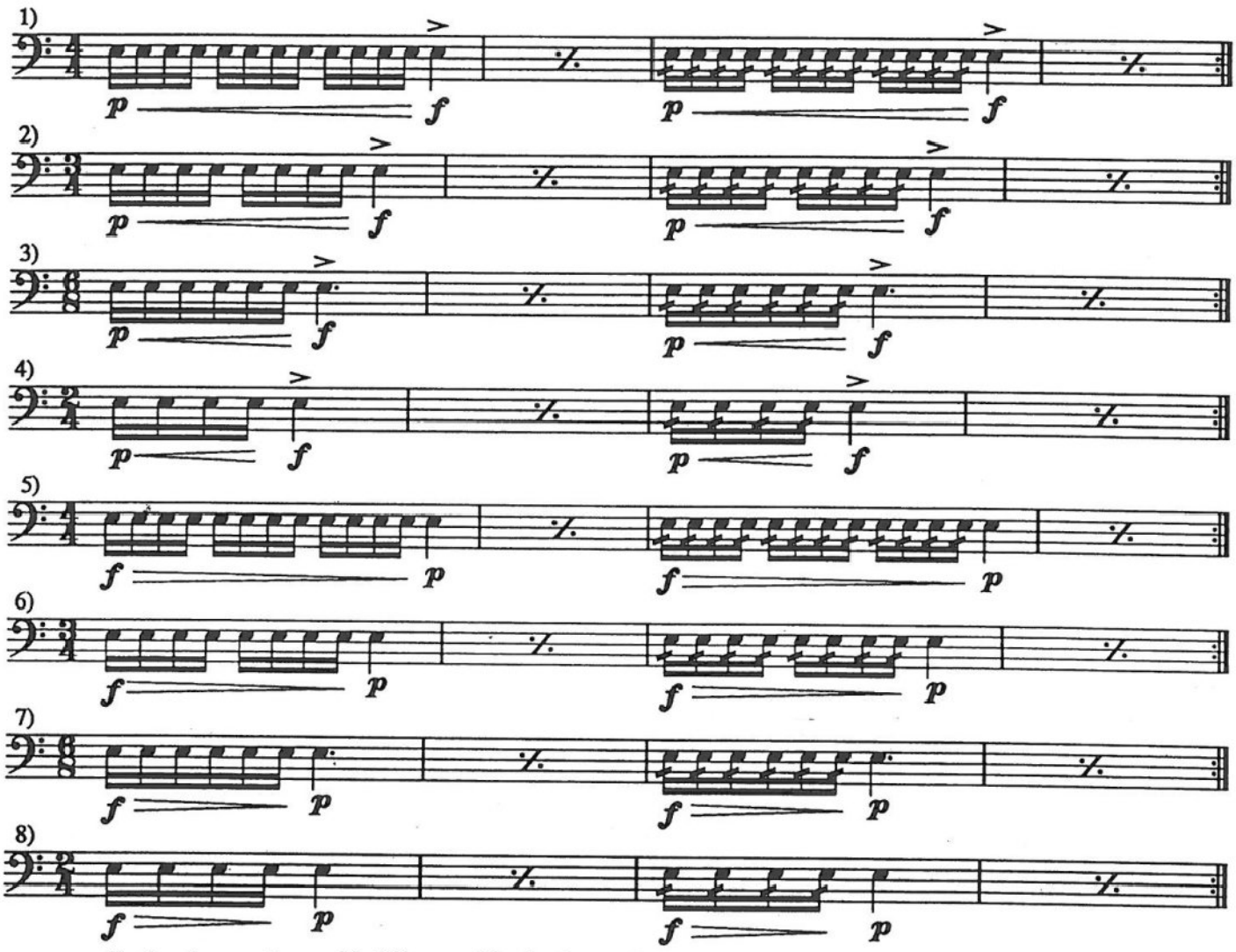
Roll Control Exercises



Do the above patterns with different rolling backgrounds.

