

2026

Escuela de Música Vicente Ascone (EMVA)

Prueba de acceso al 4º curso del Programa de FORMACIÓN INICIAL

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.



PRUEBA DE ACCESO AL PROGRAMA DE FORMACIÓN INICIAL

ACCESO A 4º CURSO

MÓDULO 2

Estructura de la prueba:

A) Ejercicio de lenguaje musical: el contenido de estos ejercicios estará desarrollado en la programación didáctica de la asignatura Lenguaje Musical.

B) Prueba de instrumentos. Los aspirantes interpretarán los siguientes ítems:

- Tambor:

“Study #62” (pág. 56) del libro: M. Peters: *Elementary Snare Drum Studies*.

- Teclados de percusión:

“Impertinence” de G. F. Handel (pág. 23) del libro G. Whaley: *Fundamental Studies for Mallets*.

- Percusión múltiple (set de instrumentos):

“Marcha”. Estudio Nº 4 del libro: N. Rosauro: *10 Exercícios iniciais para Percussão Múltipla*.

- Batería:

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

- 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).
 - Arpegios mayores (en tresillos de corchea a negra = 60 BPM).

Study #62

March Tempo

The music is divided into eight staves, each containing a single line of musical notation. The notation is based on a bass clef and common time. Each note is represented by a vertical line with a horizontal stroke at its top. The strokes are labeled with letters below them, indicating the hand used: 'L' for the left hand and 'R' for the right hand. The patterns are mostly eighth-note strokes, with some sixteenth-note strokes and rests. The music is continuous across all staves.

Notice that much of the musical material in this work is reused. Learn to recognize reoccurring passages as this will enable you to become a more proficient reader.

New Terms

Allegro: Quick

MF - Mezzo Forte: Moderately loud

Rit. - Ritardando: A gradual reduction of speed

IMPERTINENCE

Allegro

GEORGE FREDERIC HANDEL

The image shows a handwritten musical score for 'Impertinence' by George Frederic Handel. The score consists of ten staves of music, each with a treble clef and a key signature of one flat. The time signature varies between common time and 2/4. The music is written in a cursive style with some ink bleed-through from the reverse side of the paper. The first staff begins with a dynamic of *mf*. The score includes various musical markings such as slurs, grace notes, and dynamic changes. The piece concludes with a ritardando (rit.) indicated by a bracket under the last few measures.

Studies for Multiple Percussion by Ney Rosauro

4. Marcha

(for: bass drum, field drum and susp. cymbal)

(A) $\angle = 120$

(bass dr, and susp.cymbal)

(field drum)

A musical score for piano. The first measure starts with a forte dynamic (ff) and a decrescendo instruction ('decresc. sempre'). The second measure begins with a dynamic of *f*. The third measure starts with a dynamic of *mf*. The fourth measure starts with a dynamic of *mp*.

B

A musical score for piano featuring a single melodic line. The notes are primarily eighth and sixteenth notes. The dynamic marking 'p' appears at the beginning of the first measure, followed by 'pp' in the second measure. In the third measure, there is a short rest followed by a dynamic marking 'p'. The tempo is indicated as 'L. F. L. F. L.' above the notes.

©

A musical score for piano featuring a single melodic line. The notes are primarily eighth notes, grouped in pairs or triplets. The dynamic marking 'mf' (mezzo-forte) is placed at the beginning of the first measure. The score consists of five measures of music.

D

A musical score for piano featuring a single melodic line on a five-line staff. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. The dynamic marking *p* is placed below the staff. Above the staff, a circled letter **D** is positioned above the note at the beginning of the measure. The music consists of two measures of music.

A musical score consisting of three measures of music on a single staff. The first measure starts with a forte dynamic (f) and contains six eighth-note pairs. The second measure begins with a piano dynamic (p) and contains five eighth-note pairs. The third measure ends with a piano dynamic (p) and contains four eighth-note pairs.

(E) (on cymbal)

(edge) (med.) (cup)

l. r. l. r. l. r. l.

pp sub

cresc. mp

(F)

f p

(C)

mf f

1

2

f

(A)