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James Tenney

Three Pieces for Drum Quartet

1. "WAKE for Charles Ives" for Tenor Drums
2. "HOCKET for Henry Cowell" for Bass Drums
3. "CRYSTAL CANON for Edgard Varèse" for Snare Drums

e.c. kerby ltd., toronto
music publishers

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WAKE for Charles Ives is a kind of "round" involving the cyclic repeti
two-bar rhythmic phrase occurring in several of Ives' works. After ev
repetitions, a new "voice" is added, playing the same phrase displa
32nd-note earlier than the corresponding notes in the first voice. As m
more voices are introduced in this way, the original figure is gradually sul
in a continuous series of 32nd-note pulses – its own, ever-widening "w
sound. The piece was originally conceived for a mechanical drum, desig
built by sound-sculptor Stephan Von Huene, and currently on per
display at the Exploratorium in San Francisco.

HOCKET for Henry Cowell explores certain parallels between pitch-i
and time-intervals first suggested by Cowell. In addition, various de
including the mediaval "hocket" – are used to create an illusion of
movement.

CRYSTAL CANON for Edgard Varèse is based on the snare drum "
from that composer's *Ionisation*. Beginning with an initial fragment o
complete figure is built up gradually in all four canonic voices. The r
texture evolves by a process analogous to crystal growth – a process
often compared to his own music. In the middle section, the retrogra
of the *Ionisation* figure is used, with snares "off." In the last section, t
inal figure returns, with snares again "on." At each of several repitition
figure, the delay-time between successive entries of the canonic voices is r
until finally the "theme" is heard in rhythmic unison in all four voices.

Material compilado con fines académicos

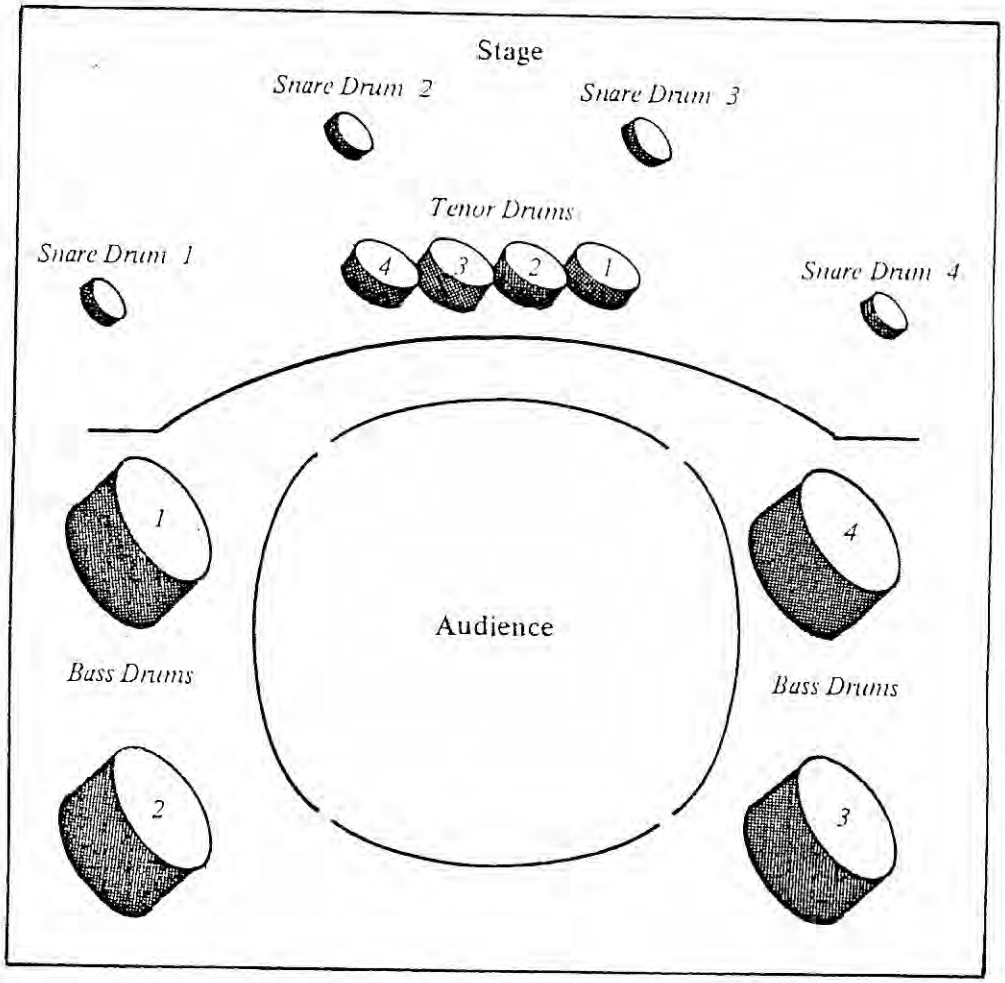
The four drums in each quartet should be as similar as possible in pitch, timbre and intensity.

The suggested placement of the drums is:

Wake for Charles Ives – in front of the audience, as close together as is practical, with Player 1 on the right;

Hocket for Henry Cowell – in the four corners of the hall, surrounding the audience, with Player 1 at front left, Player 4 at front right;

Crystal Canon for Edgard Varèse – in front of the audience, but spread out as much as possible, with Player 1 at far left.

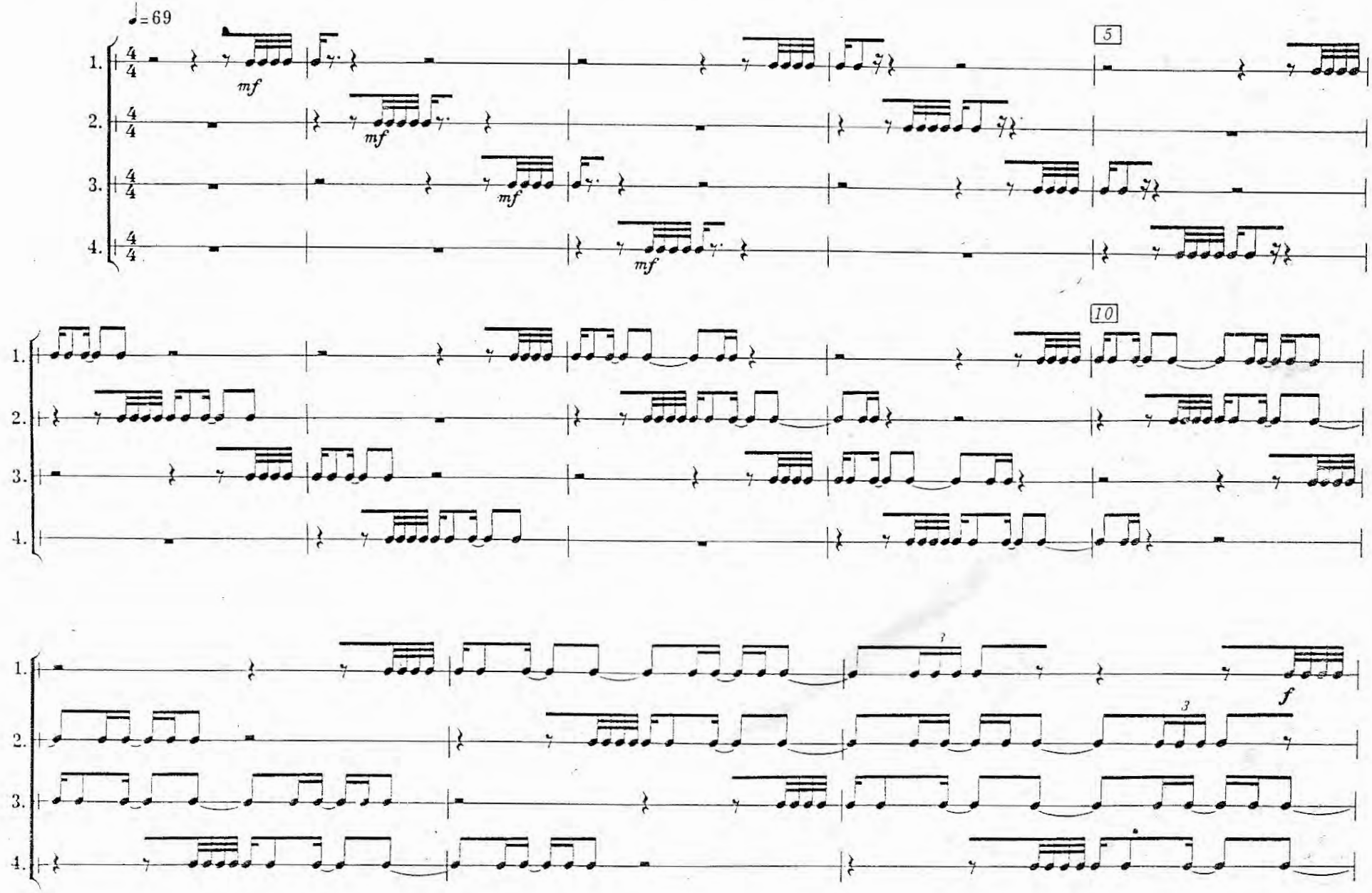


3. CRYSTAL CANON

FOR EDGARD VARÈSE

for Snare Drums

Duration: 3'30"