p decresc. sempre mf

mp p pp

----- BATERÍA (ver referencias en página siguiente) -----

Big Groove

L = 100-110

simile

f

5

9

ff

13

mf

17

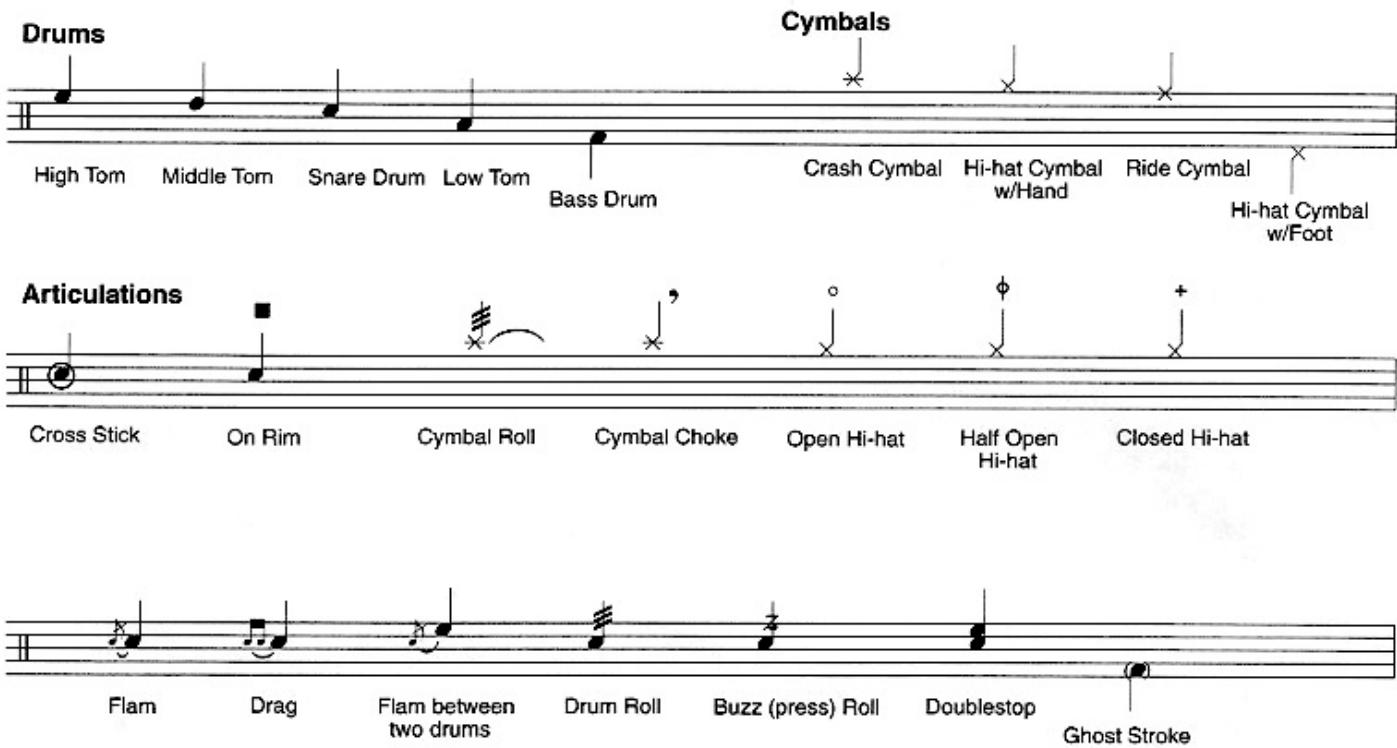
ff

21

Material compilado con fines académicos

Notation Legend

Five Piece Drumset



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.

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

Stick Control

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 L R

5)

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

6)

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

7)

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

8)

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

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

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

11) R L 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 L R

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

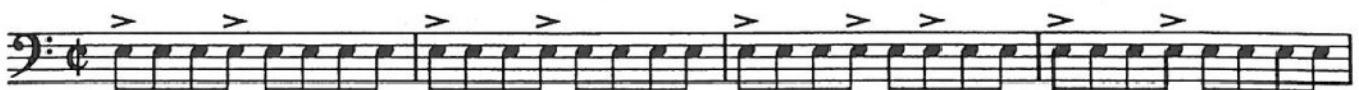
14) L R L R L R L R R R L L R L L R L L R R

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

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

Study #34 - Accent Exercise

1) Alternate starting RH 2) Alternate starting LH

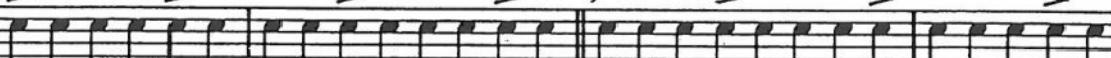


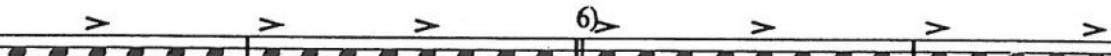
Single Paradiddle and Variations

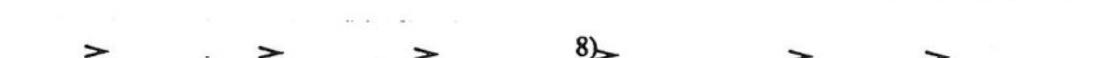
Practice individually and in sequence.

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

Roll Control Exercises

1)

2)

3)

4)

5)

6)

7)

8)

Do the above patterns with different rolling backgrounds.