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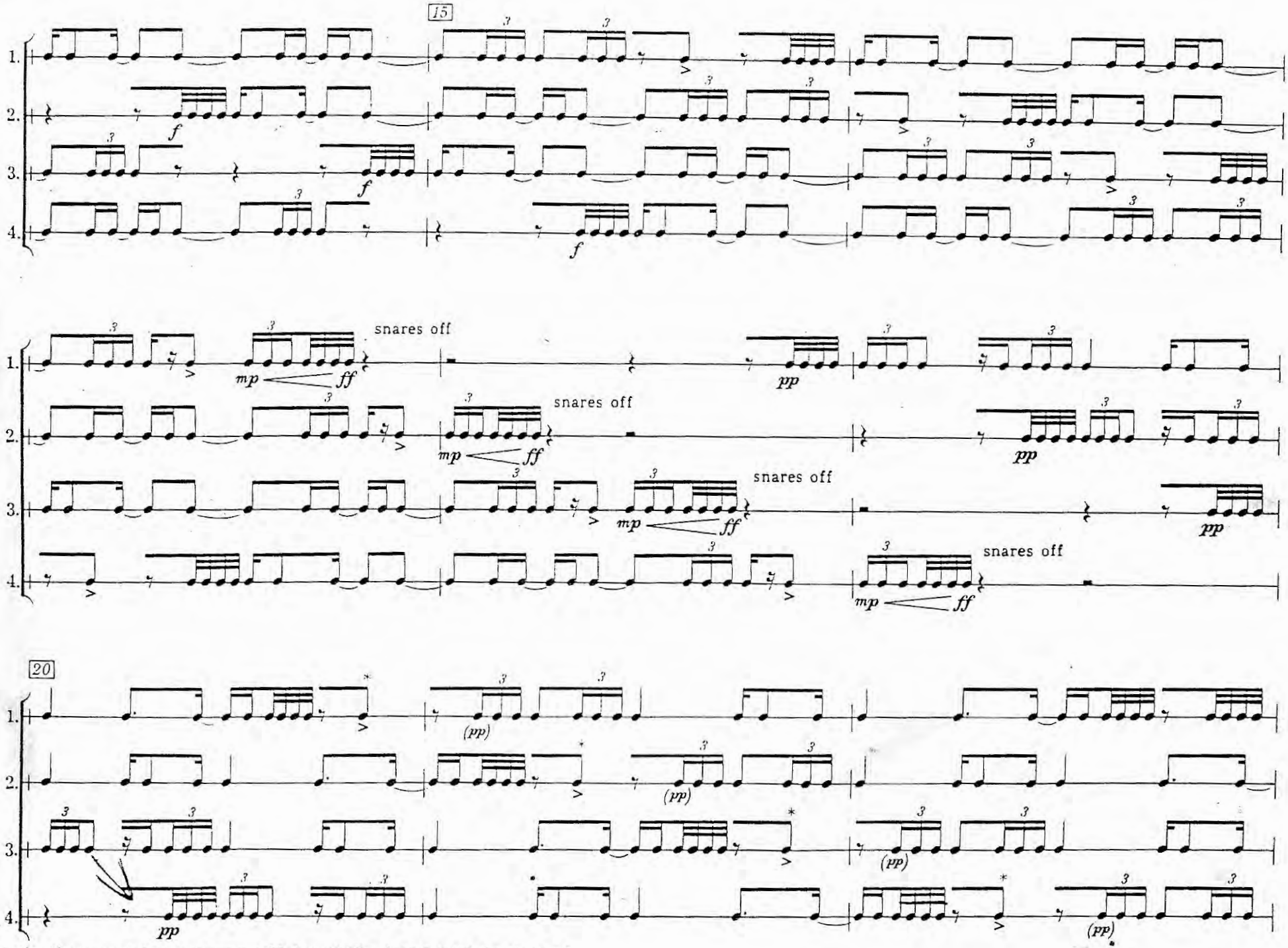
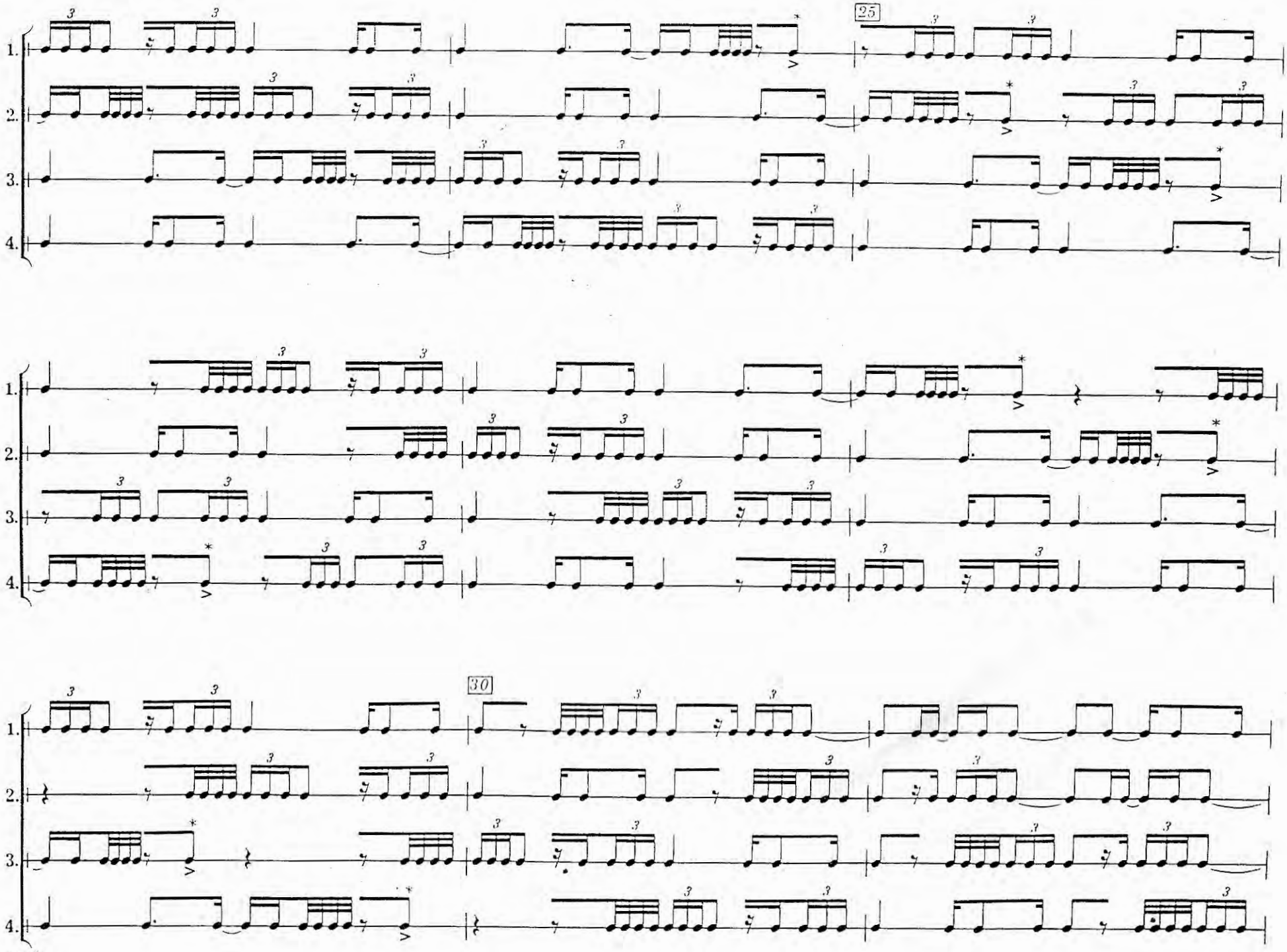
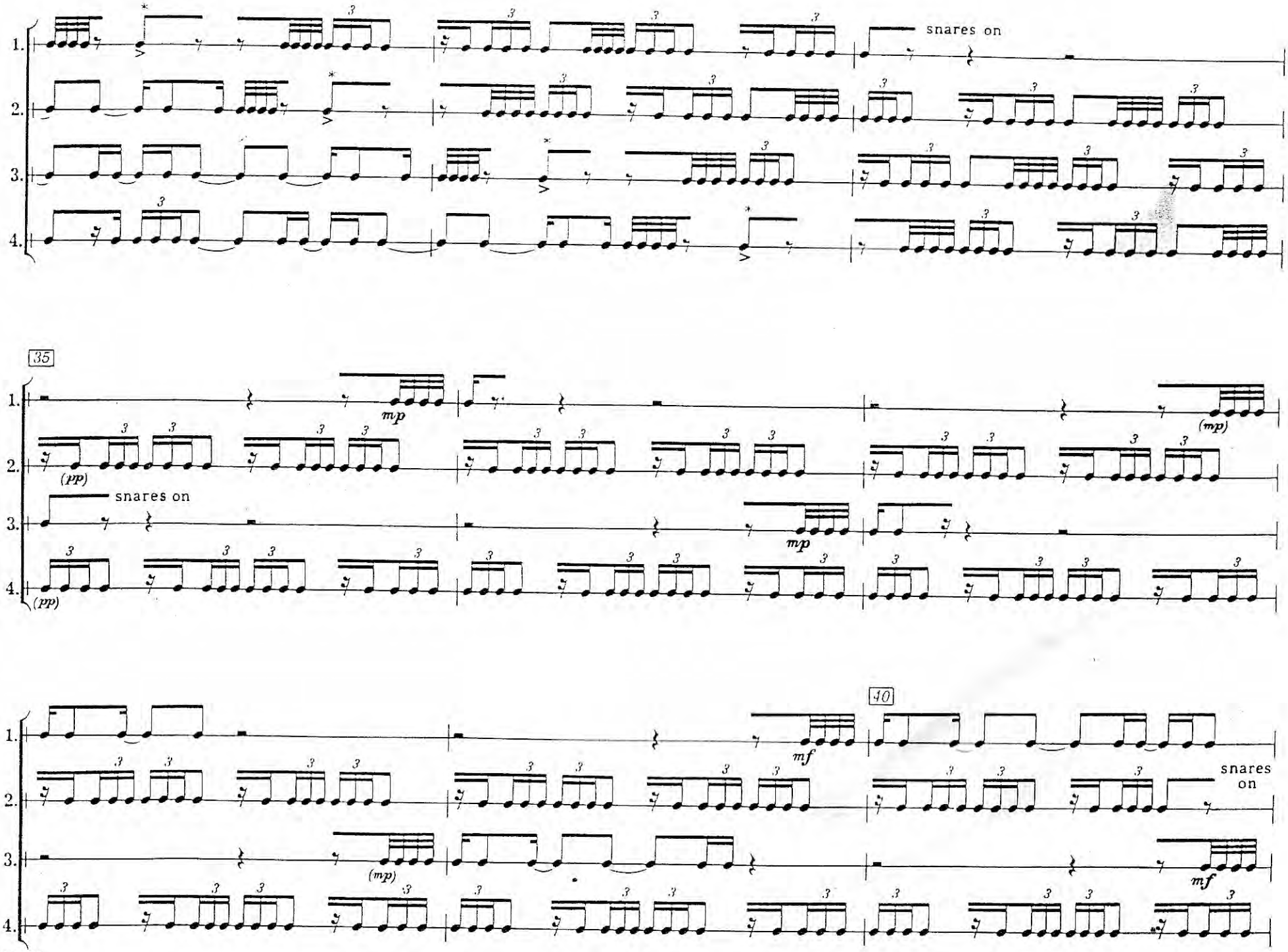
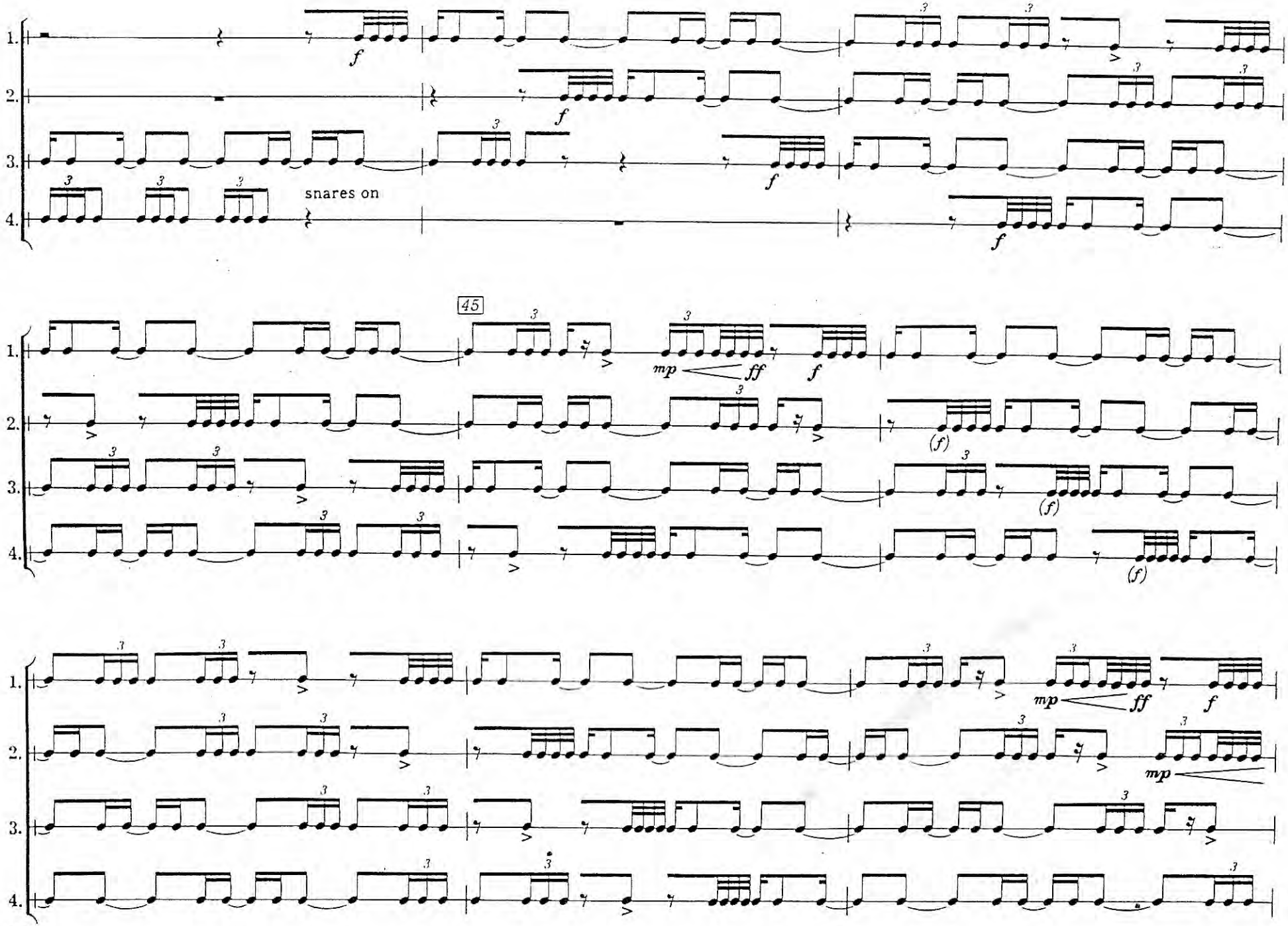
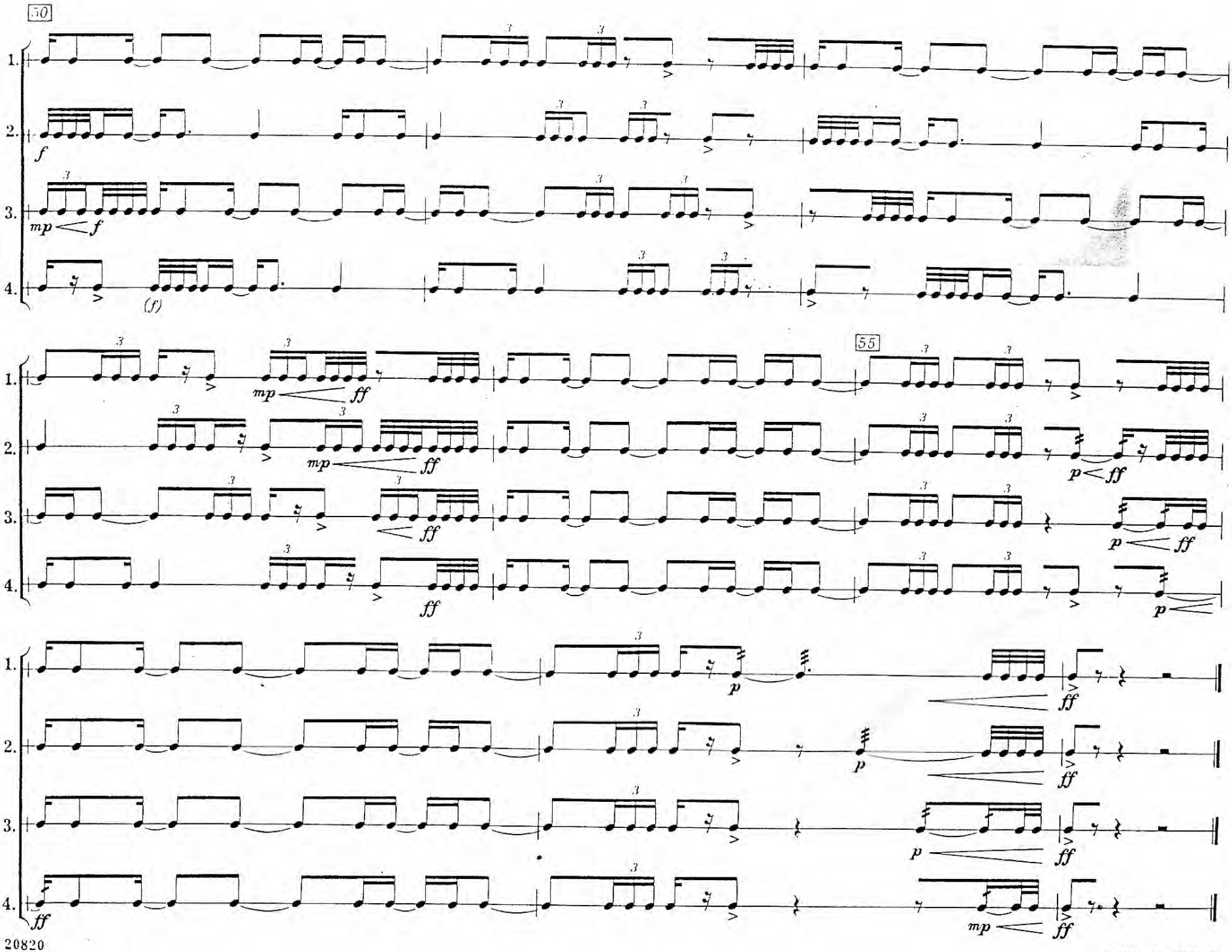


* play these accented notes in measures 20 through 33 as high-pitched rim-shots, *mf*.


25
30
1.
2.
3.
4.


1.
2.
3.
4.
snares on
35
(pp)
snares on
40
snares on


1.
2.
3.
4.
f
snares on
45
mp
ff
(f)



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